



**MUMAA**  
Museum of Art & Archaeology  
UNIVERSITY OF MISSOURI-COLUMBIA

## Mission Statement

The primary purpose of the Museum of Art and Archaeology at the University of Missouri-Columbia is to serve the teaching and research programs of the student body and the community of scholars of the University as well as the people of our state of Missouri. Since its founding, the Museum seeks to achieve these purposes by:

- ◆ Collecting original works of art and artifacts in a variety of media representing the cultural and artistic achievements of humankind through the ages and from many parts of the world;
- ◆ Preserving and maintaining all objects in its care; and
- ◆ Making the collections in its care available through exhibition, interpretation and publication.

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In Support of the Museum of Art and Archaeology

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## MUSEUM OF ART AND ARCHAEOLOGY

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## Museum Galleries and Museum Store Hours

Wednesday through Saturday  
10:00 a.m. – 4:00 p.m.

### Closed

Sunday through Tuesday  
national holidays including  
Christmas Day –  
New Year's Day

Admission is **FREE**  
and open to the public.  
The Museum is  
ADA Accessible.

Museum galleries display art and artifacts from six continents and five millennia. Special exhibitions, lectures, seminars, gallery talks and educational programs associated with permanent and loan exhibitions provide a wide range of activities for all ages. Visit our website at <http://mumaa.missouri.edu/> for further information.

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle, at the corner of University Avenue and S. Ninth Street, on the University of Missouri-Columbia campus in Columbia, Missouri.

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## FRONT COVER

Mary Cassatt (*American, 1844-1926*), *Susan Seated Before a Row of Trees*, ca.1833, Etching and drypoint, 2004.9, Gift of Museum Associates and Gilbreath-McLorn Museum Fund

# From the Director

Significant milestones were achieved over the last six months. We opened the exhibitions, *Graphic Diversity: 500 Years of Printmaking*, *Cityscapes: Visualizing the Built Environment*, and *The Infinite and Absolute: Belief and Being in the Art of South Asia*. The catalog, *Testament of Time: Selected Objects from the Collection of Palestinian Antiquities in the Museum of Art and Archaeology* catalog was published with articles contributed by Archaeology faculty. This book was conceived over twenty years ago so I am very pleased to finally bring it to fruition. The next two additions of the *MVSE* are at press. This annual was also six years behind when I came on board so I am pleased to bring this publication up to date. It is an important publishing venue for faculty and students. Several noteworthy acquisitions were acquired including a mid-3rd century Head of a Roman Empress and a group of Betel Nut Cutters from the collection of the late Dr. Samuel Eilenberg. Federal IMLS grants were attained to develop technology-based programs and open the **Barton Gallery of Art and Technology** in honor of Robert and Maria Barton. Their generous bequest to the Museum—the largest ever received in the Museum’s history is deeply appreciated. This Gallery was dedicated and opened with a ribbon cutting by First Lady Lori Hauser Holden and Provost Brady Deaton. We thank everyone involved for their support. Collaboration among Museum staff, engineering faculty, engineering students and art history and art education students was a wonderful encapsulation of our mission. Students were exposed to an environment of cooperation; in turn creating remarkable programs for our general public that gave even wider access to the collections.

In May, Vice-Provost for Research Jim Coleman with the Dept. of Art History and Archaeology brought an evaluation team of academic scholars to campus to review the Museum with the idea of taking a close look at the governance structure. Upon that team’s recommendation, the governance of the Museum’s reporting structure was shifted to the College of Arts and Science. This change will better serve the Museum’s interests and at least half of the 42% cut that was made to the Museum’s budget two years ago will be restored. The Museum staff will be charged with raising the other 21% of additional funds needed for basic operation. The Museum has survived and achieved over the last two years with significant federal and state grants. Over the eight-year period that I have been here, the Museum has reported to six different Vice-Provosts. Our new governance structure should bring necessary structural and financial stability.



This is my last communication with you as my family and I are heading east to continue our professional lives. As I review my last eight years at the Museum of Art and Archaeology, it has been both exhilarating and challenging. My vision was to bring the Museum further out to all of campus and area communities at large; create an atmosphere for students to examine the University Museum as an institution of the 21<sup>st</sup> century; diversify the collection and bring especially significant contemporary art works to campus as well as strengthen the collection in many areas; to continue the tradition of scholarly publications; to utilize technology to invigorate programs; and finally to promote the Museum as a resource for all. Focus groups were initiated to gain input for exhibitions and programs from students, faculty, and community members. Advisory members spanned beyond the traditional art history and fine arts department. We have worked with all faculty to collect and exhibit pertinent artworks in their respective curricular areas. A volunteer student docent program was initiated. Many wonderful and talented students came to the Museum through the last several years and participated in Museum programs. We have supported more students than ever before in the history of the Museum through federal grants. As researchers, all students can use the collections as a resource. Through work-study, internships, and assistantships, students can explore career opportunities. As visitors, they can enjoy the social experience of the museum and become better acquainted with cultural diversity via the collections.

It is exciting to see how far we have come in our efforts to build a stronger community for MUMAA despite budget cuts. Gratitude is extended to all of our supporters for helping make the programs possible and for enriching the cultural life of our campus and community. We hope that you will continue your support of MUMAA in the years to come. We encourage those who would like information about our membership and benefactor programs to view the last page of the magazine and join the community in supporting the positive developments within the Museum and in its campus-wide relationships. Farewell to all and my best wishes for continued success!

