

MVSE

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A N N U A L O F T H E M U S E U M
O F A R T A N D A R C H A E O L O G Y

Forrest McGill
editor

Cathy Callaway
editorial assistant

Howard Wilson
layout designer

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RONALD M. BERNIER

report of the museum associates

1985 was an interesting and productive year for Museum Associates. A high point of the year was the Open House in September, an afternoon of activities and attractions for adults and children. Hands-on art activities, living history presentations in the galleries, behind-the-scenes tours, demonstrations by artists and musical performances attracted a large crowd, making for an exciting day and drawing attention to the museum and its community programs. We thank all those who helped to make this Museum Associates sponsored event such a success.

Museum Associates provided volunteer help, sponsored educational and social events and assisted in community outreach throughout 1985. A series of Sunday family films organized by Jerry Berneche brightened winter afternoons and provided an inducement for parents and children to visit the museum together. In the fall lecture series on art collecting, members enjoyed presentations by Betty Burdick, Rex Campbell and Melissa Williams. These local collectors not only shared their expertise but opened their homes to the participants as well. An especially new activity was "After Hours at the Museum," monthly informal get-togethers on Friday afternoons to celebrate the end of the work week. An old tradition continued with the annual Birthday Party in November, which coincided this year with the opening of the Thomas Hart Benton drawings exhibition and the unveiling of the new gallery of Spanish and Pre-Columbian art. Ordinarily this is the occasion for the gift of a work of art to the museum, but the board decided to accumulate funds toward the purchase of a major acquisition in the future.

The Museum Shop continues to play a vital role; proceeds from the sale of jewelry, reproductions of works of art, postcards, note paper, books and educational games — all related to the museum collections — are an important source of revenue. Many volunteers gave generously of their time, and we are grateful to them. Our special thanks go to Florene Fratcher, Manager and Shop Committee Chair, for her outstanding work.

All of us were saddened by the death of Betsy Worrell, a long-time shop volunteer and faithful friend of the museum. To honor Betsy's memory, a fund was established by her many friends to purchase a gift for the museum. Because one of her special museum interests was ancient jewelry, a silver pin was selected. This very elegant and unusual ornament, terminating in a hand holding a pomegranate (a symbol of life), is a fitting tribute to Betsy. She would have enjoyed it. The pin will be published in a forthcoming issue of *MUSE* with other 1985 acquisitions.

1985 also saw the retirement of Anna Margaret Fields from her position as museum secretary and as treasurer of Museum Associates. She will, fortunately, remain a member of the board and continue service to the organization, which she has served since its beginning. Kathy Patti was elected to fill her unexpired term.

I want to express my heartfelt gratitude to all Museum Associates for their support of the museum. Their contributions of time, talent and money enrich the museum's collections and programs and enable it to serve the university and the public more effectively. It is a rewarding and humbling experience to witness this wonderful support and to be a part of Museum Associates.

ELIZABETH E. PARRIGIN
President

exhibitions 1985



A view of the installation of Missouri Painting!

"Missouri Painting!," January 20–February 24. This exhibition featuring the work of twelve Missouri artists was sponsored by the Missouri Arts Council in cooperation with the University of Missouri-Kansas City Gallery of Art.

"Student Gifts to the Museum of Art and Archaeology," February 27–March 3. UMC Arts and Science Week provided this occasion to exhibit works of art purchased with funds from the Student Fee Capital Improvements Committee, the Arts and Science Student Government, and the Graduate Professional Council.

"The Missouri Scene: Paintings from the Scruggs-Vandervoort-Barney Collection," March 8–May 19. A sampling of the ninety-eight paintings of Missouri people and places commissioned by the Scruggs-Vandervoort-Barney Corporation in 1946 was selected for this exhibition.

"America Perceived in Prints: Graphic Arts from the Permanent Collection," March 8–May 19. This exhibition focused on American printmakers such as Grant Wood, John Sloan, Norman Kent, and Reginald Marsh from early decades of the twentieth century.

"Huckleberry Finn Centennial," April 18–21. Organized by the UMC Department of English, this exhibition of rare Mark Twain editions highlighted the symposium celebrating the one-hundredth anniversary of the original publication of Twain's classic novel.

"European and American Contemporary Prints," May 24–August 11. Graphic works by Christo, Cottingham, Gottlieb, Johns, Motherwell, Miró, Oppenheim, Stella, and Vasarely were selected from the permanent collection for this exhibition.

"Great Plains 1930-39," August 18–September 22. Paintings by John Steuart Curry, Thomas Hart Benton, and other artists working in the central United States during the 1930s were assembled for this exhibition by the Center for Great Plains Study, University of Nebraska.

"Roy Stryker: The Humane Propagandist," August 18–September 22. The University of Louisville organized this exhibition of fifty photographs by such artists as Walker Evans, Dorothea Lange, and Ben Shahn as a tribute to Roy Stryker, under whose direction they were produced.

"The Art of the Tall Building," September 27–November 3. Blueprints, original drawings, and photographs of skyscrapers designed by the Kansas City architectural firm Holt, Price, and Barnes between 1905 and 1932 were the subject of this exhibition organized by George Ehrlich of the University of Missouri-Kansas City.

"West African Images," November 7–24. The fifty-three color photographs of people and places in Senegal, Niger, and Nigeria in this exhibition were taken by a group of American museum professionals, including Assistant Director David Butler, in the summer of 1982.



A view of the new installation in the Julius Carlebach gallery.

Carlebach Gallery renovation, from November 16. The permanent display of African and Pre-Columbian art was completely redesigned and reinstalled.

"Thomas Hart Benton Drawings," November 16–January 5, 1986. This exhibition of thirty drawings from the Thomas Hart Benton and Rita P. Benton Trusts coincided with the publication of an important new book on Benton drawings by the University of Missouri Press.

"Selections from the Betty Parsons Warehouse: Abstract Art from the Post-War Era," December 3–January 5, 1986. Students from the Museum Studies seminar organized this exhibition of works from the estate of Betty Parsons, an important New York art dealer and tastemaker during the fifties and sixties.

loans out 1985

To the Nelson-Atkins Museum of Art, Kansas City, Missouri, a Gandharan sculpture, *Buddha Flanked by Bodhisattvas*, for an exhibition in the permanent Indian gallery installation.

To the Amarillo Art Center, Amarillo, Texas, an engraving by Jacques Callot, *Le Grand Ecce Homo*, two lithographs, one by Max Beckmann, *Christ before Pilate*, and one by James Ensor, *Christ Blessing the Children*, and a woodcut by Hans Baldung Grien, *Crucified Christ with Mary and St. John*, for an exhibition of religious prints November 2 - December 1, 1985.



"Le Grand Ecce Homo,"
1613, engraving, by Jacques Callot, French 1592-1635 (69.1088) 31.5 x 24 cm.

Quid turis mirari nimium, fera turba, tumultu?
Ecce Homo sed genitor cui deus ipse Deo.



Quidne sitis largos imbres, heu sequacruoru.
Nulli si sordidus una lauare potest.

Con. grav.
24.00

HUMANISSIMO VIRO D. FRANCISCO SPILIATO HANC PIAM REDEMPTORIS IMAGINEM

1. Callot F. Harcourt

1. Mansueti. Sculp. Dussel. 4/1

acquisitions 1984

African Art

Ghana

Comb surmounted by two figures, Akan people, 20th c., ivory (82), gift of Mr. David T. Owsley.

* The numbers in parentheses are museum accession numbers and normally are given in full, as 84.82.



Comb from Ghana (82).



Maya vase (179).

Central and South American Art

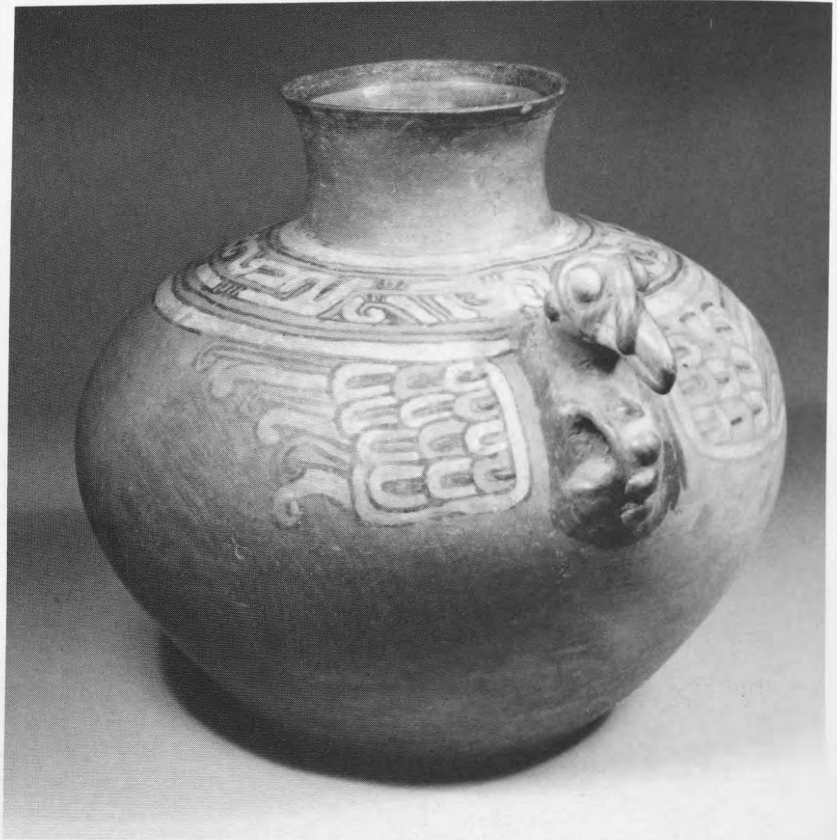
Mexico

The following are the gift of Bernard R. Sperling:

Famine figure, Nayarit (175); standing female figure, Veracruz, Early Classic, Upper Remojadas I, 200-500 (181); pot with the head of a turkey, Veracruz, Late Classic, 400-900 (182); vase, Mayan, 600-900 (179); all ceramic. *Hacha* in the form of a head, Veracruz, stone (180).

Bowl in the form of a crouching jaguar, Teotihuacan, 3rd-5th c., alabaster (183), gift of Linda Schildkraut.

Head of a smiling grotesque, Veracruz, Classic period, ca. 300-600, ceramic (185), gift of Florence G. Dolgin.



Pot with turkey head from Mexico (182).

Peru

The following are the gift of Daniel Rifkin:

Pair of ear plugs, Huari culture, ca. 1000, wood (70.1 & .2); plate with fish design, Nazca culture, ca. 100-500 A.D., ceramic (71); assorted multicolored textiles of cotton, or cotton and wool, Paracas culture, ca. 300 B.C., (75, 76); Huari culture, ca. 800, (74.1 & .2, 79); Chancay culture, ca. 1100, (72, 73, 77); Coastal Inca culture, ca. 1200, (78).

The following textiles are an anonymous gift:

Two poncho fragments, wool (112 & 113); fragment, cotton (114); poncho insert, wool (116) all Inca, ca. 1200. Mantle, Chancay culture ca. 1200, cotton and wool (115).

Three masks with inlaid eyes, Chimu culture, 1100-1450, wood (176-178), gift of Bernard R. Sperling.

Whistle in the form of a warrior, Mochica culture, ca. 300-600, terracotta (184), gift of Linda Schildkraut.

East Asian Art

China

Ancestor portraits, ca. 19th c., water-based paint on paper (13.1-2), gift of Barton L. Griffith.

Bird, late 19th-early 20th c., serpentine (14), gift of the Estate of Ena A. Hickerson Rhoads.

Belt buckle and twenty belt ornaments, Sino-Russian (68), Weinberg Fund purchase.

Japan

Raku ware tea bowl, ca. 17th c., (111), anonymous gift in honor of Dr. and Mrs. Stephen H. Spurr.



Japanese tea bowl (111).

South and Southeast Asian Art

Cambodia

Jar in the form of an elephant, 11th-13th c., stoneware (123), anonymous gift.

Four-armed male deity (Vishnu?), Baphuon or Angkor Wat period, mid 11th - mid 12th c., sandstone (124), gift of Carol L. Brewster.



Male deity from Cambodia (124).

India

Two-sided relief fragment with garlands and a garland bearer, Mathura, Kushan period, 2nd c., sandstone (121), anonymous gift.



Relief fragment from India (121).

Indonesia

Prajñāpāramitā, East Java, Majapahit style, ca. 14th-15th c., gray volcanic stone (122), anonymous gift.



Prajñāpāramitā from
Indonesia (122).

Pakistan

The following are the gift of Eric Neff:

Standing Maitreya, Gandhara period, 3rd-4th c., schist (66); unidentified relief, perhaps depicting a bodhisattva flanked by worshippers, Gandhara period, 2nd-3rd c., schist (67).

Head of a male figure, Taxila, Gandhara period, terracotta (69), gift of Dorothy Llewellyn Rodgers, M.D.

Standing Bodhisattva, Gandhara period, ca. 3rd-4th c., schist (108), gift of Anne and Alan Wolfe.



