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# Spurlock MUSEUM

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







Scene from Tomb 100 (the lost tomb), Hierakonpolis courtesy of the Petrie Museum

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## SPURLOCK MUSEUM MAGAZINE

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A cuneiform tablet containing a promissory note concerning the sale of nine talents of wool. The tablet dates to the reign of King Nebuchadrezzar of Babylon (604-562 BCE)





## EDITOR'S NOTES

Last year, I invoked the God Janus in the inaugural issue of the *Spurlock Museum Magazine*. Dr. Yu (Ian) Wang's article, "The Evolution of a Dream," looked back on the Museum's origins, while the article "Mission and Achievements" simultaneously looked to have a brilliant future. This year, it is to the Greek philosopher Aristotle, whose theories of "potentiality," that I owe a debt of gratitude.

Potency is the capacity or power of a virtual reality to come to be in actuality. It is the dynamic of possibility. In that period before a thing is realized, a force resides, a powerful creative energy that is the engine of promise.

It is this dynamic Spurlock Museum Director Douglas Brewer addresses as he considers the Museum's present and its potential for ongoing growth and expansion in the future.

It is with deep satisfaction that I share with our readers Douglas Brewer's article on current research in the Wadi Barramiya regions of Egypt, and Dr. Wayne Pitard and Dr. Yu (Ian) Wang's examination of the Mesopotamian tablets housed in the Spurlock Museum's collection. In this way, we can bare witness to a brief glimpse of the Spurlock Museum's growing promise.

Jenny Southlynn  
Editor

## BOARD UPDATE

Dear Board members, colleagues, and friends of the Spurlock Museum:

It is hard to believe that I have been serving as the president of the Spurlock Museum board for a year. Since I assumed the presidency at our last annual general board meeting, the board has been very active and continuing our best efforts to further develop and promote our Museum and its programs.

It is my pleasure to update you on the major actions taken by our board during this period: At the first regular quarterly meeting of our new Spurlock Museum Board of Trustees, we selected Dr. Clark Cunningham to be our vice president, and he will serve for a two-year term. After taking into consideration both what the regulations require and what we think would help the board to function at its best, the board approved the latest amendments to our By-laws. Later in the spring the Museum completed and submitted its application for accreditation.

In the beginning of a hot summer, the University announced its \$2.25 billion dollar fundraising campaign. As University of Illinois President White pointed out in his guest commentary in the June 17, 2007 edition of *The News-Gazette*:

*For 140 years, the U of I has enabled hundreds of thousands of people to achieve their dreams through a great education. The benefits of the U of I also have accrued to the state and its citizens' prosperity. The state and the people of Illinois can, indeed, have a brilliant future. It will be built on a foundation of educated people and most pressing problems. Our mission at the University of Illinois is to provide that knowledge to solve humankind's foundation.*

I feel we are so fortunate to have the opportunity to be an active part of our University's mission, and we should be very proud of ourselves for our participation in the great effort of our University in general and of our Museum in particular to provide the great education which enables other people and ourselves to have brilliant future.

Sincerely,  
Dr. Yu (Ian) Wang  
President of the Spurlock Museum Board





## FROM THE DIRECTOR'S DESK

While Director Douglas Brewer is on sabbatical this fall, working on a book on the archaeology of ancient Egypt, it is my privilege to watch over the Museum in his absence. The Spurlock Museum has once again completed a very successful academic year of special events, important temporary exhibits, educational outreach programs, and tours of the permanent galleries. The overall number of visitors topped the 20,000 mark this year, and our website was visited more than 112,000 times, up from about 75,000 last year. At the same time, we have been planning busily for 2007–08, when we will be mounting two new and exciting special exhibits. The first will be “Ancient Egypt: The Origins,” an exploration of the prehistoric culture out of which pharaonic Egypt emerged. This exhibit has been developed in collaboration with the Brooklyn Museum of Art and will include a number of very rarely seen items. It runs from September 25, 2007, to February 24, 2008. It will be followed by “Calypso Music in Post-War America: Photographs and Illustration, 1945–1960,” running from March 25 to August 10, 2008.

Research on the collections of the Spurlock Museum also continues. As an example, let me mention a project for which I am a principal investigator. During the past year, we have begun a groundbreaking research project involving the Spurlock Museum’s significant collection of ancient Mesopotamian cylinder seals. These small, carved cylinders were used in antiquity to impress designs onto clay tablets that acted as personal signatures for their owners. The carvings on the cylinder seals became one of the major art forms of ancient Mesopotamia, but because of their small size (usually between one and two inches long) and their cylindrical nature, they are difficult to study. Beginning in the summer of 2006, the Spurlock Museum, the Program for the Study of Religion (my department) and the Illinois Center for Computing in the Humanities, Arts, and Social Sciences at the University of Illinois have collaborated with Professors Bruce Zuckerman and Lynn Swartz Dodd of the University of Southern California in photographically documenting the seal collection using new imaging techniques that will greatly enhance the way seals are studied in the future. Using undergraduate researchers from both universities, we are in the process of publishing the Spurlock Museum Seal Collection on the Internet in a revolutionary mode that will undoubtedly change the way these objects are published in the future. We will keep you informed about the progress of this project. In the meantime, take a look at our presentation on the Spurlock Museum website called “Rolling Out History,” which shows our undergraduates making new seal impressions, and watch the publication website grow at <http://inscriptifact.ncsa.uiuc.edu>.

Wayne T. Pitard



A selection of the new 360-degree images of the museum's cylinder seals.





From the first seeds planted by the visionary John Milton Gregory in 1875 to the Spurlock Museum of today, the Museum's potential continues to grow. Through the dynamic relationship of a talented staff, a devoted Board of Directors, the generosity of donor and member support, the strength of the Spurlock Museum Guild, and the vision of an exceptional director, the Spurlock Museum moves inexorably toward the fulfillment of promise.

# From Potential to Actual

## The Promise of Spurlock Museum

by Jenny Southlynn

"We have a plan," says Douglas Brewer, director of the Spurlock Museum.

Factors including accreditation, new staff, acquisitions and exhibition development, and the potential for physical expansion in the future all play a role in the Museum's continuing progress. First and foremost in Brewer's plan is the ongoing aspect of museum work—the re-creation of gallery exhibits.

"Permanent exhibits in a museum are about five years," says Brewer. "We are already working on cycling back through the different main galleries and freshening up the exhibits."

Not only will there be a brand new exhibition on loan from the Brooklyn Museum, "Ancient Egypt: The Origins", scheduled to open in the Campbell Gallery September 25, 2007, and continuing through February 24, 2008, but all of the galleries in the Museum are scheduled for revamping.

