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VOLUMES
FORTY-FOUR & FORTY-FIVE
2010–2011

Annual of the
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI

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Annual of the
Museum of Art and Archaeology
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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:
Antoine-Louis Barye (French, 1796–1875)
Lion and Serpent
Bronze, H. 25.8 cm
Gilbreath-McLorn Museum Fund (2011.306)

Back cover:
Frederick E. Conway (American, 1900–1973)
Mardi Gras Scene, ca. 1945–1950
Encaustic on Masonite panel, 78 x 65.2 cm
Gilbreath-McLorn Museum Fund (2011.8)

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Director's Report

2010

The second decade of the twenty-first century began auspiciously for the Museum of Art and Archaeology. Several key objectives were accomplished, including the museum's accreditation site visit from the American Association of Museums, and the museum maintained its highest levels of staffing, programs, and exhibitions despite an uncertain economy and lean university budgets.

The Museum of Art and Archaeology presented seven exhibitions in 2010. The year began with *Connecting with Contemporary Sculpture*, an exhibition featuring a range of three-dimensional works by (mainly) living artists, and including bronzes and glass, kinetic sculptures, and mobiles. While the exhibition itself included works of high quality and was well designed by the museum's preparation staff, from my perspective it was a more challenging show than many recent exhibitions—and that was largely the point. Contemporary sculpture is less immediately accessible to the viewer than more familiar forms, and in this exhibition Dr. Mary Pixley sought to provide avenues for the viewer to connect with a range of works asking more of the viewer than figural works normally demand. However, the exhibition also illustrated the limitations of current gallery space when it comes to showing larger contemporary works. The absence of free span space and the constraints of repurposed nineteenth-century construction limited the viewer's ability to stand back and contemplate free-standing works such as Lanny Bergner's *Ether #12* (2005) or Barbara Cooper's larger *Radix* (1998).

The next exhibition, *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo*, was on a more intimate scale and featured modern works by a single Italian goldsmith. Akelo (Andrea Cagnetti) is a thoroughly modern artist, rediscovering and reinterpreting ancient forms and techniques. His delicate filigrees and use of fine-scale granulation invite close viewing, and the smaller scale of his individual works led viewers to focus

less on broad concepts than on details of his meticulous craftsmanship. It was a rich and luxurious exhibition, and University of Missouri chancellor Brady Deaton and his wife, Dr. Anne Deaton, hosted the Museum Associates Herakles Guild Dinner with the artist as special guest.

Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation was a traveling exhibition presenting primarily personal objects from the nomadic steppe groups inhabiting the wide swath of grasslands linking ancient China and western Asia. Mixing ancient artifacts with photographs of ethnographically extant groups sharing many traits in common with their ancient ancestors, the exhibition brought to life a little-known but crucial link in the trade routes linking the ancient East and West. Curator Trudy S. Kawami, director of research at the Arthur M. Sackler Foundation, provided public lectures and docent training in support of the exhibition, which included some eighty works (Fig. 1).

Fig. 1. Curator Trudy S. Kawami, director of research at the Arthur M. Sackler Foundation, lectures to docents on the exhibition *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*.

Equine Art—a smaller focus exhibition in the Robert and Maria Barton Gallery of Modern and Contemporary Art, curated by Mary Pixley—celebrated the art of the horse. Ranging from figural western art to Robert Bussabarger's evocative *Equestrian Romance* (1965), and including ancient Palestinian rhyta, Andrew Snape's illustrated *Anatomy of a Horse* (1683), and Sakai Hoitsu's late eighteenth-century painted silk *Farmer Feeding a Horse*, the exhibition examined how different societies over time have depicted their equine companions. The exhibition also served as a counterpoint to *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation. Ancient Bronzes* focused on societies whose lifestyle depended entirely on the mobility allowed by the horse,

while this exhibition broadened the focus to include a greater range of cultures and times.

In addition to these exhibitions, the 2009 show *Faces of Warhol*, highlighting a recent gift by the Andy Warhol Foundation for the Visual Arts, continued through June of 2010. The exhibition featured a range of Warhol's characteristic Polaroids (it is said that Polaroid kept a model of an instant camera in production just for Warhol) and silver-gelatin-prints and included three rotating installments of works. The immediacy of the Polaroid print—and its disposability—are powerful metaphors for the approach to celebrity characteristic of the works displayed, which capture (or sometimes create) dimensions of the subject while simultaneously allowing Warhol to maintain his distance and reserve. An art film, *The Way Things Go* (*Der Lauf der Dinge*, 1987), was shown through the middle of September 2010. Documenting a long causal chain featuring found objects, energized by gravity, momentum, and a series of chemical and pyrotechnic triggers, the film was a real-life Rube Goldberg device encouraging the viewer to reflect on contingency and perceived cause. In addition, *The Fine Art of Living: Luxury Objects from the East and West*, an exhibition in the museum's Corner Gallery, which opened in 2009, continued through early April 2010. *The Fine Art of Living* focused on smaller luxury decorative arts and personal items from a selection of world cultures, showcasing the immediate and personal pleasures of beautiful objects as part of everyday experience—albeit only for the fortunate few.

It is commonplace for museums to have more ambition than space, and we are certainly no exception. Every external review of the museum since 1986 has listed a lack of space as a major concern, and we continue to seek new ways to maximize that available to us. As an example, in 2010 a new display of the museum's collection of amphorae was created above existing cabinetry in the Weinberg Gallery of Ancient Art. Since lighting for the existing cabinets requires access from above, the amphorae were installed on the upper walls independently of the cases beneath. The result, skillfully completed by Barb Smith, Larry Stebbing, and George Szabo, adds a vertical dimension to the Weinberg Gallery, provides open or visible storage for the museum's amphorae, and allows us to interpret ancient storage vessels and trade for a broader audience. It also creates new sightlines for visitors (Fig. 2).

The museum also made changes to its African exhibits in the Carlebach Gallery, creating space for the *nkisi* figure acquired in 2009. Using a curved Plexiglas

Fig. 2. The new exhibit of amphorae in the Weinberg Gallery of Ancient Art.

Fig. 3. Director Alex Barker lectures to elementary students before the African exhibit in the Carlebach Gallery.

shield held under tension, chief preparator Barb Smith created a powerful display that allows the viewer to enjoy the *nkisi* without seams, corners, or additional shadows. Finding space in galleries already filled with significant works is always a challenge, and the museum's exhibition staff met the challenge admirably—and according to visitors, very successfully (Fig. 3).

Nor were the museum's efforts to make its collections more visible limited to activities within Pickard Hall. As part of its ongoing commitment to share its collections more broadly, the museum lent *Young Woman with a Sprig of Jasmine* (ca. 1756–1762) by Pietro Rotari to the Oklahoma City Museum of Art for its temporary exhibition *La Serenissima: Eighteenth-Century Venetian Art from North American Collections* (Fig. 4). The exhibition assembled some sixty-five works from twenty-five collections, and we were pleased to lend this work from the museum's Kress Collection to enrich

the exhibition. The museum also prepared for the loan of N. C. Wyeth's study for the *Battle of Westport*, which will be part of *Romance in Conflict: N. C. Wyeth's Civil War Paintings* at the Brandywine River Museum, scheduled to open in January 2011. Because the Museum of Art and Archaeology holds more than one study for this work, completed for the Missouri State Capitol, we plan to show an alternate version of the work during this loan.

Fig. 4. Pietro Rotari (Italian, 1707–1762) *Young Woman with Sprig of Jasmine*, ca. 1756–1762, oil on canvas (61.82).

The museum's collection of more than 15,000 objects continued to grow. Associate curator Mary Pixley was a strong advocate for the acquisition by purchase of Polly McCaffrey's *Tulip II* (2008), a small oil diptych showing two treatments of a floral theme, one figural and one abstract. The museum also purchased a gold and glass work by Andrea Cagnetti (Akelo) entitled DHENEB (2004), received another Akelo work (YILDUN, 2001) as an anonymous gift, and purchased several works on paper including a print by Jean-François Janinet (1752–1814), two prints by Charles-Nicolas Cochin (1688–1754), and a color lithograph by Henri Rivière (1864–1951). We were grateful to receive a series of works on paper (including serigraphs by Jan Lenica, Andy Sinats, and Joyce Stills, and an etching by Gregory Masurovsky) from Julie Bondeson, and a lovely etching and engraving from Museum Associates of *The Exhibition at the Royal Academy* by Pietro Antonio Martini.

The museum received a painting by Chinese artist Hu Boxiang, *Cormorants and Fishermen* (1896–1989), from David and Diane O'Hagen, expanding the museum's growing collection of two-dimensional Asian art. This collection grew further with the gift of three nineteenth-century color woodblock prints from China—*Joy of One Hundred Children*; *"Four Road" International Settlement Attraction*, *Shanghai*; and *Lantern Boat Scene*, *Tiger Ridge Mountain*—given by longtime museum friend William Scott. Pamela McClure's bequest, a set of seven pairs of late nineteenth- or early twentieth-century Chinese lotus shoes,

further enriched our Asian holdings. The museum's pre-Columbian holdings also expanded with a gift of two Peruvian Chimu vessels from an anonymous donor.

As a university-based museum, we maintain close engagement with the faculty and their research in a range of areas. Dr. Juanamaria Cordones-Cook, University of Missouri professor of Spanish, has worked for many years with Afro-Hispanic artists and writers. Through her efforts the Museum of Art and Archaeology has amassed an outstanding collection of handmade art books from Ediciones Vigía, an art press in Matanzas, Cuba; other institutions building similar collections of Ediciones Vigía materials are the British Library, Notre Dame, and Yale University. In 2010, this collection was enriched by a gift from Dr. Cordones-Cook and her husband, University of Missouri professor Michael Cook. The works included *Los inocentes* (The innocents), by Charo Guerra, 1993; *De cabeza sobre el mundo* (Head over the world), by Gaudencio Rodríguez Santana, 1989; *Larguisimo elogio* (Lengthy praise), by Reinaldo Garcia Blanco, 1990; *Memoria de las puertas* (Memory of the doors), by Gisela Baranda, 1995; *Barquitos del San Juan. La Revista de los Niños, Ano VI, No. 14* (The little boats of San Juan, *The Journal for Children*, year six, no. 14), 1995; *Inicio del juego* (Beginning of play), by Ana Maritza Bruffao Teiceiro, 1989; and *Ramón Meza: La ironía incomprendida* (Ramón Meza: The misunderstood irony), by Reynaldo González, 2010. These acquisitions expand the museum's existing collection of Vigía books and one-of-a-kind artworks created by the collective's artists. In 2012, an exhibition of these materials is planned in concert with a university-based scholarly conference on Vigía and its broader impacts.

While the collections continue to grow, we have continued to emphasize high standards of collections management under the able stewardship of curator of collections/registrar Jeffrey Wilcox. We have been working over the past two years to resolve outstanding or irregular loans and convert them to either gifts or regular loans that may be renewed annually. We are grateful to the University of Missouri Department of Art for converting their loans of *City-Scapes*, a 1979 set of serigraphs by ten American artists, and the 1861 etching *Tourelle, rue de l'École de Médecine, 22, Paris*, by Charles Meryon, into unrestricted gifts.

Nor are these isolated efforts. Many of our most important advances in 2010 took place behind the scenes. From my perspective, the single most important accomplishment of the year was the completion of a full, object-by-object inventory of all the museum's catalogued objects. This massive task was completed by

Jeffrey Wilcox and collections specialist Kenyon Reed. The project was greatly facilitated by using the now fully implemented collections management program that Wilcox and Reed have been working on for some years, and its completion lays the groundwork for a subsequent valuation of the collections as a whole. Excepting objects previously recorded as fakes or missing many years ago, one ancient coin was found to be missing, and one extra ancient coin was found. Other crucial but often overlooked housekeeping activities included revision of the museum's Institutional Code of Ethics and its Disaster and Emergency Preparedness Plan. These behind-the-scenes activities do not take place separately from the museum's educational role, and in fact, the Department of Art History and Archaeology has relaunched its Museum Studies minor; as part of the capstone graduate seminar (AHA 8130) I had students review and analyze ambient environmental conditions throughout the museum. They located two cases along the museum's west exterior wall that had greater daily temperature excursions than were expected, and we traced the problem to the bulbs used to light the cases.

One behind-the-scenes topic remains a concern, however. Pickard Hall was built at the end of the nineteenth century to house the university's Chemistry Department. In earlier days, faculty conducted experiments with radium and other radioactive substances, and low-level radioactivity remains in parts of the building. The university and external consulting firms are surveying the building to identify all areas with elevated levels of radioactivity and develop a plan to contain and eliminate this contamination. Throughout 2010, the staff worked with the University of Missouri Environmental Health and Safety program and consultants at Chase Environmental as part of this survey and assessment project. Sensors throughout the museum basement now monitor background radiation levels and provide a record of spatial variation in radiation levels over time, and all museum staff members have been trained as radiation workers and wear dosimeters to ensure that any residual radiation does not constitute a health risk to either the museum's employees or visitors.

In 2009, the museum completed its accreditation self-study, resulting in a two-volume review of all areas of the museum's operations, and in 2010 we hosted the American Association of Museums (AAM) accreditation visiting team of Ann Koski, retired director of the Wisconsin Historical Museum, and Brent Tharp, director of the Georgia Southern Museum. As part of their visit, they met with museum staff, faculty, students, members of the Museum Advisory

Committee, Museums Associates board members, the Museum Advisory Council of Students, and university leaders including both dean of Arts and Science Dr. Michael O'Brien and chancellor Dr. Brady Deaton. The team examined all areas of museum operations and performance, in comparison with both best practices for museums nationwide and the museum's defined mission and responsibilities.

Controversies surrounding university-based museums, including efforts to sell all or parts of museum holdings to generate operating funds at Brandeis, Fisk, and Randolph-Macon, led to changes in accreditation program guidelines for academic institutions. Although the University of Missouri Board of Curators had unanimously passed a statement confirming the museum's permanence and value in 2008, AAM asked that governing authorities explicitly and separately endorse a far more specific set of guidelines. These guidelines would guarantee that the museum's collections would be managed in accordance with the highest professional museum standards and would never be treated as financial assets. I am proud that the Board of Curators unanimously passed these new guidelines in 2010—as far as I am aware, the first entity to do so nationwide.

The Missouri Folk Arts Program (MFAP) offered Traditional Arts Apprenticeship Program support to eight projects involving traditional masters and apprentices in 2010, in areas ranging from Ozark johnboat building to African American storytelling (Figs. 5 and 6), and from the walking cane dulcimer to crafting traditional long rifles. Another eight pairings of masters and apprentices were identified and approved over the course of 2010, including apprenticeships in Potawatomi ribbon work and western saddle making. The Folk Arts Program staff, Dr. Lisa Higgins and Debbie Bailey, also presented at the American Folklore Society meetings in Nashville, at the National Assembly of State Arts Agencies in Austin, at the

Fig. 5. Master johnboat builder Cecil Murray (left) and his apprentice Nathan Gordon survey the traditional johnboat they constructed in 2010 in Murray's Doniphan, Missouri, workshop.

Fig. 6. Apprentice Breia Jefferson (right) performs under the proud eye of master storyteller Loretta Washington in Ferguson, Missouri, in 2010.

Big Muddy Folk Festival in Booneville, and at the Ozark Heritage Music Festival in West Plains. They also gave a series of presentations at the state capitol in Jefferson City. The West Plains event brought to culmination the twenty-fifth anniversary of the Traditional Arts Apprenticeship Program. The Missouri Folk Arts Program is one of the oldest and most respected programs of its kind in the nation, and I am proud that it is part of the Museum of Art and Archaeology. Lisa Higgins, MFAP director, deserves special credit for her managerial and fund-raising skills—MFAP is run entirely on external funds and has been since its inception. It makes a remarkable and continuing contribution to the state, and there are too few opportunities to recognize Lisa and Debbie for their remarkable and sustained success, year after year.

The museum's long-standing field research project in western Romania—conducted in partnership with the University of Michigan, the Muzeul Banatului in Timisoara, Romania, and the Arad Museum Complex in Arad, Romania—ended in 2010. (A brief report on the work is included in this volume.) The final season was largely devoted to documentation of collections and preliminary analyses of the materials recovered since 2004, although student-based research projects continue—as do longer-term analyses needed before the preparation of a final report. The National Science Foundation–funded project has already generated spin-off projects including collaborative agreements for the broader analysis of Romanian Neolithic through Iron Age obsidian artifacts in concert with the Missouri Research Reactor (MURR) Archaeometry Laboratory (a first report on these analyses appeared in last year's *Muse*), and for future excavations of slightly earlier Middle Bronze Age tells in County Timis, slightly south of Pecica Şanţul Mare.

While most of my efforts have been focused on Middle Bronze Age research in Eastern Europe, the year 2010 also saw publication of an invited review article on archaeology in museums for *Annual Reviews* and submission of a manuscript on looting and the use of unprovenanced artifacts (edited with Paula Lazrus of St. John's College) to the Society for American Archaeology Press, among other contributions. I serve as president of the Council for Museum Anthropology and was elected convenor of the American Anthropological Association's Section Assembly, the congress of thirty-eight professional sections comprising the AAA. I also continue to serve on the AAA Task Force for Comprehensive Ethics Review, which should complete its work in late 2011 or early 2012.

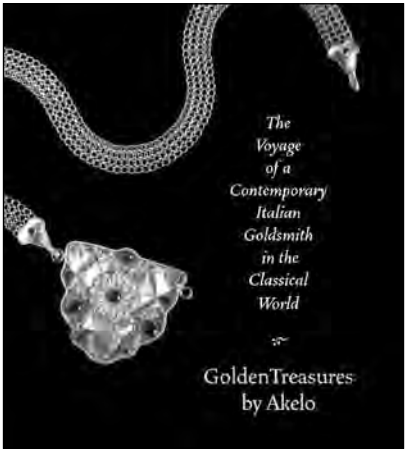


Fig. 7. Cover of the catalogue for the exhibition *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo*.

Dr. Mary Pixley, associate curator of European and American Art, authored a fine catalogue for the exhibition *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo*, published by the Museum of Art and Archaeology, which will accompany the exhibition at future venues (Fig. 7). Her article "The Rediscovery of the Victorian Artist Marion Reid and the Aesthetics of Her Pre-Raphaelite Inspired *Sorceress*" also appeared in the spring issue of *The Journal of Pre-Raphaelite Studies*.

Dr. Benton Kidd, associate curator of ancient art, continued his research on the decorated stucco from the Hellenistic villa at Tel Anafa, as well as a study of the museum's white marble antiquities for the Association for the Study of Marbles and Other Stones in Antiquity (ASMOSIA), which will appear in the *ASMOSIA Proceedings*. Kidd also completed an entry on the classical epoch for the *Encyclopedia of the Bible*, which should appear in 2011. He continues to serve as president of the local chapter of the Archaeological Institute of America.

Dr. Arthur Mehrhoff, the museum's academic coordinator, continues to advance the Pride of Place initiative and is working closely with a group of university staff and administrators to define an approach to the built environments on campus that sustains both a sense of community and a perpetuation of campus traditions. He has written extensively on topics of community development and learning ecologies and is a frequent contributor to the museum's blog, *Musings*.

Dr. Cathy Callaway, museum educator, continues to pursue her academic interests, and her most recent scholarly article appeared in the previous issue of *Muse* ("A Matter of Life and Death: 'Reading' a Funerary Relief," *Muse* 2009). All of these contributions underscore that this is a teaching and research museum, and while we are justly proud of the exhibitions and public programs we offer, they are strengthened and informed by our ongoing work as scholars.

Yet despite our initiatives in expanding the collections and improving our levels of stewardship and scholarship, we remain an emphatically public museum, and visitors of all ages were served by museum programming in 2010. Children's programs remained popular, including Sunday family events, summer Kids' Series programs on topics as diverse as "Ancient Influence: Modern Response" and "Boxes and Containers," and special events such as celebration of the Smithsonian-sponsored National Museum Day on September 25, or a "School's Out: Art's In" hands-on program on learning to sculpt (Figs. 8 and 9). Special kids programs were also offered as part of the Museum Associates' annual Art in Bloom program, and the annual Haunted Museum program at Halloween has become such a success that neighboring institutions have adopted the name and concept and now offer knock-off imitations, which, I say without bias, do not compare favorably with the real thing. Cathy Callaway, various student assistants, and an

Fig. 8. "Boxes and Containers," a summer Kids' Series program.

Fig. 9. "School's Out! Art's In! How to Sculpt."

exceptionally skilled and dedicated docent corps continue to do an exceptional job of presenting the museum to new audiences of all ages.

The museum's Film Series remained popular and serves several important purposes. Certainly, it lets us expand our educational reach and consider issues and dimensions difficult to address adequately in traditional gallery spaces. It allows our audiences to kick back and simply enjoy films either for their intrinsic merit (*Basquiat,* for example, or *The Leopard*) their social importance (*Horse Boy*), or their sheer fun (the 1963 original *Jason and the Argonauts* with the unforgettable stop-action animation of Ray Harryhausen). Only one of the offerings gave me significant pause. During the run of *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo* we included a showing of *The Italian Job*. I held my breath, but we escaped without incident. We also tied the film series to other events over the course of the year—our annual Valentine's Day event, organized by assistant director for operations Bruce Cox, featured the 1953 classic *How to Marry a Millionaire*.

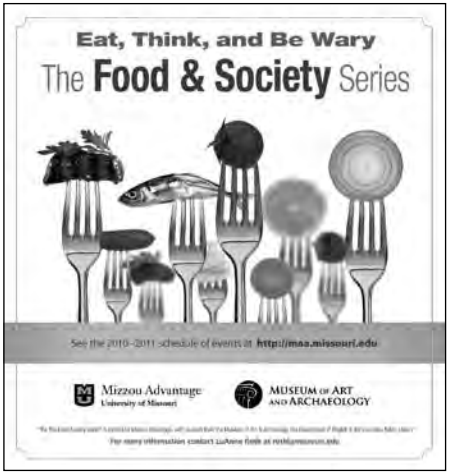


Fig. 10. Food & Society poster for the lecture series on the cultural context and construction of foodways.

Public lectures in 2010 included Dr. Martin Winkler's popular examination of "Greek and Roman Gods on Film" and a presentation by Columbia sculptor Larry Young on the creation of monumental bronzes. Dr. Trudy Kawami, curator of the *Ancient Bronzes of the Asian Grasslands* exhibition, presented both a public lecture and a smaller gallery talk. A series of lectures explored the cultural context and construction of food ways. These talks were part of a series funded by the Mizzou Advantage, an internal grant competition to promote interdisciplinary studies in areas where the University of Missouri has unique strengths. The museum partnered with Dr. LuAnne Roth of the University of Missouri Department of English, successfully seeking grant funding to support a series of talks and receptions that brought together scholars across a wide range of disciplines to explore these themes (Fig. 10). The series included talks by Dr. Warren Belasco

of the University of Maryland on "The Future of Food," Dr. Psyche Williams Forson on "Suckin' the Chicken Bone Dry: African American Women, History, and Food Culture," and a standing-room-only lecture by Dr. John Speth of the University of Michigan on "The Archaeology of Big-Game Hunting: Protein, Fat, or Politics?" Claire Schmidt, a doctoral student in the University of Missouri Department of English, offered a gallery talk that neatly joined food, society, and film by examining "'She Said She'd Never Even Had Fried Chicken!' Foodways, Humor, and Race in Tim Robbins' *Bob Roberts*." Dr. Mary Pixley also offered gallery talks introducing each of the museum's 2010 exhibitions.

Five special events in 2010 merit particular mention (a full list of programs and events can be found later in this volume). For the past several years, we have worked with the university's School of Music in offering a special Music and Art Concert. Selected works from the museum's collections or current exhibitions (selected by Dr. Mary Pixley) are paired with choral works matching in theme, approach or time, and place of origin. The 2010 concert, featuring the university's Ars Nova Singers, was another outstanding success (Fig. 11). Interdisciplinary contributions in universities are often heralded but frequently refer to little more than the involvement of individuals from differing academic departments. Substantive explorations of how different kinds of arts approach the same theme or engage the audience in similar ways are all too rare, and the success of these concerts only underscores their value.

Fig. 11. University of Missouri Ars Nova Singers perform for the Music and Art Concert.

Art in Bloom, sponsored by the Museum Associates and organized by assistant director for operations Bruce Cox, remains one of my favorite events. Local florists create arrangements inspired by works on display in the galleries,

Fig. 12. Art in Bloom, People's Choice Award for Best in Show and Best Creative Design, created by Ruth LaHue, My Secret Garden.

and the public is invited to view the works and vote on their favorites (Fig. 12). I am not sure whether it is the novelty of the arrangements or the opportunity to cast a vote, but the event is always very well attended, and visitors actively discuss the elements they find strongest in all the entries. At the same time, by selecting the categories in which visitors will cast their ballots, the museum can also promote aesthetic judgment and train visitors in the basic elements of connoisseurship.

The 2010 Paintbrush Ball, the museum's annual gala, was another great success, demonstrating the community's support of the museum and its programs (Fig. 13). In addition to providing support through both their presence and their pocketbooks, guests that evening provided funds to support the acquisition of a work on paper for the permanent collection—Pietro Antonio Martini's *The Exhibition at the Royal Academy*. It is said that philanthropic support for museums has been badly affected by economic uncertainty—I am glad to report that the people of Columbia and mid-Missouri seemed unaware of this trend and continued their support of the museum and its mission. We continued to support them as well; our recorded

Fig. 13. Attendees at the Paintbrush Ball examine objects in the silent auction.

visitors in 2010 included a mix of university students, faculty, and staff from both the University of Missouri and other institutions of higher education, K–12 school audiences, and the general public. We provided programs for a wide range of special interest and special needs groups, ranging from the elderly to early childhood audiences. Attendance remained strong, declining only slightly from their 2008–2009 highs to a level equivalent to those of 2007.

In early June, the Museum Associates Herakles Dinner was hosted by chancellor Dr. Brady Deaton and Dr. Anne Deaton at the Residence on the Quadrangle (Fig. 14). The Herakles Dinner recognizes donors who have made exceptional monetary contributions to the museum, and this year we were privileged to honor longtime docent Nancy D. Cassidy and her husband for establishing the Nancy D. and James T. Cassidy Conservation Fund, an endowment that will help ensure the integrity of the museum's rich collections for future generations. Special guest Andrea Cagnetti (Akelo) provided a private tour of the exhibition *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo* for those in attendance and graced the museum with a gift of artwork in memory of this very special event. We are most grateful to Andrea for his talent, generosity, and willingness to share his passion with the audience and to the Deatons for their hospitality and continued support of the Museum of Art and Archaeology.

Fig. 14. Museum Associates Herakles Guild dinner at The Residence with guests (from left to right) John Cowden, Robert Doroghazi, Diane Haas, Carol Stevenson, Mark Stevenson, and Pat Cowden.

Finally, the Museum Associates launched a new event in 2010 to serve as a counterpoint to the already-successful Paintbrush Ball. The spring gala, a black-tie affair, provides one kind of event appealing to certain parts of the museum's diverse audience. The new autumn event, The Crawfish Boil in the Shadow of the Columns, was a far more laid-back affair. Members of the Museum Associates

Fig. 15. The Crawfish Boil in the Shadow of the Columns.

Board both organized and cooked for the event, along with guest chef Brook Harlan; staff from the Missouri Folk Arts Program helped us secure Cajun music (in the form of local band Swampweed); and a very good time was had by all (Fig. 15). In the daily bustle of exhibitions, research, and other weighty matters it can be too easy to forget just how much fun a museum can be, and the Crawfish Boil lets us share more broadly the joy and passion that bring people to art in the first place.

Museum Associates has long supported the Museum of Art and Archaeology, but in 2010, its efforts expanded. Largely through the dynamic leadership of Museum Associates president Robin LaBrunerie the Associates undertook a series of new initiatives, as well as reorganizing into a well-developed committee structure to help harness the considerable talents of the Museum Associates Board. Most of the museum's public programs were directly supported by the Museum Associates, and many of our most successful activities are partnerships between the museum and this separately governed, 501(c)3 support organization. Members of the Associates Board served as greeters at museum events, hosted private gatherings to cultivate friends and raise funds, and began laying the groundwork for future museum growth.

Some of the least-heralded but most important activities of the Associates in 2010 were a series of listening sessions organized by Robin LaBrunerie with community leaders and opinion-shapers to help us understand better the role they see and foresee for the museum and to communicate to them our longer-term plans. Such meetings will bear fruit in future years and are very deeply appreciated.

University-based museums sometimes find themselves caught between forces tugging them to focus narrowly on the academic life of the campus or to eschew the academic in service to (or pursuit of) popular audiences. The Museum of Art and Archaeology finds itself in the enviable situation of being integrally engaged in the academic life of the campus, often in ways that presume and assume that the museum serves a broader public. In addition, that public, in turn, values the scholarly rigor that our academic setting encourages and rewards, while recognizing that it benefits from deeper, richer, and more vibrant collections and programming than a community of this size might otherwise enjoy. Rather than pulling in opposite directions, town and gown recognize how much each enriches the other, with the museum serving both in its traditional role as temple of the muses and in a newer role as forum where the two engage one another. The museum's future lies at the intersection of the two, and I look forward to what coming years will bring.

Alex W. Barker, Director

The Importance of the Samuel H. Kress Study Collection in the Museum of Art and Archaeology at the University of Missouri

Norman E. Land

The fourteen paintings given to the Museum of Art and Archaeology at the University of Missouri in 1961 are sometimes referred to as a "study collection." These works provide easy access to a firsthand experience of art produced during one of the most creative and intellectually stimulating periods in human history. Students, as well as members of the local community, are able to peruse in an inviting setting and at their leisure the look and feel of physical objects, an experience that is all the more important in an age almost overwhelmed by high-definition digital images. In other words, as scholars and amateurs of art know well, seeing a work of art is quite different from seeing an image of a work of art. The image is a mere shadow and reduction of the real thing.

The term "study collection" is appropriate to the Kress paintings, which were made over a period of four centuries from about 1400 to about 1800, because one of their fundamental purposes is to instruct. For example, the Kress paintings help students not only to understand a particular period of art history but also to see that Renaissance art is part of a tradition and a heritage extending back to antiquity and forward even to the present. They also can closely examine several types of art, among which are a processional Cross, an *ex voto* painting, a processional banner, several panels from a large altarpiece, and engaging portraits of men and women of that era. The works represent a wide variety of subject matter, both Christian and mythological.

There is an old Latin motto *Delectando monemus* that perfectly expresses another function of our Kress collection. The motto means "instruction with delight." Each work of art, even if it is by a so-called minor artist, offers a rare and valuable experience for students and other viewers. Some works embody a certain ineffable beauty; one contains a curious and instructive inscription concerning sickness, death, and conversion; in others, the figures have attractive expressions; and in all, there are unusual colors and combinations of colors. In short, our collection not only instructs but also provides opportunities for aesthetic pleasure and delight.

Director's Report

2011

The Museum of Art and Archaeology marked several milestones in 2011, including both reaccreditation by the American Association of Museums and celebration of the 50th anniversary of receiving the Kress Study Collection of Renaissance and Baroque masterworks, which helped transform what in 1961 was a study collection of (largely) ancient art into a fully fledged art museum. The museum was also selected to participate in a focused study of exemplary campus-based art museums and continued to offer its full range of exhibitions and educational and scholarly programs.

Accreditation is a lengthy and arduous process under any circumstances, and while the American Association of Museums has recently taken steps to streamline and simplify the process, our reaccreditation was one of the last to be undertaken under the old and more exhaustive (and, I might add, exhausting) format. Following the completion and submission of our multi-volume self-study in 2009 and the visit by an accreditation Review Team in 2010, the museum was officially notified of its reaccreditation in March 2011. Having been involved with accreditation, both at other institutions seeking reaccreditation and as an accreditation review team member, I was delighted by the decision and the comments of the Accreditation Commission and members of the peer review team. Their comments were fulsome in their praise of the museum's staff and programs, recognizing the museum for innovative practices and for raising the academic profile of the museum within the community and concluding that the museum "does an excellent job of serving the University and the broader community." It is only natural for a museum director to think highly of his or her staff members and their efforts, but it is deeply rewarding to hear independent peer reviewers confirm that high opinion.

In 1961—largely through the efforts of Mizzou alumna Fern Rusk Shapley (formerly Bernard Berenson's assistant at I Tatti, and later assistant chief curator

Fig. 1. Anonymous imitator of Rembrandt, *Abraham's Sacrifice of Isaac*, second half of seventeenth or eighteenth century, oil on canvas (61.83).

at the National Gallery of Art)—the Museum of Art and Archaeology received a remarkable study collection of masterworks from the Samuel H. Kress Foundation, including Italian paintings from ca. 1440–1760 and a copy of Rembrandt's *Sacrifice of Isaac* (Fig. 1). The University of Missouri joined a select group of American colleges (Amherst, Berea, Bowdoin, Oberlin, Pomona, Trinity, Vassar, and Williams) and universities (Arizona and Arizona State, Bucknell, Chicago, Georgia, Harvard, Howard, Indiana, Kansas, Nebraska, Notre Dame, UCLA, Vanderbilt, and Wisconsin) as recipients of a Kress Study Collection. In 2011, the people of Columbia came together to honor the museum and the Kress Foundation on this important anniversary, and to celebrate all that the Kress Study Collection has contributed to the museum, the campus, and the community. As part of that celebration, the *Columbia Daily Tribune* featured a full-page ad signed by more than 250 notable citizens and community leaders congratulating the museum on this milestone. Dr. Norman Land has prepared a brief appreciation of the Kress Collection for this issue of *Muse*.