Maitreya from Pakistan (67).

Thailand

Seated Buddha, Srivijaya style, ca. 9th-10th c., bronze (120), anonymous gift.



Buddha image from Thailand (120).

West Asian Art

Anatolia

Six dickite objects, eastern Anatolia, late Chalcolithic, late 4th millennium B.C.: bird (98); standing figures (99-101); bird protome (102); amulet (103); all an anonymous gift.

Belt decorated with rows of mounted warriors, Urartu, mid 8th c. B.C., bronze (2), Weinberg Fund purchase.



Dickite objects from Anatolia (98-103).

Cyprus

Horse, 700-600 B.C., terracotta (63), gift of Mr. and Mrs. Cedric H. Marks.

Iran

The following are the gift of Mr. and Mrs. Cedric H. Marks:

Anklet, Luristan, early 1st millennium B.C., bronze (64); dirk, Luristan, ca. 1400-800 B.C., bronze (65).

Two beakers, Luristan, ca. 900 B.C., bronze (104 & 105); jar, Luristan, ca. 900 B.C., bronze (106); jug, Amlash, ca. 1200 B.C., ceramic (107).

Pyxis lid, Luristan, 8th-7th c. B.C., faience (84), anonymous gift.

Faceted bowl, Sasanian period, 5th-7th c., glass (52), Weinberg Fund purchase.

Palestine

Standard (Finial), Chalcolithic, 4th millennium B.C., silver (23), Weinberg Fund purchase.

Bowl, EBI, 3100-2900 B.C., ceramic (54), gift of Professor Dan P. Barag.

The following ceramic vessels were acquired by Weinberg Fund purchase:

Two-handled cylindrical vessel (29), Chalcolithic, 4th millennium B.C.; two jars (32, 38) and bowl (33), Chalcolithic/EBI, 4000-2900 B.C.; jar (30), bottle (31), four bowls (34-37), all EBI, 3100-2900 B.C.; jar (39), lamp (49), MBI, 2250-1950 B.C.; juglet (40), dish (41), MBII, 2000-1550 B.C.; cup-and-saucer (42), LBII, 1400-1200 B.C.; pitcher (45), Iron I or II, ca. 1200-586 B.C.; sieve-top jug (43), Iron II, 1000-586 B.C.; bowl (44), two decanters (46-47), Iron II C., 800-586 B.C.; lamp (50), Persian, 586-332 B.C.; lamp (51), Nabatean, 1st c. B.C. - 1st c.

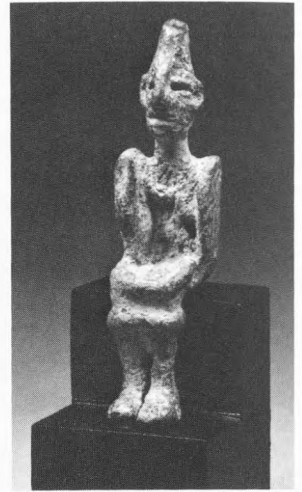
Seated male deity (Reshef), late Bronze, 1550-1200 B.C., bronze (24), Weinberg Fund purchase.

Horse rhyton, Iron Age, 10th-9th c. B.C., terracotta (3), Weinberg Fund purchase.

Standard from Palestine
(23).



Male deity from
Palestine (24).



The following objects are from a grave group:

Six seal stones, quartz, malachite, carnelian, and chrysochola (26.1 .3, 4-7); cylinder seal, quartz (26.2); fibula, silver (26.8); kohl vessel, alabaster (26.9), Ammonite, Iron Age, 650-600 B.C., Weinberg Fund purchase.

Lidded pyxis, Achaemenid, 538-332 B.C., bronze (22), Weinberg Fund purchase.

Kohl tube, Achaemenid, 538-332 B.C., bronze (25), Weinberg Fund purchase.

Conical bowl, Hellenistic, 3rd-1st c. B.C., bronze (21), Weinberg Fund purchase.

103 decorated rim and body sherds, Petra, Nabatean, ca. 1st c. B.C. - 1st c., ceramic (15.1-103), Weinberg Fund purchase.

Syria

Spindle bottle, LBIIA, ca. 1400-1300 B.C., ceramic (18), Weinberg Fund purchase.

Greek, Etruscan, and Roman Art

Greek

Sling bullet, Elateia, Early Neolithic, 6000-5000 B.C., clay (10), anonymous gift.

Amphoriskos, early 6th c. B.C., black glazed pottery (11), Weinberg Fund purchase.

Earring, Hellenistic, late 4th-3rd c. B.C., gold (59), anonymous gift in honor of Saul and Gladys Weinberg.

Figurine of a comic actor, Salamis, Cyprus, ca. 350 B.C., terracotta (57), Weinberg Fund purchase.

Silver coin, Ionia (125), 7th-6th c. B.C., Weinberg Fund purchase; silver coin, Athens (118), 430-322 B.C., gift of Professor William R. Biers; silver coin, Locris (126), 338-300 B.C., anonymous gift.



Greek figurine (57).

Twelve billion tetradrachms of Alexandria (129-132, 162-163, 165-170), Imperial: Probus, Carinus Augustus, Diocletian, Maximianus, Constantine I, 276-337, anonymous gift.

Two bronze coins, one from Thessaly (127), one from Ionia (128), both 3rd c. B.C., anonymous gift.

Six bronze coins from Pamphylia, Phrygia, and Pisidia (4-7, 16, 117), 2nd-3rd c., Weinberg Fund purchase.

One bronze follis of Constantine I (164), 307-337, anonymous gift.

Etruscan

Meathook (Harpago), late 5th-4th c. B.C., bronze (1), Weinberg Fund purchase.

Italic

Double-spouted Askos, South Italy, Daunian, 3rd c. B.C., ceramic (17), gift of Dorothy and Charles Mullett.



Askos from South Italy (17).

Roman

Ring stand, Herodian, 37 B.C. - A.D. 35, ceramic (55), gift of Professor Dan P. Barag.

Stamped brick, 2nd c., terracotta (48), Weinberg Fund purchase.

Intaglio gem with bust of Dionysus, 1st or 2nd c., amethyst (58), anonymous gift in honor of Saul and Gladys Weinberg.

Foot stamp with Greek inscription, bronze (27); mortarium stamp with Latin inscription, North Syria, bronze (28), Weinberg Fund purchase.

Inscribed and incised base and omphalos, Syria, 3rd c. (?), bronze (53), Weinberg Fund purchase.

Twenty-six silver coins of Gallienus (133-158), 253-268; three silver coins of Salonina (159-161), 253-268; one silver coin of Valerianus I (171), 253-260, anonymous gift.



Roman base and omphalos (53).

Byzantine Art

Small dish with monogram, 7th c., silver (56), Weinberg Fund purchase.

Earring with a design of a vase between two peacocks, border of pearls 7th-8th c., gold (9), anonymous gift.

Three bronze coins, one of Justin II (172), 565-578; two of Maurice Tiberius (173-174), 565-602; anonymous gift.

European and American Art

Paintings

Victor Brauner, French, b. Romania, 1903-1966, *Self Portrait*, 1923, oil on paper (8), gift of Saul and Gladys Weinberg.

Charles Albert Morgenthaler, American, 1893-1980, *Dinner Bell in the Missouri Ozarks*, 1955, oil on canvas (12), gift of Margaret B. Matson and Caroline B. Pearman in memory of Mr. and Mrs. William Randolph Benson.

Frank B. Nuderscher, American, 1880-1959, *Summer Clouds*, oil on canvas board (83), gift of Melissa Williams and Thomas McCormick.

Drawings

Thomas Hart Benton, American, 1889-1975, *Study for "Colleges and City Life"*, 1933, pencil on paper (85), gift of Harry B. Cohen.

Pierre Auguste Renoir, French, 1841-1919, *Femme portant un seau (Woman carrying a pail)*, 1890, red chalk on paper (61), bequest of Paul D. Higday.



Pierre August Renoir,
Femme portant un seau
(61).

Graphics

The following works are the gift of Harry B. Cohen:

Minna Wright Citron, American, b. 1896, *Lady With Program*, 1941, etching (86); John Edward Costigan, American, 1888-1972, *Cutting Fodder*, 1938, etching (87); Stan Kaplan, American, b. 1925, *P.C. Flora and Fauna*, etching (88); Norman Kent, American, b. 1903, *Bridge, Bun Yan*, 1952, linocut (89); *Untitled*, linocut (90); Armin Landeck, American, 1905-1984, *Excavation Site, Manhattan*, 1933, engraving (91); Reginald Marsh, American, 1888-1954, *2nd Ave. El*, 1930, etching (92); *Merry-Go-Round*, 1938, engraving (93); *Eltinge Follies*, 1940, engraving (94); Thomas Willoughby Nason, American, 1889-1971, *District Schoolhouse*, 1942, wood engraving (95); Frederick E. Shane, American, b. 1906, *Farm in the Rockies*, lithograph (96); George Hand Wright, American, 1872-1951, *Back to Earth*, 1945, etching (97).

The following are the gift of Betty Proctor in honor of Ruth E. Witt:

Norma Bassett Hall, American, 1889-1957, *Sleeping Pueblo*, 1945, serigraph (19); *Gattieres-France*, 1927, color block print (20).

George Wesley Bellows, American, 1882-1925, *Reducing (Third Stone)*, 1921, lithograph (110), gift of Dr. and Mrs. James Andrews, Professor and Mrs. Allan B. Burdick, Dr. and Mrs. William J. Crowley, Jr., Dr. and Mrs. Henry V. Guhleman, Mrs. Landon H. Gurnee, Mr. James A. Hourigan, Dr. and Mrs. James N. Hueser, Professor and Mrs. Charles F. Mullet, Betty Proctor, Hazel Riback, Professor and Mrs. Arthur J. Robins, Dr. and Mrs. Kevin Shelton, Mr. and Mrs. Temple Stephens, Jr.

Birger Sandzen, American, 1871-1954, *Sunshine Creek*, 1931, linocut (81), gift of Dr. and Mrs. Thomas Culley.



Reginald Marsh, *2nd Ave. El* (92).

Minor Arts

Jewelled and enamelled cross on chain, Istanbul, 19th c., gold (60), anonymous gift in honor of Saul and Gladys Weinberg.

Sculpture

Bust of Christ with Crown of Thorns, Northern Italy, 15th c., marble (119), gift of Ella Brummer.

Architectural winged figure, from the Title Guaranty Building in St. Louis, 1898, terracotta (109.a-c), gift of Mr. and Mrs. Mark A. Turken and Mr. and Mrs. Paul L. Miller, Jr.

David J. Schwarz, American, b. 1952, *Blown Glass Form*, 1984, clear and green glass (80), gift of Museum Associates.



David J. Schwarz, *Blown Glass Form* (80).



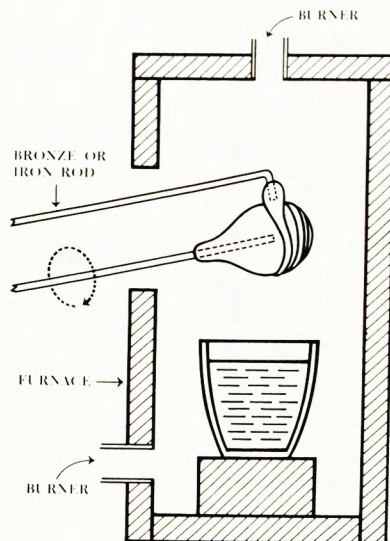
Winged figure (109.a-c).

Detail of winged figure
(109.a-c).



Ancient Glass Perfume Vases: The Collection of the Museum of Art and Archaeology

From about 1500 B.C. until the invention of glass blowing not long before the time of Christ, a series of small, brightly colored vessels, intended as containers for precious perfumed oils, was produced at a number of centers in the Near East and the eastern Mediterranean region. These vessels were made by the technique known as "core-forming." This laborious process involved taking a lump of hot glass from a furnace with a metal rod, and wrapping it around a core made of clay and sand, often with an organic binder, which was attached to the end of a second metal rod (Fig. 1).¹ The technique is thought to have been invented in Mesopotamia, not long before the middle of the second millennium B.C. It was soon adopted in Egypt, where it flourished in the Eighteenth, Nineteenth and Twentieth Dynasties (ca. 1500-1100 B.C.).

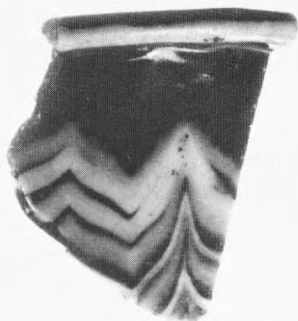


1. Drawing illustrating the core-form method. From Labino, 1966, 125, courtesy of the *Journal of Glass Studies*.



Then came a hiatus of several hundred years, during which no such vessels seem to have been made. Once again, in the eighth century B.C., the technique was employed in Mesopotamia and the production of core-formed glass vessels spread westward into the eastern Mediterranean region. Here, from the late sixth century B.C. until the first decades of the first century A.D., large numbers of these attractive vessels were created at several workshops.

