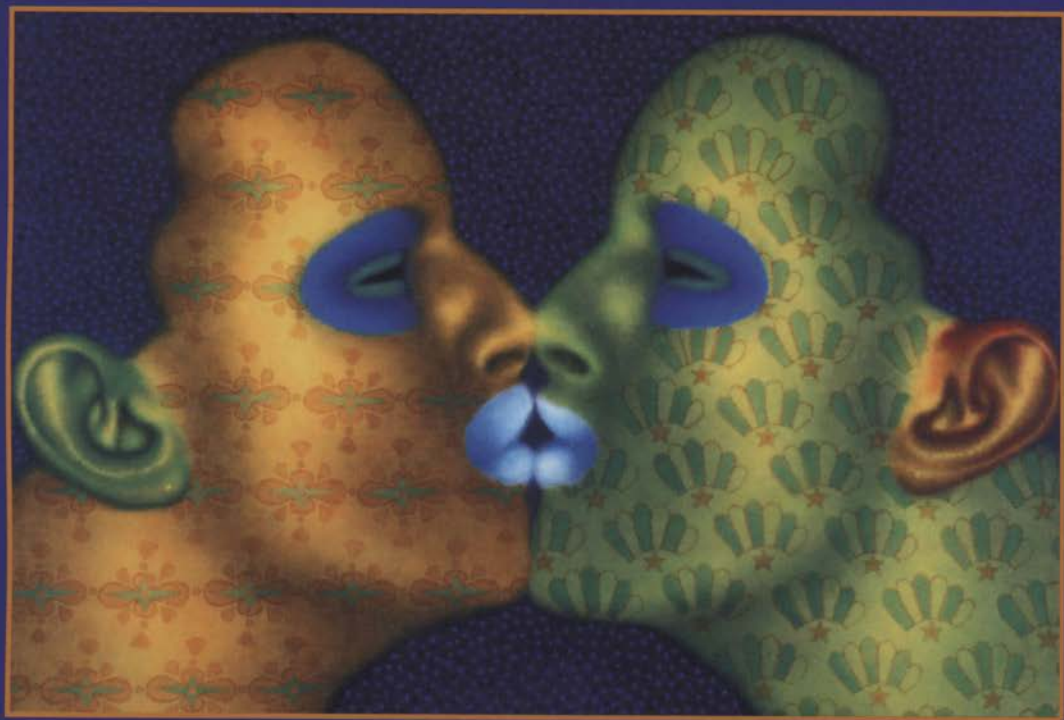


MVSE

VOLUMES THIRTY-NINE, FORTY & FORTY-ONE

2005 - 2007



Annual of the
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI

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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 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 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:

Ed Paschke (American, 1939–2004)

Kiss I

Oil on linen

Gilbreath-McLorn Museum Fund (97.17)

Back cover:

Anonymous (French, fifteenth century)

January page from a Book of Hours (recto), ca. 1460

Ink, pigments, and gold on parchment

Gilbreath-McLorn Museum Fund (2003.2)

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DIRECTORS' REPORT

2005–2007

The years 2005–2007 have seen some important developments in the Museum of Art and Archaeology, culminating in celebration of the museum's fifty-year anniversary in the fall of 2007. We are pleased to be collaborating here on this report, which covers three years of our tenures as interim director and director.

Alex Barker took over as director in April 2006, enabling Jane Biers, the interim director, to go back into retirement. This report allows us to thank the museum staff, Museum Associates board of directors, and other friends of the museum for their support during the eighteen months under an interim director and for the warm reception given to the new director. We would also like to acknowledge here the assistance of Richard Schwartz, dean of the College and Arts and Science until 2006, and Michael J. O'Brien, his successor.



Alex Barker, director, Museum of Art and Archaeology.

In the years 2005–2007, the museum's Disaster Action and Recovery Plan was brought up to date, and a destructive-analysis policy, the Policy Regarding Invasive Testing, Alteration, or Sampling of Museum Collections, was created. In February 2005, Dean Schwartz appointed a new advisory committee, charged to advise the museum director on university policies as follows:

The advisory committee of the Museum of Art and Archaeology provides advice, support, and perspective to the director of the museum. The committee assists the museum in connecting to the faculty, students, staff, and other patrons of this important campus and community resource. The committee functions in an advisory capacity; it is not a governing board.

The museum's overall mission statement was revised, broadening the museum's audience and vision, and phrasing the institutional mission as advancing

understanding of our artistic and cultural heritage through research, collection, and interpretation. We help students, scholars, and the broader community to experience authentic and significant art and artifacts firsthand, and to place them in meaningful contexts. We further this mission by preserving, enhancing, and providing access to the collections for the benefit of present and future generations.

The museum also completed a strategic planning process in order to guide decision-making and framing of strategic objectives over the next several years. The Museum of Art and Archaeology's strategic plan for 2007–2011 emphasized four main needs: (1) focusing resources on core mission activities; (2) increasing the museum's academic stature; (3) creating community presence and partnerships; and (4) building institutional capacity. Each of these elements was expanded with individual action items and tactical goals.

Staff

Thanks to the support of the dean's office, the part-time position of associate curator of ancient art was increased to full-time, and the position of associate curator of European and American art became full-time again. It had been reduced to a three-quarter-time appointment in earlier budget reductions. In addition, two new staff positions were established in the period covered by this report. The appointment of a tour coordinator made a great difference to the

smooth running of the office. Until July 2005, the fiscal officer, Carol Geisler, had also been responsible for booking tours, finding docents, and sending letters of confirmation. The tour coordinator took on these responsibilities and also acted as additional security in the museum. Her desk is located at the entrance to the galleries, thus freeing the guard to circulate. Donna Dare ably filled this position until May 2007; Barbara Fabacher, a former museum docent, replaced her in July 2007. In December 2006, a half-time position of academic coordinator was funded, and Arthur Mehrhoff was hired. This position is charged with creating programming for undergraduate and graduate students and working with faculty to integrate



Barbara Fabacher, tour coordinator.

the museum more fully into the academic community. Mehrhoff has a Ph.D. in American Studies from St. Louis University and has taught at both St. Cloud State and Washington University.

Other staff changes have occurred in these three years. In October 2006, Joan Stack resigned her position as associate curator of European and American art to take up the curatorship at The State Historical Society of Missouri. We appreciate all her creative work in her years at the museum and wish her well in her new position. Mary Pixley joined the staff in September 2007 as Stack's replacement. Pixley received her Ph.D. from the University of Pennsylvania, with a dissertation on artistic patronage of a sixteenth-century Italian family. Before joining the staff at the Museum of Art and Archaeology, she worked at the Philadelphia Museum of Art, the National Gallery of Art, Washington, D.C., and the Washington County Museum of Fine Arts in Hagerstown, Md. In September 2006, associate educator Angela Lawler left to teach at the Columbia Catholic School. Cathy Callaway was hired to fill her position. Callaway has a Ph.D. in classics from the University of Washington and has taught courses in Greek and Roman civilization, Latin, and classical literature in translation at the University of Missouri. In 2004, Barbara Smith returned to the staff as a part-time chief preparator. In July 2006, it became possible to hire her full-time. We welcome these new and returning staff members and express here our appreciation for their hard work and that of the staff who have served for many years. We cannot mention all by name but want to acknowledge



Arthur Mehrhoff, academic coordinator.



Mary Pixley, associate curator of European and American art.



Cathy Callaway, associate educator.

Jeffrey Wilcox, the registrar, who in 2005 was recognized by the university for his thirty years of service.

The curators maintained their professional commitments. Joan Stack presented a paper at the Renaissance Society of America annual conference in Cambridge, U.K., in April 2005, her article on the Picenardi altarpiece appeared in 2005, and she wrote and edited the catalogue for the exhibition *The Art of the Book: Illustration and Design, 1650 to Present*.¹ Benton Kidd attended the eighth meeting of the Association for the Study of Marbles and Other Stones in Antiquity in Aix, France, in June 2006. He also presented a paper at the annual meeting of the Archaeological Institute of America (AIA) in January 2007 and lectured for local societies of the AIA at Western Illinois University and Monmouth College, Illinois, in 2006 and Columbia, Missouri, in 2007. In the summer of 2007, he traveled to Greece and Israel to pursue research for the publication of the painted stucco from the excavations at Tel Anafa, Israel. He published an article on the stucco in 2005.² Alex Barker attended the Getty Leadership Institute Symposium in Los Angeles in 2005 and has continued to serve on the Ethics Committee of the American Anthropology Association. He is co-project director of the Romanian Bronze Age site of Pecica Santul Mare (also known as Pecska Nagy-Sanc, or sometimes Ziridava). A report on the excavations appeared in 2007, and he is the author of several other publications in 2006 and 2007.³

Exhibitions

The museum continued to contribute to exhibitions nationwide through loans of works from its permanent collections. In 2005, loans supported the exhibitions *Claude Ragué Hirst: Transforming the American Still Life* at the Columbus Museum of Art, *Toro!! The Bull in Human History, Art, and Sports* at the University of Wyoming Museum of Art, and *The French Portrait: Revolution to Restoration* at Smith College. In addition, the museum lent ten photographs by various twentieth-century American photographers from the collection *Songs of My People* to the University of Missouri's Elmer Ellis Library for the exhibition *Songs of My People—Selections*, mounted in conjunction with Black History Month. In 2006, the museum supported three separate exhibitions at Ellis Library: *Songs of My People—Selections*; *Celebrating African Art*; and *Elizabeth I: Ruler and Legend*. In 2007, in addition to lending ten silver gelatin prints by various American photographers to Ellis Library for *Songs of My People—*

Selections, the museum also lent eight antiquities to the Union Station Museum in Kansas City to support its exhibition *Dead Sea Scrolls*. For a complete list of loans, see pages 111–112.

In 2005, the museum mounted three major and three minor exhibitions. Two dealt with architecture and built environments (*Cityscapes: Visualizing the Built Environment* and *Memoria Architecturae: The Fragmentary, the Forgotten, and the Fantastic*) and included a range of works from antiquity through Giovanni Battista Piranesi to Jörg Schmeisser. *Fashioning Identities: Portraiture through the Ages* focused on portraiture in all media and included works by Rembrandt van Rijn, William Hogarth, George Caleb Bingham, Mary Cassatt, Henri Matisse, and Chuck Close, among others. *Awash in Watercolors* presented the range of techniques and subjects explored by nineteenth- and twentieth-century watercolorists, and *American Regionalism: Images from the Heartland* brought together prints, drawings, and paintings by Thomas Hart Benton, John Steuart Curry, Grant Wood, and the university's own Fred Shane. The museum also reinstalled the small exhibition *Greek and Roman Crafts: Metalwork, Textiles, and Pottery* to support a university course on ancient technology.

American Regionalism: Images from the Heartland continued until June 2006 and was one of seven exhibitions mounted by the museum over the course of the year. Many of these exhibitions were collaborative in nature. *Dressing the Part: Fashion and Art in the Nineteenth and Twentieth Centuries* was organized in collaboration with the Missouri Historic Costume and Textile Collection; the exhibition juxtaposed historic costume and fashion with works by Honoré Daumier, Reginald Marsh, and Robert Crumb, among others. *Feeling, Thought, and Spirit: The Ceramic Work of Glen Lukens* featured works by this important twentieth-century ceramicist lent (and later given to the museum) by Vera Odell, the artist's niece, and her husband, Dr. Boyd Odell. Greig Thompson, guest curator for the show, wrote the catalogue.⁴ *The Art of the Book: Illustration and Design, 1650 to Present* built on a previous popular Museum of Art and Archaeology exhibition, *The Art of the Book: 1000–1650*. Working closely with the Special Collections staff of the University of Missouri's Ellis Library and including works from the museum, Ellis, and the collections of The State Historical Society of Missouri, curator Joan Stack created an exhibit that helped viewers trace important trends in the development of book illustration and the rise of "artists' books." The exhibition included works by William Blake, Eugène Delacroix, Pablo Picasso, Henri Matisse, and Robert Motherwell. The museum also mounted a temporary exhibition that examined the techniques and history

of *The Forgotten Art of Engraving* in the museum's Corner Gallery, as well as a longer-term exhibition highlighting parts of the museum's exceptional South Asian sculpture collection in the Eilenberg Gallery.

In 2007, the museum celebrated its fiftieth anniversary and offered four exhibitions. *Final Farewell: The Culture of Death and the Afterlife* examined ideas and attitudes about death from antiquity to the present. Curated by Benton Kidd, the exhibition allowed visitors to trace continuing themes and to understand their collective impact on the production of art associated with the universal issue of death. The exhibition offered an opportunity for the museum to present a broad range of objects spanning its diverse collections. *Exploration, Interpretation, and the Works of George Caleb Bingham* was organized by Alex Barker with guest curator Dr. Kristin Schwain of the Department of Art History and Archaeology, University of Missouri. The exhibition, which celebrated the centennial of the university's College of Arts and Science, featured less familiar works by Missouri's best-known nineteenth-century artist and emphasized the teaching role of the museum. It incorporated a series of signed text panels by faculty and students of the Department of Art History and Archaeology, decentering the magisterial voice of the curator in favor of a series of competing and identified voices that discussed works from differing perspectives. The museum also offered a changing exhibition of works on paper: *Daumier's Paris: Life in the Nineteenth-Century City*, co-curated by Joan Stack and graduate research assistant Rebecca Dunham and comprising three installments of the artist's celebrated lithographs. Two of the three installments were mounted in 2007. The museum marked its fiftieth anniversary with *Fifty Golden Years: Highlights from the Permanent Collection*, curated by Benton Kidd with assistance from Jeffrey Wilcox and several graduate research assistants. Rather than gathering and regrouping works already on view in the permanent exhibition galleries, the anniversary show featured masterworks from the storerooms that are not generally displayed due to limitations of space and emphasized the breadth of the museum's permanent holdings. For further information on exhibitions, see pages 101–109.

Grants

Museum activities during this period were supported by a series of grants; the museum gratefully acknowledges this support and thanks the respective granting agencies for their generosity. A grant from the Boone County Community Trust

(\$3,272) supported the museum's *Healing Arts* project. *Healing Arts* is an art therapy program for patients with Alzheimer's disease, using art as a vehicle to help them express the thoughts and emotions that the progress of the disease makes challenging. The program, organized in collaboration with the university's Eldercare Center (an adult day health care program) and the mid-Missouri chapter of the Alzheimer's Association, has made a significant difference in the lives of patients and caregivers. The museum also received a small grant (\$250) from First National Bank in Columbia to support publication of the exhibition catalogue *Feeling, Thought, and Spirit: The Ceramic Work of Glen Lukens*. A personal gift from Mr. Mark Landrum matched that grant. A small grant from the City of Columbia Office of Cultural Affairs supported the "School's Out! Art's In!" educational program series (\$300). Funds from the University of Missouri Student Fee Capital Improvement Committee enabled installation of new carpeting and purchase of video security

cameras during this period (\$13,000). In 2005–2007, the Pittsburgh Foundation awarded funds for conservation. Established in memory of the museum's former conservator Maura Cornman, the fund is restricted to purchase of books on conservation and treatment of objects. The museum also returned to active archaeological field research, supported by a Senior Archaeology Research Grant from the National Science Foundation. Alex Barker received \$79,818 to support



Docent Ingrid Headley conducts a session in the gallery for the *Healing Arts* project.



"School's Out! Art's In!"

his collaborative excavations at the Bronze Age Romanian tell of Pecica Santul Mare.

In 2007, funding for research continued, with a smaller research grant from the University of Missouri Research Council to support documentation of ceramic collections from surrounding Romanian cultural complexes; “Establishing a Cultural-Historical Context for Early Metallurgy and Social Complexity in the Eastern European Bronze Age” was funded in the amount of \$4,344. Additional funding was sought and received from the university’s Student Fee Capital Improvement Committee for a new suite of digital temperature and humidity data logging thermohygrographs for all galleries and storage areas, as well as an Elsec UV-reading light meter and new custom museum-grade cabinetry to house oversized ancient textiles (\$14,900). A smaller grant from the University of Missouri Arts and Science Alumni Organization funded purchase of equipment and software to create podcasts and museum audio programming (\$1,494).

The Missouri Folk Arts Program (MFAP), which has been under the auspices of the Museum of Art and Archaeology since 1993, secured operating support from the Missouri Arts Council (MAC), a state agency, through Arts Services Grants (\$85,000 in 2005, \$90,000 in 2006, and \$92,500 in 2007). The National Endowment for the Arts (NEA) funded MFAP’s Traditional Arts Apprenticeship Programs for 2005, 2006, and 2007 (\$25,000 each year). In 2007, NEA granted a School Residencies Pilot Project award of \$20,000 to MAC, which was subgranted to MFAP. In the same year, a second grant to MAC from NEA funded an American Masterpieces Traveling Exhibition (\$11,600) that MFAP organized and circulated.

Education

Public programming has been lively and active. Regularly held gallery events on the first Wednesday of each month complemented temporary exhibitions or featured a work of art. A film series was reinstated in 2007. The films, shown on the third Thursday of the month, related to a current exhibition and were films rarely shown in theaters. The haunted museum event became an annual one in 2005 and has maintained its popularity. Docents and volunteers enacted presentations relating to specific works of art or parts of the collections, while volunteers talked to children about various fauna that related to the Halloween theme. The successful program of flashlight tours continued. Small groups of

children were introduced to selected parts of the collections by the light of flashlights. Each tour throughout the year featured a different theme. First Sunday tours, inaugurated in 2004, continued to be popular, and the highly successful program “School’s Out! Art’s In!”—also begun in 2004—has been maintained. During the local public school semesters, these programs were scheduled for days when the schools were not in session; other programs were offered during the summer months. The programs are designed for children of all ages and target different aspects of the museum’s collections.

In August 2005, the museum became a Partnership Friend with Columbia’s Lee Expressive Arts Elementary School. The museum joined other organizations in Columbia that partner with a specific school to provide services. Children from Lee School had frequently visited the museum in previous years; this program makes the relationship official. Part of the new relationship was the formation of a Junior Docent program, in which fifth-grade students learn about a specific object in the museum. At an evening event to which parents, siblings, and school personnel are invited, the children present their research orally. In 2007, seventh-graders from Columbia Independent School joined the program.



Ghosts and ghouls in the 2007 haunted museum.



Junior docent Emily Ludeman explains *Antenalope* to Zack Smith at an evening of guided tours by fifth-grade students from Lee Expressive Arts Elementary School in April 2007.

During fall 2006 through summer 2007 and continuing until November 2007, the museum hosted the *Healing Arts* program, funded by the Boone County Community Trust. The program comprised twice-monthly tours in the museum for small groups of early stage Alzheimer patients, provided framed reproductions of selected works in the museum's collections, and allowed patients to create their own art works.

The museum's public programs would not have been possible without the contribution of a dedicated corps of docents, several of whom have given their time for many years. At the annual docent luncheon in fall 2007, the museum recognized Pat Cowden and Judy Schermer for ten years of service and Nancy Mebed and Remy Wagner for five years. Photos, which now hang in the museum lobby, were presented to Ann Gowans and Linda Keown in honor of their twenty-five years of service. Sadly, the museum lost one of its most dedicated docents with the death of Betty Brown in December 2007. She had been a docent since 1987.



Visiting artist Andres Serrano talks about his work in the Robert and Maria Barton Gallery of Modern and Contemporary Art.

The museum has continued to expand its role within the university community. In October 2005, a student group was reestablished, the Museum Advisory Council of Students (MACS). It was formed to explore ways to make the collections better known to the student body. The museum has also maintained its relationship with other student groups—the Fine Arts Residence Community, the Culture and Society Learning

Community, and Freshman Interest Groups. In 2005, the museum supported a lecture by artist Andres Serrano sponsored by Arts Spectrum, the undergraduate art history and archaeology organization. As before, the museum curators have continued to teach university classes in the galleries, but with the appointment of the academic coordinator, it has been possible to reach out further to the campus and increase the collections' use beyond the traditional disciplines of art history and archaeology, classical studies, and the humanities. Architectural Studies incorporated the museum into its Museum Design class. A course on

Women in Antiquity offered by the department of Religious Studies made use of the collections. The *Healing Arts* program was a topic for discussion at a round table held in April 2007 at the Interdisciplinary Center on Aging in the School of Medicine. Discussion on a series of musical presentations in the museum and musical programs built around the collections is underway with the Music Department. In previous years, the relationship with the Department of Textile and Apparel Management has been fruitful. This has continued with a special display in the fall of 2007 of pre-Columbian textiles for a final examination and with a student research project on costumes in film. An exciting new venture, currently in the planning stage, is the creation of podcasts to welcome students to the museum and to encourage development of critical thinking skills.



Special display of pre-Columbian textiles held in the Gallery of Greek and Roman Casts in 2007 for a university class offered by the Department of Textile and Apparel Management.

Museum Associates

Museum Associates, the museum's friends group, was founded when the museum opened in Pickard Hall in November 1976. In November 2006, Museum Associates celebrated its thirtieth anniversary. As has been the case in previous years, the support of this dedicated group has been important. Under the able leadership of president Linda Keown through November 2006, and then of Emilie Atkins, Museum Associates' board of directors has continually promoted and sustained the museum. Its very successful Museum Gala, *Viva el Arte*, in spring 2005, and its *Paintbrush Balls* in May 2006 and 2007 continued the tradition of one big fundraising gala a year. All three events raised funds to support acquisitions, exhibitions, and educational projects. In 2007, Libby Lawson stepped down as chair of the gala committee after serving for five years. The museum is greatly indebted to her and her helpers for their hard work and superb organization.

Besides raising funds through the annual gala, Museum Associates initiated a new approach to fundraising in 2006, when the board of directors successfully applied for a grant from the Richard S. Brownlee Fund of The State Historical



Art in Bloom, 2006. Best in Show, inspired by a Roman marble sarcophagus. Kent's Floral Gallery and Gifts, Columbia, Missouri.



Museum Associates 2007 annual evening of holiday celebration. Columbia Chamber Choir under the direction of Paul Crabb, Department of Music, University of Missouri, performs in the Gallery of European and American Art.

Society of Missouri. These funds helped publish the catalogue of the museum's exhibition *The Art of the Book: Illustration and Design, 1650 to Present*.

The board of directors has assiduously promoted membership in Museum Associates. As part of this campaign, membership benefits were restructured in 2007 to include a Heroes Circle. Membership in one of the Heroes Circle guilds, named after heroes from antiquity, offers different benefits at each level.

In the winter of 2005, Linda Keown suggested that the museum host Art in Bloom, at which local florists are invited to create floral arrangements inspired by works of art from the collections. The 2005 event was so successful that Art in Bloom has become an annual event, with ever-increasing attendance by the public. Two other social occasions sponsored by Museum Associates have also become highly appreciated annual events. The "Evening of Holiday Celebration" in December, begun in 2003, features a reception in the Cast Gallery and musical entertainment in the Gallery of European and American Art, and in February 2006, Valentine's Day was celebrated at the museum with a reception and lecture by curator Joan Stack on the vicissitudes of love. The lecture focused on images of artworks in the museum's collections. This first event was so well received that it, too, has become an annual celebration. Assistant director—

museum operations Bruce Cox is to be congratulated for his role in initiating and organizing both these events.

Organized travel opportunities have been fewer than in previous years, but Museum Associates sponsored a day trip to St. Louis in November 2005 to tour the Smithsonian Institution's *The American Presidency: A Glorious Burden* at the Missouri History Museum and *Treasures from the Royal Tombs at Ur* at the St. Louis Art Museum.

Museum Associates has continued to enrich the museum's collections by providing funds for the acquisition of works of art. In 2005, the gift was an 1893 linocut by British artist Aubrey Vincent Beardsley (1872–1898) entitled *How Sir Lancelot was known by Dame Elaine* (an illustration for *Le Morte d'Arthur*). This was exhibited in *The Art of the Book: Illustration and Design, 1650 to Present*. The linocut exhibits the characteristic stylization of the Art Nouveau movement. In 2006, Museum Associates honored Jane Biers for her work as interim director by presenting to the museum an engraving *Vue des ruines d'un temple de Corinthe* by Jacques Philippe Le Bas (French, 1707–1783) after a design by Julien-David Le Roy (French, 1724–1803). Also in 2006, Museum Associates partially funded the purchase of a fifteenth-century French manuscript page from a Book of Hours. This was acquired for inclusion in the exhibition *A Final Farewell: The Culture of Death and the Afterlife*. In 2007, Museum Associates commemorated the museum's fiftieth anniversary by raising funds at the Paintbrush Ball for purchase of a fourteenth-century ivory panel from a diptych showing *The Adoration of the Magi*. The museum is most grateful to Museum Associates for this support of the collections.

Acquisitions

Notable additions to the collections have also come from other sources—gifts from individual supporters and purchases from endowment funds. A gift from Natasha Eilenberg of a statuette of Vishnu and a conch shell, both from Cambodia and dating to the late twelfth to early thirteenth century, were in memory of Samuel Eilenberg. They supplemented the collection of South Asian art that Dr. Eilenberg had given the museum in previous years. William Biers gave a South Italian rhyton in the form of a griffin's head dating to the fourth century B.C.E. The collections had no examples of this characteristic Greek ritual pottery vessel.

A number of gifts and purchases enriched the collections of Western art. A French stained-glass quatrefoil of the mid-thirteenth century further strengthened the medieval collection. A sixteenth-century engraving by the French Master E. G., *Hector Carried before the Walls of Troy*, augmented the collection of Renaissance prints. Three prints were bought in 2005 for inclusion in the exhibition *Memoria Architecturae: The Fragmentary, the Forgotten, and the Fantastic*. An etching and engraving by Piranesi (Italian, 1720–1788) from the series *Vedute di Roma* depicts the tomb of Gaius Cestius and combines fantasy and reality. A color lithograph, *The Temple of Juno at Girgenti, Sicily*, the work of the British artist William Russell Flint (1880–1969), although dating between 1914 and 1917, illustrates the legacy of nineteenth-century romanticism. Joseph Pennell's lithograph of 1913, *The Way up to the Acropolis (Greece)*, depicts the stairway to one of the most famous ruins in the world. Pennell (American, 1857–1926) visited Greece, southern Italy, and Sicily in 1913. The lithograph is from his book *In the Land of the Temples*.

Thirty woodcuts by Julius J. Lankes (American, 1884–1960) were the gift of his children. Lankes was an important woodcut artist, who worked exclusively on the East Coast. The collection provides a comprehensive overview of his work. A lithograph, a detail of a mural painting by Diego Rivera (Mexican, 1886–1957) titled *Frutas des [sic] Campos*, purchased in 2006, is an example of Rivera's method of disseminating leftist ideas to the working class.

Three gifts added to the nineteenth-century painting collection. John Ashford gave a portrait of James Madison Gordon by George Caleb Bingham (American, 1811–1879), dating to after 1860. This gift was in honor of Carolyn M. Ashford. Judge James Madison Gordon, a Missouri state senator from 1860 to 1862 and from 1864 to 1866, was a prominent resident of Columbia, Missouri. It is appropriate that his portrait has now found a home in the Museum of Art and Archaeology. Roger and Mary Bumgarner donated two watercolors by British artist Louise Rayner (1832–1924). These augmented the museum's holdings of works by women artists.

The museum has been adding to its collection of photographs in recent years. Weegee's *Self-Portrait (with Crown)* is the first example of this artist's work in the collection. Dated to 1956, the self-portrait reveals the artist's sense of humor. Born Arthur Fellig (American, 1899–1968), he had a profound influence on Diane Arbus, an artist already represented in the collection.