While we were observing the 50th anniversary of the Kress Foundation's gift, the Kress Foundation selected the Museum of Art and Archaeology to be one of seven campus-based art museums to take part in a study examining the roles of exemplary university museums and galleries and the ways in which they contribute to their institutions and their broader communities. The Museum of Art and Archaeology was very pleased to be included in a study of leading campus-based art museums, and particularly gratified by its selection because the majority of other participants had been supported by large, multi-year grants as part of the Andrew W. Mellon Foundation's College and University Art Museum

Program. We were also an outlier in another respect, as the Museum of Art and Archaeology is physically the smallest of the museums included (in terms of square feet, although the collections are of comparable size to most of the other institutions selected). The museum hosted a visiting researcher, Corrine Glesne, who interviewed a range of students, faculty, staff, and community representatives as part of the 2010–2011 study, which will be completed in 2012.

In addition to these important events, the Museum of Art and Archaeology presented six exhibitions. The focus exhibition *Equine Art* continued through early February. Organized by associate curator Dr. Mary Pixley, it originally served as an addition to the 2010 exhibition *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*. January saw the opening of *A Midwestern View: The Artists of the Ste. Genevieve Art Colony*, also organized by Mary Pixley. The Ste. Genevieve art colony, founded by Aimee Schweig, Bernard Peters, and Jesse Rickly, fostered the work of important Regionalist painters including Joe Jones, Oscar Thalinger, and Joseph Vorst. The museum's collection of works by these artists was small, and a generous loan of many works from important regional collections enriched the exhibition. Because of the importance of these works and the limited range of the museum's holdings of these artists, three of the works displayed were added to the museum's permanent collections after the exhibition ended: Jessie Beard Rickly's *Red Shoes Fantasy* (ca. 1932–1935), a gift of Museum Associates; Miriam McKinnie's *Still Life with Art Books* (ca. 1925–1930); and Fred Conway's *Mardi Gras Scene* (ca. 1945–1950).

In February the museum's collections specialist, Kenyon Reed, organized a numismatic exhibition. *CIA: Counterfeits, Imitations, and Alterations of Ancient Coins* used the museum's deep holdings of ancient coins to explore the related problems of counterfeits (every bit as much a problem in the past as today), of coins imitating other, more economically stable forms of coinage from elsewhere, and the modification of existing coins by restriking. The exhibit showcased not only the nuances of ancient coins and coinage but also the complexity of monetary policy in antiquity, as polities struggled with issues of consumer confidence, inflation, and the debasement of existing currencies.

Also in February, the museum opened *Love, Life, Death, and Mourning: Remembrance in Portraits by George Caleb Bingham*. Organized by Dr. Mary Pixley, the exhibition continued through mid-April. Bingham's portraits are at once artistic creations and works for hire, designed to please both his eye and the interests and sentiments of the sitters who commissioned the works. They

reflect a world where the death of children and loved ones was commonplace and was marked by the mourning pins worn by sitters and the portraits of the already dead, painted from memory and sketches. To my mind one of the most moving works included in the exhibition was a portrait of Bingham's wife and child, painted after the child's death, in which the child is depicted with features remarkably like those of the artist as an adult (Fig. 2). I've suggested elsewhere that Bingham may have inserted one of his children into his *Captured by the Indians* (1848, now in the collection of the Saint Louis Art Museum), giving an immediacy and power to his depiction of the scene, which simultaneously attracted and repelled European American audiences; here I think he paints his son and sees his own grief returning his gaze.

Fig. 2. George Caleb Bingham (American, 1811–1879), *Mr. and Mrs. George Caleb Bingham and son Newton*, 1842. Lent by Dr. Robert M. Doroghazi for the exhibition *Love, Life, Death, and Mourning: Remembrance in Portraits by George Caleb Bingham*.

As a change of pace, associate curator of European and American art Mary Pixley (with the assistance of students Sarah Horne and Christina Schappe) organized an exhibition of works by Formosan watercolorist Ran In-Ting (Lan Yinding) *Ran In-Ting's Watercolors: East and West Meet in Images of Rural Taiwan*. Ran In-Ting (Fig. 3) is probably the best-known Taiwanese artist. His works combine European, Japanese, and Chinese techniques and sensibilities in watercolors of great dynamism and vibrant color. The museum's collection

Fig. 3. Ran In-Ting (Lan Yinding) (Taiwanese, 1903–1979).

of works by Ran In-Ting is one of the largest in the United States, and in addition to the exhibition mounted at the museum from May through August, Pixley is seeking to organize a traveling exhibition featuring works from our collection and the second-largest collection in the United States of the artist's works, which is currently in private hands.

Associate curator of ancient art Dr. Benton Kidd organized *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity* to explore the effects of both long-distance trade and cultural syncretism in the ancient Mediterranean. Featuring loans from the J. Paul Getty Museum, the St. Louis Art Museum, and Emory University's Michael C. Carlos Museum along with the museum's considerable collections, the exhibition presented a wide range of materials, from perfumes and oils through wines, stone, and glasswares suggestive of the transnational economies and diverse, multicultural societies of the ancient Mediterranean world. The exhibition also showcased several aspects of Kidd's ongoing research, examining trade in marble (results that he has already presented at scholarly meetings), as well as the styles and fashions influencing the decorative stucco at the Hellenistic villa at Tel Anafa in Israel. The latter is the subject of a long-term monograph Kidd is currently completing as part of the broad program of research undertaken by the universities of Missouri and Michigan at Tel Anafa. Barb Smith, Larry Stebbing, and George Szabo, the museum's preparators, did their usual exceptional job of presenting these materials, and as I watched them placing amphorae on a re-created seabed in the Eilenberg Gallery (Fig. 4), with each piece individually cradled and supported, I was struck once again by the multitude of small and often invisible tasks that go into mounting an exhibition.

Fig. 4. Amphorae on a re-created seabed in the exhibition *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity*.

The preparators were also busy remounting and changing works in the permanent galleries and continued to squeeze more usable square footage from the same volume of space throughout the museum. Efforts in 2011 included creating new storage areas beneath and behind casts in the Cast Gallery and a continuing project to capture unused storage space adjacent to vitrines in the Weinberg Gallery of Ancient Art. One of the best indicators of the quality of their work is that it is invisible and so often goes unnoticed—albeit not unappreciated.

The museum continues to make its collections more broadly accessible and to serve as responsible steward for the works we are privileged to hold. Through loans of artworks, we assisted numerous museums in 2011. These included The State Historical Society of Missouri, which borrowed *Jolly Flatboatmen*, 1847, engraving on paper by Thomas Doney, after George Caleb Bingham's painting of the same name, for the exhibition *The Graphic World of George Caleb Bingham*, and the Brandywine River Museum in Chadds Ford, Pennsylvania, to which we lent two works by N. C. Wyeth, *The Battle of Wilson's Creek, August 10, 1861*, 1920, and *The Battle of Westport, October 23, 1864*, 1920, for the exhibition *Romance in Conflict: N. C. Wyeth's Civil War Paintings*.

The Museum of Art and Archaeology also lent one of the works in its Kress Study Collection to the Museum of Biblical Art in New York for the exhibition *Passion in Venice: Crivelli to Tintoretto and Veronese*. The painting, *Madonna and Child and the Man of Sorrows*, is a late fifteenth-century tempera-on-cloth work by an anonymous Italian artist; the exhibition organizers are more broadly studying depictions of the Man of Sorrows and related themes, and loans of objects like this one that advance both exhibition programs and scholarly study are particularly welcome.

The Hudson River Museum in Yonkers borrowed the painting *Egyptian Scene*, ca. 1890, by Elihu Vedder (oil on mahogany panel) for the exhibition *Elihu Vedder: Voyage on the Nile*, which ran from late September through the beginning of 2012. Vedder's career had largely been made by *The Questioner of the Sphinx* (now in the Museum of Fine Arts, Boston), but he had never actually been to Egypt. *Egyptian Scene* (Fig. 5) is one of the outcomes of an expense-free trip down the Nile funded by Gorge Corliss; the sketches and drawings from this trip were reassembled for this exhibition, which was described by *New York Times* critic Sylviane Gold as "a winning little exhibition."

Fig. 5. Elihu Vedder (American, 1836–1923), *Egyptian Scene,* possibly ca. 1890, oil on mahogany panel (77.236).

The museum is continuing to develop its collections through judicious acquisitions. Some items—like an eighteenth-dynasty Egyptian hawk or falcon mummy (1550–1295 B.C.E.)—were acquired by transfer, in this case from the University of Missouri's Museum of Anthropology. The museum also received transfer of Käthe Kollwitz's 1927 *Self-Portrait* (a transfer lithograph) from the University of Missouri's Department of German and Russian Studies, as well as a larger transfer of paintings and two-dimensional works from the Missouri Student Unions, Student and Auxiliary Services, University of Missouri. This transfer included works by American artists Douglas Freed, Donna Moore, Jerry Douglas Berneche, John Weller, Ron Klund, Marvin Glendening, Tracy Montminy, David Freeman, and Ken Akiva Segan.

While funds for acquisitions are modest, the museum further expanded its collections by purchase in 2011. Three prints were bought: *L'enseignement mutuel. Allons donc, vieux! les vessies ne sont pas des lanternes, elles vont à l'eau* by Honoré Daumier (lithograph, ca. 1839–1842); Christian Rohlfs' woodcut *Expulsion from Paradise* (ca. 1915–1916); and Francisco de Goya's powerful *¿Por Qué?* from the series *The Disasters of War* (plate worked 1810–1820, first printed 1863).

Three paintings were also acquired by purchase. *Low Key*, an oil on canvas painting (ca. 1945) by African American artist Joseph Delaney, expands our holdings of important African American artists and adds to a thematic collection of paintings and works on paper that use the vibrancy of the visual arts to capture the spontaneity of the performing arts, joining the likes of Thomas Hart Benton's *Portrait of a Musician* (1949). It also joins another new painting acquired by purchase, Fred Conway's *Mardi Gras Scene* (ca. 1945–1950) (illustrated on back cover), a wonderful encaustic-on-panel work that previously appeared in our exhibition *A Midwestern View: The Artists of the Ste. Genevieve Art Colony*. The final painting acquired by purchase, Miriam McKinnie's *Still Life with Art Books* (ca. 1925–1930), is another work by a Ste. Genevieve painter, which appeared in our 2011 exhibition and further expands our holdings of both women artists and artists from the Midwest. A third work from that exhibition, Jessie Beard Rickly's *Red Shoes Fantasy* (oil on Masonite panel, ca. 1932–1935), was given to the museum by the Museum Associates and through the generosity of the Columbia community.

We were fortunate in successfully acquiring at auction a marvelous bronze by Antoine-Louis Barye, *Lion and Serpent* (1847–1848) (illustrated on front cover). Exceptionally modeled, with exquisite detail and a rich patina, the work was purchased at auction in 2011 and will be unveiled at the 2012 Paintbrush Ball. Initially we had hoped the work could be displayed without a vitrine, but the level of detail and condition of the work—even the fine tongue of the serpent is freely modeled and intact—convinced us that it needed a vitrine to ensure it could be enjoyed in this condition by future generations.

Also in 2011, the museum purchased an interesting funerary stele from Roman-period Egypt, probably from Terenouthis (second to third century C.E.). Inscribed with a Greek dedication to Heliodora, "Heliodora, inclined to learning, pure, faultless, virginal, devoted to your brother, about fifty-two years, be of good fortune," the limestone still has traces of pigment. It embodies in a single object the syncretism and cultural plurality of the antique world—a woman with a Greek name in Egyptian dress offers a Greek *kantharos* to the Egyptian god Anubis within an architectural feature comprising both Greek and Egyptian elements, celebrating the life of a middle-aged female scholar in a Roman province.

Most of the growth in our collection came, however, from gifts, and we are deeply grateful to the museum's many friends and supporters for their generosity. Ruth Witt, who worked at the museum for many years in a variety of capacities

including registrar, assistant director, and acting director between the tenures of directors Osmund Overby and Forrest McGill, made a gift in memory of her husband, Arthur Witt, Jr., including *Geraniums, Venice* (1975), a drawing by Sarah Agnes Riley; *Spook*, a 1970 lithograph by Will Peterson; *Fragrant Rice in the South*, a color woodblock print by twentieth-century Chinese artist Xienbang Song (ca. 1979–1980); and a series of Japanese woodblock prints including works by Okiie Hashimoto (*Bamboo Forest,* 1959), Kastushika Taito II (a page from *Banshuko Zuko*, 1850), and an additional work by Utagawa Kunisada (a page from Ryutei Shenka's *Kusazoshi*, 1853).

Jörg Schmeisser, another artist with a long association with the Museum of Art and Archaeology, generously gave one of his etchings (*Rosedale Beach*, 2002) in memory of our own Gladys D. Weinberg, the museum's co-founder. While preparing this report I was saddened to learn of Schmeisser's death on 1 June 2012.

Katherine Hunwald made a generous gift of drawings (one by Annette Case, *Beach Bird*, and another by Robert Bussabarger, *The Family*); works on paper including two prints by François Dequevauviller (*L'assemblée au concert* and *L'assemblée au salon,* both late eighteenth or early nineteenth century); one lithograph by W. Bevan, *The Esplanade and the South Sands, Scarborough* (probably late nineteenth century); and a woodcut by American artist Adja Yunkers, *The Gathering of the Clans* (1932). Her gift also included a watercolor by British artist Alfred Henry Taylor, *Portrait of a Gentleman* (1832), a set of three eighteenth-century English ornamental brackets, and three non-Western works. One of these is a late Ming or early Qing dynasty Chinese wooden shrine with seated Guanyin, while the other two are Japanese woodblock book-page prints, one from an early nineteenth-century work by Yashima Gakutei, and the other from a nineteenth-century work by Utagawa Kunisada.

Professor and Mrs. Robert Bussabarger gave a gift of works including eight sculptures by Bussabarger—*Military Head* (early 1980s), *From Earth to Sky* (ca. 1975), *Martial Head* (ca. 1990), *Reptilemorph* (ca. 1990), *The Four Horsemen* (1980s), *Marching Band* (ca. 1990), *Centaur* (1980s), and *House of Nobodys* (ca. 1975)—as well as a collage (*Birds*, ca. 1970) and a pastel drawing (*Crags*, 1957) by the artist. The gift also included an untitled wood sculpture by Haitian artist André Dimanche (ca. 1973) and three watercolor-on-silk Korean paintings probably dating to the late nineteenth century, depicting a venerable elder, a shaman protector, and five respected gentlemen.

Professor Jerry Berneche and his wife, Joanne Zucco Berneche, generously provided a wonderful engraving on chine collé, *The Pursuit of Pleasure—A Vision of Human Life* (1864), by Henry Thomas Ryall, and *The Four Horsemen* (1959), a woodcut by American artist Robert Matthew Freimark. F. Garland Russell, Jr., made a gift of two pre-Columbian figurines from Oaxaca, one of a standing human with an elaborate headdress, the other a feline head. Andrea Cagnetti, whose gold work was featured in a 2010 exhibition at the Museum of Art and Archaeology, gave one of his original works, an iron sculpture *Strange Mechanism #3* (2010).

Perhaps the most significant series of gifts, however, was from the estate, family, and friends of the late American watercolorist Keith Crown (Fig. 6).

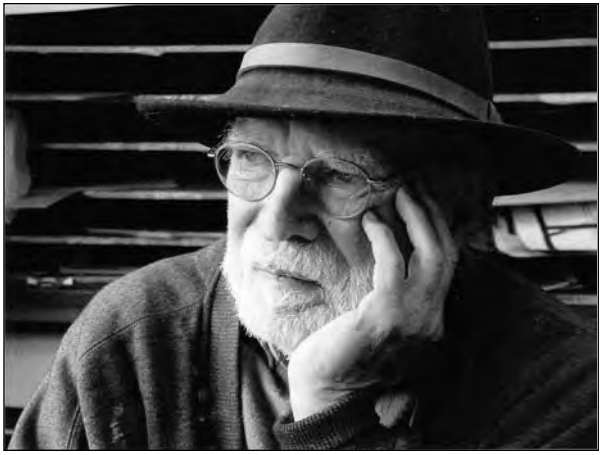


Fig. 6. Keith Crown (American, 1918–2010).

The museum was privileged to receive the full set of Crown's sketchbooks and related records spanning his entire career and comprising 138 separate sketchbooks, 57 untitled paintings, and 48 untitled drawings from the fifty years between 1952 and 2002 from the Crown estate. In addition, the museum received a 1985 watercolor by Crown, *Easley—Farmland near the Missouri River*, from an anonymous donor and a 1984 watercolor, *Side Street in Columbia*, from Patricia Dahlman Crown. A portfolio of reproductions of paintings and drawings, along with associated documentation, came from the Crown estate. Together these gifts provide a unique resource for scholars, students, and artists, and we are deeply grateful to the Crown family for both their vision and their generosity.

Finally, the museum received *Hello–Goodbye*, a 2002 canvas by noted American artist Colleen Browning from the estate of the artist's husband, Geoffrey Wagner, through the assistance of Sam F. and June S. Hamra and the Harmon-Meek Gallery.

Prudent management of the collection involves more than judicious acquisition, however, and in 2011, some reorganization of the museum's collections took place. Until 2011, the museum held permanent and reserve collections, with the policies for the management of the two collections being similar in many respects. The museum did not have a formally constituted teaching collection with the expectation that its objects might be consumed through use, and objects that might have been placed in such a collection were instead placed into the Reserve Collection. In 2011, the museum revised its policies and procedures to create a teaching collection, and a group of objects in the Reserve Collection were deaccessioned and were either transferred to the teaching collection or culled from the collection entirely in accordance with established institutional deaccession policies. No objects in the Permanent Collection were involved. Many of the objects deaccessioned from the Reserve Collection and moved into the Teaching Collection were representative pieces collected by the museum's late conservator, Maura Cornman, as teaching specimens that illustrated inherent vice or damage to works on paper, or they were broken vessels that could be used as examples in mending procedures. The museum now holds three formally distinct collections, with separate management policies and standards for care, use, and access: (1) the Permanent Collection of more than 15,000 objects; (2) the Reserve Collection of lesser materials that still support the museum's mission and which have limited on-site access; and (3) the Teaching Collection of consumable objects or objects that may be used offsite for educational purposes. Museum curator of collections/registrar Jeffrey Wilcox worked with curators, educators, and staff to complete the lengthy deaccession and transfer process, taking time away from his preparations for an upcoming exhibition on Hindu art in South Asia, which he will curate.

Through the efforts of Dr. Cathy Callaway, associate museum educator, and a small but dedicated cadre of volunteers the museum offered a series of two dozen hands-on family programs and weekend events. Many of the events were notable for their depth and substance, such as training in Regionalist Art (January 30), Chinese brush-painting techniques (April 10), and explorations of Abstract Expressionism (August 11) (Fig. 7) or a discussion of "What Makes a Museum?" in conjunction with the museum's participation in the Smithsonian's National Museum Day (September 24). Callaway also managed a full schedule of twenty-three free films on topics related to the museum's exhibitions and programs. As always, some of the films were either art films in their own right or documentaries

immediately related to art, such as *Exit through the Gift Shop* and *Herb and Dorothy*. Others addressed exhibition-specific topics or themes (*Iphigenia at Aulis, Fellini Satyricon*) or offered a cinematic escape hung on a sometimes attenuated relationship to current museum offerings (*Some Like It Hot*, or *Animal Crackers*). In all cases, however, the film series offers a way to bring in new audiences in a less intimidating context and to introduce them to the museum and all it has to offer.

Fig. 7. "Abstract Expressionism," a summer Kids' Series program.

Fig. 8. The Museum Advisory Council of Students (MACS) at *Art after Dark*.

Working with the Museum Advisory Council of Students (MACS), Cathy Callaway organized two notable events. *The Haunted Museum*, offered each year at Halloween, has become a local tradition, with flashlight tours of the galleries and spectral presenters offering first-person discussions of mummification, the travails of a gladiator, or the life of Lady Hamilton, immortalized in the museums of the world by more than 100 paintings by English artist George Romney. The museum owns one. While this event has grown each year, the other event was a new one largely organized by and for university students. *Art after*

Dark (Fig. 8) is an after-hours celebration of art and art study through student eyes and, among other special events, allows student artists to show their works in the university's Cast Gallery.

These events joined the regular round of events on the museum's busy calendar. Other calendrical landmarks in the first quarter of the year included the annual Valentine's Day reception, featuring champagne and flowers for the ladies (February 14); the annual Music and Art Concert with the University of Missouri's Ars Nova Singers (February 27), where artworks and choral works from a period and place are juxtaposed in a comparison and union of the performing and visual arts; and Art in Bloom, a well-loved tradition where mid-Missouri florists create arrangements inspired by and presented beside artworks in the museum's collections (March 18–20) (Fig. 9). As part of the Art in Bloom weekend visitors are encouraged to vote for their favorites, with the categories designed to help visitors assess the compositions along a variety of aesthetic dimensions.

Fig. 9. Art in Bloom, People's Choice Award for Best in Show, created by Kent Anderson, Kent's on Broadway, artwork by Manuel Espinoza (Venezuelan, b. 1937), *Gran ofrenda de los pájaros* (Great offering of the birds), 1975, oil on canvas (78.235).

The second quarter brought the annual Paintbrush Ball (Fig. 10), organized by the Museum Associates and the Paintbrush Ball Committee chaired in 2011 by Jennifer Perlow.

Fig. 10. Attendees at the 2011 Paintbrush Ball: (from left to right) Tom and Jane O'Toole, Paul Tuckley; Gil and Tamara Stone, standing; Danny and Amy Burks, Anne Tuckley, and Lynn and Blake Clifton, seated.

The Paintbrush Ball is the largest annual fund-raiser for the museum. Like a great many events at the museum, the Paintbrush Ball is coordinated by Bruce Cox, assistant director for operations, who handles events and event bookings, guard schedules, and liaison with the Museum Associates. He also serves as building coordinator, meeting the many challenges that a nineteenth-century repurposed building offers its occupants. The second quarter also brought *Slow Art* to the museum, in 2011 celebrated for the first time on May 5. *Slow Art* at the Museum of Art and Archaeology is a somewhat different event from that offered elsewhere under the same name, with greater involvement by the museum's outstanding docent corps and marrying the intellectual delights of savoring the visual arts with enjoyment of the culinary arts through a partnership with slow food aficionados. The museum again participated in the national Blue Star Museums program offering free admission and discounts to active duty military personnel and their families during the period from Memorial Day to Labor Day.

The third quarter brought the annual Crawfish Boil, held in the shadow of the university's iconic columns on the Francis Quadrangle and bringing campus and community together in what is intentionally designed as a relaxed counterpoint to the Paintbrush Ball's black-tie formality. The success of the Crawfish Boil, which grew considerably in this, its second year, is due to the kindness and generosity of our celebrity chef Brook Harlan and to the tireless efforts of Museum Associates Board President Robin LaBrunerie. September also brought the annual Campus Gallery Crawl, a collaborative event spanning all of the campus galleries, museums, and studios and designed to raise awareness among students of art venues on campus.

The final quarter witnessed the Haunted Museum, National Day Without Art, the Museum Associates Holiday Celebration, which this year featured performances by "The Missourians Dickens" carolers, and the annual meeting of the Museum Associates.

In addition to the regular round of events, the museum also continued programming associated with its 2010 Food and Society project, organized by Dr. LuAnne Roth of the Department of English and funded through an internal university grant. Dr. Wes Jackson, director of The Land Institute in Salina, Kansas, presented "The Next 50 Years on the American Land" in late January, and Dr. Susan Bordo, professor of English/Gender and Women's Studies at the University of Kentucky, spoke on "Beyond 'Eating Disorders': Why We Need to

Re-think Everything We Thought We Knew" in March. Other special lectures in support of museum exhibitions included a talk and fiddle presentation, "Music and Culture of Ste. Genevieve and the Missouri French, " by Dennis Stroughmatt, musician and historian, organized by Dr. Lisa Higgins of the Missouri Folk Art Program in support of the Ste. Genevieve exhibition, and a lecture by Dr. Jasper Gaunt, curator of Greek and Roman art at the Michael C. Carlos Museum at Emory University, who presented "Abbot Suger's 'Precious Chalice' and the Agate Bowl from Coptos in the Museum of Art and Archaeology, University of Missouri," as part of the *Mediterranean Melting Pot* exhibition. Staff members also provided Gallery Event talks introducing each of the museum's exhibitions.

In addition to its educational and outreach programs, the museum is exploring new ways to reach audiences. Kristie Lee, the museum's graphic designer, has done a great deal to improve the quality and appearance of the museum's publications (including this one). She is now taking on a new and personal task—creating children's books using objects from the museum's collections. Mock-ups of some of the pages have already been completed, and I look forward to the finished product. The museum is more generally examining the implications of higher-quality print-on-demand services in relation to future museum publications.

The museum's multi-year, international collaborative research project in Romania has now concluded (Fig. 11), and we have begun the process of completing reports and tying up loose ends—while preparing for the next project, likely involving the slightly earlier nearby tell of Periam or Perjamos. An earlier book manuscript I co-edited with Paula Lazrus of St John's College has been accepted for

Fig. 11. Director Alex Barker in the National Museum of Kikinda in Serbia examining Middle Bronze Age ceramics from the cemetery at Mokrin, one of the largest and best-known cemeteries of the Mureș Culture that spans the border areas of Romania, Serbia, and Hungary.

publication by the Society for American Archaeology Press and should appear in early 2012. I also presented several papers at professional meetings, including "Is More Enough? Population, Resources, and the Problem of Sufficiency: Three Cases from the Southeastern US," at the Society for American Archaeology Annual Meeting in New Orleans, and "Anthropology's Ethics: Lessons from the Code Review" at the American Anthropological Association Meetings in Montreal, and I served on the National Endowment for the Humanities grant review panel. In 2011 I was invited by Julian Raby, director of the Smithsonian's Freer/Sackler Gallery, to join a group seeking a compromise between advocates for an exhibition of commercially salvaged archaeological objects from a ninth-century Tang shipwreck in Indonesian waters and critics of the exhibition who noted that it violated ethical standards to which the Smithsonian was signatory. In the end a successful compromise was achieved, with the Smithsonian undertaking new projects to document and study the wreck site and help build local capacity to identify and protect such wrecks in the future and agreeing to focus its interpretive efforts on these larger and more forward-looking projects rather than the commercially salvaged material already in circulation. Throughout 2011, I continued to serve as president of the Council for Museum Anthropology and was elected treasurer-elect of the Society for American Archaeology. In late 2011 I was appointed by the U.S. Secretary of the Interior to the National Review Committee for the Native American Graves Protection and Repatriation Act.

Dr. Benton Kidd's article on the provenance of the museum's white marbles was accepted for publication in the *Proceedings of the Association for the Study of Marble and Other Stones in Antiquity*, as was his contribution on the classical epoch for the *Encyclopedia of the Bible*, both of which are scheduled to appear in 2012. A draft of his major monograph on the Hellenistic villa at Tel Anafa is now in the hands of the series editor, and he presented "A Very Hellenistic House: Contextualizing the Wall Decoration of a Villa at Tel Anafa" at the annual Archaeological Institute of America conference in San Antonio. Kidd has also been invited to serve as a national lecturer for AIA in 2012–2013 and serves as president of the local AIA chapter. He has been invited to present a paper at the 2012 AIA meetings in Philadelphia as part of a colloquium on forgeries.

Dr. Mary Pixley continues to receive external grants to support her ambitious schedule of exhibitions at the Museum of Art and Archaeology, receiving $27,105 for FY 2010 and $21,508 for FY 2011 from the Missouri Arts Council to support public exhibitions at the museum. In 2011, Pixley was asked to serve on

the board of the St. Louis Mercantile Library, part of the University of Missouri–St. Louis, and in 2011 was also asked to serve on a 2012 grant panel for the Missouri Arts Council. She is continuing work on a publication for *Muse* on a recent museum acquisition attributed to Jacques Stella, a painting on stone of ca. 1625 that depicts the martyrdom of St. Catherine of Alexandria. She hopes to complete the article in 2012.

Dr. Cathy Callaway, associate museum educator, applied for an NEH Summer Seminar on the Baroque period and reviewed Pamela Draper's forthcoming reader in Greek for the Odyssey. Callaway is also preparing to teach a Museum Studies course, AHA 7130, joining the AHA 8130 Museum Studies Seminar, which has been offered the previous two years through the University of Missouri Department of Art History and Archaeology. Callaway is working closely with Dr. Juanamaria Cordones-Cook on her Cultural Bricolage project, bringing together scholars from a range of disciplines to work with materials from the Ediciones Vigía art press in Matanzas, Cuba. This will culminate in a scholarly conference and exhibit of Vigía materials, including exhibition of one-of-a-kind art books from Vigía at the Museum of Art and Archaeology.

Dr. Arthur Mehrhoff, academic coordinator, continues to develop the Pride of Place campus heritage network and organized the north-central regional meeting of the Society for College and University Planning. The University of Missouri takes pride in claiming the oldest homecoming celebration in the nation and as part of that celebration's 100th anniversary Mehrhoff helped create a mobile-phone-based Mizzou Audio Tour. In 2011, he offered an online course in architectural studies and continued his ongoing work with the "November Seminar," a colloquia and discussion series co-organized with the University of Missouri Interdisciplinary Center on Aging. At the other end of the age spectrum, he worked with West Elementary School in developing the Boys' Writing Club focusing, in part, on *ekphrasis*.

Dr. Lisa Higgins of the Missouri Folk Arts Program co-wrote the university's successful proposal for participation in the "Campus and Community" area of the 2012 Smithsonian Folklife Festival. The festival will commemorate the 150th anniversary of the 1852 Morrill Act, signed into law by President Lincoln to establish land grant universities. In October, Utah State University Press published *Through the Schoolhouse Door: Folklore, Community, Curriculum*, which included a chapter co-written by Dr. Higgins and Susan Eleuterio titled "From 'Show-Me' Traditions to 'The Show-Me Standards': Teaching Folk Arts in

Missouri Classrooms." Higgins worked closely with the museum's fiscal officer, Carol Geisler, in planning programming in support of Black History Month for February 2012, including externally funded grants for interpreters and storytellers. In 2011, the Missouri Folk Arts Program coordinated seven public presentations around the state in Boonville, Jefferson City (twice), Lake of the Ozarks, Kansas City, California, and Big Spring; seventeen artists performed and demonstrated for a total audience of over 3,300 (Fig. 12). Eight teams of artists completed apprenticeships in June, and eight additional teams were selected for the Traditional Arts Apprenticeship Program by panel review in October.

Fig. 12. The Graves family performs at Oma Noma days near Bagnell Dam on 14 May 2011.

Fig. 13. Docent trip to the Daum Museum of Contemporary Art, Sedalia.

The museum is blessed with an exceptionally capable docent corps, which remains active and enthusiastic. Fifteen docent enrichment opportunities were offered in 2011, including trips to museums in the region such as the Daum Museum of Contemporary Art in Sedalia (Fig. 13) and the Churchill National Museum in Fulton, as well as tours of the murals in the Missouri State Capitol and training in Visual Thinking Strategies (VTS) interpretive techniques. In May,

Barbara Fabacher, museum tour coordinator, organized a special trip for docents to see the exhibition *Monet's Water Lilies* at the Nelson Atkins Museum of Art in Kansas City. University faculty members including Drs.Marcus Rautman and Susan Langdon of the Department of Art History and Archaeology also offered advanced training in their respective areas of research. Six new docents are currently beginning their yearlong training program.

The Museum Associates, a separately chartered 501(c)3 organization founded to support the Museum of Art and Archaeology, has been particularly active in 2011 under the leadership of President Robin LaBrunerie (Fig. 14). Using a newly implemented committee system, the Museum Associates increased both their range of activities and the level of engagement by the board. Treasurer Gary Upton has worked closely with museum liaison Bruce Cox to ensure both the continued fiscal health of the Associates and the profitability of the Museum Store, which continues to be both a profitable enterprise and an educational opportunity furthering the museum's educational mandate. The Associates sponsor opening receptions for all museum exhibitions, as well as organizing and sponsoring the Paintbrush Ball, the Crawfish Boil, the Holiday celebration, the Valentine's Day event, and other offerings that help the museum better engage the community. On behalf of all the staff I thank them for their energy, enthusiasm, and continuing support.

Fig. 14. Museum Associates president Robin LaBrunerie (on left), secretary Terri Rohlfing and her husband Chris (center), and treasurer Gary Upton welcome guests to the Holiday celebration.