*Marlene Perchinske*  
Marlene Perchinske, Director

In the 1920s, long before the founding of the Museum of Art and Archaeology, Professor John Pickard began assembling a study collection of woodcuts, engravings, etchings and lithographs that became the foundation of the Museum's holdings of works on paper. Since that time, the institution has acquired more than one thousand prints in a variety of media. In 2004 this collection was enhanced with an intriguing group of new prints: a seventeenth-century Dutch engraving by Hendrick Goltzius; a hand-colored nineteenth-century French lithograph by Honoré Daumier; an 1883 etching by the Impressionist Mary Cassatt; a twentieth-century American lithograph by Georges Bellows, and a dadaist lithograph by the German artist Kurt Schwitters. Each of these artworks encourages contemplation of complex aesthetic, technical and historical issues.



Fig. 1

Hendrick Goltzius' *Portrait of Robert Dudley, Earl of Leicester* is a tour-de-force example of the engraving technique (Fig. 1). Although the image measures only 61mm x 53mm, it presents an amazing array of textures: from the soft hairs of the sitter's beard, to the plates of his shiny armor and the velvet of his feather-trimmed hat. The portrait represents the English nobleman Robert Dudley, favorite of Queen Elizabeth I. It was printed from an engraved, solid gold medallion, now in the Birmingham Museum and Art Gallery, U.K. The Birmingham medal commemorates Dudley's appointment to the post of governor-general of the Netherlands in 1586.

Since the engraved lines in the Birmingham medallion remain crisp, we can assume that the Museum's print is one of only a few impressions made from the medal, (the incisions in the soft gold would have degenerated with repeated printings). The Latin inscription, legible on the medallion, is reversed on the print, indicating that the engraving was a secondary by-product of the more valuable portrait medal. Dudley may have kept the medallion for himself and given a few printed impressions of it to personal friends and/or political associates. The quality, scarcity, and political implications of this portrait make it an unusually versatile teaching tool that augments the collection on several levels.

*Monsieur Daumier, votre série des Roberts Macaires est une chose charmante . . .* ("Mister Daumier, Your Robert Macaire Series is Charming . . .") comes from a series of lithographs that Honoré Daumier published in the Parisian news paper *Le Charivari* in 1839 (Fig. 2). The *Caricaturana* series, (known popularly as the *Robert Macaire* series) chronicles the exploits of an opportunistic con man. In the Museum's print, the con man, Robert Macaire, flatters a printmaker (shown working on a litho-stone), who is identified as "Monsieur Daumier." The Robert Macaire series was so popular that the printing shop affiliated with *Le Charivari* produced editions of the lithographs for sale to the public. These images were reproduced on plain paper rather than newsprint, and more expensive, hand-colored impressions were also available. The Museum's print is a rare example of one of these hand-colored lithographs.



Fig. 2

The American expatriate Mary Cassatt's *Susan Seated Before a Row of Trees* presents a fine example of a nineteenth-century Impressionist print (Fig. 3). The image was produced in France in 1883, using a combination of the etching and dry point techniques. Cassatt exploited seemingly accidental scratches and fowl-biting marks to create a sense of spontaneous energy in the print. One senses that the model is illuminated by patches of light shining through the shade trees above her. Overlapping parallel lines and energetic broken contours suggest flickering outdoor light. This representation of the transient nature of observable reality is typical of the Impressionist style, which Cassatt helped formulate in the 1870s. A partial gift from The Museum Associates, this print fills a historical gap in the collection and increases the number of works by important women artists housed in the Museum.



Fig. 3

Kurt Schwitters' 1921 *Composition with Head in Left Profile* is an excellent example of a German dada print (Fig. 5). The term "dada" denotes a European cultural movement characterized by deliberate irrationality, absurdity and the rejection of traditional aesthetic principals. Schwitters is best known for his dada collages made up of debris collected around his hometown of Hanover, Germany. The imagery in *Composition . . .* is very much like that of Schwitters' collages. Random doodle-like elements are juxtaposed in a seemingly haphazard way. The distinctive profile, possibly Schwitters'

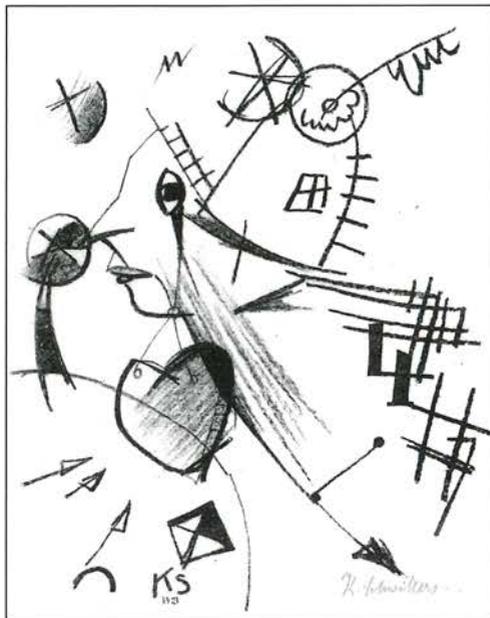


Fig. 5

The darkly intimate scene represented in George Bellows' small lithograph *Family* is characteristic of this American artist's gritty, unsentimental style (Fig. 4). Bellows studied with the New York Realist Robert Henri and became associated with the famed Ashcan movement. Artists of the Ashcan school represented de-glamorized, everyday life during the first quarter of the twentieth century. Their name relates to their subject matter: city life amidst the "ash cans" during a period of dramatic social and technological transition.