"We start over again," says Brewer. "You look at the space, you look at the exhibits, you look at what we have up in terms of physical pieces and the concepts we have up, and we look at a way to improve on them. There are usually some key elements in there

that you want to keep because they're big draws. I mean, it would be hard to take down the Parthenon frieze, for instance—not because it's expensive, but because people like to come and see it. Then you just start recreating a different scene, or a different story to get people to come back to an area, for whatever reason. Oceania, Native American-- it is standard practice to revamp every five or six years."

According to Brewer, it's a lot of work.

"We're recreating the whole Museum again. It's a never ending cycle. When we get the first exhibit/gallery, redone, we'll move on to the next gallery, and by the time we're done with that, we'll be back to gallery one working on that again. That's what we do," says Brewer.

The Museum relies on work in storage, which it recycles, and new works which it acquires.

"For instance," says Brewer, "If you go into the Americas Gallery and you go in to see some of the feathered pieces in the South American section, those need to be changed out. If we have a second example, we'll probably put that in for a while and give this one a break from the light and the viewership. Eventually, we will cycle the original one back into the exhibit."

Brewer explained that the Museum has curators, but on sensitive issues, they use a group or committee approach.

"For instance, North America, we go to the Native community and work with them,"





said Brewer. “We invite a number of Native people to work with us and go through a process to see who is interested in helping and at what level. There is a lot of give-and-take in this process because we wish to remain sensitive to their culture(s).”

Brewer said revamping other exhibits may require a little less formality.

“We use scholars for ancient Greece and Rome: we talk to the scholars, pass around some ideas, and move on those that seem feasible,” said Brewer.

### NEW STAFF

“This is the first year for two new staff members,” said Brewer.

Amy Heggemeyer and Brook Taylor were hired as full-time Museum staff. With curatorial and information-management experience from Boone County Historical Society and the University of Missouri’s Research Reactor Archaeometry Lab, Museum of Art and Archeology, and Museum of Anthropology, Heggemeyer is on board in a newly-created position as Assistant Registrar for Acquisitions, Loans, and Deaccessions. Heggemeyer has a Bachelor of Arts in Art History and Archaeology, English, and Classics from the University of Missouri at Columbia, and she has participated in excavations of a Euro-American site in Boone and Cooper Counties in Missouri, and at a Native American site in Durango, Colorado.

Brook Taylor joined the education staff as education program coordinator. Her primary responsibilities are the development and delivery of interpretive tours and programs, managing the Museum’s calendar of educational offerings, and supervising the Learning Center during public hours.

Brook is a graduate of Indiana University, Southeast, and she holds a Bachelor of Science in Elementary Education with a focus on middle-school mathematics. Her extensive professional development in the area of enhancing education through the use of technology will be an asset to the Museum.

Brook has worked as a lead mentor in Project Next Generation at the Champaign Public Library and as Education Coordinator at the Orpheum Children’s Science Museum.

### ACCREDITATION

As reported in the first issue of the Spurlock Museum Magazine, the Museum continues to work toward accreditation. Accreditation by the American Association of Museums (AAM) is a widely-recognized seal of approval indicating a museum has demonstrated commitment to excellence and attainment of the highest of professional standards of museum operations and public service.

On April 4, 2007, the AAM confirmed receipt of the self-study, fulfilling the second phase of a year-long assessment of the museum facility, its practices, and its staff. The self-study is the culmination of years of work by Museum staff, board members, volunteers, and Museum associates.

On April 20, 2007, AAM staff completed an initial review of the self-study and requested additional materials for clarification. Members of the Museum staff proceeded to submit these items on May 23, 2007. The Accreditation Commission is set to review them in July 2007.

Once the accreditation commission has reviewed the self-study and given initial approval, a site visit could happen as soon as April 2008. The committee will spend two to three days touring facilities and collections, meeting with the director and University administrators, and interviewing staff members and volunteers. Their goal will be to verify the accuracy of the self-study, evaluate the Museum, and make recommendations in a report to the accreditation commission, a team of museum professionals. The fourth and final step is confirmation of accreditation approval.

Accreditation will enhance the Museum’s competitiveness for grants and other funding and attract future gifts and donations. It will help the Museum borrow artifacts from other institutions and private lenders along with traveling exhibits from other institutions. It will empower the Museum staff in the development of a Museum Studies program, changing the Museum from a unit dedicated purely to community outreach to one involved in the delivery of courses and University programs. It will facilitate attracting the public and visitors as well as more highly qualified volunteers and employees.

### EXPANSION

From its modest yet visionary beginnings when John Milton Gregory, the first Regent of the University of Illinois, persisted against all odds to bring a collection of plaster statues, copies of works gathered from throughout Europe, and put them on display on the third floor of University Hall to expose students to the classics, a dynamic was set in motion that is still being realized today.

While the Spurlock Museum is still brand new by any standard, it was with a vision toward future growth that the architectural plans were laid.

“It’s always been an idea, that the first physical expansion of the building would be above the auditorium,” says Brewer. “When I had them build the auditorium, I had them build it with that concept in mind. Imagine it built with a copper roof like the rest of them.”

The expansion would mirror the exact dimensions of the Knight Auditorium, which are 4,680 square feet, and sit exactly on top of it.

“That’s on a wish list, not a projection,” concedes Brewer with respect to expansion. “When the need is absolutely here, then what you have to do is get into the que of the campus. They are rehabilitating and building new facilities on campus.”

The 52,000-square-foot building was designed by Nagle Hartray Danker Kagan McKay (NHDKM), an award-winning architectural firm that worked with Brewer to create the Spurlock Museum as a transitional site between the University of Illinois and the surrounding community. The firm created the exterior design to comply with guidelines based on the University’s historic Georgian architecture while allowing it to express the Museum’s multicultural mission and to include room for future growth.

While expansion may only be on Brewer’s wish list and well in the future, he, his staff, the Board of Directors, and the volunteers that form the Spurlock Museum Guild are committed to the creative engine that moves the Spurlock Museum inexorably toward the fulfillment of its promise.

After all, what has come to fruition began with a dream.

Around 2650 BCE, Pharaoh Snefru—founder of the 4th Dynasty (c. 2650–2500 BCE) and father of Khufu, builder of the Great Pyramid—launched a military expedition against the peoples of the desert during which he “hacked up the desert dwellers, taking 7,000 prisoners and 200,000 large and small cattle” (Breasted, 1906:I:66). Even allowing for the usual royal hyperbole, it is fairly certain that Snefru despoiled a prosperous people whose homeland included the oases and grasslands of the desert.

Approximately 400 years later, Count Weni—governor of Upper Egypt, warden of Nekhen, chief of Nekheb and sole companion—proudly carved his autobiography in his tomb chapel at Abydos. In it, he relates a career of long service under the first three monarchs of Dynasty VI

(c. 2350–2180 BCE) and includes an account of a military expedition against the land of the sand-dwellers.

