

# MVSE

VOLUMES FIFTY-THREE & FIFTY-FOUR

2019-2020



Annual of the  
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI

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Annual of the Museum of Art and Archaeology  
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The Museum of Art and Archaeology is open from 9:00 a.m. to 4:00 p.m. Tuesday through Friday 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 (check the Museum's website for special open days during that period), 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 and may also be downloaded from the website.

All submitted manuscripts are reviewed.

Front cover:  
Funerary Stele of Heliodora  
Egyptian, Roman period, 2<sup>nd</sup>-3<sup>rd</sup> century CE  
Terenouthis, Nile Delta region  
Limestone with traces of pigment  
Weinberg Fund and Gilbreath-McLorn Museum Fund (2011.25)

Back cover:  
Frank Bernard Nuderscher (American, 1880-1959)  
*The Artery of Trade*, ca. 1922  
Oil on canvas  
Transferred from Ellis Library Special Collections (2019.1.5)

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## Director's Report 2019



ALEX W. BARKER

All things considered, 2019 was a fairly good year as museum years go, and as museum years go, it went (Fig. 1).

The Museum continued to fulfill its mission and pursue its academic and public mandates, offering a particularly rich and varied suite of exhibitions, along with a broad range of programming for all ages. They ranged from kids' programs to expert lectures, from drop-in sketching groups to book club discussions, and from a long-running film series to formal exhibition tours by docents and Museum curators. Along the way Museum staff continued their scholarship and service to the profession, partnered with other institutions, and served as a conceptual gateway between campus and community—a special obligation of land grant, public universities.

But it was also a year of uncertainties. As in previous years, the Museum faced budget reductions, and the familiar need to find new ways of funding existing salaries, programs, and obligations. The University of Missouri was also beginning the transition to a new resource allocation model, in which departmental budgets would be determined in part by the tuition revenues they generated. While this offered the advantage of giving most units an opportunity to increase their revenues by changing their teaching loads and offerings, no decisions had been made regarding budgets for non-tuition units including (within the College of Arts and Science) the Museum of Art and Archaeology, the Museum of Anthropology, and the *Missouri Review* literary journal. One staff member left the Museum in 2019. Collections specialist Erin Pruhs stepped down in April to accept a museum position in St Louis. Due to college-wide budget concerns, we were unable to secure approval to refill the position.<sup>1</sup>

Coupled with those uncertainties were questions regarding the Museum's current facility. Less than four years after the Museum was relocated from its longtime home in Pickard Hall on the University's celebrated Francis Quadrangle to its current home,



Fig. 1. Mizzou North façade.

<sup>1</sup> Museum guards Aaron Schultz and Samuel Markey also left the Museum in 2019, but those part-time positions continued and were filled by Miranda Schuh and Tristan Forbis, who joined continuing guards Will Fish, Leland Jones, and Ivy Hettinger-Roberts.



Mizzou North, University officials had decided to close that new home as being too costly to maintain and operate. Returning to campus would normally have been an exciting prospect, but given available resources and priorities it would not be possible to find a home that met the Museum's needs, but rather called for a museum that would fit available space.

Such uncertainties are not new, of course, and most museum planning involves elements of uncertainty and probabilistic thinking. So the Museum focused on things it could do and do well, and worked with a somewhat limited planning horizon. While in past years the Museum has mounted several larger exhibitions, which later traveled to other venues, exhibition planning became more ad hoc and focused on internal shows that could be developed using existing collections and resources. Only one larger, international exhibition, featuring leading Afro-Cuban artists Alberto Lescay Merencio and Juan Roberto Diago, organized by Dr. Juanamaria Cordones Cook and curated by curator of European and American art Dr. Alisa McCusker, remained on the future calendar.<sup>2</sup> But the measure of a museum depends less on the scale of its exhibitions than on their quality, and particularly their sustained quality and diversity over time.

When I took up my duties as director in 2006, I compiled a table summarizing all the Museum's exhibitions since the turn of the millennium.<sup>3</sup> Each row contained an exhibition, and the columns represented different dimensions or aspects of exhibitions that I felt the Museum should offer over time. These included: media such as prints, drawings, watercolors, among others; different periods of time such as antiquity, medieval, Renaissance, seventeenth and eighteenth centuries, etc.; challenging or critical topics, Missouri-related themes, single artist exhibitions, exhibitions of artists from historically underrepresented groups, exhibitions of works by living artists, student-organized exhibitions, jointly organized exhibitions, and traveling exhibitions, among other categories. As the years tumbled by, I added rows and updated the list, checking to see if one or another column had long remained blank, either suggesting or seconding ideas that maintained a certain balance in institutional offerings. It certainly wasn't a formula or sequence, and wasn't observed with any peremptory precision, but informed the occasional "we haven't done a show on (fill-in-the-blank) for a while" observation. Over the past year it was hard to overlook the range and breadth of Museum of Art and Archaeology offerings.

In the previous year (2018) we'd offered photography exhibitions and shows on medieval and early modern manuscripts, hosted a traveling exhibition showcasing works by emerging artists with disabilities, and completed a reinstallation of the modern and contemporary galleries (Fig. 2). And on the schedule for subsequent years were two exhibitions based on student coursework (one on Death and the other on Renaissance

<sup>2</sup> Both the exhibition and related academic symposium were subsequently canceled due to the 2020 pandemic. Part of the logic for keeping this exhibition on the calendar was that it would allow deinstallation and packing of works from existing galleries, so that the Museum could keep its galleries open even as its collections were being packed.

<sup>3</sup> Alas, being something of a Philistine I used 2000 as the turn of the millennium; I have since been told this was erroneous, and the millennium should have begun in 2001. Proof, I suppose, that museums are learning environments.



Fig. 2. View of Modern and Contemporary Gallery.

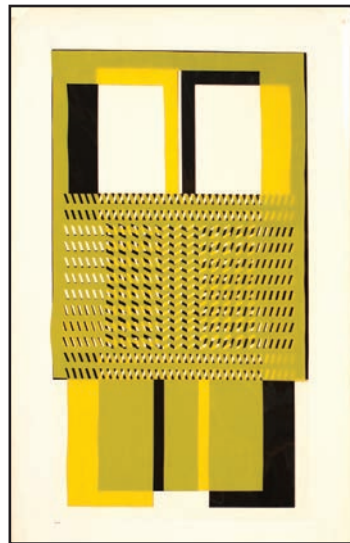
prints), shows on Warhol, weather and atmospheres, and a celebration of women artists since passage of the nineteenth amendment. Against that backdrop in 2019 we offered a single-artist exhibition featuring a household-name artist (Dalí), a seventeenth-century show on decorative and architectural ornament in print, a Missouri-based exhibition on nostalgia featuring works from our own Scruggs-Vandervoort-Barney collection (itself the focus of ongoing faculty and student research), an exhibition of work by a student artist in conjunction with the University's Visual Arts and Design Showcase, a Pre-Columbian pottery exhibit, a major exhibition critically interrogating the ways women are objectified in male-dominated art, and another examining depictions of women focusing on character rather than physical beauty. For a museum facing shrinking budgets and uncertainty regarding its future location, that's a remarkable accomplishment.

But exhibitions are more than their topics; their quality is a function of the thought, nuance, and insight that informs them. I'm proud of their quality as well. Four exhibitions continued from 2018. *British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries* opened in October 2018 and continued through late January 2019; it presented works by James Gillray, George Cruikshank, and William Hogarth and explored the ways in which caricatures and visual satire were used to speak truth to privilege and power during the transition to modern British parliamentary democracy, on the one hand, and changing British, and particularly English, class distinctions on the other. *Vasarely's Cosmic Vision* opened in mid-December 2019 and ran to mid-May 2020. This show featured works from a portfolio of prints by one of Op-Art's pioneers, inspired by astrophysicist Alexandre Dauvillier and constellations of the Northern Hemisphere. The exhibition included all twelve prints from Vasarely's 1959 portfolio *En hommage à Alexandre Dauvillier* and linked the works to ongoing astronomical phenomena visible

in the night sky (Fig 3). *Pre-Columbian Pottery from the Museums' Collection: Ancient Peru* was a multi-part exhibition of pottery from the Chancay, Chimú, Moche, Nazca, and related ancient cultures of the Peruvian coast that I organized using collections from both the Museum of Art and Archaeology and the MU Museum of Anthropology. *Touching the Past* was a continuing exhibition of student drawings, selected by MU professor of art Dr. Matt Ballou, based on works in the Museum's Gallery of Greek and Roman Casts, and mounted outside the Gallery on the first floor of Mizzou North (Fig. 4). In addition, we highlighted several new acquisitions throughout the year, rotating them in the space by the guards' desks in the front hallway.

In February we opened *Women of Distinction*, an exhibition organized by curator of ancient art Dr. Benton Kidd, focusing on works that depicted women based on their achievements, character, or attitude rather than mere beauty. Placing art into meaningful contexts is a central element of the Museum's mission. In this exhibition Kidd was able to examine both the ways in which individual women were depicted by artists (including Elizabeth Catlett, Käthe Kollwitz, and Jean Baptiste Isabey) concerned with more than superficial form, while also retelling the accomplishments of these women (including Harriet Beecher Stowe and Katharina von Bora Luther) within their historical context. *Objectified: The Female Form and the Male Gaze*, organized by McCusker, examined the more common stereotyping and objectification of women in terms of their beauty or sexuality. The focal point

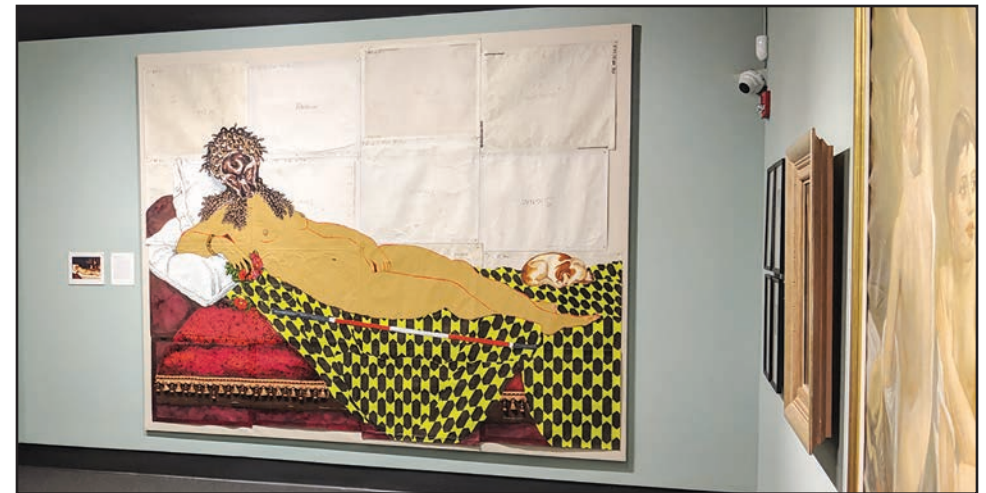
of the exhibition was, for most visitors, Katherine Sherwood's monumental 2018 *Blind Venus (for G)*, which reinterprets Titian's *Venus of Urbino*, replacing the face of the figure with medical scans of the artist's brain; the figure thus does not return the viewer's gaze, a fact underscored by her low-vision cane (Fig. 5.) This remarkable work was created



**Fig. 3.** Victor Vasarely (Hungarian-French, 1906–1997) *Keiho*, 1959, from *Vasarely (Self-titled portfolio of twelve serigraphs)*. Printed by Atelier Arcay, Paris, published by Editions Denise René, Paris (81.332.12) gift of Mary C. Hazard in memory of Leland Hazard, 1893–1980.



**Fig. 4.** View of the artworks by students of MU art department professor Matt Ballou.



**Fig. 5.** Katherine Sherwood (American, b. 1952) *Blind Venus (for G)* 2018, acrylic and mixed media on recycled linen (2018.7.1) Gilbreath-McLorn Museum Fund.

on the back of reproductions of famous artworks previously used as instructional aids in the Berkeley art department, where Sherwood taught for many years; the labels on the back remain visible, allowing the figure to emerge both literally and metaphorically against the history of Western art. As part of the interpretive scheme, visitors were encouraged to leave comments on Post-It notes in the Museum's entrance hallway. The comments revealed unsurprising divisions in the Museum's audiences, with many visitors expressing both support for the exhibition and gratitude that it explored often-ignored topics so directly, while others suggested either that the critique was too pointed, or that objectification was appropriate and proper. To my surprise, the exhibition also revealed parallel divisions within the Museum staff, as some staff members expressed the view that the Museum's exhibitions should avoid challenging its visitors and only showcase beauty, rechristening this the "Ugly Art" exhibit.<sup>4</sup> Given shrinking budgets and dwindling staff, museums always seek to achieve multiple goals at once; this exhibition was no exception. *Objectified* was presented in part of the Museum's European and American Gallery which, at the time of the Museum's reopening, had been painted a rich medium gray-green, aesthetically appealing but difficult to retouch and maintain. The deinstallation of the gallery also allowed the Museum's talented preparation team (Barb Smith and Matt Smith, aka "Team Smith") to repaint the gallery with a more durable and easily retouched surface while minimizing disruption for visitors.

In April we presented an exhibition of works by MU student Rachel Choma, an award winner in the MU Visual Arts and Design Showcase. *God Does Not Play Dice* (the title is from an Einstein letter to quantum mechanics researcher Max Born) reflects on both science and the degradation of the natural world. It included eight works in

<sup>4</sup> Further, albeit ambiguous, proof that museums are educational environments.



watercolor and ballpoint, permanent ink over impermanent wash, representing the permanence of human actions against a more delicate and fragile natural world. “My work illustrates how, throughout time, pivotal discoveries about nature have changed the way we view the fine intertwining of the fabric of our world,” the author writes (Fig. 6).

One of the Museum’s most important twentieth-century collections is the Scruggs-Vandervoort-Barney “Heart of the Nation” group of ninety-eight midcentury and regionalist (broadly defined) works.<sup>5</sup> In May we opened *Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection*, an exhibition that simultaneously celebrated the diversity of Missouri’s people and landscapes, while also noting how the collection represents a selective and idealized vision of the midcontinent at midcentury. This exhibition focused on light-sensitive works not regularly shown.

*Impeccable Taste: Seventeenth-Century Ornamental Design in Print* was in some respects a more academic exhibition, organized by curator of collections and registrar Dr. Linda Endersby. It examined the prints of Paul Vredeman de Vries and Christian Engelbrecht and discussed the ways that works-in-multiple were used in the seventeenth century as catalogues for selecting ornaments in jewelry, furniture, and other media, helping create and reify international styles shared among European elites and an emerging bourgeoisie. Because available gallery space did not allow all such works to be included in the Museum’s collection in the exhibition, Endersby assembled additional works as a special search in the Museum’s publicly accessible collections database, and exhibit labels provided links to these additional works.

And in November the Museum presented a set of nine of twelve works from Salvador Dalí’s 1971 *Memories of Surrealism* portfolio, interpreted with a single text panel providing an overall context for the group of images, but allowing viewers to draw their own conclusions and meanings from each individual image. Given Dalí’s predisposition toward changing and contradictory interpretations, mind-bending meanings, and metaphorical



Fig. 6. Choma’s award winning *God Does Not Play Dice* from MU’s Visual Arts and Design Showcase.

<sup>5</sup> The collection originally included ninety-nine works; one was stolen from Jesse Hall, the University’s main administration building, on a homecoming weekend a quarter-century ago. The term “regionalism” generally refers to works from America’s fertile heartland and an uncertain mix of themes, styles, tropes, and philosophical assumptions, and its semantic field could do with a good weeding.

sleight of hand, that seemed the best context possible. The exhibition was created by Erin Pruhs and completed by Endersby after Pruhs’ departure (Fig. 7).

In addition to these on-site exhibitions, we also continued to mount rotating displays of antiquities at Ellis Library. Curated by Kidd, these exhibitions served both a didactic purpose in educating Library patrons in various aspects of ancient art, especially ceramics, as well as a marketing function by reminding visitors passing through a high-traffic, on-campus location of the Museum’s exhibitions and galleries at Mizzou North (Fig. 8).

Programming was varied as well. The Museum lecture series began with Dr. Larry Okamura’s “The Silver Pigs,” on February 24, which reflected both a title in the Lindsey Davis mystery series (a book selected by the Museum’s Art of the Book Club) and Okamura’s deep and comprehensive knowledge of both late antiquity and the Roman frontier. Kidd followed on February 28 with “The Art of Roman Silverware,” which refocused attention on both the remarkable artistry of Roman silver and holdings in the Museum’s collection. On August 28 Margaret Fairgrieve Milanick, docent and PhD student in the School of Visual Studies, art history program, presented “Missouri Heart of the Nation: Art, Commerce, and Community,” an examination of the Scruggs-Vandervoort-Barney collection—a longtime interest. And on November 15 Matt Ballou of the School of Visual Studies offered “Dalí: Magical Lies, Ecstatic Truths” in support of the Museum’s *Salvador Dalí* exhibition. As a group, these lectures balanced the ancient and the modern, the real and the imaginary, as well as presentations by Museum staff and docents on the one hand and experts from cognate departments on the other.



Fig. 7. Salvador Dalí (1904–1989) *Crazy, Crazy, Crazy, Minerva*, 1971, from the series *Memories of Surrealism*, etching and color lithograph on paper (79.111.14) gift of Mr. and Mrs. Marvin Small.



Fig. 8. One of the Museum of Art and Archaeology installations at Ellis Library on the University of Missouri campus, curated by Benton Kidd.

Some events were specifically organized by and for the Museum's Art of the Book Club (although other events certainly benefited from their interests and enthusiasm), including brown bag discussions of the books they chose for the year, *The Silver Pigs*, *The Painted Girls*, *The Adventures of Huckleberry Finn*, and *Dalí* by Edmond Baudoin, as well as films and talks. The Museum's exceptional and exceptionally dedicated docent corps organized and offered nine different docent-led theme tours on topics ranging from attribution of art to nomadism, and from mythology to the objectification of women.<sup>6</sup> The twenty-eight active and thirteen emeritus-status docents represent a priceless Museum resource—both for their energy and their knowledge—and I remain awed by their dedication, enthusiasm, and support. Curators, too, led focus tours of Museum exhibitions, including tours of *Vasarely's Cosmic Vision*; *Objectified: The Female Form and Male Gaze*; and *Impeccable Taste: Seventeenth-Century Ornamental Design in Print*, all by presented by McCusker and *Women of Distinction* by Kidd.

Museum educator Dr. Cathy Callaway continued to organize the Museum's longtime Ad Hoc Film Series, a tradition since before we moved from Pickard Hall. In 2019 the series offered twelve films; as usual the selections were eclectic, ranging from *Brother from Another Planet* to *Spellbound*, and from *The Lady in the Van* to *The Artist and the Model*. The year ended on a somewhat somber note, with the film *The Little Ashes*, chronicling the lives of filmmaker Luis Buñuel Portolés, painter Salvador Dalí, and poet Federico García Lorca in 1920s–30s Madrid. It focuses on the early relationships between the three men but is adumbrated by the knowledge of Dalí's swing from political left to right, and García Lorca's subsequent assassination by fascist militias in 1936; his body has never been found.

Over the course of the summer, Dr. Elizabeth Wolfson offered six Kids' Series: World of Art programs, including topics like "The Persistence of Myth" and "Experimenting with Color" (Fig. 9). In addition to these freestanding family programs, Callaway oversaw educational programs offered in conjunction with other Museum events, like Art in Bloom (Fig. 10) and Museum/Archaeology Day (our own combination celebrating both Museum Day as organized by the Smithsonian Institution and International Archaeology Day as organized by the Archaeological



Fig. 9. Dr. Elizabeth Wolfson leading a Kids' Series: World of Art program on Egypt.

<sup>6</sup> Although some might argue that the semantic distance between mythology and objectification is less than one might think.

Institute of America; Figs. 11 and 12). The Museum also continued its partnership with the University of Missouri School of Music, offering both a series of Gallery Concerts (with the MU Clarinet and Saxophone Ensembles and the Mizzou Cello Choir) and our annual Music and Art Concert featuring the Ars Nova Singers. The schedule was initially even denser, but some planned events were cancelled due to weather, including the scheduled opening for *Objectified: The Female Form and the Male Gaze*, and the Museum's participation in World Anthropology Day in February.

The Missouri Folk Arts Program continued its nationally recognized work preserving and celebrating the traditional arts of the Show-Me state, thanks to director Dr. Lisa Higgins and Folk Arts specialist Debbie Bailey (Fig. 13). In addition to regranteeing programs and the Traditional Arts Apprenticeship Program, which pairs existing master artists with apprentices eager to learn and pass along traditional forms, MFAP also organized a Irish flute concert, held in Kansas City, which had to be rescheduled. Also on offer was a gallery presentation by Traditional Arts Master Ray Joe Hastings, "The Art of Ozark Gigmaking as Seen in Howard Baer's



Fig. 12. Visitors interact with graduate student volunteers from MU's ancient Mediterranean studies at Museum/Archaeology Day.



Fig. 10. The Confucius Institute offered Chinese brush painting experience during Art in Bloom.



Fig. 11. Museum docent Yolanda Ciolli demonstrates the pottery wheel during Museum/Archaeology Day.



Fig. 13. MFAP director Lisa Higgins and master Colombian folkloric dancer Carmen S. Dence (center) with Moises Sosa (left) and Dence's sister Elsy Dias (right) at Museum/Archaeology Day.



Watercolor on Paper,” which combined traditional forging and paintings from the Scruggs-Vandervoort- Barney Collection.

The Museum is also fortunate to benefit from the Museum Associates, a separately chartered 501(c)(3) organization that supports the Museum’s mission and programs. The Associates organize the Museum’s main fundraiser for the year, the Canvas Carnival (this year held on April 6, coincidentally the day the Museum observed Slow Art Day, when visitors are encouraged to slow down and reflect on the meaning and qualities of one or two works). The Associates also sponsor Art in Bloom (ably organized by assistant director Bruce Cox), which consistently sees the heaviest Museum attendance of the year: in 2019 the Friday night and weekend event saw 1,329 visitors. The Associates annual meeting (this year held on October 18) is an opportunity to reflect on the past year, and take stock of the Museum and its performance, particularly in terms of its service to the community. In



**Fig. 14.** Amanda Pavetto models *Fugue*, a dress created by TAM students Amanda Lee and Molly Wainscott for the F.A.M.E. event; inspired by Frederick Karoly’s painting *Concerto Grosso Fugue by Bloch Interpretation*.

November Museum Associates, in partnership with the MU Historic Costume Collection and students in the MU department of textile and apparel management (TAM) presented F.A.M.E.: Fashion, Art, Museum Experience. Guests at a Friday night opening event and throughout the weekend viewed specially curated items from the Costume Collection as well as fabrics and apparel created by TAM students inspired by artwork from the Museum’s galleries (Fig. 14).

We were particularly fortunate that this year’s Associates’ Holiday Fête was hosted at Providence Point by MU President Mun and Suzanne Choi. It was a pleasure to see Town and Gown come together to celebrate both the season and the Museum (Fig. 15).

The 2019 members inducted into the Herakles Guild include Richard and Tootie Burns, David and Nancy Bedan, Brian Foster, Linda Lyle, and David and Ann Mehr. These individuals have generously donated ten thousand dollars or more to the Museum and/or Museum Associates. Their names will be engraved on the large wooden plaque just outside the Museum galleries. Associates president Tootie Burns and all the members of the Associates board provide both moral and financial assistance for the Museum, as well as serving as our goodwill ambassadors to Columbia and mid-Missouri. On behalf of all the staff, I thank and commend them for their support.



**Fig. 15.** Over ninety Museum Associates members mingled during the Holiday Fête hosted by UM President and MU Chancellor Mun Choi and Mrs. Suzanne Choi at their Providence Point residence.

We’re equally fortunate to be supported by the Museum Advisory Committee, a faculty committee that helps ensure the Museum advances the curricular, research, and programmatic needs of the University, and in turn advocates to the University for the Museum’s needs. Chaired by Dr. Kristin Schwain of the School of Visual Studies, art history program, and including faculty from a range of Arts and Science departments as well as from other MU colleges, the Advisory Committee is a valuable source of both support and counsel. While I’ve sought to achieve a balance between the academic and public dimensions of the Museum—largely because I think the benefits of each to the other outweigh the cost—that’s not a universally held view. Over the course of 2019 staff had some spirited debates over whether the academic dimension should inform decision-making regarding programs and acquisitions. Those questions go the heart of the Museum’s character and purpose.

While 2019 was not a year of widespread acquisitions, the collections continued to grow at a modest rate, primarily by gift or transfer. One print, a 1750 Giovanni Battista Piranesi etching *Veduta della Piazza del Popolo*, was acquired with funds from the dedicated Gilbreath-McLorn Museum Endowment, which can be used exclusively for acquisitions. In addition to the technical qualities of the print, the topic offers considerable potential for future exhibition and academic use. It depicts the traditional entry point to Rome, dominated by the masses of the twin churches constructed by Sixtus V and the Egyptian obelisk he relocated there; with the three great boulevards leading to the Porto di Ripetta, Piazza di Spagna, and the Palazzo di Venezia—all stops on the Grand Tour.

