

FALL 2012

Spurlock MUSEUM

THE ANNUAL PUBLICATION OF THE WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM
AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN





SPURLOCK MUSEUM STAFF

Wayne T. Pitard, Director
wpitard@illinois.edu

Tandy Lacy, Director of Education
annlacy@illinois.edu

Kim Sheahan, Assistant Director of Education
ksheahan@illinois.edu

Beth Watkins, Education and Publications Coordinator
ewatkins@illinois.edu

Brook Taylor, Education Program Coordinator
taylorb@illinois.edu

Julia Robinson, Learning Center Coordinator
julorobi@illinois.edu

Jack Thomas, Director of Information Technology
jsthoma1@illinois.edu

Jennifer White, Registrar
jenwhite@illinois.edu

Amy Heggemeyer, Assistant Registrar for Acquisitions
heggemey@illinois.edu

Cipriano Martinez, Head of Security
cipriano@illinois.edu

Karen Flesher, Business/Administrative Associate and
Assistant to the Director
kflesher@illinois.edu

Dee Robbins, Museum Assistant
darobbin@illinois.edu

Brian Cudiamat, Special Events Coordinator
cudiamat@illinois.edu

Christa Deacy-Quinn, Collections Manager
c-deacy@illinois.edu

John Holton, Assistant Collections Manager
jholton@illinois.edu

Melissa Sotelo, Collections Coordinator
msotelo@illinois.edu

SPURLOCK MUSEUM MAGAZINE

PUBLISHER
University of Illinois Spurlock Museum,
College of Liberal Arts and Sciences

EDITOR
Beth Watkins

EDITORIAL COMMITTEE
Norman E. Whitten (chair)
Sari Gilman Aronson
Allan Campbell
Robin Fossum
Wayne T. Pitard
James Sinclair
Ian Wang
Beth Watkins

CONTRIBUTING WRITERS
James Dengate
Wayne T. Pitard
James Sinclair
Kim Sheahan
Claire Skaperdas
Ian Wang
Beth Watkins
Norman E. Whitten
Sarah Wisseman



College of
Liberal Arts & Sciences
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Produced for the Spurlock Museum by the College of Liberal Arts and Sciences
Office of Communications and Marketing.

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Cover: In creating the design of these boots, shoe designer Rina Shah reflected a traditional shawl pattern from her native India. 2011.09.0001

Opposite page: These beautifully decorated women's boots are from the picturesque town of Torzhok, Russia. 2003.04.0002

Below: Meditating Buddha. 2007.08.0029

Back Cover: Buddha head with flame of enlightenment. 2007.08.0008



A MESSAGE FROM THE DIRECTOR



Over the past year, I have spent a great deal of time talking with colleagues across the campus about the possibilities of incorporating technology into our galleries to provide new and exciting interactive components to our exhibits. Folks from the University's National Center for Supercomputing Applications, the Institute for Computing in the Humanities, Arts and Social Sciences, and the Beckman Institute's Visualization Laboratory are engaging with us to see how digital imaging might be used to enhance visitors' understandings of the cultures we present and the artifacts that illuminate those cultures. By the time this issue of the Magazine appears, we expect to have our first high-tech interactive in full operation—the new Mesopotamian cylinder seal exhibit in the Leavitt Gallery of Middle Eastern Cultures. More is on the horizon, so stay tuned!

The Museum's staff has been centrally involved in the planning and execution of the seal exhibit, and they are at the forefront of our planning for additional technological improvements. But they have also reinforced an important point about interactivity in a museum: computer technology cannot replace all forms of visitor engagement. Having a chance to touch and hold objects, try on clothing of different cultures, play exotic musical instruments, etc., can have a strong impact on the experience of a visitor, either child or adult. Thus while we work on high tech presentations, we have also created hands-on interactive areas in our Africa, Asia, and Europe Galleries, geared primarily, but not exclusively, to our younger visitors.

In addition to these types of interactivity in our galleries, which will be available essentially all the time, I want to mention the large-scale, 3-D, live-action interactivity produced by our extraordinary Education staff, who provide hundreds of programs for children and university students each year. From introducing ancient civilizations to sixth graders to celebrating holidays around the world with pre-schoolers to walking first graders through Native American cultures to arranging for Art History students to study unpublished artifacts from our collections, the Education staff provides the most personal interactivity possible.

For our adult visitors, we plan events designed to transport you to other parts of the world, through music, dance, story telling, theater productions, and lectures. In many cases the audience has the opportunity to interact directly with the performers both during and after the events.

We are proud of the many types of interactivity that have developed at the Spurlock in the past few years, and we look forward to finding new ways to draw our visitors into the cultures of the world. Join us and bring your family and friends along.

Wayne T. Pitard



Argentinian stirrup shoe, circa 1800. 1990.10.0112A

BOARD UPDATE

The Spurlock Museum Board of Directors meets twice a year, and the Trustees hold meetings quarterly to discuss Museum business. At the Board meeting in March, we welcomed three new members to the board: Douglas Brewer, Michael VanBlaricum, and Safwat Wahba. We also had the pleasure of a presentation by Amy Heggemeyer, Assistant Registrar, highlighting Guatemalan textiles from the Museum's Kiefer/Lopez Collection. Our next full board meeting is at the end of September during the University of Illinois's Annual Foundation weekend.

The Board receives reports from the following committees: Executive Committee (chair, Robin Fossum), Advancement Committee (chair, Charles Hundley), Promotion and Outreach Committee (chair, Yu Wang), Publication Committee (chair, Norman Whitten), Nominating Committee (chair, Allan Campbell), and the Ad Hoc Museum Board Manual Committee (chair, Allan Campbell).

The Board is now looking to establish a Membership Committee to encourage further volunteer and financial support for the Museum. Members are encouraged to serve on Committees and volunteer their talents. Board meetings also include reports from the Treasurer and Secretary, along with a summary of Museum activities from our director, Wayne Pitard.

Board members have been instrumental in many ways to help the Museum grow. This fall we look forward to dedicating new wall plaques honoring all the past presidents of the Board and the Guild. This effort was initiated by Board members working together with Museum staff. The Board has also recently raised funds to look into a new potential addition to the Museum and contributed to the celebration of our 100-year anniversary.

I thank all Board members, past and present, for their generous dedication and all the volunteer hours that have supported the best Museum in central Illinois. We thank Wayne Pitard and all Museum staff for encouraging our work. It is an honor to serve my term as President. Enjoy your copy of our *Spurlock Magazine*!

Robin Fossum

Spurlock Museum Board President

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19th-century Chinese woman's horseshoe-heeled court shoe.
1996.12.0006

GRANTS AND AWARDS

Amy Heggemeyer, Assistant Registrar for Acquisitions, and Beth Watkins, Education and Publications Coordinator, received a \$1,000 grant from the National Endowment of the Humanities in support of programming held in conjunction with the exhibit *Carnavall*.

Tandy Lacy, Director of Education, received a grant of \$12,000 from the Ethnic and Folk Arts Program of the Illinois Arts Council in support of performance events and special programs featuring guest artists from around the world.

Kim Sheahan, Assistant Director of Education, is currently serving as a member of the Illinois Association of Museums Board of Directors, representing Region 2.

The Museum is the beneficiary of a recent award from the USDA National Institute of Food and Agriculture Extension Integrated Pest Management. Susan Ratcliffe, Director of the North Central IPM Center, was awarded the NIFA grant funds, and in conjunction with Christa Deacy-Quinn, Collections Manager, will develop a program using a \$9,000 portable thermal chamber to treat collections infested with pests. Their work will contribute to the scientific research on the possibility of conservation treatments using heat (rather than cold or chemicals) to de-infest artifacts while minimizing harm to the objects.

Christa Deacy-Quinn was part of a statewide team, including the University of Illinois at Urbana-Champaign Library and the State Museum, that received a two-year grant of over \$180,000 from the federal Institute of Museum and Library Services (IMLS) for the Connecting to Collections project. Focusing on three key areas of need, these institutions will increase awareness and communication about collections preservation, provide a broad program of preservation education and training, and facilitate statewide cooperative disaster planning and preparedness. IMLS funding will support a database of Illinois collections-holding institutions, new regional Google Map coverage for use in emergencies, an expanded listserv and website, public events, webinars on collections preservation, scholarships for advanced training, and regional workshops on disaster planning and recovery.

