MVSE

VOLUME FORTY-THREE 2009

Annual of the
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI

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Museum of Art and Archaeology
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ISSN 0077-2194

ISBN 0-910501-41-6

The Museum of Art and Archaeology is open from 9:00 a.m. to 4:00 p.m. Tuesday through Friday, Thursday evenings until 8:00 p.m., and from noon to 4:00 p.m. Saturday and Sunday. Admission is free. The Museum is closed on Mondays, from December 25 through January 1, and on University of Missouri holidays: Martin Luther King Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, and the Friday following. Guided tours are available, if scheduled two weeks in advance.

The Museum Store is open from 10:00 a.m. to 4:00 p.m. Tuesday through Friday, Thursday evenings until 8:00 p.m., and from noon to 4:00 p.m. Saturday and Sunday.

Back numbers of *Muse* are available from the Museum of Art and Archaeology.

All submitted manuscripts are reviewed.

Front cover:
Snuff box
French, ca. 1756–1762
Gold and lacquer, H. 4.1 cm. L. 8 cm
Gift of Sarah Catherine France in memory of
her brother, Charles B. France (acc. no. 69.1044)

Back cover:
Power Figure/"Nail Fetish" (*nkisi* or *nkonde*)
Congo, Bakongo people, 1930s
Wood, iron, glass, and paint, H. 113 cm
Acquired with funds donated in memory of
Betty Brown and Anna Margaret Fields,
Gilbreath-McLorn Museum Fund, and
gift of Mr. and Mrs. James Symington by exchange (acc. no. 2009.645)

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Director's Report

The Museum of Art and Archaeology enjoyed another successful year in 2009. While 2008–2009 proved challenging for many institutions, the museum has continued to increase programmatic offerings and exhibitions, largely due to strong support from University of Missouri administrators and its deliberate and ongoing integration into the intellectual life of the campus and community.

The museum mounted five exhibitions in 2009, beginning with the nationally juried exhibit *Driven*, which brought together art by a series of emerging young artists with disabilities. Sponsored by Volkswagen of America, the museum's installation also included touchable works by American artist Guy Cobb and audio support for visitors with visual impairment.

Jörg Schmeisser (German, b. 1942) *Sie Wird Alt II* from the series *Sie Wird Alt*, 1966, color etching, acc. no. 69.1085.3.

Overlapping this show was *Narratives of Process and Time in the Works of Jörg Schmeisser*, which was organized and curated by Dr. Mary Pixley, the museum's associate curator of European and American art, and ran through the end of May. Schmeisser remains one of my favorite living printmakers, and this exhibition highlighted his fascination both with the opportunities offered by the media in which he works (especially his

explorations of different approaches to inking plates) and with the nuances of time and its contingent progression. Some of his works, notably the marvelous series *Sie Wird Alt* (She grows old), are almost Markovian in their progression, with each successive image incorporating and inflecting the previous images and the narratives they enact. While the images are striking, this rich narrative quality and the temporal depth the works invoke are their most memorable qualities. Those familiar with Schmeisser's career will recognize that his work has additional resonance for the museum, as he began his career in 1965 making archaeological drawings for Saul and Gladys Weinberg, the museum's founders.

Pre-Columbian textiles represent a rich but rarely seen resource at the Museum of Art and Archaeology. While previously included in the 2008 exhibition *Before Columbus: Iconography in the Ancient Americas* and the 1999 exhibit *Jaguar's Realm: Ancient Art from Mexico to Peru*, pre-Columbian textiles have not been the focus of a museum exhibition since 1992. *Pre-Columbian Textile Art: Design that Speaks Today* presented the museum's vibrant collections of textiles and feather work from the Americas as both an ancient legacy and living art. The exhibition was organized and curated by Dr. Pixley and was informed and greatly aided by the expertise of Dr. Ann Rowe, an expert in pre-Columbian textiles, who examined the museum's holdings and provided advice, insight, and identifications regarding works in our collection. Her technical knowledge was coupled with commentary by a contemporary fiber artist, Dr. Jo Stealey of the University of Missouri's Department of Art. Stealey's perspective as a working fiber artist provided a fresh and different perspective on pre-Columbian textiles, allowing visitors to place them better into both ancient and contemporary contexts.

Jeffrey Wilcox, Drs. Mary Pixley, Ann Rowe, and Jo Stealey planning the exhibition *Pre-Columbian Textile Art: Design that Speaks Today*.

Through the generosity of The Andy Warhol Foundation for the Visual Arts, the museum received more than 150 working photographs by Warhol, a collection comprised of roughly two-thirds Polaroid images and one-third gelatin silver prints. These new acquisitions were featured in a three-part rotating exhibition, *Faces of Warhol*, another show curated by Pixley, which explored both Warhol's treatment of facial portraiture and his complex and evolving concern with celebrity.

The year ended with *The Sacred Feminine: Prehistory to Post-Modernity*, a powerful show organized and curated by Dr. Benton Kidd, our associate curator of ancient art, which examined changing religious attitudes toward and perceptions of women. The female gender remains a marked linguistic category. Religious depictions of women invite and seem to demand consideration of the image in gender-based terms, while religious depictions of men do not—or at least are less likely to be critically examined as gendered constructs. Women have been depicted as saints and sinners, as goddess, earth mother, or demon, as central to the religious experience or as peripheral and marginalized. *The Sacred Feminine: Prehistory to Post-Modernity* examined this range of treatment and what it reveals about the ways humans construct social categories and project them onto the realm of the sacred. This provocative exhibition was accompanied by a range of programming, including a national academic symposium *The Sacred Feminine, Prehistory to Postmodernity: An Interdisciplinary Symposium on Women, Religion, and the Visual Record* held October 16–17, 2009, at the University of Missouri. Dr. Diane Apostolos-Capadona of the Center for Muslim-Christian Understanding at Georgetown University gave the keynote address.

The Sacred Feminine, Prehistory to Postmodernity: An Interdisciplinary Symposium on Women, Religion, and the Visual Record.

All of these exhibitions were prepared and installed by the

museum's exceptionally talented exhibits staff. The range of exhibition topics, media, and interpretive strategies for 2009 was considerable, testing the ingenuity, technical skills, and doubtless patience of all involved. Chief preparator Barb Smith and preparator Larry Stebbing, assisted by student assistant preparators Jennifer Haile and George Szabo, set a consistently high standard for the quality of the museum's exhibitions and achieved the apparent effortlessness that comes only from great competence, experience, and hard work.

The museum also supported exhibitions elsewhere through loans of works from its permanent collections. Museums receiving loans of objects for exhibition in 2009 included the Museé du quai Branly, Paris, and El Centro de Cultura Contemporánea de Barcelona, Barcelona (both for the exhibition *The Jazz Century: Cinema, Music and Photography from Picasso to Basquiat*); the Spencer Museum of Art in Lawrence, Kansas, for *Reviving the Past: Antiquity and Antiquarianism in East Asian Art*; and the Oklahoma City Museum of Art for the exhibition *Harlem Renaissance*.

The museum expanded its collections through purchase and a series of major gifts. Six hundred and eighty objects were added to the collections (691 items in all, including individual works with multiple pieces). Purchases included a marvelous African BaKongo *nkisi* or *nkonde* figure dating to the 1930s, which the museum acquired with funds given in memory of longtime docent Betty Brown and former staff member Anna Margaret Fields, as well as through the Gilbreath-McLorn Fund and a gift of Mr. and Mrs. James Symington by exchange. Betty in particular loved the art of sub-Saharan Africa and offering African art programs to children, and the *nkisi* figure—that has among its other cultural roles the sealing of covenants—seemed a perfect choice to remember Betty, Anna Margaret, and their legacy.

The museum also acquired by purchase an ancient Egyptian bronze statuette of a cat sacred to the goddess Bastet, probably from the twenty-sixth dynasty or later. It represents a fine addition to our antiquities collection and was part of a group of three cat statuettes acquired in the 1920s through 1950s by Jacques René Fiechter, a Swiss collector. Like many Bastet figures, it has attachment points for jewelry, in this case a finely pierced ear.

We were fortunate to acquire by purchase a series of works by Ediciones Vigía, a Cuban art press, and by one of its leading artists, Rolando Estévez Jordán. These works complement a large collection of Ediciones Vigía works acquired by gift through the generosity of Professor Juanamaria Cordones-

Cook, a longtime friend of the museum. The Vigía books, as well as one-of-a-kind works by Estévez, represent assemblages of found materials and original drawings, richly and whimsically illustrating original poems and works by leading Cuban and Afro-Hispanic authors. One of the most engaging of the works is a one-of-a-kind art piece entitled *Fui llevado a un cine de barrio mientras mi madre hacia su maleta* (I was taken to a neighborhood cinema while my mother packed her suitcase), a poem enclosed in and expressed through a suitcase enriched through images and found materials, and relating the artist's experience as a child left behind in Cuba when his mother fled to the United States. The museum has a long tradition of concern with the interplay between the written word and the visual arts (including the *Art of the Book I* and *Art of the Book II* exhibitions with associated catalogues), and additional explorations of these topics are planned for the years to come using these newly acquired resources.

Professor Juanamaria Cordones-Cook unpacks the mixed media assemblage *La vena rota* (The broken vein), 2008, acc. no. 2009.6a–c, by Rolando Estévez Jordan (Cuban, b. 1953).

Several other works were purchased through the Gilbreath-McLorn Museum Fund, including Clare Leighton's 1932 wood engraving *New York Breadline*, and a delightful oil on jasper painting attributed to Jacques Stella and depicting the martyrdom of St. Catherine of Alexandria. The work, *Miracle of the Martyrdom of St. Catherine of Alexandria*, probably dates to about 1625 and uses the natural figuring of the stone to enhance the painted scene. While the work is small, it has real presence, and many of us spent much time in happy distraction examining minute details to identify the ruins of Catherine's wheel and other symbols of her martyrdom (beyond the dramatic presentation in the foreground of milk flowing from her severed neck).

Most of the substantial growth in the museum's collections in 2009, however, came through donations. Artists Roger Weik, John Bybee, Paul Russo, and Peter Haigh donated their original works to the museum's collections, and we gratefully acknowledge their gifts. Dr. William Biers gave a twentieth-century lithograph by Robert Santerne; Perry Parrigin gave a Rufino Tamayo color lithograph in memory of his wife, Elizabeth; and Charles and Jean Nauert gave a color lithograph of Don Quixote and Sancho Panza by French artist Claude Weisbuch. The Bosko family gave both an oil painting by American impressionist David Ericson and a drawing by celebrated American commercial artist George Petty, while Brendan Mazur and family added to the museum's regionalist holdings with two drawings by Charles Albert Morgenthaler. Steve Weinberg and Scherrie Goettsch gave a set of twelve cameo plaster casts, which had likely served as mementos of a nineteenth-century Grand Tour; the estate of Beth Townsend gave an oil by Douglass Freed; and the AT&T Foundation generously provided two paintings, a large oil by Joel Janowitz (*Inside and Out [Umbria]*), and an acrylic by Elizabeth Osborne (*Still Life*). Dr. Patricia Crown and her husband, Keith, added to the museum's manuscript holdings with the gift of a fifteenth-century leaf from an antiphonary. The faculty of the Department of Rural Sociology gave two works by self-taught outsider artist Richard Burnside. Dr. Rex and Mary Campbell gave a third one. We are grateful to these and other donors for their generosity and continued support of the Museum of Art and Archaeology.

Faculty of the Department of Rural Sociology at the presentation of three works by Richard Burnside.

Two major gifts in 2009 transformed different parts of the museum's collections. Mr. William Scott, a longtime friend and donor from Kansas City,

provided a gift of more than 500 pre-Columbian artifacts from his collection amassed in the 1950s and 60s. A range of areas and periods are represented, with primary strengths in central Mexico, but ranging from Chancay, Moche, and Nazca material from South America through material from the southern and central highlands of Mexico and into the Maya region of Mexico and Guatemala. Rich in terracotta figurines and figurine fragments, his collection will prove a fertile field for future research and display. His gift also includes several works on paper, including a 1520 work by Hans Sebald Beham and Lucas van Leyden's 1524 engraving *Lamech and Cain*, several illuminated manuscript pages, and a nineteenth-century Mexican painted tin *retablo* depicting San Isidro Labrador. In addition to these works of art, Mr. Scott also provided books from his library to augment the museum's research holdings. A full listing of his very generous benefaction appears elsewhere in this issue, and we are very appreciative of both his gift and his continued friendship.

Mr. Mark Landrum, scion of a leading local family, made an initial gift of contemporary artworks including both outright and fractional gifts, along with an announcement of future gifts to come. Works included in his 2009 gift were four glass sculptures by Etsuko Nishi, three ceramic sculptures by Jun Kaneko, Richard Deutsch's 2001 marble sculpture *Lounge*, four sets of glass sculptures by Dale Chihuly, a bronze by American Gwen Marcus, Karen LaMonte's 2000 glass sculpture *Sleep*, an assemblage by Colombian artist Olga de Amaral, and a rich set of contemporary ceramics by artists including George Edgar Ohr, Jr. (the self-proclaimed "Mad Potter of Biloxi"), Richard DeVore, Bobby Silverman, Dante Marioni, Marek Cecula, Lucie Rie, Lino Tagliapietra, and Toshiko Takaezu, along with ceramic sculptures by Wouter Dam, Peter Hayes, Claudi Casanovas, and Fernando Casasempere. These gifts greatly increase the scale and quality of the museum's contemporary collections, particularly in ceramics, and in concert with future promised gifts have the potential to be truly transformational. We are deeply grateful to Mr. Landrum for his vision and generosity and excited by the ongoing opportunities these gifts both create and expand.

As this is an academic museum, research remains an important part of our mandate. My research at the major Middle Bronze Age tell of Pecica Şanţul Mare in western Romania continued in 2009. Supported by grants from the National Science Foundation, the ongoing project represents collaboration between the University of Missouri's Museum of Art and Archaeology, the University of Michigan's Museum of Anthropology, the Museum of the Banat in Timisoara,

Romania, and the Arad Museum Complex in Arad, Romania. Work in 2009 focused largely on clearing, sampling, and documenting a series of 3,700-year-old house floors associated with the latter part of the Middle Bronze Age occupation of the site. Pecica Şanţul Mare represents a crucial type-site in both the development of regional Bronze Age chronologies and for the definition of the characteristic Middle Bronze Age culture of the region, variously called Periam-Pecica, Maros, or Mures culture. We plan to continue this work in 2010. I am grateful to my Romanian colleagues (Drs. Florin Draşovean, Alexandru Szentmikloşi, Dan Ciobotaru, and Peter Hügel, and Mr. Pascal Hurezan) for their continued support and encouragement of the project and, more generally, of collaborative research in the region. Preliminary results of characterization studies of Bronze Age obsidian recovered from the site appear in this issue, and a larger collaborative research agreement to promote studies of obsidian from Neolithic through Bronze Age contexts is currently being negotiated between the Museum of Art and Archaeology and the Museum of the Banat.

Excavation of a Middle Bronze Age house floor, ca. 3,700 years old, at Pecica Şanţul Mare, Romania.

Dr. Benton Kidd, associate curator of ancient art, continues his research on decorated wall stucco from a Hellenistic villa at Tel Anafa, Israel, excavated by the museum's founder Dr. Saul Weinberg and by Dr. Sharon Herbert of the University of Michigan. Kidd serves as president of the local chapter of the Archaeological Institute of America and delivered a talk "The Bold and the Beautiful: Polychroming and Gilding in Antiquity" to the Brown University–Narragansett Chapter of AIA. He also presented "Determining White Marble Provenance of Greek and Roman Sculpture in the Museum of Art and Archaeology, University of Missouri," at the 2009 meeting of the Association of the Study of Marble and Other Stones in Antiquity in Tarragona,

Spain. He continues an active teaching schedule and remains integrally involved in various Freshman Interest Groups (FIGs) within the University of Missouri, including the Fine Art Residential Community, Culture and Society, and Arts Advocates.

Dr. Benton Kidd working on the painted stucco from Tel Anafa.

Dr. Mary Pixley, associate curator of European and American art, received another grant from the Missouri Arts Council to support exhibitions and programming in 2009–2010. Previous grants have allowed the expansion of museum exhibitions and programming, and her continued success in securing external funding for the museum's programmatic offerings is particularly welcome in these uncertain economic times. Pixley continues her research on Marion Reid, the Victorian woman painter of *The Sorceress* (1887, acc. no. 2008.2), and the results of her research are to be published in 2010 in the *Journal of Pre-Raphaelite Studies*. *The Sorceress* was formally unveiled as part of the 2009 Museum Associates Paintbrush Ball. Pixley also worked with Kenyon Reed, the museum's collections specialist, to develop a podcast on medieval, Renaissance, and Mannerist artworks in the museum's collection for students in the University of Missouri's Honors College.

Dr. Arthur Mehrhoff, the museum's academic coordinator, continued work on the Pride of Place initiative, a project to examine the campus as a built environment and artwork that encapsulates and perpetuates a sense of heritage, shared identity, and common values. The museum hosted a statewide historic preservation symposium in May 2009. He also worked with Mary Pixley to organize the second annual February Concert, in which works of art featured in the museum's exhibition *The Fine Art of Living: Luxury Objects from the East and West* were projected onto a screen and discussed by Pixley, followed by choral selections relating to the works, performed by the University of Missouri's School of Music Ars Nova Singers.

The museum offered a wide range of educational programs through the leadership of museum educator Dr. Cathy Callaway. These included Gallery Talks by museum curators, university faculty, graduate students, and community artists and teachers, and nineteen special children's programs including School's Out, Art's In programs, Sunday events, and a Kids' Series with topics ranging from "Cloths, Feathers, and Glyphs" to "The Fine Art of Mosaics." The children enjoyed hands-on activities, including making their own (stuffed) animal mummy to creating their own Jackson Pollock artworks. Artist John Bramblitt offered an unforgettable children's program as part of programming for *Driven*. Bramblitt, a painter who lost his sight but not his vision, showed kids how to paint without sight by using different textures mixed into the pigments. Other programs in 2009 included The Haunted Museum, an annual treat at Halloween, and a

Artist John Bramblitt.

The Haunted Museum.

"Corps of Discovery (Lewis and Clark Reenactment)," a Sunday event for children.

New docents: From left, Amorette Haws, Rebekah Schulz, Jean McCartney, and Kent Froeschle.

Docent Averil Cooper.

Corps of Discovery children's program featuring Ken Porter and Jim Duncan as members of the Lewis and Clark expedition. The museum's docent program remains active and vibrant, with ongoing enrichment activities throughout the year, training of new docents, and recognition of retiring docents for their service, energy, and enthusiasm. Averil Cooper was specifically recognized for her twenty years of service as a docent. One of the areas in which the economic

downturn had visible effects was P–12 school group attendance, which declined roughly 10 percent over the previous calendar year. Certain segments, however,—notably the younger grades—actually increased over the previous year, placing additional demands on both the docents and tour coordinator Barbara Fabacher.

Callaway also coordinated the museum's free film series, which continues to expand in popularity. In 2009, twenty-two free film nights were organized, with offerings as diverse as *The Life and Times of Andy Warhol, Superstar* (1990) to *The Garden of Allah* (1936), and including classics such as *Sign of the Cross* (1933), *Anna Karenina* (1935), and *The Women* (1939). A full listing of the museum's public programming offerings is included separately in this issue.

One important area of effort in 2009 was completion of the Museum of Art and Archaeology's self-study as part of subsequent accreditation by the American Association of Museums (AAM). Continuously accredited for nearly forty years, the museum takes very seriously its role as the only accredited museum within the University of Missouri System, and the only accredited museum of its kind in mid-Missouri. Completion of the self-study provided a welcome opportunity both to reflect on progress made over the past several years and to assess areas needing additional attention. Following review of the self-study and associated materials submitted to the AAM Accreditation Commission, a peer-review team will visit the museum in 2010 to observe its operations, interview staff and stakeholders, and make a final recommendation to the AAM Accreditation Commission. A final decision from the Commission is expected in late 2010 or early 2011.

Over the past several years the museum has been working to upgrade its collections storage areas, adding a suite of digital data loggers in all collections and gallery areas the better to monitor and document ambient environments, acquiring direct-reading UV light meters to assess current levels of illumination, and installing custom-designed cabinetry for oversized textile storage. The museum has also begun an update and upgrade of its existing security system in order to protect the museum's unique collections better and to assure the safety of visitors and staff. Like most established museums, we hold a series of older loans—including some objects held as "permanent loans"—that do not fully conform to existing loan policies, particularly in regard to term. We have been steadily working through the associated documents and contacting lenders either to convert these loans to more standard form, to convert them

into outright gifts to the museum, or to return them to their owners. This process began in 2008 and is continuing; at present (September 2010), only two such loans remain on the museum's books. Also in 2009, curator of collections and registrar Jeffrey Wilcox and collections specialist Kenyon Reed began the enormous task of conducting an item-by-item inventory of the more than 15,000 objects in the permanent collection. While few tasks could be more important to a well-run museum, this is the kind of behind-the-scenes undertaking that too often goes unrecognized because it lacks a public component.

Jeffrey Wilcox and Kenyon Reed at work on the inventory of the collection.

Another internal task has been to develop effective tools for evaluation of staff performance. In 2009, I assembled a committee of staff and asked them to generate a self-assessment tool for use as part of the annual review process. Chaired by Dr. Lisa Higgins, the committee reviewed assessments used elsewhere, and past assessments used at the museum, and considered a range of other hypothetical options before developing a self-assessment for use as a starting point in discussions between an employee and his or her immediate supervisor. It will allow staff to chart out plans for the coming year and to reflect on how well plans for the past year were realized. These assessments will be employed beginning in 2010. Reverse assessments of my performance have been completed annually by the staff, with the results forwarded to the Dean of Arts and Science, my immediate supervisor.

The Missouri Folk Arts Program (MFAP), ably led by Dr. Lisa Higgins, has long been known for its Traditional Arts Apprenticeship Program (TAAP), which pairs master folk artists with aspiring apprentices to pass on the craft,

Patrick McCarty, a master blacksmith from Washington, Mo., discusses his work with visitors during *Tuesdays at the Capitol* in April 2009.

Spoken-word poet Maria Guadalupe Massey and storytellers Angela Williams and Gladys Coggswell entertain the audience at the *Festival of Nations* in St. Louis' Tower Grove Park, August 2009.

knowledge, and traditions associated with a range of folk arts. One of the oldest and most prestigious programs of its kind, TAAP ensures the continuation of regional arts traditions and helps document their range and forms. In 2009, MFAP re-launched a redesigned Web site; celebrated TAAP's twenty-fifth anniversary; and collaborated with the International Institute of Metropolitan St. Louis to present artists at the Festival of Nations—in addition to its usual round of programs and events throughout the state. Economic conditions have placed many folk arts programs in jeopardy, but MFAP programs have continued at their usual levels. Jointly administered by the Museum of Art and Archaeology and the Missouri Arts Council, MFAP is an externally funded

program whose success reflects the hard work of Higgins, Deb Bailey, and the interns and volunteers staffing the program.

Leadership of the Museum Advisory Committee passed in 2009 from Dr. Anne Stanton to Dr. Kristin Schwain, both of the University of Missouri Department of Art History and Archaeology. The Museum Advisory Committee provides counsel to the museum on a range of topics—such as strategic direction, outreach, audience needs, and coordination of schedules—and includes representatives from a broad spectrum of stakeholders such as faculty, administrators, students, and community leaders, as well as members of the Museum Associates. A subcommittee of the Museum Advisory Committee also reviews museum acquisitions with a purchase price in excess of $15,000. The role of the Museum Advisory Committee continues to evolve, and members in 2009 expressed a desire to identify new ways for the museum to expand both its role as a gateway between the campus and the community and its enrichment of the intellectual life of both.

Museum Advisory Committee chair Dr. Kristin Schwain and director Alex Barker.