Two other prints were selected by Museum staff and gifted to us by Museum Associates, using funds generated by the Canvas Carnival fundraising event. One was a Francesco Piranesi (Giovanni Battista Piranesi’s son) etching, ca. 1780, *Veduta della Villa*





Fig. 16. Abraham Bosse (French, 1602–1676) *Le Goût* (Taste) ca. 1638, etching on laid paper (2019.3.1) gift of Museum Associates.

*Medici sul monte Pincio*, depicting the Villa Medici; since the time of Napoleon the Villa has been the home of the French Academy in Rome. The other print given by Museum Associates was an etching on laid paper, ca. 1638, by Abraham Bosse. *Le Goût*, from his *Suite des Cinq Sens*, depicts a booted and spurred gentleman and his lady dining, attended by servants, with a small dog, whose fur is trimmed in a “lion cut” (similar to a lion’s mane), eating from a plate in the foreground. This scene is flanked by unheeded admonitions in Latin and French (“that taste without excess has honest charms, let nature plead to reasonable things...” Fig. 16).

All of the other works acquired in 2019 were by gift or transfer. Eight studies for paintings at the Missouri State Capitol were transferred from Ellis Library Special Collections to the Museum of Art and Archaeology, including three works by Oscar Edward Berninghaus (*Early Lead Mining in Ste. Genevieve District*, *Ste. Genevieve, First Permanent Settlement*, and *Herculaneum, Where Shot Making was an Industry*), two works by Walter Ufer (*The First Discussion of the Platte Purchase*, and *The First Circuit Court in Boone County*, a work with immediate local connections), and individual works by Charles Franklin Galt (*The Lowlands of SE Missouri*), Francis Humphrey William

Woolrych (*Wealth of the North*), and Frank Bernard Nuderscher’s *The Artery of Trade*, a study of his beloved Eads Bridge, which he painted many times and was the subject of his first widely recognized work in 1904. These works join the sixty-some Capitol works already in our collection.

Another of these Capitol works—Sherry Fry’s plaster study for the bronze statue of Ceres atop the Capitol dome (MAA 87.65) —was the subject of considerable attention in 2019. As part of renovations of the Missouri Capitol it was decided to remove the bronze Ceres for restoration. Working with officials of the Capitol and with Bimal Balakrishnan and his students in Architectural Studies we arranged for a three-dimensional scan of our plaster study to be used in programming at the Capitol; in December of 2019 the restored bronze statue was replaced atop the dome.<sup>7</sup>

A street scene by Lawrence Adams, title unknown, was transferred from the University of Missouri Vice Chancellor for Operations to the Museum. While the work is not part of the Scruggs-Vandervoort-Barney collection, the style and period complement that collection (Fig. 17).

Finally, the Museum received two gifts from friends of the Museum. Longtime supporter Robin Labrunerie gave us a lovely North European Descent from the Cross (or Deposition of Christ, or Apokathelosis) on panel, which will reward further study—after cleaning, text on the reverse may allow a clearer identification. And Jane Robbins gave us a 1977 Trevor Southey etching, *Softening*, through the good offices of assistant director Bruce Cox.

Staff remain professionally engaged. Registrar Dr. Linda Endersby took part in three programs in 2019: “Electronic Signatures Roundtable: Use on Legal Documents in Museums,” at the Association of Registrars and Collections Specialists meetings in Philadelphia; “Advocacy,” at the Missouri Association for Museums and Archives, Springfield, Missouri; and “Ask the Registrar, An Open Forum to Discuss the Unexpected, Conundrums, and Changing Expectations in Your Collection,” at the Association of Midwest Museums in Grand Rapids. Missouri Folks Arts Program director Higgins



Fig. 17. Lawrence Adams (American, 1905–1982) *Untitled*, ca. 1930s, oil on canvas, (2019.6.1) transfer from Jesse Hall.

<sup>7</sup> Not without controversy, however. A petition demanded the statue not be returned to the dome because the prominent placement of a depiction of a Roman goddess was deemed un-Christian. A third reminder that museums are educational venues.



presented an invited paper, “Traditional Artists & Aging,” for the Missouri Coalition Celebrating Care Continuum Change (MC5) in Jefferson City. My presentations included the American Anthropological Association Presidential Lecture, “The Predatory Present,” at the AAA/CASCA International Joint Meeting in Vancouver and an invited paper on “Scholarly Expertise and Credentialing in International Heritage Management,” in the session “Credentialing, Certification, and Licensing: Emerging Paradigms and Complexities” for the Higher Education Topical Interest Group for the Society for Applied Anthropology meetings in Portland. I also moderated the Society for American Archaeology Presidential Forum “Learning from the Past, Looking Towards the Future: Archaeological Ethics and the SAA: A Presidential Forum,” at the SAA Annual Meeting in Albuquerque.

Staff continued their professional service. Endersby serves as chair-elect of the Collections Stewardship Professional Network of the American Alliance of Museums, while Callaway continues to edit this august journal. Kidd continues to work with the Arts, Social Sciences, and Humanities (ASH) Scholars program, and both Kidd and McCusker work with the Visual Arts and Design Showcase as committee members or judges. My two-year term as president of the American Anthropological Association ended in November 2019; leading an organization of 10,000 members, hosting forty different professional societies, and publishing twenty-three peer-reviewed journals was a challenging and fruitful experience. I continue to serve on the AAA Finance Committee and the Archaeological Institute of America Cultural Heritage Committee, as well as conducting external program reviews nationally.

Curiously, 2019 was an in-between year for most scholarly publications; many academic staff had publications in “forthcoming” status, but the only formally published works were my article on North American museums in the second edition of the *Encyclopedia of Global Archaeology* and two columns in *Anthropology News*. Externally funded grants were received by Higgins (National Endowment for the Arts, Missouri Arts Council) for the Missouri Folks Arts Program and McCusker (Missouri Arts Council) for Museum exhibitions. I'd also applied for and received a Collections Assessment for Preservation (CAP, formerly Conservation Assessment Program) award, but due to uncertainties regarding long-term location of the Museum (which would impact the utility of the building assessment) we decided to forego the assessment for now.<sup>8</sup> Grants received by both the Museum and the Missouri Folk Arts Program benefit from the efforts of fiscal officer Carol Geisler, as well as staff of the A&S Grants Office and the MU Office of Sponsored Program Administration (OSPA).

Many things remain constant. The Museum continues to advance understanding of our artistic and cultural heritage through research, collection, and interpretation; to help students, scholars, and the broader community experience authentic and significant art and artifacts firsthand and place them in meaningful contexts; and to preserve, enhance,

and promote access to the collections for the benefit of present and future generations. The constancy of those efforts belies the precarity of their circumstances. Amidst the glitter of the year-end holiday party at the President's home, and as guests toasted the Museum, it was easy to lay aside uncertainties regarding budgets, mission, and possible relocation. Those uncertainties remain, however, and need to be addressed so the Museum, its staff, and its stakeholders can frame meaningful strategic plans and achievable priorities for future growth.

My role as director continued until November 2020. As this is my last Director's Report, I wish to express my pride in the many accomplishments of the Museum over the past fourteen years as well as the challenges it has overcome. These range from refocusing on its academic and scholarly mission to securing external funding to make our collections accessible online; creating a welcoming museum while staff wore radiation dosimetry badges to successfully completing a complex, multi-stage move of the Museum and its collections on a very tight schedule; from rehousing its collections in museum-grade storage fixtures to planning and rehang/reinstalling of galleries in spaces designed as surgical theaters; and from reaccreditation and selection for national studies of exemplary campus art museums to finding ways forward in the face of budget reductions and changing campus priorities. Whatever else, there have been few dull moments. I remain grateful for the help and support of the community and the audiences we serve and feel honored to have led the Museum of Art and Archaeology these many years. I wish it every success.

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<sup>8</sup> CAP assessments may be undertaken every seven years, and there was a sense that the Museum might be better served by an assessment of any new facility than an assessment of one it was likely to vacate in the foreseeable future.

## Staff Reports 2020



MUSEUM STAFF

### From Cathy Callaway, museum educator and editor of *Muse*

At the risk of stating the obvious, 2020 was an extraordinary year for many reasons. COVID-19 caused the Museum to close on March 18, 2020, and we did not reopen until August 18, 2020. Some museums around the world have still not reopened as I write this. Director Alex W. Barker resigned on November 9, 2020; in lieu of his director's report for this year, I have asked all the staff to contribute statements about their duties and how these changed during the pandemic.

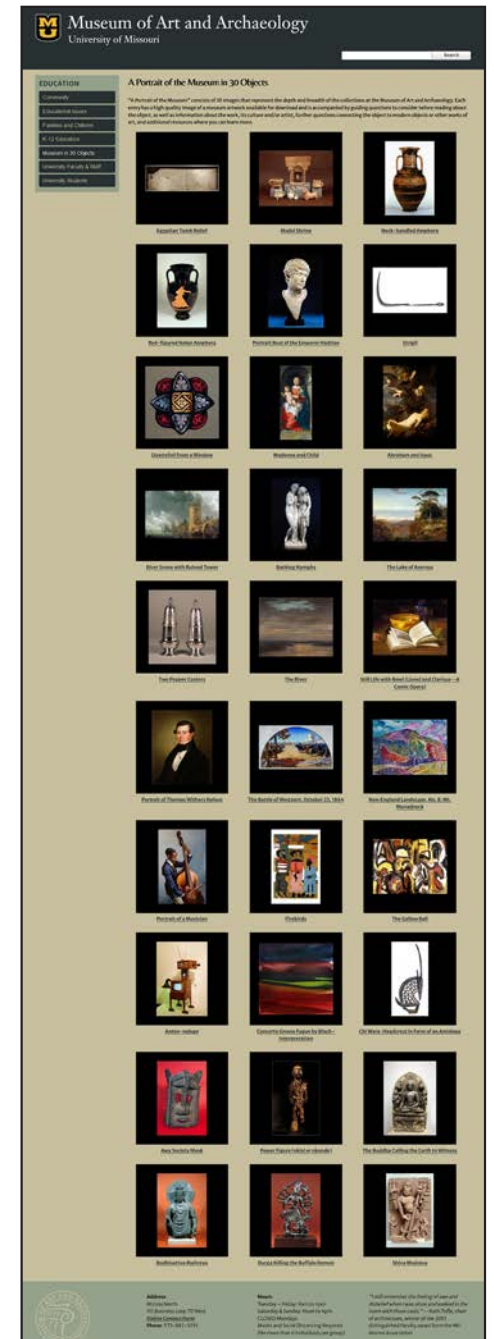
As museum educator, I found my duties changed drastically once we closed and no longer hosted the school tours that were frequent in past spring semesters. As a team, however, we created ways by which we could reach our audience, and as it turns out, an even larger one, with online exhibitions and what became the *Friday Features*. Some features were authored by others, but curator Benton Kidd has provided twenty-five of these *Features* by the end of 2020. I think the idea that we were even busier when closed will be echoed by others. Thanks to the Museum and the University, several of us were able to continue to work remotely once the Museum galleries reopened (Fig. 1). The docents have remained engaged due to twice monthly virtual enrichments on all matter of topics related to art and tour giving. Docents Robin Blake, Valerie Hammons, and Julie Plax offered some of these, adding to those presented by curators Benton Kidd and Alisa McCusker. I am grateful for the time and effort that were put into these presentations, as well as the interactions with the docents, albeit remotely, and I look forward to a time when we can all gather in the galleries again.



**Fig. 1.** Screen shot of Museum staff Zoom meeting. (Top Row): Bruce Cox, Barb Smith, Cathy Callaway; (Middle Row): Linda Endersby, Alisa McCusker, Matt Smith; (Bottom Row): Leland Jones, John Cunniff. Missing are Deborah Bailey, Carol Geisler, Lisa Higgins, and Benton Kidd.

Early on during closure, I updated our “Portrait of the Museum in 30 Objects” on the website <https://maa.missouri.edu/30-objects> (Fig. 2) with the help of Bruce Cox. Erin Price, a PhD candidate in art education, linked the state of Missouri’s educational standards to the “30 Objects,” in the hopes that educators would find them useful. I spend a great deal of time editing most of the materials that come out of the Museum, in hard copy and electronically, including this journal. Former editor Jane Biers continues to offer much appreciated guidance and support. I value everyone’s faith in my abilities but it takes a village (or a museum?)—often others will catch something I have missed. And a final thanks to the Art of the Book Club, which provides so many interesting events for the Museum. (A list of their past book selections, compiled by David Bedan, can be found in the back section under “Museum Activities 2020”).

During the fall semester of 2020, curator of ancient art Benton Kidd provided virtual training in the ancient collections for three trainees, who had started their course of docent training before the lockdown. In addition he presented “Decking the Ancient Halls: Silver Use in Antiquity” for the virtual docent holiday event. Kidd curated the exhibition *The Art of Death*, in conjunction with students from the Arts, Social Sciences, and Humanities (ASH) Scholars program. This involved research on public reception to death imagery, a project sponsored by the Honors College and the Office of Undergraduate Research. The project is ongoing; other ASH leaders for it are Jamie Arndt in the Department of Psychology and Katina Bitsicas of the School of Visual Studies. The exhibition was bisected by the closure of the Museum, so



**Fig. 2.** Museum website screenshot of 30 Objects page.



ran from March 3 until March 17, and then from August 18 until October 18, 2020. In addition, Kidd curated the following new online exhibitions: *Artful Lighting: A Short History*, *Gemstones in Antiquity*, *Ancient Perfumery*, and *Rarely Exhibited Etruscan Pottery*, the latter with Mattia D'Acri, a doctoral candidate in the department of ancient Mediterranean studies. Kidd also provided an overview of these via Zoom for the docents. His twenty-five *Friday Features* mentioned above included such diverse titles as “Mummies and Mummification,” “The Genius of René Lalique,” and “The Symbolism of the Snake.” (Fig. 3. A full list of the *Friday Features* is available in the back section under “Museum Activities 2020”).

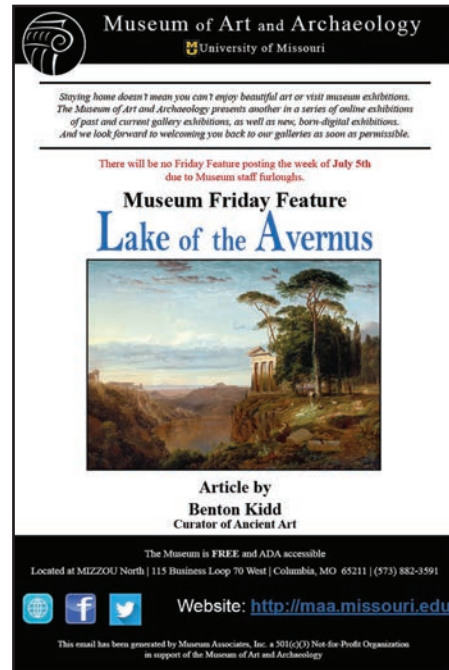


Fig. 3. Friday Feature flyer.

### From Linda Endersby, registrar/collections manager

As for all of you, 2020 did not go as I had planned. Museum registrars are known for organization and planning; so I've had numerous Zoom conversations with my fellow colleagues at other institutions commiserating and planning—even if we had to completely change our plans in the two weeks following that conversation.

I wanted to start with a quick recap of what registrars and collections managers do behind the scenes at museums. Registrars track the collections: where each artwork or object is, when and where it moves, if it's in an exhibition. I know where every piece in the collection is at any given moment. That means I'm in charge of the database that includes all this information and more. I also do all the paperwork associated with collections: acquisitions, loans, and so on.

As a collections manager, I take care of the artworks and objects. Different materials last longer in different conditions. There must be a good range of temperature and relative humidity. I try to store objects and works on paper in materials that are chemically inert so they don't interact with the materials of the object or artwork. I try to make sure the conditions in our collections storage are not overcrowded. The fewer times something needs to be moved the less chance for damage; I don't want to store things where I have to move many other things to get to them (Fig. 4).



Fig. 4. Museum painting rack storage and storage cabinets at Mizzou North.



The year 2020 affected almost all of the things I normally do in my job. This could sometimes be a benefit for the collections; other times not. First, I normally spend a lot of time physically in collections storage engaged in different activities. This helps me see if anything is unusual, such as water seeping in at the base of a wall! From March until June, I was not able to set foot in collections storage and this made me nervous. Luckily, nothing happened that someone didn't catch on limited walk-throughs. In many ways, the collection was safer because no one was handling it, which always comes with the possibility of damage. The environmental conditions were more stable without us pesky humans in there.

We don't preserve artworks and objects for their own sake, though: they are to be shared with our community. That became difficult. Luckily, we had updated our collections database a couple of years ago and created a public portal. (Check it out if you haven't had the chance: <http://maacollections.missouri.edu>). You can search our entire collection there (Fig. 5).

Many of you, like me, may have to-do lists that have a section entitled "when I have time." They are things that would be nice but are not essential to accomplish. It almost always ends up that I don't have that time. Well, in 2020, I did. When the Museum first started cataloguing items and entering them into a database, museums were a bit different than they are now. Much of the information entered assumed the user or reader would have expert knowledge in art history and/or archaeology. Museums have adopted changes in the past few years with an aim to reach a wider audience, and so I spent a lot of time working in the database to make things more user-friendly and consistent. That work will continue in 2021 with the addition of volunteer opportunities to help in this endeavor.

Another part of my work involves pulling artworks and objects that are being considered for upcoming exhibitions. The curator provides a short list. When I pull the pieces, I do a condition report (especially noting anything that might be of concern in putting it on display) and inform the curator. I also note any preparation work needed before the opening of the exhibition. For example: Does it need to be framed? Does it need to be matted? Does an object need a special mount to keep it stable while on display?

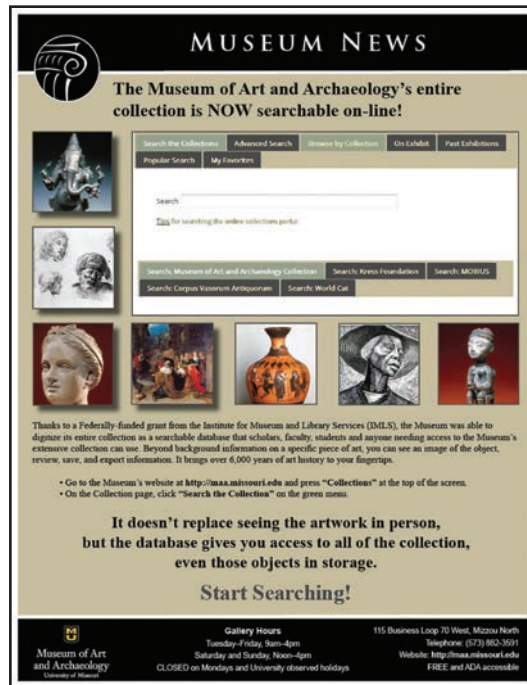


Fig. 5. Flyer announcing the launch of ARGUS allowing anyone to search all of the Museum's collections.

This information then goes to our preparators so that they can do what needs to be done. During January through March and then August through December, I worked on only four different exhibitions. While we were closed, I had less exhibition responsibility since we weren't physically taking anything out of storage.

Exhibition planning starts long before the opening. Whenever the Museum loans one of our pieces for another museum's exhibition, I do a lot of paperwork and planning for the packing and shipping in the year (or more) prior. Luckily, when everything shut down, we did not have any artworks out on loan. In terms of loans, most of what I did in 2020 was to redo paperwork to make changes to upcoming loans because the other museums were changing their exhibition schedule. For 2021, we have at least six artworks scheduled to go out on loan. I also planned and collaborated for an exhibition in fall 2021 that will be displayed both in our galleries and in galleries at the Missouri State Capitol. Our large collection of artist studies for the artwork in the Capitol will be on display for the Missouri Bicentennial (Fig. 6).

It was good to see a rise in use of the public portal to our collection in 2020. Since I helped develop it, I often think of it as my baby and have enjoyed spending a large amount of time improving it. So, there was good in this year. Despite the challenges that many of you shared, we have accomplished a great deal and have learned to be more flexible than ever.

Thank you for your support of and interest in the Museum of Art and Archaeology.



Fig. 6. Walter Ufer (American, 1876–1936) *The First Circuit Court in Boone County*, ca. 1927, oil on canvas (2019.1.7) transferred from University of Missouri, Ellis Library Special Collections.

## From “Team Smith”—Barbara Smith, chief preparator, and Matt Smith (no relation), preparator

We worked remotely from March until August and then resumed exhibition installation as usual (Fig. 7). Since returning to in-person work, things have been slower, freeing us up to work on projects that had previously been on hold for lack of time. We’ve also been assisting registrar/collections manager Linda Endersby with collections tasks such as photography and monitoring for insect pests and other issues within the Museum’s space (galleries, storage, and other areas in Mizzou North; Fig. 8). At the end of the year we received notice of two generous donations, one from Brian Foster and another from Carole Patterson, and both needed to be transported and carefully stored in the Museum storage area while being considered for acquisition. [There will be more on these artworks in the next issue of *Muse*].

Matt Smith was able to participate in the True/False Film Festival in February of 2020 on behalf of the Museum as he has in some previous years (Fig. 9). Barb Smith spent some of the lockdown entering measurements of the artworks in their frames into the Museum’s database, ARGUS, and is continuing that project. Although the dimensions of works and objects are already contained in ARGUS, adding a frame can change the size of a work dramatically and this information is key for planning exhibitions. We did a search through old computer records for previous exhibitions so that these could be adapted to online versions. In 2020 Team Smith mounted two exhibitions



Fig. 7. Curator Benton Kidd consults with preparator Barbara Smith in pre-mask days.



Fig. 8. Bug traps.



Fig. 9. Preparator Matt Smith and mitre saw.

in the galleries, and two more after reopening: *Reframing the Renaissance Print*, *The Art of Death*, *American Women Artists since the Vote*, and *Variable Atmospheres: Weather in Art*. (More information on these can be found under “Exhibitions 2020” in the back of this issue).

## From Lisa Higgins, director of the Missouri Folk Arts Program

On March 11, 2020, Missouri Folk Arts Program (MFAP) staff began to truly see the impact, professionally, of the COVID-19 pandemic with a university-wide travel restriction. In the subsequent forty-eight hours, our staff calendar for March and April was wiped clean, as site visits, public events, meetings, fieldwork, and workshops were postponed with Missouri’s stay-at-home order. Ultimately, all eight events that staff had co-planned with partners for the last quarter of FY2020 (through June 2020) were cancelled. Artists, arts patrons, volunteers, and advocates faced the hard reality that social distancing is not compatible with festivals, fiddle camps, concerts, or any events in close quarters. The ensuing days, weeks, and months have been anything but typical, and these days have been incredibly full (Fig. 10).

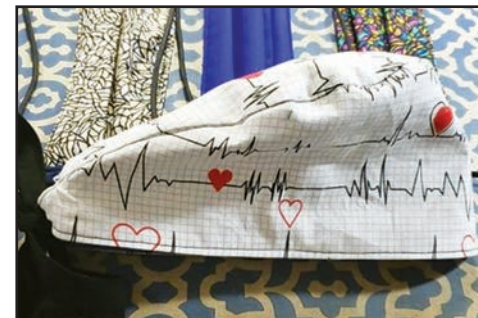


Fig. 10. Early in the pandemic, Kirksville quilter Andrea O’Brien worked with a cohort of quilters to make masks for essential workers, as well as surgical caps like the one pictured. Photo courtesy of Andrea O’Brien.

Rather than conduct site visits to witness apprenticeship lessons at artists’ homes and workshops, staff shifted to lengthy phone calls, email exchanges, and



video meetings to stay in touch. Rather than coordinating outside evaluations, staff developed a written self-evaluation for artists. Rather than produce in-person public events, staff worked with traditional artists and apprenticeship teams to record virtual events for the MFAP YouTube channel (Fig. 11; linked at our website at <https://mofolkarts.missouri.edu/>). Rather than conduct fieldwork in person as planned in southern Missouri, staff and consultants interviewed artists and culture bearers virtually.

The national field of folk arts took on a new tenor and fervor with the accessibility of video call apps, like Zoom. MFAP joined with the American Folklore Society to produce a webinar series to encourage ethnographers in Missouri, the United States, and beyond to press on with fieldwork—from a distance. MFAP connected with folk arts managers in Mid-America Arts Alliance's six-state region to develop outreach fellowships to launch in 2021 (Fig. 12). MFAP staff united with folk arts managers from around the United States to discuss and then assess the impact of the pandemic on every aspect of our apprenticeship programs. MFAP staff bonded with a diverse cadre of folklorists, culture workers, and award-winning traditional artists for a weekly think-tank, called the Living Traditions Network (LTN), which shares emergency relief opportunities; promotes virtual performances; elevates artists; and encourages advocacy for, and within, the creative sectors.

