

# MVSE

NUMBER TWENTY-TWO · 1988

ANNUAL OF THE MUSEUM  
OF ART AND ARCHAEOLOGY







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OF ART AND ARCHAEOLOGY  
UNIVERSITY OF MISSOURI-COLUMBIA

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The Museum of Art and Archaeology is open Tuesday through Friday, 8 a.m.–5 p.m., Saturday and Sunday, noon–5 p.m., closed Mondays and national holidays. Admission is free. Guided tours are provided when arranged in advance. Telephone: 314-882-3591. MUSE 22 and back issues are available for \$10.00 each. Checks should be made payable to University of Missouri and correspondence addressed to Editor, MUSE, Museum of Art and Archaeology, University of Missouri–Columbia, Columbia, Missouri 65211.



*To the Memory of  
Dr. Elmer Ellis,  
President Emeritus of the University of Missouri  
and Longtime Supporter of the  
Museum of Art and Archaeology,  
this Issue of Muse is  
Respectfully Dedicated*





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Art history professor Edzard Baumann explains to those attending a midday gallery talk the influence of hand-written and hand-illustrated manuscripts on the first European printed books. The gallery talk helped interpret for the public the exhibition "The Illuminated Manuscript Tradition and Early Printing."

# Director's Report

The exhibition "The Illuminated Manuscript Tradition and Early Printing," though small, served as a good example of how university resources can be used imaginatively for educational purposes. Curator Patricia Condon and academic coordinator Ann Guell, with the help of librarian Margaret Howell, drew from the Special Collections of Ellis Library and the museum's own holdings a group of forty manuscript and early book pages and volumes. Dating between the mid tenth century and 1499, these objects exemplified the evolution of the illuminated manuscript and the origins of the printed illustrated book.

Ms. Guell was at the time serving as one of the instructors for Humanities 102, a course focusing on the medieval world. She planned the exhibition for the special use of this course. A booklet she wrote tracing the transition from the hand lettering and illustrating of books to the development of printing was distributed to the humanities classes as well as to other visitors.

This collaboration of the museum and the library, an art history professor (shown opposite), and the staff of the humanities course was gratifyingly smooth and productive. We hope for more such joint ventures in the future.

"British Comic Art, 1730-1830, from the Yale Center for British Art," the major exhibition of 1988, also resulted from a collaboration. The museum invited art history professor Patricia Crown, a specialist in eighteenth- and nineteenth-century British art, to serve as guest curator and to write the accompanying thirty-two-page booklet. The exhibition included forty-three paintings, drawings, prints, and illustrated books. They made clear the unusual importance in their period of comic art, ranging from the broadest slapstick to the sharpest, most cunning caricature.

"British Comic Art" was also coordinated with the university's sequence of humanities courses, this time with Humanities 103, which covers the Renaissance and the Enlightenment. Professor Crown lectured to the humanities classes, challenging them to consider issues such as how humor can be conveyed in the visual arts and why comic art flourished so brilliantly in eighteenth-century Britain.

A variety of special programs accompanied the exhibition. Among these were lectures and gallery talks by professors of art history, English, and history; a theatrical reading of excerpts from British comedies; a performance by the university's Opera Work-

Educational outreach is a high priority. Here public school teachers attend an art education workshop—part of a fourteen-week series—taught by assistant director Mort Sajadian. The museum is working with the schools to build art study into the basic curriculum.



shop of portions of John Gay's *The Beggar's Opera* and Igor Stravinsky's *The Rake's Progress*; and a series of appropriate films.

Three modest exhibitions in 1988 highlighted parts of the permanent collection. Included in "Chinese and Japanese Paintings and Prints" were several recently acquired works and a number of others that had been reattributed or reidentified as a result of new research. The exhibition was studied by the survey class in Asian art history as well as other classes. "Pre-Columbian Textiles and Artifacts" brought to light some of the most interesting of the museum's little-known but growing Pre-Columbian textile collection. It was organized by graduate student Amparo Rueda de Torres, who has a special interest in the fabric traditions of Latin America. For "Twentieth-Century Abstractions" curator Patricia Condon chose works by such artists as Conrad di Marca-Relli, Adeline Kent, and Yaacov Agam to illustrate the variety of non-representational styles in modern art.

As usual, the fall's graduate class in museum studies took as a project organizing a small exhibition. This year's topic, "Classical Revivals: Greek and Roman Themes in Western Art," is a particularly relevant one for a museum with strong interests in both the classical and modern worlds. The exhibition was also intended to provide a context for a major contemporary painting on a Roman mythological subject commissioned by the museum from the California artist David Ligare. The installation of the class's exhibition was held off until the spring of 1989 to coincide with the arrival of Ligare's painting and the meeting in Columbia of the Midwest Art History Society.

Planning for exhibitions to mark the university's sesquicentennial in 1989 occupied a great deal of time in 1988. The Missouri State

Capitol in Jefferson City is famous for its elaborate mural decoration. The muralists were chosen in the years after World War I by a committee of which MU art history professor John Pickard was the head. Dozens of the artists' preparatory and presentation drawings have been in the university's collections ever since, but have never been systematically displayed. An exhibition of over fifty of them, plus others borrowed from museums in England, Scotland, Arizona, and New Mexico, will open in the Capitol in March 1989. Most of the research and organizing was carried out by graduate student Jeffrey Ball under the supervision of curator Patricia Condon and assistant director Mort Sajadian.

By far the most ambitious project the museum has ever undertak-



Students in the graduate class in museum studies at work on an assignment. When presented with a variety of art objects, they were to assess their authenticity, quality, and interest and decide which ones they would want to acquire for the museum.

en will be another sesquicentennial exhibition, "The Art of the July Monarchy: France 1830 to 1848." Paintings by Delacroix, Courbet, Ingres, and Corot will be among the some two hundred works borrowed from French and American museums. Five specialists in the culture of mid nineteenth-century France will contribute essays to the large and beautiful catalog. "The Art of the July Monarchy" will focus scholarly attention on an important but relatively little-studied transitional period in French art.

These projects would not have been possible without substantial outside funding. A grant from the Missouri Humanities Council will support "Missouri Murals: Studies for the State Capitol Decoration." The July Monarchy show has received grants from the National Endowment for the Arts and the National Endowment for the Humanities, and we have applied for an additional and much larger NEH grant as well.

