

MVSE

VOLUME
FORTY-SEVEN
2013



Annual of the
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI

Situating Classical Archaeology in the Midwest The Early History of the University of Missouri's Plaster Cast Collection



LAUREN KELLOGG DISALVO

This article will examine the University of Missouri's collection of plaster casts and its important role in classical education. The acquisition of the classical plaster cast collection, the presentation of the casts in the museum, and the display of the casts at the 1904 Louisiana Purchase Exposition demonstrate the ways in which the casts served to promote and establish the University of Missouri as an active participant in classical academia. The University of Missouri, which was established as a land grant university through the Morrill Act of 1862, played a role in shaping the discipline of classical archaeology in the Midwest, and this was, in part, due to the acquisition of the plaster casts by professor John Pickard.¹ I will present the early history of Missouri's plaster cast collection, the ways in which it propelled the university into the larger conversation of the discipline of classical archaeology, and how it participated in giving classical academia a regional voice in the Midwest.

John Pickard and the University of Missouri

John Pickard was an instrumental force in building the cast collection and classical archaeology both at the University of Missouri, and in the Midwest in general (Fig. 1). He came to Missouri in 1892 after completing his doctoral work on Greek theaters at the University of Munich under the direction of Adolf Furtwängler. President Richard Henry Jesse of the University of Missouri was the driving force behind the creation of a department of classical archaeology,



Fig. 1. Gertrud Heinrici (German, d. 1929). *John Pickard*, 1908, oil on canvas. By permission of the Department of Art History and Archaeology, University of Missouri. Photo: Jeffrey Wilcox.

and it was he who recommended it be led by John Pickard.² As a one-man department, Pickard advanced course offerings in a very short time period from just a single course on Greek art to a variety of courses on the art and topography of Greece and Italy.³ The variety of coursework in both ancient and modern art history courses reflects Pickard's drive to establish the department. Significantly, student enrollment in these courses more than doubled within just a few short years.⁴ Pickard's efforts were rewarded as he turned out students who went on to have successful careers at Ivy League institutions and national museums. He was also heavily involved with the College Art Association during its early years, serving as president.⁵ Nicknamed "Missouri's Apostle of the Beautiful," Pickard brought regional and national distinction to the University of Missouri, creating an institution well versed in the arts.

Plaster Casts and Collecting in America

Plaster casts, plaster copies taken from molds of antique statues, were used as early as ancient times and during the Renaissance. The eighteenth and nineteenth centuries, however, with the rediscovery of classicism, saw vigorous formation of collections of plaster casts. Large, public cast collections of works from antiquity and the Renaissance were assembled in the nineteenth century and were used by museums, fine arts schools, and universities.⁶ In America, cast collecting became an extremely prevalent practice, most often located in large city museums. In smaller towns, the responsibility for a museum with casts often fell to universities.⁷ In conjunction with the growth of art education programs at universities, including land-grant schools, cast collections also surged in popularity.⁸ Due to these increased demands, a visitor to an art museum in the United States between the years of 1874 and 1914 would inevitably see a collection of plaster casts.⁹

Cast collections in American museums were associated with both large and small museums alike. The Museum of Fine Arts in Boston and the Metropolitan Museum in New York are two examples of the use of plaster casts to promote refinement and build collections in large museums. The Museum of Fine Arts in Boston began in the 1870s with twenty-five casts on loan from the Boston Athenaeum, which enabled the museum to educate the public on high art.¹⁰ By the 1890s, the museum had acquired an additional 800 casts.¹¹ This rapid growth in collections demonstrates the museum's desire to provide classical

education for the public. In 1891, the Metropolitan Museum published *Metropolitan Museum of Art: Tentative Lists of Objects Desirable for a Collection of Casts, Sculptural and Architectural, Intended to Illustrate the History of Plastic Art*, making known the desire for a comprehensive collection.¹² Casts, based on these recommendations, were acquired by November of 1894.¹³ The amount of money and lengths that went into organizing this comprehensive collection en masse illustrates the wish to acquire a collection that could meet the didactic demands of the time. Similarly, in the late nineteenth century the Art Institute of Chicago also based its purchase of casts on a list compiled by Lucy Mitchell, a sculpture specialist. The collection covered all periods of art and was particularly strong in its pre-Greek collections.¹⁴

Smaller museums also boasted collections of classical plaster casts. The Metropolitan acquisition was inspired by the cast collection of the smaller Slater Memorial Museum in Norwich, Connecticut, which was solely devoted to casts. Modeled after this museum, the George Walter Vincent Smith Museum in Springfield, Massachusetts, opened in 1899.¹⁵

Plaster Casts and Classical Education

Plaster casts also functioned as a way to advance classical education in the United States. Classical archaeology, as a formal academic discipline, arose in the late nineteenth century and was a core component of American education.¹⁶ The classical text alone was no longer considered sufficient for a classical education, and art history and archaeology began to proliferate in classics programs.¹⁷ Although in Germany the use of plaster cast collections by universities to facilitate studies in classics was commonplace, the practice did not arise in the United States until the late nineteenth and early twentieth centuries as a direct result of this rise of classical archaeology.¹⁸ The advent of plaster casts, along with photographs and lantern slides, allowed students of classical archaeology to examine the objects that they were studying.¹⁹ Furthermore, plaster casts facilitated the dissemination of knowledge of archaeological excavations in Europe; as sculptures were pulled from the earth, molds were taken and plaster casts were sent around the world.²⁰

Because of their usefulness in advancing classical education, plaster casts naturally took on a principal role within the didactic setting of the university. To students of the classical subjects, plaster casts were a tool for recognizing

the different stylistic periods in the field of art history and presented an entire canon of antique sculpture, something that could not be fulfilled by contemporary European museums that were limited to original artworks.²¹ Cast collections represented the nineteenth-century desire for completeness that ensured observers a chronologically and geographically comprehensive survey of antique sculpture.²² By the end of the nineteenth century, most colleges or universities had some sort of museum, and the plaster casts in these collections played a critical role in archaeological pedagogy.²³

Midwestern Precursors to the Cast Collection at the University of Missouri

John Pickard was well aware of other collections in the Midwest, and his acquisition of casts fitted into this move to make the Midwest a locus for classical archaeology. In a letter to the Board of Curators of the University of Missouri, he mentioned other schools in the United States that had plaster cast collections, some of which were in the Midwest.²⁴ An examination of these collections will demonstrate how Pickard's methods and motivations for acquisition situated him, and the University of Missouri, in the midst of an upsurge in interest in classical academia during the late nineteenth- and early twentieth-centuries in the Midwest.

Motivations for the creation of a classical plaster cast collection vary in the Midwest but are inevitably based on the same principle of education, much like collections elsewhere in America. At nearby University of Kansas, Alexander Wilcox, professor of Greek, in addition to efforts made by David Hamilton Robinson, set out to acquire plaster casts for the university from 1888–1909. Robinson argued that these casts should be purchased because there was no public gallery and residents could not afford such extravagant art for their own homes. Additionally, these casts aided the study of both ancient and modern languages as well as Greek myth and religion.²⁵ The University of Michigan's cast collection, begun in 1855 when Henry Frieze, professor of Latin, went to Europe to purchase casts and illustrations for his courses, was started as a tool with which to develop classical education at the university.²⁶ Frieze thought that the plaster casts would act as affordable substitutions for the experience of the original statues.²⁷ He acknowledged that repeated use of the casts would be more profitable:

The student should be reminded that a truly great work does not always reveal itself at the first glance, and that its very simplicity often prevents it from being fully appreciated, until repeated visits and a familiar acquaintance at length make us aware of all its merit.²⁸

At the Illinois Industrial University in Champaign, John Milton Gregory, the regent, began acquisition of a cast collection in the 1870s in order to broaden the educative scope of the university.²⁹ The Illinois Industrial University was associated with the Federal Land-Grant Education Act that required the school to have an objective to teach courses that specifically related to agriculture and engineering. While Gregory supported the ideals the land grant set up for the university, he also cultivated a passion for the arts that he wished to impart to the school. Gregory's introduction of the classical plaster casts led to a greater presence of the arts at the university when, in 1876, an instructor was hired to teach industrial art and design.³⁰

