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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

Jessica Followell, Registration Assistant, Photographic Collections
jfollow2@illinois.edu

Cipriano Martiez, Head of Security
cipriano@illinois.edu

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

Sonya Darter, Membership Coordinator
sdarter@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

Gavin Robinson, Storage Coordinator
vgsrobins@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
Wayne Pitard
Ian Wang
Beth Watkins
Joyce Wright

CONTRIBUTING WRITERS

Helen Burch
Allan Campbell
Amy Heggemeyer
Tandy Lacy
Tony Michalos
Nicole Moore
Wayne Pitard
Kim Sheahan
Beth Watkins
Dixie Whitt
Norman E. Whitten

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College of
Liberal Arts & Sciences
AT ILLINOIS

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A MESSAGE FROM THE DIRECTOR



I returned to my duties here at the Spurlock in January after a one-semester sabbatical, and I want to thank Susan Frankenberg, from the Department of Anthropology and Program Coordinator of Museum Studies, for her excellent job as Acting Director during my absence. During the sabbatical, I made substantial progress toward my publication of the Spurlock's remarkable collection of Mesopotamian cylinder and stamp seals. You can see a preview of my findings in our interactive seal exhibit within the Leavitt Gallery of Middle Eastern Cultures. In addition, I took the Museum's 360-degree imaging system to the Detroit Institute of Arts (DIA) to make special photographs of their seal collection that they will use for the renovation of their Ancient Near East Gallery. DIA will become the second museum (after us) to make use in an exhibit of the 360-degree images of the cylindrical surfaces of seals.

The Museum continued its tradition of varied and exciting community offerings in the fall with a wide array of events (lectures, concerts, storytelling, four film series, including a special commemorative program on the centennial of Indian cinema, etc.); a well-received temporary exhibit (*Inspired By...*); exceptional educational programs for young learners, K–12 schools, and University students; and research collaborations with Illinois faculty, as well as national and international institutions (the Cyprus Institute, the University of Birmingham, UK, the Ecole du Louvre, and the Detroit Institute of Arts). Now that I am back, I am happy to report that the spring semester proved to be just as lively. See a preliminary listing of what we have planned for the 2014–15 academic year on pages 24–25.

An important part of our mission is to act as a liaison between the University of Illinois and the community in exploring the excitement of world cultures. Many of our collaborations with other campus units are designed to jointly offer public events that will be of interest to the citizens of central Illinois and beyond. An example of such a collaboration is our new relationship with the Archaeological Institute of America (AIA), in which we have become the home for their extensive Lecture Series. These lectures should be of significant interest to our friends who are excited to hear about the latest archaeological discoveries in the lands surrounding the Mediterranean Sea. The AIA lectures join several other regular series that we are proud to host, including the popular AsiaLENS film series and many of the prestigious George A. Miller Committee Lecture series events. You will find information about all these occasions on our website's Calendar of Events. We cordially invite everyone in the community to take advantage of these excellent University offerings—all are free.

The Spurlock could not thrive without the support of our friends. The academic year of 2013–14 has seen the loss of three of our truest supporters: Helen Workman, Betty Ann Knight, and Dottie White. These three women provided not only substantial financial assistance to the Museum but also love and devotion to its mission that can never be replaced. I feel honored to have gotten to know them during my time as Director. You will find a more detailed *In Memoriam* about them in the magazine.

Many exciting new things, including important temporary exhibits, are coming up this year at the Museum, several of which are described in the magazine. I encourage all of you to take advantage of as many of the events and exhibits as you can. Tell your friends, and encourage them to come along. We look forward to seeing you here.

Wayne T. Pitard

GRANTS AND AWARDS

Tandy Lacy, Director of Education, received a grant of \$12,100 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, received the College of Liberal Arts and Sciences Academic Professional Award. She joins three other Spurlock staff in this honor: Jennifer White, Tandy Lacy, and Christa-Deacy Quinn.

Kim Sheahan received a 2014 University of Illinois Extension and Outreach Initiative grant of \$55,000 for her project “An Artifact Speaks” that will enable the Museum to expand a popular local program to schools throughout the state.

Christa Deacy-Quinn, Collections Manager, received the Chancellor’s Academic Professional Excellence (CAPE) Award.



Kim Sheahan with Interim Dean of LAS Brian Ross.

SPURLOCK MUSEUM GUILD REPORT

The Spurlock Museum Guild held the December luncheon at the Lincolnshire Fields Country Club. We welcomed four new Guild members and two of our colleagues from the Krannert Art Museum Council. Following the lunch, Robin Douglas, an Art Education certification officer at the School of Art and Design, presented *Art, the Signature of Civilization*, in which she described how she uses the Spurlock Museum in teaching and involved the audience in her discussion.

The annual spring luncheon, sponsored by the Dean of the College of Liberal Arts and Sciences, was held May 6, 2014. At that time a slate of members nominated for election as officers was presented for a vote by the Guild members present at the meeting. Officers for 2014-15 were voted and approved. These are Co-chairs Maureen Berry and David Olmsted, Treasurer Maureen Berry, and Secretary Beth Olmsted.

Dixie Whitt



Joan Clement, Robin Douglas (speaker), and Claire Skaperdas at the December luncheon.



Liz Jones, Spurlock Museum Director Wayne Pitard, and Pola Triandis at the December luncheon.

BOARD UPDATE



I am honored and humbled to serve as the Spurlock Museum Board President for the next two years. I am starting my term with great enthusiasm and commitment.

My involvement with the Museum began several years ago as a member of the Museum Guild, becoming later the Guild's President. I have served the Museum as a Board Member, a Trustee, and for the last two years as the President Elect and a member of several committees.

In all these capacities, I have interacted with friends and supporters of the Museum in the academic community, as well as the broader community of our towns. I can confirm their love, commitment, and hard work to raise funds for supporting the activities and programs at the Museum.

We have a great Museum, a wonderful and hardworking staff, and a director with knowledge and commitment. I am proud of them. I am also proud of our members of the Guild and the Board for not only donating their time but also having personally invested in the future of the institution.

The Board committees are working bodies aiming to expand and project the image of the Museum. They serve tirelessly the interests of this institution. Here are some of their activities:

- The Nominating Committee brings together persons of great intellect and value, pillars of the community to support and advise the Museum.
- The Advancement Committee and the Promotion, Outreach, and Membership Committee both work hard to communicate the mission of the Museum and get the word out about specific events and opportunities.
- The Technology Committee is collaborating with campus Engineering units to the creation of the Illinois Distributed Museum, which you can see at distributedmuseum.blogspot.com/p/blog-page_21.html.
- The Publications Committee helps brainstorm ideas and write pieces for the magazine and newsletter you receive every year.

The Board looks forward to working with the Spurlock Museum's new Membership Coordinator, Sonya Darter, to establish a formalized membership program to encourage further relationships among audiences and financial support for the Museum. We each participate in a community. We choose the community with whom we share attitudes, beliefs, and perspectives. I would like to invite all of you to become a VIP for the Spurlock Museum.

Tony Michalos

Spurlock Museum Board President

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MEDICAL ARTIFACTS

Among the treasures of the Spurlock Museum's artifact collection are many items of medical significance. I have chosen a selection to represent various time periods and progress in our understanding of medical science. Some of these items are on display and all can be viewed on the website.

AN ANCIENT BABYLONIAN MEDICAL INCANTATION TEXT

(on display in the "Early Writing" case in the Mesopotamia exhibit)



1913.14.1465.

The most ancient of these items is a cuneiform tablet from the First Dynasty of Babylon (1895–1712 BCE) containing a list of medical conditions, followed by an incantation that a priest would recite to cure any of the conditions. The tablet was first published by the noted Assyriologist, Albrecht Goetze in 1955¹ and is part of the Museum's extensive collection of 1748 cuneiform tablets. Benjamin R. Foster published a translation² as follows:

(List of medical conditions)

Congestion, fever, dizziness, pox;
Severe collapse, ... redness;
Boils, rash, tender sores, scabies;

Itch, prostration, chills, and arthritis:
Having come down from the bosom of heaven,
They made feverish the sheep and lambs
They made feverish the infants in the nursemaid's arms.

(Incantation)

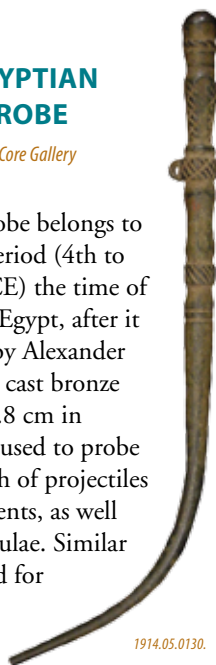
Whom shall I send with an order
To the daughters of Anu, seven and seven,
The ones whose juglets are of gold whose pots are of pure lapis?
Let them bring their juglets of gold;
Their pots of pure lapis;
Let them draw pure waters of the se[a];
Let them sprinkle, let them extinguish
Congestion, fever, dizziness, pox
(and the rest of the medical conditions).

Foster notes that "incantations and magic rituals were as important in ancient Mesopotamian medical practice as pharmacopoeia and surgical procedure [were]. Some incantations were used for a specific complaint, some for a variety of illnesses."

ANCIENT EGYPTIAN SURGICAL PROBE

(on display in the Central Core Gallery under "Technology")

This surgical probe belongs to the Ptolemaic period (4th to 1st centuries BCE) the time of Greek rule over Egypt, after it was conquered by Alexander the Great. It is a cast bronze device, some 15.8 cm in length, and was used to probe wounds in search of projectiles and bone fragments, as well as to explore fistulae. Similar probes were used for centuries, from ancient times through the 19th century. A relief on the wall of the temple at Kom Ombo in Egypt shows a box of surgical instruments, including probes like this one, as well as knives, saws, spatulas, hooks, and forceps.³



1914.05.0130.