Alex W. Barker, Director

Excavations at Pecica Şanţul Mare, Arad County, Romania

2005–2010

ALEX W. BARKER

For the past five seasons the Museum of Art and Archaeology has been part of a collaborative project, the excavation of the major Middle Bronze Age tell of Pecica Şanţul Mare in western Romania (Fig. 1).[1] The site occupies a strategic location in the Middle Bronze Age landscape of Eastern Europe (Fig. 2). Located on a high bank above the Mureş River in Arad County, it straddles routes both for ores coming down the Mureş from sources in the Carpathians and for movement of goods and livestock from the south and east entering the Alföld, or Great Hungarian Plain.[2] Further upstream the terrain is increasingly rough, and the foothills of the Carpathians are visible in clear weather from the highway near the site. Downstream, the floodplain of the Mureş becomes swampy (particularly before large-scale drainage projects undertaken in more recent times), making the stretch of the river commanded by Şanţul Mare on the high north bank particularly important.

Fig. 1. Pecica Şanţul Mare with an observation tower on the tell's summit.

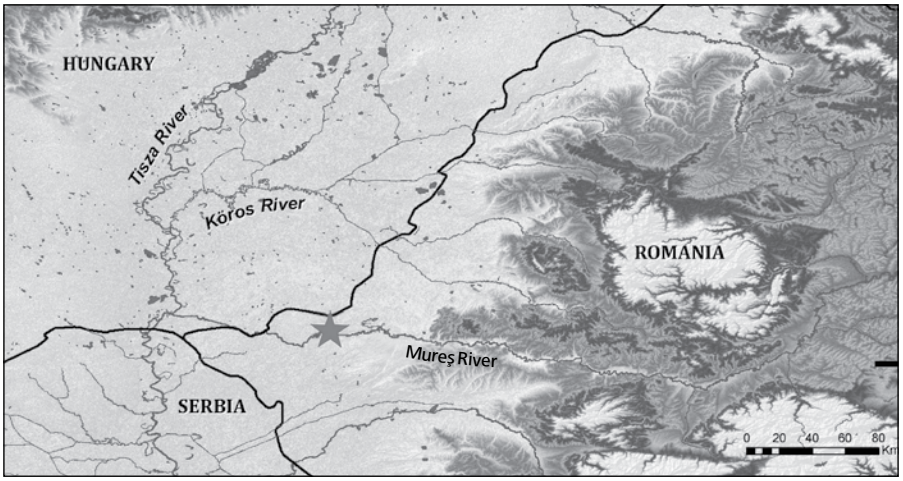


Fig. 2. Location of Pecica Şanţul Mare along the Mureş River in western Romania, near the Serbian and Hungarian borders.

In 2004, John O'Shea and Alex Barker visited a series of sites dating to the Neolithic period through the Bronze Ages. At that time the site of Şanţul Mare had abundant evidence of looting in the form of irregular pits dug into the surface of the tell; the looters were likely searching for medieval Hungarian graves and the metal goods they sometimes contain. The pits revealed intact strata, including burned lenses, confirming the results of earlier excavation at the site, which had documented a deeply stratified set of occupational layers including floors, thermal features, and storage pits dating from the Bronze Age (and possibly earlier) through medieval times. The largest of these earlier excavations, conducted in the 1960s by Ion Crişan, had focused on later Dacian layers but had exposed intact Bronze Age strata below the Dacian occupation (Fig. 3).

The 2005 field season was focused on excavating two deep stratigraphic trenches (Figs. 3, 4 and 5). The aim was to better document the site's stratigraphy and to assess whether block excavations in a given area would yield meaningful results or whether different areas of the tell had witnessed such distinct patterns of usage as to render interpretations from a single large block suspect. In order to minimize damage to intact cultural stratigraphy, we excavated through Crişan's backfill down to the intact Bronze Age strata below and then excavated a narrow strata trench through Bronze Age horizons (Trench 1).

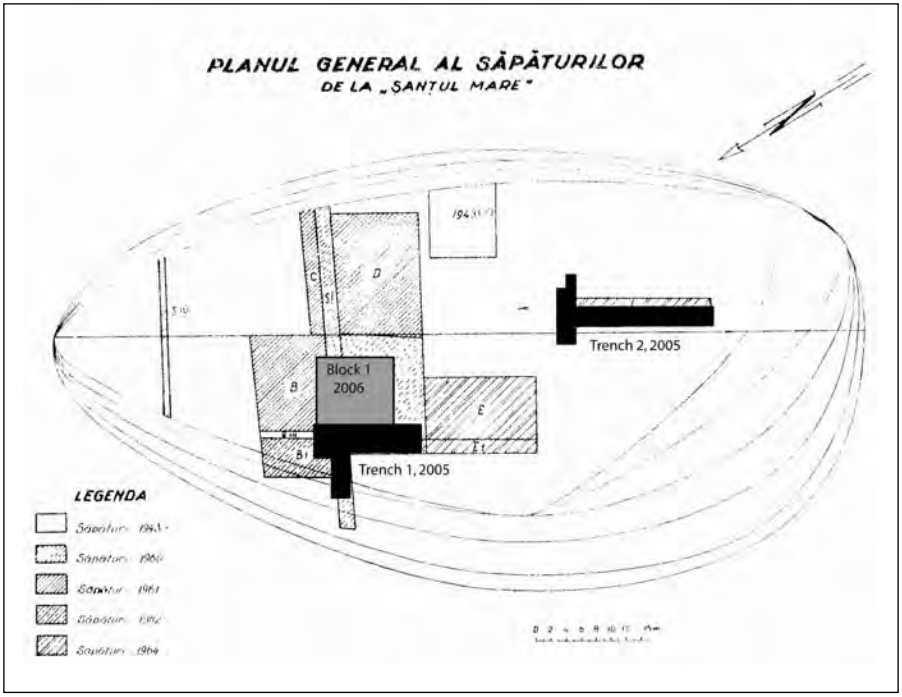


Fig. 3. Locations of earlier trenches and block excavations conducted by Ion Crișan at Pecica Șanțul Mare and University of Michigan–Ann Arbor and Museum of Art and Archaeology trenches.

Fig. 4. Alex Barker and crewmember Paul Duffy discussing stratigraphic relationships in Stratigraphic Trench 1 during excavation in 2005.

Fig. 5. Stratigraphic Trench 2 during excavation in 2005. The floodplain of the Mureş River is visible in the upper left.

We also reopened one of Crişan's deeper soundings to expose the Bronze Age strata he had profiled, with relatively less disturbance of intact strata (Trench 2) (Fig. 5).

As a result of the investigations of the 2005 season, we began excavation in 2006 of a 10-meter square excavation block adjacent to stratigraphic Trench 1 (Fig. 3). Individual 2-by-2-meter squares were excavated, generally in rows working from west to east from the stratigraphic trench and following identified cultural layers across the block (Fig. 6). All excavation was conducted by hand, and the total volume of excavated deposit was recorded. Within each 2-by-2-meter square, 10 percent of the soil removed was dry sieved through screens with a mesh size of 0.65 cm, and two 10-liter samples from every level within each square were collected for flotation to ensure maximum data recovery. Sediments recovered from site features were either floated or screened. The flotation samples served not only to recover floral remains but also to document micro-debitage and allowed sampling of very fine-scale remains across all areas

Fig. 6. Field excavations in progress in Block 1; crewmembers are working back from Stratigraphic Trench 1, peeling back a cultural layer across the remainder of the excavation block.

of the site. All culturally diagnostic items—worked bone, metal artifacts, decorated or diagnostic pottery, and features—were mapped in three dimensions with a total station (electronic theodolite with integrated electronic distance meter), as were the starting and ending elevations of each unit. This allowed the physical volume of layers revealed through mapping to be compared with the excavated volume of deposits recorded through volumetric recording of the soil removed, indicating the degree of layer compression and compaction. Daily three-dimensional maps of the excavation were constructed, and each unit was photographed at the completion of every layer. These images were then combined into photomosaics showing each layer in succession.

The overall site chronology is based on a series of forty-nine radiocarbon determinations supplemented by a separate set of archaeomagnetic samples. The archaeomagnetic series suggests some degree of compression of the radiocarbon suite from the site and indicates that occupations at Pecica were contemporary with those at the site of Klárafalva-Hajdova in nearby Csongrad County, Hungary.

Fig. 7. Project geoarchaeologist Sarah Sherwood documenting a thermal feature in Stratigraphic Trench 2, likely an oven or small furnace.

The latest Bronze Age occupation documented through our excavations (Phase 1) occurs at the base of the Layer B strata, immediately below what Crişan had previously identified as the lowest Dacian layer. A thick, homogeneous deposit of windblown sediments, this heavily bioturbated[3] layer may represent a period of drought and environmental degradation in the Mureş region immediately after abandonment of this and other Middle Bronze Age sites in the area at ca. 1600 B.C.E. A visually similar layer overlay the Middle Bronze Age layers at the contemporary site of Klárafalva-Hajdova. The Bronze Age occupation represented at the bottom of this layer is relatively scattered and of light intensity. No identifiable structures were observed in this period, although fragments of architectural debris and pits were recorded (Fig. 7).

The next latest phase, Phase 2 (Fig. 8) (ca. 1650–1600 B.C.E.), is associated with a series of relatively well-defined cultural features, including fragmentary houses and thermal constructions, presumably ovens. This phase comprises the

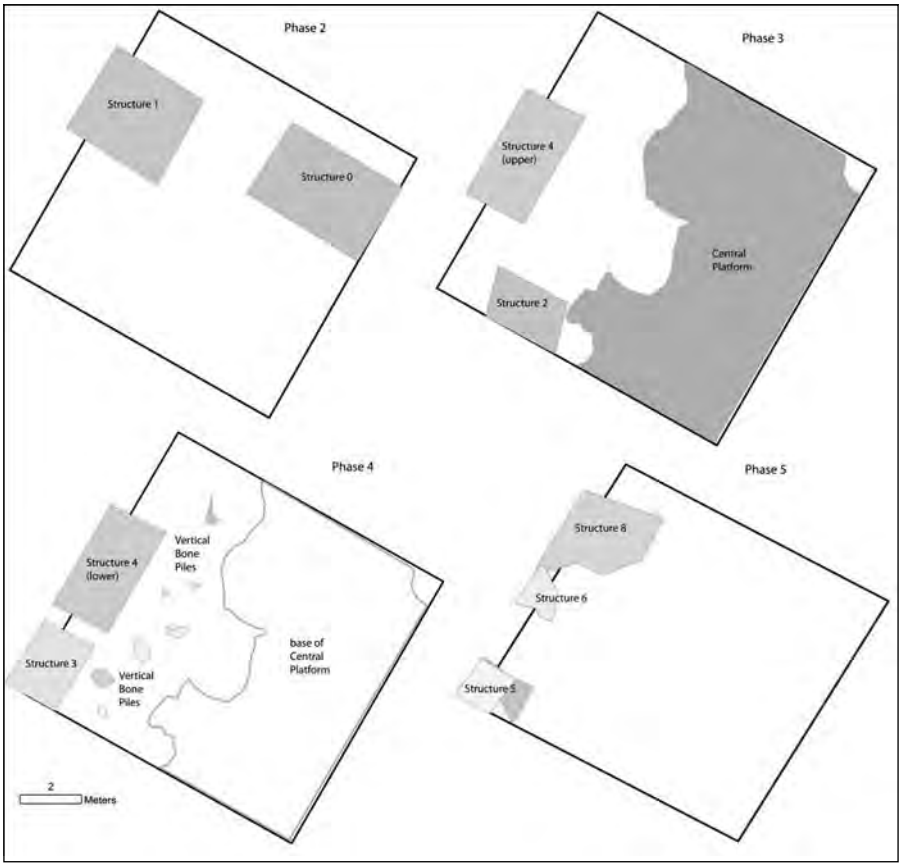


Fig. 8. Locations of structures identified by phase in Excavation Block 1. Figure from John M. O'Shea, Alex W. Barker, Laura Motta, and Alexandru Szentmiklosi, "Archaeological Investigations at Pecica Șanțul Mare, 2006–2009," *Analele Banatulu*, Muzeul Banatulu (Timișoara, forthcoming).

upper levels of Layer C and includes remains of at least two possible houses. One of these was recognized at the time and excavated as a structure (designated Structure 1), while the other (designated Structure 0) was in an area heavily disturbed by previous excavation and was recognized in hindsight based on characteristics of more complete and well-preserved structures encountered later. Both structures were fragmentary, and Structure 1 was associated with evidence of burning (Fig. 9).

Fig. 9. Florin Drașovean cleaning a fragmentary thermal feature by using a vacuum to remove dust and loose soil before photo documentation.

The preceding phase of occupation, Phase 3 (ca. 1750–1650 B.C.E.), is associated with rich midden deposits in the lower levels of Layer C as well as a series of architectural features in the upper levels of Layer D (Fig. 8). This phase of occupation included at least two structures, Structures 2 and 4 (upper), in the western half of the excavation block, as well as a large and somewhat anomalous, thick (up to 65 cm) platform formed from thermally altered redeposited fill across the whole of the eastern half of the block, and based on coring tests extending beyond it for a considerable distance, with approximate dimensions of 22 by 14 m. While analyses are not complete, it is believed that the deposits forming the platform were burned and then burned again once in place, with the

contact between the base of the platform and the underlying irregular Layer E deposits marked by black scorching. The relatively flat surface of the platform was compact and exhibited a number of postholes. While some of these were shallow and represented the downward continuation of posts from later layers, a significant number of posts appear to have originated at the surface of the platform and may suggest the presence of one or more structures on it. It is not clear whether there were stable surfaces within the platform fill or whether the platform was constructed all at one time. Some areas of the western margin of the platform did not exhibit scorching, and there may have been a ramp to the platform in this area, but later Dacian-era storage pits have severely interrupted this portion of the surface, precluding any firm conclusions.

Before the platform was formed, an earlier phase, Phase 4 (ca. 1800–1750 B.C.E.), included two additional structures, or houses, each underlying one of the structures identified from the preceding phase. Separation of this phase from the succeeding one is somewhat tentative, but from an analytical standpoint it is easier to consider the underlying structures separately from those above. Structure 3 was partially covered by Structure 2, and Structure 4 (lower) was immediately beneath Structure 4 (upper). Structures from this phase had architectural details that contrasted with the structures above them and confirmed them as distinct constructions, although there may be occupational continuities in both locations. These houses appear to immediately pre-date the construction of the large platform to the east. Building one house on top of another may not necessarily reflect rebuilding of a continuously occupied structure; there is evidence for settling of fills, and prepared plaster floors of previous houses may have provided a more stable base for later ones even without continuous occupation.

Phase 5, the earliest phase documented in these block excavations (ca. 2000–1800 B.C.E.), is associated with Layer E levels. Comprised of a series of fragmentary house floors and related thermal features (designated Structures 5, 6, 7, and 8) their form and orientation are not entirely clear. Structure 5 was found in the southwest corner of the excavation block and was overlain by Structure 3, while Structures 6, 7, and 8 were found beneath Structure 4 (lower) (Fig. 8).[4]

Most buildings throughout the sequence were rectangular with plastered floors, wattle and daub walls, and a relatively light thatch or reed roof. Some used wall posts, while others employed wall trenches with a horizontal piece of wood at the base of the trench to support the wall, presumably to avoid

subsidence. The presence of large, horizontally oriented animal bones placed at the base of several larger wall posts in Structure 4 (upper) further supports this inference.

Analysis of ceramics, faunal and floral materials, metal objects, and slag is still underway, as are further analyses of the architectural sequence and history of the site. A separate contract of collaboration between the Muzeul Banatului and the University of Missouri will support study of obsidian from this and other sites in the region, and a preliminary report on obsidian from Pecica has already appeared in a previous edition of *Muse* (volume 43, 2009).

NOTES

1. The project was under the overall supervision and permit of Pascal Hurezan of the Museum of Arad. The principal Romanian contributors were Drs. Florin Drașovean and Alexandru Szentmiklosi of the Muzeul Banatului and Dr. Peter Hugel of the Arad Museum. The principal American contributors were Drs. John O'Shea of the University of Michigan and Alex Barker of the University of Missouri. The project was funded by parallel research grants from the National Science Foundation to Alex Barker (exploratory season 2005, BCS-0512115, and excavation seasons 2006–2009 and study season 2010, BCS-0618307) and John O'Shea (exploratory season 2005, BCS-0512162, excavation seasons 2006–2009 and study season 2010, BCS-0620147). We gratefully acknowledge this support as well as ongoing support provided by the University of Missouri Research Council.
2. This region lies along the Romanian/Hungarian/Serbian frontier, resulting in multiple names for sites, locations, and cultural sequences. For simplicity, the Romanian names are used throughout (e.g., Mureș rather than the Hungarian Maros, Pecica Șanțul Mare rather than Pecska Nagy-Sanc, Timișoara rather than Temesvar, etc.).
3. As a note to the general reader, bioturbation is the reworking or restructuring of sediments by living organisms, especially by boring, burrowing, or other movement.
4. Fragmentary Structure 7, which also underlay Structure 4, is not shown in this figure.

Greek "Plastic" Vases

A Brief Summary

WILLIAM R. BIERS*

One of the less well known types of Greek vases, particularly common in the Archaic period, is the so-called plastic vase. This term is a difficult one to use in modern times because it recalls the petro-chemical industry. The term "plastic" is, however, derived from the ancient word "plastos," meaning formed or molded, and that is how these vases were made. Some were thrown on the potter's wheel, others were formed in molds, and they usually had handmade attachments. Their small size and small openings led to the assumption that they were perfume containers, which research has shown is correct, as is discussed below.[1] The vases took the form of human heads and body parts, animals, and mythological creatures. They were principally decorated with black glaze, but some had added red, white, and purple colors and incised details. An example in the museum's collection of a vase in the form of a human head is shown in Figure 1. The vase is from Athens and dates from about 475–450 B.C.E.[2] The concept of a vessel made in the form of an animal or of a human head, bust, or body part lasted throughout antiquity and down

Fig. 1. Red figure head vase of a woman. Attic, ca. 475–450 B.C.E., pottery, H. with handle 18.9 cm. Museum of Art and Archaeology, University of Missouri (71.9).

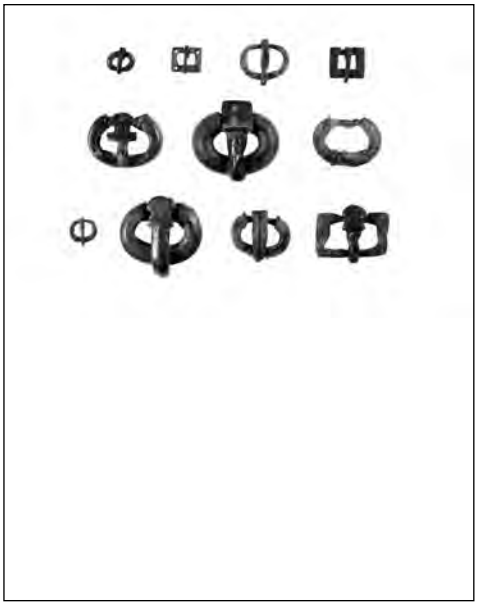


Fig. 2. Helmeted head vase. Rhodian, early sixth century B.C.E., pottery, H. 6.5 cm. Museum of Art and Archaeology, University of Missouri (79.79). Photo: Jeffrey Wilcox.

Fig. 3. Fragmentary leg vase. Probably Rhodian, first half of the sixth century B.C.E., pottery, H. 8.8 cm. Museum of Art and Archaeology, University of Missouri (59.58).

Fig. 4. Vase in the form of a resting duck. East Greek, 600–580 B.C.E., pottery, L. 10 cm. Museum of Art and Archaeology, University of Missouri, gift of Columbia Clinic (82.424). Photo: Jeffrey Wilcox.

Fig. 5. Hare and ram vases. Corinthian, third quarter of the sixth century B.C.E., pottery. Ram (right), L. 7.5 cm, Museum of Art and Archaeology, University of Missouri, Weinberg Fund (91.307). Hare (left), L. 7 cm, private collection. Photo: Jeffrey Wilcox.

to later times, when drinking mugs in the form of human heads were produced (the so-called Toby mugs). Even today, other vessels in animal or human forms continue to be made.

The Museum of Art and Archaeology has several examples of Greek plastic vases that are earlier than the Attic head vase shown in Figure 1. This article surveys those in the collection produced in the Archaic period, primarily the sixth century B.C.E., and mainly those made in Ancient Corinth.[3] During the Archaic period, several centers produced these vases. One center was in East Greece on the island of Rhodes. Several types of vases were made there and were often copied in other centers. Particularly distinctive is the helmeted head vase, generally considered to have been manufactured on Rhodes (Fig. 2). Other examples of East Greek plastics in the museum's collection include a fragmentary vase in the form of a human leg (Fig. 3) and another in the form of a resting duck (Fig. 4).[4] These East Greek vases are small as is usual for plastic vases and have a characteristic spout.

The ancient city of Corinth on the Greek Peloponnesus was another center that produced a variety of good quality and distinctive plastic vases, which were exported throughout the ancient world and influenced other vases of this type.[5] The Museum of Art and Archaeology has several Corinthian examples. The most common type was a small animal, such as the ram and hare shown in Figure 5.[6]

Fig. 6. Bird vase with filling hole in head, side view. Corinthian, sixth century B.C.E., pottery, H. 6.5 cm. Martin von Wagner Museum der Universität Würzburg, K 1782. Photo: Karl Oehrlein, courtesy Martin von Wagner Museum.

Fig. 7. Front view of the bird vase in Würzburg.

Fig. 8. Siren vases. Corinthian, first quarter of the sixth century B.C.E., pottery. Museum of Fine Arts, Boston, 65.566 (left), H. 8 cm, 65.567 (right), H. 6 cm, Seth K. Swettser Fund. Photo: courtesy Museum of Fine Arts.

Both these examples show the characteristics of Corinthian plastic vases that distinguish them from vases produced elsewhere. The first is the lack of a spout. Liquid was poured in or out through a simple hole, often anatomically placed, as under the tail in birds, or more often through a plain hole in the head, as on the ram and hare in Figure 5. In addition, there were often suspension holes on the vase, as can be seen in the illustration. A string inserted through the holes allowed the vase to be carried. A third characteristic is the color of the clay. Corinthian clay was distinctive and identifiable, although dependence on the color of the clay alone has often resulted in incorrect identifications. The bodies were thrown on the wheel and then the details, often handmade, were added to indicate specific animals. The addition of a lion's head on the same body type as that of the ram and the hare produced a different animal.[7] The less common bird-bodied vases provide another example of the technique. A round bird body was thrown on a wheel, and a handmade head with a hole in the top created a regular bird (Figs. 6, 7). The addition of a mold-made female head on the same body type created a mythological siren (Fig. 8). There are even a few examples of a siren with the head facing backwards (Fig. 9), which also occurs in Corinthian vase painting (Fig. 10).[8] The Museum of Art and Archaeology also has an example of a mold-made head of a gorgon placed on a bird body, thus producing a gorgon-bird monster (Fig. 11).[9]

In the modern world, the method of putting together different parts to form a single object is called "mass production," and quality often deteriorates as more of the same objects are produced by this method. Some Corinthian plastic vases reflect this tendency as the ram and hare shown in Figure 5 illustrate. Their bodies are crudely formed, and the heads lack detail. A passage by the ancient writer Xenophon in the mid fourth century B.C.E. demonstrates

Fig. 9. Backward-facing siren. Corinthian, 640–630 B.C.E., pottery, H. 6.67 cm. Once Los Angeles market, Summa Galleries, Catalogue 6, 1984, no. 2.

Fig. 10. Backward-facing siren from an olpe by the Painter of Vatican 73. Corinthian, second half of the seventh century B.C.E., pottery. Toledo Museum of Art, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1963.22. Photo: courtesy Toledo Museum of Art

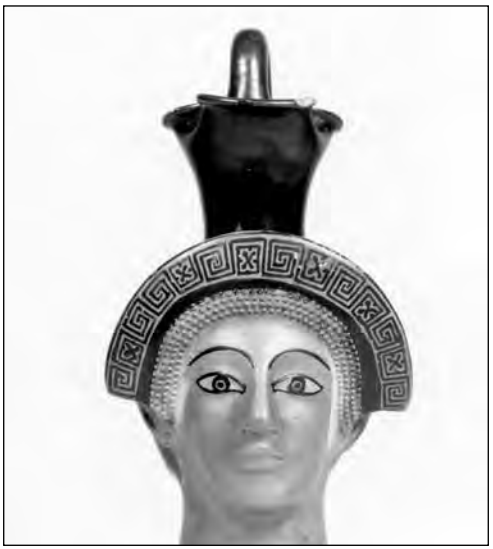


Fig. 11. Gorgon bird. Corinthian, 595/59–570 B.C.E., pottery, H. 7.1 cm. Museum of Art and Archaeology, University of Missouri (87.106). Photo: Jeffrey Wilcox.

that there was a division of labor in other workshops. The passage is often cited as indicating a parallel to workshops that produced large numbers of plastic vases. Xenophon mentions that in shoemaking different parts were made by different workmen and then assembled into the finished product.[10]

The locations of the potteries that produced plastic vases are unknown because very few fragments have been found at pottery production sites. Since these little vessels carried perfume, perhaps they were assembled close to where their contents were produced.

Many questions still exist about this category of ancient vases. Not only are the locations of the workshops uncertain, but also the contents of the vases are not completely understood. Earlier studies had shown that small amounts of the liquid contents of a vessel sank into the clay of the vase and could be recovered by grinding up the vase and then extracting the compounds.[11] A preliminary research project undertaken at the University of Missouri sought to determine whether remains of the original contents of these vases could be extracted from intact vessels. The project used solvents, and the contents were identified by the use of gas chromatography and mass spectrometry.[12] The study was restricted to vases in American museums, one Canadian one, and a private collection in the United Kingdom and proved that such extraction was possible from complete vessels without causing damage to the vases. The project also revealed some problems, including the difficulty of identifying the extractions and the complications caused by the presence of contaminants, many of them modern. Vases in museums or private collections can be subject to modern contamination, and often the history of the vase (where it came from) is not known or available. This might have given some hints as to its use. The results of the project[13] indicate, however, that the contents of the vases could indeed be interpreted as scented oils or perfumes, although it was not possible to match any of the identified contents directly with descriptions of ancient perfumes as given in some ancient sources; some particular contents were identified, but no specific matches could be made. Many plant species often share the same chemical makeup, making it impossible to identify specific ones. The identification of remains from trees of the coniferous species indicates, however, that the perfumes apparently had a pungent odor rather than a floral scent.[14] The presence of cedrol and cedrene in the gorgon-headed vase was one interesting identification. Cedrol and cedrene are components of cedar oil, which in modern times is used as an insect repellent. At the start of the research project, we had wondered

whether the shape of the vase could indicate the type of content.[15] In the case of the gorgon-headed vase, oil containing cedrol or cedrene would be appropriate, since the gorgon in Greek mythology is an apotropaic creature. Unfortunately, one of the same compounds was found in another vase of a different shape. This vase could, however, have been reused.

Most of the complete plastic vases that now exist are generally thought to have come from graves, and this brings up a number of other questions. Were they deposited in graves for their contents or their shapes, and to whom did they belong? Moreover, some were also dedicated in sanctuaries. Again, one may ask whether this was for their contents? Obviously more work is needed in order to fully understand Greek plastic vases. Complete vases from excavations should be analyzed before they are cleaned, and further technical work should be undertaken to identify the remains of the contents that we now know can be extracted without any damage to the vases.

NOTES

* Thanks go to Jeffrey Wilcox, curator of collections/registrar, for his assistance, and to the anonymous reviewer, whose additions and suggestions were gratefully received.

1. For a general description of perfumes in the ancient world: R. J. Forbes, *Studies in Ancient Technology*, vol. 3, 2nd edition (Leiden, 1965) pp. 1–47, especially pp. 26–42; E. Paszthory, *Salben, Schminken, und Parfüme im Altertum* (*Zaberns Bildbände zur Archäologie* 4, Mainz, 1992); L. Bodiou, D. Frère, V. Mehl, *Parfums et odeurs dans l'antiquité* (Rennes, 2008); A. Verbanck-Piérard, N. Massar, D. Frère, *Parfums de l'antiquité*: *La rose et l'encens en Méditerranée*, Musée royal de Mariemont (Morlanwelz, Belgium, 2008); *Le bain et le miroir: Soins du corps et cosmétiques de l'Antiquité à la Renaissance*, Musée de Cluny–Musée national du Moyen Age and Musée national de la Renaissance–château d'Écouen et la Réunion des musées nationaux (Paris, 2009) pp. 108–141 for Roman perfumes.

   For a survey with an emphasis on the Near East, see Michal Dayagi-Mendels, *Perfumes and Cosmetics in the Ancient World* (Israel Museum, Jerusalem, 1993), especially pp. 89–112 on perfume production. For overall discussion of perfume and treatment of the body in the ancient world, especially Greece, see Maren Saiko, "*Cura dabit faciem*": *Kosmetik im Altertum: Literarische, kulturhistorische, und medizinische Aspekte* (*Bochumer Altertumswissenschaftliches Colloquium* 66, Trier, 2005) pp. 39–81; S. Laser, *Medizin und Körperflege (Archaeologia Homerica*, vol. 3, ch. S [1983]) pp.162–172; Susan Stewart, *Cosmetics and Perfumes in the Roman World* (Stroud, Gloucester, United Kingdom, 2007) pp. 64–125; and Hella Eckhardt and Nina Crummy, *Styling the Body in Late Iron Age and Roman Britain: A Contextual Approach to Toilet Instruments* (*Monographies instrumentum* 36, Montagnac, 2008) pp. 25–40.

2. The head vase illustrated here is a good example of those produced in Athens in the fifth century B.C.E. See William Biers, "An Attic Head Vase," *Muse* 7 (1973) pp. 17–20 and "Some Thoughts on the Origins of the Attic Head Vase," in Warren Moon, ed., *Ancient Greek Art and Iconography* (Madison, 1983) pp. 119–126. For recent surveys of Attic figure vases, see M. True, "Athenian Potters and the Production of Plastic Vases," in B. Cohen, ed., *The Colors of Clay: Special Techniques in Athenian Vases*, the J. Paul Getty Museum (2006) pp. 239–249; Dyfri Williams, "Some Thoughts on the Potters and Painters of Plastic Vases before Sotades," in Kenneth Lapatin, ed., *Papers on Special Techniques in Athenian Vases,* the J. Paul Getty Museum (2008) pp. 161–172.
3. Major publications of Greek plastic vases are limited. The latest, with references to earlier studies, is D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period*, vol. 2 (Berkeley and Los Angeles, 1988) pp. 512–533.
4. For helmeted head vases, see William Biers, "A Helmeted Ionian," *Journal of the Walters Art Gallery* 42/43(1984/85) pp. 2–5; for human legs, Biers, "A Group of Leg Vases," *American Journal of Archaeology* 84 (1980) pp. 522–524; for the resting duck, Biers, "The Dozing Duck: A Rare Plastic Vase," *Muse* 18 (1984) pp. 26–34.
5. Amyx, *Corinthian Vase-Painting*, pp. 513–517.
6. For the ram vase, see William R. Biers and Lisa Benson, *Corpus Vasorum Antiquorum, Museum of Art and Archaeology, University of Missouri* (Fascicule 1, USA Fascicule 36, Mainz, 2002) p. 12, no. 26.
7. William R. Biers, "Mass Production, Standardized Parts, and the Corinthian 'Plastic' Vase," *Hesperia* 63 (1994) p. 511, pl. 121f.
8. For Corinthian siren vases, see William Biers, "'Plastic' Sirens from Corinth. An Addendum to Amyx," *Hesperia* 68 (1999) pp. 135–146.
9. For the gorgon bird, see J. Chamay and J.-L. Maier, *Céramiques corinthiennes: Collection du docteur Jean Lauffenburger* (Geneva, 1984) pp. 144–145; Catalogue Sotheby's, London (July 13, 1987) p. 64, no. 180; Biers and Benson, *Corpus Vasorum*, p. 12, no. 25; W. R. Biers, "A Unique Gorgon Bird in Missouri," *Muse* 36–38 (2002–2004) pp. 29–34.
10. Xenophon, *Cyropedia* 8.2.5.
11. William R. Biers and Patrick McGovern, *Organic Contents of Ancient Vessels. Material Analysis and Archaeological Investigation* (*MASCA Research Papers in Science and Archaeology* 7, 1990) pp. 41–42. For an example of techniques used in the past to identify contents, see J. Perez-Arantegui, "Analysis of the Products Contained in Two Roman Glass Unguentaria from the Colony of *Celsa* (Spain)," *Journal of Archaeological Science* 23 (1966) pp. 649–655. For more recent analysis of contents of Roman glass vessels, see Ph. Walter and E. Van Elslande, "L'analyse des onguents," in *Bain et miroir*, pp. 114–125.
12. On the beginning of the project at the University of Missouri, see Biers and McGovern, *Organic Contents*, pp. 41–49; Biers, W. R. S. Searles, and K. O. Gerhardt, "Non-Destructive Extraction Studies of Corinthian Plastic Vases: Methods and Problems. A Preliminary Report" (*Proceedings of the Third Symposium on Ancient Greek and Related Pottery*, Copenhagen, 1987, pp. 33–47). For the final publication, William R. Biers, Klaus O. Gerhardt, Rebecca Braniff, *Lost Scents: Investigations of Corinthian "Plastic" Vases by Gas Chromatography-Mass Spectrometry* (*MASCA Papers in Science and Archaeology* 11, 1994).
13. Ibid., chapter 5, pp. 23–32.

