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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





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Cover: Batik *kain*, sarong. Spurlock Museum collection. 2012.07.0076

Opposite page: Batik. From the collection of Clark E. Cunningham.

Below: Batik. From the collection of Clark E. Cunningham.

Back cover: Oxyrhynchus Papyrus, No. 1229. Page Γ (Gamma = page 3) of the James Papyrus, preserving James 1:15-18. The Γ is easily visible at the top center of the page. The text includes this famous passage (beginning on line 6): "Every generous act of giving and every perfect gift is from above, coming down from the Father of Lights." Early third century CE. 1914.21.0025



## A MESSAGE FROM THE DIRECTOR

I write this as we are coming to the conclusion of another successful academic year at the Spurlock Museum. Once again the Spurlock has played a substantial role in supporting the education of thousands of school children from around the state of Illinois, as well as students at the University. Our newly renovated exhibit on ancient Mesopotamia has been a hit with visitors, and our temporary exhibits have drawn many new people through our doors. Behind the scenes, the Museum's expanding collections have continued to benefit from exciting donations, and the work of registering, preserving, and studying our artifacts has continued to thrive.



One of the most exciting developments over the past two years has been a major expansion in the usage of the A. R. (Buck) Knight Auditorium at the Museum. Led by our Special Events Coordinator, Brian Cudiamat, we have dramatically increased the number of events that take place in the Auditorium—from 41 in 2010–2011 to over 350 in both 2011–2012 and 2012–2013! We are now the home of the Orientation Program for prospective and incoming students, presented by the Office of Undergraduate Admissions. We are honored to provide thousands of new students and their parents with their first impression of the University campus. In addition, the auditorium is the regular home for the George A. Miller Committee Lecture Series and for the AsiaLENS film series. Its excellent projection and sound systems have also enabled us to hold our own film festivals, including the successful James Bond Festival in April. Brian works with a crack team of student staffers who keep things running smoothly, and they have helped the auditorium become a major element of the Museum's community engagement.

This fall, I will be taking a sabbatical leave to work on the publication of the Spurlock's important collection of 93 ancient Mesopotamian cylinder and stamp seals. The book will include state-of-the-art photographs of the seals made in our Artifact Imaging Center with the Museum's advanced 360-degree camera and its Polynomial Texture Mapping Dome. These two photographic systems make uniquely useful images of artifacts that are of enormous value to scholars. You can see numerous examples of these photos on the labels and in the games and videos of the interactive kiosk in our "First Impressions" interactive exhibit in the Leavitt Gallery of Middle Eastern Cultures.

While I am gone, Dr. Susan Frankenberg, Program Coordinator of the University of Illinois Museum Studies Program, will step in as Acting Director. We could not have a better replacement than Dr. Frankenberg. She came to Illinois in 2007 with considerable museum curatorial experience at the University of Tennessee to oversee the establishment of the Museum Studies Program here. That work has gone so well that the University now offers a graduate minor in Museum Studies, with an undergraduate minor on the horizon. She is also a member of the Spurlock Museum Board and has worked closely with us on several aspects of our operation. We are thrilled that she has agreed to come over and share her expertise with us full-time for the fall.

I'll see you in January.

**Wayne T. Pitard**

## BOARD UPDATE

Serving as a Board member at the Spurlock Museum adds a new dimension to volunteerism and a lifetime of museum knowledge. My involvement began over 18 years ago while attending an auction for the World Heritage Museum. Members of the Guild and Board soon became friends and trips to the Museum came more often, for both general interest and attending events. With the opening of the new Spurlock building in 2002, the business of volunteering became more serious as the Museum began the process for accreditation. Through all these changes, there has always been a central core of dedicated volunteer Board members and a very active Guild. As a former president of the Guild, I can attest to the outstanding work of members, putting together auctions and events, all to raise funds for educational programs at the Museum. As a long-time member of the Board and current president, I can also be proud of how our members have not only donated their time but also personally invested in the future of the Museum.

My term will be over at the end of the year, and I know that the Board is in good hands. We are always looking for new members to join us in helping to represent one of the gems of culture and history on the campus of the University of Illinois at Urbana-Champaign. If interested, please feel free to contact any board member or the Museum for more information. We have a great Museum, a fabulous working staff, and a director with knowledge to share. All of these elements make the Spurlock a wonderful place to visit. We hope to see you at the Museum soon!

### Robin Fossum

*Spurlock Museum Board President*

## MUSEUM BOARD

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"Sacha Runa" (forest person) trickster figure, Quiteño artist, 1985. From the collection of Norman E. Whitten.

## GRANTS AND AWARDS

Tandy Lacy, Director of Education, received a grant of \$11,000 from the Ethnic and Folk Arts Program of the Illinois Arts Council in support of performance events and special programs featuring guest artists from around the world.

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

Amy Heggemeyer, Assistant Registrar for Acquisitions, is currently serving as Illinois State Representative to the Midwest Registrars Committee, Association of Midwest Museums. Heggemeyer received a Midwest Registrars Committee Travel Award, sponsored by StabaArte, to attend the 2013 Association of Midwest Museums Conference in Madison, Wisc.

Christa Deacy-Quinn, Collections Manager, is part of a statewide team led by the University of Illinois at Urbana-Champaign Library that received a two-year \$213,932 National Leadership Grant from the Institute of Museum and Library Services. The grant will be used to develop a free computer-based tool that will help library, museum, and archives staff to conduct physical assessment and prioritization of preservation needs for paper-based and photographic materials. Other partners include the McLean County Museum of History, Heritage Preservation, Inc., the Chicago History Museum, the Illinois Heritage Association, and the Illinois State Library. Additionally, Deacy-Quinn was ranked as an excellent instructor by her students in the course MUSE 420: Collections Management in spring 2012.

## SPURLOCK MUSEUM GUILD REPORT

When reviewing recent Guild activities we cannot help but be proud of our continuing contributions to the growth and development of the Spurlock Museum.

This year, the Guild funded, either partially or wholly, several events that were held in the Museum. They included lectures on Bolivian Carnival and Andean knitting and weaving, a concert by jazz harpist Edmar Castaneda that filled the auditorium to capacity, the exhibit *A World of Shoes*, and the opening celebration for the exhibit *From Protest to Peace*.

In addition to providing support for Spurlock events and exhibits, the Guild hosted entertaining activities during the year. In February, the annual Spring Luncheon for Guild members and their guests was hosted by College of LAS Dean Ruth Watkins and held at the Lincolnshire Fields Country Club. Amy Heggemeyer, Assistant Registrar at Spurlock, gave a delightful talk on Museum acquisitions. Showing slides and describing how items are acquired, Amy gave the audience humorous and educational insights into new pieces in the Museum collections.

In April, Joan Sozen presented the program "Turkish Costumes, Customs, and Collections," co-hosted by both the Spurlock Guild and the Krannert Art Museum Council. The Knight Auditorium held an eager audience as models from the Spurlock Guild, the Krannert Council, and the local Turkish community sashayed onto the stage dressed in exquisite antique Turkish costumes. Joan narrated a lively description together with slides of life, customs, and food in a Turkish village. The presentation was followed by a reception featuring delicious Turkish food. That afternoon was a once-in-a-lifetime event for Champaign-Urbana, combining antique costumes, handicrafts, and pottery, many pieces on loan from a museum in Turkey. The event brought in people who had never visited the Spurlock before, and several visitors were overheard to say they never knew our community had such a wonderful museum. Now that was music to our ears, knowing that the Guild had once again provided an opportunity that helped to showcase the Spurlock!

Earlier this year the Guild was pleased to announce plans to establish an annual scholarship of \$1,000 to recognize the efforts of an outstanding Spurlock student employee who plans to enter the field of museum studies. This award represents the Guild's continued commitment to the Spurlock Museum.

We encourage community participation in our activities and invite you to attend our events as we strive to provide support for the Spurlock Museum.

**Claire Skaperdas**

By Angelina Cotler & Norman Whitten

Beginning fall 2013, the Center for Latin American and Caribbean Studies of the University of Illinois at Urbana-Champaign will celebrate its 50<sup>th</sup> anniversary as a formal unit of the College of Liberal Arts and Sciences.

Latin America became a focus of research here as early as 1904, when the School of Agriculture sent a delegation to São Paulo, Brazil. In 1909 the Department of History began offering courses on Latin America, and the Department of Spanish followed in 1928. The Library began collecting materials from the region before World War I. A Latin American studies major was established in 1949, and the Latin American Center was established with a formal program administered by the Center in 1963. In 1965, the United States Department of Education designated the unit as a National Resource Center for Latin American Language and Area Studies, a status that has been renewed through subsequent national competitions.

In 1976, CLACS became a consortium with the Latin American Center of the University of Chicago, and this consortium is one of the very few centers in the country to receive uninterrupted funding for the past 37 years. CLACS received NDEA Fellowships for graduate area research and travel in 1965, which later became Foreign Language and Areas Studies (FLAS). During the current 2010–2014 federal cycle, CLACS offers 13 graduate FLAS fellowships and two undergraduate FLAS fellowships for the academic year and five summer FLAS awards for summer language study, which may take place on this campus, elsewhere in the U.S., or in Latin America. Since 1980, CLACS has offered Tinker Fellowships, and this year the center awarded such research grants to 18 graduate students to work in various Latin American nations. Students who receive these awards come from units across the entire campus.