1929.11.0002.

MORTAR AND PESTLE

A number of mortars and pestles for compounding medications are in the Spurlock's collections, such as this one from medieval France. The compounding of medications—the process of preparing a dosage for the specific needs of a patient as prescribed by a medical practitioner—has been documented since ancient times, evidenced by the fact that Egyptian temples were said to have had laboratories in which medications were prepared and stored.⁴

BLOODLETTING KNIFE

(on display in Core Gallery, under "Technology")

The Museum holds multiple sets of instruments that were used to bleed patients. The example shown here comes from 18th-century Germany. Bloodletting was practiced in numerous cultures of the ancient and medieval world, including Greece and Rome, and continued in Europe and the United States well into the 19th century. It was thought that many diseases were caused by too much blood or "plethora," and that bleeding would balance the humors. A more scientific version of bloodletting, called phlebotomy, is used today to reduce the red blood cell volume for conditions such as polycythemia vera, hemochromatosis, and porphyria cutanea tarda.



1931.05.0002.

THROUGH THE AGES

by Allan C. Campbell, MD

COMPOUND MICROSCOPE

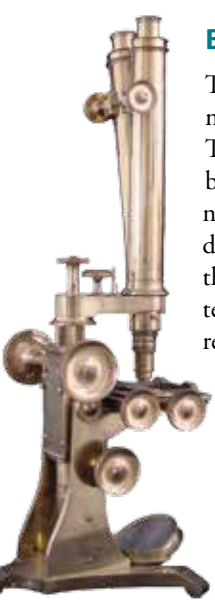
The earliest microscope at the Spurlock Museum is this one from Great Britain belonging to the 17th century. The first compound microscope, which utilizes two lenses to magnify small objects, was most likely developed in the Netherlands in the late 1500s by father and son Hans and Zacharias Jansen. In 1609, Galileo Galilei also developed a compound microscope. At first considered just a toy, scientists began to recognize its value for biological research by the mid-17th century.



1998.19.2747.

BINOCULAR MICROSCOPE

This brass binocular microscope was made in Great Britain in the 1860s. The binocular type of microscope dates back to 1677, when a Capuchin monk named Chérubin d'Orléans applied developments to the microscope that had been made for binocular telescopes. It allowed for a researcher to examine tiny objects with both eyes together, often a great improvement. Although modern research microscopes have moved in much more sophisticated technological directions, most people still gain experience with the binocular microscopes found in high school science classes.⁵



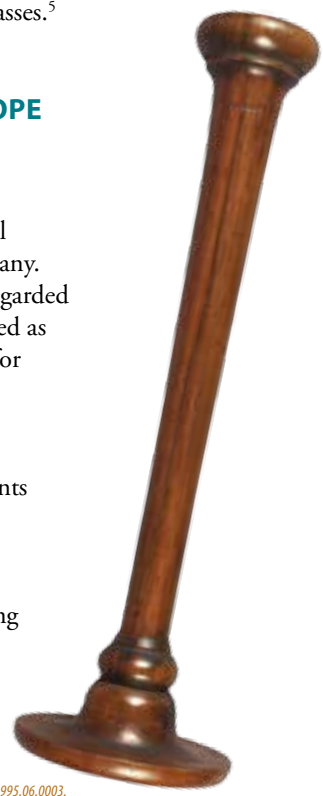
1998.19.0250.

WOODEN MONAURAL STETHOSCOPE

(on display in the Central Core Gallery, under "Technology")

This 19th-century wooden stethoscope was manufactured by the noted maker of surgical instruments, F.A. Eschbaum of Bonn, Germany. Eschbaum's establishment was very highly regarded throughout Europe, and in fact was appointed as the official supplier of medical instruments for the imperial court of the Kaisers.

The stethoscope was first invented in France in 1816 by Rene Laennec at the Necker-Enfants Malades Hospital in Paris. The design of our stethoscope owes much to that original instrument. This model was used by placing one end on the chest of the patient and putting one's ear to the other end. The binaural stethoscope, with which most of us are familiar, was invented in 1851 but did not replace the simpler monaural ones until the late 19th or early 20th century.⁶



1995.06.0003.

SOURCES

Foster, Benjamin Read. *Before the Muses: An Anthology of Akkadian Literature 1* (1996): 113–114.

Goetze, Albrecht. "An Incantation Against Disease." *Journal of Cuneiform Studies* (1955): 8–18.

James, T. G. H. *Excavating in Egypt: The Egyptian Exploration Society 1882–1982*. Chicago: University of Chicago Press, 1982.

¹"An Incantation Against Disease" *Journal of Cuneiform Studies* (1955): 8-18.

²*Before the Muses: An Anthology of Akkadian Literature*, Vol. 1: Archaic, Classical, Mature. CDL Press: 113-114.

³T. G. H. James, *Excavating in Egypt: The Egyptian Exploration Society 1882-1982*. Chicago: University of Chicago Press, 1982

⁴On the making and use of medicinal drugs in ancient Egypt, see John F. Nunn, *Ancient Egyptian Medicine* Norman, OK: University of Oklahoma Press, 1996: pp. 136-162.

⁵A convenient history of the microscope can be found at www.leica-microsystems.com/science-lab/the-history-of-stereo-microscopy-part-i/

⁶A good history of the monaural stethoscope with many excellent photographs may be found at www.antiquemed.com/monaural_stethoscope.htm

EXHIBIT PREVIEWS

EAST MEETS MIDWEST: THE DAWN OF THE CHINA-ILLINOIS EDUCATIONAL EXCHANGE

by Wayne Pitard

As a prelude to the sesquicentennial of the University of Illinois in 2017, this spring the Spurlock Museum will present an exhibit that relates to the University's longstanding interest in international cooperation and exchange. As many of you are aware, the University today has a very strong relationship with China in numerous areas, including student and faculty exchange, business, agriculture, and scientific and cultural collaborations.

Few people know that these strong connections have actually existed for over a century. The close relationship between China and the University dates back to the beginning of the 20th century, when University President Edmund James became a leader in the movement to encourage Chinese students to study at American colleges and universities.

This exhibit focuses on the first 15 years of the China-Illinois

relationship, illuminating James's role in breaking down the barriers against Chinese students coming to the United States and the impact of his notable memorandum to President Theodore Roosevelt on the subject in 1906. It also looks at the impact of the 1908 commencement address given by Chinese minister to the United States, Dr. Wu Ting Fang, a memorable moment in moving the University toward a more international focus. The exhibit also documents the lives of Chinese students as they came to live in central Illinois, and it highlights some of the early alumni who returned to China and made significant contributions to their homeland.

East Meets Midwest will provide a helpful context for understanding the strong relationship between the University and China that exists today and will surely continue for a long time to come.

SOUTH ASIAN SEAMS: QUILTS FROM INDIA, PAKISTAN, AND BANGLADESH

by Nicole Moore and Beth Watkins

Comfort. Warmth. Protection. Quilts offer solutions to these basic human needs, all while telling a story about the people who made them. In the spring semester of 2015, the Spurlock Museum will host the traveling exhibit *South Asian Seams* featuring a diverse collection of quilts from across the subcontinent. This exhibit from the International Quilt Study Center and Museum at the University of Nebraska–Lincoln is curated by Dr. Patricia Stoddard, who has extensively researched *ralli*, appliqué and patchwork textiles made by migrant tribal peoples from the border area of India and Pakistan.

The quilts in this exhibit come from 10 distinct culture areas in India, Pakistan, and Bangladesh, encompassing a geographical area well over 1,000 miles from east to west and north to south. Their creators' stories are told through a variety of techniques such as stitching, patchwork, embroidery, and appliqué using both new and recycled materials. The dazzling designs include floral patterns, paisley, and animals like fish, horses, tigers, and the ever-popular peacock. Some quilted pieces are also enhanced with shells, sequins, and buttons or made into bags and the occasional blanket for a lucky camel. Traditionally, these quilts are displayed in homes or on beds; more recently, they are made for individual sale to both locals and tourists.

South Asian Seams is an exciting complement to the Spurlock Museum's permanent and previous temporary exhibits on the cultures of Asia, the world's largest continent. When the displays of the Spurlock were first being developed in the 1990s, there were very few artifacts from South Asia in the collections, which is why this diverse and important region of the world is not represented in our permanent exhibits. In the years since



Camel saddle
2009.052.0003.

opening in the new building, we have been very fortunate to receive significant donations of South Asian artifacts, most notably hundreds of items in the Kieffer-Lopez collection, including paintings, toys, cloth-making tools, clothing, bags, furnishings, lanterns, and even decorative accessories for cows and horses. With donations such as these, it is certain that South Asia will feature more prominently in future updates to our Asian exhibits. A few of these beautiful artifacts were pictured in our 2013 newsletter, which you can read online or download from our website by clicking on News > Publications.

Learn more about the cultures in *South Asian Seams*, peek at some of the artifacts that will be on display, and download audio tours at the exhibit's official website: www.quiltstudy.org/exhibitions/online_exhibitions/sas_main/sasintro.html.

This exhibit and image are courtesy of the International Quilt Study Center and Museum, University of Nebraska–Lincoln.



Backstrap Loom 2011.05.0943.

