

## Notes from the Director

It is always a pleasure to look back over the preceding months and take stock of what the Kelsey's curators, staff, students, and Associates have been doing. The winter and spring terms have seen a number of exciting events and developments.

### New Director

By the time this Newsletter is in print, Professor Sharon Herbert, Chair of the Department of Classical Studies, will have begun a five-year term as Director of the Kelsey. Sharon is no stranger to the Museum, having served as Curator of Excavations for more than ten years and as a Research Scientist for the past four. Reports on her fieldwork at Tel Anafa and Coptos, conducted under the Museum's auspices, have appeared in past issues of this Newsletter, and two impressive Tel Anafa volumes have been published through the Museum in 1994 and 1997. Sharon served as Acting Director of the Kelsey in the fall term of 1992, a critical moment in the history of our SAFE project. Many of you will



Photo: T. Gerring

*Incoming Director Sharon Herbert offers humorous reminiscences at the May 9 celebration of Elaine Gazda's directorship.*

remember the successful fundraising campaign she urged the Associates to mount in order to prevent the project from going under. The Kelsey is fortunate to have a person of her leadership ability to guide it into a new era of achievement.

### Reaccreditation

We received word in April that the American Association of Museums approved the Kelsey for reaccreditation. This distinction is granted only to museums that undergo rigorous self-study followed by an on-site inspection by AAM representatives who verify that the museum operates in conformity with the professional standards set by the AAM. Of the 8,000 museums in this nation, only about 750 are accredited.

### Focus on Egyptology

The winter term witnessed a number of important Egyptological events. With the financial backing of IRWG (the University's new Institute for Research on Women and Gender), Assistant Curator Terry Wilfong mounted a special exhibition, *Women and Gender in Ancient Egypt* (see articles on pages 4-5), accompanied by a handsome scholarly catalogue designed and edited by Peg Lourie. The exhibition served as the centerpiece for a lecture series on the same theme, also sponsored by IRWG. Over a period of five months seven scholars of Egyptian archaeology, art, social history, anthropology, and literature presented fascinating perspectives on a wide range of gender issues. The series was followed, in April, by the annual meeting of the American Research Center in Egypt (ARCE), organized in large part by Kelsey curators Janet Richards and Terry Wilfong and cosponsored by the



Photo: T. Gerring

*Outgoing Director Elaine Gazda enjoys the May 9 reception honoring her directorship.*

Museum. Several hundred participants gathered at the Rackham Building for a rich program of papers and meetings.

I am delighted to announce that the Department of Near Eastern Studies has offered Janet and Terry new faculty positions in Egyptology, which they will hold jointly with their curatorial appointments in the Kelsey. New positions in Egyptology are an extremely rare occurrence. We are indeed fortunate to have these outstanding young Egyptologists at Michigan.

### Archaeology in the Field

This year the Kelsey helped to send three teams into the field. A final season at Paestum in Italy, jointly sponsored by Bowdoin College, is being directed by Professor James Higginbotham of Bowdoin and overseen by Professor John Pedley of the Department of Classical Studies. The team at Leptiminius in Tunisia, a project now run jointly by Dr. Nejjib Ben Lazreg of the Tunisian Institut National du Patrimoine and Professor Lea Stirling of the University of Manitoba with Kelsey Museum support, is conducting a study season in preparation for publication. Professor Sharon Herbert has just completed an exploratory season at Kedesh in Israel with highly promising results. Current and former graduate students from Michigan's Interdepartmental Program in Classical Art and Archaeology (IPCAA) are actively involved in all these projects.

### New Fieldwork Laboratory

Over the course of the summer we hope to begin a new renovation project in the Kelsey. A large portion of the basement will be converted into an archaeological research laboratory for the use of faculty, curators, and students who



Photo: N. Garcia

The view into the main storeroom of the Kelsey basement as it looks today, before its renovation into a fieldwork laboratory. The boxes contain fragments from Tel Anafa.

need to study materials from Kelsey-affiliated fieldwork. The facility will include space for sorting and analyzing materials brought back from the field, drafting and computer-assisted drawing equipment, a new photographic studio, and a refurbished darkroom. The facility will be named for Dr. and Mrs. Henry Hosmer of Tucson, Arizona, who intend to make a bequest to the Kelsey and IPCAA for the publication of field research.