Not only were local didactic concerns in the forefront when deciding to acquire a plaster cast collection for the schools, but also there was an inherent concern with regional and national reputations. At the University of Michigan, Frieze was motivated not only by the aesthetic qualities of the materials, but also by larger national concerns. He believed that the casts were valuable tools in art education, since they would provide not only the refinement of national taste, but also would inspire industrial and economic trade in America via the ability of art to engender a higher level of aesthetic taste.³¹

Gregory, of the Illinois Industrial University, also had national and regional aspirations for the university. He wanted Illinois to be known in the world of classical academia stating, "It would give Champaign and Urbana a character abroad for art, genius and refinement, and in that respect [they] would stand ahead of the cities of the west."³² The school newspaper reported that it would be "found to be one of the most valuable" of all university facilities. Indeed, Gregory did succeed in gaining a regional reputation for his institution as having the largest collection west of New York.³³

The funding for these early collections of casts in the Midwest did not come easily. Henry Frieze of Michigan got permission to purchase the plaster casts, but at a personal cost; the price of the casts was taken from his salary with his permission. His initial costs paid off, however, when his collection spurred donations, such as the Laocoön from Michigan's Class of 1859, to honor Frieze's

efforts in creating Michigan's collection. Additionally, the Classes of 1885 and 1896 donated a statue of Niobe and her youngest daughter and panels from the Arch of Trajan at Beneventum respectively.³⁴ Gregory of Illinois requested funds from the Board of Trustees but was not successful.³⁵ He believed that the plaster casts were such a necessity to the school that he set out to fundraise on his own by giving lectures around Illinois to raise funds for their purchase, over \$2,000 in total.³⁶ Additionally, in 1874 when Gregory left for Europe to acquire plaster casts, he paid his passage out of his own pocket. As at Michigan, Gregory also acquired money from the Class of 1875 when he came across the Laocoön cast and just had to have it.³⁷ Wilcox at University of Kansas, like Frieze, purchased the casts mostly at his own expense.

The composition of these Midwestern collections was quite similar in both subject and content. The collection at Michigan that Frieze built consisted largely of plaster casts, but it also included illustrations of Italian archaeological sites and replicas of Renaissance works.³⁸ At Illinois Industrial University, Gregory also included photographs, photo engravings, and lithographs in addition to casts, no doubt to round off the comprehensiveness of the collection.³⁹ At Kansas, Wilcox also supplemented the cast collection with slides and electrotype copies of Mycenaean objects.⁴⁰

Purchasing plaster casts involved a great deal of effort and was not always easy, as these Midwestern collections demonstrate. Most often, trips to cast makers in Europe were required. While both museums and individuals made casts, more often museums had their own workshops and possessed higher quality molds.⁴¹ This forced cast makers to obtain permission from various venues in order to obtain a comprehensive collection to offer to clients.⁴² In England and Italy, more often single individuals owned the right to distribute molds, while in Germany and France the molds were associated with the workshops within the museums.⁴³ Oftentimes, because of all these factors, purchasers of casts went to multiple vendors to obtain casts.

The casts in these Midwestern collections came from noted cast makers. Frieze went abroad to noted and reputable sources to acquire his casts, such as casts from the Louvre carried out by Desachy and the Micheli brothers.⁴⁴ Gregory went to many of the same places that Pickard would go, including Eugene Arrondelle of the Louvre and Diego Brucciani of the British Museum.⁴⁵ When acquiring casts for University of Kansas, Wilcox purchased casts from Brucciani and Co. of the British Museum, but he also purchased casts in the

4

Brought forward	\$ 85 25	50
Stopes - Fragments from Seges	10	
Apollis Muragalis - Vatican	75	
Wife + daughter - group	200	
Sisyphos - Apoxyomenos	80	
Sabotini's Aul	100	
Demetri of Knidos	100	
Munich - Attalos (Meyron)	75	
Bronze boy Berlin	35	
Bronze Head Hygieia	6	
Seated Venus Naples Museum	50	
Melager Vatican	120	
Sophokles statue	75	
Sions of Gabii	64	
Mausoleum Ligeia	100	
Venus of Melos	55	
" of Arles	60	
" of Caprea	50	
Hellenistic Art		
Great Pergamon Altar	400	
"Dying Gladiator"	95	
Altiest Group, Dead Galatian (group)	20	
Knelling Persian	18	
Sleeping Ariadne - Vatican	150	
	\$ 576 3	50

Fig. 2. Page from John Pickard's letter to the Board of Curators in 1895. University of Missouri, President's Office, Papers, 1892-1966 (2582) Folder no. 5028, The State Historical Society of Missouri Manuscript Collection.

United States from P. P. Caproni & Bros., Boston, a renowned caster.⁴⁶ Each of these founding collectors went to renowned sources, essentially ensuring the creation of similar canons.

Planning the Acquisition

It is not surprising, given the strong precedent of cast collecting in the Midwest, that shortly after joining the faculty as a professor of classical archaeology and an assistant professor of Greek, John Pickard began a campaign to purchase plaster casts. His goals were to form the foundation for a museum and Department of Classical Archaeology, as well as to insert the university into the larger dialogue of classical archaeology.⁴⁷ In an initial attempt to acquire the casts, Pickard wrote a report to the Board of Curators on January 1, 1895, making his case for a museum by listing other leading universities that had plaster cast collections and classical artifacts. He included Cornell University; University of Michigan; University of Illinois; Harvard University; Yale University; Princeton University; University of Pennsylvania; and nearby University of Kansas (Fig. 2).⁴⁸ He asked for \$8,000 worth of classical plaster casts with an additional \$800 for books and illustrations stating that, “It is now two years since, by your action, the Department of Classical Archaeology was established. This department today is almost bare of equipment.”⁴⁹ He proposed spending nine times more on classical archaeology than he did on the Renaissance equipment that consisted of engravings, illustrations, and books. The large sum of money reserved for classical items is representative of the university’s desire to meet the classical standards set by universities within the United States and Europe.

Pickard’s list of potential casts that was included in his 1895 letter to the Board of Curators also demonstrates his desire to create a comprehensive collection that appropriately illustrated the nuances in style between periods of classical art (Appendix 1). The 134 desired casts that Pickard listed reproduced what he deemed a “canonical Classical history of art representative of all periods.”⁵⁰ In fact, Pickard’s list is a selective sampling of an earlier publication released by the Metropolitan Museum of Art, and this suggests that he looked to established authorities for a canon of art.⁵¹ He divided his desired selections into the following categories: Archaic Greek, Hellenistic art, Busts (Greek and Roman), and Roman art.⁵² The list shows Pickard’s wish to collect objects that enabled comparison of stylistic differences between periods.

The Board of Curators gave Pickard approval to purchase casts with university money, something his predecessors at other Midwestern universities were not so lucky to receive. That he received money from the university for the purchase of a collection is not surprising given President Jesse's interests in the discipline; he had a background teaching Latin and Greek. In fact, President Jesse recognized the importance of the study of classics to the Board of Curators in a letter concerning the museum, "You know my interest in Classical Archaeology..."⁵³

Despite receiving approval of the list of casts submitted to the Board of Curators, Pickard only purchased approximately 24 percent of the plaster casts he included on the list, which points to the general difficulties surrounding the obtainment of specific casts. Although Pickard did not acquire every single cast he listed in his first report to the Board of Curators, he purchased casts of different subjects, and later reports demonstrate that he actively continued seeking out plaster casts for the department. In sum, after two trips to Europe in 1895 and 1902, Pickard ended up purchasing nearly 100 casts of mostly Greek sculptures, with some architectural fragments, and Renaissance sculpture (Appendix 2).