Like Snefru’s earlier account, Weni’s tale leaves us with the distinct impression that the peoples of the deserts were anything but poor, but at the same time the patronizing tone taken by the early Egyptian texts is calculated to create an image of the frontier peoples as cultural inferiors. Ironically, ancient Egyptian propaganda has been so effective that modern historians and prehistorians have long ignored the significant role played by the “sand-dwellers” in shaping Egyptian civilization. As exploration of Egypt’s eastern and western deserts proceeds at an ever-quicken pace, it now seems possible that the despised peoples of Egypt’s desert frontiers comprised a major tradition roughly comparable to those of upper and lower Egypt during Neolithic-Predynastic times (c. 5000–3050 BCE). Paradoxically, it was this desert tradition, and not those of the Nile Valley, that contributed to prehistoric Egypt the exotic trade goods and critical innovations like agriculture and cattle pastoralism which laid the groundwork for



Bent Pyramid of Pharaoh Snefru



Relief of prisoners from Khufu’s desert military campaign.

By Douglas Brewer

# EGYPT



her precocious civilization (Brewer, 2005; Brewer and Teeter, 2006).

After the first World War and the concomitant military pacification of the Sahara, the first discoveries of the prehistoric desert cultures occurred. The most significant were the petroglyphs of the Gebel Uweinat

area, which was first explored by Ahmed Mohammed Hassanein Bey in 1923. His work laid the foundation for numerous expeditions that followed in his wake.



Bey

Before arriving at Uweinat, Hassanein Bey heard stories of strange rock drawings that the Bedouin regarded as work of the *jinn* (spirits). Following these accounts, Hassanein Bey set out to locate the drawings. Upon their discovery at Uweinat, he rightly concluded

that these pictures were extremely ancient and from a climatic epoch considerably moister than the present



Egypt's Western and Eastern deserts.

(now referred to as the Neolithic subpluvial, c. 7000–4800 BCE). As it happened, they were the first prehistoric rock drawings documented from the remote regions of Egypt's deserts.

The best and most extensive archaeological studies of paintings and carvings in the Egyptian deserts were made by a

German-led expedition in the 1930s. The expedition, which was conducted over several years, recorded a number of sites in the Gifl Kebir, Uweinat, and

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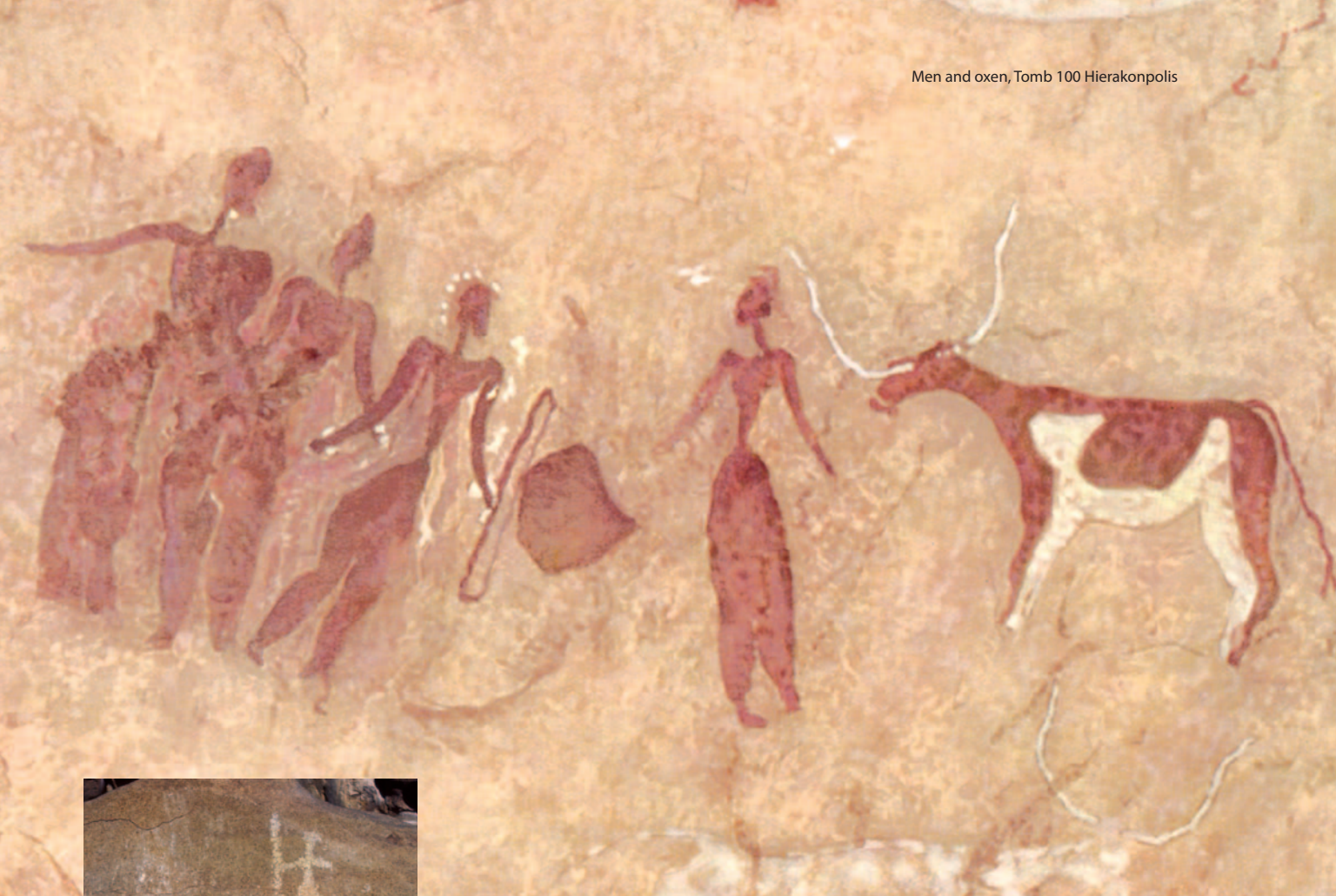


Man with tethered bull



# P T





ibex hunting, South Galala Plateau

other Western Desert sites, but sadly, most of the information perished in the Allied bombings of Germany in World War II. Fortunately, the

photographic work of the Swiss art historian Hans Winkler survived. Winkler—first as a member of the expedition, and later working independently—photographed and classified rock drawings from 40 different desert sites and published his findings in a two-volume set. Although augmented by more recent research (Redford and Redford, 1989; Wilkinson, 2003; Fuchs, 1989, 1991), Winkler's work remains one of the best sources of evidence for a desert tradition.

Standard archaeological techniques like stratigraphy and the dating of associated artifacts are generally of limited use when dealing with rock art, but rock art can be interpreted and dated, at least rela-



Purchasing supplies for a desert voyage.

tively, by a close examination of the art itself. Useful clues include the presence of extinct animals or datable artifacts in the composition, the presence of identifiable or dateable inscriptions, the consistent overlapping of different styles or themes, and general stylistic trends and patterns of artistic development.