The Museum Associates offered a diverse set of programs in support of the museum in 2009, including a Valentine's Day event featuring a special showing of the film *Moonstruck*; a champagne reception and roses for those ladies present; and another successful Art in Bloom event in March bringing more than a thousand weekend guests to the museum both to enjoy the floral displays and to cast votes for their favorite creations. Art in Bloom serves two purposes for the museum, increasing attendance and visibility on the one hand while also allowing the museum to inform the aesthetic sensibilities of visitors

by asking them to assess (within specific categories) the skill and creativity of the floral artists producing works for the event. In May, the Museum Associates held the annual Paintbrush Ball, a gala supporting the museum that featured the unveiling by Dr. Mary Pixley of Marion Reid's newly identified work *The Sorceress* (1887). The event was a considerable success, both raising funds for the museum and its mission and increasing the visibility of the museum in the community. Gil Stone, president of the Museum Associates, presided over the Associates' annual meeting in November, and a special set of tours and breakfasts, recognizing higher-level donors to the Museum Associates Heroes Circle and the museum, took place later that weekend. All these events supported by the Museum

Art in Bloom.

Attendees at the Paintbrush Ball examine silent auction items.

Associates were ably organized by Bruce Cox, the museum's assistant director for museum operations. Cox also manages the museum's retail operations, which witnessed another year of double-digit growth in profitability in 2009. The Museum Associates also undertook internal reorganization, with an enlarged committee structure aimed at increasing engagement and expanding the range of areas in which the Associates can directly contribute to the museum and its mission.

Kristie Lee, graphic designer.

The Museum of Art and Archaeology also welcomed a new staff member in 2009. Stephanie Lyons, graphic artist, left the museum in late 2009 to explore new career opportunities in Austin, Texas. Kristie Lee, a longtime publications designer for the University of Missouri Press, joined the staff in November. Lee brings a rich set of skills, nearly twenty years of experience, and a sophisticated sense of style to the museum's publications. She is a very welcome addition to the museum staff (and the attentive reader will note that she designed this publication).

These are obviously difficult times for museums nationwide. While no institutions are immune to economic uncertainties, the Museum of Art and Archaeology has so far weathered ongoing economic vicissitudes without reductions in staff, programming, or confidence. Budgets and operations for 2009—and for upcoming years as well—have built current economic conditions into their assumptions, and we do not anticipate any changes from our current programs, activities, or strategic plan for the year to come. In addition to careful stewardship of existing resources, this also reflects the continued strong support of the university, the college, and individual leaders within the college who remain unwavering in their support of the museum, its mission, and its staff. I gratefully acknowledge this support.

Alex Barker, Director

Obsidian Procurement at Pecica Şanţul Mare, Romania*

CORINNE N. ROSANIA AND
ALEX W. BARKER

Introduction

Since its founding the Museum of Art and Archaeology has actively pursued archaeological field research projects and reported the results in *Muse*.[1] Here we present the initial results of characterization studies on obsidian recovered during the course of the 2008 field campaign at Pecica Şanţul Mare, a major Middle Bronze Age tell settlement in western Romania, sponsored by the Museum of Art and Archaeology as an international collaborative project. This research reflects collaborations both in the field (among multiple museums in Romania and the United States) and in the laboratory (between the Museum of Art and Archaeology and the University of Missouri Research Reactor [MURR] Archaeometry Laboratory).

The characterization of archaeologically utilized lithic resources in the Great Hungarian Plain is of particular value as the region is marked by a paucity of lithic materials suitable for most kinds of chipped-stone tools. Obsidian, a silicic glass formed by rapid cooling of magma from volcanic eruptions, possesses the conchoidal fracture characteristics necessary for manufacturing chipped-stone tools and represented the highest quality lithic material available. Within the larger region, obsidian is found only in the Zemplén Mountains of the Carpathian Range in Slovakia, Hungary, Romania, and Ukraine and appears to have been formed during Miocene eruptions.[2] For the most part, these eruptions produced varying forms of perlite, pumice, and scoria, but some eruptions, probably on the immediate shoreline of the Paratethys Sea, produced vitreous obsidian.[3] In contrast to the lava flows found in Slovakia, Hungary, and Romania, which produced rich primary deposits, obsidian-producing volcanic eruptions in Ukraine

produced primary deposits of obsidian by ejecting magma "bombs" (strombolites) away from the source. Regardless of the volcanic origin, obsidian today is found beyond areas of primary geological deposit due to fragmentation and dispersal of primary flows into secondary geological deposits.[4]

Carpathian Obsidian

Several chemically unique sources have been identified in the Carpathians. Williams Thorpe et al.[5] and Bíro et al.[6] identified two compositional groups of Carpathian obsidian: Carpathian 1 (C1), in southeast Slovakia, and Carpathian 2 (C2), in northeast Hungary. Two subgroups (C2a and C2b) were further distinguished within C2.[7] Additionally, Rosania et al. identified two subgroups within C1 (C1a and C1b) and chemically characterized three additional Carpathian obsidian sources: Carpathian 3, in west Ukraine, Carpathian 4,

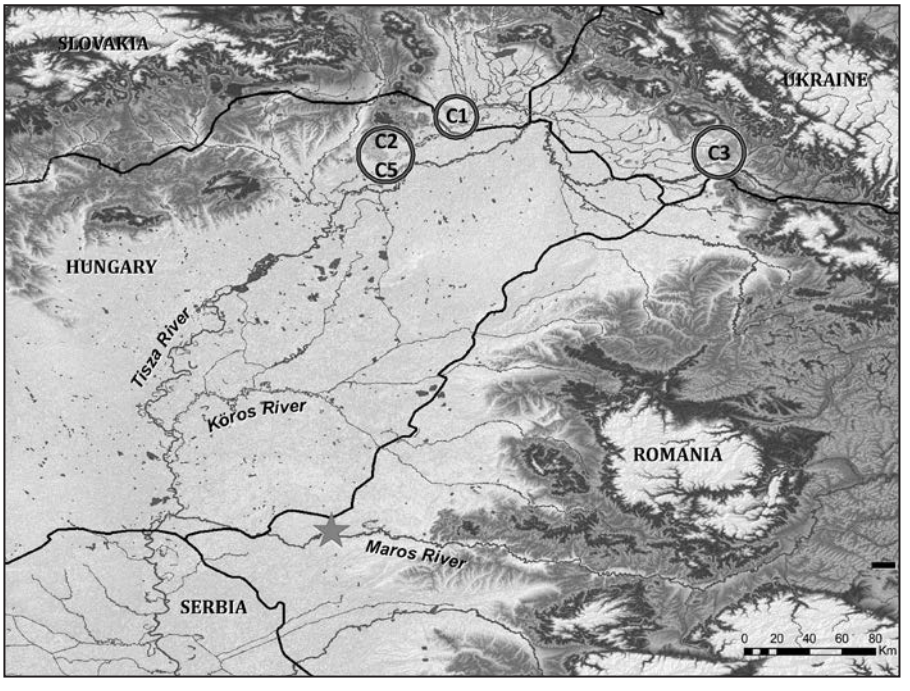

Fig. 1. Location of previously characterized Carpathian obsidian sources (C1, C2, C3, and C5) and Pecica Şanţul Mare (indicated by the star). Note that C4 in northwest Slovakia is not shown here.

in west Slovakia, and Carpathian 5, in northeast Hungary (Fig. 1).[8] The five main source groups (C1 through C5) can be reliably differentiated using non-destructive X-ray fluorescence (XRF) methods based on concentrations of large-ion lithophile elements including thorium (Th), rubidium (Rb), and strontium (Sr), as well as iron (Fe), zinc (Zn), and zirconium (Zr).[9] Neutron activation analysis (NAA) identifies up to twenty-seven elements that further separate all Carpathian obsidian source groups and subgroups.

Archaeological Context

Excavations at the great tell of Pecica Şanţul Mare (Arad County, western Romania) by the University of Missouri Museum of Art and Archaeology and the University of Michigan Museum of Anthropology from 2006 through 2009 document changing socioeconomic emphases and patterns of exchange during the later part of the Middle Bronze Age.[10] Pecica Şanţul Mare was a large fortified tell settlement roughly one hundred kilometers east of the confluence of the Maros and the Tisza Rivers (Fig. 1).[11] Dömötör[12] conducted the earliest documented excavations at the site in 1898 and 1900, with larger and more thorough excavations conducted by Martin Roska in 1910 and 1911 and, again, in 1923 and 1924.[13] Roska's systematic excavations provided a key stratigraphic sequence for both the site and the region and were influential in the development of larger temporocultural frameworks and syntheses, including V. Gordon Childe's classic book, *The Danube in Prehistory*.[14] Roska's stratigraphic sequence and associated ceramic and metal types, mediated by the work of Childe and others, remain the basis for most relative dating throughout the Bronze Age of the Carpathian Basin.[15] I. H. Crişan opened a series of large excavation units in the north-central portion of Pecica Şanţul Mare during campaigns from 1960 to 1962 and in 1964,[16] but these campaigns focused on later Dacian components.

In 2005 a joint Romanian American project returned to Pecica Şanţul Mare and opened two three-meter deep stratigraphic trenches to recover chronometric samples (including both radiocarbon and archaeomagnetic samples) and to document the relative density of Bronze Age occupations in different portions of the summit. Based on these tests, in 2006 a 10 x 10 m excavation block was opened just east of Trench I, in an area where Dacian occupation layers were previously removed during Crişan's earlier campaigns.

Sample	Archaeological Context	Associated Lot Material	Total Station Reference
PSM001	N12E10 Layer C5	Lot 8-151	Ref No. 14367
PSM002	Structure 2 Post 39	Flot 8-213 HF	From flotation
PSM003	N14E14 PP No. 13	Lot 8-320	Ref No. 15670
PSM004	Feature 36	Lot 8-414	Pit Feature Fill (F36)
PSM005	N12E12 Layer C5	Special Sample 542	Ref No. 14971

Table 1. Contextual information regarding obsidian samples from the 2008 campaign. Samples PSM001, PSM003, and PSM005 are from occupation layer excavations with precise provenience recorded by total station reference point; samples PSM002 and PSM004 are from defined architectural features.

Sample	Site Context	Age BP	Calibrated Intercept	Calibrated Range
415	N18E16 C3	3540±40	1890 B.C.E.	1941–1777 B.C.E.
420	N10E18 C3	3350±40	1630 B.C.E.	1727–1538 B.C.E.
424	N10E8 C4	4010±60	2490–2560 B.C.E.	2621–2466 B.C.E.
429	N12E10 C4	3430±40	1740 B.C.E.	1870–1683 B.C.E.
611	N18E18 C3a	3370±40	1670 B.C.E.	1736–1616 B.C.E.
600	Structure 2 IL-6	3440±40	1740 B.C.E.	1871–1689 B.C.E.
583	F141 IL-1	3310±40	1610 B.C.E.	1630–1526 B.C.E.

Table 2. Radiocarbon dates associated with lower portions of C layer complex and Structure 2. Age BP reflects conventional radiocarbon age, corrected for 13C/12C ratio; Calibrated Range is a one-sigma calibrated result (68.2 percent probability).

Preliminary reports on the results of these ongoing excavations have been published elsewhere.[17]

The three flakes and two blades analyzed here (Table 1) comprise all of the obsidian recovered during the 2008 season. All are from Middle Bronze Age tell construction/deposition layers or from specific, bounded cultural features; based on a suite of radiocarbon dates, these layers date to between 1800 and 1600 B.C.E. (Table 2). For the most part they are associated with either the Layer C complex or Structure 2, both Late Middle Bronze Age deposits from the western side of the 10 x 10 m block, although one (PSM004) is from Feature 36, a large irregular pit feature along the western margin of the block.

Under terms of the established contract of collaboration, certain categories of analytical samples could be exported for technical analysis, and the obsidian artifacts analyzed are now in the care of the University of Michigan Museum of Anthropology. In order to preserve the potential of these materials for future analyses, we chose to employ non-destructive XRF analytical procedures to determine their chemical characterizations and geological source(s).

Methodology

We employed energy-dispersive X-ray fluorescence (EDXRF) spectroscopy at the University of Missouri Research Reactor (MURR) to provide a chemical "fingerprint" of the obsidian artifacts from Pecica Şanţul Mare. Non-destructive EDXRF was employed to identify the concentrations of eleven elements. The resulting chemical data were used to assess the most likely source of the Romanian artifacts by comparison with previously characterized Carpathian obsidian (i.e., C1, C2, C3, C4, and C5).

Methods employed followed standard MURR obsidian sampling and characterization procedures. Samples were analyzed using the MURR Elva-X spectrometer. The Elva-X spectrometer is equipped with an air-cooled X-ray tube with tungsten target. The spectrometer has a 140 micron Be window and a thermoelectrically cooled Si-PIN diode detector. The beam dimensions are 3 x 4 mm. The detector has a resolution of 180 eV at 5.9 keV. The X-ray tube was operated at 40 kV, and the tube current was automatically adjusted between 20 to 45 μA to maintain a counting rate of 6,000 counts per second on each sample.

Measurable elements in obsidian using a three-minute counting time include K, Ti, Mn, Fe, Zn, Ga, Rb, Sr, Y, Zr, and Nb. Peak deconvolution and element concentrations were accomplished using the ElvaX spectral analysis package.

The instrument was calibrated to report absolute concentrations using the data for obsidian source samples analyzed by neutron activation analysis (NAA) and in a round-robin exercise with other XRF laboratories. The calibration samples came from the MURR reference collection and include eleven Mesoamerican obsidian sources, El Chayal, Ixtepeque, San Martin Jilotepeque, Guadalupe Victoria, Pico de Orizaba, Otumba, Paredon, Sierra de Pachuca, Ucareo, Zaragoza, and Zacualtipan; and three Peruvian obsidian sources, Alca, Chivay, and Quispisisa.

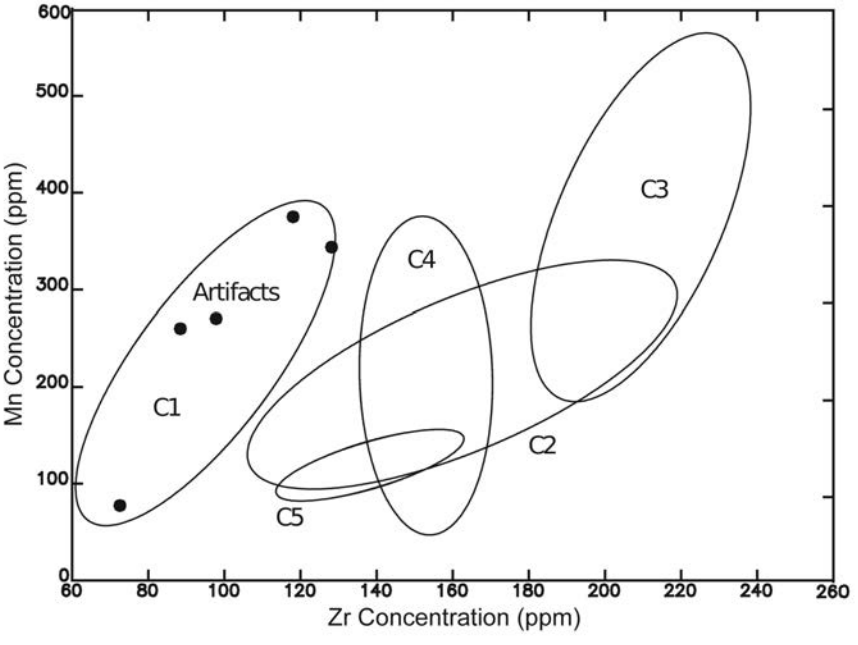

Fig. 2. Bivariate plot of zirconium and manganese values for Pecica obsidian artifacts projected against previously characterized Carpathian obsidian source groups. Ellipses represent a 90 percent confidence interval for group membership.

Results and Discussion

All five Pecica artifacts are chemically similar to the previously characterized obsidian source group Carpathian 1 (C1) found in southeast Slovakia (Figs. 2 and 3). Additionally, when compared to the two C1 subgroups, all five artifacts are more chemically similar to C1a found near Vinicky, Slovakia (Figs. 3 and 4). Carpathian 1a and the Romanian artifacts can be distinguished from other Carpathian source groups by concentrations of several elements: rubidium (Rb), strontium (Sr), iron (Fe), zirconium (Zr), zinc (Zn), and manganese (Mn). For the most part these results are consistent and point clearly to a C1 geological source for the obsidian from Pecica Şanțul Mare (Fig. 2). When the focus is narrowed to elements that discriminate sub sources, the data generally suggest

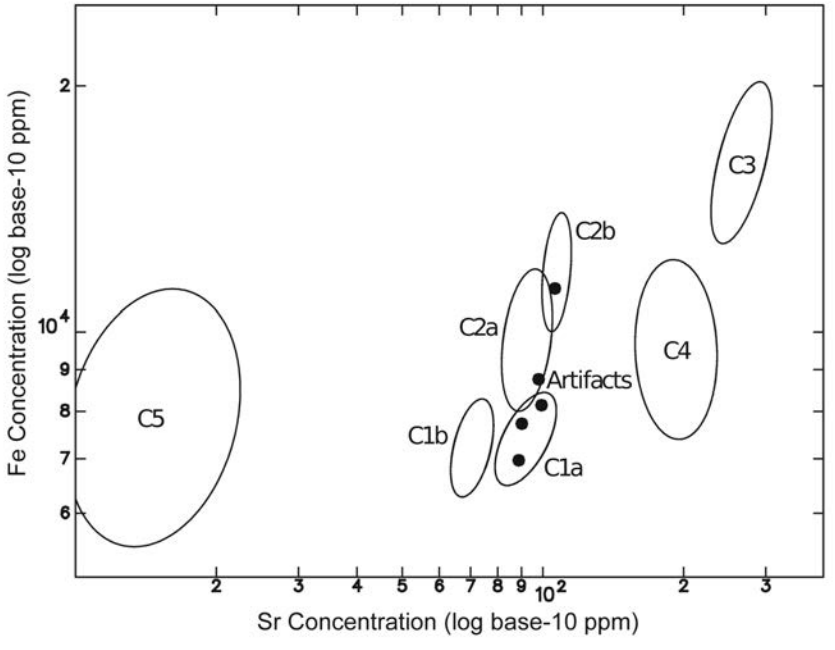

Fig. 3. Bivariate plot of strontium and iron values for Pecica obsidian artifacts projected against previously characterized Carpathian obsidian source groups. Ellipses represent a 90 percent confidence interval for group membership.

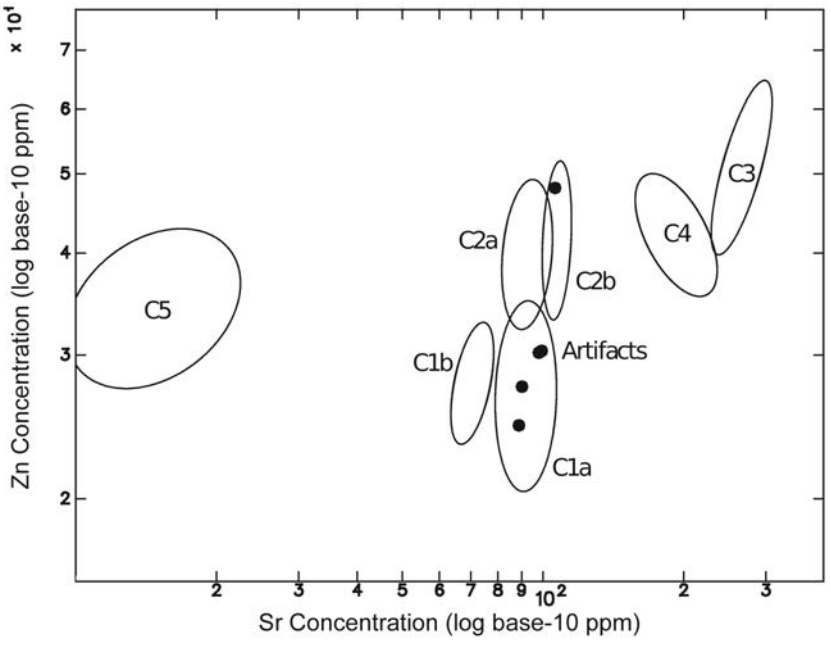

Fig. 4. Bivariate plot of strontium and zinc values for Pecica obsidian artifacts projected against previously characterized Carpathian obsidian source groups. Ellipses represent a 90 percent confidence interval for group membership.

a C1a (Vinicky) source (Figs. 3 and 4). It is evident, however, that one sample (PSM002) consistently plots outside the 90 percent confidence interval for membership in C1a. Despite this apparent discrepancy, there is reason to believe that the sample is indeed from C1a. Elemental concentrations measured for the higher atomic number elements such as Rb, Sr, and Zr (i.e., higher-Z and higher X-ray energy) in PSM002 fall within the expected distribution for C1a, but concentrations for the lower-Z elements such as Mn, Fe, and Zn appear skewed. This effect is probably due to sample geometry; PSM002 is much thinner than the other four Pecica artifacts.

In contrast to thick obsidian flakes or blades, thin obsidian samples are easily penetrated by X-rays. Thickness differentially affects the measurement of low-Z versus high-Z elements. Thus, the concentrations for the low-Z elements in thin samples will falsely appear enriched relative to the high-Z elements (Figs. 3 and 4). Therefore, despite some observed variability in chemical characterizations,

there is a strong likelihood that all Pecica artifacts analyzed here are from the C1a obsidian-source. Variation in chemical characterizations of these artifacts is likely the result of variation in sample thickness, but alternatively, there could be an additional source in the region that has yet to be chemically characterized. Current knowledge, though, places all five Pecica artifacts within the chemical distribution of the Vinicky source.

Based on these data it appears that the Middle Bronze Age communities at Pecica used or acquired obsidian from the southeastern portion of what is now Vinicky, Slovakia, during the period between approximately 1800 and 1600 B.C.E. This is significant given that two Hungarian sources of obsidian (i.e., C2 and C5) are geographically closer to Pecica, and earlier studies have emphasized the close cultural connections between Middle Bronze Age occupations in western Romania and Eastern/Southeastern Hungary.[18] Carpathian 1 obsidian, in comparison to other known local obsidians (i.e., C2, C3, C4, and C5), has larger nodules with higher silicon content and is thus of better quality, evidenced by its resiliency and predictable fracture patterns. These features likely contributed to its long-term favored use in tool production, despite the closer proximity of other sources. Future studies will be required to test this prediction by analyzing more obsidian artifacts from the region, including artifacts from the same stratigraphic level (to measure synchronic variation) and from other stratigraphic levels (to measure diachronic changes).

Conclusions

Previous archaeological and geological investigations in the Carpathian Basin have identified and chemically characterized five obsidian sources, representing five distinct Miocene-aged volcanic eruptions in the regions known today as Slovakia, Hungary, and Ukraine.[19] As yet, however, no primary obsidian sources of archaeological utility have been identified in Romania. Despite the lack of primary geological sources, secondary geological and archaeological samples of obsidian have been recovered from several regions in Romania, including the archaeological site of Pecica Șanțul Mare.

Chemical and formal analyses of Middle Bronze Age artifacts from known sites associated with the Periam-Pecica group and the Maros Culture reveal "extensive movement of exotic goods."[20] Raw materials such as gold, copper, and tin were acquired from sources in north and west Slovakia, east Romania, and

central Europe.[21] Likewise, obsidian procurement indicates "extensive movement" of materials, and perhaps people. Archaeologists working in Romania have often assumed that Romanian artifacts were made from geographically close obsidian sources located in the Tokaj Mountains in northeast Hungary. To the contrary, chemical analysis from this study indicates that the Middle Bronze Age communities of the Maros Culture (Periam-Pecica group) utilized obsidian from beyond the Tokaj Mountains, in southeast Slovakia. Characterization by non-destructive EDXRF of museum-curated artifacts from Pecica Şanţul Mare indicates that long-distance trade, down-the-line exchange, or travel was used to obtain high-quality Slovakian obsidian. Future studies will investigate whether this procurement pattern represents only a small window (ca. 1800 to 1600 B.C.E.) at a particular site or whether this pattern persisted both synchronically at contemporary Middle Bronze Age sites throughout the region and diachronically during the entirety of Bronze Age occupations at Pecica Şanţul Mare, Romania.