SPURLOCK MUSEUM GUILD REPORT

Recently, the Spurlock Guild celebrated a milestone. A little over 20 years ago, a handful of women met to determine how best they could help the World Heritage Museum become better known in the community. Tucked away on the fourth floor of Lincoln Hall, the World Heritage Museum was a treasure that most of us took for granted.

The Museum director at the time, Barbara Bohlen, suggested that we form a Guild and begin by hosting a reception. Several successful receptions later, our thoughts turned to fundraising. Innocently, we voted to hold an auction as our first venture. "Sotheby's on the Prairie" became our motto, and we were off on a new adventure. Finally, after long weeks of planning, our first auction became reality. Delighted and encouraged by the success of that first attempt at fundraising, we have subsequently held annual auctions. Last October we marked the 100th anniversary of the Museum with Auction 20, our most successful fundraiser to date.

From that very small beginning, the World Heritage Museum Guild evolved into the present successful Spurlock Museum Guild. We are enormously proud that through its efforts the Guild has donated over \$400,000 to the Spurlock Museum. As community cheerleaders and active fundraisers, we are constantly planning varied and exciting events to support and showcase the Spurlock. Sponsoring lecture series and luncheons, helping to host and provide refreshments for Museum openings (who can forget the tons of salmon mousse and lemon squares prepared by Guild members over the years!), contributing financial support to bus happy out-of-town schoolchildren to the Museum, purchasing portable stools for the comfort of visitors...these are just a few of the projects undertaken by our members.

Today our dedication to the Spurlock continues with an ever-increasing membership. Earlier this year the Guild hosted its annual Spring luncheon. A business meeting followed and plans were discussed for the upcoming year. Working closely with Director Wayne Pitard, we planned to sponsor a series of lectures, a concert by Colombian jazz harpist, the exhibit *A World of Shoes*, and a second "kefi" party. (Kefi is a Greek word that describes a feeling of joyful, high spirits.) Last year a very enthusiastic kefi party was celebrated in the stunning home of Dean Mary Kalantzis and Bill Cope. Greek music, dancing, and food was celebrated with truly joyful spirit. This year Dean Kalantzis and Bill Cope have again graciously agreed to host Kefi II as a fundraiser for the Guild.

Looking back at our humble beginning we are proud of our achievements and look ahead to many more years. With kefi in our hearts we say, *Happy Birthday, Spurlock Guild!*



Astrid Dussinger, Spurlock Museum Guild member since the 1990s, celebrates the Guild's 20th birthday.

Claire Skaperdas



Spurlock Museum Guild members host a Kefi party fundraiser.

ARTIFACT HIGHLIGHT

A Ticket for Ancient Athenian Jury Duty



1930.01.0001

By James Degrate

The Museum is very lucky to have in its collection this bronze juror's ticket (*pinakion*) from ancient Athens. Every Athenian citizen had the right to trial by a jury of his peers. A citizen at least 30 years of age volunteered for jury duty by submitting his juror's ticket, an identification card showing his name and the seal of Athens. Jurors were selected at random with an allotment machine. Each juror was issued two ballots: innocent and guilty. At the end of the trial, jurors voted by casting the appropriate ballot into a box. They exchanged the remaining ballot for their ticket and their wages, a half-day's pay.

This artifact is one of around 200 surviving examples, two-thirds of which are fragmentary. Most of these artifacts are in Athens and other parts of Greece. Beyond that, including our example, there are only four in the Western Hemisphere: two in New York City and one in Toronto. Over a dozen have vanished since they were first recorded, including some destroyed in World War II.

The ticket at Spurlock was reused at least three times. The latest inscription reads "Timophon Paiani[eus]," declaring that the ticket once belonged to a man named Timophon of the *deme*—a subdivision of Athenian territory for voting purposes, similar to our precincts—of Paiania, which was near the modern Athens international airport. Timophon

voted in the third division of the courts, indicated by the raised letter gamma in the square on the left. At the right are stamped symbols. The larger is a single owl with folded wings standing between olive branches with the letters Α (alpha), Θ (theta), and Η (eta), the abbreviation for *Athenaion* or "[officially] by the Athenian people." Together, these items form the seal of the state.

The smaller official seal just after the text is a double-bodied owl, indicating that this juror's ticket was later authenticated by the state for additional use in the annual election by lot of the Council of 500 and the other magistrates who ran the Athenian government. Every male born of a citizen mother and father was eligible for selection to almost every state office from the age of 20.

Complete tickets tend to be found in graves, while the fragments come from habitation debris such as that from the Agora (market place) in Athens where they were lost. Since these were official state documents, they were regularly recalled, later erased, and reissued with new names. Our whole ticket came from the burial of an Athenian who was so proud of his citizenship that he did not return his allotment name badge but had it buried with him. The cemetery where many of these are found is near Piraeus (the harbor town of Athens) where the poorer citizens were buried. Very few tickets have been found in the Kerameikos cemetery just outside the walls of Athens where the wealthier citizens were

buried. Unlike the poorer citizens, these elite probably did not feel much need to emphasize their citizenship status.

The next-to-last inscription has been erased, although enough letters can be read to restore the name as Philo[ny]m[o]s. In the second line, the first four letters are clearly ΠΑΙΑ, showing that Philonymos was also from the deme of Paiania. Only the deme name, Araphe-nios, can be reconstructed from the second usage, and only three letters of the first use are partially legible. This earliest inscription was written shortly after ca. 378 BCE. The other three times this bronze was inscribed occurred between ca. 370 and ca. 350 BCE, when bronze tickets were replaced by wooden ones. When the Athenian democracy temporarily ended in 322 BCE, neither bronze nor wooden tickets were used. Literary sources say that when the democracy was restored only wood was used, and none of the wooden examples survived.

References:

Kroll, John H. 1984. "More Athenian Bronze Allotment Plates," in *Studies Presented to Sterling Dow on His Eightieth Birthday*. Greek, Roman, and Byzantine Monographs 10. Durham: Duke University, 165–71.

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Alexander

How Grad Student Alexander Schulz Became a Key Figure in the Museum's History

By Wayne T. Pitard

During the course of preparing a new history of the Museum for our centennial celebration, I discovered a series of documents in our files, as well as in the University Archives and the archives of the J.P. Morgan Library in New York City, that revealed the story of Alexander Schulz, a long-lost hero of our Museum. Schulz, a graduate student in the Department of the Classics from 1945 to 1950, took charge of the Museum of Classical Archaeology and Art during his years here, and undertook work on its collections that still echoes through the Spurlock today. His achievements and even his name were forgotten by 1972, when Sebastian Naslund wrote the first full history of the Museum. It has been a privilege for me to “resurrect” him from obscurity and tell his story here.

Alexander was born in 1905, the son of William Schulz, professor of physics at the University. He earned his bachelor's here, then went to Johns Hopkins University and completed a master's in classical archaeology in 1935. He began work on his PhD at Hopkins and spent nearly two years in Greece excavating at Olynthos in Macedonia, followed by nine months working with a noted artifact restorer, Apostolos Kontegeorgos, at the Saloniki Museum. When World War II broke out, he joined the Navy and served as a naval officer. Sources indicate that he had returned from active duty to Urbana by early 1945.

At that time, he decided to complete his PhD in classical archaeology at Illinois. What might have been a relatively straightforward program of study took a dramatic turn when Professor William Oldfather, head of the classics department and curator of the Classical Museum since 1926, died tragically in a boating accident in May of 1945. This event led to a period of uncertainty in the classics department. Professor Ben Perry was appointed acting chair and curator of the Museum, but, overwhelmed with the duties of administration, Perry appointed Schulz as Museum custodian in the fall of 1945 (he could not be given the title of curator because he was not a faculty member). When Schulz accepted the appointment, he certainly assumed that it would be a short-term, part-time position that

would supplement his graduate studies. But, due to a number of complications, a permanent chair of the classics department (and thus a curator for the Museum) was not chosen for four years, and Schulz was reappointed year after year to stay on as custodian. As the job continued and the collection wove its magic around him, Schulz's focus gradually shifted away from his graduate study to his work at the Museum. The number of hours he spent at the Museum increased, until by 1948 he was working there more than 40 hours a week.