One example of the comparative method in analyzing rock art is McHugh's (1975) study of Winkler's photographic record of desert art. By identifying and tabulating animal species depicted in the scenes, McHugh found significant differences between the engravings and the paintings. For instance, cattle comprised almost 98 percent of all animals depicted in Winkler's series of painted scenes, versus only 32



Searching for art, Eastern Desert

percent in the engravings. Conversely, wild animals comprised 62 percent of all species in the engraved scenes but only two percent in the paintings. McHugh concluded that the desert rock art reflects the cultural transformation from hunting and gathering to cattle pastoralism (i.e. Paleolithic to Neolithic). Similar differences have been found in rock art from Chad and the southwestern Libyan Desert in which



top to bottom:  
 Tethered bull, and dogs hunting ostrich  
 Boat scene, elephant  
 Boat scene with dancer  
 DJB photoing our first rock art finds



Setting up evening camp (no shade).

engravings depict hunting scenes while paintings depict pastoral motifs (Hoffman, 1984).

Recent archaeological excavations in Egypt's Western Desert yielded radiocarbon dates from a number of sites that strongly suggest that hunting and gathering was replaced by cattle pastoralism about 7000–6000 BCE, a date that precedes by at least a millennium the earliest evidence of domesticates in the Nile Valley.

Both pictorial and archaeological lines of evidence have raised hopes that the ancient Egyptian texts truly reflect the presence of a sophisticated agricultural and pastoral culture(s) living in the desert. In fact, in a recent study of desert rock art, Wilkinson (2003) has gone so far as to claim that “the origins of ancient Egypt lie in the Eastern Desert,” yet the problem that has vexed researchers working with petroglyphs and related desert sites is not the lack of archaeological potential but rather how to find them. In fact, most discoveries of rock art are made accidentally or during long (and expensive) surveys across great expanses of desert, often on foot.

Interestingly, while addressing issues related to agriculture and pasturage in ancient Egypt (Brewer, in press), I noted a strong correlation between recorded examples of rock art and soil type. Certain soil types (calcaric fluvisols, here noted as Jc soils) co-occurred with rock art along the Nile Valley and in Eastern Desert wadis. The significance of the correlation is that these soils would have produced grazing lands for cattle during the moister climatic episode associated with the Egyptian Neolithic and Predynastic periods. This correla-



*continued*





tion seems so obvious that it is surprising that no one has thought to test it, but in every wadi known to possess Jc soils, rock art has been recorded. In wadis that do not have Jc soils, rock art is lacking or at best rarely observed (Wilkinson, 2003; Redford and Redford, 1989; Goodman, et al, 1992; Brewer, 2005, and pers. obs). Wadis served



One of the best examples of rock art, found in a tiny crevice in the mountain rocks.

as major passes through the Red Sea Mountains. I propose that the desert-culture peoples were selectively choosing to locate and move their herds through areas where adequate grazing lands existed. Thus, it is in these wadis, as well as in other Jc areas, where archaeological evidence for habitation sites/camps should be found. What is needed to further test the predictive model and create a systemic means for locating desert art and archeological sites is a survey of Jc soil areas that are not also wadi passes.

Toward this goal, two internal drainage basins were selected for survey. These basins were chosen because they did not serve as passes between the Nile and Red Sea, they possess Jc soils, and the areas are

geologically characterized by igneous rock. While passages through the mountains (i.e., wadis) are known sites for rock art (and later pharaonic graffiti), its preservation is dependent on the type of rocks engraved or painted. The northern half of the Eastern Desert is limestone, which weathers poorly, and in fact relatively few examples of rock art come from this area. On the other hand, wadi passes through the Red Sea Mountains in the southern half of Egypt have produced myriad examples of rock art—due at least in part to the fact that these mountain passes are of hard igneous rock, a more stable “canvas” for prehistoric artists.

If rock art were found in both wadi passes and internal drainage basins, it would strengthen the validity of the soils’ predictive model. It would further suggest that the desert peoples were a cattle pastoralist group, occupying certain areas of the desert primarily because of the available of pasturage, not trade or convenience to Nile population centers. Their articulation with the Nile Valley was brought about through their seasonal travels in pursuit of water and pasturage, and their role as intermediaries in trade of luxury goods was probably no more than chance (or planned) meetings that occurred during their normal seasonal movements, from mountains to basins to valley, following the availability of pasture land.

In the summer of 2006, the locational model was tested in the Wadi Bar-ramiya regions of Egypt. The team—composed of geologists, C. Weibel and D. Blake, and archaeologist

D. Brewer—hoped to find enough examples of rock art to warrant further study of the area. Rather than finding the predicted 40 to 50 examples of art, the team encountered literally thousands of examples, demonstrating the applicability of the location-based “soils” model and setting up the possibility for future study in years to come. ■



Two members of the crew contemplating the season’s work on the Nile.





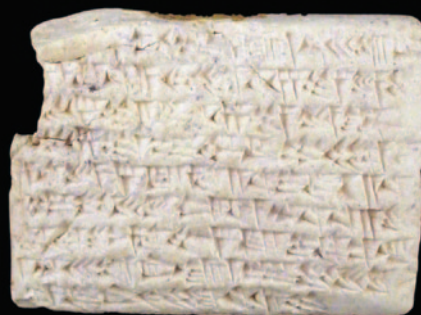
# A WORLD TREASURE

## THE SPURLOCK MUSEUM'S MESOPOTAMIAN TABLET COLLECTION

By Dr. Wayne T. Pitard and Dr. Yu (Ian) Wang

A 4,000-year-old prototype of a Mapquest itinerary. A fragment of one of the oldest stories in the world. A medical prescription guaranteed to cure seventeen different diseases. And a complaint about an invasion of foreign troops wreaking havoc in Iraq. These are only four of the 1,748 fascinating ancient inscribed Mesopotamian tablets housed in the Spurlock Museum's collections. The tablets come from a number of cities in what is now modern Iraq. They date from as early as the 21st century BCE, and as late as the 6th century BCE. The vast majority of the tablets—1,742 of them—were purchased by the University from Edgar J. Banks between 1913 and 1918. Banks, a graduate of Harvard and the University of Breslau in Germany, went to Baghdad in 1898 as American Consul, where he soon began excavations at Bismaya, ancient Adab, in Iraq. In 1912, Banks acquired thousands of tablets that had been clandestinely excavated

by villagers in the southern part of Iraq during a time when no laws were on the books forbidding such activities. He was responsible for the distribution of



**A receipt concerning the rental of a boat (ca. 550 BCE).**

over 11,000 tablets to universities, museums, libraries, and seminaries throughout the United States.

The other six cuneiform tablets in our collection were initially donated to the Illinois State Historical

Society by Mr. Henry J. Patten in 1927. Our documentation simply states that Mr. Patten acquired them when he was in Iraq, and later, in 1955, the Illinois State Historical Society gave them to our museum.