Each core-formed vessel is unique because the core had to be removed, and hence destroyed, after the vessel had cooled. As a result, most of these vessels have a rather rough, sandy interior. Since the production was extremely time-consuming, core-formed vessels were used exclusively by those few who could afford such luxuries. After the invention of free-blowing and mold-blowing techniques at the beginning of the Roman Empire, the situation changed drastically, since these methods allowed for the mass production of glass vessels, which became cheap enough to be available to almost everyone.



2. Top. Acc. no. 77.453. Rim from a krateriskos. Egyptian, 18th Dynasty (ca. 1400-1350 B.C.).
2. Lower left. Acc. no. 82.428. Rim from a krateriskos. Egyptian, 18th Dynasty (ca. 1400-1350 B.C.).
2. Lower right. Acc. no. 82.429. Fragment from a closed vessel. Egyptian, 18th Dynasty (ca. 1400-1350 B.C.).

The finest core-formed glass ever made was that produced in the royal factories of New Kingdom Egypt, such as those at Amarna, Malkata and Lisht.² The Egyptian vessels are usually made of a translucent dark blue glass and have decorative elements—usually glass trails—of opaque white, yellow and light blue glass, added while the body of the vase was still hot. (The glass had to be reheated from time to time during the application of the decoration.) These trails were manipulated with tools, either being pulled up and down to form a zigzag pattern (Fig. 2, lower left),³ or pulled in a single direction to form a festoon pattern (Fig. 2, lower right).⁴ Rarely, some vessels are decorated with pre-formed rods, such as the opaque white, yellow and light blue twist preserved on the rim of a fragment shown here (Fig. 2, top).⁵ The three fragments of Egyptian core-formed glass in the museum's collection (Fig. 2) can be dated to the end of the Eighteenth Dynasty, c. 1400-1350 B.C.

While the technically finest core-formed vessels had been produced in the Late Bronze Age workshops of the Egyptians, it was the Greek glass artisans, working from the late sixth century B.C. until the beginning of the fourth, who were the most prolific producers of these vessels.

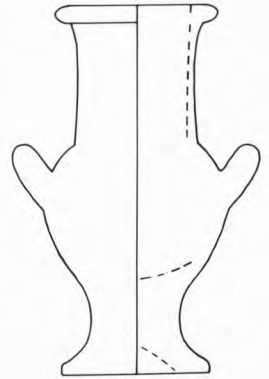
Hundreds upon hundreds of examples of this industry are preserved in museums and collections throughout the world. The Greek core-formed vessels are easily distinguished from the Egyptian examples by their shapes and decoration.

As with the earlier Egyptian core-formed glass, the Greek vessels are usually dark blue, with white, yellow and light blue glass trail decoration. Many of the vessels are intact, indicating that they were originally placed in tombs, where they were protected from breakage. All these vases, with their small, constricted openings, were designed to hold valuable perfumed oils, which were used by both men and women.⁶ Perfume also played a large role in the burial practices of the Greeks and their neighbors, in part for the practical reason of disguising unpleasant odors. Perfume containers of both pottery and glass were frequently placed next to the body as offerings to the deceased. Core-formed perfume vases have also been found in a number of Greek sanctuaries, where they would have been left as dedications to the god or goddess. Those found in sanctuaries and in settlements are usually fragmentary since, over the centuries, they tended to become broken and the pieces scattered. The Greek vessels, like the earlier Egyptian ones, were luxury items, used only by the upper classes of the Greeks and their trading partners.

When core-formed glass vessels are found in tomb groups or in stratified contexts, together with objects such as pottery or coins that can be closely dated, it is possible to assign fairly precise dates to the various types. As the studies of Fossing and Harden have shown, there were three main periods of core-formed glass production in the Mediterranean: the late sixth and fifth centuries B.C., the late fourth and early third centuries B.C. and the late second and first centuries B.C.⁷

Although no actual remains of a factory for producing core-formed glass have yet been uncovered, the distribution of find-spots of core-formed vessels shows clear patterns that suggest where the manufacturing centers may have been. Core-formed vessels of ca. 525-400 B.C., while found throughout the Mediterranean and Black Sea regions, are most densely clustered in the Aegean. The island of Rhodes has been suggested as the main manufacturing center for vessels of this period, not only on account of the large amount of core-formed vessels found there but also because of the presence in a Rhodian cemetery of one vessel whose defects would have made it an unlikely import.⁸ In any case, both the distribution pattern and the shapes employed indicate that the core-formed vessels of ca. 525-400 B.C. were made somewhere within the confines of the Greek world.

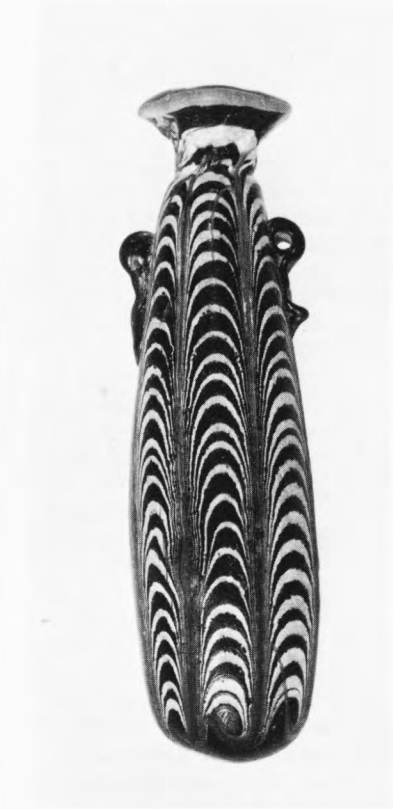
Almost no core-formed vessels have yet been uncovered in archaeological contexts that can be dated to the period 400-350 B.C. Production seems to have resumed near the end of the fourth century and to have continued into the third. During this time the distribution of find-spots presents no clear pattern. Apparently the Rhodian or East Greek core-formed glass industry ceased production by the beginning of the Hellenistic period (336-31 B.C.) and a number of different manufacturing centers began operation, perhaps both in Macedonia and in Italy. During the final phase of core-formed glass production, the last two centuries before Christ, a new center of manufacture existed on the island of Cyprus, again as demonstrated by the distribution of find-spots.



Krateriskos, a type of vessel made by the core-formed method in the Eighteenth Dynasty (adapted from Nolte).

3. Left. Acc. no.
81.130. Alabastron.
525-475 B.C.

4. Right. Acc. no.
62.64.1.
Amphoriskos,
upper part
preserved. 530-500
B.C.



Two pieces in the collection of the Museum of Art and Archaeology represent the work of the first generation of Greek core-formed glass artisans. The first, an alabastron (Fig. 3), is decorated with an opaque white trail pulled into an inverted festoon pattern.⁹ The inward sloping rim and the two ring handles with knobs at the end were added after the trail had been applied and the surface marvered smooth (rolled on a hard surface). This alabastron can be dated by comparison with others to the years 525-475 B.C.¹⁰

The other early Greek vessel is an amphoriskos (Fig. 4) of opaque white glass. The body is partly covered with translucent purple glass and decorated with a trail pulled into a wavy zigzag pattern.¹¹ The tall handles and fluted (i.e., unmarvered) body of this vessel are typical of late sixth-century core-formed amphoriskoi.¹²

The types of core-formed glass vessels that were made in Greece in the fifth century B.C. are well illustrated by Figures 5-9. Figure 5 shows an alabastron that has the straight-sided body and flat rim-disc characteristic of the mid-fifth century B.C.¹³ The yellow and light blue trails around the lower part of the vessel, added after the other trails had been pulled into a neat zigzag pattern, are also hallmarks of Greek glass of this period.

The amphoriskoi of the mid-fifth century B.C. have smaller, more compact bodies than those of their predecessors and their handles extend from the shoulder to the neck (Figs. 6 and 7).¹⁴



5. Left. Acc. no. 85.44. Alabastron. 500-450 B.C.
6. Upper right. Acc. no. 61.16. Amphoriskos. 480-425 B.C.
7. Lower right. Acc. no. 85.43. Amphoriskos. 480-425 B.C.

8. Left. Acc. no.
85.42. Aryballos.
500-475 B.C.



9. Right. Acc. no.
85.41. Aryballos.
475-425 B.C.



Another shape, the aryballos, became popular during the fifth century B.C. These vessels, with rounded bottoms, could not stand unsupported, and either had to be suspended by their handles or placed upon stands. Gold, glass and rock crystal examples of such stands are known. Aryballoi with sloping shoulders and wavy zigzag decoration (Fig. 8)¹⁵ may be slightly earlier than those with flatter shoulders and neater zigzag patterns (Fig. 9),¹⁶ to judge from the few examples that come from independently datable contexts.

10. Left. Acc. no.
71.27. Fusiform
Unguentarium.
250-150 B.C.



11. Right. Acc. no.
66.351. Fusiform
Unguentarium.
250-150 B.C.



One new shape of core-formed perfume container appeared in the Hellenistic period — the fusiform unguentarium. Its spindle-shaped body, without handles, imitates the shape of a common pottery vessel. The two examples of these vessels in the Museum of Art and Archaeology (Figs. 10, 11)¹⁷ both have rather careless zigzags and short fluting on the upper part of the body. This type of unguentarium can be dated to 250-150 B.C.¹⁸



12. Acc. no. 81.131.
Piriform Alabastron.
100-50 B.C.

The last phase of core-formed production is represented in the museum by an alabastron of a shape quite distinct from those of earlier periods (Fig. 12).¹⁹ Its pear-shaped body, small lug handles and careful feather pattern decoration are typical of a class of vessels most often found on the island of Cyprus and the adjacent mainland. This vase belongs to the period 100-50 B.C., just before the invention of glass-blowing. By the end of the first century B.C., Levantine glass workers had fully utilized the new technique of manipulating glass with the blow-pipe and, with their cheap blown perfume bottles, had driven core-formed glass vessels off the market.

All the elegant glass perfume containers in the collection of the Museum of Art and Archaeology were created at a time when glass was a rare and expensive commodity. Filled with perfumed oil, they would have been as welcome a gift in antiquity as any bottle of Halston or Chanel No. 5 would be today.

- ¹The ancient core-forming technique has been successfully reproduced in recent years; see D. Labino, "The Egyptian Sand-Core Technique: A New Interpretation," *Journal of Glass Studies* 8 (1966) 124-127. Labino's work showed that earlier suggestions of how core-formed vessels were fashioned were incorrect, e.g., F. Schuler, "Ancient Glassmaking Techniques: The Egyptian Core Vessel Process," *Archaeology* 15 (1962) 32-37. The studies of Bimson and Werner have demonstrated that an organic binder was used, at least in the cores of second millennium B.C. vessels; see M. Bimson and A. Werner, "Problems in Egyptian Core Glasses," *Studies in Glass History and Design. Papers Read to Committee B, Session of the 8th International Congress on Glass* (London 1968) 121-124.
- ²See Birgit Nolte, *Die Glasgefasse in alten Agypten* (Berlin 1968) 22-25. See also C.A. Keller, "Problems in Dating Glass Industries of the Egyptian New Kingdom: Examples from Malkata and Lisht," *Journal of Glass Studies* 25 (1983) 19-28.
- ³Acc. no. 82.428. P.H. 2.6 cm.; Est. D. rim 5 cm.; Th. 0.7-0.3 cm. Rim from a krateriskos. Blue glass with yellow and white trails on neck pulled into a zigzag pattern. Yellow trail on outside of rim.
- ⁴Acc. no. 82.429. P.H. 2.6 cm.; Th. 0.31-0.2 cm. Fragment from a closed vessel (no edge preserved). Very dark blue glass with yellow, white and light blue trails pulled into a festoon pattern.
- ⁵Acc. no. 77.453. P.H. 2.4 cm.; Est. D. rim 5 cm.; Th. 0.9-0.35 cm. Rim from a krateriskos. Dark blue glass with white, yellow and light blue trails on neck pulled into a zigzag pattern. White, yellow and light blue twist on rim.
- ⁶See R.J. Forbes, *Studies in Ancient Technology*, Vol. III (Leiden 1965) 27.
- ⁷P. Fossing, *Glass Vessels Before Glass-Blowing* (Copenhagen 1940). D.B. Harden, *Catalogue of Greek and Roman Glass in the British Museum*, Vol. I: *Core- and Rod-Formed Vessels and Pendants and Mycenaean Cast Objects* (British Museum 1981). Cf. also M.C. McClellan, *Core-Formed Glass from Dated Contexts*, unpublished dissertation (University of Pennsylvania 1984).
- ⁸G.D. Weinberg, "Evidence for Glassmaking in Ancient Rhodes," *Melanges offerts a K. Michalowski* (Warsaw 1966) 709-712.
- ⁹Acc. no. 81.130. H. 12.3 cm.; D. rim 2.8 cm.; D. mouth 1.1 cm. Alabastron. Intact. Slightly weathered. Dark blue glass, yellow trail around the rim, white trail starting at neck and wound down to bottom pulled into inverted festoon pattern. Dark blue handles with end-knobs. Tool marks on both surfaces of rim. From Anatolia. Weinberg Fund purchase.
- ¹⁰See McClellan, *Core-formed Glass*, 37-39.
- ¹¹Acc. no. 62.64.1. P.H. 7.9 cm.; D. rim 3.2 cm.; D. mouth 1.2 cm. Amphoriskos, upper part and one handle preserved. Thick weathering crust in places. White glass with wide purple trail on rim and thick purple and white trail on body, pulled into a wavy zigzag pattern. White handles from shoulder to below rim. Gift of Mrs. H.A. Metzger.
- ¹²See McClellan, *Core-formed Glass*, 51-52, 329.
- ¹³Acc. no. 85.44. H. 10.7 cm.; D. rim 2.9 cm.; D. mouth 1 cm. Alabastron. Intact. Dark blue glass with light blue trail on rim; yellow trail from neck to mid-body, joined by light blue trail, both pulled into zigzag pattern on lower body. Yellow and light blue trails on lower body. Dark blue handles with end-knobs. Tool marks on upper surface of rim. From Anatolia. Weinberg Fund purchase.
- ¹⁴Acc. no. 61.16. H. 7.8 cm.; D. rim 2.9 cm.; D. mouth 1 cm.; D. base 1.2 cm. Amphoriskos. Intact. Surface weathered with much of the yellow glass decayed. Dark blue glass with light blue trail around rim, yellow trail drawn from shoulder to mid-body, joined by light blue trail, both pulled into a zigzag pattern. Thin yellow and light blue trails on lower body. Body slightly fluted. Dark blue handles from shoulder to mid-neck.
Acc. no. 85.43. H. 7.9 cm.; D. rim 2.7 cm.; D. mouth 0.7 cm.; D. base 1.5 cm. Amphoriskos. Intact. Dark blue glass with yellow and light blue trail on rim, yellow trail from shoulder to mid-body, joined by light blue trail, both pulled into zigzag pattern. Thin light blue and yellow trails on lower body;