When he began the job, the Museum was suffering the effects of 15 years of virtually nonexistent budgets and essentially no staff. The artifacts had seen little care, and the collec-

tion of 141 plaster casts of classical sculpture that had been purchased in the 1910s and '20s was in a state of serious disrepair. Another major problem was that no real registration system had yet been developed. All that existed in 1948 was an inventory that listed the artifacts that had come into the Museum between 1911 and 1930. The list contained no registration numbers for the artifacts, and there were no identifying marks on the artifacts to connect them to the entries in the inventory. While Professor Oldfather had certainly known the relationship between most of the artifacts and the entries in the inventory, that information had been lost with his death.

Schulz faced very serious issues. As a mere part-time “custodian,” a graduate student with many things to do, he simply could have maintained the status quo at the Museum and perhaps made a few cosmetic changes. But he decided that he ought

to transform the Museum and place it on a secure footing for the future. And that is exactly what he did.

There is no narrative from this period that gives us a connected account of Schulz's activities. Instead, we can reconstruct them through a substantial amount of correspondence that he wrote during his years at the Museum. His earliest efforts for which we have records focused on research projects that he facilitated for scholars studying the Museum's extraordinary collection of ancient Mesopotamian artifacts that still remain a core component of the Spurlock's Middle Eastern materials. Shortly before Schulz arrived on the scene, Profes-



Alexander Schulz works on the Laocöon in the Classical Museum in Lincoln Hall in the late 1940s. (Photo courtesy of the News-Gazette.)

the Great

sor Albrecht Goetze, a famed scholar of Mesopotamian texts at Yale University, had sent LAS Dean Matthew McClure a proposal to study the Museum's collection of 1,750 ancient Mesopotamian clay tablets. In the summer of 1945, he came to examine 1,000 Sumerian tablets dating to circa 2100 BCE. He then proposed that the other 750 tablets be sent to Yale for mending (many were broken) and baking for better preservation. Goetze planned to study them at Yale and then send them back. Schulz came into the picture at the beginning of this complex process, which lasted until 1950. The Museum's files contain the correspondence that went between Schulz, always making sure that the project at Yale was progressing, and Goetze, who very cordially sent back reports. By 1950, Goetze had returned the tablets and produced a list of the date and contents of 1,400 of the tablets.

A second early project that fell into Schulz's lap centered upon the Museum's collection of 93 ancient Mesopotamian seals. Goetze had joined forces with Professor Edith Porada of Columbia University, one of the world's greatest authorities on ancient seals, to begin a project designed to publish collections of seals in North American museums. Goetze had seen the Museum's collection during his visit in 1945 and got Porada involved by early 1946. Schulz packed up the seals and sent them to Porada in New York City in April 1946. She made impressions of each seal, photographed them, and then sent them to the American Museum of Natural History, where their mineral composition was determined. By late June, they were returned to Urbana. Subsequent correspondence between Schulz and Porada shows that the former had become extremely interested in the seals. He checked all the measurements she had listed on her preliminary reports and caught a few typo-

graphical errors among them. He examined the carved motifs on the seals and compared them to her notes. In his letters, he discussed with her some different interpretations of the scenes on a few seals, and she accepted at least two of them.

By 1948, Schulz was working virtually full-time at the Museum, surely having forsaken his work toward his PhD. During the early part of the year, he became aware of a large number of plaster casts of ancient Egyptian sculptures stored in the basement hallways of Lincoln Hall. They were part of the large collection of casts that had belonged to Lorado Taft and had come into the possession of the University in 1937. The collection had been scattered across campus for storage, and the Egyptian sculptures had been languishing under very poor conditions for a decade. Schulz received permission from the classics department (with the support of classics Professor Revilo P. Oliver) to approach Dean Rexford Newcomb of the College of Fine and Applied Arts about bringing several of them up into the Museum's Egyptian exhibit. The dean asked for a list, which Alexander supplied, and soon three substantial statues and 69 smaller casts were ready for display in the Museum. Two of the major statues, those of Pharaohs Kafre and Tutmosé III, are still centerpieces of the Spurlock's Egyptian exhibit today.

At the same time, the University's art department was dramatically changing the usage of some of its rooms in the Architecture Building and had decided to remove their large collection of plaster casts that had been used by art students learning to draw the human body. By 1948, teaching styles

continued on next page



Alexander and Katharine Schulz in the early 1950s, with their cat, Toro. (Photo courtesy of David Henwood.)



Schulz restored the entire Classical cast collection for the first time in over 40 years and made it possible for those artifacts to survive into the 21st century. (Photo courtesy of the *News-Gazette*.)

in art had changed, and the use of casts as models for students was seen as obsolete. The Hall of Casts, as the gallery had been called, contained a few casts dating back to President John Milton Gregory's Art Gallery, the first art museum on campus (established in 1874), as well as several from Lorado Taft's collection. When Schulz became aware of this circumstance, he once again went to Dean Newcomb and asked if the Museum could take custody of some of the classical casts. Again Newcomb agreed, and Schulz brought some 30 additional casts into the Classical Museum. These included three early casts that had belonged to the old Art Gallery: the great Laocoon Group that now greets visitors upon entering the Spurlock's Ancient Mediterranean Gallery; the Polyhymnia, a lovely statue some of you will have seen on display in our Centennial Exhibit; and the Wounded Amazon of Phidias. In bringing these to the Museum, Schulz preserved (along with the Artemis of Gabii, already in the Museum) the only surviving full-sized casts from the Art Gallery. In addition, he brought a number of Taft's classical casts, several of which still feature at the Spurlock.

Having brought about 100 new casts into the collection, he began working with a few volunteers to clean, repair, and repaint both the new acquisitions and the old casts in the Museum. The team refurbished over 250 casts during the academic year of 1948–49. Among the volunteers on this project was Katherine Henwood, who would become Mrs. Schulz in 1951—a romance about which we unfortunately know little. For the second half of 1948, Schulz lists 1,129 hours of work at the Museum, which indicates that he was working at least 40 hours a week. The result of this project was the preservation of one of the most significant collections of casts that has survived to the current day in the United States.

All this would have been enough to make him a hero of the Museum, but 1948 also saw the beginning of his other epoch-making project: the organization of the first comprehensive registration system for the Classical Museum. This was done in collaboration with Florence Fletcher, curator of the Museum of European Cultures, who wanted to do the same thing for her Museum. Working with the old inventory list, Schulz spent weeks trying to connect up as many of the artifacts as he could to the inven-

He had saved over 100 important plaster casts from probable destruction ... and he created the first numbered inventory of the Museum's artifacts.

tory descriptions. Then he assigned new numbers, prefixed either CM (Classical Museum) or OM (Oriental Museum, for the Near Eastern artifacts), to each item in his new inventory and carefully wrote the new number on each artifact. His work on identifying and numbering the individual pieces is the foundation for all the subsequent registration work on the Classical and Near Eastern collections.

By 1949, it must have been clear that Schulz was not going to finish his PhD. His dedication to the Museum had totally sidetracked that ambition. In the fall of that year, John L. Heller arrived from the University of Minnesota to become chair of the classics department and official curator of the Classical Museum. He kept Schulz on as custodian for the 1949–50 academic year, but by the end of the summer of 1950, Schulz was on his way out. In his last letter in our files, dated July 8, 1950, he wrote in a melancholy mood to Professor Goetze: "And now I want to express my

sincere appreciation for your generous cooperation and assistance in putting the affairs of the Oriental Museum in better shape. It is greatly to be hoped, after all our efforts, that the collection will not be permitted to go to seed, now that I am leaving, but I very much fear that that will be the case. At least I can console myself that I have done the best I could for it under the circumstances."