The Spurlock Museum's tablet collection well illustrates the importance of written documents in understanding the cultures of the ancient world, and they indicate how long the concerns we deal with today—of communication and travel, the preservation of ideas, the curing of illness, and the problems of war and peace—have been part of the human condition.

The tablets in the collection were written in two distinct languages—Sumerian and Akkadian. Both were inscribed in a complex script known as cuneiform, the earliest system of writing in the world. Cuneiform signs were made up of combinations of triangular-shaped wedges impressed into the clay of the tablet

*continued*



Right: The Old Babylonian Itinerary List, ca. 1800 BCE.

Middle: A list of mill workers from the reign of King Shulgi of Ur (ca. 2094-2047 BCE).

Bottom Left: Tablet of "Gilgamesh and the Land of the Living," one of the oldest surviving literary works in the world.

Next page: The reverse side of the boat rental receipt (ca. 550 BCE).





THE SPURLOCK MUSEUM'S COLLECTION OF TABLETS THUS PROVIDES A REMARKABLY WIDE RANGE OF ADMINISTRATIVE TEXTS FROM ANCIENT MESOPOTAMIA THAT MAKE IT POSSIBLE TO SEE THE CHANGES IN THE POLITICAL, ECONOMIC, AND RELIGIOUS LANDSCAPE OF THIS REMARKABLE CULTURE OVER A PERIOD OF SOME 1,600 YEARS.

still damp. When the tablets dried, they became very durable. This system of writing appears to have been invented by the Sumerians in southern Mesopotamia around 3400 BCE, and it continued to be used for over 35 centuries.

The Spurlock Museum's collection includes tablets from three distinct time periods in Mesopotamian history. Over 1,000 tablets date to the 21st century BCE, a period called the Ur III period, when the great Sumerian city of Ur was the dominant political power of Mesopotamia. They come from two provincial towns located to the north of Ur, called Umma and Puzrish-Dagan (modern Drehem), and are administrative records. The Umma tablets describe the workings of the government farms—the laborers involved in activities such as digging and maintaining irrigation canals, plowing the fields, and harvesting the crops. They also list rations for weavers and carpenters, basket-makers and fishermen. In addition, they give a great deal of information about female workers during this period. Women were involved in working the irrigation trenches, in harvesting crops, and in working as weavers and millers. Their wages, however, were half those of men (a familiar practice even in today's society).

The Puzrish-Dagan tablets all come from the office in charge of keeping accounts of the receipt and distribution of animals throughout the governmental system. Animals were brought to Puzrish-Dagan to be sent on to temples as sacrificial offerings, as rations for high officials within the royal court, and as salaries for both officials and soldiers. Both collections of tablets have been very helpful in giving us a clearer understanding of the economic situation in southern Mesopotamia during the last centuries of the Sumerian culture. About half of these collections have now been published.

The Museum's second set of tablets, which number about 400, date to the early second millennium BCE, an era generally called the Old Babylonian Period, and come primarily from the kingdoms of Larsa and Babylon. Larsa was the most powerful state in southern and central Mesopotamia during the 19th century BCE, and was the most important rival to Babylon before the latter became the ruler of all Mesopotamia in the mid-18th century. Most of the Old

Babylonian tablets are administrative receipts concerning the delivery of sheep, grain, beer, and garments to and from the royal estates.

Three of the important texts mentioned at the beginning of this article come from this collection. The first is an itinerary to help those traveling from Larsa up the Euphrates and northwestward into what is central Turkey today. This is the earliest known itinerary, and it has helped historical geographers to identify the locations of numerous towns previously only vaguely pinpointed on a map.

The second is a tablet providing part of an old Sumerian epic poem entitled, "Gilgamesh and the Land of the Living," an early narrative about the great king Gilgamesh and his journey to the western land of cedar trees that was guarded by the ferocious monster, Huwawa. In the part of this narrative preserved on this



tablet, Gilgamesh explains why he wants to travel to this distant land. He is oppressed by the idea that he will die and leave nothing behind to be remembered for. He informs Utu, the sun god, that he wishes to travel to the Land of the Living and confront the mighty Huwawa. This battle will constitute a spectacular deed that people will remember forever. (He seems to have been right about that!) The story of this old epic was later (in the early second millennium BCE) incorporated into the famous Akkadian Gilgamesh Epic.

The third tablet is a medical incantation addressed to the daughters of the sky god Anu, asking for their assistance in curing a number of serious diseases—including fever, itch, epilepsy, and scorpion bite. The incantation found on the tablet was part of a ritual whose details were not recorded, since they were presumably known to the priest who performed the ceremony. The Mesopotamians, like many modern people, fought disease with both practical methods,

such as herbs and other folk medicines, and with spiritual ammunition as well (the incantations to an extent compare to the use of prayer in modern circumstances).

The other major set of tablets, almost 300 in number, comes from the first millennium BCE, primarily from the time of the neo-Babylonian empire (625–539 BCE), whose rulers included the great Nebuchadnezzar, famous for destroying the city of Jerusalem in 587 BCE, and for his massive construction projects in the city of Babylon—which included the Hanging Gardens, considered by the Greeks as one of the Seven Wonders of the World. Most of these tablets come from the southern city of Uruk and are, again, primarily administrative texts (these were published in 1994). However, one tablet from this period provides a copy of an inscription of King Simbar-Shipak of Babylon (1025–1008 BCE), the original of which had been inscribed on the base of a throne the king had made for the god Enlil and placed in his main sanctuary at Nippur. The throne has not survived, so this copy of the inscription is the only record of the events it describes. Of great historical importance is the fact that this inscription provides the first reference to the arrival of Aramaean tribes into Babylon in the 11th century. It tells how, during the reign of Adad-apla-iddina (1068–1047 BCE), hostile Aramaeans and Suteans attacked Nippur and the neighboring city of Sippar and plundered the temples there. Eventually these tribes would become dominant in Babylonia and come to rule the region.

The Spurlock Museum's collection of tablets thus provides a remarkably wide range of administrative texts from ancient Mesopotamia that make it possible to see the changes in the political, economic, and religious landscape of this remarkable culture over a period of some 1,600 years. In addition, the collection includes individual texts of exceptional historical and literary importance that have played a significant part of the reconstruction of the past. This collection serves as an important resource for scholars, with about half of the collection having been published.

Currently, several sample tablets from this collection are on view in our Museum's Mesopotamian Display. More detailed information about this world class treasure can be viewed on the Spurlock Museum website: [www.spurlock.uiuc.edu](http://www.spurlock.uiuc.edu). ■

# Introducing Paula Watson as the new Spurlock Museum Guild President

By Jenny Southlynn

**P**aula Watson is vigorously pursuing her new responsibilities as president of the Spurlock Museum Guild. Watson has been an active member of the Guild since 1992, working on the annual Guild auction as a member of the publicity committee. Watson said she has enjoyed the Museum since the early days when it resided in Lincoln Hall.