Artists of the Loom: Maya Weavers of Guatemala

by Tandy Lacy

The exhibit **Artists of the Loom: Maya Weavers of Guatemala** celebrates not only the artistry and endurance of the Maya weaving tradition but the cultural intelligence and creative force of the weavers themselves.

All of the 91 textiles featured in *Artists of the Loom* were selected by guest curator Margot Blum Schevill. She chose them from among the 790 articles of clothing and adornment that she reviewed and recommended to form part of the Museum's extensive Kieffer-Lopez Collection. These textiles reflect the deep appreciation for and knowledge of the Maya weaving tradition that the collector Margaret "Peg" Kieffer developed over a period of more than 30 years, beginning in 1972 when she first traveled to Guatemala to conduct research for her PhD. There, she and her husband Gerard Lopez, acquired textiles representing 82 highland towns and villages, each community identified by its own distinctive style of weaving and dress. Examples of ceremonial and special occasion clothing as well as clothes for daily wear were selected, characterized by color and type of yarn and thread, weaving techniques, overall design, and various traditional motifs. In addition to collecting, Peg also documented scenes of life in Guatemala, taking photographs in the markets and during important celebrations such as *Semana Santa*, the week before Easter, and festival days when the patron saint of a community is celebrated.

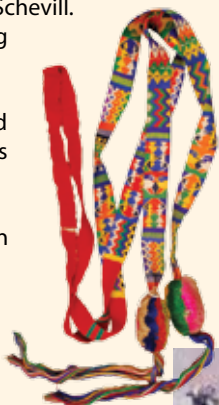
The artifacts and photographs featured here represent the six interpretive areas of *Artists of the Loom*.

CONTINUITY: FROM THE ANCIENT MAYA TO THE LIVING MAYA

The *cinta*, a headdress or hair ribbon, is an essential element of dress, or *traje*, in many highland Maya communities. The design of the *cinta*—its length, the

weaving techniques used, its colors and imagery—and the way it is combined with the hair—are indicative of the wearer's community. The longstanding tradition of wearing elaborate headdresses—some that wrap the hair on top of the head, others that frame and decorate the face—is highly evident in pottery, sculpture, and wall paintings of the ancient Maya. In temple murals at Bonampak (c. 800 CE, Chiapas, Mexico), for example, one female figure draped in long, white cloth, wears her hair wrapped and knotted high on her head.

Cinta, 1970–1979, K'iche' Maya, woven in San Miguel Tonicapán, Tonicapán Department, worn in Zunil, Quetzaltenango Department, 2011.05.0725.



Young women of Zunil take part in ceremonies near Santa Catalina de Alejandria, the Catholic church dedicated to the patron saint of the community. Each girl wears her long hair wrapped around her head in a *cinta* and her *perraje* draped around her body. Image ca. 1976.

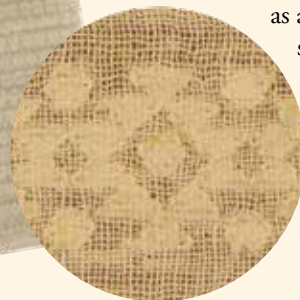
Uncut Huipil, 1960–1969, Cobán, Q'eqchi' Maya, Alta Verapaz Department, 2011.05.0436.



Weavers in Cobán are well known for their *pic'bil*, a white cloth with white supplementary weft brocading, typically woven to make a veil, ceremonial headcovering, or the traditional Maya blouse, a *huipil*. This delicate cloth, when created on a backstrap loom, is woven in narrow panels to reduce stress on the yarns. Huipils made of *pic'bil* typically consist of three panels that are sewn together by hand. A hole for the neck is cut and finished at the middle of the central panel. The light weight and open weave of the fabric is well suited to the tropical climate in Cobán where huipils are short and not tucked into a skirt.

The base cloth of the uncut huipil shown below consists of a warp and weft woven with single yarns. The weaver, while creating this cloth, decorated it with supplemental weft threads to create horizontal brocaded bands. Each band features one of four delicate, distinct motifs: a flower, a bird with a long beak, a geometric design made of tiny triangles and circles, and a plant with long leaves attached to a central stalk. Many variations of this distinctive plant motif appear in Guatemala and often are understood to represent tobacco or maize. If this design represents the tobacco plant it may be tied symbolically to the bird and an ancient Maya legend well known among the Q'eqchi' of Alta Verapaz. The Sun, in pursuit of a young weaver, the Moon, turns himself into a hummingbird and sits on a tobacco plant. This narrative also explains the significance of the geometric design featuring triangles and circles since it often is interpreted

as a radiant Sun surrounded by circles depicting the Moon.



Detail: sun and moon.

Artists of the Loom *continued*

Plant, animal, human, and geometric motifs—woven and embroidered in many different styles, both traditional and innovative—make up much of the rich visual language shared by Maya weavers and the wearers of their textiles. This language embodies an understanding of the cosmos that has been carried down in cultural practices and expressed through textiles for centuries.

THE MAYA WEAVER

The art of weaving on a backstrap loom—like customs of dress and adornment—links the living Maya with their ancient ancestors. The loom itself, also called a stick loom or a hip-strap loom, is a simple assembly of various wooden sticks and a strap and rope made of twisted plant fibers. For Maya weavers, however, the loom, the act of weaving, and the fabrics produced express life itself. Tz'utujil weavers name parts of their loom after parts of the human body—*r'wa kiem*, “the weaving’s head,” *r'kux*, “the heart,” *r'chaq kiem*, “buttocks,” and *tkr*, “rib”—and refer to it as a living thing. When seated at the loom, with its strap wrapped across her hips, the weaver leans back and forward to tighten and loosen the warp as she feeds weft yarns into it. As her shuttle, or *r-way kiem*, translated as “sustenance,” passes through the warp, the weaver gives birth to her creation. Ancient images of Maya women at their loom include the goddess Ix Chel, a potent symbol of fertility and life-giving energy, associated with childbirth and curing. Clay figures from Isla Jaina (400–800 CE) portray the weaver with a bird perched nearby, quite possibly a reference to the creative union of the Moon, a weaver, and the Sun, a bird.

Ix Chel weaving on a backstrap loom. Drawing based on original figure in the pre-Hispanic Codex Troano, or Madrid codex, c. 1400 CE.



Mokaaj (telar), 1970–1979, Santiago Atitlán, Tz'utujil Maya, Sololá Department, 2011.05.0943.

The weaver who owned this loom tied several additional sticks, or heddles, to the loom’s warp to aid her in weaving a vibrant base cloth. The colorful “popcorn” details are supplementary weft brocade. They are created with yarns that are inserted by hand and pulled out at intervals to sit in little



Detail: close-up of popcorn weaving.

popcorn-like bundles on the woven surface of the base cloth.



This young woman of Santiago Atitlán wears a huipil woven in the “popcorn” style. She also wears the distinctive cinta of her town. Her hand-woven headdress consists of a long red band decorated at each end with colorful, tapestry woven images, designed to stand out around her head once the wrapping is complete. Image ca. 1975.

DAILY WEAR

In Chichicastenango the K’iche’ Maya women weave a multipurpose utility cloth that may be folded and worn on the head to provide shade, used to bundle items, or laid out as a place to sit or display items in the market. The *tzute*, woven during the 1960s, was created at a time when weavers were choosing whether to adopt newly introduced floral patterns or present more traditional references to the natural world, fertility, and Maya mythology. A detail image shows the double-headed eagle (right), the emblem



Woman’s Daily Wear Tzute, 1960–1969, Santo Tomás Chichicastenango, K’iche’ Maya, El Quiché Department, 2011.05.0358.

of Chichicastenango, a deer (center), often presented as a reference to the Sun god of the ancient Maya, a frog, and a fierce bird with wings spread and beak open. The brown stripes make reference to *cuyuscate*, or *ixcaco*, a highly prized species of natural cotton that is not grown commercially and therefore always hand-spun. Due to its rarity and expense it now appears primarily in ceremonial textiles. Two bold red stripes run on either side of an ikat stripe of blue and white tie-dyed yarns.

SAINT’S, COFRADÍA, AND CEREMONIAL TEXTILES

The *tzute* worn by K’iche’ men in Chichicastenango is woven for ritual purposes and expresses, through its various design elements, the wearer’s status within his particular *cofradía*, a religious brotherhood. The weaver, a woman of the town, uses a bone needle to manipulate yarns of supplementary weft and create the decorative brocade pattern. Both of the two panels of the pictured

Man’s Cofradía Tzute, 1940–1949, Santo Tomás Chichicastenango, K’iche’ Maya, El Quiché Department, 2011.05.0362.



tzute feature an abstract image of the double-headed eagle. The bird's two triangular heads face away from each other, appearing in profile with a single eye and long beak. Its two wings and a broad base of talons, or possibly tail feathers, stand out from the body, woven in distinct bands of brilliant zigzags. When this tzute is worn the dramatic aspects of its design are obscured as the owner folds and ties it to form a cap with the tassels hanging at the back of his head.

During the 16th century, Spanish conquerors pushed to establish colonial power over the indigenous Maya of Guatemala. As part of this campaign they forcefully introduced the Catholic faith and worked to spread its influence among the native populations. At the heart of this effort lay the development of the sacramental *cofradía*, a hierarchical fraternal institution originating in medieval Europe. Each *cofradía* is devoted to a particular saint and the rituals surrounding that saint's image. The most important *cofradía* in the town is the one honoring the town's patron saint, a figure often referred to as "the owner of the town."