A significant addition to the sculpture collection was the purchase in 2007 of a painted terracotta bust of Maudelle by the African American artist Beulah Ecton

Woodard (1895–1955). Maudelle Bass Weston (1908–1989) was a well-known African American concert dancer. Her portrait, with its incisive modeling, fine rendition of the sitter's features, and details of hair and colorful earrings, is a realistic masterpiece.

Finally, the gift by Vera and Boyd O'Dell honored the memory of Glen Lukens (American, 1887–1967). Forty-two objects, comprising mainly glass and pottery vessels, illustrate the work of this important ceramic artist. The collection includes examples of the blue glaze that first brought Lukens national acclaim, as well as his characteristic pottery bowls, which display the contrast between the glaze and the coarse clay of the vessels. For a complete list of these and other acquisitions, see pages 87–100.

Missouri Folk Arts Program

The Missouri Folk Arts Program (MFAP) continued to build cross-cultural understanding through the documentation, conservation, and presentation of Missouri's folk and traditional arts and artists. MFAP coordinated projects such as the Traditional Arts Apprenticeship Program (TAAP). Through TAAP, several master artists conducted intensive apprenticeships in a variety of traditions, including Bosnian, Irish, Mexican, and Sudanese dance traditions. Seven teams were funded in 2005, nine in 2006, and nine in 2007. MFAP staff coordinated public presentations by TAAP artists via the annual Big Muddy Folk Festival, the series Tuesdays at the Capitol, and in 2007, a special presentation at the Library of Congress and the Kennedy Center in Washington, D.C., by members of the Gannon family of St. Louis Irish Arts. In 2005, MFAP staff published a record of the TAAP project in celebration of its twentieth anniversary.⁵

MFAP also developed a new education project featuring TAAP master artists and was funded with two consecutive Folk and Traditional Arts Infrastructure grants from NEA. Through the initiative, three master artists developed and produced school residencies for elementary students in Boonville, Shelby County,



Cirkic Maja, Nermin Fazlic's apprentice in Bosnian dance, at the Big Muddy Folk Festival on 2 April 2005.
Photo: Deborah Bailey.



Jim Nelson (guitar) and Geoff Seitz (fiddle) performing at the grand opening of the traveling exhibit *Work Is Art and Art Is Work* in West Plains, Missouri, on 16 June 2007. Photo: Sally Morrow.

West Plains, and Columbia, Missouri. In the project's second phase, MFAP contracted with a consultant to develop a guide for teachers on Missouri's folk arts and folk life.

Through NEA's American Masterpieces Initiative, which encouraged each state to join in the celebration of "three hundred years of artistic genius," MFAP, MAC, and ExhibitsUSA collaborated in 2007 on a traveling exhibit as Missouri's contribution. The exhibit, *Work Is Art and Art Is Work: The Art of Hand-Crafted Instruments*, was curated by folk arts specialist Deborah Bailey and featured six master luthiers (stringed instrument makers). Finally, MFAP staff continued to provide technical assistance for the Missouri Regional Cuisines Project, the University of Missouri's Center for Arts and Humanities, and the Talking Ozarks Symposium, an annual event devoted to the culture of the Ozarks.

Jane Biers, Interim Director
Alex Barker, Director

NOTES

1. Joan Stack, "The Iconographic Implications in the Reconstructed Picenardi Altarpiece: A Typological Interpretation," *Muse* 33–35 (1999–2001 [2005]) pp. 33–70; *ibid.*, *The Art of the Book: Illustration and Design, 1650 to Present* (Museum of Art and Archaeology, 2006).
2. Benton Kidd, "Technique and Composition of the Tel Anafa Stucco," *Muse* 33–35 (1999–2001 [2005]) pp. 4–13.
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HORSEMAN IN BRONZE: A BELT FROM URARTU*

Scott de Brestian

The kingdom of Urartu, which gave the Biblical Mt. Ararat its name, was an important player in the politics of the Near East in the first millennium B.C.E. Its early history is known primarily from archaeology and from Assyrian texts, in which the name first appears in reference to the region north and east of Mesopotamia.¹ During the late second and early first millennium this area does not appear to have been organized into a centralized state, as Assyrian records from this period describing raids against the region refer only to a series of independent mountain tribes. These peoples began to coalesce during the ninth century B.C.E., and by the fourth campaign waged by Shalmaneser III (858–824) against Urartu in 831, the people around Lake Van had loosely united in the face of this foreign threat under a king named Sarduri, whom the Urartians later identified as the founder of their royal dynasty.²

After Shalmaneser III's death, Assyria entered a period of social disorder, which allowed the Urartians to consolidate control of the eastern highlands of Anatolia and fashion a state patterned after Assyria. Massive fortified settlements and sophisticated irrigation works testify to the wealth and power of Urartu during this period.³ The eighth century saw continued fighting between the two states,⁴ culminating in an expedition by the Assyrian King Sargon II (721–705) against the state of Musasir. Musasir, a religious center just outside Urartian territory proper, was nevertheless of great symbolic significance since it was the location of a major temple to the god Haldi, chief deity of the Urartian pantheon; the temple served as the site for Urartian royal coronations. Sargon II brought back great quantities of booty from this campaign, and Urartian influence was seriously weakened for a time.

Urartian culture flourished again under Rusa II (first half of the seventh century). He instituted a wide-ranging building program and founded several new settlements within the kingdom.⁵ Little is known of his successors, and the line of Urartian kings peters out sometime in the second half of the seventh century, after which the region lost its political unity. It is frequently hypothesized that the kingdom was under pressure from nomadic peoples to the north such as



Fig.1. Map of Eastern Anatolia. After Rivka Merhav, ed., *Urartu: A Metalworking Center in the First Millennium B.C.E.* (Jerusalem, 1991) p. 1.

the Cimmerians, and that these attacks caused the downfall of the kingdom, but there is no direct evidence to support this.⁶

The area controlled by Urartu is very mountainous, dominated by the Taurus Mountains to the south and the Lesser Caucasus and Pontic Mountains to the north (Fig.1). Despite its close proximity to Assyria it was the least accessible of Assyria's neighbors. Arable land is largely confined to the shores of Lake Van and Lake Urmia and the valleys of the Murad and Aras (ancient Araxes) Rivers, and rainfall is scanty. Agriculture was dependent on highly sophisticated irrigation works, and transhumant pastoralism was an important component of the economy.⁷

Archaeological excavation in the region has been plentiful, albeit of mixed quality. Major sites include Altintepe, Ayanis and Çavuştepe (Turkey), Bastam (Iran), and Armavir and Karmir-Blur (Armenia). The capital of Urartu was located at Tushpa (Van, Turkey). Substantial remains of the citadel walls still

exist, as well as a number of rock-cut tombs, but archaeological exploration at the site has been limited.⁸ Much of our knowledge of Urartian culture comes from small finds from places such as Giyimli and Toprakkale, as well as the vast quantity of material looted from Turkey, Iran, and Armenia.⁹ Urartu was known for its spectacular metalwork, which is exemplified by finds such as the Altintepe cauldron, as well as the long list of military equipment, vessels, furniture, and jewelry recorded in Sargon II's inscription describing the booty from Musasir.¹⁰ It was formerly thought that Urartian metalwork was widely disseminated throughout the Mediterranean and helped inspire the orientalizing styles of Greece and western Asia Minor, but the number of artifacts of secure Urartian provenience found in the West is quite small.¹¹

The Museum of Art and Archaeology possesses a fine example of this metalworking tradition: a bronze belt purchased in 1984 (Figs. 2–6).¹² The belt has no provenience, and it is unfortunately quite likely that it is one of the many artifacts from looted sites that flooded the antiquities market in the 1970s and 1980s, a practice that continues until the present day. Nevertheless, the belt is



Fig. 2. Belt, general view. Urartian, bronze. Provenience unknown. Museum of Art and Archaeology, University of Missouri. Weinberg Fund purchase, acc. no. 84.2. Photo: Jeffrey Wilcox.



Fig. 3. Belt end with belt loop. Urartian, bronze. Provenience unknown. Museum of Art and Archaeology, University of Missouri. Weinberg Fund purchase, acc. no. 84.2. Photo: Jeffrey Wilcox.

unusual enough that it deserves wider attention, despite its questionable origins.

The belt is approximately 15 cm high and 97 cm long and is damaged along portions of its upper and lower edges, with about 10 percent of its total area broken or missing. A series of holes around the rim allowed the attachment of a leather or cloth backing.¹³ On the right end of the belt is a metal loop (Fig. 3) that was probably used to fasten the belt, although there is no buckle or other attachment on the opposite side. Such an arrangement is common among Urartian bronze belts.¹⁴

The exterior surface of the belt is decorated with four registers that are populated by a series of men on horseback, executed in relief (Fig. 4). The horsemen in each row proceed toward each end from the center of the belt (which should probably be considered the ‘back’). Each register originally had sixteen horsemen proceeding clockwise (but seventeen in the bottom row) and eighteen going counterclockwise. At the end of each register next to the metal loop there is a single foot soldier instead of a horseman (Fig. 3).

The horses are moving at a gallop, with both front feet off the ground (Fig. 5). The riders’ faces are in profile, with large almond-shaped eyes, pointed noses, and thin lips. Their main armament, typical equipment for Urartian cavalry, consists of one or two spears, and they hold shields in the hand facing the viewer and wear conical helmets.¹⁵ Each shield is decorated with a series of circular punchmarks in a cruciform pattern. The few known examples of Urartian metal shields are either decorated with concentric circles (the most elaborate of which include figural decoration) or are undecorated.¹⁶ The shields held by the cavalry on the belt are quite different and probably depict wicker or wooden shields, which would have been more maneuverable on horseback. The circular decorations on the shields, under this interpretation, would be metal appliqué like the conical bosses found in the excavations at Karmir-Blur, or the knobbed bosses found in the tomb at Erevan.¹⁷ Such bosses are depicted attached to shields on an Urartian belt in the Israel Museum, where they appear held by fantastic creatures with the torsos of humans,



Fig. 4. Belt, side view. Urartian, bronze. Provenience unknown. Museum of Art and Archaeology, University of Missouri. Weinberg Fund purchase, acc. no. 84.2. Photo: Jeffrey Wilcox.

the lower bodies of horses, and the wings of an eagle.¹⁸ Similar arrangements of shield bosses also appear in Assyrian art.¹⁹ From the front, a conical or knobbed boss would appear as a circle with a central point, exactly like the decoration on the shields on the University of Missouri's belt.

The riders wear trousers extending to the ankle, represented by vertical folds on the thighs and two horizontal bands at the ankle. The trousers are held up by a belt depicted by two horizontal lines just below the bottom of the shield and marked by vertical hatching.²⁰ It is unclear whether the riders are wearing shoes or are intended to be barefoot. Attached to or suspended from the back of each rider is an enigmatic hook-shaped object. Some have faint cross-hatching, perhaps indicating they are made of, or covered with, fabric. They are discussed in greater detail below.



Fig. 5. Belt, detail of horsemen. Urartian, bronze. Provenience unknown. Museum of Art and Archaeology, University of Missouri. Weinberg Fund purchase, acc. no. 84.2. Photo: Jeffrey Wilcox.

The horses on the belt have long, elaborately braided tails with a flat end. Their trappings consist of a bit, reins, a fan-shaped poll-crest on the top of the head, and a second fan-shaped headpiece extending downward from a leather strap across the forehead. The poll-crest, headpiece, and braided tail are all features frequently found in Assyrian depictions of elite horses.²¹ The horsemen appear to be riding without saddles, which are frequently absent from depictions of cavalry in Urartian art.

The foot soldiers (Fig. 3) have equipment similar to their mounted counterparts, with a conical helmet, shield, and spear, but they wear a tunic extending below the knees and no trousers. Faint lines at the ankle appear to indicate footgear. Infantry appear much less frequently on Urartian belts than cavalry or chariots, and when they do it is either as a complete register filled with spear- and bow-wielding soldiers, as on a belt currently divided between Adana, Munich, and a private collection,²² or as single archers hunting real or mythical prey. An exception is a belt fragment in the British Museum depicting two rows of four spear-armed foot soldiers approaching a fortified city.²³ They are very similar to those on the museum's belt. These figures seem to have been included on the museum's belt because of insufficient space for final cavalymen and a *horror vacui* that led to their replacement by narrower foot soldiers.²⁴ This ad hoc approach can be seen in the second and third registers, where the final horseman overlaps the foot soldier in front of him, the kind of error normally avoided in Urartian art.



Fig. 6. Belt, view of interior. Urartian, bronze. Provenience unknown. Museum of Art and Archaeology, University of Missouri. Weinberg Fund purchase, acc. no. 84.2. Photo: Jeffrey Wilcox.

Decorated bronze belts have a long tradition in the Near East, dating back to the second millennium B.C.E.²⁵ Most such belts, like the one belonging to the museum, were manufactured by rolling the bronze into a sheet from which a blank was cut and shaped. The artist then hammered the general outlines of the decoration from behind in the repoussé technique (Fig. 6). Finally, he added details with a small

chisel and/or punches, as in the case of the decoration on the poll crests of the horses and the warriors' shields.²⁶ The decoration was done when the metal was cold, and there was little or no annealing, so the resulting product was strong but not particularly flexible. Given the typical repetitive arrangement of figures, it has been suggested that dies were sometimes used to create the main figural outlines as a laborsaving device, but slight variations in the size and shape of the riders on the museum's belt indicate that such a technique was not used in this instance.²⁷

Two types of Urartian bronze belts are known: wide belts, similar to that owned by the museum, and narrower belts without rim holes. Belts of the second group probably did not have a backing. They usually have holes drilled in both ends to allow the belts to be fastened with a cord. While in broad terms the wider belts appear to be earlier than the narrower belts, both types appear during all periods. The wider belts tend to have scenes of hunting or warfare, while the narrower belts frequently display offering scenes, often involving women, or images of fortresses. The difference between the two types may be one of regional style, gender, or function; at present, it is difficult to say which.²⁸

Decorated belts are frequently depicted worn over clothing in Assyrian, Neo-Hittite, and Urartian art.²⁹ Some of these belts are shown divided into registers like many Urartian bronze belts, although none of the examples are depicted with sufficient detail to include figural decoration. It is usually impossible to know what material the illustrated belts are made of. In a few cases they are shown with the two ends tied around each other indicating that they are made of a flexible material such as leather or cloth. In the past, the stout circumference of many bronze belts and the assumed unwieldiness of wearing a 15 cm high metal cylinder around one's waist have led to suggestions by some scholars that the objects had another function. Hamilton, discussing a decorated bronze belt from Guschi that he reconstructed as two meters long, suggested that the artifact, as well as other bronze strips, were used to decorate either column bases or chariot frames.³⁰ His reconstruction, however, incorporated fragments from more than one belt.³¹ The size of all known belts, usually a meter long or less, is consistent with their use as such. In at least one case, at Çavuştepe, a belt was discovered wrapped around the waist of its owner.³² Some belts are as short as 50 cm in length, perhaps indicating that they were made for children.³³ The secure tradition of bronze belts in the Near East, Mesopotamia, and the Caucasus, resting on actual examples as well as artistic representations, is also consistent with their interpretation as objects of personal adornment.

Almost all bronze Urartian belts lack provenience, a consequence of the wholesale looting of artifacts from eastern Turkey and neighboring areas. Only a few have been recovered as a result of controlled archaeological excavations.³⁴ Most of those that have been found in context are associated with burials. A bronze belt from Altuntepe was found in a tomb, folded up and placed in a bronze cauldron. It was thus rendered unusable, a treatment accorded to other artifacts in the tomb.³⁵ The finds from this burial suggest that the deceased had a high social status. In a collective tomb at Adilcevaz, two bronze belts were found, along with many items of personal adornment and furniture fittings.³⁶ As at Altuntepe, many of the metal items had been deliberately rendered useless. At the cemetery of Igdir, a double urn burial was excavated with grave goods including ceramic vessels, a copper and iron basin, a bronze cup and jug, an iron pan, bronze jewelry, and a bronze belt.³⁷ The lack of luxury objects and the absence of architectural elaboration indicate that this grave belonged to someone of modest means, perhaps a soldier. Other possible soldiers' graves containing bronze belts have been uncovered at Nor Aresh.³⁸ At Tli in the Caucasus, three of the burials discovered in 1958 had Urartian belts folded and placed with the deceased.³⁹ Three belts, at least one of which appeared to be deliberately broken, were found in an eighth-century B.C.E. tomb discovered in 1984 during construction in Yerevan, along with beaded necklaces, bronze vessels and personal adornments, weapons, and pottery.⁴⁰ Two belts were discovered in the cemetery at Chrtanoc.⁴¹ Other cemeteries have produced what are so far singular instances of burials with Urartian belts: in grave 6 at Ani Pemza, grave 4 at Metsamor, and in a woman's grave at Dedeli.⁴² At Burmageçit, in Armenia, at least seven bronze belts in fragments were discovered by locals and later turned over to the authorities; all of them likely came from graves, although subsequent investigation was able to determine little of their original context.⁴³

Outside of tomb contexts, two of the belts found at Karmir-Blur were located in the debris of the siege that destroyed the citadel there. The rooms in which they were found were originally storerooms but had been partially converted into living quarters at the time of destruction.⁴⁴ Two belts were found in the hoard of bronze objects from Giyimli; nothing is known about the circumstances of their deposition.⁴⁵ Another hoard at Zakim in Armenia also included a bronze belt.⁴⁶

So far, bronze belts are archaeologically attested only in secular contexts. No belts are listed in the extensive description of Sargon II's booty from the temple at Musasir. Belts are also absent from the extensive quantity of bronze artifacts found in the excavations of the Haldi complex at Ayanis.⁴⁷ Fragments of one

belt were found near the Urartian temple at Kayalidere but in a disturbed context and without any secure connection to the building.⁴⁸ This suggests that belts were private markers of status, without an overt sacred meaning.⁴⁹ This is supported by the small number of belts bearing royal inscriptions that consist simply of statements of ownership rather than votive phrases. Yet the wide variety of styles and sizes should make us cautious about postulating a single function for the belts. John Curtis has hypothesized that the large number of belts with representations of fantastic creatures may have had an apotropaic or magical function, but this seems unlikely in the case of belts with more prosaic imagery such as hunting scenes or processions of soldiers.⁵⁰

The lack of archaeological context makes it impossible to know if the museum's belt was placed in a tomb or came from a hoard or other deposit. Its relatively good condition indicates that it was not discarded or lost by its owner but was deliberately conserved. It bears no trace of deliberate 'killing' prior to deposition, as is the case with many belts found in burials, but such an origin cannot be ruled out.

A wide variety of individuals wear decorated belts in Near Eastern art, including soldiers, priests, and courtiers, and the evidence from Urartu indicates that individuals of varying social status could own bronze belts. The richness of the grave goods at Altintepe and Adilcevaz suggests that the belt owners were individuals of considerable social status, but belts have also been found in non-elite contexts as well. The graves at Nor-Aresh show that common soldiers could own belts, and although belts are usually associated with male graves, the belt at Dedeli was found with a woman's skeleton, indicating that ownership was not restricted by gender.

The presence of repairs on the museum's belt and on other examples indicates that the belts had some value to their owners.⁵¹ In the case of the museum's belt, a small bronze patch was fastened on the inside by four bronze rivets to protect a small fracture. The frequency of repairs is a sign that most belts were exposed to prolonged and frequent use and were not merely display items.

Because of the limited number of secure archaeological contexts for the vast majority of belts, dating them relies on stylistic similarities to objects datable through inscriptions. In this way, a rough seriation of belt styles is possible. Belts with purely military processions are rare; there are ten known representatives, mostly fragmentary. All of them portray alternating chariots and cavalrymen, some of whom are interspersed with a tree of life surrounded by a cartouche and some of whom are not (Figs. 7–9).⁵² The three belts of this type whose entire



Fig. 7. Fragmentary belt. Urartian, bronze. Provenience unknown. Prähistorische Staatssammlung Munich (1971, 1630). From Hans-Jörg Kellner, *Prähistorische Bronzefunde*: 12, vol. 3, *Gürtelbleche aus Urartu* (Stuttgart, 1991) pl. 1, no. 1. Reproduced by permission of Franz Steiner Verlag.



Fig. 8. Belt fragments. Urartian, bronze. Provenience unknown. Adana Museum, Turkey. From Hans-Jörg Kellner, *Prähistorische Bronzefunde*: 12, vol. 3, *Gürtelbleche aus Urartu* (Stuttgart, 1991) pl. 1, nos. 8–9. Reproduced by permission of Franz Steiner Verlag.



Fig. 9. Belt fragments. Urartian, bronze. Provenience unknown. Adana Museum, Turkey, Prähistorische Staatssammlung Munich (1971, 1666 and 1781), and a private collection. From Hans-Jörg Kellner, *Prähistorische Bronzefunde*: 12, vol. 3, *Gürtelbleche aus Urartu* (Stuttgart, 1991) pls. 34–35, no. 117. Reproduced by permission of Franz Steiner Verlag.

breadth is preserved are between 15.5 and 17 cm wide. The portrayal of the cavalry and chariots is quite similar among the various examples, with slight differences in the decoration of the animals. A date for these 'parade belts' can be suggested from their similarity to four inscribed objects. The first, a plaque with the inscription "from the arsenal of king Argishti," has two identical panels depicting a chariot with two riders preceded by two overlapping foot soldiers (Fig. 10).⁵³ The portrayal of the chariot is nearly identical to those on the belts in this group. Although the plaque does not indicate whether the king named in the inscription was Argishti I or Argishti II, the presence of a hounds-tooth border, an element that appears exclusively in the reigns of Argishti I and his son Sarduri II, supports an earlier rather than a later date.⁵⁴ The reign of Argishti I is known to have overlapped with the Assyrian king Assur-nirari IV (754–745 B.C.E.), and Argishti I's regnal dates are conventionally given as ca. 785/80–750 B.C.E. Two nearly identical helmets, one dedicated by Argishti I and the other by Sarduri II, have similar parades of chariots and cavalry along with the motif of a tree of life in cartouche that is seen on some of the belts.⁵⁵ There is also a parade of chariots and cavalry on a quiver with an inscription of Sarduri II found at Karmir-Blur, although in this case without the tree of life.⁵⁶ Sarduri II was contemporary with



Fig. 10. Plaque fragment inscribed with the royal name Argishti. Urartian, eighth–seventh century B.C.E., bronze. Provenience unknown. The Metropolitan Museum of Art, Rogers Fund, 1976 (1976.5). Image © The Metropolitan Museum of Art.

both Assur-Nirari V and Tiglath-Pileser III of Assyria (744–727 B.C.E.), which dates Sarduri's reign to ca. 750–730/20 B.C.E.

Since the overall arrangement, size, and figural depiction of the museum's belt are similar to this group of 'parade belts,' the belt may belong in the same chronological range, ca. 760–730 B.C.E. There are, however, some notable differences. The absence of chariots is unparalleled in any published Urartian belt. Moreover, the horsemen, though similar in pose and accoutrements, are treated in a less skilled and somewhat more careless fashion than their counterparts on the other belts.

Let us return now to the odd objects on the backs of the horsemen, which are particularly resistant to identification. The schematization so common to Urartian art means that the rendering is ambiguous, and there are no close parallels in other representations of cavalry. Several conjectures may be advanced, none of them entirely satisfactory. Two need only be discussed briefly. The objects are unlikely to be scarves,

as we would have to read them as flapping in the breeze, a degree of naturalism that would be alien to Urartian artistic conventions. In later periods, Anatolian horsemen sometimes wore back protection made of wicker or leather that stuck up behind the rider's head, as depicted on the sarcophagus from Çan, dating to ca. 400 B.C.E.⁵⁷ The stiff frame shown on the sarcophagus rider is, however, quite different from the objects on the belt and perhaps has Persian antecedents. There is no evidence for its appearance this early.

In both Assyrian and Urartian art, horsemen are sometimes shown using a bow to hunt, so an identification of the objects as a piece of archery equipment is attractive, although using a bow while carrying a shield and spears would be difficult. A quiver might be carried on the back, and they are commonly shown worn in this way, but in both artistic representations and in reality quivers were rectangular or had a semi-circular bottom, quite unlike the objects on the belt.⁵⁸ There is a poorly illustrated belt fragment from Burmageçit, discussed briefly

by Yıldırım, that depicts cavalry carrying objects somewhat similar to those on the museum's belt.⁵⁹ Yıldırım identifies the objects as quivers, but they lack the distinctive hooks found on the museum's belt. The closest possible parallel comes from a damaged Assyrian relief in the Louvre dating to the reign of Tiglath-Pileasar III (745–727 B.C.E.). It depicts an archer with a cloth fringe hanging down from the top of his quiver.⁶⁰ The resemblance is not very close, however, and were the objects quivers we would expect to find the riders also carrying a bow, either hung around their body or in a bow case; there is nothing that can be identified as such.

Might the objects be bow cases themselves? They cannot be the standard type of bow case shown in Urartian art, which is peapod-shaped in the manner of Assyrian bow cases (Fig. 11). Figure 12 illustrates that an Assyrian bow case was stiff enough to be propped between yoke and chariot.⁶¹ More plausible is a soft



Fig. 11. Belt, end piece. Urartian, provenience unknown, bronze. Prähistorische Staatssammlung Munich (1984, 1826). From Hans-Jörg Kellner, *Prähistorische Bronzefunde*: 12, vol. 3, *Gürtelbleche aus Urartu* (Stuttgart, 1991) pl. 50, no. 191. Reproduced by permission of Franz Steiner Verlag.



Fig. 12. Wall relief of King Assurnasirpal hunting. Assyrian, 875–860 B.C.E., alabaster. From the Northwest Palace at Nimrud. British Museum 124579. © Copyright The Trustees of The British Museum.



Fig. 13. Epiktetos, plate tondo depicting archer with *gorytos*. Attic, red-figure pottery, ca. 520–490 B.C.E., British Museum E135. © Copyright The Trustees of The British Museum.



Fig. 14. Obverse of *tetradrachm* of the Indo-Scythian satrap Zeionises. Late first century B.C.E. to early first century C.E., silver. The American Numismatic Society, acc. no. 1944.100.59978. Image courtesy The American Numismatic Society.

bow case made of leather or cloth, which is suggested by the patterned surface of the objects. A similar kind of bow case, known in Greek literary sources as a *gorytos*, is later attested in use among steppe nomads of Eurasia.⁶² The *gorytos* was a bag-like container for both bow and arrows that often had a flap which could be fastened shut with buttons or be allowed to hang free, as in the famous tondo by the Greek vase-painter Epiktetos (Fig. 13).⁶³ When worn on the back, either the flap or the curve of the composite bow itself might be rendered in a manner similar to the hooked terminals of the objects on the museum's belt. Figure 14 depicts a much later version of the *gorytos* but illustrates how an attempt to show a profile view could result in a hooked terminal similar to those seen on the museum's belt. This interpretation is not, however, without its own difficulties. Although the *gorytos* itself has a long history, likely stretching back to the second millennium B.C.E., there is no evidence of its use in Urartu. The earliest literary evidence for contact between steppe nomads and Urartu dates to the end of the eighth century, some decades after the suggested date of manufacture of the museum's belt.⁶⁴ While the *gorytos* might have been transferred via earlier, unrecorded, contacts or through intermediaries, this interpretation must remain conjectural.

Although the lack of archaeological context sadly limits the conclusions we can draw from this belt, not only does it represent an important addition to the number of preserved belts of an early date, but also the

stylistic differences between it and other early belts increase the range and variety of early belt types. The extreme consistency in the arrangement and decoration of other early belts and their resemblance to known royal objects strongly suggest that they were the product of a royal or elite workshop.⁶⁵ The museum's belt, of lesser quality and craftsmanship, perhaps shows a desire to emulate this style among individuals of a lower, though still substantial, social rank.