## YEARS OF THE CENTER FOR LATIN AMERICAN & CARIBBEAN STUDIES



CLACS offers travel grants every year to affiliated faculty to develop new research, establish contacts with Latin American universities, or establish study abroad projects. Agreements with a number of prominent Latin American universities open many avenues for students and faculty and facilitate valuable exchanges. It features a weekly lecture series and has a wide-flung outreach program in the community, public libraries, and schools. An annual Latin American Film Festival in the city of Champaign is very well attended. The Center's listserv goes out to more than 1,000 recipients in the U.S. and abroad.

CLACS has established agreements with 47 different universities and other organizations in 12 different Latin American and Caribbean nations. For instruction in indigenous languages,

CLACS began by offering Quichua in 1976, later changing dialects to Peruvian Quechua. Quichua-Quechua is the largest indigenous language in the Americas with more than 12 million speakers in the Andes and Amazon of Colombia, Ecuador, Peru, and Bolivia, and ranging into Chile and Argentina. It is by far the largest indigenous language family in the Americas. The University of Illinois Latin American and Caribbean Library, with more than 601,000 volumes, is one of the top five in the nation and the largest in the Midwest.

In October 2009, CLACS expanded greatly by the addition of the Lemann Institute for Brazilian Studies following longstanding collaboration with Brazilian scholars in economics and agriculture, as well as nearly a half-century of teaching and research in Brazilian literature and history. The Lemann Institute fosters knowledge and understanding of Brazil across disciplines and colleges. It offers fellowships to U of I and Brazilian graduates, funds faculty research, organizes international conferences, and supports cultural activities. In addition, the institute now houses the prestigious Brazilian Studies Association.

All told, CLACS has much to celebrate in 2013–2014 as it looks back, takes stock of the present, and gazes into the future. Events now scheduled include a book exhibit at the Main Library, an exhibit of Latin American folk art at the Spurlock Museum, an opening reception celebration on October 10 at Spurlock, and a set of panels on September 11 at Levis Faculty Center. Read more about the exhibit and reception at the Museum on page 21.

Images from top: Virgin of Guadalupe, Oaxaca, Mexico, late 20th century.

Cocobolo wood jaguar, 1996, Panama, Wounaan culture. From the collection of Norman E. Whitten.

Pottery fish. From the collection of Angelina Cotler.





# Indonesia's

By Clark E. Cunningham

On October 2, 2009, Indonesia's batik cloth was recognized by UNESCO as a National Heritage, a source of pride as was noted by the nation's president. *Batik* is Javanese for "stipple." This refers to the method of applying wax in the wax-resist technique. Though given national designation, batik is largely associated with the Javanese ethnic group. The Javanese represent about 40% of Indonesia's total population of some 250 million people (the fourth most populous nation in the world). Their cultural and political importance is undeniable, but it also can be of concern to the nation's other ethnic groups. National Heritage recognition—whether of such things as buildings, places, cloth, or music—can evoke both pride and envy within a nation.

The batik tradition of central Java, especially in the royal court cities of Yogyakarta (Yogya) and Surakarta (Solo), was until recent years considered to be the quintessential style, but there are rich and ancient heritages of batik production on the north coast of Java (termed *batik pesisir*, coastal batik), in west Java, and on the islands of Madura, Bali, and Sumatra. Distinctive stylistic variations in Java are found in local regions, in former royal courts, and in cities such as Cirebon, Indramayu, Pekalongan, Lasem, and Banyumas. The centuries-old Chinese community on Java has many of its own batik motifs and styles. And as our Spurlock Museum Southeast Asia and Oceania exhibit shows, batik is only one of Indonesia's beautiful textile traditions. Another you may be familiar with is *ikat*, woven from tie-dyed threads.

Though batik's early history is little known, wax-resist dyeing methods are found from ancient times in India and among Southeast Asia's and South China's mountain peoples. Trade between India and Indonesia for several thousand years has greatly influenced textile production and design in that region. Batik motifs are simple among many mountain peoples in comparison to Javanese ones. In his book on Javanese batik (1981), Dr. Hamzuri lists and illustrates 207 named classical batik motifs in seven groupings: limestone (*parang*), geometric, *banji*, creeping plants, water plants, flora, and fauna in their environments. Groupings vary in size from three to 64 motifs. Contemporary art batiks also depict humans and scenes of everyday life.

Some motifs have legendary origins. The first Muslim prince on Java, Sultan Agung (c. 1613–1645), allegedly created the limestone (*parang*) motif after seeing the jagged cliffs on Java's south coast. He also was reputed to have been inspired to create a motif based on the *buk*, a Chinese mythical bird said to bring good fortune, when he was on the pilgrimage to Mecca. This legend may reflect the historic Chinese contribution to motifs on Java. Similarly the term *banji*, the name of an ancient motif, is derived from the Chinese words *ban* (ten) and *dzi* (thousand), which incorporates the idea of good luck and fortune.

In earlier centuries on Java (and in some limited present-day cases), female members of families created the batik textiles. Older women spun and wove the plain, basic cloth,

Top four batiks from the collection of Clark E. Cunningham.

Bottom batik: *Kain, sarong*. 2012.07.0078

Bottom image: *Udeng*, men's headdress. 2012.07.0046



# Batik Cloth: A National Heritage

women of reproductive age “brought the cloth to life” by making the pattern in hot wax, and young girls were initiated to the various processes. Families of women provided the color by using hereditary knowledge of herbal dyes. Batik cloth makers and wearers might be linked in family relationships, and only particular families could use certain motifs and colors. Such cloths rarely entered the marketplace, and they represent the elite tradition of batik. In the 19th and 20th centuries, however, most batik production gradually shifted from home and family to the factory, and dyeing became an acquired skill rather than a restricted hereditary one. Though Javanese women still make the fine batik cloths using the stipple technique, men came to dominate the making of cloths by the stamp technique, as illustrated in the Spurlock exhibit. Though many Chinese Indonesian women produced fine stipple batiks, Chinese men dominated stamp batik production and the commercial sale of batik.

Befitting the elite national status of this heritage cloth, India's low-cost Lion Air launched a new full-service airline

called Batik Air in May 2013. The director of general affairs for Lion speculated in *The Jakarta Post* (April 10, 2013) that the rapidly rising numbers of Indonesian middle-class customers would switch to the more upmarket airline as their incomes increase.

There are several recent examples of batik becoming more widely known outside of Indonesia.

It is only just entering overseas fabric markets, but Nobel Peace Prize laureate and former South African President Nelson Mandela regularly wears a silk batik shirt. South Africans call it a “Madiba shirt,” named after Mandela's Xhosa clan name. At the climate summit of G8 nations in Bali in 2007, the presidents of attending nations were photographed in long-sleeved batik shirts, the formal wear of men in the host country.

Batik is also part of the history of President Barack Obama's family. His mother, Dr. Ann Dunham, was an anthropologist, Indonesia specialist, and avid collector of batik cloth. In 2009, an exhibit of her collection titled *A Lady Found a Culture in Its Cloth: Barack Obama's Mother and Indonesian Batiks*, toured six museums in the U.S., culminating in a show at the Textile Museum in Washington, D.C.

For further reading on batik, try Drs. Hamzuri, *Batik Klasik/Classical Batik* (English translation by Judi Achjadi) (Jakarta: Djambatan, 1981). Read more about Ann Dunham, her collection, and the exhibit in “Fabric of Our Lives: Obama's Mother's Collection at the Textile Museum,” a 2009 article on the website for the PBS program *NewsHour*.



Above: A dancer dressed in batik for *serimpi*, a classical Javanese court dance. From the collection of Clark E. Cunningham.

Right: Puppet from the Spurlock Museum collection. 1991.01.0001

Below: Javanese men in batik sarongs. Courtesy of APA Artcards from the collection of Clark E. Cunningham.

# COLLECTING WHAT WE

By Kelly Holem, Spurlock Museum undergraduate student staff

As institutions for the conservation, interpretation, and exhibition of significant cultural material, museums are often faced with the difficult task of addressing upsetting events in our past. Determining how to accurately preserve these moments in history while remaining respectful to those involved is challenging. Despite this difficulty, confronting humanity's failures is a necessary task not only for the sake of education but also to encourage mutual understanding of these events across cultures. The Spurlock Museum collects such artifacts to keep with its mission of responsibly maintaining a permanent record of our shared cultural heritage.

A few pieces in our collection that fit this theme include a collection of banknotes from the Theresienstadt concentration camp of World War II, a 1994 South Africa voting ballot, and a Ku Klux Klan hood and robe. Most Americans probably know about the KKK immediately after the Civil War, but its early 20<sup>th</sup>-century reinvention, while never gaining the status of federal governmental policy, fell in the same decades as Apartheid grew stronger in South Africa and Germans turned to racist thought and discrimination against Jews and Slavs.

The town of Terezín, now in the Czech Republic, was transformed into a Jewish ghetto in 1941 under the direction of head of the Third Reich's security, Reinhard Heydrich. His intent was to create a "model ghetto" that would showcase the Reich's "generosity" to German Jews. The original occupants at the camp (named Theresienstadt in German) included prominent German Jews whose disappearances would not go unnoticed, and families of Jews who had served Germany during the First World War. Soon thereafter, however, Jews from various regions in Europe were transported to Theresienstadt. There were no gas chambers at this location, but due to the high number of deaths in camp from strenuous labor and poor living conditions, a crematorium was eventually built.