As a printmaker, Bellows produced over 195 lithographs between 1916 and 1925. *Family* printed in 1916, is one of his earliest experiments with the medium. In the print, two women and a man stand together, but do not interact emotionally. Layers of grays and blacks create drama in the image, isolating the male figure in the shadows at the right. The lithograph represents an early example of a fine-art lithograph produced at a time when lithography was generally considered a commercial medium in the United States.



Fig. 4

own, looks to the left with a worried frown. The eye is turned ninety degrees, and the contour of the head is broken by a ladder-like form that extends out from the top of the brow. A criss-crossed square suggests a window into the head, and arrows aim at a heart shape at the center of the composition. The print is an important addition to the collection, providing the Museum with its only artwork representing the pivotal German dada movement.

The newly acquired artworks of Goltzius, Daumier, Cassatt, Bellows and Schwitters all enhance the Museum's print collection in new and exciting ways. As the collection grows, it increasingly improves, inspiring museum-goers to contemplate a wide range of intriguing historical and aesthetic themes.

Fig. 1:  
**Herrick Goltzius**  
 (Dutch, 1558-1617)  
*Portrait of Robert Dudley, Earl of Leicester, 1586*  
 Engraving, 2004.2  
 Gilbreath-McLorn Museum Fund

Fig. 2:  
**Honoré Daumier**  
 (French, 1808-1879)  
*Monsieur Daumier, votre série des Robert Macaires est une chose charmante! . . .*, 1838  
 Hand-colored lithograph, 2004.3  
 Gilbreath-McLorn Museum Fund

Fig. 3:  
**Mary Cassatt**  
 (American, 1844-1926)  
*Susan Seated Before a Row of Trees, 1833*  
 Etching and drypoint, 2004.9,  
 Gilbreath-McLorn Museum Fund and Gift of Museum Associates

Fig. 4:  
**George Bellows**  
 (American, 1882-1925)  
*Family, 1916*  
 Lithograph, 2004.8  
 Gilbreath-McLorn Museum Fund

Fig. 5:  
**Kurt Schwitters**  
 (German, 1887-1948)  
*Composition with Head in Left Profile, 1921*,  
 Lithograph, 2004.1  
 Gilbreath-McLorn Museum Fund

**What is the value in ART?** Ask any of our Columbia area educators who frequent the Museum of Art and Archaeology, and you are sure to hear the following responses: It challenges! It inspires action and conversation! It raises questions, creates wonderment, and EDUCATES! At the Museum of Art and Archaeology, we believe all of these things are vital when experiencing the Museum for the first or hundredth time. Nothing can replace the experience of encountering rare and unusual objects in the galleries firsthand. Columbia area educator Sarah Hock recently stated, *"The educational value students gain from visiting a museum is that many cultural and societal connections can be made. The artifacts and artworks can serve as a vehicle that can facilitate understanding of our own and diverse cultures. But most of all I think students benefit from visiting museums because the artwork encourages dialogue and understanding of humanity."*

We systematically evaluate tours and outreach programs provided by the Museum and utilize visitor surveys in order to track patterns in museum visitation. Research shows that museums' greatest visitation is in the elementary grade years. MUMAA hosted well over 12,000 student visitors during the past calendar school year and continues to provide free admission to all tours and walk-in visitors. Tours are tailored to educators' curricular needs. Sarah Hock affirmed, *"I have brought my 7th grade art students to the museum because the ancient exhibit supports their English class studies on Greek mythology. Utilizing the museum as an extended classroom has always benefited my art students in helping them to understand the concepts we are currently working on."* In schools today, student learning is fragmented by a multitude of subjects, and the arts are the glue that can hold a curriculum together. As Ann Mehr, Art Educator at Lee Expressive School, attests, art has a place in all curricular areas. *"Each subject the elementary students study, offers a new lens for appreciating the museum's collection. For instance when third graders study the water cycle, we can look at how painters depict water (ice, cloud, ponds) and evidence of water (lush plants, animals) in landscapes. We can look at ancient containers crafted for holding liquids. When second graders study the continents, we can look at artwork from other continents. When students study the body and body systems, we look at how artists represent the body in two and three dimensions. Standing in front of the cast sculpture, Laokoon and his Sons, with a group of children who are linking arms and tensing every muscle in their bodies, we appreciate how the artist masterfully sculpted bodies showing intense struggle."*



Jennifer Gonzalas, aka Dora the Explore, talks with preschoolers as they complete special art projects based on a visit to the galleries.



Angela Lawler, Museum Educator, engages preschoolers in a lively discussion about Nam June Paik's *Anten-nalope* during a visit to the Modern Gallery.

Today, our children are learning in and through the arts in exciting ways – creating, interpreting, analyzing, and understanding. MUMAA recognizes that one tour does not fit everyone. Hock states, *"Museum tours have changed over the years. Museum docents are more aware of the students' needs to move around, and participate in dialogue. The visitors are more likely to be engaged in learning if the docent asks open-ended questions and encourages involvement. By creating this more reciprocal attitude I think the students will be more likely to return to the museum."* Youth prefer more guided, goal-oriented experiences, interaction, choices within a goal-based environment that offers them an extrinsic purpose; adults (and experts) prefer more direct and efficient access to content. MUMAA is formatting tours with this knowledge in mind.