14. Pliny discusses the general value of trees in the matter of scents (*Naturalis Historia*, Book 12, trans. H. Rackham [London 1945, reprinted 1966]) and expressly says (13.2.7) that resinous products of trees were used in the making of perfumes to retain scents. For further discussion, see Biers, Gerhardt, and Braniff, *Lost Scents*, p. 28.
15. For the suggestion that vases formed in the shape of hedgehogs may have held unguents extracted from the animals, see S. Aufrère and M. Erroux-Morfin, "Au sujet du hérisson: Aryballes et préparations magiques à base d'extraits tirés de cet animal" in *Encyclopédie religieuse de l'Univers végetal. Croyances phytoreligieuses de l'Égypte ancienne* II (*Orientalia Monspeliensia* 11, 2001) pp. 521–533.

Thoughts on the Provenance of Some Merovingian-Era Buckles at the University of Missouri

BONNIE EFFROS*

A Gift of Twenty Early Medieval Buckles from the Oise

Among the thousands of objects in the collection of the Museum of Art and Archaeology at the University of Missouri is a little-known group of early medieval artifacts from France. Given by the artist Evelyn Borchard Metzger in 1962, the European objects include a silver gilt bronze brooch (62.64.8, not illustrated), twenty bronze and iron buckles (62.64.10–29), and a decorated bronze buckle (62.64.30) (Figs. 1–3). They represented part of a larger gift of pieces from Mrs. Metzger to the museum, which included art from ancient Egypt and pre-Columbian Peru.[1] Among the early medieval artifacts, the group of twenty buckles is notable because of the preservation of valuable information about their original provenance in northern France from early twentieth-century excavations of three Merovingian-era cemeteries at Dury-Saint-Claude, Bury, and La Neuvilleroy (*département* Oise, France) (Fig. 4).[2] Previously unpublished,[3] the buckles constitute one of the largest collections in the United States of early medieval artifacts with known find spots, and thus they merit further attention.[4]

Unfortunately, no information survives as to how, where, or why Evelyn Borchard Metzger originally acquired these modest examples of early medieval buckles. Regarding the two former issues, it is possible, owing to their place of origin and the fact that their provenance was still known at the time they entered her possession, that she purchased them from an antiquities dealer on one of her frequent visits to Paris. Indeed, she traveled to France frequently following her marriage to Herman Metzger, a Cornell-trained engineer at the Tropical Oil Company, a subsidiary of Jersey Standard (later Standard Oil).[5] Another possibility, and one related to Metzger's decision to give these artifacts

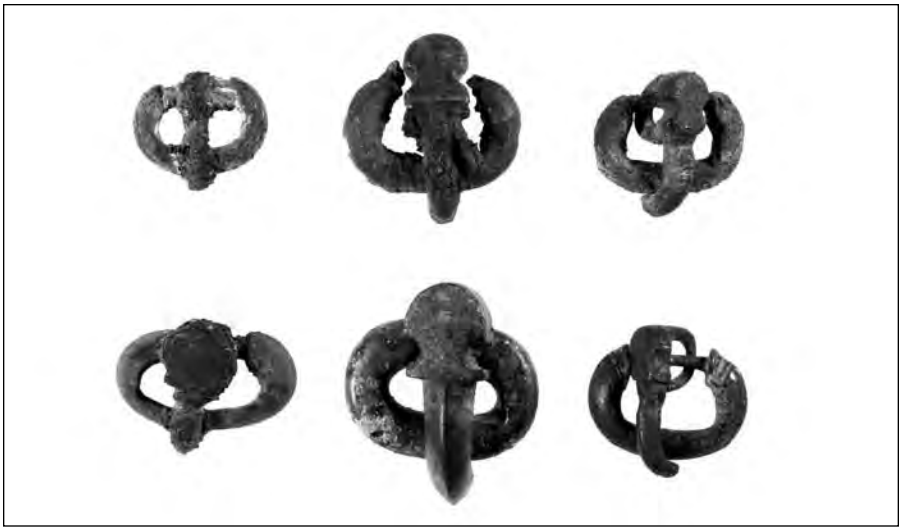


Fig. 1. Late sixth-century buckles from the cemetery of Dury-Saint-Claude (Oise). Museum of Art and Archaeology, University of Missouri, gift of Evelyn Borchard Metzger (62.64.10, 14–16, 23, 24). Photo: Jeffrey Wilcox.

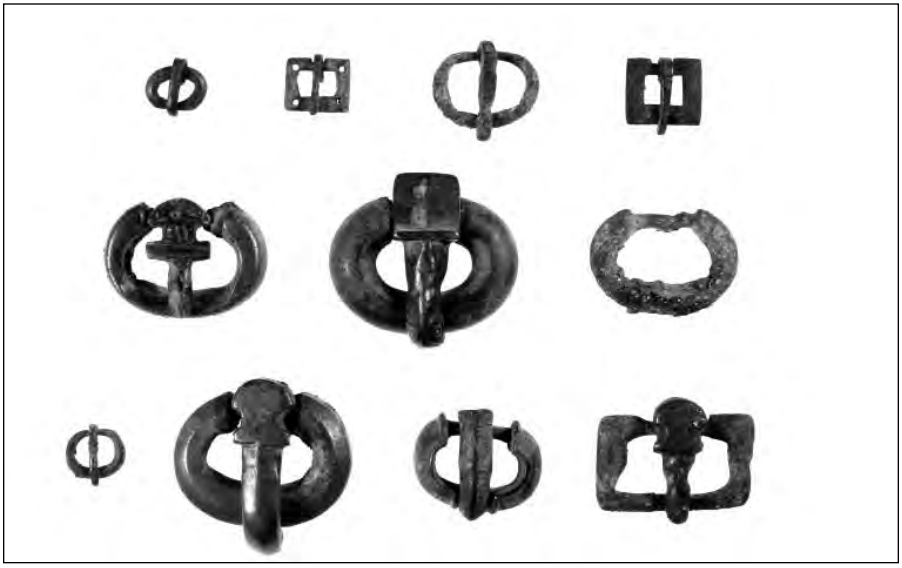


Fig. 2. Late sixth-century buckles from the cemetery of Bury (Oise). Museum of Art and Archaeology, University of Missouri, gift of Evelyn Borchard Metzger (62.64.11–13, 17–22, 26, 27). Photo: Jeffrey Wilcox.

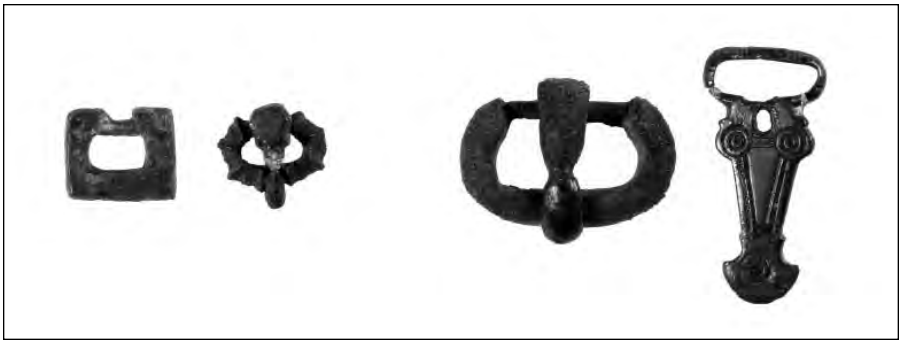


Fig. 3. Left: two late sixth-century buckles from the cemetery of La Neuvilleroy (Oise) (62.64.28, 29); right: two late sixth-century buckles without provenance (62.64.25, 30). Museum of Art and Archaeology, University of Missouri, gift of Evelyn Borchard Metzger. Photo: Jeffrey Wilcox.

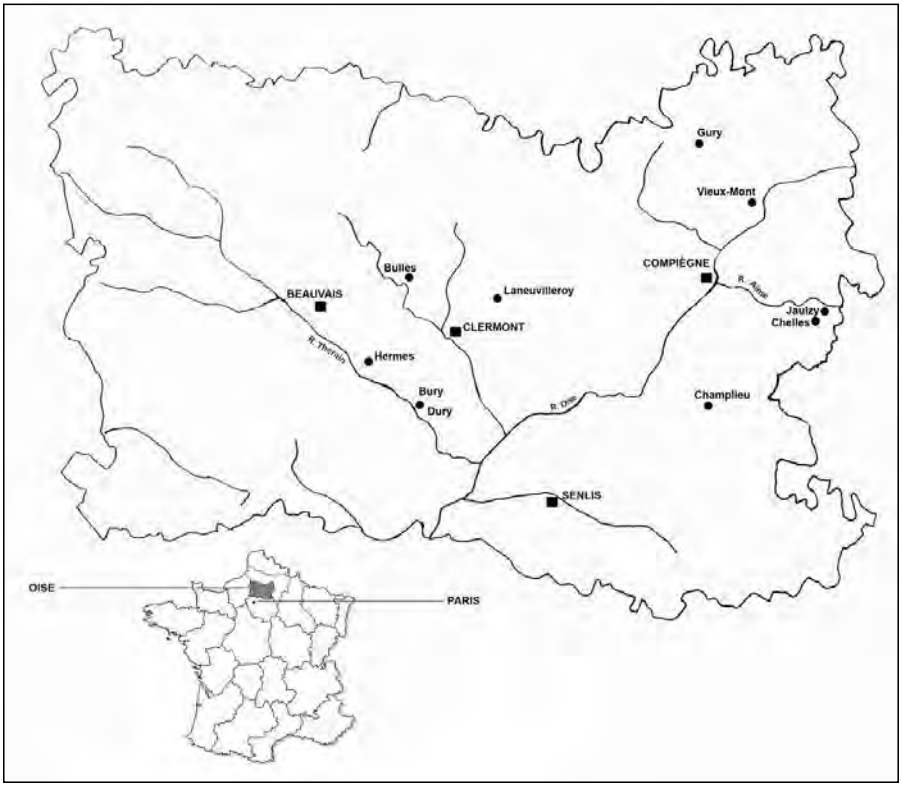


Fig. 4. Map of Oise, France, showing sites mentioned. Map by Kenyon Reed. Adapted from Georges-Pierre Woimant, *L'Oise (60), Carte archéologique de la Gaule* 60 (Paris, 1995).

to the museum, is that she bought some or all of the early medieval artifacts in her possession from the New York art dealer Julius Carlebach, who was a firm supporter of the museum from the time of its inception in 1957.[6] Carlebach not only appraised Metzger's pieces before their arrival at the University of Missouri, but he is also known to have sold objects of this genre and period at his gallery in the 1950s and 1960s.[7] A third possibility is that Mrs. Metzger acquired the pieces in question elsewhere in New York, possibly as early as the 1930s, through a prominent dealer like Joseph Brummer.[8] If she did, however, she neglected to mention any such transaction in correspondence with the curator at the time of her gift in 1962 or afterward.[9]

Why Evelyn Borchard Metzger cultivated an interest in a relatively unknown field of early medieval antiquities is somewhat easier to surmise. Born in New York in 1911, she was exposed to European art from an early age. Her family also cultivated impressive connections in the art world. At the age of ten, for instance, while her family resided in Germany, she met Wilhelm von Bode, founding director of the Kaiser-Friedrich-Museum (now the Bode-Museum) in Berlin. Upon her family's return to New York in the 1930s, when Evelyn attended Vassar College to study art, the Borchards regularly invited prominent figures in the antiquities world to dine at their home. Guests included the dealer Joseph Duveen and William Valentiner, the first curator of decorative arts at the Metropolitan Museum of Art from 1908.[10] The latter, a German immigrant, was a student of von Bode. Following his appointment at the Metropolitan Museum of Art, he moved in 1921 to the Detroit Institute of Art, where he was appointed director in 1924.[11]

In the early twentieth century, with impetus provided by J. Pierpont Morgan, institutions like the Metropolitan Museum of Art first exhibited "Germanic" burial goods. In the 1920s, these came to be seen as an expected (if somewhat exotic and marginal) component of their medieval collections.[12] By the early 1960s, several Midwestern museums—including the Cleveland Museum of Art, the Saint Louis Art Museum, and the Kelsey Museum of Archaeology at the University of Michigan—had acquired, like many East Coast art and archaeology museums of the era, a small number of representative pieces from what was known as the migration (Völkerwanderung) or early medieval period.[13] The most extraordinary example of the acquisition of this genre of artifacts from France occurred in 1924, when curator Neil Brooks purchased a significant collection of prehistoric and early medieval artifacts for what was then known

as the Museum of European Culture at the University of Illinois, Urbana-Champaign. The objects, accessioned as a group from the Parisian bookseller J. Gamber, previously belonged to the French amateurs Auguste and Théodore Baudon, the former of whom published on excavations conducted in the Oise.[14] Hundreds of the early medieval artifacts in the large assemblage, now held by the Spurlock Museum of World Cultures at the University of Illinois, have recently been re-identified as having been excavated by the amateur archaeologist Auguste Moutié at both the cemetery of Butte des Gargans, north of Houdan (Yvelines), where he worked between roughly 1830 and 1840, and the Merovingian-period cemetery of St. Martin de Bréthencourt (Yvelines).[15] These attributes make the Spurlock Museum's collection the most comprehensive assemblage of early medieval grave artifacts with provenance known to exist in North America. The identification of these objects' original find spots will enable scholars to access contextual documentation from these excavations and learn more about the pieces and the communities who used them to commemorate their dead.[16]

Amateur Archaeology in Late Nineteenth- and Early Twentieth-Century Picardy

Despite the obstacles that prevent a more accurate understanding of how the early medieval buckles acquired by Mrs. Metzger made their way to the United States some time before 1962 when she gave these artifacts to the Museum of Art and Archaeology, one can use surviving information about their provenance to learn more about their history and significance. All three of the cemeteries that produced the objects in question, Bury, Dury-Saint-Claude, and La Neuvilleroy, are located in the French département of the Oise in the northern French region of Picardy (Fig. 4). From the mid-nineteenth century until the period of World War I, this area, like many parts of France and Belgium in the throes of industrialization, saw a flurry of amateur archaeological activity on private lands.[17] One can measure the veritable explosion of enthusiasm for local history and archaeology through the foundation of multiple antiquarian societies in the region. These include the Société d'archéologie de la Somme (later the Société des antiquaires de Picardie) in 1837, the Société académique de l'Oise in 1847, the Société archéologique, historique, et scientifique de Soissons in the same year, the Société historique, archéologique, et scientifique de Noyon in 1856,

and the Société historique de Compiègne in 1868.[18] These organizations, supported by the largely self-sponsored activities of a host of amateur archaeologists, helped publicize, in turn, news of their excavation and collection of, and research on, the Gallic, Gallo-Roman, and Merovingian (or Frankish) past.

Many of the archaeological finds generated by these amateur undertakings went, naturally, into the private collections of the men who owned the land on which the sites were located or who directed their excavation. The most famous of such collections in the late nineteenth century were no doubt the private museums with artifacts from more than 15,000 graves owned by the retired censor of the Bank of France, Frédéric Moreau, at his homes in La-Fère-en-Tardenois (Aisne) and Paris.[19] Similar artifacts, albeit in smaller quantities, were acquired by museums of learned societies like that of Laon (1851) and the Musée de Picardie in Amiens (1855), which had an interest in highlighting local history and archaeology. While serving first as curator at the museum of Laon and subsequently at that of St.-Quentin, the self-taught archaeologist and former agent-voyeur, Jules Pilloy, for instance, made a second career of analyzing and publishing the results of excavations of thousands of graves from cemeteries in the French département of the Aisne. Unfortunately, neither the Laon nor the Amiens collections survived the devastation of World War I.[20]

Not just local archaeological amateurs had their eyes on the rich finds from Picardy, located a short distance to the north of Paris. Most visible of outside interventions in the region during the 1850s and 1860s was Emperor Napoleon III's sponsorship of multiple excavations in the département of the Oise at sites like Chelles, Champlieu, Vieux-Mont, Gury, and Jaulzy (Fig. 4). He initially displayed the fruits of these explorations in his private museum in the orangerie of his palace at Compiègne. In the two decades following his fall from power, however, the objects were transferred to the Musée des antiquités nationales (now the Musée d'archéologie nationale), which he founded in 1862 at his renovated château of Saint-Germain-en-Laye.[21]

In addition to being the subject of extensive excavation and collecting, Picardy and surrounding regions also suffered the depredation of a thriving antiquities market in the last three decades of the nineteenth century. As long as the owner of the land in question had given appropriate permissions, no French law in this period prohibited the excavation and sale of artifacts from private property, yet the scale of speculation in Picardy by excavators with commercial ambitions was unheard of in France before this time.[22] Some amateurs, like

Léon Cottel, worked on behalf of German noble patrons, in his case the Baron von Diergardt, who desired artifacts from the départements of the Aube and Marne. Cottel invested very little time in documenting the antiquities he uncovered in haste.[23] Even more notorious was the predatory ransacking of more than 22,000 graves in the region by the amateur archaeologist Jean-Baptiste Lelaurain, who used the proceeds to support himself financially during a forty-year career.[24] A small number of the pieces he excavated were purchased by Sir John Evans in the 1880s and 1890s and were later given by his son Arthur to the Ashmolean Museum in Oxford, which he directed.[25] Indeed, it was not rare that artifacts uncovered in the region departed from France for distant locations. In the early decades of the twentieth century, with incentive provided by the exhibition of such artifacts at the Expositions universelles in Paris in 1889 and 1900,[26] many parts of northern France saw the large-scale exportation of locally found early medieval artifacts to museums in Berlin, London, and New York.[27]

Of the three cemeteries from which the buckles in the collection of the Museum of Art and Archaeology derive, there is no doubt that the best-known site is that of Bury (Oise), which was the location of numerous excavations in the nineteenth century.[28] Nearby explorations included an early medieval cemetery on the route from Angy to Clermont, studied by the above-mentioned physician and amateur archaeologist Auguste Baudon in 1868–1869. During his excavations, Baudon uncovered roughly 150 skeletons and grave goods from the early medieval cemetery that he identified with the Frankish population of the region.[29] Four years later, digging at the nearby site of Hermes, on the river Thérain, Baudon found what he believed to be a Frankish cemetery filled with impressive grave artifacts.[30] Another figure associated with Bury was the amateur archaeologist and curé, abbé J.-B. Hamard, who had worked in the region from the 1870s.[31] In addition to digging at the nearby cemeteries of Hermes and Bulles in the Oise (Figs. 5 and 6), Hamard uncovered a Gallo-Roman cemetery near the station of Mouy-Bury in 1896.[32] By 1900, seeking to profit from his impressive finds, Hamard printed an announcement of the sale of Gallo-Roman objects and sent it to a variety of recipients, including the curators of the Musée des antiquités nationales in Saint-Germain-en-Laye, to whom he offered the entire collection for 5,000 francs (Fig. 7).[33] It appears that the majority of objects excavated by Hamard at these cemeteries were dispersed, sometimes in mixed collections, to a variety of buyers.[34]

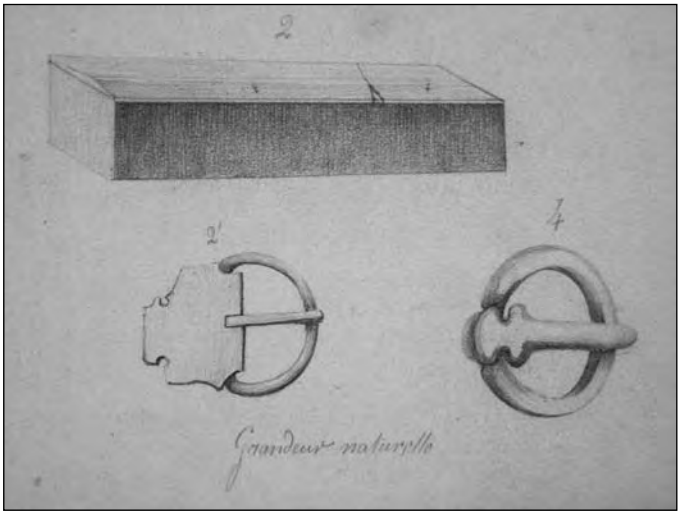
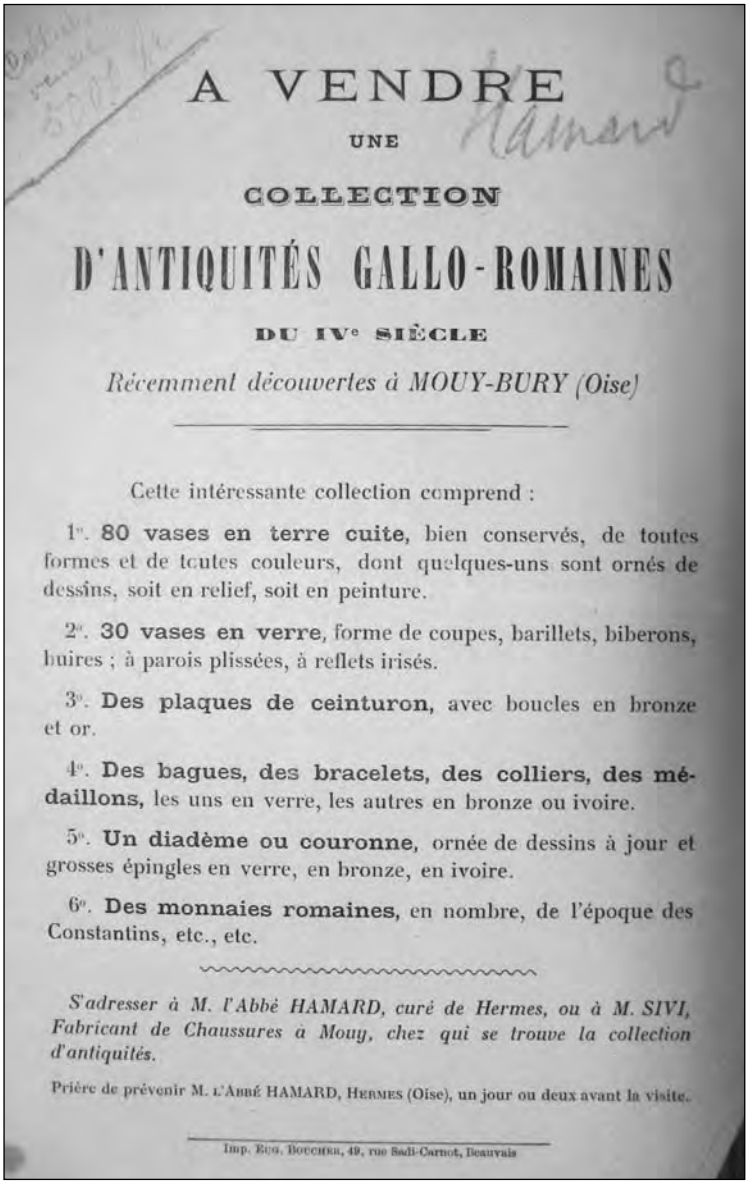


Fig. 5. Buckles and stone sarcophagus from the cemetery at the site of Bulles (Oise). Drawing by abbé J. Hamard, 1877, in an unpublished Album-Journal. Abbé J. Hamard, "Fouilles de Hermes. Album-Journal." Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye. Reproduced with permission of the Musée d'archéologie nationale de Saint-Germain-en-Laye.

Fig. 6. Buckles, tweezers, ceramics, glass beads, and iron weaponry from the cemetery at the site of Bulles (Oise). Drawing by abbé J. Hamard, 1877, in an unpublished Album-Journal. Abbé J. Hamard, "Fouilles de Hermes. Album-Journal." Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye. Reproduced with permission of the Musée d'archéologie nationale de Saint-Germain-en-Laye.



A VENDRE

UNE

COLLECTION

D'ANTIQUITÉS GALLO-ROMAINES

DU IVe SIÈCLE

Récemment découvertes à MOUY-BURY (Oise)

Cette intéressante collection comprend :

1°. **80 vases en terre cuite,** bien conservés, de toutes formes et de toutes couleurs, dont quelques-uns sont ornés de dessins, soit en relief, soit en peinture.

2°. **30 vases en verre,** forme de coupes, barillets, biberons, buires ; à parois plissées, à reflets irisés.

3°. **Des plaques de ceinturon,** avec boucles en bronze et or.

4°. **Des bagues, des bracelets, des colliers, des médaillons,** les uns en verre, les autres en bronze ou ivoire.

5°. **Un diadème ou couronne,** ornée de dessins à jour et grosses épingles en verre, en bronze, en ivoire.

6°. **Des monnaies romaines,** en nombre, de l'époque des Constantins, etc., etc.

S'adresser à M. l'Abbé HAMARD, curé de Hermes, ou à M. SIVI, Fabricant de Chaussures à Mouy, chez qui se trouve la collection d'antiquités.

Prière de prévenir M. l'Abbé HAMARD, Hermes (Oise), un jour ou deux avant la visite.

Imp. Eug. Boucher, 49, rue Sadi-Carnot, Beauvais

Fig. 7. Advertisement of Gallo-Roman artifacts for sale by the abbé Hamard in 1900. Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye. Reproduced with permission of the Musée d'archéologie nationale de Saint-Germain-en-Laye.

The specific site at Bury related to the buckles in the collection of the Museum of Art and Archaeology at the University of Missouri is, however, no doubt the cemetery excavated in the first decade of the twentieth century by Albert Houlé, an amateur archaeologist and member of the Société académique de l'Oise.[35] Interested in the Frankish past of the region, Houlé called the valley of Thérain between Beauvais and Creil "an inexhaustible mine, where the exploration of graves, which was undertaken with [archaeological] methodology, has produced important discoveries and furnished archaeological science with precious information."[36] In particular, in December 1903, Houlé learned of a promising location behind the church of Bury from a local woodcutter, who had found some ancient weapons buried there. During his subsequent excavations of 1904, the amateur archaeologist found more than 200 graves with artifacts that he identified as dating from the Merovingian epoch, some as early as the period of the invasions and others from the sixth and seventh century. In the presentation he made about this site before the Congrès archéologique de la France in 1905, Houlé observed that this cemetery, like others in the region, showed the importance of the Frankish presence in the Oise (Fig. 8).[37] Salomon Reinach, director of the national antiquities museum at Saint-Germain-en-Laye, who reviewed Houlé's report on early cemeteries of the region, nonetheless criticized its author for failing to keep abreast of current archaeological methods: he complained that the amateur Houlé provided readers with neither a full grave inventory nor sufficient information for future scholars to study the chronology of the graves in question.[38]

In addition to excavating at Bury, Houlé subsequently turned his attention to other archaeological sites in the region. These investigations included the other two cemeteries identified as the source of Evelyn Metzger's early medieval buckles. Namely, in 1907, Houlé initiated exploration of a site at the hamlet of Dury-Saint-Claude, where he found a small Frankish cemetery at the site where a local farmer's plow had uncovered stone sarcophagi. In work presented to the Société académique de l'Oise, he described the eighteen graves he found at the site as unimportant due to the small quantity of burial artifacts they contained. Nonetheless, it was significant enough for him to note that he found knives, buckles, iron rings, iron nails, and some ceramic remains that he dated to the sixth and seventh centuries.[39] Moreover, in February 1909, with information provided to him by Dr. Delalande in Saint-Just-en-Chaussée, Houlé obtained authorization from the local sugar producers in La Neuvilleroy to excavate a

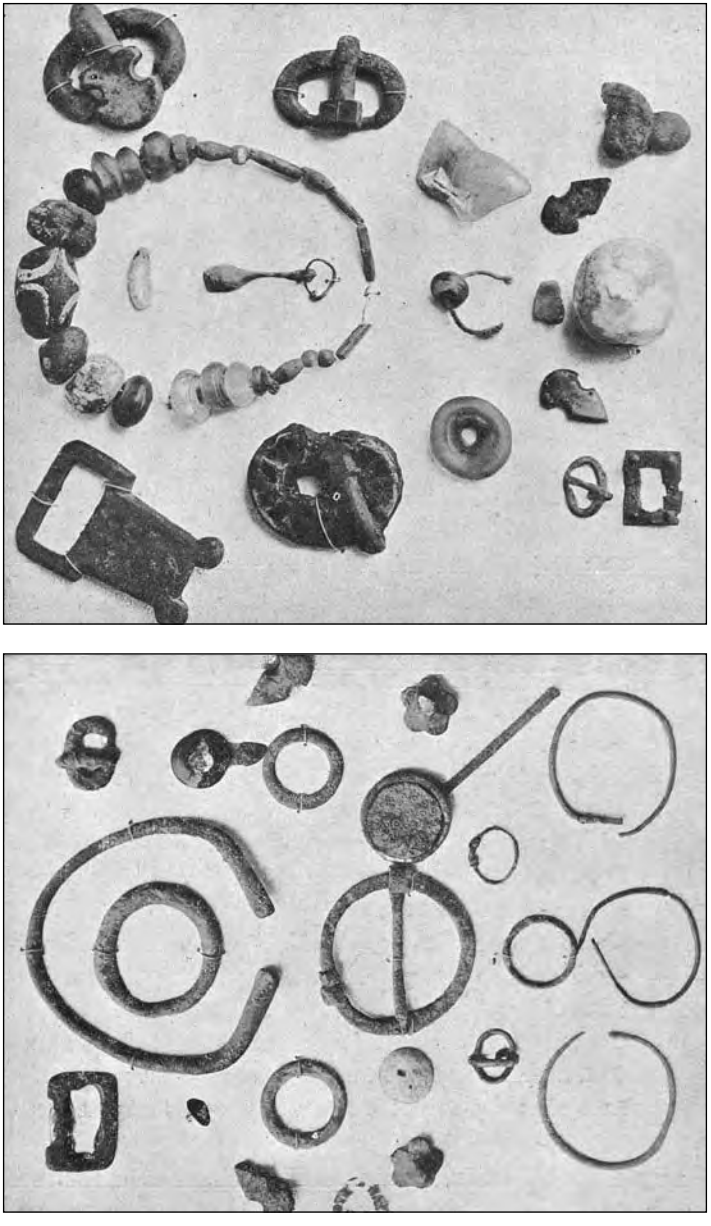


Fig. 8. Some of the jewelry and buckles excavated at the cemetery of Bury (Oise) by Albert Houlé. Houlé, *Étude sur les cimetières francs*. Reproduced with permission of Bibliothèque nationale de France.

Merovingian-period cemetery near the station of Montiers. There, he uncovered four graves, which were all that remained of the early medieval cemetery. In addition to skeletal remains, the graves contained knives, iron nails, and iron and bronze belt buckles.[40]

As is the case for many nineteenth- and early twentieth-century excavations, the fate of the artifacts unearthed in the course of Houlé's excavations during the first decade of the twentieth century is largely unknown. It appears that at least a few of the burial goods unearthed from the early medieval graves at Bury, in addition to those of the late Roman and early medieval period excavated by others at Hermes and Mouy, entered into the collection of the Musée des antiquités nationales at Saint-Germain-en-Laye.[41] Other pieces stayed closer to home and went to the Musée de Beauvais, which was destroyed along with most of its collection during German bombing of the site in World War II,[42] and it is now possible with considerable certainty to add to this short list the twenty buckles donated by Evelyn Metzger in 1962 to the collection of the Museum of Art and Archaeology at the University of Missouri.