As part of Heydrich's idea of creating a functional Jewish community, a Council of Elders (Altestenrat) was established to govern the residents of Theresienstadt—under the watch of the Nazis, of course. A bank was created as part of a complete overhaul of the



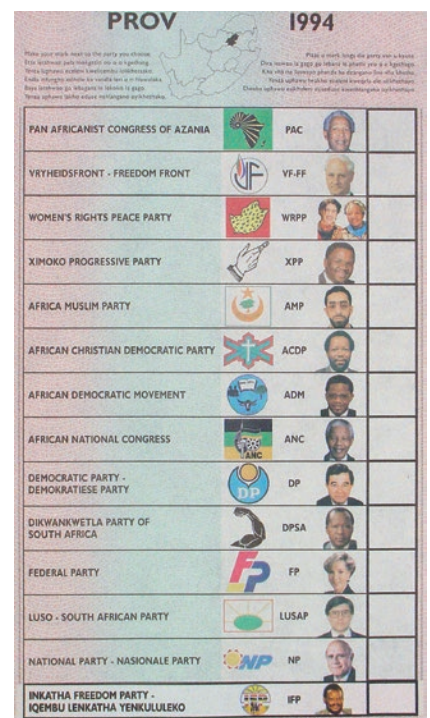
Banknotes from Theresienstadt. 1992.23.0380A.1, 1992.23.0380F.2

town in 1942 when the International Red Cross requested an inspection of the conditions at the German-run labor camps. The banknotes were designed by prominent Jewish artist and ghetto resident Petr Kien. The notes feature a drawing of Moses holding the Ten Commandments tablets written in Hebrew. Heydrich rejected Kien's original design because Moses appeared to look "too Aryan." A well-known Jewish lawyer, Dr. Desider Friedmann, was named director of the bank, hoping to lend to the system's image of authenticity. While it is overall accepted that the banking system was a ploy to demonstrate the civility of the Theresienstadt ghetto, the validity of the banking system is still somewhat contested. Some researchers conclude the banknotes served no actual function, while survivor accounts indicate they used the currency to buy goods.

The 1994 South Africa voting ballot signifies the end to the formal racially segregated political system known as Apartheid. Although racial segregation had been prevalent for many years in South Africa, the National Party began officially enforcing these policies in 1948. The earlier 1913 Land

Act marked the start of geographical segregation of races and was intensified with the Population Registration Act of 1950. This act classified all citizens into three categories: White, Bantu (Black African), or Colored (mixed). A fourth category, Asian (including Indian and Pakistani), was later added. All citizens were required to carry an ID that authorized or restricted their access to certain areas. This system was particularly traumatic as it separated families when parents of one category had children that were labeled another. In 1958, the government created 10 homelands called "Bantustans" and relocated all non-white citizens to these areas. Land previously owned by black and mixed Africans was sold to whites at no profit. The separation of the majority black and mixed population was thought to ensure there would not be a unified rebellion against the white minority that held all political power.

However, many forms of protest took place throughout the Apartheid regime, including both peaceful and violent demonstrations. After particularly violent examples, the United Nations officially denounced Apartheid in 1973. In the years following, the UN, United States, and United Kingdom imposed



A 1994 South African ballot. 2004.09.0001

# MUST NOT FORGET

embargos and sanctions on goods, crippling the economic state in South Africa. Under this pressure, President F.W. de Klerk began repealing Apartheid legislation. A new constitution was created that took effect in 1994. This same year marked the first democratic free elections in South Africa in which all citizens' right to vote was recognized.

This first general election was viewed by most as a remarkable success, as all significant political groups participated. The Africa National Congress Party won the majority with 62.6% of the vote. Nelson Mandela, who was formerly imprisoned under the Apartheid regime, was unanimously elected President by the National Assembly. The National Party, although no longer in control, did receive the second largest majority vote with 20.4%. F.W. de Klerk and Thabo Mbeki, deputy leader of the ANC, were named deputy presidents. After the peaceful transition from segregated police state to democratic republic, the new government was challenged with reestablishing South Africa's economy and social infrastructure.

Religious and racial discrimination has also had a long and unsettling history in the United States. Although the federal government formally abolished slavery in 1865, Jim Crow laws that mandated racial segregation were still enacted at the state and local levels. The Ku Klux Klan formed in 1866 to resist post-Civil War Reconstruction policies, most notably those aimed at political and social equality among newly freed slaves. The Klan, which started as a social club in Pulaski, Tennessee, began to organize and spread across the southern U.S. The club's activities focused on reclaiming white supremacy by terrorizing former slaves and Republican Party members who supported new legislation granting African Americans rights. Klansmen dressed in their signature long, white robes and pointed white hoods and committed their attacks under the cover of night.

The Klan experienced a surge in popularity during the 1920s after Thomas Dixon's book *The Clansman* and D.W. Griffith's film *The Birth of a Nation* revitalized romanticized memories of the Old South. This second wave of Klansmen not only targeted African Americans and their proponents but also foreigners, organized labor, and religious groups, including Catholics and Jews. Interest in the Klan dropped significantly during the Great Depression but never disappeared. In yet another attempt to reignite interest, the Klan claimed religious affiliation by renaming their symbol, the Mystic Insignia of a Klansman (MIOAK), as the Blood Drop Cross. The formerly X-shaped symbol was slightly rotated to look like a cross, as visible on the gown in our collection (not pictured). This suggests that this robe was created sometime after the 1970s.

By collecting these items, the Spurlock Museum is attempting to foster a holistic view of the past without subjectivity. Interpreting uncomfortable topics is difficult and frustrating for many reasons. It is perhaps human nature to want to focus on achievements and triumphs instead of on the painful and complicated parts of ourselves, but to omit or reduce such issues would "deprive history its power to promote constructive social and political change" (Baumann, Hurley, Altizer, & Love, 2011, p. 38). History is always contested and viewed differently by different people, but this should not discourage its study. Those who struggle with these differences, or their own relationship to such events, can turn to museums as a resource for reflection and contemplation. Only through mutual understanding can we continue to make strides in cultural acceptance.

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Background image: Ku Klux Klan Outfit: Hood. 2006.15.0001B.1

# INSPIRED BY... WORKS OF THE C-U SPINNERS & WEAVERS GUILD

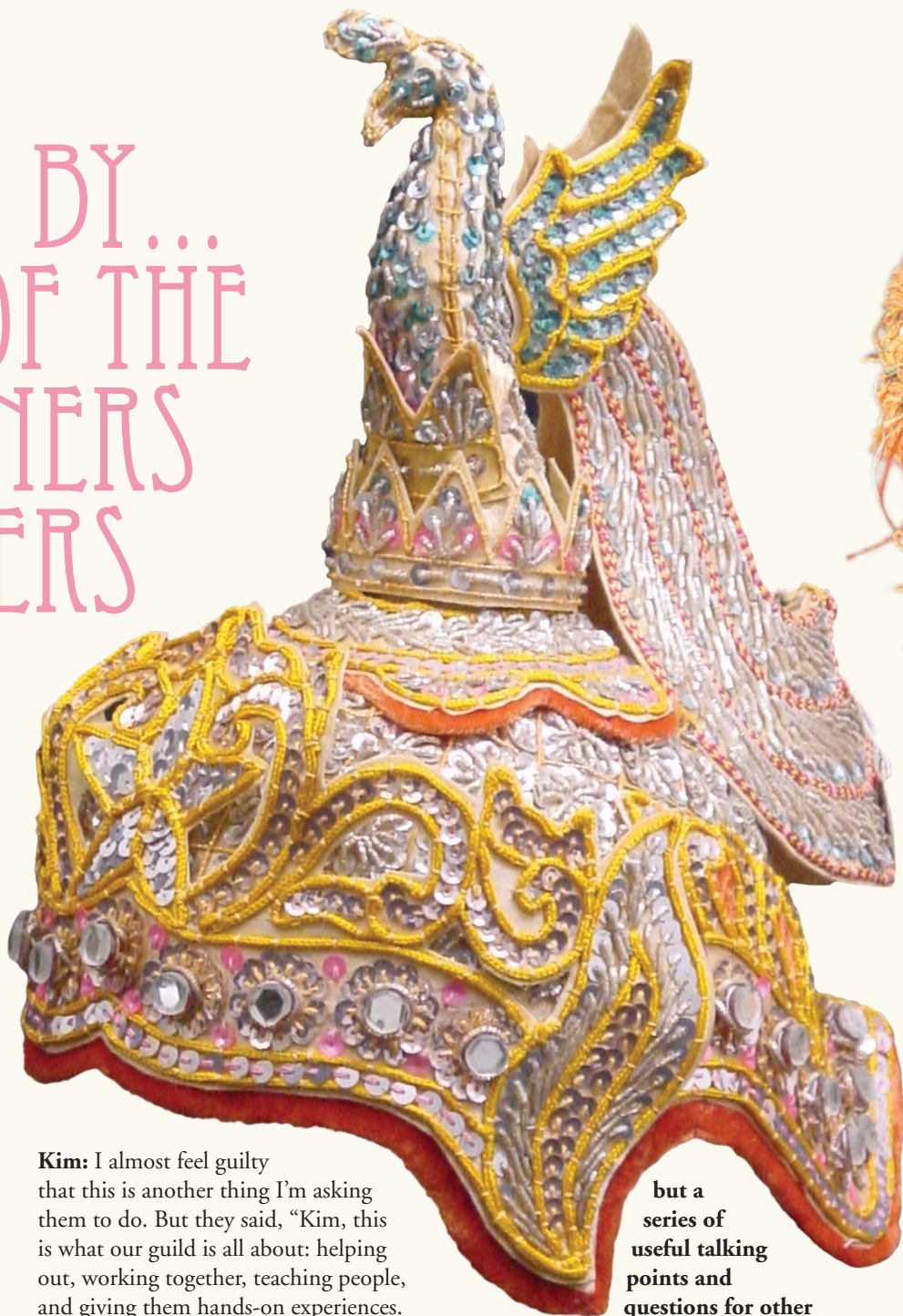
By Beth Watkins and Kim Sheahan

*Spurlock Magazine* editor Beth Watkins sat down with colleague Kim Sheahan to learn about the development of this fall's temporary exhibit, a collaborative project with the Champaign-Urbana Spinners and Weavers Guild (CUSWG). The exhibit features new textile art by members of the CUSWG inspired by artifacts from the Museum's collections that have never been on display in the Spurlock building.