Once again in 1988 the museum benefited from an Institute for Museum Services General Operating Support grant. It underwrote, in part, the British Comic Art exhibition and paid the salaries of the docent education coordinator and the membership coordinator. IMS-GOS funds were also used for such purposes as buying a hydraulic lifter to save the backs of the museum staff. At a time of chronic underfunding for the university, these outside grants are especially welcome. All those who use and benefit from the museum are indebted to the above-mentioned federal and state agencies.

The collections were enriched by the addition of a number of notable works in 1988. For the ancient collection, a Greek subgeometric bowl, a Laconian kylix, and an archaistic Neo-Attic relief fragment of Hermes were purchased. The funds for the Laconian bowl were provided by Chi Omega Sorority on the occasion of the seventy-fifth anniversary of their organization. New European and American works included prints by Eugene Isabey, Paul Huet, and Wilhelm Lehmbruck; paintings by Douglass Freed and William Quinn; and a ceramic object by Linda Hoffhines. Alumna Elizabeth Belot donated a handsome William Morris fabric in honor of Dr. Vera Townsend and Dr. Hellmut Lehmann-Haupt. In anticipation of the "Missouri Murals" exhibition, the museum acquired an additional figure study for the Capitol murals by Sir Frank Brangwyn. For the non-Western collections, generous anonymous donors gave interesting Gandharan objects and Pre-Columbian textiles and artifacts. From Catherine and Ralph Benkaim came a group of eighteenth- and nineteenth-century Indian drawings, many of mythological subjects.

In 1988 we said goodbye and good luck to graphics designer/chief preparator Jim Thorne, secretaries Pat Hubbs, Gretchen Lynch, and

Melissa Wolfe, and academic coordinator Ann Guell. We welcomed Mike Sleadd, Anne Brooks, and Luann Andrews to similar positions. Also new on the staff were associate curator of ancient art Dr. Susan Langdon and membership coordinator Amy Brassieur.

The museum's conservation activities were curtailed in 1988 by the serious illness of conservator Maura Cornman. A project (financed by an IMS grant) of cleaning, repairing, and rematting large numbers of prints and drawings and improving their storage was completed by other staff members and a free-lance conservator. At year's end Ms. Cornman's health was improving, and we foresaw



Preparations for next year's exhibition "The Art of the July Monarchy: France 1830 to 1848" were a major task in 1988. Here Professor Robert Bezucha, a specialist in nineteenth-century French history from Amherst College, addresses a planning session. Behind him are Professor Michael Driskel of Brown and Gerald Bolas, director of the Washington University Gallery of Art.

the happy prospect of her returning to work in February.

In 1988 the volunteer docent program, coordinated by Luann Andrews, undertook the training of a new docent class. We anticipate the trainees' graduation to full docent status early in 1989. The twenty-seven other docents gave 251 tours for 3,888 students and adults in 1988. As always, congratulations and thanks to our docents.

Museum Associates saw a busy and successful year. The special Friday evening After Hours events again drew enthusiastic crowds. The annual birthday party this year also celebrated the publication by the University of Missouri Press of research fellow Gladys Weinberg's *Excavations at Jalame*. Sincere thanks are due all our faithful friends in Museum Associates, especially those who worked so hard on the membership drive.

We look forward to next year's excitement and challenges with enthusiasm. The university's one-hundred-fiftieth anniversary will see the museum not only playing a much-expanded role in the university's cultural life, but also taking on, for the first time in its history, a project of national significance. Vive l'art de la monarchie de juillet!

Forrest McGill  
*Director*



# Report of the Museum Associates

Nineteen eighty-eight was another rewarding and fruitful year for Museum Associates. It saw the culmination of several years of effort when, with funds provided in part by Museum Associates, the museum purchased a bust of the Roman emperor Hadrian. This important acquisition fills a gap in the museum's collection of sculpture from antiquity. It is a major gift, and funds for its purchase were donated by Museum Associates, supplemented with interest from the Gilbreath-McLorn endowment. We can rightly be proud of our achievement in fund raising and our help in acquiring this beautiful piece, which will add so much to the significance of the museum's collections.

Our funds used for this gift came from the proceeds of our auction held in the fall of 1987 and from donations from Museum Associates in the past few years. We are pleased that we met our goal and are looking forward to raising even larger amounts for gifts in the future. I want to express again my appreciation to all who assisted in the auction and to all members for their donations to the acquisition fund through their dues and other contributions.

With respect to future purchases, we are pleased to announce the formal establishment of the Gladys and Saul Weinberg Fund from monies previously administered by Museum Associates. This will be a permanent endowment for the Museum of Art and Archaeology managed by the Boone County National Bank, with the income to be used for the purchase of objects of ancient, early Christian, and Byzantine art of Europe, the Near East, and the Mediterranean Basin. Gladys and Saul with their dedication and commitment started the fund originally, and we anticipate that it will grow significantly in the future. Contributions to it are always encouraged as tributes to the Weinbergs, as memorials for family and friends, or just as expressions of support for our museum.

On the social side, three "After Hours" were held in 1988 on January 29th, February 26th, and October 28th. These popular events continue to attract a large number of people who come late on a Friday afternoon to celebrate the end of the work week and to enjoy a short talk on a subject related to the museum and the camaraderie of friends. The annual birthday party was held on November 12, 1988, and an enjoyable evening was had by all.



Chancellor Haskell Monroe addresses guests at a Museum Associates membership drive reception.

Museum Associates also sponsored the opening reception for the British Comic Art exhibit.

The travel committee was again very active. A bus load of members went to Kansas City on March 26th to see the exhibit of early Greek sculpture at the Nelson-Atkins Museum. The trip to Portugal, rescheduled from May of 1987 to May of 1988, was a resounding success. Led by Jane Biers, who is the best guide possible for a trip to Portugal, the group visited Mirobriga, where the university has sponsored an excavation of a Roman settlement; the old university town of Coimbra; Lisbon; and a number of other sites. By all accounts everyone had a most enjoyable time. Even the weather cooperated. Future trips to Europe, including one to Eastern Europe to visit Prague, Budapest, and Vienna, are being planned. Please watch for their announcements. They present a splendid opportunity to visit Europe with friends and a wonderful tour guide. Please let us know of your ideas for overseas travel. We always appreciate learning where our members would like to go.