Making Sense of the Early Medieval Buckles from Cemeteries at Bury, Dury-Saint-Claude, and La Neuvilleroy (Oise)

Although Albert Houlé's excavation techniques were not of the highest standard of his day, we can nonetheless benefit from what he reported about the cemetery of Bury to members of the Société académique de l'Oise in 1905. His writings provide some important details about the larger burial context of the buckles now at the Museum of Art and Archaeology. Indeed, the necropolis of Bury, at which he uncovered 200 burials, contained approximately 80 stone sarcophagi; the rest of the dead were buried in plain earth or possibly wooden coffins. According to Houlé, the graves contained a variety of weaponry, including swords, scramasaxes (daggers), franciscas (throwing axes), and lances. Other artifacts found at the site included belt buckles, some large with damascene decoration or inset stones, and others much plainer and more modest, made of bronze, tin, and iron. Many of these were accompanied by their related belt plaques (Fig. 9). Graves in the cemetery also contained a variety of jewelry, including rings, lavishly decorated and more simple brooches, bead necklaces, and earrings; other items found at the site included a fair quantity of locally produced ceramics (typically placed at the foot of the graves, possibly with food

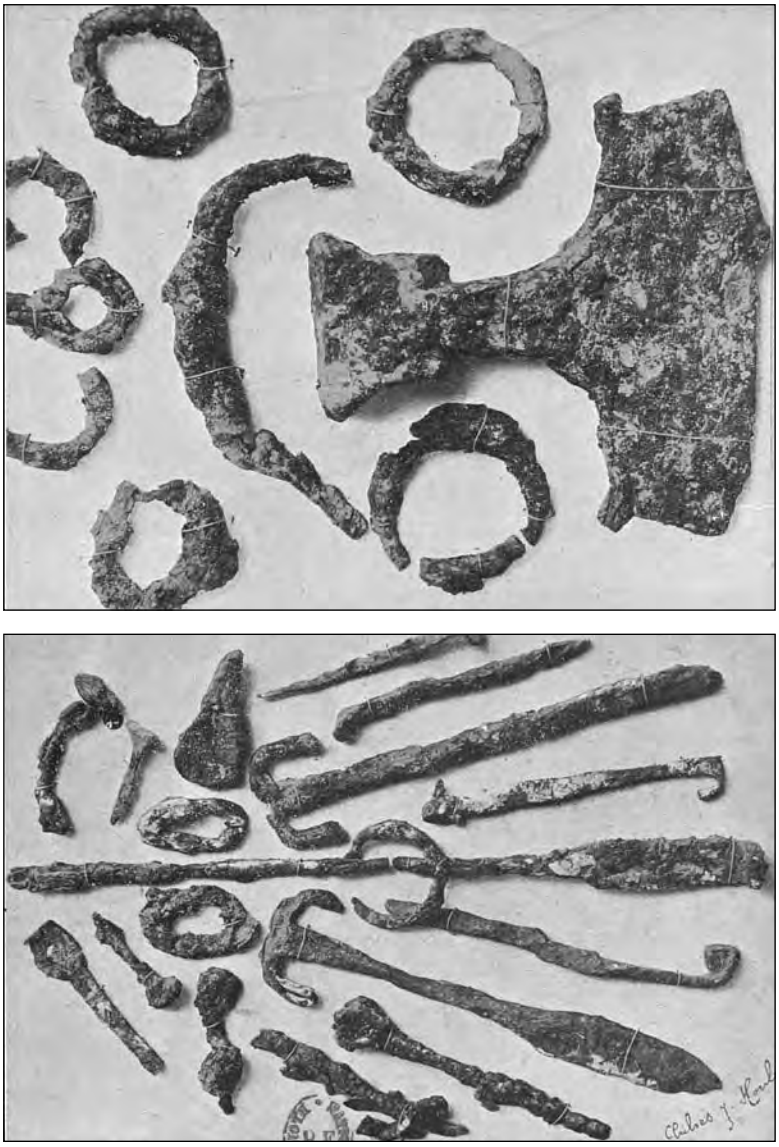


Fig. 9. Examples of weaponry, keys, and iron rings from the cemetery of Bury (Oise). Houlé, *Étude sur les cimetières francs*. Reproduced with permission of Bibliothèque nationale de France.

offerings), along with Houlé's discovery of a single bone comb.[43] Houlé also devoted significant attention to a more unusual grave find—a miniature bronze scale, which he posited had been used for weighing small quantities of spices, medications, or possibly coins.[44]

It appears that Houlé dated his finds at Bury on the basis of nearby sites at which similar artifacts had been observed by fellow members of the Société académique de l'Oise, including Auguste Baudon and abbé Renet. He thus attributed the cemetery and its contents to the latter part of the sixth century and did not attempt to refine this chronology any further as his contemporary Jules Pilloy two decades earlier had suggested might be possible.[45] Indeed, in Houlé's day, there were significant inconsistencies in the methods used by archaeologists to establish absolute dates of their finds since some believed that differences in grave material were owed not to chronological differences but to the populations who used them.[46] Houlé's contemporary Clodomir-Tancrèd Boulanger, for instance, pushed the date of such finds, using nearly identical buckles found in Picardy, roughly fifty years earlier to the second half of the fifth and the whole of the sixth century.[47]

In fact, the dates attached to particular artifacts depended in large part upon when their excavators believed that Frankish invaders had entered Picardy and established themselves as settlers in the region. Houlé, for instance, assumed because of the prevalence and variety of weaponry that the occupation of the early medieval cemetery should be attributed to Frankish invaders of the territory from the sixth and seventh century. His vision of this era, which was quite typical of archaeologists working in the nineteenth and early twentieth centuries,[48] was highly romanticized. As he noted, "The savage existence of the Franks was divided between war and the hunt; the weapons gathered, the proof of violent death furnished by the large quantity of broken skulls, indicate here a period of migration and of war. The Franks wore their garments of cloth fastened to their body by a large belt upon which were suspended their weapons."[49] Although two decades earlier in 1888 the Belgian historian Godefroid Kurth at the Congrès de Charleroi had briefly contested linkage between weapon graves and Germanic peoples such as the Franks, few embraced his proposition in this period.[50] It remained commonplace until the late twentieth century to assume that such graves belonged to Germanic warriors.

While archaeologists today largely agree with Houlé's approximate dating of the cemetery of Bury and the artifacts as belonging to the latter part of the sixth

century,[51] more recent work has undermined his implicit historical assumptions about the ethnic ascriptions of these objects and their attribution to the Franks. Scholars have criticized the alleged Germanic characteristics of particular artifacts and assemblages, reached via typological methods that largely deny the possibility of assimilation and personal agency in funerary customs.[52] Although the heated debate that surrounds this question in France has not yet reached anything resembling general consensus, we should at least observe that it cannot be assumed that the graves at Bury, Dury-Saint-Claude, and La Neuvilleroy, and the items they contained, belonged to Frankish pagan warriors who had invaded the region. Instead, individuals who originated from Gallo-Roman, Frankish, or possibly other ethnic groups and had become local inhabitants after settling in the region could have worn the artifacts in question. In general, we may surmise that the objects deposited with the dead reflected some of the rituals chosen by families and other associates in accord with customs developed in or inherited by their communities. Through the inclusion of personal belongings, many of which were associated with dress, and of other items that were accorded to the dead out of sentiment or as signs of respect, inhabitants of the region buried their dead in a manner that had symbolic meaning and value to their contemporaries.[53]

With regard to the twenty late sixth-century buckles now at the Museum of Art and Archaeology, it is possible to add a few final observations about their likely significance. It is normally thought that in the early Middle Ages, modest buckles of this nature had a utilitarian function in graves related to the clothing in which the deceased were laid to rest. Although the organic matter of such apparel has now disappeared, the buckles provide some hints as to what the dead were wearing at the time they were buried in their graves at Bury, Dury-Saint-Claude, and La Neuvilleroy (Figs. 1–3). Indeed, it is important to keep in mind that these artifacts were only part of a larger assemblage of grave artifacts deposited with the dead, and just one genre of goods that survived the test of time in these three early medieval cemeteries in the département of the Oise. Unfortunately, however, because of the meager nature of the documentation recorded by Houlé and the manner in which his collection was dispersed, we cannot ascertain where, how, and with which bodies the buckles in question were employed (such as to close a garment, secure a strap holding weaponry, or hold footwear in place).[54] For the same reason, we are ignorant of what other kinds of artifacts were found in the same graves as these pieces or with whom they were buried.

This information might have shed additional light on whether, for example, they were more typically employed in graves of men, women, or children.

Despite the many gaps in our understanding of the early medieval cemeteries from which they came, these modest buckles serve as a tangible reminder of the everyday life and death concerns of the anonymous inhabitants of the sixth-century Oise. Indeed, they are also testament to the high price of an antiquities trade that prioritized the quality and quantity of finds over their analysis, documentation, and preservation.

NOTES

* I thank Jeffrey B. Wilcox, curator of collections and registrar of the Museum of Art and Archaeology, for introducing me to these objects and for his patience in many communications to me regarding the circumstances of Mrs. Metzger's donation. I am grateful to Jane Biers for her support in preparing this piece for publication and to Bruce Cox for his help in securing related photographs. Patrick Périn kindly provided permissions for the images reproduced from the archives of the Musée d'archéologie nationale de Saint-Germain-en-Laye. Research for this project was made possible by the Rothman Endowment at the Center for the Humanities and the Public Sphere at the University of Florida. All quotations, unless otherwise noted, have been translated by the author.

1. Correspondence dated 10 January 1963 from Saul Weinberg, director of the museum, to Evelyn Metzger thanking her for her donation. Correspondence dated 17 May 1967 to Elsebet Rowlett, the museum's curator of collections, from Evelyn Metzger. She indicated that she had no further information about the buckles.
2. From the cemetery at Dury-Saint-Claude: 62.64.10 (bronze and iron, L. 2.9 cm), 14 and 15 (bronze, L. 3.8 cm, 3.1 cm), 16 (bronze and iron, L. 3.9 cm), 23 and 24 (bronze, L. 3.9 cm, 3.4 cm); from the cemetery at Bury: 62.64.11–13 (bronze, L. 1.4 cm, 1.6 cm, 2.6 cm), 17 (bronze, L. 1.8 cm), 18 and 19 (bronze and iron, L. 3.6 cm, 4.5 cm), 20–22, 26, 27 (bronze, L. 3.6 cm, 1.5 cm, 4.3 cm, 3.1cm, 3.9 cm); from the cemetery at La Neuvilleroy: 62.64.28, 29 (bronze, L. 1.9 cm, 1.9 cm); no provenance recorded: 62.64.25, 30 (bronze, L. 4.3 cm, 4.7 cm).
3. These objects are chronologically and geographically peripheral to the museum's larger classical collection. Some artifacts of roughly the same epoch, with a provenance somewhere in the eastern Mediterranean, were exhibited and published in 2004 as part of an exhibition entitled "Testament of Time." Jane Biers and James Terry, eds., *Testament of Time: Selected Objects from the Collection of Palestinian Antiquities in the Museum of Art and Archaeology, University of Missouri–Columbia,* Museum of Art and Archaeology, University of Missouri–Columbia (Madison, 2004) esp. nos. 156–161, pp.181–187. On the collection in general, see Osmund Overby, ed., *Illustrated Museum Handbook: A Guide to the Collections in the Museum of Art and Archaeology, University of Missouri–Columbia,* Museum of Art and Archaeology, University of Missouri–Columbia (Columbia, 1982).

4. I was unfortunately unaware of these buckles when I published a survey of early medieval artifacts in North American collections: Bonnie Effros, "Art of the 'Dark Ages': Showing Merovingian Artefacts in North American Public and Private Collections," *Journal of the History of Collections* 17.1 (2005) pp. 85–113.
5. Brett Topping and Nancy G. Heller, *The Age of Grandeur and a Woman Who Lived It: Artist Evelyn Metzger* (Washington, D.C., 1995) pp. 51, 72, 100–103.
6. Saul S. Weinberg, "The Inaugural Exhibition: A Photographic Tour. Museum of Art and Archaeology, University of Missouri–Columbia," *Muse* 10 (1976) p. 3.
7. Julius Carlebach sold a number of antiquities from late antique or early medieval Gaul through his New York gallery, which he owned from 1939 until his death in 1964. These include a copper alloy inlaid disk brooch with millefiore enamel with no provenance. The brooch was lent to the Metropolitan Museum of Art by Robin B. Martin (L.55.57) following its purchase by Alastair Martin. My sincere thanks go to Christine Brennan in the Department of Medieval Art at the Metropolitan Museum of Art for supplying this reference. Sometime before 1965, Dominique and Jean de Menil purchased from Carlebach an early medieval bronze buckle and plate said to be from the Somme (France), CA 6506. This subsequently became part of the Menil Collection in Houston, Texas. *La rime et la raison: les collections Ménil (Houston – New York): Galeries nationales du Grand Palais, Paris, 17 avril–30 juillet 1984,* Galeries nationales du Grand Palais (Paris, 1984) no. 99, p. 322. Object files, Menil Collection. In 1959, Carlebach also sold five objects to the Walters Art Gallery (now Museum): a hairpin, two bow fibulae, a digitated fibula, and a disk brooch (54: 2443–2445; 57: 1883–1884). Richard H. Randall, "Migration Jewelry," in *Jewelry: Ancient to Modern*, Walters Art Gallery (New York, 1979) nos. 377, 379–381, pp. 135–137.
8. On the latter, who was deeply involved in the sale of medieval antiquities in New York during this period, see Parke-Bernet, Inc., *The Notable Art Collection Belonging to the Estate of the Late Joseph Brummer Part I. Public Auction Sale April 20, 21, 22 and 23 at 2 p.m.*, Parke Bernet, Inc. (New York, 1949).
9. Evelyn Metzger never formally acknowledged Julius Carlebach as the source of the artifacts in her possession. Although he dealt for a brief period with this genre of objects, the buckles with provenance under discussion here were more modest than those he is known to have sold in the 1950s and 1960s. They were also distinguished by having specific cemeterial provenances, which is not the case for any of the seven pieces identified in note 7. Unfortunately, it is difficult to identify Carlebach's source for early medieval artifacts. He did not advertise early medieval artifacts in any extant Carlebach Gallery catalogues, and the papers and invoices of the business do not seem to have survived. They were possibly in the hands of his widow, Josefa, until her death in August 2000.
10. Topping and Heller, *Age of Grandeur*, pp. 16, 22, 28.
11. On Valentiner's memories of his early years at the Metropolitan Museum of Art, see *William R. Valentiner (1880–1958) Memorial Exhibition: Masterpieces of Art*, North Carolina Museum of Art (Raleigh, 1959) pp. 10–18. On his work at the Detroit Institute of Art, see Peter Barnet, "'The Greatest Epoch': Medieval Art in Detroit from Valentiner to 'The Big Idea,'" in Christina Nelson, ed., *To Inspire and Instruct: A History of Medieval Art in Midwestern Museums* (Newcastle, 2008) pp. 39–53.

12. Valentiner highlighted the artistic importance of Morgan's purchases. Wilhelm R. Valentiner, "A Collection of Germanic Antiquities," *Bulletin of the Metropolitan Museum of Art* 6 (1911) pp. 7–9 and "More Merovingian Antiquities," *Bulletin of the Metropolitan Museum of Art* 7 (1912) pp. 71–72. Following J. P. Morgan's death in 1913, his son Jack gave this loan collection, along with numerous other pieces, to the Metropolitan Museum of Art in 1917. On this collection, see most recently Françoise Vallet, "The Golden Age of Merovingian Archaeology," and Elke Nieveler, "The Niederbreisig Collection," in Katherine R. Brown, Dafydd Kidd, and Charles Little, eds., *From Attila to Charlemagne: Arts of the Early Medieval Period in the Metropolitan Museum of Art*, The Metropolitan Museum of Art (New York, 2000) pp. 12–27, 28–41.
13. Effros, "Art of the 'Dark Ages,'" pp. 93–101. For broader context, see also Melanie Holcomb, "Medieval Art in Midwestern University Art Museums: A History," in *To Inspire and Instruct*, pp. 149–158.
14. Auguste Baudon, *Notice sur un cimetière franc découvert à Angy (Oise), en 1868* (Beauvais, 1868) pp. 3–7.
15. Barbara Oehlschlaeger-Garvey, "Reconstructing the Merovingian cemetery of Butte des Gargans, Houdan, France: The Documents of Auguste Moutié and Paul Guégan Considered with the Collections of the Spurlock Museum of World Cultures and the Musée d'art et d'histoire de Dreux," Ph.D. diss., University of Illinois, Urbana-Champaign, 2000, pp. 1–2, 6–15, 28–32, Appendix 4. Barbara Oehlschlaeger-Garvey and Bailey K. Young, "Auguste Moutié, Pioneer of Merovingian Archaeology and the Spurlock Merovingian Collection at the University of Illinois," in Ralph Mathisen and Danuta Shanzer, eds., *Romans, Barbarians and the Transformation of the Roman World: Cultural Interaction and the Creation of Identity in Late Antiquity* (*Society for Late Antiquity* 4, Farnham, Surrey, 2011) pp. 343–358.
16. A better-known success story is the re-identification of some large early medieval plaque-buckles now in the collections of the Walters Art Museum, the Museum of Fine Arts Boston, and the Worcester Museum of Art, all purchased in the early twentieth century from the Brummer Gallery, with their original excavation site in Tabariane (Ariège). Marvin C. Ross, *Catalogue of the Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection*, The Dumbarton Oaks Center for Byzantine Studies (Washington, D.C., 1965) no. 176, p. 129. Robert Roger, "Cimetière barbare de Tabariane, commune de Teilhet (Ariège)," *Bulletin archéologique du Comité des travaux historiques et scientifiques* (1908) pp. 313–327. Françoise Vallet, "Plaque-boucles de Tabariane (Ariège) au Musée des antiquités nationales," *Antiquités nationales* 10 (1978) pp. 65–73.
17. For general background on this phenomenon, see Bonnie Effros, *Uncovering the Germanic Past: Merovingian Archaeology in France, 1830–1914* (Oxford, 2012).
18. A search engine documenting these organizations may be found at Comité des travaux historiques et scientifiques, "Sociétés savantes de France," http://cths.fr/an/index.php (accessed December 2011).
19. Frédéric Moreau, *Exposition universelle de 1889: Palais des arts libéraux. Objets antiques sortis de la Collection Caranda. Description sommaire* (Paris, 1889). His will left the collection as a bequest, valued at 50,000 francs, to the national antiquities museum in Saint-Germain-en-Laye in 1899. A draft of a letter dated 3 January 1899 from the museum's director Alexandre Bertrand and curator Salomon Reinach to the Institut de

France survives. In it, the two administrators asked for assistance in meeting the conditions of Frédéric Moreau's final testament. Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye.

20. Françoise Vallet, "La Picardie avant 1914 à l'avant-garde de la recherche archéologique mérovingienne," in Didier Bayard, Hugues Hairy, Corinne Robinson, and Françoise Vallet, eds., *La Picardie, berceau de la France. Clovis et les derniers romains. 1500e anniversaire de la bataille de Soissons 486–1986* (Amiens, 1986) pp. 9–15.
21. Françoise Vallet, *Collections mérovingiennes de Napoléon III provenant de la région de Compiègne* (Paris, 2008) pp. 7–12. On Napoleon III's general interest in founding museums dedicated to national antiquities, see Bonnie Effros, "'Elle pensait comme un homme et sentait comme une femme': Hortense Lacroix Cornu (1809–1875) and the Musée des antiquités nationales de Saint-Germain-en-Laye," *Journal of the History of Collections* 24.1 (2012) pp. 25–43.
22. Claude Seillier, "L'époque des migrations en Gaule du Nord dans les collections publiques et privées," in *Trésors archéologiques du Nord de la France*, Musée des Beaux-Arts de Valenciennes (Valenciennes, 1997) pp. 108–114.
23. The Baron von Diergardt's collection later became part of the Cologne museum's collection. Bernd Päffgen, "Die Sammlung Diergardt und ihr Schicksal in den Jahren 1934 bis 1939," in Sebastian Brather, Dieter Geuenich, and Christoph Huth, eds., *Historia archaeologica. Festschrift für Heiko Steuer zum 70 Geburtstag*, *Reallexikon der Germanischen Altertumskunde, Ergänzungsbände* 70 (Berlin, 2009) pp. 661–685.
24. François Lefevre, "A Reims, hommes de terrain et érudits au XIXe siècle," in *Les archéologues et l'archéologie. Colloque de Bourg-en-Bresse (Archives). 25, 26 et 27 septembre 1992*, Université de Tours, Caesarodunum 27 (Tours, 1993) pp. 98–99. Vallet, "Golden Age of Merovingian Archaeology," pp. 13–15.
25. Arthur MacGregor, *Ashmolean Museum Oxford: Summary Catalogue of the Continental Archaeological Collections (Roman Iron Age, Migration Period, Early Medieval)*, Ashmolean Museum, Oxford, *BAR International Series* 674 (Oxford, 1997) pp. 1–6.
26. Bonnie Effros, "Selling Archaeology and Anthropology: Early Medieval Artifacts at the *Expositions universelles* and the *Wiener Weltausstellung*, 1867–1900," *Early Medieval Europe* 16.1 (2008) pp. 23–48.
27. On the collection of Clodomir-Tancrède Boulanger in the Somme, which went to Berlin, see Heino Neumayer, *Die merowingerzeitlichen Funde aus Frankreich*, Museum für Vor- und Frühgeschichte Bestandskataloge vol. 8 (Berlin, 2002) pp. 78–81. The British Museum purchased part of the champenois amateur Léon Morel's collection for £2,500. Dafydd Kidd, Cathy Haith, and Barry Ager, "Barbarian Europe in the Early Middle Ages. A Summary Catalogue of Continental Antiquities in the British Museum," unpublished database at the British Museum. I am grateful to Barry Ager for his assistance with this material. On J. P. Morgan's collection, which went to the Metropolitan Museum of Art, see n. 12 above.
28. For general reference, see Georges-Pierre Woimant, *L'Oise (60)*, *Carte archéologique de la Gaule* 60 (Paris, 1995) no. 116, pp. 185–187.
29. Baudon, *Notice sur un cimetière franc.*
30. Letter from Auguste Baudon to curators at the Musée des antiquités nationales on 19 May 1873. Unpublished correspondence preserved in the Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye.

31. Hamard's excavations at Hermes, where he excavated more than 2,000 late Roman and Merovingian-period graves, are unfortunately very poorly documented. Vallet, "La Picardie avant 1914," p. 12.
32. Abbé J. Hamard, "Découverte d'une nécropole romaine à Bury (Oise)," *Bulletin archéologique du Comité des travaux historiques et scientifiques* (1896) pp. 330–331. In 1877, Hamard preserved some of his impressions of the artifacts found in the roughly 9,000 graves he uncovered at this site (Figs. 5 and 6).
33. Letter from the abbé Hamard including the *avertissement*, dated 20 June 1900. Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye.
34. One piece, a seventh-century filigree bossed disk brooch found at Hermes in 1897, may have been sold to Albert Jumel. It was then purchased by the antiquities dealer Jacques Seligmann, who in turn sold it to J. Pierpont Morgan in 1910–1911. This piece, Acc. No. 17.191.21, was given to the Metropolitan Museum of Art in 1917. For an image of the brooch and the label on its reverse, see Bonnie Effros, *Merovingian Mortuary Archaeology and the Making of the Early Middle Ages* (Berkeley, 2003) figs. 12–13, pp. 134–135.
35. Unpublished letter dated 21 December 1904 from Albert Houlé to the curators of the national antiquities museum. Archives du Musée d'archéologie nationale de Saint-Germain-en-Laye.
36. Albert Houlé, *Étude sur les cimetières francs des vallées du Thérain, de la Brèche, et du Petit Thérain* (Caen, 1906) p. 9.
37. Ibid, pp. 12–13.
38. Salomon Reinach, "Compte-rendu de A. Houlé, *Étude sur les cimetières francs des vallées du Therain, de la Brèche, et du Petit Thérain* (Caen, Delesques, 1906)," *Revue archéologique* 94 (1907) p. 185.
39. Albert Houlé, *Notice-Étude sur des recherches et découvertes archéologiques dans le département de l'Oise. Époques romaine et franque* (Beauvais, 1907) pp. 7–8. Woimant, *L'Oise (60)* no. 116, p. 187.
40. Houlé, *Notice-Étude sur des recherches*, pp. 10–11. Woimant, *L'Oise (60)*, no. 456, p. 335.
41. Object files at the Musée d'archéologie nationale Saint-Germain-en-Laye.
42. Woimant, *L'Oise (60)*, pp. 85–86.
43. Albert Houlé, *Les fouilles de Bury: cimetière franc* (Beauvais, 1905) pp. 5–21.
44. Albert Houlé, *Notice-Étude sur une statère découverte dans une sépulture du cimetière franc de Bury* (Beauvais, 1905) pp. 3–11.
45. Houlé, *Les fouilles de Bury*, p. 5. Jules Pilloy, "Essai sur la classification des sépultures dites franco-mérovingiennes dans le département de l'Aisne," in his *Études sur d'anciens lieux de sépultures dans l'Aisne* 1 (Saint-Quentin, 1886) pp. 5–18.
46. Patrick Périn, *La datation des tombes mérovingiennes. Historique – méthodes – applications*, (*Centre de recherches d'histoire et de philologie de la IV*[e] *section de l'École pratique des hautes études* 5, *Hautes études médiévales et modernes* 39, Geneva, 1980) pp. 28–38.
47. Clodomir-Tancrèd Boulanger, *Le cimetière franco-mérovingien et carolingien de Marchélepot (Somme)* (Paris, 1909) pp. 93–97.
48. Ibid., pp. 24–27.
49. Houlé, *Les fouilles de Bury*, p. 7. It should be noted that the broken skulls were more likely a result of damage caused by subsequent digging or by the tree roots that later

covered the site. Houlé acknowledged elsewhere in this piece that this was the reason that so many of the ceramic vessels found in the cemetery were damaged. Ibid., p. 11.

50. Joseph de Baye, *Les francs saliens et les francs ripuaires au Congrès du Charleroi* (Angers, 1888) pp. 12–13.
51. See, for instance, recent dating of similar buckles at the cemetery of Jaulzy (Oise), which Françoise Vallet dates to the mid to late sixth century. Vallet, *Collections mérovingiennes*, pp. 266–267.
52. The bibliography on this contentious debate is enormous. With respect to Frankish graves, a starting point for this perspective is Edward James, "Cemeteries and the Problem of Frankish Settlement in Gaul," in P. H. Sawyer, ed., *Names, Words, and Graves: Early Medieval Settlement* (Leeds, 1979) pp. 55–89. Guy Halsall, "Archaeology and the Late Roman Frontier: The So-Called 'Föderatengräber' Reconsidered," in Walter Pohl and Helmut Reimitz, eds., *Grenze und Differenz im frühen Mittelalter* (*Forschungen zur Geschichte des Mittelalters* 1, Vienna, 2000) pp. 167–180. More generally on the question of ethnic ascriptions of early medieval artifacts, see Sebastian Brather, "Ethnische Identitäten als Konstrukte der frühgeschichtlichen Archäologie," *Germania* 78 (2000) pp. 139–177.
53. I have written on this subject at greater length in Bonnie Effros, "Death and Burial," in Daniel E. Bornstein, ed., *Medieval Christianity, A People's History of Christianity* 4 (Minneapolis, 2008) pp. 53–74. Effros, *Merovingian Mortuary Archaeology*, pp. 110–118.
54. For examples of each of these in a recently excavated cemetery in the Aisne, see Alain Nice, *La nécropole mérovingienne de Goudelancourt-lès-Pierrepoint (Aisne) (Revue archéologique de Picardie*, special number 25, Lille, 2008) pp. 179–180, 359, 372, 397, 403.

Reliefs of Visions or Displays of Transmundane Realms in Gandhāran Buddhist Art

Significance of a Panel Relief with Śākyamuni

CAROLYN WOODFORD SCHMIDT

Introduction

While more than a century and a half has passed since works from ancient Gandhāra and related areas captured the attention of Western researchers and while many questions remain unanswered with controversies unresolved, a wealth of new research has been forthcoming. Some of the discoveries relate directly to the holdings of the Museum of Art and Archaeology, providing increased understanding of controversial issues and, more specifically, of both dating and interpretation. It is the purpose of this article to offer insight into the meaning and significance of a bas-relief panel in the museum's collection (Fig. 1). This panel, of black mica schist, was given to the museum in 1967 by Mary and Leland Hazard, in memory of Governor and Mrs. James T. Blair. Created during the apogee of the Buddhist tradition of circa the second half of the second and third centuries C.E., this unique relief belongs to a corpus of relief and stele sculptures that are classed as visions or displays of heavenly realms. In these symmetrically ordered Gandhāra sculptures, the images are presented hierarchically, focused on an image of a Buddha seated on a large lotus dais. He is attended on his immediate right and left sides by a pair of Bodhisattvas, who are frequently shown standing on lotus flowers.

The lotus is a universally understood symbol in Indic culture, occurring in the earliest extant examples of Buddhist sculpture in South Asia. Lotuses were used symbolically as auspicious symbols of purity and of transcendence or transcendental rebirth. From the second century C.E., lotuses became widely used throughout Gandhāra for daises in paradise-scene imagery.[1] In the Gandhāran tradition, Buddhas and Bodhisattvas, which can, as a general guideline, be iden-

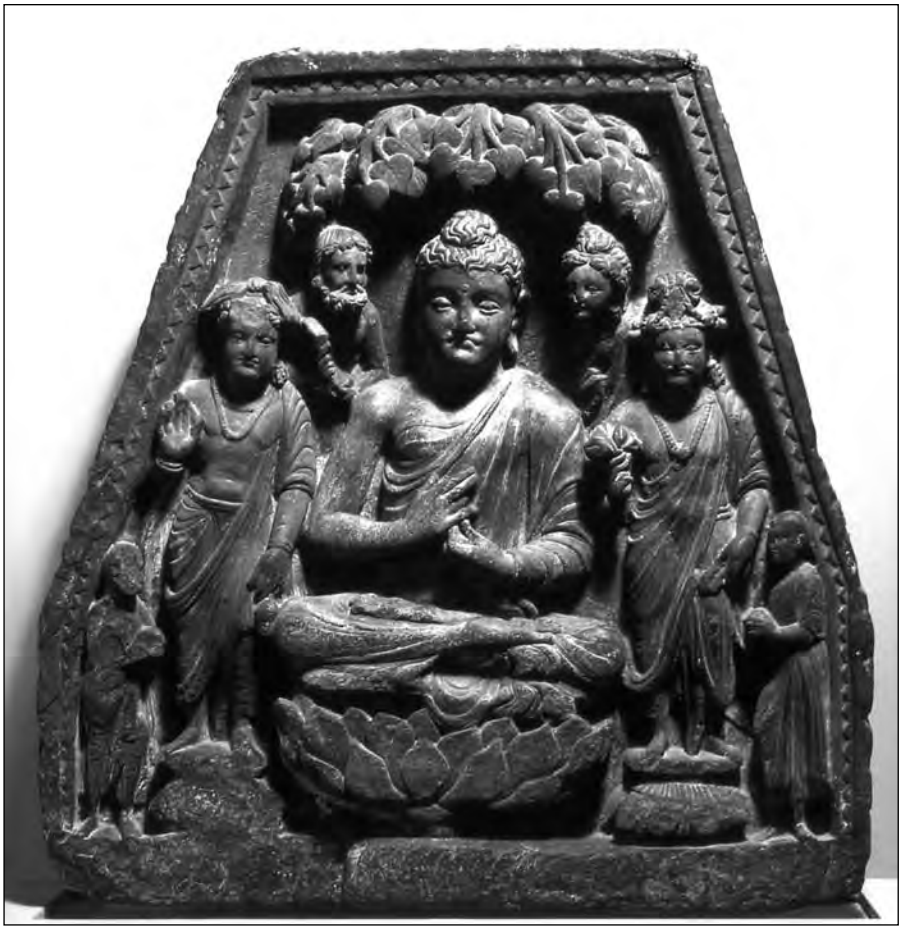


Fig.1. Relief with an image of Śākyamuni seated in *padmāsana* (lotus pose) and displaying *dharmacakra mudrā* (gesture of teaching). Gandhāra, second century C.E. (dated year five), grey schist, H. 51.3 cm. Museum of Art and Archaeology, University of Missouri (67.137), gift of Mary and Leland Hazard, in memory of Governor and Mrs. James T. Blair. Photo: Jeffrey Wilcox.

tified with the Mahāyāna movement, are those shown standing or seated on a lotus dais, or on a stool or plinth on a lotus, as in the museum's relief, where the Buddha and two Bodhisattvas are positioned on lotuses. Unfortunately, it remains difficult to determine the identities of most of the Buddhas in the corpus and their heavenly realms.

Unlike the others in this grouping, for which the names of the Buddha and Bodhisattvas remain controversial, for the Museum of Art and Archaeology relief, the Buddha image is identifiable as an image of Śākyamuni because of his position beneath the earthly *bodhi*, or enlightenment tree of Śākyamuni (*pīpal; aśvattha; Ficus religiosa*). The Bodhisattva images are identifiable as Maitreya and Avalokiteśvara for they are the primary Bodhisattvas attending Śākyamuni in early Mahāyāna imagery. Although part of the greater Indic cultural sphere, Gandhāra always retained a special identity within it. Despite distinctions, its Buddhist artistic forces were not isolated, incorporating the forces of the South Asian cultural sphere along with forces external to the vibrant, northwestern-cosmopolitan culture during the first several centuries of the Common Era. The museum's relief panel reflects the influences of these varying and inspiring traditions.

Geographical and Political Considerations

The name Gandhāra refers to an area in the North-West Frontier Province of modern Pakistan centered on the Vale of Peshawar. This great basin of land, fertile and well watered by the Kabul and Swat Rivers and known for its fecundity, stands in contrast to the arid mountain and hill ranges that surround it (Fig. 2). The area served as a primary gateway to South Asia, linking broad overland and Indus River corridors for communication and the movement of peoples, goods, and ideas. The term greater Gandhāra has become widely used in recent times to refer to the Peshawar Valley and to its neighboring regions, which include sectors of Afghanistan to the west, the Swat River valley and other river valleys to the north, and the Taxila area to the east of the Indus River. Given the region's strategic location, vitality, and productivity, it is not surprising that over the millennia, it was also subjected to political change and upheaval, as various groups, often in tribal associations, entered, settled in the area, and took control.