"I have been impressed with what an important educational role the Museum plays, especially for younger and middle years children," said Watson. "It has a marvelous and creative staff."

As the new Guild president, Watson is busy organizing this year's auction and brainstorming ideas with previous Guild president Robin Fossum to increase Guild membership.

## A NATIVE NEW YORKER

Watson came from the East Coast to the University of Illinois in 1972 with her husband, William D. Watson. Born in Brooklyn, New York, in 1945, she attended public schools before going on to Barnard College, where she majored in English. Watson earned her Masters degree from Columbia University in English in 1966.

"I keep in touch with what's going on in the Big Apple," said Watson, who went on to explain that her

daughter has settled out east with a job in publishing, providing ample reason to frequent that beloved city.

Watson married William D. Watson in 1969, a theoretical astrophysicist, and they moved to Champaign-Urbana in 1972 when he joined the Departments of Physics and Astronomy, where he held a joint appointment at the University of Illinois until his retirement. William Watson is known for his pioneering contributions to the theory of astrophysical atomic and molecular physics which have advanced the understanding of interstellar masers, molecule formation, and other processes at the forefront of astronomical observation.

In that same year, Paula Watson took a position with the University of Illinois library faculty. During her time at the university library, she held a variety of positions, including Director of Electronic Information Resources, her last position, which she held until she retired in August of 2004.

With her extra time, Watson has become increasingly involved with the Spurlock Museum Guild Auction. Watson said this year's theme for the auction is Egypt.

"There is going to be an exhibit on ancient Egypt that opens shortly after the auction," said Watson. It is no surprise. Douglas Brewer, director of the Spurlock Museum, is a professor of anthropology whose specialty is Egyptian archaeology. Brewer has been involved in fieldwork projects in Egypt from the Eastern Desert to the Nile Valley since 1980.

The exhibition, "Ancient Egypt: The Origins," will be held at the Spurlock Museum from September 25, 2007, through February 24, 2008.

The Spurlock Museum exhibition explores the pre-historic Nile Valley and illustrates the origins of ancient Egypt through its material culture.

To kick off the exhibition, the Spurlock Museum Guild auction will be held September 15 in the Alice Campbell Alumni Center, 601 South Lincoln Avenue, Urbana. Sarah C. Mangelsdorf, Dean of the College of Liberal Arts and Science and her husband, Karl Rosengren, will be the honorary hosts for the evening.

"We've already started to plan for the auction," said Watson. "Vivian Larson and Judy Hummel are the auction co-chairs, and we're looking into having a Mediterranean buffet."

The live auction preview will take place at 6:00 p.m., followed by a Mediterranean buffet at 6:30. The live auction will start at 7:30.

"It will probably be similar food this year to last year," said Watson. "Last year we had a Mediterranean buffet. There are a lot of similarities between the countries that ring the Mediterranean."

A troupe of belly dancers has been added to the event, and the dancers will be on hand to entertain guests. Watson said they had Greek students who volunteered to dance last year, and it added a festive atmosphere to the fundraiser.

"This is the first time we've ever had any entertainment at all," said Watson. "While Guild members have different views on what to spend money on, we think it's something we can manage to put into the budget."

Watson recalls being involved with the Guild when the auction was a catered affair that was held in the Museum space when it was located in Lincoln Hall.

"It was more of a hands-on affair in the old days," recalled Watson. "Several of the women involved in the Guild baked Greek pastries for the auction."

The auction itself has two parts: live and silent.

"The Alumni Center turned out to be a marvelous venue for it last year," said Watson. "This is the first time we've had a venue where you could really spread out and display adequately all of the silent-auction items. The silent-auction bidding goes on before the buffet, and then there is a last call during and after desert."

The live auction is slated to start at 7:30, featuring Don Denny as auctioneer. Watson said, as she understands it, Denny is a retired businessman who took a course in auctioneering.

"He's a professional. He is very good at it," said Watson. "He really did a wonderful job for us last year."

Last year, the event raised \$26,000. Proceeds from the auction go to the Spurlock Museum to support important educational programs and the Spurlock Museum Guild Lecture and Performance Series. The lecture and performance series began in 2001 with the creation of



a \$10,000 endowment earmarked to support 10 years of lectures.

"The Guild supports a lecture in the fall," said Watson.

This year, Watson said, the Guild supported in part the "Why Knot?" exhibition. Last year, the Guild's lecture series brought in Stephen P. Wooten of the Department of Anthropology and the International Studies Program from the University of Oregon. Wooten's lecture, "Ciwara Yèrè Yèrè: Champion Farmers and Powerful Dancers on the Mande Plateau," was held in conjunction with the exhibition "Where Animals Dance."

### MEMBERSHIP

Watson said that Robin Fossum is the Guild's new membership chair, and that this year the Guild will concentrate on developing some initiatives in that area. Plans are in development to build a website, which Watson said she hopes will facilitate new membership.

"That's hopefully something we'll be able to remedy this year," said Watson. "And hopefully we'll be able to build the membership, because as you know our membership is graying."

One of the minor initiatives in that area last year, according to Watson, was joining 40 North 88 West, the Champaign County Arts, Culture, and Entertainment Council. Watson said the Guild has plans to renew the membership this year as well. This affiliation should strengthen the relationship with the arts community.

"It would be nice to get more art and artifacts as items for the auction," said Watson. "There are so many auctions in town, it's a challenge to get donations. A lot of things that are really popular are things like lessons or meals that Guild members cook, like the Scandinavian meals. Jewelry would also be very popular."

There are two tiers to the Spurlock Museum Guild membership. The individual membership is \$25 for those who actively wish to volunteer and participate. A supporting membership is \$50 and while it does not require volunteer work, supports the mission of the Guild.

If you wish to join the Spurlock Museum Guild or donate items to the fundraising auction, contact Paula Watson at [pdwatson@uiuc.edu](mailto:pdwatson@uiuc.edu).



By Robin Fossum

H. Ross and Helen Workman were both raised in small towns in Minnesota—Harmony and Wabasha, respectively. In their younger years, they had no idea that their lives and careers would be full of education, real estate, international travel, and eventually as major contributors to the William R. and Clarice V. Spurlock Museum at the University of Illinois.

Ross attended the University of Minnesota before he signed up for the Air Corps during World War II. Based at Chanute in Rantoul, Illinois, Ross and his Minnesota sweetheart Helen married in Urbana in 1942. Following six years of military service in the South Pacific, Ross remembered the enjoyment he and Helen experienced living in central Illinois, and he took the opportunity to enroll as a student at the University of Illinois. He went on to receive a BS in business in 1947 and a law degree in 1949. Helen had received her degree in Minnesota and had started her career as a schoolteacher. Through the following decades, Helen and Ross finally retired. After 25 successful years involved with real estate and construction, Ross retired as an executive with Allstate Insurance Company.