In the 1985 publication *Evolution in Textile Design from the Highlands of Guatemala*, author Margot B. Schevill presents an in-depth discussion of the designs woven in Chichicastenango tzutes, including the details of 10 male tzutes that feature the double-headed eagle and range in date from 1920 to the 1970s. In her conclusion she comments on the weaving traditions of the Maya, their endurance in spite of the cultural disruption suffered through invasion, conquest, and political conflict, and the ways weavers are influenced by collectors and dealers. Finally, she quotes Lewis Henry Morgan—"...the textiles themselves speak a language which is silent, and yet more eloquent than the written page."



Cofradía Cotón, 1970–1979, (left) Santo Tomás Chichicastenango, K'iche' Maya, El Quiché Department, 2011.05.0373.

Cofradía Pantalón, 1980–1983, (right) Santo Tomás Chichicastenango, K'iche' Maya, El Quiché Department, 2011.05.0350.

According to tradition, the ceremonial jacket and pants worn by male *cofradía* members in Chichicastenango are created entirely by the men. In this large highland community, a specialist weaves the dark woolen yardage and tailors it to fit his customer. This weaving is done on a large freestanding floor loom, or treadle loom, of the type introduced by the Spaniards

to accelerate native industry. Once the tailoring is complete, the man purchasing the outfit embellishes it by embroidering designs that identify his *cofradía* and are emblematic of its status in the community. Over time, he adds details that signal his rank within the hierarchy of the brotherhood.

Today, each *cofrade's* jacket and pants are considered part of his traditional *traje*, even though they are created in a tailored, European form that was introduced by the colonizing Spaniards in the mid-1500s. During this era Maya men were taught how to weave on the imported treadle loom which could be set up to produce a much wider cloth than that made on the indigenous backstrap loom. They also learned how to tend sheep, gather and card wool, and use the European spinning wheel. Meanwhile the Maya women carried on their traditional backstrap weaving.

The intricate embroidery on these *pantalónes* symbolizes the sun. As such it is a highly potent image linking the wearer to the natural world and all of its life-giving and life-sustaining energy, including that of maize. These connections are part of longstanding beliefs and practices among the Maya, elements of which can be traced back to their ancient ancestors, for whom the sun god—*K'inich Ajaw*, the Sun-faced Lord—and the maize god, both appearing in various forms, were prominent within a complex fabric of myriad gods.

Women as well as men take their place within the hierarchy of a *cofradía*. Their ceremonial *traje* includes a distinctive *huipil*, typically woven with great care and according to a traditional pattern. Motifs, colors, and various design elements express the identity of the wearer's village and *cofradía*. In the Department of Guatemala, the town of San Pedro Sacatepéquez is known to be an important weaving center. Here women weave ceremonial textiles that feature images of a wide tree with a dense pattern of leaves and branches along with various creatures organized in bands of red and purple brocade. This tree serves as a visual reminder of the sacred World Tree, an enduring and widespread concept that links the living Maya not only to their ancestors but also to



Detail:
Cofradía Pantalón.



Cofradía Huipil, 1940–1949, San Pedro Sacatepéquez, Kaqchikel Maya, Guatemala Department, 2011.05.0129.

Artists of the Loom *continued*

the birthplace of all life. The story of this tree, often identified as a ceiba, is told in various forms throughout Guatemala. In all stories it existed before time, continues to exist at the very center of the world, and ultimately is the source of life and all good things.

THE ART OF THE HUIPIL

Maya weavers demonstrate their skill and artistry in many types of textiles, but it is the *huipil*, their traditional blouse, that most weavers consider their highest achievement. Through the huipil a weaver most emphatically expresses the identity of her community, the social status of her family, her creative spirit and, in many instances, a sense of connection with nature and the cosmos.



Cofradía Huipil,
1950–1969,
Sacapulas,
Sacapulteko
Maya, El Quiché
Department,
2011.05.0329.

This huipil, with bands of tapestry woven geometric designs, was created on a backstrap loom. The style and quality of the weaving, the intricate overall designs, and the elaborate decoration identify it as a ceremonial piece, created for *cofradía* wear. The bright pink fabric appliquéd around the neckline and accented with gold embroidery creates four half-moons. This traditional and highly symbolic design element is surrounded by tassel-like rays of purple, pink, and silvery silk threads.

The woman who wears this huipil is born into the center of the Maya cosmos as her head emerges and she covers herself in the rich fabric. In addition to the symbolism of the moon, repeated four times to face the four corners of the world, the ancient Maya image of the feathered serpent appears front and back at the center of the central panel. This ancient and still popular motif has been presented in various forms throughout Mesoamerica for many centuries, painted on clay pots and carved into stone. In one form it consists, essentially, of a horizontal zigzag embellished on either side with a feather-like design. Mentioned in the highland myths of the Popol Vuh, a Quiché Maya narrative written 1554–1558, this creature existed before time, in an ocean of primordial darkness, until it brought the earth and all living creatures into being.

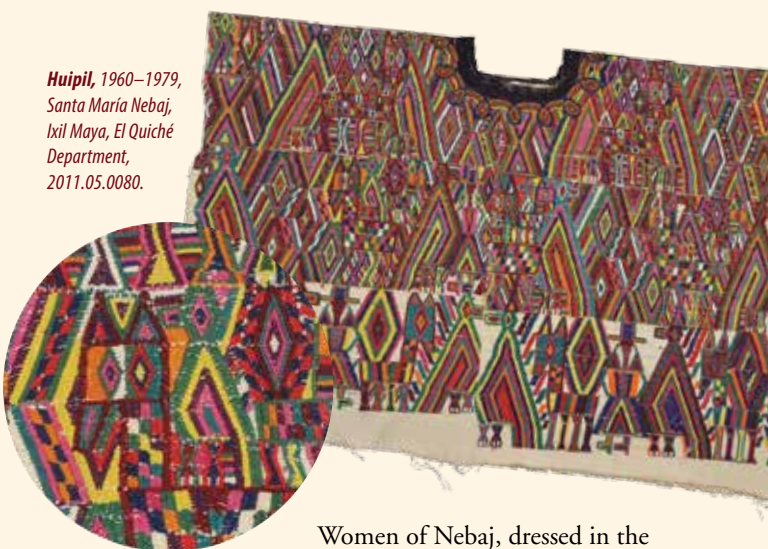
The embroidered line of pink, mauve, and white silk “leaves” located on the white ground of this huipil may

indicate the weaver’s identity. It was woven during a period of time when the behavior and ritual practices of the *cofradía* in Guatemala were severely criticized by the Catholic Church. This criticism, levied under *Acción Católica* beginning in the 1950s, eventually brought an end to the *cofradía* in Sacapulas as well as other highland communities. With

no *cofradía* there was no need to weave *cofradía* garments and the weaving of huipils such as the one on exhibit died out in Sacapulas. Recently, however—beginning some time after the end of the civil war—a revival of the *cofradía* tradition occurred in Sacapulas. Women there, having lost the art of weaving *cofradía* textiles, took the ceremonial huipiles of their mothers and grandmothers to be copied by skilled weavers in other communities. In this way the unique beauty and cultural voice of Sacapulas weaving has survived.



Women of Nebaj on market day. Image 1976.



Huipil, 1960–1979,
Santa María Nebaj,
Ixil Maya, El Quiché
Department,
2011.05.0080.

Women of Nebaj, dressed in the huipiles they weave for daily use and wearing broad, twisted and wrapped *cintas*, or headdresses, make a dramatic and unmistakable statement of identity in neighboring markets. The huipil above provides an excellent example of the dense brocade work popular during the 1960s. It is interesting to note that in the past, if not today, young women of this community continued to wear the huipil of their village even after marrying and moving to a different village.

Close examination of this huipil reveals a mass of compact yet distinct images created in three broad bands of brilliant colors: radiating diamonds, striking diagonals, one tall corn plant with angular leaves, a giant bird facing a woman in a tall hat, and a checkerboard horse with a bird and a smaller horse standing on its back.

Nebaj was one of three communities in the Ixil triangle that suffered terribly during the Civil War. Government soldiers, suspecting that Nebaj harbored guerrillas, subjected the residents to persecution. The people, knowing they were easily identified by their traditional dress, ceased to weave and wear it. The art, according to Margot Schevill, evidently was saved. Newly woven examples of this village's highly recognizable huipil with bold brocade have appeared in the last several years.

EVOLUTION IN HUIPIL DESIGNS

Maya weavers, like all artists, draw inspiration from and create in response to the world in which they live. In this section of *Artists of the Loom* a series of 13 huipiles illustrate how the embroidery done by weavers in the towns of Patzún and Santiago Atitlán has evolved since the mid-'30s. While aspects of the traditional base cloth—form, colors, and overall design—have remained essentially the same, the images presented and the techniques used to create them have changed through time.

Women in Santiago Atitlán weave a base cloth for huipiles and men's pants that is characterized by a white or lavender ground with bold vertical stripes, most often created in mauve or dark purple. *Cofradiá* huipiles fall well below the knees and are decorated only with simple yet striking applique and embroidery around the neck. Most huipiles for special occasions and daily wear are distinctly different, falling just below the waist and worn tucked into the skirt. These huipiles typically are woven with a base cloth that includes horizontal bars created with additional wefts. At times these wefts are distinct enough to cross the stripes and create a multitude of little windows. It is the embroidery decoration created inside these windows and ultimately replacing them that is indicative of where a huipil belongs in a timeline of change.

Santiago Atitlán is situated within some of the most beautiful scenery in all of Guatemala's highlands, located on the shore of Lake Atitlán and surrounded by three dramatic volcanic peaks. Over the past hundred years tourists and scholars alike have visited the town despite political strife and natural disasters. Weavers and other vendors line the streets on market days and stalls filled with textiles abound.