thin light blue trail on outside of base. Dark blue handles from shoulder to mid-neck. From Anatolia. Weinberg Fund purchase.

¹⁵Acc. no. 85.42. H. 5.5 cm.; D. rim 2.9 cm.; D. mouth 1.2 cm. Aryballos. Intact. Dark blue glass with yellow trail on rim, yellow and light blue trails from upper to mid-body, both pulled into wavy zigzag pattern. Body fluted. Yellow trail near bottom. Dark blue handles with end knobs. From Anatolia. Weinberg Fund purchase.

¹⁶Acc. no. 85.41. H. 5.5 cm.; D. rim 2.3 cm.; D. mouth 1 cm. Aryballos. Intact. Blue glass with yellow trail on rim, yellow trail from upper to mid-body, joined by light blue trail, both pulled into zigzag pattern. Two yellow trails on lower body. Dark blue handles with end-knobs. From Anatolia. Weinberg Fund purchase.

¹⁷Acc. no. 71.27. H. 9 cm.; D. rim 2.3 cm.; D. mouth 1.3 cm.; Max. D. body 3.6 cm.; D. base 2 cm. Fusiform unguentarium. Intact. Scalloped yellow trail around rim, another yellow trail wound from beneath rim almost to the foot, pulled into irregular zigzag pattern at mid-body. Fluted body. Dark blue foot added separately.

Acc. no. 66.351. H. 7.5 cm.; D. rim 2.4 cm.; D. mouth 1.25 cm.; Max. D. body 2.9 cm.; D. base 2.35 cm. Fusiform unguentarium. Intact. Dark blue glass with yellow trail from beneath rim to foot, pulled into irregular zigzag pattern at mid-body. Fluted body. Gift of Mr. B. Zoumboulakis.

¹⁸See McClellan, *Core-formed Glass*, 160-162.

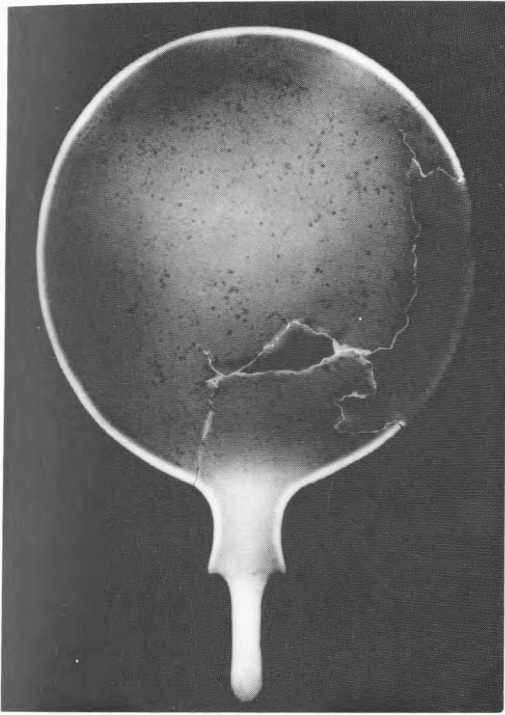
¹⁹Acc. no. 81.131. H. 13.1 cm.; D. rim 3 cm.; D. mouth 1 cm.; Max. D. body 4 cm. Piriform alabastron. Surface weathered. Dark blue glass with white trail wound around rim and continuing on to body, pulled into feather pattern on upper and mid-body. Second trail starting at bottom and winding upward to meet feather pattern trail. Dark blue lug handles at junction of neck and body. Interior slightly rough. From Anatolia. Weinberg Fund purchase.

An Etruscan Lasa Mirror

The Museum of Art and Archaeology recently received the gift of an Etruscan engraved bronze mirror (Figs. 1-2).¹ It complements two related Etruscan objects acquired earlier by the museum: a rare bone mirror handle, carved with figures in relief,² and another engraved bronze mirror depicting *Hercle* and *Turms* (the Etruscan names for the Greek characters Herakles and Hermes).³ Both of the museum's mirrors are circular discs with small tangs originally inserted into separate handles made of bone, ivory or wood. One side of the disc was brightly polished to reflect the viewer's image; the other side (reverse) was often engraved with mythological scenes or characters.⁴ These scenes provide valuable information about Etruscan religion, culture and (because they are often inscribed) language.

1. Left: Photo of obverse of Missouri 83.224.
2. Right: Photo of reverse of Missouri 83.224.





Let us begin with a brief description of Missouri's new mirror and then place it in the larger context of Etruscan art and culture. The once-polished obverse (Fig. 1) is now heavily encrusted, and some cracks have been reinforced with modern rectangular patches of cloth. Apparently, this mirror was discovered in fragmentary condition. At some time it was repaired carefully; the modern restorations are clearly visible in the X-ray photograph (Fig. 3). Fortunately, the repaired areas are relatively small and do not seriously affect the decoration (Fig. 4). Although many Etruscan mirrors have some engraved decoration near the base of the disc on the obverse, the Missouri mirror is not ornamented here. The only decoration on this side is a delicate, modelled border in the form of scallops which surrounds the disc.

A nude winged female is engraved on the reverse (Figs. 2, 4). She floats to the left with her legs in the characteristic cross-step pose, the so-called *Kreuzschritt*. Her ample wings fan out to fill most of the available space on the disc. There are no ground lines, no points of reference to tie the figure to the earth. Thus, the impression of effortless flight is enhanced.

3. Left: X-Ray photo (90 kv at 160 mas) of reverse of Missouri 83.224 showing restored sections.

4. Right: Drawing of reverse of Missouri 83.224. Dotted areas indicate restorations. Drawing by the author.



5. Left: Paris, Bibliothèque Nationale 1287. Drawing from E. Gerhard, *Etruskische Spiegel II* (Berlin 1845), pl. 181.
6. Right: Detail of *Isa thimrae* on Fig. 5.

This nude female has an elaborate coiffure that encloses a fillet or diadem.⁵ She sports a large pendant earring, a beaded necklace and an armband decorated with pendant bullae, and wears elegant cross-strap shoes of a type familiar from numerous mirrors usually dated to the 4th and 3rd centuries B.C. (Figs. 7, 10-13).⁶ She carries a long alabastron⁷ in her left hand and a perfume applicator stick in her right hand.

Who is this delightful creature? Fortunately, other representations of the same character are provided with identifying labels on other mirrors. An excellent example in Paris (Fig. 5) shows three such winged females.⁸ We will ignore the complex mythological scene represented on this mirror but focus our attention instead on the three winged females. Two appear in the lower frieze: the second figure from the left and the last figure on the right (Fig. 6); the third occupies the exergue at the bottom of the disc. All three are nude females with

large feathery wings, and all wear shoes and some jewelry. The first offers a fillet to a handsome youth (labeled *elchsntre*, i.e., Alexandros or Paris) at her right. The other two carry alabastra and perfume applicators, as does the figure on the Missouri mirror.

The first winged figure on the Paris mirror is labelled *mean*. The second and third are called *lasa thimrae* and *lasa racuneta*, respectively. *Lasa* appears to be a generic title while *thimrae*, *racuneta* and perhaps *mean*⁹ are probably the specific names of these particular Lasas. The situation is complicated. In her monograph on *Lasa*, Antonia Rallo catalogued the thirteen works of art (twelve engraved mirrors and one gold ring) where the name *lasa* is inscribed (see Table 1).¹⁰ These depictions of the figure do not offer a consistent picture. *Lasa* is usually but not always winged, often but not always nude; sometimes a *Lasa* may be male rather than female.¹¹ The alabastron and perfume applicator are relatively frequent attributes, but other objects, such as a staff or scepter, a fillet, or a scroll may also be present. In a majority of cases, *Lasa* accompanies the mythical pair *Turan* and *Atunis* (Greek Aphrodite and Andonis), but she (or he) is also shown with a variety of other mythical characters.

It seems likely that *Lasa* is not one character but a whole group of supernatural creatures, male and female, with a variety of functions in Etruscan religious belief. In addition to those mentioned above (*lasa thimrae* and *lasa racuneta*), there are *lasa achununa*, *lasa sitmica*, *lasa vecu* and *lasa vecuvia*.¹²

It may be rash to assume that these seemingly similar figures are members of the same class of beings and even more dangerous, given the present state of our knowledge concerning Etruscan religious beliefs, to identify a "Lasa" only on the basis of his/her attributes. That, however, is precisely what I have done in the case of the new Missouri mirror. There is no inscription to identify the winged female with certainty. I am forced to examine the attributes: wings (which surely indicate a supernatural creature), alabastron and perfume applicator, jewelry and shoes on an otherwise nude female.

From an examination of the information presented in Table 1, we see that on those twelve mirrors where *Lasa* is identified securely by inscription, she is frequently associated with star-crossed lovers, particularly *Turan* and *Atunis* (Rallo nos. 3, 4, 6, 12). Two of the twelve mirrors show more than one *Lasa* (nos. 11, 13); in all, there are fifteen representations of this figure. Table 1 shows that all but one (no. 4) is female; only four (nos. 2, 3, 5, 12) appear without wings; many are nude but for jewelry, some sort of crown or headband, and shoes.

The question of attributes (carried as opposed to worn) is very difficult. A staff or scepter, of no particular distinction, appears in four cases (nos. 4, 5, 11, 12; cf. Fig. 12) while the alabastron and perfume applicator appear three times but only on two different mirrors (nos. 10, 13). Other objects carried by these identified Lasas are unique within this group. The scroll indicates, in this one certain case (no. 1), that *Lasa* may function as a divinity of fate or destiny. The object carried by the *Lasa* on the mirror in Toronto (no. 7) is very difficult to identify; perhaps it represents a wreath. This may indicate a connection with the fillet carried by *mean* (who may or may not be a *Lasa*, but who certainly looks like one) on the Paris mirror (no. 13). The small sprig presented to *menrva* by *lasa vecu* on mirror no. 9 is not seen elsewhere and may not be an attribute.¹³



7. Left: Crawfordsville, Wabash College 94. Drawing by the author.
8. Right: Leningrad, Hermitage V.505. Drawing from E. Gerhard, *Etruskische Spiegel* IV (Berlin 1867), pl. 322.

The only other *inscribed* representation of Lasa occurs on a fourth century B.C. gold ring from Todi (Table 1, no. 8). Because the object is only 2.4 cm. in diameter, it is difficult to discern precisely what the figure of *lasa vecuvia* is holding. In fact, even the sex of the Lasa is debated. The figure, probably female, appears to grasp a mirror or alabastron in her right hand; a fillet flutters from her right shoulder and unfurls before her.¹⁴

The alabastron, with or without a perfume applicator,¹⁵ is carried by numerous female and male figures on engraved mirrors. Some of these are clearly supernatural creatures because they have wings (Fig. 7).¹⁶ Others may be human, but this is unlikely if they accompany figures clearly identified as divine.¹⁷

A bewildering bevy of Lasa-like creatures (Fig. 8) flutters about the frame of an elaborate mirror now in Leningrad.¹⁸ All of them have wings, two of the six are male, all of the females wear jewelry, and only one figure is unshod. Each carries an attribute. The males hold long fillets¹⁹ (Table 1, nos. 8, 13), two of the females hold leafy garlands or wreaths²⁰ (cf. Table 1, nos. 7, 9, and Fig. 10), another holds a lyre and plectrum.²¹ Finally, a female named *munthch* holds an alabastron and perfume applicator. These attributes also appear in the hands of the large winged female named *zipna* who sits at the right of the central medallion.