One promise Ross and Helen made to each other in their early years was to one day visit the Taj Mahal. Since the early 1970s, every year the couple took an exotic trip to some corner of the world to visit sites and cultures. Both especially fell in love with the Far East and the ancient Middle East. While visiting a longtime friend, Mrs. Betty Ann Knight in Urbana, they were introduced to the Workmans while working at the USO in Champaign County during the second world war. Through their years of friendship,



H. Ross and Helen Workman

Knight encouraged the couple to visit the Museum on the fourth floor of Lincoln Hall. Eventually, Ross joined Knight in the late 1980s as a member of the Museum board. Their first large contribution was to fund the Workman Gallery of Asian Cultures in 1992. When the Museum received funding from the Spurlock estate

to build a new museum, Ross spent time looking over the plans and felt, through his building and real estate experience, that it was mandatory to add a basement to the plans. Not only did he help with the planning, the Workmans contributed another generous gift to fund the new office/basement storage facility in the new museum.

Before completion of the Museum in 2002, Ross and Helen felt in their hearts that they could do more for the Museum. After consulting with the Museum's director, they offered to support the new Workman Gallery of Ancient Mediterranean Cultures. Both were honored for their many contributions during the dedication ceremony at the Museum in September 2002.

It would be remiss not to mention that the Workmans have also been major contributors to the University through the College of Law. They have established an H. Ross and Helen Workman Chair in Law and Business and a Workman Research Endowment Fund at the College. The University is greatly appreciative of all of their tremendous gifts.

H. Ross and Helen Workman have worked hard through the years, traveled the world, and have given their hearts to the University of Illinois. Now in their golden years, living in Glenview, Illinois, we thank them for the impact they have had on the Museum and future generations. They have left a permanent mark on the Spurlock Museum.

Thank you, Ross and Helen.

# THE SPURLOCK GALLERIES

The William R. and Clarice V. Spurlock Museum is located at 600 South Gregory Street, Urbana, on the campus of the University of Illinois at Urbana-Champaign and is a division of the College of Liberal Arts and Sciences.

The museum features five permanent galleries exploring Africa, Ancient Egypt and Mesopotamia, Europe, East Asia, and Oceania, the Americas, and the Ancient Mediterranean. The museum also includes the A. R. Knight Auditorium, the Multipurpose Learning Center, and the World Heritage Museum Guild Educational Resource Center. The Museum is surrounded by four flourishing culturally based gardens, including a Japanese rock and sand garden and a medicinal herb garden.

*The Museum is fully accessible to individuals in wheelchairs, and the auditorium is equipped with an audio enhancement system.*



**Central Core Gallery**, located on the ground level, is the heart of the Spurlock Museum. Three monoliths with the *leitmotif* of mind, body, and spirit welcome guests to the museum's universal themes, elements whose cultural variations are explored throughout each gallery.



**H. Ross and Helen Workman Gallery of Ancient Mediterranean Cultures** greets patrons with a plaster cast of Laocöon's Punishment and includes plaster casts of many marble originals.



**Reginald and Gladys Laubin Gallery of American Indian Cultures** displays a collection of Plains Indian cultural materials donated by Reginald and Gladys Laubin, world-renowned experts on American Indian culture.



**Dr. Allan C. and Marlene S. Campbell Gallery**, holds special exhibits that change during the year. The Focus Gallery exhibits temporary displays that change every six months as well as collections from the university's Museum of Natural History, a division of the Spurlock Museum.



Also located on the ground floor are the Knight Auditorium, Multipurpose Learning Center and the World Heritage Museum Guild Educational Resource Center.



**A. R. (Buck) Knight Auditorium** seats 215 guests and hosts lectures by local and visiting scholars as well as performances by musicians, dancers, actors, storytellers, and choral groups.



**Multipurpose Learning Center** is a space for small-group activities, including teacher training workshops and intergenerational camps, as well as individual exploration through artifact handling and computer interactives. The multipurpose center uses educational modules on the center's computers. UI staff members and educators also may borrow compact discs, videos, books, or objects from the museum's educational resource center.

**World Heritage Museum Guild Educational Resource Center**, currently under development, will provide a wide assortment of educational materials to educators and students.

## UPPER LEVEL



### **Workman Gallery of Asian Cultures: East Asian, Southeast Asia and Oceania**

Reproductions of two of the thousands of statues created to guard the tomb of the first Chinese emperor welcome visitors. Oceania, the collective name for the islands scattered throughout most of the Pacific Ocean, features a beautiful array of decorative and functional artifacts.



**Simonds Pyatt Gallery of European Cultures** features a mosaic of cultures, including Greek and Roman, Semitic and Slavic, and Celtic and Germanic.



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

The two galleries are in one large room. A human mummy, dating back to 50-150 BCE, is reverently displayed in accordance with cultural doctrine, along with many other artifacts.

# SPURLOCK MUSEUM Events FALL

## CAMPBELL GALLERY EXHIBITS

Tuesday, September 25, 2007

### **"Ancient Egypt: The Origins" (9/25/2007–2/24/2008)**

*Co-sponsored by the Brooklyn Museum*

*Curator: Professor and Museum Director Douglas J. Brewer*

Some of the most fundamental and fascinating aspects of the ancient Egyptian civilization can only be understood by looking deep into Egypt's past. Hallmarks of Egyptian culture—from pyramids and hieroglyphic writing to the belief in the afterlife and fervent nationalism—can be traced in an unbroken line back to Egypt's earliest periods. This exhibition explores the prehistoric Nile Valley and illustrates the origins of ancient Egypt through its material culture.

Tuesday, September 25, 2007

### **"Calypso Music in Postwar America: Photographs and Illustrations, 1945-1960" (3/25/2008–8/10/2008)**

*Organized by the Historical Museum of Southern Florida*

In the years following World War II, calypso music from the Caribbean captivated the American public. Audiences in nightclubs, concert halls, and movie theaters were fascinated by the poetic language, social observations, and lively rhythms of calypso. But as the music, film, and television industries introduced the music to millions of people in the United States, artists adapted the music to appeal to this new audience. While some listeners recognized calypso's critique of social inequalities, fans generally experienced the music merely as light-hearted party entertainment. As the trend faded from mass popularity in the United States, calypso remained a vibrant form of music in the Caribbean and in Caribbean communities in North America and Great Britain. In Trinidad, the birthplace of calypso, the music continues to thrive, and Trinidadians regard it as both a creative expression of their thoughts and values and a vital record of their history.

For more information about the international history of calypso, visit Calypso: A World Music, an online exhibition at [www.calypsoworld.org](http://www.calypsoworld.org).