At MUMAA, we believe our Volunteer Docents and Student Docents are an extraordinary group of art advocates who share their appreciation of the visual arts while introducing visitors of all ages to the wonders of the Museum. The Student Docent program continues to thrive, thanks in part to MU's own Kathy Unrath, Ph.D, Elementary Art educator. As part of her students' coursework, the students are trained and provide tours for our visitors. If you are enthusiastic, share in our value for the arts, and enjoy working with people, preschoolers through life-long learners, join the next Volunteer Docent or Student Docent training program beginning in the fall of 2004; applications are now available. For more information, contact Angela Lawler at [lawlera@missouri.edu](mailto:lawlera@missouri.edu) or (573) 882-5076.

# MUMAA JOINS NARM

FOR MEMBERSHIP LEVEL OF \$100 OR ABOVE

- Free admission to NARM museums
- Discounts on gift store purchases at NARM museums
- Discounts on concerts & lectures at NARM museums

Contact MUMAA office at 882-3591 for list of NARM museums



## CITYSCAPES: VISUALIZING THE BUILT ENVIRONMENT

ca. 1500-2000

July 17, 2004 – July 2005

This year-long exhibition consists of three four-month installments. The show includes prints, drawings and paintings that depict the man-made landscape in cities and towns, and the works date from the sixteenth through the twentieth century. Artists represented in this exhibition include Jörg Schmeisser, Giovanni Battista Piranesi, Charles Meryon and Maxime Lalanne, as well as a selection of Missouri artists.

## THE INFINITE AND THE ABSOLUTE

Belief and Being in the Art of South Asia  
August 28, 2004 – December 2004

The religions of South Asia have long been concerned with one's attempt to understand our place in the universe, and art has served as one vehicle by which form is given to abstract concepts. This exhibition features objects that strive to make visible the absolute and infinite "oneness" of which we are but a part. The beliefs, mythology and symbolism of Buddhism, Hinduism and Jainism are explored through objects from the Museum's rich collection of South Asian art.



ADDITIONAL ITEMS FROM THE MUSEUM'S COLLECTION ARE ON VIEW IN THE FOLLOWING GALLERIES

- ❧ *The Saul and Gladys Weinberg Gallery of Ancient Art*
- ❧ *European and American Gallery*
- ❧ *Byzantine and Medieval Art Gallery*
- ❧ *Modern and Contemporary Art Gallery*
- ❧ *Robert and Maria Barton Gallery of Art and Technology*

# Special Exhibitions

## SEPTEMBER

9/2/04

*Masters of Florence: Glory and Genius of the Court of the Medici*  
 Memphis, TN,  
 Museum Associates Trip  
 Exhibition Overview  
 Joan Stack, Associate Curator  
 European and American Art  
 Room 106, 6:30 - 7:30 p.m.  
 Museum of Art and Archaeology

9/10/04

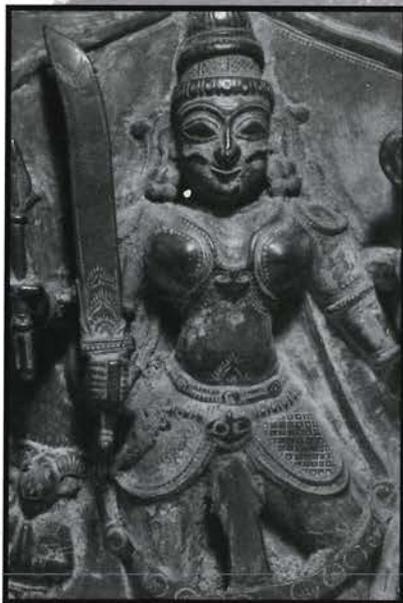
Flashlight Tour  
 10:00 - 11:00 a.m.  
 Ages 3 - 11 with adult caregiver  
 Free; pre-registration required

9/10-9/12/04

Museum Associates Trip,  
*Masters of Florence: Glory and Genius of the Court of the Medici*  
 Memphis, TN.

9/14/04

Museum Associates  
 Board of Directors Meeting  
 5:15 p.m., Cast Gallery  
 Museum of Art and Archaeology  
*Board Members Only*



No 8

9/15/04

Midday Gallery Event  
 12:15 p.m., Exhibition Tour  
*Infinite and the Absolute: Belief and Being in the Art of South Asia*  
 Jeff, Wilcox, Registrar  
 Museum of Art and Archaeology

9/18/04

"Museum Mysteries"  
 Be a detective and search for animals, solve puzzles, and fix Museum mischief while learning about artwork in the permanent collection.  
 12:00 - 3:30 p.m.  
 Suitable for grades 5-8  
 Fee: \$8 MUMAA members/  
 \$12 non-members  
 Pre-registration required

9/23/04

Flashlight Tour  
 10:00 - 11:00 a.m.  
 Ages 3 - 11 with adult caregiver  
 Free; pre-registration required

9/27/04

AIA Lecture  
 "Roman and Natives in Ancient Sardinia,"  
 Stephen L. Dyson,  
 University of Buffalo  
 5:30 p.m., Room 106  
 Museum of Art and Archeology  
 Sponsored by the Archaeological Institute of America