**Beth: What is the origin of the idea for this exhibit? It's unlike anything else we've done since opening over 10 years ago.**

**Kim:** I got a call from Jane Barry from the Champaign-Urbana Spinners and Weavers Guild. She is one of the Guild volunteers who had helped with the temporary exhibit *Why Knot?* in 2007. In addition to consulting on exhibit artifacts, the CUSWG did a wonderful textile demonstration day with us. Some Guild members began as volunteers with us in 2002, sewing the cloth covers for exhibit furniture. When Jane called and said, "I have an idea for an exhibit," I was thrilled to talk to her about it.

**Beth: That sewing project is one of my favorite museum/community volunteer projects. It was a great match of skills and needs. How wonderful to think back across our long history of collaboration.**



**Kim:** I almost feel guilty that this is another thing I'm asking them to do. But they said, "Kim, this is what our guild is all about: helping out, working together, teaching people, and giving them hands-on experiences. We want to excite people about working with fibers."

**Beth: That sounds familiar: When I think about the Museum's goals, that's a lot of what we're about. Once you know those things, it makes even more sense that the two organizations would collaborate.**

**Kim:** I have talked to many people about the exhibit—visitors, educators, museum colleagues—and they all want to know more about it, especially how the collaboration worked. Interest from the fiberworking community resulted in an article on the exhibit in the nationally distributed magazine *Handwoven*.

**Beth: Maybe we can jointly write up the process, not as a "how to" exactly**

**but a series of useful talking points and questions for other organizations that want to try something like this.**

**Kim:** I'm offering information on the collaboration as an Illinois Association of Museums conference session this fall.

**Beth: One of the things I think is really special about this exhibit is that it is enabling us to combine our mission and interest in artifacts and people from other parts of the world and other times in history with artifacts made by people we know from central Illinois.**

**Kim:** Some of the items created by the Guild members are everyday items, such as socks, shawls, coats, and hats. Some are artworks. All are the types of objects that you can find in our galleries. I hope



that by understanding how inspiration worked for the Guild members, visitors may see it throughout our displays. Our discussions of patterns, techniques, perseverance, and family ties in *Inspired by...* really bring out the theme of our Central Core Gallery: While cultures are unique, there is so much that we share.

**Beth:** Museum staff picked out the artifacts that are serving as the inspiration pieces. What was the selection process like?

**Kim:** We wanted people to choose who were not spinners or weavers, who are not involved at all in that kind of creative process. They used certain criteria—don't emphasize textiles but do emphasize color, pattern, and texture.

**Beth:** The artifacts chosen were not obvious ones. Some were things I didn't know we had. To me that's a highlight of this project so far—taking unusual or striking artifacts out of storage and seeing what's been made out of them. The staff rose to the challenge of making this interesting to the artists.

**Kim:** The Guild members also understood our hope that they would choose inspirational artifacts that allowed us to cover the major culture areas we have in the feature galleries.

**Beth:** Tell me about the groupings. Deciding what goes where is always a complicated process when developing an exhibit. The groupings must make sense with the story, the artifacts have to physically fit in the spaces available, we want them to look good and make visual sense together, etc. It seems like things could be grouped in many different ways depending on which meaning you want to pull out or feature you want to emphasize. When I looked at the artifacts for this, the options seemed limitless, and all are equally important. It seems almost like anything goes.

**Kim:** Actually, the design of the exhibit was serendipity. Staff and Guild members had discussed different themes for organizing the artifacts, like technique, culture of the inspiration artifact, or type of artwork, but when it came time to actually designate places for everything, the Collections staff said, "We have to put things in cases they fit in."

**Beth:** We have a longstanding joke in the Museum about how we'd love to have a shrink-ray or a room that is bigger on the inside than it seems on the outside.

**Kim:** Exactly. Collections staff came up with a design based on physical fit, but when I looked at it very strong themes came to light.

**Beth:** Accidentally? They didn't know the ideas in your head that enabled those observations about themes?

**Kim:** All they knew was size. But in the end, I think I may have moved half a dozen things out of 50 or so. I knew I wanted to start the exhibit with a discussion of inspiration and how

it shows itself. At the entrance to the exhibit are two display cases in the round in which there are groupings of Museum objects with their accompanying inspired pieces. One of those cases shows very visually obvious instances of inspiration—you see the details of the artifact in the pieces. The patterns and designs are clearly repeated. In the other case, the two inspired pieces show no direct visual trail. Together, they illustrate how inspiration can be literal and abstract. Once I isolated those groupings, everything else in the original plan was very similar to how you'll see it on display.

**Beth:** The artistic process, the thought process, is a very difficult facet of the human experience to exhibit. We tried 10 years ago with *Beethoven and the Creative Process* (2003). It's hard to show that visually in a museum context.

**Kim:** We planned for that challenge. In addition to the artworks themselves, there are two places visitors can see and hear about the process. A kiosk will have video interviews with the artists about their processes, and the artists themselves physically documented their processes in a variety of ways. All of them are very happy with allowing us to show that aspect of their work. Many of the participants have huge scrapbooks that you can go through and see the concept of "I'm weaving this piece. Here are the 10 versions I came up with before I was happy" or "I have a vision in my head and here's how I got to it." They were all bent on perfection.

**Beth:** Very self-defined perfection, which is important.

**Kim:** You're not going to see things that were thrown together. Some people actually dropped out because they didn't have the time to make something that met their expectations.

**Beth:** Did the Guild members help each other?

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**Kim:** Oh yes. Often, displays of fiber arts are juried, but the last thing we wanted was for people to work for a year and then be told their items would not be displayed. So very early in the planning process we decided that there would be meetings during the creation period for participants to show each other what they were working on, to talk about materials and processes, and to give each other advice. Each participant was required to attend a minimum number of meetings. I came to several meetings to see how everyone was doing. I would hear comments like, “I’m thinking of doing this as a finishing,” and someone else would say “I tried that once. It worked out really well for me.” There was so much creativity, so much knowledge, so much respect and support.

Those meetings were where a lot of our stories came out. For many of the Guild members, this experience was related to a journey of some kind. Some picked their inspiration pieces because they brought back memories of an actual trip they had taken to another part of the world. Some members were buying books and spending days on the Internet looking for exactly the information they would need to do their work. Others were using this experience to try something they had never done before, even techniques that had terrified them. When we did the final show-and-tell before the artworks were loaned to the Museum, people held up their pieces and said, “A year ago, I can’t tell if you if I really could have achieved this, but look!”

**Beth:** There are so many pieces in the Museum whose makers we will never know. But in this case, we know all of them, and that feels good. And we have their stories too.

*Inspired by... Works of the C-U Spinners and Weavers Guild opens August 20 in the Campbell Gallery.*



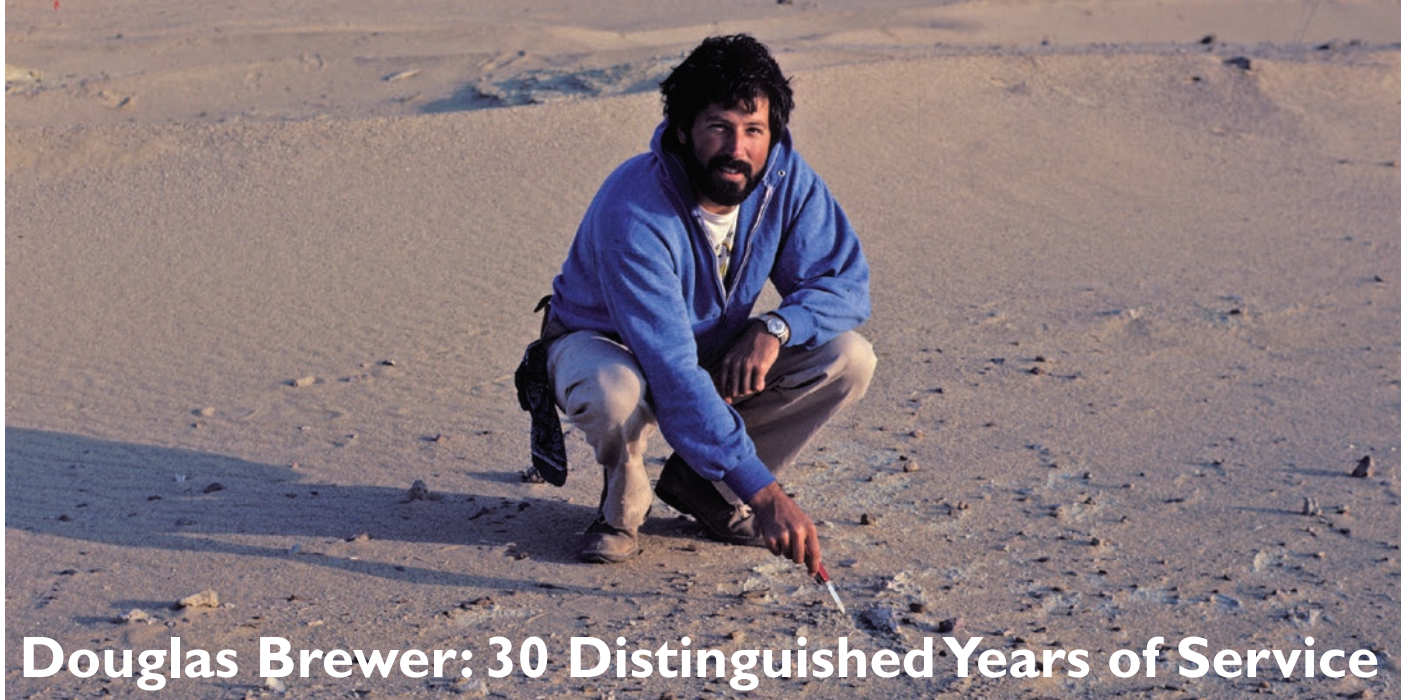
2012-00275



Window, France, 16th c. 1929.11.0001



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## Douglas Brewer: 30 Distinguished Years of Service