## CONFERENCES

Thursday and Friday, April 24–25, 2008

### **Contested Cultural Heritage on the Landscape and in Museums: Religion and Nationalism in a Global World**

*Co-sponsored by Collaborative for Cultural Heritage and Museum Practices (CHAMP), the Spurlock Museum, and the Office of the Provost*

The conference brings together an international group of scholars to discuss how forces of religion and nationalism may act to heighten inter-group tensions around heritage claims—even to the point of causing the destruction of ancient and historic sites. Among the cases to be considered are the destruction of the Bamiyan Buddhas in Afghanistan; Christian and Muslim conflict resolution at a major shrine in Cordoba, Spain; different views and practices toward the indigenous past among Native Americans and the archaeologists who study their ancestors; the Parthenon/Elgin Marbles debate; Egypt's demand for the return of the Bust of Nefertiti; heritage frictions implicated in the recent Balkans War; Peru's attempt to repatriate the Machu Picchu collections from Yale University; and the aggressive marking of Protestant and Catholic identities in Belfast, Northern Ireland through wall art. A roundtable discussion at the end of the conference seeks to chart new directions for implementing policies that lessen the negative dimensions of cultural heritage and increase awareness of its value by a larger public, thereby promoting site preservation as well as social/political harmony.

#### **Keynote Address**

Donny George Youkhanna (State University of New York at Stony Brook, former Director of Iraq National Museum, Baghdad)

#### **Featured Speakers**

Jalh Dulanto (Programa de Arqueología, Pontificia Universidad Católica del Perú and Colgate University)

Michael Galaty (Department of Sociology and Anthropology, Millsaps College)

Alexandra Hartnett (Department of Anthropology, University of Chicago)

Salima Ikram (American University, Cairo, Egypt)

Vicky Kynourgiopoulou (American University, Rome)

Dorothy Lippert (Repatriation Office, National Museum of Natural History—Smithsonian)

Kent Reilly (Director of the Center for the Study of Arts and Symbolism of Ancient America, Texas State University, San Marcos)

D. Fairchild Ruggles (Department of Landscape Architecture, CHAMP)

Nadia Tarzi (Association for the Protection of Afghan Archaeology)

Dyfri Williams (British Museum)

*Conference registration, including box lunch: \$15; form available at CHAMP website: <http://www.champ.uiuc.edu>. For further information contact Dr. Sharon Irish: [slirish@uiuc.edu](mailto:slirish@uiuc.edu).*



# 2007 AND SPRING 2008

## LECTURES AND DEMONSTRATIONS

Friday, October 5, 2007

### **Opening Reception: "Ancient Egypt: The Origins"**

*An introduction to the exhibit presented by Professor Douglas J. Brewer.*

Campbell Gallery and Knight Auditorium  
7:00–8:30 p.m.

Wednesday, October 24, 2007

### **Lecture on the Fiesta del Gran Poder in La Paz, Bolivia**

*Presented by the Center for Latin American and Caribbean Studies*

David Guss, Associate Professor of Anthropology at Tufts University, will discuss his recent fieldwork in a lecture featuring slides and video. As part of his talk, Dr. Guss will cover the participation of indigenous Bolivians of El Alto in the Fiesta del Gran Poder, an event during which they dress as North American plains Indians to carry out the "ritual taking" of the capital city of La Paz.

Knight Auditorium  
3:00 p.m.

## PUBLIC EDUCATIONAL PERFORMANCE PROGRAMS

Saturday, October 6, 2007

### **Bunraku Lecture and Demonstration**

*Held in collaboration with Japan House and Krannert Center for the Performing Arts.*

This unique lecture and demonstration offers a rare glimpse of one of Japan's most important forms of classical theater—a performance involving large, intricately carved puppets dancing to the sounds of chanting and the music of the shamisen. Join us to meet the members of this preeminent, 300-year-old national Bunraku theater troupe, learn how their fascinating puppets are animated—the largest puppet requiring three puppeteers—and enjoy an educational preview of the performance to be held later in the day at Krannert Center for the Performing Arts.

Time to be announced.

Saturday, October 27, 2007

### **Tales from the Other Side**

Storyteller and educator Milbre Burch is featured in the Museum's annual concert of ghost stories for adults. For more information about this concert and the educator's workshop (Don't Just Do Something; Stand There! Movement and Stillness in Storytelling, conducted by Milbre Burch), visit the Spurlock Museum website and <http://www.kindcrone.com>.

7:30–9:00 p.m.

Saturday, February 9, 2008

### **Winter Tales**

*Sponsored in part by an endowment from Reginald and Gladys Laubin.*

Join us for one of the Museum's most popular annual events, a concert of American Indian tales, told during the winter months, in the traditional time of telling. Each year, a first voice teller is featured in an educational and entertaining performance for listeners of all ages. Past tellers have represented Northern Cheyenne, Lakota, Cherokee, Kiowa Apache, Mohawk, and Ojibwa tribes.

2:00–3:30 p.m.

Saturday, April 5, 2008

### **Heirlooms, Artifacts, and Family Treasures: A Preservation Emporium**

*Organized by the Asset Preservation Sub-Committee of the Cultural Engagement Council*

Have you ever wondered how to preserve that old film of family memories or take care of grandma's quilt? Meet and talk with preservation experts at this informational event. Visitors are welcome to bring in small, handheld items or images of larger items in order to discuss specific preservation questions with the presenting specialists whose areas of expertise will range from antiquities to modern digital media. For further information, contact Jennifer Hain Teper at (217) 244-3355.

Time to be announced.

Saturday, May 3, 2008

### **Spurlock Museum WorldFest 2008**

Visitors of all ages will enjoy the Museum's second annual spring festival of music, puppetry, storytelling, and hands-on activities. Featured guests include Dennis Stroughmatt et L'Esprit Creole, performers of Mississippi Valley French Creole music, puppeteer Ginger Lozar, and storyteller Dawn Blackman, Program Director of the Motherlands Culture Club. Learn more about this event on the Museum's web pages and at <http://www.creolestomp.com>.

12:30–4:00 p.m.

*For more information on all exhibits, programs, and events, see <http://www.spurlock.uiuc.edu>. All public performance events are sponsored in part by a grant from the Illinois Arts Council, a state agency.*



# FRIENDS

## OF THE SPURLOCK MUSEUM

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

Anthony R. Ackerman  
Harold H. Allston  
Nadja H. Altstetter  
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Walter L. and Charlotte C. Arnstein  
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Walter J. and Marguerite F. Maguire  
S. Pauline and Mankin Mak  
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 Ronald W. Prescott  
 Gayl S. and Richard M. Pyatt  
 Colleen Randall  
 Adlon Jorgensen Rector  
 Selma K. Richardson  
 John W. and Helen D. Ritter  
 Kyle and Phyllis Piper Robeson  
 Julia O. Robinson  
 Elizabeth P. Rogers  
 Max L. Rowe  
 Arnold H. and Kathryn Rudnick  
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 Scott Schaub and Amanda R. McWilliams  
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Phrygian terracotta funerary urn in the form of a house, from central Turkey, dating to ca. 800 BCE.



**SPURLOCK MUSEUM**

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