Pickard's motivations for the acquisition of a collection of casts for Missouri stemmed both from local concerns and international traditions. Locally, the department needed equipment for teaching its students. In a letter listing other universities in the United States that had plaster casts, Pickard wrote, "Missouri has a chair of archaeology but no equipment."⁵⁴ At a more regional and national level, Pickard was looking at academic trends of other prestigious universities and striving to meet and exceed those standards. That the university saw itself as a leading institution in the region is clear from a letter written during Pickard's acquisition period:

In no feature of the state's activity has there been more remarkable growth in recent years than in that of higher education....The university, which is the recognized head of the public school system of the state, is also the leading university in the territory of the Louisiana purchase.⁵⁵

Pickard's decision to institute a cast collection also reflected international trends. Pickard was schooled in the German-style university system, in which cast collections were an integral part of the learning process.⁵⁶ Heinrich Brunn, under whom Furtwängler wrote his dissertation, formed a collection of casts in

Munich when he received funds in 1869 for museum objects.⁵⁷ Furtwängler later succeeded Brunn as director of the collections. As a student of Furtwängler, Pickard would undoubtedly have had great exposure to the use of cast collections. By creating a plaster cast collection for the University of Missouri, Pickard was, therefore, continuing this Germanic tradition of education in the American university system.

Purchasing the Casts

1895 Acquisitions

Pickard made two trips to Europe to select casts for the University of Missouri and purchased them from some of the top cast makers in Europe. Letters and disbursements of the university document Pickard's first trip abroad in 1895 to purchase casts during which he, unlike some of his Midwestern predecessors, was able to secure his normal salary.⁵⁸ In 1895 Pickard wrote to the Board of Curators asking for money to pay the authorities for casts from the Musée du Louvre in Paris, the British Museum in London, and the Technischen Hochschule in Munich. He was very insistent in pushing for payment so that he could acquire the casts without delay, citing that it was, "a matter of great importance for my work..." In the same letter, he also wrote, "I am very desirous to have the money here in Europe by the time the casts are ready so that there may be no delay in forwarding the figurines."⁵⁹ Pickard's request was approved, since an 1896 biennial report from the university states that plaster casts were purchased for the Department of Classical Archaeology from the Musée du Louvre, D. Brucciani & Co., G. Gerfaud Fils (casing and packing crates), and Technischen Hochschule (sundry plaster casts) for a total of \$987.14.⁶⁰ These were respected purveyors of casts, associated with museums in all cases, except for the Technischen Hochschule, which produced high quality casts, was especially known for architectural casts, and was a major supplier for Munich.⁶¹ It is likely that most of the architectural casts in Missouri's collection came from this producer given their specialty.

Pickard also purchased a small number of casts from the United States. It is interesting that he attempted to do so from the United States only once, despite the well-known and popular P. P. Caproni Brothers' operation out of Boston. Around 1895, he petitioned the Board of Curators for money with which to buy eight pieces of sculpture excavated in the Temple of Hera near Argos, including

heads, a torso, and a fragment of sima. He sent photographs of some of the casts that he wished to purchase with the letter and claimed that they were very cheap, yet of fine quality. Pickard states that the molds for these works were in New York, and the casts would have to be freighted from there. The expenses were approved by the Board, who claimed that the casts would “enable us to make a beginning in collection of objects for study in art and archaeology.”⁶² Although President Jesse also endorsed these expenses, some of these casts never actually entered Missouri’s collection or, at any rate, do not survive to the present. The archival records unfortunately do not reflect what happened to this acquisition beyond the approval.⁶³ Regardless, this purchase is significant as it is representative of the ways in which archaeological excavation materials were disseminated via plaster casts, and was, therefore, a way to keep current in archaeological discoveries.

1897–1902 Plans

Budgetary reports to the Board of Curators document Pickard’s plans for the plaster casts after his return from Europe in 1895. For the biennial period of 1897–1898, Pickard requested \$1,000 for casts and models of Greek and Roman architecture and the same amount for casts of Greek and Roman sculpture. Since no purchases of casts were made that year, perhaps he was not approved. Bases were also requested in this report, and these must have been for the plaster casts as well.⁶⁴ It is unclear which of these requests was specifically met since the only recorded fund allocated to the museum was not until several years later in 1900.⁶⁵ This would suggest that perhaps his requests were denied.

1902 Acquisitions

In 1902 Pickard requested money “for the ‘setting up’ of the casts now in the museum” and also \$600 for models and casts.⁶⁶ He was successful in his petition, since he went back to Europe again in 1902 for additional casts, thus significantly adding to the collection he had begun in 1895. In total, Pickard acquired thirty to forty additional plaster casts for the department during this trip including casts from the Parthenon and Temple of Zeus at Olympia.⁶⁷ Interestingly, he returned to Eugene Arrondelle of the Musée du Louvre, as it is listed again in a 1902 disbursement during his second trip to purchase casts.⁶⁸ It is not surprising that Pickard went to Eugene Arrondelle of the Louvre twice or Diego Brucciani & Co. of the British Museum to acquire plaster casts. This meant that he was receiving an “original cast,” a cast of high quality and artistic integrity that used

a mold taken directly from the statue in question and not from another older mold.

During his second trip, Pickard returned to Germany, probably because of his academic connections in Munich. He also purchased casts in Berlin while in Germany. A 1902 disbursement was made to the General Verwaltung of the Königlichen Museen for plaster casts.⁶⁹ Pickard must have considered his purchases in Germany critical to the collection as he offered, “to deliver a lecture and let the proceeds of that go towards the payment of the bill.” This lecture, then, paid for at least half, and perhaps more, of the bills from Germany.⁷⁰ Significantly, Pickard employed the same fundraising tactics as Gregory in Illinois to enable purchase of plaster casts.

The Casts in the Museum

By the 1894–1895 school year, the catalogue records that in Academic Hall there was a space reserved for the museum that would contain plaster casts and other representations of the best works of classical art and architecture in Europe.⁷¹ This indicates that although casts were only just being purchased, the university was dedicated to the idea of a Museum of Classical Archaeology.

The Museum of Classical Archaeology was repeatedly referenced as a laboratory in university records. In the 1896 edition of *Savitar*, the university’s yearbook, the museum was described as filled with casts of rare works of ancient art. “With the scientific spirit so dominant, and scientific



Fig. 3. Plaster casts on display in Academic Hall at the University of Missouri. Junior Class of 1895, *Savitar 1896* (Columbia, 1896) p. 130.

laboratories all around, it is especially fitting that there should be one place where the products of a great imaginative age shall pose in beauty and dignity.”⁷²

By the time the catalogue was published in 1895–1896 the museum on the third floor of the west wing of Academic Hall was finally occupied (Figs. 3 and 4). The catalogue stated:

During the past year, an excellent beginning has been made in equipping a laboratory for the study of Classical Archaeology. For this purpose the third floor of the west wing of Academic Hall, a room 110 x 36 ft., is fitted up. It is now supplied with models of temples, illustrating the three orders of Greek Architecture, and with fifty plaster casts of the most famous specimens of Greek and Roman Art. These are arranged chronologically, and with them are hung one hundred and fifty framed photographs of other works of classic art. Besides these, the Museum possesses some six hundred photographs, and a fine collection of lantern slides.⁷³

In all of the disbursement files of the university, any expenses of the museum are listed under “Laboratories” along with those of Chemistry and other sciences. In addition to the university referring to the museum as a laboratory, Pickard himself also called it a laboratory in one letter requesting to know when the “library and laboratory funds are divided.”⁷⁴

These references to the museum as a laboratory have interesting implications in terms of classification. Mary Beard argues that placing plaster casts in a laboratory, specifically in the instance of the Fitzwilliam Museum at the University of Cambridge, declassifies them as works of art and reclassifies them as specimens.⁷⁵ Rather, I would suggest that these references to the Museum of Classical Archaeology as a laboratory could represent another idea. First, this terminology correlated to an upsurge in scientific classification during the nineteenth century, which accounts for the attempt to apply scientific methods to classical archaeology. The scientific classifications promoted a “stylistic taxonomy of objects” which in turn associated the methods of the scientific world to the realm of art.⁷⁶ Second, in the case of the University of Missouri, the consideration of the museum as a laboratory simply highlights the way in which the subject cannot be studied without materials, as in scientific practices. This signals that the university held this museum in high regard and as an

integral component of the department just as the chemistry laboratory would be similarly crucial to the Department of Chemistry.