The museum shop continues to be an important source of revenue for the museum. Florene Fratcher does a wonderful job in seeing that it is always well stocked with a wide variety of postcards, prints, museum reproductions, jewelry, and other museum-

related items for sale. She and her committee spend countless hours as volunteers in staffing the shop and making it an important asset to the museum and to Columbia. Their dedication and generosity in giving their time and talents are greatly appreciated. Your patronage is always welcomed.

Our support is growing. While we have not had a "hard sell" membership campaign, our membership and support increase, and it is most gratifying. The museum's needs are many, and they must be met if it is to fulfill its responsibilities to the university and the central Missouri community. We need to do more. Museum Associates activities for university students and the community need to be increased. The creation of more activities for Columbia's schoolchildren is a priority. All these require the financial support of Museum Associates if they are to be successful. Federal funding for museum activities will in all probability decrease significantly in future years. To meet these pressing needs both for increased activities and for funds for purchase of new objects for the museum's collections, we need new members. Also, please remember to renew your membership promptly when you receive a notice that it is expiring, and increase your level of support if you possibly can. Recruit your friends and neighbors as new members if you have not already done so. We need and welcome them and know they will enjoy our beautiful museum and all the activities. We believe the museum to be the jewel of the Columbia campus and one of the most important centers of cultural activity in mid-Missouri and the state. It is the third largest art museum in Missouri and is an international asset in archaeological and art history. We are very fortunate to have it.

I want to thank all our members for their continued enthusiastic and generous support of Museum Associates and all its activities. It is most gratifying and rewarding. I would also like to thank all the officers and committee chairs for their tireless work and devotion, and the staff of the Museum of Art and Archaeology for all their efforts in keeping us going. Sue Stevens, our treasurer, and the museum secretaries provide the day-to-day administrative assistance without which we could not function. Amy Brassieur, the museum's membership coordinator, has begun updating the membership renewal procedures and is helping in important ways with our fund-raising campaigns.

The future of both Museum Associates and the museum has never looked brighter, and we look forward to 1989 and the years beyond with undiminished and boundless enthusiasm.

Elizabeth E. Parrigin  
*President*

# Exhibitions

## **“Missouri Visual Artists Biennial”**

February 20–March 27, 1988. A joint program of the Missouri Arts Council and First Forum, St. Louis, this exhibition showcased the work of five leading Missouri artists chosen by a nominating committee of art professionals from all over the state.

## **“Illuminated Manuscripts and Early Printing”**

March 1–May 8, 1988. The manuscripts in this exhibition exemplified the production of sacred and secular books in the Middle Ages. Ranging in date from the tenth through the fifteenth centuries, the assembled works demonstrated the profound impact of printing on European culture.

## **“Chinese and Japanese Paintings and Prints from the Permanent Collection”**

April 5–July 3, 1988. The exhibition showcased two newly acquired Japanese paintings by Hoitsu and Kishi Renzan, as well as Chinese landscape paintings and Japanese theatrical prints.

Missouri Visual Artists  
Biennial



### **“Pre-Columbian Textiles and Artifacts”**

July 9–September 9, 1988. Primarily made in Peru and northern Chile, the well-preserved textiles in this exhibition ranged in age from five hundred to twenty-four hundred years. They represented many of the varied textile-decorating techniques known to the Pre-Columbian peoples of South America.



Illuminated Manuscripts  
and Early Printing

Pre-Columbian Textiles



**“Twentieth-Century Abstractions from the Permanent Collection”**

April 16–September 25, 1988. Included were thirty-three paintings, prints, sculptures, and mixed-media works by both American and international artists. The exhibition represented the different directions and approaches taken by abstract artists, from early geometric constructivism to abstract expressionism, and provided a glimpse into the psychologically charged movement of abstract art.

**“British Comic Art, 1730–1830, from the Yale Center for British Art”**

October 15–December 4, 1988. Featured were paintings, watercolors, and prints by such artists as William Hogarth, Johann Joseph Zoffany, Thomas Patch, and Thomas Rowlandson. These artists deemphasized traditional literary subjects, instead recording fashion, travel, theater, sexual dalliance, and the busy life of the marketplace.

James Stephenoff,  
*Falstaff at Herne's Oak*,  
detail, Yale Center for  
British Art, Paul Mellon  
Fund.





Thomas Rowlandson,  
*Dr. Graham's Cold Earth  
and Warm Mud Bathing  
Establishment*, detail,  
Yale Center for British  
Art, Paul Mellon  
Collection.

British Comic Art

# Loans Out

To Wildenstein & Company, New York, Hubert Robert's painting *The Hermit Frère Luce* for the first exhibition of Robert's work ever held in North America, November 15th–December 16th, 1988.

To the Mid-America Arts Alliance, Kansas City, a painting by Fred Shane titled *The Aesthetes*, for an exhibition of Shane's work June 1, 1988–October 15th, 1989.

Hubert Robert, *The Hermit Frère Luce*, detail.







Fragment of a "Season Sarcophagus," Roman, ca. 200, marble, gift of Museum Associates.

To the Knoxville Museum of Art, a fragment of a "season sarcophagus" with a youth as the personification of Autumn, a Greek red-figured vase by the Curtius painter and for their serial exhibition "A.W.O.L. (Art Works On Loan)" October 1–October 31, 1988.

To Boone County National Bank, Columbia, Missouri, eight African works of art for an exhibition September 28, 1988–April 1, 1989.

*Vishnu Flanked by  
Lakshmi and Saravati,  
Bangladesh, ca. 12th  
c., basalt, detail, gift of  
Dr. Richard Nalin.*



To the Asia Society, New York, two stelae of Vishnu flanked by Lakshmi and Savasvati for the exhibition "The Real, The Fake, and The Masterpiece," June 9–August 28, 1988.

# Events

## Lectures

January 29

Osmund Overby, Department of Art History and Archaeology, and Jane Biers, curator of ancient art, "An Evening in Portugal," sponsored by the Museum Associates After Hours Committee.