Huipil, 1990–1999, Santiago Atitlán, Tz'utujil Maya, Sololá Department, 2011.05.0573.



Special Occasion Huipil, 2000–2002, Santiago Atitlán, Tz'utujil Maya, Sololá Department, 2011.05.0562.

It is no wonder that the embroidery on huipiles has evolved according to the weaver's desire to create new images and also please the tastes of outsiders. On the whole these changes have meant increased decoration and the flourishing of naturalistic images.

The huipil below exemplifies a type of work that was popular in the tourist market during the 1990s. It holds a multitude of tiny multicolored images embroidered inside crisscrossed bands of purple and brown. Some of these images recall traditional motifs—geometric designs, double-headed birds, birds reminiscent of the quetzal with its long tail feathers—and others are newer and somewhat whimsical—purple foxes, rose buds, pineapples.

Another huipil above holds something like a menagerie of highly naturalistic birds—individuals and pairs—perched on a dense tangle of branches where every possible space is filled with feathers, leaves, blossoms, and some type of brilliant red-orange fruit. On one side of the huipil a bird holds a large grub or snake in its beak, on the other side a different bird has a beak full of red berries, and in the center a bird with a crown of bright red feathers turns to look directly at whoever faces the wearer. Interestingly, none of the birds traditionally depicted on huipils is present: hummingbirds, the resplendent quetzal (the national bird), or the double-headed eagle.



Women dressed in their cofradía huipiles climb the church steps in Santiago Atitlán during Semana Santa, the week before Easter Sunday. Image ca. 1978.

All images are from the Kieffer-Lopez Collection unless otherwise noted.

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Small Box, Big Deal:

by Wayne Pitard

If you enter the Simonds Pyatt Gallery of European Cultures and walk to the Communication case along the right wall, you will see there a small, rectangular box made of clear plastic, with a vertical row of black buttons on the left and a small round loudspeaker on the right. The clear plastic case lets you see the old electronic components inside. You might be tempted to pass it by without much thought, but that would be a mistake. Although this diminutive device is very modest in appearance, it is in fact one of the most important technological artifacts of the 20th century. It is John Bardeen's music box, the world's earliest portable transistorized device.



John Bardeen with the music box, May 1988. Courtesy of the University of Illinois Archives.

To understand its significance and how it came to be located in the Spurlock Museum, we need to look at the story of John Bardeen, the only two-time winner of the Nobel Prize for Physics, and his relationship to the University of Illinois. Bardeen, who taught at the University from 1951 to 1975, then continued his research here to the end of his life in 1991, was the co-inventor of the transistor. The invention of this device in 1947 is one of the watershed moments in modern history.

The transistor, a solid-state amplifier that would replace the bulky, hot, inefficient vacuum tube in all sorts of electronic devices, is the foundation upon which the technological revolution in electronics of the

past 60 years has taken place. This tiny device and its eventual development into the microchip has changed our world more than perhaps any other single invention of the past century, and the music box stands at the dawn of that momentous process.

John Bardeen was born in Madison, Wisc., in 1908 and received his PhD in physics from Princeton in 1936. After working for the Navy during World War II, Bardeen was hired in October 1945 by Bell Telephone Laboratories in Murray Hill, N.J. Bell Labs was a major center for scientific research, and Bardeen joined the team working on solid-state physics. The team was headed by the brilliant but difficult William Shockley, who formed a sub-group to focus on semiconductors and how they might be used to create a solid-state amplifier. Bardeen and Shockley were the primary theorists working on the problem. Walter Brattain and Gerald Pearson were the experimental physicists, who could develop ways to test the theories; Robert Gibney joined the group as its chemist; and Hilbert Moore completed the team as the electronics expert.

Shockley had developed a theory about how one could use electrical fields on silicon to control current within the element. But his experiments to confirm the theory would not work. He set Bardeen on the problem as soon as the latter arrived at Bell. By March of 1946, Bardeen had identified the cause of the problem with a new theory of what was happening on the surface of the silicon when the current was applied. Bardeen and the team conducted experiments through the rest of 1946 to test and modify the theory. The work was successful, and Bardeen published his findings in February of 1947.



General view of the front of the music box. The interior is visible through the clear plastic case. On the left are the buttons which made the musical tones. On each side of the round speaker are the two transistors, marked as "Transistor Oscillator" on the left and "Transistor Amplifier" on the right. 1991.04.0110.

The team continued to work intensively on the project into December of that year, when Bardeen and Brattain finally worked out how they could create the amplification effect. Putting together a small slab of germanium, a triangular piece of plastic, a thin strip of gold foil glued around an apex of the triangle, then cut so that there was a gap at the apex of two-thousandths of an inch between the two pieces of foil, and wires connected up for the current, the key experiment took place on December 16, 1947. Its success showed that they had created the world's first solid-state amplifier, which would be named the "transistor" in May of 1948.

The first transistor was not ready for primetime (see the *simplified model*). It was an ad hoc creation that needed to be further tested and more aesthetically designed for actual use. During the first few months of 1948, William Pfann, a Bell technician, developed a small cylindrical-shaped version of the transistor (called the Type A point-contact transistor), which is the type you see in Bardeen's music box. This version was used for the further testing of the device.

Bell Labs finally announced the invention to the public on June 30, 1948. But the news seemed only to impress specialists, who understood the implications. The *New York Times* published its article on the transistor July 1, 1948, on page 46, at the end of their regular "The News of Radio"



A simplified model of Bardeen and Brattain's original transistor of December 1947. Covering the edge of a plastic triangle with gold foil, then cutting a slit 2/1000 of an inch in the foil at the point of the triangle and placing both pieces into contact with a block of germanium, the scientists created the first transistor.



Close-up of the five black buttons used to create tones for the music box.

John Bardeen's Music Box and the Beginnings of the Information Revolution



The front and reverse of Bardeen's 1956 Nobel Prize medal, which he won for the invention of the transistor. It shows Nature personified emerging from a cloud and holding a cornucopia, while personified Science lifts Nature's veil. At the bottom, J. Bardeen MCMLVI (1956) is inscribed. 1991.04.0051.

column, after the more important announcement that *Our Miss Brooks* would premiere on CBS Radio in July. This is a good example of news media missing a major story!

Following the press conference, Bardeen, Brattain, and Shockley began speaking about the invention before scholarly conferences across the country. At that early date, it was still rather difficult to take the necessary equipment on the road to give a demonstration of the transistor at a conference. So early in 1949, a Bell engineer created three clear plastic music boxes that were portable enough to be taken along with ease. One was given to Bardeen, another to Brattain, while the third was kept at Bell Labs.

Although the box looks like a radio, it is not. It is a musical instrument. On the left is a vertical row of five black buttons, each of which produces a different tone when pushed. Thus a simple song can be played on the box. Two of the early cylindrical point-contact transistors were installed toward the front of the case, one on each side of the speaker, so they could easily be seen. Each is labeled on the box as well. The transistor on the left, marked "Transistor Oscillator," acted as an oscillator when the buttons were pushed and amplified the sound as it passed to the box's speaker. The second transistor, labeled "Transistor Amplifier," could be turned on when an external speaker was connected to the box using the jack labeled "Output to PA." A microphone could also be attached at the port marked "Speech Input."

Bardeen took the box with him to the lectures he gave on the transistor and played a tune on it to demonstrate how the tiny device worked. He generally used it at the beginning of the talk, and it always created quite a strong reaction. And what was the first song ever publicly performed on a transistorized device? Reflecting Bardeen's sense of humor, the scientist chose to play the Prohibition drinking song "How Dry I Am"! The audience was surprised and reacted with enthusiasm and laughter. This provided Bardeen with a memorable lead-in to his lecture. He kept a small sheet of paper taped to the top of the box, with the key numbers and lyrics of the song to make sure he played it correctly. The paper, in his own handwriting, still sits on the top of the box.

While the other two music boxes eventually disappeared, Bardeen took his with him when he moved to the University of Illinois in 1951 and brought it out to demonstrate for his students throughout his entire teaching and research career. In the first several years, the purpose of the demonstrations was to introduce scientists, engineers, colleagues, and students to the transistor; since it was several years before transistors came

to be used in devices for the general public. Most of the early ones were used by the military and the Bell Telephone system. The first commercial transistorized device was the Sonotone hearing aid that appeared in late 1952; the first big seller was the transistor radio beginning in 1954.

By 1956, the epoch-making importance of the transistor was clear to everyone. The ultimate recognition of this fact took place when Bardeen, Brattain, and Shockley were awarded the Nobel Prize for Physics that year for the invention of the transistor. The Spurlock Museum is the custodian of Bardeen's Nobel medal (along with his 1972 Nobel for his work on superconductivity), which his family very generously donated to the University to join the music box and other artifacts that Bardeen himself had bequeathed to the Museum.

Even after transistors became commonplace, Bardeen continued to use the music box in his lectures, but now for its historical significance as the earliest portable transistor circuit. It continued to function through the rest of Bardeen's life and beyond. In 1985, he decided to loan it to the World Heritage Museum, Spurlock's predecessor that was located on the fourth floor of Lincoln Hall, for display, on the condition that he be allowed to borrow it for lectures and demonstrations whenever he wanted. For years, Bardeen's first graduate student and later colleague, Nick Holonyak (a towering figure in electrical engineering himself as inventor of the visible light LED), regularly performed routine maintenance on the music box, even after Bardeen's death in 1991. The box continued to be playable until 2003, when it went silent.