NOTES

*We would like to give special thanks to C. Oswald for his assistance in EDXRF analysis and M. Boulanger for creating Figure 1. Additionally, this project was supported by Dr. M. Glascock and the Archaeometry Laboratory at MURR under National Science Foundation grant #0802757 and by National Science Foundation research grants (NSF/BCS 0512115) (Alex Barker) and (NSF/BCS 0512162) (John M. O'Shea). We would also like to express our appreciation to our Romanian colleagues Drs. Florin Draşovean, Alexandru Szentmiklosi, Peter Hügel, and Mr. Pascu Hurezan for their assistance and counsel.

1. *Muse* 14 (1980), for example, contained three separate articles detailing field excavations, including David Soren and Diana Buitron's report on continuing excavations at Kourion, Cyprus; Albert Leonard's report on the Bronze Age settlement at Monte Castellazzo, Sicily; and Sharon Herbert's report on the 1980 season at Tel Anafa, Israel, which, like the work at Pecica Şanţul Mare, was a collaborative project with the University of Michigan.
2. K. T. Bíro, "Carpathian Obsidians: Myth and Reality," *Proceedings of the 34th International Symposium on Archaeometry, 3–7 May, 2004* (Saragossa, 2004).
3. M. Oddone, P. Márton, G. Bigazzi, and K. T. Bíro, "Chemical Characterisations of Carpathian Obsidian Sources by Instrumental and Epithermal Neutron Activation Analysis," *Journal of Radioanalytical and Nuclear Chemistry* 240 (1999) pp. 147–153; Bíro, "Carpathian Obsidians"; C. N. Rosania, M. T. Boulanger, K. T. Bíro, S. Ryzhov, G. Trnka, and M. D. Glascock, "Revisiting Carpathian Obsidian," *Antiquity* 82/318 (2008), available at http://antiquity.ac.uk/ProjGall/rosania/index.html (accessed July 2010).

4. Rosania et al., "Revisiting Carpathian Obsidian."
5. O. Williams Thorpe, S. E. Warren, and J. G. Nandris, "The Distribution and Provenance of Archaeological Obsidian in Central and Eastern Europe," *Journal of Archaeological Science* 11 (1984) pp. 183–212.
6. K. T. Bíro, I. Poszgai, and A. Valdar, "Electron Beam Microanalysis of Obsidian Samples from Geological and Archaeological Sites," *Acta Archaeologica Academiae Scientarum Hungaricae* 38 (1986) pp. 257–278; ibid., "Central European Obsidian Studies," *Archaeometrical Studies in Hungary (Budapest)* 1 (1988) pp. 119–130.
7. Williams Thorpe et al., "Distribution and Provenance of Archaeological Obsidian."
8. Rosania et al., "Revisiting Carpathian Obsidian."
9. Ibid.
10. J. O'Shea and A. Barker, "Report on Archaeological Investigations at Pecica 'Şanţul Mare': 2008 Campaign," *Raport de Cercetare Arheologică, Institutul de Memorie Culturală/Ministerul Culturii şi Patrimoniului Naţional* (2008); J. O'Shea, A. Barker, S. Sherwood, and A. Nicodemus, "New Archaeological Investigations at Pecica Şanţul Mare," *Analele Banatului, S.N. Arheologie-Istorie* 12–13 (2005) pp. 81–109; J. O'Shea, A. Barker, A. Nicodemus, S. Sherwood, and A. Szentmiklosi, "Archaeological Investigations at Pecica Şanţul Mare: The 2006 Campaign," *Analele Banatului, S.N. Arheologie-Istorie* 14 (2006) pp. 211–228. The 2005 season represented a collaboration among the University of Michigan, the Milwaukee Public Museum, and the Romanian museums of the Banat and Arad. The Museum of Art and Archaeology became a collaborator, replacing the Milwaukee Public Museum, in 2006.
11. Whether the fortifications are contemporary with the extensive Middle Bronze Age occupation, however, or are associated with later, more focused Dacian Iron Age occupations remains unclear. Some scholars such as I. H. Crişan, *Ziridava. Săpăturile de la "Şanţul Mare" din anii 1960, 1961, 1962, 1964* (Arad, 1978), have identified Pecica Şanţul Mare as the Dacian fortress of Ziridava mentioned by Ptolemy.
12. L. Dömötör, "A pécskai ösztelepröl származó öntömintákról," *Archeologiai Értesítö* 22 (1902) pp. 271–274.
13. M. Roska, "Ásatás a pécska-szemláki határban levö Nagy Sánczon," *Dolgozatok Cluj* 3 (1912) pp. 1–73; M. Roska "Erdély régészeti repertóriuma, I. Öskor," *Thesaurus antiquitatum transsilvanicarum* vol. I. *Praehistorica. Kolozsvar* (Cluj, 1942).
14. V. G. Childe, *The Danube in Prehistory* (Oxford, 1929).
15. Cf. I. Bóna, *Die Mittlere Bronzezeit Ungarns und Ihre Südöstlichen Beziehungen* (Budapest, 1975); T. Soroçeanu, "Studien zur Mures-Kultur," *Internationale Archäologie* 7 (1991).
16. Crişan, *Ziridava*. See also D. Popescu, "Raport asupra săpăturiilor arheologice de la Pecica-Rovine şi Semlac (jud. Arad*), Raport asupra activităii ştiinţifice a Muzeului Naţional de Antichităţi în anii 1942 şi 1943* (1944) pp. 71–73; F. Draşovean, "Repertoriul Arheologic al Mureşului Inferior: Judeţul Arad," *Bibliotheca Historica et Archaeologica Banatica* 24 (1999) pp. 95–96.
17. O'Shea et al., "Archaeological Investigations"; O'Shea et al., "New Archaeological Investigations"; O'Shea and Barker, "Report on Archaeological Investigations."
18. Bóna, *Mittlere Bronzezeit Ungarns.*
19. Oddone et al., "Chemical Characterizations"; Bíro "Carpathian Obsidians."

20. J. O'Shea, *Villagers of the Maros: A Portrait of an Early Bronze Age Society* (New York, 1996) p. 376; see also M. Girić, "Die Maros (Moriš, Mures) Kultur," in N. Tasi, ed., *Kulturen der Frühbronzezeit das Karpatenbeckens und Nordbalkans* (Belgrade, 1984) pp. 33–58.
21. E. Sangmeister, "Spectralanalysen von Metallfunden des Graberfeldes Mokrin," in N. Tasić, ed., *Mokrin, The Early Bronze Age Necropolis II, Dissertationes et Monografiae* 12 (1972) pp. 97–106.

A Matter of Life and Death
"Reading" a Funerary Relief*

CATHY CALLAWAY

Funerary monuments from the eastern Roman Empire are both numerous and varied. The Museum of Art and Archaeology at the University of Missouri has a particularly interesting one—a relief that commemorates a woman named Levitha, who lived in the later part of the first century C.E. (Fig. 1). The Missouri monument raises many questions: What is its provenance? What does the inscription tell us about the woman depicted? Why is it in Greek instead of Aramaic, the most commonly spoken language of the region, which is usually seen on relief sculpture of this type? Was Levitha Roman? or Syrian? or did she belong to one of the other cultures (Greek, Palmyrene, Parthian, and so on) that are represented in the interconnections of this period in the Near East? Finally, can we ascertain who the artist was?

Description

The Missouri funerary relief is of yellow limestone and shows a frontal bust of a woman carved in high relief with her head turned slightly to the viewer's left and her right hand held up, touching her chin.[1] Her left elbow is bent, and in her left hand she clutches a spindle and distaff, which, although broken away at the top, can be identified with some confidence since they are typical attributes.[2] Set in an arched niche, the figure wears a mantle or veil, draped over her head and wrapped around both arms. The diagonal folds of a tunic are visible beneath the mantle. A headband, or diadem, and a turban cover her hair, but two curled locks appear at the top of each ear, and long locks fall from behind her ears to her shoulders. The curls and long locks preserve traces of dark brown paint. She wears pendant earrings, and the right one is missing the bottom part. She also

Fig. 1. Funerary relief: bust of a woman. Northern Syria, Zeugma, Roman, 96 C.E., limestone. Museum of Art and Archaeology, University of Missouri, acc. no. 70.19. Photo: Jeffrey Wilcox.

wears a beaded necklace, a bracelet on each wrist, and a ring on the fourth finger of her right hand. The nails of that hand are carved on each finger, including the slightly damaged fifth finger and the thumb, which is bent under her chin at the center of her neck. Her right hand appears overly large in proportion to the rest of her bust, but the exaggerated size gives focus to the gracefulness of her gesture. She has large eyes, the pupils of which are incised; traces of dark brown or black paint remain on her left eye. The tip of her nose is chipped, and her lips are straight; the upper lip is somewhat thin, while the lower is fuller.

Provenance

This sculpture is similar to Palmyrene reliefs of this period, which are the best known because so many of them have survived. Palmyra is often the first assumption for a provenance for funerary reliefs of this kind.[3] Arguing from certain stylistic characteristics and the type of limestone from which they are carved, Klaus Parlasca has, however, convincingly identified the Missouri relief and other funerary monuments as being from ancient Zeugma.[4] Zeugma (modern Belkis) is located in southeastern Turkey on the Euphrates and lay within the Roman province of Syria (Fig. 2). The city came under Roman domination in the 60s B.C.E., and in the first century C.E. it was selected as the base for one of the Syrian legions.[5] The twin towns of Seleucia (on the west bank of the Euphrates) and Apamea (on the east) comprised Zeugma.[6] Jörg Wagner has provided a compendium of information about Zeugma and defined the several cemeteries in the two towns. His catalogue of the tomb types includes funerary reliefs similar to Levitha's.[7]

In general, funerary reliefs from the region displayed a sculptured portrait of the deceased, or sometimes a couple, or a group of family members. The reliefs usually bore a brief dedicatory inscription. The monuments were known as *nefesh* ("personality" or "soul") and were thought either to provide a residence for the deceased soul or to serve as a memorial. According to Malcolm Colledge, "these Semitic beliefs" were shared with the "rest of Syria."[8] The relief plaques sealed *loculi* (or "compartments"), which were set into the walls of tombs. These tombs were either several stories high, or single-story house-like tombs, or underground rock-cut tombs called *hypogea*.[9] These tombs were built outside Zeugma, Palmyra, and other towns and held the remains (often mummified) of wealthier citizens.[10] No tower tombs have been found at Zeugma, and its

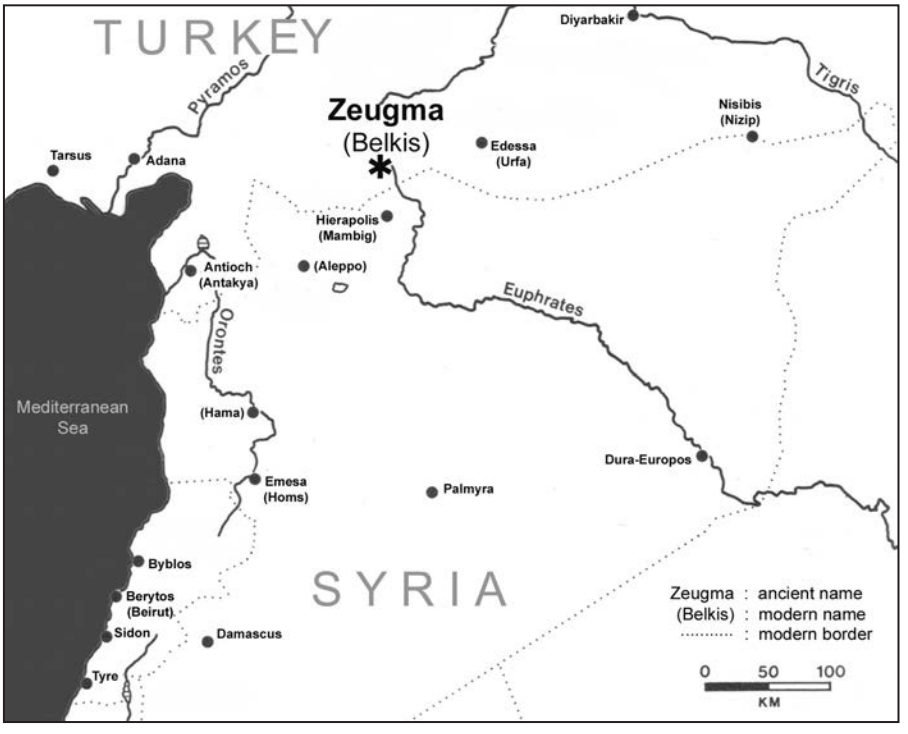

Fig. 2. Map of area.

hypogea are relatively small, according to Kennedy, who comments on the differences between Zeugma and Palmyra.[11]

Klaus Parlasca and Ilona Skupinska-Løvset have included the Missouri relief in their examination of funerary portraiture from Zeugma.[12] Parlasca made several compelling arguments for identifying these types of monuments as coming from that city. Most importantly, the limestone of Levitha's monument and other such reliefs is a "fine yellow" in contrast to the "local nummulitic limestone" of Palmyra.[13] Parlasca also points out that Greek inscriptions are rare on Palmyrene grave reliefs. Finally, he gives a specific example of a relief with a very ornate architectural framework with no known parallel from Palmyra.[14] Levitha's frame is not as ornate, yet the relief can still be considered "framed" because of the niche, a characteristic prominent on monuments from Zeugma, although also not unknown on Palmyrene reliefs.[15]

The Greek Inscription

The two-line inscription carved in ancient Greek at the bottom of the monument gives Levitha's name (Fig. 3). The letters are for the most part in a square form with straight lines. The inscription reads: Λέουιθα χρηστή ἄλυπε χῆρε ἔτους ΗΥ ("Levitha, noble, free from pain, farewell. Year 408"). Dated inscriptions from Zeugma are rare.[16] The year is calculated according to the conventions of the Seleucid era, which began on October 1 in 312 B.C.E. The letter H is the equivalent of the number 8, and the letter Υ the equivalent of 400; 312 subtracted from 408 gives a date of 96 C.E.

The Greek word χρηστή (the feminine form of the adjective) can be translated as "good, worthy, or noble." Its inclusion on a funerary inscription is not noteworthy, although Kennedy comments that in inscriptions from Zeugma, χρηστός is rarer than other laudatory adjectives.[17] The imperative form of χαίρω ("farewell") is again a very common form on a funerary monument. The form should be χαῖρε, but χῆρε also occurs on other reliefs from Zeugma. Kennedy surmises that it is probably an example of phonetic spelling—what the scribe heard.[18] Although the adjective ἄλυπος is frequently used, its meaning here is uncertain.[19] Was Levitha's death a release from a painful illness, or had she suffered a loss during her lifetime? Or does it mean here "caused grief to no one," or "carefree"?[20]

As Parlasca has established, Greek inscriptions are rare on Palmyrene grave reliefs and are never applied to the bottom of the frame.[21] Aramaic, the spoken language of the region, is the language usually seen, and inscriptions are often carved into the background behind the figure. In contrast, most of the inscriptions from Zeugma are in Greek. Only a few are in Latin, and there are no texts recorded in Aramaic or in any of the local languages.[22] Finally, the

Fig. 3. Detail of Figure 1, showing inscription. Photo: Jeffrey Wilcox.

name, Levitha. I have found no parallel in inscriptions from the East with a similar name, and it may be that "Levitha" is a transliteration from a different language. Perhaps it is a Semitic name derived from a Hellenized or Romanized one, such as "Livia," which has then been rendered into a hard-to-identify form in Greek.[23] The Aramaic LWY for "Levi," for example, illustrates the possibility of confusion in transliterating names.[24]

Jewelry and Costume

Harald Ingholt identified three distinct periods for Palmyrene reliefs. His first period coincides in date and description with that of the Missouri relief. Although caution should be used when applying this typology to works from places other than Palmyra, yet the Levitha relief seems to fit into Ingholt's scheme.[25] Period I at Palmyra, 50 to 150 C.E., is marked by "simplicity of ornament . . . possibly attributable to Greek influence."[26] This "austerity of dress and ornament"[27] could reflect current fashion or might portray less than opulent circumstances, although the deceased, or a family member, had sufficient money to commission a relief sculpture and presumably a tomb, with the result of ensuring the prestige of the family. Levitha's jewelry differs from that of Ingholt's Period II (150–200 C.E.) and especially from that portrayed in Period III at Palmyra (200–250 C.E.), which is well illustrated by the relief shown in Figure 4.

Fig. 4. Funerary relief of a woman from Palmyra, Syria, 190–210 C.E., limestone. Ny Carlsberg Glyptotek, IN 2795, purchased in 1929 in Syria, probably from a private collection. 55 x 40.5 cm. Photo: Ole Haupt.

Although funerary reliefs from Palmyra are all generally similar, the differences in details suggest that many aimed at personal portraiture. The facial characteristics, features, and gestures, down to the mode of personal decoration, clothing, and jewelry, all point to an individual, although Jean Howarth argues against true portraits and for a set type, which varied with the skill of the sculptor.[28] The jewelry provides important evidence, perhaps for the individual portrayed but certainly for a material culture that no longer exists, mainly because of tomb robbery.[29]

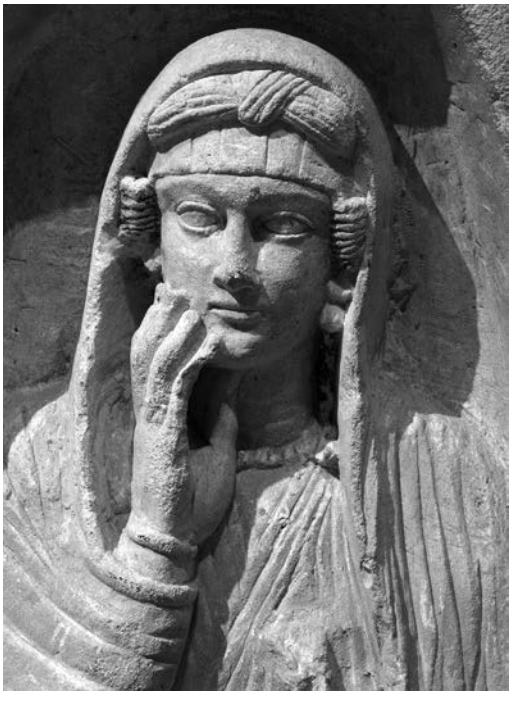

Fig. 5. Detail of Figure 1, showing head. Photo: Jeffrey Wilcox.

Female subjects on Palmyrene monuments usually wore earrings, as women probably did in real life. Levitha's are in the globular pendant style (Fig. 5), which is Roman and one of the types seen in the first century C.E., while her simple bead necklace is rarer but belongs to "the Romanized Hellenistic repertoire."[30] Levitha's plain hoop bracelets have parallels in Palmyrene reliefs before 150 C.E.[31]

Urban dwellers, especially in places such as Palmyra, favored the Greek style of clothing, but the turban, diadem, and veil, which comprised part of the "costume of the desert," were also worn throughout Syria.[32] According to Bernard Goldman, "Palmyrene women wore a version of Western dress with Eastern elements," while the clothing of a woman in a rural area would be "fundamentally Asian with a faint echo of classical influence," with a wide veil covering the head and draped over the back and shoulders, as we see on Levitha.[33] This style reflects the himation-palla worn by Greek and Roman women, but also the fashion of the area and the choice of the wearer.[34] This

type of veil could signify the respectability and enhance the purity of the wearer.[35] The himation is often shown on sculpture with "strongly patterned folds,"[36] and Levitha's is no exception to this. Much more attention seems to have been paid to the carving of her facial features, while the incised folds of the himation on her shoulders are very pattern-like and far from natural.

Beneath her veil, Levitha wears a stiff band, or diadem, around her forehead and above this a turban. Like the jewelry seen in Ingholt's groups for Palmyra, diadems there display a progression from plain to extremely ornamental.[37] Levitha's is a simple one, with seven vertical bands, the middle one larger than the three others on each side. No other incision for decoration is apparent, but there are traces of red paint. Colledge suggests that these diadems were actually metal ones, like the jewelry depicted on the funerary monuments.[38] Marc-André Haldimann and Marielle Martiniani-Reber cite four examples of this style (including Levitha) and claim that the diadem, turban, and hairstyle (curls at the side of the face) are typical of the workshop production of Zeugma.[39] Above the diadem is a thick twisted band—a turban with definite connections to the Near East; Levitha follows tradition by sporting a knot in the center of hers.[40] Skupinska-Løvset uses the established date of Levitha's relief as a *terminus post quem* for another group of funerary reliefs of women, shown with a triangular front piece, or diadem, in contrast to Levitha's.[41]

Gesture and Pose

Levitha's raised right hand and the himation-palla draped over her head and arms reflect the well-known Roman sculptural type, the *Pudicitia*. This type appeared in numerous statues from the Late Republic on (Fig. 6) and referred to the highly prized female virtues of chastity and modesty. In addition, "the *pudicitia* pose alludes to the veiling of the bride in the Roman marriage ceremony."[42] The hand gesture of the *pudicitia* type is also significant. Maura Heyn has examined the "social potency" and the connections between gender and gesture on Palmyrene funerary portraits.[43] The raised arm gesture seen on Levitha, as well as on other Syrian funerary reliefs, echoes the *pudicitia* gesture in Rome but could have been adopted as a conventional way to portray women "modeled on the Roman example without the concomitant social baggage."[44]

Fig. 6. Funerary statue of a woman. Northern Syria, ca. 165–200 C.E., limestone. Museum of Art and Archaeology, University of Missouri, gift of Mr. and Mrs. A. M. Adler, acc. no. 76.164. Photo: Jeffrey Wilcox.

This reference to modesty has a strong connection with the spindle and distaff in Levitha's left hand.[45] Heyn points out that the gestures of women on grave reliefs could draw attention to these attributes, which in turn would enhance their standing in the local community. In the case of women, their standing was conveyed by wealth (jewelry), or by their role in the household (spindle and distaff).[46] Levitha carries "her symbols as mistress of the household."[47] The spindle and the distaff underscore the role she wishes to impart to the viewers of her monument: she has fulfilled her duties as a woman of the house, and the weaving tools convey the importance of those duties. According to Skupinska-Løvset, the spindle and distaff are most prominent on funerary monuments between 50 and 150 C.E. in Palmyra and then seem to lose their importance, in contrast to Zeugma, where they occur even in the first part of the third century C.E.[48]

Conclusion

Levitha's monument was produced in Zeugma in northern Syria, near the modern Turkish border, if we accept the arguments of Parlasca, Skupinska-Løvset, and others. Although the type of limestone and the anomaly of the Greek language on the monument suggest a different provenance from Palmyra, we could perhaps be looking at the work of a traveling Palmyrene artist or artists.[49] Skupinska-Løvset, however, believes that it is unlikely that any Palmyrene sculptor worked at Zeugma.[50] She argues for the existence of local workshops there, basing her conclusions on stylistic similarities.[51] The sculptures from Zeugma show influence from the West and the East, as do the sculptures from Palmyra, but Skupinska-Løvset sees no reason to suppose that local sculptors in Zeugma had been trained in Palmyra.[52] The variety of sources found in the contemporary world of Syria greatly influenced the art of the area, and the Missouri relief reflects the mixed forms seen in the late first and second century. The East is represented by oriental attire (turban, diadem, and veil), frontality, linearity, and reduction of natural forms to simple systems and patterns of line,[53] but we can discern Greek and Roman influence on clothing, jewelry, hairstyle, and inscription.[54]

This diversity of influences is a reminder of the difficulty of applying the old "Romanization" model, which assumed the one-sided adoption of one culture by another. The old model enforces the belief that inhabitants of Roman provinces gradually became more "Roman," led by the native elites.[55] According

to Maurice Satre, the term "Syrian" designated anyone who lived in Syria and referred not only to the group of "non-Hellenized natives" but also to the two types of "Greeks"—colonized and Hellenized natives.[56] During the period of the Missouri relief (the late first century) and later, all these cultures in Syria participated in a permanent negotiation among themselves and drew upon certain practices in one realm or traditional indigenous customs in another. These could vary, depending on the individual and the situation. The influence of Hellenism and the Romans was important, but the interdependence among all the peoples in the area cannot be ignored.[57] We see here examples of a cultural negotiation, where different cultures in what was politically Roman Syria accepted and rejected practices, traditions, and attributes, as suited each individual. Louise Revelle defines "Roman" as either a person or the material culture of a person who lived in the Roman Empire after the annexation of the area where they lived.[58] The identity of a person was negotiated daily through interaction with others of similar or different identities. "To be Roman was a discourse rather than an absolute," and not a uniform discourse: ethnic identity contained similarities and variabilities.[59] Political activity and religious experience were connected to Roman identity. The process was one of give and take within a specific social group and depended on the specific individuals, their gender, age, and rank, and their interactions with other individuals. Other local practices created different experiences, not necessarily experienced in the same way and not in opposition to a shared ethnic identity.[60] The model of two opposing cultures, a relationship where "Roman" is an achieved stage of progress beyond "native," needs to be abandoned.