While 2020 was full of surprises, MFAP staff also found the year full of new opportunities, such as when the National Endowment for the Arts offered Coronavirus Aid, Relief, and Economic Security (CARES) Act grants to organizations. MFAP

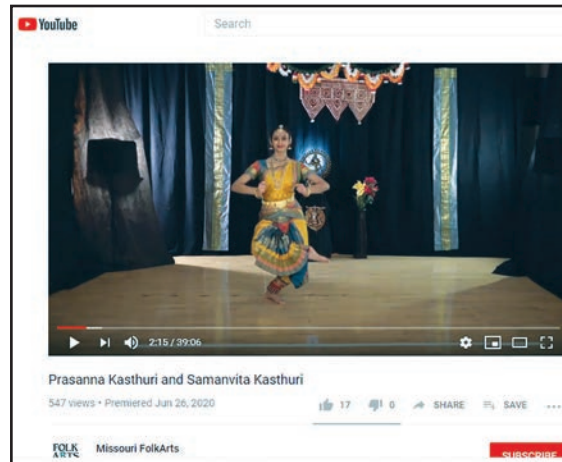


Fig. 11. As seen in this screenshot, FY2020 apprenticeship team Prasanna and Samanvita (his daughter) Kasthuri recorded this post-apprenticeship video for MFAP to premier on its YouTube channel.

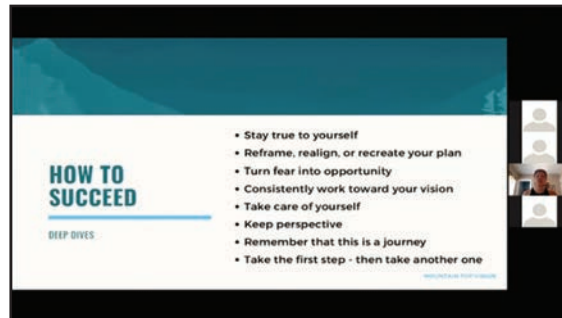


Fig. 12. Mid-America Arts Alliance, the regional arts organization serving six states, hosted the webinar *Practicing Resilience: Activating Your Anti-Racism and DEAI Commitments* in July, featuring Dina Bailey of Mountain Top Vision, who also works with organizations like the American Alliance of Museums.

submitted a successful proposal in the highly competitive pool, which was perfectly timed when FY2021 state budget cuts arose.

Additionally, MFAP staff members have stretched and learned from newly produced webinars in antiracism; best practices for producing safe public events in the pandemic; remote oral history and ethnography; language justice and cultural equity; and arts accessibility for people with disabilities. Simultaneously, staff members have contributed to launching a pilot arts and healing grant program in St. Louis, organized a series of professional development sessions for colleagues in public sector arts, and coordinated projects with Missouri Bicentennial partners. The future may look different, but it will definitely be robust and fruitful.

## From Alisa McCusker, curator of European and American art

The year 2020 was all about trying to establish and maintain connections with our audiences, while we could not connect in our most important and impressive forum—at the Museum. In order to reach out, I expanded our use of Instagram (@mizzeum Fig. 13) beyond the occasional post of news or events, to include regular, almost daily, posts featuring works from the collection. Initially these selections started as rather random or related to the season or month. But eventually I plotted out a calendar to be sure our posts commemorate various secular and religious holidays, artists' dates of birth or death, as well as national or worldwide dates honoring particular events, people, things, and even ideas. I began this series, almost haphazardly called "Where Art Thou," on March 18, the day before the spring equinox and the day the Museum announced it would be closed until further notice. Since then I



Fig. 13. Instagram posts by Alisa McCusker.



have shared almost 180 posts on behalf of the Museum. Some of these were written by my fellow curator, Benton Kidd, who has an expansive knowledge about calendrical traditions and seasonal celebrations from the ancient world. From April to December, our number of Instagram followers grew about 40 percent.

In addition to feeding Instagram, my 2020 was also busy with finalizing the exhibition *Reframing the Renaissance Print*, curated collaboratively with graduate students in my fall 2019 class on Renaissance printmaking (Fig. 14); serving on the committees for three successful thesis defenses (one Masters and two doctoral); supervising a graduate independent study; guest-lecturing for Dr. Anne Rudloff Stanton's course on Northern Renaissance art; curating two new exhibitions with both gallery and online versions (*American Women Artists since the Vote* and *Variable Atmospheres: Weather in Art*); assisting with editing and expanding a dozen previous exhibitions to make them available online; and of course, having meetings and giving presentations via Zoom.

Being a mostly virtual curator for 2020 has reinforced the significance of experiencing art firsthand, both for myself and for my audiences. Except for metrics on Instagram or the occasional remark via email, I can neither receive feedback from viewers nor observe how they respond to the artworks and exhibitions we present. I look forward to reconnecting with students, visitors, and volunteers again—at the Museum.

### From Bruce Cox, now interim director of the Museum

As the COVID pandemic closed many physical venues, it opened new, creative ones. The docents shifted from in-gallery tours (Fig. 15) to attending and presenting tours and talks via Zoom. Stacey Thompson deserves praise for nimbly moving the in-gallery sketching events to monthly meetings on Zoom (Fig 16). One of the last events in the Museum before closing due to the pandemic was the annual Music and Art Concert in March 2020, a long honored event with MU's School of Music (Fig. 17). Working remotely from home, I found myself figuring out ways to keep our audiences involved with the Museum. Much of my time was spent creatively designing online exhibitions (Fig. 18),



Fig. 14. Reception for *Reframing the Renaissance Print* exhibition (left to right): curator Alisa McCusker, and student curators Marta Watters, Jordan Wade Rhodes, and Nichole Ballard.

*Friday Features*, the *Museum Magazine*, and managing our website to reflect these changes. In November 2020 I was appointed to the position of interim director until Dean Patricia Okker of the College of Arts and Science conducts a search for a permanent director. June 2021 will mark my twentieth year at the Museum; I served as the assistant director of operations for half of that. We have a professional and talented staff who keep the Museum on course and are ready to face any challenge. You have heard from them above. I have especially appreciated the efforts of Carol Geisler, our business support specialist, who has gotten us through grant funding as well as budget constraints with both skill and grace. During lockdown, all staff engaged in virtual professional development as they performed their previous duties and some new ones created by the situation.

I have worked closely with Museum Associates in the past years and appreciate their commitment to the Museum through their generous donations, as well as their time and energy. A simple membership supports the Museum financially but also spiritually. We all value your support and look forward to seeing you at the Museum.



Fig. 15. David Bedan and Valerie Hammons present the January docent-led theme tour on African art.



Fig. 16. Online sketching group event flyer.



Fig. 17. Annual Music and Art Concert in the Museum galleries.

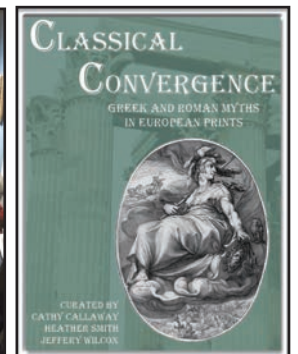


Fig. 18. Online exhibition poster.



## The Funerary Stele of Heliodora, Astrologer\*



Roger S. Bagnall, Cathy Callaway, and Alexander Jones

We publish in this article a funerary stele (Fig. 1) that from its external and internal characteristics can be said with confidence to have been found at Terenouthis, in the Egyptian Delta.<sup>1</sup> Although there are hundreds of such stelai published to date, and a considerable number of further examples known but not yet published, the stele in the University of Missouri Museum of Art and Archaeology belongs to a tiny group of such gravestones with unusual interest and, indeed, a unique description of the woman commemorated by it. The stele was acquired in 2011 from Charles Ede Ltd. in London;<sup>2</sup> its previous owner, a private collector in the UK, had purchased it before 1970. It was originally sold by Maurice Nahman, the famous Cairo collector and dealer, who died in 1948.<sup>3</sup>

### Terenouthis

The site of Terenouthis<sup>4</sup> (Pharaonic Mefkat, modern Kom Abou Billou in the governorate of Menufiya, Fig. 2), has been known to modern travelers since the seventeenth century.<sup>5</sup> It is located on the western edge of the Nile Delta, two kilometers from the modern course of the Rosetta branch of the Nile and some sixty kilometers northwest of modern Cairo. Archaeological remains there go back as far as the Old Kingdom and as late as the Fatimid period, and the modern town of Tarrana is adjacent and perhaps overlying part of the ancient site. The earliest official excavations were conducted by the Egypt Exploration Society in 1887–1888. Enoch Peterson of the University of Michigan conducted a brief excavation of the site for five weeks in 1935,

\*This article is dedicated to the memory of Robert A. Seelinger (1951–2018), who did a great deal of research for it. We express our gratitude to Raffaella Criatore, Thierry Dechezleprêtre, Sylvain Dhennin, Todd Hickey, Andrew Hogan, Benton Kidd, Francesca Maltomini, Julie Marchand, and Terry Wilfong for their help at various stages of our work. The first draft of the section on the description of the stele was prepared by Callaway; those on the site and the Greek text by Bagnall; and that on *mathematike* by Jones.

<sup>1</sup>Acc. No. 2011.25 H. 0.434 m. W. 0.380 m. Thickness (max.) 0.068 m. This stele is taller and wider than the typical stelai cited in Abd el-Al et al. 1985 p. 45, although generally of their type 2.3.1 (p. 44), and is certainly in their category of exceptionally large.

<sup>2</sup>Published in their catalogue: Charles Ede Ltd., *Egyptian Antiquities* (London: 2011) object no. 25 (no page numbers given).

<sup>3</sup>On Nahman see Bierbrier 2012 p. 397. The guest book from his shop, now in the Wilbour Library at the Brooklyn Museum, is available in scanned form at <https://arcade.nyarc.org/record=b1385698~S3arcade.nyarc.org/record=b138569>.

<sup>4</sup>Or Terenouthis, as it is more commonly spelled in documents from the area, in keeping with the tendency of the local dialect to prefer aspirated consonants.

<sup>5</sup>For a good overview of the history of the exploration of the site, written before the beginning of the recent French project, see Dhennin 2011. Dhennin 2014 gives an account of the pharaonic history of Mefkat and the temple of Hathor Mistress of Mefkat built under Ptolemy I and Ptolemy II, as well as a description of the Greco-Roman town and its necropolis, with further bibliography. Some further information on the archaeological work carried out by the French mission is given in Dhennin 2019.



Fig. 1. Funerary Stele of Heliodora. Egyptian, 2<sup>nd</sup>–3<sup>rd</sup> century, limestone with traces of pigment, H: 43.40 cm, W: 38.00 cm. University of Missouri, Museum of Art and Archaeology (2011.25) Weinberg Fund and Gilbreath-McLorn Museum Fund.

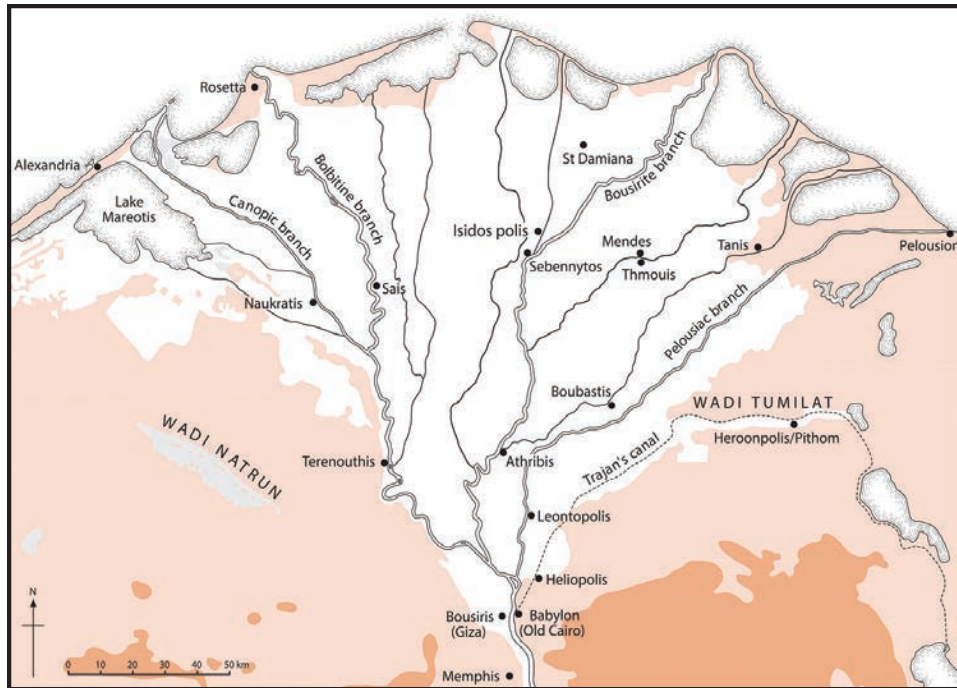


Fig. 2. Map of the Egyptian delta from Bagnall and Rathbone (2004) p. 79, fig. 2.6.1.

as a side venture from the Karanis excavations. Lack of adequate funding prevented continuation, but a large number of stelai and other finds were brought to the Kelsey Museum, with others remaining in Egypt. After that, no official excavations took place until salvage excavation carried out by the Antiquities Service in 1969–1975, at the time of the digging of an irrigation canal through the site. Finds from those excavations are in the Egyptian Museum in Cairo. None of these excavations has ever been fully published, but there are archival resources still available for studying them. Ceramic survey by Pascale Ballet and Marie-Dominique Nenna in the 1990s began to suggest significant value remained in the site. Some further work was also carried out by the (now) Supreme Council of Antiquities in 2006–2007. Since 2013, a survey and excavation project of the Institut français d'archéologie orientale and HiSoMA (Lyon), directed by Sylvain Dhennin, has resumed systematic work, documented to contemporary standards and even in preliminary articles helping to clarify many important issues about the site.

Terenouthis was part of the Prosopite nome (or administrative district). It was officially a village; Nikiou was the capital of the nome. But Terenouthis was a very substantial village of some significant wealth in the Roman period, thanks in considerable part to its location at a critical junction on the roads leading to Wadi Natrun from both Alexandria and the area of Memphis (later Fustat and Cairo). Wadi Natrun was, as its name suggests, a major source for natron, a complex sodium carbonate important in glassmaking and the processing of textiles, both important industries in Egypt. Surface survey and excavations

have produced many examples of a type of amphora identified as having been used for natron, and Terenouthis had production facilities for these amphoras.<sup>6</sup> By contrast, the commonest wine amphoras of Late Antiquity, the LRA7, are virtually absent; it seems that Terenouthis did not need to import wine. It had a significant temple of Hathor, known at least from the Third Intermediate Period (ca. 1080–664 BCE), and its importance as a road junction was sufficient to warrant a Roman garrison in Late Antiquity, a cavalry unit mentioned in the *Notitia Dignitatum*. Much of the village site remains, preserved to a considerable height, offering possibilities for future excavation.

With its size, wealth, and long life, Terenouthis generated an extensive necropolis.<sup>7</sup> Although much of it has been destroyed by the canal and modern agricultural development, it has been estimated that some six thousand to eight thousand tombs of all periods have been discovered. The tombs from which the decorated and inscribed stelai came are, as far as recorded, tombs built of mud bricks, of widely varying sizes and shapes, including truncated pyramids and even a large octagon. The stelai were built into these tombs, for example in niches under the vaulted roofs (Fig. 3). The date range of the stelai has been much debated, but the recent French work has made it increasingly clear, based on the ceramic evidence, that the brick tombs and associated stelai are to be dated to the first three centuries of our era, and perhaps as early as the end of the Ptolemaic period.<sup>8</sup> Against and around them were dug many much simpler inhumation graves of the third and early fourth century, in some cases with a single coin buried in the individual's hand. From this observation it becomes very likely that the coins of the

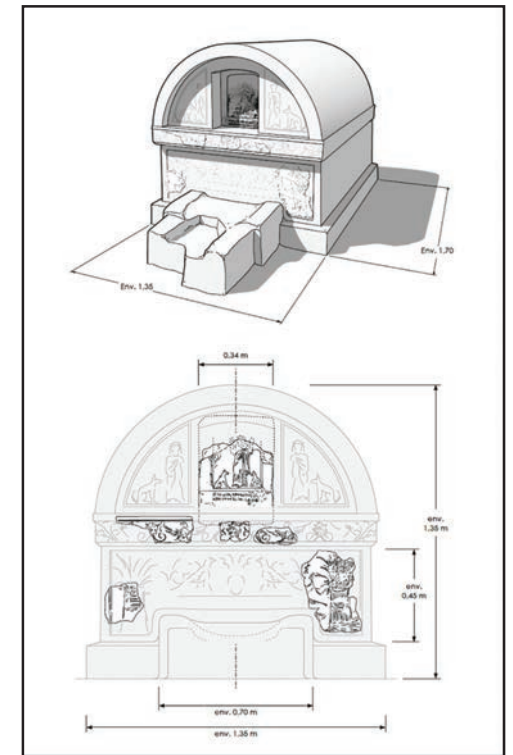


Fig. 3. Placement of a stele in the pediment of a tomb. Tomb of Isidora, Terenouthis. From Dhennin 2011 (based on archival photo in Michigan).

<sup>6</sup> See Ballet 2007 for the production facilities; Dhennin 2014 and Marchand and Simony 2017 for the ceramic survey of the site, focusing on Late Antiquity and the early Islamic period; the amphora type is Late Roman Amphora 5/6.

<sup>7</sup> Dhennin 2015 has useful reflections on the roles of cemeteries in the Hellenistic and Roman period.

<sup>8</sup> See Le Roy et al. 2018, with excellent photos, and Dhennin 2011 for the drawing (his fig. 6) of the Tomb of Isidora, showing the place of her stele, adapted here in Fig. 3.



third to fourth century recovered by the Michigan excavations, for which no precise contexts were recorded, belong not to the brick tombs but to the subsequent inhumations; they are therefore not indicators of the dates of the stelai found.<sup>9</sup>

Some seven hundred stelai have been found in the excavations conducted by legitimate excavations or by clandestine diggers. The largest groups are those in the Kelsey Museum at the University of Michigan and the Egyptian Museum in Cairo, but others are scattered across the world in various museums and private collections. There is no complete repertory of the stones, but an inventory of those known down to 1989 was published, with an update in 1995, listing stelai in thirty-five collections across the world, not counting private collections; for many stelai no current location could be established.<sup>10</sup> The number published since then is not large.<sup>11</sup> At one point in the late 1990s there were plans for a complete publication of Peterson's excavations that was to include a complete list of all the known stelai associated with the site, but this project has not been completed.<sup>12</sup>

### Description

The funerary relief, now on display at the Museum of Art and Archaeology at the University of Missouri, is of limestone with traces of paint. It is chipped and broken around the edges and has other scattered small chips and surface abrasions; the woman's nose is damaged and there is chipping around the wrist of the garment folds on her left arm (Fig. 4). Only traces of the pigmented coloring remain. The front of the relief is somewhat darkened. The back of the stele is smoothed but otherwise plain; a rough-chiseled ledge extends across the bottom. On it is a woman carved in relief,<sup>13</sup> within the façade of a building with a triangular pediment. The pediment has roof ornaments (*acroteria*) at the corners and rests on an architrave supported by two columns with



Fig. 4. Detail of Figure 1.

<sup>9</sup> A preliminary study of the human remains from the third and fourth centuries appears in Le Roy et al. 2018.

<sup>10</sup> Pelsmaekers 1989; 1995. This catalogue was announced as preliminary to a series of further studies on the stelai, but these have not appeared.

<sup>11</sup> Wagner 1996 is the only substantial group of inscriptions on stelai, published without any contextual information or description of the reliefs.

<sup>12</sup> Sylvain Dhennin informs us that a doctoral student of his has now undertaken to compile such a corpus.

<sup>13</sup> The relief technique is identified as “dans le creux et incision” in Abd el-Al et al. 1985 p. 46; as “sunken relief,” Aly 1949 p. 59; as “hollow relief” in Hooper 1961 p. 5. This is the technique most commonly used for figures, in contrast to bas relief. This is also used for the funeral beds upon which the recumbent figures rest. Ancillary elements, such as architectural décor, funerary furniture, and statues of deities, are portrayed most often by incisions. The stelai are noted for their tireless repetition of two themes, as pointed out in Abd el-Al et al. 1985 p. 76: the deceased *orans* (praying) or the deceased recumbent, both alone (p. 46; resting on the left elbow, p. 50). Any variation is notable. Abd el-Al et al. 1985 provide a detailed typology for the different characteristics and details of the Terenouthis stelai and may be consulted for points for which we do not give detailed references. It has been suggested by El-Sawy et al. 1980 p. 356 that the relief was done by a different artist than the one who incised the objects under the *kline* along with the inscription.

capitals in the Egyptian style. At the bottom of the stele is an inscription in ancient Greek (discussed below), which identifies the person commemorated as Heliodora. Traces of red pigment are preserved on the pediment and on the two columns. A row of black squares marks the dentil course across the architrave.

The woman (we assume she is the Heliodora mentioned in the inscription) reclines on a mattress, propping herself up on her left elbow, which rests on two small cushions. The mattress and cushions are decorated by regular incisions. Her face and shoulders are fully frontal; her right knee is raised and that leg's unshod foot points to her right, resting on the mattress. The left leg is shown by a knee bump under her clothing; a top view of her left foot's toes can be seen, probably an indication that her ankles are crossed. Her left hand is empty, clenched in a fist and placed on her diaphragm area; some stelai show the deceased as holding an object, such as a wreath or lotus flower. In her right hand she holds up a footed two-handled cup. Very few stelai represent the deceased with jewelry.<sup>14</sup>

Heliodora has long hair (or a wig) appearing as a stylized pattern on her head, which could perhaps indicate a turban or head wrap. Notably, there is not a center part, which is common for this type of hairstyle. Her hair is placed behind the ears and then spreads out in two bundles of braids or curls that fall over her shoulders from behind her ears.<sup>15</sup> She wears a long-sleeved chiton and a himation, both of which have many incised folds. The himation is drawn over her left shoulder and is placed over and behind her lap, so its end is not visible.

At the left of the composition is a statue of a jackal, an animal sacred to the god Anubis, sitting in profile atop a pedestal and facing Heliodora. Anubis is a protector and guide for the dead (Fig. 5). Other stelai from Terenouthis feature two jackals, some a statue of Horus, while some have no animal at all.<sup>16</sup>

Her mattress rests atop a couch or bed (*kline*), below which are two registers (Fig. 6). The lower one contains the inscription, while the upper one features two columns and three conventional elements of the “banquet” carved in relief. From left to right appear a carved leg with out-turned nodules, indicating support for the *kline* upon which Heliodora reclines; a simplified bunch of stalks, flowers, or a sheaf of wheat; an amphora on a stand; what looks to be a tripod pot; and another carved leg with nodules.<sup>17</sup> This “usual funerary banquet scene” is a feature of many stelai and contains the same elements, with some variations.<sup>18</sup>

<sup>14</sup> Abd el-Al et al. 1985 p. 60, section 5.11.

<sup>15</sup> See Abd el-Al et al. 1985 p. 59, section 5.10.8. It has been suggested that this is an Egyptianizing hairstyle: “The shoulder tresses, being a remnant of the old Egyptian wig,” Aly 1949 p. 64. Walker 1997 p. 143 suggests this as well, but of a different hairstyle.

<sup>16</sup> See Abd el-Al et al. 1985 pp. 65–66, section 6.3.5. See Wilfong 2017 for more information on the representation of jackals on these stelai, as well as a discussion of the iconography associated with them, particularly in the Roman period.

<sup>17</sup> Dhennin comments that the tripod pot is more likely a tripod table, on which there are usually three pots (absent here), decorated with swan necks. See for example Abd el-Al et al. 1985 pl. 29 note 114. The identification of the bunch of stalks is based on similar stelai, see Hooper 1961 p. 22; the suggestion that perhaps it was embellished by painting, see El-Sawy et al. 1980 p. 346.

<sup>18</sup> Wagdy 2011 p. 375; cf. Aly 1949 p. 57. In Abd el-Al et al. 1985 the Arabic term *zir* has been preferred, instead of wine jar or amphora, based on the fact that the *zir* is still used in contemporary Egypt. For a list outlining the alternatives and sequential combinations possible for these elements of the funerary banquet accoutrements, see Abd el-Al et al. 1985 pp. 70–74, section 6.3.14.



Detail

Fig. 5. Mummy Shroud, Egyptian, ca. 150 CE, tempera on linen, H: 206.00 cm, W: 103.00 cm. University of Missouri, Museum of Art and Archaeology (61.66.3) gift of Mr. Leonard Epstein. In the fourth zone, a Horus-hawk stands on a shrine, flanked by jackals, each standing on a mast and sail. Published: K. Parlasca. 1963. "A Painted Egyptian Mummy Shroud of the Roman Period," *Archaeology* 16, no. 4 (Winter) pp. 264–268.

The representation of Heliadora is typical of some of the stelai from Terenouthis and presents “a conflation of traditionally Egyptian and Greek motifs.”<sup>19</sup> Certainly the jackal is Egyptian, as is her hairstyle, but the chiton and himation, typical dress for these stelai, is Greek. Expecting a drink from a relative is more of a Greek custom, according to El-Sawy et al., while pouring a libation is more Egyptian.<sup>20</sup> And of course, the inscription is in Greek.