Gandhāra is identified in historical records of the sixth century B.C.E. as a province of the Persian Empire. Following a brief period under Alexander the Great in 327 B.C.E., it came under the control of the South Asian Maurya Dynasty, at which time Buddhism was introduced to the region. The Mauryas were followed by groups from Central Asia: the Graeco-Bactrians, Sakas, and Indo-Parthians. The period from circa the first through the middle of the fifth centuries C.E., considered a "golden" age for Gandhāra and Gandhāran Buddhism,

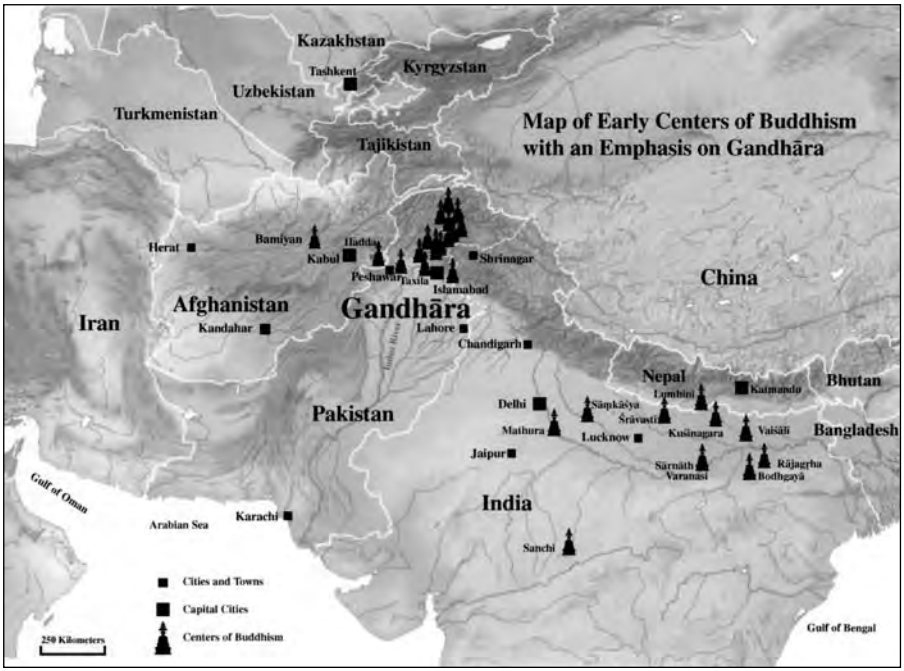


Fig. 2. Map showing early Buddhist sites with an emphasis on Gandhāra. Map by author.

began with the incursions in circa 75 C.E. of another group from Central Asia known as Kushans, a once nomadic confederation of tribes that had moved in from the ancient Bactrian region of Afghanistan.

Buddhism and Buddhist Art

While the primary source for knowledge of Buddhism in Gandhāra is its artistic evidence, the primary source for the history of the philosophy and the Buddha, the individual who is regarded as its founder, is Buddhist literature**.** The biographical information, originally passed down by oral tradition, was first committed to writing about four hundred years after the Buddha's death. The literary records indicate that the historical Buddha, known by the name Śākyamuni, "sage of the Śākya clan," was born circa 563 B.C.E. His family was the ruling (*kṣatriya* or reigning caste) Śākyas or Lion Clan from the northeastern

region of the South Asian subcontinent, now part of the modern state of Nepal. Śākyamuni died circa 483 B.C.E., at approximately eighty years of age.

As the number of practitioners and movements grew, Buddhism spread from the northeastern area along the transportation and communication routes to other centers of population in South Asia and, subsequently, throughout Asia. By the end of the first millennium B.C.E., Buddhism in the northwest had long coexisted with and pragmatically incorporated beliefs and practices associated with non-Buddhist beings, some familiar from the Hindu pantheon, some from the Graeco-Roman pantheon, and others from popular religious milieus, such as *yakṣas* (spirits of nature; *genii loci*). Like the other great traditions of the South Asian subcontinent, Buddhism used preexisting conventions in imagery to great advantage in translating religious and metaphysical ideas into an enduring visual language.[2]

It was from Gandhāra that Buddhism was transmitted across Central Asia to China, Korea, and Japan. The commercial routes, known as the "Silk Road," were especially active during the first several centuries C.E., linking the Roman West with China. Unquestionably, the largest numbers of extant sculptures, produced by this very influential South Asian Buddhist tradition, are from greater Gandhāra.[3] Many are of schist, a slate-like stone found in great abundance in the region, although stucco became increasingly popular after the third century.

Problems in the History of Art and Archaeology

The history of Western interest in Buddhist antiquities began at the time of British influence in India in the seventeenth and eighteenth centuries and of the founding of The Asiatic Society in 1784 at the behest of Sir William Jones and others (Fig. 3). At a time when British India's dominion included all of India as well as Afghanistan and lower Burma, this interest was further developed with the creation of the Archaeological Survey of India in 1861 under the British colonial administrator Sir Alexander Cunningham (Fig. 4).[4] Archaeological efforts have been ongoing throughout greater Gandhāra from the mid-nineteenth century until the present time, some disrupted by political circumstances. Many of these excavations have been international and collaborative among the governments and institutions in Afghanistan and Pakistan, and the United States, Great Britain, France, Italy, Germany, Russia, and Japan.

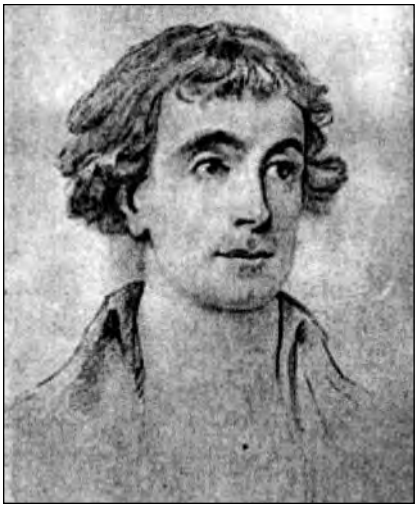


Fig. 3. Portrait of Sir William Jones. Circa last quarter of the eighteenth century. Archaeological Survey of India. Photo: ©Archaeological Survey of India, (http.// asi.nic.in/asi_aboutus_history.asp).

Fig. 4. Portrait of Sir Alexander Cunningham. Circa early twentieth century. Archaeological Survey of India. Photo: ©Archaeological Survey of India, (http.//asi.nic.in/ asi_aboutus_history.asp).

Current levels of knowledge and recognition of the vibrant history of Buddhism in ancient Gandhāra and its related regions are primarily the result of detailed collations of data from a multiplicity of disciplines. Increasingly sophisticated scientific and archaeological practices and methods of analysis are providing opportunities for a more accurate and complete understanding. Unfortunately, researchers are still faced with the discouraging necessity of working with records from the early phases of exploration. The inadequacies of early documents are especially problematic in the reconstruction of monastery complexes and iconographic programs. Time and the elements, the quarrying of monuments for building materials as well as the re-cutting, degradation, and relocation of the statuary in antiquity, have all contributed to the challenges, as documented in a site photograph from Sahrī-Bāhlol, mound C, taken in 1911 at the behest of the excavation director, Sir Aurél Stein (Figs. 5 and 6). Given these factors and the methodological limitations of early surveys, reports, and photographic records, it is not surprising that the problems encountered in reconstruction and evaluation have proved even more intractable than anticipated. Furthermore, for Gandhāran images, the lack of identifying inscriptions and precise dating remains a major challenge. At the same time, phases of

Fig. 5. Site photograph of Sahrī-Bāhlol, mound C from the southwest. Stein excavation, *Annual Report of the Archaeological Survey of India, 1911–1912*. Photo: © The British Library Board, India Office Collections 1006/2, Serial no. 1101.

Fig. 6. Image of Sir Aurél Stein from a detail of a site photograph. Dura Europos, February 1929. Photo: Public domain, wikipedia.org.Aurél Stein (http.//upload.wikimedia.org/wikipedia/commons/f/f2/Aurél_Stein.jpg).

development are identifiable through the analyses of changes in technical skill in sculpting, the shifting emphasis on subject matter, typological distinctions in imaging, and increased iconographic complexity.

Early Artistic Developments

Sculptures from the earliest phase of development of circa the late first century B.C.E. through the first quarter of the second century C.E. are made up largely of stelae and bas-relief images, highlighting subjects based on the mythological and legendary events from the past lives and final earthly life of the historical Buddha, Śākyamuni. For the majority of these works, which frequently incorporate both earthly and non-earthly beings, the subject matter is well known. In an early stele from the Museum für Asiatische Kunst, Berlin, the two Hindu deities Brahmā and Indra, in a tripartite relationship with the Buddha, entreat him to teach (Fig. 7). Brahmā is presented as an ascetic; Indra as a royal figure with a turban and jewelry. A number of separately carved images of royal devotees and of the Buddha remain from this early period, although these early Buddha images are few in number when compared with later periods (Fig. 8). The repertoire also includes narrative images of the turbaned Bodhisattva Siddhārtha (Śākyamuni prior to enlightenment). These images are distinguished by their headdresses and jewelry. Examples of these

Fig. 7. Stele with image of Śākyamuni seated in *dhyāna mudrā* with Indra and Brahmā. Swat, circa first century C.E., green schist, H. 39 cm, W. 40 cm. National Museums Berlin, Prussian Cultural Foundation, Asian Art Museum, Art Collection South- , Southeast- , and Central Asian Art, Berlin. Photo: Jürgen Liepe.

Fig. 8. Upper fragment from image of Śākyamuni Buddha. Probably Butkara, Swat, ca. first century C.E. H. 41.5 cm, W, 30.5 cm. Museum of Art and Archaeology, University of Missouri (79.96), gift of Mr. Eric Neff. Photo: Jeffrey Wilcox.

Fig. 9. Relief sculpture of the Buddha Maitreya as a Bodhisattva. Gandhāra, ca. second–fourth century C.E., schist, H. 49.5 cm. Museum of Art and Archaeology, University of Missouri (86.28), gift of Alan and Ann Wolfe. Photo: Jeffrey Wilcox.

are a departure-from-the-palace scene, as well as a number of independently sculpted images of the next future earthly Buddha Maitreya, "Benevolent One," shown also as a Bodhisattva and exemplified by a sculpture in the museum's collection (Fig. 9).

Narrative relief panels were originally installed in sets on the bases of varying sizes of *stūpas* (mortuary structures). Numerous examples of the type make up an important part of the museum's collection.[5] They incorporate modes that are traditionally South Asian along with those that show Greek-influenced features consistent with the Buddhist tradition of Gandhāra at the time of their creation. The subject matter spans the period from the Buddha's conception until his death and includes mythological, legendary, and historical figures, as well as figures representing spirits of nature.[6] Many once belonged to standard sets, which conventionally included the myth of Queen Maya's dream of the white elephant, the departure from the palace, the Buddha's enlightenment, his teaching in the Deer Park and mendicancy, and his death (Figs. 10–17).

The period of extreme austerities, undertaken in the Buddha's struggle to find the right path to enlightenment, although well known from independently sculpted images, is less frequently incorporated in the standard sets (Fig. 12). This is true also of the relief from the period after enlightenment when he is preparing to set the wheel of the law in motion. In this example (Fig. 13), the wheel is partially shown behind the central column on the Buddha's proper right. While panels showing the Buddha's first sermon in the Deer Park are included in many series, the museum's example is unusual because of the manner in which the wheel is presented. It is shown not as a motif on the front of the dais, but to the side on the top of a pillar, as if completing the process depicted in the previous relief (Fig. 14; cf. Figs. 13 and 14). In these carvings, Buddha images are generally surrounded by many attendants.[7] Often included among the attendants is his most faithful companion, Vajrapāṇi (having in hand a *vajra*, an attribute sometimes described as a thunderbolt) (Figs. 11 [top, beside the umbrella], 13 [to the Buddha's left], 15, and 17 [standing by the head of the Buddha]). Vajrapāṇi is frequently presented bearded and, on occasion, wearing an animal skin in a manner that recalls the Graeco-Roman, semi-divine Hercules, as seen in a fragment from a relatively large relief (Fig. 15).

Not uncommon are various miracles performed during the Buddha's mendicancy, which are found in the Jātaka stories (traditional tales and commentaries).

Fig. 10. Relief showing the Dream of Queen Maya and two meditating Buddhas. Gandhāra, first–fourth century C.E., schist, H. 18 cm. Museum of Art and Archaeology, University of Missouri (82.372), gift of Dr. Richard Nalin. Photo: Jeffrey Wilcox.

Fig. 11. Relief showing Prince Siddhārtha leaving the palace, often referred to as the Great Departure. Probably from Butkara, Swat, ca. late first or second century C.E., gray schist, H. 72.5 cm, W. 62.5 cm. Museum of Art and Archaeology, University of Missouri (77.282), gift of Mr. Eric Neff. Photo: Jeffrey Wilcox.

Fig. 12. Relief showing the emaciated Prince Siddhārtha and the Buddha performing the miracle at Śrāvastī. Gandhāra, ca. second century C.E., schist, H. 24 cm. Museum of Art and Archaeology, University of Missouri (82.465), gift of Alan and Ann Wolfe. Photo: Jeffrey Wilcox.

Fig. 13. Relief of the Buddha meeting the five mendicant monks. Probably from Swat, ca. second century C.E., micaceous schist, H. 23.5 cm, W. 49.5 cm. Museum of Art and Archaeology, University of Missouri (80.202), gift of Mr. Alan D. Wolfe. Photo: Jeffrey Wilcox.

Fig. 14. Relief showing the Buddha's first sermon in the Deer Park. Gandhāra, ca. second or third century C.E., schist, H. 35 cm, W. 45.5 cm. Museum of Art and Archaeology, University of Missouri (96.4), gift of Françoise and Vincent Brown. Photo: Jeffrey Wilcox.

Fig. 15. Fragment of a relief showing Vajrapāṇi. Gandhāra, ca. second century C.E., schist, H. 18 cm. Museum of Art and Archaeology, University of Missouri (82.397), gift of Dr. Richard Nalin. Photo: Jeffrey Wilcox.

Fig. 16. Fragment of two relief panels showing the Miracle of Fire and a *yakṣī*. Probably from Sikri, ca. second century C.E., gneiss, a type of metamorphic rock of different colors, H. 46 cm, W. 28.5 cm. Museum of Art and Archaeology, University of Missouri (76.165), gift of Dr. Samuel Eilenberg.

Fig. 17. Relief showing the death (*parinirvāṇa)* of Śākyamuni. Gandhāra, ca. second–third century C.E., schist, H. 31.7 cm. Museum of Art and Archaeology, University of Missouri (82.302), gift of Dr. Richard Nalin. Photo: Jeffrey Wilcox.

The Museum of Art and Archaeology's fragment, which includes Kāsapa and one of his brothers on one side and a *yakṣī* (spirit of nature) within the remains of a beaded frame on the other, is, however, unusual, in that it attests to a refinement in sculpting and illustrates subjects of importance during the late Graeco-Parthian or early Kushan period (Fig. 16). A relief showing the death of the Buddha (*parinirvāṇa)* is, of course, important to any series (Fig. 17). The post-*parinirvāṇa* relief panel that inspired this article (Fig. 1) may have been part of a similar set or false gable, designed to emphasize the transcendent nature of the Buddha following his death, while at the same time incorporating both earthly and heavenly elements. Unfortunately, unless other similarly configured pieces are identified, the date (which appears to be second century) and the original details of its installation cannot be determined.

Relief panels from both early and later phases of production were central to the function of *stūpas*. From pre-Buddhist times dome-shaped reliquary

monuments, which varied in size, were erected to house and honor the remains of learned teachers and sages. In the Buddhist tradition, relief panels were installed around the bases of larger installations in a clockwise manner, in accordance with the direction the practitioner would move when paying homage to the remains of the Buddha. A photograph of the Maṇikyāla Stūpa shows the monumentality of the larger *stūpas* in Gandhāra (Fig. 18). In monastery complexes, the large central *stūpa* would be surrounded by additional smaller ones, installed to house the relics of honored members of the Buddhist community, as with an example from the Indian Museum, Calcutta (Fig. 19). At a time when most people could not read or write, the *stūpas* served as eloquent and vivifying expressions of the Buddhist law (*dharma*). The law provided the precepts or guiding principles for seeking the spiritual advancement that offered release from *saṁsāra*, the countless rounds of rebirth that were dependent on one's *karma*, the effect of former deeds performed in this or in a previous life.[8]

Later Artistic Advancements and Related Concepts

Over the centuries and among certain groups, Śākyamuni Buddha, originally viewed as a historical being, came to be seen as one in a succession of earthly Buddhas of the past and of the future.[9] With the developing movement that

Fig. 18. Photograph of the Maṇikyāla Stūpa as its stands today. Village of Maṇikyāla, ca. 50 kilometers east of Taxila, earliest phase of development, second century B.C.E., stone. Photo: Peter Oszvald. © Art and Exhibition Hall of the Federal Republic of Germany.

Fig. 19. Small *stūpa*. Gandhāra, ca. end of second or third century C.E., stone, H. 140 cm, plinth area: 70 sq. cm. Indian Museum, acc. no. (for 1991) 142, serial 711. Photo: Courtesy of the Indian Museum.

Fig. 20. Standing image of a Buddha, probably Śākyamuni. Gandhāra, ca. end of second or third century C.E., dark gray schist, H. 140 cm, W. 48 cm. Central Museum, Lahore, no G-381 (old no. 740). Photo: Courtesy of the Central Museum, Lahore.

came to be called Mahāyāna (Great Vehicle), Śākyamuni was further conceived of as a transcendent entity, a force with an existence beyond the material universe. These changes in conception are documented in the evolutionary changes seen in the art. While the importance and production of biographical relief panels were sustained stylistically from about the end of the first or early second century C.E., image treatment became more conventionalized, and within that convention more naturalistic and technically more refined. In conjunction with these changes, the iconography became increasingly more complex.

Developing from earlier antecedent conventions, hundreds of half-life-size, life-size, and colossal images of Buddhas and Bodhisattvas were sculpted from individual blocks of schist during the second and third centuries C.E. They represent the tradition's most unprecedented and spectacular achievement. This burgeoning of independently sculpted image making included a multiplicity of uniquely Gandhāran stylistic and iconographic conventions that reflected the religious and cultural crosscurrents of the region at this time and were specifically reflective of developing Mahāyāna beliefs and practices. Most of the independently sculpted Buddha images are thought to be images of Śākyamuni, as exemplified by the highly refined, late second- or third-century image in the Lahore Museum (Fig. 20). While Buddhas and Bodhisattvas are dressed in the South Asian manner of the period, Bodhisattva images are set apart from Buddha images by their princely accouterments of dress (*bodhisattvābharṇa)*: jeweled necklaces, amulet cases, armbands, and earrings. Although ultimately leading to the extensive, highly codified Mahāyāna pantheon of Buddhas and Bodhisattvas that are familiar today, the identification of many Gandhāra school sculptures remains problematic. Given that these images cannot always be identified with assurance, it is useful to consider them by type.

The two, broad typological groupings are the *brāhmaṇa*-Maitreya type and the Siddhārtha-Avalokiteśvara-Padmapāṇi type. The *brāhmaṇa*-Maitreya type, shown with the hair on the crown of the head drawn up and secured into some type of topknot, is repeatedly depicted holding a *kamaṇḍalu*, water jar or flask, in the proper left hand, as exemplified by an image from Sikri in the Central Museum, Lahore (Fig. 21).[10] The Siddhārtha-Avalokiteśvara-Padmapāṇi type is adorned with a turban and shown with the proper left hand placed on the hip, or holding a lotus or floral wreath, as seen in an image from Sahrī-Bāhlol and now in the Peshawar Museum (Fig. 22).

Fig. 21. Standing image of Maitreya as a Bodhisattva. Sikri, ca. second half of the second or third century C.E., schist, H. 132 cm. Central Museum, Lahore, no. G129. Photo by author.

Fig. 22. Image of a Wreath-Bearing form of Avalokiteśvara. Sahrī-Bāhlol, mound B, ca. second half of the second or third century C.E., gray schist, H. 129 cm, W. 44.5 cm, D. 12.7 cm. Peshawar Museum, no. 1428. Photo by author.

Maitreya and the *Brāhmaṇa*-Maitreya Type

Belief (*śraddha*) in Maitreya as a Bodhisattva and as the next future earthly Buddha has been a major feature of Buddhism since the earliest recorded periods in Buddhist history, and all Buddhist movements universally accept him. The first reference to Maitreya is found in the *Sutta Nipāta,* one of the oldest texts of the Pāli Canon, where he is identified as one of the Brahman ascetic Bāvari's sixteen disciples, who are converted to Buddhism by Śākyamuni.[11] Although not identified by inscriptions on images, Maitreya's importance in Greater Gandhāra has been well recognized from the early part of the twentieth century, when serious research efforts to understand the Buddhist traditions and art of the region began to develop. Additionally, several informative related images from the period are inscribed with the name of Maitreya and show him standing or seated holding a flask. They include the contemporary, central Indian, Mathura school image from Ahicchattrā, and from Gandhāra, the coins of Kaniṣka I, who reigned from circa 127–140 CE.[12] Inscribed "Metrago Boudo," the coins of Kaniṣka I are particularly informative, as the images, although abstracted, are shown displaying *abhaya-mudrā* (gesture of reassurance) with the proper right hand while holding a flask *(kamaṇḍalu*) in the proper left hand. In reflection of the sculpted imagery at that time, they are nimbate, and adorned with earrings, necklaces, bracelets, and a topknot of a *brāhmaṇa* (a member of the priestly or sacerdotal caste), as in the Museum of Art and Archaeology's relief (Fig. 9).[13]

In the Gandhāran tradition, four types of topknot fashions were being used for Maitreya by the second century: a double loop, a rondure or *uṣnīṣa*-like bun, a *kaparda* (tresses spiraling upward like the top of a shell), and a square knot (*nodus herculeus*).[14] While the *kaparda*, rondure, and double-loop types were used from the first century, the Knot-of-Hercules, derived from Graeco-Roman images of the Greek god Apollo, was not introduced for Maitreya images and other image types, such as Brahmā, until approximately the middle of the second century (Figs. 23 and 24).[15] This style of topknot adorns the image of Maitreya in the Museum of Art and Archaeology's panel (cf. Fig. 1 with Figs. 23 and 24). As an ideal of youthful male beauty and intellect, classical Greek images of Apollo adorned with a *nodus herculeus* hairstyle became very popular in Rome, especially during the time of Hadrian who ruled from 117 to 138 C.E. (Fig. 25; cf. Figs. 23–25).

Fig. 23. Detail of the image of Maitreya seen in Figure 21.

Fig. 24. Head from an image of a Bodhisattva, probably Maitreya. Sahrī-Bāhlol, mound A, ca. second half of second or third century C.E., gray schist, H. ca. 30 cm. Peshawar Museum. Photo by author.

Fig. 25. Detail of an image of the Greek god Apollo standing as an archer. Discovered in central Italy in the late fifteenth century, ca. 120–140 C.E., copy of a bronze original of 350–325 B.C.E., white marble, H. 224 cm. Vatican Museum, Rome. Photo by author.

In Eurasian societies, the popularity of the square knot throughout the millennia reflects its practical functionality (the greater the stress placed on it the more tightly it binds) and also its apotropaic value of averting evil, which had accrued to it over time in Greek and Greek-influenced societies. Symbolically, by the Roman period, it was considered binding for eternity. In Greek culture the name, *nodus herculeus*, seems to have been derived from its use as the knot that secured the forelegs of the magically impenetrable Nemean lion's skin worn by the Greek hero Herakles.[16] In Western culture, the *nodus herculeus* hairstyle became increasingly popular after the end of the fourth century B.C.E. for images of Apollo in his capacity as the divine protector of young men during their transition into maturity. His presence in this form was believed to assure the successful achievement of the new status. In other capacities, Apollo also offered prophetic wisdom, healing, and purging of malevolent forces.[17] It seems probable that his idealized form and functional capabilities inspired the borrowing of this hair fashion for Maitreya.

Avalokiteśvara and the Siddhārtha-Avalokiteśvara-Padmapāṇi Type

A great deal of speculation remains as to the time and place for the development of ideas related to Mahāyāna Buddhism and to the rise and dominance of Avalokiteśvara as the most popular embodiment of the Mahāyāna Bodhisattva ideal (Fig. 22).[18] In contrast to his acknowledged importance among both lay and monastic communities, and the enormous numbers of images created over the millennia, the details of Avalokiteśvara's emergence at the beginning of the Common Era in Gandhāra remain largely illusive. Even his name, a compound of Sanskrit terms, is problematical, as specialists have not been able to agree on how to interpret it, although it is often given as the "Looking-down Lord," who, like the historical Buddha, is characterized as a model of Compassion.[19] Notwithstanding these issues, early Mahāyāna literature supports the opinions of Giuseppe Tucci, John Rosenfield, and others that Avalokiteśvara was developed out of the essential nature of Śākyamuni, as found in his biography.[20] In a sequenced process, seemingly, the active, altruistic characteristics of Śākyamuni, in his former lives and final earthly life as a Bodhisattva, were first attributed to the Bodhisattva Mahāsattva ("having a great essence"), who subsequently served as a prototype for the fully developed Avalokiteśvara.[21]

The lotus attribute and the presence of a diminutive crowning image of a Buddha (*bimba*; generally of Amitābha Buddha) in the headdress are the standard methods used for the identification of images of Avalokiteśvara and Padmapāṇi, the "Having a Lotus in Hand" form of Avalokiteśvara. Unique to the greater Gandhāran tradition, a wreath, as a symbol of victory and immortality, has been added to the list of attributes (see Figs. 22 and 26). Turbaned Bodhisattvas with a lotus blossom in the left hand, which began to appear in the art of Gandhāra in conjunction with developing Mahāyāna beliefs, have been universally accepted as Padmapāṇi. Although images of the Wreath-Bearing Bodhisattva had been identified as images of Avalokiteśvara by some prominent researchers during the early decades of the twentieth century, acceptance of this name remained controversial.[22] Major factors in the controversy were the lack of identifying inscriptions, its uniqueness to the Northwest, and an early misunderstanding of the wreath, which was misidentified as a purse.[23] Now, increasing numbers of highly regarded scholars accept Wreath-Bearing Bodhisattva images as images of Avalokiteśvara.

Fig. 26. Detail of the left hand of the Wreath-Bearing form of Avalokiteśvara seen in Figure 22.

From very early periods in Western culture, laurel garlands were used as auspicious and decorative elements at festivals and on architectural monuments. In Gandhāra, wreaths of laurel are thought to have been worn by Graeco-Parthian royalty during the first century.[24] A wreath of gold laurel leaves, not unlike a wreath in the J. Paul Getty Museum, was recovered in the Peshawar area (Fig. 27).[25] In Gandhāran art, in addition to serving as an attribute for Avalokiteśvara, symbolic of victory and immortality, wreaths are depicted on the heads of various individuals and can be considered a version of a crown.[26] Wreaths adorn female divinities such as Māyā, the mother of Śākyamuni, and her attendants, as well as dwellers in transmundane realms. Wreaths also occur in some scenes or displays of paradise, suspended above the head of a Buddha (Fig. 35). A number of these wreaths are carved as floral crowns of laurel.

Fig. 27. Laurel wreath. Greece or Europe, ca. 300–100 B.C., gold, D. 26.3 cm (from front to back), 34 cm (from side to side). The J. Paul Getty Museum, Villa Collection, Malibu, California, no. 92.AM.89. © The J. Paul Getty Museum, Villa Collection, Malibu, California.

Throughout the Greek-influenced regions during the Hellenistic and Roman periods, laurel wreaths and garlands had become part of a universal, symbolic koine, understood, in a general sense, to refer to concepts of honor, victory, and immortality. The types of materials selected were often imbued with meaning and were sacred to a particular Greek or Roman deity. The specific values were understood in relationship to the contexts in which they were used. Laurel, an evergreen symbolic of victory and immortality, was sacred to Nike and Eros. Throughout these periods, to suggest divinely sanctioned and stable authority during periods of political upheaval, images of Nike bearing a crown of laurel were used on jewelry, coins, relief panels, and monumental architecture, from the Mediterranean region, across western Asia, and into South Asia as far as Taxila, on the eastern side of the Indus River. Given the parallel values of the lotus and the laurel, it does not seem surprising that, in addition to its value as a symbol of victory, immortality, and divinely sanctioned authority in Western culture, the crown or wreath of laurel was borrowed and given a similar symbolic position of importance in the Buddhist visual language of cosmopolitan Gandhāra.

The stylistic and iconographic characteristics discussed in relationship to the large, individually sculpted images of Buddhas and Bodhisattvas are replicated in the scenes or visions of transmundane realms, such as on the museum's panel (Fig. 1). Scenes such as this provide invaluable data for interpretation and the

Fig. 28. Image of a Buddha seated on a lotus pericarp with exposed tenon for insertion into a base. Gandhāra, perhaps the Peshawar region, ca. third century C.E., schist, H. 96 cm, W. 42 cm. National Museum of Pakistan, Karachi, inv. no. NM 1968.664m (after 2002, no. 6). Photo: Courtesy of the National Museum of Pakistan, Karachi.

reconstruction of larger iconographic programs, composed of individually sculpted pieces that were originally installed around the walls of monastery complexes and that exist in no other form.[27] These replications are well illustrated when comparisons are made among three sculptures—an image of a large teaching Buddha seated on a lotus pericarp with exposed tenon for insertion into a base, a relatively large relief of a lotus dais mortised on top to receive a tenon from a Buddha image, and the Buddha found in the museum's relief panel (Figs. 1, 28–30). These characteristics also become readily apparent when one compares the Maitreya image from the Lahore Museum with the Maitreya image from the museum's relief panel (Figs. 21 and 31) and the Avalokiteśvara image from the Peshawar Museum with the Avalokiteśvara image from the same panel (Figs. 22 and 32).

Buddha and Bodhisattva Images in Relief and Stelae Carvings

The period, from circa the second through the fourth century, which is distinguished by the sculpting of hundreds of large, freestanding schist images, is also distinguished by the creation of reliefs and stelae sculpted with visions or displays of paradisiacal realms as reflections of growing Mahāyāna beliefs and practices. While some relief and stelae paradise scenes are relatively limited and others complex, all exhibit a number of common features (cf. Figs. 1, 33–35).

Fig. 29. Relief of lotus dais, mortised on top to receive a tenon from a Buddha image. Sahrī-Bāhlol, mound D, ca. first half of the second or third century C.E., gray schist, H. ca. 25.4 cm. Peshawar Museum (originally case 60). Photo by author.

Fig. 30. Detail of Buddha image from the panel seen in Figure 1.

The presentations are hierarchical and symmetrical. Characteristically positioned either beneath a floral canopy or in an architectural setting, these visions or displays, as indicated above, are dominated by an image of a Buddha. The Buddha image is seated on a lotus dais in *padmāsana* (lotus posture or "lotus-seat") and displays *dharmacakra mudrā* (gesture of teaching; "setting the wheel of the law in motion"). In a number of examples, a floral or jewel diadem is suspended above the head of the Buddha (Figs. 34 and 35).

Invariably, the Buddha image is attended by a primary pair of complementary Bodhisattvas emanated by him as manifestations of his *karuṇā* (infinite

Fig. 31. Detail of the image of Maitreya from the panel seen in Figure 1.

Fig. 32. Detail of the image of Avalokiteśvara from the panel seen in Figure 1.

compassion, a quality that constitutes one-half of Buddhahood), and his *prajñā* (transcendent wisdom, which is the other half of Buddhahood).[28] Each pair is composed of the two generic types of Bodhisattvas, the *brāhmaṇa*-Maitreya type and the Siddhārtha-Avalokiteśvara-Padmapāṇi type. As with the larger figures, these figures typically stand *en face* wearing a *dhoti* and *saṅghāti*, and are nimbate and bejeweled.[29] At the back, additional paired figures, such as Indra and Brahmā, also attend the Buddha, while a devotee or devotees are sometimes included on areas at the lower front**.** This basic set of primary, tripartite, formal organizational elements, as exemplified by the Museum of Art

Fig. 33. Stele with an image of a Buddha seated in *padmāsana* (lotus pose) and displaying *dharmacakra mudrā* (gesture of teaching). Sahrī-Bāhlol, mound A, ca. second half of second or third century C.E., schist, H. 60.3 cm, W. 47.6 cm. Peshawar Museum, no. 158. Photo: After I. Lyons and H. Ingholt, *Gandhāra Art in Pakistan* (New York, 1957) pl. 254.

Fig. 34. Stele with an image of a Buddha seated in *padmāsana* (lotus pose) and displaying *dharmacakra mudrā* (gesture of teaching). Gandhāra, ca. third century C.E., schist, H. 79 cm, W. 58.5 cm. Caro Collection. Photo: John Rosenfield. Courtesy of John and Susan Huntington.

Fig. 35. Stele with image of a Buddha seated in *padmāsana* (lotus pose) and displaying *dharmacakra mudrā* (gesture of teaching). Mohammed Nari, ca. third–fourth century C.E., gray schist, H. 116.84 cm. Central Museum, Lahore, no. 1135. Photo by author.

and Archaeology's panel, has persisted within the Mahāyāna Buddhist tradition to the present time.