Indeed, Schulz had left the Classical (and Oriental) Museum collections in a far better condition than he had found them. He had worked with the first outside scholars who had wanted to undertake research on the Mesopotamian materials. He had saved over 100 important plaster casts from probable destruction and had brought them into the Museum, where several continue to thrill visitors today. He restored the entire Classical cast collection for the first time in over 40 years and made it possible for those artifacts to survive into the 21st century. And he created the first numbered inventory of the Museum's artifacts, setting the foundation for the Spurlock's current registration system.

His pessimism about the future of the Museum, while reasonable in the 1950s, proved to be incorrect. The Museum's circumstances continued to be poor through the 1950s. But by the early 1960s, the University began to take its responsibility for the collections more seriously, and from the early 1980s onward, the Museum's fortunes have continuously risen. I cannot but think that Alexander Schulz would be enormously pleased to see the successors of his beloved Museum in the Ancient Mediterranean and Middle Eastern Galleries of the Spurlock.



THE NAMING OF THE WHITTEN GALLERY OF SOUTH AMERICAN PEOPLES

By Wayne T. Pitard

On Friday, April 13, 2012, old and new friends of the Spurlock Museum met to celebrate the naming of the Dorothea S. and Norman E. Whitten Gallery of South American Peoples. Sibby, as we knew Dorothea, and Norm have been beloved members of the Spurlock family since they were first recruited by Director Douglas Brewer to curate the South American Gallery in our new building. They became the foundational core of the gallery, both by donating most of the key pieces in the exhibit, the product of 40 years of interaction with the native populations of Amazonian Ecuador, and by working tirelessly with our staff to create the storyline and the labels for the exhibit. But their work at the Museum has gone well beyond that. They provided funds that have helped us develop Museum-wide improvements. For example, they funded the construction of our New Acquisitions cases now on the second

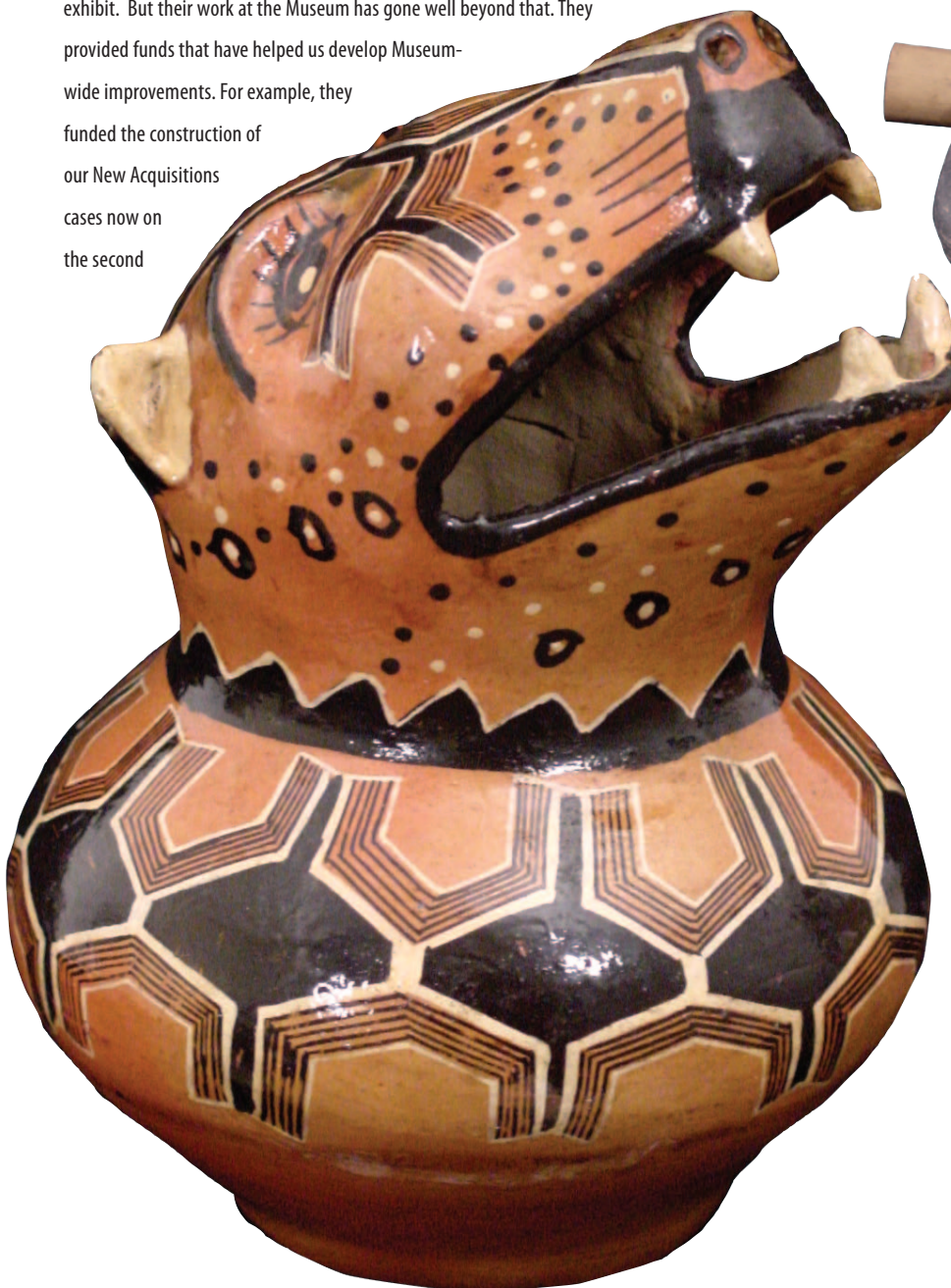


Director Wayne Pitard (center) speaks at the ceremony celebrating the naming of the Whitten Gallery, named after Dorothea S. and Norman E. Whitten (right).

At top: Miniature Head Ornament. 2001.05.0082

floor of the Museum and purchased site licenses for the Adobe software that is absolutely essential to our work. After the much-mourned passing of Sibby in 2011, Norm set up a bequest for the South American Gallery that will not only support its upkeep and future upgrades but will also enable us to sponsor research programs to bring scholars here and send Illinois scholars to South America. The endowment will help us sponsor lectures and other public events related to South American, Middle American, and Caribbean cultures. In honor of all these things, in honor of their love for the Spurlock, we are most

pleased to present to the public the Dorothea S. and Norman E. Whitten Gallery of South American Peoples.



Items used by the South American peoples include:
 Top: Bocina, Curved Horn. 2001.05.0109
 Bottom: Miniature Clothing Fastener. 2001.05.0082
 Left: Canelos Quichua Jaguar Effigy Pot. 2001.05.0112

FROM TEACHING TO MEDITATING: Examining Bud

By James Sinclair

The Spurlock Museum has two dozen sculptures of the Buddha from nine Asian countries (Cambodia, China, India, Japan, Laos, Myanmar/Burma, Nepal, Thailand, and Tibet) representing various aspects of his life and depicting various forms of his image. Images of the Buddha first appeared during the 1st and 2nd centuries. Buddha images are always shown in one of four basic postures: reclining, sitting, standing, or walking. The majority of the Museum's sculpture are in the sitting posture on a lotus flower. All of the Spurlock's pieces were made between the 18th and 20th centuries and are made of many materials, including brass, bronze, marble, and wood.

The position of the hands on an image of the Buddha, called a *mudra*, has a specific meaning. Some of the mudras often found on Asian images of the Buddha include:

- Meditation**—a sitting Buddha with the right hand on top of the left hand. [See 2007.08.0029.]
- Imparting fearlessness**—the right hand is bent at the wrist at a right angle with the palm facing out and fingers extending to a point. [See 2007.08.0004.]
- Granting or receiving charity**—the arm and fingers are extended straight down with the palm facing out.
- Teaching**—the right hand (and sometimes the left as well) held close to the chest with the index finger and thumb forming a circle. [See 1938.01.0002.]
- Earth witness**—in a seated position, the right hand is on or in front of the right knee pointing to or touching the ground, and the left hand lies in his lap with the palm facing up. The right hand touches (or points to) the earth to call it as a witness to the Buddha's enlightenment. [See 2009.05.0154.]