Elise Friedland, in particular, describes a physical manifestation of this phenomenon using the example of local populations of northern Arabia and Roman Syria, who assimilated the Greek goddess Athena with their local deity Allat, adopting some of Athena's Greco-Roman attributes, but not necessarily her fifth- and fourth-century B.C.E sculptural types.[61] She argues for conservatism and an interest in negotiation between the native religion and that of the Romans, and she convincingly suggests that patrons controlled not only the visualization of the gods but also representations of themselves, or in the case of funerary monuments, of a loved one.[62] Perhaps there is no better indication of this sort of negotiation than clothing, gestures, and attributes—cultural preferences illustrated by the choice of what is accepted and rejected in the portrayal of an individual.

NOTES

*Heartfelt thanks are due to Jane Biers, Benton Kidd, Susan Langdon, Meg Milanick, Anatole Mori, Robert A. Seelinger, Ron Stroud, and Jeffrey Wilcox. I am grateful to Maura Heyn for providing me with her unpublished manuscript, and for the advice and information that she has so generously shared since I began this project. Thanks are also due to two anonymous readers whose comments improved the focus and presentation of this article.

1. Acc. no. 70.19. H. (stone) 0.76 m, H. (relief) 0.585 m, W. 0.52 m, Th. 0.15–0.18 m. Purchased at Christie's on February 24, 1970. Published: Christie's catalogue (February 24, 1970) no. 62, pl. 11; "Acquisitions 1970," *Muse* 5 (1971) p. 5 (illus.); *Art Journal* 30 (1970) p. 58; Klaus Parlasca, "Römischen grabreliefs aus der Südosttürkei," *Proceedings of the 10th International Congress of Classical Archaeology September 23–30, 1973 (*Ankara-Izmir*,* 1978) p. 307 and n. 14; ibid., "Zur syrischen Plastik der römischen Kaiserzeit, "*The J. Paul Getty Museum Journal* 8 (1980) p. 144 and n. 10; ibid., *Syrische Grabreliefs hellenistischer und römischer Zeit* (Mainz am Rhein, 1982) p. 11, pl. 10, n. 86; Ilona Skupinska-Løvset, "Funerary Portraiture of Seleukeia-on-the-Euphrates," *Acta Archaeologica* 56 (1985) p. 106; William H. Stephens, *The New Testament World in Pictures* (Nashville, 1989) p. 69, no. 83; Wilbur T. Dayton, "What Greeks Thought about a Personal Resurrection," *Illustrated Bible Life* 13 (March–May 1990) illus. 28; Marc-André Haldimann and Marielle Martiniani-Reber, "Note sur deux sculptures romaines orientales," *Genava*, new series 54 (2006) p. 245, illus. 9.
2. Skupinska-Løvset, "Funerary Portraiture," p. 106. On p. 107, the author cites some examples of females holding two spindles, which is a possibility here but would not lessen the meaning of the attribute.
3. Ibid., p. 101. In 1989, Parlasca reported more than one thousand funerary portraits from Palmyra: "La sculpture grecque et la sculpture d'époque romaine impériale en Syrie," in Jean-Marie Dentzer and Winfried Orthmann, eds., *Archéologie et histoire de la Syrie*, vol. 2 (Saarbrücker, 1989) p. 544.
4. Parlasca, *Syrische Grabreliefs*, p. 9; ibid., "A New Grave Relief from Syria," *Brooklyn Museum Annual* 11 (1969–1970) p. 171.
5. David Kennedy, *The Twin Towns of Zeugma on the Euphrates (Journal of Roman Archaeology Suppl. Series 2*, 1998) p. 11: "Rich farmlands, centuries of development as a Greek city, a strategic location, the bridge to funnel trade, and now the arrival of thousands of soldiers with steady pay and western culture stimulated and transformed the towns and the region."
6. Kennedy, *Towns*, p. 19.
7. Jörg Wagner, *Seleukeia am Euphrat/Zeugma* (Wiesbaden, 1976). See especially pp. 147–251. For more recent work and discoveries concerning this area, see Kennedy, *Towns*.
8. Malcolm A. R. Colledge, *The Art of Palmyra* (London, 1976) p. 58. On p. 62 he suggests that the early significance of these monuments may have yielded to a purely portraiture function. See Harald Ingholt, "Palmyrene Sculptures in Beirut," *Berytus* 1 (1934) pp. 39–40, for a discussion of the different interpretations of *nefesh*.
9. Colledge, *Art of Palmyra*, pp. 59 and 63.

10. http://www.britishmuseum.org/explore/highlights/highlight_objects/me/f/funerary_bust_of_a_couple.aspx (29 September 2009).
11. Kennedy, *Towns*, p. 52.
12. Skupinska-Løvset, "Funerary Portraiture," p. 106; Parlasca, *Syrische Grabreliefs*, p. 11, n. 86, pl. 10.2. Both authors discuss the dating of stylistically defined groups of portraits.
13. Parlasca, *Syrische Grabreliefs*, p. 9; ibid., "New Grave Relief," p. 171. Guntram Koch tentatively supports the provenance in *Roman Funerary Sculpture: Catalogue of the Collection, The J. Paul Getty Museum* (1988) p. 106.
14. Parlasca, "New Grave Relief," p. 170.
15. Colledge, *Art of Palmyra*, p. 255.
16. Kennedy, *Towns*, p. 104.
17. Ibid. See also Wagner, *Seleukeia*, pp. 175–261, where he comments that the phrase ἄλυπε χαῖρε is very common, and Kennedy, *Towns*, pp. 95–104.
18. Kennedy, *Towns*, pp. 95 and 101, especially examples 4 and 18. Wagner, *Seleukeia*, pp. 179–264, has twenty-four examples. Koch, *Roman Funerary Sculpture*, pp. 106–107, n. 1, refers to the confusion of one Greek word for another and attributes it to a stonecutter not knowing Greek well, as does Parlasca in reference to a misspelling ("New Grave Relief," p. 174, n. 9).
19. Kennedy, *Towns*, p. 104, identifies ἄλυπος as one of the "modest adjectives" in these "laconic texts."
20. Kennedy, *Towns*, pp. 95–103. Parlasca, "New Grave Relief," p. 169, prefers "carefree."
21. Parlasca, "New Grave Relief," p. 170. This is one of his arguments for identifying the provenance of a monument as originally from Zeugma. He also identified the head in Haldimann and Martiniani-Reber, "Note sur deux sculptures" pp. 243–246, as being from Zeugma. The authors agree with Parlasca's assessment and claim that some details of the jewelry and hair confirm his thesis.
22. Kennedy, *Towns*, p. 93.
23. The name ΛΕΟΥΙΘΑ does not occur in the register of personal names in Friedrich Preisigke, *Namenbuch* (Heidelberg, 1922), in Wagner, *Seleukeia,* pp. 169–171, in the updated version provided by Kennedy, *Towns*, pp. 104–108, in the *Supplementum Epigraphicum Graecum*, in the *Bulletin épigraphique*, or in the *Lexicon of Greek Personal Names*, vols. 1–4.
24. See Jürgen Stark, *Personal Names in Palmyrene Inscriptions* (Oxford, 1971) p. 93.
25. See Harald Ingholt, *Studier over Palmyrensk Skulptur* (Copenhagen, 1928), especially pp. 90–93, and ibid., *Palmyrene and Gandharan Sculpture*, (New Haven, 1954). In Ingholt's Period II (150–200 C.E.) jewelry is less modest than in Period I, and in Period III personal adornment is elaborate (200–250 C.E.). See *Palmyrene and Gandharan Sculpture*, pp. 1–2, where Ingholt extends Period III to 272 C.E., the fall of Palmyra.

    Parlasca, "La sculpture," pp. 544–545, acknowledges the importance of Ingholt's work but calls this method of dating schematic and points out the great number of dated reliefs that have been found since Ingholt's publication. Colledge, *Art of Palmyra*, p. 245, offers a revised schema based on Ingholt and attempts a "logical classification of female relief busts," despite the "special difficulties because of the large number of variables, in pose, in costume, objects held, and types of jewelry" (p. 253). For his classification of female relief busts, see pp. 253–257.

26. D. Mackay, "The Jewellery of Palmyra and Its Significance," *Iraq* 11 (1949) p. 164.
27. Colledge, *Art of Palmyra*, p. 69.
28. Jean Howarth, "A Palmyrene Head at Bryn Mawr College," *American Journal of Archaeology* 73 (1969) p. 442.
29. Mackay, "Jewellery of Palmyra," pp. 162–163. See Anna Sadurska and Adnan Bounni, *Les sculptures funéraires de Palmyre* (Rome, 1994), especially pp. 187–189, for a discussion of jewelry and hairstyles from Palmyra, mostly the more elaborate ones of the second century.
30. This type of earring appears in the first century C.E. See R. Higgins, *Greek and Roman Jewellery*, 2nd edition (Berkeley and Los Angeles, 1980) p. 178. For a similar pair of gold earrings, see Wolf Rudolph, *A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection* (Indiana University Art Museum, 1995) p. 260, no. 72.e.1–2, with dated comparanda. For Palmyrene reliefs with women wearing the same type of earrings, see Barbara Deppert-Lippitz, "Die Bedeutung der Palmyrenischen Grabreliefs für die Kenntnis römischen Schmucks," *Linzer Archäologische Forschungen* 16 (1987) p. 182, fig. 2. Colledge, *Art of Palmyra*, pp. 150, 151, and 152, discusses necklaces on Palmyrene reliefs.
31. Again, the later the period, the more elaborate the jewelry, ibid., p. 152.
32. Mackay, "Jewellery of Palmyra," p. 165.
33. Bernard Goldman, "Graeco-Roman Dress in Syro-Mesopotamia," in Judith Lynn Sebesta and Larissa Bonfante, eds., *The World of Roman Costume* (Madison, 1994) pp. 179 and 165. According to Parlasca ("La sculpture," p. 552), despite the differences among Palmyrene reliefs and those from Zeugma (see n. 21, above), the women's clothing is the same.
34. Margarete Bieber identifies the Roman palla with the Greek himation (both of which could be used as a woman's veil) and combines their terms (himation-palla) to remind us of their interchangeability. See "Roman Men in Greek Himation (Roman Palliati): a Contribution to the History of Copying," *Proceedings of the American Philosophical Society* 103, no. 3 (June 15, 1959) p. 374. Goldman, "Graeco-Roman Dress," p. 179, points out that Roman soldiers, rather than Roman settlers, were more visible in Palmyra and other Syrian cities, so that with the exception of Roman soldiers' apparel, the Greek himation was more familiar than the Roman toga and other modes of Roman dress. Goldman also argues that Greek would be heard more often than Latin.
35. Judith Lynn Sebesta ("Symbolism in the Costume of the Roman Woman," in Sebesta and Bonfante, *World of Roman Costume*, p. 48) points out that it is much like Islamic society today.
36. Colledge, *Art of Palmyra*, p. 149.
37. Ibid., p. 70.
38. Ibid., p. 150.
39. Haldimann and Martiniani-Reber, "Note sur deux sculptures," pp. 243–244. The main focus of this article is a head that is probably from a sculpture in the round, rather than from a relief, such as the other three examples discussed.
40. Colledge, *Art of Palmyra*, p. 140.
41. Skupinska-Løvset, "Funerary Portraiture," p. 106.
42. Diana E. E. Kleiner and Susan B. Matheson, eds., *I Claudia: Women in Ancient Rome* (New Haven, 1996) p. 200, no. 150.

43. Maura Heyn, "Gesture and Identity in the Funerary Art of Palmyra," *American Journal of Archaeology* 114 (2010) pp. 631–662; 262 bust-length Palmyrene portraits in her database depict females, and over 70 percent (187 examples) have either the right or left arm raised.
44. Ibid., p. 635.
45. Heyn, "Gesture and Identity," pp. 635–636, comments on the preeminence of the spindle and the distaff but discusses other attributes, such as keys, children, or a calendar. Colledge, "Art of Palmyra," pp. 155–156, claims that holding both in the left hand is a Syrian trait.
46. Heyn, "Gesture and Identity pp. 641–642." The gesture also works in this way for men on grave reliefs, but they have different attributes.
47. Goldman, "Graeco-Roman Dress," p. 165. A basket for weaving, which commonly designates a woman's grave, is the second most common motif in Wagner's catalogue of relief decorations. The eagle is the most common with seventy examples to forty-eight of the basket motif. See Wagner, "Seleukeia," pp. 157, 198–212, and fig. 19.
48. Skupinska-Løvset, "Funerary Portraiture," p. 106.
49. Goldman, "Graeco-Roman Dress," p. 167, in discussing traveling artists, concluded for Dura-Europos, "much of the sculpture was either imported or came from the hands of artists brought to Dura for the purpose." Dura-Europos, an outpost of Palmyra on the Euphrates, was not quite as far from Palmyra as Zeugma.
50. Skupinska-Løvset, "Funerary Portraiture," p. 103.
51. Ibid., pp. 102 and 129.
52. Ibid., p. 129. She thinks it possible, however, that artists were brought to Zeugma.
53. Colledge, *Art of Palmyra*, p. 241.
54. Ibid., pp. 218 and 240. Colledge sees a great difference among artists working inland as compared to the Hellenistic- and Roman-influenced artists of the coastal region of Syria where there would be more contact with traders and settlers.
55. Especially helpful for an overview of these theories are the review article by Sarah A. Scott, "Local Responses to Roman Imperialism," *American Journal of Archaeology* 114 (2010) pp. 557–561; Louise Revell, *Roman Imperialism and Local Identities* (Cambridge, 2009); and Jane Webster, "Creolizing the Roman Provinces," *American Journal of Archaeology* 105 (2001) pp. 209–225.
56. Maurice Satre, "The Nature of Roman Hellenism in the Late Roman and Early Byzantine Periods," in Y. Z. Eliav, E. A. Friedland, and S. Herbert, *Sculptural Environment of the Roman Near East* (Leuven/Dudley, Mass., 2008) p. 29.
57. See Satre, "Nature," pp. 25–49, and Elise Friedland, "Visualizing Deities in the Roman Near East: Aspects of Athena and Athena-Allat," in Eliav, Friedland, and Herbert, *Sculptural Environment*, pp. 315–342.
58. Revell, *Roman Imperialism*, p. xi.
59. Ibid., pp. xi and 2–3.
60. Ibid., p. 193.
61. Friedland, "Visualizing Deities," p. 341.
62. Ibid., pp. 341–342.

An Eighteenth-Century French Snuffbox as an Object of Social Status*

MARGARET FAIRGRIEVE MILANICK

Columbus's voyages to the New World introduced snuff, or finely ground tobacco, to Europe. In 1493 Friar Ramón Pane first described the Taino Indians of Haiti inhaling tobacco powder, in an account published in 1511.[1] Europeans initially believed that the leaves had curative properties. By the mid 1550s Spanish and Portuguese sailors had introduced to Europe the practice of smoking the leaves in pipes, and smoking caught on among all classes. Many European countries controlled the importation and sale of tobacco as royal monopolies, which provided much needed revenue for royal treasuries. The inhalation of powdered tobacco among Europeans, however, is not described until the first half of the seventeenth century, the time of Louis XIII (r. 1610–1643).[2] The first of the absolute rulers, Louis XIII himself was attached to snuff taking. By the beginning of the eighteenth century and throughout the century, snuff constituted the most important part of the tobacco trade in Europe.[3] This created a need for something to contain it—a snuffbox, or *tabatière* in French. A beautiful example of a French snuffbox resides in the collections of the Museum of Art and Archaeology at the University of Missouri (Figs. 1–6 and front cover).[4]

The popularity of snuff went hand in hand with the popularity of snuffboxes and the performance of elite status in Europe. France became the epicenter of snuffbox production and use by the eighteenth century, and the finest boxes were made in Paris. In fact, snuffboxes played such a prominent part in the political and social life of France that the eighteenth century has been called *Le siècle de la tabatière* (The century of the snuffbox).[5] A fashionable snuffbox was considered an indispensable accessory for a well-dressed gentleman or lady.[6] A *tabatière* was not just a beautiful container for finely ground tobacco. The

Fig. 1. Snuffbox. French, ca. 1756–1762, gold box and mounts, and lacquer panels. Museum of Art and Archaeology, University of Missouri. Gift of Sarah Catherine France, acc. no. 69.1044. Photo: Jeffrey Wilcox.

Fig. 2. Front of snuffbox. Photo: Jeffrey Wilcox.

Fig. 3. Top of snuffbox. Photo: Jeffrey Wilcox.

Fig. 4. Back of snuffbox. Photo: Jeffrey Wilcox.

Fig. 5. Bottom of snuffbox. Photo: Jeffrey Wilcox.

Fig. 6. Left and right ends of snuffbox. Photo: Jeffrey Wilcox.

ownership of such a luxury object as a snuffbox and its graceful manipulation in a social setting would have marked the owner as a member of the social elite.

The Museum of Art and Archaeology's *tabatière* is a good example of a luxury object and fashionable accessory for the well-dressed eighteenth-century gentleman or lady who wished to be a player in French elite circles. It is an elegantly constructed gold box made in mid-eighteenth century Paris. Its size, approximately one and a half by three inches, would allow it to be carried on the person, and its weight, just over five ounces, gives it a physical presence.[7] Characteristic of French gold boxes made after 1735, a precise, well-integrated hinge across the back enables the box to close, in a phrase of the period, "*à miracle*."[8] The hinge, located on the back of the box, is so well hidden that it is not visible when the box is closed (Fig. 4). The extraordinary mechanical perfection of the hinge allows for a very tight-fitting lid, important from a practical point of view since snuff needs to be contained and kept moist.[9] An elaborately chased gold thumb piece on the front of the box provides a place to open the snug fitting lid (Figs. 1 and 2). The box itself is decorated with miniature paintings mounted on all sides with gold mounts that form an elegant wavy frame for the paintings. The paintings on the front and the top of the box depict courting scenes between a man and a woman set in the countryside (Figs. 1–3). The paintings on the back, bottom, and ends depict this pastoral setting further with rustic structures, a garden fountain, and a riverbank (Figs. 4–6).

The museum's *tabatière* was a luxury good because, first of all, it is a gold box. We know it is gold and made in mid-eighteenth century Paris because it bears the impressions of four *poinçons*, or marks, which every gold box manufactured in Paris had by law to bear. Impressions of three of the *poinçons* were required before assembly of the box, and they therefore appear on all parts. These marks were the maker's mark, the personal mark of the goldsmith; the warden's or hallmark, which guaranteed the purity of the gold alloy; and the *charge* mark, which was the preliminary tax mark, the first of two duty marks.[10] These marks are often hard to decipher; when the box was being finished, the marks might be stretched, rubbed, and hammered into illegibility.[11] Examination of the museum's box under a microscope reveals that all three *poinçons* were impressed inside on the bottom, the lid, and the right flange. Only the *charge* marks inside the lid and on the right flange are legible, however, and both are a portcullis (Fig. 7). The fourth *poinçon*, the *décharge* mark (second duty mark), was most often impressed on the right flange, and that is where it is found on this box. It

Fig. 7. Marks impressed on the snuffbox: portcullis, parrot heads, and shell. Microscope photography: Dr. Aleksandr Jurkevic, Molecular Cytology Core, Life Sciences, University of Missouri. Drawings adapted from Nocq and Dreyfus, *Tabatières du Musée du Louvre*, p. XIV.

is easily differentiated from the other three because it is noticeably smaller. This type of mark is often perfectly legible because it was impressed only after the box had been completed and the taxes paid; it signaled that it could be legally sold. The *décharge* mark on this box is a shell (Fig. 7). The portcullis and the shell were the *charge* and *décharge* marks used by the Parisian *fermier* (collector of taxes) Eloi Brichard, whose term of service was from 1756 to 1762.[12] The legible *poinçons* establish that the museum's box is gold and originated in Paris between 1756 and 1762.

Examination of the left flange of the museum's snuffbox reveals two more marks of the same size as the *décharge* marks. The marks are identical parrot heads (Fig. 7). This mark was in use only from 1786 to 1789.[13] Why two more *décharge* marks? The records state that countermarks were impressed on pieces that came up for resale, and these marks were the same size and nature as *décharge* marks.[14] In the eighteenth century, luxury goods like *tabatières* constituted one of the most important components of the Parisian economy.[15] They were of course sold new but also had value in the resale or secondhand market. Secondhand luxury goods maintained their value because they were made from expensive materials with costly workmanship.[16] Luxury goods also circulated as an alternative currency. The elite in eighteenth-century Paris, inescapably enmeshed in the social mechanism of Parisian society, had constantly to prove their position through extravagant display, which often consumed their whole incomes and more. By the end of the 1770s, therefore, cheap credit was needed, which enabled the creation of the Paris pawnshop.

Pawning was immediately successful, not only among the poor but also to a great extent among the wealthy.[17] Two other *décharge*-like marks may mean this box was resold or perhaps pawned twice in Paris between 1786 and 1789. These were the years leading up to the French Revolution, so this information adds interesting history to this object, given the economic, political, and social turmoil of that time.

Another feature of this snuffbox that enhanced its value and status is the choice of medium for the panels that decorate all of its sides. The miniature paintings are lacquered.[18] Lacquer products were first made in the Far East, and so few were imported to Europe in the sixteenth century that only royalty owned them.[19] "Lacquer with its flawless surface, polished to a mirror gloss, impervious to scar and scratch, dazzled the Europeans. The undeniable perfection of craftsmanship, the tasteful and exotic decoration, the novelty and the scarcity of imported lacquer pieces reserved them for royalty. They were gifts as acceptable as jewels."[20] Equating lacquer with jewels and the use of terms such as "brilliance," "luster," and "longevity" in describing it, reveal the value placed on the medium and on objects made with lacquer.[21] By the seventeenth and early eighteenth centuries, many artisans throughout Europe were trying to imitate it, but the resin for Far Eastern lacquer, which came from the *Rhus verniciflua* tree (indigenous to China and later introduced in Japan) had no botanical equivalent outside the East and could not be shipped long distances.[22] In 1730, Guillaume Martin obtained a patent in Paris on his lacquer process called *vernis Martin*. The lacquer varnish was composed of resin from the Brazil gum copal tree. Contemporaries considered it to have a particularly beautiful luster, and it "seems to have been substantially superior [to other European lacquer processes] in quality, shine, and durability."[23]

Over time, Martin and his three brothers (and eventually four of their sons) manufactured fewer and fewer Far East imitations and more and more decorative motifs in lacquer that reflected French Rococo taste. Lacquerware became immensely popular in France during the reign of Louis XV (1715–1775).[24] The Martins were known for small elegantly lacquered objects such as jewelry boxes and snuffboxes. Preferred subjects were "pastoral idylls, *scènes galantes*, and mythological allegories."[25] The Martin brothers worked from engravings of contemporary paintings and worked closely with many artists and artisans who were in the business of decorating objects.[26] "The Martins were . . . responsible for creating a fashion among the nobility during the Rococo

period for exquisitely lacquered small objects."[27] *Marchands merciers*, merchants of luxury goods, frequently commissioned work from the Martins for their noble customers. Accounts of one, Lazare Duvaux, show that he delivered small lacquered items such as snuffboxes to such clients as Madame de Pompadour (1721–1764), *maîtresse-en-titre* (titled mistress) of Louis XV.[28]

It is difficult to know whether the Martin brothers decorated the panels for the museum's box. Their work was so popular and sought after that many imitations were made in Paris at the time. They never signed their work.[29] In addition, there are no stylistic or technical characteristics—easily identifiable sets of designs, for example—that can help attribute lacquerwork to the Martin family, or to other *vernisseurs* (artisans who do lacquerwork) for that matter.[30] The term *vernis Martin*, therefore, has developed as a generic term to connote lacquerwork done particularly during the Rococo period (1710–1780).[31]

The lacquer panels on the museum's box were constructed by building many polished layers of colored resin, paint, and clear resin upon a base or support. In Oriental practice, "Wood is the most common support for lacquer."[32] It was smoothed, and all cracks and joints filled. Then it was covered with paper or cloth to isolate the wood base and to act as a ground material.[33] Two areas of damage on the panels of the museum's box, one a piece splintered in the lower left corner of the top and the other a crack on the back of the lid, allow one to peer down through the layers (Figs. 3 and 4). A black ground of perhaps tortoiseshell material appears to form a base for the panels. On the back panel, the base appears to be covered with cloth. The cross fibers of the cloth are visible at the edges of the damage in the back of the lid; they are not visible, however, on the top panel. Multiple layers of resin, some stained white, some blue green, were apparently laid down over the cloth. Each layer would have been polished repeatedly until completely smooth.[34] Then at least five layers of paint created the pastoral scenes. Clear resins were applied in many layers over the painted scenes, each layer always polished until completely smooth. Although we know that the resin used in *vernis Martin* was from the Brazil copal tree, there is no record of the formula.[35]

It has been recorded that the Martins' workshops could produce lacquerware so like that of China and Japan that it could fool even the most astute contemporary connoisseur.[36] European lacquer, *vernis Martin* included, was, however, prone to discoloration, and it is doubtful that it looks today like it did when it left the *vernisseur*'s workshop. "In time, all European lacquer shows

craquelure, and the varnish has a tendency to yellow."[37] The lacquer surface of the museum's *tabatière* is yellowed, and a whole network of cracks has occurred in the resin (craquelure). In addition, it appears as though there has been an attempt to fill the cracks by applying a coat (or coats) of varnish at some point later in the life of the box, which may have contributed to the yellowing of the surface. When looked at under a microscope, pooling of varnish is visible at the edges of the gold mounts.