From its obscure beginnings, the early Mahāyāna movement developed into a major category of Buddhist beliefs and practices, which place emphasis on transcendent Buddhas and Bodhisattvas. The principle teachings of a text titled *Saddharma-Puṇḍarīka*, or *Lotus of the True Law* (customarily titled *The Lotus Sūtra)*, are considered basic to all Mahāyāna thought, making it, perhaps, the single most important text in the Mahāyāna Buddhist canon.[30] Written over a period between circa 100 B.C.E. and 200 C.E., *The Lotus Sūtra* is considered essential to the education of all serious practitioners of Mahāyāna and is highly esteemed throughout Asia. In this *sūtra*, Śākyamuni, who had previously been viewed as a historical personality, is conceived of as a being who transcends all boundaries of time and space, an ever-abiding principle of truth and compassion that exists everywhere and in all beings. He is placed on the lotus, the cosmic flower, as exemplified by the museum's panel (Fig. 1).[31]

Problems in Identifying Scenes of Transmundane Realms

For both Buddhas and Bodhisattvas, the fundamental issue in identifying these scenes of transmundane realms, is the use of image types that belong to conventionalized classes of characteristics.[32] Although many texts deal with the magical, blissful nature of non-earthly Buddhas' realms, these realms are only vaguely described as paradises of great perfection without specific details or individualizing characteristics.[33] It appears that, even during the earliest Buddhist period, some individuals, influenced by Brahmanical and Hindu ideas and by Indic cosmology, embraced the concept of transcendent realms. It was through Mahāyāna, however, that the associated ideas of transcendent realms were developed within the Buddhist tradition.[34] Given the power of a persistent desire to be reborn in some type of heaven, the concepts associated with transcendent realms and the Pure Lands of different Buddhas were theorized and with them the compilation of Mahāyāna *sūtras* and imagery.[35] Śākyamuni's Vulture Peak (Gṛdhrakūṭa) and the realms of the Buddhas Akṣobhya, Amitābha, and Vairocana were formulated by early Common-Era dates.[36] Although, by this period, it is probable that representations of the transmundane realm of Śākyamuni's Vulture Peak and the Pure Lands of non-earthly Buddhas, such as Akṣobhya, Amitābha, and Vairocana, would have become suitable subject

matter, the carvings in this classification are characterized by the multiplicity of common features cited above. Although the Pure Land of Akṣobhya Buddha in the East is thought to have preceded that of Amitābha (also known as Amitāyus) in the West, ultimately, rebirth in the Pure Land of Amitābha became the most desired.[37] With rebirth in the realm of Amitābha, one is guaranteed the attainment of liberation from *saṁsāra*, with its countless rounds of rebirths.

Controversies are generally focused on the Buddhas Śākyamuni and Amitābha and their realms, and on the two complementary types of Bodhisattvas, the *brāhmaṇa*-Maitreya type and the Siddhārtha-Avalokiteśvara-Padmapāṇi type. Avalokiteśvara had become recognized in early Mahāyāna treatises as a primary Bodhisattva in the transmundane realms of both Śākyamuni and Amitābha.[38] Whereas Maitreya served as the primary reflex for Śākyamuni, he did not serve in that role for Amitābha. For Amitābha, Maitreya was replaced by Mahāsthāmaprāpta ("he who has attained great strength"). If, as some researchers have suggested, some reliefs and stelae represent Sukhāvatī (visions or displays of Amitābha's paradise), it is possible that some Maitreya-type figures are early representations of Mahāsthāmaprāpta.

The Museum of Art and Archaeology Scene in Relation to Other Examples

In the unique example from the Museum of Art and Archaeology's collection, the Buddha image is seated on a large lotus dais beneath the earthly *bodhi* or enlightenment tree of Śākyamuni, leaving no doubt that the Buddha image is an image of Śākyamuni (Fig. 1). He wears the three garments of a monk (*tricīvara*). His long locks of wavy hair are drawn up and secured in a rounded chignon referred to as an *uṣṇīṣa*, a term that originally signified the raised part of the coiffure or a turban knot. Ultimately, it came to be regarded as a topknot of enlightened wisdom or a kind of protuberance, signifying a state of omniscience and emblematic of a Buddha's advanced knowledge and consciousness. Between the brows of his partially closed eyes can be seen a small boss referred to as an *urnā*, an auspicious mark of a great man. He holds his hands at chest level in *dharmacakra mudrā* (gesture of teaching; setting the wheel of the law in motion). His legs are folded and interlocked with soles upward.

Flanking him are two bejeweled Bodhisattvas, Avalokiteśvara and Maitreya. They are dressed in the manner of the Buddha and stand on lotus pedestals.

Avalokiteśvara is shown wearing a turban and holding a wreath in his left hand and a bouquet of lotus flowers in his right. Maitreya, the next future earthly Buddha, is shown with the hair on the top of his head drawn up and secured as a square knot. In his left hand, he holds a *kamaṇḍalu*. His right hand is raised in *abhaya mudrā,* a gesture of reassurance or protection given to the devotee.

The figure behind the Buddha's left shoulder, who cannot be identified with assurance, holds a garland against his chest. The bearded figure behind the Buddha's right shoulder, shown holding a thunderbolt, is Vajrapāṇi. Two smaller standing figures on the lower left and right sides appear to represent monk devotees. The positioning of the image of the Buddha beneath a *pīpal* tree, the depiction of the two Bodhisattvas on lotuses, and the presence of Vajrapāṇi, the constant companion of the historical Buddha as seen in innumerable narrative relief panels, make indisputable the assessments that the Buddha is Śākyamuni and that the Bodhisattvas are Maitreya and Avalokiteśvara.[39]

For other visions or displays of paradisiacal realms, there is generally not enough evidence to identify conclusively either the images or a literary reference, not only because of the conventionalization of the image types but also because most of these stele and relief carvings have not been studied in detail. Like many others, there is, for example, an unidentified stele in the Peshawar Museum, configured with the conventionalized tripartite arrangement of a Buddha flanked by a *jaṭāmukuṭa*-wearing Bodhisattva with a flask and a turban-wearing Bodhisattva with a wreath (Fig. 33). In contrast to the museum's panel, the Buddha is positioned beneath a magical jewel-bearing floral canopy inhabited by diminutive beings or floral spirits. Brahmā and Indra are depicted behind the Buddha's shoulders, while above the heads of the Bodhisattvas two smaller Buddha images are seated on lotus daises in *dhyāna mudrā* (meditation position) within pillared and domed structures.[40]

From a private collection, an additional, unidentified example displays an architectural setting. In accordance with the conventions for paradise imagery, the Buddha is again flanked by a *jaṭāmukuṭa*-wearing Bodhisattva with a flask and a turban-wearing Bodhisattva with a wreath (Fig. 34). A second scene at the top depicts a Buddha who is seated on a more fully opened lotus with his hand raised in *abhaya mudrā*. The primary attendants of the Buddha in this upper register are Indra and Brahmā.

In contrast, a stele from Mohammed Nari, now in the Central Museum, Lahore, has been studied in depth, with a number of thoughtful articles published.

This intricately carved and complex display shows a Buddha image surrounded by a multiplicity of images and image types, including, in the upper right and left corners, other Buddha images, emanating or creating additional Buddhas (Fig. 35).[41] The Buddha is positioned beneath a canopy composed of the magical jewel-bearing flowers of paradise, while a pair of *mālādharās* (garland bearers) suspend a laurel crown above his head. The primary Bodhisattvas, conventionally adorned with a *jaṭāmukuṭa* and turban, hold beaded garlands as offerings to honor the Buddha instead of their more typical attributes.

Just as *The Lotus Sūtra* is arguably the most esteemed *sūtra* in the Mahāyāna canon, so Sukhāvatī, the paradise of Amitābha, is arguably the most popular of all Buddhist blissful realms.[42] Composed during the first several centuries of the Common Era, the three texts associated with Amitābha—the *Larger Sukhāvatī-vyūha-sūtra*, the *Smaller Sukhāvatī-vyūha-sūtra*, and the *Amitāyur-dhyāna-sūtra*—are all concerned principally with rebirth in one, final extraordinary realm, but they also carry the spiritual authority of Śākyamuni, because they are believed to contain the words of the historical Buddha.[43] In Sukhāvatī, one is free from the torment and unhappiness of other worlds and guaranteed to attain liberation from the suffering rounds of transmigration. While this stele from Mohammed Nari has been widely analyzed, discussed, and published for many decades, a consensus still has not been reached as to whether the central Buddha represents Śākyamuni or Amitābha.

Conclusion

During the creative, vibrant, and cosmopolitan milieu of the first several centuries of the Common Era, a wide range of decorative and symbolic elements was developed. Some, introduced from beyond the confines of greater Gandhāra, were borrowed by the Buddhist communities, modified, or transformed and used in accordance with their own developing beliefs and practices. Research recognizes relief and stele visions or displays of Buddhist paradises, such as the relief panel in the Museum of Art and Archaeology, as major regional testaments to this process and to emerging Mahāyāna beliefs and practices.[44] The research also provides new and valuable insights into some of the most nuanced, sensitive, and intractable problems in the history of Buddhism, the identities of Gandhāran Buddhas and Bodhisattvas with their developing multiple functions and incarnations. At the same time, the relief and stele carvings also serve as reminders

of the spectacular Buddhist communities that once flourished in the greater Gandhāra region and of the far-reaching impact they were to have on Buddhist communities beyond the South Asian subcontinent. The Museum of Art and Archaeology's relief panel is an extraordinary work because of its complexity and its pristine condition, offering an aspect of clarity to a number of enigmatic issues and significantly enhancing the ongoing process of scholarly research.

NOTES

1. From the earliest periods, lotus garlands were incorporated into Buddhist monuments as auspicious and decorative architectural elements. In Gandhāran narrative relief carvings, single stems and bouquets were given as offerings to honor the living Buddha. Often shown as long garlands draped around the base of a *stūpa* (mortuary structure) they were presented to honor and pay homage to his remains. See Carolyn W. Schmidt, "Aristocratic Devotees in Early Buddhist Art from Greater Gandhāra: Characteristics, Chronology, and Symbolism," *South Asian Studies* 21 (2005) pp. 25–45; Susan L. Huntington with contributions by John C. Huntington, *The Art of Ancient India* (New York and Tokyo, 1985) p. 740.
2. J. C. Harle, "Buddhist Art: Cult Symbols and Architecture," in Errington and Cribb, eds., *The Crossroads of Asia* (Cambridge, 1992) pp. 43–46.
3. The earliest extant images of the Buddha are in stone and date from about the turn of the Common Era. The majority of early images of Śākyamuni, Maitreya as a Bodhisattva, and other unidentified Buddhas are from Gandhāra.
4. It was not until the 1906–1907 season of the Archaeological Survey of India that the then director of the Survey, Dr. David Brainard Spooner, published both site plans and photographic materials with his annual reports for the Survey.
5. Kurt Behrendt, assistant curator, Department of Asian Art, Metropolitan Museum of Art, noted in a private conversation in 2008 that among the enormous number of the extant relief carvings no fewer than 121 sets have been identified or reassembled.
6. For the predominant role of *yakṣas* (genii loci) in the development of early Buddhist imagery, see Ananda K. Coomaraswamy, "The Indian Origin of the Buddha Image," *Journal of the American Oriental Society* 46 (1926), pp. 165–170; Coomaraswamy, *History of Indian and Indonesian Art* (reprint New York, 1985) p. 37; and Coomaraswamy, *Yakṣas* (reprint New Delhi, 1980). See also J. E. van. Lohuizen-de Leeuw, "New Evidence with Regard to the Origin of the Buddha Image," *South Asian Archaeology* 1979 (Berlin, 1997) p. 378.
7. Pairs of Bodhisattvas as primary reflexes do not occur in early reliefs. At some point, circa second century C.E., Brahmā and Indra are displaced by a complementary pair of Bodhisattvas. See Carolyn W. Schmidt, "The Wreath-Bearing Bodhisattva: Ongoing Typological Studies of Bodhisattva Images from Sahrī-Bāhlol," *South Asian Archaeology* 2001 (Paris, 2005) pp. 637–648, figs. 20, 23–25.
8. Huntington, *Art*, p. 140.

9. In different types of Buddhism, various numbers of Buddhas of the past are cited (Huntington, *Art*, p. 722).
10. Carolyn W. Schmidt, "Ongoing Typological Studies of Bodhisattva Images from Greater Gandhāra: Four Jaṭāmukuṭa Conventions for Images of the Maitreya-type," *South Asian Archaeology* 2007 (Oxford, 2010) pp. 316–318.
11. John M. Rosenfield, *The Dynastic Arts of the Kushans* (Los Angeles, 1967) pp. 232, 312, n. 72, citing the *Sutta Nipāta*; Lord Chalmers trans., *Harvard Oriental Series* 37 (Cambridge, 1932) pp. 197, 235–273, especially p. 239; Lamotte, 1988, pp. 775–777.
12. R. C. Sharma, *Buddhist Art of Mathurā* (Delhi, 1984) pp. 107, 202, 1235. For inscribed images, see Rosenfield, *Dynastic*, pp. 299–300, pls. 32, 54; Christian Luczanitis, "The Bodhisattva with the Flask in Gandhāran Narrative Scenes," *East and West* 55 (2005) pp. 180–181; Huntington, *Art*, p. 155, fig. 8.34.
13. Luczanits, "Bodhisattva," pp. 180–181; J. Cribb, "Kaniṣka's Buddha Coins," *Journal of the International Association for Buddhist Studies* 3:2 (1980) p. 81; J. Cribb, "Kaniṣka's Buddha Image Coins Revisited," *Silk Road Art and Archaeology* 6 (1999–2000) p. 177.
14. Only three examples of the *kaparda* (tresses spiraling upward like the top of a shell) were found among the 188 images in the research corpus of 2007. Seemingly none were created before the late first or early second century. See Schmidt, "Ongoing Typological Studies" pp. 3–5.
15. Ibid., pp. 5–7.
16. A. M. Nicgorski, "The Iconography of the Herakles Knot and the Herakles-Knot Hairstyle of Apollo and Aphrodite," unpublished Ph.D. diss., University of North Carolina, 1995, p. 66.
17. Nicgorski, "Iconography," pp. 66, 161, 187, 200, 226–227; W. Burkert, *Greek Religion*, trans. John Raffan (reprint Cambridge, 1985) pp. 144–145, 211; J. E. Harrison, *Themis: A Study of the Social Origins of Greek Religion* (Cambridge, 1927) pp. 376–381, 439–444; J. Boardman et al., "Herakles," *Lexicon Iconographicum Mythologiae Classicae* 5 (1990) p. 185; M. Bieber, *The Sculpture of the Hellenistic Age* (New York, 1961) p. 63.
18. Carolyn W. Schmidt, "Evidence Suggesting the Simultaneous Development of Two Forms of Avalokiteśvara in Ancient Greater Gandhāra: A Preliminary Report," *South Asian Archaeology* 2003 (Mainz am Rhein, 2005) pp. 403–410.
19. Ibid.
20. Rosenfield, *Dynastic*, pp. 238, 243; Giuseppe Tucci, "Buddhist Notes: á propos Avalokiteśvara," *Mélanges chinois et bouddhiques* 9 (1948–1951) pp. 174–176; Carolyn W. Schmidt, "Ongoing Studies of Bodhisattva Imagery from Greater Gandhāra: Turban Ornamentation in the Form of Winged-Lion Plaques," *South Asian Archaeology* 2010 (Vienna, 2013).
21. John C. Holt, *Buddha in the Crown: Avalokiteśvara in the Buddhist Traditions of Sri Lanka* (New York, 1991) pp. 33, 45; Benoytosh Bhattacharyya, *The Indian Buddhist Iconography, Mainly Based on the Sādhanamāla and Cognate Tāntric Texts of Ritual* (Calcutta, 1968) p. 143; Tove E. Neville, *Eleven-Headed Avalokiteśvara. Chenresigs, Kuan-yin or Kannon Bodhisattva: Its Origin and Iconography* (New Delhi, 1999) p. 14; Schmidt, "Ongoing…Turban Ornamentation."
22. David Brainerd Spooner, *Annual Report of the Archaeological Survey of India, Frontier Circle* (Peshawar, 1909–1910, part 2) p. 25.

23. Carolyn W. Schmidt, "The Gandhāran Wreath-Bearing Bodhisattva: Further Typological Studies," *South Asian Archaeology* 1999 (Groningen, 2008) pp. 329–330, n. 16.
24. J. Marshall, *The Buddhist Art of Gandhāra* (Karachi, 1973) pp. 26–52.
25. The discovery of a laurel diadem was attested during a conversation in 1993 with Dr. Farzand Durrani, vice chancellor of Peshawar University. A wreath composed of gold laurel leaves was brought to his office in the Department of Archaeology a few years earlier by a local resident. The individual said that he had found it on his personal property and would return with the headdress, but he did not. It is assumed either that it was melted down for the value of the gold or that it made its way onto the antiquities market.
26. John C. Huntington, "A Gandhāran Image of Amitāyus' Sukhāvatę," *Annali dell'Istituto Orientale di Napoli* 40 (1980) p. 668.
27. Sahrī-Bāhlol is the only site distinguished thus far by the recovery of both independently sculpted wreath-bearers and paradisiacal scenes that include a diminutive counterpart of this type.
28. Huntington, *Art,* p. 275.
29. Similar examples present the Buddha seated on a rectangular plinth, which is positioned on a lotus, while the two Bodhisattvas are each seated in a position of royal ease (*rājalīlāsana*) on a stool, placed on a lotus, as in a relief from Loriyān Tangai, now in the Indian Museum, Calcutta. See Carolyn W. Schmidt, *Bodhisattva Headdresses and Hair Styles in the Buddhist Art of Gandhāra and Related Regions of Swāt and Afghanistan* (Ann Arbor, 1991) p. 396, fig. 294. See also her "Reliefs and Stelae from Sahrī-Bāhlol: A Typological Study," in *Migration, Trade, and Peoples*, Part II: *Gandhāran Art* (London, 2009) pp. 89–107.
30. B. Watson, trans. *The Lotus Sūtra* (New York, 1993) p. xix, x.
31. Ibid., pp. xix, 5. For a reference to the dais, posture, and gesture, see E. D. Saunders, *Mudrā: A Study of Symbolic Gestures in Japanese Buddhist Sculpture* (New York, 1960) p. 122.
32. A 1998 study of visions or displays of transmundane realms included fifty-two relief carvings and stelae, nineteen of which include a wreath-bearing Bodhisattva. Of the nineteen, ten are from Sahrī-Bāhlol, six are from unidentified locations, and three are, respectively, from Loriyān Tangai, Takht-i-Bāhī, and Taxila.
33. Huntington, "A Gandhāran Image," pp. 657–658; H. Nakamura, *Indian Buddhism: A Survey with Bibliographical Notes* (Delhi, 1987) pp. 177–178.
34. Nakamura, *Indian Buddhism*, p. 177.
35. Ibid., p. 178.
36. Huntington, "A Gandhāran Image," p. 657.
37. Nakamura, *Indian Buddhism*, p. 178.
38. Schmidt, "Gandhāran Wreath-Bearing," pp. 323–327; Nakamura, *Indian Buddhism*, pp. 177–178; Huntington, "A Gandhāran Image," pp. 657–658. Depending upon the version, Avalokiteśvara is known from either the twenty-fourth or twenty-fifth chapter of *The Lotus Sūtra*. For dates, see Nakamura, *Indian Buddhism*, p. 180. The name Avalokiteśvara also occurs in the *Larger Sukhāvatī-vyūha*. The *Larger Sukhāvatī-vyūha* is presumed to have been compiled, perhaps in the Gandhāra region, during the first and second centuries C.E. There is no doubt as to its existence before 200 C.E.

(Nakamura, *Indian Buddhism*, p. 205). For a translation, see F. Max Muller, trans. *The Larger Sukhāvatī-vyūha in Sacred Books of the East* (Oxford, 1894; reprint Delhi, 1985) vol. 49, part II, p. xxiii.

39. Schmidt, "Evidence Suggesting," pp. 407–409; Schmidt, "Gandhāran Wreath-Bearing," pp. 323–330, figs. 28.10–28.25.
40. I. Lyons and H. Ingholt, *Gandhāra Art in Pakistan* (New York, 1957) pp. 120–121, fig. 254.
41. Saunders, *Mudrā*, p. 9; Schmidt, "Gandhāran Wreath-Bearing," pp. 321–323; Schmidt, "Reliefs and Stelae," pp. 89–107. For thoughtful observations concerning the identity of this stele, see Huntington, "A Gandhāran Image," pp. 651–672; A. M. Quagliotti, "Another Look at the Mohammed-Nari Stele with the So-Called 'Miracle of Śrāvastī,' " *Annali'dell'Istituto Orientale di Napoli* 56.2 (1996) pp. 1–16.
42. Luis O. Gomez, *Land of Bliss* (Honolulu, 1996) p. ix.
43. Ibid., *Land*, p. 95.
44. Schmidt, "Gandhāran Wreath-Bearing," pp. 317–335; Schmidt, "Evidence Suggesting," pp. 403–410; Schmidt, "Wreath-Bearing," pp. 637–648.

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Carolyn Woodford Schmidt received her doctorate in Asian art history from The Ohio State University in 1990, has taught at Ohio State and at Denison University, and holds a position as a visiting scholar at Ohio State. She specializes in the arts of South and East Asia with a primary research focus on Buddhist sculptural traditions of ancient greater Gandhāra, a region now largely within the confines of the North-West Frontier Province of modern Pakistan. Dr. Schmidt has lectured extensively at professional symposia, both in the United States and abroad, and has authored numerous articles and essays for professional journals, such as *South Asian Archaeology* and *South Asian Studies*. She has also curated exhibitions at the Columbus Museum of Art and The Ohio State University, including an exhibition titled *From Heaven and Earth: Chinese Jade in Context* that is now permanently online. This exhibition can be accessed through The John C. and Susan L. Huntington Photographic Archive of Buddhist and Asian Art at The Ohio State University.

Acquisitions

2010

European and American Art

Assemblages

Seven mixed media booklets by various authors published by Ediciones Vigía, Matanzas, Cuba, gift of Professors Juana-maria Cordones-Cook and Michael L. Cook: *De cabeza sobre el mundo* (Head over the world), by Gaudencio Rodríguez Santana, 1989 (2010.1a and b); *Los inocentes* (The innocents), by Charo Guerra, 1993 (2010.2a and b); *Larguisimo elogio* (The longest praise), by Reinaldo Garcia Blanco, 1990 (2010.3a–c); *Memoria de las puertas* (Memory of the doors), by Gisela Baranda, 1995 (2010.4a and b); *Inicio del juego* (Beginning of play), by Ana Maritza Bruffao Teiceiro, 1989 (2010.5a and b); *Barquitos del San Juan. La Revista de los Niños,* ano 6, no. 14 (The little boats of San Juan, *The Journal for Children*, year 6, no. 14), 1995 (2010.6a and b); *Ramón Meza: La ironía incomprendida* (Ramón Meza: The misunderstood irony), by Reynaldo González, 2010 (2010.10a and b) (Fig. 1).

Fig. 1. Reynaldo González, *Ramón Meza: La ironía incomprendida* (Ramón Meza: The misunderstood irony), 21 x 14 cm (booklet), 128.5 x 45.5 cm (folder, unfolded) (2010.10a and b).

Decorative Arts

Andrea Cagnetti (called Akelo) (Italian, b. 1967), *Yildun*, 2001, gold (2010.17), anonymous gift.

Andrea Cagnetti (called Akelo) (Italian, b. 1967), *DHENEB*, 2004, gold and glass (2010.27), Gilbreath-McLorn Museum Fund (Fig. 2).

Fig. 2. Andrea Cagnetti (called Akelo) *DHENEB*, L. 42 cm (2010.27).

Graphics

Two prints by Charles-Nicolas Cochin I (French, 1688–1754), etching and engraving, after paintings by Jean-Antoine Watteau (1684–1721), *L'amour au théâtre italien* (Love in the Italian theater), 1734 (2010.13) (Fig. 3); *L'amour au théâtre francais* (Love in the French theater), 1734, (2010.14), Gilbreath-McLorn Museum Fund.

Fig. 3. Charles-Nicolas Cochin I, *L'amour au théâtre italien* (Love in the French Theater), 41.3 x 49.9 cm (sheet) (2010.13).

Jean-François Janinet (French, 1752–1814), *La mort de Lucrèce* (The death of Lucretia), 1795, etching and engraving, after a design by Jean Guillaume Moitte (French, 1746–1810) (2010.15), Gilbreath-McLorn Museum Fund (Fig. 4).

Robert Kipniss (American, b. 1931), *The Window*, 1971, color lithograph (2010.29), gift of Julie Bondeson.

Jan Lenica (Polish, 1928–2001), untitled, serigraph (2010.30), gift of Julie Bondeson.

Pietro Antonio Martini (Italian, 1739–1797), *The Exhibition at the Royal Academy*, *1787*, 1787, etching and engraving, after a painting by Johann Heinrich Ramberg (Italian, 1763–1840) (2010.12), gift of Museum Associates (Fig. 5).

Fig. 4.
Jean-François Janinet, *La mort de Lucrèce* (The death of Lucretia), after a design by Jean Guillaume Moitte, 25.9 x 53.8 cm (image) (2010.15).

Fig. 5.
Pietro Antonio Martini, *The Exhibition at the Royal Academy*, *1787*, after a painting by Johann Heinrich Ramberg, 32.6 x 49.8 cm (image) (2010.12).

Gregory Masurovsky (American, 1929–2009), *La Fleur* (The flower), etching (2010.31), gift of Julie Bondeson.

Charles Meryon (French, 1821–1868), *Tourelle, rue de l'École de Médecine, 22, Paris*, 1861, etching (2010.18), gift of the Department of Art, University of Missouri.

Henri Rivière (French, 1864–1951), *Hiver* (Winter), 1890, color lithograph (2010.16), Gilbreath-McLorn Museum Fund.

Joyce Sills (American, b. 1940), *Viaduct*, 1972, serigraph (2010.32), gift of Julie Bondeson.

Andy Sinats (American, b. 1943), *B. Franklin*, serigraph (2010.33), gift of Julie Bondeson (Fig. 6).

Ten serigraphs by various artists comprising the portfolio *City-Scapes*, gift of the Department of Art, University of Missouri: John Baeder (American, b. 1938), *Market Diner*, 1979 (2010.19.1); Charles Bell (American, b. 1935), *Little Italy*, 1979 (2010.19.2); Arne Besser (American, b. 1935), *Bridgehampton*, 1979 (2010.19.3); Tom Blackwell (American, b. 1938), *451*, 1979 (2010.19.4); Fran Bull (American, b. 1938), *Lincoln Center/Dusk*, 1979 (2010.19.5); Hilo Chen (American, b. 1942), *Roof-Top Sunbather*, 1981 (2010.19.6); H. N. Han (American, b. 1939), *N. Y. Skyline*, 1980 (2010.19.7); Ron Kleemann (American, b. 1938), *Gas Line*, 1979 (2010.19.8); Noel Mahaffey (American, b. 1944), *Night—Times Square*, 1979 (2010.19.9); C. J. Yao (American, 1941–2000), *Building Reflection*, 1979 (2010.19.10).

Painting

Polly McCaffrey (American, b. 1944), *Tulip II*, 2008, oil on canvas (2010.28), Gilbreath-McLorn Museum Fund (Fig. 7).

Ancient Roman Art

Coin (AE 18) of Commodus, Corinth, ca. 182–184 C.E., bronze (2010.11), found in collection.

Fig. 6.
Andy Sinats, *B. Franklin*, 40.7 x 50.8 cm (image) (2010.33).

Fig. 7.
Polly McCaffrey, *Tulip II*, 50.7 x 50.5 cm (2010.28).

Fig. 8.
Hu Boxiang,
Cormorants and Fishermen,
68.5 x 55 cm (image)
(2010.36).

Fig. 9.
Pair of shoes for
bound feet, China,
H. 8 cm (2010.20a
and b).

Asian Art

Graphics

Three-color woodblock prints, China, 1885–1890, gift of William A. Scott: *Joy of One Hundred Children* (2010.7); *"Four Road" International Settlement Attraction, Shanghai* (2010.8); *Lantern Boat Scene, Tiger Ridge Mountain* (2010.9).

Painting

Hu Boxiang (Chinese, 1896–1989), *Cormorants and Fishermen*, 1961, watercolors and ink on paper (2010.36), gift of David and Diane O'Hagan (Fig. 8).

Textiles

Seven pairs of shoes for bound feet, China, late nineteenth or early twentieth century, silk, linen and other materials (2010.20a and b [Fig. 9]–2010.26a and b), bequest of Professor Pamela McClure.

South American Art

Pottery

Two vessels, northern Peru (Ayabaca area?), Chimu, ca. 1100–1450: four-chambered vessel with stirrup spout (2010.34); effigy vessel with rayed face (2010.35), anonymous gift (Fig. 10).

Fig. 10. Effigy vessel with rayed face, northern Peru, H. 17.2 cm (2010.35).

Acquisitions

2011

European and American Art

Collage

Robert F. Bussabarger (American, b. 1922), *Birds*, 1970s, watercolors, acrylics, and collaged paper (2011.17), gift of the artist and his wife.

Drawings

Robert F. Bussabarger (American, b. 1922), *Crags*, 1957, pastels (2011.21), gift of the artist and his wife.

Robert F. Bussabarger (American, b. 1922), *The Family*, fourth quarter of twentieth century, ink and charcoal with white, gray, and brown washes on cardboard (2011.295), gift of Katharine C. Hunvald.

Annette Case (American, act. twentieth century), *Beach Bird*, second half of twentieth century, etching (2011.296), gift of Katharine C. Hunvald.

Keith Crown (American, 1918–2010), 138 sketchbooks and 48 untitled drawings, 1952–ca. 2000, charcoal, colored pencil, ink, pastels, pencil, and watercolors (sketchbooks: 2011.29–166) (drawings: 2011.168–211, 233, 269–271), gift of the estate of Keith Crown.

Sarah Agnes Riley (American, b. 1947), *Geraniums, Venice*, 1975, pen and ink with wash (2011.275), gift of Ruth E. Witt in memory of Arthur Witt, Jr.

Graphics

Honoré Daumier (French, 1808–1879), *L'enseignement mutuel. Allons donc, vieux! les vessies ne sont pas des lanternes, elles vont à l'eau* (Mutual education.

Fig. 1. Honoré Daumier, *L'enseignement mutuel. Allons donc, vieux! les vessies ne sont pas des lanternes, elles vont à l'eau* (Mutual education. Come on in old man! The bladders are not lanterns, they go in the water), 26.8 x 35.1 cm (sheet), 20.6 x 26.2 cm (image) (2011.6).

Come on in old man! The bladders are not lanterns, they go in the water), 1839–1842, lithograph (2011.6), Gilbreath-McLorn Museum Fund (Fig. 1).

François Dequevauviller (French, 1745–1807) after Niclas Lafrensen the younger (Swedish, 1737–1807), two prints: *L'assemblée au concert* (Gathering at a concert) (201.290) and *L'assemblée au salon* (Gathering in the salon) (2011.291), late eighteenth or early nineteenth century, hand-colored engraving and etching, gift of Katharine C. Hunvald.

Francisco de Goya (Spanish, 1746–1828), *¿Por qué?* (Why?) from the series *The Disasters of War*, plate worked 1810–1820, first printed 1863, etching, lavis, drypoint, burin, and burnisher on wove paper (2011.5), Gilbreath-McLorn Museum Fund (Fig. 2).

Henry Thomas Ryall (British, 1811–1867) after Joseph Noel Paton (British, 1821–1901), *The Pursuit of Pleasure—A Vision of Human Life*, 1864, line and stipple engraving on chine collé, mounted on heavy paper (2011.302), gift of Prof. Jerry Berneche and his wife, Joanne Zucco Berneche.

Fig. 2. Francisco de Goya, ¿*Por qué?* (Why?) from the series *The Disasters of War*, 15.5 x 20.5 cm (image) (2011.5).

Fig. 3.
Käthe Kollwitz, *Self-Portrait*, 54 x 45 cm (image) (2011.305).

W. Bevan (British, act. nineteenth century) after William Monkhouse (British, act. nineteenth century), *The Esplanade and the South Sands, Scarborough*, late nineteenth century (?), lithograph (2011.293), gift of Katharine C. Hunvald.

Keith Crown (American, 1918–2010), portfolio containing 105 reproductions of paintings and drawings, late twentieth century, photomechanical reproductions (2011.272.1–105), gift of the estate of Keith Crown.

Robert Matthew Freimark (American, 1922–2010), *The Four Horsemen*, 1959, woodcut (2011.301), gift of Prof. Jerry Berneche and his wife, Joanne Zucco Berneche.

Ron Klund (American, act. fourth quarter of twentieth century), *The Sole Color of Pain*, 1988, serigraph (2011.287), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

Käthe Kollwitz (German, 1867–1945), *Self-Portrait*, 1927, transfer lithograph (2011.305), gift of the Department of German and Russian Studies, University of Missouri (Fig. 3).

Will Petersen (American, 1928–1994), *Spook*, 1970, lithograph (2011.276), gift of Ruth E. Witt in memory of Arthur Witt, Jr.

Christian Rohlfs (German, 1849–1938), *Expulsion from Paradise*, ca. 1915–1916, woodcut (2011.7), Gilbreath-McLorn Museum Fund (Fig. 4).

Fig. 4. Christian Rohlfs, *Expulsion from Paradise*, 12.5 x 32.8 cm (image) (2011.7).

Fig. 5.
Jörg Schmeisser,
Rosedale Beach,
30.5 x 39.2 cm (image)
(2011.2).

Fig. 6.
Adja Yunkers,
The Gathering of the Clans,
55 x 42 cm (image)
(2011.294).

Jörg Schmeisser (German, b. 1942), *Rosedale Beach*, 2002, etching (2011.2), gift of the artist in memory of Gladys D. Weinberg (Fig. 5).