Nick Holonyak told me that several times during his years at the University the Smithsonian Institution requested that Bardeen give the music box to them because of its significance. But Bardeen always refused, saying that he wanted it to stay at the university he loved. And so, the great-grandparent of the Information Revolution sits today on prominent display in the Spurlock Museum. The Museum is proud to count it as one of its greatest treasures.

FOR FURTHER READING

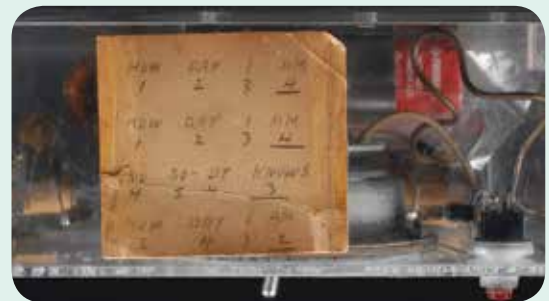
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The box's "Transistor Oscillator." This is one of the early Type-A, point-contact transistors developed by William Pfann, the first practical transistor. The transistor acted as an oscillator when the black buttons were pushed and amplified the sound as it moved to the speaker.



The right side of the music box, showing the "transistor amplifier" that was used when the box was connected to an external speaker. To the left of the transistor is the plug for connecting the speaker. The red button on the upper right is the power switch.



A view of the top of the music box. In the center is the small sheet of paper that contains the button numbers for playing "How Dry I Am" on the music box, along with the lyrics of the song, in Bardeen's handwriting

BEHIND THE SCENES

“I’m Not a Lawyer, But...” —Researching Museum Acquisitions

by Amy Heggemeyer and Beth Watkins

The formal procedure through which museums bring new artifacts into their collections—called acquisition—is a complex process, involving lots of research, careful documentation of information about each piece, and sensitivity to legal and ethical issues that shape how museums exercise stewardship of cultural heritage. At the Spurlock Museum, this work is led by Amy Heggemeyer, our Assistant Registrar for Acquisitions. With an academic background in archaeology and library and information science plus a keen mind for getting to the bottom of mysterious files and papers, Amy finds and organizes the information the Museum needs to operate by national and international legal requirements and professional best practices. Read on to learn about these big-picture issues and how they affect every piece that comes into the Spurlock’s collections.

BETH: What are some of the first major points you have to think about when Spurlock Museum is considering any new acquisitions?

AMY: My first task is to look at the artifact’s provenance: Where does it come from and who has owned it, when, and where? Where is the piece from? How did it leave? Did the person taking the piece out of its country, or “giving permission” for someone else to do so, truly have permission? What if the piece belonged to a group or community rather than to one person? We have to consider these things in order to protect

cultural heritage. We take a closer look at any items that may have religious, ceremonial, or mortuary contexts. There are also issues of interpretation: was this piece created specifically for the tourist market or was it actually used by that local community? If it was actually used, the Museum might be more interested in having it, but that can also complicate issues of who really owned it and had the right to sell/export it. We don’t want to take things that should never have left their original homes.

Some people make the argument “Well, it’s just going to end up on the art market and maybe in some private ownership—isn’t it better for it to be in an institution whose job is to provide access to the piece to the public?” It’s very difficult to know what to do when we are offered artifacts that have little or no known provenance. We don’t want to promote any illegal or unethical markets for artifacts, and we do want to encourage respectful, legal treatment of archaeological sites and the heritage of contemporary cultures. That’s why I have to ask donors so many questions—and why the more information they have, the better! You can’t do provenance research on something archaeological that’s been looted because there’s no documentation.

The landmark policy pertaining to acquisitions is the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property in 1970. Anyone working in acquisitions now deals with a bubble period of people collecting in 1970s when the law was new. The casual collector may not have known about it, or they may have assumed the dealers they worked with knew of and followed

it, but we have to comply. NAGPRA (the Native American Graves Protection and Repatriation Act), which became law in 1990, is probably the most famous legislation in the U.S. It protects the rights of Native Americans regarding human remains and funerary, sacred, and other objects of cultural patrimony. We have completed inventories of our Native American collections to identify pieces that may have come from funerary sites and contacted members of related cultural groups to discuss repatriation.

BETH: What are you researching right now?

AMY: Recently I put one of our part-time staff on a research project about Nazi-era provenance that involves ethical rather than legal issues. The United States doesn’t have a NAGPRA-type law for Nazi-era artifacts. It’s a question of best practice, and we consider it important. We completed research for Judaica (ritual artifacts and art from Jewish religious practice) in the collection back in 2008, and now we’ve started looking at prints and drawings. I’m hopeful that because of the type of artifacts they are—perhaps signed by an artist or previously exhibited or cataloged—there will be information that’s easier to find. Fine art, Judaica, and household items are the three types of artifacts that fall under “best practice” for Nazi-era materials. We’ll investigate household items next.

“Nazi-era provenance” is a term used by the American Alliance of Museums to mean materials that presumably were in Europe between 1939 and 1945. Within that framework, there will be items that are more likely

Hanukkiyah, Poland, ca. 1946,
1996.04.0003.



to have passed hands through Jewish families or soldiers of any nation as a result of the war. Readers may know the book or the film *The Monuments Men*, which addresses the looting during the war. There were forced sales starting as early as 1937.

If we can see from the history of the artifact that it belonged to a family in Germany or Austria during that time period, we list it on the AAM's Nazi-Era Provenance Information Portal (nepip.org). Museums can post there and say what they've found in their collections or even say that they've looked but not found anything. This is a really useful service for organizations like us because we want to make sure the information we can find about our collections is available, but we don't have the resources to make our own catalog to share what we've found. As of April 2014, 175 museums have shared information on the portal about 29,000 pieces, including several university museums in Illinois, like Northwestern, Loyola, the University of Chicago, and our colleague Krannert Art Museum.

BETH: Do you have any favorite examples of provenance research that had satisfying endings?

AMY: We have had potential pieces with excavation numbers on them—numbers that identify them as having come from an archaeological site. In one case, we determined that it was from a foreign excavation, and archaeologists here connected us to that country's national museum, who recognized the piece and could verify that the provenance provided by the donor fit known examples from that site—meaning that number was probably accurate and thus it was okay for us to accept the piece.

BETH: If you could magically hire a provenance curator for a month, what would you have them look at?

AMY: There are so many different things! If we had an expert on hand, I'd put them on one of these areas mentioned in best practice guidelines. Nazi-era is the best-known one, but there are guidelines for ancient art too. I'd also love them to do more general work to help us learn about what we have in our collection. The history of our collection involves so many kinds of artifacts coming in at so many different times from many different sources, and background information often isn't all in one place. Sometimes it's a matter of how the information has been organized or phrased. I recently looked at a file that has a document saying "Professor Smith from an east coast college has donated X." What does that mean? When I poked through the file, I realized that Professor Smith was the actual donor, but it's from the estate of his sister, who had acquired it on a grand world tour and had once worked for U of I Extension. The piece had more of a connection here than we first

thought. And sometimes we just don't have information on which previous iterations of the campus museums a piece came from—or the information is there, but it's not presented in a way that makes sense. For example, our volunteer Martha Landis, a retired University librarian, has been working for years to reconcile the old records of the Classical Museum, founded in 1911, with what we now have. A student from l'Ecole de Louvre worked on matching up the records and collections from the Egypt Exploration Society that came in in the 1910s and '20s.

This a common refrain across all sorts of university museums, actually. Typically the staff is smaller, but there are fascinating collections that also relate to the university's history and the activities of many different people associated with it.

BETH: You've mentioned NAGPRA and the 1970 UNESCO convention. What are other major laws or policies?

AMY: The "Red Lists" of the International Council of Museums is a big one. According to their website,

BEHIND THE SCENES *continued*

“The Red Lists classify the endangered categories of archaeological objects or works of art in the most vulnerable areas of the world in order to prevent them being sold or illegally exported.” These are artifacts that are not supposed to leave their home cultures.

The Cultural Property Implementation Act (CPIA) is the State Department’s way of dealing with the 1970 UNESCO policy. The Department goes into bilateral agreements with other countries. The other country has to document what the problem items are, what is leaving the country but shouldn’t, and what they’re doing to stop it. Then the United States agrees that people should not bring these items into the country. Both export and import need to be illegal for these laws to have teeth—these agreements punish the buying end of the market too, not just the sellers. We don’t have very many of these, but it’s a best practice we’re constantly trying to meet both legally and ethically. Sometimes the agreements are limited. For example, the U.S. has an agreement with Guatemala but it’s only about archaeological things, so artifacts like our contemporary ethnographic textiles that are going on display this fall don’t fall under it.

On our end, we have to ask, “Is this item something that the culture gives permission to leave?” Sometimes there may not be laws against taking a type of artifact (or against it having been sold out of its original country), but our institution might decide to decline such a donation based on what we know about the desires or principles of the culture that it comes from. We want to do what’s right for everyone involved, including the University.

BETH: I have really appreciated the times I’ve heard anthropology professors who work with us talking a bit about this, saying, “This is not how you treat people, especially when you are the more powerful party

in a transaction.” There have also been opportunities for the Spurlock to get traveling exhibits that looked really interesting but contained objects whose provenance was unknown, and we discussed the ramifications of taking those on and eventually declined to participate in them. We’re lucky to be surrounded by professionals whose vocation is respecting other cultures, whether past or present.

AMY: These principles can vary so much depending on the part of the world, as well as both past and present cultural norms. Human remains, for example, are treated very differently in different parts of the world. Sometimes it’s relative, and we have to figure it out.