Pedagogical Roles of the Casts

The Department of Classical Archaeology used the cast collection to promote classical education. As mentioned above, the course catalog reveals that the plaster casts were arranged chronologically. Collections at this time were usually arranged this way to demonstrate stylistic differences, and because one of the major goals that Pickard had for plaster casts was didactic, he adhered to this practice. As a sea of white, plaster casts served a specific function in being physically similar so that they could be compared, thus facilitating easy comparative learning across time.⁷⁷ Because of this, plaster casts were often considered better than the originals as expounded by George Fisk Comfort, who established the College of Fine Arts at Syracuse University: “. . . for the purpose of study [they] are better than the originals.”⁷⁸



Fig. 4. Plaster casts on display in Academic Hall at the University of Missouri. *University of Missouri, Photographs, 1873–1913, 1937–1954* (3756) Folder no. 238 Cast Gallery, The State Historical Society of Missouri Manuscript Collection.

Over the years, the university catalogues’ descriptions of the courses in the Department of Classical Archaeology also confirm the pedagogical role of the plaster casts. In the 1896–1897 and 1897–1898 academic years, the department

offered a course called “Explanation of the masterpieces in the Museum of Casts.” It was a class that met one hour a week and was “Open to all students of the University who desire to become acquainted with the finest works of art in the museum.”⁷⁹ Beginning in the 1902–1903 academic year, the description of the History of Greek Art course in the catalogue includes: “Lectures, collateral readings, essays, with constant use of lantern slides, photographic reproductions, and models and casts in the Museum of Classical Archaeology.”⁸⁰ These descriptions of courses directly affirm that students would spend time with the plaster casts in the museum in order to advance learning.

Framed photographs of classical art also supplemented the casts, and this was a common practice to fill out plaster cast collections.⁸¹ Photographs often worked as supplementary evidence, either to complete collections, or to show a photograph of the original work next to the plaster reproduction. Pickard’s decision to represent these two reproductive media side by side demonstrates the importance given to the plaster casts as didactic tools. While lantern slides and photographs were available for teaching and could be considered more convenient because of their smaller size, plaster casts continued to hold precedence in the museum, most likely because of their true-to-life size and their ability to communicate in three dimensions.

The Casts at the Louisiana Purchase Exposition

The plaster casts from the Museum of Classical Archaeology played a role in advancing the university’s placement in classical academia at the 1904 Louisiana Purchase Exposition in St. Louis, Missouri. The Palace of Education, where the plaster casts were located as part of the exhibit of the University of Missouri, represented the first time an exposition provided an entire building specifically dedicated to education. Here, educational systems from thirty U.S. states and from renowned universities in foreign countries exhibited their achievements through monographs on their educational systems and charts and models demonstrating the universities’ progress.⁸² These exhibits worked not only to promote achievements, but also to spread knowledge of new ideas generated from these institutions.

The University of Missouri exhibit was intended to promote the university as equal to and excelling universities within and outside the United States. Since the fair was held in nearby St. Louis, the University of Missouri had a

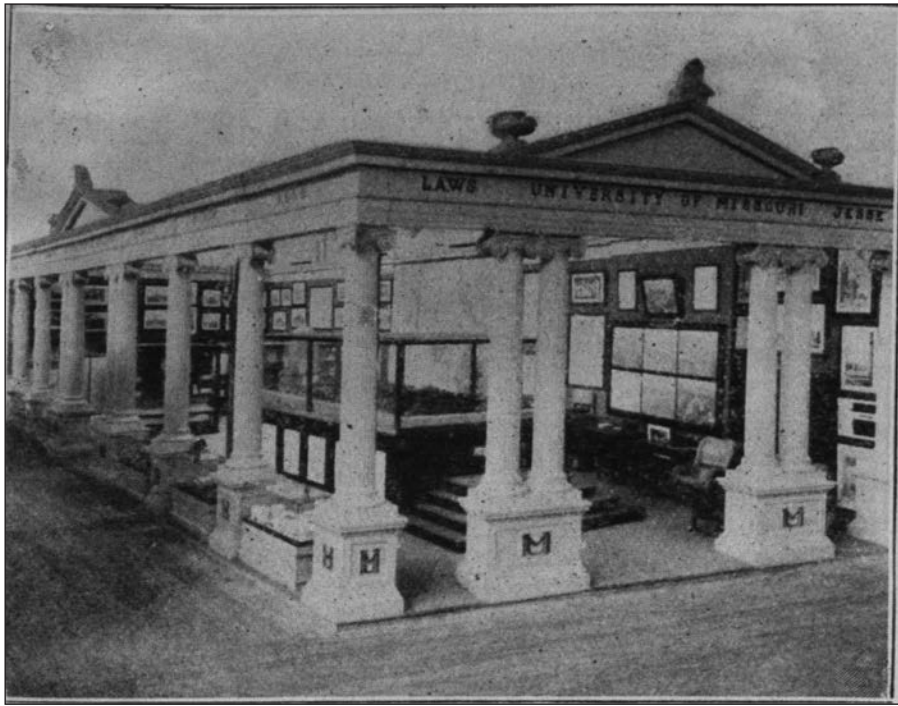


Fig. 5. University of Missouri exhibit in the Palace of Education at the Louisiana Purchase Exposition in St. Louis in 1904. J. Pickard, 1904. *University of Missouri, Columbia and Rolla, at the Louisiana Purchase Exposition, St. Louis, 1904*. St. Louis: University of Missouri Committee on the University Exhibit at the Louisiana Purchase Exposition, 1904. Image courtesy of Special Collections and Rare Books, University of Missouri Libraries.

responsibility to promote the academic success of the state. The University of Missouri's exhibit of 10,000 square feet was directly within the main entrance of the Palace of Education, signaling its importance within the building and its general prominence amongst other institutions (Fig. 5). In a letter to the Executive Board of the University of Missouri, dated July 12, 1901, the committee for the world fair indicated that:

All leading universities of the US and some of Europe will have splendid exhibits at this exposition. In this connection, it should be emphasized that many of the western universities are competing for education supremacy in the middle west and southwest. The people of Mo will expect that at this exposition, held

within our own domain, the exhibition of her own university will far outrank that of any other institution.⁸³

Indeed, President Jesse of the University of Missouri acknowledged that, “It is not self praise to say that no such exhibits were ever made by any institution of learning at any Fair or Exposition in the history of mankind,” and he continued to write that even “our worst enemies will admit that we met the obligation [to outrank other institutions] fully.”⁸⁴ This is affirmed by the university winning fifteen medals and prizes for its exhibit, including the grand prize for the general exhibit.⁸⁵

The university’s award-winning display in the Palace of Education was divided into two parts. The first was an exhibit depicting what the university was generally, while the individual departmental exhibits constituted the second part.⁸⁶ The center of the entire exhibit was the gravestone of Thomas Jefferson; this is extremely fitting considering the fair was honoring his Louisiana Purchase. Photographs and charts depicting the growth of the University of Missouri were included, as well as publications stemming from the university.⁸⁷ These items demonstrated that the University of Missouri complied with the outline of components for an education exhibit suggested by the chief of the Department of Education of the Louisiana Purchase Exposition.⁸⁸ The outline ended with the statement that, “It is not the great bulk of material that is impressive, but care in selection and system in arrangement.”⁸⁹ This statement must have resonated with the university as Pickard, who later became involved with the university’s exhibition, wrote, “Though the university occupies more space than is given to any other university at the exposition, space is lacking to show all the departments of the university or to show adequately even the departments represented.”⁹⁰

Of the thirty university departments represented at the fair, the presence, although small, of the Museum of Classical Archaeology suggests Pickard’s influence and the growing importance of the department. A 1901 letter to the Board of Curators from the World Fair committee, before Pickard became involved, listed the departments that would hold exhibits at the fair. The Museum of Classical Archaeology was not listed among them, although, under the “miscellaneous” category, the letter included, “Selected models and photographs from the university’s extensive collections in architecture, archaeology, and Greek and Roman life.”⁹¹ By 1904, however, the published account of the University of Missouri’s presence at the world fair, written by John Pickard, showed that things had changed, perhaps reflecting the growing collection of casts. The

publication records an exhibit by the Museum of Classical Archaeology: “This exhibit is limited to framed photographs of views in the Museum of Classical Archaeology.”⁹² Thus, since the museum at this time was composed of plaster casts, the photographs would have included these reproductions and might have been similar to contemporary photographs of the museum.