February 23

David Young, professor of Classics, University of California–Santa Clara, "The Ancient Olympics: Amateur or Professional; with a postscript on How Greek Athletes Broke Records," sponsored by the departments of Classical Studies, Art History and Archaeology, and Intercollegiate Athletics, and by the University Lecture Series.

February 24

Mieczyslaw Rodziewicz, director of the Egyptian-Polish Archaeological Mission in Alexandria (1972-1984) and board member of the Archaeological Society of Alexandria, "Alexandrian Wall Painting," sponsored by the American Institute of Archaeology.

February 26

James Draper, curator of European sculpture and decorative arts, Metropolitan Museum of Art, "The Pazzi Conspiracy Medal by Bertoldo di Giovanni," sponsored by the Museum Associates After Hours Committee.

March 7

Carol Mattusch, Department of Art, George Mason University, "The Art of Greek Bronze Statuary," sponsored by the Archaeological Institute of America.

April 4

Susan Langdon, research fellow, "Casting the Homeric Pantheon," sponsored by the Archaeological Institute of America.

September 29

Narciso G. Menocal, professor of architectural history, University of Wisconsin–Madison, "Frank Lloyd Wright as the Anti-Victor-Hugo," sponsored by the University Lectures Committee, Department of Art History and Archaeology, and the Museum of Art and Archaeology.

October 3

Laurence Bliquez, professor of classics and art history, University of Washington, "Recent Developments in the Study of Greco-Roman Surgical Tools," sponsored by the Central Missouri chapter of the Archaeological Institute of America.

October 14

Patricia Crown, Department of Art History and Archaeology, "Modern High Life Below Stairs."

## Midday Gallery Events

January 20

Lecture by Patricia Condon, curator of European and American art, "American Realism: Twentieth-Century Works."

January 27

Lecture by Forrest McGill, director and curator of Asian art, "Buddhist Art from the Permanent Collection."

February 3

Lecture by Norman Land, Department of Art History and Archaeology, "Domenico Tiepolo's *Rest on the Flight into Egypt*, a Series of Four Etchings Recently Acquired."

February 17

Lecture by Elizabeth Windisch, Department of Housing and Interior Design, "Pilgrimage Art."

February 24

Lecture by Patricia Condon, curator of European and American art, "Missouri Visual Artists Biennial."

March 2

Lecture by Edzard Baumann, Department of Art History and Archaeology, "The Illuminated Manuscript Tradition and Early Printing."

March 9

Lecture by William Biers, Department of Art History and Archaeology, "Form and Function in the Greek Figure Vase."

March 20

Concert by the Missouri Arts Quintet.

March 23

Lecture by Alfred S. Bradford, Department of History, "Armor in History."

April 6

Lecture by Katrina Everhart, College of Education, "Museums in the Classroom."

April 13

Lecture by Susan Langdon, research fellow, "Greek Geometric Bronzes in the Permanent Collection."

April 20

Lecture by Gladys D. Weinberg, research fellow, "A Rare Roman Cameo Glass Fragment and Other Recent Glass Acquisitions."

July 13

Lecture by Jo Stealey-Brotherton, MFA candidate, Department of Art, "Paper as an Art Form."

July 20

Lecture by Jean Forrester, MFA candidate, Department of Art, "Snapshots and Family Albums."

July 27

Lecture by Robert Friedman, MFA candidate, Department of Art, "Organic Movements."

August 3

Lecture by Carole Stonner, MFA candidate, Department of Art, "Seeing in Value and Color."

October 5

Lecture by Karen Kleinfelder, Department of Art History and Archaeology, "The Museum as a Post-Modern Collage."

October 12

Lecture by Carolyn Collings, State Historical Society of Missouri, and Aimee Leonhard, conservation apprentice, "Print and Drawing Conservation in the Permanent Collection."

October 19

Lecture by William Holtz, Department of English, "A Rake's Progress, Part I."

October 23

Concert by Costanza Cuccaro and the MU Opera Workshop, excerpts from John Gay's *The Beggar's Opera* and Igor Stravinsky's *A Rake's Progress*.

October 26

Lecture by William Holtz, Department of English, "A Rake's Progress, Part II."

November 2

Concert by the Missouri Arts Quintet, Carnegie Hall Recital Preview, Part I.

November 9

Concert by the Missouri Arts Quintet, Carnegie Hall Recital Preview, Part II.

November 16

Dramatic reading by Barbara Korner, Department of Theater, and Howard Fulweiler, Department of English, "British Comedy: The Dramatic Perspective."

November 30

Lecture by John Bullion, Department of History, "Hogarth's *A Rake's Progress*: Moral Tale or Depiction of Reality?"

## Films

June 15

*The Unity of Picasso's Art.*

June 29

*From Stone to Bronze.*

November 6

John Gay's *The Beggar's Opera* with Roger Daltry of The Who.

November 13

Igor Stravinsky's *A Rake's Progress*, performed by the Glyndebourne Festival Opera.

November 20

Richard Brinsley Sheridan's *School for Scandal* (1777), a BBC adaptation.

# Acquisitions 1987

## South American Art

### Peru

*Two Wire Nose Ornaments*, Chavin culture, ca. 300 B.C., gold (162, 163), anonymous gifts.

*Four Owl Heads*, Mochica culture, ca. 300, copper (152.1–4), anonymous gifts.

*Multicolored Textile with Cat Images*, Recuay culture (?), ca. 300, wool and cotton (153), anonymous gift.

*Rectangular Textile with Geometric Design*, Nazca culture, ca. 800, wool (156), anonymous gift.

*Ornate, Anchor-Shaped Plume*, Tiahuanaco culture, ca. 1000, gold and copper alloy (151), anonymous gift.

*Loom with Mounted Piece of Weaving*, Huacho culture, ca. 1000, wood and wool (157), anonymous gift.

*Red and Gold Tie-Dyed Band of Fabric*, Tiahuanaco culture, ca. 1000, wool (159), anonymous gift.



Cat textile from Peru (153).



Depilatory tweezers  
from Peru (149, 150).

*Ten Feather Ornaments*, Tiahuanaco culture, ca. 1000, feathers and felt (160), anonymous gifts.