## OCTOBER

(Humanities Month)

10/1/04

"Deciphering *The Da Vinci Code*!"  
 Panel Discussion  
 6:00 - 7:00 p.m., Room 106  
 Museum Associates Reception  
 7:00 p.m., Cast Gallery  
 Museum of Art and Archaeology

10/8/04

Flashlight Tour  
 10:00 - 11:00 a.m.  
 Ages 3 - 11 with adult caregiver  
 Free; pre-registration required

10/8/04

"Presentation on Indian Dance"  
 Prof. H.R. Chandrasekhar  
 and daughters  
 University of Missouri-Columbia  
 Room 106, 6:00 p.m.  
 Museum Associates Reception  
 6:30 p.m., Cast Gallery

10/16/04

"Museum Mysteries"  
 Be a detective and search for animals, solve puzzles, and fix Museum mischief while learning about artwork in the permanent collection.  
 12:00 - 3:30 p.m.  
 Suitable for grades 5-8  
 Fee: \$8 MUMAA members/  
 \$12 non-members  
 Pre-registration required



10/20/04

Midday Gallery Event  
 12:15 p.m., Exhibition Tour  
 Second Installment  
*Cityscapes: Visualizing the Built Environment*  
 Joan Stack, Associate Curator  
 European and American Art  
 Museum of Art and Archaeology

10/19/04

Flashlight Tour  
 10:00 - 11:00 a.m.  
 Ages 3 - 11 with adult caregiver  
 Free; pre-registration required

## DECEMBER

12/1/04

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

12/03/04

Museum Associates  
Annual Holiday Event  
Wine & Cheese Reception  
6:30 p.m., Cast Gallery  
Entertainment, 7:15 p.m.  
European and American Gallery  
Museum of Art and Archaeology

12/7/04

Museum Associates  
Board of Directors Meeting  
5:15 p.m., Cast Gallery  
Museum of Art and Archaeology  
*Board Members Only*

12/10/04

Flashlight Tour  
10:00-11:00 a.m.  
Ages 3 - 11 with adult caregiver  
*Free; pre-registration required*

## JANUARY

1/14/05

Flashlight Tour  
10:00 - 11:00 a.m.  
Ages 3 - 11 with adult caregiver  
*Free; pre-registration required*

1/27/05

Flashlight Tour  
10:00-11:00 a.m.  
Ages 3 - 11 with adult caregiver  
*Free; pre-registration required*

1/28/05

Museum Associates  
Board of Directors Meeting  
5:15 p.m., Cast Gallery  
Museum of Art and Archaeology  
*Board Members Only*

Annual meeting will be held in February 2005.

*Caro Bellows*



10/26/04

Museum Associates  
Board of Directors Meeting  
5:15 p.m., Cast Gallery  
Museum of Art and Archaeology  
*Board Members Only*

10/29/04

"Haunted Museum Tour"  
Tour the Museum Galleries  
Among the ghosts and ghouls  
Treats for the brave  
For families and their children  
7:00 - 9:00 p.m.  
*Free*

## NOVEMBER

11/10/04

Midday Gallery Event  
"Pierre Auguste Renoir's  
*Woman Carrying a Water Bucket*  
from the Collection of the Museum  
of Art And Archaeology"  
Rebecca Roe, Graduate  
Curatorial Assistant  
12:15 p.m.

11/12/04

Flashlight Tour  
10:00 - 11:00 a.m.  
Ages 3 - 11 with adult caregiver  
*Free - pre-registration required*

11/12/04

Public Lecture  
"Sight and Insight:  
Looking at Cityscapes"  
Kit and Cathy Salter  
6:00 - 7:00 p.m., Room 106  
Museum Associates Reception  
7:00 p.m., Cast Gallery  
Museum of Art and Archaeology

11/15/04

AIA Lecture  
"Water for Roman Athens"  
Shawna Leigh, University of  
Missouri-Columbia  
5:30 p.m., Room 106  
Museum of Art and Archaeology  
Sponsored by the Archaeological  
Institute of America

11/20/04

"Museum Mysteries"  
Be a detective and search for  
animals, solve puzzles, and fix  
Museum mischief while learning  
about artwork in the permanent  
collection.  
12:00 - 3:30 p.m.  
Suitable for grades 5-8  
Fee: \$8 MUMAA members/  
\$12 non-members  
*Pre-registration required*

When considering the gods of Greece and Rome in antiquity, one usually thinks of Olympian deities such as Zeus, Hera, or Poseidon. Last fall, the Museum of Art and Archaeology devoted an exhibition to these gods entitled *The Shadow of Olympus*. In the ancient world, however, many other deities were worshipped. While some of these less widely known gods reached the capital cities of the ancient world, many were confined to a relatively small geographical region. One of these gods was Men (pronounced “māne”).

The Phrygian god Men was a popular deity during the Roman period in Anatolia (roughly modern-day Turkey), as attested by the number of coins bearing his image. He served as a river god, a protector of graves, a healing god, and a granter of oracles. Men generally appears clothed in the “Phrygian” manner, wearing a chiton, mantle, boots, and conical hat, usually with the point folded rather than erect. In the Roman world, this costume generally distinguished the wearer as eastern. Other Anatolian gods, such as Attis or Mithras, appear in similar garb. The crescent moon, located on his shoulders, distinguishes Men from these other eastern deities. His other typical attributes include a libation bowl (*phiale* or *patera*) or pinecone in one hand and a scepter or staff in the other.