It might be surprising that the plaster casts were exhibited as photographs since the chair of the University of Missouri’s exhibit was John Pickard. I would, however, suggest that the explanation is simply one of convenience; the plaster casts had only just recently arrived at the university, and transportation comes with the risk of serious damage. The growing collections of the museum and its importance to the university in promoting itself as a top institution, to the students in aiding their coursework, and to the community all explain why the exhibit, however minor, was included at the world fair.

The plaster casts, seen through photographs at the exhibit, were just one of the ways in which the university asserted itself as a key player in classical academia. President Jesse of the University of Missouri was part of the administrative board of the Congress of Arts and Sciences at the fair, and one of the panels held in September was on classical art where Dr. Adolf Furtwängler of the University of Munich and Dr. Frank Tarbell of the University of Chicago spoke on classical art.⁹³ That President Jesse was involved with this project lends heavier weight to the idea that the university was attempting to take a place in the larger conversation of classical art and archaeology, through its funding of the casts.

Conclusion

By seeking a cast collection, John Pickard was participating in, and enriching, a tradition that was already well established in the Midwest. For all the examples of Midwestern collections discussed, the founders of the collections pursued the acquisition of plaster casts with great passion and at great personal expense in order to bolster classical art and archaeology at their respective institutions. They were not only concerned with their school’s presence in national and international circles, but also with the reputation of Midwestern classical art and archaeology in academic circles. These collections were, therefore, critical in the development of the curriculum of classical archaeology in the Midwest at this time, and in the United States. They were crucial for demonstrating the ability

of these Midwestern schools to participate in the trends of classical art and archaeology set by the rest of the world.

The presence of the plaster cast collection at the University of Missouri took on very similar roles in its environment in Academic Hall and at the 1904 Louisiana Purchase Exposition; this was a function that had already been established in the Midwest. At the university, the chronologically ordered collection served didactic purposes to teach its students about classical art and to promote the land grant university as a player in the promotion of a classical education. At the Louisiana Purchase Exposition, the photographs of casts, now doubly removed from the original work of art, served to educate the national and international public about the university's role in the conversation



Fig. 6. Gallery of Greek and Roman Casts in 2010, Pickard Hall, University of Missouri. Photo: Jeffrey Wilcox.

of classical archaeology, education, and cultural refinement within the United States and abroad. The University of Missouri's cast collection, therefore, continued to advance the groundwork that earlier Midwest collections

set forth—asserting the regional voice of the Midwest in a national, and international, dialogue of classical art and archaeology. No doubt John Pickard would be pleased to see that the cast collection he formed over 100 years ago retains its reputation as one of the larger and more comprehensive collections in the Midwest and is still used today at the University of Missouri for the audience he intended it for—the students.



Fig. 7. Gallery of Greek and Roman Casts in 2014, Mizzou North, University of Missouri. Photo: Jeffrey Wilcox.

Afterword

From its creation as a laboratory in the late nineteenth century until 1975, the plaster casts remained at the University of Missouri on the third floor of Academic Hall, now called Jesse Hall. In 1935, the Department of Classical Archaeology was split between the Department of Art and the Department of Classics. In 1940, the plaster casts were pushed to one side of the gallery in Jesse Hall so that art students would have a space to hold class. In 1960, when the Department of Classical Archaeology was reformed as the Department of Art History and Archaeology, the casts were brought into use once more. The Art Department moved out, and the plaster casts were cleaned and repainted. In 1975, they were transferred, along with the department, to the newly renovated Pickard Hall, the old Chemistry building. In Pickard Hall, the Museum of Art and Archaeology occupied the second floor, and the plaster casts were exhibited in their own gallery (Fig. 6) on the first floor where the offices of the Department of Art History and Archaeology were located. At the end of 2013, the Department of Art History and Archaeology, along with the Museum of Art and Archaeology, was moved out of Pickard Hall. The casts are currently exhibited in a gallery on the main floor in the Museum of Art and Archaeology's

new residence, Mizzou North, previously the Ellis Fischel Cancer Center (Fig. 7). The casts remain on permanent loan to the Museum of Art and Archaeology from the Department of Art History and Archaeology and continue to be an invaluable resource for the students and faculty of the University of Missouri.

APPENDIX 1

Plaster casts listed in John Pickard's 1895 letter to the Board of Curators. *University of Missouri, President's Office, Papers, 1892–1966* (2582) Folder no. 5028, The State Historical Society of Missouri Manuscript Collection.

Casts that Pickard Wished to Acquire (1895)	Casts Purchased
1. Tomb of Atreus	
2. Tomb of Orchomenos	
3. Reliefs- Temple at Assos	
4. Stele from Orchomenos	
5. Chares from Branchidae	
6. Agamemnon relief Samothrace	
7. Harpy Tomb Reliefs	
8. Nike of Achermos	
9. Nikandre figure from Delos	
10. Persian Artemis relief from Olympia	
11. Hera from Samos	
12. Ephesos Female Head	
13. Perseus metope from Selinus	
14. Grave relief from Sparta	
15. Statues from Aegina Temple	

16. Apollo of Tenea	
17. Strangford Apollo	
18. Colossal Hera head from Olympia	X
19. Archaic head from Cythera	
20. Woman stepping into chariot- relief from Athens	
21. Aristion Stele	
22. Calf Bearer- Acropolis	
23. Relief – Birth of Erichthonios	
24. Bearded male head- Acropolis	
25. Harmodios and Aristogeiton	X (only Harmodios)
26. Head and torso of boy from Acropolis	
27. One of the “Leutri”	
28. Dresden Pallas	
29. Archaistic Athena Herculaneum	
30. Choiseul-Gouffier Apollo	
31. Zeus Temple sculptures- Olympia	X
32. Polykleitos, Doryphoros	X
33. Polykleitos, Diadumenos	
34. Farnese Hera	
35. Berlin Amazon	
36. Myron, Diskobolos	X
37. Myron, Marsyas	
38. Philis relief from Thasos	
39. Penelope Vatican	
40. Theseion metope	
41. Nike of Paionios	X
42. Phigaleia frieze	
43. Nike temple frieze	
44. Nike temple balustrade	X
45. Eleusinian slab	
46. Venus Genetrix	X
47. Orpheus Relief	
48. Parthenon- Theseus	
49. Parthenon- Fates	X
50. Parthenon-Kephisos	
51. Parthenon- metopes	X
52. Parthenon- frieze	X
53. Shield of Parthenon	

SITUATING CLASSICAL ARCHAEOLOGY IN THE MIDWEST

54. Athena from Velletri	X
55. Lenormant statuette	X
56. Varvakeion statuette	
57. Dexileos Grave Stele	
58. Nereid Monument figurine	
59. Nereid monument reliefs	
60. Eirene and Ploutos group	
61. Praxiteles, Hermes	X
62. Praxiteles, Knidos Aphrodite	
63. Praxiteles, Marble Faun	
64. Praxiteles, Marble Faun torso	X
65. Skopas- fragments from Tegea	X
66. Apollo Musagetes- Vatican	
67. Niobe and Daughter group	
68. Lysippos, Apoxyomenos	X
69. Ludovisi Ares	
70. Demeter of Knidos	X
71. Munich Athlete	
72. Bronze Boy Berlin	
73. Bronze Head Hypnos	
74. Seated Hermes, Naples Museum	
75. Meleager, Vatican	
76. Sophocles statue	X
77. Diana of Gabii	X
78. Mausoleion Frieze	X
79. Venus of Melos	X
80. Venus of Arles	
81. Venus of Capua	
82. Great Pergamon Altar	X
83. Dying Gladiator	
84. Dead Gauls	
85. Venus de Medici	X
86. Capitoline Venus	
87. Dying Alexander, Florence	
88. Nike of Samothrace	X
89. Antiocheia	
90. Farnese Herakles	
91. Apollo Belvedere	X