2007.08.0029



2007.08.0004



1938.01.0002



2009.05.0154

2007.08.0012



dha Images

In addition to mudras, there are other common yet varied features in many depictions of the Buddha. The dress of most Buddha images is a monastic robe draped over one shoulder with the other shoulder bare. However, in some of the early images from the first and second centuries, the robe is similar to a Roman toga. The Krannert Art Museum on campus has a stele from Gandhara, a region in modern-day Pakistan and Afghanistan, depicting the Buddha in this kind of clothing. Gandhara was the eastern edge of Alexander the Great's conquest, and subsequent rulers maintained contact with Greco-Roman culture. Two images in the Spurlock collection show the Buddha standing and holding out his garments. [2001.08.0001] This has been interpreted as a gesture of welcome. There is also a dark metal piece from Thailand of a style originating the 14th and 15th centuries, but it is also covered in colorful Tibetan textiles. [2010.01.0164] The headdress of the Spurlock images vary. Some appear as tight curls following the form of the head, which may have a knob on top, some have crown-like elements, and many have a flame-like feature from the top of the head indicating enlightenment. [2007.08.0008]

In addition to demonstrating some of the range of visual interpretations of the Buddha, sculptures in the Museum's collection also illustrate various important episodes from the Buddha's life. Living in northeastern India between the 6th and 4th centuries BCE, the

Buddha is generally considered a philosopher and a teacher of a code of conduct. Before enlightenment, the Buddha was a prince named Siddhartha Gautama in a province that is now in southern Nepal. Despite his father's efforts to keep him in the palace as his heir, Siddhartha eventually ventured into the outside world, where he witnessed the suffering of ordinary people—age, illness, and death. Seeing an ascetic holy man who was content and at peace with the world, the prince took up the spiritual life and abandoned his royal heritage.

After abandoning a severely austere ascetic lifestyle as the means to overcome suffering, the Buddha focused on a meditative path. He reached enlightenment after days of meditating under a sacred fig tree known as the Bodhi tree in the town of Bodhi Gaya, India. [1929.15.0001] During his meditation, he was tempted by evil spirits of the demon Mara. Buddha denying this temptation is shown in the earth witness mudra, in which Buddha summons the earth to witness his defiance of the demon. Also in the collection is an image showing Mucalinda, a large snake-shaped being (or naga), protecting him from Mara. [2009.05.0225] A link between the Buddha and animals is also depicted in a sculpture of the Buddha with a monkey and elephant reverently making offerings. [2007.08.0033]



Top: 2001.08.0001
Left: 2010.01.0164
Background: 1929.15.0001 (left),
2010.09.0005 (right)



2009.05.0225



2007.08.0033

STEP INSIDE A WORLD OF



By Kathryn Fay,
Doctoral Candidate
in Anthropology, and
Collections Section Volunteer,
with Kim Sheahan

There's a new exhibit coming to the Campbell Gallery, and it's all about shoes! To get a behind-the-scenes view on the exhibit and to find out what went into its creation, I sat down with Kim Sheahan, Assistant Director of Education and curator/coordinator of the exhibit.

To start, what was your inspiration for this exhibit?

Our great shoes! I knew there were so many ways you could look at shoes, so it wasn't hard to come up with what those topics would be. The ideas of what shoes to display and how we were going to group them were ideas that co-evolved. Some were planned and some were spontaneous.

We have grouped the shoes based on several different themes, all words that began with the letter "s". These groups include sensuality (shoes that make the wearer feel or appear sexy), self (shoes that identify the wearer by status or culture), substance (highlighting the variety of materials used to make shoes), sports (shoes worn specifically for athletics), service (shoes developed for various types of work), style (designer shoes), and, in a fun play on words, soul (the influence of religion on footwear). Each category has several shoes that are linked together by that theme but vary by geographic location, material, and specific use.

What makes this exhibit different from others that have been in this space before?

The look of it is going to be a bit different. On the wall near the display case for each theme, instead of large labels with a lot of text, there will be lettering giving the name of the topic. Underneath the topic will be three associated words to suggest the mindset of a person who might wear those particular shoes. We're also using a greater variety of fabrics on the exhibit furniture and did a lot of brainstorming about what kinds of material suit each topic: more heavy-duty things for service, something light and smooth for sensuality, etc. We also have a large cut-out of Louis XIV in his famous red-heeled shoes, and we're hoping people will have their picture taken with him and share the pictures on Facebook and Twitter. Planning a photo op area is definitely something new for us.

One aspect that will be familiar to people who came to the Centennial exhibit is that we will have several shoes displayed in Plexiglas boxes attached directly to the wall near the front of the gallery.

Are all of the shoes from Spurlock's collection?

Many of the shoes in the exhibit are from our collections. I really like doing the exhibits where we pull things out of storage and get the chance to look at artifacts we haven't seen in a long time. In some cases, though, we had to go out and look for shoes. We had multiple

shoes from East Asia, for example, so we had so much to choose from in that area, but for several other areas of the world we had

nothing in the collections.

So we put out a call to central Illinois—for example, there was an article in the *News-Gazette*—saying, "Here are cultures and areas of the world we want to represent in our exhibit. If you have any shoes representing these that you'd like to loan to us, we'd be thrilled to have them for consideration." We have over 25 pairs of shoes that are coming from outside sources, from people who said, "We've got what you need; would you like them?"

There were a few specific items that I knew I wanted and so I went to a particular place to get them, such as the Museum of the Grand Prairie in Mahomet to borrow snowshoes. I contacted the Ringling Brothers Circus Museum in Florida for clown shoes. They're loaning us two pairs of clown shoes, one worn by Emmett Kelly, one of the most famous clowns of all time. So lots of cool opportunities came about because we asked! People have been so incredibly generous. A big thank you to all the people who offered shoes for a loan for the exhibition!

Is there anything you wanted to display but ended up not being able to?

I wanted to have a whole section on related accessories, like shoe horns and



Opposite: Turkish bath shoe. 2012-00216
 Left: Early 20th century Republic of India shoe. 1995.24.0087
 Below: Jimmy Choos. 2012-00243

SHOES



stretchers. I wanted to be able to include more context for the exhibit, perhaps a section focusing on things like how a shoe is made around the world. It makes me a little sad that these topics literally won't fit in the exhibit, but I certainly hope people will be happy with what is there. When we start thinking about creating an exhibit, we always think, "Oh this space is so huge! We have to fill this up!" But we always end up trying to put in too much and having to edit down.

Do you have a favorite shoe in the exhibit?

Whichever one I'm researching at the moment and finding great information about, that's my favorite. Any artifact that I can tell a story about or that I can learn about and put into a context is also at the top of my list.

What message do you hope people take away from this exhibit?

I think it has a similar goal to most of our exhibits of creating a larger picture for our visitors. We try to put these artifacts into some kind of context; we like to remind everyone that an artifact speaks. My job as curator and coordinator of this exhibit is to translate what the artifact is saying to the people who view it. I'm hoping what it says is something beyond "here's something really cool," such as "here's why this is really cool," and let people be able to scaffold off what they have just learned to other things in this exhibit, other things in the Museum, or something that they may learn 10 years from now.

I want people to be able to take away what they learn and feel that they can be confident in telling others about

it. Even if they see shoes from the exhibit on TV years from now, they can turn to their friend and say, "I know what that is!" I hope people feel that they know a little bit more and that they understand a little bit more about shoes after they see this exhibit.

A World of Shoes, displayed in the Campbell Gallery, runs from September 4, 2012, until February 10, 2013. Check out the calendar on page 17 for events associated with the exhibit.



Sante Sioux beaded moccasins. 1996.24.0428



Top: This ancient Egyptian piece, made of cartonnage, was used to cover the feet of a mummy. 1912.01.0003

Bottom: These Mary Janes demonstrate a new recycling trend: the reuse of *molas*, women's clothing panels from the Kuna people of Panama, in shoe designs. T04949



Above: Mid-20th century Greek shoe. 1995.24.0089

Left: Clown shoes. Collection of the John and Mable Ringling Museum of Art, the State Art Museum of Florida, a division of Florida State University. IN06.9068



The China-University of Illinois Relationship: A Century-Long Connection

By Yu (Ian) Wang



Chinese Diplomat Wu Ting Fang Visits the U of I, June 10, 1908. Courtesy of the University of Illinois Archives.