#### Sepphoris in Galilee

Preparations are now underway for an important loan exhibition, *Sepphoris in Galilee: Crosscurrents of Culture*, which will open at the University of Michigan Museum of Art and the Kelsey Museum on September 7th and will be complemented by an array of special programs. We are fortunate to have the support of the Jewish Federation of Metropolitan Detroit's Partnership 2000, the Nora Lee and Guy Barron Foundation, the Wettsman Foundation, and the Chrysler Corporation Fund, along with that of individual donors Prudence and Amnon Rosenthal, Menakka and Essel Bailey, and a number of units of the University of Michigan (see article on page 3). Organized by the North Carolina Museum of Art in Raleigh, the exhibition includes more than 140 objects that illustrate the multiple cultures and periods of history at Sepphoris.

#### Docent Activity

Egypt was featured in two Kelsey Family Days in April and May. Thanks in part to excellent publicity in the *Ann*

Rome," complete with a Roman soldier, was also a great success.

#### Associates Spring Event

I am deeply grateful to the Associates and staff of the Museum for organizing a wonderful evening of celebration to mark the end of my eleven-year term as Director of the Kelsey. On May 9th, after hearing a lecture rich in scholarship on the portraits of the Roman empress Livia by a noted art historian, Dr. Elizabeth Bartman of New York City, I experienced my first—and no doubt last—roasting, done with great humor and style. I was honored, too, by the announcement of a new endowment for exhibitions that carries my name. I will always cherish the memory of that evening and all the colleagues and friends who made it so very special.

#### Preparations for the Future

The past year has been one of focused reflection on the Kelsey's current status and future direction. The Museum completed an exhaustive—and exhausting—series of external reviews of its mission and operations, and the results thus far have been both gratifying and helpful. The three members of the external committee for the review conducted under the auspices of the College of Literature, Science and the Arts cited the Kelsey as a "world famous branch of the University of Michigan." They expressed enthusiastic approval of our staff and its accomplishments while offering constructive suggestions for solving current problems and accomplishing future goals. At

*Arbor News*, both sessions of "A Morning with Mummies" were sold out. The Kelsey's mummified Barbie dolls, the focal point of our mummy sessions, are now nearly legendary. In February another Family Day, "A Day in Ancient

the same time, LS&A's external review of IPCAA, which resides in the Kelsey, praised the Museum for being "creative as well as active in engaging both university and regional audiences with the Kelsey's collections." Finally, as noted above, the review team from the American Association of Museums was favorably impressed by our programs as well as academic and professional operations and recommended the Kelsey for reaccreditation by the AAM. As a result of these reviews, and the intensive self-reflection they provoked, the Museum staff has gained a fresh perspective on just how far the Kelsey has come and where it might go in the years ahead.

The past eleven years as Director of the Kelsey have been very full and rewarding ones for me. When I hand the administrative reins to Sharon Herbert on June 30th of this year, it will be with a deep sense of satisfaction and pride in all that the Museum's creative, hard-working staff and volunteers have accomplished during my term of office. It is a remarkable team of people with whom I have had the good fortune and privilege to collaborate. These have not been easy years by any means, and I am grateful to all those who stood by the Museum and helped us reach our goals. As I prepare to return to my curatorial post in collections and exhibitions, I wish Sharon well and anticipate exciting new ways of working with her and all my colleagues and friends at the Museum. I am honored to have served as director of the Kelsey. I am now eager to have time to explore anew the seemingly inexhaustible potential of the Museum's collections for research, teaching, and exhibitions.