92.	Diana of Versailles	
93.	Laokoön	X
94.	Torso Belvedere	
95.	Seated Menander	
96.	Statue of Demosthenes	
97.	Boy with a goose	
98.	Three Graces- group	
99.	Apotheosis of Homer	
100.	Archaic Head Zeus, Olympia	
101.	Zeus from Melos	
102.	Female head- Munich	
103.	Ludovisi Juno	X
104.	Vulcan	
105.	Head of Gaul, Pergamon Altar	
106.	Female Head from Pergamon Altar	X
107.	Head of Boxer, Olympia	
108.	Klytie	X
109.	Medusa Rondanini	X
110.	Medusa Ludovisi	
111.	Otricoli Zeus	
112.	Apollo Pourtales	
113.	Steinhauser Apollo	
114.	Hera from Vatican Statue	
115.	Ajax, Vatican	
116.	Athena colossal head, Munich	
117.	Plato herm, Berlin	
118.	Perikles, British Museum	X
119.	Alexander, Louvre	
120.	Aesop, Villa Albani	
121.	Homer, Naples	
122.	Thucydides and Herodotos	
123.	Julius Caesar, British Museum	
124.	Statue of Augustus, Vatican	
125.	Sitting Agrippina, Naples	
126.	Statue of Antinous, Capitoline	
127.	Stephanos Youth	
128.	Orestes and Electra, Naples	
129.	Theater chair, Athens	

130. Portland Vase	X
131. Capital from column of Propylaea	
132. Capital from column of Parthenon	X
133. Capital from Aula Erechtheion	
134. Capital from Choragic Monument	X

APPENDIX 2

Plaster casts acquired for the University of Missouri in 1895 and 1902.

Greek and Roman Sculpture

Azara Bust of Alexander
 Satyr Pouring Wine attributed to Praxiteles
 Battle of Greeks and Amazons from the Mausoleon at Halikarnassos
 Bust of Homer from the Museum of Fine Arts, Boston
 Ludovisi Hera
 Portrait of Sophokles from the Vatican
 Athena Velletri
 Head of a Roman Matron from the National Museum, Naples
 Artemis from Gabii
 Borghese Warrior by Agasias
 Head of Euripides from the Vatican
 Apollo Belvedere
 Venus de Milo
 Head of god from the Pergamon Altar
 Zeus Battling Giants from the Pergamon Altar
 Laokoön
 Nike of Samothrace
 Battle of Greeks and Amazons from the Temple of Apollo at Bassai
 Venus Genetrix
 Woman from Herculaneum
 Head of Demeter of Knidos
 Karyatid from the Erechtheion
 Nike from the parapet of Temple of Athena Nike
 Dancing Woman by Lysippos
 Hermes and Dionysos by Praxiteles
 Head from the pediment of the Temple of Athena Alea at Tegea

Apoxyomenos
Doryphoros
Torso of a Satyr by Praxiteles
Centaur and Lapith metope from the Parthenon
Venus de Medici
Diskobolos
Nike by Paionios
Harmodios from the Tyrannicides of Kritias and Nesiotes
Head of Theseus from the west pediment of the Temple of Zeus at Olympia
Head of Deidameia from the west pediment of the Temple of Zeus at Olympia
Athena Lemnia
Two Goddesses from the east pediment of the Parthenon
Kouros from Tenea
Athena from the west pediment of the Temple of Aphaia at Aegina
Apollo from the west pediment of the Temple of Zeus at Olympia
Head of a Lapith Youth from the west pediment of the Temple of Zeus at Olympia
Apples of the Hesperides metope from the Temple of Zeus at Olympia
Marshal from the Panathenaic Procession on the east frieze of the Parthenon
Head of the Diadumenos by Polykleitos
Peplos Scene from the Panathenaic Procession on the east frieze of the Parthenon
Spinario
Head of Young Girl from a grave relief in Eretria
Dionysos or Priapos from the National Museum, Naples
Head of Hygieia from the Terme
Bust of Sophokles from the Vatican
Bust of Perikles from the British Museum
Female head from Pergamon
Female head from the Temple of Hera near Argos
Weber-Laborde Head
Head from Tegea by Skopas (?)
Roman Calendar or Alphabet Tablets
Lenormant Athena
Bust of Julius Caesar from the British Museum
Head of Hera Barberini
Head of a Satyr from the Louvre
Bust of a Satyr from the Glyptothek
Bust of Seneca from Herculaneum
Narcissus
Medusa Rondanini
Colossal right hand
Klytie
Oval plaque with head of Athena
Portland Vase

Egyptian Sculpture

Bust of Nefertiti from Berlin

Renaissance Sculpture

Tondo of Madonna and Child by Michelangelo
Lorenzo de' Medici by Michelangelo
Drummers by Luca della Robbia
Singing Boys by Luca della Robbia
St. George by Donatello
Laughing Child by Rosselino
Head of Dante

Greek and Roman Architectural Fragments

Fragment of acanthus frieze
Corinthian capital
Pilaster from the Ara Pacis
Entablature fragment
Ionic capital
Doric capital
Byzantine capital
Architectural fragments from Temple of Athena Nike
Architectural fragments from the Lysikrates Monument
Architectural fragments from the Parthenon
Gilded Ionic half capital from the Erechtehion

Renaissance Architectural Sculpture

Pilaster with Corinthian capital

NOTES

1. Stephen Dyson, *Ancient Marbles to American Shores: Classical Archaeology in the United States* (Philadelphia, 1998) p. 100. The University of Missouri was just one university that benefitted from the Morrill Act of 1862. The Morrill Act encouraged higher education west of the Mississippi River in the subject of humanities, as well as agricultural pursuits in academia (Stephen Dyson, "Cast Collecting in the United States," in *Plaster Casts: Making, Collecting, and Displaying from Classical Antiquity to the Present*, Rune Frederiksen and Eckart Marchand, eds. [New York, 2010] p. 559).
2. Allen Stuart Weller, "John Pickard, Walter Miller, the College Art Association, and the University of Missouri," in *100 Years of Teaching Art History and Archaeology* (Columbia, 1992) pp. 8–9.