### The Greek Text

The inscription (Fig. 6) is disposed in four lines, three of which were cut in the uncarved register left below the relief register, and the fourth, with one word, cut into what should have been the unfinished lower edge of the stele. It reads:

Ἡλιοδώρα μαθημα(ι)κή ἀγ-  
νή ἀκατάγνωστος παρ-  
θένος φιλάδελφος ὡς (ἐτῶν) νβ.  
εὐψύχει.

“Heliadora, astrologer, chaste, without reproach, virgin, brother-loving, about 52 years old. Be of good courage.”<sup>21</sup>



Fig. 6. Detail of Figure 1, two registers below the *kline* with Greek inscription.

<sup>19</sup> Criboire 1997 p. 6.

<sup>20</sup> El-Sawy et al. 1980 p. 353.

<sup>21</sup> In line 1, the first eta of μαθηματική has the form of pi; that is, the cross-stroke is placed much too high. This is presumably an error of the lapicide, as is the omission of iota. In line 3, the year sign has the customary L shape. The lettering in general is not highly skilled.



This is the second Heliadora to appear in a Terenouthis stele; a four-year-old of that name is also commemorated in an inscription.<sup>22</sup> The name is not particularly common in the papyri, but neither is it rare. It presents no distinctive chronological or geographical profile. Our Heliadora is not given a patronymic, but this is the normal, although not universal, practice in the Terenouthis stelai. The stele does not have a date by regnal year, month, and day. This is less typical, but the omission of these elements occurs in roughly half of all of these stelai with an inscription well enough preserved to allow us to be certain. The age at death, fifty-two, is well above the median, but the Terenouthis stelai do commemorate individuals with ages in their seventies and eighties, and fifty-two is not especially remarkable in the overall series of ages. It does escape the age-rounding (to multiples of ten) common in the stelai as in papyrus documents, on which Hooper commented.<sup>23</sup>

The distinctiveness of this stele lies in the rich series of epithets used to describe Heliadora. Many of those stelai that have Greek inscriptions contain no descriptive epithets for the deceased at all, and those that do for the most part favor banalities such as “died before their time” (ἄωρος), “good” (χρηστός), and “child-loving” (φιλότεκνος). Indeed, the stelai are on the whole of limited interest taken one at a time; rather, it is the overall corpus and groups of stelai that are rich in information. An example is the group of stelai dated to Hathyr 11 in year 20, a day on which more than forty residents of Terenouthis died, the overwhelming majority of them women and children. This has given rise to much debate, but it seems clear that some kind of disaster, such as a building collapse or ship sinking, that struck a social or religious gathering must have been responsible. The reign to which year 20 is to be assigned is not certain, but various criteria make 156 or 179 by far the most likely dates.<sup>24</sup>

Heliadora's stele is thus remarkable in presenting so much interest in itself, and particularly in the epithets. The published Terenouthis stelai contain no other examples of “chaste” (*hagne*), “without reproach” (*akatagnostos*), or “virgin” (*parthenos*; we reserve discussion of *mathematike* for the following section). There is one gravestone with *hagne*, said to be from Nikopolis at Alexandria, for a twenty-three-year-old woman named Julia.<sup>25</sup> And *parthenos* appears for a fifteen-year-old girl in an inscription uncertainly attributed to Alexandria (and which might actually come from Terenouthis) and in Memnoneia on an inscription for a sixteen-year-old girl in the Soter family.<sup>26</sup> In any event, both terms seem likely in these cases to refer to young women who were not yet married. In contrast, *akatagnostos* appears in funerary epigraphy only in other parts of the ancient world,

never in Egypt.<sup>27</sup> It is used in Egypt, mostly in the form of the adverb ἀκαταγνώστως, in contracts from the fifth century on.<sup>28</sup>

The only one of Heliadora's epithets to be found at all commonly is *philadelphos*, literally “sibling-loving,” which appears in fourteen other stelai.<sup>29</sup> In three of the four examples from the Michigan excavations published by Hooper (nos. 43, 58, and 178), the deceased is a woman and also has the epithet “husband-loving” (φιλανδρος); three other examples are also female.<sup>30</sup> In SEG 28.1511, the person commemorated is a twenty-eight-year-old man named Herakleides, and in Hooper's no. 88 it is a seventy-three-year-old man. Thus in all there are seven instances referring to women, five referring to men, and two uncertain.<sup>31</sup> It is possible that we should see the stelai for women that use this adjective as referring to brother-sister marriages.<sup>32</sup> In Heliadora's case, however, although she is brother-loving, she is stated to be a virgin, and *philandros* would not be appropriate. For a woman of fifty-two to be never married was highly unusual in Roman Egypt; already “from ages 26 to 32, 96 percent of women are reported as married or previously married (25 of 26); for ages 26 to 36, 93 percent (41 of 44).”<sup>33</sup> One must suppose that this highly unusual string of adjectives reflects distinctive life choices, presumably connected with her choice of expertise.

Any indication of profession is also relatively unusual in the stelai.<sup>34</sup> Only one occurs in Hooper's collection, an *othniopoles* (seller of linens) in his no. 44, perhaps leading him to overestimate the rarity of such titles. He cites a handful of other examples from other collections, including a seller of condiments (*artumatopoles*) along with his unnamed three-year-old daughter, and an eighty-two-year-old *himatiopoles* (clothing seller) in a stele in the Royal Ontario Museum.<sup>35</sup> A water-carrier (*hydrophoros*) is attested in one stele, but from more recent publications there are also a sailor, a priest, a goldsmith, a locksmith, a vegetable seller, and a clothing seller.<sup>36</sup>

More relevant for our purposes are the *poietes* and *epigrammatographos*, poet and epigram-writer, and the son of a *hieroglyphos* (carver of hieroglyphs).<sup>37</sup> Also of interest

<sup>22</sup> Examples found in the PHI database (epigraphy.packhum.org) are I.Cret. 4.487 (= Bandy 8; Gortyn, fifth century, Christian); TAM 4.1.130 (Nikomedeia); SEG 4.12 (Syracuse, Christian period); SEG 32.928 (Piazza Armerina, c. 300); IGUR 3.1391 (Rome). All but the last are for women.

<sup>23</sup> PKöln 2.102, AD 418, is the earliest example found in a search of the Duke Databank of Documentary Papyri, consulted at papyri.info.

<sup>24</sup> See the chart at the end of this article.

<sup>25</sup> SEG 46.2170, Hooper's 64, SEG 48.2019, and SEG 48.2021.

<sup>26</sup> In SEG 46.2170, 46, most of the name is lost, and what remains looks like a patronymic. In SEG 46.2170, 34, the name is Ἀχαις, Achais. This is corrected by the editor to Ἀχαιός, Achaios, masculine, but it could equally be the feminine Ἀχαιίς, Achaiis.

<sup>27</sup> Certainly Hooper's translation “sister-loving” in these three cases is inappropriately specific; equally so is his apparent restriction (p. 30) to brothers in the case of men.

<sup>28</sup> Bagnall and Frier 1994 p. 113 n. 9.

<sup>29</sup> Hooper 1961 p. 27.

<sup>30</sup> The seller of condiments (ἀρτυματοπώλης) is in Edgar *Cat.Gen.* 27630; the stele in the Royal Ontario Museum is described in *AJP* 38 (1917) 417–19 (SB 3.6835).

<sup>31</sup> The water-carrier appears in *BSAA* 40 (1953) pp. 148–49, no. XXXIV = SEG 14.877; the sailor in SEG 30.1759; a priest in SEG 30.1760; a goldsmith in SEG 30.1761; a locksmith in SEG 46.2170, 2; the vegetable seller in SEG 46.2170, 33; and a clothing seller in SEG 48.2023.

<sup>32</sup> The poet and epigram-writer are attested in *BIFAO* 78 (1978) 237–38, no. 3 (= SEG 28.1493); the son of a carver of hieroglyphs (if the genitive is mistaken, the man may have been a carver himself) is in Edgar *Cat.Gen.* 27541 (= SB 1.4249).

<sup>22</sup> Appearing in *Supplementum Epigraphicum Graecum* (SEG) 28.1531; published in *BIFAO* 78 (1978) 53.

<sup>23</sup> Hooper 1961 p. 28.

<sup>24</sup> See Bingen 1987 and 1996, showing that the plague hypothesis put forward by Casanova 1985 cannot be correct.

<sup>25</sup> SB 1.2481, original publication by T. D. Neroutsos 1891 *Rev.arch.* 3 ser. 18 (343) no. 18.

<sup>26</sup> In Breccia, *Ischr.Alex.* 347 (= SB 1.2028; uncertainly attributed to Alexandria) for a fifteen-year-old girl and *IGRR* 1.5.1232 (Memnoneia, AD 109), the inscription for a sixteen-year-old girl.



is the *hymnetes*, or performer of hymns, whose name is given on the stone as Demetris, corrected by the editor to Demetrios. That may be correct (distinct feminine grammatical forms do exist for this role), but even given the relatively low standard of orthography and grammar in the stelai, we should perhaps not be too quick to assume that this was a man.<sup>38</sup> These show that an indication of a more learned profession was possible, even if both indication of profession and the exercise of such learned professions were uncommon. Also rare are other indications of status: one person described as a former *agoranomos* and gymnasiarch, and another, a former *agoranomos*, are two unusual cases.<sup>39</sup>

### Mathematike

We are confident that the epithet *mathematike* in Heliadora's inscription characterizes her as someone skilled in astrology. Together with *astrologos* and *genethliologos*, *mathematikos* was a well-established term for astrologer in the Roman period (likewise *mathematicus* in Latin), and perhaps the preferred term among astrologers themselves. One would not expect to find in Terenouthis a mathematician or a mathematical astronomer (of either sex), which are the other fairly common personal applications of μαθηματικός in the literature of Roman times.

So far as we are aware, this is the first known instance of a woman in the Greco-Roman world being designated an astrologer. What does it imply for her knowledge and education? Whether woman or man, an astrologer needed three kinds of knowledge. The first kind had as its nucleus the fundamental facts recorded in a client's horoscope—namely, the locations in the zodiac of the Sun, the Moon, and the five planets Saturn, Jupiter, Mars, Venus, and Mercury on the client's birthdate. Also required was the *horoskopos* or “ascendant,” the point of the zodiac that was rising at the moment of birth, and often the *mesouranema* or “midheaven,” the point that was crossing the meridian above the horizon. From this set of eight or nine indispensable astronomical facts were derived a larger set of astrological facts, which the astrologer could list in a written horoscopic document or display for the client using markers such as engraved gems on a board representing the zodiac and its subdivisions. One category of derived astrological data were *kleroi*, “lots,” which were points of the ecliptic calculated arithmetically from some combination of the astronomical data. The signs occupied by the Sun, Moon, and planets were also subdivided into smaller astrologically significant sections called “decans” and “terms” (*horia*), and into single degrees. Each of these subdivisions as well as the entire sign had one of the heavenly bodies as its astrological lord, which endows the relevant part of the zodiac with its own supposed powers. Lastly, situations were noted in which two or more heavenly bodies occupied a pair of signs at intervals corresponding to a diameter or to the sides of an equilateral triangle, square, or hexagon, called *schemata*, “aspects” (Fig. 7).

<sup>38</sup> SEG 48.2023; Δημητρῖς (Demetris), corrected by the editor to Δημήτριος (Demetrios). Δημήτριος is in general not as common as Δημητρία (Demetria), but it is not uncommon, though the form often indeed reflects the common omission of omicron from Greek masculine name endings in -ιος.

<sup>39</sup> The former *agoranomos* (a market overseer) and gymnasiarch (an official in charge of the gymnasium) are in Abd el-Al et al. 1985 pp. 32–33, no. 142 (= SEG 35.1666, year 42 or 44 of Augustus), and the former *agoranomos* is in SEG 48.2015 (photo in Dhennin 2014 fig. 9).

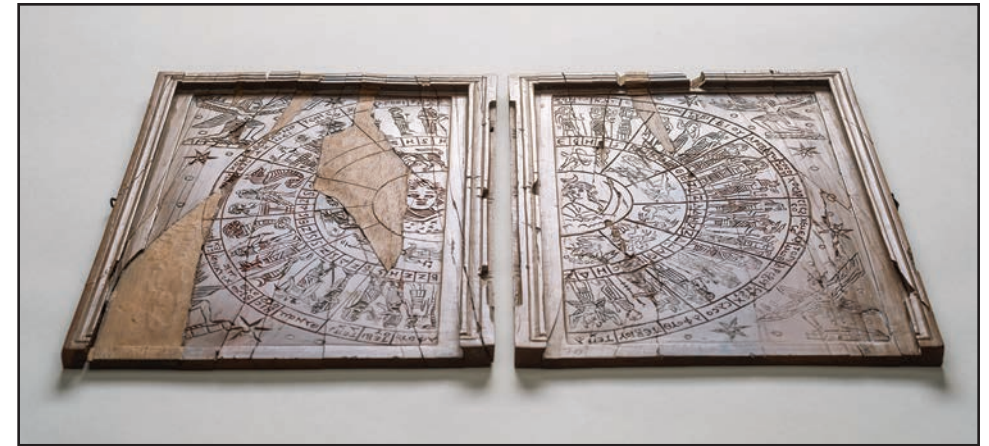


Fig. 7. Astrologer's boards for displaying a horoscope, ivory and wood, 2<sup>nd</sup> century CE. Concentric rings divide the zodiac into its individual signs, terms, and decans. Found with a nearly identical companion set, shattered in hundreds of fragments at the bottom of a well at the Gallo-Roman cult site of Grand (Vosges), but probably manufactured in Egypt. Musée départemental d'art ancien et contemporain, Épinal. Copyright Institute for the Study of the Ancient World / Guido Petruccioli, photographer.

Thus the astrologer had not only to grasp the fundamental structure of the zodiac and these somewhat artificial astrological relations but also to be able to determine the astronomical data by means of tables. For low-precision horoscopes, which specify only the signs occupied by the heavenly bodies and the ascendant and which account for the great majority of the horoscopes preserved on papyri, a set of almanacs acquired from some supplier would have sufficed for most of the data (Fig. 8). Anything more sophisticated would have needed a set of numerical tables and some facility with arithmetic, including the special techniques for operating

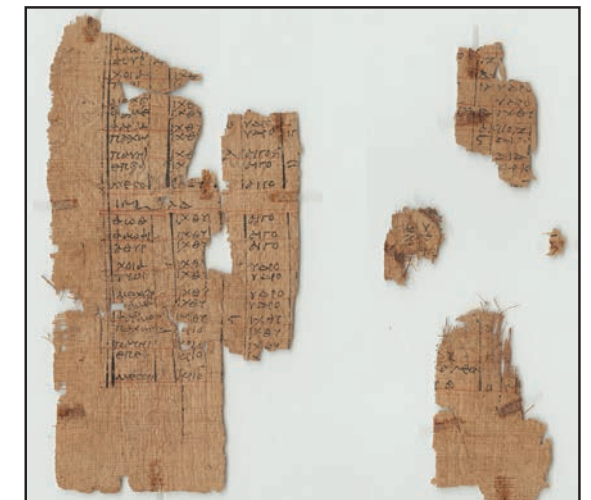


Fig. 8. P.Tebt. 2.274: fragments of a Greek planetary almanac on papyrus, from the Tebtunis Temple Library. The table recorded a computed position of each of the five planets Saturn, Jupiter, Mars, Venus, and Mercury for a date in each Egyptian calendar month over a range of years including 107–115 CE. Courtesy of the Center for the Tebtunis Papyri, University of California, Berkeley.

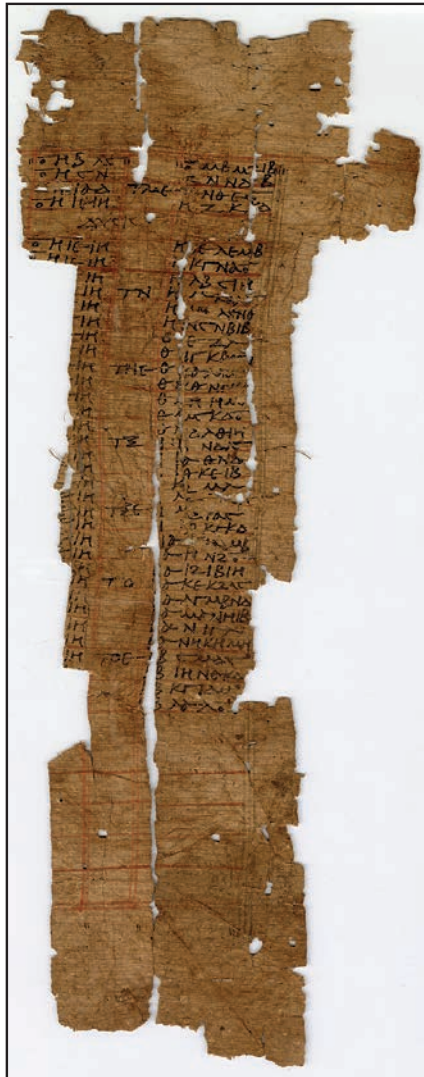


Fig. 9. PSI 15.1492: a Greek table on papyrus from Oxyrhynchus, recording computed day-by-day motions of Saturn expressed with base-60 fractions, to be used for calculating the planet's location in the zodiac on any given date. 2<sup>nd</sup> century CE. Copyright Istituto papirologico «Girolamo Vitelli», Florence.

with base-60 fractions (Fig. 9).

The second kind of knowledge concerned the potential significances of each of these diverse facts and their combinations for those individuals whose horoscopes exhibited them. This was the main subject matter of astrological handbooks, and it constituted a vast repertoire of information, too big for most people to commit to memory, so a typical astrologer would have required at least a modest library. This, however, provided only the raw material for the third kind of knowledge: that of how to put together a coherent narrative of individualized diagnosis and interpretation to deliver to the client.

One well-documented context of astrological practice in Roman Egypt was in Egyptian temples such as those of Tebtunis and Narmouthis in the Fayum.<sup>40</sup> Within these institutions, the skills of horoscopic and other varieties of astrology must have been taught from generation to generation as a specialized branch of traditional scholarship, and among the papyri traceable to the Tebtunis Temple Library are numerous astrological manuals (mostly in Demotic) and astronomical tables (in both Greek and Demotic). It is unlikely that Heliodora's education as a *mathematike* took place in a temple, but astrologers existed outside them too—as witnessed by the abundance of Greek astronomical and astrological papyri from Oxyrhynchus, a chiefly Greek-speaking city.<sup>41</sup> The astronomical papyrus P.Fouad 267A (paleographically later second or early third century, certainly after 130) gives us a glimpse of how the computational aspects of horoscopic astrology were taught in what appears to have been a classroom setting. In all likelihood, this papyrus appears to be the not entirely successful

efforts of a student to write down a teacher's oral explanations, with worked examples, of how to calculate the Sun's position and related quantities such as the lengths of seasonal hours for the date of a horoscope.<sup>42</sup> We also have part of a series of lectures that Olympiodorus taught in Alexandria in 564, which were about the astrological data, again with worked examples.<sup>43</sup> It is hard, on the other hand, to imagine how one would learn the more subjective art of interpreting the data for the individual client other than through an apprenticeship.

Heliodora demonstrates that it was possible for a woman in Roman Egypt to have this education; but in what circumstances and how readily we cannot tell. Among divinatory traditions, astrology claimed a particularly intellectual status, and we know of several female scholars who worked in the mathematical sciences and allied parts of philosophy. These include the Pythagorean Ptolemais of Cyrene (date uncertain, not later than the third century) who wrote on music theory, the mathematics teacher Pandrosion who was a contemporary of Pappus of Alexandria (c. 320), and of course Hypatia (died 415) who wrote commentaries on mathematical and astronomical works.<sup>44</sup> The circumstance that Hypatia's father Theon of Alexandria (c. 360) was a prolific commentator in precisely the same fields suggests the possibility that Heliodora could have belonged to a family of astrologers and studied with a parent-teacher. We are so ignorant, however, about the composition of the astrological community outside of the tiny elite named in historical sources that it would be rash to presume that this was the only path for a woman to become an astrologer, or indeed that a female astrologer was an extreme rarity.

<sup>42</sup> Fournet and Tihon 2014; Jones 2016 pp. 76–99.

<sup>43</sup> Boer, ed. 1962; for Olympiodorus' authorship and the genre of the text as lectures see Warnon 1967 pp. 197–217 and Westerink 1971 pp. 6–21.

<sup>44</sup> Ptolemais is quoted in Porphyry's commentary on Ptolemy's *Harmonics*, Düring, ed. pp. 23–25; Pandrosion is the addressee of Pappus, *Collection* Book 3.

<sup>40</sup> Jones 1994 pp. 25–51; Menchetti 2009 pp. 223–239 and plates I–II; Winkler 2009 pp. 361–375.

<sup>41</sup> For astronomical texts, tables, and horoscopes from Grenfell and Hunt's excavations at Oxyrhynchus, see Jones 1999. The great bulk of astrological papyri from the same collection remains unpublished.

Table of Attestations of *philadelphos* in the Terenouthis Stelai

Reference	Name	Sex	Age	Adjectives
Hooper 43	Didyme	F	27	philandros, philadelphos, chreste, aoros
Hooper 58	Sarapous	F	14	aoros, ateknos, philandros, philadelphos, philophilos
Hooper 88	Eirenion	M	73	philoteknos, philadelphos, chrestos
Hooper 178	Athenarion	F	12	philoteknos, philandros, philadelphos, agathotate
BIFAO 72 (1972) 148, no. 8	Zenarion	M	7	aoros, eleeinos, philadelphos, philometor, philopator, chrestos
BIFAO 78 (1978) 245, no. 22 = SEG 28.1511	Herakleides	M	28	philadelphos
SEG 30.1763	Thasas	F	28	philoteknos, philadelphos, philophilos
SEG 46.2170, 34	Achais	?	60	philadelphos
SEG 46.2170, 46	Lost	M	3	aoros, chrestos, philadelphos, alypos
SEG 46.2170, 64	Tapeteiris	F	32	chreste, philoteknos, philadelphos
SEG 48.2019	Heration	F	36	philoteknos, philadelphos
SEG 48.2021	Thaneutin	F	8	eleeinos, aoros, philopatria, philadelphos
SEG 50.1616	Iosias	?	35	philadelphos
Boston MFA 1984.256, in M. B. Comstock, C. C. Vermeule, <i>Sculpture in Stones and Bronze, Additions to the Collection of Greek, Etruscan and Roman Art 1971-1988 in the Museum of Fine Arts, Boston</i> (1988) 47 no. 37	Herakleides	M	lost	philadelphos, philoteknos

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## Ella Baché Brummer

### Donations for the Purpose of Teaching\*



Christina Wytko Marchington

A significant name in the formation of American museums and collections belongs to a Hungarian-Jewish family: the Brummers. Together, three brothers—Joseph, Ernest, and Imre—defied the odds of their upbringing in a remote corner of the Habsburg Empire and became successful art dealers with galleries in New York and Paris.<sup>1</sup> However, it was Ella Baché Brummer—-independent business owner, art donor, and widow of Ernest Brummer—who spent nearly four decades spreading the Brummer collection and archival materials to sites across the world, immortalizing the family's name and legacy in the process (Fig. 1). She continued a multitude of strong relationships forged by the brothers with public and academic institutions while also cultivating her own friendships and partnerships with museums and universities, including the Museum of Art and Archaeology (MAA) at the University of Missouri.<sup>2</sup>

Her relationship with the Museum is an illustration, although minor, of how Saul and Gladys Weinberg founded the Museum and built the collections (Fig. 2). The University of Missouri's 1955 excavation on Cyprus was the impetus for the establishment of the Museum in 1957.<sup>3</sup> At that time, Cyprus allowed foreign excavations to acquire a share of the excavation finds. The University received three magnificent tomb groups consisting of about 39 objects (Fig. 3). The vases were first exhibited in cases in Jesse



**Fig. 1.** Ella Baché Brummer in her New York apartment, ca. 1990s. "Personal Photographs: Ernest and Ella Bache Brummer." Brummer Gallery Records, Metropolitan Museum of Art, Cloisters Library and Archives, New York. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/65502/full/full/0/default.jpg>.

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1. Some of the brothers' clients included well-known figures such as William Randolph Hearst and John D. Rockefeller.

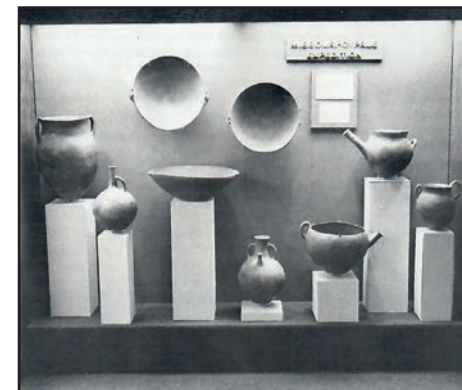
2. Existing relationships included the Metropolitan Museum of Art, the Cleveland Museum of Art, Harvard Art Museums, and the (now) Walters Art Museum.