What could the *vernis Martin* lacquer technique do for the decoration of this box? One of the contemporary terms used to describe lacquer, "brilliance," speaks to its striking coloring that was very appealing to the eighteenth-century elite customer.[38] Placing layers of oil paint between different layers of varnish could make shapes and color pop out, a technique first used in Persian lacquerware.[39] In the scene on the top of the box, the roses on the woman's shoes glimmer, drawing attention to how fashionable they are. The brushstrokes have created expressive faces for the women and have allowed the artist to create the atmospheric effects necessary to make the landscapes a background for figural scenes (Figs. 1–3). These effects could not have been created in enamel, porcelain, or gouache. The lacquer technique gives the whole box a glowing luster, making its appearance very pleasing. The lacquerwork, the gold, and the box's elegant construction make it an object of beauty and status fit for royalty but more likely bought by the elite consumer.

By 1740, among the elite, the snuffbox had become a social necessity.[40] A fashionable snuffbox could become an important accessory to the rituals of etiquette associated with aristocratic life. The display of an up-to-date, fashionable snuffbox was a sign of the owner's own elegant and cultured taste. Since notions of fashionability are intimately linked with change, new forms in snuffbox design became the rule rather than the exception. The museum's snuffbox is representative of a new design innovation that appeared toward 1755—the *tabatière en cage*.[41] "*En cage*" referred to *tabatières* constructed with a gold frame fitted with panels of one or more of a variety of materials: hard stones, lacquer, tortoiseshell, porcelain, *vernis Martin*, ivory, or enameled copper. In most cases, the gold mount cages fitted decorative panels to a gold box. This *en cage* construction could allow for the alteration or substitution of more up-to-date decoration, so that the elite could keep pace with fashion demands.[42] The pastoral scenes on the museum's box are miniature paintings done on panels held in place on all sides of the gold box by a nearly seamless

gold cage. No physical evidence suggests that the panels were altered or substituted. What is important to recognize is that the *en cage* construction represents a new design concept that addresses the social anxieties of the elite to keep up with fashion in Paris in the eighteenth century.

The invention of the *tabatière en cage* is attributed to the merchants of desire, the *marchands merciers* of Paris.[43] Their corporation dates back to the twelfth century, and they have always been associated with the importation of luxury goods.[44] In eighteenth-century Paris, they maintained shops and through these supplied objects of fine craftsmanship and fashionable design to the royal court, residents of Paris, and tourists. By statutes, however, *marchands merciers* were not allowed to manufacture goods. The sphere of retailing and marketing was theirs, not production, although they did alter objects to make them more marketable. Corporation statutes gave them the right to buy and sell items in any medium and the right to "facilitate production" of goods that crossed artisanal categories. The museum's *tabatière en cage* is a good example since its manufacture would have involved goldsmiths, painters, and *vernisseurs*. A *marchand mercier* could have facilitated its production by supplying design ideas to an artisan workshop, or by supplying materials, or by commissioning this object from an artisan for a customer. Uniquely positioned between the artisan and the elite customer, *marchands merciers* could shape taste and incite demand through "facilitating production," sumptuous displays of merchandise, and advertising. This also represented a shift in the cultural meaning of decoration, from manual and material (the work of the artisan) to conceptual and creative (the work of the *marchands merciers* and their customers). The conceptual and creative were perceived as more noble and appealed to the elite. French luxury commerce—which included the designing and buying of *tabatières en cage* like the museum's box—was viewed as a social enterprise. The shops of *marchands merciers* were social spaces where negotiation with makers and extensive conversations with consumers took place.[45] Since the museum's box is a *tabatière en cage* with the latest in fashionable decoration, it is reasonable to assume that a member of the elite would have bought it from a *marchand mercier*.

One feature in the construction of the panels of the Missouri *tabatière en cage* makes it unusual when comparing it to others of the type. For each of the front, back, and side panels, the pastoral scenes extend from the body of the box onto the lid (Figs. 2, 4, and 6). The design elements in each scene line up

Fig. 8. François Boucher (French, 1703–1770). *Le vieux moulin, environs de Beauvais* (The Old Mill, Environs of Beauvais), 1740, oil on canvas. Hermitage Museum. Image courtesy of the author.

perfectly as though each panel was painted and then cut and mounted. A search of *tabatières en cage* illustrated in six catalogues turned up none constructed like the museum's box.[46]

The *en cage* construction is fashionable, and the placement of the panels on the body of the box in relation to the lid are specialized and unique elements of this snuffbox. The subject matter of the panels is, however, clearly part of a conventionalized pictorial and iconographic tradition—the pastoral scene. François Boucher's (1703–1770) painting *Le vieux moulin, environs de Beauvais* (1740) is one example (Fig. 8). This landscape of rural France includes a dovecote, a cottage, and a watermill, as well as men and women dressed in the same casual clothes as we see men and women wearing in the scenes on the museum's box.[47] In Boucher's painting the dovecote is pictured as a rustic

cottage for human habitation, not as it really was in the French countryside, shelter for a flock of pigeons. The pastoral scenes on the museum's box include these same architectural features. The back panel illustrates a riverbank scene (Fig. 4). Lined up from left to right, four structures appear to be sinking into the river. On the left stands a tumbled-down mill with a waterwheel. Next on the river edge, vines cling to a second, larger waterwheel. Further to the right, stone stairs descend to the river adjacent to a dovecote and ruined building. Trees and shrubbery surround all these structures, with woodlands behind. Represented on the bottom panel of the museum's *tabatière* is the suggestion of a garden, an aristocratic use of land (Fig. 5). In the right foreground rises a fountain with flowering vines tumbling down its sides. Trees and a fence form the backdrop, and to the left, in the distance, a cottage leans against a dovecote. One end panel shows a dovecote and cottage, and the other a second fountain and a rickety fence, both framed by trees (Fig. 6). These architectural features became the decorative vocabulary of French country estates.[48] The painted panels on the back, bottom, and two ends reveal an enchanted landscape of artifice that provides a space for the enactment of elite status.

The top of the box depicts a courting scene in this French country-estate setting (Fig. 3). To the left in the distance are thatch-roofed cottages. In the foreground to the right, woods provide a backdrop for the courting scene. A young man holding a flute and wearing breeches, a shirt with loose sleeves, and a vest has placed his arms around the shoulders of the woman seated next to him. She is dressed as informally as he, in a gown with loose sleeves and an over-apron; a basket of roses lies at her feet. Their casual clothing and his flute identify them as a shepherd and shepherdess—standard iconography for the eighteenth century. Their costumes, her basket of roses, and the flute declare their disposition for love. He holds the flute to her lips as if to instruct her in music making. This represents the rules of courting, the etiquette. Instead of following the rules, however, this suitor behaves aggressively, impetuously leaning in and kissing his mistress. The woman's eyes open in surprise, her right hand frozen in a startled gesture. She may be interested in romance, but she wants it conducted by the rules.[49]

The front panel of the snuffbox describes another amorous scene between a man and a woman in a wooded setting (Figs. 1 and 2). To the right in the distance is a cottage and dovecote. To the left of the couple a birdcage sits abandoned with its cage door flung open. The snaring of doves and their

Fig. 9. François Boucher (French, 1703–1770). *The Enjoyable Lesson*, 1748, oil on canvas, 0.925 x 0.786 m. National Gallery of Victoria, Melbourne, Australia. Felton Bequest, 1982.

containment in cages represent virginity—also standard iconography for the eighteenth century. The man, dressed in casual clothing, grips his paramour tightly around her waist. Her left arm stretches out to the right, following the flight pattern of a white dove that has escaped, instead of being contained. In their boldness, the lovers may have skipped too many steps in the ritual of courting etiquette.

These pastoral scenes with amorous encounters between men and women are called *scènes galantes* and can be found in many different media. The scene on the top was inspired by the popular painting *The Enjoyable Lesson* (1748) by François Boucher (Fig. 9). Through engravings such as one created in 1758 by René Gaillard (1719–1790), this painting became a popular design motif for the decorative arts.[50] It inspired the soft paste porcelain sculptural group, *The Flute*

Fig. 10. *Figure Group: The Flute Lesson*, modeled under the direction of Etienne-Maurice Falconet after engraved designs of François Boucher. French, ca. 1757–1766, soft-paste biscuit porcelain, H. 0.223 m, L. 0.254 m, W. 0.152 m. Sèvres, France. The J. Paul Getty Museum, Los Angeles, California.

Lesson, made by Vincennes (later Sèvres) Porcelain Works (Fig. 10).[51] It appears on one of the porcelain vessels in a set of three (Figs. 11 and 12), and it was reproduced in enamel on a *tabatière*, now in the Louvre's extensive collection.[52]

The scene on the front of the museum's box was inspired by eighteenth-century *scènes galantes* paintings involving the snaring and containment of doves, such as Boucher's painting *La cage*,[53] and *The Bird Cage* by Nicolas Lancret, another successful painter of this time (1690–1745) (Fig. 13). This cage scene also appears on other snuffboxes.[54]

The inspiration for the inclusion of an aggressive suitor in courting scenes comes from the art of yet another popular artist, Antoine Watteau (1684–1721). His painting *Assembly in a Park* (1716–17) is but one example (Fig. 14). A key Watteau theme was love's evolution—love desired, love proposed, and love achieved in a poetic landscape.[55] The elite players comport themselves with a reserve that veils their feelings, but Watteau often contrasts this cultivated reserve with outbursts of passion from an "aggressive suitor." The aggressive suitor loses his control, needing to be sharply rebuffed by his noble lady. Etiquette appears to be important for success in courting.

The *scène galante* was very fashionable in Paris in the mid-eighteenth century. Hence, the fashionability of these scenes only added to the luster of the museum's snuffbox as a luxury item and to the status of its very *à la mode* owner. The elite eighteenth-century viewer would have seen in these scenes a parallel

Fig. 11. Vase and cover, one of a garniture of three, possibly designed by Etienne-Maurice Falconet. French, ca. 1779, Sèvres porcelain. © By kind permission of the Trustees of the Wallace Collection, London.

Fig. 12. Detail. Vase and cover, possibly designed by Etienne-Maurice Falconet. French, ca. 1779, Sèvres porcelain. © By kind permission of the Trustees of the Wallace Collection, London.

Fig. 13. Nicolas Lancret (French, 1690–1743). *The Bird Cage*, ca. 1735, oil on canvas. Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich, Germany. Image courtesy of the author.

Fig. 14. Antoine Watteau (French, 1684–1721). *Assembly in a Park*, 1716–1717, oil on wood, 0.325 x 0.465 m. Louvre Museum, Paris, France. Erich Lessing/Art Resource, N.Y.

with the theatrical performances and masquerades that formed the venues for their display of elite behavior.[56] The *scène galante* was a conventionalized image that signified elite status, codifying behavior appropriate for conspicuous leisure and signifying an individual's membership in an exclusive circle.[57] The imagery of correct and incorrect behavior in love might also remind the user and viewers of the snuffbox of the importance of knowing the "rules of comportment" and the fine line between that which is *galante* and that which is *gauche*.[58]

Elite society in general was organized hierarchically according to status, which depended on an individual's house and how ancient it was, but increasingly throughout the eighteenth century, title was not the only, nor the most important, criterion. By the time the museum's *tabatière* was made, during the reign of Louis XV, the royal court was no longer the center of elite society and culture. Paris had become the center, and simultaneously with that shift came the rise of the bourgeois class and a blurring of class lines. It was increasingly difficult to tell who was who. The elite, therefore, had to reinvent the locations and ways to display their elevated status. This reinvention involved the development of conspicuous forms of leisure and hyperrefined etiquette and social protocol in which one's status was also determined by appearance and by a display of refined taste, manners, and movements, including the use of objects such as *tabatières*.

The miniature paintings positioned within a gold cage on the museum's snuffbox visualize this venue of conspicuous leisure and the hyperrefined *politesse* reinvented by the elite in eighteenth-century France to display their status. The aristocratic landscape setting creates a fantasy stage for practicing the correct rituals of etiquette involved in seduction, but in the two scenes of amorous ritual, each man's own desire makes it impossible for him to pursue the correct ritual implied by the teaching of flute lessons or the capture and containment of a dove. He too hastily imposes his own desires, "a breach of all contemporary notions of civility and judgment."[59] He does not understand the complex, highly ritualized rules of seduction, which are grounded in the acknowledgment of the needs and desires of others.

The use of a snuffbox in eighteenth-century elite circles also involved following complex, highly ritualized rules. A pamphlet published in 1750 lists these rules for the use of a *tabatière* in the company of others. There are fourteen steps, most detailing how to manipulate the *tabatière*.[60] Only two steps involve the actual inhalation of the snuff—you are to do it with deliberation into both

nostrils at once and without grimacing. The rest involve what hand to hold the *tabatière* in, when to transfer it to the other hand, how to tap it to settle the snuff and how many times, how to open it, how to offer it to one's company, how to pinch it between which fingers, and so on. Knowing how to manipulate the box with ease—following all the steps, doing it effortlessly and, of course, without mishap—would demonstrate one's control. There was danger. For example, the lid of this box is quite snug and difficult to lift up. It could suddenly fly open sending the snuff all over and demonstrating the user's lack of control, or the user could end up with smears of snuff on his or her nose. For the person engaged with the object and for those observing there was a certain fascination in flirting with such danger.[61] These complex rules were also grounded in the acknowledgment of the needs and desires of others. Step five prescribed that one should "offer the snuffbox to company."

In summary, the museum's *tabatière* is an object of status. Its ownership represents distinction in society. The materials chosen, gold and lacquer, connote luxury. It is finely crafted and well constructed. The extension of the panel scenes from the body to the lid, so that the scenes line up perfectly when the lid is closed, is unusual in the world of snuffboxes. Its *en cage* construction, a design innovation that helped the elite to stay fashionable, intersects with the *marchands merciers*, arbiters of good taste who were important in the elite's quest to display and maintain their elevated status. The decoration of this box with fashionable yet conventionalized *scènes galantes* and with the inclusion of an "aggressive suitor" who does not play by the rules reveals a critical commentary on which behavior was appropriate for membership in elite society. Wealth and rank were not enough. One had to be in control of one's feelings and passions and exhibit "character and a discerning mind."[62] Not just the materiality of the museum's *tabatière* connoted status, however. Its correct use also marked the owner as a member of an exclusive circle.

As a status symbol, *tabatières* could easily be resold in the secondhand market or pawned in the eighteenth century. This was still true in the twentieth century. The museum's *tabatière* came into its collections from a collector, Charles B. France, who bought it from a pawnshop in Paris in the 1920s. Even today, its materiality and its connection with status within eighteenth-century society make it an object in high demand.

NOTES

* I wish to express my gratitude to Dr. Michael Yonan for valuable references and insightful comments on the manuscript and Dr. Cathy Callaway and Dr. Susan Langdon for helpful editing. I also wish to acknowledge the generous support of Dr. Tom Phillips, director of the Molecular Cytology Core, and the expert work of Dr. Aleksandr Jurkevic and Joe Mercurio for the photographs of the *poinçons*. I would also like to thank my two anonymous reviewers for their comments.

1. Clare LeCorbeiller, *European and American Snuff Boxes, 1730–1830* (London, 1966) p. 2.
2. Richard and Martin Norton, *A History of Gold Snuff Boxes* (London, 1938) p. 13.
3. LeCorbeiller, *Snuff Boxes*, p. 6. Chewing and smoking tobacco were preferred in America. By the time of the French Revolution in France, snuff taking was on the decline. Cigarettes had been introduced, and smoking became fashionable.
4. "Acquisitions 1969," *Muse* 4 (1970) pp. 8–9 (listed and top illustrated). Acc. no. 69.1044, gift of Sarah Catherine France in memory of her brother, Charles B. France. This box is just one from his collection, acquired in Paris in the 1920s.
5. Henry and Sidney Berry-Hill, *Antique Gold Boxes: Their Lore and Their Lure* (London, 1960) p. xxiii.
6. Ibid., p. 61.
7. The museum's *tabatière* measures 4.1 cm in height, 8 cm in width, and 3.7 cm in depth.
8. A. Kenneth Snowman, *Eighteenth-Century Gold Boxes of Europe* (Boston, 1966) p. 54. Translated into English, the French term *à miracle* means "wonderfully well."
9. LeCorbeiller, *Snuff Boxes*, p. 9.
10. From 1721 to 1789, the gold standard in Paris was 20.25 carats with a margin of error of 0.25 carats. The warden's or hallmark guaranteed that the gold in the box met that standard.
11. LeCorbeiller, *Snuff Boxes*, p. 56.
12. Henry Nocq and Carle Dreyfus, *Tabatières boîtes et étuis orfèvreries de Paris XVIII siècle et début du XIX de collections du Musée du Louvre* (Paris, 1930) p. XIV.
13. Nocq and Dreyfus, *Tabatières du Musée du Louvre*, p. XV.
14. LeCorbeiller, *Snuff Boxes*, p. 57.
15. Michael Sonenscher, *Work and Wages: Natural Law, Politics and the Eighteenth-Century French Trades* (Cambridge, 1989) p. 212.
16. Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London, 1996) p. 144. Many disputes erupted between different corporations wanting exclusive rights to trade in luxury goods, testimony to the lucrativeness of this market.
17. Maxine Berg and Elizabeth Eger, eds., *Luxury in the Eighteenth Century: Debates, Desire and Delectable Goods* (New York, 2003) p. 90.
18. More common materials for *tabatières* with pastoral scenes, as illustrated in the catalogues listed below, were enamel, gouache on vellum protected with polished crystal or glass, or porcelain. See Berry-Hill, *Antique Gold Boxes*; LeCorbeiller, *Snuff*

Boxes; Nocq and Dreyfus, *Tabatières du Musée du Louvre*; Norton, *History of Gold Snuff Boxes*; Snowman, *Gold Boxes of Europe*; and the Atlas Database for the Decorative Arts Collection (search *tabatières*) on the Louvre Museum site http://cartelen.louvre.fr/cartelen/visite?srv=crt_frm_rs&langue=en&initCritere=true (accessed July 2010). In all, 253 boxes from the most extensive collection in the world are in this database with photographs and brief descriptions.

19. Anna Czarnocka, "Vernis Martin: The Lacquerwork of the Martin Family in Eighteenth-Century France," *Studies in the Decorative Arts* 2 (Fall, 1994) p. 56.
20. I. O'Neil, *The Art of the Painted Finish for Furniture and Decoration* (New York, 1971) p. 112.
21. Michael E. Yonan, "Veneers of Authority: Chinese Lacquers in Maria Theresa's Vienna," *Eighteenth-Century Studies* 37.4 (2004) p. 663.
22. Marianne Webb, *Lacquer: Technology and Conservation* (Oxford, 2000) p. 3.
23. Czarnocka, "Vernis Martin," p. 57.
24. Hans Huth, *Lacquer of the West: The History of a Craft and an Industry 1550–1950* (Chicago, 1971) p. 91.
25. Czarnocka, "Vernis Martin," p. 65.
26. Ibid., p. 69.
27. Ibid., p. 70.
28. Ibid., p. 66.
29. LeCorbeiller, *Snuff Boxes*, p. 82.
30. Huth, *Lacquer of the West*, p. 96.
31. Czarnocka, "Vernis Martin," p. 57.
32. O'Neil, *Art of the Painted Finish*, p. 111.
33. Ibid.
34. Huth, *Lacquer of the West*, p. 96.
35. O'Neil, *Art of the Painted Finish*, p. 115.
36. Huth, *Lacquer of the West*, p. 97.
37. Ibid.
38. Yonan, "Veneers of Authority," p. 658.
39. Webb, *Lacquer: Technology*, p. 3.
40. LeCorbeiller, *Snuff Boxes*, p. 20.
41. Stéphane Faniel, *French Art of the Eighteenth Century* (New York, 1957) p. 94.
42. LeCorbeiller, *Snuff Boxes*, p. 22.
43. Carolyn Sargentson, *Merchants and Luxury Markets,* p. 1.
44. Ibid., p. 20.
45. Mimi Hellman, "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France," *Eighteenth-Century Studies* 32 (Summer 1999) p. 417.
46. See note 18 above.
47. Dovecotes were located on country estates in France. They were built in the style of ancient Roman cylindrical towers, the ruins of which dotted the countryside. This design remained popular through the end of the eighteenth century. Dovecotes housed flocks of pigeons, providing shelter and keeping them from foraging valuable winter crops. Pigeons were a source of fresh meat for farmers. Stephen D. Borys, *The Splendor of Ruins in French Landscape Painting, 1630–1800*, Allen Memorial Art Museum, Oberlin College (Oberlin, 2005) p. 66.

48. Ibid., p. 131.
49. Mary Salzman, "Decoration and Enlightened Spectatorship," in Dena Goodman and Kathryn Norberg, eds., *Furnishing the Eighteenth Century: What Furniture Can Tell Us about the European and American Past* (New York, 2007) p. 157.
50. Jo Hedley, *François Boucher: Seductive Visions* (London, 2004) p. 183. Boucher's images in particular influenced the decoration of objects such as porcelain, gold boxes, fans, and tapestries from the 1740s into the 1790s.
51. Adrian Sasoon, *Vincennes and Sèvres Porcelain*, The J. Paul Getty Museum (Malibu, 1991) p. 33.
52. Nocq and Dreyfus, *Tabatières du Musée du Louvre*, p. XIV, no. 22.
53. See www.artviewseum/boucher/ (accessed July 2010). See also Samuel Rocheblave, *French Painting in the XVIIIth Century* (London, 1937) pl. 33.
54. Nocq and Dreyfus, *Tabatières du Musée du Louvre*, p. XXXIV, no. 58.
55. Donald Posner, *Antoine Watteau* (New York, 1984) p. 174.
56. Julie Anne Plax, *Watteau and the Cultural Politics of Eighteenth-Century France* (Cambridge, 2000) p. 111. In chapter 3, "The *Fête Galante* and the Cult of *Honnêteté*," Plax provides an insightful discussion of elite behavior in France in the eighteenth century when the royal court dissolved as the center of elite society and culture, and the center shifted to Paris.
57. The ability to control the "liberating forces of leisure" in such a way as to profit from that control distinguished the elite individual from those of lesser status. The elite individual did this by creating an "artificial second self" and then, through that filter, experienced the dangers of liberation indirectly. "That one understood the nuances of this complex and self-deceiving game, that one could practice the correct rituals of speech, comportment, manners, dress, and especially, seduction, and was able to display this knowledge without affectation or sign of effort, marked one as superior" (Plax, *Watteau*, p. 112). This elite individual sought to please others by knowing the rules of the game but also by accommodating others' needs and desires, as the means to his own pleasure and gain.
58. *Galante* means pleasing, elegant, correct, tasteful, courteous, and polite. *Gauche* means clumsy, awkward, uncouth, and bashful.
59. Salzman, "Decoration and Enlightened Spectatorship," p. 156.
60. LeCorbeiller, *Snuff Boxes*, p. 13.
61. Hellman, "Furniture, Sociability," p. 424.
62. Salzman, "Decoration and Enlightened Spectatorship," p. 158.