In the fall of 2011, a state delegation led by Illinois Governor Pat Quinn headed to China with a trade mission and a renewed effort to reconnect with thousands of alumni living there. When the state delegation visited some University of Illinois alumni in China's capital city of Beijing, they were met with a red carpet, a lavish banquet, and even a police escort to help navigate Beijing's traffic, with more than 200 officers blocking off all major intersections along the route.

Such an extraordinary welcome to the Illinois delegation is no surprise to people who are familiar with the long relationship between China and the University, initiated in 1905 by the fifth University president, Edmund James, and the Chinese minister Wu Ting-Fang. The great vision of these two leaders has brought about an extraordinary relationship between the University and Chinese higher education for more than 100 years. This relationship has shaped the history of both nations and the world.

The China-University of Illinois connection was initiated under rather unusual circumstances stretching back to the Boxer Rebellions at the turn of the century. In 1898, groups of peasants in northern China began to band together in a secret society known in Chinese as *Yi-he Qian* (meaning "Righteous and Harmonious Fists"), commonly known in the West as the "Boxers." At first, the Boxers wanted to destroy the Qing Dynasty, which had ruled China for over 250 years, and wanted to get rid of all undesirable foreign influences in China, which they considered as threats to Chinese culture. When the Qing Empress Dowager backed the Boxers, the Boxers turned solely toward removing foreigners from China. By May 1900, the Boxer Rebellion had moved out of the countryside and was being waged in the capital of Peking (now Beijing). To help their fellow countrymen and to protect their interests in China, an international force of 55,000 American, British, Russian, French, Italian, and Japanese soldiers were sent to subdue the "rebellion." On June 18, 1900, Qing Empress Dowager

ordered all foreigners to be killed. Several foreign ministers and their families were executed before the international force could intervene. But on August 14, 1900, the international force took Peking and subdued the rebellion. As a result of this substantial intervention, the nations of the international force required the Qing government to pay a large reparation to them.

It was against this background that President James first met Minister Wu in Washington in 1905. President James foresaw changes in the way China would be dealing with the outside world and advised American leaders to consider using some of the surplus reparation money for scholarships for Chinese students. In his letter to U.S. President Theodore Roosevelt in 1906, James wrote, "China is upon the verge of a revolution. The nation which succeeds in educating the young Chinese of the present generation will be the nation which for a given expenditure of effort will reap the largest possible returns in moral, intellectual, and commercial influence." James successfully convinced the U.S. government to use some of its share of \$333 million in reparations for scholarships and for creating Tsinghua College. Founded on the site of Beijing's imperial gardens in 1911, it was also called the American Indemnity College.

Early in 1908, President James wrote letters to Chinese Minister Wu in Washington inviting him to deliver the June commencement address at University of Illinois and urging him to take part in University and Chinese educational initiatives. "I believe you will be able to do your own country a service, and I am sure you will do this western country a service in expanding our ideas on the subject of Chinese affairs," James wrote in his March 11 letter to Minister Wu.

The University of Illinois still has the hand-typed speech of Minister Wu's address, delivered at the 37th annual commencement ceremony. The address, entitled "Why China and America Should Be Friends," demonstrates his understanding of the importance of collaboration between the two nations.



Chinese government permission for student Shao L. Soo to study in the U.S. in 1947. Courtesy of the Soo family.

Formal projects at the University began that same year. Minister Wu Ting-Fang (伍廷芳) selected Wang Ching-Chun (王景春) and offered him a scholarship to become the first Chinese student to study for a doctorate in railway management at the University. Once Wang Ching-Chun arrived in Urbana, James hired him to teach a course on Asian history and commerce, and he became the first Chinese instructor in American higher education. He later successfully completed his studies and in 1911 became the first Chinese person to receive a PhD from the University of Illinois. Also in that year, Minister Wu wrote to President James to confirm the Chinese government's decision to send 100 Chinese students every year to America using the surplus Indemnity Fund. In the following years, Wu took an active role in selecting and sending Chinese students to America to study. He even worked directly with President James to transfer some Chinese students studying at other American universities to Illinois for the mutual benefit of the students and the University.

As University president, James worked to foster and recognize scholarly achievements and to raise the University to international attention by hosting world-class scholars and researchers. He also helped Chinese students by setting up the first Office of Foreign Students in the nation, creating internship opportunities at Westinghouse, General Motors, and many railway companies; offering scholarships and assistantships to Chinese students; and admitting female students from China. The University also bought a house and rented it to Chinese students because the local Champaign-Urbana population seemed reluctant to rent their houses to foreigners.

As a result of these efforts, official records show that from 1911 to 1920 one third of all Chinese students enrolled at American colleges and universities were attending Illinois. It is also important to note that President James's partner for Illinois-China educational initiatives, Minister Wu, joined the 1911 Republican Revolution and played an important role alongside Dr. Sun Zhong Shan (孙中山), who led the revolution that overthrew the last emperor and made China

a republic. During the revolution, Wu served several important positions in the newly formed Republican Government, supported Dr. Sun, and made important contributions to the revolution until his death on June 23, 1922.

There is no readily available figure of how many Chinese students have attended the University of Illinois since 1908. According to recent University information, there are more than 3,000 Chinese students studying at U of I today (a significant proportion of the total U of I enrollment of approximately 42,000). But over this century an extraordinary roster of major Chinese figures studied, taught, and did ground-breaking research here at Illinois. They include:

- Wang Ching-Chun (王景春), the first Chinese student to study at U of I and received a doctorate in railway management in 1911. After returning to China in 1911, Dr. Wang restructured the Chinese railways (originally constructed by several Western powers) into a single system.
- Chu Co-Ching (竺可桢), class of 1912, the father of Chinese meteorology (中国气象学之父).
- Chuang Tsin (庄俊), class of 1912, the first Western-trained Chinese architect.
- Moh Hsiang Yueh (穆湘玥), class of 1913, the Cotton King of China (中国棉纺大王).
- Margaret Hei-Ding Lin (林惠贞), class of 1915, the first Western educated Chinese M.D. and first Chinese female doctorate (gynecology & obstetrics).
- Tao Hsing-chih (陶行知), populist educator, studied at U of I from 1915 to 1916 before he went to the Teachers' College at Columbia University, where he studied with John Dewey.
- Chen Loh-Kwan (陈六琯), MS 1924, built most of the airports in China before WWII and, ironically, destroyed most of them himself during the Japanese invasion to prevent the Japanese from using them.
- Huang Charles Chao-Chin (黄朝琴), class of 1928, the First Governor of Taiwan.
- Huang Wanli (黄万里 1911–2001) PhD 1937, Engineering Institute.
- Hua Luo Geng, (华罗庚), taught Mathematics at U of I (1948–1950).
- Lo Yuen Tze (罗远祉), MSEE 1949 and PhD 1952, invented the broadband television receiving antenna and developed the cavity model theory for microstrip patch antennas now used in the Global Positional System.
- Professor Sung Betty Lee, class of 1954, distinguished scholar on the history of the Chinese in the U.S.

Four honorary doctorates have been bestowed on Chinese Scholars:

- 1908: Wu Ting-Fang, 伍廷芳, minister to the U.S.
- 1983: Chien Shih-Liang, 钱思亮, chemist
- 1985: Hua Luo Geng, 华罗庚, mathematician
- 1986: Yan Dong Sheng, 严东生, materials scientist

The first Outstanding Asian-American Alumni Award went to Chinese-American best-selling journalist Iris Chang, 张纯茹.

The China-Illinois connection will be the subject of a temporary exhibit at the Spurlock Museum in early 2015 and has received major support from the Office of the Chancellor.