3. Weinberg 1956. For redating of the tomb groups, see Herscher 1981 p. 80.



**Fig. 2.** Gladys and Saul S. Weinberg.

Hall, the campus administration building, and generated much publicity, including Saul Weinberg's appearance on a local television station (Fig. 4). As a result, the Weinbergs began to think seriously about collecting ancient Greek objects as a study collection for students. They then began to work on founding a museum.<sup>4</sup> For advice, the Weinbergs first consulted Dietrich von Bothmer, curator of ancient art at the Metropolitan Museum of Art. He advised them to contact the dealer Joseph Carlebach, who became a good friend and who introduced them to several collectors of art. Because Saul and Gladys were such interesting and charming people, they soon became fast friends with several wealthy collectors, who were mostly based in New York. Every year in the fall the Weinbergs would travel to New York to visit these people. As a result of these connections, collectors would make annual donations of art objects to the Museum. Most of the non-Western collections in the Museum were obtained through gifts of this kind from these wealthy donors who had no connection with the University of Missouri. Ella Brummer's friendship with the Weinbergs provides an example of how the Weinbergs were able to build the collections despite working with a small budget from the University.



**Fig. 3.** Cypriot vases on display. Original photo from *Muse 10* (1976) p. 6.



**Fig. 4.** Saul S. Weinberg on television.

<sup>4</sup> For more information about the history of the Museum of Art and Archaeology, see "The Museum of Art and Archaeology: A Brief History" following this article.



## Life of Ella Brummer

Ella Brummer (née Laszlo) is generally overshadowed in discussions of the Brummer Gallery by the success of her husband, Ernest, and his brothers. In truth, she was a vital and active participant in their colorful familial history, and one who should be celebrated for her own accomplishments. Born to Jewish parents Philipp and Gisela Laszlo (née Fisman) on November 17, 1900, Ella Brummer was raised in Beregszasz, Hungary. She wished to study medicine like her brother Dr. Daniel Laszlo, but as a woman, Brummer was not allowed to attend medical school.<sup>5</sup>

Instead, she studied at the University of Budapest and at the age of twenty-six became the first woman to graduate there as a pharmacist.<sup>6</sup> She eventually went on to successfully create her own brand of science-based skincare products. Today it is one of the oldest family-owned skincare brands in the world, and Australia's largest beauty-franchise business.<sup>7</sup> After a brief and unhappy arranged marriage with an older Hungarian banker by the name of Bacher, she moved to Paris. Working in French (her third language), she served as a consultant to a top skincare company before starting her own under a modification of her then-married name, Ella Baché. Sometime around 1941, Brummer was forced to leave Paris and temporarily abandon her business to escape Nazi occupation. She traveled to the south of France where she remained until her brother could obtain a visa for her entry to the United States. According to Brummer's great-niece Jennifer Laszlo Mizrahi, she was only able to obtain a visa because she had patents in the United States. Her quick thinking and patience prevailed, and she left Europe on the last ship out of Lisbon, Portugal in 1942. Despite her successful escape to the United States, nearly all Brummer's family was slaughtered in the Holocaust, including her mother for whom she had frantically tried to help obtain a visa, to no avail.<sup>8</sup>

According to her nephew Dr. John Laszlo, Ella unknowingly met her future husband the day after she arrived in the United States. Her brother only knew of her arrival at the last minute and had previously scheduled dinner with a patient of his. His guest suggested that rather than cancel dinner he could bring his sister. That guest was Ernest Brummer (Fig. 5). Her nephew describes their courtship as slow: the couple lived together, unmarried, for eight years in a studio apartment in Manhattan. The eight-

<sup>5</sup> According to Brummer's great-niece Jennifer Laszlo Mizrahi, Brummer's father, Philipp Laszlo, a banker, was born in Kajaszoszentpeter, Hungary. Her mother, Gisela Fisman Laszlo, was born in Galocs, Hungary. Dr. Daniel Laszlo and his second wife, Dr. Herta Spencer-Laszlo, founded the world's first laboratory dedicated to the study of metabolism in humans. Email correspondence from Jennifer Laszlo Mizrahi to the author, May 6, 2018.

<sup>6</sup> Laszlo 2017. Dr. Daniel Laszlo's son and only child, Dr. John Laszlo, is the nephew of Mrs. Ella Brummer and gave a poignant talk on his personal memories of Ella and Ernest Brummer at a two-day symposium in New York.

<sup>7</sup> Ella Baché is led by CEO Pippa Hallas, Ella Brummer's great-niece, in Australia. Email correspondence from Jennifer Laszlo Mizrahi to the author, May 6, 2018.

<sup>8</sup> The family's collection of letters and cables from Ella indicate that she had tried to help her mother escape while working to obtain her own visa but was unsuccessful. The only surviving members of Ella Brummer's family were her brother, Daniel Laszlo, who left Europe because he was the doctor to an ambassador; her cousin George Hallas who was unable to obtain a visa to the United States and instead went to Australia; and another cousin who escaped to South Africa. Despite the family being very successful and connected throughout Budapest and Vienna, the rest of her family were slaughtered. Email correspondence from Jennifer Laszlo Mizrahi to the author, May 6, 2018.

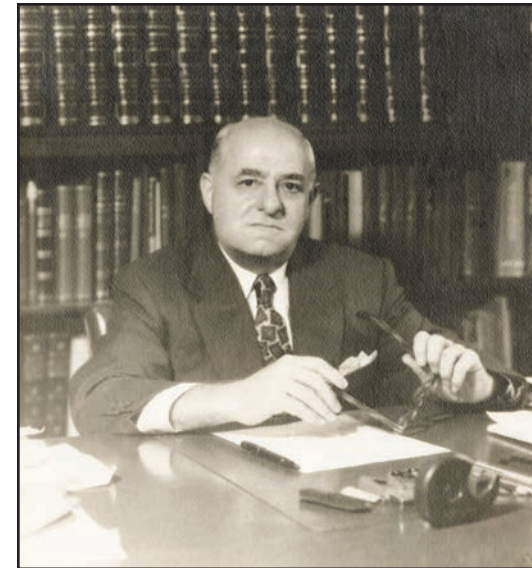


Fig. 5. Ernest Brummer in his office in New York in 1956.

bedroom apartment that served as the Brummer Gallery was in the same building. Every morning she walked to work on Fifty-fifth Street, where she had established another laboratory for her cosmetics company, and Ernest took the elevator down to the Gallery. The pair still split their time between New York and Europe, traveling each April on the Queen Mary so she could continue her work in Paris. Eight months out of the year, they lived in Manhattan so Ernest could run the Gallery. The other three months Ella spent in Paris, living above her flagship store at 8 rue de la Paix. During their long sea voyages, Ernest was invited to sit at the captain's table but, since the pair were not married,

she was not invited to join. According to her nephew, "this proved to be intolerable to Ella," and is believed to be the reason they married.<sup>9</sup>

Ella Brummer was quite social and had many friends, while Ernest had few. She is remembered as outgoing, generous, and kind but was also tough minded when running her business. Her employees respected her for her knowledge and fairness, though it is said that "she could cuss in good French when necessary, and Hungarian when circumstances demanded it."<sup>10</sup>

The couple conversed in English and French, but reverted to Hungarian during arguments. Ernest was a chain-smoker, which led to health issues at the end of his life. He suffered from congestive heart failure and chronic bronchitis and died on February 21, 1964, from complications related to smoking. On his aunt and uncle, Dr. John Laszlo comments: "Ella and Ernest, each of them, would deserve a *Reader's Digest* article of the most unforgettable character I've met."<sup>11</sup> There is no doubt that Brummer often observed her husband in his Gallery, and it is possible that she became familiar with some of his methods, despite keeping their businesses separate throughout their marriage.

After her husband's death, Brummer suffered extreme grief. Ernest's death was publicized in many newspapers, each remarking on the loss of an important gallery owner. Brummer received many letters of condolence from his friends and peers, each of which exemplifies the impact Ernest and his brothers had on individuals and institutions alike.

<sup>9</sup> Laszlo 2017.

<sup>10</sup> Laszlo 2017.

<sup>11</sup> Laszlo 2017.



The weight of his death is clear in Brummer's letters, as they represent the broad network of contacts he maintained through his life. These letters are also significant because they mark the beginning of the next three decades of Brummer's life without her husband. In 1973, nearly ten years after his death, she decided to leave Manhattan for Durham, North Carolina, where her nephew and his family lived. She moved her husband's collection with her to her home in Durham, where she paid a live-in graduate student to help take care of her. After five years, Brummer decided to return to New York and resume her business from which she had never really retired, though the collection remained in Durham.<sup>12</sup>

### Life After Ernest

Between Ernest's death in 1964 and her own death in 1999, Brummer worked tirelessly to run her own company and to preserve the legacy of her husband and his brothers simultaneously. It is important to emphasize that, prior to her husband's death, Ella Brummer had no role in his Gallery and the pair kept their businesses financially separate throughout their marriage. Ernest's death represents a transformative time in Brummer's professional life, in which she became the sole facilitator of the remainder of the Brummer collection and the new point of contact for her late husband's vast network. Shortly after his death, Brummer began to work through her grief and took over the serious management of the family's remaining collection. She started to represent her late husband and responded to requests from previous clients, museums, and others. Through the continuation of Ernest and his brothers' previous professional relationships, Brummer found opportunities to build her own professional network and personal friendships with curators, their spouses and families, and with the institutions at which they worked. This led to decades of communication between Ella Brummer and several auction houses, museums, and universities, including the University of Missouri.<sup>13</sup> Brummer also opened her home to the curators with whom she had become familiar so that they could see her husband's collection and discuss possible gifts and sales.

One prestigious institution with which the Brummers' professional lives were intertwined was the Metropolitan Museum of Art, a relationship that began in 1914 when Ernest's brothers immigrated to the United States and continued with Ella Brummer.<sup>14</sup> One letter Brummer received following her husband's death, dated February 23, 1964, came from James J. Rorimer, then-director of the Metropolitan Museum of Art. In it, he not only offers his condolences to Brummer for the death of her husband but also desperately suggests that she not lose the archival material the family amassed and maintained throughout their Gallery's history:

If you decide to give the books and documents to our archival institution, they could become so useful. I would like to advise you, [sic] they must not be

<sup>12</sup> Lazlo 2017.

<sup>13</sup> Ella Brummer frequently communicated with John D. Cooney and William Wixom of the Cleveland Museum of Art and Cornelius Vermeule and Hanns Swarzenski of the Museum of Fine Arts, Boston. Brummer's friendships extended to the wives and families of the curators, which can be traced through various letters and cards sent between the parties. "Gifts and Sales to Other Museums, 1964-89." Brummer Gallery Records.

<sup>14</sup> Forsyth 1974. The Metropolitan Museum of Art acquired over four hundred objects from the brothers.

lost. You will remember that Ernest Brummer and I were very close friends—he meant much to me and his brothers helped us carry out the great sales and made us [illegible] gifts. We [talked] about all this even before [Joseph Brummer's] services—so I do not hesitate even now to mention this matter to you.<sup>15</sup>

Rorimer lived near the Brummer Gallery in New York City and knew the brothers well, often spending hours studying just one object with Joseph.<sup>16</sup> Unfortunately, Rorimer died in 1966 before Ella Brummer could accept his advice. His urgent plea stayed with her until April 1980, when she officially donated the Brummer Gallery Records to the Met.<sup>17</sup> Her donation of these records continues to aid scholars in their research and allows auction houses and museums, including the MAA, to fill gaps in object provenance.

Brummer's own professional relationships with museums and their staff blossomed in the years following Ernest's death. She maintained his partnerships with the Metropolitan Museum, the Museum of Fine Arts, Boston, and the Cleveland Museum of Art, among others. The brothers had also maintained professional relationships with other universities throughout the northeast United States, particularly between the 1920s and 1940s.<sup>18</sup> Brummer, however, seemed particularly interested in cultivating her own new relationships with universities and their museums, including Duke University, the University of North Carolina at Chapel Hill, Tufts University, and the University of Missouri. She donated, loaned, and sold a plethora of objects from her husband's collection over a span of many years to these institutions. Although many of the universities with which Ella Brummer was associated had not previously been connected to her husband or his brothers, in 1971, for example, the Museum of Art and Archaeology had purchased a rock crystal vase formerly in the Brummer collection (Fig. 6).<sup>19</sup>



Fig. 6. Amphoriskos, 1<sup>st</sup> century, rock crystal in modern gold mount, H: 9.40 cm. University of Missouri, Museum of Art and Archaeology (71.126) Museum purchase.

<sup>15</sup> Correspondence from James J. Rorimer to Ella Brummer, February 23, 1964 "Ella Baché Brummer, Metropolitan Museum correspondence, 1964-1990." Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/67426/full/full/0/default.jpg>

<sup>16</sup> Brennan 2017.

<sup>17</sup> Another donation came to the Met in 2016, when John Laszlo donated Ella Brummer's records and correspondence.

<sup>18</sup> See Cahn 1969 pp. 53-68; Gillerman 1981 pp. 34-36.

<sup>19</sup> Acc. no. 71.126. H. 9.4 cm. See Oliver 1973 pp. 31-32. Museum purchase. Sale cat. *Christie, Manson and Woods*, 29-30 June 29-30, 1898 (Alfred Morrison coll.) lot 289; sale cat. *Christie, Manson and Woods*, April 19, 1921 (J. P. Heseltine coll.) lot 160; sale cat. *Parke-Bernet* May 11-14, 1949 (Joseph Brummer coll.) lot 152, ill. p. 38, where it is also said to have been in the collection of R.W.M. Walker, London, 1945; sale cat. *Parke-Bernet* Dec. 5, 1969 (Melvin Gutman coll.) lot 145, ill.; sale cat. *Parke-Bernet* Nov. 5, 1971, lot 182 pl. 24. It is also illustrated in the *Allen Memorial Art Museum Bulletin* 18 (1960) p. 257 no. 163.

Ella Brummer's motivation for connecting with academic institutions like the University of Missouri can be highlighted by her significant contributions to Duke University in particular.<sup>20</sup> In 1966, Brummer sold about 280 objects, mostly medieval, valued "undoubtedly appreciably in excess of \$1.2 million" to Duke University, where she developed an extensive network with the faculty and administrators before her move to Durham in the early 1970s.<sup>21</sup> Brummer explicitly stated her reason behind this major sale to Duke University in a hastily typed draft on a piece of Brummer Gallery stationary in 1966:

I am choosing the University because I want that the collection serves a teaching purpose. It should be shown as a whole together in one building, [the] pieces well exposed that students can see them well and learn from them. We have to specify that these objects should not be placed as decorative pieces here and there in a church or library or left because lack of space in a basement, where they cannot be seen correctly and serve for study.<sup>22</sup>

The Museum of Art and Archaeology would later benefit from Brummer's affinity toward university museums and the learning and research opportunities that her husband's objects could provide to generations of students.

### Ella Brummer and the Museum of Art and Archaeology

Between 1979 and 1984, Ella Brummer donated five objects in three separate gifts to the Museum. Weinberg's address card was included in Brummer's rolodex in the Brummer Gallery Records and gives some insight into their acquaintance (Fig. 7). The handwritten card includes his position at the University of Missouri, states that Weinberg "[gave] a lecture on his excavating in [Elateia] Palestine" in Durham, North Carolina, on April 2, 1975, and that he was a "very good man."<sup>23</sup> The card also includes a vital

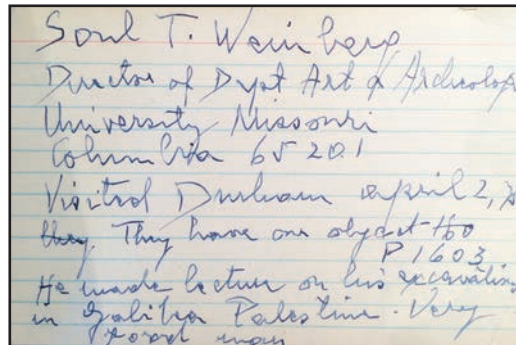


Fig. 7. Ella Brummer's address card for Saul Weinberg. Brummer Gallery Records, Cloisters Library and Archives, New York.

<sup>20</sup> Brummer's nephew John Laszlo was Professor of Medicine at Duke University and Director of Clinical Programs at Duke Comprehensive Cancer Center. The Brummer Gallery Records indicate that Ella Brummer shared a long and close friendship with her nephew's fellow faculty member Dr. James Semans and especially with his wife, Mary Duke Bittle Semans, a descendant of the family that founded Duke University. Brummer also became close with Duke University president, Douglas M. Knight, who was the catalyst in carrying out her sales and gifts to Duke. "Mary Semans, Champion of Duke and Durham, Dies," *Duke Today*, <https://today.duke.edu/2012/01/marysesmans>. See also Bruzelius and Meredith 1991.

<sup>21</sup> Correspondence from Abraham J. Brillhoff to Duke president Douglas Knight, December 14, 1965. "Ella Baché Brummer, Duke University, 1966 Sale and Gift Contract." Brummer Gallery Records.

<sup>22</sup> "Ella Baché Brummer, Duke University, 1966 Sale and Gift Contract." Brummer Gallery Records.

<sup>23</sup> The site of Elateia is in Greece, not Palestine; the middle initial should be "S."

piece of information: "They have one object, P1603." It is most likely that the friendly Brummer met Weinberg for the first time after he gave this lecture, approached him to talk, learned that the MAA owned an object that had once belonged in her husband's gallery, and invited him to her home in Durham to see other objects from Ernest's collection.<sup>24</sup> Jennifer Laszlo Mizrahi suggests that Brummer may have been quickly comfortable with Weinberg because they were both Jewish, and that it was easier for Brummer to trust those of her same faith after her traumatic experiences during and after the Holocaust.<sup>25</sup> Brummer's connection to the MAA through Weinberg was only strengthened by the fact that the MAA already owned one of her husband's objects.

Shortly after Weinberg's visit to Durham, Brummer wrote to Weinberg to offer information on the object's provenance. The first documentation of the MAA in the Brummer Gallery Records is a letter dated April 7, 1975, from Weinberg to Brummer in response to this note from Brummer regarding the rock crystal amphoriskos (Fig. 6, page 51) in the Museum's existing collection.<sup>26</sup> Weinberg writes: "Your very thoughtful note on the crystal amphora arrived this morning and I hasten to send my thanks for it. I had checked already with our files and found that the Brummer sale was noted." The sale mentioned here references the 1949 auction of the Joseph Brummer collection at Parke-Bernet Galleries after his death.<sup>27</sup> At the time of Ernest's death in 1964, the Brummer collection was considered by some as "the most valuable collection of classical, medieval, and Renaissance art in American private hands."<sup>28</sup>

One of the only other mentions of Weinberg in the Brummer Gallery Records is found in a letter to her dated April 6, 1975, from John Cooney, then curator of Ancient Art at the Cleveland Museum and a close friend of Ella Brummer. Cooney wrote in reference to her move from Manhattan to Durham and notes her meeting Weinberg: "A recent visit from my old friend Saul Weinberg brought me some news of you."<sup>29</sup> It is also possible that Weinberg's connection to Cooney convinced Brummer to move forward with her professional relationship with the MAA.<sup>30</sup> Apart from her apparent connection to Weinberg, Brummer also would have been reacquainted with the MAA through her participation in the 1976 exhibition *Small Sculptures in Bronze from the Classical World*, at

<sup>24</sup> Weinberg writes: "It was a great pleasure to meet you and a joy to see the wonderful things which you have in your home. Mrs. Weinberg was most envious when she heard of my visit and I hope there will be an opportunity to have her meet you as well. All my thanks for your very generous hospitality." Correspondence from Weinberg to Brummer, April 7, 1975. "Ella Baché Brummer, Gifts and Sales to Other Museums, 1964-89." Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/66801/full/full/0/default.jpg>.

<sup>25</sup> Email correspondence from Jennifer Laszlo Mizrahi to the author, May 6, 2018.

<sup>26</sup> Correspondence from Weinberg to Brummer, April 7, 1975.

<sup>27</sup> Parke-Bernet Galleries, *The Notable Art Collection Belonging to the Estate of the Late Joseph Brummer*, lot 152 p. 38.

<sup>28</sup> "Gold Statuette Stolen from London Display," *Post-Crescent* (Appleton, WI), Sunday, September 23, 1979.

<sup>29</sup> Correspondence from John D. Cooney to Ella Brummer, April 6, 1975. "Gifts and Sales to Other Museums, 1964-89." Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/67670/full/full/0/default.jpg>.

<sup>30</sup> Weinberg and Brummer were also both associated with the Israel Museum. See "Greek and Roman Sculpture, Selected Pieces from the Brummer Collection, The Israel Museum." Brummer Gallery Records.



the Ackland Museum at the University of North Carolina. Both Brummer and the MAA loaned ancient objects for this exhibition.<sup>31</sup>

### Brummer's Gifts to the MAA, 1979–1984

In 1979, 1982, and 1984 Ella Brummer gave the MAA objects that furthered the existing Classical and European areas of the collection. Each object was included in the 1979 sale of her husband's collection at Galerie Köller in Switzerland but failed to sell at auction. Her first gift, for which the then acting director Edzard Baumann wrote to thank her, consisted of three ancient objects acquired by the Museum on December 21, 1979.<sup>32</sup> The first is a Greek marble grave lekythos with figures in low relief, dated to the mid-fourth century BCE (79.143; Fig. 8). Carved into the marble is a scene depicting a seated woman on the right who faces another woman holding an infant toward her. The foot and everything above the shoulder of the lekythos are missing. Christoph Clairmont suggests that this scene represents a woman who has died during childbirth and that another will take care of her infant.<sup>33</sup> The original object card of the Brummer Gallery Records lists the vessel as a "marble loutrophore without neck" and is given the number P3572 (Fig. 9).<sup>34</sup> The back of the Brummer card offers some provenance information for the object, which simply states, "Bought from Roussos." This can possibly be identified as Nicholas Roussos, who opened an antique firm in 1908 in Constantinople and was one of the founders of the Hellenic Association of Antiquarians and Art Dealers.<sup>35</sup> Approximately 140 object cards in the Brummer Gallery Records are associated with objects purchased from Roussos of which many, if not all, were Greek or Roman objects. The object card also indicates that this lekythos was purchased with another object, Brummer number P3571 for a sum of seventeen thousand francs.<sup>36</sup>

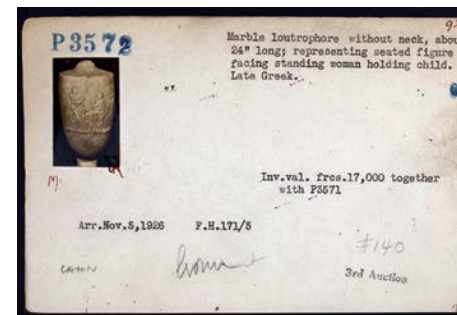
The second object included in Brummer's 1979 gift is also a Greek grave marble lekythos with figures in low relief, dated to the second quarter of the fourth century BCE (79.144; Fig. 10). It stands at a height of fifty-one centimeters and is also missing its tall, slim neck and mouth. The exterior of the vessel shows a carving of a family group. To the right, a father stands and faces his wife while a maid stands between them. The figures have been identified by their inscriptions as Timophon, Kleippe, and Lysistrate. Christoph Clairmont suggests that this lekythos was made by the same hand as another now in the Cleveland Museum of Art (1925.1342) that depicts the same characters.<sup>37</sup> The original



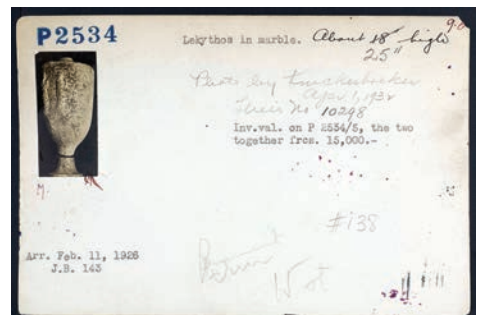
**Fig. 8.** Greek Grave Lekythos with Figures in Low Relief, mid-4<sup>th</sup> century BCE, Pentelic of Hymettan marble, H: 51.00 cm, University of Missouri, Museum of Art and Archaeology (79.143) gift of Mrs. Ella Brummer.



**Fig. 10.** Greek Grave Lekythos with Figures in Low Relief, second quarter of the 4<sup>th</sup> century BCE, Pentelic marble, H: 50.00 cm, University of Missouri, Museum of Art and Archaeology (79.144) gift of Ella Brummer.



**Fig. 9.** Brummer object card P3572 for Missouri Lekythos 79.143. Brummer Gallery Records, Cloisters Library and Archives, New York. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/62582/full/full/0/default.jpg>.



**Fig. 11.** Brummer object card P2534 for Missouri Lekythos 79.144. Brummer Gallery Records, Cloisters Library and Archives, New York. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/62680/full/full/0/default.jpg>.

<sup>31</sup> Sams 1976.

<sup>32</sup> Correspondence from Edzard Baumann to Ella Brummer, February 7, 1980. "Gifts and Sales to Other Museums, 1964–1989" Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/66904/full/full/0/default.jpg>.