Because the alabastron and perfume applicator occur on only two mirrors where the figures are identified as Lasa by inscription (Table 1, nos. 10, 13), we cannot assume that every figure, even if winged, who carries them is a Lasa. Antonia Rallo's monograph shows that the certain identification of a Lasa is virtually impossible unless the figure in question is accompanied by an inscription. But, rather than throw up our hands in frustration, we can say that it is probable (if not provable) that a nude, winged female carrying an alabastron and perfume applicator belongs to the Lasa class.

The Missouri mirror (Figs. 1-4) is one of a large group of engraved mirrors depicting such a creature. This group may be characterized by both stylistic and physical qualities. Stylistically, we note that the mirrors always depict only one figure without a frame or decorative border. The isolated figure, usually moving to the left, is placed on the vertical axis of the disc with the wings unfurled to cover most of the remaining ground. The *Kreuzschritt* position is standard and is used for other figures as well (Fig. 9).²² As two mirrors in Copenhagen²³ illustrate, there are frequently some large floral ornaments in the background (Figs. 10-11).

9. Left: Milwaukee, Public Museum N11610. Drawing by the author.

10. Right: Copenhagen, Danish National Museum 3646. Drawing adapted from *Corpus Speculorum Etruscorum* Denmark 1 (Odense 1981), fig. 23a.



11. Left: Copenhagen, Danish National Museum 581. Drawing from *Corpus Speculorum Etruscorum* Denmark 1 (Odense 1981), fig. 12a.
12. Right: Copenhagen, Danish National Museum 1287. Drawing from *Corpus Speculorum Etruscorum* Denmark 1 (Odense 1981), fig. 16a.

Physically, this group is characterized by light, thin disc sections²⁴ with a subtle concavity on the non-reflecting side (Fig. 14). All examples are tang rather than handle mirrors. In a sample of twenty-four published mirrors of this type, the diameters range from 13.0 to 16.7 cm. with a median value of 15.2 cm. Because the diameter of the Missouri mirror is also 15.2 cm., we can say that its size is very typical of this type. Weight was available for only seven of the aforementioned sample; it ranged from 103 to 147 grams with a median of 115.4 grams. The Missouri mirror, at 97.3 grams, is lighter than any of these, but this may be due, in part, to the restorations. Preliminary research on the chemical composition of the bronze used for such mirrors indicates that, as a group, these objects also share certain features.²⁵

The dating of the Missouri mirror is a difficult task. Unfortunately, most of the 3,000 extant Etruscan mirrors were discovered before modern archaeological methods were practiced and therefore were deprived of any archaeological context.²⁶ A few mirrors of the type considered here (i.e., tang mirrors engraved with a solitary winged female in the *Kreuzschritt* position) have been found in datable contexts.²⁷ All can be safely assigned to the 3rd century, ca. 300-275 B.C.²⁸ This is only an assumption and is presented here as a working hypothesis rather than a definitive statement.²⁹

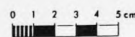


Mirrors depicting this winged female (whether she is nude or clothed, carrying various attributes) are exceedingly popular in later Etruscan art. In fact, this subject is surpassed by only one other on engraved mirrors: the Dioskouroi.³⁰ How can we explain this popularity? I think that this may have to do with the supposed *functions* of Lasas in Etruscan society.

At the end of her book, Antonia Rallo postulated that "Lasa" is the Etruscan version of the Greek "Nymph." Nymphs are rustic spirits associated with forests or groves and springs, streams, mountains or lakes. They may also be the patrons of towns or localities. In fact, the Greeks distinguished tree-nymphs (Dryads), from water-nymphs (Naiads), from meadow-nymphs (leimoniads), from mountain-nymphs (Oreads), etc. In Greek mythology nymphs are always beautiful, young females; their name probably means "bride" or "young maiden." Their status within the hierarchy of supernatural beings is less certain. Most ancient authors indicate that nymphs, with few exceptions, are mortal but may have extremely long life spans. They often accompany deities like Apollo, Dionysos and Artemis; less frequently, they appear with Hermes and Pan. They are helpful spirits, often curing ills and inspiring humans with prophetic powers. The Greek nymphs are also amorous, even passionate, and many stories relate their attraction to handsome mortal or divine lovers. In their youthful beauty, their multiplicity and their association with lovers, we see similarities between Etruscan Lasas and Greek Nymphs.

13. Left: Leiden, Rijksmuseum van Oudheden K1951/8.1. Drawing adapted from *Corpus Speculorum Etruscorum* Netherlands (Leiden 1983), fig. 22a.

14. Right: Typical disc sections for mirrors in the "Lasa Tang Group." Top to bottom: Missouri 83.224; Brussels R1301; Milwaukee N11610; Brussels R1303. Drawing by the author.



Rallo No.	Museum and object's inventory number	Provenance	Reference to Gerhard, <i>ES</i>	Characters identified by inscription	sex	wings	drapery	jewelry	crown	shoes	staff	alabastron	other
1	London, British Museum 622	unknown	IV, pl. 359	lasa, ainas, hamphiare	F	X	X						scroll
2	Hamburg, Museum für Kunst und Gewerbe 1955.69	unknown	V, pl. 1	lasa, maris, tinia	F				X	X			
3	Perugia, Museo Arch. 975	Perugia	V, pl. 24	lasa, turan, atunis	F		X		X				
4	Naples, Museo Arch. Naz. (no number)	Montefiascone	I, pl. 115	lasa sitmica, turan, atunis	M	X	X					X	
5	Florence, Museo Arch. 638	Chiusi	IV, pl. 290	lasa, tinthus, thesan, memrun	F		X	X	X	X	X		
6	Florence, Museo Arch. 80933	Perugia	—	lasa achununa, atunis	F	X		X					
7	Toronto, Royal Ontario Museum 919.26.30	Castel d'Asso	V, pl. 23	lasa, turan, atuns, menerva, amuce	F	X		X	X	X			wreath?
9	Rome, Villa Giulia	unknown	I, pl. 37	lasa vecu, menerva	F	X	X	X		X			sprig
10	Como, Museo Civico	unknown	V, p. 142	lasa, elinae	F	X	X					X	
11	Florence, Museo Arch. (no number)	Vetulonia	—	lasa, achle, tinia; lasa vecuvia, turan	F	X	X	X	X	X	X		
12	von Hessen Collection	Chiusi?	—	la(s)a, turan, atunis	F			X	X			X	
13	Paris, Bibliothèque Nationale 1287	Vulci	II, pl. 181	lasa thimrae lasa racuneta mean (a Lasa?)	F	X		X		X		X	
8	Rome, Villa Giulia 2735 (Etruscan gold ring)	Todi	—	lasa vecuvia	F?				X			?	fillet mirror?

TABLE 1: ENGRAVED MIRRORS WITH LASA IDENTIFIED BY INSCRIPTION

We have already noted (in reference to Table 1, nos. 3, 4, 6, 12) that Lasa is often depicted with the lovers *Turan* and *Atunis*. But a Lasa may also appear with other non-mythical lovers and may perhaps be considered a patron or protector of lovers. Lasa is frequently seen in the company of *Turan*, the Etruscan goddess of love, and may be one of her handmaidens. And, although it cannot be proven definitively, some Lasas seem to function as guardians and protectors of innocent victims of violence. An excellent example appears on an Etruscan red-figure volute krater, ca. 325-300 B.C. We see a standard Greek subject: the rape of Cassandra by Ajax during the destruction of Troy. But the Etruscan artist has added a local element to this otherwise canonical depiction. A winged male Lasa attempts to restrain Ajax. The same intervention by female Lasas occurs on at least two mirrors, if my interpretation of these uninscribed figures is correct.³¹

These qualities of love and protection offered by a guardian spirit must have appealed strongly to Etruscans living in the troubled times of the 3rd century B.C. I suggest that this, in addition to their aesthetic appeal, may have something to do with the popularity of Lasas on late Etruscan mirrors.

RICHARD DE PUMA
University of Iowa

- ¹My thanks go to Jane C. Biers, Curator of Ancient Art, for acquainting me with the mirror and granting permission to study and publish it. The mirror, acc. no. 83.224, is the gift of Mr. and Mrs. Cedric Marks. It was formerly in the collection of Dr. and Mrs. Robert Waelder, who acquired it in 1959. Its earlier history is unknown. It is briefly cited in D.G. Mitten and S. Doeringer, *Master Bronzes from the Ancient World* (Mainz 1967), no. 215, and will appear in R. De Puma, *Corpus Speculorum (CSE) USA 1: Midwestern Collections*, 18 (forthcoming from Iowa State Press, Ames). Measurements: preserved length, 22.2 cm.; diameter of disc, 15.2 cm.; L. of tang, 4.2 cm.; W. of tang, 1.1 cm.; W. of extension, 2.6 cm.; weight, 97.3 gr.
- ²Acc. no. 63.18: S. Weinberg, "Etruscan Bone Mirror Handles," *Muse* 9 (1975) 25-33, figs. 1-3 and cover; *CSE USA 1*, 16 (forthcoming).
- ³Acc. no. 80.191: M. Del Chiaro, "Hercle and Turms on an Etruscan Mirror," *Muse* 15 (1981) 54-57, figs. 1-2; *CSE USA 1*, 17 (forthcoming).
- ⁴For more on mirrors in general see N. de Grummond, editor, *A Guide To Etruscan Mirrors* (Tallahassee 1982). An international project to publish the more than 3,000 extant Etruscan mirrors in the world's public and private collections is underway. See the annual reports in *Studi Etruschi*, commencing with vol. 41 (1973) 426. Fascicles of *CSE* have appeared for Denmark, Bologna's Museo Civico and the Netherlands. See the reviews by F.R. Serra Ridgway, *Classical Review* 33 (1983) 292-294; I. Krauskopf, *Gnomon* 55 (1983) 722-725; and L. Bonfante, *American Journal of Archeology* 88 (1984) 279-281.
- ⁵For similar headdresses see E. Gerhard, A. Klugmann, G. Korte, *Etruskische Spiegel(ES) I* (Berlin 1843-1897) pl. 112.
- ⁶See also L. Bonfante, *Etruscan Dress* (Baltimore 1975) 63.
- ⁷The awkward bottom to this vase shape is the result of modern attempts to supply the restored fragment (indicated in fig. 4) with engravings. Similar errors are seen in the restoration of the Lasas' left wing: its feathers should repeat the symmetrical configuration of the (preserved) right wing but do not. The kneecap is another awkwardly re-engraved area.
- ⁸Paris, Bibliothèque Nationale no. 1287: D. Rebuffat-Emmanuel, *Le miroir étrusque d'après la collection du Cabinet des Médailles* (Paris 1973) 51-64, pls. 5, 71.
- ⁹It is difficult to formulate a definitive solution to the identity and function of *mean*. The name appears on nine inscribed mirrors and is always associated with a female. For more on this character see A. Pffiffig, *Religio Etrusca* (Graz 1975) 282; on Lasas in general, 273-285; R. Enking in *Römische Mitteilungen* 57 (1942) 1-15.
- ¹⁰A. Rallo, *Lasa, iconografia e esegesi* (Florence 1974) 18-41, 48; pls. 1-26. See also the review by L. Bonfante in *American Journal of Archeology* 81 (1977) 125.
- ¹¹Table 1, no. 4 is the only example securely identified by inscription but, on the basis of attributes, the following mirrors probably depict male Lasas rather than erotes: Brussels R1259 and R1263 = R. Lambrechts, *Les miroirs étrusques et prenestins des Musees Royaux d'art et d'histoire à Bruxelles* (Brussels 1978), nos. 9 and 13; Leningrad, Hermitage V.505 = *ES 4*, pl. 322 (here Fig. 8); Baltimore, Walters Art Gallery 54.85 = *ES 5*, pl. 35. There is also an excellent example on a red-figure Etruscan volute krater: see R. De Puma, "Greek Myths on Three Etruscan Mirrors in Cleveland," *Bulletin of the Cleveland Museum of Art* 70, 7 (1983) 300-301, fig. 25; *CVA Deutschland* 43, Mainz 2, pls. 1-2.
- ¹²Several other mirrors illustrate Lasa-like creatures and provide their exotic names. For example, *achvizr* (see R. Lambrechts, *Lexicon Iconographicum Mythologiae Classicae [LIMC]* 1, 214-216), *alpan* (see *LIMC* 1, 573-576), *evan* (*ES 5*, pl. 28; *LIMC* 1, 575, 7), *munthch* (*ES 2*, pl. 213; 4), *sneath* (*ES 1*, pl. 111; on a mirror from Todi, now in the Villa Giulia, the figure is inscribed *sneath tur(a)ns* and probably means "maidservant of Turan"; see M. Moretti and G. Maetke, *The Art of the Etruscans* [New York 1970] 193; M. Sprenger and G. Bartoloni, *The Etruscans* [New York 1983] pl. 238), and *zipna* (*ES 2*, pl. 213; 4, pl. 322 = Fig. 8).