By Dee Robbins and Norman Whitten

In the fall of 1983, Dee Robbins was the administrative aide to the Department of Anthropology and Norman Whitten was in his first year as head of that department. Archaeologist Barry Lewis approached Dee and Norm to make a suggestion pertinent to the enhancement of the department's infrastructure. He said he knew of an outstanding young anthropologist—Douglas Brewer—now in the wilds of Egypt, who could do two things we badly needed: He could build a faunal (animal life) laboratory and organize and rationalize our Laboratory of Anthropology. For years, this lab had been the site of growing collections, a mini-museum of artifacts brought to campus by faculty, which needed more curatorial attention. And, of course, he would contribute as an Old World archaeologist specializing in Egypt, North Africa, and the Middle East, and as a specialist in faunal analysis.

The suggestion was made to use released money from Barry's pending one-semester sabbatical to hire Douglas Brewer on a temporary half-time basis. Doug would build the faunal lab and rationalize the laboratory of anthropology on this temporary basis, while working on his doctoral dissertation. Biological anthropology, archaeology, and cultural anthropology would all be enhanced by these rather herculean expectations. Doug excelled at everything he touched, and anthropology moved to a new level of widely recognized excellence. The department, faculty, staff, and students were so impressed with Doug that the faculty authorized continued funding on a temporary half-time basis until a permanent half-time appointment, and eventually a full-time appointment could be made. Funding such as this, as you can imagine, demanded a considerable degree of creativity and imagination that was provided by Dee Robbins in anthropology and David Shoemaker in the College of Liberal Arts and Sciences.

When a vacancy occurred in the Natural History Museum, Doug was chosen to become associate director to Director Dan Blake, and he later succeeded Dan as its director. In February of 1997, Doug was asked to become director of the World Heritage Museum and to continue as director when this museum morphed into the Spurlock Museum, combining the ethnographic holdings of the Natural History Museum and the Laboratory of Anthropology, as well as those of the World Heritage Museum.

Through all of this administrative responsibility, Doug built a superb large-scale introduction to Egypt course

for undergraduates, and worked on a smaller-scale regular laboratory for faunal analysis course with graduate students. The latter took some interesting twists and turns. Below are a few illustrations of Doug's efforts in his early years:

- To obtain specimens for examination in his class, Doug encouraged students to bring in road kill and introduced flesh-eating beetles to skeletonize them. The flesh-eating beetles were certainly a new addition to our department and its curriculum.
- During the summer of 1985, a student unfamiliar with road-kill skunks brought one to the department and put it in the laboratory's freezer. The skunk's scent gland apparently burst, and the unheavenly aroma penetrated the entire department when the freezer was opened. While Dee had people searching for a live skunk, the student in question retrieved his trophy and then cleaned and deodorized the freezer.
- During a Valentine's Day snowstorm, one graduate student found her pet python dead from the cold, so she brought it into the now infamous freezer. There was never a dull moment in the Brewer faunal lab!

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Above: Doug reviews ivory items in the Spurlock collection with Collections Manager Christa Deacy-Quinn.

Top of page: Douglas Brewer was staying at a Fayyum Desert research site in 1983-84 when he received the Department of Anthropology's job offer.

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## Career High Points

Doug filed his thesis, *Cultural and Environmental Change in the Fayyum, Egypt: An Investigation Based on Faunal Remains*, in 1986. He became curator of collections in natural history in 1988, associate director of the Natural History Museum in 1992, and then its director in 1994. In anthropology, he was promoted to associate professor in 1992 and to professor in 1997.

We mentioned that Doug's work significantly enhanced cultural anthropology, archaeology, and biological anthropology. Perhaps few people realize that, by the 1980s and 1990s, Doug was serving on the National Committee of Fulbright for the Middle East and Africa and the National Committee of the National Endowment for the Humanities for the same region. According to John Yellen, then director of the National Science Foundation's anthropology division, every single proposal for the Middle East and North Africa came to Doug for professional scientific review. No one else in anthropology at the University of Illinois at Urbana-Champaign has ever spanned the humanities, social sciences, and sciences at a national level as did Douglas Brewer. In short, he more than filled our herculean dreams and anticipations voiced back in 1983.

Between 1997 and 2000, Doug and his staff at World Heritage Museum worked in challenging physical conditions on the deteriorating fourth floor of Lincoln Hall. This was essentially a very busy but liminal period of time where hard work was punctuated with humor and good will. It took almost three years to pack, catalog, and move artifacts from Lincoln Hall to the new Spurlock Museum building across campus, and the first years in the new museum were anything but routine. Indeed, they were beset by huge difficulties, all of which were overcome until we see today's modern, future-oriented museum of immense promise to complement its present acknowledged,



Doug cuts the ribbon on the brand new Spurlock Museum at its grand opening in September 2002 with Chancellor Nancy Cantor and LAS Dean Jesse Delia.

and nationally accredited, excellence. We have come a long way from the flesh-eating beetles!

A professor in art history once asked Doug, "Exactly what do you do as director?" "I am a facilitator," he replied. He was asked to elaborate. So he began with facilitation of the design of a museum that would have sufficient room for administration personnel and storage; the facilitation of all processes of moving 45,000 artifacts; the complicated processes involving curators and staff in designing from scratch to a simultaneous opening of five separate galleries; and facilitation of a professional search for new floor materials when the original began cracking. Most importantly of all, perhaps, were the ways by which Doug facilitated the building of a new museum with an inadequate budget. Doug paused in his explication and then went on to explain what he did to facilitate the processes of education, gallery review and renewal, archiving and legal processes, administration, and so many other processes that the person asking the original question was more than satisfied, as were the rest of us present during such an unusual interrogation.

Few people have facilitated as many positive developments as has Douglas Brewer.

In anthropology his course on Egypt became one of the truly outstanding introductory courses to the archaeology and contemporary cultures of Egypt, comparable to what our colleague Professor Dave Grove built for Mesoamerica. Together Doug and Dave built an Old World-New World comparative perspective on culture change with Egypt and Mesoamerica as their base that came to define the approach to culture history of the Department of Anthropology for many years.



Doug gets ready to film a TV segment about the Spurlock mummy.



Doug in Mexico with Professor Dave Grove in 1992.



## A Distinguished Egyptologist

Unlike many specialists in Egypt who had attempted to reconstruct agricultural origins and developments there by working in the fertile and periodically inundated Nile Valley, Doug made enormous contributions by his meticulous and grueling excavations in the arid Fayyum region.

He demonstrated that early plant and animal domestication, and later agriculture, probably began in this fringe area, by people well adapted to this desert region who utilized a season-round economic strategy about 7,500-8,500 years ago (5,500-6,500 BCE). They would move their cattle and presumably sheep and goats to pasture, and plant wheat and barley in preferred areas. Then most of the people would move on, perhaps leaving a few behind, to return again to harvest later in the year. Agriculture at early dates in this highly arid region was simply an additional resource added to their already mobile lifestyle. Only later did agricultural knowledge and techniques filter into the Nile Valley, which, with its rich resources, had little need for domesticates until the river failed to perform in its predictable manner. Extremely high



Doug with artifacts from the Tobin Collection arriving at the Spurlock from the Logan Museum, Beloit College, Wisconsin.

floods wiped out local food recourse and populations required some form of additional plant domesticates, which originally came to the Nile region area from the desert region.

Following these large-scale contributions to subsistence and culture history, Doug turned to rock-art depictions of animals to demonstrate that ancient Bedouins of the desert, and not just Egyptians of the Nile Valley, were creating such art and thereby depicting their developing knowledge of animal husbandry. Specifically, he demonstrated convincingly that the



Serving as curator, Doug works with other Spurlock staff on an exhibit in 2007 called Ancient Egypt: The Origins.

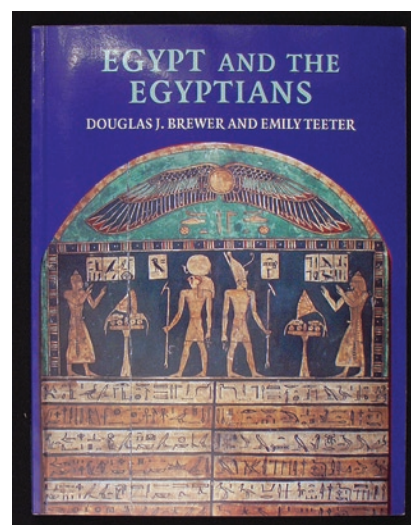
Bedu were not only transporters of actual items such as cultivars but also adept at communicating their knowledge of plants and animals through a wide-flung regional network. He also compared such art and its importance to adjacent areas such as Jordan, Palestine, and the Sinai. In this work, Douglas Brewer contributed to both theory and method, and he is so acknowledged by much acclaim from colleagues in these fields of the Middle East and North Africa.