NOTES

*I would like to thank Holly Pittman, Stephan Kroll, and my anonymous reviewer for many useful comments. Any remaining errors or infelicities in the text are my own.

1. As a geographical term, "Uruatri" dates to at least the thirteenth millennium B.C.E., appearing in inscriptions of the Assyrian king Shalmaneser I (1274–1245 B.C.E.). The name itself is Assyrian; the people of Urartu called themselves the "Biani(li)." For the early relations of Assyria with this region, see the summary in Ralf Bernhard Wartke, *Urartu: Das Reich am Ararat* (Mainz, 1993) pp. 35–38.
2. All dates are B.C.E. unless noted otherwise. In his earlier campaigns, Shalmaneser mentioned "Aramu, the Urartian," but he appears to have been a local kinglet and is not listed with later Urartian kings.
3. Paul Zimansky, *Ecology and Empire: The Structure of the Urartian State* (Chicago, 1985) pp. 60–76.
4. Insofar as we can talk about the Urartian state having clear, fixed boundaries at all. See Paul Zimansky, "The Urartian Frontier as an Archaeological Problem," in Mario Liverani, ed., *Neo-Assyrian Geography* (Rome, 1995) pp. 171–180.
5. In particular, he founded the fortified settlement at Ayanis, or Rusahinili-Eiduru-kaï, which was extensively excavated between 1989 and 1998. See Altan Çilingiroglu and Mirjo Salvini, eds., *Ayanis I: Ten Years' Excavations at Rusahinili-Eiduru-kai 1989–1998* (Rome, 2001) pp. 15–24.
6. The evidence is discussed at length by Zafer Derin and Oscar W. Muscarella, "Iron and Bronze Arrows," in Çilingiroglu and Salvini, eds., *Ayanis I*, pp. 189–203.
7. Zimansky, *Ecology and Empire*, pp. 9–32, provides an overview of Urartian topography and ecology.

8. M. Taner Tarhan, "Recent Research at the Urartian Capital Tushpa," *Tel Aviv* 21 (1994) pp. 22–57; Mirjo Salvini, "Some considerations on Van Kalesi," in Altan Çilingiroglu and Gareth Darbyshire, eds., *Anatolian Iron Ages 5: Proceedings of the Fifth Anatolian Iron Ages Colloquium Held at Van, 6–10 August 2001* (Ankara, 2005) pp. 145–155.
9. Oscar W. Muscarella, "Urartian Metal Artifacts: An Archaeological Review," *Ancient Civilizations from Scythia to Siberia* 12, nos. 1–2 (2006) pp. 147–177, has an extensive discussion of the wholesale plunder of Urartian material and its entry into the art market.
10. For the Altintepe cauldron, see Rivka Merhav, "Everyday and Ceremonial Utensils," in Rivka Merhav, ed., *Urartu: A Metalworking Center in the First Millennium B.C.E.* (Jerusalem, 1991) pp. 226–243 and figs. 30a and b. Sargon's victory inscription is presented and discussed by W. Mayer, "Sargons Feldzug gegen Urartu–714 v. Chr. Text und Übersetzung," *Mitteilungen der Deutschen Orient-Gesellschaft (Berlin)* 115 (1983) pp. 65–132. Oktay Belli, "Ore Deposits and Mining in Eastern Anatolia in the Urartian Period: Silver, Copper and Iron," in Merhav, ed., *Urartu: A Metalworking Center*, p. 29, describes the rich sources of metal ore exploited by the Urartians in antiquity.
11. Oscar W. Muscarella, "Near Eastern Bronzes in the West: The Question of Origin," in S. Doehringer, D. G. Mitten, and A. Steinberg, eds., *Art and Technology* (Cambridge, Mass., 1970) pp. 109–128. See also idem, "Urartian Bells and Samos," *Journal of the Ancient Near Eastern Society of Columbia University* 10 (1978) pp. 61–72, and "Greek and Oriental Cauldron Attachments: A Review," in Günter Köpcke and Isabelle Tokamaru, eds., *Greece between East and West: Tenth–Eighth Centuries B.C.* (Mainz, 1992) pp. 16–35.
12. Acc. no. 84.2. Weinberg Fund purchase. Acquired on the New York art market.
13. A belt in the Ashmolean Museum, although significantly later in date, was purchased, unprovenienced, with fragments of what appeared to be its original leather backing intact. See P. R. S. Moorey, "Some Ancient Metal Belts: Their Antecedents and Relatives," *Iran* 5 (1967) p. 91, and report on the backing by M. L. Ryder, *ibid.*, p. 98.
14. It is unusual to find belts with both ends intact, but two belts in Munich are examples of similar design. See Hans-Jörg Kellner, *Prähistorische Bronzefunde*: 12, vol. 3, *Gürtelbleche aus Urartu* (Stuttgart, 1991) cats. 69 and 70, and another in a private collection, *ibid.*, cat. 95. This is not an exhaustive list.

15. Helmets similar to the ones depicted on the belt have been found at Karmir-Blur. See Richard Barnett and W. Watson, "Russian Excavations in Armenia," *Iraq* 14 (1952) p. 136. In addition to those illustrated in this article, parallels for the cavalry can be found in O. A. Tasyürek, *The Urartian Belts in the Adana Regional Museum* (Ankara, 1975) pp. 11–12, figs. 8 and 9.
16. The shields with concentric circles are more common. See Boris Piotrovskii, *Il Regno di Van: Urartu* (Rome, 1966) pl. 37; Ursula Seidl, *Bronzekunst Urartus* (Mainz, 2004) pp. 84–88.
17. Conical bosses: Seidl, *Bronzekunst*, p. 88 and fig. 53. Knobbed bosses: Raffaele Biscione, "Recent Urartian Discoveries in Armenia: The Columbarium of Erevan," *Studi Micenei ed Egeo-Anatolici* 34 (1994) p. 126, fig. 9. A large number of unpublished bronze bosses are also owned by the University of Pennsylvania Museum of Archaeology and Anthropology. See also Recep Yildirim, "Urartian Belt Fragments from Burmageçit, now on display in Elazığ Museum," in Altan Çilingiroglu and David H. French, eds., *Anatolian Iron Ages: The Proceedings of the Second Anatolian Iron Ages Colloquium Held at Izmir, 4–8 May 1987* (Oxford, 1991) p. 135.
18. See Guitty Azarpay, *Urartian Art and Artifact: A Chronological Study* (Los Angeles, 1968) pp. 23–24 and 36 for a discussion of Urartian and Assyrian shield designs; Rivka Merhav, "Utilitarian and Votive Armor: Shields," in Merhav, ed., *Urartu: A Metalworking Center*, p. 138 and fig. 14 for an Assyrian example; and Hans-Jörg Kellner, "Grouping and Dating of Bronze Belts," in Merhav, ed., *Urartu: A Metalworking Center*, p. 157 and fig. 14 for the Israel Museum belt.
19. Tariq A. Madhloom, *The Chronology of Neo-Assyrian Art* (London, 1970) pl. XXVIII, nos. 4 and 6.
20. Two kinds of garments are associated with cavalry in Urartian art. The first is a short tunic that extends approximately to the knees. When on horseback, the feet and calves are exposed, revealing the rider's footgear, if any (Fig. 11). Similar depictions of horsemen can be found on several belts, notably those illustrated in Merhav, ed., *Urartu: A Metalworking Center*, p. 149, fig. 6a and p. 151, figs. 9–10. This is also the standard cavalry outfit shown in Assyrian art. Compare the horsemen depicted on the bronze gate of Shalmaneser III at Balawat (Eva Strommenger, *5000 Years of the Art of Mesopotamia* [New York, 1964] pl. 209) and the many cavalymen depicted in the reliefs from the North Palace of King Ashurbanipal at Nineveh, especially WA 124938 and WA 124876/877, illustrated in John E. Curtis and Julian E. Reade, eds., *Art and Empire: Treasures from Mesopotamia in the British Museum* (New York, 1995) p. 78, cat. no. 23,

and Strommenger, *5000 Years*, pl. 258. Assyrian military costume is discussed in Madhloom, *Chronology*, pp. 68–70.

The second type of garment extends to the ankles. See, for example, the horsemen illustrated in Merhav, ed., *Urartu: A Metalworking Center*, p. 130, fig. 14, and p. 136, fig. 11. Note also the costume of the riders on the shields illustrated on pp. 126–127, figs. 8–9. This second garment cannot simply be a longer version of the tunic since such a long garment would not be suitable for horseback riding. It seems best, then, to identify it as trousers, as I have done in the case of the museum's belt.

21. Engin Özgen discusses the Urartian evidence in “The Urartian Chariot Reconsidered: I, Representational Evidence, Ninth–Seventh Centuries B.C.,” *Anatolica* 10 (1983) pp. 111–131 and “The Urartian Chariot Reconsidered: II, Archaeological Evidence, Ninth–Seventh Centuries B.C.,” *Anatolica* 11 (1984) pp. 91–154. For parallels in Assyria and elsewhere, see M. A. Littauer and J. H. Crowell, *Wheeled Vehicles and Ridden Animals in the Ancient Near East* (Leiden, 1979) pp. 125–127.
22. Kellner, *Gürtelbleche*, cat. 117.
23. BM 1989-12-19, 2. John Curtis, “Urartian Bronze Belts,” *Zeitschrift für Assyriologie und Vorderasiatische Archäologie* 86, no. 1 (1996) p. 130 and fig. 8.
24. A somewhat similar arrangement can be seen in Seidl, *Bronzekunst*, p. 150, cat. 5, where she notes a join between two previously separated fragments depicting a row of cavalry and chariots that terminate in a single infantryman followed by a column of lions. The decoration at the end of the belt indicates that the middle registers did not extend for the belt's full length but rather terminated before the final column, an arrangement that is occasionally seen and which appears intended to highlight the ends of the belt.
25. Moorey, “Ancient Metal Belts,” pp. 83–98; Stepan Esayan, “Gürtelbleche der älteren Eisenzeit in Armenien,” *Beiträge zur Allgemeinen und Vergleichenden Archäologie* 6 (1984) pp. 98–101.
26. Arie Ruder and Rivka Merhav, “Technologies of Production of Metal Artifacts in the Urartu Culture,” in Merhav, ed., *Urartu: A Metalworking Center*, p. 349. See also the discussion by Ingrid Rendell, “Conservation of Bronzes and Technical Remarks,” in Çilingiroglu and Salvini, eds., *Ayanis I*, pp. 381–383.
27. For use of dies, see Orhan A. Tasyürek, “The Urartian Bronze Hoard from Giyimli,” *Expedition* 19, no. 4 (1977) pp. 12–13.
28. Seidl, *Bronzekunst*, p. 168; Kellner, “Grouping and Dating,” p. 148.

29. See the diagram in Timothy Kendall, "Urartian Art in Boston: Two Bronze Belts and a Mirror," *Boston Museum of Fine Arts Bulletin* 75 (1977) p. 36, fig. 6.
30. Robert Hamilton, "The Decorated Bronze Strip from Gushchi," *Anatolian Studies* 15 (1965) p. 20, whose speculation is echoed by P. R. S. Moorey, "Some Ancient Metal Belts: Their Antecedents and Relatives," *Iran* 5 (1967) p. 83. See also the discussion in Azarpay, *Urartian Art and Artifact*, p. 50.
31. Seidl, *Bronzekunst*, p. 7.
32. "Recent Archaeological Research in Turkey," *Anatolian Studies* 24 (1974) pp. 25–26.
33. Esayan, "Gürtelbleche der älteren Eisenzeit," p. 103.
34. In addition to those listed here, Curtis, "Urartian Bronze Belts," p. 121, gives a number of found or looted belts and belt fragments whose provenience is roughly known, albeit without archaeological context. See, however, Muscarella, "Urartian Metal Artifacts," pp. 151–156, on the tendency of such objects to acquire a spurious 'provenience.'
35. Tahsin Özgüç, *Altintepe II* (Ankara, 1969) pp. 272–273.
36. Baki Ögün, "Die Urartäischen Gräber in der gegend von Adilcevaz und Patnos," in *The Proceedings of the Xth International Congress of Classical Archaeology, Ankara-Izmir 1973* (Ankara, 1978) pp. 62–63.
37. Richard Barnett, "The Urartian Cemetery at Igdyt," *Anatolian Studies* 13 (1963) pp. 159–160.
38. *Ibid.*, pp. 195–197.
39. The three graves from Tli with decorated Urartian belts are Grave 40b, 215b, and 425. Seidl, *Bronzekunst*, p. 14.
40. For the Yerevan belts, see S. A. Esayan, "Biainskaya Grobnitsa v Erevane (Yerevan)," *Arkheologicheskiye Pamiatniki Armenii* 15, *Urartskie Pamyatniki II* (Erevan, 1991), summarized in Biscione, "Recent Urartian Discoveries," pp. 115–135.
41. Esayan, "Gürtelbleche der älteren Eisenzeit," pp. 107–108.
42. Ani Pemza: Piotrovskii, *Il Regno*, p. 359 and fig. 86; Metsamor: Emma Khanzadyan, Koryun Mkrtčjan, and Elma Parsamyan, *Metsamor* (Erevan, 1973) p. 175 and fig. 170; Dedeli: Kellner, *Gürtelbleche*, cat. no. 373.
43. Recep Yıldırım, "Urartian Belt Fragments," pp. 131–148.
44. Barnett and Watson, "Russian Excavations," p. 142.

45. Tasyürek, "Urartian Bronze Hoard," p. 12.
46. Piotrovskii, *Il Regno*, p. 358 and fig. 85.
47. Altan Çilingiroglu, "Ritual Ceremonies in the Temple Area of Ayanis," in Çilingiroglu and Darbyshire, eds., *Anatolian Iron Ages 5*, pp. 31–37.
48. Charles Burney, "First Season of Excavations at Kayalidere," *Anatolian Studies* 16 (1966) p. 77.
49. For arguments supporting a sacred meaning, see Arutiun Martirosian, *Raskopki v. Golovino* (Erevan, 1954) pp. 76–78. Esayan, "Gürtelbleche der älteren Eisenzeit," pp. 102–103, accepts a religious significance for the majority of belts without figural decoration, although noting that others seem to have military connotations.
50. Curtis, "Urartian Bronze Belts," pp. 118–119.
51. Kellner, *Gürtelbleche*, p. 27, estimates that 10 percent of belts have evidence of repairs.
52. Seidl, *Bronzekunst*, pp. 150–152.
53. See Oscar W. Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in the Metropolitan Museum of Art* (New York, 1988) pp. 428–429, no. 576.
54. See Ellen Rehm, *Kykladen and Alter Orient* (Karlsruhe, 1997) pp. 167–169; Curtis, "Urartian Bronze Belts," p. 122.
55. Seidl, *Bronzekunst*, pp. 67–69, 161.
56. *Ibid.*, pp. 90–91.
57. Nurten Sevinç, Reyhan Körpe, Musa Tombul, et al., "A New Painted Graeco-Persian Sarcophagus from Çan," *Studia Troica* 11 (2001) p. 395 and fig. 12.
58. For Urartian quivers, see Seidl, *Bronzekunst*, pp. 89–91; Peter Calmeyer, "Helmets and Quivers," in Merhav, ed., *Urartu: A Metalworking Center*, p. 132, figs. 17–18; Biscione, "Recent Urartian Discoveries," p. 123, fig. 8.
59. Recep Yıldırım, "Urartian Belt Fragments," p. 135 and fig. 10.10.1.
60. A.O. 19.916, illustrated in Richard D. Barnett, *The Sculptures of Assur-Nasir-Apli II (883–859 B.C.); Tiglath-Pileser III (745–727 B.C.); Esarhaddon (681–669 B.C.) from the Central and South-West Palaces at Nimrud* (London, 1962) pl. LXXVIII.
61. Özgen, "The Urartian Chariot Reconsidered: I," p. 112.

62. For the history of the *gorytos*, whose origin may date back to the late second to early first millennium B.C.E., see Burchard Brentjes, "Waffen der Steppenvölker. 2. Kompositbogen, Goryt und Pfeil: Ein Waffenkomplex der Steppenvölker," *Archäologische Mitteilungen aus Iran* 28 (1995–1996) pp. 179–210.
63. Askold I. Ivantchik, "'Scythian' Archers on Archaic Attic Vases: Problems of Interpretation," *Ancient Civilizations from Scythia to Siberia* 12, nos. 3–4 (2006) pp. 197–291, argues that, contrary to earlier interpretations, the figures depicted are not Scythians but stock figures of subordinate characters, whose equipment was probably patterned after that used by the Persians before the Persian Wars. The images nevertheless are useful for illustrating the *gorytos* as a type, although it was employed by archers on horseback and not by soldiers on foot as depicted in the majority of Greek vase paintings. In the Persian army, the *gorytos* was part of the typical equipment of the Saka light cavalry.
64. For a summary of the early history of the contact between the various steppe peoples (Cimmerians and Scythians) and western Asia, see Askold. I. Ivantchik, "The Current State of the Cimmerian Problem," *Ancient Civilizations from Scythia to Siberia* 7, nos. 3–4 (2001) pp. 307–339. Urartian connections with the south Caucasus are discussed in Mirjo Salvini, "The Historical Geography of the Sevan Region in the Urartian Period," in Raffaele Biscione, Simon Hmayakyan, and Neda Parmegiani, eds., *The North-Eastern Frontier: Urartians and Non-Urartians in the Sevan Lake Basin* (Rome, 2002) pp. 37–60; Adam T. Smith, "The Making of an Urartian Landscape in Southern Transcaucasia: A Study of Political Architectonics," *American Journal of Archaeology* 103 (1999) pp. 45–71; and Charles Burney, "Urartu and the East and North," in Çilingiroglu and Darbyshire, eds., *Anatolian Iron Ages* 5, pp. 15–20.
65. Seidl, *Bronzekunst*, p. 207, and "Urartu as a Bronzeworking Center," in John Curtis, ed., *Bronzeworking Centers of Western Asia, ca. 1000–539 B.C.* (London and New York, 1988) pp. 169–175.

A FIFTEENTH-CENTURY FRENCH ILLUMINATED CALENDAR LEAF*

Kelli Hansen

Introduction

Books of hours—prayer books often decorated with intricate and jewel-like paintings—were the most popular books of the Middle Ages. Today, hundreds of complete books of hours still survive in museums, libraries, and private collections, and perhaps even more are represented by fragments and single leaves scattered throughout the world. Although they provide a fascinating glimpse between the covers of a lost book, single leaves and fragments pose a special problem for researchers: they must be placed within the context of the original, intact manuscript, as well as within artistic, social, and religious traditions.

The Museum of Art and Archaeology holds several such leaves, including one from a fifteenth-century book of hours attributed to the circle of the Coëtivy Master. In the case of the Missouri leaf, we are fortunate: enough sister leaves are documented to reconstruct an idea of the manuscript's textual and visual content. These clues suggest that the calendar leaf was part of a unified program of illumination repeated throughout the original manuscript, which contained numerous illustrations of saints' lives and was likely produced for a female patron.

Description of the Leaf

The Missouri leaf (Figs. 1–2 and back cover) provides a good example of a typical fifteenth-century French calendar page. The Museum of Art and Archaeology purchased the leaf in 2003 from Philip J. Pirages, a bookseller of McMinnville, Oregon. Before its sale, the leaf was in the collection of E. Clark Stillman, and there is no other record of previous ownership.¹ The leaf was published previously in a catalogue for the exhibition *The Art of the Book: Manuscripts and Early Printing*, a project undertaken by the museum and the University of Missouri Libraries in 2003.²

The leaf measures 19.6 by 13.9 cm, with the outer dimensions of the border taking up 15.6 by 12.2 cm, and the text block 8.7 by 6.2 cm. The text block



Fig. 1. Anonymous (French, fifteenth century). January page from a Book of Hours (recto), ca. 1460, ink, pigments, and gold on parchment. Museum of Art and Archaeology, University of Missouri, Gilbreath-McLorn Museum Fund, acc. no. 2003.2.

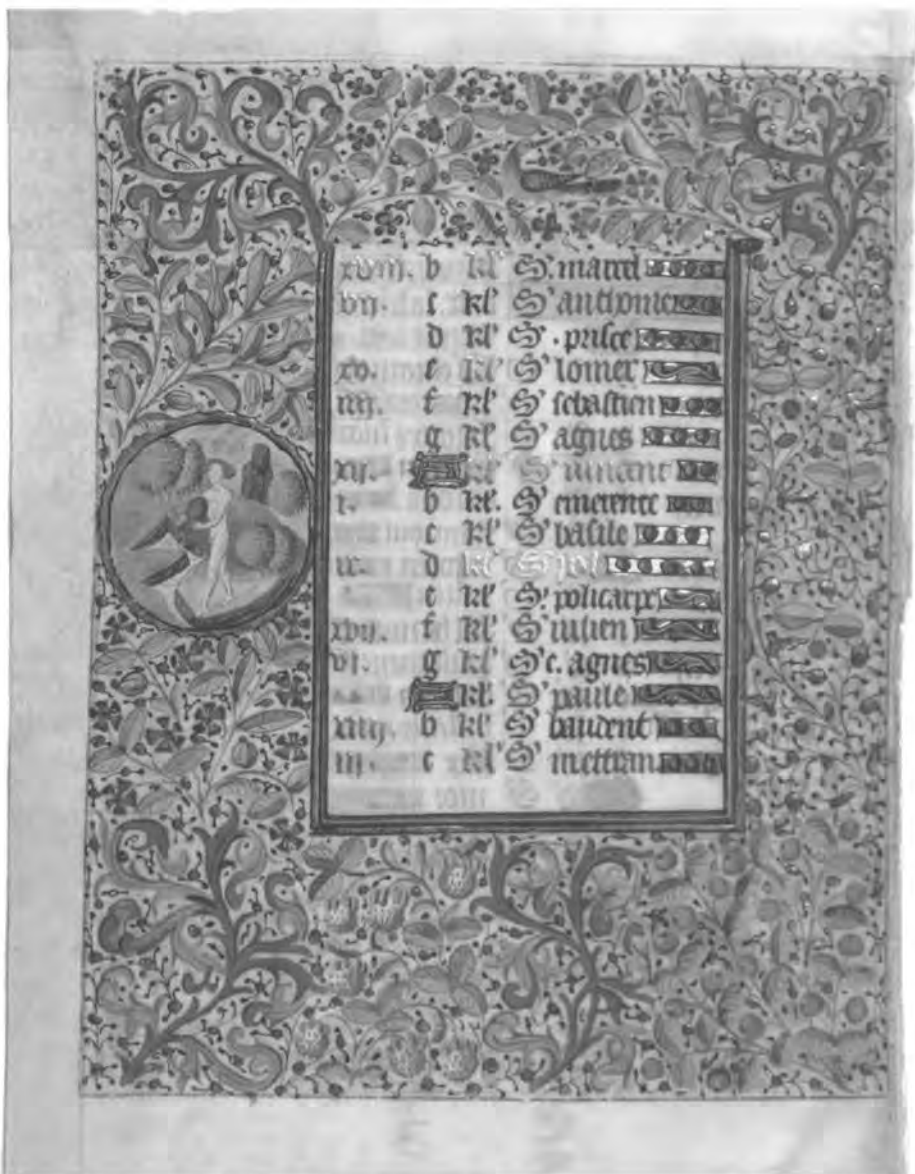


Fig. 2. Anonymous (French, fifteenth century). January page from a Book of Hours (verso), ca. 1460, ink, pigments, and gold on parchment. Museum of Art and Archaeology, University of Missouri, Gilbreath-McLorn Museum Fund, acc. no. 2003.2.

is ruled at an interval of 0.6 cm. The material is a thin, light-colored, flexible parchment with a fine grain and supple texture, with no evidence of pricking or uneven trimming, although there is a repair in the lower right corner of the page.³ The decoration of the calendar leaf consists of an elaborate border made up of birds, human figures, gold and blue acanthus, rinceaux with small golden leaves, strawberries, violets, and other flowers and fruits. Botanical images such as these fruits and flowers were symbols of various aspects of Marian purity in the fifteenth century and would have reminded the viewer of her humility, piety, and virginity.⁴ On the recto, men in blue and pink appear to be weaving their way through the leaves in the lower and upper right corners, and in the upper left an archer in red aims an arrow at a blue-and-gray bird, whose tail markings suggest it is a peacock, a medieval symbol of immortality. The figure of a man-headed bird appears in the lower portion of the recto border. These figures are absent on the verso; only the peacock appears, looking back over its shoulder.

Each side of the leaf also contains an illustrated roundel situated in the border between the text block and the fore-edge. On the recto, the roundel contains the labor of the month for January: a man in a blue mantle, pink cloak, and red hat dining in front of a fireplace at a cloth-covered table. In the verso roundel, a nude youth representing Aquarius pours water into a stream within a pastoral landscape, January's traditional astrological symbol. Labors of the month and astrological symbols were commonly used to illustrate calendars during this period, and both the feast scene and the Aquarius symbol correspond to their respective conventional iconographies.⁵

The text of the calendar is laid out in four columns, with the golden numbers appearing to the far left, followed by dominical letters and Roman calendrical notations. Saints' days appear in the far right column, written in the vernacular in a Gothic book hand. Major feasts are highlighted in gold, with the remainder of saints' days in alternating red and blue inks, a typical treatment for French books of hours of this period. The saints listed in the calendar conform to those of the use of Paris.⁶ On the recto, the calendar includes the Epiphany and St. Genevieve's feast day, both written in gold. Gold-letter feasts on the verso are those of St. Vincent and St. Pol. The importance placed on saints Genevieve and Vincent suggest that the original book was of Parisian origin; Genevieve was the patroness of Paris, and St. Vincent's relics, housed in Saint-Germain-des-Prés, would have been an object of veneration for many of the city's residents.