<sup>33</sup> Clairmont 1993 Vol. II pp. 689–690 no. 2.783.

<sup>34</sup> P3572: Late Greek marble loutrophore without neck, representing a seated figure facing a standing woman holding a child. Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/62582/full/full/0/default.jpg>.

<sup>35</sup> <http://www.hada.gr/en/members/roussos-antiques/>

<sup>36</sup> P3571: Late Greek Marble loutrophore with long neck representing a boy in profile surrounded with circle and preceded by warrior in profile. Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/63273/full/full/0/default.jpg>.

<sup>37</sup> Clairmont 1993 Vol. III pp. 455–456 no. 3.746.

object card for this lekythos, number P2534, indicates that the Brummers purchased it from someone named “Zoumpoulakis” (Fig. 11).<sup>38</sup> It is apparent that the Brummers did a lot of business with “Zoumpoulakis”; however, they seem to have spelled his name wrong on nearly every occasion. It is most likely that the Brummers purchased it in 1926 from a man named Theodoros Zoumboulakis, who opened an antiquities shop in Athens, Greece, in 1912.<sup>39</sup> The Brummers purchased it with two other objects, P2534 and P2535, for a sum of fifteen thousand francs. While in the possession of the Brummer Gallery, the brothers quoted the price of the lekythos to a Mr. Rowe of the Rhode Island School of Design on December 1, 1926, for a sum of nine hundred dollars. Brummer donated similar Greek lekythoi to both Tufts University and the Israel Museum after her husband’s auction in 1979.<sup>40</sup> After the donation of the two lekythoi to MAA, they were displayed in the Weinberg Gallery of Ancient Art, together with a separately acquired small marble head from an Attic grave stele. This small temporary exhibit was designed to illustrate Attic funerary practices and was the subject of a gallery talk. An MU graduate student wrote a paper on the lekythoi as part of the course Introduction to Graduate Study in the former Department of Art History and Archaeology.<sup>41</sup>

The third object of Brummer’s 1979 gift is a Roman head of a boy dated to the Julio-Claudian period (Fig. 12). Made of Pentelic marble, the head stands at twenty-one centimeters tall, is missing the nose and part of the chin, and also suffered much damage to other areas of the face. Despite this damage, the face remains symmetrical, which suggests, along with the fact that it faces forward, that it comes from a herm.<sup>42</sup> The original Brummer object card describes the sculpture as the “head of an athlete” that is “slightly smaller than life size [sic]” and assigned the number N541 (Fig. 13).<sup>43</sup> On the back of the card, the Brummers indicated from whom and when it was



**Fig. 12.** Roman Head of a Boy, Julio-Claudian period, Pentelic marble. H: 21.00 cm. University of Missouri, Museum of Art and Archaeology (79.145) gift of Ella Brummer.

<sup>38</sup> P2534: Lekythos in marble. Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/62680/full/full/0/default.jpg>.

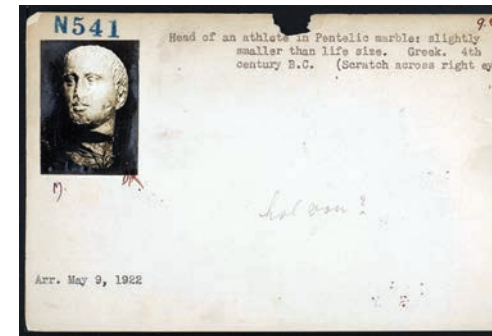
<sup>39</sup> <http://www.zoumboulakis.gr/hd/istoriki-anadromi-31679.htm?lang=en&path=-881695164>.

<sup>40</sup> Ella Brummer donated a Greek lekythos (1982.5.1) to Tufts University in 1982 and a Greek Lekythos (78.19.173) to the Israel Museum in 1978.

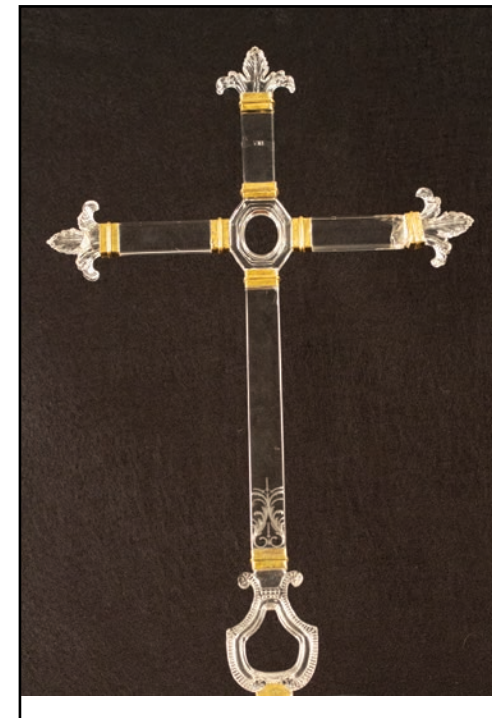
<sup>41</sup> The gallery talk, “Rituals of Death in Ancient Athens,” was given by Dr. Jane Biers, September 27, 2000. Unpublished paper by Brandon Worrell, “Two Marble Lekythoi in Missouri: Form, Chronology and Function,” 1997.

<sup>42</sup> MU graduate student, Robert Darby wrote a paper on the Roman marble head titled, “A Head of its Time: A Roman Portrait of a Youth” under Dr. Kathleen Slane.

<sup>43</sup> N541: Greek fourth century BCE. Head of an athlete in Pentelic marble, slightly smaller than life-sized, with scratch across right eye. Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/60503/full/full/0/default.jpg>.



**Fig. 13.** Brummer object card N541 for Missouri Roman bust 79.145. Brummer Gallery Records, Cloisters Library and Archives, New York. <https://libmma.contentdm.oclc.org/digital/iiif/p16028coll9/60503/full/full/0/default.jpg>.



**Fig. 14.** Anonymous, German, Processional Cross, early 19<sup>th</sup> century, lead crystal, glass, gilt copper, and brass, University of Missouri, Museum of Art and Archaeology (82.296) gift of Ella Brummer.

<sup>44</sup> Köller and Kahane 1949 Vol. I p. 467.

<sup>45</sup> Köller and Kahane 1949 Vol. I p. 467.

<sup>46</sup> Tufts University (1982.5.2a–c).

purchased. The card reads, “Bought from Geladakis” in April 1922 along with three other objects for a total of eight thousand francs. The card also indicates the object’s decrease in value over time from \$22.87 in 1922 to \$18.50 in 1938. These cards highlight the Brummers’ detailed and meticulous record keeping and show how this information benefits auction houses, museums, and scholars today.

Ella Brummer’s second gift to the MAA came in December 1982, in the form of a nineteenth-century German processional cross (Fig. 14).<sup>44</sup> The rock crystal cross stands nearly fifty-four centimeters tall on a lyre-shaped foot. A now-missing octagonal medallion was once placed at the intersection of the arms, which are decorated with palmettes at each end. At the bottom of the cross, above the lyre-shaped foot, is a low-relief carving of two symmetrical palmettes. The Brummers purchased the cross from Brimo Laroussilhe in Paris through their New York Gallery in 1954, though this object card does not appear to be present in the Brummer Gallery Records.<sup>45</sup> Brummer donated a similar seventeenth-century rock crystal German processional cross to Tufts University in the same year.<sup>46</sup>

Her third and final gift to the Museum was listed as a fifteenth-century marble bust of Christ in high relief (Fig. 15) that, after further study and inspection by the Museum’s staff, was discovered to be a nineteenth-century forgery attributed to Italian sculptor Alceo Dossena



(1878–1937), whose dealers often marketed and sold his sculptures as originals of an older style and time. The original object card, labeled N2464, includes notations from either Ernest or Joseph, but also Ella’s untidy script (Fig. 16).<sup>47</sup> According to the card, the bust was purchased for \$245.00 from Louis & Co. on July 13, 1928, and lost its polychrome sometime in 1930.

### Conclusion

The Brummer Gallery Records offer insight into Ella’s later communications with other Museum staff, apart from her association with Saul Weinberg, after her preliminary donation in 1979. Between 1979 and 1986 Brummer communicated with directors Edzard Baumann, Osmund Overby, and Forrest McGill; registrars David Butler and Jeffrey B. Wilcox; and curator of ancient art Jane Biers. The MAA also received letters from those working on Brummer’s behalf, including Douglas C. Ewing, president of the American Association of Dealers in Ancient Oriental and Primitive Art, to communicate general information regarding the value of some donations.

After her first donation in 1979, Brummer was officially known as a benefactor to the MAA. She received and enjoyed the Museum’s annual *Muse* publication, in which her donations are noted in three volumes.<sup>48</sup> Her gifts to the Museum of Art and Archaeology helped the Weinbergs and others grow its collection and placed the Museum among a select set of university museums to which she disseminated objects from her husband’s collection over the course of three decades. In this way, Ella Baché Brummer also aided the mission of the Museum, which includes advancing the understanding of our artistic and cultural heritage through the study, research, and experience of students, scholars, and the broader community.



Fig. 15. Anonymous, *Christ with the Crown of Thorns*, 15<sup>th</sup> century (possibly Alceo Dossena, 19<sup>th</sup> century), marble, H: 42.10 cm. University of Missouri, Museum of Art and Archaeology (84.119) gift of Ella Brummer.

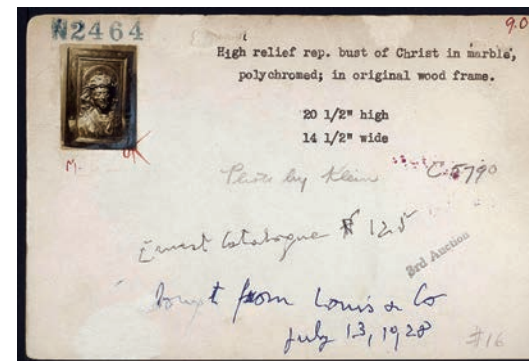


Fig. 16. Brummer object card N2464 for Missouri Marble Bust of Christ, Brummer Gallery Records, Cloisters Library and Archives, New York. <https://libmma.contentdm.oclc.org/digital/iii/p16028coll9/60587/full/full/0/default.jpg>.

<sup>47</sup> N2464: High relief representing a bust of Christ in marble, polychromed. Brummer Gallery Records. <https://libmma.contentdm.oclc.org/digital/iii/p16028coll9/60587/full/full/0/default.jpg>.

<sup>48</sup> “The *Muse* is beautifully edited and it is a pleasure to read it.” Correspondence from Ella Brummer to Edzard Baumann and Saul Weinberg, March 2, 1980. “Gifts and Sales to Other Museums, 1964–89.” Brummer Gallery Records.

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## The Museum of Art and Archaeology

### A Brief History\*



In 1957, Saul S. Weinberg (1911–1992) and his wife Gladys Davidson Weinberg (1909–2002) began the study collection of art and artifacts, which later became known as the Museum of Art and Archaeology. As part of the University of Missouri (MU), the Museum's main mission has always been to support the study and research interests of faculty and students, while at the same time providing the general public with a source of original artworks for their edification and enjoyment.

In the late nineteenth century, two professors played a leading role in promoting the study of art and archaeology at MU: Walter Miller (1864–1949) and John Pickard (1853–1937). Miller joined the faculty of the department of classical languages and archaeology in 1891. When the University created the Graduate School in 1914, he served as its first dean. Professor Miller spent several years at the American School of Classical Studies at Athens and had the distinction of being the first American to excavate in Greece.<sup>1</sup> He led an excavation of an ovoid-shaped theater in Thorikos, Greece in 1886. John Pickard earned his PhD in classical studies from the University of Munich and received an appointment to MU in 1892 as the chair of the newly formed department of classical archaeology and history of art (Fig. 1).<sup>2</sup> Professor Pickard was also interested in student activities and it was his idea to create MU's Memorial Union, which not only became a center of student activity but also honored the memory of those who died during World War I. He was elected the second president of the College Art Association (CAA) in 1914, and during his five-year term, CAA's periodical, *The Art Bulletin*, was edited at the University of Missouri. During his forty years at MU, he became one of the best known art historians in the country.

\*This history was compiled from versions by Jane Biers, Cathy Callaway, Benton Kidd, Jeffrey B. Wilcox, and others who have slipped into anonymity. Robert Seelinger provided some information about Walter Miller; more about him and other scholars of note can be found in the *Biographical Dictionary of North American Classicists*, W.W. Briggs, Jr., ed. (1994) Westport CT/London. An obituary for Saul Weinberg is in S.C. Herbert, "Saul S. Weinberg, 1911–1992," *American Journal of Archaeology* 97 no. 3 (July 1993) pp. 567–569; an obituary for Gladys Weinberg can be found in "Gladys Davidson Weinberg, 1909–2002," *Journal of Glass Studies* 44 (2002) pp. 211–215.

<sup>1</sup>Professor Miller studied at the University of Leipzig but received a master's degree and doctorate of letters (Litt. DU) from the University of Michigan, and a doctorate of law (LL.D) from the University of Arkansas. His extensive bibliography includes translations of Cicero and Xenophon for the Loeb Classical Library. His translation, with W.S. Smith, of *The Iliad* into dactylic hexameters, won a favorable review in the *New York Times*. He also wrote an essay entitled "How I Became a Captain in the Greek Army," based on his adventures during a walking tour in Greece. His interest in connecting literary and archaeological evidence is apparent in many of his major books and articles.

<sup>2</sup>Pickard's dissertation, on theaters of the Classical period, had taken him to Greece for research; he had also excavated at Eretria in 1891.



Fig. 1. Attributed to John Sites Ankeney (American, 1870–1946) *Portrait of John Pickard*, first quarter of the 20<sup>th</sup> century, oil on canvas (X-171) transferred from old collection.



Fig. 2. Head of an Official, Egypt, late Dynasty 18, ca. 1350–1295 BCE, limestone (X-4) gift of Sir Wm. M. Flinders Petrie.

Upon their arrival at the University of Missouri, Professors Miller and Pickard immediately began to collect materials for teaching archaeology and art history, which included slides, photographs, oil copies of famous paintings, and the collection of plaster casts that reproduce well-known (and mostly ancient Greek and Roman) sculptures, reliefs, and architectural components. Pickard purchased the cast collection in Europe in 1896 and 1902.<sup>3</sup> Pickard and Miller also began acquiring original works of art, and today the Museum's collection includes over one hundred works from those early years. Sir Flinders Petrie, the distinguished British Egyptologist and friend of Pickard, contributed four of these artworks (Fig. 2). A photograph in the 1895–1896 edition of the *Savitar*, the University's yearbook, identifies the collection of teaching materials assembled by Miller and Pickard as the "Museum of Classical Archaeology and History of Art."

Professors Miller and Pickard retired during the Great Depression, and in 1935 the department of classical archaeology and history of art disbanded. The program was split and displaced into two already existing departments: the department of classical languages (which was renamed classical languages and archaeology) and the department of art. Walter Graham (1906–1991) and Allen Weller (1907–1997), who succeeded Miller and Pickard, continued to teach archaeology and art history. Professor Graham was a faculty member in classical languages and archaeology, and Professor

<sup>3</sup>In a letter to President Richard Jesse, dated January 1, 1895, Pickard requested ten thousand dollars for the purchase of plaster casts, photographs, and furniture. Pickard's request was apparently granted, and a museum space seems to have been established that same year, as a Mizzou catalog (dated 1894–1895) documents in a description of the newly opened Academic Hall (now Jesse Hall).

Weller taught in the department of art.

The appointments of Professors Saul S. Weinberg in 1948 and Homer L. Thomas in 1950 heightened interest in archaeology and art history on the MU campus. Professor Weinberg received his PhD in classical studies from Johns Hopkins University in 1935 and taught in the department of classical languages and archaeology from 1955 to 1960. He also participated in the American School of Classical Studies at Athens excavations of ancient Corinth, as well as other excavations in Greece, Crete, Cyprus, and Israel. Professor Thomas studied Byzantine art at the University of Edinburgh. During his time at MU, Thomas directed his efforts to expanding the University's Ellis Library, which now houses one of the foremost monograph and journal collections on art history and archaeology.

With support from MU president Elmer Ellis and the dean of the College of Arts and Science, Thomas A. Brady, Saul Weinberg was instrumental in the creation of the previously mentioned study collections of art and artifacts. In 1957 this became an official university project beginning with the appropriation of



Fig. 3. Photo of Museum gallery with Kress paintings in Ellis Library.

a small budget for the purchase of seventeen objects. Professors Weinberg and Thomas also were pivotal in the establishment of the department of art history and archaeology in 1960, pulling archaeology out of the classical languages department and art history out of the department of art, and joining the two together in the newly named department. As the department expanded, so did the study collections of art and artifacts, a few objects of which were displayed in Jesse Hall. In 1961, the Samuel H. Kress Foundation gave MU fourteen Old Master paintings, and a gallery was opened in Ellis Library that same year (Fig. 3). With that donation of paintings, the Museum of Art and Archaeology was formally named, and the previously mentioned study collection of artworks and artifacts entered the Museum's collection at that time. Today the antiquities number in excess of eight thousand, while approximately six thousand other objects represent art from the Middle Ages to the twenty-first century.

Classical archaeology has remained an area of strength at the University of Missouri, and this is reflected in the Museum's collection and its support of archaeological excavations. Gladys Weinberg, who also received her PhD in classical studies from Johns Hopkins University, was the Museum's first curator of ancient art (1962–1974) and she was also the assistant director from 1974 to 1977. To celebrate the tenth anniversary of the Museum in 1966, she founded *Muse*, the Museum's annual bulletin, and was its editor

until 1977. *Muse* is dedicated to publishing information about Museum activities, the archaeological excavations it supports, reports on its yearly acquisitions of artworks and artifacts, exhibitions, as well as articles about works in the collections. Gladys Weinberg was also the editor of *Archaeology* magazine from 1952–1967, and like her husband, regularly worked on excavations. Under the direction of the Weinbergs, acquisitions poured in from excavations, purchases on the art market, and from gifts (Fig. 4). The result was an assemblage of ancient art and artifacts of extraordinary range and depth, which provide a superb resource for exhibitions, teaching, and research.

The Museum's holdings include not only an exemplary antiquities collection but also collections of paintings, works on paper, and non-Western art and artifacts. The extraordinary non-Western collection of Pre-Columbian, African, Oceanic, and Asian art has been acquired almost entirely through gifts. The steady growth of the Museum's collections can be traced in the annual listing of acquisitions in *Muse*, which shows how funding from various endowments and private donors has played a crucial role in expanding the Museum collections.

In the early 1970s, MU decided to move the Museum and the department of art history and archaeology into larger quarters at the recently vacated chemistry building on the Francis Quadrangle (listed in the National Register of Historic Places; the original architect was M.F. Bell). The University hired the Hoffman Partnership to completely renovate the interior of the building, while architect Pat Spector was responsible for the design. The academic department and its cast collection both moved out of Jesse Hall and into the building in 1975, but the detailed work of installing the new museum galleries took another year. The Museum opened its doors in November 1976, at which time the building was named Pickard Hall after John Pickard (Fig. 5).



Fig. 4. Sabra Tull Meyer (American, b. 1927) *Relief Plaque with Profiles of Saul and Gladys Weinberg*, 1992, bronze (92.60) gift of Museum Associates and Museum purchase.



Fig. 5. Pickard Hall on the Francis Quadrangle, University of Missouri.



With new quarters, the Museum began to play a significant role in the community. Thereafter, the Museum established the Museum Associates, the official friends group, which participates in a wide variety of activities to support the Museum such as fundraising, sponsoring exhibitions, and educational programs. In 1977 the Museum created the Docent Program, which is a public educational service. In addition to providing general tours, the docents help with exhibition- and collection-related programs, outreach programs, teacher and student workshops, and curriculum-based programs in affiliation with the local school district. Many of these programs are dependent upon docent volunteers for implementation. Without the expertise, enthusiasm, and devotion of the docents, the Museum's extensive public programming would be impossible.

Equally valuable to the Museum are its supporters, such as New York art dealer Julius Carlebach and Columbia University professor Samuel Eilenberg, who early on either donated artworks or facilitated gifts and purchases from various sources. In the 1970s, Missouri philanthropists David and Olive McLorn made generous bequests, both in objects and funding, the latter of which led to the formation of the Museum's first endowment. Benefactors, such as Robert and Maria Barton, who left a generous donation to the Museum in 2006, continue their support of the Museum's mission. A list of the members of the Herakles Guild can be found on page 99 of this issue.

In 2013 the University of Missouri decided that both the department of art history and archaeology (AHA) and the Museum of Art and Archaeology would move from Pickard Hall, due to concerns of residual radiation (see below). AHA was moved to a different space on campus. The Museum was relocated to the former Ellis Fischel Cancer Center, now called Mizzou North, on Business Loop 70 north of downtown Columbia (Fig. 6). While Pickard Hall's historical character added much to the charm of the Museum's facility, the building itself was originally constructed in 1892 as the University's chemistry laboratory and research on radium between 1913 and the 1930s left low-level but widespread radioactive contamination in different parts of the building. Thanks to professional movers, along with the preparation and organization of the staff, not only the more than fifteen thousand catalogued art objects in the Museum's permanent collection but all the equipment, gear, and records that accompany the collection, along with staff offices and the Museum's library, were safely removed, packed, transported, and re-stored. The cast gallery of Greek and Roman statues was installed on the first floor and opened first in Mizzou North. Then, on April 19, 2015, after the new galleries were completed and filled with art, the Museum opened to the public again. The Museum's galleries are located on the second floor of Mizzou North, along with the Museum offices and the preparation area. The Museum's staff include a director, assistant director of operations, curator of ancient art, curator of European and American art, curator of collections/registrar, museum educator, two exhibition designers/preparators, and support personnel. The Museum is currently preparing for yet another move, this time back to campus, and plans for occupying space in Ellis Library are being discussed at the time of this writing.



Fig. 6. Various Museum galleries at Mizzou North.

## About the Authors

**Roger Bagnall** is professor of ancient history and Leon Levy director, emeritus, at the Institute for the Study of the Ancient World, New York University. His work has centered on the social, economic, administrative, and cultural history of Greco-Roman Egypt, and on the papyri, ostraca, and inscriptions on which that history is largely based. He is also director of the excavations at Amheida, in the Dakhla Oasis of Egypt, and co-author of the recent *An Oasis City* about those excavations.

**Cathy Callaway** has been museum educator at the Museum of Art and Archaeology since 2006. She became editor for *Muse* in 2018; her most recent publications include “Reverse Ekphrasis: The Visual Poetics of Nancy Morejón’s *Amo mi a Amo*” in *Afro-Hispanic Review* and an article in *Art Education* on educational programming for Cuban artists’ books. While working on her MA from the University of Missouri, she was a research assistant to Gladys Weinberg, one of the founders of the Museum. Callaway received her PhD from the University of Washington in classics.

**Alexander Jones** is Leon Levy director and professor of the history of the exact sciences in antiquity at the Institute for the Study of the Ancient World, New York University. His work centers on the astral sciences, astronomy and astrology, in the ancient Mediterranean and Near Eastern civilizations.

**Christina Wytko Marchington** received her MA in art history from the University of Missouri in 2018. She is a member of the education department at the Gregg Museum of Art & Design at North Carolina State University in Raleigh. While at MU, her research interests shifted from late medieval and northern Renaissance arts to the history of collecting in Europe and the United States in the twentieth century. Her thesis was entitled *Ella Baché Brummer and the Curation of the Brummer Legacy*.

## Acquisitions 2019

### European and American Art

#### Graphics

Trevor Southey (American, 1940–2015) *Softening*, 1977, etching on paper (2019.2.1) gift of Jane Robbins (Fig. 1).

Abraham Bosse (French, 1602–1676) *Le Goût (Taste)* ca. 1638, etching on laid paper (2019.3.1) gift of Museum Associates.

Francesco Piranesi (Italian, 1756–1810) *Veduta della villa Medici sul monte Pincio (View of the Villa Medici on the Pincian Hill)* ca. 1780, etching on laid paper (2019.3.2) gift of Museum Associates (Fig. 2).

Giovanni Battista Piranesi (Italian, 1720–1788) *Veduta della Piazza del Popolo (View of the Piazza del Popolo)* 1750, etching on heavy laid paper (2019.4.1) Gilbreath-McLorn Museum Fund.

#### Paintings

Oscar Edward Berninghaus (American, 1874–1952) *Early Lead Mining in Ste. Genevieve District*, 1924–1925, tempera on paper mounted on board (2019.1.1) transferred from University of Missouri Ellis Library Special Collections.

Oscar Edward Berninghaus (American, 1874–1952) *Ste. Genevieve, First Permanent Settlement*, ca. 1924, tempera on mounted board (2019.1.2) transferred from University of Missouri Ellis Library Special Collections.

Oscar Edward Berninghaus (American, 1874–1952) *Herculaneum, Where Shot Making was an Industry*, ca. 1920s, oil on canvas (2019.1.3) transferred from University of Missouri Ellis Library Special Collections.

Charles Franklin Galt (American, 1884–after 1926) *The Lowlands of S.E. Missouri*, ca. 1922, oil on canvas (2019.1.4) transferred from University of Missouri Ellis Library Special Collections.