- ¹³Madrid, Mus. Arch. 9827 (Rallo, Lasa 42-43 no. 15) is almost identical to the mirror in Rome (Table 1, no. 9) and carries the same inscriptions. It is quite likely a modern replica and, therefore, has not been included in Table 1 or the discussion. Two of the Lasas on the mirror in Crawfordsville (Fig. 7) carry small sprigs or flower buds in their right hands.
- ¹⁴Excellent color photographs of this ring appear in M. Cristofani, editor, *L'Oro degli Etruschi* (Novara 1983), no. 226, with earlier bibliography, and M. Cristofani et al., *Gli Etruschi, una nuova immagine* (Florence 1984, 161). The second part of the name *lasa vecuvia* may refer to an aristocratic family that revered Lasa as their own patron (see M. Cristofani, *The Etruscans* [London 1979] 114).
- ¹⁵See D.K. Hill, *Archaeology* 18 (1965) 187-190.
- ¹⁶Wabash College Antiquities Collection, Crawfordsville, Indiana, no. 94. Provenance unknown. D., 17.2 cm.; Max. H., 20.4 cm. CSE USA 1: *Midwestern Collections*, 19 (forthcoming).
- ¹⁷See *ES* 4, pl. 282, which shows *tinia* and *uni*, clearly labelled as the divine lovers, and an unidentified wingless female with alabastron and perfume applicator.
- ¹⁸Hermitage V.505: *ES* 4, pl. 322; Rallo, *Lasa*, 54; pl. 32, 2.
- ¹⁹Cf. *ES* 2, pl. 165.
- ²⁰See n. 23 below.
- ²¹Cf. *ES* 2, pl. 221; CSE Bologna 1, no. 38.
- ²²Milwaukee, Public Museum, no. N11610. Provenance unknown. D., 15.1 cm.; Max. H., 19.7 cm. CSE USA 1: *Midwestern Collections*, 25 (forthcoming). Cf. CSE Netherlands, 3. For other examples see *ES* 1, pl. 36; sometimes the figures are paired as in *ES* 1, pl. 42, 5-6.
- ²³Fig. 10 = Danish National Museum, no. 3646: CSE Denmark 1, 23; Fig. 11 = Danish National Museum, no. 581: CSE Denmark 1, 12.
- ²⁴Disc sections are now routinely included in CSE fascicles. Other collections include Rebuffat-Emmanuel, *Le miroir*, pls. 94-110; Lambrechts, *Les miroirs passim*; R. De Puma, "A Fourth Century Praenestine Mirror with Telephos and Orestes," *Romische Mitteilungen* 87 (1980) 25-26, fig. 9.
- ²⁵See P. Craddock, CSE Denmark 1, 131-132; R. De Puma, "Engraved Etruscan Mirrors: Problems of Authenticity," *Atti del Secondo Internazionale Etrusco* (Florence), forthcoming.
- ²⁶For a recent discussion of some of the problems see H. Roberts, *Analecta Romana* 12 (1983) 31-53.
- ²⁷(a) Tarquinia, tomb 5672: L. Vanoni, *Notizie degli scavi* (= *NSc*) 26 (1972) 164, no. 40; figs. 14 and 19; (b) Tarquinia, tomb 5740: *NSc* 31 (1977) 166, no. 10; figs. 12 and 14; (c) Tarquinia, tomb 5859: *NSc* 31 (1977) 190, no. 19; figs. 14 and 36; (d) Poggio Pinci, tomb 4 (Asciano, no. 222): E. Mangani, *Museo Civico di Asciano* (Siena 1983) 88, no. 22.
- ²⁸Figure 12 = Danish National Museum, no. 1287: CSE Denmark 16; Figure 13 = Leiden, no. K1951/8.1: CSE Netherlands, 22. I do not agree with the early date (ca. 350-300 B.C.) assigned to the Leiden mirror; it is based on an inappropriate comparison.
- ²⁹Attempts to date and classify this unwieldy group: Roberts, *Analecta Romana* 31-53; Rebuffat-Emmanuel, *Revue Archeologique* (1984) 195-226 (confined to handle mirrors).
- ³⁰See R. De Puma, *Studi Etruschi* 41 (1973) 159-170; Rebuffat-Emmanuel, *Les miroirs*, especially pp. 462-474, 595-597; R. De Puma, "Tinas Cliniar," *LIMC* 3 (forthcoming).
- ³¹This argument is made in connection with the identity of a female figure on a mirror in Cleveland. See De Puma, *Bulletin of the Cleveland Museum*, 300-301; *Romische Mitteilungen*, 25-26.

The So-Called Temple of Aesculapius at Mirobriga

Opposite:
The inscription.

A major temple on the citadel of the Roman town of Mirobriga, Portugal, has come to be known as a sanctuary of Aesculapius on the basis of what may be slender evidence. Paul Mackendrick and Jorge Alarcão both speak of it as a temple to Aesculapius, Mackendrick qualifying the label with a "perhaps."¹ On the basis of that identification there has been speculation regarding at least one other structure, the existence and character of a springtime festival, and the function of the ancient town as a kind of pilgrimage site. As members of the present Portuguese-American Mirobriga Project have pointed out, the association with Aesculapius is tenuous indeed, based on an inscription of questionable relevance.²

Both Mackendrick and Alarcão appear to be following, the former somewhat more conservatively than the latter, Fernando de Almeida, archaeologist in charge of excavations at Mirobriga from 1959-79 and author of the authoritative book on the site.³ Prof. de Almeida based his identification of the temple, expressed cautiously as "perhaps" (*talvez*, p. 28) sacred to Aesculapius, on an inscription placed high on a wall of the Hospital Velho in Santiago do Cacém, the modern town near ancient Mirobriga; a cast of that inscription is now mounted on the "Temple of Aesculapius." Prof. de Almeida's transcription of the text follows: AESCULAPIO / DEO / C. ATTIUS JANUARIUS / MEDICUS PACENSIS / TESTAMENTO LEGAVIT / OB MERITA SPLENDI / DISSIMI ORDINIS / [Q]UOD EI [Q]UINQUATRI / UM PRAESTITERIT / [F]ABIUS ISAS HERES / FAC(iendum) CUR(avit).⁴

His interpretation of the text would produce the following sense:

Gaius Attius Januarius, doctor of Beja, arranged in his will for installation of this monument in commendation of the most excellent order of senators for their having offered to that god the festival of the Quinquatrus. The heir Fabius Isas arranged for the construction.

He adds, it is unclear on what authority, the phrase "de Miróbriga" to his translation of *Ordinis*, rendering it as "Excelentísimos Senadores de Miróbriga."

RES OVLA PLO
DPO
ATVS TANVMPVS
MEDICVS PACENSIS
ESTAM IN IOLICAVI
OBMERITAS AND
DSSINORDVS
VAVATE
BIVSAS FERTS
LAC CVPC

Setting aside for the moment the difficulties with the text (they are few but serious), we may note that there is nothing here to connect the action of the doctor with the “Temple of Aesculapius” at Mirobriga. Indeed there is nothing to connect the inscription with Mirobriga. The only geographical reference, *Pacensis*, is to Beja (ancient Pax Julia), some fifty miles from Mirobriga. Assuming that *Pacensis* (of Beja) gives us nothing but the place of origin or residence⁵ of Attius, we are free to attribute to any place we choose the unspecified monument he commissioned for Aesculapius in honor of the *Excellentissimus Ordo*. The association with the town of Mirobriga which de Almeida inserts in his translation appears to be based on the *present* location of the inscription, which is mounted in the modern town of Santiago do Cacém and which de Almeida says is the most interesting of those that have appeared in the ruins of Mirobriga and therefore *in all likelihood* (*com toda a probabilidade*, p. 45) was taken from there also. The inscription was known as early as 1603 (*Ruínas*, p. 46), but its previous history, including the place where it was first found, is unknown. Only at considerable hazard can we conclude that the inscription deals with some structure at Mirobriga; it is more hazardous still to identify a specific structure at Mirobriga.

On the basis of the *quod* clause and its mention of a festival called the *Quinquatrus*, Prof. de Almeida argued for a local festival of that name held in honor of Aesculapius for five days in the spring. Following him, Mackendrick refers to Mirobriga as “a center of rustic pilgrimage.” Seasonal throngs would crowd the circus, he says, “especially at the five-day festival in honor of Aesculapius in the spring—of which we know from an inscription” (p. 195). Alarcão remarks of the *Quinquatrus*, mentioned on “one of the inscriptions found there,” that it was “a Roman festival which took place on the fifth day after the Ides of March, and which at Mirobriga was devoted to the Roman god of healing” (p. 175). Note that de Almeida’s “in all probability” brought from Mirobriga has become “found there.”

The term *Quinquatrus* appears to be confined to two festivals in the Roman religious calendar, the *Quinquatrus Miores* held March 19-23 and the *Quinquatrus Minusculae* held June 13-15. In either case the divinity honored was Minerva, though originally at least the March festival honored Mars.⁶ I find no parallel for dedicating such an event to other gods from the Roman pantheon. If the *ei* of our text does refer to the god, as de Almeida reads it, perhaps correctly, we may have an isolated instance of the dedication of one such holding of the *Quinquatrus* in Aesculapius’s honor; to determine that it was a *regular, annual* feast requires some further assumptions. If, however, *ei* refers to the *medicus* rather than the *deus*—and the tortured syntax may well allow that—Aesculapius may have nothing directly to do with the event, except as recipient of some token of Attius’s appreciation for the action of the *Ordo*. What action did the Most Excellent Order take? If *ei-deo*, it offered Aesculapius a *Quinquatrus*. If *ei-medico*, it honored the doctor in some way related to the *Quinquatrus*, perhaps by putting him in charge of it on one occasion.

An excellent photo of the stone kindly provided by Luisa Ferrer Dias shows how difficult was the job of transcription set before its various editors. A break damaging lines 8 and 9, de Almeida’s [Q]UOD EI [Q]UINQUATRI / UM PRAESTITERIT, has resulted in serious loss of parts of seven or eight letters and has removed

completely three or four more. These are the very lines most important for establishing the existence of the Quinquatrus and determining what, if any, connection there was between the festival, the doctor, and the god. De Almeida's reading, attractive as it is, presents several problems. For one thing, the transitive verb *praesto* has no clear object. The form *Quinquatrum*, genitive plural, has no discernible construction. The -VM, offered as the ending on *Quinquatrum*, was almost certainly preceded by at least one, possibly two letters if it were to match the left margin maintained for the bulk of the inscription.⁷ These problems were solved by the reading as given in the *CIL* (II.21): quoD peQVn (i.e., pecuniam) IN QUATRI/duVM PRAESTITERIT, "because the Senate furnished funds for the four-day festival." The sense is excellent; there are no loose syntactical ends; line 9 gets its necessary extra initial letters, and there is no need to worry about what Aesculapius is doing at the Quinquatrus. The key reading is PE, setting the word *pecuniam*. Unfortunately the stone does not say PE; it says EI or IE, more probably the former.⁸

Is the -VM at the beginning of line 9 an accusative ending of a lost direct object? [DE]VM would fill the space nicely. A suppressed dative ending on [Q]VINQVATRI would give that noun some grammatical construction. Lines 8 and 9 then might read [Q]VOD EI [Q]VINQVATRI(bus)/ [DE]VM PRAESTITERIT. A senate might conceivably put a god "in charge of" a festival, but what then is the meaning of the dative EI? [E]VM might fill the gap in the stone adequately, and if taken to mean *medicum*, EI standing for *deo*, the sense will be "because the Senate put him (the doctor) in charge of the Quinquatrus dedicated to him (the god)." There is at least the possibility of some intelligible meaning in the expression, but the use of two forms of *is* in the same clause referring to two different persons is awkward, to say the least.

Perhaps the Senate put Attius "in charge of" the festival on at least one occasion.⁹ Had he helped defray the expenses? Were the Senators hoping he would? To express his gratitude for this mark of distinction, and incidentally to ensure his own memory, the doctor offered to his patron, his divine-healer counterpart Aesculapius, the monument to which the inscription was attached. That the doctor was honored at the festival seems a good possibility; that the divinity had anything to do with the event is somewhat less certain.

The exact text of the stone in the area of the break is probably irretrievably lost. On the whole I am reluctant to see the inscription used as evidence either for or against a Mirobriga Quinquatrus in honor of Aesculapius.

As for the temple and adjacent structures, Mackendrick's tentative acceptance of the temple as sacred to Aesculapius led him to speculate that the baths located near the temple were not ordinary baths, but medicinal baths fed from some nearby source of curative water. The work of Jane and William Biers on the baths of Mirobriga has not yielded anything to support that idea.¹⁰

There may very well have been a shrine to Aesculapius at Mirobriga in antiquity. Mirobriga contains a medieval shrine to St. Brás, a local healing saint,¹¹ which suggests a healing tradition of some age, possibly derived from classical antiquity; Aesculapius may prove to have been honored at some shrine at Mirobriga. Perhaps there was an unprecedented Quinquatrus in Aesculapius's honor rather than Minerva's or Mars's, which might even have been a spring fertility

festival. The inscription which has been used to establish these things might say what it has been alleged to say and might in reality have been found on the site. Unfortunately, we have as yet no certain evidence that any of this is so.