The Coëtivy Master

The Missouri leaf is attributed to a follower of the Coëtivy Master on stylistic and qualitative grounds. The Coëtivy Master was originally named for his work on a book of hours for the Olivier Coëtivy family, which is thought to be a late production of the Bedford Workshop, created in the 1440s (Vienna, Österreichische Nationalbibliothek, cod. 1929).⁷ Although he was originally thought to be the painter Henri de Vulcop, Nicole Reynaud has since identified the Coëtivy Master as Colin d'Amiens, one of a family of painters, who is documented in Paris from 1461 to 1488. Colin d'Amiens is thought to be one of a small circle of illuminators working under royal patronage in the mid-fifteenth century; Reynaud suggests that he was overshadowed only by Jean Fouquet and Barthelémy van Eyck.⁸ His work has been documented in stained glass, mural painting, tapestry, and even sculpture.⁹

As one of the artistic elite, the Coëtivy Master may have had an extensive workshop and a number of contemporary imitators. The Missouri manuscript is attributed to a follower or member of the Coëtivy circle because it differs significantly from the style of the atelier's more securely attributed works. The best of these works, as described by Reynaud, employ a conventional and limited iconography but illustrate these familiar themes with the deepest, purest pigments and a mature and convincing handling of perspective and space. Other hallmarks of the Coëtivy Master's style include stocky, square-headed human figures and detailed, receding landscapes.¹⁰

Because the Coëtivy Master's style can be described in such detail, it is useful to compare the Missouri leaf to his known works in order to get a sense of how these works relate stylistically. As in the Missouri leaf, a book of hours by the Coëtivy Master now in the Walters Art Museum (W. 274) is decorated with a zodiacal scene for each month; these, however, are square, not round.¹¹ The Walters Aquarius vignette (Fig. 3), like that of the Missouri leaf, includes a nude water carrier emptying a vessel into a stream, but



Fig. 3. Coëtivy Master (French, fifteenth century). Aquarius, from the January leaf of a Book of Hours, ca. 1460, ink and pigments on parchment. Walters Art Gallery, Ms. W. 274, folio 1v.

the stocky and round-headed Walters figure takes an active pose and is depicted against a detailed cityscape. These characteristics are more in keeping with the Coëtivy Master's typically short, square-jawed figures and receding spaces than with the attenuated, elegant figure and stylized landscape of the Missouri leaf.¹²

The Coëtivy Master's borders, like those of the Missouri leaf, were usually made up of acanthus leaves, flowers, berries, vines, and marginal illustrations; Reynaud notes that this in itself was common in Parisian illumination at the time.¹³ The layout of the Missouri leaf has, however, a definite relationship with work by the Bedford Master and other books of hours by the Coëtivy Master. A book of hours



Fig. 4. Coëtivy Master (French, fifteenth century). Calendar page from a Book of Hours, ca. 1450, ink and pigments on parchment. Copenhagen, Royal Library, Nks 4° 3758, folio 11v.

now in New York (Pierpont Morgan Library MS. M. 359) exhibits a similar use of marginal roundels with zodiacal signs and labors of the month, and Wieck points out that this is a characteristic of the Bedford Master's style.¹⁴ As the Coëtivy Master is known to have been familiar with the style of the Bedford Master, it is not surprising to see similarities in the works of his followers. More obvious parallels are in a book of hours now in the Royal Library of Denmark in Copenhagen (Nks 4° 3758) (Fig. 4),¹⁵ with borders of gold and blue acanthus, marginal roundels with roughly the same placement, and a relatively small text block bordered on three sides by a solid bar. Like the Missouri manuscript, the Copenhagen manuscript has twenty-four calendar vignettes placed within an elaborate

foliate border between the text block and fore-edge. Each month is allotted two pages, with a labor on the recto and a sign of the zodiac on the verso. The close relationship between the page layouts in these two calendars suggests that the artist of the Missouri leaf was closely acquainted with work by the Coëtivy Master.

Although not by a recognized master, the Missouri leaf would have come from an expensive book of hours. The scribes and illuminators who worked on the manuscript used costly gold and blue pigments and executed the miniatures and marginal decorations with a fine attention to detail. Although we cannot say that this manuscript was a product of the Coëtivy workshop, it is apparent that the artists who worked on this particular manuscript were familiar with the Coëtivy Master's style, and that they produced a manuscript in many ways typical of deluxe fifteenth-century French illumination.

Sister Leaves and the Original Manuscript

Drawing parallels to other manuscripts helps to localize the Missouri leaf within a tradition of illumination, but what can we say about the book of hours from which it came? Fortunately, several of the leaves from the original manuscript can be identified. I will be taking eleven leaves into account here, in addition to the Missouri leaf. All are known through electronic or printed catalogs, and all were published within the last thirty years. As a group, their distinguishing characteristics include roundels of the same size and placement as those of the Missouri leaf on each recto and verso, and similar blue and gold leaves in the corners of each of the pages. All are around the same size—approximately 19.5 by 14.0–14.5 cm—and all contain thirteen lines of text in the same Gothic script. The dimensions of the text blocks roughly conform to those of the Missouri leaf: around 8.3–9.0 cm in height and 6.0 cm in width. Two of the published descriptions mention ruling in pink or red and wear to the lower fore-edges of the leaves that may correspond to the mend in the Missouri leaf. Although more detailed information about physical structure and condition is not available for most of the pages, these characteristics indicate that the leaves were taken from the same manuscript. Almost all of the published descriptions also refer to an original manuscript containing miniatures of the lives of St. Catherine and St. Alexis. This will be investigated in more depth later.

In addition to the museum's January leaf, leaves for March, July, and August have been identified in published descriptions. These calendar leaves conform to

the same format as the January leaf, with the calendar appearing in a relatively small central portion of the page, surrounded by an elaborate border. The labor of the month and astrological symbol appear in the roundels. For March, these depict the labor of pruning and the symbol of Aries; August has threshing and Virgo; and July's roundels include harvesting wheat and Leo.¹⁶ The saints of all three leaves conform to Perdrizer's calendars for the use of Paris, as also noted for January.¹⁷ These leaves confirm that the Missouri leaf is the first in a program of decoration with a page for each month, each featuring appropriate signs of the zodiac and monthly labors in the roundels.

From other surviving sister pages, it becomes apparent that the program of decoration established in the calendar was continued throughout the rest of the manuscript. The sister leaves also allow us to surmise that the original manuscript contained the standard components of a fifteenth-century book of hours: gospel readings, prayers to the Virgin, the Office of the Dead, and the calendar. Major incipits, along with an identification of the text and each leaf's publication, are described in the table below.

Table 1. Sister Leaves

<i>Leaf</i>	<i>Incipit</i>	<i>Identification (use of Paris)</i>
Puckett (IM-4095) ^a	Recumbentibus undecim discipulis ...	Gospel lesson (Mark 16:14-20)
Ferrini ^b	Obsecro te ...	End of gospel reading from Mark; beginning of prayers to the Virgin
Puckett (IM-1474)	Gaude maria virgo cunctas hereses ...	Matins, Hours of the Virgin
Puckett (IM-4091)	Beatus vir qui non abiit in consilio impiorum ...	Prime, Hours of the Virgin (Psalm 1)
Pirages ^c	Gratiam tuam qu[a]esumus ...	Compline, Hours of the Virgin
Quaritch ^d	Deus deus meus ad te luce vigilo.	Compline (?), Hours of the Virgin (Psalm 21)
Puckett (IM-4094)	Quare de vulva ...	Matins, Office of the Dead (Lesson IX, Job 10:18-22)
Cleveland ^e	Expectans expectavi Dominum ...	Matins, Office of the Dead (third nocturn, Psalm 39)

Notes

^a All four of the Puckett leaves are currently offered for sale online at <http://www.cepuckett.com>, last accessed 8 September 2008.

^b Hindman, *Ferrini Catalogue 1*, no. 84, p. 144.

^c Philip J. Pirages Rare Books, *Catalog 53.035* (McMinnville, Oregon, 2006), also available online at <http://pirages.com>, last accessed 3 June 2007.

^d Bernard Quaritch, Ltd., *Medieval Manuscript Leaves, Principally from a Collection Formed in the 19th Century* (London, 1984) no. 28. This leaf is marked to note that it is not from the nineteenth-century collection cited in the catalog's title.

^e Stephen Fleigel, *The Jeanne Miles Blackburn Collection of Manuscript Illuminations* (Cleveland, 1999) no. 49.

An additional leaf was published in a Sotheby's sale catalog for June 21, 1988, but the leaf was not reproduced, and the text was not identified.¹⁸ The description, however, cites the Ferrini and Quaritch leaves as sisters and notes the subjects of the roundels; therefore the illustrations of this tentative sister leaf will be referred to in later analysis.

Decoration is fairly consistent in all the leaves, with borders composed of blue and gold acanthus leaves, foliage, flowers, and berries. Like the Missouri leaf, the Cleveland leaf (Figs. 5a and b) contains a man-headed bird, this time with brown plumage, toward the bottom of the border on both recto and verso. The border of the Pirages leaf (Fig. 6) contains a large and detailed peacock with a spreading tail in place of the grotesque bird on the recto, and a tree with golden fruit enclosed in a wattle fence on the verso. Similar trees appear on the rectos of the Ferrini and Quaritch leaves (the versos are not reproduced), and "a device of apple trees in a fenced orchard" is noted in the Sotheby's catalog description. The author of the catalog entry goes on to note that this could be a personal device, but an enclosed tree such as this one may also have reminded medieval viewers of the *hortus conclusus*, the enclosed garden that served as an emblem of Mary's virginity. The Ferrini leaf contains an additional decorative detail that may indicate the original owner of the manuscript: a tiny female figure kneels in prayer in the large initial O that begins the prayer *O intemerata*.

The roundels of some of the leaves differ widely in subject matter and relate closely to their respective texts. In the Cleveland leaf,



Figs. 5a and b. Anonymus (French, fifteenth century). Leaf from a Book of Hours, ca. 1460, ink, tempera, and gold on parchment. Cleveland Museum of Art, acc. no. 2005.206.a, b.

which originally belonged in the Office of the Dead, an angel chases a devil on the recto, and two devils stand in a landscape on the verso (Figs. 5a and b). The Ferrini leaf contains the first of dedicatory prayers to the Virgin, and the roundels feature a seated Virgin and Child on the recto, and a depiction of Mary, Joseph, and the dove of the Holy Spirit on the verso.¹⁹ The Puckett leaf IM-4095 containing the gospel lesson from Mark depicts Mark the evangelist with a scroll and his symbol, the lion, on the recto (Fig. 7). On the verso, the roundel corresponds to the gospel text—Christ appears to two disciples after his resurrection.

Several of the leaves, however, depict scenes from the lives of specific saints and do not seem to correspond to the text. The Pirages leaf and the Quaritch leaf, both of which contain texts from compline, deal with the life of St. Catherine of Alexandria, which was referred to in the published descriptions of several



Fig. 6. Anonymous (French, fifteenth century). Leaf from a Book of Hours, ca.1460, ink, pigments, and gold on parchment. Collection of Philip J. Pirages, McMinville, Oregon, cat. no. 53.035. Reproduced with permission. Photo: Philip Pirages.



Fig. 7. Anonymous (French, fifteenth century). Gospel lesson from Mark, from a Book of Hours, ca.1460, ink, pigments, and gold on parchment. Collection of Charles Edwin Puckett, Akron, Ohio, no. IM-4095. Reproduced with permission. Photo: Charles Puckett.

leaves. St. Catherine, labeled “S K,” and two virgins appear in the recto roundel on the Quaritch leaf. According to the published description, Catherine is pictured petitioning Emperor Maxentius on the verso. On the recto of the Pirages leaf, Catherine is shown in prayer before the torture wheel, which is being struck by fire from the sky. The verso again illustrates her meeting with the emperor.

Several of the published descriptions also refer to miniatures of St. Alexis, which appear to have been located in the Office of the Dead. The only identified leaf that contains a depiction of Alexis is Puckett IM-4094 (Fig. 8), which contains a reading from Job. This placement corresponds to the text in spirit if not literally; Alexis was revered as a patron saint of the dying and the poor and may sometimes have been conflated with Job and St. John Calybite.²⁰ Lay fraternities dedicated to Alexis sprang up throughout Germany and the Low Countries during the fourteenth century to nurse the sick and bury the dead during the Black Death, and the Alexian Brothers were recognized as an official hospital order in 1469.²¹ Alexis was also the subject of a popular Old French chanson, which survives in a number of manuscript copies.²² The legend of Alexis states that he was the son of a Roman patrician and that he left home on his wedding night for a life as a mendicant in Edessa, where he developed a reputation as a holy man. Fearing earthly praise for his holiness, he returned to his home in Rome and lived as a beggar under the front stairs of his parents’ house for seventeen years, unrecognized by anyone in his family. After his death a note was discovered on his body revealing his true identity, and after several miracles, his remains were entombed in the church of St. Boniface.²³ Thus, traditionally, Alexis is depicted as a mendicant lying beneath or beside a set of stairs. Because of his voyages to and from Edessa, he is also sometimes shown as a pilgrim.²⁴



Fig. 8. Anonymous (French, fifteenth century). Reading from Job, from a Book of Hours, ca. 1460, ink, pigments, and gold on parchment. Collection of Charles Edwin Puckett, Akron, Ohio, no. IM-4094. Reproduced with permission. Photo: Charles Puckett.

The roundels of the Puckett leaf illustrate two scenes from the legend of St. Alexis. On the recto, he is shown as a pilgrim with a scrip and staff, standing in a landscape with a path winding off deep into the background. He appears to be labeled Alexis in Greek—perhaps because his legend originally derived from accounts written in Greek. On the verso (Fig. 8), a well-dressed couple join hands in front of a decorated parapet and deep blue sky. Labeled “mère” and “père,” they may be the mother and father who figure so prominently in Alexis’s story, first as the childless couple who pray for his birth and then as the parents who are too blind to see their son in the poor preacher who lives under their own front steps.

Although Alexis and Catherine figure among the saints in the book, there seem to have been others as well. The roundels of Puckett IM-1474, which contains part of the text for matins, depict a young blond man in pink and blue making his way through a hilly landscape with a road and a city in the background, and then conferring with a king seated on a throne (Figs. 9–10). Although both figures are labeled, the inscriptions are abbreviated and the identities of the figures can not be confirmed. Similarly, in Puckett IM-4091, the text is Psalm 1, which is part of the hour of prime, but the recto roundel contains two men in yellow and blue kneeling in front of an enthroned king, who holds a sword (Fig. 11). The verso roundels illustrate a scene of martyrdom. Flames engulf three figures on the right, two standing and one reclining. Figures to the left of the scene



Fig. 9. Anonymous (French, fifteenth century). Roundel of a saint, from a Book of Hours, ca. 1460, ink, pigments, and gold on parchment. Collection of Charles Edwin Puckett, Akron, Ohio, no. IM-1474 (recto). Reproduced with permission. Photo: Charles Puckett.



Fig. 10. Anonymous (French, fifteenth century). Roundel of a saint and king, from a Book of Hours, ca. 1460, ink, pigments, and gold on parchment. Collection of Charles Edwin Puckett, Akron, Ohio, no. IM-1474 (verso). Reproduced with permission. Photo: Charles Puckett.



Fig. 11. Anonymous (French, fifteenth century). Roundel from a Book of Hours, ca. 1460, ink, pigments, and gold on parchment. Collection of Charles Edwin Puckett, Akron, Ohio, no. IM-4091 (recto). Reproduced with permission. Photo: Charles Puckett.

menace the saints with a pitchfork. Another possible saint may be pictured on the Sotheby's leaf: the catalog entry notes that the decoration includes "in outer margins roundels of (a) a bearded man carrying a flagon along a country road, and (b) a prince receiving a young man."²⁵ The description does not refer to any labels or other markings, and so the subject of these illustrations is unknown.

If the manuscript was comparable to the Copenhagen book of hours, which has over two hundred leaves, we have only considered a small fraction of the original book, which probably contained other page formats as well. No larger miniatures from this manuscript were identifiable, but similarities in the program of illustration suggest that the book of hours may also have had conventional scenes from the lives of Christ or the Virgin at the beginning of sections or chapters, as does the Copenhagen manuscript. There, the miniature of the Flight into Egypt, for example, takes up nearly a quarter of the page and also incorporates the type of lush border seen in the calendar pages (Fig. 12). The more highly decorated pages of the Walters manuscript featured scenes from the life of the Virgin and Christ throughout the hours as well.²⁶

Even if we cannot say with certainty how the original manuscript looked, these leaves suggest that the original book of hours contained numerous miniatures illustrating saints' lives, all inserted within a framework of illumination that echoes the layout of the Missouri calendar leaf. It is possible that the miniatures in the margins depicted important saints from the calendar, thereby reminding the viewer of the liturgical year as he or she used the book; it is also quite probable that they were painted to order for the patron. Understanding more about the



Fig. 12. Coëtivy Master (French, fifteenth century). Flight into Egypt from a Book of Hours, ca. 1450, ink and pigments on parchment. Copenhagen, Royal Library, NKS 4° 3758, folio 83v. Originally published in Kaare Olsen, *Illuminerede franske Tidebøger* (Bogvennen, 1946) p. 101.

original book of hours therefore helps us to understand more about the Missouri leaf itself: it served not only as a traditional and conventional calendar page, but also as the first in a program of illumination that unified disparate sections and provided reminders of devotion throughout the entire book.

NOTES

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1. The information about Stillman's ownership came from Pirages and accompanied the leaf on its purchase by the museum. Stillman, a noted poet and linguist, assembled a large collection of medieval manuscripts and incunabula during his lifetime and bequeathed twenty-one codices to the Pierpont Morgan Library in 1995. It is possible that the Missouri leaf was acquired by Stillman as a fragment; neither it nor any of the related leaves seem to belong to any of the manuscripts in the Morgan Library's collection. This conclusion is drawn after a check of the Morgan's online catalog, available at <http://corsair.morganlibrary.org/>. None of the fifteenth-century French books of hours from Stillman's collection has corresponding lacunae noted in the catalog records.
2. Joan Stack, *The Art of the Book: Manuscripts and Early Printing, 1000–1650*, Museum of Art and Archaeology, University of Missouri (Columbia, Mo., 2003) pp. 36–37, no. 18.
3. Many thanks to Dr. Anne Stanton and Dr. Mary Pixley for these observations and measurements.
4. Although the rose and lily remained the most common symbols of the Virgin, various fruits and flowers also became associated with Mary. Violets, for example, represented earthly humility and were symbols of both Christ and the Virgin; strawberries, being in fruit and flower at once, evoked Mary's innocence and fertility. Resources on this topic include general works on Christian symbolism such

- as George Fisher, *Signs and Symbols in Christian Art* (New York, 1954) pp. 48–49, 52. For a more specialized view, see Celia Fisher, *Flowers in Medieval Manuscripts* (Toronto, 2004) pp. 17–40.
5. For general resources on the labors of the months, the signs of the zodiac, and their iconography in medieval manuscripts, see Roger Wieck, *Time Sanctified: The Book of Hours in Medieval Art and Life* (New York, 1988) pp. 45–54; Roger Wieck, *Painted Prayers: The Book of Hours in Medieval and Renaissance Art* (New York, 1997) pp. 26–38; and Sophie Page, *Astrology in Medieval Manuscripts* (London, 2002) pp. 45–47. Numerous images of astrological symbols and labors of the months are available in Colum Hourihane, ed., *Time in the Medieval World: Occupations of the Months and Signs of the Zodiac in the Index of Christian Art* (Princeton, 2007). Helpful studies of specific manuscripts that include discussions of more generalized iconography and themes include Jonathan J. G. Alexander, “*Labour and Paresse: Ideological Representations of Medieval Peasant Labor*,” *Art Bulletin* 72, no. 3 (Sept. 1990) pp. 436–452; and Olga Koseleff Gordon, “*Two Unusual Calendar Cycles of the Fourteenth Century*,” *Art Bulletin* 45, no. 3 (Sept. 1963) pp. 245–253. J. Carson Webster, *The Labors of the Months in Antique and Medieval Art to the End of the Twelfth Century* (Princeton, 1938) provides a useful overview of the subject before the period covered in this article.
 6. Paul Perdrizet, *Le calendrier parisien à la fin du moyen âge d’après le bréviaire et les livres d’heures* (Paris, 1933) p. 69.
 7. Otto Pächt and Dangmar Thoss, *Französische Schule I, Die illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek*, vol. 1 (Vienna, 1974) pp. 29–32, no. 1929. For more on the Bedford Master, his workshop, and his followers, see Charles Sterling, *Le peinture médiéval à Paris* (Paris, 1987) pp. 419–460, nos. 59–62.
 8. Nicole Reynaud, “*Le Maître de Coëtivy*,” in *Les manuscrits à peintures en France, 1440–1520* (Paris, 1993) pp. 58–59.
 9. For more on the Coëtivy Master, see Nicole Reynaud, “*Les vitraux du choeur de Saint-Séverin*,” *Bulletin Monumental Paris* 143, no. 1 (1985) pp. 25–40; Reynaud, “*Un peintre français cartonnier de tapisseries au XV^e siècle: Henri de Vulcop*,” *Revue de l’Art* 22 (1973) pp. 6–21; Catherine Grodecki, “*Le Maître Nicolas d’Amiens et la mise au tombeau de Malesherbes*,” *Bulletin Monumental* 154, no. 4 (1996) pp. 329–342.
 10. John Plummer, *The Last Flowering: French Painting in Manuscripts, 1420–1530* (New York, 1982) pp. 37–38.

11. Wieck, *Time Sanctified*, p. 47.
12. Wieck, *Painted Prayers*, no. 106. The Walters manuscript has overpainting in some other parts of the book that make them unsuitable for comparison, but no evidence of this has been documented in the calendar. See Elizabeth Broun, "Manuscript under Microscope," *Walters Art Gallery Bulletin* 26, no. 4 (1974) pp. 2–4, and no. 6, pp. 1–4.
13. Reynaud, *Les manuscrits*, no. 22, p. 59.
14. Wieck, *Painted Prayers*, p. 30, no. 14, and p. 55, no. 36.
15. A full description of this manuscript has been published electronically by the Center for Håndskriftstudier i Danmark, <http://www.chd.dk/nks/nks3758.html> (last accessed 23 June 2007).
16. For the March and August leaves, see Nichole Papagni, "The Elevation of the Calendar Page in a 15th Century Book of Hours," unpublished research paper, Museum of Art and Archaeology, 2006. Papagni noted that the March and August leaves were offered for sale by Puckett Rare Books at the time of her research and described the contents of their illustrations. The leaves were sold between the time of her research and the time of this writing. For the July leaf, see Sandra Hindman, *Important Western Medieval Illuminated Manuscripts: Bruce P. Ferrini Catalogue 1—Price List* (Akron, 1987) p. 144, no. 83. The recto of the July leaf is reproduced in the catalog, but unfortunately, the verso, which would have contained the feast of St. Alexis on July 17, is not illustrated. The location of this leaf is now unknown.
17. Perdrizet, *Le calendrier*, pp. 105, 193; Hindman, *Ferrini Catalogue 1*, p. 144.
18. Christopher de Hamel, *Western Manuscripts and Miniatures* (London, June 21, 1988) p. 17, no. 18.
19. The recto illustration is reproduced in Hindman, *Ferrini Catalogue 1*, p. 144, no. 84. The subject of the verso roundel is not reproduced but is included in the description.
20. Louis Réau, *Iconographie de l'art chrétien*, vol. 3, pt. 1 (Paris, 1955–1959) p. 53. There were two saints by the name of Alexis in the Middle Ages, both Roman mendicants: Alexis Falconieri, the founder of the Servite Order, who died in the fourteenth century; and Alexis, the "Man of God," whose legend places him in the fifth century. Alexis Falconieri was, however, little known outside Italy in the fifteenth century.
21. Christopher J. Kauffman, *Tamers of Death: The History of the Alexian Brothers from 1300 to 1782*, vol. 1 (New York, 1976) pp. 52–82.

22. Alison Gooddard Elliott, *The Vie de Saint Alexis in the Twelfth and Thirteenth Centuries: An Edition and Commentary* (Chapel Hill, 1983) pp. 13–28.
23. For various accounts of the Alexis legend, see Réau, *Iconographie de l'art chrétien*, pp. 52–53; David Hugh Farmer, *Oxford Dictionary of Saints* (Oxford, 2004) p. 16.
24. Réau, *Iconographie de l'art chrétien*, pp. 52–54.
25. De Hamel, *Western Manuscripts and Miniatures*, no. 18, p. 17.
26. Wieck, *Time Sanctified*, p. 189.

FISSION AND FUSION IN PASCHKE'S *KISS I*

Debra J. Graham

Kiss I (1996) was conceived in Ed(ward) Paschke's personal blend of sources, was fashioned through his signature style, and was delivered with his cool air of irony. Although not the first in the legendary bad-boy artist's repertoire of painted kisses, this vision is one of his most provocative expressions.¹ As such, the painter was pleased that *Kiss I* found its mark in the center of the heartland in 1997, when it was purchased by the University of Missouri's Museum of Art and Archaeology.² For kissing is not an innate human trait but rather a learned behavior that carries diverse cultural meanings dependent on particular time periods, geographical regions, and social groups. In some Sub-Saharan African, Asiatic, and Polynesian societies, for example, kissing was entirely unknown before being introduced by Europeans; and until recent times in most Middle Eastern countries, kissing was considered non-sexual and only appropriate between two men, two women, or parents kissing their children. The artist, born and bred in Chicago, was grounded in Midwestern traditions, wherein the conventional wisdom holds kissing as an intimate gesture of union between the self and another and as a potent marker of boundaries, dividing the pure from the impure and private from public life. Paschke, who famously claimed that if he had not been an artist he would have been a criminal, directed much of his career toward questioning such established mores.³ Thus, in keeping with the artist's circumstances and celebrated persona of rebelliousness, *Kiss I* works to disrupt aesthetic, emotional, and social standards of contemporary life in middle America.

Originating from the Old English, "cyssan," kissing is the touching of lips to something, usually another person. Paschke's composition frames this foundational premise in a strikingly seductive and disconcertingly impersonal spectacle (Fig. 1 and front cover). A deep indigo atmosphere studded with luminous sapphire and emerald dots forms the backdrop against which two standardized heads tilt in profile-view to join from noses to chins. Bathed in a bright and even light, the faces are human in scale, homogeneous, and lacking defining characteristics of unique individuality. A harmonizing color scheme differentiates them; glowing neon yellows distinguish the representation on the



Fig. 1. Ed Paschke (American, 1939–2004). *Kiss I*, 1996, oil on linen, 61.0 cm x 91.5 cm. Gilbreath-McLorn Museum Fund, Museum of Art and Archaeology, University of Missouri, acc. no. 97.17.

viewer's left and shades of radiant chartreuse elucidate the form to the right. The appearances of the duo are additionally set apart by differing abstract patterns: four-armed blossom bursts decorate the profile on the left and stars with six-petal crowns adorn the right, all rendered in orange-yellow and green tones.

The patterned motifs break at the modeled features of the figures' eyes, ears, noses, and mouths. Yet even these sensory areas of the face, which typically involve the delicate art of portraiture to form an impression of a particularized identity, reveal nothing of a personal nature. The ears, for example, are depicted as identical mirrored forms, retaining their distinction only by means of the reciprocal and repeated color strategy of green on yellow for the left and vice versa for the right. The eyes and lips, in contrast to the other facial features, form a pair of matching colors that work to anchor the orchestration of greens and yellows. Thin strips of lime outlined by broad azurite bands enclose corresponding half-closed eyes. The clear-cut hollows, which are darkened and blank, deny the old adage that the "eyes are windows to the soul." The mouths consist of basic overlapping ovals, with minor variances in scale. Together, they form a simple silhouette of a kiss at the core of the composition. Poised on the threshold of

contact, the almost-white, cobalt-tinged lips barely open and scarcely touch, yet they seem to release enormous energy. Under Paschke's subversive hand the force of this kiss seems designed and programmed rather than driven by the joining of spirited soul mates.

The rhythm of the painting's structure suggests an electronic cadence in lieu of throbs that emanate from deep heartbeats. *Kiss I* appears to dematerialize at the margins and recompose itself on its inward trajectory, culminating at the central connectors: nose-to-nose, lips-to-lips. The ornamental designs emerge from the outer dotted fusion of figure and ground, converging toward the strong middle axis in a play of concise horizontal pushes and vertical thrusts. Although the color, full strength in synthetic hues, allows for little tolerance of spatial illusionism, the bulging and swelling of the irregular human features rise to the surface and collide with the closed geometric shapes. The kissing couple pulsates with implied movement and fluctuations between two- and three-dimensional spaces. Equilibrium, nevertheless, is securely maintained by a classic grid of visual order. In this complex interlocking pictorial plan, the emphasis on separate units provides balance: parts counteract parts, and patterns work against patterns in a firm and equal dissection of shallow space. In this way, the stability of the twosome is sustained by virtue of figural divisions as opposed to human unification.