The extensive publication record of Professor Douglas Brewer includes highly technical articles in professional journals involving the origins of animals and fish and methodologies of dating by skeletal study of fish bones. He has also written to wide audiences. His most recent and most widely distributed books have been published over the past 13 years. They include *Egypt and the Egyptians* (Cambridge University Press, 1999, with Emily Teeter of the University of Chicago; second edition published in 2007); *Ancient Egypt: Foundations of a Civilization* (Pearson Publications, 2005); and most recently, *Introduction to the Archaeology of Ancient Egypt* (Cambridge University Press 2012). These books are not only of interest to the general public as well as to specialists, but also serve as key textbooks in college classes. According to the editor of the Cambridge University Press, *Egypt and the Egyptians* is used as a text in every major Egypt program in the United States, including the University of Chicago, the University of Michigan, and Stanford University.

Doug retired in 2012 as director of continuing education emeritus and has moved to Orcas Island, near Seattle, Washington, with his family. His next venture will be to work as an editor-at-large for the University of Cambridge Press. In this new position, he will oversee a book series of technical archaeological works, including specialized subjects such as ethnobotany, faunal analysis, and Carbon-14 dating. All of us here are grateful to Director Emeritus Douglas Brewer for his years of stewardship, in the complicated transition from the World Heritage Museum in Lincoln Hall to our new building, changing identity, and expanded service in education, research, and preservation at the Spurlock Museum. His service as a scholar and director have been invaluable to the Museum and to the Illinois campus.

*Dee A. Robbins, past business manager of anthropology, the World Heritage Museum and the Spurlock Museum, is now a business assistant at the Spurlock Museum.*

*Norman E. Whitten, Jr., past head of anthropology and past director of the Center for Latin American and Caribbean Studies, is curator of the Spurlock Museum.*

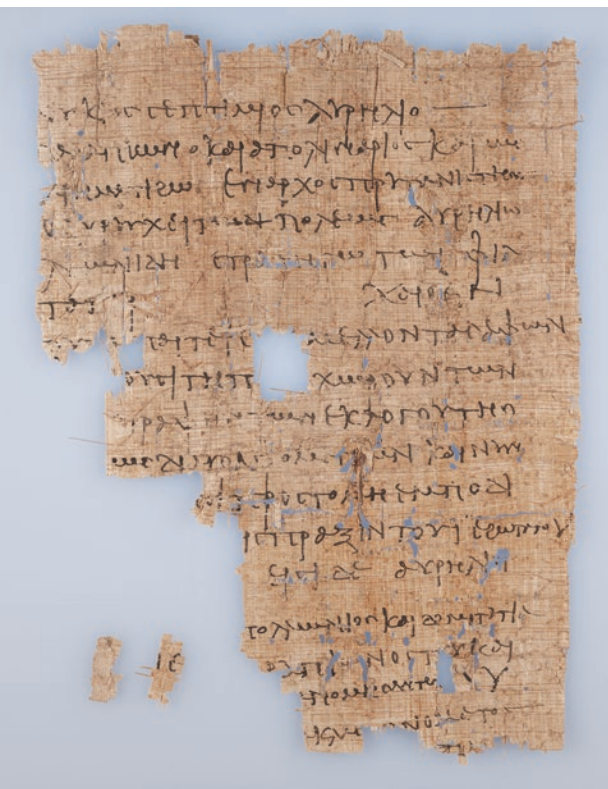




Page B (Beta = page 2) of the James Papyrus, preserving James 1:10-12. Early third century CE. 1914.21.0025  
The poorly-made page number *beta* looks somewhat like a U at the very top of the page. The scribe has corrected an error on the first line of text, marking out the letters OU in the word *tapeinoui*, and writing the correct *omega* in their place, above the line. The last five lines of the papyrus contain the beloved verse: "Blessed is the one who endures testing, for when he has been proven sound, he will receive the crown of life...."

Images by Marilyn Lundberg.

A list of tax delinquents whose names are being turned over to the governor of the nome (county) that included the town of Oxyrhynchus. Third century CE. It appears that the Roman imperial government was taking over the responsibility to collect the overdue taxes, which would then go toward the town's annual contribution to Rome. 1914.21.0003



# JAMES THE ELDEST: The Spurlock Museum's Most Extraordinary Biblical Treasure

By Wayne T. Pitard

Among our many notable collections at the Spurlock Museum, one of the most extraordinary is a group of 29 pieces of ancient Greek papyrus that came from the Egyptian city of Oxyrhynchus (modern el-Bahnasa), about 100 miles south of Cairo.

The collection includes a wide variety of document types, such as private letters, inventories, leases, sales receipts, death notices, appeals for justice, tax records, and even a wedding invitation. Also among the documents are some fragments of ancient Greek literary texts, including sections of *The Peloponnesian War* by Thucydides and the drama *The Phoenician Women* by Euripides, a few fragments of otherwise unknown poems and works of history, and a small fragment of the ancient Greek translation of the biblical book of Exodus.

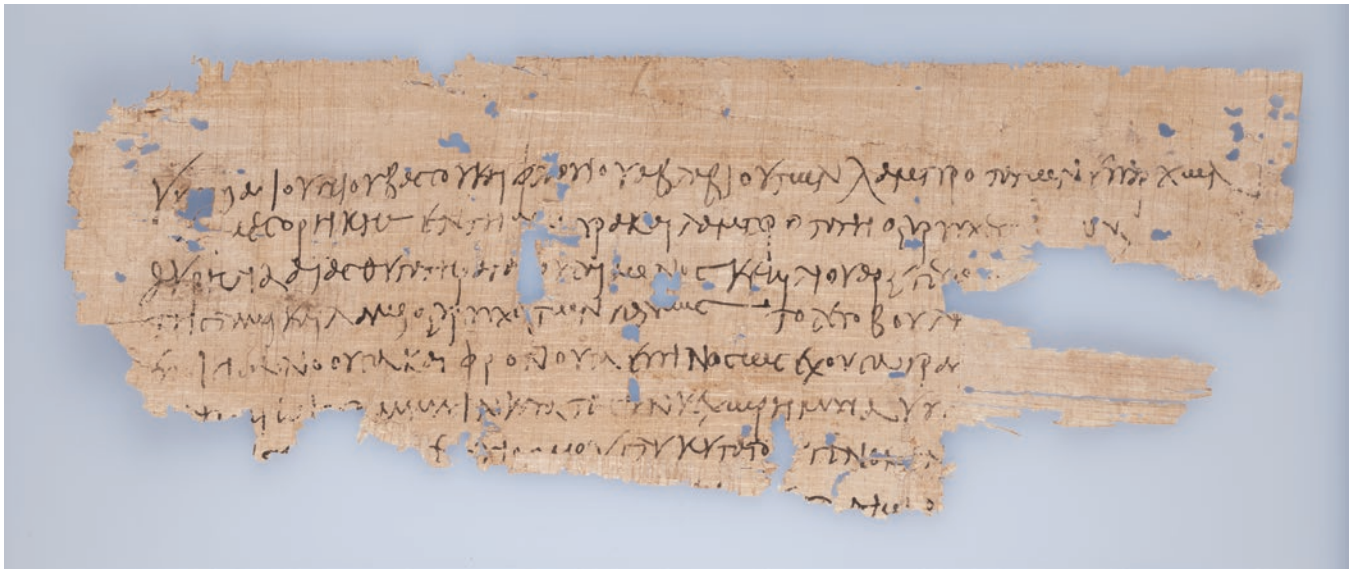
But the collection's most famous papyrus is a torn leaf of an ancient book

that held the text of the New Testament *Letter of James*. This page, which preserves the text of chapter 1:10–12 on the front and 1:15–18 on the back, dates approximately to the year 200 and is the earliest surviving fragment of the *Letter of James* in existence. The piece has three official names. Its first name was given to it by its original editors—Oxyrhynchus Papyrus X 1229. New Testament textual critics refer to it as P 23 (= Papyrus 23). The Spurlock Museum has its own accession number for it—1914.21.0025, which indicates the year it arrived in Illinois (1914), the number of the collection it arrived with (the 21<sup>st</sup> accession of the year), and the artifact number within that accessioned collection (#25). The story of this artifact's journey from a scribe's hand in Egypt to the campus of the University of Illinois some 1,800 years later is a fascinating one.

The James Papyrus and the others in our collection are part of a massive discovery of ancient papyrus documents made by Bernard Grenfell and Arthur Hunt at the turn of the 20<sup>th</sup> century in the ruins of the city of Oxyrhynchus. In 1896, the two young papyrologists/archaeologists received funding from the Egypt Exploration Society (EES) to excavate the Greco-Roman site of Oxyrhynchus, primarily to search for

Greek papyri. This excavation was somewhat unusual in the late 19<sup>th</sup> century because most archaeologists working in Egypt at that time wanted to focus on the glories of the earlier periods of the pharaohs. Later sites such as Oxyrhynchus were not considered interesting enough to explore. But occasional accidental finds of papyrus scrolls that preserved ancient Greek literary works opened the eyes of several classical scholars to the possibility that the dry sands of Egypt might preserve substantial remains of Greek and Roman literature, just as they did the earlier pharaonic scrolls.