Fig.2



Fig.2A

Currently on display in the Museum of Art and Archaeology’s Weinberg Gallery is a figurine of Men that displays his typical iconography (Fig. 1). This figurine shows Men in his Phrygian hat and Near Eastern dress, including a double-belted chiton and *anaxyrides*, or trousers. He holds a scepter or staff in his left hand, but in his right he holds a bowl of fruit instead of the usual *patera* or pinecone. This unusual attribute suggests that Men appears in this instance as a god of fertility.<sup>1</sup>

This past spring, two new coins were acquired by the Museum of Art and Archaeology, each with a representation of Men on its reverse. The first is a bronze coin showing Domitia, the wife of the emperor Domitian (81-96 C.E.), on the obverse and represents the Museum’s first coin depicting this empress (Fig. 2). The reverse presents the god Men standing with a staff/scepter in his left hand and a pinecone in his right (Fig. 2A). The presence of Men on this coin suggests that the city for which the coin was minted, Silandus (a city in western Anatolia), considered Men to be an official cult deity.

The second bronze coin, also classed as a medallion because of its enormous size (45 mm in diameter), comes from Saitta, another city located in western Anatolia. A bust of the Roman emperor Septimius Severus (193-211 C.E.) appears on the obverse (Fig. 3). On the reverse, Men approaches the enthroned goddess Cybele, a popular goddess of Near Eastern origin first embraced by Rome during the Republican period (Fig. 3A). This Anatolian goddess, often represented with her lover, Attis, was worshipped as a protector, fertility goddess, and healing deity. Since she was associated with graves and the afterlife, her cult seems to have included a belief in immortality.



Fig. 1

The image of Cybele and Men on the reverse of the coin/medallion remains puzzling. The deities appear to clasp hands, perhaps in a gesture of *concordia*. On other coins showing an enthroned Cybele and a standing Men, the latter holds a pinecone in his outstretched hand, poised above Cybele's awaiting palm or phiale/patera. In the scene from the Museum of Art and Archaeology's coin, perhaps Cybele and Men grasp simultaneously a pinecone, rather than join hands. At the present, the exact nature of this gesture requires further research.

Perhaps even more perplexing is the small figure standing next to Men. He is a rare addition to depictions of the god, and at present no literary account provides a name for him. One suggestion is that he represents Telesphorus, a small god who often appears between Asklepios and Hygeia on coinage. While little is known about Telesphorus, his presence in conjunction with Asklepios and Hygeia suggests a connection to a healing cult. Would his appearance alongside Men point to the latter's role as a healing god?

Syncretism was a regular practice in the ancient world, with one god taking on the attributes and governing the realms belonging to another. For instance, a small figurine of Sabazius in the Museum of Art and Archaeology, on display in the Weinberg Gallery, reveals a



Fig. 4

clear mingling of beliefs (Fig. 4).<sup>2</sup> The god is dressed in the "Phrygian" costume, but most importantly a crescent moon rests upon his head. The crescent moon, especially with small knobs at the points of the crescent, is usually associated with Men. Sabazius, yet another Anatolian deity, was not usually connected with the moon, and Proclus (a fifth century C.E. writer) mentions a deity called "Men Sabazius," linking the two gods in name and providing an explanation for the crescent moon on this figurine's head. Perhaps the Museum's new coin/medallion also presents some type of syncretistic relationship between Men, Cybele, and Asklepios and Hygeia.

Whatever the interpretation, the addition of these two coins reflects the Museum's commitment to represent lesser known cults and gods in its Roman numismatic collection. Thus viewers are reminded that the polytheism of the ancient Greco-Roman world was not limited to the Olympian gods but included an array of deities of local significance.

<sup>1</sup> See Eugene N. Lane, "Two Portrayals of the Moon-God Men," *Muse* 18 (1984): 61.z

<sup>2</sup> For more on this figurine, see Eugene N. Lane, "A Syncretistic Statuette," *Muse* 8 (1974): 34-37.



Fig. 3



Fig. 3A

Fig. 1:  
Statuette of Men  
Anatolia, Roman  
2nd century/C.E.  
Bronze, 83.68  
Weinberg Fund

Fig. 2:  
Coin of  
Domitia  
(Obverse)  
Roman, Mint of  
Silandus, Lydia  
(Turkey), 81-96 C.E.  
Bronze, 2004.5  
Weinberg Fund

Fig. 2A:  
Coin of  
Domitia  
(Reverse)  
Roman, Mint of  
Silandus, Lydia  
(Turkey), 81-96 C.E.  
Bronze, 2004.5  
Weinberg Fund

Fig. 3:  
Medallion of  
Septimius  
(Obverse)  
Roman, Mint of  
Saitta, Lydia (Turkey),  
198-211 C.E.  
Bronze, 2004.6  
Weinberg Fund

Fig. 3A:  
Medallion of  
Septimius  
(Reverse)  
Roman, Mint of  
Saitta, Lydia(Turkey),  
198-211 C.E.  
Bronze, 2004.6  
Weinberg Fund

Fig. 4:  
Figurine of  
Sabazius  
Roman period  
Bronze, 71.139

# Interdisciplinary Collaborations

## Partnership for the Missouri Folk Arts Program

### Collaborations in Arts & Sciences

The Missouri Folk Arts Program (MFAP) is dedicated to building cross-cultural understanding of Missouri's folk arts by documenting, conserving and presenting Missouri's living folk arts and folk life. The most obvious manifestation of our mission statement is Missouri's Traditional Arts Apprenticeship Program, which in the past twenty years has paired over three hundred teams of artists to convey folk arts traditions from one generation to the next. However, the MFAP has long been involved in cross-disciplinary programs, in agency-to-agency partnerships and with individual staff members serving as consultants or advisors.