The uniform treatment of the figures and reliance on discrete components enhance the emotional tenor of *Kiss I*, which abandons expressions of a naturalized sensuality in favor of an artificial stylization of strength and invention. The calculated precision, repetition, and intense labor of the blossom and star designs check the spirit of spontaneity associated with sexual passion. Likewise, the smooth, consistent surface texture subverts an ambiance of erotic fervor. Visually coming to the fore, the high-keyed and saturated color display evokes the sense of detachment that is reminiscent of the modifying effects of electronic mass media. In other words, in *Kiss I* the manifestation of private human feelings appears to be displaced into bright and economized public signs of emotion.⁴

The juxtaposition of "hot" subject matter and "cool" style in *Kiss I* stems from the artist's fascination with mass media and its relationship to reality. A "true" kiss, in accordance with the Western point of view, is a learned behavior—but one that is stimulated by physical desire: a corporeal act ensuing from the "heat" of the body. Mass media performances and representations of kissing distance the gesture from this originating source of biological essence, which results in a "cooling" effect. Paschke highlights this detached cool mode in *Kiss I* through

his use of unnatural colors, abstract patterns, and the waving dynamics of the compositional space. His representation further suggests the effects of media productions on social and personal values— notions that were developed over the artist's lifetime of experiences and explorations. For Paschke encountered the power of mass media first-hand during the formative years of his art profession and continued to investigate and draw on its influential forces throughout his long career in a variety of ways: as a basis of income, as a source of imagery, and most important, as grounds for commentary on social and cultural practices.

Paschke's entree and rise in the art world coincided with a sea change in theories of representation, which corresponded with the growing proliferation of mass media technologies, performances, and products of late capitalism. Certainly, the subject of representation has been discussed and debated at least since the time of Plato's "Allegory of the Caves," but most discussions were conducted largely under the Greek's assumption that all representations are a copy of some original, true form. During the second half of the twentieth century, however, influential figures such as Jean Baudrillard, Gilles Deleuze, and Fredric Jameson turned Platonism on its head. They have argued that any original truth that provided the anchor for representation has been lost in the reproduction of simulacra through mass media. Moreover, these recent theorists contend that mass media representations reproduce themselves as "hyperreal" in society by being viewed by wide-scale audience members, who potentially forge those images into their own self-identity and everyday performances. In the circulation process between media productions and social reception, the "hyperreal" exists as a condition in which the distinction between the imaginary and the real implodes.⁵ The concept of hyperreality is manifest, for example, in the persona of Marilyn Monroe. Through multiple mass media productions, the fabricated sex icon became dislodged from the real Norma Jean Mortenson, and it is the imaginary figure of Marilyn Monroe that has long served as a hyperreal cultural referent. Paschke's representations are part and parcel of the same system that created and disseminated the Marilyn phenomenon.

Specifically, *Playboy*, a force in the development and promotion of the Marilyn persona, also shaped Paschke's early approach to his art practice. Hugh Hefner, a Chicago native and resident, introduced the magazine in 1953 and on page 19 of the inaugural edition featured a nude Marilyn Monroe simply as "Sweetheart of the Month." By December 1960, she was highlighted as the magazine's "celebrity" feature. Following on the rise of Marilyn Monroe's status, Paschke entered the *Playboy* scene. In 1961, the same year that he obtained his Bachelor

of Fine Arts degree from the School of the Art Institute of Chicago, the young artist received the first of twenty-eight commissions to illustrate stories for the publication.⁶ Throughout the decade of the 1960s, *Playboy* captured the urban male's imagination, and its circulation rose to seven million.⁷ The lessons of the burgeoning enterprise were not lost on the young Paschke.

Playboy demonstrated that controversial sexual imagery and creative content could be compatible with legitimacy and popularity, given the proper attention to appearances. The Chicago-produced publication had successfully replaced the cheap "girly" rags of earlier times with its full-color formula of quality design and high-end photography. Instead of picturing exotic "Jezebels," *Playboy's* pages were graced with sleek airbrushed portrayals of All-American girl-next-door types. These "Bunny" photos were interspersed with articles of new fiction by serious writers, in-depth interviews with top newsmakers, and graphic artworks by upcoming artists, all tied together with a jaunty urbane tone.

Taking heed of his patron's approach, Paschke began to expand his own artistic strategies to emphasize mass media techniques and references. Before returning to the School of the Art Institute for graduate studies in 1968, the painter tried his hand at filmmaking and spent a brief period in New York City, where he came into closer contact with the Pop Art movement. Thereafter, he incorporated more imagery taken directly from mass media for his paintings and films.⁸ From this period onward, his studio was always lined with accumulated figurative visuals from popular culture: movie posters, tabloid photos, comics, advertisements, postcards, and anything else, such as reproductions of ancient art, that captured his imagination. In order to achieve the lustrous and smooth surface effects associated with slick media productions, he adopted a Renaissance painting technique of painstakingly layering vibrant colors on black-and-white base images.⁹

Works such as *Pink Lady* (1970) clearly reflect the artist's early interests and inspirations. Certainly aware of *Playboy's* sexualized photographs of Marilyn Monroe and Andy Warhol's famous 1962 silk-screened serial portrait of the star, Paschke painted the sex goddess as a goofy accordion player with meaty hands and dressed in a masculine sports coat. Literally drawing on print media, Paschke grafted the glamorous head of Monroe onto the body of a male musician by utilizing an opaque projector to transpose and bring together halves from two separate glossy magazine pictures.¹⁰ The fusion, which is obvious, bizarre, and rather crude in *Pink Lady*, eventually culminated in the more subtle and sophisticated pairing of heads in *Kiss I*. Yet, at the core of both paintings is

Paschke's effort to express a media-induced encounter of body parts, thereby highlighting the hyperreal environment of contemporary culture.

As Neal Benezra points out in his essay "Ed Paschke: Twenty-Five Years of Confrontation," the artist's interests in contemporary culture and mass media were not unique, especially during the 1960s. Nevertheless, one of the aspects that distinguished Paschke's approach was his adoption of an "outsider" stance.¹¹ For Paschke, this stance, in part, meant exploring the darker aspects of the intersection between popular figurative forms and American values. Indeed, the foundation that supports Paschke's overall oeuvre is a fascination with mass media, with an eye toward the shadowy side of life. Recognizing both of these

consistent underpinnings in his work is crucial for a full appreciation of *Kiss I*.

Early in his professional practice, Paschke simply looked to the fringes of society to define his "outsider" viewpoint. Throughout the 1960s, he often depicted sexualized and eccentric subjects: pimps, prostitutes, transvestites, mutants, street hustlers, circus entertainers, and boxers. He also incorporated gender-bending devices (akin to the masculine/feminine mix of *Pink Lady*) into many of these portrayals. *Ramrod* (1969) provides one of the most renowned examples from this period in the artist's career (Fig. 2).¹² The painting features a masked wrestler, with robe thrown open to reveal his muscle-bound and tattooed torso. The influence of mass media can be seen in the two caped Mickey Mouse figures that project triumphantly from rays around the wrestler's head and the wrestler's name—"Ramrod"—which is advertised vertically down the sides of the poster-like composition. With fists on hips, the brute's body is shockingly feminized below the waist, replete with garter and stockings that frame his female genitalia.



Fig. 2. Ed Paschke, American, 1939-2004.
Ramrod, 1969, oil on linen, 1.116 m. x 0.66 m.
Private Collection.

The mockery and grotesqueness of the dissonant figure of Ramrod sabotages typical mass media representations of the time with regard to conventional sexual identities, gender roles, body adornments, and fashion. In contrast to Paschke's view, an advertisement for a Kodak slide projector in the February 1961 edition of *National Geographic* supports a more traditional family scene. Gathered in a living room around the projector, father and son sit upright and together behind the females of the family. The clean-cut men exude calm demeanors and share similar styles of slicked-back dark hair, black suits, white shirts, and watches. The male figures are offset and complemented by the mother and daughter in the foreground, who are pleasantly animated, tilting toward each other with long blonde curly tresses, big smiles, dangling chain bracelets, and ruffled blouses of pastel hues. The close-up insets present a man's hands controlling the projector's remote, zoom, and editing units. The Kodak picture offers clear gender identifications and conspicuous divisions between the solid authority of masculinity and the soft beauty of femininity within a legitimized social space. *Ramrod*, on the other hand, represents a dark hermaphroditic fantasy within a superficial media-controlled environment. The non-traditional gender orientation, emphasis on media conventions, and shallow compositional space of *Ramrod* comprise elements that are also recognizable in more modest terms in *Kiss I*.

The threatening overtones in *Ramrod*, which are carried through but submerged as an undercurrent in *Kiss I*, relate to Paschke's "outsider" position vis-à-vis the Chicago school. For Chicago, crown of the interior yet dubbed as "Second City," fostered artistic creations between post-World War II and postmodernism, which were a little different and often darker than those their counterparts generated in New York City, the center of the art world. Paschke, part of the second generation of these Chicago artists, acted upon a legacy formed by the first generation of artists who became known as "Monster Rosters."

From the nineteenth century to the postwar period, the activities and prestige of the Art Institute of Chicago (AIC) completely dominated the visual culture of Chicago. Each year, AIC mounted an exhibition of American art, which primarily featured works from Chicago and the surrounding suburbs. In 1947, due to pressure by local "Sunday painter" artists, AIC decided to exclude students of the undergraduate School of the Art Institute of Chicago (SAIC) from jury consideration for the annual exhibition. The decision galvanized the students at SAIC and their cohorts at the Institute of Design (ID) to form their own organization, "Momentum," and to protest by establishing a series of "counter-

salon” exhibitions, beginning in 1948 and continuing through much of the 1950s. Some of the members of this group, including Leon Golub, Seymour Rosofsky, and Cosmo Campoli, were later dubbed the “Monster Roster” because of their provocative paintings.¹³

During the postwar period, artists from both New York and Chicago responded to the traumas of World War II by looking to the personal as a position from which to express themes on the universal human condition.¹⁴ In the East, Jackson Pollock and Mark Rothko paved the way in rendering emotive collective truths of the personal experience through abstractions. The Monster Rosters responded with dark and figurative innovations. For example, Golub painted fallen warriors and burnt men; Rosofsky rendered distorted human creatures in ambivalent spaces; and Campoli presented swollen bodies of birth and death. Their visions of the sublime and tragic often took the form of figures gripped in extreme psychic and physical states.

Like their New York counterparts, the Monster Roster artists looked to Surrealist art and Primitive forms for inspiration because of the associations with myth and psychic power. More specifically, Chicago artists turned to representational Surrealists whose works were collected and displayed by members of Chicago’s cultural elite. The influential collector Joseph Shapiro recalled that “we were attracted to Ernst, Tanguy, Magritte, Delvaux, Brauner, Matta, Klee, and early Chagall.”¹⁵ The Shapiro family made its works accessible to those members of the public who were interested in its collection. In 1954 Roberta Matta, the Chilean painter, was given a visiting professorship at SAIC, further enhancing the knowledge and appreciation of Surrealist art. Jean Dubuffet, also associated with André Breton and the Surrealists, had an enormous impact on the Chicago scene with his 1951 exhibition and lecture at the Chicago Arts Club, “Anticultural Positions.” Dubuffet had coined the term “Art Brut” (outsider art) and championed art produced by those working outside the fine art world, including mental patients, prisoners, and children. In addition to these influences, the Monster Rosters made frequent visits to the Field Museum in order to study the vocabularies of African and Oceanic cultures.

In 1955 Peter Selz and Patrick Malone wrote an article for *ARTnews*, “Is There a New Chicago School?” in which they defined the Midwest faction in terms of an emphasis on figuration—a figuration that was typically pessimistic, graphic, exaggerated, and gruesome.¹⁶ A few years later, in 1959, Selz mounted an exhibition in New York called “New Images of Man,” which featured the works of several Chicago Monster Roster painters. The exhibition was thoroughly

drubbed by the New York critics.¹⁷ In short, the postwar generation of Monster Rosters embodied an “outsider” identity in terms of their geography (outside New York), inspirations (representational Surrealists and those working outside the fine art world), and aesthetics (figurative, iconic, and serious). In doing so, they set the stage for Paschke and his cohorts of the second generation.

The second generation from SAIC continued to view and employ the figure as a form rich with dark expressive possibilities. Similar to their Monster Roster predecessors, they were influenced by the tenets of Surrealism and “outsider” art. In addition to the sources identified by the elder colleagues, the emerging artists found inspiration in paintings by Chicagoans who had been marginalized, including works by the mentally ill Henry Darger, Joseph Yoakum (purportedly the son of a slave, born on an Indian reservation, and a performer in circuses), and Lee Godie, who lived on the street and sold her productions near the Art Institute. Like the Monster Rosters, the new generation showed their art beyond the established confines of AIC. Their now famous exhibitions took place under various guises and appellations between 1966 and 1969. These second-generation artists were never a single group with a formal creed. Nevertheless, they were joined together under a name of curatorial invention—the “Chicago Imagists.”¹⁸ The so-called Imagists cannot be fitted into a stylistic box; they did, however, share a set of artistic strategies that separated them from the Monster Rosters as well as those in the concurrent New York Pop movement.

During the 1960s, across North America and much of Western Europe, “low” mass media forms were being elevated to the realm of the “high” art world through the vehicle of irony. Where the postwar generation searched for the exalted and universal, the following generation sought out the ordinary matter of everyday consumer life. Thus, artists of both the Eastern and Midwestern artistic centers looked down-to-earth, but while New Yorkers picked up on the common fare of popular culture, the Imagists gravitated to the crassest of the pulp. In New York, this resulted in a Pop mode, championed by artists such as Andy Warhol and Tom Wesselmann, that was largely tongue-in-cheek, smoothly sardonic, and sometimes even embodied a sort of supermarket cheerfulness. The Chicago artists’ response to the deadly serious and apocalyptic works of the Monster Rosters was more akin to a “savage playfulness.”¹⁹ The Imagists celebrated the most base and regressive of contemporary culture with a relish that reeked of junior high school aesthetics. Consequently, their art has been described by a long list of pejorative adjectives such as *raunchy, crude, riotous, runny-nosed, manic, infantile, campy, funky, caustic, prurient, and violent.*



Fig. 3. Jim Nutt (American, b. 1938). *Toot 'n Toe*, 1969, acrylic on Plexiglas, reverse painting, 152.4 cm x 99.06 cm. Madison Museum of Contemporary Art, Madison, Wisconsin. Gift of Howard and Judith Tullman, 2003.06. © Jim Nutt.

Imagist Jim Nutt's *Toot 'n Toe* (1969), for example, depicts a hairy naked man being shot across the sky on the force of the gas he has just passed (Fig. 3).²⁰ The flying pig-nosed man's lecherous and evil expression is confirmed by a pink thought-balloon, which contains a knife alongside a fragmented female form whose arms are crossed over her chest. Violent sexual innuendoes are further manifested in the treatment of the male figure's body, which is being scratched by red-nailed fingers and lacerated by knives while blood drips from lips tattooed on his torso. The sadomasochistic expression is equally reflected

throughout the bright blue background, which is filled with caricatured clips from pornographic magazines and ladies' feet in high-heeled shoes.

As seen in *Toot 'n Toe* and in *Ramrod*, the Imagists demonstrated a shared taste for garish color, a preoccupation with fine overall surface treatment, a concern for symmetry, and a linear approach to the figure. The legacy of these Imagist formal elements is retained in *Kiss I* with its florid coloration, fastidiously rendered cover of patterns, linear emphasis, and classic construction. *Kiss I* does not preserve, however, the Imagists' blatant sense of impropriety and brash comic horror. For in the early 1970s, at the very time when critic Franz Schulze summarized Paschke's works as "easily the most murderous images currently being produced in Chicago," the artist began to turn away from the melodramatic.²¹ Paschke later explained to his friend the poet Paul Carroll, "I've always found that I work better when I'm hostile about something. That kind of energy gets translated into the paintings themselves and they contain it. . . . The early things were like a punch in the face. They made a visually aggressive assault. As the years have gone by that has been modified in such a way that the current paintings emphasize the theatricality of the gesture, the subtle classical gesture, and that presents the essence of the shared experience."²² Still imbued with a confrontational attitude, Paschke shifted from subjects that highlighted the carnivalesque to classic themes that held the potential for transgression. One such theme was the kiss, a gesture that he explored in paintings beginning with *Cho Chan* (1978), followed by *Embrasse* (1986), *Bonne Année* (1994), *Smooch I* and *Smooch II* (1995), and *Kiss I* and *Kiss II* (1996).

Some of the most creative spirits in art, past and present, have shared Paschke's attraction to the time-honored subject matter of the kiss. Although it has been represented most often in this long lineage as a positive force, the gesture also has been used as a metaphor for transgression, perversion, or devaluation of the body. Therefore, in order to appreciate fully how Paschke's *Kiss I* takes its place within the contemporary cultural frame, it is useful to consider briefly some of the ways that the theme has been generated and constructed in the history of Western art.

The kiss appears early in Western art as a symbol derived from biblical accounts and used for religious occasions and purposes. The kiss of peace (*osculum pacis*) is founded on St. Paul's instructions in his epistles to the early Christians that the brethren should "Greet ye one another with an holy kiss."²³ This public face-to-face kiss was meant to be same-sex: men with men, women with women. By the fifth century, the kiss of peace had assumed its place in the sacrament of the Eucharist, coming after the Lord's Prayer and as preparation for communion. The

practice spread, and by the High Middle Ages, of all the ritual kisses (including those performed as part of marriage ceremonies, sealing law contracts and dispute settlements, and acts of homage), the kiss of peace was the most common and widely experienced.²⁴ As such, the kiss of peace was represented in official church art as the coming together of men and remains on view to the present with such icons as *The Embrace of the Apostles Peter and Paul* (Fig. 4).

The kiss of peace and its representations kindled a range of reactions. In part because of its potential to excite same-sex carnal desires, the clergy found the face-to-face kiss troubling. This eventually led to the development of the Pax board. By 1500 in most Catholic churches of the Latin West, the Pax board was passed among the laity to be kissed in lieu of personal contact.²⁵ Another response to the kiss of peace was the “kiss of shame” (*osculum infame*). Turning the *osculum pacis* on its head, the kiss of shame symbolized devil worship. From the High Middle



Fig. 4. Angelos Akotantos (Greek, active 1436–1450). Icon of *The Embrace of the Apostles Peter and Paul*, oil on canvas on panel, 46.4 cm x 37 cm. Ashmolean Museum, University of Oxford, WA1982.192.

Ages into the seventeenth century, the heretics' ritual was graphically illustrated as a nocturnal gathering in which participants kissed the feet, tail, or anus of a devil, demon, goat, cat, or dragon in order to signify allegiance to the brotherhood of Satan.²⁶ For example, the illustrated manuscript *Contra sectam Valdensium* (ca. 1460) depicts men of the Waldensian sect readying to engage in the kiss of shame. They kneel behind a goat, whose tail is raised. An additional anxiety with regard to the kiss of peace was the prospect of employing the Christian kiss of brotherly love in a spirit of deceit or for personal gain. Thus, Judas's kiss of betrayal became an important metaphorical and didactic image in Western visual culture. Standing out among the masterpieces that portray this ominous and false-hearted kiss is Caravaggio's *Taking of Christ* (ca. 1598).²⁷

Beyond the religious references, over the centuries there have been numerous renditions from low to high on the theme of the kiss, replete with meanings that continue to signal the pure and the impure. With nods toward the naughty, for example, Jean Honoré Fragonard painted a seductive interpretation of *The Stolen Kiss* (1756–1761), and Thomas Rowlandson created a graphic print of a politicized kiss, *The [Duchess] Devonshire, or Most Approved Method of Securing Votes* (12 April 1784). In more positive tones, William Bouguereau presented a sentimental version of an innocent kiss in *Psyche et l'Amour, enfants* (1890), while Auguste Rodin's marble *Kiss* (1886) locks an idealized pair in embrace.²⁸

Especially during the past century, the kiss as an art form has captured the public's imagination, and its representations have become collectively ubiquitous and singularly iconic. From Gustav Klimt's 1907–1908 passionate couple engulfed in shimmering mosaic-like robes to the live recording of Madonna and Brittany during the 2003 MTV Video Awards, the kiss has been envisioned and reproduced in every imaginable style and medium. The well-recognized work of Constantin Brancusi, for example, forms a modern retort to Rodin with the linear, compact lovers, carved from a single limestone block (1912); the lens of Lt. Victor Jorgensen has forever framed the unbridled enthusiasm of the Times Square kiss that marks the surrender of the Japanese in 1945; and Robert Doisneau's photograph of five years later, *Kiss by the Hotel de Ville*, has become the emblem of Parisian lovers. Walt Disney's 1959 animated production of *Sleeping Beauty* is a standard contemporary icon for the awakening power of a true love's kiss. Even the master of modernism, Pablo Picasso, painted a cubistic configuration on the theme in *The Kiss* of 1969.²⁹

The kiss was no less a subject for Pop art. Satirizing the romantic myth of artistic originality and spirituality, Roy Lichtenstein culled his kisses from the



Fig. 5. Roy Lichtenstein (American, 1923–1997). *The Kiss*, 1962, oil on canvas, 203.2 cm x 172.7 cm. Private Collection of Paul G. Allen. © Estate of Roy Lichtenstein.

world of mass produced comics. His series of monumental rectangular paintings, from *The Kiss* (1962) to *Kiss V* (1964), depicts the amorous couplings of blonde vixens with dark-haired swains (Fig. 5). Lichtenstein gained fame with these “comic strip” works because he translated the flat schematic forms and standard ink colors of pulp fiction into the domain of high modernist art with an elegance of line, purity of color, and simplicity of composition. His reconceptualization of cheap printing processes was an ironic commentary on the lofty idealism of Abstract Expressionism, and perhaps a gentle parody of the “low” cartoon forms as well.

Produced near the close of the twentieth century, Paschke’s rendition of the kiss also draws on the techniques of mass media, but its point of departure and aim are different from those framed by the celebrated New York Popster. *Kiss I* can be seen as ironically juxtaposing the antique kiss of peace and a contemporary kiss of shame. Its otherworldly disembodied heads mimic the time-honored iconic motif of a face-to-face holy greeting between Christian brothers. Yet, the painting also exposes the underbelly of contemporary values and social practices. Whereas

Lichtenstein's kisses of handsome heterosexuals mime print comic editions and mock the ambitions of the artistic elite, Paschke's portrayal of a kiss between a same-sex couple exudes an electronic ambiance and draws force from the homophobic fears of the "everyman" in the heartlands.

At the beginning of the 1970s as Paschke turned to more classic subjects, including the kiss, he also shifted his attention away from print toward electronic media. This change in focus can be traced to 1970–1971 when, immediately after completing his master's degree, he obtained a one-year teaching post at Meramec Community College, near St. Louis. There, he became engrossed with the writings of Marshal McLuhan. Paschke may have been aware of McLuhan's views earlier, for *Playboy* had published an extensive and lucid interview by Eric Norden with the usually esoteric Canadian theorist in the March 1969 edition of the magazine. Nevertheless, while in Missouri, Paschke is known to have read McLuhan's texts, and several times that year he screened the film, *This Is Marshall McLuhan: The Medium Is the Message*.³⁰

In the documentary film, McLuhan discusses his observations on the historical developments and implications of the media. McLuhan's work proposes that media, not the content they carry, should be the focus of study. His theories further advise that technology should be considered in relation to the formation of social and personal identity, with specific attention to how it is processed through the body, physical senses, and psychic balance. Paschke seems to have taken this scholar's recommendations to heart. His own written and oral explanations about his work are strongly reminiscent of McLuhan's publications, as evidenced by his Internet "Ed Paschke Statement":

Escalating new technology and its impact on the human spirit has [*sic*] always been central to my work. Layers of information accumulate through standardized experiences and form our collective identities. ...

It is also ironic that these same factors have increased our sense of isolation and detachment. What is personal identity and what is it based on? My paintings explore these issues through metaphor and the juxtaposition of symbols.³¹

In addition to being inspired by McLuhan's writings, Paschke witnessed the rapid expansion and effects of electronic media on the production of popular culture during the last decades of the twentieth century. The 1970s in particular

opened up new experiences and possibilities in film, video, and television. The counter-culture of the time influenced Hollywood to take more risks and loosen restrictions on language, sexuality, and violence. Oscar-winning blockbusters, for example, included *The Godfather* (1972) and *The Exorcist* (1973). The first videocassette recorders that could play tapes of the new popular movies were introduced in 1972 and had become common fare by the close of the decade. In addition, in 1972, Home Box Office (HBO) was founded, and provocative and sexual material previously prohibited on American commercial television was increasingly aired in the private home environment through cable television. The 1980s saw the advent of personal computers and the media explosion of movies, television series, and games available on compact discs. By the close of the century, the evolution of the Internet and the revolution of the World Wide Web came to dominate the forms of correspondence, means of information exchanges, and offerings of entertainment in American culture.

During this period, there was also a growing obsession with taboo-breaking kissing (and sex). It can be traced on regular television programming from the Bunkers of Queens Borough in *All in the Family* (1971) to the young, liberal Manhattanites of *Friends* (1994)—all New York urban-dwelling characters. In the decade that has become known as “The Gay Nineties,” West Coast city life entered television scenes with the first homosexual kiss on primetime in 1991 between characters C. J. (Amanda Donohoe) and Abby (Michele Green) on *L.A. Law*. Perhaps, most astounding, the 1994 season of San Francisco’s *The Real World* highlighted the love relationship between HIV-positive Pedro Zamora and Sean Sasser, culminating in a commitment ceremony during which the gay couple kissed seven times. But, as Paschke succinctly summed it up, “There’s life and there’s TV.”³²

Mass media forms can be broadcast globally, but reception is not the same in every corner of the world. More specifically, to the conservative Midwest the boundaries between pure and impure kissing, between private and public kissing, looked to be increasingly blurred in city life as imaged through these television programs. For in the heartlands, the very image of the “city” has been nostalgically held in suspicion as a center of sin and of productions that lure away the agrarian Prodigal sons and daughters. Richard Vine explains that “Much of Chicago art implies a view of the metropolis itself as a monster of the subconscious, rising threateningly into the light of day. How could such a displacement and perversion of nature ... be anything but a menace to the family values of the heartland?”³³ It is no great surprise, therefore, that Paschke, a Chicagoan who had founded

his artistic reputation on disruptions of traditions, took up the theme of this electronic kiss in popular culture during the 1970s and continued with it through the mid-1990s.

Paschke's content and aesthetics of the kiss in *Cho Chan* from 1978 are strongly related to *Kiss I*. The earlier painting presents a bust-view of two glamorously dressed heterosexual couples; the pair on the viewer's left is posed in a near kiss while the pair on the right is in full contact. Both *Cho Chan* and *Kiss I* highlight the theme of romance in terms of superficial media-derived electrostatic vibrations. The similar horizontal formats, the neon colors that mask the faces, and the displays of waves, bands, and flashes underscore the "medium as the message." Yet, the forms of *Kiss I* are more concentrated, and the intensity of color and patterning are more heavily saturated. Thus, the suggestions that began with *Cho Chan* were fully developed in *Kiss I*, which claims the virtual as the new materiality and electronic mass media as the new Nature in personal identities and interactions.

In Paschke's *Kiss I*, the devil is in the details. The personal identities of the figures are subsumed to a screen of quavering colors and abstract tattoos, the compatibility of the pair is equated to conformity of style, and the specter of reproducibility trumps uniqueness and authenticity of experience. The symbol of *compaternitas* (good brotherhood) is parodied through patterns and colors associated with detached television aesthetics. Even while the imagery of contemporary same-sex kissing ironically dethrones what was formerly considered "natural" and respectable in Christian behavior, the content of true brotherly love remains intact and viable. The elements of transgression are located in the form itself, which disconnects the gesture from its original "truth" or anchor in the naturalized body. In this way, *Kiss I* proposes that our personal connections to and through virtual reality can be dehumanizing.