THE RETURN OF THE MUMMY

By Sarah Wisseman

Children know instinctively that the Spurlock Museum's Egyptian mummy is special in a way that a Greek vase or a European sword is not. They ask, "Is there a real person in there?" And the answer is, "Yes. And he or she was about your age. . . ."

Each mummy was once a human being who lived and died and was carefully laid to rest by his loved ones. From Peruvian sacrificial maidens to Ötzi the Iceman and Egyptian pharaohs, these bodies illustrate the customs of past societies. Naturally desiccated or deliberately preserved mummies and their wrappings teach us about concepts of the afterlife, rituals surrounding death, and ancestor worship. The bodies themselves reveal valuable information on the age, sex, medical history, social status, and diet of the person.

Before scientific analyses became common, Egyptian mummies were horribly mistreated: they were ground up for artist's pigment and medicines and unwrapped for entertainment on social occasions. Roman-period "portrait mummies" like the Spurlock's were especially abused, with portraits often being ripped out of the wrappings and taken to Europe to sell as art objects. The mummies themselves were abandoned so that any information on archaeological context was lost, along with the evidence of identity and status that the portraits might provide.

The Spurlock mummy was acquired by the Museum in 1989. It originated in the Fayum oasis district of Egypt, a center of Greek and Roman settlement southwest of Cairo. The Roman face portrait, the decorations of Egyptian gods in pigment and gold leaf, and the style of the wrappings dated the mummy to about 100 CE, contemporary with other portrait mummies from sites such as Hawara and el-Hibeh.

In 1990, non-destructive X-rays at the University of Illinois College of Veterinary Medicine and CT scans at two local hospitals showed that our mummy was a child, aged seven to nine years at the time of death, with a broken head and a wooden board supporting the body inside the linen and ramie wrappings. Sex was undetermined because the child's pelvis was not sufficiently developed. The CT scans amplified the information obtained from X-rays, revealing cross-sections of the body with organs (brain, heart, lungs) still in place and layers of cloth and resin used in the wrappings. Other findings included an extra tooth, identified by a local dentist as an un-erupted bicuspid, compressed and possibly broken ribs, and

prognathism (protrusion of the lower half of the face and jaw). Three-dimensional reconstructions using the CT scans produced both a sculpture and computerized moving images showing the inside of the mummy. In other words, a computer performed a virtual autopsy that left the precious artifact intact.

Questions remained despite the use of the best technology available at the time. Was the mummy a boy or a girl? Was the packing, used to make the body appear more lifelike, mud or cloth? Was the head fracture really post-mortem, or was it the cause of the child's death? Was any attempt made to remove the internal organs, as in earlier periods of Egyptian mummification?

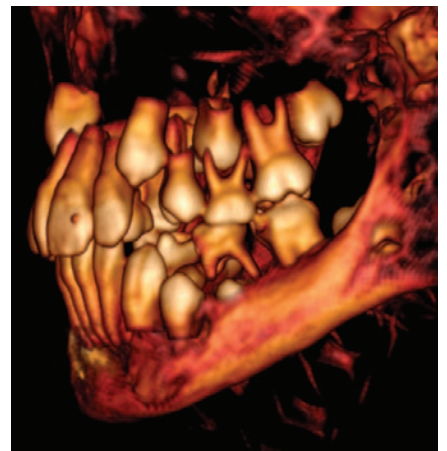
Twenty years later, tremendous technological advances in both CT scanning and computer software indicated that it was time to try the imaging again. Carle Foundation Hospital in Urbana once again agreed to donate the use of their state-of-the-art CT scanner and reconstruction software. The mummy traveled to the hospital in a specially prepared box for a new set of images in March 2011.

The results fully justified the time and expense involved. Spectacular new images of the teeth made it possible for consultant and U of I alumnus Dr. David Hunt, a physical anthropologist at the Smithsonian Institution, to age the mummy child more precisely by identifying which adult molars had erupted in the jaw. Measurements of the long bones with their un-fused epiphyses (growth plates) at the knees indicated possible malnutrition. When the results of these two examinations were averaged, the age of the mummy child was set at eight and a half years old.

Unfortunately, views of the pelvic area still do not reveal the sex of our mummy. The pelvic bones, un-fused in so young a child, have collapsed so that the usual measurements physical anthropologists rely upon cannot be taken. This fact, combined with the bewildering similarities in density of 2,000-year-old porous bone, dried-up tissue, and layers of cloth wrappings, make it impossible to answer this question at this time without either a soft tissue analysis (which would require opening the mummy) or a successful DNA result. DNA analysis was attempted twice with no result, once in the 1990s and again in 2011. The likely reason for failure is contamination by the resins, bitumen, salts, and other substances used to preserve the body by the Egyptian embalmers.

In contrast, Dr. Hunt's reexamination of the skull, and particularly the jaw, did produce useful results. The skull fracture is more severe than previously thought, with a piece of bone pushed inside the cranium. There is no prognathism after all, and a comparison with Smithsonian examples of Caucasian, Black, and West Asian skulls shows that our mummy child's skull features are closest to West Asian, implying Mediterranean and/or Middle Eastern ancestry. This fits with what we know of Roman Egypt, a cosmopolitan place where Greeks, Romans, Egyptians, and other Middle Eastern peoples lived side by side.

This information affected how Joe Mullins of the National Center for Missing and Exploited Children reconstructed our mummy's face for the second time. Compared to the 1990 sculpture, the 2011 face displays more delicate features. The new images show locks of hair on only one side of the skull, just like Roman portraits of young children. A search of the literature suggests the "Horus lock" (for boys) or "Isis lock" (for girls) may signify a good luck charm for children under 13 or 14, as well as high social status.



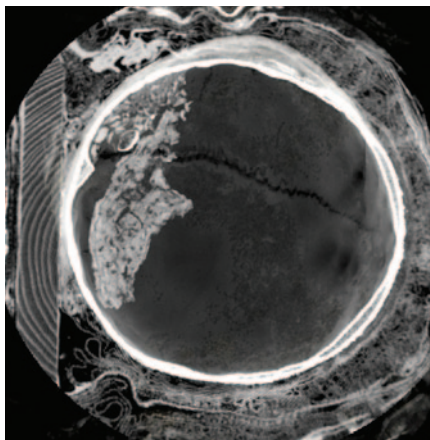
Detail of teeth using OsiriX software. (Courtesy of David Hunt, Smithsonian Institution.)

Other indications support the high social status of our mummy child. Very few child mummies are preserved from the Roman period, and those that survive appear to have been specially treated. The Getty Conservation Institute's analysis of the red pigment on our mummy's surface matches minium, or lead oxide, from Rio Tinto, Spain. This fact, plus the use of gold leaf, the face portrait, and the care taken with supporting the broken skull with a roll of linen, point to wealthy relatives that could afford the best treatment available for their child.

Work continues on the thousands of images produced by the 2011 CT scans. New software allows researchers to alter colors and densities, remove sections of wrappings or bone to examine certain features, and rotate the mummy in space. With the help of the Beckman Center's Visualization Laboratory, it has been possible to see most of the brain tissue still in place, suggesting that no attempt was ever made to remove it from the cranium. This means that the head fracture was probably accidental and occurred after death. The other finding from computer manipulation of the CT scans is a better view of the sciatic notches of the pelvis. The notches appear more female than male, suggesting that our mummy is a little girl. More precise measurements are needed to prove this.

The November 2011 symposium on our mummy raised new issues. Was the so-called "stiffening board" under the mummy just a support for a deteriorating body, or did it have ritual significance? Could our mummy's board have a painted surface like some others from the Roman period? Will a re-examination of the portrait show clothing or jewelry we missed before, providing supporting evidence for the sex of the child? Apparently, Roman portraits rarely lie about sex, but they do sometimes lie about age: an adult's portrait might substitute for a child's, but a portrait of a female would not be placed upon a male mummy or vice versa. Archaeologists have found wooden portrait frames, suggesting that some portraits were commissioned for wealthy people during their lifetimes and then trimmed to fit inside the mummy wrappings. Is the heavily damaged portrait on our mummy the child inside or a portrait of an older person? Detailed photography using ultra-violet filters may provide the answer.