BETH: Let’s turn to the natural world. We don’t collect zoological specimens, but many artifacts are made from animal materials, and there are laws about importing items with materials from endangered species.

AMY: That’s a federal law that we absolutely must stick to. Ivory is the most famous example, but even determining whether something is ivory or, say, bone can be really difficult—and what *kind* of bone? We had an undergraduate student who tried to determine what materials were most typically or most often used in making certain types of artifacts so that we can make an educated guess even if we can’t figure out with complete certainty what type of animal skin a particular drum is covered in.

BETH: Is Africa the part of the world where this comes into play for us most often?

AMY: It’s most complex with African pieces because of the diversity of both the wildlife and also the types of artifacts.

BETH: What about questions of stolen artifacts? Looting is always an attention-grabbing topic.

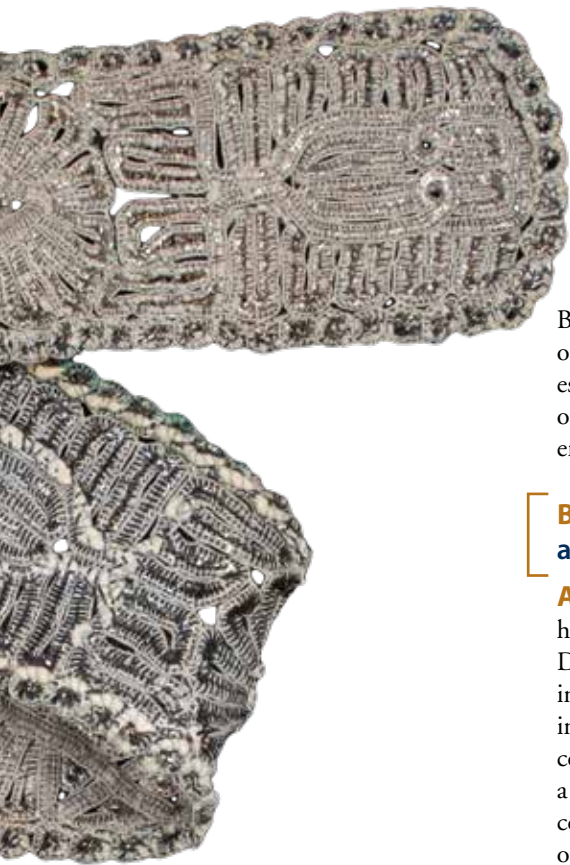
AMY: I try to stay abreast of what parts of the world have, and have had in the past, particular problems with cultural heritage being stolen. One of the examples that has been coming up for us lately is India because there are so many kinds of artifacts from India that are small and portable and thus easy for someone to have concealed and removed.

BETH: That’s both logical and depressing.

AMY: It is. It’s emotionally difficult sometimes to think about all these things. Sometimes I even feel physically ill when I think about what has been done to history just for the sake of money.

BETH: One of our colleagues recently said, “Museum work is not for wimps!” referring to physically disgusting aspects of our jobs like very dirty or infested artifacts—or those





Atarah (Prayer Shawl Collar), Poland, 19th century, 1993.12.0003.

of us in the Education section might face sick children. But you have a very different kind of unhappy topic.

AMY: I have to deal with heart-wrenching stories sometimes. More often it's a question of awkwardness—trying to explain to people that they might have unwittingly participated in looting and illegal sale of cultural heritage. Even simple shopping as a tourist can be problematic because officials at international borders don't always watch what's leaving their country as closely as they should. And most of us don't know we should ask, "How did this item end up in this shop?"

BETH: How do you stay abreast of what you feel you need to know about these issues? It's quite an undertaking to have to educate yourself about law and ethics.

AMY: The larger registrar community is making great efforts at getting us informed, especially through listservs.

But I'm always afraid there's something out there that I don't know about, especially because I can't focus on just one country or just one angle like endangered species.

BETH: "The whole world" aspect is overwhelming!

AMY: We also have some great expert help. Last year, Patty Gerstenblith of DePaul University College of Law in Chicago, who is the top name in the field, was kind enough to come to Urbana for the day and give a presentation to our acquisition committee. We had a great discussion of factors to consider when accepting something into the collection, the history of the laws that are enacted, why those laws are important, and what are the factors to consider when making decisions.

BETH: What are some of the biggest challenges to staying current?

AMY: It can be really time-consuming. We think the principles of protecting cultural heritage are worthy goals, even if they weren't the law. Of course we're required to meet the law, but that can take hundreds of hours of staff research time. Other projects may get put aside. There's a big push right now about provenance research about objects that are already in your collections, and some institutions have curators of provenance who do only that. I like to do the provenance research because it's fun and exciting.

BETH: It appeals to your inner Agatha Christie, doesn't it? You're sleuthing!

AMY: It does! I find it so fascinating.

FOR FURTHER READING, AMY RECOMMENDS:

- The International Council of Museums' Red List website is a good starting point. icom.museum/programmes/fighting-illicit-traffic/red-list You can search by country, type of object, material, and time period.
- There are some great blogs about legal aspects of cultural heritage, collecting, and museums, many created by lawyers, law professors, and archaeologists. Try "Looting Matters," "Illicit Cultural Property," "Museum Security Network," "Cultural Heritage Lawyer," and "Chasing Aphrodite" (there is a book of the same name).
- *Landscape with Smokestacks* is a fascinating book about the disputed ownership of a painting at the Art Institute of Chicago. It discusses how even when documents exist they might be unclear or can support different points of view. One of the issues in this particular case is that the documents aren't in English, so how they're being translated can have a big effect.

IN MEMORIAM

By Wayne T. Pitard

The Spurlock Museum has deeply felt the loss of three of its truest friends over the past few months. Helen Workman, Betty Ann Knight, and Dottie White all exemplify the ideal of a benefactor to an institution such as the Spurlock.

HELEN WORKMAN



Helen passed away in September 2013 at the age of 96. Early in her life, she was a schoolteacher, and she became actively involved in a wide array of social and charity causes. She and Ross, her husband of 72 years, became involved with the World Heritage Museum, the Spurlock's predecessor, in the 1980s well before it moved from the fourth floor of Lincoln Hall to the current building. Both served as members of the Museum Board. In the early 1990s, when it became clear that an independent building would be constructed for the Museum, Helen and Ross became some of the first major gallery benefactors, endowing the Workman Gallery of Asian Cultures in 1993. They followed this with a second donation to support the construction of the Museum's lower level facilities for offices and storage, without which our daily work would be impossible. But they were not yet finished. When additional costs began to jeopardize the construction of the Classical Gallery, Helen and Ross once again stepped in with an endowment to support what became the Workman Gallery of Ancient Mediterranean Cultures. Their involvement in the development of the Spurlock was critical to its birth. For her unstinting support, all of us at the Spurlock wish to express our profound gratitude to Helen and to extend to Ross our deepest sympathies.

DOROTHY (DOTTIE) BERKEY-WHITE

Dottie (*pictured below on left*) passed away in March 2014 at age 88. She and her husband Donald were involved with the Museum for several decades. Dottie served on the World Heritage Museum Board in the 1990s, and she and Donald set up an endowment fund in 1996, as the new Spurlock building began its planning stages. Higher education and the Museum's mission were always Dottie's great concern. The White Endowment supports the educational programs of the Museum, including student internships, exhibitions, and guest lecturers and performers. The Dorothy Berkey-White Internship Program was established in 1998 and has enabled a student interested in museum studies to work at the Museum every year since.



It has been a remarkably successful program, with the vast majority of the interns ultimately making their careers in education or museums—and in fact, one intern, Beth Watkins, is currently the Spurlock's Education and Publications Coordinator and editor of this magazine. Thanks to the White Endowment, this program will continue as a memorial to this

remarkable woman. Dottie always continued to be interested in her interns, keeping track of their successes as the years went by. All of us here are grateful for her longstanding devotion and will make sure that her legacy will thrive in the activities and museum professionals she has supported.

BETTY ANN KNIGHT

Betty Ann (*pictured on next page*) left us in February 2014, after a long and productive life of 97 years. Her deep relationship with the Museum goes back decades and extends through numerous aspects of our existence. She made possible the construction of our beautiful A. R. (Buck) Knight Auditorium, lovingly named after her father. Over the past decade the Knight Auditorium has become one of the major performance and lecture venues on campus. For example, in 2013, approximately 400 events took place there. Betty Ann was deeply involved in the community support for both the World Heritage Museum and the Spurlock. She worked on both the Museum board and the Guild, serving as President of both. In 2009 she was one of the first people named a Lifetime Honorary Board Member in view of her enormous contributions to the Museum. Betty Ann always believed in being a "hands-on supporter," attending events and serving as a volunteer. She also supported the acquisition of a number of artifacts currently on display in the public galleries. Beyond that, she was a friend to numerous staff members over the years, a bright presence, a feisty spirit, and a great morale booster. We will all miss her but sincerely celebrate her legacy through generations to come.

Full articles on these three friends of the Museum may be found in earlier publications, which are now available online through our website. On Helen and Ross Workman, see *Spurlock Magazine*, Fall 2007, p. 15; on Betty Ann Knight, see *Spurlock Magazine*, Fall 2009, p. 14; and on the Dottie White Internship Awards, see *Spurlock Museum Newsletter*, Winter 2014, p. 7.