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Alex Barker received his B.A. from Marquette University and his Ph.D. from the University of Michigan. He serves as director of the Museum of Art and Archaeology at the University of Missouri and co-directs the Pecica Archaeological Research Project in Romania. In the last decade, he has focused his research on the rise of social complexity in Eastern Europe and North America, and on the methodology of interpreting iconography in prehistoric contexts.

Cathy Callaway is currently associate museum educator at the Museum of Art and Archaeology, a position that allows her to work with people of all ages. She received her Ph.D. in Classical Studies at the University of Washington and has taught there, at the University of Missouri, and at Westminster College, Fulton, Missouri. She has written articles on Homer, Vergil, epic poetry, and the medicine *theriac* and served as editor of *Ancient Journeys: A Festschrift in Honor of Eugene Numa Lane* (2000).

Margaret Fairgrieve Milanick graduated in December 2009 with an M.A. from the Department of Art History and Archaeology at the University of Missouri with a specialty in eighteenth-century art history. She is also a docent at the Museum of Art and Archaeology at the University of Missouri.

Corinne Rosania received her B.A. and M.A. in Anthropology at the University of Missouri, with a specialization in applied zooarchaeology. Her interests include archaeometry (i.e., stable isotope dietary analysis and trace element sourcing) and paleozoology (i.e., analysis of paleontological and archaeological faunal remains). The current case study examines a continuously expanding Eastern European obsidian source database that she and her colleagues constructed.

Acquisitions

2009

Paintings

Anonymous (Mexican, active nineteenth century) *San Isidro Labrador*, probably nineteenth century, paint on tin (2009.643), gift of William A. Scott.

Three paintings by Richard Burnside (American, b. 1944): *Queen*, ca. 1980s, acrylic latex, enamel paint and black marker on mahogany panel (2009.8) and *Blue Cat*, ca. 1980s, acrylic latex and enamel paint with attached pine cone pieces on metal sheet (2009.9), gifts of Johanna R. and Kelly Q. Adams, Rex and Mary Campbell, Jere and Carol Gilles, Mary and Gary Grigsby, Edward W. Hassinger, Mary Hendrickson, Daryl and Vicki Hobbs, Stephen and Eliana Jeanetta, Sandy Rikoon and Elaine Lawless, Paul and Francena Miller, Michael F. and Paula M. Nolan, David and Diana O'Brien, Kenneth and Edie Pigg; and *Turtles and Snakes*, ca. 1980s, enamel paint on plywood panel (2009.10), gift of Rex and Mary Campbell.

David Ericson (American, 1873–1946), untitled, n.d., oil on canvas (2009.129), gift of Mike and Dorri Bosko.

Douglass Freed (American, b. 1944), untitled, 1980, oil on canvas (2009.644), gift of the estate of Beth Townsend.

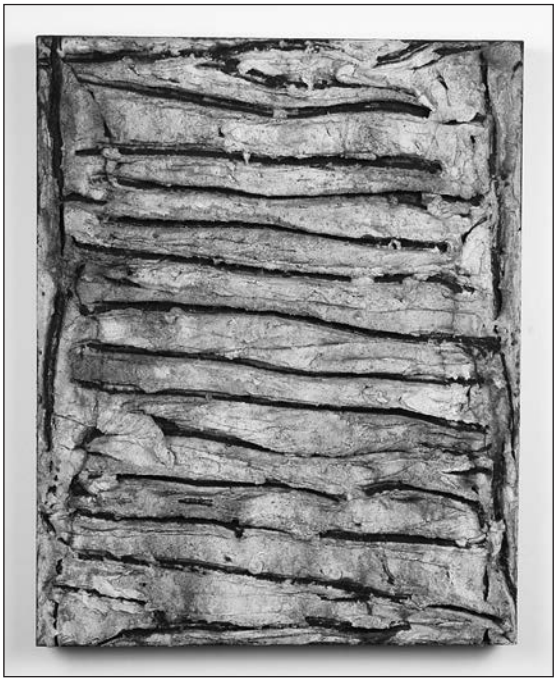
Joel Janowitz (American, b. 1945), *Inside and Out (Umbria),* 1986, oil on canvas (2009.11), gift of AT&T Corporation.

Elizabeth Osborne (American, b. 1936), *Still Life*, 1975, acrylic on canvas (2009.12), gift of AT&T Corporation.

Paul Russo (American, b. 1954), *Hector*, 2008, latex caulk, coal, and acrylic paint on canvas (2009.14), gift of the artist.

Joel Janowitz, *Inside and Out (Umbria)*, 152.5 x 244 cm, acc. no. 2009.11.

Attributed to Jacques Stella, *Miracle of the Martyrdom of St. Catherine of Alexandria*, 18.5 x 20 cm, acc. no. 2009.126.



Roger Weik, *Cry of Solitude*, 76.2 x 61 cm, acc. no. 2009.13.

Attributed to Jacques Stella (French, 1596–1657), *Miracle of the Martyrdom of St. Catherine of Alexandria*, ca. 1625, oil on jasper (2009.126), Gilbreath-McLorn Museum Fund.

Roger Weik (American, b. 1949), *Cry of Solitude*, 2005, marble dust, sand, asphaltum, oxide pigment, and oil on canvas (2009.13), gift of the artist.

Sculpture

Claudi Casanovas (Spanish, b. 1956), *Medium Block Form*, 2003, ceramic (2009.646), gift of Mr. Mark Landrum.

Fernando Casasempere (Chilean, b. 1958), *Sculpture No. 14*, 1999, ceramic (2009.647a and b), gift of Mr. Mark Landrum.

Four sets of glass sculptures by Dale Chihuly (American, b. 1941), gift of Mr. Mark Landrum: *Radiant Persian Pair*, 2003 (2009.649.1 and 2), *Parrot Green*

Dale Chihuly, *Parrot Green Persian*, H. 17 cm and 8.4 cm, acc. no. 2009.650.1 and 2.

Persian, 2001 (2009.650.1 and 2), *Tango Red Persian*, 2004 (2009.651.1 and 2), and *Cadmium Yellow Persian Set*, 2003 (2009.652.1 and 2).

Wouter Dam (Dutch, b. 1957), *Red Piece 2002*, 2002, painted ceramic (2009.654), gift of Mr. Mark Landrum.

Richard Deutsch (American, b. 1953), *Lounge*, 2001, marble (2009.679), gift of Mr. Mark Landrum.

Peter Hayes (British, b. 1946), *Large Raku Totem with Keyhole*, 1998, ceramic, resin, copper, and stone (2009.658), gift of Mr. Mark Landrum.

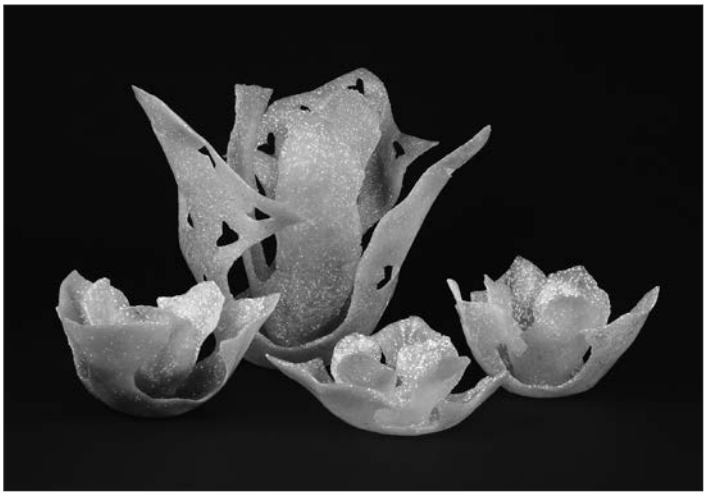
Karen LaMonte (American, b. 1967), *Sleep*, 2000, glass (2009.660), gift of Mr. Mark Landrum.

Gwen Marcus (American, b. 1957), *Hatti*, 1996, bronze (2009.661), gift of Mr. Mark Landrum.

Toshio Iezumi (Japanese, b. 1954), *011003*, 2003, glass (2009.659), gift of Mr. Mark Landrum.

Three ceramic sculptures by Jun Kaneko (Japanese, b. 1942), gift of Mr. Mark Landrum: *6' Dango*, 2004, ceramic (2009.676); *Egyptian King*, 1998, ceramic (2009.677); and *Egyptian Queen*, 1998, ceramic (2009.678).

Karen LaMonte, *Sleep*, H. 100.5 cm,
acc. no. 2009.660.



Four glass sculptures by Etsuko Nishi, H. 35.7 cm, 14.2 cm,
14.5 cm, and 9.7 cm, acc. nos. 2009.666, 667, 668, 669.

Sun Koo Yuh, *Marriage*, H. 63 cm,
acc. no. 2009.653.

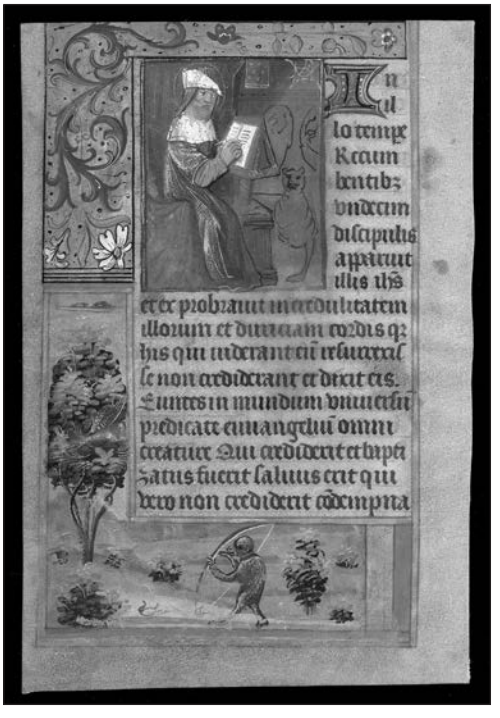
Two glass sculptures by David Murray (New Zealander, b. 1964), gift of Mr. Mark Landrum: *Hunter*, 2004 (2009.664) and *Gatherer*, 2004 (2009.665).

Four glass sculptures by Etsuko Nishi (Japanese, b. 1955), gift of Mr. Mark Landrum: *Duchess of Edinburgh*, 2006 (2009.666); *Yellow Flower*, 2007 (2009.667); *Blue Bell,* 2006 (2009.668); and *Pink Flower,* 2007 (2009.669).

Sun Koo Yuh (Korean, b. 1960), *Marriage*, 2005, glazed ceramic (2009.653), gift of Mr. Mark Landrum.

Manuscripts

Anonymous (Italian, fifteenth century), leaf from an Antiphonary, ink on parchment (2009.121), gift of Keith and Patricia Crown.



Leaf from a Book of Hours, 15 x 9 cm, acc. no. 2009.637.

Anonymous (French, active sixteenth century), leaf from a Book of Hours with illumination showing St. Luke the Evangelist, ca. 1500, ink, tempera, gold paint, and gold leaf on vellum (2009.636), gift of William A. Scott.

Anonymous (French, active sixteenth century), leaf from a Book of Hours with illumination showing St. Mark the Evangelist, ca. 1500, ink, tempera, gold paint, and gold leaf on vellum (2009.637), gift of William A. Scott.

Attributed to the Master of the Black Eyes (Netherlandish, active sixteenth century), leaf from a Book of Hours of Katherine Van Wassenaer with illumination showing the martyrdom of St. Erasmus, ca. 1514, ink, tempera, and gold paint on parchment (2009.638), gift of William A. Scott.

Drawings

Two pencil on paper drawings by Charles Albert Morgenthaler (American, 1893–1980), gift of Brendan Mazur and Family: *Jesus Walking Alone*, n.d. (2009.122) and *Jesus and Martha Converse*, n.d. (2009.123).

George Petty (American, 1894–1975), untitled, n.d., ink and ink wash with added white paint on illustration board (2009.128), gift of the Harold Bosko Family.

Graphics

Anonymous (German), leaf from Sebastian Münster's *Cosmographia*, sixteenth century (Latin original published 1544), hand-colored woodcut (2009.641), gift of William A. Scott.

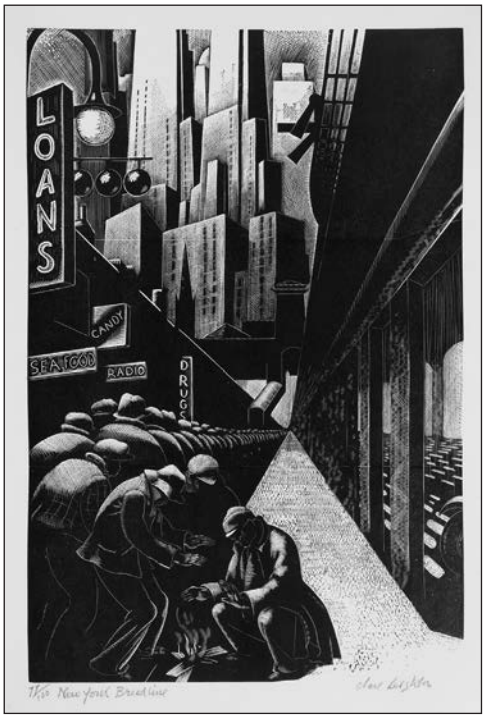
Anonymous (German, sixteenth century), part of a leaf from *Der Heiligen Altvaterleben* by Hieronymus with an illustration showing St. Alexius, 1516, hand-colored woodcut (2009.642), gift of William A. Scott.

Hans Sebald Beham (German, 1500–1550), *St. Jerome in an Archway*, 1520, engraving (2009.640), gift of William A. Scott.

John Bybee (American, b. 1964), *Perpetual*, 2006, monotype (2009.7), gift of John and Annette Bybee.

Rolando Estévez Jordán (Cuban, b. 1953), *Vigía es una muchacha* (Vigía is a young woman), n.d., serigraph (2009.64), Gilbreath-McLorn Museum Fund.

Hans Sebald Beham, *St. Jerome in an Archway*, 10.8 x 7.4 cm, acc. no. 2009.640.



Clare Leighton, *New York Breadline*,
29.8 x 20 cm, acc. no. 2009.124.

Lucas van Leyden, *Lamech and Cain*,
11.8 x 7.6 cm, acc. no. 2009.639.

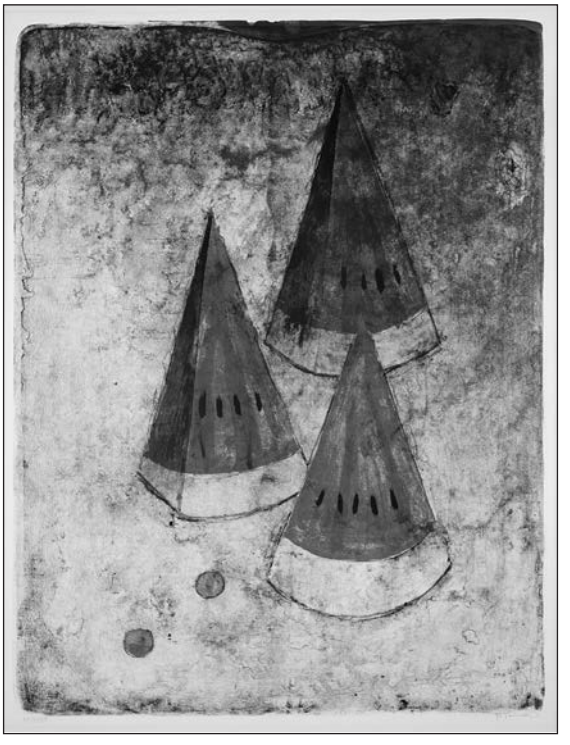
Clare Leighton (American, 1901–1988), *New York Breadline*, 1932, wood engraving (2009.124), Gilbreath-McLorn Museum Fund.

Lucas van Leyden (Dutch, ca. 1494–1533), *Lamech and Cain*, 1524, engraving (2009.639), gift of William A. Scott.

Robert Santerne (French, 1903–1983), *L'Ile Saint-Louis*, mid-twentieth century, lithograph (2009.3), gift of Professor William R. Biers.

Rufino Tamayo (Mexican, 1899–1991), *Watermelons II*, 1969, color lithograph (2009.2), gift of Perry Parrigin in memory of his wife, Elizabeth.

Claude Weisbuch (French, b. 1927), *Don Quixote and Sancho Panza*, mid-twentieth century, color lithograph (2009.1), gift of Charles and Jean Nauert.



Rufino Tamayo, *Watermelons II*, 70 x 53 cm, acc. no. 2009.2.

Photographs

Peter Haigh (American, b. 1943), untitled, 2009, photograph (giclée print) (2009.120), gift of the artist.

Decorative Arts

Marek Cecula (Polish, b. 1944), *In Dust Real: Burned Again*, 2005, glazed porcelain (2009.648), gift of Mr. Mark Landrum.

Richard DeVore (American, 1933–2006), *764,* 1995, ceramic (2009.656), gift of Mr. Mark Landrum.

Zhou Ding Fang (Chinese, b. 1965), *Old Bag 98*, 1998, ceramic (2009.657a and b), gift of Mr. Mark Landrum.

Zhou Ding Fang, *Old Bag 98*, H. 16.2 cm,
acc. no. 2009.657a and b.

George Edgar Ohr, Jr., untitled vase, H. 10.5 cm,
acc. no. 2009.670.

Dante Marioni, *Chartreuse and Orange Pair*,
H. 99.8 cm and 44 cm, acc. nos. 2009.662.1 and 2.

Dante Marioni (American, b. 1964), *Chartreuse and Orange Pair*, 1998, glass (2009.662.1 and 2), gift of Mr. Mark Landrum.

Dante Marioni (American, b. 1964), *Gamboo Vase*, 1997, glass (2009.663), gift of Mr. Mark Landrum.

George Edgar Ohr, Jr. (American, 1857–1918), untitled vase, ca. 1900, glazed ceramic (2009.670), gift of Mr. Mark Landrum.

Gwynn Hanssen Pigott (Australian, b. 1935), *3-Piece Bowl Still Life II*, 1998, glazed porcelain (2009.671.1–3), gift of Mr. Mark Landrum.

Lucie Rie (Austrian, 1902–1995), *Fluted Stoneware Vase*, probably early 1970s, glazed stoneware (2009.672), gift of Mr. Mark Landrum.

Bobby Silverman (American, b. 1956), *Stacked Bowls with Vase #6*, 2000, glazed ceramic (2009.673a–e), gift of Mr. Mark Landrum.

Bobby Silverman, *Stacked Bowls with Vase #6*, H. 17.7 cm, acc. no. 2009.673a–e.

Lino Tagliapietra (Italian, b. 1934), *Angel Tear*, 1996, glass (2009.674), gift of Mr. Mark Landrum.

Toshiko Takaezu (American, b. 1922), *Form #5*, 1997, glazed porcelain (2009.675), gift of Mr. Mark Landrum.

Collection of twelve Grand Tour cameo plaster casts, gift of Steve Weinberg and Scherrie Goettsch: anonymous (Italian, active nineteenth century), after Nathaniel Marchant (British, 1739–1816), cast of a cameo gem with head of Medusa, probably nineteenth century (2009.127.1); anonymous (Italian, active nineteenth century), after Nathaniel Marchant (British, 1739–1816), cast of a cameo gem with male head, probably nineteenth century (2009.127.8); anonymous (Italian, active nineteenth century), after Nathaniel Marchant (British, 1739–1816), cast of a cameo gem with male head, probably nineteenth century (2009.127.9); anonymous (Italian, active nineteenth century), after Luigi Pichler (Italian, 1773–1854), cast of a cameo gem with bust of Dionysus, probably nineteenth century (2009.127.12); anonymous (Italian, active nineteenth century), cast of a cameo gem with bust of Athena, probably nineteenth century (2009.127.2); anonymous (Italian, active nineteenth century), cast of a cameo gem with female bust, probably nineteenth century (2009.127.3); anonymous (Italian, active nineteenth century), cast of a cameo gem with façade of the Church of St. John Lateran, probably nineteenth century (2009.127.4); anonymous (Italian, active nineteenth century), cast of a cameo gem showing a classicizing scene with three figures, probably nineteenth century (2009.127.5); anonymous (Italian, active nineteenth century), cast of a cameo gem with depiction of a lion, probably nineteenth century (2009.127.6); anonymous (Italian, active nineteenth century), cast of a cameo gem showing a classicizing scene with dancing putti, probably nineteenth century (2009.127.7); anonymous (Italian, active nineteenth century), cast of a cameo gem with bust of a cardinal, probably nineteenth century (2009.127.10); and anonymous (Italian, active nineteenth century), cast of a cameo gem with the Coliseum, probably nineteenth century (2009.127.11).

Refectory table, English, mid-eighteenth century, elm (2009.680), gift of Mr. Mark Landrum.

Assemblages

Olga de Amaral (Colombian, b. 1932), *Glyph VII*, 2003, canvas, kaolin, and acrylic paint (2009.655), gift of Mr. Mark Landrum.

Four assemblages by Rolando Estévez Jordán (Cuban, b. 1953): *Fui llevado a un cine de barrio mientras mi madre hacia su maleta* (I was taken to a neighborhood cinema while my mother packed her suitcase), 2008, mixed media (leather, metal, textile, wood, paper, paint, ceramic, lip stick, raffia, plastic, hemp rope, dried flowers, and straw) (2009.4); *Las cabezas* (The heads), 2008, mixed media (cardboard, paper, watercolors, ink, textile, raffia, and ceramic) (2009.5a–g); *La vena rota* (The broken vein), 2008, mixed media (cardboard, watercolors, paint, leaves, textile, raffia, wood, metal, and plastic) (2009.6a–c); and *La silla* (The chair), 2008, mixed media (paper, cloth, watercolors, ink, flowers, wood, and leaves) (2009.63a–i), Gilbreath-McLorn Museum Fund.

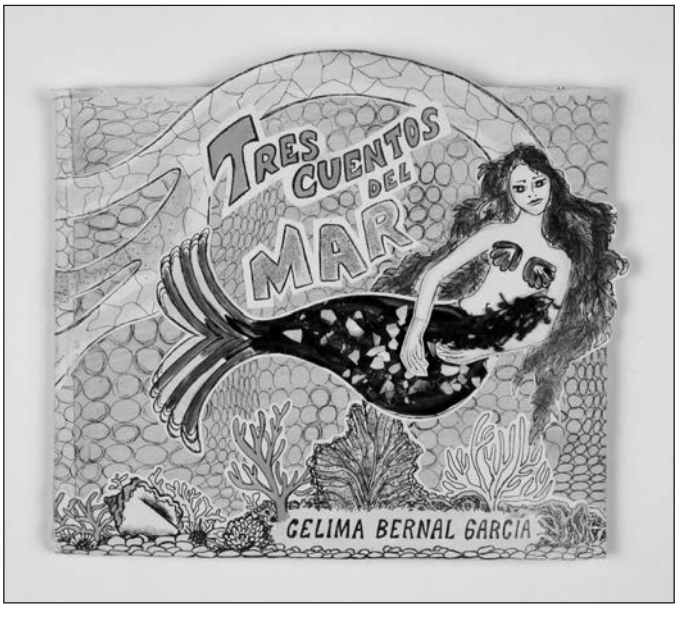
Rolando Estévez Jordán, *Fui llevado a un cine de barrio mientras mi madre hacia su maleta* (I was taken to a neighborhood cinema while my mother packed her suitcase), H. 55 cm [suitcase]; L. 376 cm [scroll unrolled], acc. no. 2009.4.