Interpreting *Kiss I* as a commentary on the potentially ominous effects of mass electronic media is consistent with the artist's oeuvre. The mirror, however, has also been an important recurring theme in Western art history, and it is tempting to view *Kiss I* as a figure coming face-to-face with its own narcissistic reflection. Celebrated in classic works from Diego Velázquez's *The Toilet of Venus* (1647–1651) to Pablo Picasso's *Girl before a Mirror* (1932), the mirror motif has usually been employed as a vehicle to display an expanded view of the figure's physical appearance and to highlight the viewer as voyeur.³⁴ Traditionally, the mirror also indicates a reflection of the inner character of the portrayed. *Kiss I*, however, points in a different direction from these esteemed precursors. The

abutted countenances are identical (except for lips, coloration, and the overlaid decorative patterning) and therefore do not disclose any additional information about their inner qualities. Moreover, the strong central division in the diptych-like format reinforces a sense of psychological and physical separation between the two kissing forms. The notion of a generic and reproducible cinematic vision, rather than a mirror image, is further upheld in Paschke's works that were created before and after this painting. *Duplicante* (1986) and *Villava* (1987), which prefigure *Kiss I*, present repeated facial configurations in diagrammatic lines and complementary colors. Following quickly after the first in the series, *Kiss II* (1996) depicts a similarly composed head-to-head duo, but in terms reminiscent of a photographic positive and its negative reverse. The contemporary idols that signal love in electronic space have no ground in the real and its possibility for physical and personal reflection; instead, they exist only as serial, ethereal appearances without substance. The gesture in *Kiss I* is not an act before a mirror; it is a mechanism to highlight the emptiness of hyperreality.

Paschke appropriated the classic icon of the kiss, split it apart, and exploded it in a dazzling vision of Technicolor brilliance. Those bloodless blue lips discharge an energetic fission that ruptures the sacred from the *osculum pacis*, emasculates the evil in the *osculum infame*, and echoes the loss of genuine personal contact in late-capitalist society. Paschke's kiss disrupts our belief in a technology that guarantees us an intimate connection with each other through cyberspace. Still, the creative destruction is beautiful. For *Kiss I* seduces us to consider the illusions of our own making and in so doing asks us to remember the power in the fusion of real human love.

NOTES

1. Before *Kiss I*, Paschke produced five paintings on the theme of the kiss: *Cho Chan*, 1978; *Embrasse*, 1986; *Bonne Année*, 1994; *Smooch I*, 1995; and *Smooch II*, 1995. *Kiss I* was followed by *Kiss II*, 1996. Images and basic information for paintings by Paschke that are referred to in this text can be viewed at "Ed Paschke," <http://www.edpaschke.com/gallery> (accessed 1 August 2008).
2. *Kiss I* was purchased from the Maya Polsky Gallery, Chicago, in 1997 by the Museum of Art and Archaeology, University of Missouri. On 3 April 1998, Paschke

presented a lecture at the museum on his work; a reception and dinner followed. During the evening's conversation, Paschke told me that he was particularly delighted that *Kiss I* had found a home in this Midwest collection, where it would be preserved, studied, and placed on display for debate and discussion by students and scholars.

3. Paschke's claim is quoted in various sources, including Richard Vine, "Where the Wild Things Were," *Art in America* (May 1997) p. 107.
4. This observation is consistent with Paschke's concerns regarding the relationship between reality and mass media experiences. For example, in 1983 during a videotaped interview by Kate Horsefield (produced by Lyn Blumental), the artist stated, "My belief is that these elements [such as television], for better or worse, have woven their way into the collective fabric of our lives. For me, the distinction between direct experiences and those modified through mass media is becoming smaller and smaller." The videotape, which was filmed in Paschke's studio in Evanston, Illinois, is in the collection of the Video Data Bank of the School of the Art Institute of Chicago. The transcript is published in *Profile 3* (September 1983) pp. 2–10. A portion of the interview, including this statement, is also quoted in Neal Benezra, "Twenty-Five Years of Confrontation," *Ed Paschke* (New York, 1990) p. 35.
5. Seminal texts that address the issues of contemporary representation, simulations, and hyperreality include Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor, 1994); Jean Baudrillard, *The Illusion of the End* (Stanford, 1994); Guy Debord, *Society of the Spectacle* (Detroit, 1977); Guilles Deleuze, *The Logic of Sense* (New York, 1990); Umberto Eco, *Travels in Hyperreality* (New York, 1983); Fredric Jameson, *Signatures of the Visible* (New York, 1990); and Jeffrey T. Nealon, *Alterity Politics: Ethics and Performative Subjectivity* (Durham, 1998).
6. Benezra, "Twenty-Five Years of Confrontation," p. 15.
7. Rodger Streitmatter, *Sex Sells! The Media's Journey from Repression to Obsession* (Cambridge, Mass., 2004) pp. 15–28.
8. Benezra, "Twenty-Five Years of Confrontation," p. 24. Paschke obtained footage from his parents of old cartoons he had seen as a child, including segments of the *Three Stooges*, *Mickey Mouse*, *Donald Duck*, and *Little Black Sambo*. In addition to these cartoons, the artist also appropriated parts of National Socialist military-training films that his father had obtained when he served in the Allied occupation force after World War II.

9. Paschke talked about his processes and practices during his lecture at the Museum of Art and Archaeology in April 1998. During that visit, he also became fascinated with the nineteenth-century plaster cast reproductions of ancient sculptures in the museum's Gallery of Greek and Roman Casts. Paschke requested and received photographs of several of the casts to pin on his studio walls.
10. Benezra, "Twenty-Five Years of Confrontation," p. 15.
11. *Ibid.*, p. 17.
12. Paschke discussed *Ramrod* on many occasions, including during the videotaped interview with Kate Horsfield (1983) and in an unrecorded session with Dennis Adrian on 19 October 1988. In accordance with the artist's wishes and instructions, Adrian recalled their conversation in a text, which is published as "A Conversation with Ed Paschke" in *Ed Paschke* (New York, 1990) pp. 115–122.
13. Franz Schulze, "The Legacy of Imagism," *New Art Examiner* 24 (May 1997) pp. 27–32. Critic Schulze coined the reference "Monster Roster" for this group of artists in about 1958. According to Schulze's account, curator Peter Selz, who was then putting together "The New Images of Man" exhibit at MoMA, had stated that he wanted to show the Chicago "monsters" to the world. Schulze picked up on Selz's comment and took the term further, playing on the "Monsters of the Midway" label, which referred to the burly Chicago Bears who dominated the National Football League in the early 1940s. Nevertheless, the first and second generations of SAIC artists were both generally referred to as Chicago "Imagists." When Lynn Warren curated *Art in Chicago, 1945 to 1995*, at the Museum of Contemporary Art, Chicago, she separated the Imagist designations in the exhibition and catalogue publication, identifying the first generation as "Monster Rosters" and the second generation as "Imagists." Schulze, along with several other authors, continues to consider both groups as two generations of "Imagists." My designations are consistent with Warren's terminology, which now seems to be the most common way of differentiating the two generations of SAIC artists.
14. My comparisons between the New York and Chicago art worlds draw on the observations and analyses of Richard Vine, "Where Wild Things Were," and those of Franz Schulze in "The Legacy of Imagism."
15. Quoted in Peter Selz, "Surrealism and the Chicago Imagists of the 1950s: A Comparison and Contrast," *Art Journal* 45 (Winter 1985) p. 303.
16. Peter Selz and Patrick Malone, "Is There a New Chicago School?" *ARTnews* 54 (October 1955) p. 37. This article is also noted by Schulze, "The Legacy of Imagism," p. 30.

17. For a sampling of the reviews, see Manny Farber, "New Images of (ugh) Man," *Artnews* 58 (October 1959) p. 58; and Robert M. Coates, review of "New Images of Man," *New Yorker* 35 (17 October 1959) p. 145.
18. See note 13 above for a brief history of the term.
19. "Savage playfulness," an apt phrase for the Imagist response, was used by Richard Vine, "Where Wild Things Were," p. 105.
20. The image of *Toot 'n Toe* and the description, to which I am indebted, are included on the Madison Museum of Contemporary Art website, "MMoCA Collects," http://www.mmoca.org/mmocacollected/artwork_page.php?id=4 (accessed 15 March 2008).
21. Franz Schulze, *Chicago Imagist Art*, Museum of Contemporary Art (Chicago, 1972) p. 7.
22. Paul Carroll, "There's Life and There's TV," *Interview* (April 1980) p. 52. *Interview* was a magazine produced by Andy Warhol.
23. King James, 2 Cor. 13:12. This reference is mentioned by Craig Koslofsky, "The Kiss of Peace in the German Reformation," in Karen Harvey, ed., *The Kiss in History* (Manchester, 2005) p. 19. Koslofsky further notes that the holy kiss is also mentioned Rom. 16:16, 1 Thess. 5:26, and 1 Pet. 5:14.
24. Koslofsky, "The Kiss of Peace," p. 19. See also Gregory Dix, *The Shape of the Liturgy* (London, 1945) pp. 105–110; and Adrian Fortescue, *The Mass: A Study of the Roman Liturgy* (London, 1922) p. 372.
25. Koslofsky, "The Kiss of Peace," p. 20. Also see J. Russell Major, "'Bastard Feudalism' and the Kiss: Changing Social Mores in Late Medieval and Early Modern France," *Journal of Interdisciplinary History* 17 (1987) pp. 509–535.
26. Jonathan Durrant, "The *Osculum Infame*: Heresy, Secular Culture and the Image of the Witches' Sabbath," in Karen Harvey, ed., *The Kiss in History*, pp. 36–61. The kiss of shame, in image and imagination, was more than just a parody of the kiss of peace and symbol of heretic solidarity. Stuart Clark (quoted by Durrant, p. 42) explains that a "single ritual act such as the anal kiss perverted religious worship and secular fealty, dethroned reason from a sovereign position on which individual well-being and social relations (including political obligation) were thought to depend, and symbolized in the most obvious manner the defiant character of demonic politics as well as its preposterousness."

27. Caravaggio (Italian, b. Michelangelo Merisi, 1573–1610), *Taking of Christ*, ca. 1598, oil on canvas, 133.5 cm x 169.5 cm, National Gallery of Ireland, Dublin.
28. Jean Honoré Fragonard (French, 1732–1806), *The Stolen Kiss*, 1756–1761, oil on canvas, 48.3 cm x 63.5 cm, gift of Jessie Woolworth Donahue, The Metropolitan Museum of Art, New York, acc. no. 56.100.1; Thomas Rowlandson (British, 1756–1827), *The [Duchess] Devonshire, or Most Approved Method of Securing Votes*, 12 April 1784, etching on paper, 24.0 cm x 33.2 cm, British Museum, cat. 6520; William-Adolphe Bouguereau (French, 1825–1905), *Psyche et l'Amour, enfants*, 1890, oil on canvas, private collection; François-Auguste-René Rodin (French, 1840–1917), *The Kiss*, 1888–1889, marble, 181.5 cm x 112.3 cm x 117 cm, Musée Rodin, Paris, S.1002.
29. Gustav Klimt (Austrian, 1862–1918), *The Kiss*, 1907–1908, oil on canvas, 180 cm x 180 cm, Österreichisches Galerie Belvedere, Vienna; Constantin Brancusi (French, born Romania, 1876–1957), *The Kiss*, 1908–1916, limestone, 58.4 cm x 33.7 cm x 25.4 cm, Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950-134-4. Brancusi produced several versions of *The Kiss* between 1908 and 1916. The sculpture in the Philadelphia Museum is his fourth version, from 1916. Victor Jorgensen (American, 1910–?), *New York City celebrating the surrender of Japan. They threw anything and kissed anybody in Times Square*, 14 August 1945, gelatin silver print, U.S. Department of Defense, Department of the Navy, 80-G-377094; Robert Doisneau (French, 1912–1994), *Kiss by the Hotel de Ville*, 1950, gelatin silver print, 30.5 cm x 40.7 cm, Indianapolis Museum of Art, gift of Dr. and Mrs. F. E. McAree, acc. number 1992.215; Pablo Picasso (Spanish, 1881–1973), *The Kiss*, 1969, oil on canvas, 97.1 cm x 147.9 cm, private collection.
30. Benezra, “Twenty-Five Years of Confrontation,” pp. 30, 34–35.
31. Ed Paschke, “Ed Paschke Statement,” <http://www.gold-pages.com/paschke/statement.html> (accessed 21 May 1997).
32. Carroll, “There’s Life and There’s TV,” p. 52.
33. Vine, “Where the Wild Things Were,” p. 104.
34. Diego Velázquez (Spanish, 1599–1660), *The Toilet of Venus*, 1647–1651, oil on canvas, 122.5 cm x 177 cm, National Gallery, London, acc. no. NG2057; Pablo Picasso (Spanish, 1881–1973), *Girl before a Mirror*, 1932, oil on canvas, 162.3 cm x 130.2 cm, gift of Mrs. Simon Guggenheim, Museum of Modern Art, New York.

ABOUT THE AUTHORS

Scott de Brestian received his Ph.D. in archaeology from the Department of Art History and Archaeology at the University of Missouri in 2003. From 2005 to 2007, he was a Mellon postdoctoral fellow in the Department of Classical Studies at the University of Pennsylvania. He is currently visiting assistant professor of art history at the College of Wooster, Ohio.

Debra Graham received her Ph.D. in art history from the Department of Art History and Archaeology at the University of Missouri in 2004. She has been an art curator and museum director. She has organized more than fifty exhibitions, many accompanied by catalogue publications. Currently, she teaches at Carleton University, Ottawa, and is co-authoring a book about museum research.

Kelli Hansen received her master's degree in art history from the Department of Art History and Archaeology at the University of Missouri in December 2003. She has worked at the University of Missouri Libraries, the Texas State Library and Archives Commission, and the Center for American History, and is currently working on a master's degree in information science from the School of Information at the University of Texas at Austin.

ACQUISITIONS

2005–2007

Ancient Art

Bowl, Southern Palestinian, Persian period, ca. sixth to fourth century B.C.E., pottery (2005.3), gift of the estate of Gladys and Saul Weinberg.

Rhyton in the form of a griffin's head, attributed to the Griffin Painter, Greek, South Italy, Apulia, ca. 330–310 B.C.E., pottery (2006.10), gift of Professor William R. Biers.

Coin (*sestertius*) of Hostilia, Roman, mint of Colonia Viminacium, 251 C.E., bronze (2006.17), Gilbreath-McLorn Museum Fund.

Coin (*antoninianus*) of Herennius Etruscus, Roman, mint of Rome, 251 C.E., silver (2006.18), Gilbreath-McLorn Museum Fund.

Fragment of a face from a sculpture, Greek, sixth century B.C.E., terracotta (2007.1), gift of Professor William R. Biers.

Dagger, Roman, Palestine, found near Nazareth, first or second century C.E., bronze (with modern wooden handle) (2007.2), gift of Professor William R. Biers.



Rhyton in the form of a griffin's head, attributed to the Griffin Painter. Greek, South Italy, Apulia, ca. 330–310 B.C.E., pottery. Gift of Professor William R. Biers, acc. no. 2006.10.

Ancient Egyptian Art

Shawabti, Egyptian, perhaps Late period, 664–332 B.C.E., faience (2006.62), gift of Vera and Boyd O'Dell in memory of Glen Lukens.

Shawabti, Egyptian, perhaps Late period, 664–332 B.C.E., faience (2006.63), gift of Vera and Boyd O'Dell in memory of Glen Lukens.

Mold for a scarab, Egyptian, first millennium B.C.E. (?), terracotta (2006.64), gift of Vera and Boyd O'Dell in memory of Glen Lukens.

Scarab, Egyptian, first millennium B.C.E. (?), steatite (2006.65), gift of Vera and Boyd O'Dell in memory of Glen Lukens.

Chinese Art

Bowl, Chinese, eighteenth century, porcelain (2005.29), transferred from the Museum of Anthropology, University of Missouri.

South and Southeast Asian Art

Statuette of Rama, India, 1650–1750, bronze (2007.37), gift of Professor William Biers.

Statuette of Vishnu, Cambodia, Khmer, late twelfth–early thirteenth century, bronze (2007.43), gift of Natasha Eilenberg in memory of Samuel Eilenberg.

Conch shell with tripod stand, Cambodia, Khmer, late twelfth–early thirteenth century, bronze (2007.44 a and b), gift of Natasha Eilenberg in memory of Samuel Eilenberg.

Astrological chart, India, Rajasthan, probably Udaipur, late eighteenth–early nineteenth century, gouache and ink on cotton fabric (2007.45), gift of Natasha Eilenberg in memory of Samuel Eilenberg.



Statuette of Vishnu. Cambodia, Khmer, late twelfth–early thirteenth century, bronze. Gift of Natasha Eilenberg in memory of Samuel Eilenberg, acc. no. 2007.43.

European and American Art

Manuscript

Anonymous (French, fifteenth century), leaf from a Book of Hours with the opening of the Office of the Dead, Northern France, probably Paris, ca. 1460, ink, tempera, gold paint, and gold leaf on vellum (2006.76), Gilbreath-McLorn Museum Fund and gift of Museum Associates.



Anonymous (French, fifteenth century). Leaf from a Book of Hours with the opening of the Office of the Dead, Northern France, probably Paris, ca. 1460. Ink, tempera, gold paint, and gold leaf on vellum. Gilbreath-McLorn Museum Fund and gift of Museum Associates, acc. no. 2006.76.

Paintings

Two paintings by Louise Rayner (British, 1832–1924), *Banqueting Hall at Haddon Hall* and *Belfrey—Church of St. Nicholas near Canterbury*, both 1869 or earlier, watercolor and body color (gouache) on cardboard (2005.6 and 7), gift of Roger and Mary Bumgarner.



Louise Rayner (British, 1832–1924). *Banqueting Hall at Haddon Hall*, 1869 or earlier, watercolor and body color (gouache) on cardboard. Gift of Roger and Mary Bumgarner, acc. no. 2005.6.



George Caleb Bingham (American, 1811–1879). *Portrait of James Madison Gordon*, after 1860, oil on canvas. Gift of John Ashford in honor of Carolyn M. Ashford, acc. no. 2006.9.

Frank Stack (American, b. 1937), *Eagle Bluffs*, ca. 2003, oil on wood panel (2005.8), gift of the artist in memory of Mildred Roberta “Robbie” Stack.

George Caleb Bingham (American, 1811–1879), *Portrait of James Madison Gordon*, after 1860, oil on canvas (2006.9), gift of John Ashford in honor of Carolyn M. Ashford.

Gertrude Abercrombie (American, 1908–1977), *Alice through the Keyhole*, 1971, oil on Masonite panel (2006.11), gift of Professors Frank Schmidt and Sharon Stevens.

Six oil on Masonite works by Frances Thompson Kyllonen (American, 1915–2004): *City Scene*, late 1930s (2006.68); *Portrait of a Woman*, ca. 1940s (2006.69); *Missouri Landscape*, 1942 (2006.70); *Seated Man*, ca. 1940s (2006.71); *Landscape with Fenced Field*, 1940s or 1950s (2006.72); and *Portrait of a Man*, 1940s or 1950s (2006.73); *Grain Elevator*, ink and wash on paper (2006.67); all the bequest of Frances Thompson Kyllonen.

Frank Stack (American, b. 1937), *Red Campus/View of Columbia*, 1975 (?), watercolor (2006.75), bequest of Frances Thompson Kyllonen.

Irving Kriesberg (American, b. 1919), *Oh, Joy! (Tokyo)*, 1985, oil on canvas (2007.36), anonymous gift.

Roger Weik (American, b. 1949), *Light and Reflection*, 2007, acrylic emulsion and oxide pigments on canvas (2007.38), gift of the artist.



Irving Kriesberg (American, b. 1919). *Oh, Joy! (Tokyo)*, 1985, oil on canvas. Anonymous gift, acc. no. 2007.36.

Graphics

Giovanni Battista Piranesi (Italian, 1720–1788), *Veduta del Sepolcro di Gajo Cestio* (View of the Tomb of Gaius Cestius), from the series *Vedute di Roma* (Views of Rome), 1755, etching and engraving (2005.1), museum purchase.

Jacques Callot (French, 1592–1635), *La revanche des paysans* (The Revenge of the Peasants), plate 17 from the series *Les misères et malheurs de la guerre* (The Miseries and Misfortunes of War), 1633, etching (2005.2), museum purchase.



Giovanni Battista Piranesi (Italian, 1720–1788). *Veduta del Sepolcro di Gajo Cestio* (View of the Tomb of Gaius Cestius), from the series *Vedute di Roma* (Views of Rome), 1755, etching and engraving. Museum purchase, acc. no. 2005.1.



William Russell Flint (British, 1880–1969). *The Temple of Juno at Girgenti, Sicily*, between 1914 and 1917, color lithograph. Museum purchase, acc. no. 2005.4.

William Russell Flint (British, 1880–1969), *The Temple of Juno at Girgenti, Sicily*, between 1914 and 1917, color lithograph (2005.4), museum purchase.

Joseph Pennell (American, 1857–1926), *The Way up to the Acropolis (Greece)*, from the series *In the Land of the Temples*, 1913, lithograph (2005.5), museum purchase.

William Hogarth (British, 1697–1764), *Simon Lord Lovat*, 1746, engraving (2005.10), gift of Frank Stack in memory of Mildred Roberta “Robbie” Stack.

Seventeen intaglio prints by Hugh Merrill (American, b. 1949), gift of Drs. Luz and Antonio Racela, *Horizontal Event—Dark Woods* series: “Dark Wood 1” (2005.12); “Dark Woods 2” (2005.13); “Dark Woods 3” (2005.14); “Dark Woods 4” (2005.15); “Dark Woods 5” (2005.16); “Dark Woods 6” (2005.17); “Dark Woods 7” (2005.18); “Dark Woods 8” (2005.19); “Dark Woods 9” (2005.20); “Dark Woods 10” (2005.21); “Dark Woods 11” (2005.22); “Dark Woods 12” (2005.23); “Dark Woods 13” (2005.24), all 1985; *Sacred*, 1979 (2005.25); *Profane*, 1979 (2005.26); *Royal*, 1979, intaglio print on paper (2005.26); *Duji Farm I*, 1985 (2005.28); *Relation*, 2004, lithograph (2005.30).



Joseph Pennell (American, 1857–1926). *The Way up to the Acropolis (Greece)*, from the series *In the Land of the Temples*, 1913, lithograph. Museum purchase, acc. no. 2005.5.



Aubrey Vincent Beardsley (British, 1872–1898). *How Sir Lancelot was known by Dame Elaine* (illustration for *Le Morte d'Arthur*), 1893, linocut. Gift of Museum Associates, acc. no. 2005.33.

Phil Laber (American, twentieth century), *El Toro y Palma* (Bull and Palm), 2004, lithograph (2005.31), gift of Drs. Luz and Antonio Racela.

Byron L. Smith (American, b. 1960), *Martin Luther King Jr. 1929–1968*, 1989, serigraph (2005.32), gift of the artist in memory of his grandmother Laura Garcia Davis.

Aubrey Vincent Beardsley (British, 1872–1898), *How Sir Lancelot was known by Dame Elaine* (illustration for *Le Morte d'Arthur*), 1893, linocut (2005.33), gift of Museum Associates.

Richard Helmick (American, b. 1939), *View of Toledo*, 1976, computer-generated serigraph (2006.1), transferred from University Archives, University of Missouri.

Four engravings by Jacob Hoefnagel (Flemish, 1575–ca.1630), and (possibly) Theodor de Bry (Flemish, 1528–1598) and his workshop, *Archetypa studiaque patris Georgii Hoefnagelii* (first edition), 1592, *Title Plate, Part I* (2006.2), *Plate 7, Part II* (2006.3), *Plate 8, Part II* (2006.4), *Plate 8, Part III* (2006.5), after designs by Joris Hoefnagel (Flemish, 1542–1601), Gilbreath-McLorn Museum Fund.

Evan Lindquist (American, 1936), *Carl*, 1973, engraving (R-2006.4), gift of the artist.

Evan Lindquist (American, 1936), *Engraving Tools and Chessboard*, 1980, engraving (R-2006.5), gift of the artist.

Master F. G. (French, active sixteenth century), *Hector Carried before the Walls of Troy*, ca. 1540s, engraving, after a painting by Francesco Primaticcio (Italian, 1504–1570) (2006.6), Gilbreath-McLorn Museum Fund.

Anonymous (British, active early eighteenth century), *Invitation to the Funeral of Mr. John Moor*, 1712, woodcut with annotations in pen and brown ink (2006.7), Gilbreath-McLorn Museum Fund.



Jacob Hoefnagel (Flemish, 1575–ca.1630), and (possibly) Theodor de Bry (Flemish, 1528–1598) and his workshop. *Archetypa studiaque patris Georgii Hoefnagelii* (first edition), *Title Plate, Part I*, 1592, engraving, after design by Joris Hoefnagel (Flemish, 1542–1601). Gilbreath-McLorn Museum Fund, acc. no. 2006.2.



Master F. G. (French, active sixteenth century). *Hector Carried before the Walls of Troy*, ca. 1540s, engraving, after a painting by Francesco Primaticcio (Italian, 1504–1570). Gilbreath-McLorn Museum Fund, acc. no. 2006.6.



Jacques Philippe Le Bas (French, 1707–1783). *Vue des ruines d'un temple de Corinthe* (View of a Temple of Corinth) from *Les ruines des plus beaux monuments de la Grèce* (Ruins of the Most Beautiful Monuments of Greece), 1758, engraving, after a design by Julien-David Le Roy (French, 1724–1803). Gift of Museum Associates in honor of Dr. Jane C. Biers, acc. no. 2006.8.

Jacques Philippe Le Bas (French, 1707–1783), *Vue des ruines d'un temple de Corinthe* (View of a Temple of Corinth) from *Les ruines des plus beaux monuments de la Grèce* (Ruins of the Most Beautiful Monuments of Greece), 1758, engraving, after a design by Julien-David Le Roy (French, 1724–1803) (2006.8), gift of Museum Associates in honor of Dr. Jane C. Biers.

Evan Lindquist (American, b. 1936), *Engraving Tools and Chessboard*, 1980, engraving (2006.13), gift of the artist.



Diego Rivera (Mexican, 1886–1957). *Fruitas des [sic] Campos* (Fruits of Labor), 1932, lithograph. Gilbreath-McLorn Museum Fund, acc. no. 2006.15.

Diego Rivera (Mexican, 1886–1957), *Fruitas des [sic] Campos* (Fruits of Labor), 1932, lithograph (2006.15), Gilbreath-McLorn Museum Fund.

George Grosz (German, 1893–1959), *In Meinen Gebeit Soll's Soweit Kommen ...* (It shall come to such a pass in my domain ...), plate 2 from *Die Räuber* (The Robbers), 1920/21, lithograph (2006.16), Gilbreath-McLorn Museum Fund.

Adolf Dehn (American, 1895–1968), *Innocence in Venice*, 1937, lithograph (2006.66), bequest of Frances Thompson Kyllonen.

Lawrence Rugolo (American, b. 1931), *October Eighth*, 1966, serigraph (2006.74), bequest of Frances Thompson Kyllonen.

Albert Decaris (French, 1901–1988), *Julius Caesar*, mid-twentieth century, engraving (2006.77), gift of Frank Stack in memory of Mildred Roberta “Robbie” Stack.

Anonymous, after Pablo Picasso (Spanish, 1881–1973), *Partition, bouteille de porto, guitare et cartes à jouer* (Musical Score, Bottle of Port, Guitar, and Playing Cards) (reproduction), 1917 or later, serigraph (R-2007.1), gift of Ann Gilchrist in honor of Doris Taylor, professor of dance, University of Missouri.

