

# *‘Artifacts’ of Lost Civilization On Display at Cornell*

The Civilization of Llhuros | A.D. White Museum

Art Review by Jack Sherman | Photographs by Michael Parkhurst

February 12, 1972

Ladies and gentlemen: the staff of Cornell’s White Museum and the cultural community of Ithaca have fallen victim to a fraud of monstrous proportion, to an imposture as wicked and brazen and clever as to undermine our faith in the credentials of academia.

The artifacts and debris of the civilization of “Llhuros” on display at that until-now bastion of artistic integrity through March 5, are nothing short of perfidious misrepresentation.

Using the full resources of The Ithaca Journal, the entire art staff set to work examining the claims and scholarship of the very elegant catalogue of the show and have proven conclusively that “Llhuros” has never existed. (The lurid scholastic details are available from The Ithaca Journal on request and are soon to be made into a major motions picture.)

The detritus of “Llhuros” has been assembled by one “Professor Norman Daly” about whom the existence of whom serious question has also arisen. That “Professor Norman Daly” is a pseudonym cannot be for one instant doubted, but for whom, for whom? Is “Daly” one or many? And has this

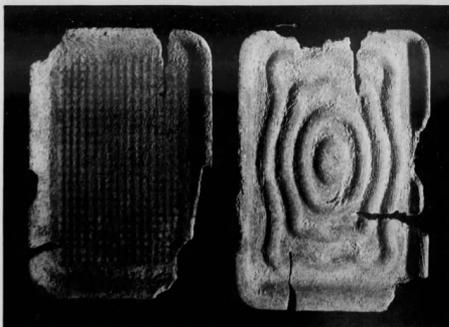
master of mendacity fled the scene; what other vile humbugs has he or she or they perpetrated, and (shudder) what is to come??? The Journal is following every lead and will keep you, dear reader, posted.

A most insidiously convincing performance this “Daly” has put on. Almost too good. Original music and an inspired pseudo-anthropological commentary accompany the trinkets and ikons and massive stone pieces which “Daly” has doubtless pilfered from the great museums of the world. Credit must be given a person who could pilfer a fourteen foot stone wall. It is my unconfirmed suspicion that some few pieces are not purloined but rather superb forgeries. Proof of this will remain for carbon dating and exports with sophisticated equipment.

The arch villain will not escape. The forces of academic truth will catch up with him or her and the various treasures will be restored to their rightful dusty niches and/or rubbish heaps. The Journal will spare no expense and will be relentless in Daly’s pursuit. We owe our readership no less. —JACK SHERMAN



Katrina Morse, registrar of the White Ari Museum at Cornell, inspects one of two bronze doors believed to be those which led to the private gambling casino in the underground winter city of the frozen Red Pyramid of the Civilization of Liburus.



The depressions in these marinating trays held pieces of spices and herbs for Liburus who although trace with traces are believed to have been used earlier by the Uvabian priesthood than was

known for its intricacies of gastronomy. These were found at the Temple of Hlennite in the excavations at Hamada in 1966 by the Swedish Institute of Archaeological Science and Research.

## 'Artifacts' of Lost Civilization Are on Exhibit at Cornell

Journal Photographs By Michael Parkhurst



This Duonon and calf is hollow cast bronze with traces of gilding on horns and mane. Ultraviolet examination shows evidence of extensive repair. Iconographically, the duonon, although bull-like, was not a symbol of invincible strength but rather of familial devotion and protection.

### Art Review

Ladies and gentlemen: the staff of Cornell's White Museum and the cultural community of Ithaca have fallen victim to a kind of momentary aberration. In an attempt to excite and brazen and clever as it is, we have set our faith in the credentials of academia. The artifacts and objects of the civilization of "Liburus" on display at that end-of-the-world of artistic integrity through March 5, are nothing short of perfidious misrepresentation. Using the full resources of The Ithaca Journal, the entire art staff set to work examining the claims and authenticity of the very elegant catalogue of the very real and highly priced, conclusively that "Liburus" has never existed. The most scholastic details are available from The Journal on request and are seen to be made into a major center picture.

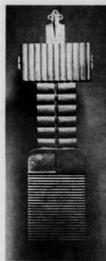
The details of "Liburus" has been assembled by one "Professor Norman Dali" about the existence of whom various opinions has also arisen. That "Professor Norman Dali" is a pseudonym cannot be for one instant doubted, but for whom, for whom? "Dali" is so many? And has this matter of

### Civilization Of Liburus, White Museum

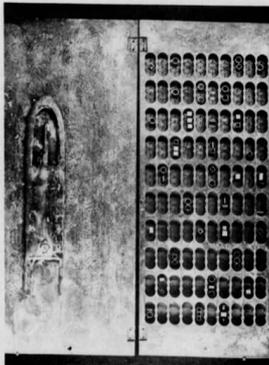
modernity led the scene, what other title might he have or they perpetrated and (shades) what is it about?? The Journal in following every lead will keep you, dear reader, posted.

A most incidentally convincing performance this "Daily" has put on. Almost too good. Original music and an inspired pseudo-archaeological commentary accompany the traders and show and various circumstances which "they" had suffered, pilfered from the great museums of the world. Credit must be given a person who could alter a fence but some wall is a my unconfirmed suspicion that some type of the pieces are not purchased but rather superb forgeries. Proof of this will remain for carbon dating and experts with sophisticated equipment.

The arch villain will not escape. The forces of academic truth will catch up with him or her of him and the various treasures will be returned to their rightful owners and/or rightful heirs. The Journal will open an exhibit and will be retained in "Daily" news. We owe our readership no lives. —JACK SHERMAN



This Votive figure (118 cm. high) may be a temple votive landmark as house votives usually were considerably smaller.



Unlike historical sheet of sliding units, this Liburorian type of abacus used a squared digit in the second field with fixed units. Because each unit is constant, this complex field records operations in trillion multiples. Division and multiplication follow accurately by readings on a 90-degree angle from bottom left upward to top right downward, respectively.