The Egypt Exploration Society was an early supporter of the study of Greco-Roman Egypt. It had been founded in 1882 as a private organization to support excavations in Egypt, largely in response to the extensive plundering of Egyptian archaeological sites by antiquities hunters, who found a good market for artifacts in Europe and America, and by local farmers, who were expanding their fields over the ancient ruins and digging deeply into the sites to use the soil as fertilizer. In 1895, the society sent Grenfell on a trial excavation in the Faiyum oasis to determine whether Greco-Roman period sites could produce enough interesting material for the society to support a larger project.



The last will and testament of a woman of Oxyrhynchus. 331 CE. Only the beginning of the will is preserved. Even though it is written in Greek, the phrases of the will are closely related to the Roman style of will-writing, usually found in Latin, rather than the more common Greek style. 1914.21.0015

The small excavations were indeed successful, so the EES agreed to fund a somewhat larger project at el-Bahnasa (Oxyrhynchus), headed by Grenfell and Hunt.

At first, they focused their digging on the cemetery outside of town, aware that many papyrus scrolls had been found in tombs. But after three unfruitful weeks, they decided to explore the town's garbage dumps along the edge of the ancient city. Almost immediately they discovered that the dumps contained a vast number of papyrus documents that had been discarded from the town offices, churches, monasteries, and private homes over a period of several hundred years. The number of documents they discovered over the next decade was staggering—about 500,000 papyrus pieces, mostly everyday documents that provide an unparalleled view into life during the Roman period. About 10% of the papyri, however, were copies of literary works, many of books and plays that were already known, but a startling number of lost texts of ancient Greek and Latin authors. Grenfell and Hunt excavated all the garbage dumps of Oxyrhynchus between 1897 and 1907 and spent their summers during that time preparing the papyri for publication. After they completed the field work, they focused the rest of their careers on publication. The size of the discovery was so enormous that even now, with 78 volumes of texts published, there remain enough papyri to fill another 40 volumes.

So how did the University of Illinois gain ownership of 29 of the papyri? While the vast majority of the Oxyrhynchus texts are preserved in

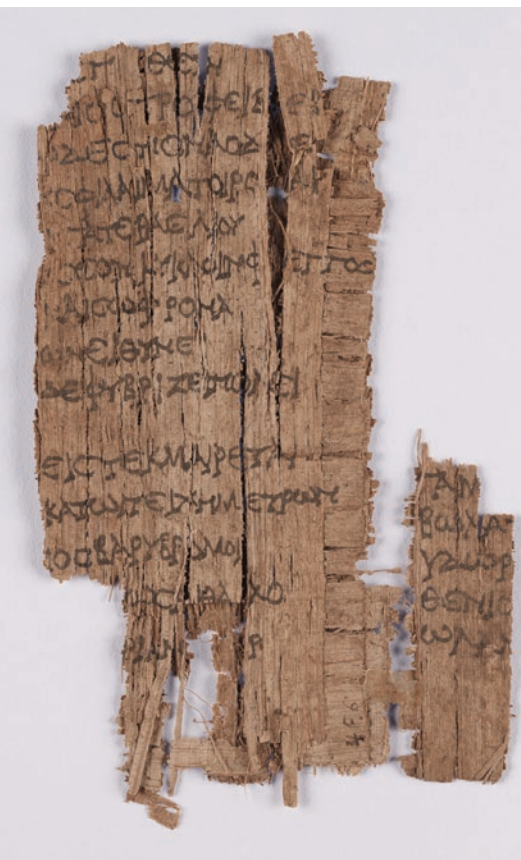
the Sackler Library at the University of Oxford, the papyri that appeared in the first 18 volumes of the EES's official publication, *The Oxyrhynchus Papyri*, were distributed to a number of institutions in Egypt, Europe, the United States, and Canada. This was done as part of the EES's early policy of distributing the artifacts it received from its excavations to the institutions that financially supported its work. The EES was not affiliated with a specific museum, so had no obvious place for the artifacts. The collection of papyri that came to Urbana was just one part of an extended series of EES donations to the University's young Museum of Classical Archaeology and Art, founded in 1911 on the fourth floor of Lincoln Hall. Those donations came about through the generosity of Mr. and Mrs. William G. Hibbard, Jr., of Chicago, who had donated funds to the EES in 1911. When they were notified that the EES would allow them to designate a museum to receive artifacts from Egypt in appreciation of their support, they chose the brand-new Classical Museum for the items. Over the next three years, the EES provided 366 Egyptian artifacts to the museum in the Hibbards' name, including the papyri in 1914.

We can now turn to the James Papyrus itself. Although one might expect it to be a fragment of an ancient scroll, it is in fact the second leaf from a very early codex (book). The early Christians were among the first to adopt the codex format, probably by the end of the first century CE. Books proved to be a much more convenient way of preserving large texts than scrolls, since they were more compact and one

could write on both sides of the pages, unlike on scrolls. The James Papyrus has text on both sides, and the two pages are numbered as pages (beta) and (gamma), i.e. pages 2 and 3 of the original book. Presumably the first leaf of the book contained a title page on the front and began the text of James on the back as page 1. Our current papyrus preserves about two-thirds of the length of the page, each side with 16 surviving lines and about 10 lines lost at the bottom. With this number of lines per page, the entire *Letter of James* would have taken 20 pages to write out. We cannot say whether the book to which the papyrus belonged only included James or whether it contained other New Testament letters as well, with James as the first.

Scholars who work in detail with papyri have noted that the scribe who wrote this leaf was not yet particularly well trained, perhaps still a student. The letters are unusually large for a codex like this one, and the scribe had difficulty in maintaining a consistent size and direction to the letters. Sometimes the scribe wrote a letter quite large, then wrote it elsewhere noticeably smaller. Sometimes a letter is slightly tilted in one direction, then appears again tilted in another. Well-trained scribes did not have these problems. In addition, the spacing between the lines is inconsistent, also a sign of scribal immaturity.

When Grenfell and Hunt originally published the James papyrus in volume 10 of their series, they dated it to the 4<sup>th</sup> century, an early, but not extremely early, date. However, in the mid-1960s, Kurt Aland, the director of the Institute for New Testament Textual Research at



Fragment of *The Phoenician Women* by Euripides. Early first century. This papyrus contains the ends of lines 171–185 (on the left side) and the beginnings of lines 220–226 (on the right). Even these small surviving sections preserve readings of interest to the study of the original text of the play. 1914.21.0023

the University of Munster, Germany, and one of the greatest authorities on dating papyri, declared that the fragment belonged to the early 3<sup>rd</sup> century instead. That date placed it as the earliest surviving fragment of the *Letter of James*, and while some scholars still date it later in the third century, most appear to agree with Aland’s assessment. In a new analysis of the papyrus’ script published in 2001, Philip Comfort and David Barrett argued that the fragment actually might be better dated to the late 2<sup>nd</sup> century. Only about 15 New Testament papyri date to the 2<sup>nd</sup> or early 3<sup>rd</sup> centuries, and only three of the early texts are currently located in the United States—two at the University of Michigan and our piece at the Spurlock.

The few 2<sup>nd</sup>- and 3<sup>rd</sup>-century manuscripts of the New Testament books that have survived from antiquity are considered to be the most important witnesses to the biblical text. The earliest complete manuscript of the New Testament is the famous Codex Sinaiticus, dated to the mid-4<sup>th</sup> century, a time when the New Testament text underwent some theological revisions in various locations around the Mediterranean basin. Comparing the earlier manuscripts to those of the 4<sup>th</sup>

century helps textual critics reconstruct the most likely original text. Our James fragment shows that the text of James in Codex Sinaiticus has a very early foundation, since our fragment’s text tends to be reflected in Sinaiticus in sections where other 4<sup>th</sup>- and 5<sup>th</sup>-century manuscripts disagree with Sinaiticus. Kurt and Barbara Aland referred to our fragment as one of nine early papyri that exhibit a “strict” version of the biblical text.

The ancient book from which our papyrus leaf derived belonged to a thriving Christian community that existed in the city of Oxyrhynchus in the early centuries of the Common Era. The number of Christian documents from Oxyrhynchus that date to the 2<sup>nd</sup> and 3<sup>rd</sup> centuries, when Christianity was often persecuted, indicates the strength of the sect during that time. We can imagine, in fact, that possession of this book for the first hundred years of its existence could at times have been dangerous for its owner. Conditions changed during the 4<sup>th</sup> century, when Christianity became the official religion of the Roman Empire. In the following centuries, Oxyrhynchus became a major center of monasteries and churches.

Within this new context, our papyrus leaf went through an additional phase of use after the book to which it belonged had broken apart and freed our leaf from its binding. Someone in Oxyrhynchus examined this individual page, saw the biblical text upon it, perhaps saw that it included the famous passage, “Blessed is the one who endures testing, because when he has been proven sound, he will receive the crown of life which he (God) promised to those who love him,” and folded the page up into a small bundle. For what purpose did that person intend to use it? In an article published in 2010, scholar Don Barker argued that it may have been used as an amulet by its new owner to act as protection from evil. The owner could also simply have carried it around for comfort, to remember the powerful words of the text.