*Woven Face Covering*, Nazca culture, ca. 1000, feathers, cotton, and wool (161), anonymous gift.

*Textile Head Band*, late Nazca culture, ca. 1000, wool and cotton (164), anonymous gift.

*Single-Spouted Vase in the Form of a Squatting Man*, Tiahuanaco culture, ca. 1000, ceramic (148), anonymous gift.

*Two Depilatory Tweezers with Stylized Animals*, Central Coast, Chancay culture, ca. 1200, copper alloy (149, 150), anonymous gifts.

*Two Textile Bags with Geometric Designs*, Inca-Ica culture, ca. 1200, wool (154, 155), anonymous gifts.

*Textile Loin Cloth Woven in Three Panels*, Chancay culture, ca. 1200, wool and cotton (165), anonymous gift.

*Textile Bag with Geometric Star Motif*, Inca culture, ca. 1300, wool (158), anonymous gift.





Sakai Hoitsu, *Farmer Feeding a Horse* (167).

## East Asian Art

### China

Anonymous, *Portrait of a Dignitary*, perhaps 17th c., paint on silk (107), transferred from the University Business Office.

### Japan

Kishi Renzan, Japanese, 1805-1859, *Tiger*, ink and colors on silk (166), gift of the S. Woodson Canada and Evelyn Kehr Canada Fund and Professor and Mrs. Chester Starr, Josefa Carlebach, and Waldo E. Tyler.

Sakai Hoitsu, Japanese, 1761-1828, *Farmer Feeding a Horse* (after Yosa Buson, 1716-1783), ink, colors, and gold on silk (167), S. Woodson Canada and Evelyn Kehr Canada Fund purchase.

## Korea

*Three Long-Handled Spoons*, probably Koryo dynasty, 935-1392, bronze (121, 123, 125), gifts of Professor and Mrs. Jerry Berneche in memory of their son John.

*Three Pairs of Chopsticks*, probably Koryo dynasty, 935-1392, bronze (122, 124, 126), gifts of Professor and Mrs. Jerry Berneche in memory of their son John.

*Circular Mirror*, probably Koryo dynasty, 935-1392, cast bronze (127), gift of Professor and Mrs. Jerry Berneche in memory of their son John.

## South Asian Art

### India

*Cover to a Kalpa Sutra Manuscript Embroidered with Bird and Plant Motif*, western India, ca. 17-18th c., silk and gold thread, paper (147), gift of Peter and Jean Marks.

Puja spoons from India  
(143, 144).



*Two Puja Spoons, South India and Ganga-Jumna region, 18th c., bronze (143, 144), gifts of Peter and Jean Marks.*

*Shiva Puja Water Vessel in Rhyton Form, Bengal, 18th c., bronze (145), gift of Peter and Jean Marks.*

*Shiva and Parvati, Kashmir, ca. 8-9th c., basalt (140), anonymous gift.*



Shiva and Parvati from Kashmir (140).

Shiva from Nepal (141).



## Pakistan

*Head of a Lion*, Gandhara, ca. 4th c., painted stucco (139), anonymous gift.

*Miniature Stupa in Three Parts*, Gandhara, ca. 4th c., schist (138 a, b, c), anonymous gift.

## Nepal

*Twenty Carved Plaques from a Ritual Apron*, Nepal or Tibet, ca. 17-19th c., human bone (146.1–.20), gifts of Peter and Jean Marks.

*Four-Armed Standing Shiva*, Nepal, ca. 9-11th c., schist (141), anonymous gift.

*Four-Armed Goddess Seated Cross-Legged*, Nepal, ca. 9-11th c., schist (142), anonymous gift.

## West Asian Art

### Jordan

*Bowl*, Nabatean, 1st c. B.C.–1st c., ceramic (83), Weinberg Fund purchase.

## Egyptian Art

*Faience Shawabti with Hieroglyphs*, Egypt, Late Period, white fabric, blue glaze (88), gift of Vera and Boyd O'Dell.

*Fragment of a Dark Blue Faience Shawabti*, Egypt, Late Period, white fabric, dark blue glaze (89), gift of Vera and Boyd O'Dell.

*Upper Half of a Turquoise Faience Shawabti*, Egypt, Late Period, white fabric, turquoise glaze (87), gift of Vera and Boyd O'Dell.

## Greek and Roman Art

### Greek

*Relief Bowl*, Hellenistic, 3rd–1st c. B.C., ceramic (137), Weinberg Fund purchase.

*Plastic Vase in the Form of a Siren*, Middle Corinthian, ca. 600-590 B.C., ceramic (106), Weinberg Fund purchase.

*Hadra Ware Hydria*, Hellenistic, beginning of 3rd c. B.C., ceramic (82), gift of Professor and Mrs. Chester G. Starr in memory of Elsa Nagel, and of Dorothy and Charles Mullett and the Weinberg Fund.

*Base of a Hydria Handle with Female Protome*, Laconian (?), ca. 580 B.C., bronze (1), Weinberg Fund purchase.

*Drachma*, Hispania, Segobriga, 204-154 B.C., silver (176), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.

*Triobol*, Bruttium, Kroton, 4th c. B.C., silver (178), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.

*Obol*, Macedonia, Aegae, 500-480 B.C., silver (175), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.

*Obol*, Macedonia, Eion, 500-480 B.C., silver (177), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.



Greek drachma (176).

Greek vase in the form of a siren (106).



*Drachma*, Macedonian Kings, Philip III Arrhidaeus, 323-316 B.C., silver (174), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.

*Coin*, Acarnania, Oiniadai, 219-211 B.C., bronze (95), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Hemiobol*, Attica, Athens, 527-430 B.C., silver (172), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.

*Trihemitartemorion*, Attica, Athens, 380-297 B.C., silver (173), gift of Marguerite Mitchel in memory of Fordyce Wood Mitchel.

*Coin*, Attica, Athens, 87-86 B.C., bronze (97), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Coin*, Mysia, Apollonia ad Rhyndacum, ca. 450-330 B.C., silver (94), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Drachma*, Islands of Caria, Rhodes, ca. 166-88 B.C., silver (96), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Coin*, Phrygia, Nacoleia, Trajan, 98-117, bronze (84), Weinberg Fund purchase.