Ken Akiva Segan (American, b. 1950), *Torso*, 1980, pen and ink, woodcut, and relief aquatint (2011.285), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

John S. Weller (American, 1928–1981), *Ace*, 1972, intaglio (2011.286), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

Adja Yunkers (American, 1900–1983), *The Gathering of the Clans*, 1952, woodcut (2011.294), gift of Katharine C. Hunvald (Fig. 6).

Paintings

Alfred Henry Taylor (British, 1832–1868), *Portrait of a Gentleman*, 1832, watercolor (2011.292), gift of Katharine C. Hunvald (Fig. 7).

Fig. 7.
Alfred Henry Taylor, *Portrait of a Gentleman*, 26.6 x 22.4 cm (2011.292).

Fig. 8.
Frederick E. Conway,
Mardi Gras Scene,
78 x 65.2 cm
(2011.8).

Jerry Douglas Berneche (American, b. 1932), *Figure and Bouquet*, ca. 1968–1969, oil on canvas (2011.281), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

Colleen Browning (American, 1929–2003), *Hello—Goodbye*, 2002, oil on canvas (2011.28), gift of the estate of Geoffrey Wagner, the artist's husband, through the efforts of Sam F. and June S. Hamra and the Harmon-Meek Gallery.

Frederick E. Conway (American, 1900–1973), *Mardi Gras Scene*, ca. 1945–1950, encaustic on Masonite panel (2011.8), Gilbreath-McLorn Museum Fund (Fig. 8 and back cover).

Keith Crown (American, 1918–2010), *Easley—Farmland near the Missouri River*, ca. 1985, watercolor (2011.1), anonymous gift.

Keith Crown (American, 1918–2010), fifty-seven untitled paintings, fourth quarter of twentieth century, watercolor and pencil (2011.167, 212–232, 234–268), gift of the estate of Keith Crown.

Fig. 9. Keith Crown, *Side Street in Columbia, MO*, 76 x 56 cm (2011.300).

Fig. 10. Joseph Delaney, *Low Key*, 104 x 76.2 cm (2011.304).

Keith Crown (American, 1918–2010), *Side Street in Columbia, MO*, 1984, watercolor (2011.300), gift of Patricia Dahlman Crown (Fig. 9).

Joseph Delaney (American, 1904–1991), *Low Key*, ca. 1945, oil on canvas (2011.304), Gilbreath-McLorn Museum Fund (Fig. 10).

Douglass L. Freed (American, b. 1944), *Encasement, No. 16, Etruscan*, 1978–1979, acrylic on canvas (2011.303), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

David L. Freeman (American, b. 1937), *Spent Orbits II*, 1971, acrylic on canvas (2011.284), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri (Fig. 11).

Marvin Glendening (American, act. fourth quarter of twentieth century), *Just Hanging Around*, 1970s (?), watercolors (2011.288), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

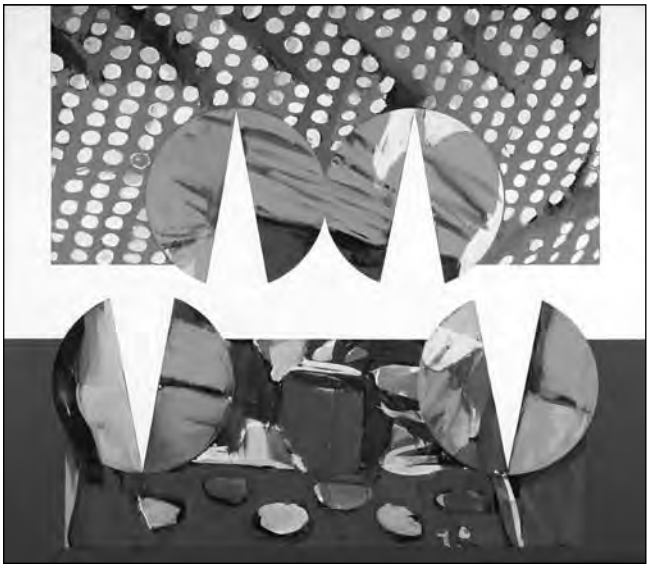

Fig. 11.
David L. Freeman, *Spent Orbits II*, 116.8 x 134.6 cm (2011.284).

Miriam McKinnie (American, 1897–1987), *Still Life with Art Books*, ca. 1925–1930, oil on canvas (2011.27), Gilbreath-McLorn Museum Fund (Fig. 12).

Tracy Montminy (American, 1911–1992), *Captive Prometheus*, fourth quarter of twentieth century (?), oil on canvas backed by wood panel (2011.280), transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

Donna Moore (American, b. 1951), two paintings: *Fountain*, 1978 (2011.282) and *Gateways*, 1979 (2011.283), acrylic on canvas, transferred from Missouri Student Unions, Student and Auxiliary Services, University of Missouri.

Jessie Beard Rickly (American, 1895–1975), *Red Shoes Fantasy*, ca. 1932–1935, oil on Masonite panel (2011.24), gift of Museum Associates (Fig. 13).

Sculpture

Set of three ornamental brackets with carved heads, England, eighteenth century, wood (2011.289.1–3), gift of Katharine C. Hunvald (Fig. 14).

Fig. 12.
Miriam McKinnie,
Still Life with Art Books,
91.8 x 91.8 cm
(2011.27).

Fig. 13.
Jessie Beard Rickly,
Red Shoes Fantasy,
71 x 55.4 cm
(2011.24).

Fig. 14. Set of three ornamental brackets with carved heads, H. 24 cm, 23.8 cm, and 11.4 cm (2011.289.1–3).

Fig. 15. Antoine-Louis Barye, *Lion and Serpent*, H. 25.8 cm (2011.306).

Fig. 16. Robert F. Bussabarger, *Martial Head*, H. 27.6 cm (2011.15).

Fig. 17. Andrea Cagnetti, called Akelo, *Strange Mechanism #3*, H. 56 cm (2011.26).

Antoine-Louis Barye (French, 1796–1875), *Lion and Serpent*, ca. 1847–1848, bronze (2011.306), Gilbreath-McLorn Museum Fund (Fig. 15 and front cover).

Robert F. Bussabarger (American, b. 1922), eight sculptures: *Military Head*, early 1980s (2011.13); *From Earth to Sky*, ca. 1975 (2011.14); *Martial Head*, ca. 1990 (2011.15) (Fig. 16); *Reptilemorph*, ca. 1990 (2011.16); *The Four Horsemen*, 1980s (2011.18); *Marching Band*, ca. 1990 (2011.19); *Centaur*, ca. 1980s (2011.20); and *House of Nobodys*, ca. 1975 (2011.22a and b), ceramic, gift of the artist and his wife.

Andrea Cagnetti, called Akelo (Italian, b. 1967), *Strange Mechanism #3*, 2010, iron (2011.26), gift of the artist (Fig. 17).

André T. Dimanche (Haitian, b. 1901 [?]), untitled, 1973, wood (2011.23), gift of Professor and Mrs. Robert F. Bussabarger.

Fig. 18. Funerary stele of Heliodora, Egypt, probably Terenouthis (Kom Abou Billou), H. 43.4 cm (2011.25).

Fig. 19. Shrine with seated Guanyin, China, late Ming or early Qing dynasty, H. 12.2 cm (figure), 31.8 cm (shrine) (2011.297a and b).

Fig. 20. Okiie Hashimoto, *Bamboo Forest*, Japan 60 x 49 cm (2011.273).

Ancient Egyptian Art

Hawk mummy, Egypt, eighteenth dynasty, 1550–1295 B.C.E., linen and bird remains (2011.9), transferred from the Museum of Anthropology, University of Missouri.

Funerary stele of Heliodora, Egypt, probably Terenouthis (Kom Abou Billou), Roman period, second–third century C.E., limestone with traces of pigment (2011.25), Weinberg Fund and Gilbreath-McLorn Museum Fund (Fig.18).

Chinese Art

Graphics

Xien-bang Song (Chinese, act. second half twentieth century), *Fragrant Rice in the South*, ca. 1979–1980, color woodblock print (2011.274), gift of Ruth E. Witt in memory of Arthur Witt, Jr.

Sculpture

Shrine with seated Guanyin, China, late Ming or early Qing dynasty, seventeenth century, gilded and painted wood (2011.297a and b), gift of Katharine C. Hunvald (Fig. 19).

Japanese Art

Graphics

Yashima Gakutei (Japanese, 1786–1868), page from an illustrated book, first half of nineteenth century, color woodblock print with embossing (2011.299), gift of Katharine C. Hunvald.

Okiie Hashimoto (Japanese, 1899–1993), *Bamboo Forest*, 1959, color woodblock print (2011.273), gift of Ruth E. Witt in memory of Arthur Witt, Jr. (Fig. 20).

Utagawa Kunisada (Japanese, 1786–1864), page from the illustrated book *Kusazoshi* by Ryutei Shenka, 1853, woodcut (2011.277), gift of Ruth E. Witt in memory of Arthur Witt, Jr.

Utagawa Kunisada (Japanese, 1786–1864), page from an illustrated book, nineteenth century, color woodblock print (2011.298), gift of Katharine C. Hunvald.

Odagiri Shunko (Japanese, 1810–1888), page from an illustrated book, mid-nineteenth century, woodcut (2011.279), gift of Ruth E. Witt in memory of Arthur Witt, Jr.

Katsushika Taito II (Japanese, 1810–1853), page from the illustrated book *Banshuko Zuko* (Designs for artisans), 1850, color woodblock print (2011.278), gift of Ruth E. Witt in memory of Arthur Witt, Jr.

Korean Art

Paintings

Three paintings depicting a venerable elder (2011.10), a shaman protector (2011.11), and five respected gentlemen (2011.12), Korea, late nineteenth century (?), opaque watercolors on silk backed by paper (2011.10–12), gift of Professor and Mrs. Robert F. Bussabarger.

Pre-Columbian Art

Two figurines: standing man with elaborate headdress (2011.3) and head of a feline (2011.4), Mexico, Oaxaca, Monte Alban, Zapotec, perhaps Monte Alban III, ca. 300–750 C.E., terracotta, gift of Mr. F. Garland Russell, Jr.

Exhibitions

2010

Connecting with Contemporary Sculpture (Fig. 1)

January 30–May 16, 2010

Inhabiting our space, sculpture has an immediate impact on the viewer, who feels a visceral connection with it not experienced when looking at a two-dimensional painting. *Connecting with Contemporary Sculpture* explored this relationship between the viewer and art object in order to encourage a personal and more profound encounter with pieces of contemporary art that all too often give rise to confusion and alienation. The exhibition explored the materials used, as well as the qualities of the basic matter selected and the ways in which the artist had worked it. The analytical approach chosen by the artist was also examined. The sculptures represented a series of overarching themes that related to stylistic, contextual, and theoretical standpoints as well as to the cultural origins of the artists.

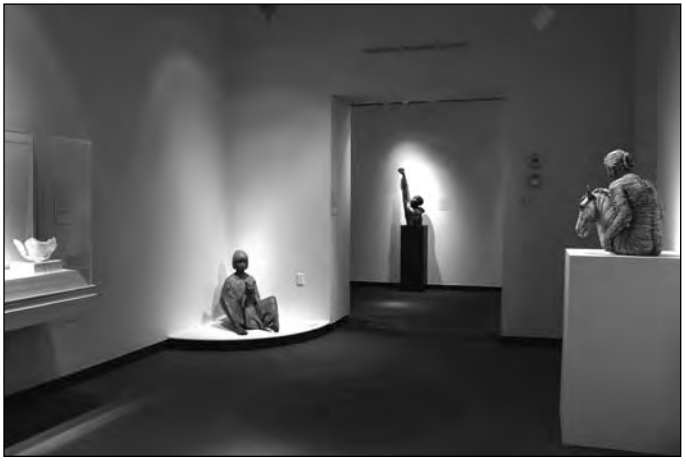

Fig. 1. *Connecting with Contemporary Sculpture.*

Fig. 2. *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo*.

The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo (Fig. 2)

June 5–September 26, 2010

The classical past breathed again through the golden masterpieces of Akelo, who, through his in-depth studies of ancient texts and ceaseless technical experimentation, has learned the ancient practices of Greek, Etruscan, and Roman goldsmiths. The exhibition of his work focused on his responses to the technique and style of the classical world. While technical perfection is paramount to Akelo, he balances this with a timeless classicizing language and modern artistic sensibility steeped in the techniques and art of classical jewelry.

Equine Art (Fig. 3)

September 24, 2010–February 6, 2011

Equine Art, organized by the Museum of Art and Archaeology, complemented the traveling exhibition *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*. Taking the theme of the horse, which was only one facet of the ancient Eurasian exhibition, *Equine Art* revealed a worldwide and timeless passion for the horse. While illuminating a remarkable diversity of artistic approaches, the exhibition also illustrated the different roles of horses as they helped to shape human history.

Fig. 3. *Equine Art*.

Fig. 4. *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation.*

Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation (Fig. 4)

October 16–December 24, 2010

This international traveling exhibition, organized by the Arthur M. Sackler Foundation, explored the art and life of nomad cultures that flourished across the Asian grasslands from Central Asia to Mongolia and northern China. Eighty-five works illustrated the personal adornment and equipment of the horse-riding steppe dwellers of the late second and first millennia B.C.E. These technically sophisticated and ornate objects revealed how the different cultures used the animal world to indicate symbolically tribe, social rank, and connections to the spirit world.

Exhibitions

2011

A Midwestern View: The Artists of the Ste. Genevieve Art Colony (Fig. 1)

January 29–May 15, 2011

Ste. Genevieve (the oldest town in Missouri, located sixty miles south of St. Louis) was host to an important art colony during the 1930s and early 1940s. Aimee Schweig, Bernard Peters, and Jesse Rickly, the original founders of the colony, were joined by other Regionalist painters, including Thomas Hart Benton, Joe Jones, and Joseph Vorst. The painters hoped to develop an independent view of the world as they responded to contemporary political and artistic issues in various manners. The exhibition explored the diversity of these artists as well as the important role of Missouri in midwestern art.

Fig. 1. *A Midwestern View: The Artists of the Ste. Genevieve Art Colony.*

Fig. 2. *Love, Life, Death, and Mourning: Remembrance in Portraits by George Caleb Bingham.*

Love, Life, Death, and Mourning: Remembrance in Portraits by George Caleb Bingham (Fig. 2)

February 1–April 17, 2011

To commemorate the work of nineteenth-century Missouri artist George Caleb Bingham, this exhibition focused on Bingham's portraits and his ability to mix accuracy and idealism in his painting. The subjects commemorated love, life, death, and mourning, as the cycle of life was captured through oil paint and brush strokes. Whether painted early or late in his career, Bingham's portraits show a frank and unpretentious likeness that defined the American character.

CIA: Counterfeits, Imitations, and Alterations of Ancient Coins (Fig. 3)

February 19–July 31, 2011

Some aspects of ancient coinage are rarely considered in a museum setting. The section on counterfeits investigated coins designed to cheat, either the ancient consumer or the modern collector. Imitations probed the complex relationship of coins to the past and their various meanings. Lastly, the segment on altered coins examined the various physical changes made to coins after they left the mint and the reasons for these changes.

Fig. 3. *CIA: Counterfeits, Imitations, and Alterations of Ancient Coins.*

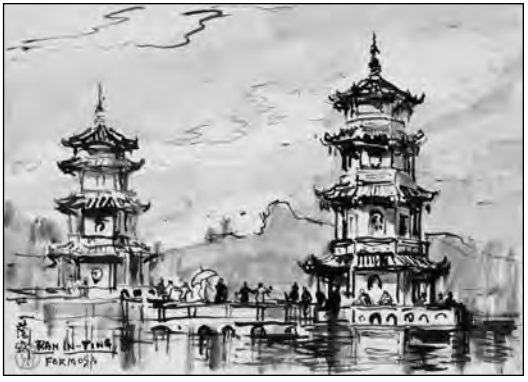

Fig. 4. *Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan.*

Fig. 5. *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity.*

Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan (Fig. 4)

May 28–August 14, 2011

The painter Ran In-Ting (Lan Yinding, 1903–1979) is one of Taiwan's most famous artists. A student of Ishikawa Kinichiro, Ran developed a style that emphasized the changes in fluidity of ink and watercolor. By mastering both wet and dry brush techniques, he succeeded at deftly controlling the watery medium. Complementing this with a wide variety of brushstrokes and the use of bold colors, Ran created watercolors possessing an elegant richness like that found in oil painting.

The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity (Fig. 5)

September 10–December 18, 2011

Luxury goods, marbles, wine, oil, and perfume vessels created an exhibition that explored the vast trade networks of the Graeco-Roman world and the products imported to satisfy an ever-expanding population and its growing elite. Other objects represented sociocultural intermingling in the form of funerary practices, imported gods, racial integration, and the exchange of various artistic motifs.

Loans to Other Institutions

2010 AND 2011

To the Oklahoma City Museum of Art, Oklahoma City, Oklahoma, September 9, 2010–Jan. 2, 2011, the painting *Young Woman with a Sprig of Jasmine*, ca. 1756–1762, by Pietro Rotari (Italian, 1707–1762), oil on canvas (61.82) for the exhibition *La Serenissima: Eighteenth-Century Venetian Art from North American Collections*.

To the Brandywine River Museum, Chadds Ford, Pennsylvania, January 22–March 20, 2011, the paintings *The Battle of Wilson's Creek, August 10, 1861*, 1920 (97.29) and *The Battle of Westport, October 23, 1864*, 1920 (87.30) both by Newell Convers Wyeth (American, 1882–1945), both oil on canvas, for the exhibition *Romance in Conflict: N. C. Wyeth's Civil War Paintings*.

To the Museum of Biblical Art, New York, New York, February 15–June 15, 2011, the painting *Madonna and Child and the Man of Sorrows*, late fifteenth century, by an anonymous Italian artist, tempera on cloth (61.75) for the exhibition *Passion in Venice: Crivelli to Tintoretto and Veronese*.

To The State Historical Society of Missouri, Columbia, Missouri, March 12–August 20, 2011, the print *Jolly Flatboatmen*, 1847, by Thomas Doney (American, active mid-nineteenth century) after George Caleb Bingham (American, 1811–1879), engraving on paper (66.387) for the exhibition *The Graphic World of George Caleb Bingham*.

To the Hudson River Museum, Yonkers, New York, September 24, 2011–January 8, 2012, the painting *Egyptian Scene*, possibly ca. 1890, by Elihu Vedder (American, 1836–1923), oil on mahogany panel (77.236) for the exhibition *Elihu Vedder: Voyage on the Nile*.

Museum Activities

2010

Lectures

April 22
Larry Young, sculptor, Columbia, Missouri, "The Creation of a Monumental Bronze."

September 10
Martin M. Winkler, professor, Department of Modern and Classical Languages, George Mason University, "Greek and Roman Gods on Film."

September 16
Warren Belasco, professor, Department of American Studies, University of Maryland, College Park, Food and Society Lecture Series: "The Future of Food."

October 15
Trudy Kawami, director of research, Arthur M. Sackler Foundation, New York, "Ancient Bronzes of the Asian Grasslands: Who Wore Them & Why."

October 20
John Speth, professor, Department of Anthropology, University of Michigan, Food and Society Lecture Series: "The Archaeology of Big-Game Hunting: Protein, Fat, or Politics?"

November 30
Psyche Williams-Forson, associate professor, Department of American Studies, University of Maryland, College Park, Food and Society Lecture Series: "Suckin' the Chicken Bone Dry: African American Women, History, and Food Culture."

Gallery Talks

February 3
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *Connecting with Contemporary Sculpture*."

June 9
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo.*"

October 20
Mary Pixley, associate curator, and Sarah Horne, graduate research assistant, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *Ancient Bronzes of the Asian Grasslands*."

November 3
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *Equine Art*."

November 17
Claire Schmidt, doctoral student, Department of English, University of Missouri, "'She Said She'd Never Even Had Fried Chicken!' Foodways, Humor, and Race in Tim Robbins' *Bob Roberts*."

Special Events

January 16
Museum Associates Heroes Circle members docent-led tour and breakfast.

January 29
Connecting with Contemporary Sculpture, exhibition opening.

February 14
Valentine's Day Event: film, *How to Marry a Millionaire*, 1953, champagne reception and roses for the ladies.

February 26
Music and Art Concert, "Music and Contemporary Sculpture," performed by Ars Nova Singers, School of Music, University of Missouri.

March 12–14
"Art in Bloom," mid-Missouri florists celebrated the museum's artwork with their inspired floral designs.

May 8
"Paintbrush Ball," wine and cheese reception, dinner, silent and live auctions, fund an acquisition, and dancing with the Kapital Kicks Orchestra.

June 2
Museum Associates Heroes Circle dinner with visiting artist Andrea Cagnetti (Akelo) at The Residence hosted by Chancellor Brady Deaton and Mrs. Anne Deaton and a reception at the museum with a private tour of the artist's exhibition, *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo*.

June 4
The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo, exhibition opening.

September 23
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.

October 8
Museum Associates Crawfish Boil in the Shadow of the Columns.

October 15
Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation, exhibition opening.

October 30
The Haunted Museum.

November 5
Museum Associates annual meeting.

November 13
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 1
Museum Associates annual "Evening of Holiday Celebration," Lisa Rose Jazz Ensemble: saxophonist Lisa Rosenkrantz, keyboard Jake Herzog, and soloist Emilie Atkins.

Children's Educational Events

January 10
Sunday event, "Every Picture Tells a Story," for children grades K–8.

February 14
Sunday event, "I ♥ Clay," for children grades K–8.

February 26
"School's Out! Art's In! How to Sculpt," for children grades K–8.

March 13 & 14
"Art in Bloom for Kids," for children of all ages.

April 11
Sunday event, "The Museum Goes Green," for children grades K–8.

May 16
Sunday event, "Cast a Spell," for children grades K–8.

June 10
Kids' Series: World of Art, "Boxes and Containers."

June 17
Kids' Series: World of Art, "Metals and Mints."

June 24
Kids' Series: World of Art, "Nature in Jewelry and Art."

July 8
Kids' Series: World of Art, "Metals in the Museum."

July 22
Kids' Series: World of Art, "Women Artists."

July 29
Kids' Series: World of Art, "Exploring the Nile."

August 5
Kids' Series: World of Art, "Masks in the Museum."

August 12
Kids' Series: World of Art, "Picasso."

September 25
Film about kinetic sculpture, *The Way Things Go*, followed by a mobile workshop, in conjunction with the Smithsonian's National Museum Day.

November 14
Family event, "Bronze in the Museum," for children grades 1–8.

December 12
Family event, "Asian Brush Painting," for children grades 1–8.

Film Series

January 21
Basquiat, 1996.

February 5
Niagra, 1953.

February 19
Koyaanisqatsi—
Life Out of Balance, 1982.

March 5
Little Shop of Horrors, 1986.

March 18
North by Northwest, 1959.

April 9
Jason and the Argonauts, 1963.

April 23
Maltese Falcon, 1941.

May 7
To Catch a Thief, 1955.

May 20
Now, Voyager, 1942.

June 11
Anne of the Thousand Days, 1969.

June 24
The Italian Job, 1969.

July 15
Heaven, 2002.

August 6
The Man Who Came to Dinner, 1942.

August 19
The Leopard, 1963.

September 9
Clash of the Titans, 1981.

September 23
Big Night, 1996.

October 1
Round Midnight, 1986.

October 21
Horse Boy, 2009.

November 4
Babette's Feast, 1988.

November 18
Love Is a Many Splendored Thing, 1955.

December 3
Dersu Uzala, 1977.

December 16
Wings of Desire, 1987.

Museum Activities

2011

Lectures

January 27
Wes Jackson, director, The Land Institute, Salina, Kansas, Food and Society Lecture Series: "The Next 50 Years on the American Land."

March 10
Dennis Stroughmatt, musician and historian, "Music and Culture of Ste. Genevieve and the Missouri French."

March 14
Susan Bordo, professor, Department of English/Gender & Women's Studies, University of Kentucky, Food and Society Lecture Series: "The Beyond 'Eating Disorders': Why We Need to Re-think Everything We Thought We Knew."

October 6
Jasper Gaunt, curator of Greek and Roman art, Michael C. Carlos Museum, Emory University, "Abbot Suger's 'Precious Chalice' and the Agate Bowl from Coptos in the Museum of Art and Archaeology, University of Missouri."

Gallery Talks

February 2
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *A Midwestern View: The Artists of the Ste. Genevieve Art Colony*."

March 9
Kenyon Reed, exhibition curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *CIA: Counterfeits, Imitations, and Alterations of Ancient Coins*."

July 6
Mary Pixley, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan*."

September 14
Benton Kidd, associate curator, Museum of Art and Archaeology, University of Missouri, "Exhibition Tour of *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity.*"

Special Events

January 22
Museum Associates Heroes Circle members docent-led tour and breakfast (canceled).

January 29
A Midwestern View: The Artists of the Ste. Genevieve Art Colony, exhibition opening.

February 1
Love, Life, Death, and Mourning: Remembrance in Portraits by George Caleb Bingham, exhibition opening.

February 14
Valentine's Day Event: film, *Three Coins in the Fountain*, 1954, Champagne reception and roses for the ladies.

February 19
CIA: Counterfeits, Imitations, and Alterations of Ancient Coins, exhibition opening.

February 27
Music and Art Concert, "Early Modern and Regionalist Art and Music," performed by Ars Nova Singers, School of Music, University of Missouri.

March 18–20
Art in Bloom, mid-Missouri florists celebrated the museum's artwork with their inspired floral designs.

April 16
Paintbrush Ball, wine and cheese reception, dinner, silent and live auctions, fund an acquisition, and dancing with the Kapital Kicks Orchestra.

April 21
Museum Advisory Council of Students (MACS) sponsored *Art after Dark*.

May 5
Slow Art at the Museum of Art and Archaeology.

May 28
Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan, exhibition opening.

September 10
The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity, exhibition opening.

September 15
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 16
Museum Associates Crawfish Boil in the Shadow of the Columns.

October 29
The Haunted Museum.

November 11
Museum Associates annual meeting.

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 7
Museum Associates annual "Evening of Holiday Celebration," with a performance by "The Missourians Dickens" carolers.

Children's Educational Events

January 9
Family event, "Metals and Mints," for children grades 1–8.

January 30
Family event, "What Is Regional Art?" for children grades 1–8.

February 13
Family event, "African American Artists and Art," for children grades 1–8 (canceled).

March 19
"Art in Bloom for Kids," for children of all ages.

April 10
Sunday event, "Chinese Brush Painting," children over 10 and adults.

April 28
Evening event, "Images of Missouri," for children grades pre-K–8 (canceled).

May 15
Sunday event, "On View," for children grades 1–8.

June 9
Kids' Series: World of Art, "The World of Watercolor."

June 16
Kids' Series: World of Art, "Puppets."

June 23
Kids' Series: World of Art, "Landscapes."

July 7
Kids' Series: World of Art, "Pyramid Power."

July 14
Kids' Series: World of Art, "Animals on the Loose."

July 21
Kids' Series: World of Art, "Who Wants to Be an Archaeologist?"

July 28
Kids' Series: World of Art, "Books, Tablets, Manuscripts, and Scrolls."

August 4
Kids' Series: World of Art, "Paper."

August 11
Kids' Series: World of Art, "Abstract Expressionism."

September 1
Art After School, "What a Relief!" for children 5 and older (canceled).

September 24
Family event, in conjunction with the Smithsonian's National Museum Day, "What Makes a Museum?" for children grades 1–8.

October 13
Art After School, "I Can Fly!" for children 5 and older.

November 10
Art After School, "Hold Everything!" for children 5 and older.

December 8
Art After School, "Who Wants to Be an Archaeologist?"
for children 5 and older.

Film Series

January 7
Herb & Dorothy, 2009.

January 20
Animal Crackers, 1930 (canceled).

February 4
Glory, 1989.

February 17
A Clockwork Orange, 1972.

March 4
Mrs. Miniver, 1942.

March 17
Like Water for Chocolate, 1992.

April 7
Last Supper (Documentary), 2005.

April 21
A Funny Thing Happened on the Way to the Forum, 1966.

May 6
Paper Moon, 1973.

May 19
Dinner at Eight, 1934.

June 3
Crouching Tiger, Hidden Dragon, 2000.

June 16
American Splendor, 2004.

July 21
Some Like It Hot, 1959.

August 5
The Wedding Banquet, 1993.

August 18
Iphigenia at Aulis, 1977.

September 8
Quo Vadis, 1951.

September 22
The Green Butchers, 2009.

October 7
Animal Crackers, 1930.

October 20
Demetrius and the Gladiators, 1954.

November 4
Exit through the Gift Shop, 2010.

November 17
Land of the Pharaohs, 1955.

December 2
Fellini Satyricon, 1969.

December 15
In the Electric Mist, 2009.

Museum of Art and Archaeology

STAFF 2010 AND 2011

Alex Barker
Director

Bruce Cox
Assistant Director, Museum Operations

Carol Geisler
Administrative Assistant

Barbara Fabacher
Tour Coordinator

Janet Kasper (through 04/10)
Allyssa Routzhan (08/10–09/10)
Clerical Assistants

Kristie Lee
Graphic Designer

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

Jeffrey Wilcox
Curator of Collections/Registrar

Kenyon Reed
Collections Specialist

Barbara Smith
Chief Preparator

Larry Stebbing
Preparator

George Szabo
Assistant Preparator

Larry Lepper
Joshua Webster
Christopher Ruff
Ryan Johnson (beginning 09/11)
Security Guards

Lauren DiSalvo (through 06/10)
Mary Conley (beginning 08/10)
Graduate Research Assistants, Ancient Art

Elizabeth Glueck (through 01/10)
Sarah Horne (01/10–08/11)
Misty Mullen (beginning 07/11)
Campbell Garland (beginning 08/11)
Graduate Research Assistants, European and American Art

Rachel Navarro (through 08/10)
Stephanie Kimmey (08/10–06/11)
Graduate Research Assistants, Registration

Megan McClellan (beginning 08/10)
Graduate Research Assistant, Art Cataloguing Project

Julian Hartke (08/10–12/11)
Graduate Research Assistant, Library

Kim Nochi (08/10–05/11)
Graduate Research Assistant, Academic Coordination

Rylan Batten (through 05/11)
Lucas Gabel (08/10–08/11)
Ryan Hinrich (09/11–12/11)
Amanda Malloney (beginning 08/11)
Alex O'Brien (beginning 08/10)
Teagan Russell
Christina Schappe (beginning 03/10)
Shelby Wolfe (beginning 08/11)
Undergraduate Student Assistants

Lisa Higgins
Director, Missouri Folk Arts Program

Deborah Bailey
Folk Arts Specialist

Darcy Holtgrave (through 12/11)
Graduate Research Assistant, Folk Arts Program

Museum of Art and Archaeology

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Averil Cooper
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Sharon Emery
Barbara Fabacher
Kent Froeschle
Ann Gowans
Amorette Haws
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Alice Reese
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Pam Springsteel
Carol Stevenson
Remy Wagner
Trina Warder

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Kathryn Lucas
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Meg Milanick
Alice Reese
Pam Springsteel
Carol Stevenson
Remy Wagner

MUSEUM STORE VOLUNTEERS 2010 AND 2011

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Rosa England (2010)
Libby James (2011)
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Linda Lyle
Andy Smith
Pam Springsteel

Museum of Art and Archaeology

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Museum of Art and Archaeology

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Signe Cohen
Associate Professor, *Religious Studies*

Ingrid Headley
Docent, *Museum of Art and Archaeology*

Dola Haessig
Webmaster

Robin LaBrunerie
(beginning 11/10)
President, *Museum Associates*

Susan Langdon
Professor, *Art History and Archaeology*

Meg Milanick
Graduate Student, *Art History and Archaeology*

Anatole Mori
Associate Professor, *Classical Studies*

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Dean, *College of Arts and Science*

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Director, *Honors College*

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Laurel Wilson
Professor, *Textile and Apparel Management*

Museum Associates

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Marcela Chavez (beginning November 10)
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Allison Cox (resigned November 10)
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Ken Greene
Pam Huffstutter (beginning November 10)
Mark Koch (beginning November 10)
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Jennifer Larmie

Gail Metz
Vicki Ott (beginning November 10)
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Susan Reynolds
Annette Sobel
Scott Southwick (beginning November 10)
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Assistant Director, Museum Operations

Ingrid Headley
Docent Liaison

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Associate Curator of European and American Art

Anne Rudloff Stanton
Chair, Department of Art History and Archaeology

(Vacant)
Student Liaison

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Libby Gill
Osmund Overby
Betty Proctor
Patricia Wallace

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Secretary

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Robert Doroghazi (through November 11)
Jeannette French (through November 11)
Nancy Gerardi (beginning November 11)
Ken Greene
Diana Groshong (beginning November 11)
Pam Huffstutter
Patty King (beginning November 11)
Mark Koch

Elizabeth Kraatz (beginning second term November 11)
Jennifer Larmie (resigned November 11)
Toni Messina (beginning November 11)
Gail Metz (through November 11)
Vicki Ott
Susan Reynolds (through November 11)
Stacia Schaefer (beginning November 11)
Annette Sobel
Scott Southwick
Gil Stone
Gary Tatlow (beginning November 11)
Anne Tuckley (resigned November 11)

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