Elaine Gazda  
Director

*Tel Anafa II*, i was published this spring in the Kelsey Museum Fieldwork Series. Edited by Sharon Herbert, this volume on the Hellenistic and Roman pottery from Tel Anafa (a site of Kelsey-sponsored excavations in modern Israel) includes studies of the plain wares by Andrea Berlin and of the fine wares by Kathleen Warner Slane. Containing 592 pages, 43 plates, and 112 line drawings, the book is available as a supplement to the *Journal of Roman Archaeology (JRA)*. It may be ordered for \$89.50 from JRA, 95 Peleg Road, Portsmouth, RI 02871.

## Multiple Cultures of Sepphoris on View in Fall Show

A fascinating loan exhibition, *Sepphoris in Galilee: Crosscurrents of Culture*, will be on view from September 7 to December



Photo: G. Laron

*Mosaic of a Hunter from the Nile Festival Building at Sepphoris. Institute of Archaeology, The Hebrew University of Jerusalem Expedition. Byzantine period, ca. fifth century C.E. Israel Antiquities Authority 93-2887.*

14 at the Kelsey Museum and the University of Michigan Museum of Art. The exhibition focuses on the archaeological site of Sepphoris (known as Zippori in Hebrew), which was once an important city in Roman Palestine.

Described by the Jewish historian Flavius Josephus as "the ornament of all Galilee," Sepphoris was a thriving provincial capital where Jews, pagans, and later Christians coexisted in relative harmony. In the Roman and Byzantine periods, Sepphoris was a leading center of Jewish scholarship and culture. Because of the city's proximity to Nazareth, Sepphoris also offers valuable insight into the cultural milieu in which Jesus lived and Christianity took root. The Arab and Crusader periods left their traces at Sepphoris as well.

Working with the site archaeologists and the Israel Antiquities Authority, the organizing curators have selected architectural fragments, mosaics, jewelry, coins, ritual objects, and ceramic and glass vessels for display. Maps, photographs, scale models of buildings, and facsimiles help viewers envision these objects in their original context. The Ann Arbor venue will incorporate artifacts and archival photographs from the

1931 Michigan excavation at Sepphoris. This early excavation will be documented in a new Kelsey publication, *The Scientific Test of the Spade: The 1931 University of Michigan Excavations at Sepphoris*, generously funded by Menakka and Essel Bailey and Prudence and Amnon Rosenthal.

The Ann Arbor opening of the exhibition on September 7 will be celebrated with a lecture, "Sepphoris in Galilee: New Discoveries and Interpretations," by Eric M. Meyers, Professor of Religion at Duke University and codirector of the Sepphoris Regional Project (see page 8). Special programs for families will be announced in the fall Newsletter. For school and group tours please contact Michelle Burkhead at 313-647-2064.

*Elise A. Friedland*

*Sepphoris in Galilee: Crosscurrents of Culture* was organized by the North Carolina Museum of Art. This exhibition is made possible through the generosity of the State of North Carolina, Department of Cultural Resources and the State of Israel, Ministry of Foreign Affairs. The exhibition comes to the Kelsey Museum and Museum of Art through generous contributions from the Jewish Federation of Metropolitan Detroit's Partnership 2000, the Nora Lee and Guy Barron Foundation, the Wetsman Foundation, the Chrysler Corporation Fund, and several units of the University of Michigan: the Office of the Vice President for University Relations, the Office of the Vice President for Research, the College of Literature, Science and the Arts, the International Institute, and the Horace H. Rackham School of Graduate Studies.

## †Elinor Mullett Husselman

For forty years (1925–65) Elinor Husselman served as a Kelsey Curator as well as Curator of Manuscripts and Papyri at the University Library. Her death last year at the age of 96 presents an occasion for reviewing her remarkable contributions to the early years of the Museum and, more generally, to the field of papyrology.

Born and educated in Ann Arbor, Dr. Husselman earned three degrees from the University of Michigan, where she studied papyrology with J. G. Winter, A. E. R. Boak, and W. H. Worrell. She wrote a Ph.D. dissertation on contract subscriptions in Tebtunis papyri.