RICHARD C. JENSEN
University of Arizona

¹Paul Mackendrick, *The Iberian Stones Speak* (New York 1969) 192; J. Alarcão, "On the Westernmost Road of the Roman Empire," *Archaeology* 20:3 (1967) 175.

²William Biers, José Caeiro, Albert Leonard, Jr., and David Soren, "Investigations at Mirobriga, Portugal in 1981," *Muse* 15 (1981) 30-38, esp. note 9.

³D. Fernando de Almeida, *Ruínas de Miróbriga dos Célticos* (Edição de junta distrital de Setúbal 1964).

⁴P. 46, accompanied by a drawing of the stone. A photo of the stone itself is his figure 38. The inscription is *CIL* 21, published again most recently by José d'Encarnação, *Inscrições Romanas do Conventus Pacensis* (Coimbra 1984), no. 144, with detailed bibliography. Dr. Jane Biers kindly provided for me a photocopy of that publication.

⁵Perhaps the town of his employment. D'Encarnação suggests that Attius may have been a *libertus*, a *médico público* in the service of Pax Julia (p. 220).

⁶Pauly-Wissowa, s.v. "Quinquatrus."

⁷The same conclusion was reached by d'Encarnação (p. 219) and several of the readers cited in *CIL*.

⁸The E and I of [Q]VOD EI look strikingly similar; I would have suggested [Q]VO DIE, an idea which occurred also to d'Encarnação (p. 219), but Dr. Biers, who with the help of a ladder inspected the inscription at close quarters, advises me that the reading is unsupportable. I would like to thank the President of the Câmara Municipal of Santiago and Dona Maria Amália Guerreiro of the Municipal Museum for their assistance to Dr. Biers.

⁹Some such reading occurred to Leite de Vasconcelos (quoted by de Almeida, p. 47), who translated lines 8 and 9 "admitindo-o à honra de assistir à festa denominada Quinquatrus."

¹⁰Jane Biers, in personal communication.

¹¹Biers, Caeiro, Leonard, and Soren, 31.

A Nepalese Wedding Ceremony Vessel

Since long before a European priest named Father d'Andrada reached Tibet in 1626 and found Nepalese goldsmiths at work in service to the king, Nepalese artisans have been admired for their excellence in metalworking.¹ Their finest products, such as lamps, bells, religious objects, vessels, and statues of deities, are made from a variety of metals for ritual and royal use. Some of these are cast by the classic lost wax method of using clay molds formed around beeswax models. Others are made from repoussé metal sheets. Workers beat sheets of metal from the back side while resting them on a cushion of asphalt or other absorbing material to create reliefs so subtle in texture and precise in detail that they appear to be cast. Metal arts still flourish in Patan, one of the three major towns in Kathmandu Valley, and production can be seen at the group workshop of Patan Industrial Estates or in any number of private homes.

1. Lidded copper vessel in the Museum of Art and Archaeology, University of Missouri-Columbia, Acc. no. 65.172. D. 27.5 cm. H. with lid, 21.4 cm.



2. Additional view of vessel in Fig. 1.



The vessel to be considered here is a large, elaborately decorated copper repoussé bowl with a tight-fitting lid (Figs. 1, 2). Its form is compact and bulbous, and two hands are required to hold it. Four chains are attached to it by ring handles at the shoulder, and it rests on three small animal feet. The copper, or copper alloy, is dark reddish brown with very little blue-green patina. The lid is decorated with concentric bands of decoration that expand and radiate from the center like rings of auspicious and protective borders. Such an arrangement of bands circling a central point relates to the sacred mandala diagram that gives rise to patterns in not only paintings and sculptures but also in buildings and so-called minor arts. The lid is crowned by a lotus in high relief, the center of which projects to form a handle. Upon this handle—and so being revealed in the blossoming lotus—are depicted the great Hindu god Shiva and his beautiful wife and female counterpart, Parvati (Fig. 3). The divine essence, embodied in the flower and the deities, rises from the realm of earthly care just as the lotus, rooted in the mud, rises above the waters to bloom.²

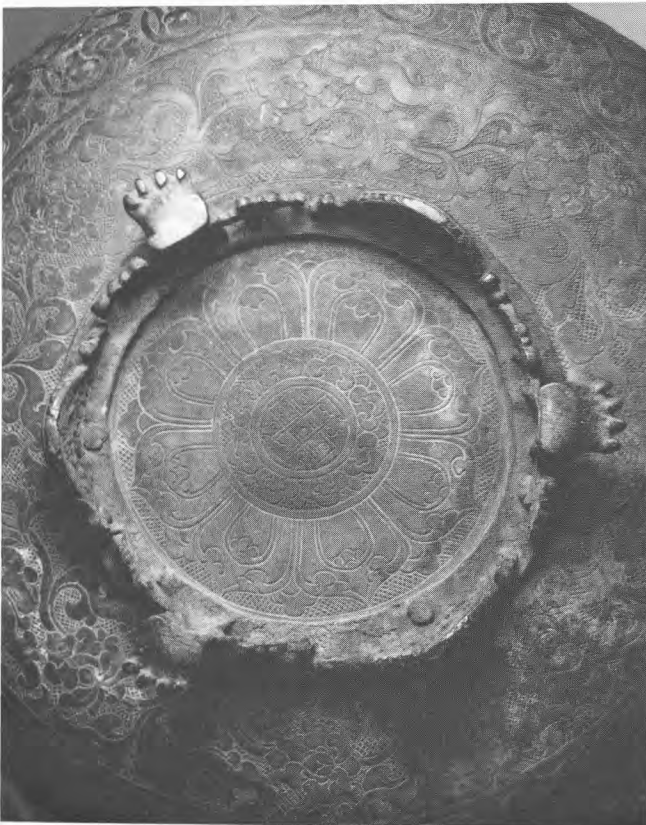


3. Shiva and Parvati on handle of lid.

The lotus appears again on the bottom of the container (Fig. 4). Two rings of eight incised petals surround a circle. Inside the circle is a cross-shaped motif made of two long rectangles laid over each other at right angles, so as to delineate four arms and a crossing (Fig. 5). At the very center is a dot. The significance of this five-zoned motif is not clear, but, together with the four wedge-shaped areas between the arms of the cross, may relate to the cosmic pattern of the nine planets that appears on temple ceilings in Kerala (South India) and elsewhere. Alternatively, because each arm has at its end a sort of wing projecting to one side, there may be a connection with the *svastika*, a Hindu sign of continuity and supreme order.

The lotus, so prominent on both the top and bottom of this vessel, has always been important in the worship of the Hindu gods. At the famous temple of Paśupati-nātha, dedicated to Shiva as Lord of the Animals (an incarnation that many Nepalese believe originated in their country), it is recorded that an “exceedingly resplendent silver lotus with brilliant, wide-open petals” was given in medieval times by King Jayadeva.³ And today a silver lotus in a square frame is said to be suspended over the linga, the phallic symbol of Shiva’s power, inside the temple. From its earliest meanings in Vedic literature, the lotus has been identified with the ground and the substance of existence and it develops to signify complete emancipation and purity.⁴

- 4. Bottom of vessel.
- 5. Motif on bottom of vessel.



Shiva is shown within the lotus bloom on the lid seated on a second lotus with one leg pendant in the comfortable pose of “royal ease.” He is the Center of the center. The circular frame around Shiva and Parvati has a border of pearls. Next come the radiating lotus petals, then borders of jewels as “necklace of the gods,” flower and leaf designs, and sacred animals that alternate with sacred symbols. The animals and symbols are small but in fairly high relief, with an elegant fullness that seems almost baroque. The eight confronted pairs of animals appear to be horse-headed birds (Fig. 6). They flank the auspicious emblems. These include the conch shell (*śaṅkha* in Sanskrit), the standard of victory (*dhvaja*) that marks the reaching of enlightenment, the pair of fishes (*matsya*) that stands for freedom from restraint, the lotus (*padma*), the endless knot (*śrī yatsya*) as a sign of constancy, the pair of fly whisks (*chauri*) that is a royal and sacred mark of respect, the vase of plenty (*kalaśa*), and a parasol (*chatra*) that shows noble protection.⁵ Just beyond these a final border of pearls as the edge of the lid contains this most inviting and luscious confection of textures and life patterns.



6. Detail of decorative band on lid of vessel.

The decoration of the sides of the bowl consists of three bands of birds and foliage. The upper band has sixteen roundels that are enclosed by loops of continuous growth of what may be interpreted as the wish-fulfilling vine of Hindu and Buddhist meaning, even though it also recalls classical motifs of the Mediterranean world. Each roundel holds a composite animal. There are eight sorts of animals, each repeated once; they appear to be antelope-headed birds, long-snouted *makara* water monsters as symbols of the life-giving attributes of water (Fig. 7), goose-like *haṁsa* birds as messengers to the gods (also Fig. 7), wingless pig-headed birds, wingless antelope-headed birds, parrots, pigeons, and wingless horse-headed birds. These recognizable subjects are set off by a background pattern of incised cross-hatching that is similar to a textured field surrounding the large lotus on the lid. The

7. Detail of decorative band on body of vessel.



contrast between subject and setting helps to clarify a full and active composition. The middle band holds interlocking s-curved foliate scrolls. In the lowest band a foliate scroll with flowers like peonies vaguely calls to mind foliate and floral scrolls on Chinese blue and white porcelain.

Let us return now to the relief on the top of the handle. The quiet scene of the two major gods is like a calm amid a fairly active storm of entwined movements, for Shiva and Parvati are shown blissfully at rest. They have the youth that observers generally associate with Nepalese gods, and their bodies have the lithe and narrow-waisted proportions that are found in medieval Nepalese art after Gupta inspiration from India has faded and been replaced by Pala-Sena style. Shiva moves slightly and very gracefully within the circular composition as he puts one hand around Parvati's waist. She leans her voluptuous body against his. Their costume is as fluid as their movement. Shiva wears a short skirt or *dhoti* along with scarves, jewelry, and the sacred thread that flows over his body as a sign of blessed status. Parvati's clothing is almost transparent. Everything seems to be melting as the goddess places her right hand on Shiva's shoulder. An elongated halo surrounds Shiva's head and both deities extend their open palms downward in the charitable or gift-bestowing gesture called *varada*. Shiva has two extra arms to indicate his multiple powers and in his upraised left hand holds an *akṣamālā* or rosary for prayer and concentration while his extra right hand, out of sight and behind Parvati, presumably holds the shaft of his trident spear (*triśūla*) that projects above them both. Nandi, the bull that serves as vehicle for Shiva, looks toward the gods from their right side, and it almost seems that he, like the deities, smiles. Above the friendly group are two timeless representations of the combined crescent moon and circular sun.

The vessel feels Nepalese on first encounter but it is not really familiar. The chains suggest that it was meant to be hung or suspended for carrying, and carrying offerings in procession is important to religious festivities in Nepal. The container is not, however, a usual temple object and it would not be seen on an ordinary altar. I am indebted to two Nepalese scholars now working in the U.S. for providing possible interpretations of the vessel's function. Deepak Shimkhada of the University of California, Los Angeles suggests that it resembles the kind of container made to store ritual paraphernalia, especially clothing and jewelry, that is kept to adorn a sacred image during a particular festival month. The Shivite deity represented by such an adorned image would be honored quite privately, possibly in the home, and dressed for special worship (*pūjā*).

Another explanation is offered by Gautam Vajracharya of the University of Wisconsin at Madison, who puts the container into a very human setting. He identifies it as a *gvay-bātā* or container for betel nuts.⁶ Such a vessel plays a key role in wedding ceremonies of the Newar people in Kathmandu Valley. It is easy to imagine that Newar metal workers would want to lavish the best of their art upon an object meant for such an occasion. The family of the bridegroom traditionally sends gifts including fruits, prepared food, and plenty of betel nuts to the bride a few weeks before the wedding. These arrive after the wedding has been arranged, yet acceptance of the gift is considered to be a formal acceptance of the marriage proposal. After the wedding feast, which is normally an evening meal, the bride sits in a richly decorated elevated place in order to give betel nuts to her relatives.⁷ They in turn bring her wedding presents. The *gvay-bātā* is held on this festive occasion by the *lami*, or go-between, a woman who helped the bride to arrange the marriage. Thus the container is socially and ritually significant, even though it is not a temple object, and it should be very fine. Wealthy Newars might have one or two of these containers to be lent to others for periods of two or three weeks, so that they remain in the bride's home throughout the course of the wedding events.