*Coin*, Pisidia, Antioch, Philip II, 247-249, bronze (85), Weinberg Fund purchase.



Hellenistic Hadra Ware  
hydria (82).

Greek handle fragment  
with female protome  
(1).



## Roman

*Flask*, Roman, early 4th c., glass (108), gift of Kate Ellen Rogers.

*Bowl*, Roman, 1st c., glass (105), Weinberg Fund purchase.

*Fragment of a Mosaic Glass Vessel*, Roman, 1st c., glass (90), gift of Vera and Boyd O'Dell.

*Fragment of a Cameo Glass Cup*, Roman, early 1st c., blue and white glass (86 a, b), gift of John and Elsbeth Dusenbery in honor of Gladys and Saul Weinberg.

*Denarius*, Rome, ca. 83 B.C., silver (98), gift of Gladys D. Weinberg in memory of Lucy Miller.





Fragments of Roman  
cameo glass (86 a, b).

*Tetradrachm*, Provincial silver coinage, mint of Ephesos, 27-20 B.C., silver (99), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Cistophoric Tetradrachm*, Hadrian, 117-138, silver (100), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Denarius*, Faustina I, 141-?, silver (101), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Denarius*, Geta, 200-202, silver (102), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Antoninianus*, Victorinus, 268-270, bronze (103), gift of Gladys D. Weinberg in memory of Lucy Miller.

*Coin*, Crispus, Caesar 317-326, Siscia, 317-321, bronze (104), gift of Gladys D. Weinberg in memory of Lucy Miller.

## European and American Art Paintings

John Sites Ankeney, American, 1870-1946, *Colorado Landscape*, 1932 or 1933-1945, oil on canvas (68); *Mountain Shower*, date unknown, oil on canvas (70), transferred from the University Business Office.

Anonymous, American (?), *Governor David R. Francis*, oil on canvas (68), transferred from the University Business Office.

Anonymous, *Untitled*, 1940, oil on canvas mounted to board (92), gift of Mr. and Mrs. George Schriever.

Tom P. Barnett, American, 1870-1929, *Riches from the Mines*, 1922, oil, charcoal, and gold paint on canvas (40), transferred from the University Business Office.

John Sites Ankeney,  
*Mountain Shower* (70).



Oscar E. Berninghaus, American, 1874-1952, *Surrender of the Miamis to Gen. H. Dodge, 1814*, 1920-1921, tempera, charcoal, and pencil on paper (47); *The Attack on Saint Louis, 1780*, 1920-1921, tempera on composition board (49), transferred from the University Business Office.

Frank Brangwyn, British, 1867-1956, *Fire*, 1922-1925, tempera and white chalk on composition board (19); *Water*, 1922-1925, tempera and charcoal on composition board (15); *Air*, 1922-1925, tempera and pencil on composition board (10), transferred from the University Business Office.

Fred G. Carpenter, American, 1882-1965, *The Entry into Havana, 1898*, 1920-1921, oil on canvas (33); *The Entry into Havana, 1898*, 1920-1921, oil on composition board (34); *The Battle of Sacramento, 1847*, 1920-1921, oil on canvas (35); *The Battle of Sacramento, 1847*, 1920-1921, oil on canvas (36), transferred from the University Business Office.

E. Irving Couse, American, 1866-1936, *Osage Village*, 1923-1924, oil on masonite (37); *Log Cabins*, 1923-1924, oil on masonite (38); *Osage Hunters*, 1923-1924, oil on masonite (38), transferred from the University Business Office.

Oscar E. Berninghaus,  
*Surrender of the Miamis  
to Gen. H. Dodge,  
1814* (47).



Richard E. Miller,  
*Assembling of the First  
Legislature at St. Charles  
in June, 1821* (45).



Jacob Drachler, American, b. 1909, *Untitled*, 1952, watercolor and ink on paper (120); *Untitled*, 1953, watercolor and ink on paper (118); *Untitled*, 1954, watercolor and ink on paper (116); *Untitled*, 1980, watercolor and pencil on paper (109); *Untitled*, 1980, acrylic on paper (110); *Untitled*, 1980, watercolor and ink on paper (111); *Untitled*, 1980, watercolor and ink on paper (112); *Untitled*, 1981, watercolor and ink on paper (113); *Untitled*, 1981, watercolor on paper (114), gifts of the artist.

Edward Fitzgerald, American, *Late Call*, 1971, oil on canvas board (91); gift of Mr. and Mrs. George Schriever.

R. A. Kissack, American, 1878-1958, *The Father of Waters*, ca. 1922-1923, oil on canvas (41), transferred from the University Business Office.

Lorenz Kleiser, American, 1879-1963, *"The Zinc Mines" Tapestry Study*, ca. 1923, oil on paper mounted to composition board (54); *"Agriculture" Tapestry Study*, ca. 1923, oil on paper mounted to composition board (55); *"Santa Fe Trail" Tapestry Study*, ca. 1923, oil on paper mounted to composition board (56); *"Lead Mining" Tapestry Study* (upper section) and *"Lead Mining" Tapestry Study* (lower section), ca. 1923, oil on paper mounted to composition board (57, 58); *"River Traffic" Tapestry Study* (upper section) and *"River Traffic" Tapestry Study* (lower section), ca. 1923, oil on paper mounted to composition board (59,60); *"Mining Equipment" and "Hunting Equipment" Tapestry Studies*, ca. 1923, oil on paper mounted to composition board (61); *"Fishing Equipment" and "Farming Equipment" Tapestry Studies*, oil on paper mounted to composition board (62), transferred from the University Business Office.



N. C. Wyeth, *Sketch for the Fight at Wilson's Creek, August 10th, 1861* (31).

Richard E. Miller, American, 1875-1943, *Assembling of the First Legislature at St. Charles in June, 1821*, 1924-1925, oil and charcoal on composition board (45), transferred from the University Business Office.

L. C. Mitchell, American, *Untitled*, oil on canvas (67), transferred from the University Business Office.

Bert Greer Phillips, American, 1868-1952, *Trail to the Happy Hunting Grounds*, 1924-1925, oil on canvas (93), anonymous gift; *Meeting of Calaway's [sic] Rangers*, 1924-1925, oil and pencil on canvas (52); *Cooper Emigrant Train*, 1924-1925, oil and pencil on canvas (53), transferred from University Business Office.