Frank Bernard Nuderscher (American, 1880–1959) *The Artery of Trade*, ca. 1922, oil on canvas (2019.1.5) transferred from University of Missouri Ellis Library Special Collections.

Walter Ufer (American, 1876–1936) *The First Discussion of the Platte Purchase*, ca. 1927, oil on canvas (2019.1.6) transferred from University of Missouri Ellis Library Special Collections.

Walter Ufer (American, 1876–1936) *The First Circuit Court in Boone County*, ca. 1927, oil on canvas (2019.1.7) transferred from University of Missouri Ellis Library Special Collections.

Francis Humphrey W. Woolrych (American, 1864–1941) *Wealth of the North*, ca. 1922, oil on canvas (2019.1.8) transferred from University of Missouri Ellis Library Special Collections (Fig. 3).



Anonymous, unknown title [Descent from the Cross] n.d., oil on wood (2019.5.1) gift of Robin Labrunerie (Fig. 4).

Lawrence Adams (American, 1905–1982) Untitled, ca. 1930s, oil on canvas (2019.6.1) transferred from the University of Missouri Office of the Vice Chancellor for Operations (shown on p. 13).

More information for these and other works in the Museum's collections can be found on the Museum's website and its searchable database ARGUS <http://maacollections.missouri.edu>.



Fig. 1.



Fig. 2.



Fig. 3.





Fig. 4.

## Acquisitions 2020

### European and American Art

#### Graphics

Jean-Baptiste Hutin (French, ca. 1726–after 1786) after Francis Boucher (French, 1703–1770) Plate 5, *Recueil de différents caractères de testes dessinés d'après la Colonne Trajane* (Collection of various test characters drawn from the Column of Trajan) artist proof, 1775, etching on paper (2020.1.1) Gilbreath-McLorn Museum Fund.

Jean-Baptiste Hutin (French, ca. 1726–after 1786) after Francis Boucher (French, 1703–1770) Plate 5, *Recueil de différents caractères de testes dessinés d'après la Colonne Trajane* (Collection of various test characters drawn from the Column of Trajan) 1775, etching on paper (2020.1.2) Gilbreath-McLorn Museum Fund.

Jean-Baptiste Marie Pierre (French, 1713–1789) *La Masquerade chinoise* (The Chinese Masquerade) 1735, etching and engraving on paper (2020.1.3) Gilbreath-McLorn Museum Fund.

Paul Sandby (English, 1725–1809) *View up Neath River from the House at Briton Ferry in Glamorgan Shire*, 1775, etching, aquatint, and mezzotint on paper (2020.1.4) Gilbreath-McLorn Museum Fund.

Paul Sandby (English, 1725–1809) *Pengnern, Corn & Fulling Mills, with Pont y Pandy, near Festiniog*, 1776, etching and aquatint in sanguine on ivory laid paper (2020.1.5) Gilbreath-McLorn Museum Fund.

Thomas Frye (English, 1710–1762) *Maria Gunning, Countess of Coventry*, 1761, mezzotint on laid paper (2020.2.1) gift of Museum Associates, purchased during the COVID-19 pandemic of 2020 (Fig. 5).

William Henry Bartlett (English, 1809–1854) *Guildhall, Fore-Street, Exeter*, 1837, steel engraving (2020.3.1) gift of Jeffrey B. Wilcox.

Samuel John Prout (English, 1783–1852) after James Baylis Allen (English, 1803–1876) *Temple of Peace*, 1831, steel engraving (2020.3.2) gift of Jeffrey B. Wilcox (Fig. 6).

More information for these and other works in the Museum's collections can be found on the Museum's website and its searchable database ARGUS <http://maacollections.missouri.edu>.





Fig. 5.

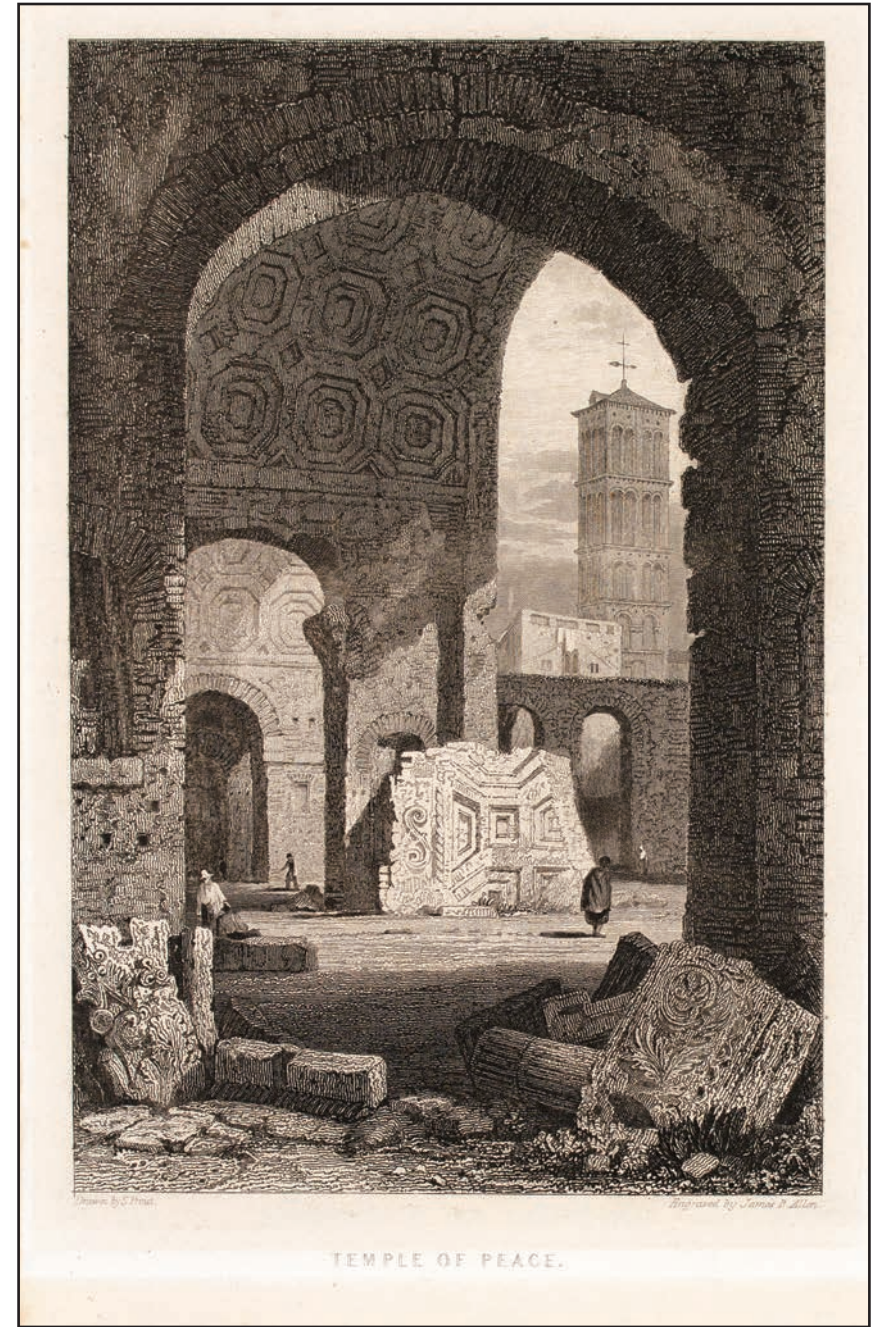


Fig. 6.



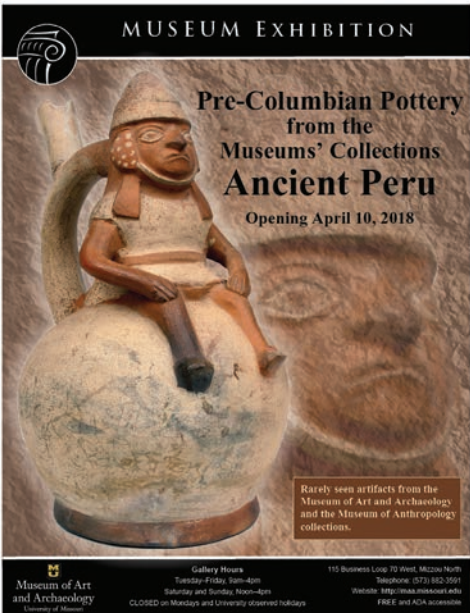
### Exhibitions 2019 and 2020

#### *Pre-Columbian Pottery from the Museums' Collections: Ancient Peru*

Ongoing

Pottery from ancient Peru is justly celebrated for its beauty and technical craftsmanship, combining elements of naturalism and patterned abstraction with bold imagination. Reflecting a range of cultures and belief systems spanning more than a millennium, this exhibit highlights ceramic arts from the Chavin, Tiwanaku, Moche, Nazca, Wari, Sican, and Chimu cultures. Both the Museum of Art and Archaeology and the Museum of Anthropology hold deep and rarely seen collections of Pre-Columbian art.

Curated by Alex W. Barker

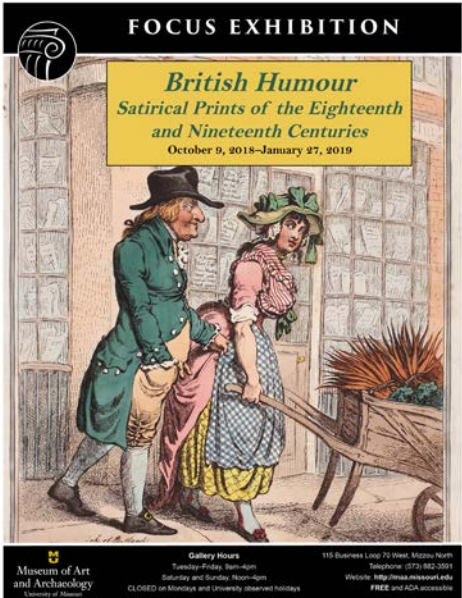


#### *British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries*

October 9, 2018–January 27, 2019

Contextualizing satirical prints by British artists William Hogarth, James Gillray, and George Cruikshank, this exhibition considered the significance of social and political criticism in democratic societies. The role of the artist as critic was also examined, including consideration of recently discovered evidence about the lives of these (in)famous caricaturists.

Curated by Alisa McCusker

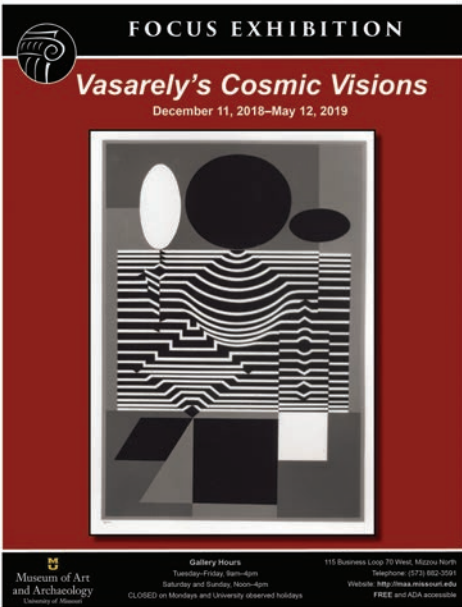


#### *Vasarely's Cosmic Visions*

December 11, 2018–May 12, 2019

In 1959 Victor Vasarely issued a portfolio of twelve serigraphs named after prominent stars and constellations in the northern hemisphere and he dedicated these experiments in Op Art to French astrophysicist Alexandre Dauvillier. Our presentation of this complete portfolio highlighted the symbiosis between creative and scientific thinking as well as celebrated humanity's enduring awe and fascination with the celestial.

Curated by Alisa McCusker

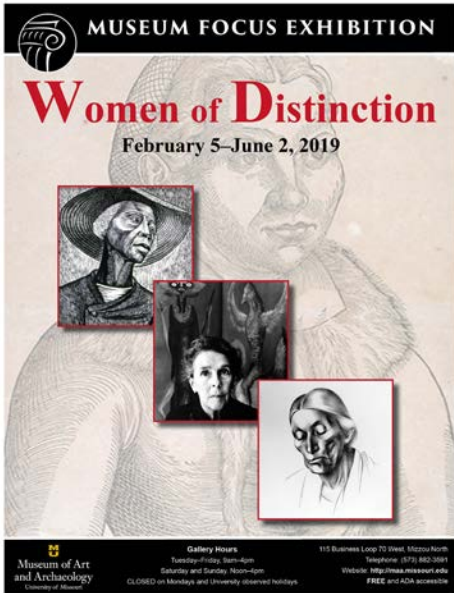


#### *Women of Distinction*

February 5–June 2, 2019

While the youthful, idealized female nude captivated artists as far back as ancient Greece, others rejected tradition and turned their attentions to beauty beyond the classical ideal. This exhibition highlighted portraits of nine women from the sixteenth through the twentieth centuries, both in print and photograph, with subjects ranging from young to mature, from humble to affluent, from famous to nameless. All are linked by the emphasis on the subject's remarkable character, imparting the beauty reflected in their strength, wisdom, and life experience.

Curated by Benton Kidd





***Objectified: The Female Form and the Male Gaze***

February 15–July 21, 2019

This exhibition asked critical questions about portrayals of the female nude, a prevalent subject throughout European and American art. Do justifications of representing the nude as natural, beautiful, and traditional hold up to critical awareness of the subjugation of women and the objectification of their bodies throughout history? How do we reconcile the heroic personae of artists with their mistreatment and abuse of women in their private lives, whether models, muses, lovers, or wives?

Curated by Alisa McCusker



***Objectified: The Female Form and the Male Gaze***  
February 15–July 21, 2019

***Rachel Choma: God Does Not Play Dice***

April 15–May 17, 2019

Eight pieces of mixed media by Rachel Choma, winner of the University's Visual Arts and Design Showcase, were influenced by pivotal scientific discoveries regarding our natural world and how we can use history to make inferences about today's issues. The work is rendered in ballpoint pen over layers of watercolor. The artist believes there is permanence in ink that imitates the permanence of the damage we do to our natural world. The script is reminiscent of the note-taking of someone like Charles Darwin, jotting ideas whilst on an expedition.



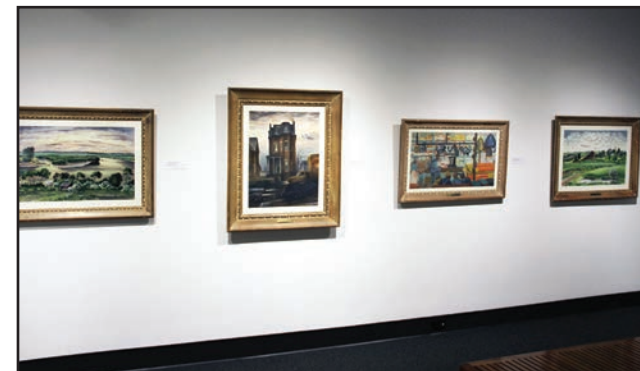
***Rachel Choma: God Does Not Play Dice***  
April 15–May 17, 2019

***Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection***

May 21–October 27, 2019

The Scruggs-Vandervoort-Barney Collection comprises almost one hundred paintings and drawings capturing rural and urban life in Missouri in 1946 and 1947. Also called the Heart of the Nation Collection, these works survive as notable records of landscapes, cityscapes, ways of life, and folk traditions from across the state. This exhibition presented a selection of watercolors and drawings, light-sensitive works that cannot be exhibited regularly, in order to enhance the Museum's ongoing displays of Missouri Regionalism.

Curated by Alisa McCusker



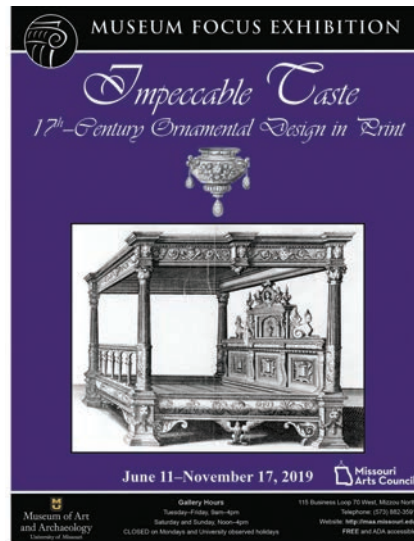
***Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection***  
May 21–October 27, 2019

### *Impeccable Taste: Seventeenth-Century Ornamental Design in Print*

June 11–December 22, 2019

Designs for the ornamentation of fabrics, furniture, jewelry, armor, and a variety of other materials are of fundamental importance to the history of Western printmaking. Indeed, the techniques of woodcut, engraving, and etching all originated in methods for creating decoration on media other than paper. The seventeenth century saw a remarkable flourishing of printed designs, which disseminated elite tastes and sophisticated craftsmanship to wider audiences than ever before. This exhibition featured an array of printed designs for lavishly embellished architectural elements, woodworking and carpentry, jewelry, and other personal luxury objects.

Curated by Linda Endersby



### *Salvador Dalí*

November 5, 2019–February 23, 2020

The utterly surreal Spanish Surrealist Salvador Dalí (1904–89) issued a suite of color prints titled *Memories of Surrealism* in 1971. The dozen etchings and lithographs of this series are exemplary of Dalí's representation of everyday images with multivalent symbolism set in peculiar arrangements and otherworldly contexts. This focus exhibition not only featured the work of one of the most enigmatic and popular artists of the twentieth century but also, more importantly, provided a glimpse into the creative corners of his eccentric mind. Even at a time when our society is encouraging expansion of creativity and seeking novel approaches to problem solving, Dalí's works still challenge the normative and our automatic acceptance of "reality."

Curated by Linda Endersby and Erin Pruhs

**The Museum was closed from March 18 until August 18, 2020 due to COVID-19**



*Salvador Dalí*  
November 5, 2019–February 23, 2020

### *Reframing the Renaissance Print*

January 18–March 18 and August 18–October 25, 2020

Several useful and highly adaptable printmaking and printing methods emerged during the early modern period, ca. 1450–1750, including moveable type, woodcut, engraving, etching, and drypoint. Beyond their technological developments, prints also reflected and responded to significant artistic, cultural, social, spiritual, and political matters of their time. This exhibition challenges us to rethink the definitions of both "Renaissance" and "print" by presenting works that demonstrate the tremendous variability of the subjects and purposes of early modern prints. These works represent the remarkable potential for multiplied images to disseminate different types of knowledge to audiences on both a local and a global scale.

Curated by Alisa McCusker, Nichole L. Ballard, Savannah Calhoun, Alicia Jacobs, Jordan Wade Rhodes, Marta Watters, and Kelsey Webster



*Reframing the Renaissance Print*  
January 18–March 18 and August 18–October 25, 2020



## *Art of Death*

March 3–March 17 and August 18–October 18, 2020

The *Art of Death* exhibition stemmed from the Museum's collaboration with the "The Art of Death Project" sponsored by the Arts, Social Sciences, and Humanities (ASH) Scholars Program of the MU Honor's College and the Office of Undergraduate Research. This program enlists undergraduate scholars to aid in research exploring viewer reactions to death imagery in the arts. Like the ASH Scholars' research, the Museum's exhibition included themes such as funerals, personifications of death, suicide, and martyrdom, among others. These themes were represented by various 2D mediums, in addition to antiquities associated with funerals and religious aspects of death. Student reactions to the artworks were included.

Curated by Benton Kidd



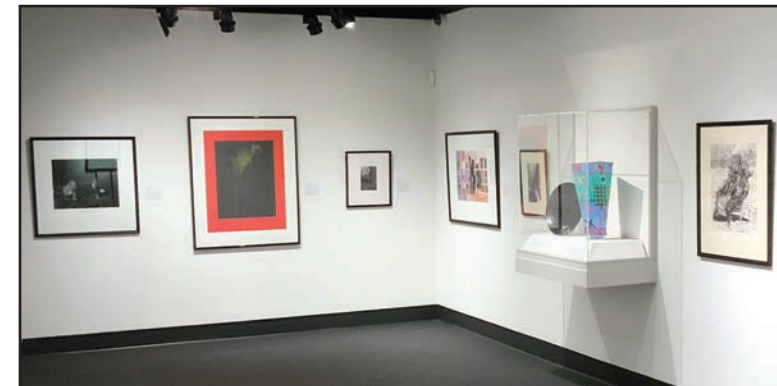
*The Art of Death*  
March 3–March 17 and August 18–October 18, 2020

## *American Women Artists Since the Vote*

November 3, 2020–April 4, 2021

This exhibition celebrated the centenary of the Nineteenth Amendment and the achievements of American women artists from every decade since 1920. The selection, all drawn from the Museum's collection, included a variety of media and techniques and represented artists that have found regional, national, and international success. Each of their visions matter—just like every vote counts.

Curated by Alisa McCusker



*American Women Artists Since the Vote*  
November 3, 2020–April 4, 2021

## *Variable Atmospheres: Weather in Art*

November 10, 2020–January 31, 2021

A focus exhibition of landscapes that emphasized the depiction of the ephemeral qualities of skies and environments in works on paper—prints, drawings, watercolors, and photographs. All these are produced with materials that are highly vulnerable to environmental variation and susceptible to change over time.

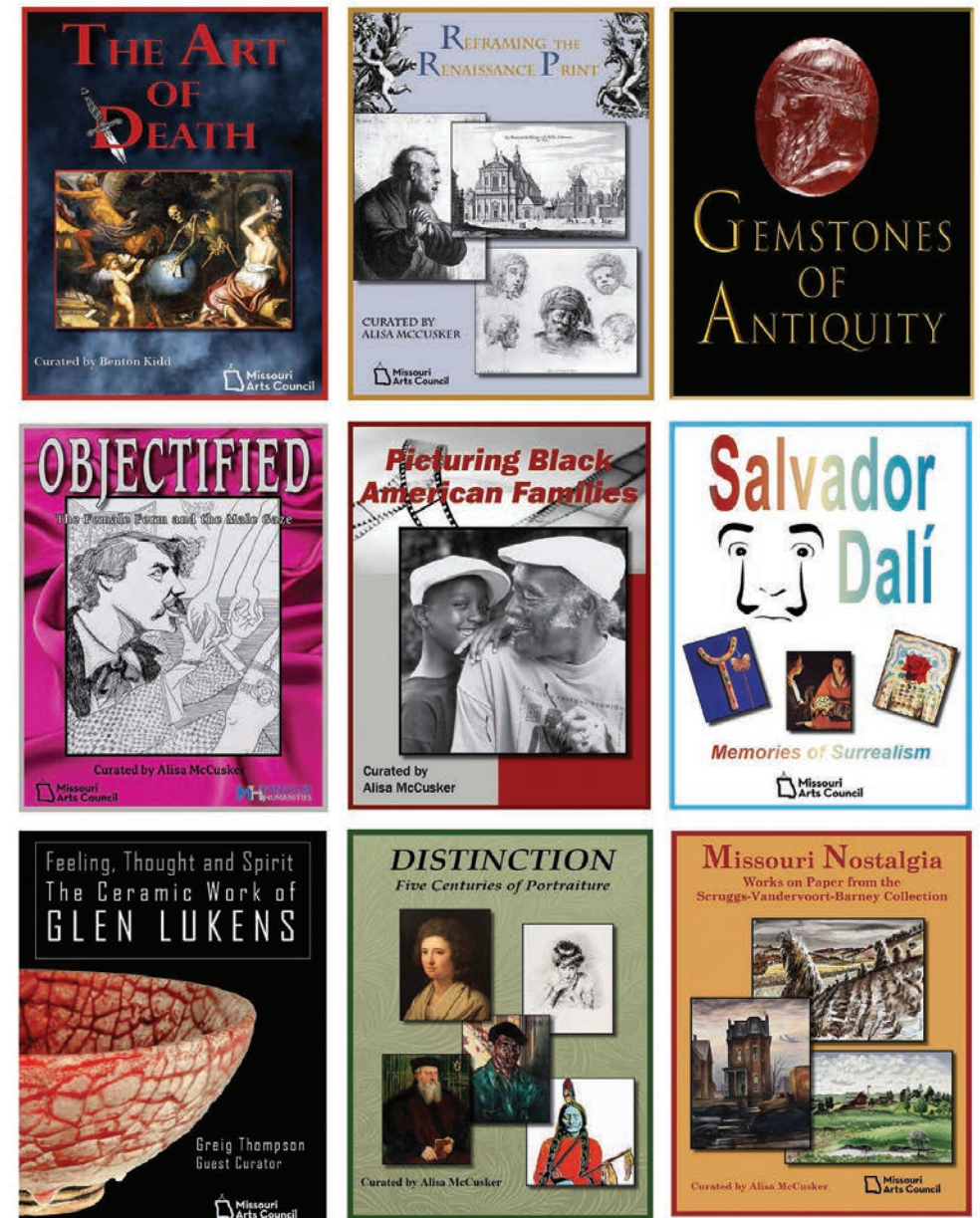
Curated by Alisa McCusker



**Online Exhibitions—Launched on April 15, 2020**

- *Dalí* curated by Linda Endersby and Erin Pruhs
- *Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection* curated by Alisa McCusker
- *Reframing the Renaissance Print* curated by Alisa McCusker
- *Objectified: The Female Form and the Male Gaze*, curated by Alisa McCusker
- *British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries* curated by Alisa McCusker
- *Gemstones of Antiquity* curated by Benton Kidd
- *Art of Death* curated by Benton Kidd
- *Page-Turners: Medieval and Early Modern Illustration* curated by Alisa McCusker
- *Artful Lighting: A Short History* curated by Benton Kidd
- *Picturing Black American Families* curated by Alisa McCusker
- *Studies in Classical Beauty* curated by Benton Kidd
- *Impressions of Modernity: Prints from 1870–1945* curated by Alisa McCusker
- *Feeling, Thought and Spirit: The Ceramic Work of Glen Lukens* curated by Greig Thompson
- *Classical Convergence: Greek and Roman Myths in European Prints* curated by Cathy Callaway, Heather Smith, and Jeffrey Wilcox
- *Perfumery in Ancient Greek and Roman Societies* curated by Benton Kidd
- *Distinction: Five Centuries of Portraiture* curated by Alisa McCusker
- *American Women Artists Since the Vote* curated by Alisa McCusker
- *Experiencing Landscapes in Japanese Prints* curated by Alisa McCusker
- *Kabuki Performance and Expression in Japanese Prints* curated by Alisa McCusker
- *Courtiers, Courtesans, and Crones: Women in Japanese Prints* curated by Alisa McCusker
- *Japonisme in Print: Japanese Style/Western Culture* curated by Alisa McCusker
- *Equine Art* curated by Mary Pixley
- *Moche and Nazca Pottery* curated by Alex W. Barker
- *Chimú and Chancay Pottery* curated by Alex W. Barker
- *Rarely Exhibited Etruscan Pottery* curated by Benton Kidd and Mattia D'Acri
- *Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan* curated by Mary Pixley
- *Variable Atmospheres: Weather in Art* curated by Alisa McCusker

**Some of the Online Exhibitions Available on the Museum's Website**





## Loans to Other Institutions 2019 and 2020

To Elmer Ellis Library, University of Missouri (March 26–September 13, 2019) ten objects of ancient art for exhibition: Attic red-figured chous or small pitcher, 400–365 BCE, pottery (58.7); figurine of Horus, Egyptian, New Kingdom, ca. 1550–1150 BCE, faience (58.15.6); lekythos, Late Geometric, ca. 750–720 BCE, pottery (58.21); castor ware jug, second–fourth century BCE, pottery (62.40); one-handled cup or incense burner, sixth century, pottery (68.70); red polished ware black-topped ear-lug flask, early Cypriot Bronze Age I–early Cypriot Bronze Age II, ca. 2150 BCE, pottery (73.215.3); horse head, Late Minoan IA, ca. 1675–1600 BCE, steatite (73.249); Attic red-figured hydria or small water jug, ca. 425–375 BCE, pottery (76.134); oinochoe or wine jug, 450–400 BCE, pottery (79.75); Attic kantharos or wine cup, ca. 450–425 BCE, pottery (94.18).