We do not know how long the leaf was kept by its owner (or owners), but eventually it was discarded into the city dump along with other papyri. There it lay, folded in the dark, among

the “garbage,” for centuries, until it saw the light of day again through the work of Grenfell and Hunt during the 1903–1904 excavation season. From Oxyrhynchus, it was shipped in a box to London, where Hunt unfolded it and eventually published it in the 10<sup>th</sup> volume of the *Oxyrhynchus Papyri* series (1914). Finally, the EES committee chose the 29 papyri that would come to the University of Illinois and placed the James fragment among them. From 1914 to 2000, it inhabited the Museum of Classical Archaeology and Art on the fourth floor of Lincoln Hall, a museum that merged with others in 1971 to become the World Heritage Museum. Finally in 2000, it made the move across campus to the new Spurlock Museum building to become a prized possession of the Leavitt Gallery of Middle Eastern Cultures, where it now resides on display in the case on early writing.

#### For further reading:

Kurt Aland and Barbara Aland, *The Text of the New Testament* (Grand Rapids/Leiden: Eerdmans/Brill, 1987).

Don Barker, “The Reuse of Christian Texts: P.MacQuarie Inv. 360 + P. Mil. Vogl. Inv. 224 (P 91) and P.Oxy. X 1229 (P 23).” Pp. 129-43 in Thomas J. Kraus & Tobias Nicklas, *Early Christian Manuscripts: Examples of Applied Method and Approach* (Leiden/Boston: Brill, 2010).

Philip W. Comfort and David P. Barrett, *The Text of the Earliest New Testament Greek Manuscripts* (Wheaton: Tyndale House, 2001).

Peter Parsons, *City of the Sharp-Nosed Fish* (London: Weidenfeld and Nicolson, 2007).

# SPURLOCK MUSEUM Events FALL 2013 & SPRING 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.*

### Inspired by...Works of the C-U Spinners and Weavers Guild

August 20, 2013–March 9, 2014

The Spurlock Museum celebrates creativity, inspiration, and fiberworking in this unique exhibit. Representing an intensive, three-year collaboration with the C-U Spinners and Weavers Guild, the exhibit combines Museum artifacts, some not displayed for decades, with original Guild member artworks they have inspired. The exhibit will include video interviews with the artists and insights into their creative journey through notes and design booklets.

### Folk Art of Latin America

September 10, 2013–January 5, 2014

The Spurlock Museum joins the Center for Latin American and Caribbean Studies (CLACS) in celebrating its 50th anniversary. An integral part of this celebration is "Latin American Research: Past, Present, and Future." To complement this focus there will be an exhibition of Latin American folk art. Situated adjacent to the permanent South American Gallery, the exhibition will feature selected objects from Puerto Rico, Mexico, Guatemala, Nicaragua, Panama, Colombia, Ecuador, Peru, and Brazil—countries where CLACS personnel have conducted and are conducting research.

### Sacred Symbols in Sequins: Vintage Haitian Vodou Flags

April 6, 2014–August 10, 2014

For many Americans, the term Vodou brings up unfortunate, Hollywood-inspired imagery involving hexes and curses, but visitors to Sacred Symbols in Sequins will gain new insights to the beauty and sanctity of Haitian Vodou. This exhibit features 16 vintage Haitian Vodou flags (drapo Vodou) from a rarely seen private collection. Six sparkling Vodou libation bottles and eight portraits of contemporary Vodou practitioners by renowned photographer Phyllis Galembo provide a context for these dazzling sequin- and bead-encrusted ceremonial banners.

For generations, skilled Haitian flag makers have formed remarkable mosaics of religious imagery by combining and juxtaposing symbols of Europe and the Americas with those brought from Africa centuries ago by captive slaves. Vodou societies (sosyete) generally possess at least two flags that represent both their congregation and the deities they worship. These flags are among the most sacred and expensive of ritual implements. They are magnificent works of art that offer compelling stories about the relationships between cultures.

## SPECIAL EVENTS

Many of the Spurlock Museum's events are made possible through the support of the Spurlock Museum Guild and the Illinois Arts Council, a state agency.

### AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2013–2014

September 10, October 8, and November 12  
All screenings begin at 7 p.m.

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

### Illinois Public Media's Community Cinema Series at the Spurlock 2013–2014

September 3, October 1, and November 5  
All screenings begin at 7 p.m.

Watch the best independent documentaries before they come to television! Illinois Public Media (WILL radio.tv.online) and the Independent Television Series (ITVS) present Community Cinema, a monthly screening series of independent documentaries followed by a panel discussion. This series is presented in collaboration with the Spurlock Museum the first Tuesday of every month in the Knight Auditorium. Guest scholars and members of the campus and local communities will interact with the audience in an hour-long discussion after the film. Then watch the film again later in the month on WILL-TV! For more information, visit [will.illinois.edu/community/project/cinema](http://will.illinois.edu/community/project/cinema). Free admission.

### Exhibit Opening Celebration: Inspired by...Works of the C-U Spinners and Weavers Guild

Sunday, September 8 • 1–4 p.m.

Join us for an afternoon of refreshments and gallery exploration in celebration of our fall Campbell Gallery exhibit. Members of the C-U Spinners and Weavers Guild will be available to answer questions about their artworks. Free admission.

### Spurlock Museum Guild Lecture and Performance Series Lecture: New Age Looping & Cordage

Friday, October 4 • 7 p.m.

Take a quick trip through time with fiber artist Donna Kallner, who puts a new spin on looping. This ancient family of techniques, known by many different names on six of the seven continents, includes everything from fishing nets and string bags to fine needle lace. View samples of looping from the Museum's collection, handle pieces from Donna's own sample case, and learn to twist and ply cordage with plant fibers like you might find growing in your own yard. Free admission.

### **Workshop: New Age Looping**

October 5, 2013 • 9 a.m.–4 p.m.

In looping, the entire length of the working thread is drawn through the edge of the fabric on every stitch. For thousands of years, when a thread ran out people just twisted on more. But in this class, you'll use already-spun hemp or nettle fiber and learn different ways to add on when a thread runs out. The class project is a small wearable pouch inspired by an Akha carrying bag from the Museum's collection.

Registration: \$30. Reservations are required. Contact Kim Sheahan at (217) 244-3355 or [ksheahan@illinois.edu](mailto:ksheahan@illinois.edu).

### **Workshop: Diamond-Mesh Netting in the Round**

October 6, 2013 • 9 a.m.–4 p.m.

Netting is a knotted form of looping. Clay fragments found in Upper Paleolithic sites show impressions of knots like you'll learn in this class. You'll start from a grommet base and work in the round with a collecting knot at the end of each row. The class project is a small mesh pouch sized to hold a water bottle or thermos, a skein of yarn (for the mobile knitter), or a fiber offering for the birds who nest in your yard. The same techniques can be used to make string shopping bags or dip nets like the Mayoruna fishing net in the Museum's collection.

Registration: \$30. Reservations are required. Contact Kim Sheahan at 244-3355 or [ksheahan@illinois.edu](mailto:ksheahan@illinois.edu).

### **Reception for the 50th Anniversary Celebration of CLACS**

Thursday, October 10 • 5:30–7:30 pm

Join the Spurlock staff and friends in celebrating this milestone in the history of the Center for Latin American and Caribbean Studies. The evening will include refreshments in the lobby and live background music in the foyer of the Museum. Special guests will include directors from other University of Illinois Centers and former students who have distinguished themselves in Latin American area studies. Free admission.

### **Ghost Stories**

Saturday, October 26

Two ghost story concerts for Halloween will feature local favorite tellers Dan Keding, Kathe Brinkmann, and Kim Sheahan, as well as tellers from U of I faculty, staff, and students. 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 will feature multicultural ghost stories told in the Museum's Auditorium. The stories will be most appropriate for children grades K–6. 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.

### **Stories of Giving**

Saturday, December 14 • 2–3 p.m.

In celebration of the holiday season, resident storyteller Kim Sheahan will offer a family storytelling concert of multicultural folktales highlighting giving and generosity. Free admission.

### **Stories for Family Fun**

Saturday, January 11 • 2–3 p.m.

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

### **Be Inspired: A Demonstration Day by the C-U Spinners and Weavers Guild**

Sunday, January 26 • 1–3 p.m.

For the exhibit *Inspired by...*, members of the C-U Spinners and Weavers Guild created original artworks inspired by Museum artifacts. During this event, Guild members will speak with visitors about their works and demonstrate the techniques they used to create them. Free admission.

### **Winter Tales**

Saturday, February 22 • 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.

### **Spurlock Museum WorldFest**

Saturday, March 8 • 12:30–4 p.m.

Multiple performances for the price of one! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone. Suggested donation: \$5.

### **Exhibit Opening Celebration: Sacred Symbols in Sequins: Vintage Haitian Vodou Flags**

Friday, April 11 • 7:30–9 p.m.

Join us for an evening of refreshments and gallery exploration in celebration of our spring Campbell Gallery exhibit. Free admission.

*To add your name to our events email list, please contact Karen Flesher at [kflesher@illinois.edu](mailto: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](http://www.m-crossroads.org/pages/calendar.html).*

# THE SPURLOCK MUSEUM

# G





# ALLERIES



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



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

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

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



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

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

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



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

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



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

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



**6. The Dene W. and Marie C. Zahn Learning Center.**

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



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

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

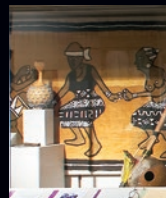
globe, encompassing continental land masses, thousands of islands, and many hundreds of ethnic groups over expanses of land and sea.



**8. The Simonds Pyatt Gallery of European Cultures.**

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

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



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

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

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



**10. The World Heritage Museum Guild Educational Resource Center.**

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

# FRIENDS

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

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