Evan Lindquist (American, b. 1936), *Knight, Bird & Burn*, 2006, engraving (2007.4), gift of the artist.

Thirty woodcuts by Julius J. Lankes (American, 1884–1960), gift of the children of Julius J. Lankes:

Deserted City, 1923

(2007.14); *The Heavens, No. 1*, 1923 (2007.15);

The Whirling Wind, 1923

(2007.16), all after designs

by Charles Burchfield

(American, 1893–1967);

Doremus—Steel Plant,

1929 (2007.29);

Doremus—Elevator,

1929 (2007.30); *Two*

Locomotives, 1930 (2007.31); *Doremus—Storm*, 1930 (2007.32); *Doremus—Two Ships*, 1930 (2007.35), all after designs by Rockwell Kent (American, 1882–1971);

Mount Olive Bridge, 1923 (2007.6); “*N*” *Street, Georgetown*, 1923 (2007.7); *Ivy*

House—Georgetown, 1923 (2007.8); *Washington Monument*, 1923 (2007.9); *Star-*

Splitter Dawn, 1923 (2007.10); *Old Barber Shop*, 1923 (2007.11); *Star-Splitter*

Farmhouse, 1923 (2007.12); *Mailing Label (for The Journal’s Book Shop)*, 1923

(2007.13); *Robert Frost Bookplate*, 1923 (2007.17); *My Studio*, 1923 (2007.18);

Fallen Apple Tree, 1923 (2007.19); *Greetings from J. J. L.*, 1925 (2007.20); *Storm*

Clouds, 1925 (2007.21); *Cemetery, No. 2*, 1925 (2007.22); *Elegy—Stanza 14*

(Flowers), 1926 (2007.23); *Plowman (Open Cutting)*, 1927 (2007.24); *Little*

Church—Christmas Greeting, 1927 (2007.25); *Blue Ridge Cabin*, 1927 (2007.26);

Blue Ridge Church, 1927 (2007.27); *Graveyard in Moonlight*, 1928 (2007.28);

Miami College Annual (Four Pillar Building), 1930 (2007.33); *Miami College*

Annual (Shack), 1930 (2007.34).



Julius J. Lankes (American, 1884–1960). *Plowman (Open Cutting)*, 1927, woodcut. Gift of the children of Julius J. Lankes, acc. no. 2007.24.



Weegee (born Arthur Fellig, American, 1899–1968). *Self-Portrait (with Crown)*, 1956, gelatin silver print. Museum purchase, acc. no. 2005.9.



Beulah Ecton Woodard (American, 1895–1955). *Maudelle*, ca. 1937–1938, painted terracotta with added glaze. Gilbreath-McLorn Museum Fund, acc. no. 2007.40.

Brooke Bulovsky Cameron (American, b. 1941), *Beach at the Other Madison*, 1986, color viscosity etching (2007.41), Gilbreath-McLorn Museum Fund.

Lawrence Rugolo (American, b. 1931), *Waterfront*, 1984, serigraph (2007.42), Gilbreath-McLorn Museum Fund.

Photographs

Weegee (born Arthur Fellig, American, 1899–1968), *Self-Portrait (with Crown)*, 1956, gelatin silver print (2005.9), museum purchase.

Phil Stein (American, b. 1966), *6th & 25th*, 2007, digital photograph collage (2007.39), gift of the artist.

Drawings

Frances Thompson Kyllonen (American, 1915–2004), *Grain Elevator, Sturgeon, MO*, 1951, ink and wash on paper (2006.67), bequest of Frances Thompson Kyllonen.

Sculpture

Figurine created in imitation of an ancient style, Mexican, twentieth century, green stone (R-2005.1, formerly accessioned as 81.28), gift of Andrew and Maeve Gyenes.

Beulah Ecton Woodard (American, 1895–1955), *Maudelle*, ca. 1937–38, painted terracotta with added glaze (2007.40), Gilbreath McLorn Museum Fund.

Decorative Art

Stained-glass quatrefoil from a window, French, mid-thirteenth century, colored glass, paint, and lead (2005.11), Gilbreath-McLorn Museum Fund.

Ken Clay (American, b. twentieth century), etching plate, ca. 1995–2003 (?), zinc (R-2006.1), gift of the Department of Art, University of Missouri.

Laura Haines (American, b. twentieth century), printing block, ca. 1995–2003 (?), wood (R-2006.2), gift of the Department of Art, University of Missouri.

Evan Lindquist (American, 1936), engraving plate for *Carl*, 1973, copper (R-2006.3), gift of the artist.

Evan Lindquist (American, b. 1936), engraving plate for *Engraving Tools and Chessboard*, 1980, copper (2006.12), gift of the artist.

Galle (Flemish, seventeenth century [?]), engraving plate for *S. Ludovicus*, seventeenth century (?), copper (2006.14), Gilbreath-McLorn Museum Fund.

Thirty-eight works by Glen Lukens (American, 1887–1967), gift of Vera and Boyd O'Dell in memory of Glen Lukens. Eighteen plates: six with 'Winddrift Glaze,' pottery (2006.22–26, 47); one plate, pottery (2006.41); one plate with slip-trailed rim, pottery (2006.46); one deep plate, pottery (2006.52); one large plate with flattened rim, pottery (2006.57); six "California Desert Glass" plates, after 1935, glass (2006.33–38); two small plates, glass (2006.50, 58). Ten bowls: one with lid, pottery, metal, and stone (2006.27a,



Stained-glass quatrefoil from a window. French, mid-thirteenth century, colored glass, paint, and lead. Gilbreath-McLorn Museum Fund, acc. no. 2005.11.



Glen Lukens (American, 1887–1967). Bowl, pottery. Gift of Vera and Boyd O'Dell in memory of Glen Lukens, acc. no. 2006.45.



Anonymous (German/Flemish, active fourteenth century). Panel from a diptych showing *The Adoration of the Magi*, third quarter of fourteenth century, ivory. Gift of Museum Associates, acc. no. 2007.5.

b); one bowl with raised foot, pottery (2006.30); three bowls, pottery (2006.44–45, 55); two large bowls, pottery (2006.43, 56); three large bowls, glass (2006.48–49, 51). Five vases: one vase with two handles, 1927, pottery (2006.19); three vases, pottery (2006.21, 29, 54); spherical vase, pottery (2006.32). Five miscellaneous objects: pitcher, pottery (2006.20); coffee pot with heated stand, before 1940 (?), pottery (2006.31 a, b, c); standing female figure, pottery (2006.42); bottle, pottery (2006.59); cuff bracelet, sterling silver (2006.28); standing male figurine, glass (2006.60).

Anonymous (American, twentieth century), napkin ring from the Kalo Shop, Park Ridge, Illinois, 1905–1911, silver (2006.61), gift of Vera and Boyd O'Dell in memory of Glen Lukens.

Evan Lindquist (American, b. 1936), engraving plate for *Knight, Bird & Burn*, 2006, copper (2007.3), gift of the artist.

Anonymous (German/Flemish, active fourteenth century), panel from a diptych showing *The Adoration of the Magi*, third quarter of fourteenth century, ivory (2007.5), gift of Museum Associates.

Jewelry

Anonymous (Southwestern U.S.), beaded necklace with pendant, early to mid-twentieth century, turquoise and string (R-2006.6), gift of Vera and Boyd O'Dell in memory of Glen Lukens.

EXHIBITIONS

2005–2007

Cityscapes: Visualizing the Built Environment

July 17, 2004–July 16, 2005

This yearlong exhibition included prints, drawings, and paintings that depicted the man-made landscape in cities and towns. The works dated from the sixteenth through the twentieth century. Artists represented in this exhibition included Giovanni Battista Piranesi, Charles Meryon, Maxime LaLanne, and Jörg Schmeisser, as well as a selection of Missouri artists.

Fashioning Identities: Portraiture through the Ages (Fig. 1)

February 12–May 21, 2005

This exhibition explored elements of continuity and change in the social, political, and aesthetic functions of portraiture from antiquity to the present. Representative examples of Egyptian, Greek, Roman, Byzantine, Renaissance, and Baroque portraits were included, as well as later works from the eighteenth, nineteenth, and twentieth centuries. The exhibit featured sculptures, textiles, and coins from antiquity, and also drawings, prints, sculptures, and paintings by such artists as Rembrandt van Rijn, William Hogarth, George Caleb Bingham, Mary Cassatt, Henri Matisse, and Chuck Close.



Fig. 1. *Fashioning Identities: Portraiture through the Ages.*



Fig. 2. *Greek and Roman Crafts: Metalwork, Textiles, and Pottery*.

Greek and Roman Crafts: Metalwork, Textiles, and Pottery (Fig. 2)

March 8–September 25, 2005

Installed to support a class in ancient technology at the University of Missouri, this small exhibit repeated one mounted in 2000. The objects represented processes associated with the production and decoration of bronze and other metal objects, the weaving of textiles, and the various methods of manufacturing ceramic vessels and bronze figurines.



Fig. 3. Miguel Covarrubias (American, 1904–1957). *Dancer*, ca. 1950, watercolor (69.1010), gift of Mr. and Mrs. Marvin Small in *Awash in Watercolors*.

Awash in Watercolors (Fig. 3)

June 11–August 20, 2005

Paintings from the nineteenth and twentieth centuries reflected the versatility of the medium. Watercolorists represented everything from figures to naturalistic landscapes to abstract scenes. The exhibit included works by David Roberts, Lionel Feininger, and local artist Keith Crown.

American Regionalism: Images from the Heartland (Fig. 4)

July 30, 2005–June 25, 2006

A yearlong exhibit in three installments, this show focused on the American Regionalist movement of the mid-twentieth century. Although branded by some critics as provincial, many Regionalist artists felt they were celebrating the lives of people who were usually ignored in the urban cultural centers of the United States. The exhibition featured prints, drawings, and paintings by such artists as Thomas Hart Benton, John Stuart Curry, Grant Wood, and Fred Shane.



Fig. 4. *American Regionalism: Images from the Heartland.*



Fig. 5. *Memoria Architecturae: The Fragmentary, the Forgotten, and the Fantastic.*

Memoria Architecturae: The Fragmentary, the Forgotten, and the Fantastic (Fig. 5)

September 17–December 24, 2005

The exhibition paid tribute to the “memory of architecture,” the long legacy of past buildings. Throughout the ages, countless architects have memorialized virtually every aspect of the human existence. Some monuments have survived; others have long perished; and still others were conceived but never constructed. From Graeco-Roman ruins to those of the World Trade Center, from fragments

of St. Louis's forgotten skyscrapers to the fantasies of Buckminster Fuller, the exhibition invited viewers not only to reflect on the impact of the architects and their creations on society but also to contemplate the nature of time and memory. Works from the permanent collection were supplemented with loans from other institutions and private collections.



Fig. 6. *Dressing the Part: Fashion and Art in the Nineteenth and Twentieth Centuries.*

Dressing the Part: Fashion and Art in the Nineteenth and Twentieth Centuries (Fig. 6)

February 11–May 21, 2006

A collaboration between the Museum of Art and Archaeology and the Missouri Historic Costume and Textile Collection (University of Missouri), this exhibit explored the exciting world of fashion in the nineteenth and twentieth centuries. Visitors to the exhibition were invited to consider the social, political, cultural, and economic factors that have affected fashion design in Europe and America over the last two centuries. Viewers had an opportunity to see paintings, drawings, and prints by such artists as Honoré Daumier, Reginald Marsh, and Robert Crumb, displayed side-by-side with actual examples of clothing from the nineteenth and twentieth centuries.

South Asian Sculpture (Fig. 7)

April 22, 2006–Ongoing

This installation features selections of Buddhist and Hindu sculpture from the museum's permanent collection. Stone reliefs from ancient Gandhara show early

Buddhist imagery, dating to the first several centuries of the Common Era. Two- and three-dimensional sculptures in bronze and stone from medieval and later India depict many of the most important deities of the Hindu pantheon.

Feeling, Thought, and Spirit: The Ceramic Work of Glen Lukens (Fig. 8)

June 10–August 20, 2006

This exhibition celebrated the work of Missouri-born ceramicist Glen Lukens. At a time when American pottery production was dominated by design and decoration, Lukens forged new rough clay designs and discovered new glazes and glaze techniques. His work married bright colors to raw surfaces and pioneered



Fig. 7. *South Asian Sculpture.*



Fig. 8. *Feeling, Thought, and Spirit: The Ceramic Work of Glen Lukens.*

a new approach to the ceramic vessel. Lukens's innovations were a boon to the development of the vessels' colors. An award-winning ceramicist and teacher, Glen Lukens helped change the way we see and interpret ceramics today. The exhibition paid tribute to one of America's innovative twentieth-century ceramicists.



Fig. 9. *The Forgotten Art of Engraving*.

The Forgotten Art of Engraving (Fig. 9)

July 15, 2006–June 17, 2007

For over 500 years, engraving was one of the most popular printmaking techniques.

Today, however, this method of hand-cutting images onto metal plates is rarely practiced. Although professional engravers still work for government mints and postal services, most contemporary intaglio printmakers are etchers, preferring to etch their images onto metal plates with acid. This yearlong exhibition explored the history of the all-but-forgotten engraving technique, displaying prints by such celebrated masters as Albrecht Dürer, Hendrick Goltzius, and William Blake.

The Art of the Book: Illustration and Design, 1650 to Present (Fig. 10)

September 16–December 24, 2006

A follow-up to the highly successful 2003 exhibition, *The Art of the Book, 1000–1650*,

this exhibit presented illustrated books produced in the seventeenth, eighteenth, nineteenth, and twentieth centuries. Books borrowed from the University of Missouri's Special Collections, Ellis Library, were displayed together with books and leaves from the museum's own collection and The State Historical Society of Missouri. The exhibit featured examples of books illustrated with original engravings (sometimes hand-colored), etchings, and lithographs. Visitors could trace the evolution of book design over four centuries and see special deluxe editions of various texts. Viewers could also explore the twentieth-century phenomenon of "artists' books," which function primarily as aesthetic objects. William Blake, Eugène Delacroix, Pablo Picasso, Henri Matisse, and Robert Motherwell were among the artists whose works were displayed.



Fig. 10. *The Art of the Book: Illustration and Design, 1650 to Present.*



Fig. 11. *Final Farewell: The Culture of Death and the Afterlife.*

Final Farewell: The Culture of Death and the Afterlife (Fig. 11)

February 10–May 20, 2007

The world's many cultures have long created myriad traditions from ideas and attitudes about death. Moreover, their funerary rituals, preparations for the body, views toward causes of death, and notions of the afterlife have resulted in the creation of an extensive artistic legacy. *Final Farewell: The Culture of Death and the Afterlife* examined these customs and ideas with art and artifacts representing the cultures of ancient Egypt, Greece, Etruria, Palestine, and the Roman Empire; various civilizations of Asia, Africa, and the Americas; and the western European

traditions of the medieval and later periods. The exhibit highlighted cross-cultural similarities and differences that allowed visitors to trace continuing themes and to understand their collective impact on the production of art associated with the culture of death.



Fig. 12. *Exploration, Interpretation, and the Works of George Caleb Bingham*.

Exploration, Interpretation, and the Works of George Caleb Bingham (Fig. 12)

June 9–August 19, 2007

One of the most complete exhibitions of the work of George Caleb Bingham took place at the University of Missouri in April 1910. Nearly a century later, the museum presented *Exploration, Interpretation, and the Works of George Caleb Bingham*. The exhibition highlighted the iconic stature of Bingham's work, the many ways his work can be approached, and the museum's role as a teaching museum. Led by guest curator Kristin Schwain, associate professor of American art, senior students from the Department of Art History and Archaeology wrote text panels for each object that examined Bingham's context, significance, and legacy. Each panel also included the name of the student who wrote it, calling attention to how interpretations of artwork differ depending on the author. The exhibition was part of the celebration of the museum's fiftieth anniversary and the one-hundredth anniversary of the University of Missouri's College of Arts and Science.

Daumier's Paris: Life in the Nineteenth-Century City (Fig. 13)

June 30, 2007–May 25, 2008

Born in Marseille in 1808, Honoré Daumier became one of France's most well-known printmakers and caricaturists, although he was also a painter and sculptor.

Daumier is particularly known for his prolific work as a lithographer, which often caricatured the bourgeois society of Paris. In this exhibition, featured in three installments, Daumier's unique view of nineteenth-century Paris was illustrated through a selection of the artist's lithographs.



Fig. 13. *Daumier's Paris: Life in the Nineteenth-Century City*.

Fifty Golden Years: Highlights from the Permanent Collection

(Fig. 14)

September 15–December 23, 2007

In the fall 2007, the museum celebrated its fiftieth anniversary with *Fifty Golden Years: Highlights from the Permanent Collection*. The exhibition was not thematic but instead represented a cross-section of



Fig. 14. *Fifty Golden Years: Highlights from the Permanent Collection*.

the museum's major collections, including the ancient Mediterranean and Near East, Europe and America from the medieval period to the present, and the non-Western world of Asia, Africa, Oceania, and pre-Columbian Meso- and South America. Ancient weapons, bronze vessels, jewelry, wood and terracotta sculpture, painting, prints, and photography were among the wide range of mediums and objects encompassed by the exhibition.

LOANS TO OTHER INSTITUTIONS

2005–2007

To Columbus Museum of Art, Columbus, Ohio, January 15–April 10, 2005, the painting *Still Life with Bowl (Lionel and Clarissa—A Comic Opera)*, ca. 1922, by Claude Raguet Hirst (American, 1855–1942), oil on canvas (91.280) for the exhibition *Claude Raguet Hirst: Transforming the American Still Life*. [Exhibition tour began in 2004 with first venue in Washington, D.C.]

To Elmer Ellis Library, University of Missouri, February 2005, ten photographs by various twentieth-century American photographers from the collection *Songs of My People*, gelatin silver prints (95.6.15, 54, 55, 95, 98, 101, 102, 113, 116, 121) for the exhibition *Songs of My People—Selections* in conjunction with Black History Month.

To the University of Wyoming Art Museum, Laramie, Wyoming, April 5–September 4, 2005, lentoid sealstone with bull-leaping scene, Mycenaean, Late Helladic IIIB, ca. 1325 B.C.E., agate (57.8) for the exhibition *Toro!! The Bull in Human History, Art, and Sports*.

To Smith College Museum of Art, Northampton, Massachusetts, September 30–December 11, 2005, the drawing *Portrait of a Woman in Riding Costume*, 1792, by Jean-Baptiste Isabey (French, 1767–1855), black chalk or charcoal with white highlights (gouache?) on paper (73.12) for the exhibition *The French Portrait: Revolution to Restoration*.

To Elmer Ellis Library, University of Missouri, February 2006, eleven photographs by various twentieth-century American photographers from the collection *Songs of My People*, gelatin silver prints (95.6.9, 11, 29, 56, 57, 67, 78, 105, 133, 136, 144) for the exhibition *Songs of My People—Selections* in conjunction with Black History Month.

To Elmer Ellis Library, University of Missouri, April 3–April 28, 2006, seven artworks: male spirit companion (*blolo bian*), Ivory Coast, Baule, twentieth century, wood (61.55); headcrest in the form of an antelope with rider (*chi wara*), Mali, Bamana, twentieth century, wood, shell, beads, hair, and string (61.85.3); male mask, Ivory Coast, Dan, twentieth century, wood, shell, and paint (61.85.5); fertility figure (*akua 'ba*), Ghana, Asante, twentieth century, wood

(71.147); standing male figure (*ibeji*), Nigeria, Yoruba, twentieth century, wood, pigment, fiber, shell, glass, string, and clay (75.199a); scoop (*wakemia*), Ivory Coast, Dan, twentieth century, wood, fiber, and metal (77.395); and comb surmounted by two figures, Ghana, Asante, twentieth century, ivory (84.82) for the exhibition *Celebrating African Art* in conjunction with Rediscover Africa Week.

To Elmer Ellis Library, University of Missouri, October 18–December 1, 2006, ten artworks: *HA! I LIKE NOT THAT!* 1882, by John Rogers (American, 1829–1904), plaster with traces of paint (85.129); pair of shoes, English, Tudor period, ca. 1580, textile, leather, and metal (76.313a, b); sixpence of Elizabeth I, English, 1592, silver (2004.7); *Portrait of Robert Dudley, Earl of Leicester*, 1586, by Hendrick Goltzius (Dutch, 1558–1617), engraving (2004.2); *Portrait of William Cecil, Lord Burleigh*, 1738, by Jacobus Houbraken (Dutch, 1698–1780), engraving (X-69); *Macbeth*, 1918, by Wilhelm Lehmbruck (German, 1881–1919), etching and drypoint (88.6); and tapestry fragment showing outdoor feasting scenes, French or Flemish, ca. 1600, wool and linen (73.311) for the exhibition *Elizabeth I: Ruler and Legend*.

To Elmer Ellis Library, University of Missouri, February 2007, ten photographs by various twentieth-century American photographers from the collection *Songs of My People*, gelatin silver prints (95.6.5, 12, 15, 31, 55, 80, 108, 116, 121, 148) for the exhibition *Songs of My People—Selections* in conjunction with Black History Month.

To Union Station Kansas City, Kansas City, Missouri, February 8–May 13, 2007, eight antiquities: rhyton in the shape of a horse, Palestine, Iron Age IIA–B, 1000–800 B.C.E., terracotta (84.3); one-handed juglet, Palestine, Iron IIC, 720–586 B.C.E., pottery (68.119); Sessile kantharos, Saint-Valentin Class, Attic, Greek, ca. 450–425 B.C.E., pottery (94.18); unguentarium, Greek, Hellenistic period, third century B.C.E., glass (66.351); weight with bull and inscription in relief, Greek, from Syria (?) Hellenistic period, 235–65 B.C.E., bronze (85.6); lagynos, Greek, Hellenistic period, late third to mid-first century B.C.E., pottery (59.54); appliqué protome of a male youth, Roman, first century B.C.E.–first century C.E., bronze (71.6); and amphoriskos, Greek from Turkey, 480–425 B.C.E., glass (85.43) for the exhibition *Dead Sea Scrolls*.

MUSEUM ACTIVITIES

2005

Lectures

February 24

John Klein, associate professor of modern and contemporary art, Department of Art History and Archaeology, University of Missouri, "What Is a Portrait?"

March 4

Sabra Meyer, bronze sculptor, "Fascinating Features: The Art of Creating Portrait Sculptures."

March 16

Nota Kourou, professor of archaeology, University of Athens, "The Sacred Tree and Its Symbolism in Ancient Greek Art."

March 17

James Curtis, professor emeritus, Department of German and Russian Studies, University of Missouri, "The Wyeths: Pennsylvania's First Family of the Arts."

April 29

Carol Grove, visiting professor, Department of Art History and Archaeology, University of Missouri, "Art and Nature in the Garden," opening event for Art in Bloom.

September 29

Andres Serrano, visiting artist, "The Art of Andres Serrano," sponsored by Arts Spectrum and University of Missouri Organization Resource Group (ORG).

September 30

Sally Cornelison, assistant professor, Department of Art History, University of Kansas, "Housing the Holy: Medieval and Renaissance Architectural Reliquaries."

October 21

Keith Eggener, associate professor, Department of Art History and Archaeology, University of Missouri, "The Liberty Memorial: Mortality, Memory, and Modernity in Kansas City."

November 18

Osmund Overby, professor emeritus, Department of Art History and Archaeology, University of Missouri, "William Adair Bernoudy, Architect: Bringing the Legacy of Frank Lloyd Wright to Columbia," for Museum Associates annual meeting.

Midday Gallery Events

February 2

Gladys Coggswell, traditional storyteller, first Wednesday event, "Thrivin', Strivin' n' Jivin': African American Oral Narrative and Storytelling in Missouri."

February 15

Benton Kidd, associate curator of ancient art, Museum of Art and Archaeology, and Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, "*Fashioning Identities: Portraiture through the Ages*, Exhibition Tour for Arts and Science Week."

March 2

Abigail Haworth, graduate student, Department of Art History and Archaeology, University of Missouri, first Wednesday event, "The Canvas as Her Stage: Lady Hamilton and Her Attitudes."

April 6

Kenyon Reed, collections specialist, Museum of Art and Archaeology, first Wednesday event, "A Look at Roman Coins: Imperial Portraiture and Propaganda."

May 4

Christine Montgomery, photographic specialist, The State Historical Society of Missouri, first Wednesday event, "Appearance and Character: The Art of Photographic Portraiture."

June 1

Benton Kidd, associate curator of ancient art, Museum of Art and Archaeology, and Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, first Wednesday event, "From Rome to Renaissance: Traditional Techniques of Marble Sculpture."

July 6

Frank Stack, local artist, first Wednesday event, "An Artist Awash in Watercolors."

September 7

Maryellen McVicker, director, Friends of Historic Boonville, first Wednesday event, "Memories of Missouri: Reflections in Stone."

September 21

Benton Kidd, associate curator of ancient art, Museum of Art and Archaeology, and Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, "*Memoria Architecturae: The Fragmentary, the Forgotten, and the Fantastic*, Exhibition Tour."

October 5

Mathew Averett, doctoral candidate, Department of Art History and Archaeology, University of Missouri, first Wednesday event, "Remembering Egypt in Rome: Piranesi's *View of the Pyramid of Gaius Cestius*."

November 2

Brian Pape, architect, first Wednesday event, "Contemporary vs. Classical: Does History Really Matter in Architecture?"

December 7

Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, first Wednesday event, "*American Regionalism: Images from the Heartland*, Exhibition Tour."

Special Events**February 1**

Songs of My People—Selections, exhibition opening, Ellis Library, University of Missouri.

February 11

Museum Associates annual meeting and exhibition opening for *Fashioning Identities: Portraiture through the Ages*.

April 2

Museum Gala, "Viva el Arte."

April 29–May 1

Art in Bloom, with floral arrangements by eight local florists.

June 10

Awash in Watercolors: Selections from the Permanent Collection, Museum Associates exhibition opening.

September 16

Memoria Architecturae: The Fragmentary, the Forgotten, and the Fantastic, exhibition opening and preview.

September 20

Educators' workshop, "Make the Museum Your Classroom," for teachers K–12, home educators, and school staff. This session facilitated the use of the museum's permanent collection and temporary exhibitions as a classroom resource for studies in history, English, religion, and social studies.

October 7

University of Missouri campus gallery crawl and receptions: the George Caleb Bingham Gallery, Department of Art; Brady Gallery and Craft Studio; The State Historical Society of Missouri, Main Gallery; and the Museum of Art and Archaeology.

October 28

Haunted museum tour.

November 12

Museum Associates day trip to St. Louis to the Missouri State Historical Museum for the exhibition *The American Presidency*, and to the St. Louis Art Museum for the exhibition *Treasures from the Royal Tombs of Ur*.

November 18

Museum Associates annual meeting.

December 1

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

December 6

Museum Associates annual evening of holiday celebration, with vocal performances by Scott Barger, bass, Gretchen Rohrs, soprano, Phillip Smith, tenor, and Lisa Wells, alto.

Children's Educational Events**February 6**

First Sunday children's events, "Story-Time Tour and Flashlight Tour."

February 11 and 24

"Flashlight Tours."

February 23

"School's Out! Art's In! Portraiture for Kids," for ages 10–13. Children toured the portraiture exhibition, drew portraits, and created a Many-Faces Flip Book.

March 4

"School's Out! Art's In! Portraiture for Kids," for ages 4–9 with adult caregiver. Children visited the portraiture exhibition, drew portraits, and created a Many-Faces Flip Book.