Henry Reuter Dahl, American, 1870-1925, *The Navy Guarded the Road to France*, 1920-1921, oil on masonite (42), transferred from the University Business Office.

Allen T. True, American, 1881-1955, *The Trapper*, 1922-1923, tempera and charcoal on upson board (27); *The Aborigines*, 1922-1923, oil on upson board (28); *Spanish Governors*, 1922-1923, oil on upson board (26); *A Facteur*, 1923-1925, tempera and charcoal on upson board (25); *Buffalo Hunter*, 1923-1925, tempera and charcoal on upson board (24); *Early Riverman*, 1923-1925, oil on upson board (23); *Pioneer Mother*, 1923-1925, tempera and charcoal on upson board (21); *Missionary Explorers*, 1922-1923, oil on upson board (22), transferred from the University Business Office.

Walter Ufer, American, 1876-1936, *Chouteau's Treaty with the Osages*, 1924-1925, oil and pencil on canvas (46), transferred from the University Business Office.

N. C. Wyeth, American, 1882-1945, *Sketch for Battle of Westport, October 21 [sic], 1864, 1920-1921*, tempera and charcoal on brown paper (32); *Sketch for the Fight at Wilson's Creek, August 10th, 1861, 1920-1921*, tempera, pastels, and charcoal on brown paper (31); *The Battle of Westport, October 23, 1864, ca. 1921*, oil on canvas (30); *The Battle of Wilson's Creek, August 10, 1861, ca. 1920-1921*, oil on canvas (29), transferred from the University Business Office.

## Drawings

Anonymous, *Thirty sketches of renovation plans for Old Academic Hall, University of Missouri, ca. 1884-1885*, ink on paper (72-80.20), transferred from the University Business Office.

Oscar E. Berninghaus, American, 1874-1952, *The Attack on Saint Louis, 1780, 1920-1921*, pencil on composition board (50); *Surrender of the Miamis to Gen. H. Dodge, 1814, 1920-1921*, pencil on composition board (48), transferred from the University Business Office.

Frank Brangwyn, *Study for "Home Makers."*



Frank Brangwyn, British, 1867-1956, *Study for "Earth,"* 1922-1925, charcoal and pastels on composition board (11); *Two Studies for "Home Makers,"* 1920-1923, charcoal with yellow and white chalk on gray paper (12,16); *Detail of "Fire" Showing Pottery Making,* 1924-1926, charcoal on composition board (18); *Two Studies for "Water,"* 1922-1925, charcoal and pastels on composition board (14,17); *"Science" from the Lower Dome,* 1922-1925, charcoal and pastels on composition board (13); *Lower Dome Arrangement,* 1922-1925, charcoal and white chalk on cardboard (9), transferred from the University Business Office.

Jacob Drachler, American, b. 1909, *Untitled,* 1959, ink and ink wash on paper (119); *Untitled,* 1957, ink on paper (117); *Untitled,* 1956, ink on paper (115), gifts of the artist.

Richard E. Miller, American, 1875-1943, *Landing of DeSoto,* ca. 1921, pastels and charcoal on paper mounted to composition board (44), transferred from the University Business Office.

Frank B. Nuderscher, American, 1880-1959, *The Artery of Trade,* 1922-1923, pastels and charcoal on brown paper mounted to composition board (43), transferred from the University Business Office.

## Graphics

Jerry Berneche, American, b. 1932, *Snow Birds,* 1956, lithograph (134), gift of Esther Randolph in memory of John Randolph.

Oscar E. Berninghaus, American, 1874-1952, *The Attack on Saint Louis, 1780,* 1920-1921, photostat with red ink and pencil (51), transferred from the University Business Office.

Honoré Daumier, French, 1808-1879, *Physionomie de l'Assemblée,* lithograph (168), anonymous gift through the Museum Associates, and *Country Men,* lithograph (3), gift of Aimee Leonhard.

Eugène Delacroix, French, 1798-1863, *L'Ombre de Marguerite apparaissant à Faust* (The Shade of Gretchen Appearing to Faust), from Goethe's *Faust*, 1828, lithograph (2), purchased with funds generated from gifts of Lillian Bischoff, J. Lionberger Davis, Joseph Fischer, Mr. and Mrs. Cedric H. Marks, David T. Owsley, Doreen Canaday Spitzer in memory of Ward and Miriam Canaday, and Octavia Triplett.

Eugène Delacroix, *The Shade of Gretchen Appearing to Faust* (2).



Ludwig Grimm, German, 1790-1863, *Portrait of Nicolo Paganini*, 1830, etching (4), purchased with funds generated from gifts of Mr. and Mrs. Martin Goodman, James V. Moseley, Dr. and Mrs. Werner Muensterberger, Samuel Rubin, Mrs. Walter G. Staley, and the estate of Ann Sorency Bedell, and "*Ego Sum Vita*" *John XIV, 6*, 1847, etching (5), purchased with funds generated from gifts of Alvin John Accola in memory of his wife Katherine Mize Accola, Ingeborg de Beausacq, Barbara Stratton Bolling and Deborah S. Booker in memory of Arthur Mills Stratton, and George H. Dougherty, and *At Albrecht Dürer's Grave on April 6, 1828 in Nuremberg*, etching (6), purchased with funds generated from gifts of Mrs. D. David McLorn.

Birger Sandzen, American, b. in Sweden, 1871-1954, *Creek with Sandstone Banks*, 1923, lithograph (133), gift of Esther Randolph in memory of John Randolph.

Ben Shahn, American, b. in Lithuania, 1898-1969, *Untitled*, date unknown, woodcut (136), gift of Esther Randolph in memory of John Randolph.