For instance, the MFAP works closely with the Folklore Studies professors Elaine Lawless and Sw. Anand Prahlad in MU's Department of English. MFAP staff provides guest lectures for courses like *Introduction to Folklore, Folk Religion & Belief, Women's Traditions & Feminist Theory* and *American Folklore*. The MFAP Director, Lisa Higgins, has been an advisor for the *Student Folklore Society* since its inception in 1999. The folk arts program has also hosted graduate student interns from the Folklore Studies Program since 1993. Interns work at the MFAP offices and in the field with Folk Arts Specialist Debbie Bailey for two consecutive semesters and earn course credit.

Since at least 1999, the MFAP has also collaborated with MU's Art Department. With guidance from Professor Deborah Huelsbergen, students in Graphic Design competed to create a new logo for the MFAP in 2000, transitioning the artwork from an image of a finished object (an intricate piece of ironwork) to a logo that evokes the MFAP's focus on people and their interactions with Missouri's cultural and ecological landscape. In the upcoming year, a team of Graphic Design students will work with the MFAP staff in an artist/client setting to design and produce interpretative materials for the program's twentieth anniversary.

### New Partnerships with Agriculture

In keeping with our penchant for collaboration, the MFAP recently began a partnership with the Department of Rural Sociology in the College of Agriculture, Food and Natural Resources. Since 2001, the MFAP Director has served on an



Intern David Allred photographs master blacksmith John Glenn in his St. Joseph workshop.  
Photo by Deborah A. Bailey



Map prepared by Tim Nigh, Missouri Ecological Classification Project, and Andy Dolan, Department of Geography, University of Missouri-Columbia

“Experts Team” for a project that has evolved into the *Missouri Regional Cuisines Project*. Dr. Elizabeth Barham, Assistant Professor of Rural Sociology, has embarked on a long-term project that utilizes Missouri’s wine regions as the nexus for place-based tourism and marketing. Her Experts Team is comprised of specialists in agriculture, forestry, community development, conservation, geography, history and folk arts/folklife. After a year of research and consultation, Dr. Barham and the Experts Team selected the Mississippi Hills region near St. Genevieve for the pilot study. The project’s primary goal is to create place-based *appellations* (geography region, hillage or vineyard under which a wine grower is authorized to identify and market wine), similar to those of France and Spain for marketing food, drink and other products unique to an area’s cultural history and landscape.



Vineyards in early spring at Chaumette Winery.  
Photo by Dr. Elizabeth Barham

With its focus on place-based culture and traditions, the Regional Cuisines Project is an ideal project for the Missouri Folk Arts Program’s participation. To date, our chief role has been to identify a consultant in the field of folklore with expertise in foodways and cultural tourism. MFAP staff recommended Millie Rahn, an independent consultant who lives in Massachusetts but who has extensive experience in several regions across the country. Ms. Rahn spent eleven days in Missouri this past March where she traveled the Mississippi Hills region, logging 1,211 miles, twelve audio-taped interviews, 134 color slides and numerous leads for future study.

Ms. Rahn submitted a forty-nine-page report, including some conclusions:

*“Agricultural knowledge and foodways are still very much part of local life and lore, and also visible in the landscape and environment. These foodways are vitally important now, but they also could become the basis for new streams of sustainable economic development.*

*Interviews, especially with older people, often drew out a feeling of loss for the ways of the old agricultural life with its home-made entertainment, community social events, seasonal recipes and foods, and marking the year through seasonal cycles and celebrations. Others voiced a growing emphasis on looking to the area’s past to help shape its future, led particularly by long-established and newer vintners, along with those wanting to develop new products based on local ingredients and materials, and revive or refine traditions and celebrations.”*

In addition to the bountiful data that Ms. Rahn collected, she was also able to make recommendations to the Missouri Folk Arts Program by identifying new artists, including Eldon Carron of Bloomsdale, a fourth-generation basket maker who grows, harvests and dries his own willows.

Our work with Dr. Barham and the Regional Cuisines Project has also created another new partnership with Missouri’s Department of Agriculture, which invited Higgins to serve on the Missouri Agritourism Council. The Council was organized to advise the Missouri Department of Agriculture and partners in the development of a statewide plan for Missouri’s agricultural and tourism efforts. Agritourism is a growing trend that builds an intersection between economic development and niche marketing for small family farms. Missouri is already rich with examples from autumn corn mazes and pumpkin farm hayrides to the now thriving wine industry.