3. He did this, largely, while also teaching Greek language for the Greek Department.
4. *University of Missouri, President's Office, Papers, 1892–1966* (2582) folder 5031–5039, The State Historical Society of Missouri Manuscript Collection.
5. Weller, “John Pickard,” pp. 13–19.
6. Peter Connor, “Cast-Collecting in the Nineteenth Century: Scholarship, Aesthetics, Connoisseurship,” in *Rediscovering Hellenism: the Hellenistic Inheritance and the English Imagination*, G. W. Clarke, ed. (Cambridge, 1989) p. 227.
7. This was the case with universities such as Cornell, Illinois, and Missouri (Dyson, *Ancient Marbles*, p. 140). Plaster casts also appeared, however, in primary and secondary schools as sources of aesthetic inspiration to the students (Dyson, “Cast Collecting,” p. 570).
8. Betsy Fahlman, “A Plaster of Paris Antiquity: Nineteenth-Century Cast Collections,” *Southeast College Art Conference Review* 12 (1991) p. 5.
9. Allan Wallach, *Exhibiting Contradictions: Essays on the Art Museum in the United States* (Amherst, 1998) p. 38.
10. Paul DiMaggio, “Cultural Entrepreneurship in Nineteenth-Century Boston,” *Media, Culture, and Society* 4 (1982) pp. 41–48.
11. *Ibid.*; Connor, “Cast-Collecting,” p. 227.
12. These casts represent the common desire to obtain a comprehensive collection, including Egyptian, Chaldean, Assyrian, Persian, Greek, Roman, Medieval (covering Byzantine, Carolingian, French, Spanish, German, Italian, and English art), and the Renaissance (covering Italy, Germany, and France). The list included not only statuary and relief panels, but also casts of architectural members and models (*Metropolitan Museum of Art: Tentative Lists of Objects Desirable for a Collection of Casts, Sculptural and Architectural, Intended to Illustrate the History of Plastic Art*, Special Committee on Casts of the Metropolitan Museum of Art [New York, 1891]). A comprehensive collection was useful not only for didactic purposes, but also for drawing comparisons.
13. Connor, “Cast-Collecting,” pp. 227–228.
14. Alfred Emerson, *Illustrated Catalog of the Antiquities and Casts of Ancient Sculpture in the Elbridge G. Hall and Other Collections* (Chicago, 1906–1907) pp. 5–7.
15. Connor, “Cast-Collecting,” p. 228.
16. Dyson, *Ancient Marbles*, p. 1. Stephen Dyson, “Brahmins and Bureaucrats: Some Reflections on the History of American Classical Archaeology,” in *Assembling the Past: Studies in the Professionalization of Archaeology*, Alice Kehoe and Mary Beth Emmerichs, eds. (Albuquerque, 1999) p. 104.
17. Caroline Winterer, *The Culture of Classicism: Ancient Greece and Rome in American Intellectual Life 1780–1910* (Baltimore, 2002) p. 125.
18. Rune Frederiksen and Eckart Marchand, “Introduction,” in Frederiksen and Marchand, *Plaster Casts*, p. 5.
19. Edward Forbes, a student at Harvard University, described his only visual memory of a course with Dr. Norton as a trip to the Museum of Fine Arts in Boston to see plaster casts (Dyson, *Ancient Marbles*, pp. 107–108).
20. Francis Haskell and Nicholas Penny, *Taste and the Antique: the Lure of Classical Sculpture 1500–1900* (New Haven, 1981) pp. 77–91.
21. Wallach, *Exhibiting Contradictions*, p. 48. Michael Camille suggests that the mobility of the casts presents a canon of art that can be forever added to and changed. He argues

- that because of this flexibility, the canon is only representative of objects (Michael Camille, “Rethinking the Canon: Prophets, Canons, and Promising Monsters,” *Art Bulletin* 78 [1996] p. 198).
22. Herbert van Rheedem, “The Rise and Fall of the Plaster-Cast Collection at the Hague Academy of Fine Arts (1920–1960). A personal enterprise of the Dutch dilettante and classicist, Constant Lunsingh Scheurleer (1881–1941),” *Journal of the History of Collections* 13 (2001) p. 221.
 23. Dyson, *Ancient Marbles*, p. 108.
 24. In addition to Pickard’s awareness of other collections, it is probable that these institutions would have been aware of Missouri’s. Alexander Wilcox of Kansas lamented that, “We ought to do at least as well as Missouri,” and “The University of Missouri has twenty-six full-sized casts—we but six” (Mary Grant, *The History of the Wilcox Museum and of the Department of Classics and Classical Archaeology at the University of Kansas, 1866–1966* [1966] p. 6).
 25. University of Kansas, *Twenty-Fifth Annual Catalog of the Officers and Students of the University of Kansas for the Year 1890–1891* (Topeka, 1890) p. 118. Grant, *Wilcox Museum*, pp. 4–6.
 26. *The University of Michigan, an Encyclopedic Survey*, William Shaw, ed. (Ann Arbor, 2000) p. 1481. Collections continued also under the guidance of Francis Kelsey (Hima Bindu Mallampati, “Acquiring Antiquity: The Classical Collections at the University of Michigan and the Museum of Fine Arts, Boston, ca. 1850–1925,” Ph.D. diss., University of Michigan, 2010, p. 113).
 27. Mallampati, “Acquiring Antiquity,” pp. 116–117.
 28. University of Michigan, *Descriptive Catalog of the Museum of Art and Antiquities, in the University of Michigan* (Ann Arbor, 1858) p. 24.
 29. While the collection did not remain on display in the University Hall much longer after its original display in 1875, the collection was still available at the time that Pickard began to purchase casts for Missouri (Wayne Pitard, “The Odyssey of Laocoon,” *Spurlock Museum* [2010] p. 7).
 30. Muriel Scheinman, *A Guide to Art at the University of Illinois: Urbana-Champaign, Robert Allerton Park, and Chicago* (Urbana, 1995) pp. 4–5.
 31. Mallampati, “Acquiring Antiquity,” pp. 105–106.
 32. Scheinman, *Guide to Art*, p. 5.
 33. *Ibid.*, p. 6.
 34. Mallampati, “Acquiring Antiquity,” p. 119.
 35. It is not entirely surprising that he failed given the mission statement of the university and that two-thirds of the original board made their living from agriculture or horticulture (Scheinman, *Guide to Art*, p. 4).
 36. Pitard, “The Odyssey,” p. 6.
 37. *Ibid.*
 38. Mallampati, “Acquiring Antiquity,” pp. 99, 107. An entire gallery was devoted to engravings and photographic views that illustrate “Architectural and Sculptural remains of Ancient Rome, Pompeii, Paestum, Athens, and Corinth” (University of Michigan, *Catalogue of the Officers and Students of the University of Michigan with a Statement of the Course of Instruction in the Various Departments* [Ann Arbor, 1862] p. 64).
 39. Scheinman, *Guide to Art*, p. 6.

40. Grant, *Wilcox Museum*, pp. 7–8.
41. Francis Haskell, “The Horace Smith Collection of Plaster Casts,” *Sculpture Review* 51 (2002) p. 16.
42. Thus, today, this challenge of acquiring molds is virtually impossible, as museums do not permit outside casters to take molds (Clayton Stone, “Antique Casts in America,” *National Sculpture Review* 35 [1987] p. 27).
43. Haskell, “Horace Smith Collection,” p. 16.
44. University of Michigan, *Catalogue of the Officers*, p. 64.
45. Scheinman, *Guide to Art*, p. 6. Unfortunately, upon arrival, many of the casts had shattered in their crates. Gregory solicited the help of a colleague, Don Carlos Taft, and his son, as well as a local sculptor, to mend the broken casts (Pitard, “The Odyssey,” p. 7).
46. The University of Kansas, “History of the Wilcox,” Accessed August 2, 2014, <https://wilcox.ku.edu/history-wilcox>.
47. *Catalogue of the University of Missouri 1893–1894*, University of Missouri Archives.
48. In addition to listing these, he also included estimations of the collections’ values with Cornell’s at the highest, \$40,000, and the University of Illinois’ as the lowest at \$10,000.
49. *University of Missouri, President’s Office, Papers, 1892–1966* (2582) folder 5028, The State Historical Society of Missouri Manuscript Collection. The amount Pickard spent on these casts is roughly equivalent to \$195,000 today.
50. *University of Missouri, President’s Office, Papers, 1892–1966* (2582) folder 5028, The State Historical Society of Missouri Manuscript Collection.
51. Interestingly, this publication was intended for “private circulation among those whose advice is sought in the preparation of final lists, to enable them the more readily to make suggestions to the special committee on casts.” It seems very likely that Pickard was one of those whose advice was sought or that he somehow happened upon the list. His list of casts to the Board of Curators, while selected from the Metropolitan’s list, follows exactly the listed order of their casts and includes not only the items they already had in their collection, but also casts they wished to acquire in the future (Special Committee on Casts of the Metropolitan Museum of Art, *Metropolitan Museum of Art*).
52. I was surprised, however, that there was no attempt to collect Egyptian or Assyrian plaster casts as these were often deemed essential to any cast collection (Guldager P. Bilde, “From Study Collection to Museum of Ancient Art: A Danish University Museum of Mediterranean Antiquities and Plaster Casts,” in *Between the Orient and Occident: Studies in Honor of P. J. Riis*, P. Lund and P. Pentz, eds. [Copenhagen, 2000] p. 213). This is especially striking given that Pickard’s course on Greek Art begins with Egyptian and Assyrian art (University of Missouri Archives. *Catalogue of the University of Missouri 1901–1902*, p. 70). Beginning a Greek course in this manner follows trends in the field as textbooks of sculpture also began with Egyptian and Assyrian sculpture (Wilhelm Lübke, *History of Sculpture: from the Earliest Ages to the Present Time*, trans. F. E. Bunnètt [London, 1872] pp. vii–viii; Allan Marquand and Arthur Frothingham, *A Text-Book of the History of Sculpture* [New York, 1901] p. vii).
53. *University of Missouri, President’s Reports, 1893–1894* (2259) vol. I. Oct. 14, 1893 p. 12, The State Historical Society of Missouri Manuscript Collection.
54. *University of Missouri, President’s Office, Papers, 1892–1966* (2582) folder 5028, The State Historical Society of Missouri Manuscript Collection.
55. University of Missouri Archives. UW 1/1/2 Box 8 Folder 5, RC # 002674.