The University's eleven-year (1924–35) excavation at the Egyptian site of Karanis produced thousands of objects that needed to be catalogued and published once they were brought back to Ann Arbor. Elinor Husselman was crucial to this endeavor. Working particularly with the textual materials, she eventually published a volume of Greek papyri from Karanis, along with

a series of important articles synthesizing textual and archaeological material relating to types of structures at the site. Indeed, her interest in the archaeological context of the Karanis papyri makes her a pioneer of the "text in context" approach to papyrology.

In addition to her own valuable work on Karanis, Dr. Husselman helped publish the research of others. She edited Rolfe Haatvedt's *Coins from Karanis* and reworked excavator Enoch Peterson's massive (and still unpublished) report on the topography and architecture of Karanis from the 1928–35 seasons into a concise and manageable volume. After retiring in 1965, Dr. Husselman moved to Tucson, where she continued to publish into the early 1980s.

*information provided by Terry Wilfong*

## †Kenneth Allin Luther

Professor Allin Luther, who died on February 2, was a faculty member of the Department of Near Eastern Studies, a distinguished scholar of Iranian culture,

and a member of the Kelsey Executive Committee from 1973 to 1992. He brought to the Committee's discussions not only a Near Eastern perspective on the collections but more particularly a deep interest in program and policy development and an acute awareness of the Museum's value as an educational instrument in the University and, true democrat that he was, for citizens of the state. He frequently urged colleagues on the Committee to put the Museum's interest first, their departmental affiliations or personal enthusiasms second. He was thus true to his commitment, a fair-minded (occasionally trenchant) commentator, who had little time for bureaucratic ambiguity or self-importance but plenty for the visual world and scholarship of antiquity.

He was always a good, firm friend. He seldom missed a meeting and took great pleasure in his role in the revitalization of the Museum. His level-headed remarks, his good cheer, his generous instincts, and his sense of academic propriety are sorely missed.

*John Griffiths Pedley*

## Painting Women and Men in Roman Egypt



Portrait of a woman from Roman Egypt (KM 26801).



Portrait of a man from Roman Egypt (KM 26574).

### Spotlight

These two paintings from the Kelsey's recent exhibition *Women and Gender in Ancient Egypt* depict a woman and a man.

But what permits so confident a statement? Looking at *how* masculinity and femininity are represented in these images gives rise to a second question: *why* was gender portrayed in these ways? The answers can tell us something about people's lives in Roman Egypt.

Both these paintings are mummy portraits, often called Fayoum portraits; they date to the second century C.E. Neither comes from an excavated context, so much information about the paintings' significance and function is lost to us. Still, we can compare the Kelsey images with excavated examples and partially construct their original meanings. Fayoum portraits were part of Egyptian funerary ritual. Both the Kelsey portraits have traces of linen mummy wrappings and bitumen fixative on the back. Each would have been placed over the face of the dead person and secured there by the mummy wrappings. As part of the process of mummification, the images played a role in ensuring the successful transition into the afterlife.

In Egyptian tradition, representing

the facial features was an important part of preserving the individual after death. Fayoum portraits were painted in a style that owed more to Graeco-Roman than to Egyptian artistic traditions, but the intention remained the same: the individual was portrayed so as to preserve the best aspects of life. The woman depicted here, for example, is represented as young, healthy, and lovely, with gold earrings and necklaces. In these portraits, we are looking at idealized depictions of social identity.

One of the Kelsey portraits depicts an individual with a beard and a receding hairline; these elements of the picture tell us that this is an adult male. Comparison with other Fayoum portraits shows that facial hair marked

not only masculinity but adulthood for men. The second portrait represents a person with long hair bound up in a complicated hairdo, elaborate jewelry, and no facial hair. These elements identify the painting's subject as a woman. Women in Fayoum portraits wear their hair long and dressed on top of their heads; their hair distinguishes them from men and from children.

In these portraits, masculinity and femininity are represented by instantly recognizable, conventional details. With short hair, a beard, and no jewelry, the portrait of a woman would become the image of a man. Likewise, if the portrait of a man had an elaborate hairdo, jewelry, and no facial hair, the viewer would see a woman. These conventions of gender communicated social and religious identity and worked to preserve that identity into the afterlife.