Seventy-four mixed media booklets by various authors published by Ediciones Vigía, Matanzas, Cuba, Gilbreath-McLorn Museum Fund: *La ronda* (The patrol), by Mae Roque, n.d. (2009.15a and b); *Esquema de la impura rosa* (Outline of the impure rose), by Luis Yuseff Reyes, 2004 (2009.16a and b); *Acerca del uso del copretérito conativo en los juegos infantiles* (About the use of preterit tendencies in children's games), by Noël Castillo, 2006 (2009.17a and b); *Las playas de todos los mundos: el alfa y el omega* (All the worlds' beaches: Alpha and omega), by Bertha Caluff Pagés, 2007 (2009.18); *Hablar de la poesía* (Speaking of poetry), by Fina García Marruz, 2008 (2009.19a–c); *La Revista del Vigía, año 18, no. 29: El desencuentro, la desmemoria, el desamor* (The failed meeting, the failed memory, the failed love), 2007 (2009.20a–c); *Pasos, paseos, pasadizos* (Paces, promenades, passages), by César López, 2007 (2009.21); *Manual de inexpertos, título provisional* (Manual of the inexperienced, provisional title), by Antón Arrufat, 2008 (2009.22); *La Revista del Vigía, año 15, no. 27*, n.d. (2009.23a and b); *Si alguna vez…* (If ever…) by Ercilio Vento Canosa, 2007 (2009.24); *La mágica y probable historia del cuento que se durmió* (The magic and probable history of the tale that fell asleep), by Norge Espinosa Mendoza, 2006 (2009.25); *Poema de Dalia Nieves Albert* (The poem of Dalia Nieves Albert), by Dalia Nieves Albert, n.d. (2009.26); *Vitier, artífice de la matanceridad* (Vitier, the craftsman of the slaughterhouse), by Raúl Ruiz, 2000 (2009.27); *Soledad en la Plaza de la Vigía* (Solitude at Plaza de la Vigía), by Robert Mendez, 1995 (2009.28); *La Virgen es llevada en andas a La Villa del Cobre* (The Virgin is carried by waves to the town of Copper), by Emilio Ballagas, 2007 (2009.29a and b); *Música sacra* (Sacred music), by David López Ximeno, 2001 (2009.30); *Hechizo del Vigía* (Magic of Vigía), by Juan Luis Hernández Milián, 2004 (2009.31a and b); *El tesoro del colmenar: Selección de canciones populares* (The treasure of the beehive: Collection of popular songs), 2002 (2009.32); *La leyenda del unicornio* (The legend of the unicorn), by Enrique Pérez Díaz, n.d. (2009.33); *La ventana tejida* (The webbed window) and *Septimo Round* (Seventh round), by Ulises Rodríguez and Hugo Araña, 1994 (2009.34); *Junto al ceremonial nostálgico de los horno* (Next to the nostalgic ceremony of the kitchen), by Teresita Burgos, n.d. (2009.35); *Barquitos del San Juan, La Revista de los Niños, año II, no. 3* (Little boats of San Juan, *Journal for Children*, year 2, no. 3), 1991 (2009.36a and b); *Perfiles de sol y lunas* (Profiles of sun and moons), by Miriam Rodríguez, n.d. (2009.37); *Danilo y Dorotea otra historia de amor…* (Danilo and Dorotea, another love story…), by René

Fernández Santana, 2005 (2009.38a–d); *Barquitos del San Juan: La Revista de los Niños, año 13. no. 23* (The little boats of San Juan, *Journal for Children*, year 13, no. 23), 2007 (2009.39a and b); *Velo de Maya* (Maya's veil), by Carmen Hernández Peña, 2006 (2009.40); *Recetas de cocina* (Cooking recipes), 2007 (2009.41); *La guerra queda lejos* (War is far away), by Yamil Díaz Gómez, 2006 (2009.42); *Bibliografía de las ediciones Vigía, 1985–1987* (Bibliography of Ediciones Vigía, 1985–1987), by Bertha Caluff Pagés, 1987 (2009.43); *Carta abierta a Charles Bukowski* (Open letter to Charles Bukowski), by Hugo Hodelín Santana, 2007 (2009.44); *En el bosque francés de la calle medio* (In the French forest of Medio Street), by Abel G. Fagundo, 2007 (2009.45a and b); *A propósito del Fast Track* (About Fast Track), by Teresa Fornaris, 2007 (2009.46); *Mar mediante* (The in between sea), by Rolando Estévez Jordán, 2007 (2009.47a and b); *La cabeza intranquila* (The troubled mind), by Ulises Rodríguez Febles, 2001 (2009.48); *Voy por cigarros* (I am going for cigars), by Gerardo Fulleda León, 2007 (2009.49a and b); *Vivir–creer–vivir* (To live–to believe–to live), by Teté C. Oliva, 2008 (2009.50); *La cenicienta: Teatro titeres* (Cinderella: Puppet theater), by Carucha Camejo, 2008 (2009.51a and b); *Barquitos del San Juan: La Revista de los Niños, año 4, no. 9* (The little boats of San Juan, *Journal for Children*, year 4, no. 9), 1993 (2009.52); *Bordes deshilachados: Frayed Edges,* by Anne Gilman, 2001 (2009.53); *Vilanova i la Geltrú y Matanzas: Una obra común* (Vilanova i La Geltrú and Matanzas: A common work), by Juan Franscisco González and Arnaldo Jiménez de la Cal, 2001 (2009.54a and b); *Thanks Giving Day* by Otilio Carvajal Marrero, 1999 (2009.55); *Beethoven, cuarteto para una melodía* (Beethoven, quartet for a melody), by Luis L. Pita García, 2002 (2009.56); *Lo que no tenemos* (That which we don't have), by Carlos Manuel Deus, 1994 (2009.57); *Me encanta Dios* (I love God), by Jaime Sabines, 1996 (2009.58a and b); *Vuleta de hoja* (Turning the page), by Rafaela Chacón Nardi, 1995 (2009.59); *Moradas para la vida* (Dwellings for life), by Serafina Núñez, 1995 (2009.60); *Hondísima, te amo* (Very profoundly, I love you), by Teresita Fernández, 1995 (2009.61); *Cuento para un hombre que lloró tapándose el rostro* (Tale for a man who cried covering his face), by Digdora Alonso, n.d. (2009.62a and b); *Sonetos blancos* (White sonnets), by Dmitró Pavlichko, 2005 (2009.65); *Arte y Vigía: Muestra retrospective de libros realizados durante estos veinte años* (Art and Vigía: Our retrospective of book production during these twenty years), 2005 (2009.66a–c); *El baile extraño* (The strange dance), by Eliseo Diego, 1988 (2009.67a and b); *Los poemas de Estafanía* (Estafania's poems), by Teresa Mello,

Rolando Estévez Jordán, *Mar mediante* (The in between sea), 42.5 x 25.6 cm, acc. no. 2009.47a and b.

Celima Bernal García, *Tres cuentos del mar* (Three tales from the sea), 21.7 x 24.5 cm, acc. no. 2009.84a and b.



1988 (2009.68a and b); *Cuaderno de París* (Notebook from Paris), by Miguel Barnet, 2003 (2009.69); *Si alguna vez…* (If ever…), by Ercilio Vento Canosa, 2007 (2009.70); *Cascadas* (Cascades), by Edouard Glissant, 1998 (2009.71a and b); *La reina de los tigres* (The queen of the tigers), by Cristina García, 2008 (2009.72); *Yo quería escribir como Vallejo* (I wanted to write like Vallejo), by Juan Luis Hernández Milián, 2008 (2009.73a and b); *Velo de Maya* (Maya's veil), by Carmen Hernández Peña, 2006 (2009.74); *Otra vez, Jonás* (Again, Jonas), by Felix M. García Pérez, 2008 (2009.75); *Emily Dickinson (What Mystery Pervades a Well!)*, by Emily Dickinson, n.d. (2009.76); *Acerca del uso del copretérito conativo en los juegos infantiles* (About the use of preterit tendencies in children's games), by Noël Castillo, 2006 (2009.77a and b); *Dulce María Loynaz (Las hojas secaras…)* (Dulce Maria Loynaz [The dry leaves…]), by Dulce María Loynaz, n.d. (2009.78); *Los versos de Martí* (Marti's verses), by Gaudencio Rodríguez, 2008 (2009.79); *Alicia en el país de la Danza* (Alicia in Danceland), by Fina García Marruz, 2008 (2009.80a and b); *Perfiles de sol y lunas* (Profiles of sun and moons), by Miriam Rodríguez, n.d. (2009.81); *La Revista del Vigía, año 19, no. 30*, 2008 (2009.82a and b); *Béisbol* (Baseball), by Ulises Rodríguez Febles, 2008 (2009.83); *Tres cuentos del mar* (Three tales from the sea), by Celima Bernal García, 2008 (2009.84a and b); *Los graduados de Kafka* (Kafka's graduates), by Jorge Angel Hernández Pérez, 2008 (2009.85a and b); *Danilo y Dorotea otra historia de amor…* (Danilo and Dorotea, another love story…), by René Fernández Santana, 2005 (2009.86a–d); *Nevada*, by Abel González Melo, 2008 (2009.87); and *21,* by José Manuel Espíno, n.d. (2009.88a and b).

Twenty-seven mixed media booklets by various authors published by Ediciones Vigía, Matanzas, Cuba, gift of the MU Afro-Romance Institute: *Respirar en la oscuridad* (Breathing in the darkness), by Teresa Melo, 2005 (2009.89); *La noche y otros cuentos* (The night and other tales), by Aramís Quentero, n.d. (2009.90a and b); *Retazos (de las hormigas) para los malos tiempos* (Remnants [of the ants] for the bad times), by Anna Lidia Vega Serova, 2004 (2009.91); *Nacimiento de Christo* (The birth of Christ), by Gaston Baquero, 2000 (?) (2009.92); *Ultima reflexión en la colina* (The last reflection on the hill), by Héctor Miranda, 1997 (2009.93); *De elegía por mi presence, canto V* (About the elegy for my presence, song 5), by Carilda Oliver Labra, n.d. (2009.94a and b); *La balada de John y yo* (The ballad of John and I), by Carmen Hernández Peña, 2005 (2009.95); *En boca cerrada* (In closed mouth), by Gloria Urquiza

Franki, n.d. (2009.96a and b); *El flautista en la cruz* (The flautist at the cross), by Yamil Díaz Gómez, 2000 (2009.97); *Treinta años* (Thirty years), by Juan Francisco Manzano, 2004 (2009.98a–h); *Parloteo de sombra* (Shadow chatter), by Damarius Calderón, 2004 (2009.99); *Ciudad de arboles dormidos* (City of sleeping trees), by Javier Mederos, 2005 (2009.100); *Del libro poemas sin nombre: Poema CXX* (From the book of poems without a name: Poem CXX), by Dulce María Loynaz, 2005 (2009.101a and b); *Jueguipayasos* (Playing clowns), by René Fernandez Santana, 2004 (2009.102); *Hablar de poesia* (Speaking of poetry), by Arthur Rimbaud, 2004 (2009.103); *Hablar de poesía* (Speaking of poetry), by Paul Valéry, 2004 (2009.104); *Hablar de poesía* (Speaking of poetry), by Paul Verlaine, 2004 (2009.105); *Hablar de poesía* (Speaking of poetry), by Charles Baudelaire, 2004 (2009.106); *Diálogos del encantador* (Dialogs of the dreamer), by Angel J. Martínez Haza, n.d. (2009.107); *El gran padre* (The great father), by Gaudencio Rodríguez Santana, n.d. (2009.108); *Donde la luna bebe: Antología narrativa* (Where the moon drinks: A narrative anthology), by multiple authors, 2005 (2009.109); *Glosa: Tres sonetos de Pedro Salinas* (Gloss: Three sonnets by Pedro Salinas), by Gaudencio Rodríguez Santana, 2003 (2009.110); *La madera sagrada: antología de poesía* (The sacred wood: An anthology of poetry), by multiple authors, 2005 (2009.111); *La Revista del Vigía, año 16, no. 28,* by multiple authors, n.d. (2009.112a–c); *La Revista del Vigía, año 6, no. 2*, by multiple authors, 1995 (2009.113a and b); *José White: Música escogida (studios y concierto)* (José White: Selected music [studies and concerto]), by José White, 2005, and *José White*, by Iraida Trujillo and María Victoria Oliver, 2005 (2009.114a–d); *Desenterrando albas: exposición personal de ceramic y dibujos de Mariana* (Unearthing dawns: Personal exposition of ceramics and drawings by Mariana), 1992 (2009.115).

Four mixed media booklets by various authors published by Ediciones Vigía, Matanzas, Cuba, gift of Professor Juanamaria Cordones-Cook: *Partir hacia tierras nuevas: To Leave to New Lands*, by multiple authors, 2007 (2009.116); *Esquema de la impura rosa* (Outline of the impure rose), by Luis Yuseff Reyes, 2004 (2009.117a and b); *El gran apagón* (The great blackout), by René Coyra, 2006 (2009.118a and b); *Andar sobre la luz, Bibliografia de las Ediciones Vigía de 1985–2006* (Walking near the light: Bibliography of Ediciones Vigía, 1985–2006), 2007 (2009.119).

Ancient Egyptian Art

Statuette of a seated cat, Egyptian, Late Period, sixth century B.C.E. or later, bronze (2009.125), Gilbreath-McLorn Museum Fund and Weinberg Fund.

African Art

Power Figure/"Nail Fetish" (*nkisi* or *nkonde*), Congo, Bakongo people, 1930s, wood, iron, glass, and paint (2009.645), acquired with funds donated in memory of Betty Brown and Anna Margaret Fields, Gilbreath-McLorn Museum Fund, and gift of Mr. and Mrs. James W. Symington by exchange.

Central and South American Art

Over 500 Pre-Columbian objects, all gifts of Mr. William A. Scott.

Mexico

Western Mexico

Pottery

Two vessels, Colima: one in the form of a standing warrior or shaman holding a staff, Preclassic, ca. 1500 B.C.E–300 C.E. (2009.204), the other in the form of a dog, Late Preclassic, ca. 400 B.C.E.–300 C.E. (2009.205).

Stone

Five objects, Guerrero, Mezcala: two stylized standing figures, the first Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.147) and the other Late Preclassic, ca. 400 B.C.E–300 C.E. (2009.146); the following three Preclassic, ca. 1500 B.C.E.–300 C.E., one cylindrical bead (2009.212) and two pendants, one in the shape of a frog (2009.214), the other in the shape of a stylized head (2009.250). Three objects from Guerrero, culture and date unknown: pendant with groove (2009.206), cylindrical bead (2009.208), and earspool (2009.211).

Statuette of seated cat, Egyptian, H. 14 cm, acc. no. 2009.125.

Stylized standing figure, Guerrero, Mezcala, Western Mexico, H. 15.2 cm, acc. no. 2009.146.

Power Figure/"Nail Fetish" (*nkisi* or *nkonde*), Congo, H. 113 cm, acc. no. 2009.645. [Also illustrated on back cover.]

Terracotta

Two objects, Colima, Late Preclassic, ca. 400 B.C.E.–300 C.E.: figurine of a standing woman (2009.226) and upper part of a figurine (2009.535). Two objects, Jalisco: figurine of a standing female, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.203), and figurine of a standing woman holding a child, Late Preclassic, ca. 400 B.C.E.–300 C.E. (2009. 536). One head from a figurine, Michoacan, Preclassic–Classic, ca. 1500 B.C.E.–900 C.E. (2009.404). Four objects of unknown culture: two heads from figurines, the first from a "Big Nosed God," Early Preclassic, ca. 1500–1000 B.C.E. (2009.145), the other unidentified, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.287); one spindle whorl (2009.185) and one stamp seal depicting a head with an elaborate headdress (2009.190), both Classic–Postclassic, ca. 300–1520 C.E.

Gulf Coast Region

Pottery

Incised black-ware bowl, Olmec, Middle Preclassic, 1000–400 B.C.E. (2009.130).

Stone

Pendant, Olmec, Preclassic, ca. 1500–300 C.E., jade (2009.227). *Hacha*, Veracruz, Classic, ca. 300–900 C.E. (2009.187).

Terracotta

Mask, Olmec, Middle Preclassic, ca. 1000–400 B.C.E. (2009.131). Eleven objects, Veracruz: two heads from figurines, Preclassic, 1500 B.C.E.–300 C.E. (2009.634, 635); stamp seal depicting a monkey, Classic, ca. 300–900 C.E. (2009.176); four heads from figurines, Classic, ca. 300–900 C.E. (2009.189, 485, 530, 589); upper part of a figurine, Classic, ca. 300–900 C.E. (2009.539); head of the god Tlaloc, Classic, ca. 300–900 C.E. (2009.570); roller stamp, Classic, ca. 300–900 C.E. (2009.575); and head from a figurine, Early Postclassic, ca. 900–1200 C.E. (2009.590). Six objects from unknown cultures: roller stamp depicting a sea bird, Classic, ca. 300–900 C.E. (2009.183); head from a figure, Late Classic, ca. 600–900 C.E. (2009.182); standing figure with smiling face, Late Classic, ca.

Standing figure with smiling face, Gulf Coast Region, H. 38.2 cm, acc. no. 2009.188.

600–900 C.E. (2009.188); two spindle whorls, Classic–Postclassic, ca. 300–1520 C.E. (2009.184, 186); and head from a bird figurine, Classic–Postclassic, ca 300–1520 C.E. (2009.573).

Central Highlands

Pottery

Four objects, Teotihuacan: rim sherd from a vessel, Teotihuacan I–IV, ca. 1–900 C.E. (2009.239); vessel in the form of a man, Teotihuacan II–III, ca. 200–600 C.E. (2009.150); tripod vase with incised decoration, Teotihuacan III–IV, ca. 300–900 C.E. (2009.165); and globular vase with incised decoration (2009.166). One rim sherd from a vessel, Toltec, Early Postclassic, ca. 900–1200 C.E. (2009.241). Three sherds, culture unknown, found at Tenayuca, Late Postclassic, ca. 1200–1520 C.E. (2009. 235–237). Rim sherd from a vessel, culture unknown, found at Cholula, Classic–Postclassic, ca. 300–1520 C.E. (2009.240). Three objects, Aztec, Late Postclassic, ca. 1200–1520 C.E.: tripod dish in Cholulteca style (2009.173) and two rim sherds from vessels, one with a monkey motif (2009.233), the other without distinguishing characteristics (2009.234). Body sherd from a vessel, culture unknown, found at Copilco, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009. 243).

Stone

Labret, Aztec, Late Postclassic, ca. 1200–1520 C.E., rock crystal (2009.209). Standing figure, Teotihuacan III–IV, ca. 300–900 C.E. (2009.209). Four objects from unknown cultures, found at Xico, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E.: oblong object (2009.207), small mask (2009.248), standing male figure (2009.251), small stylized standing figure (2009.252). Figurine

of a standing man, culture unknown, found at Xico, Classic, ca. 300–900 C.E. (2009.157). Small mask, culture unknown, found at Tlalmanalco, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009.155).

Stucco

Fragment of a painted mural, Teotihuacan I–IV, ca. 1–900 C.E. (2009.254).

Terracotta

Forty-two objects, Aztec, Late Postclassic, ca. 1200–1520 C.E.: five figurines, one of a woman holding a child (2009.167), one holding a fan (2009.170), one of the goddess Chalchiuhtlicue (2009.171), one of a figure under a flowering tree (2009.181), and one of a crouching male wearing a headdress and holding a pot (2009.223); whistle in the form of a skull (2009.172); two model temples of the wind god Ehecatl (2009.174, 175); three stamp seals, one depicting a bird (2009.230), one rectangular-shaped (2009.231), and one elongated oval-shaped (2009.232); four miniature masks (2009.362, 509–511); three plaques or parts of plaques (2009.489, 496, 503); sixteen heads from figurines (2009.490, 491, 493, 494, 498, 499, 501, 502, 504–508, 513, 514, 516); three figurines or parts of figurines depicting monkeys (2009.492, 495, 497); two ornaments in the shape of a monkey head (2009.500, 512); two ornaments in the shape of a head wearing an elaborate headdress (2009.515, 519); and upper part of a figure (2009.517).

Goddess Chalchiuhtlicue, Aztec, H. 21.9 cm, acc. no. 2009.171.

Twenty-four objects, Teotihuacan I–IV, ca. 1–900 C.E.: nine miniature masks (2009.222, 354–357, 410, 454, 479, 529) and fifteen heads from figurines (2009.261, 374, 378, 381, 386, 447, 448, 451, 470, 473, 474, 477, 478, 495, 497). Four objects, Teotihuacan II, ca. 200–300 C.E.: figurine

of a standing male (2009.148); head from a figurine (2009.367); upper half of a seated miniature figure (2009.425); and head from a figurine wearing a wide headdress (2009.427). Eight objects, Teotihuacan II–III, ca. 200–600 C.E.: six heads from figurines (2009.369, 370, 371, 450, 453, 567) and two upper halves of figurines (2009.423, 424). Forty-six objects, Teotihuacan III, ca. 300–600 C.E.: standing figure (2009.149); *incensario* (burner) (2009.152a and b); two miniature masks (2009.319, 321); two pendants in the shape of a stylized figure (2009.414, 415); and forty heads from figurines (2009. 151, 154, 320, 377, 428–446, 452, 455–463, 465–469, 471, 472). Twenty-six objects, Teotihuacan III–IV, ca. 300–900 C.E.: two burners, one in bird form (2009.156) and one with features of the god Tlaloc (2009.158); six stamp seals, one depicting a butterfly (2009.160), one depicting a rabbit (2009.161), one depicting an old man (2009.162), one depicting a crouching man (2009.163), one depicting a falling god (2009.164), and one depicting a monkey (2009.179); fourteen heads from figurines (2009.364, 366, 268, 372, 379, 380, 382, 384, 387–389, 449, 475, 476); upper half of a figurine (2009.416); small figurine with elaborate headdress and vegetal body (2009.417); small relief plaque preserving a head with a bird headdress (2009.419); and small object with mask (2009.426). Six heads from figurines, Teotihuacan IV, ca. 600–900 C.E. (2009.373, 375, 376, 383, 385, 464).

Mother with child and dog, Tlatilco, H. 7.7 cm, acc. no. 2009.133

Eight objects, Tlatilco, Preclassic, ca. 1500–300 C.E.: figurine group of mother with child and dog (type D variant) (2009.133); three standing figures (2009.136, 142, 143); three heads from figurines (2009.259, 267, 571); and two conjoined heads and bust from a miniature figurine (2009.277).

Standing figure with elaborate headdress, Toltec, Early Postclassic, ca. 900–1200 C.E. (2009.159).

Objects of Unknown Cultures, Found at Sites as Listed

Two objects found at Azcapotzalco: family group of three figures (type B), Late Preclassic, ca. 400 B.C.E.–300 C.E. (2009.140) and head from a figurine, Postclassic, ca. 900–1520 C.E.

Eleven objects found at Chalco: miniature mask, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.340); five masks, Classic–Postclassic, ca. 300–1520 C.E. (2009.338, 339, 341, 569, 576); two ornaments in the shape of a head, Classic–Postclassic, ca. 300–1520 C.E. (2009.524, 525); three heads from figurines, Preclassic, ca. 1500–300 C.E. (2009.295, 311), and Postclassic, ca. 900–1520 C.E. (2009.391).

Eight objects found at Coatlinchan: head from a figurine, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.257); upper half of a female figurine, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.533); miniature mask, Early Classic, ca. 300–600 C.E. (2009.323); head from a figurine, Classic, ca. 300–900 C.E. (2009.486); flower blossom, Classic–Postclassic, ca. 300–1520 C.E. (2009.421); and three upper parts of plaques with a figure in relief, Early Postclassic, ca. 900–1200 C.E. (2009.579–581).

Twenty-three objects found at Cuautitlan, Preclassic, ca. 1500 B.C.E.–300 C.E.: six heads from figurines (2009.265, 269, 291, 298, 302, 304); upper half of a miniature hunchbacked female figure (2009.307); two heads and busts of a female figurine (2009.309, 310); miniature figurine (2009.317); and thirteen miniature masks (2009.327–337, 359, 527).

Five objects found at Cuautitlan, Classic–Postclassic, ca. 300–1520 C.E.: stamp seal depicting a bird (2009.178), two heads from a figurine (2009.363, 487), miniature mask (2009.528), and rabbit figurine (2209.574).