IN MEMORY OF BETTY ANN KNIGHT 1916-2014

by Helen Burch, Spurlock Museum Guild



Betty Ann Knight was an amazing woman! Her love of museums and art was a major influence in her life and led her to join the World Heritage Museum Guild (later named the Spurlock Museum Guild). As a very active Guild member, she supported and helped with the annual Guild Auction that over the years raised hundreds of thousands of dollars for the Museum. She also served as President of the Spurlock Museum Guild in 1999. Betty Ann's last visit to the Museum was on April 7, 2013. One of her beloved neighbors took her to see the Turkish Extravaganza, an event co-sponsored by the Guild and the Krannert Art Museum Council.

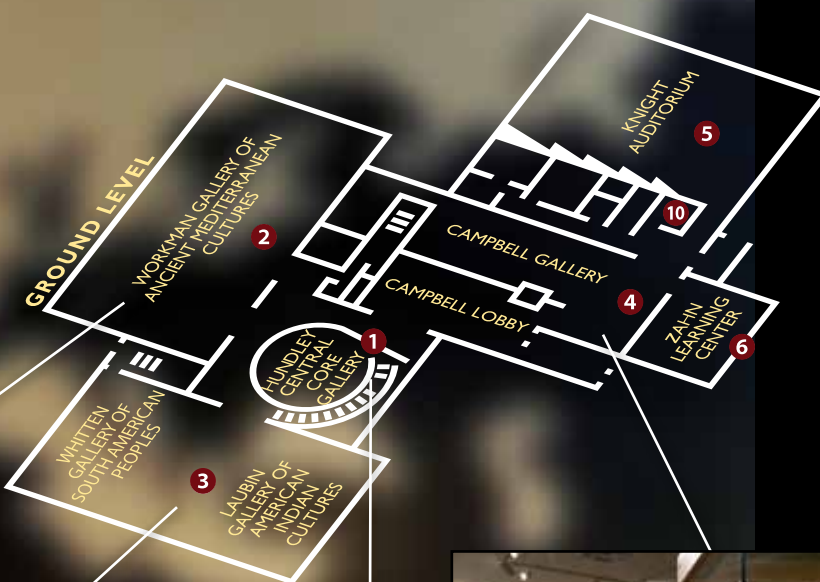
Education was always important to the Knight family. Betty Ann was the daughter of University of Illinois professor Abner (Buck) Knight. She earned several degrees, including two master's degrees in education and social work. Her gifts to the University of Illinois reflect this family value: scholarships in the College of Engineering and at Japan House benefit individual students, and gifts to the Illinois Athletic Department show her love of Fighting Illini sports. In addition, she funded major projects at the Museum. Her gift of the Knight Auditorium, named in honor of her father, benefits not only the campus community but Champaign-Urbana and area schools as well. Thousands of visitors use the auditorium every year: schoolchildren for programs with Museum educators, the general public for a wide variety of concerts and films, University classes and staff for academic lectures and conferences, and even potential and incoming University freshman who visit the Museum for presentations from Admissions staff before going on campus tours. Her funding for opening the Museum on Sunday afternoons is yet another example of her giving heart, enabling the Museum to serve even more people by being open when families have time for unstructured leisure activities.

Many who knew Betty Ann remember her bright smile, her zest for life, her willingness to give to others, and her love for the University of Illinois—she often came to special events proudly wearing orange and blue. People in the future will know from her many activities and ongoing generosity that she was a wonderful woman with a big heart, a woman who liberally donated her time and her funds, and a woman who valued education and the University of Illinois. Betty Ann has left a legacy that will serve campus and community for many years to come. She was truly a loyal Illini and a great human being.

The Spurlock Museum Guild extends our deepest sympathy to Betty Ann's niece, Donna Stevenson, of Atlanta. We will never forget Betty Ann.

THE SPURLOCK MUSEUM

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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.

SPURLOCK MUSEUM Events FALL 2014

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.

Artists of the Loom: Maya Weavers of Guatemala

September 16, 2014–January 25, 2015

This exhibit celebrates not only the artistry and endurance of the Maya weaving tradition but also the cultural intelligence and creative force of the weavers themselves. More than 90 textiles coming from 32 highland towns are presented, each textile woven in a style that identifies the town of its weaver and the wearer. Exhibit areas address the links between the living and ancient Maya, the weaver and the backstrap loom, textiles for daily wear, the art of the traditional Maya blouse, or *huipil*, ceremonial cloths and clothing, and evidence of evolution in textile designs.

South Asian Seams

February 17–August 1, 2015

Quiltmaking is an integral and vital part of South Asian culture, with quilts serving both functional and symbolic purposes. They provide warmth as well as a comfortable place to sit, and they also commemorate special occasions and tell the stories of the lives of their makers. The seams that bring together different pieces of fabric in a quilt also represent the seams that bring together this vast region—its people, its cultures, and its shared tradition of extraordinary textiles. This exhibition is made possible through funding from the Robert and Ardis James Foundation and the Nebraska Humanities Council & Nebraska Cultural Endowment.

East Meets Midwest: The Dawn of the China-Illinois Educational Exchange

January 20–June 21, 2015

For over a century, the University of Illinois has played a leading role in the promotion of educational exchange with China. U of I President Edmund James was a leader in the movement to open U.S. universities to Chinese students in 1906, when U.S. policy toward China was very restrictive. This exhibit tells the story of how James's vision led the University of Illinois to become one of the most significant destinations for Chinese students during the early decades of the 20th century.

SPECIAL EVENTS

Many of the Spurlock Museum's events are made possible through the support of the Illinois Arts Council Agency.

AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2014–2015

September 9, October 14, and November 11

All screenings begin at 7 p.m. in the Knight Auditorium.

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. Guest scholars and members of the campus and local communities will introduce the films and lead post-screening audience discussions. Check the Museum's online calendar for individual film confirmations and www.aems.illinois.edu for descriptions and trailers.

Free admission.

Exhibit Opening Celebration: Artists of the Loom: Maya Weavers of Guatemala

Saturday, September 20 • 10 a.m.–4 p.m.

Join us for a full day of activities celebrating the artistry and endurance of Maya weaving traditions in Guatemala. From 10 a.m. to noon, meet Rafaela Godinez Apen and Edgar Apen, visiting artists from San Antonio Aguas Calientes who will demonstrate the weaving style of their community in the Central Core Gallery. From 1 to 4 p.m., enjoy the exhibit and a reception, including a presentation on weaving as an expression of identity given by guest curator Margot Blum Schevill with Rafaela and Edgar at 2 p.m. in the Knight Auditorium.

Free admission.

Ghost Stories

Saturday, October 25

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

- **Gruesome, Gory, and Ghastly Ghosts and Ghouls**
2–3:30 p.m.

This afternoon family event features multicultural ghost stories. 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.

& SPRING 2015

Musical Myths and Scheherazade's Stories

Sunday, November 9 • 1:30 p.m.

This two-part program features tales of the ancient Mediterranean and Middle East through storytelling and music. Resident storyteller Kim Sheahan will perform the stories of Orpheus, Theseus, and characters from the *Arabian Nights*. The stories will then be interpreted through the multimedia harp show *Scheherazade*, performed by U of I graduate music performance student Ann McLaughlin. This concert is sponsored by a grant from the Urbana Arts Council.

Suggested donation: \$5.

Lecture: Maya Images: 1978 to 1986 The Spurlock Museum Guild Lecture and Performance Series

Sunday, November 16 • 2 p.m.

In celebration of the exhibit *Artists of the Loom*, guest curator Margot Blum Schevill and ethnographic photographer Jeffrey Jay Foxx will present a program of reflection upon images, memories, and knowledge gained in more than three decades of work among the Maya. As Jeffery states: "My mission has been to document the Maya and their way of life, not to turn them into my art form. That said, I tend to show the moments of beautiful light and gesture." This series is presented in honor of the World Heritage Museum Guild.

Free admission.

Fans and Dance: Cultural Traditions around the World

Saturday, December 6 • 2 p.m.

Hand-held fans are a very important accompaniment to many dances, and they often tell stories, celebrate traditions, express religious beliefs, and pass on histories. During this presentation by "fan fancier" Robin Goettel, attendees will have the opportunity to learn about the geography and cultural use of fans, as we explore ethnic dances incorporating fans in their tradition. Beautiful dance videos will be shown, including Flamenco, Balinese, Korean, Yupik, and many others. After the presentation, the audience can view fans from Ms. Goettel's collection.

Free admission.

Stories of Celebration

Saturday, December 13 • 2–3 p.m.

Join resident storyteller Kim Sheahan for a family storytelling concert of multicultural folktales to put you in the mood to celebrate!

Free admission.

Stories to Warm Your Heart

Saturday, January 10 • 2–3 p.m.

Throw off the winter chill with a family storytelling concert by resident storyteller Kim Sheahan.

Free admission.

Exhibit Opening Celebration: East Meets Midwest: The Dawn of the China-Illinois Educational Exchange

Friday, January 23 • 7–9 p.m.

Join us for refreshments and gallery exploration in celebration of this special Central Core exhibit documenting the University's early connections with China. A performance is planned for this event.

Free admission.

Winter Tales

Saturday, February 21 • 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.

Admission: \$5.

Exhibit Opening Celebration: South Asian Seams

Friday, February 27 • 7–9 p.m.

Join us for an evening of refreshments and gallery exploration in celebration of our spring Campbell Gallery exhibit. A performance is planned for this event.

Free admission.

Spurlock Museum WorldFest

Saturday, April 4 • 12:30–4 p.m.

Multiple performances in one afternoon! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone.

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.

FRIENDS

OF THE SPURLOCK MUSEUM

The Spurlock Museum thanks the many individuals and companies for their generous support.

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