With our knowledge of local and regional traditions and culture, the Missouri Folk Arts Program is uniquely positioned to work with the Agritourism Council, as it works with partners to expand tours from single destinations to a multi-site day and weekend excursions. Additionally, we will continue to work with Professor Barham on the Regional Cuisines Project, especially as she designs an oral history project for 4-H students and develops ancillary programming for the upcoming traveling exhibit, *Key Ingredients: American by Food*, organized by the Smithsonian Institution Traveling Exhibition Service in association with the Missouri Humanities Council.

Spring came and went and what a time it was! Museum Associates greeted the wonderful weather in February with an excursion to the "Land of Lincoln" in Springfield, IL. Members and guests attending the trip were treated with a walking tour of New Salem, IL, where Lincoln tried his hand at retailing. The next day was event-filled; exploring the 1902 Dana-Thomas House designed by Frank Lloyd Wright, touring the Lincoln Home to visiting Abraham Lincoln's Memorial and tomb at Oak Ridge Cemetery. Good humor, conversation and a sense of adventure made the trip a resounding success.

In April, Museum Associates hosted one of their most successful "Gala" events ever at the Peachtree Ballroom. With "Swing Time" as the theme, over 125 guests jumped and jived to big band music provided by Columbia's *Swing'n Axes*. Guests also witnessed a ballroom dance exhibition, were treated to a wonderful dinner and participated in a very successful silent auction that raised almost \$5,000. A wall of wine was raffled off to the holder of the winning ticket while guests bid on items donated by local businesses and corporations. Guest of honor, state representative, Jeff Harris unveiled a new acquisition to the Museum, a marble head figure of a Roman Empress. It was an event to remember!



In New Salem, IL, top: Rod Starns, Bruce Cox, Chet Breitweiser, Bottom: Linda Keown, Sara and John Riddick



Marjorie Sable and husband, George Smith, swing to the big band sound of *Swing'n Axes*



Enjoying the "Swing Time" atmosphere, Rod Starns and Sue Leigh pose for the camera



Chet Breitweiser and Lisa Wells can't believe what they see...dancing, dancing, dancing!

Museum Associates has graciously given a gift to the Museum of Art and Archaeology in the acquisition of *Susan Seated Before Row of Trees*, by Mary Cassatt. This etching was done ca. 1883 and is featured on the cover of this edition of the *Museum Magazine*. The artwork will be featured in a portraiture show in January 2005, and is a wonderful addition to the Museum's collections. The Museum is grateful for all that Museum Associates contributes to its success.

We encourage all Museum Associates to attend exhibition openings and special events throughout the year. Feel free to bring a friend and encourage their membership in Museum Associates. Through your annual dues and gifts, you keep the Museum of Art and Archaeology a vital cultural center and a place of educational opportunity for all ages. See you at the Museum!

The Museum is pleased to announce the acquisition of a bronze sculpture of the Hindu god Shiva. The work is being shown for the first time in the exhibition *The Infinite and the Absolute: Belief and Being in the Art of South Asia* that will be on view through December 24<sup>th</sup>. The sculpture depicts Shiva Nataraja, Lord of the Dance, and is one of the most widely recognized images in the vast visual vocabulary of India.

Shiva Nataraja is seen as the symbol of the eternal and continuous cyclical nature of the cosmos, which is set in motion by the regular rhythm of the god's "dance of furious bliss." His four arms represent his multiple, supernatural powers. His movements are all grace and beauty as he guides believers to the path of liberation. In his upper right hand he holds a drum representing the principle of sound—its beat sets the tempo of creation. In his upper left hand he holds a flame with which he destroys all matter. His lower right hand makes the gesture of protection. His lower left arm is in a downward curving gesture that resembles the trunk of an elephant, symbolizing strength, while it points to his raised left foot that symbolizes liberation. With his other foot he crushes the dwarf that symbolizes ignorance—ignorance of the notion that all existence is illusion. All the action takes place atop a pedestal decorated with petals of the lotus, the Indian symbol of undefiled purity. The circle of flames around Shiva is energy in its purest form, but also the fire of cremation. Taken as a whole this form of Shiva is one of the most potent icons in all of South Asian art because of its rich heritage of religious symbolism.

The sculpture was made by the lost wax casting method in South India in the 16<sup>th</sup> or 17<sup>th</sup> century. The depiction of Shiva in this way follows the long tradition that was first established by artisans of the Chola dynasty of about the 10<sup>th</sup> century. While the Museum's new sculpture is only about six inches tall, it still conveys much of monumentality that was achieved in the Chola examples. The Museum's sculpture likely was used in a household shrine and served, like all Hindu sculptures, as a means of focusing a devotee's worship. The surfaces of the sculpture are worn smooth and attest that it has undergone much washing and handling as part of religious ritual.

The Museum is fortunate to have an extensive collection of South Asian bronze sculptures, replete with representations of many of the important Hindu gods and goddesses. However we were lacking an example of this classic and well-known depiction of Shiva as Lord of the Dance. With this new acquisition we have built onto one of the Museum's strengths, and at the same time, have added a major icon of Hindu art.



Fig. 1

Fig. 1:  
Shiva Nataraja  
South India  
16th - 17th century  
Bronze, 2004.4  
Gilbreath- McLorn  
Museum Fund



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When you select membership at the Patron, Fellow, Sponsor, Founder or Friend level, the amount you contribute above the membership category you select will generally count as a charitable contribution and will also provide you with gift credit toward membership in the University of Missouri-Columbia's *Jefferson Club*. These levels include benefits in the North American Reciprocal Membership Program (NARM).

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