The vessel's decorative motifs, suggesting as they do auspiciousness, prosperity, and the bounty of nature, are appropriate for a ritual object associated with weddings. So too is the placement of the loving couple of Shiva and Parvati at the crown of the vessel, directly over the dot in the center of the cross-shaped motif on the bottom. This dot, or *bindu*, often signifies the cosmic unity resulting from joining of male and female principles. Not specifically wedding-oriented but still important is an additional suggestion, also made by Gautam Vajracharya—the cross-shaped motif may be derived from the patterns of flying aquatic birds such as geese, for Nepal associates such a sign with coming rain and the end of drought.⁸

So far, no attempt has been made to date the vessel. The dating of Nepalese ritual objects has been relatively little studied, and is notoriously difficult. At this stage in our understanding, the best that can be said is that the vessel was probably made in the seventeenth century or later.

The beauty and refinement of the vessel make it appealing to any viewer. Its motifs, and the way they are arranged, resonate with meanings and implications, and remind us of the web of cultural connections and cross influences among India, Nepal, Tibet, Central Asia, and China. Identifying the vessel specifically as an essentially private ritual object for use in wedding ceremonies adds to its attraction as a functional, living work of art.

RONALD M. BERNIER
University of Colorado, Boulder

¹Sylvain Levi, *Le Nepal, Etude historique d'un royaume hindou*, 1, *Annales du Musée Guimet, Bibliothèque d'Etudes* 17 (Paris 1905) 307. See also Mary Shepherd Slusser, *Nepal Mandala*, 2 vols. (Princeton 1984), and Erberto LoBue, "The Newar Artists of the Nepal Valley, An Historical Account of Their Activities in Neighbouring Areas with Particular Reference to Tibet," parts 1 and 2, *Oriental Art* 31 (1985-86) 262-277 and 409-420.

²Giuseppe Tucci, *The Theory and Practice of the Mandala* (London 1961) 28.

³Indraji Bhagvanlal, *Twenty-three Inscriptions from Nepal*, trans. G. Buhler (Bombay 1965) 19.

⁴Valrae Reynolds and Amy Heller, *Catalogue of the Newark Museum Tibetan Collection 1*, 2nd ed. (Newark 1983) 71. This basically Hindu emphasis upon the lotus is harmonious with the legend, accepted by both Buddhists and Hindus, that the Valley of Kathmandu was once covered by a great lake and that the Nepalese civilization began when a great lotus flower of gold and precious stones bloomed above the waters. This was Svayambhu, the self-existent. A great stupa was built on the hill that is said to mark the spot where the magical flower appeared.

⁵Virtually the same eight auspicious emblems appear often on later Chinese ceramics. They are illustrated in Margaret Medley, *A Handbook of Chinese Art* (New York 1964), pl. 12.

⁶It is said that "the betel nuts are sent by the bridegroom's family in a velvet bag. If the person is rich these may be sent in a silver case." See Gopal Singh Nepali, *The Newars: An Ethno-Sociological Study of a Himalayan Community* (Bombay 1965) 212. I thank Ian Alsop of Kathmandu for bringing this reference to my attention.

⁷The wedding feast is called *payna biyā bhoy*, according to Alsop.

⁸Gautam Vajracharya has informed me that the cross-shaped motif occurs on coins of medieval Malla dynasty kings.

about the authors

Ronald M. Bernier, a specialist in the arts of the Himalayan region, is professor of art history and chair of the Asian studies program at the University of Colorado in Boulder. He is the author of *Temples of Nepal; The Nepalese Pagoda: Origins and Style;* and *Temple Arts of Kerala*. He regularly lectures for American Museum of Natural History study tours in Asia and is currently preparing a video series on Asian arts for public television.

Richard Daniel De Puma teaches classical archaeology at the University of Iowa's School of Art and Art History. He is a research associate of the Field Museum of Natural History, Chicago, and a member of the Advisory Board for the *American Journal of Archaeology*. He holds a B.A. from Swarthmore College and an M.A. and Ph.D. from Bryn Mawr College. His recent publications include *Etruscan Tomb Groups* and the *Corpus Speculorum Etruscorum-U.S.A. 1*.

Richard C. Jensen received a B.A. from the University of Arizona, and a Ph.D. from the University of North Carolina. He has taught classics at the University of Arizona since 1961. Among Dr. Jensen's many publications are two articles on Kourion, in Cyprus, a site familiar to *Muse* readers.

Murray C. McClellan received a B.A. in Greek from Oberlin College and a Ph.D. in classical archaeology from the University of Pennsylvania. His dissertation was titled "Core-Formed Glass from Dated Contexts." He has been the coordinator of the outreach lecture program at the University Museum of the University of Pennsylvania and is now Fulbright fellow in Cyprus. Dr. McClellan is an active field archaeologist, having excavated in Israel, Jordan, Libya, Greece, Cyprus, and Egypt. A former secretary of the American School of Classical Studies at Athens, Dr. McClellan is now actively working on several archaeological projects in Cyprus and is the field director of the University Museum's excavations in Marsa Matruh, Egypt.

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 Mrs. James Swearingen
 Susan Sweetland
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 Professor and Mrs. Homer L. Thomas
 Richard and Jeannette Thompson
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 Janet Houghton Thornton
 Herbert K. Tillema
 Mr. and Mrs. Jack D. Timmons
 Charles R. Touzeau
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 William D. Trumbower Family
 Loeta Tyree
 W. R. Utz
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 Laura Walters
 Dorothy M. Walton
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 Professor and Mrs. Richard A. Watson
 Beverly Z. Welber
 Mrs. John G. Werkley
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 Bill and Marian West
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 Arnold and Ann White
 Carolyn Whitworth
 Jeffrey B. Wilcox
 James and Shirle Wilkerson
 Jo Anne and Ken Wilkerson
 Melissa Williams
 Mr. and Mrs. Clyde Wilson
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 Elizabeth A. Windisch
 Elizabeth F. Winnacker
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 Mr. and Mrs. Erwin Wright and Beth
 Mr. and Mrs. Jackson A. Wright
 Marie Wright
 Professor and Mrs. A. F. Yanders
 H. Kell Yang
 Pat and Ross Young
 Barbara Zatzman
 Mr. and Mrs. Joseph L. Zemmer
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LINDA CUPP, chair
CHERYL DITMORE
SUE DUNKIN
JEANNETTE THOMPSON

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JERRY BERNECHE
DAVID BUTLER
LINDA CUPP
SUE DUNKIN
SALLY FROESE
LARRY KANTNER
ALBERT LEONARD, JR.,
through June 30
FORREST MCGILL
DON MCGLOTHLIN
BETTY PROCTOR
JEANNETTE THOMPSON,
chair
VERA TOWNSEND
ELIZABETH WINDISCH

Membership Committee

LUANN ANDREWS
WILLIAM BONDESON,
co-chair
LINDA CUPP, co-chair
ANNA MARGARET FIELDS
OSMUND OVERBY
HAZEL RIBACK
BETTY ROBINS
DEE STEPHENS

Museum Shop

MARY CAMPBELL
AVERIL COOPER
MERCIEIN DUNCAN
ALICE DELLANDE
FLORENE FRATCHER,
manager on leave
PHOEBE GOODMAN
CYNTHIA OEHLER
ELIZABETH E. PARRIGIN,
acting manager
CAROLINE PEARMAN

Shop Volunteers

CLAUDIA BARBERO
JENNIE BRIDGEWATER
ANNE BROOKS
PATSY BROWN
MARY CAMPBELL
ANNABELLE CARR
NOLA DANIEL
ALICE DELLANDE
LILA DEWELL
BETTY DELON
MERCIEIN DUNCAN
VIRGINIA ETHERIDGE
BETTY EYESTONE
KATHRYN FELLOWS
DANGA GABIS
PHOEBE GOODMAN
RUTH GRAVES
INEZ GREENSPON
HELEN HARRISON
JILL HENDERSON
KATHLEEN KAISER
MARY KENNEY
ANN LaBRUNERIE
LINDA LYLE
KAY MATTHEWS
CLOTILDE MOLLER
DOROTHY MULLETT
VIRGINIA NEWLAND
OLIVE NEWMAN
CYNTHIA OEHLER
CAROLINE PEARMAN
BETTY PROCTOR
SUSAN ROBBINS
JO BETTY ROSIER
HELEN SAPP
BERNICE SCHROEDER
JEAN SMITH
RUTH STONE
MARGARET VIRKKUNEN
KASEY WARD
JOANNE WILKERSON
EVELYN WITWER

Social Committee

KATHLEEN MONTIE, chair

Travel Committee

PAT ATWATER, co-chair
JANE BIERS, co-chair
JIMMY HOURIGAN

Reception Desk Volunteers

LYNNANNE
BAUMGARDNER
MARY BOSCH
ANNE BROOKS
KENT BURSON
BARBARA CARR
DOROTHY COHEN
CAROLYN COLLINGS
HELEN CURTIS
MARYANN DESCH
SUSAN DUNKIN
LOVINA EBBE
SALLY GIBBS
HELENE HOLROYD
PATRICIA HUTCHINSON
ANN LaBRUNERIE
CAROL LANE
VESTA LaZEBNIK
FRANCES MAUPIN
RAMONA McKENZIE
MARGARET MIER
LINDA NIEUWENHUIZEN
DIXIE NORWOOD
JOY OLDHAM
ELISE OVERHOLSER
MARIE PAIVA
GLADYS PIHLBLAD
PAULA McNEILL
AGNES ROGER
JO BETTY ROSIER
DANIEL RYAN
ROBIN SEYDEL RYAN
JEANNETTE VIELE
MARIAN WEST
JOAN WIBBENMEYER
JOANNE WILKERSON

Museum Staff, 1985

- RICHARD G. BAUMANN
Curator of European and American Art, through September 30
- CHARLES BAERWALD
Security Guard, from October 4
- JANE C. BIERS
Curator of Ancient Art
- DAVID L. BUTLER
Assistant Director
- MAURA F. CORNMAN
Conservator
- ANNA MARGARET FIELDS
Secretary/Membership Secretary, through December 8
- JOHN S. HUFFSTOT
Publications Production Manager, through November 22
- FORREST MCGILL
Director
- JANA MEYER
Secretary/Membership Secretary, from December 9
- KAREN NORTHUP
Security Guard, from August 21
- KATHY D. PATTI
Bookkeeper
- JAMES W. REHARD
Assistant Preparator
- LOIS SHELTON
Academic Coordinator, from September 1
- GLADYS D. WEINBERG
Research Fellow
- SAUL S. WEINBERG
Director Emeritus
- JEFFREY B. WILCOX
Registrar/Chief Preparator
- ELIZABETH A. WINDISCH
Secretary/Tour Coordinator

Advisory Committee

*CLAUDIA BARBERO, from
September 1
EDZARD BAUMANN
*WILLIAM BIERS
*JOEL BRERETON
PATRICIA CROWN
*KAREN HENRICKS, through
August 31
OTIS JACKSON, ex-officio
BARBARA JOHNSON, from
July 1
LARRY KANTNER
NORMAN LAND
ALBERT LEONARD, JR., through
June 30
HOWARD MARSHALL
*FORREST MCGILL, ex-officio
*OSMUND OVERBY
ELIZABETH PARRIGIN
LOIS PAULEY
KATHLEEN SLANE, through
June 30
HOMER THOMAS
VERA TOWNSEND
SAUL WEINBERG
STEVEN WEINBERG
CLYDE WILSON
RUTH WITT
WALTER WOSILAIT

*Executive Committee

Volunteer Docent Program, 1985

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DAVID BUTLER, vice-chair
CAROL LANE
RAMONA MCKENZIE
MARGARET MIER, co-chair
MARIE PAIVA
LINDA TROGDON
JOAN WIBBENMEYER
MARIE WRIGHT
ELIZABETH WINDISCH

Docents

LUANN ANDREWS
ANNE BRAISTED
RACHEL BREIMEYER, on leave
CYNTHIA BROWN
BARBARA CARR
CAROLYN COLLINGS
SHELLY CROTEAU
RAETTE DELANEY
SUE DUNKIN
LOVINA EBBE
JEAN FRANCIS
ANN GOWANS, on leave
ALMA HAMMER
HELENE HOLROYD
CAROL LANE
AIMÉE LEONHARD
PAIGE MARTIN
FRANCES MAUPIN
RAMONA MCKENZIE
PAULA McNEILL
MARGARET MIER
JOY OLDHAM
MARIE PAIVA
GLADYS PIHLBLAD
DANIEL RYAN
ROBIN SEYDEL RYAN
BARBARA ROBINSON, on leave
JUDY SAWYER, on leave
JEANNETTE THOMPSON
LINDA TROGDON
MARIAN WEST
SHIRLE WILKERSON
ELIZABETH WINDISCH
MARIE WRIGHT

Office Volunteers

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MARYANN DESCH
LOVINA EBBE
SALLY GIBBS
ALMA HAMMER
SUSAN HINNANT
CECILIA KUHN
RAMONA MCKENZIE
FRANCES MAUPIN
DIXIE NORWOOD
SUSAN PATTERSON
ELIZABETH REINERT
AGNES ROGER
JO BETTY ROSIER
BETH TOWNSEND

Museum Assistants

AMELIA CANILHO
CAROL INGE
DAVID SPENCER
KASEY WARD

Conservation Assistants

CAROL INGE
AIMÉE LEONHARD
LINDA NIEUWENHUIZEN
THERESA VALTUENA-MARTINEZ