Jewelry as well as hair marked gender. In traditional Egyptian forms of dress and adornment, both men and women wore jewelry. In Fayoum portraits, however, jewelry characterizes female portraits, not images of men. In keeping with Egyptian funerary practices, the jewelry painted on Fayoum portraits stood in for a woman's actual jewelry and ensured that she would continue in the afterlife with it. But this still does not explain why only women

were depicted wearing jewelry in these portraits, and why it was portrayed with such attention to detail.

The jewelry itself is represented with great care and individuality—it seems to be the subject of the portrait as much as the woman herself is. In the Kelsey painting of a woman, the earrings and necklaces are painted in gilt, not paint, and clearly show the color and placement of the different gems. This way of representing jewelry may have to do with women's dowries. Textual sources from Roman Egypt describe dowry jewelry in great detail, specifically mentioning weight, gemstones, and monetary value. A woman's dowry jewelry provided her with status and social identity, and so was an important element of her portrait.

So far, much about the representation of gender in these portraits can be explained in terms of the continuity of Egyptian religious traditions into the Roman period. At the same time, Fayoum portraits responded to developments specific to the Roman period. Significantly, the hair and beard styles on the portraits closely follow the styles found in Roman portrait sculpture around the Mediterranean in this period. Mummies with Fayoum portraits attached were not immediately buried, as was the traditional practice; instead, many of these mummies show signs of lengthy exposure and display among the living. The portraits themselves had a role before death as well as after; those found on mummies—and both Kelsey portraits—have all been cut down from a larger original rectangle. This means that the display of social identity through portraiture was important during life as well as after death. This emphasis on self-representation through the display of portraiture is similar to contemporary practices among the upper classes of the Roman Empire.

Visual conventions in representing gender—hairstyles, facial hair, jewelry—were embedded in the social and religious organization of people's lives. Mummification with a Fayoum portrait was only one of several funerary practices available in Roman Egypt—it was also a very costly option. For the patrons of the Fayoum portraits, like the man and woman depicted here, the paintings helped ensure eternal life as part of mummification; they were equally successful in representing one response to life in the Roman Empire.

*Jennifer Trimble, IPCAA Student*

## Spring Exhibition Explores Gender Issues

The exhibition *Women and Gender in Ancient Egypt: From Prehistory to Late Antiquity*, which closed June 15, used Egyptian artifacts from the collection of the Kelsey Museum and the Papyrology collection of the University of Michigan Library to examine the roles and lives of women in ancient Egyptian society and explore how these fit into the larger patterns of gender definitions and relations. From ancient times onward, it has been recognized that women occupied special positions within Egyptian society, but only recently has the nature of women's experience and status in ancient Egypt become the subject of systematic study.

The use of "women and gender" in the title of this exhibition highlights the dual concerns behind the research that produced it, addressing the two areas as complementary but distinct academic disciplines. Women's studies and women's history have been established areas of academic inquiry for decades; indeed, the University of Michigan has one of the oldest women's studies programs in the United States. Arising from the concerns of twentieth-century feminists, women's studies and, more specifically, the writing of women's history have their roots in earlier periods, when individual scholars sought to describe the lives of women (often through individual biographies of prominent women) who had traditionally been excluded from consideration by historians. The advent of modern feminist approaches to history has brought both the impetus to pursue the study of women's history in a systematic way and the theoretical frameworks to facilitate such work. Gender studies is a more recent development in the academy; under this rubric fall a number of areas of inquiry, all of which share an interest in definitions of genders in human society and the relations between genders. Thus, the study of women and the study of gender often overlap, frequently complement each other, but are not the same thing. Gender studies involves the pursuit of basic questions on an advanced level: What is meant by the terms *women* and *men* in a given society, what other gender categories exist, how is gender defined, what is the social organization of relations between different genders? Concentration on both women and gender in the Kelsey

exhibition helped to maximize the benefits of both approaches to the evidence from ancient Egypt.