56. Dyson, "Cast Collecting," p. 561.
57. The casts are now part of the Museum für Abgüsse Klassischer Bildwerke München.
58. *University of Missouri, President's Office, Papers, 1892–1966* (2582) Folder 4011, The State Historical Society of Missouri Manuscript Collection.
59. University of Missouri Archives. UW: 1/1/2 Box 4 Folder 2, July 24, 1895.
60. University of Missouri Archives. UW: 1/3/1 *Biennial Report of the Board of Curators to the 39th General Assembly for the Two Years Ending December 31, 1896*, p. 60, nos. 945–948.
61. They also appeared in a list of addresses for plaster casts in Diego Brucciani's own catalogue, which was reproduced in Marquand and Frothingham's *A Text-Book of a History of Sculpture* (Brucciani & Co, *Catalogue of Casts for Schools* [Brentford, 1889] pp. xx–xxii; Marquand and Frothingham, *Text-Book*, pp. xviii–xx).
62. *University of Missouri, President's Office, Papers, 1892–1966* (2582), Folders 1893–1908, The State Historical Society of Missouri Manuscript Collection.
63. Missouri's collection does include a bust of a woman from the Temple of Hera. As sometimes happened, it is possible that some of the sculpture Pickard ordered was broken in shipment and was then discarded.
64. Also included in this list were facsimiles of Greek and Roman coins, and books, maps, and charts (*University of Missouri, President's Office, Papers, 1892–1966* [2582] folder 5029, The State Historical Society of Missouri Manuscript Collection).
65. This was for \$70.67 from the Helman-Taylor Art. Co., a provider of images. University of Missouri Archives. UW: 1/3/1 *Biennial Report of the Board of Curators to the 39th General Assembly for the Two Years Ending December 31, 1900*, p. 100, no. 151.
66. He also requested lantern slides and photographs as well as electrotypes of Greek and Roman coins (*University of Missouri, President's Office, Papers, 1892–1966* [2582] folder 5048, The State Historical Society of Missouri Manuscript Collection).
67. "University Archaeological Department." *The Columbia Daily Tribune*, December 8, 1902.
68. University of Missouri Archives. UW: 1/3/1 *Biennial Report of the Board of Curators to the 39th General Assembly for the Two Years Ending December 31, 1902*, p. 188, no. 2384; p. 164, no. 2606.
69. This is yet another producer listed in Marquand and Frothingham, *Text-Book*, p. xviii.
70. *University of Missouri, President's Reports, 1893–1894* (2259) vol. II. January 31, 1894, p. 13, The State Historical Society of Missouri Manuscript Collection.
71. The original Academic Hall burned down in 1892. A new Academic Hall was rebuilt, and this building is today known as Jesse Hall.
72. University of Missouri Archives. Junior Class of 1895, *Savitar* 1896 (Columbia, 1896) p. 21.
73. University of Missouri Archives. *Catalogue of the University of Missouri 1895–1896*, p. 35.
74. *University of Missouri, President's Office, Papers, 1892–1966* (2582) folder 4246, The State Historical Society of Missouri Manuscript Collection.
75. Mary Beard, "Casts and Cast-Offs: The Origins of the Museum of Classical Archaeology," *Proceedings of the Cambridge Philological Society* 39 (1993) p. 18.
76. Camille, "Rethinking the Cannon," p. 198.
77. This is demonstrated especially by the plaster casts at the Musée de Sculpture Comparée in Paris where the plaster casts were specifically intended to facilitate compari-

- son. With the casts all the same color, it became much easier to compare works of art from different times, cultures, and materials. (Axel Gampp, "Plaster Casts and Postcards: the Postcard Edition of the Musée de Sculpture Comparée at Paris," in Frederiksen and Marchand, p. 510).
78. George Fisk Comfort, "Esthetics in Collegiate Education," *Methodist Quarterly Review* (1867) p. 590.
 79. University of Missouri Archives. *Catalogue of the University of Missouri*, 1896–1897, p. 61; *Catalogue of the University of Missouri*, 1897–1898, pp. 79–80. In fact, it was the highest enrolled class that the department offered during the 1904–1905 school year (*University of Missouri, President's Office, Papers, 1892–1966* [2582], Folder 5044, The State Historical Society of Missouri Manuscript Collection).
 80. University of Missouri Archives. *Catalogue of the University of Missouri*, 1902–1903, p. 73.
 81. For example, the Museum unter den Arcaden, like the Museum of Classical Archaeology, also displayed framed photos on the walls behind the plaster casts (Bilde, "From Study Collection," p. 218). Sometimes photographs were even placed on the bases of the casts. They were later removed, however, because they were believed to be detracting attention away from the object (Weller, "John Pickard," p. 11). Sometimes an original photo of an artwork was also displayed with the plaster cast of the same object, as noted with a display at the South Kensington Museum of Michelangelo's *David* (Malcolm Baker, "The Reproductive Continuum: Plaster Casts, Paper Mosaics and Photographs as Complementary Modes of Reproduction in the Nineteenth-Century Museum," in Frederiksen and Marchand, p. 494).
 82. *History of the Louisiana Purchase Exposition*, Mark Bennit, ed. (St. Louis, 1905) p. 547.
 83. University of Missouri Archives. UW 1/1/2 Box 8 Folder 5, RC # 002674.
 84. University of Missouri Archives. UW: 1/1/2 Box 12, Folder 6.
 85. UW: 1/1/2 Box 11, Letter to the President and Board of Curators of the University of Missouri. University of Missouri Archives. UW: 1/1/2 Box 12, Folder 6. In fact, both President Jesse and John Pickard received Gold Collaborator awards for their efforts with the exhibits.
 86. John Pickard, *University of Missouri, Columbia and Rolla, at the Louisiana Purchase Exposition, St. Louis, 1904* (St. Louis, 1904) p. 5.
 87. *Ibid.*, pp. 6–8.
 88. It recommended a topographical map and model of the grounds, charts showing growth, photographs of interior views, and publications, amongst others.
 89. *Universal Exposition at Saint Louis, 1904 by its Division of Exhibits: Department of Education* (St. Louis, 1904). Again, this statement highlights how critical classification was. The entire Palace of Education was part of a classification scheme of elementary, secondary, and higher education (Tim J. Fox and Duane Robert Sneddeker, *From the Palaces to the Pike: Visions of the 1904 World's Fair* [St. Louis, 1997] p. 101).
 90. Pickard, *University of Missouri*, pp. 8–9.
 91. University of Missouri Archives. UW 1/1/2 Box 8, Folder 5, RC # 002674.
 92. Pickard, *University of Missouri*, p. 17.
 93. Howard Jason Rogers and Hugo Münsterberg, *Congress of Arts and Science: Universal Exposition, St. Louis, 1904* (Boston, 1905) p. 59. While President Jesse is listed on the administrative board, it is very likely that John Pickard also had some role in securing Adolf Furtwängler since Pickard was his student.

About the Authors



Debra Graham received her Ph.D. in art history from the Department of Art History and Archaeology at the University of Missouri in 2004. She is Assistant Professor of Women's and Gender Studies at Carleton University, Ottawa, Canada. Her current research focuses on the intersections between identities, representations, and technologies.

Lauren Kellogg DiSalvo is a Ph.D. candidate in classical archaeology in the Department of Art History and Archaeology at the University of Missouri. Her research interests center on classical reception, and she is currently working on souvenirs of the Grand Tour.