March 6

First Sunday children's events, "Story-Time Tour and Flashlight Tour."

March 11

"Flashlight Tour."

March 17

"Shades of Green Tour," for ages 3–7 with adult caregiver. Children explored artists' use of shades of green and enjoyed a "green" treat following the tour.

March 22, 23, and 24

"School's Out! Art's In! Story-Time Tours," for ages 3–7 with adult caregiver.

April 3

First Sunday children's events, "Story-Time Tour and Flashlight Tour."

April 8 and 21

“Flashlight Tours.”

April 14

“ABC’s of Signing Tour,” for ages 3–7 with adult caregiver.

May 1

First Sunday children’s events, “Story-Time Tour and Flashlight Tour.”

May 5

“Cinco de Mayo Tour.”

May 13 and 26

“Flashlight Tours.”

May 18

“School’s Out! Art’s In! Hot off the Press,” for grades pre-K–4 with adult caregiver.

June 11

“Simply Sculpture for Kids!” for ages 8–12. Children learned about and discussed the history and basic techniques of sculpture with sculptor Richard Lawless and then sculpted their own masterpiece.

June 14

“Money! Money! Money!” for ages 9–13. Children learned the history of coinage, viewed coins of various eras, excavated coins, and designed their own coin, with Kenyon Reed, collections specialist, Museum of Art and Archaeology.

June 24

“Ancient Writing,” for ages 9–13. Children “visited” Mesopotamia and discovered the invention of writing while re-creating ancient writing using cuneiform signs to write messages on clay.

June 25

“Hands-On Sculpture!” for ages 13–18. Sculptor Richard Lawless demonstrated basic carving techniques and tools from Renaissance to modern times.

July 12

“It’s Greek to Me!” for ages 9–13. Greek-related activities were demonstrated, using a variety of media such as scratch art Greek urns, gold-decorated Greek vessels, and relief architecture.

July 22

“Relief Drawing,” for ages 14–18. Children created a relief surface out of altered paper and drew its realistic representation.

August 9

“Math in Art? Absolutely!” for ages 10–13. Children explored puzzle-like problems with tessellations and created original works of art with a tessellation template.

September 20

“School’s Out! Art’s In! Torchlight Tour,” in the Cast Gallery, for grades 10–12.

September 22

Kick-off ceremony for a Partnership in Education with Lee Expressive Arts Elementary School.

October 2

First Sunday event, an art experience designed for children ages 4–10 and accompanying adults.

October 12

“School’s Out! Art’s In! You Call That Art?” for grades 6–9. Using a token-response game, students acted as art critics and examined a variety of objects throughout the galleries.

November 6 and December 4

First Sunday event: art experience designed for children ages 4–10 and accompanying adults.

December 8

“School’s Out! Art’s In! Bits and Pieces,” for grades K–5 with an adult caregiver. Children studied architecture in the architecture exhibition and then created their own architectural fragment.

Adult Education Programs**October 2, November 6, December 4**

First Sunday events, “Meet Me at the Museum Tours.”

Missouri Folk Arts Program**February 22–25**

Gladys Coggsell, school residency at Laura Speed Elliot Elementary School, Boonville, Missouri.

April 2

Big Muddy Folk Festival, Boonville, Missouri. “Show and Tales,” traditional arts apprenticeship program showcase. Nermin Fazlic and Bosnian dance troupe *Bosanko Kolo*, “Bosnian Dance”; Robert Reed II, Jessica Burgess, and Logan Miller, “Jazz Tap Dance”; Bob Forrester, Tracy Schwarz, Kenny Applebee, John White, Jordan Wax, Debbie Young, and Howard W. Marshall, “Old-Time Music”; Carmen Dence, “Colombian Dance Costumes”; Diane and Mary Phillips, “Pine-Needle Baskets”; Linda Hickman, “German Bobbin Lace”; and Gregory Krone, “Fiddle Luthiery.”

April 12

Tuesdays at the Capitol, Jefferson City, Missouri. Diane Phillips, "Pine-Needle Baskets"; Linda Hickman, "German Bobbin Lace"; Martin Bergin, "Custom Saddles"; and Alan McMichael, "Lakota Beadwork and Regalia."

May 2-5

Howard W. Marshall, school residency at Clarence and Shelbina Elementary Schools, Missouri.

May 17

Tuesdays at the Capitol, Jefferson City, Missouri. Praise to HIM and Doris Frazier, "Gospel Performances."

October 12-14

Carmen Dence, school residency and concert at Glenwood Elementary School and West Plains Civic Center, Missouri.

November 4

Howard W. Marshall, school residency for Columbia Home-School Network, Columbia, Missouri.

MUSEUM ACTIVITIES

2006

Lectures

February 24

Laurel Wilson, professor, Department of Textile and Apparel Management, and curator, Missouri Historic Costume and Textile Collection, University of Missouri, "Dress and Social Change."

September 14

Dan Piraro, comic artist, "Of Bizarro—Comedy, Cartoons, and Compassion."

October 13

Mark Langeneckert, artist/illustrator, "Conversations with an Illustrator."

October 27

Lois Huneycutt, associate professor, History Department, University of Missouri, "Elizabeth I and the Problem of Female Sovereignty: The Reinvention of Medieval Queenship."

October 30

Judith Clark, assistant professor, English Department, Stephens College, "Reading Visual Representations of Elizabeth I."

November 1

David Read, assistant professor, English Department, University of Missouri, "Poets and Patrons: Elizabeth I through Portraiture."

November 2

James Downey, book binder, "Book Binding and Designing in Elizabethan England."

November 7

Anne Stanton, associate professor of medieval and northern Renaissance art, Department of Art History and Archaeology, University of Missouri, "Remembering Elizabeth I through Portraiture."

November 9

Jill Raitt, professor emeritus, Department of Religious Studies, University of Missouri, "Elizabeth, Protestant or Catholic?"

November 13

Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, "Fashioning Identities in Elizabethan Portraiture."

November 16

Alla Barabtario, Special Collections, University of Missouri Libraries, "She Had Many Eyes and Ears: Walsingham and the Elizabethan Secret Service."

Midday Gallery Events

February 1

Nichole Papagni, graduate research assistant, Museum of Art and Archaeology, first Wednesday event, "Days of Their Lives: Manuscript Calendars and Their Use in the Middle Ages."

February 22

Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, "*Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Century*, Exhibition Tour."

March 1

Barbara Overby, guest speaker, first Wednesday event, "Making the Art for Dressing the Part."

April 5

Erin Walcek Averett, graduate research assistant, Museum of Art and Archaeology, first Wednesday event, "Fashion, Dress, and Identity in the Greek World."

May 3

Willow Mullins, intern, Missouri Folk Arts Program, first Wednesday event, "Stitching Up Legislative Support: Conserving the Senate Tapestries."

June 7

Carmen Sofia Dence, traditional dancer and research associate professor, Washington University School of Medicine, first Wednesday event, "Masks and Costumes of Carnival."

July 5

Greig Thompson, director, Missouri State University Art and Design Gallery, first Wednesday event, "*Feeling, Thought, and Spirit: The Ceramic Work of Glen Lukens*."

September 6

Don Asbee, metal artist and blacksmith, first Wednesday event, "Dancing with Metal."

September 27

Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, "*Art of the Book: Illustration and Design, 1650 to Present*, Exhibition Tour."

October 4

Alex Barker, museum director, first Wednesday event, "Iconography in Ancient Missouri."

November 1

Patti Shanks, artist and visiting professor, Art Department, University of Missouri, first Wednesday event, "Contemporary Artists' Books: A Hands-On Look."

Special Events**February 1**

Songs of My People—Selections, exhibition opening, Ellis Library, University of Missouri.

February 10

Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Centuries, exhibition opening.

February 14

Valentine's Day at the Museum, Joan Stack, associate curator of European and American art, Museum of Art and Archaeology, "The Vicissitudes of Love."

March 3

Fashion show in conjunction with *Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Centuries*, sponsored by Maude Vintage, Columbia, Missouri, and the Department of Textile and Apparel Management, University of Missouri.

March 17–19

Art in Bloom, with floral arrangements by eight local florists.

May 6

Paintbrush Ball, "A Night at the Copa ..."

June 9

Feeling, Thought, and Spirit: The Ceramic Work of Glen Lukens, exhibition opening.

September 15

Art of the Book: Illustration and Design, 1650 to Present, exhibition opening.

October 5

Annual University of Missouri campus gallery and culture crawl: The George Caleb Bingham Gallery, Department of Art; Brady Gallery and Craft Studio; The State Historical Society of Missouri, Main Gallery; the Museum of Anthropology; and the Museum of Art and Archaeology.

October 27

Elizabeth I: Ruler and Legend, exhibition opening.

October 28

Haunted museum tour.

November 10

Museum Associates annual meeting.

November 15

Rusty Jones, School of Music, University of Missouri, concert and remarks, "Music of Elizabethan England."

December 5

Museum Associates annual evening of holiday celebration with Derrick Fox, baritone, and Jimmy Tucker, pianist.

Children's Educational Events

February 5

First Sunday event, for ages 4–10.

February 22

"School's Out! Art's In! Egyptian Burial," for K–5. Children visited the museum's Egyptian collection, learned about the mummification process and the elaborate procedure needed to prepare for the afterlife. Afterward they created their own cartouche and took part in a burial "feast."

March 5

First Sunday event, for ages 4–10.

March 8

"School's Out! Art's In! Tailor Made," for grades 6–9. Children visited the exhibition *Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Centuries* and investigated 200 years of social, political, cultural, and economic factors that have affected fashion design in Europe and America. Then they created sketches of their own designs.

April 2

First Sunday event, for ages 4–10.

April 25

"School's Out! Art's In! Tailor Made," for grades 10–12. Children visited the exhibition *Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Centuries* and investigated 200 years of social, political, cultural, and economic factors that have affected fashion design in Europe and America. Then they created sketches of their own designs.

April 25

Junior Docents from Lee Expressive Arts Elementary School gave tours in the galleries to invited guests.

May 7

First Sunday event, for ages 4–10.

May 17

“School’s Out! Art’s In! American Regionalism,” for grades K–5. Children viewed and discussed works from some of the best-known regionalists in the exhibition *American Regionalism: Visions from the Heartland*. Afterward they created an image of everyday life.

June 13

“Math in Art? Absolutely!” for ages 8–13. Children discovered how math is integrated into art by studying concentric circles on Cypriote pottery, geometric designs on Greek pottery, and architectural design patterns created by modern technology. Then they created mathematical designs of their own.

June 23

“Ancient Writing,” for ages 8–13. Children pretended to visit Mesopotamia and learned about the invention of writing. Afterward they re-created ancient writing using cuneiform signs and wrote messages on clay.

July 11

“Hot Off the Press!” for ages 4–8 and 9–13. Children visited the museum’s prints on display, learned about printmaking basics, and experimented with printmaking techniques.

July 28

“Portraiture for Kids,” for ages 4–9 and accompanying adults. Children and their families visited the various galleries and searched for the many faces on display. Afterward they created a “Many Faces Flip Book.”

August 8

“Money! Money! Money!” for ages 8–13. Children learned about the history of coinage, viewed coins of various eras, excavated coins, and designed their own coin.

September 19

“School’s Out! Art’s In! Exploring Engraving,” for grades K–12. Children learned about engraving.

October 1

First Sunday event, “Illustration in *The Art of the Book* Exhibition,” for grades 1–8.

October 11

“School’s Out! Art’s In! The Ties that Bind Us,” for grades 3–12.

November 5

First Sunday event, “Symbolism in South Asian Sculpture,” for grades 3–12.

December 3

First Sunday event, “Fantastic Creatures in Art!” for grades K–12.

December 7

“School’s Out! Art’s In! Animals in Art,” for grades K–8.

Adult Educational Programs

February 5, March 5, April 2, May 7

First Sunday events, “Meet Me at the Museum Tour.”

September 6

Educators’ workshop, “The Naked Truth: Get the ‘Bare’ Facts about the Museum,” for teachers K–12, home educators, and school staff.

Missouri Folk Art Programs

April 8

Big Muddy Folk Festival, Boonville, Missouri. “Show and Tales,” traditional arts apprenticeship program showcase. Mahmoud Conteh and Salieu Kamara, “Mandingo *Gara* (Tie-Dyeing)”; Mary Luka Kemir, “Kuku *Bola* (Sudanese Dance)”; and Tommy Martin and Katie DeGreeff, “Irish Music and Dance.”

April 11

Tuesdays at the Capitol, Jefferson City, Missouri. Preston Williams, “Blacksmithing”; Carmen Dence, “Colombian Dance.”

April 18

Tuesdays at the Capitol, Jefferson City, Missouri. Jake McCormac, “Hand-Carved Turkey Calls”; Linda Hickman, “Bobbin Lace.”

April 25

Tuesdays at the Capitol, Jefferson City, Missouri. Gregory Krone, “Fiddle Luthiery.”

November 15

Home Grown Concert series, Library of Congress and Kennedy Center, Washington, D.C., Gannon Family, “Irish Music and Dance.”

MUSEUM ACTIVITIES

2007

Lectures

February 23

Kay Read, associate professor,
Department of Religious Studies,
DePaul University, "Sacrificial Shape-
Shifting: Death and Beyond in
Ancient Mesoamerica."

March 1

Judith Evans-Grubbs, professor,
Department of Classics, Washington
University, St. Louis, "(Not) Bringing
Up Baby: Infant Abandonment and
Infanticide in Roman Imperial Law."

March 15

Sarah Blick, associate professor of Art
History, Kenyon College, "Veneration
of the Holy Dead: Shrines, Pilgrims,
and Pilgrim Souvenirs."

March 17

Carol Grove, adjunct assistant
professor, Department of Art History
and Archaeology, University of
Missouri, "Art in American Gardens:
Monticello to Chihuly."

April 12

Bill Young, assistant professor,
Religious Studies Department,
Westminster College, "Crossing Over:
Images of Death and the Afterlife in
the World's Religions."

April 19

Kathleen Warner Slane, professor
of Roman art and archaeology,
Department of Art History and
Archaeology, University of Missouri,
"Mortal Remains: Death and Burial in
Roman Corinth."

May 4

Lanny Bell, adjunct professor,
Department of Egyptology and
Ancient Western Asian Studies, Brown
University, "Pyramids, Mummies, and
Magic: The Search for Immortality in
Ancient Egypt," co-sponsored with the
Archaeological Institute of America.

September 21

Elizabeth Childs, associate professor,
Department of Art History and
Archaeology, Washington University,
St. Louis, "The Satirical Eye: Daumier
on the Streets of Paris," anniversary
lecture series.

October 16

John Klein, associate professor, Department of Art History and Archaeology, University of Missouri, "The Art Museum as a Global Phenomenon: Bilbao and Beyond," anniversary lecture series.

November 16

Jane Biers, adjunct associate professor, Department of Art History and Archaeology, "Digging through the Decades: The History of Excavation at the Museum of Art and Archaeology," anniversary lecture series.

Midday Gallery Events

February 7

Sarah Carter, graduate research assistant, Museum of Art and Archaeology, first Wednesday event, "Preparation, Redemption, and Resurrection: Illuminating the Office of the Dead."

March 7

Benton Kidd, associate curator of ancient art, Museum of Art and Archaeology, first Wednesday event, "Final Farewell: The Culture of Death and the Afterlife, Exhibition Tour."

April 4

Rebecca Dunham, graduate research assistant, Museum of Art and Archaeology, first Wednesday event, "Sculpted Spirits: The West African World of the Dead."

May 1

Maryellen McVicker, administrator, Friends of Historic Boonville, first Tuesday event, "Memories of Missouri."

June 6

Deborah Bailey, folk arts specialist, Missouri Folk Arts Program, first Wednesday event, "Parallel Traditions: The Art of Luthiery in Missouri."

June 27

Alex Barker, director, Museum of Art and Archaeology, first Wednesday event, exhibition tour, "Exploration, Interpretation, and the Works of George Caleb Bingham."

September 5

Arthur Mehrhoff, academic coordinator, Museum of Art and Archaeology, first Wednesday event, "What Time Is this Place: The Multiple Meanings of Pickard Hall."

October 3

Benton Kidd, associate curator of ancient art, Museum of Art and Archaeology, first Wednesday event, “*Fifty Golden Years: Highlights from the Permanent Collection*, Exhibition Tour.”

November 7

Mary Pixley, associate curator of European and American art, Museum of Art and Archaeology, first Wednesday event, “Portraits in the Museum’s Collection.”

December 5

Rebecca Dunham, graduate research assistant, Museum of Art and Archaeology, first Wednesday event, “Life in the Nineteenth-Century City: Daumier’s *Les Etrangers à Paris*.”

Special Events**February 1**

Songs of My People—Selections, exhibition opening, Ellis Library, University of Missouri.

February 9

Final Farewell: The Culture of Death and the Afterlife, exhibition opening.

February 14

Comeback Crooners (Irene Haskins, Ryan McNeil, and Todd Penderson), “Interlude of Memories and Tunes to Spoon,” Valentine’s Day benefit performance.

March 16

Art in Bloom, Museum Associates opening reception, 5:30 p.m., and public opening, 7:00–9:00 p.m.

March 16–18

Art in Bloom, with floral arrangements by eight local florists.

April 21

Paintbrush Ball, Museum of Art and Archaeology’s fiftieth-anniversary celebration.

June 9

Exploration, Interpretation, and the Works of George Caleb Bingham, exhibition opening.

June 30

Daumier’s Paris: Life in Nineteenth-Century Paris, exhibition opening.

September 14

Fifty Golden Years: Highlights from the Permanent Collection, exhibition opening.

October 2

Annual University of Missouri campus gallery and culture crawl: The George Caleb Bingham Gallery, Department of Art; Brady Gallery and Craft Studio; The State Historical Society of Missouri, Main Gallery; the Museum of Anthropology; and the Museum of Art and Archaeology.

October 27

Haunted museum tour.

December 1

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

December 5

Museum Associates annual evening of holiday celebration with the Columbia Chamber Choir under the direction of Paul Crabb, Department of Music, University of Missouri.

Children's Educational Events**January 7**

First Sunday event, "Masks of Africa," for grades K-8.

January 23

"School's Out! Art's In! African Sculpture," for grades K-8.

February 4

First Sunday event, "Myth in Art," for grades 1-8.

February 26

"School's Out! Art's In! The Future of Freedom: Storytelling," for grades 1-12.

March 4

First Sunday event, "Aslan's Return (*Chronicles of Narnia*)," for grades 3-12.

March 7

"School's Out! Art's In! Lion Kings," for grades 1-12.

March 17, 18

"Art in Bloom for Kids," for grades 3-8, children's workshop.

April 1

First Sunday event, "April Fools: Surprises in Art," for grades K-8.

April 17

Junior Docents from Lee Expressive Arts Elementary School gave tours in the galleries to invited guests.

April 18

Junior Docents from Columbia Independent School gave tours in the galleries to invited guests.

April 24

"School's Out! Art's In! How Do you Make a Museum?" for grades 1–12.

May 6

First Sunday event, "Mummy's Day," for grades 1–12.

May 16

"School's Out! Art's In! Mummy Is the Word," for grades 1–12.

June 3

First Sunday event, "Tombstones: Remember Me," for grades 1–8.

June 22

"Digging It: Techniques of Excavating," for ages 4–7 and 8–13.

July 1

First Sunday event, "Portraiture: People in Art," for grades 1–8.

July 27

"Missouri Artists," for ages 4–7 and 8–13.

August 5

First Sunday event, "Cartoons Are Art," for grades 1–8.

August 10

"Face Value: Coins," for ages 4–7 and 8–13.

September 2

First Sunday event, "Glass with Class," for grades 1–8.

September 25

"School's Out! Art's In! Masks in the Museum," for grades 1–8.

October 7

First Sunday event, "Here Be Monsters and Magical Creatures," for grades 1–8.

November 4

First Sunday event, "Food and Art," for grades 1–8.

November 16

"School's Out! Art's In! Let There Be Light!"

December 2

First Sunday event, "Metals in the Museum," for grades 1–8.

Adult Educational Events**March 17**

Mary Jane Wheeling and Alice Havard, Columbia Garden Club, "The ABCs of Floral Arranging."

March 18

P. J. Webber, local artist, "The Art of Painting Flowers."

March 18

Marie Pasley, master gardener Columbia Garden Club, "Get Ready for Spring: Create a Backyard Cutting Garden."

Film Series

February 15

Truly Madly Deeply, 1991.

March 8

All that Heaven Allows, 1955.

April 5

Death in Venice, 1971.

May 17

Arsenic and Old Lace, 1944.

June 14

Tom Sawyer the Musical, 1973.

July 19

Moulin Rouge, 1952.

August 16

Farewell, My Lovely, 1975.

September 20

All about Eve, 1950.

October 18

American Movie, 1999.

November 15

Camille Claudel, 1989.

December 20

Topkapi, 1964.

Missouri Folk Art Programs

April 14

Big Muddy Folk Festival, Boonville, Missouri. "Show and Tales," traditional arts apprenticeship program showcase. Joseph Patrickus and Steve Mino, "Custom Boots and Lasts"; Ed Harper and Matthew Burnett, "Ornamental Blacksmithing"; Ray Joe Hastings and Steve Orchard, "Hand-Forged Gigs"; and Nathan Dazey, "Sassafras Paddles and Johnboats."

April 10

Tuesdays at the Capitol, Jefferson City, Missouri. Ed Harper, "Blacksmithing."

April 17

Tuesdays at the Capitol, Jefferson City, Missouri. Lois Mueller, "Quilting."

April 24

Tuesdays at the Capitol, Jefferson City, Missouri. Joseph Patrickus and Steve Mino, "Boot Making."

June 29, 2007–January 19, 2008

Work Is Art and Art Is Work: The Art of Hand-Crafted Instruments, a traveling exhibit sponsored by the National Endowment for the Arts American Masterpieces Initiative and the Missouri Arts Council.

MUSEUM OF ART AND ARCHAEOLOGY
STAFF 2005–2007

Jane Biers
Interim Director
(through 4/06)

Alex Barker
Director
(beginning 4/06)

Bruce Cox
*Interim Assistant Director and
Coordinator Membership and
Marketing*

Carol Geisler
Administrative Assistant

Aaron Lueders (through 2/05), Brian
Murphy (3/05–2/06), Stephanie Lyons
(beginning 3/06)
Computer Graphic Artists

Joan Stack
*Associate Curator of European and
American Art*
(through 10/06)

Mary Pixley
*Associate Curator of European and
American Art*
(beginning 9/07)

Benton Kidd
Associate Curator of Ancient Art

Angela Lawler
Associate Curator of Education
(through 8/06)

Cathy Callaway
Associate Museum Educator
(beginning 12/06)

Arthur Mehrhoff
Academic Coordinator
(beginning 12/06)

Jeffrey Wilcox
Registrar

Kenyon Reed
Collections Specialist

Barbara Smith
Chief Preparator
Larry Stebbing
Assistant Preparator
Aimee Leonhard
Conservator

Larry Lepper, Jonathon Sessions (through 12/05), Tim Arnold (through 1/06), Leo Clevenger (beginning 4/05), Cameron Webster (5/06–4/07), Tristan Barnes (beginning 1/06), Shane Behrens (beginning 11/07), Daniel Sewell (beginning 8/07)
Security Guards

Donna Dare
Information Desk and Tour Scheduler (through 5/07)

Barbara Fabacher
Information Desk and Tour Scheduler (beginning 7/07)

Erin Walcek Averett (10/04–7/06), Kate Livingston (summer 2005), Rebecca Dunham (beginning 9/05), Mark Hammond (9/05–5/06)
Graduate Assistants, Ancient Art

Rebecca Roe (10/04–6/05), Nichole Papagni (9/05–5/06), Sarah Carter (beginning 5/05)
Graduate Assistants, European and American Art

Susan Wood (5/06–11/06)
Graduate Research Assistant, Education

William Huber (summer 2005), Brittany Lowenstein (summer 2005), Meghan Munos (fall 2005), Jessica Kelly, Holly Robbins, Heidi Monnin (winter 2006), Fred Eagan, Angela Stockell (fall 2006)
Student Interns

Gabi Bellamy, Sarah Cochran, Joshua Jacomb, Katie Jennings, Erika Meeker, Brittany Neily, Sarah Scherder, Ben Sheeley, John Wujcik
Student Assistants (2003–2004, 2004–2005)

Gabi Bellamy, Maeghan Gunn, Jennifer Haile, Joshua Jacomb, Janet Kasper, Brittany (Neily) Lowenstein, Ben Sheeley, Jon Wujcik
Student Assistants (2005–2006)

Maeghan Gunn, Jennifer Haile, Joshua Jacomb, Janet Kasper, Brittany (Neily) Lowenstein, Ben Sheeley, Jon Wujcik
Student Assistants (2006–2007)

Fred Eagan (fall 2007), Hannah Johnson (fall, spring 2005), Abigail Kates, Ashley Hill (winter 2006)
Student Volunteers

Lisa Higgins
Director, Missouri Folk Arts Program

Deborah Bailey
Folk Arts Specialist

Tahna Henson (fall 2007), Kyong-jik
“Anna” Lee (winter and fall 2007),
Scott Mitchell (winter 2007), Willow
Mullins (winter and fall 2005)
*Student interns, Missouri Folk Arts
Program*

MUSEUM OF ART AND ARCHAEOLOGY
DOCENTS IN 2005

Betty Brown
Nancy Cassidy
Averil Cooper
Patricia Cowden
Jeanne Daly
Dorinda Derow
Barbara Fabacher
Ann Gowans
Linda Keown
Mary Beth Kletti
M. Michael Kraff
Nancy Mebed
Meg Milanick
Alice Reese
Judy Schermer
Pam Springsteel
Remy Wagner

MUSEUM OF ART AND ARCHAEOLOGY
DOCENTS IN 2006

Betty Brown
Nancy Cassidy
Averil Cooper
Pat Cowden
Jeanne Daly
Dorinda Derow
Ingrid Headly
Linda Keown
Mary Beth Kletti
M. Michael Kraff
Nancy Mebed
Meg Milanick
Marcia Muskrat
Alice Reese
Judy Schermer
Pam Springsteel
Remy Wagner
Trina Warder

MUSEUM OF ART AND ARCHAEOLOGY
DOCENTS IN 2007

†Betty Brown
Nancy Cassidy
Averil Cooper
Pat Cowden
Jeanne Daly
Dorinda Derow
Ingrid Headly
Linda Keown
Mary Beth Kletti
Mike Kraff
Nancy Mebed
Meg Milanick
Marcia Muskrat
Alice Reese
Judy Schermer
Pam Springsteel
Remy Wagner
Trina Warder

MUSEUM OF ART AND ARCHAEOLOGY
ADVISORY COMMITTEE 2005–2007

Jane Biers
*Interim Director, Museum of Art
and Archaeology*
(through 4/06)

Alex Barker
Director
(beginning 4/06)

Brooke Cameron
Fine Art Department

Signe Cohen
Religious Studies

Robin Havers
*Director, Churchill Memorial
and Library*

Linda Keown
President, Museum Associates

Susan Langdon
Art History and Archaeology

Anatole Mori
Classical Studies

Michael J. O'Brien
Museum of Anthropology

Stuart Palonsky
Honors College

Anne Stanton, Chair
Art History and Archaeology

Megan Thomsen
*Graduate Student, Art History
and Archaeology*

Laurel Wilson
Textile and Apparel Management



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ap. 22	s. guillaume	
ap. 23	s. ermin	
ap. 24	s. hplaur	
ap. 25	s. felix	
ap. 26	s. mo.	