Putting together an exhibition on the subject of women and gender in ancient Egypt was a challenge. There were relatively few precedents, and almost all of these had as their focus women in ancient Egypt, without any wider consideration of gender. Such an approach is, in itself, useful; women have been omitted or marginalized in so much of the past work on ancient Egypt that it is entirely appropriate to concentrate specifically on women to restore them to their highly visible place in Egyptian society. Exhibitions on women in ancient Egypt tend to include images of women in Egyptian art, objects of daily life assumed to have been used by



*The fragmentary condition of this gilded mask from ancient Egypt (KM 4651) makes it impossible to determine whether it originally represented a woman or a man.*

women, funerary equipment belonging to women, and items worn by women (ornaments, clothing, etc.), often from a specific period of time. Such material can also lend itself to the exploration of more general issues relating to gender: how gender was defined in ancient Egypt, what gender roles, relations, and categories in Egyptian society were, and how Egyptian understandings of gender developed over time. To examine such issues in depth, however, additional material is necessary; the Kelsey exhibition included objects illustrating gender ambiguity, family relations, the relation between fertility and sexuality, and "third" gender categories, as well as artifacts pertaining specifically to

women. Thus, the aim of this exhibition was twofold: 1) to show and interpret material relating to women's lives in ancient Egypt and 2) to place those women back into the wider context of definitions, constructions, and representations of gender in ancient Egypt.

The exhibition resulted from the specific research interests of the people involved, as well as the general interest at the University in issues relating to women and gender in the ancient world and the strength of the University's involvement with women's studies and gender studies. Another factor in the development of the exhibition was the unusual richness of the material available; the Kelsey and the Papyrology collection share the rich legacy of the University's excavations in Egypt at the sites of Karanis, Soknopaiou Nesos, and Terenouthis, as well as a wealth of other material from ancient Egypt. Enthusiasm and support for the exhibition from the University's recently established Institute for Research on Women and Gender (IRWG) contributed substantially to the development of this project.

As an adjunct to the exhibition itself, the Kelsey, with the cosponsorship of IRWG, hosted the lecture series "Women and Gender in Antiquity." These lectures were intended to highlight the work of local scholars as well as bring in outstanding speakers from elsewhere. The series gave the Kelsey community a chance to hear and meet the scholars responsible for some of the most innovative work on women and gender in the ancient world: Lana Troy of Uppsala University, Ann Ellis Hanson of the University of Michigan, Brenda Baker of the New York State Museum, Janet Richards of the University of Michigan, Lynn Meskell of Cambridge University, Jennifer Sheridan of Wayne State University, and Dominic Montserrat of the University of Warwick.

A 104-page catalogue for the exhibition was edited by Terry Wilfong with contributions by Geoffrey F. Compton, Traianos Gagos, Melanie D. Grunow, Janet E. Richards, and Jennifer Trimble. It features many illustrations of objects in the exhibition, as well as articles on themes covered in the exhibition. Its publication was generously supported by IRWG. This catalogue, along with other Kelsey publications, can be purchased in person at the Museum or ordered by mail. The cost of the catalogue is \$12.00 (postage extra).

*Terry Wilfong*

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## Staff News

During the 1996–97 academic year **Dana Buck** built three exhibits—*Images of Empire, A Taste of the Ancient World*, and *Women and Gender in Ancient Egypt*. He has also been finishing new partition walls on the second floor and renovating the range area, study room, and preparator's shop in the basement. Currently he is working on preparations for the *Sepphoris* exhibit and planning reinstallation of the permanent exhibit in the Egyptian and Near Eastern gallery.

**Elise Friedland**, having just received her Ph.D. in Classical Art and Archaeology from IPCAA, is now serving as a Visiting Assistant Curator. She is working with Elaine Gazda on the upcoming exhibition *Sepphoris in Galilee: Crosscurrents of Culture*.