Sarah Wisseman is an archaeologist at the Illinois State Archaeological Survey and author of *The Virtual Mummy* (University of Illinois Press 2003).



2012 detail of brain using Amira software. (Courtesy of Sarah Wisseman.)

SPURLOCK MUSEUM Events FALL 2012 AND SPRING 2013

CAMPBELL GALLERY EXHIBITS

The Spurlock Museum's changing exhibits are made possible through a gift from Allan C. and Marlene S. Campbell and supported in part by the Illinois Arts Council, a state agency.

A World of Shoes

September 4, 2012–February 10, 2013

When you walk a mile in someone else's shoes, you understand that person better. Your relationship becomes as comfortable as an old shoe, and you find yourself spending time together kicking up your heels. Around the world, footwear is an integral part of the human perspective. It may tell you a person's values, status, occupation, or favorite hobbies at a glance. Wouldn't it feel great to travel the world in a variety of new shoes—and never get a blister? You bet your boots.

From Protest to Peace

March 5, 2013–June 16, 2013

In 1994, brothers Tom and William Kelly and their friend Kevin Hasson joined together as the Bogside Artists. Having personally experienced the unfolding of the Northern Irish "Troubles," they united to express the struggle for civil rights in their community through public art. While the group continues the Ulster tradition of using the mural for social commentary, the Bogside Artists stand alone in their efforts to utilize this medium in cross-community workshops involving Protestants and Catholics to advance the peace and reconciliation process in Northern Ireland.

Working with the artists, the Georgia Southern University Museum, along with faculty curators from the Center for Irish Studies and the University Honors Program, developed this traveling exhibition. Murals created by the Bogside Artists are featured along with a series of interpretive panels that provides a balanced presentation of the history and politics of Northern Ireland. This exhibit is on loan from the Georgia Southern University Museum.

SPECIAL EVENTS

AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2012–2013

September 11, October 9, November 13; screenings begin at 7 p.m. This series of public film screenings and lecture/discussion programs is organized by the Asian Educational Media Service (AEMS) at the Center for East Asian and Pacific Studies. It is planned in collaboration with the Spurlock Museum and presented in the Knight Auditorium. Guest scholars and members of the campus and local communities will introduce the films and lead post-screening audience discussions. Check the Museum's calendar of events for individual film confirmations and www.aems.uiuc.edu for descriptions and trailers. Free admission.

Exhibit Opening Celebration: A World of Shoes

Sunday, September 16, 1–4 p.m.

Join us for an afternoon of refreshments, gallery exploration, and entertainment in celebration of our fall Campbell Gallery exhibit. This event is supported in part by the Illinois Arts Council, a state agency. Free admission.

Ghost Stories

Saturday, October 27

Two ghost story concerts for Halloween will feature local favorite tellers Dan Keding, Kathe Brinkmann, and Kim Sheahan, as well as tellers from University of Illinois faculty, staff, and students. All donations and admission fees will support the Museum's educational programs.

Grotesque, Gory, and Ghastly Ghosts and Ghouls

2–3:30 p.m.

This afternoon family event will feature multicultural ghost stories told in the Museum's galleries. The stories will be most appropriate for children grades K–6. The children will leave with bags of candy to start their trick-or-treating off right. Suggested donation: \$5.

Stories from the Other Side

7:30 p.m.

This ghost story concert features tales with adult themes or heightened fear factors. It is for adults only (age 16 and above). Don't worry—everyone still gets candy. Admission: \$8 adults, \$6 students.

Gotta Dance!

November 9–11

What better way to celebrate the exhibit *A World of Shoes* than with the whirling, twirling, and tapping of dancing shoes? This weekend will feature, in classic films and live concerts, a variety of dance performances. Feel the rhythm! Check the Museum's online calendar of events for an event schedule and admission information.

Shoe Stories

Saturday, December 8 and Saturday, January 26, 1:30 p.m.

In celebration of the exhibit *A World of Shoes*, resident storyteller Kim Sheahan will offer two concerts of multicultural folktales highlighting footwear. From *Cinderella* to *Puss-in-Boots*, it's fun for the whole family. Admission: free.

Winter Tales

Saturday, February 23, 2–3:30 p.m.

Join us for one of the Museum's most popular annual events, a concert of American Indian tales, told during the winter months, the traditional time of telling. Winter Tales concerts are sponsored by an endowment from Reginald and Gladys Laubin and supported in part by the Illinois Arts Council, a state agency. Admission: \$5.

Spurlock Museum WorldFest

Saturday, March 30, 12:30–4 p.m.

Multiple performances for the price of one! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone. This event is supported in part by the Illinois Arts Council, a state agency. Suggested donation: \$5.

To add your name to our events email list, please contact Karen Flesher at kflesher@illinois.edu.

Do you use Google Calendar? If so, download our events off the Museums at the Crossroads website calendar at www.m-crossroads.org/pages/calendar.html.

THE SPURLOCK MUSEUM

G



ALLERIES



1. Charles M. and Barbara S. Hundley Central Core Gallery. This circle represents the conceptual foundation of the Spurlock Museum. It connects the galleries both physically and thematically and celebrates the complexity of the human experience through the aspects of body, mind, and spirit.



2. H. Ross and Helen Workman Gallery of Ancient Mediterranean Cultures.

Explore the rise of individuals' rights and responsibilities in classical cultures. Certain societies began to experiment with citizenship status—including the power to oversee justice, the economy, and social

welfare—laying the foundation for modern democracy and personal freedoms.



3. Reginald and Gladys Laubin Gallery of American Indian Cultures and Dorothea S. and Norman E. Whitten Gallery of South American Peoples.

Celebrate the dynamic social, cultural, economic, linguistic, and spiritual systems of Native North American Peoples.

Branching from ancestral roots, contemporary native cultures give new dimensions and strength to contributions of indigenous and other people to American diversity. A range of historical and contemporary artifacts shows the cultural endurance, creativity, and aesthetic integrity of diverse peoples throughout Central and South America and the Caribbean. A key feature is the use of ethnography to highlight the dynamics of culture history.



4. The Dr. Allan C. and Marlene S. Campbell Gallery. This space for short-term exhibits provides exhibit opportunities for borrowed collections and special Spurlock treasures. The Museum uses this wonderful space for in-depth discussions of special

topics and explorations of cultures and themes not represented in the permanent exhibits and collections.



5. The A. R. (Buck) Knight Auditorium.

Enjoy lectures by local and visiting scholars and performances by musicians, dancers, actors, and storytellers.



6. The Dene W. and Marie C. Zahn Learning Center. This inviting room is a space for small group activities, including hands-on art projects for school groups and teacher training workshops, as well as visitors' individual exploration through crafts, puzzles, games, and artifact handling.



7. The Workman Gallery of Asian Cultures: East Asia, Southeast Asia and Oceania.

For millennia, these vast, diverse lands have served as a crossroads of economic, technological, artistic, and religious influences and, in turn, have enriched cultures worldwide. These areas constitute half the

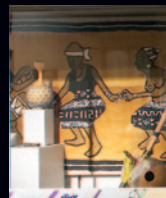
globe, encompassing continental land masses, thousands of islands, and many hundreds of ethnic groups over expanses of land and sea.



8. The Simonds Pyatt Gallery of European Cultures.

Europe is a mosaic of cultures and histories. Differences in language, culture, and class, among other factors, have been catalysts for the tremendous changes Europe has undergone in the 1,500 years

since the decline of Roman power. At the same time, continuities have helped preserve European identities amid these waves of transformation.



9. The Richard and Barbara Faletti Gallery of African Cultures and the Dr. Arnold H. and Audrey A. Leavitt Gallery of Middle Eastern Cultures.

Here we began to record our past for the benefit of the future, created the temples and palaces that glorified

our first cities, and built tombs and monuments that paid tribute to our dead. Here ancient honor inspires modern struggles for freedom and independence.



10. The World Heritage Museum Guild Educational Resource Center.

The Museum loans a wide assortment of educational materials to educators for use in their classrooms. University of Illinois staff members and educators also may borrow CDs, videos, and objects.

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