Sixteen objects found at Huexotla: three heads from figurines, Preclassic, ca. 1500 B.C.E–300 C.E. (2009.272, 289, 305); two miniature masks, Preclassic, ca. 1500–300 C.E. (2009.350, 358); one stamp seal depicting a bird, Classic, ca. 300–900 C.E. (2009.177); four heads from figurines, Classic–Postclassic, ca. 300–1520 C.E. (2009.392–394, 408); two parts of plaques with figure in relief, Early Postclassic, ca. 900–1200 C.E. (2009.577, 578); and four heads from animal figurines, Classic–Postclassic, ca. 300–1520 C.E. (2009.420, 523, 562, 563).

Twenty objects found at Tlapacoya: six figurines, Middle Preclassic, ca. 1000–400 B.C.E. (2009.134, 135, 137, 138, 141, 144); two figurines, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009. 280, 281); and twelve heads from figurines, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.255, 258, 260, 262, 270, 273, 274, 276, 278, 300, 308, 531).

Twenty-six objects found at Xico, Preclassic, ca. 1500 B.C.E.–300 C.E.: figurine of a woman holding a child (2009.314); fourteen heads from figurines (2009.266, 282, 284, 285, 288, 292, 293, 296, 299, 301, 480–483); and eleven miniature masks (2009, 324, 343, 345–349, 361, 397, 518, 542).

Eleven objects found at Xico, Classic, ca. 300–900 C.E.: three heads from figurines (2009.365, 400, 402); seven miniature masks (2009.326, 342, 322, 324, 325, 344, 401); and upper half of a figurine (2009.484).

Twenty-eight objects found at Xico, Classic–Postclassic, ca. 300–1520 C.E.: thirteen miniature masks (2009.541, 543–554); eight heads from figurines (2009. 395, 396, 398, 399, 403, 555–557); figurine of a standing pot-bellied female (2009.153); upper part of a figurine (2009.558); two parts of plaques with relief figures (2009.418, 559); and three heads of animal figurines (2009.522, 560, 561).

Eight objects found at Xico, Postclassic, ca. 900–1520 C.E.: five heads from figurines (2009.521, 583–586); small mask (2009.582); and two plaques with heads in relief (2009.587, 588).

Ten objects found at miscellaneous sites: figurine of a standing woman (Type D3), from Morelos, Middle Preclassic, ca. 1000–400 B.C.E. (2009.139); miniature seated figure, found at Tlaxcala, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.318); head from a figurine, found in the Valley of Mexico, Classic–Postclassic, ca. 300–1520 C.E. (2009.405); statuette of a small seated figure, found at Chalcatzingo, Preclassic, ca. 1500–300 C.E. (2009.488); four heads from figurines, found in the Valley of Mexico, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.286, 290, 294, 315); and head and lower half from a figure, found at Puebla, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009.537, 538).

Southern Mexico

Pottery

Polychrome tripod vessel with rattle feet, Mixtec, Late Postclassic, ca. 1200–1520 C.E. (2009.180).

Stone

Eight pendants in the shape of stylized standing figures, Mixtec, Late Postclassic, ca. 1200–1520 C.E. (2009.215–221, 229). Two fragments from a bowl with mosaic appliqué, Mixtec, Late Postclassic, ca. 1200–1520 C.E. (2009.253a and b). Pendant in the shape of a head, culture unknown, found at Oaxaca, Late Preclassic–Postclassic, ca. 500 B.C.E.–1520 C.E. (2009.247).

Terracotta

Three objects, Mixtec, Late Postclassic, ca. 1200–1520 C.E.: head of the god Macuilxochitl, probably from a *xantil* (censer) figure (2009.168); ornament in the shape of a head with an elaborate headdress (2009.520); and bearded head from a figure (2009.532).

Three objects, Zapotec: head from a "Duck-Billed Man" figurine, Monte Alban I, ca. 500–200 B.C.E. (2009.199); urn in the form of a seated figure, Monte Alban III, ca. 300–750 C.E. (2009.200); and head from a figurine, Late Preclassic–Postclassic, ca. 500 B.C.E.–1520 C.E. (2009.534).

Urn in form of seated figure, Southern Mexico, H. 32.2 cm, acc. no. 2009.200.

Five objects, unknown cultures, found at Oaxaca: three heads from figurines, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009.283, 526, 568) and two miniature masks, Classic–Postclassic, ca. 300–1520 C.E. (2009.360, 572).

Mexico—Site and Culture Unknown

Pottery

Three sherds from a vessel, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009.244–246).

Stone

Pendant in the form of a seated monkey, Preclassic–Classic, ca. 1500 B.C.E.–900 C.E. (2009.228). Spherical bead, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009.210).

Terracotta

Twelve heads from figurines, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.256, 263, 264, 268, 271, 275, 297, 303, 306, 312, 607, 608). Four objects, Preclassic, ca. 1500 B.C.E.–300 C.E.: fragmentary figurine of a standing female (2009.279); upper half of a figurine wearing a turban (2009.313); miniature figure with a large head (2009.316); and object with two loops and facial features (2009.609). Three miniature masks, Preclassic–Classic, ca. 1500 B.C.E.–900 C.E. (2009.351–353); seven heads from figurines, Classic, ca. 300–900 C.E. (2009.406, 407, 409, 411–413, 565); miniature object with relief decorations, Classic–Postclassic, ca. 300–1520 C.E. (2009.422); and miniature skull head, Postclassic, ca. 900–1520 C.E. (2009.564).

Mexico—Spanish Colonial (second quarter sixteenth–seventeenth century C.E.)

Pottery

Sherd from a small dish or plate (2009.628).

Stucco

Fragment of painted wall (2009.627).

Terracotta

Bust from a *xantil* (censer) figure wearing a crown (2009.169); upper part of figurine depicting an old man (2009.610); briquette with equestrian scene in relief (2009.620); fragment of a relief with a horse head (2009.621); ornament with bust emerging from a vegetal form (2009.625); upper part of a male figure wearing a hat (2009.631); head and bust from a winged female figurine (2009.632); statuette of crouching bearded man (2009.633); and seventeen heads from figurines (2009.540, 566, 611–619, 622–624, 626, 629, 630).

Maya Region

Pottery

Polychrome bowl with glyphs, from El Salvador, Late Classic, ca. 600–900 C.E. (2009.193).

Terracotta

Thirteen objects from El Salvador: two heads from figurines, Preclassic, ca. 1500 B.C.E.–300 C.E. (2009.601, 604); four heads from figurines, Classic–Postclassic, ca. 300–1520 C.E. (2009.595, 600, 602, 605); upper half of a figure, Classic–Postclassic, ca. 300–1520 C.E. (2009.606); and six heads from figurines of unknown date (2009.594, 596–599, 603). Three objects of unknown date, from Guatemala: two heads from figurines (2009.591, 592) and one miniature mask (2009.593). Seven objects of unknown origin, all Late Classic, ca. 600–900 C.E.: four rattles, two in the shape of a standing woman (2009.191, 192); one in the form of a standing priest with elaborate headdress (2009.196); one in the form of a standing man (2009.197); whistle figurine in the form of the goddess Ixchel with god N (2009.194); rattle/whistle in the form of a standing warrior wearing a bird headdress (2009.195); and figurine of the goddess Ixchel and god N (2009.198).

Rattle/whistle in form of standing warrior, El Salvador, H. 17.5 cm, acc. no. 2009.195.

Vessel in form of seated captive warrior, Peru, H. 23.9 cm, acc. no. 2009.201.

Guatemala

Miniature standing figure, stone, found at Chichicastenango, Preclassic–Classic, ca. 1500 B.C.E.–900 C.E. (2009.213).

Effigy vessel with face emerging from one side, pottery, Preclassic–Postclassic, ca. 1500 B.C.E.–1520 C.E. (2009.224).

Peru

Statuette of a standing figure wearing a headdress, terracotta, Chancay, ca. 1100–1450 C.E. (2009.225).

Vessel in the form of a seated captive warrior, pottery, Moche, ca. 200–500 C.E. (2009.201).

Polychrome double-spouted vessel with strap handle and sea otter motif, pottery, Nazca, ca. 200–500 C.E. (2009.202).

Exhibitions

2009

Driven (Fig. 1)

January 24–April 19, 2009

Driven was a national juried exhibition of award-winning, emerging young artists with disabilities. Aged 16–25, all live in the United States. For this occasion, the artists were asked to consider the personal vision that motivated them to make art and to reflect on the relationship between life, art, and disability. This exciting and beautiful show provided a glimpse into the creative process of contemporary art and simultaneously offered a venue for the talent of outstanding young artists. Their work served as an inspiration for others to engage in the meaningful pursuit of art.

Fig. 1. *Driven.*

Fig. 2. *Narratives of Process and Time in the Prints of Jörg Schmeisser*.

Narratives of Process and Time in the Prints of Jörg Schmeisser (Fig. 2)

February 24–May 31, 2009

Change over time lies at the heart of Jörg Schmeisser's art. Born in 1942 in Stolp, Pomerania (now Poland), the artist embraced printmaking early in his career as the best vehicle to explore his fascination with the world. Inspired by nature and his travels, Schmeisser creates poetic renditions and alternate visions and interpretations of reality. His unrivalled mastery of the complexities of the etching technique and his unique methods of inking reinforce the theme of the passage of time in nature and the effects of time on humankind and the artifacts of human civilization.

A selection of Schmeisser's prints from the museum's collection, including *Here and Now*, *Pagan and Jerusalem*, and the series *Sie Wird Alt* (She grows old), considered his exploration of time and process both in individual prints and in the context of a series. The prints explored a variety of chronological and spatial sequences in unexpected ways by the use of layering. They contained multiple stories, which interwove to create complex networks working outside a singular progression of time and the normal flow of space. Rather than just one instant, they presented multiple moments and narratives that revolved around each other, dependent and independent at the same time.

Pre-Columbian Textile Art: Design that Speaks Today (Fig. 3)

May 9–August 2, 2009

This exhibition linked masterpieces of ancient Peruvian weaving to both the past and the present. Selected from the museum's significant pre-Columbian art collection, the textiles ranged in date from around 100 B.C.E. to 1450 C.E. and included examples from six ancient Andean cultures. The several weaving techniques represented displayed exceptional technical virtuosity and demonstrated the weavers' inventive and artistic expression. The bright colors and bold patterns ranged from the simple to the complex; the forms varied from the naturalistic to the imaginative; and the artistic stylization moved among the geometric, zoomorphic, and anthropomorphic.

The exhibition also featured commentary by the noted mixed-media artist Jo Stealey, professor of art at the University of Missouri. Having traveled and studied in Mexico and Guatemala, she brought her extensive artistic expertise to the exhibition, commenting on various aspects of the works, revealing their relevance to today's audiences, connecting past and present, and exploring the relevance of ancient art to contemporary artists. These interlinking interpretations encouraged the viewer to connect the past with today, to consider the continuing relevance of the works, and to contemplate the value of artistic influence in the creative process.

Fig. 3. *Pre-Columbian Textile Art: Design that Speaks Today*.

Fig. 4. *Faces of Warhol.*

Faces of Warhol (Fig. 4)

June 6, 2009–June 6, 2010

To celebrate the generous donation of 150 "working" photographs from The Andy Warhol Foundation for the Visual Arts, the museum presented an exhibition devoted to Warhol's study of the face in a series of three installations: *Manufacturing Fame*, June 9–October 4, 2009; *Constructing Gender*, October 6, 2009–February 7, 2010; and *Accessing the Private*, February 9–June 6, 2010.

Warhol used his art to consider the issue of fame in relation to socialites, entertainers, fashion designers, sportsmen, and artists, as well as members of his own inner circle, whom he also considered celebrities. The photographic portraits he took in the 1970s and 1980s, while functioning as working studies for other artworks, also served as the primary vehicle for his deeper examination of the façade of fame. Constantly courting fame himself, Warhol also understood that "celebrityhood" depended on the perceptions, expectations, hopes, and dreams of the admirers.

This yearlong exhibition dived deeply into the subtleties of Warhol's portrait Polaroids and gelatin silver prints. By positioning these photographs as conceptual fine art, the exhibition revealed how Warhol unraveled the elements of public and private presentation. In his Polaroids, Warhol analyzed the social conventions of display, the subtleties of personality, the effects of exaggeration,

and the artificiality of gender. By questioning the cultural assumptions of what it means to be a celebrity, Warhol ultimately scrutinized the definition and construction of fame.

The Sacred Feminine: Prehistory to Post-Modernity (Fig. 5)

August 29–December 24, 2009

From antiquity to the present, the world's cultures have formed very specific attitudes toward the role of women in religion. These attitudes have fluctuated immensely, sometimes elevating women to the status of priestess or goddess, sometimes casting them in the extremes of saint and sinner. Moreover, a vast, visual legacy abounds in "sacred feminine" imagery, documenting these many roles and attitudes.

The Sacred Feminine: Prehistory to Post-Modernity examined this complex and ambivalent history by highlighting a wide range of objects and media from both Western and non-Western traditions, from the Neolithic period to the present. Additionally, a number of categories illuminated historically recurrent roles such as the sacred mother, models of knowledge and power, the dangerous feminine, divine queens, sainthood, other devotees and consorts, the cult of the virgin, and postmodern interpretations of women and spirituality.

Fig. 5. *The Sacred Feminine: Prehistory to Post-Modernity*.

Loans to Other Institutions

2009

To Elmer Ellis Library, University of Missouri, February 2009, four photographs by Carole Patterson (American, b. 1937), *John Moore with His Grandson Demetrius Antwon* (R-97.26), *Thurman Stubblefield with His Daughter Samorie* (R-97.28), *Thurman Stubblefield with His Daughter Amelia* (R-97.29), *William Hickman with His Daughter Angie* (R-97.35); and two photographs by Anthony Barboza (American, b. 1944), *Timothy Record with His Son Andrew* (R-97.14) and *Travis Christian with His Son Trevor* (R-97.21), all 1997, all gelatin silver prints, for the exhibition *Commitment: Fatherhood in Black America—Selections* in conjunction with Black History Month.

To the Oklahoma City Museum of Art, Oklahoma City, Oklahoma, February 5–April 19, 2009, two drawings by F. Winold Reiss (German American, 1886–1953), *Harlem Boy* and *Harlem Girl I*, pencil, charcoal, and pastels on heavy paper (78.182 and 183) for the exhibition *Harlem Renaissance*.

To Museé du Quai Branly, Paris, France, March 17–June 28, 2009, and to El Centro de Cultura Contemporánea de Barcelona, Barcelona, Spain, July 21–October 19, 2009, the painting *Portrait of a Musician*, 1949, by Thomas Hart Benton (American, 1889–1975), casein ground color, egg tempera, and oil varnish glaze on canvas backed by wood panel (67.136) for the exhibition *The Jazz Century: Cinema, Music and Photography from Picasso to Basquiat*. [Subsequent venues of a traveling exhibition that began the previous year in Rovereto, Italy.]

To the Spencer Museum of Art, University of Kansas, Lawrence, Kansas, beginning August 2009 and continuing indefinitely, one wine vessel (*gu*), Chinese, Shang dynasty, twelfth to eleventh century B.C.E., bronze (76.88) for the exhibition *Reviving the Past: Antiquity and Antiquarianism in East Asian Art*.

Museum Activities

2009

Lectures

February 5
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Women of Vision at MU's Museum of Art and Archaeology."

March 5
John Bramblitt, artist, Denton, Texas, "A Vision to the Future."

April 2
Brick Johnstone, professor, School of Health Professions/Health Psychology, University of Missouri, "(Dis)Ability in Art through the Ages."

September 10
Todd Richardson, Ph.D. candidate, Department of English, University of Missouri, "Folk Art Factory: Andy Warhol and Vernacular Culture."

Gallery Talks

February 4
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *Driven*."

May 13
Jo Stealey, professor, Art Department, University of Missouri, and Mary Pixley, associate curator, Museum of Art and Archaeology, "Exhibition Tour of *Pre-Columbian Textile Art: Design that Speaks Today*."

September 2
Benton Kidd, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *The Sacred Feminine: Prehistory to Post-Modernity*."

September 16
Virginia Pfannenstiel, arts specialist, Columbia Public Schools, "The Sacred Feminine—A Contemporary Artist's Perspective."

November 4
Olivia Fales, graduate student, Department of Art History and Archaeology, University of Missouri, "Threat to the Male Order: The Dangerous Feminine in Ancient Greece."

Special Events

January 10
Museum Associates Heroes Circle members docent-led tour and breakfast.

January 23
Driven, exhibition opening.

February 2
Fatherhood in Black America, selected photography of Carole Patterson, Ellis Library, University of Missouri, exhibition opening.

February 14
Valentine's Day Event: film, *Moonstruck*, 1987, champagne reception, and roses for the ladies.

February 20
Music and Art Concert, "Music and the Fine Art of Living," performed by Ars Nova Singers, School of Music, University of Missouri.

March 13–15
"Art in Bloom," mid-Missouri florists celebrated the museum's artwork with their inspired floral designs.

May 6
African American Art unveiling and private reception for donors and invited guests.

May 8
Creative Impulse symposium.

May 9
"Paintbrush Ball," wine and cheese reception, dinner, silent and live auctions, dancing with the Kapital Kicks Orchestra.

May 11
Annual docent appreciation luncheon.

May 22
Statewide Preservation symposium.

August 28
The Sacred Feminine: Prehistory to Post-Modernity, exhibition opening.

September 17
Annual University of Missouri Gallery and Museum Crawl: Museum of Art and Archaeology, Museum of Anthropology, The State Historical Society of Missouri, The George Caleb Bingham Gallery, and Craft Studio Gallery.

September 25
"The Chants of Hildegard von Bingen," vocal performance by Margaret Waddell.

October 15
"Triptych: Faces of the Virgin," three-act performance by the Theatre Department, University of Missouri.

October 16–17
National symposium, *The Sacred Feminine: Prehistory to Post-Modernity.*

October 31
Haunted museum tour.

November 13
Museum Associates annual meeting.

November 14
Museum Associates Heroes Circle members docent-led tour and breakfast.

December 1
National Day Without Art, day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS.

December 2
Museum Associates annual "Evening of Holiday Celebration," vocal performance by Samantha Smith, soprano, and Rochelle Parker, pianist.

Children's Educational Events

January 11
Sunday event, "Pyramid Power," for children grades 1–8.

February 8
Sunday event, "Collage," for children grades 1–8.

February 27
"School's Out! Art's In! No Rules," for children grades 1–8.

March 14 & 15
"Art in Bloom for Kids," for children grades 1–8.

April 19
Sunday event, "Art with a Disability," for children grades 1–8.

June 11
Kids' Series: World of Art, "Cloth, Feathers and Glyphs."

June 18
Kids' Series: World of Art, "Clothing in Art."

June 25
Kids' Series: World of Art, "Paper."

July 9
Kids' Series: World of Art, "Mummy Is the Word."

July 16
Kids' Series: World of Art, "Pottery."

July 23
Kids' Series: World of Art, "The Fine Art of Mosaics."

July 30
Kids' Series: World of Art, "Art Rocks!"

August 6
Kids' Series: World of Art, "Pollock."

August 13
Kids' Series: World of Art, "African American Artists."

September 13
Sunday event, "Corps of Discovery (Lewis and Clark Reenactment)," for children grades 1–8.

September 25
"School's Out! Art's In! Coins and Coinage," for children grades 1–8.

October 11
Sunday event, "Egyptian Goddesses to European Queens," for children grades 1–8.

December 13
Sunday event, "Who Wants to Be an Archaeologist?" for children grades 1–8.

Missouri Folk Art Program

April 4
Big Muddy Folk Festival, Boonville, Missouri. "Show & Tales" traditional arts apprenticeship program showcase. Keith and Ryan Baumstark, "German Furniture Makers"; Pat McCarthy, Doug Knight, "Blacksmiths"; Dona McKinney, Stacy Braiuca, "Native American Ribbon Work"; John Wynn and Pepper Jackson, "Mandolin Luthiery and Blue Grass Music."

April 14
Tuesdays at the Capitol, Jefferson City, Missouri. Keith and Ryan Baumstark, "German Furniture Making."

April 21
Tuesdays at the Capitol, Jefferson City, Missouri. Linda Hickman and Gloria Acker, "German-Style Bobbin Lace."

April 28
Tuesdays at the Capitol, Jefferson City, Missouri. Pat McCarthy and Doug Knight, "Blacksmithing."

August 29–30
Culture Corner at the Festival of Nations, St. Louis, Missouri. Traditional arts apprenticeship program's twenty-fifth anniversary celebration. Linda Hickman, "German American Lace-Maker"; Mahmoud Conteh, "Mandingo Tie-Dying"; Angela Williams, Gladys Coggswell, Maria Massey, and Wayne Robinson, "Oral Traditions"; Grupo Atlantico featuring Carmen Dence, "Colombian Dance"; Fardin Karahmkhani, "Kurdish Instrument Maker"; Geoff Seitz, "American Instrument Maker"; Dona and Oran McKinney, Delores Santha, "Native American Traditions"; Vesta Johnson and Stephen Hall, "Old-Time Music."

Film Series

January 15
The Lion in Winter, 1968.

February 6
Music Within, 2007.

February 19
Cat on a Hot Tin Roof, 1958.

March 6
My Left Foot, 1989.

March 19
Magnificent Obsession, 1954.

April 3
Sign of the Cross, 1933.

April 16
The Diving Bell and the Butterfly, 2007.

May 1
Anna Karenina, 1935.

May 21
Back Street, 1961.

June 5
Funny Face, 1957.

June 18
Touch of Class, 1973.

July 16
The Women, 1939.

August 7
Camelot, 1967.

August 20
The Life and Times of Andy Warhol: Superstar, 1990.

September 4
Body Heat, 1981.

September 17
The Letter, 1940.

October 2
Annie Hall, 1977.

October 16
Cleopatra, 1934.

November 6
Agnes of God, 1985.

November 19
The Garden of Allah, 1936.

December 4
Medea, 1970.

December 17
Leave Her to Heaven, 1945.

Museum of Art and Archaeology

STAFF 2009

Alex Barker
Director

Bruce Cox
Assistant Director, Museum Operations

Carol Geisler
Administrative Assistant

Barbara Fabacher
Tour Coordinator

Janet Kasper
Clerical Assistant

Stephanie Lyons (through 11/09)
Kristie Lee (beginning 11/09)
Computer Graphic Artists

Benton Kidd
Associate Curator of Ancient Art

Mary Pixley
Associate Curator of European and American Art

Cathy Callaway
Associate Museum Educator

Arthur Mehrhoff
Academic Coordinator

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Kenyon Reed
Collections Specialist

Barbara Smith
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Preparator

Jennifer Haile (through 6/09)
George Szabo
Assistant Preparators

Tristan Barnes
Larry Lepper
Daniel Sewell (through 10/09)
Joshua Webster
Christopher Ruff (beginning 10/09)
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Olivia Fales (through 7/09)
Lauren DiSalvo (beginning 8/09)
Graduate Research Assistants, Ancient Art

Julie Ayers (through 8/09)
Elizabeth Glueck (beginning 8/09)
Graduate Research Assistants, European and American Art

Nicole Eaton (through 8/09)
Rachel Navarro (beginning 8/09)
Graduate Research Assistants, Registration

Rylan Batten (beginning 8/09)
Joshua Dobkins (through 11/09)
Elizabeth Hassler (through 12/09)
Sarah Moss (through 11/09)
Teagan Russell (beginning 8/09)
Kelly Sample (through 9/09)
Undergraduate Student Assistants

Lisa Higgins
Director, Missouri Folk Arts Program

Deborah Bailey
Folk Arts Specialist

Darcy Holtgrave (August 24, 2009–December 31, 2009)
Claire Schmidt (January 1, 2009–May 15, 2009)
Graduate Student Interns, Folk Arts Program

Willow Mullins, (January 1, 2009–June 30, 2009)
Graduate Research Assistant, Folk Arts Program

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Museum of Art and Archaeology

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Classical Studies

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Art History and Archaeology

Anne Stanton, Chair
Art History and Archaeology

Gill Stone (beginning 11/09)
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Laurel Wilson
Textile and Apparel Management

Museum Associates

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