Last fall **Elaine Gazda** curated *Images of Empire: Flavian Fragments in Rome and Ann Arbor Rejoined*, as well as coauthoring the accompanying catalogue. She organized an international conference, *Representing the Roman Past: Archaeologists, Museums, Logistics, Legalities*, to celebrate the opening of the exhibition. Having just completed an eleven-year term as Director of the Kelsey, she is returning to her joint faculty-curatorial post. She is also serving as curator in charge of the major loan exhibition *Sepphoris in Galilee: Crosscurrents of Culture*, which opens in September. In winter term of 1998 she will direct and teach in the Michigan-Wisconsin program at the Villa Corsi-Salviati in Sesto Fiorentino outside Florence.

In addition to serving as the Kelsey Librarian during 1996–97, **Molly Lindner** has been teaching ancient and medieval art history at the Center for Creative Studies in Detroit and the University of Michigan, Dearborn. In February, she gave a public lecture for the Toledo Chapter of the AIA entitled "Early Christians and Belated Pagans in Fourth-Century A.D. Rome."

**Robin Meador-Woodruff** gave a talk at the annual meeting of the Midwest Museums Conference on computing solutions for museums. She has also been working with the School of Information on collaborations that can be viewed under the exhibits section of the Kelsey homepage on the World Wide Web.

**Janet Richards** has been planning the permanent installation of the Egyptian

and Ancient Near Eastern collections, as well as a related handbook and gallery guides. In September and October she conducted fieldwork in the Middle Cemetery at Abydos, Egypt, focusing on the Sixth Dynasty component, and also carried out feasibility surveys in the Fayoum and the Aswan area in the south, with an eye to identifying future U-M field projects. She has delivered papers at symposia in New York and Atlanta, and at the annual meeting of the American Anthropological Association in San Francisco. With Terry Wilfong she coordinated the program of the American Research Center in Egypt annual meeting held in Ann Arbor.

**Lauren Talalay** delivered a paper on "Women, Gender and Aegean Prehistory" at the Fourth Gender and Archaeology Conference. In October she will be keynote speaker at a conference called "All for One or One for All? (Re)constructing Identity in the Ancient World." She spent part of last summer in Greece studying prehistoric material in Euboea.

**Thelma Thomas** has enjoyed a productive sabbatical completing her book on Late Antique Egyptian funerary sculpture and several smaller longstanding projects. She has also seen two exhibitions in which she participated brought to successful completion—one on forgeries of ancient art at the Nelson-Atkins Museum in Kansas City, the other on Middle Byzantine art at the Metropolitan Museum of Art in New York.

**Terry Wilfong** has presented papers for the University's Department of Near Eastern Studies, an American Society of Papyrologists panel, the American Research Center in Egypt Symposium, and New York University. He also completed his first volume as editor of *Bulletin of the American Society of Papyrologists* and a report on the Graeco-Roman seals and seal impressions from the Medinet Habu excavations, to appear in a volume published by the Oriental Institute Press. At the Kelsey he curated an exhibition and wrote the accompanying catalogue on *Women and Gender in Ancient Egypt*, as well as organizing a lecture series on topics related to the exhibition. Along with Janet Richards, he coordinated the program for the American Research Center in Egypt annual meeting held in Ann Arbor. This summer he plans to finish revising his dissertation and begin assembling a volume on the Kelsey excavations at Terenouthis.

## Current Exhibitions

- *Death in Ancient Egypt: Preserving Eternity*
- *A Taste of the Ancient World*
- *Gender and Archaeology*

## Exhibition Opening

### Exhibition

- *Sepphoris in Galilee: Crosscurrents of Culture*  
September 7–December 14  
Kelsey Museum and University of Michigan Museum of Art

### Opening Lecture

- *Sepphoris in Galilee: New Discoveries and Interpretations*  
by Eric M. Meyers, Duke University  
September 7, 3:00 p.m., Angell Hall, Auditorium A  
Followed by receptions at the Kelsey Museum and the Museum of Art



Photo: Kelsey Museum Archives

The *Gender and Archaeology* exhibition includes this photograph, taken at the Karanis expedition house in 1926. Pictured (left to right) are camp administrator Joy Fletcher-Allen and two local women staff members, Saiya Abd el Mula and Kamla Siddiq.

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