To Elmer Ellis Library, University of Missouri (September 13, 2019–March 18, 2020 and August 18, 2020–March 18, 2020) twelve objects of ancient art for exhibition: bust of Ptolemy II, third century BCE, limestone (58.15.4); Etruscan black-figure chalice, late fifth century BCE, pottery (60.10); Attic black-glazed ribbed and stamped kantharos, fourth century BCE, pottery (60.15); globular pyxis and lid, 620–570 BCE, terracotta (61.7 a–b); green-glazed footed krater, first century BCE–first century CE, pottery (61.48); Roman flask with abraded decoration, fourth century–fifth century CE, glass (62.14); Greek figure of a siren, third century–second century BCE, terracotta (64.59); Persian tile fragment with a centaur, ca. 700–500 BCE, terracotta (69.9); spouted juglet, Iron Age, ca. 1100–900 BCE, pottery (72.44); bucchero aryballos, ca. 550 BCE, pottery (75.83); Attic high-rimmed bowl, Late Geometric IIA, 735–720 BCE, pottery (76.126); black-figure lekythos, ca. 475–450 BCE, pottery (77.303).

Displays curated by Benton Kidd.

## Museum Activities 2019

### January 6

Docent-led theme tour with Valerie Hammons, “Anonymous: Attributing Art to Artists.”

### January 15

Drop-in sketching group in the galleries, sponsored by Museum Associates.

### January 23

Focus exhibition tour with curator Alisa McCusker, *Vasarely’s Cosmic Visions*.

### February 3

Docent-led theme tour, David Bedan and Valerie Hammons, “Ancient Roman Life.”

### February 13

Art of the Book Club brown bag lunch and discussion of *The Silver Pigs*.

### February 15

*Objectified: The Female Form and the Male Gaze*, exhibition opening with Museum Associates reception. Cancelled due to campus closure for weather.

### February 19

Drop-in sketching group in the galleries, sponsored by Museum Associates.

### February 20

Exhibition tour with curator Alisa McCusker, *Objectified: The Female Form and the Male Gaze*.

Art of the Book Club film, *Roman Britain*.

### February 24

Lawrence Okamura, emeritus, University of Missouri department of history, talk “The Silver Pigs.”

### February 28

Benton Kidd, curator of ancient art, talk “The Art of Roman Silverware.”

### March 3

Docent-led theme tour, Ross Duff, “Highlights of the Museum’s Collections.” Cancelled due to campus closure for weather.

### March 5

Drop-in sketching group in the galleries, sponsored by Museum Associates.

Focus exhibition tour with curator Benton Kidd, *Women of Distinction*.

### March 10

Museum Gallery Concert, Clarinet and Saxophone Ensembles, University of Missouri School of Music.

### March 15–17

Art in Bloom: mid-Missouri florists celebrated the Museum’s artwork with their inspired floral designs.

### March 16

“Art in Bloom for Kids,” for children of all ages.

### March 19

Drop-in sketching group in the galleries, sponsored by Museum Associates.

### April 2

Drop-in sketching group in the galleries, sponsored by Museum Associates.

### April 6

Slow Art Day.

Canvas Carnival: buffet, silent and live auctions, and fund an acquisition.

**April 7**

Museum Gallery Concert, Mizzou Cello Choir, University of Missouri School of Music.

**April 13**

Annual Music and Art Concert performed by Ars Nova Singers, University of Missouri School of Music.

**April 16**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**May 5**

Docent-led theme tour, Charles Swaney, “Objectified.”

**May 7**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**May 16**

Art of the Book Club brown bag lunch and discussion of *The Painted Girls*.

**May 21**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**May 29**

Focus exhibition tour with curator Alisa McCusker, *Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection*.

**June 4**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

Kids’ Series: World of Art, “Sketching,” with Barbara Fabacher and Barbara Montgomery.

**June 14**

Missouri Folk Arts Gallery Presentation, Ray Joe Hastings, “The Art of Ozark Gigmaking as seen in Howard Baer’s Watercolor on Paper.”

**June 16**

Docent-led theme tour, Anne Hessler, “The Stories behind Acquisitions.”

**June 18**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

Kids’ Series: World of Art, “Experimenting with Color,” with Elizabeth Wolfson.

**June 19**

Focus exhibition tour with curator Alisa McCusker, *Impeccable Taste: Seventeenth-Century Ornamental Design in Print*.

**July 2**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**July 16**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

Kids’ Series: World of Art, “Egypt: Mummy Is the Word,” with Elizabeth Wolfson.

**July 23**

Kids’ Series: World of Art, “Persistence of Myth,” with Elizabeth Wolfson.

**July 30**

Kids’ Series: World of Art, “Who Wants to Be an Archaeologist?” with Elizabeth Wolfson.

**August 4**

Docent-led theme tour, Robin Labrunerie, “Views of Missouri.”

**August 6**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

Kids’ Series: World of Art, “Hold Everything!” with Elizabeth Wolfson.

**August 20**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**August 22**

Art of the Book Club brown bag lunch and discussion of *The Adventures of Huckleberry Finn*.

**August 28**

Margaret Fairgrieve Milanick, PhD candidate and museum docent, talk “Missouri Heart of the Nation: Art, Commerce, and Community.”

**September 3**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**September 15**

Docent-led theme tour with Andrea Allen and Valerie Hammons, “Travel, Transition, and Nomadic People.” In conjunction with the Daniel Boone Regional Library’s One Read selection, *Nomadland*.

**September 17**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**October 1**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**October 5**

Museum/Archaeology Day: activities for all ages provided by programs, departments, museums, and galleries at the University of Missouri and statewide.

**October 15**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**October 18**

Museum Associates Annual Meeting.

**November 3**

Docent-led theme tour with Chuck Swaney, “Dalí Works on Paper.”

**November 5**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**November 8–10**

F.A.M.E. (Fashion-Art-Museum-Experience): collaborative exhibit between the University of Missouri Museum of Art and Archaeology/Museum Associates/Missouri Historic Costume Collection: reception, music, student projects, and historic costumes and textiles on display.

**November 15**

Matthew Ballou, professor, University of Missouri School of Visual Studies, talk “Dalí: Magical Lies, Ecstatic Truths.”

**November 19**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**November 20**

Art of the Book Club brown bag lunch and discussion of *Dalí*.

**December 1**

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

Docent-led theme tour, Barbara Montgomery, “Mythology.”

**December 3**

Drop-in sketching group in the galleries, sponsored by Museum Associates.



**December 4**

Museum Associates annual “Holiday Fête,” hosted by University of Missouri System president Mun Choi and his wife Suzanne Choi at their home, Providence Point.

**December 17**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**Ad Hoc Film Series**

**January 13**

*Brother from Another Planet* (1984)  
Cancelled due to campus closure for weather.

**February 23**

*Tootsie* (1982)

**March 10**

*Adam’s Rib* (1949)

**April 14**

*Blow-Up* (1966)

**May 12**

*The Artist and the Model* (2012)

**June 9**

*Vertigo* (1958)

**July 14**

*Touch of Spice* (2003)

**August 11**

*The Adventures of Mark Twain* (1944)

**September 8**

*The Lady in the Van* (2015)  
In conjunction with the Daniel Boone Regional Library’s One Read selection *Nomadland*.

**October 13**

*Brother from Another Planet* (1984)

**November 10**

*Spellbound* (1945)

**December 8**

*Little Ashes* (2008)

**Museum Activities 2020**

**January 5**

Docent-led theme tour with Alice Landrum, “Perspective.”

**January 7**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**January 21**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**February 2**

Docent-led theme tour with David Bedan and Valerie Hammons, “African Art.”

**February 4**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**February 13**

Art of the Book Club film, *Half of a Yellow Sun*.

**February 18**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**February 20**

Alisa McCusker, curator of European and American art, talk “The Lives and Life Cycles of African Material Culture.”

Museum Associates reception and tour discussion with student curators Nichole Ballard, Jordan Wade Rhodes, and Marta Watters for the exhibition *Reframing the Renaissance Print*.

**February 27**

Art of the Book Club brown bag lunch and discussion of *Things Fall Apart* with special guest Kemi Omotayo from Nigeria.

**March 3**

Drop-in sketching group in the galleries, sponsored by Museum Associates.

**March 10**

Annual Music and Art Concert performed by Ars Nova Singers, University of Missouri School of Music.

**March 13–15**

Art in Bloom: mid-Missouri florists celebrated the Museum’s artwork with their inspired floral designs. Cancelled due to COVID-19 virus concerns.

**March 17**

Drop-in sketching group in the galleries, sponsored by Museum Associates. Cancelled due to COVID-19 virus concerns.

**MUSEUM CLOSED March 18–August 18 due to COVID-19 virus concerns. All following events were presented via Zoom unless otherwise stated.**

**May 7**

Art of the Book Club film discussion of *The Agony and the Ecstasy*.

**May 19**

Sketching group, sponsored by Museum Associates and thanks to Stacey Thompson, who continued to host these monthly meetings online.

Art of the Book Club book discussion of *Leonardo and the Last Supper*.

**May 22**

Presentations by Nichole Ballard and Marta Watters, student curators for *Reframing the Renaissance Print*.

**June 13**

Kids' Series: World of Art, "True Colors," presented by Elizabeth Wolfson.

**June 16**

Sketching group, sponsored by Museum Associates.

**June 20**

Kids' Series: World of Art, "Portraits: Strike a Pose," presented by Elizabeth Wolfson.

**July 18**

Kids' Series: World of Art, "Lions, and Tigers, and Griffins – Oh My!" presented by Elizabeth Wolfson.

**July 21**

Sketching group, sponsored by Museum Associates.

**July 25**

Kids' Series: World of Art, "Who Wants to Be an Archaeologist?" presented by Elizabeth Wolfson.

**August 1**

Kids' Series: World of Art, "Collage: Mix It Up," presented by Elizabeth Wolfson.

**August 18**

Sketching group, sponsored by Museum Associates.

**August 19**

Art of the Book Club discussion of film *Who Does She Think She Is?* (2008).

**August 25**

Art of the Book Club book discussion of *Georgia*.

**September 14 and 21**

Film *Russian Ark* (2002). Ragtag graciously agreed to collaborate with the Museum and offered the opportunity to view the film in person and online. In conjunction with Daniel Boone Regional Library's (DBRL) One Read selection *A Gentleman in Moscow*.

**September 15**

Sketching group, sponsored by Museum Associates.

**September 20**

Docent-led theme tour, "Museum of Art and Archaeology Virtual Tour," presented by Valerie Hammons. In conjunction with DBRL's One Read selection *A Gentleman in Moscow*.

**October 20**

Sketching group, sponsored by Museum Associates.

**November 1**

Docent-led theme tour, "An Odyssey in Art," presented by David Bedan and Valerie Hammons.

**November 8**

Art of the Book Club discussion of film *The Odyssey* (1997).

**November 12**

Art of the Book Club talk "Women of *The Odyssey*," presented by Cathy Callaway.

**November 17**

Sketching group, sponsored by Museum Associates.

**December 1**

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

**December 15**

Sketching group, sponsored by Museum Associates.

**Ad Hoc Film Series****January 12**

*That Hamilton Woman* (1941)

**February 9**

*Volver* (2006)

**March 8**

*S raphine* (2008)

The Museum closed on March 18, 2020, and the rest of the film series was cancelled due to COVID-19 virus concerns. The Art of the Book Club decided to host discussions via Zoom of films connected to the books they were featuring, after participants had viewed the films on their own. See the above activities for these discussions.

**The Art of the Book Club (ABC)**

Established in 2015 by four committee members: Christiane Quinn (chair), David Bedan, Valerie Hammons, and Chuck Swaney. The group chooses four books each year (for the months February, May, August, and November) and plans related events, such as discussions, tours, films, and lectures. The books are chosen in coordination with either special or permanent exhibitions in the Museum. There are no dues or other requirements to belong to the book club. All events are free and open to the public.

Check the museum calendar for events related to the book club: <https://maa.missouri.edu/calendar/month>

To receive notices of museum events join Museum Associates: [https://maamuseumassociates.org/museum-associates\\_webpage\\_2021\\_002.htm](https://maamuseumassociates.org/museum-associates_webpage_2021_002.htm)

Follow the MAA book club on Facebook: [www.facebook.com/mumaabookclub](http://www.facebook.com/mumaabookclub)

The following books were selections in the past five years.

**2015****May**

*The Madonnas of Leningrad, a Novel* (2006) by Debra Dean

**August**

*George Caleb Bingham: Missouri's Famed Painter & Forgotten Politician* (2005) by Paul Nagel

**November**

*The Art Forger, a Novel* (2012) by B. A. Shapiro

**2016****February**

*The House Girl, a Novel* (2013) by Tara Conklin

**May**

*Ruins, a Novel* (2009) by Achy Obejas

**August**

*The Passion of Artemisia, a Novel* (2002) by Susan Vreeland

**November**

*Pompeii, a Novel* (2003) by Robert Harris

**2017****February**

*The Spirit of Sweetgrass, a Novel* (2007) by Nicole Seitz

**May**

*In Ruins* (2001) by Christopher Woodward

**August**

*An Artist in America* (4<sup>th</sup> rev. ed. 1983) by Thomas Hart Benton

**November**

*Stoner, a Novel* (1965) by John Williams



## 2018

### February

*An Anthropologist on Mars: Seven Paradoxical Tales* (1995) by Oliver Sacks

### May

*People of the Book, a Novel* (2008) by Geraldine Brooks

### August

*The Portland Vase* (2004) by Robin Brooks

### November

*The Muralist: A Novel* (2015) by B. A. Shapiro

## 2019

### February

*The Silver Pigs: A Detective Novel in Ancient Rome* (1989, 2006, 2011) by Lindsey Davis

### May

*The Painted Girls: A Novel* (2013) by Cathy Marie Buchanan

### August

*Adventures of Huckleberry Finn* (1885) by Mark Twain

### November

*Dalí* (2016) by Edmund Baudoin

## 2020

### February

*Things Fall Apart* (1958, 1992) by Chinua Achebe

### May

*Leonardo and the Last Supper* (2012) by Ross King

### August

*Georgia: A Novel of Georgia O'Keefe* (2016) by Dawn Tripp

### November

*Circe: A Novel* (2018) by Madeline Miller

## Friday Feature Articles

Produced weekly starting in April 2020.

All articles are by Benton Kidd unless otherwise noted. See the Museum's website to read any of them <https://maa.missouri.edu/exhibit/online-friday-feature-0>

- *Penteus et Dionysus*
- *The God Eros*
- *Icon of Saint Paraskevi*
- *The Goddess Nike*
- *Orientalism: From Samuel Colman to The Sheik*
- *The Peculiar Pyramid of Gaius Cestius*
- *The Genius of René Lalique*
- *The Gorgon Medusa*
- *Mummies and Mummification*
- *Lake of the Avernus*
- *The Realm of Nymphs*
- *Holy Mother!*
- "In This, Conquer . . ."
- *The Symbolism of the Snake*
- *The "Maddening Sting" of Dionysus*
- *The Roman Games*
- *Imagined Worlds*
- *Silver in Antiquity*
- *Grieving Queen or Selfless*
- *Noblewoman?*
- *Isis Unveiled*
- *Ancient Glass*
- "Mary, Called the Magdalene"
- *Unriddling the Sphinx*
- *John Pickard and Flinders Petrie*
- *Christmas Unwrapped*
- *Mount Saint Helens* by Linda Endersby
- *Women of Vision* (film) by Mary Pixley
- *Laocoön and the Sea Serpents* by Cathy Callaway
- *Cassandra: Unbelievable!* by Cathy Callaway
- *The Card Game of Death: So Bet Wisely!* by Alex W. Barker
- *Remember Me: Levitha* by Cathy Callaway
- *Chocolate* by Alex W. Barker
- *Strife of Love in a Dream* by Alex W. Barker

## Museum Staff 2019 and 2020

Alex W. Barker  
*Director* (through 11/20)

Cathy Callaway  
*Museum educator*

Bruce Cox  
*Assistant director, museum operations*  
*Interim director* (began 11/20)

Linda Endersby  
*Curator of collections/registrar*

Carol Geisler  
*Business support specialist*

Benton Kidd  
*Curator of ancient art*

Alisa McCusker  
*Curator of European & American art*

Erin Pruhs (through 4/19)  
*Collections specialist*

Barbara Smith  
*Chief preparator*

Matt Smith  
*Preparator*

John Cunning (began 11/20)  
Jane Endersby (began 10/20)  
Will Fish (through 10/20)  
Tristan Forbis (began 6/19; through 10/20)  
Ivy Hettinger-Roberts (through 7/20)  
Leland Jones  
Samuel Markey (through 6/19)  
Miranda Schuh (began 6/19; through 3/20)  
Aaron Schultz (through 6/19)  
*Security guards*

Lisa Higgins  
*Director, Missouri Folk Arts Program*

Deborah Bailey  
*Folk Arts specialist*

### Museum Docents 2019 and 2020

Andrea Allen  
Luann Andrews  
David Bedan  
Robin Blake  
Brooke Cameron  
Yolanda Ciolli  
Patricia Cowden  
Ross Duff  
Janet Elmore  
Barbara Fabacher  
Valerie Hammons  
Amorette Haws (through 3/20)  
Ingrid Headley  
Anne Hessler  
Sue Hoevelman  
Lisa Jerry (through 10/19)

Karen John  
Julie Kalaitzandonakes  
Linda Keown  
Robin LaBrunerie  
Alice Landrum  
Mary Beth Litofsky  
Kathryn Lucas  
J. Wayne Merrill  
Margaret Fairgrieve Milanick  
Barbara Montgomery  
Julie Plax (began 8/20)  
Carol Stevenson  
Charles Swaney  
William Wise (through 5/19)

### Emeritus status

Gary Beahan  
Nancy Cassidy  
Caroline Davis  
Dorinda Derow  
Sue Gish (d. 12/23/20)  
Ann Gowans  
Dot Harrison

Mary Beth Kletti  
Nancy Mebed  
Alice Reese  
Pam Springsteel  
Tamara Stam  
Remy Wagner

### Museum Store Volunteers 2019 and 2020

Carol Deakyne (began 2/19)  
Ryan Duncan (began 6/19; through 8/19)  
Micki Ferguson (began 6/19)  
Valerie Hammons  
Dot Harrison  
Mary Beth Litofsky (through 3/20)  
Linda Lyle

Karen John (through 2/20)  
Brenda Jones  
Kimberly Ring  
Stacie Schroeder (began 6/19)  
Andy Smith  
Pam Springsteel

The Museum Store closed indefinitely on March 18, 2020 due to COVID-19 concerns.

### Museum Advisory Committee 2019 and 2020

J.D. Bowers  
*MU Honors College*

Josephine Stealey  
*School of Visual Studies*

Tootie Burns  
*President, Museum Associates*

James Van Dyke  
*School of Visual Studies*

Juanamaria Cordones-Cook  
*School of Languages, Literatures, and Cultures*

Michael Yonan  
*School of Visual Studies (through 8/20)*

Lee Ann Garrison  
*School of Visual Studies*

### Ex officio members

David Schenker  
*Ancient Mediterranean Studies*

Alex W. Barker  
*Director (through 11/20)*

Kristin Schwain, Chair  
*School of Visual Studies*

Bruce T. Cox  
*Interim director (began 11/20)*

Anne Rudloff Stanton  
*School of Visual Studies*

Patricia Okker  
*Dean, College of Arts and Science*



## Museum Associates Board of Directors 2019 and 2020

### Officers

Tootie Burns (beginning 1/19)  
*President*

Jane Wagner (began 1/19; through 11/20)  
Stacie Schroeder (began 11/20)  
*Vice-President*

Alex W. Barker (through 11/20)  
Bruce Cox (began 11/20)  
*Executive Vice-President*

Dennis Sentilles (through 11/19)  
Carol Deakyne (began 12/19)  
*Treasurer*

Valerie Hammons  
*Secretary*

### Board Members

Gary Anger (through 10/19)  
Sheila Baker  
Tootie Burns  
Krystin Cooper (began 2019)  
Carol Deakyne  
Sarah Dresser  
Micki Ferguson (began 11/20)  
Brian Foster  
Ken Greene (through 10/19)  
Jen Griffin  
Valerie Hammons  
Pam Huffstutter  
Karen John (began 11/20)  
Julie Middleton (began 11/20)  
Jerry Murrell (through 10/19)  
Lise Nyrop (through 10/19)  
Carolyn Oates  
Christiane Quinn (through 10/19)  
Terri Rohlfig  
Louise Sarver

Stacie Schroeder  
Dennis Sentilles (through 11/19)  
Levi Sherman (began 11/20)  
Jeannette Jackson-Thompson  
Jane Wagner (through 11/20)

### Ex Officio Members

Bruce Cox (through 11/20)  
*Assistant director, museum operations*

Barbara Montgomery (began 10/19)  
*Docent liaison*

Benton Kidd  
*Curator of ancient art*

### Honorary Members

Libby Gill (through 3/20)

## Museum Associates Herakles Guild Members 2019 and 2020

The Herakles Guild was established by Museum Associates to recognize those patrons who through their benevolence and generosity have established gifts, trusts, and endowments in excess of ten thousand dollars to sustain the Museum of Art and Archaeology and ensure its future growth.

The following patrons have been inducted into the Herakles Guild:

Beau Aero and Alfredo Mubarah	Glenn and Harriet Flanders
Robert and Maria Barton	Brian Foster
David and Nancy Bedan	Linda Keown
W.R. Benson	Alex and Robin LaBrunerie
Richard and Tootie Burns	Linda Lyle
Nancy D. and James Cassidy	Olive Gilbreath McLorn
John and Pat Cowden	David and Ann Mehr
Bruce Cox and Leland Jones	Dennis Sentilles
Jeanne Duncan Daly	Saul and Gladys Weinberg



## Missouri **ArtSafe** Certified

Create Safely | Present Safely | Attend Safely

When the Museum of Art and Archaeology reopened its galleries in August 2020, the precautions the Museum staff put into place regarding the COVID-19 pandemic allowed the Museum to be certified by the Missouri Arts Council as ArtSafe. Social distancing, the gathering of visitor contact information, and masks were required.