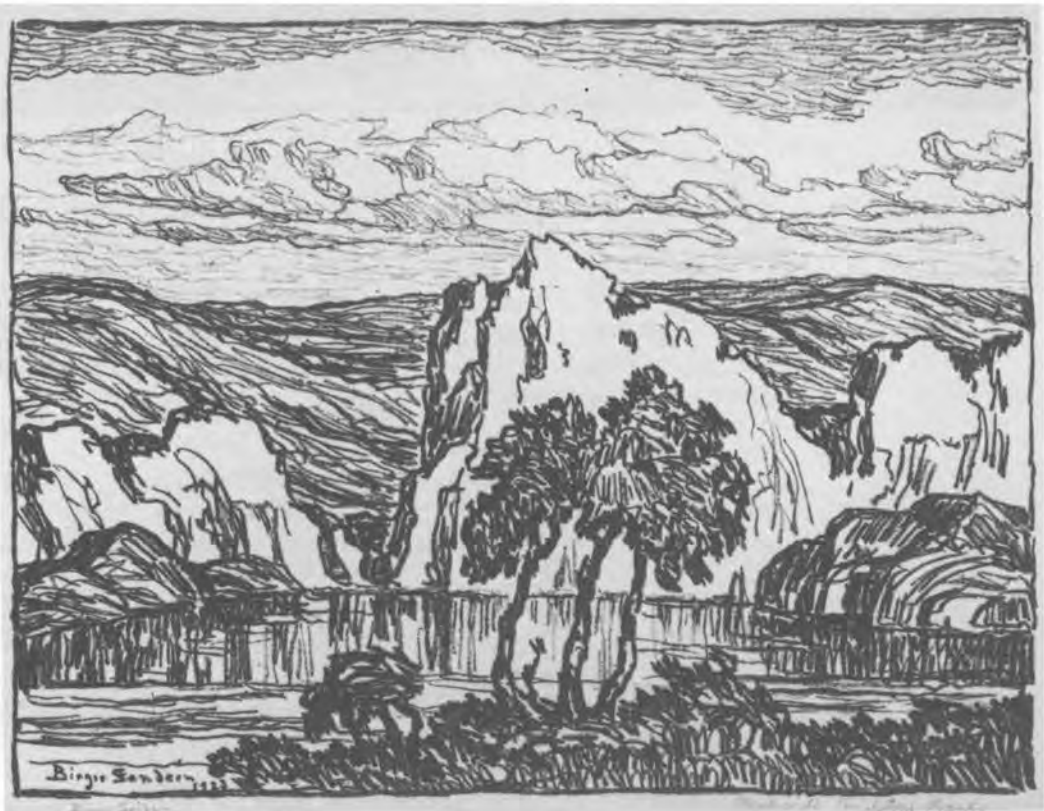
I. P. Simon (after Henry Fuseli, British, b. in Switzerland, 1741-1825), *The Incharnted [sic] Island before the Cell of Prospero—Prospero, Miranda, Caliban and Ariel, Act I, Scene II of "The Tempest" by William Shakespeare*, 1797, engraving (128), purchased with funds generated from a gift of Mrs. D. David McLorn.





Ludwig Grimm, *At Albrecht Dürer's Grave on April 6, 1828 in Nuremberg* (6).

Birger Sandzen, *Creek with Sandstone Banks* (133).





G. D. Tiepolo, *On the Way to Egypt* (130).

Giovanni Domenico Tiepolo, Italian, 1724-1804, Four plates from the series *Idee Pittoresche Sopra la Fugga in Egitto* (Picturesque Ideas of the Flight into Egypt): "Joseph Announcing to Mary That They Must Depart," plate 4, etching (129); "On the Way to Egypt," plate 10, etching (130); "Joseph and Mary Passing a Goatherd," plate 11, etching (131); "A Rest on the Flight into Egypt," plate 23, etching (132); purchased with funds generated from gifts of Dr. William Curtis, Dr. and Mrs. Milton Gross, and Mr. and Mrs. Irwin Vladimir.

Victor Vasarely, French, b. in Hungary 1908, *Sirius*, 1969, serigraph (135), gift of Esther Randolph in memory of John Randolph.

## Sculpture

Thomas Hart Benton, American, 1889-1975, *Study Model for the Mural "Jacques Cartier and the St. Lawrence"* at the New York Power Authority, Massena, New York, painted plasticene and wood (71), transferred from the University Business Office.



Frank Brangwyn, British, 1867-1956, *Model for Lower Dome of the Missouri State Capitol*, 1922-1925, tempera on plaster on wood support (20), transferred from the University Business Office.

Sherry E. Fry, American, b. 1879, *Ceres*, 1922-1926, plaster (65), transferred from the University Business Office.

Adolph Alexander Weinman, American, 1870-1952, "Centaur" (for *Fountain of Centaurs*), 1924-1927, painted plaster (63); "Sea Urchin" (for *Fountain of Centaurs*), 1924-1927, painted plaster (64); *Pediment for the South Entrance*, 1924-1926, painted plaster (66), transferred from the University Business Office.

Thomas Hart Benton, *Study Model for the Mural "Jacques Cartier and the St. Lawrence"* (71).



Sherry Fry, *Ceres* (65).



## Kalavassos-Kopetra, 1988

Marcus L. Rautman  
University of Missouri–Columbia  
and Murray C. McClellan  
Emory University

1. Kalavassos-Kopetra,  
from the west.

The second campaign of the joint Missouri-Pennsylvania mission to Kalavassos-Kopetra took place during a seven-week field season in July and August 1988.<sup>1</sup> The project continued to explore the setting and settlement of a small, previously undocumented Late Roman town located in the lower Vasilikos valley on the south coast of Cyprus. The site's importance in antiquity is emphasized by its strategic location perched atop a tall bluff overlooking communication routes along the island's southern shore and inland along the Vasilikos River (fig. 1). Survey work in previous years detected evidence for the area's habitation in the Chalcolithic, Bronze Age, and Cypro-Achaic periods, but noted that Kopetra's phase of

greatest activity occurred during the fourth through seventh centuries A.D., a period when it served as the primary settlement of the lower valley.<sup>2</sup> Topographic reconnaissance conducted in 1987 was followed this year by expanded survey of the Late Roman settlement and excavation in one part of the habitation site.

The intensive surface survey of the Kopetra region is an integral part of the overall project design. Spurred by the lower valley's increasing commercial use, the survey is systematically recording land in imminent danger of development. Our objectives include delineating settlement patterns in the Kopetra vicinity and analyzing the distribution of artifacts on the intrasite level. The basic unit of survey is the twenty-meter grid, of which alternate squares are sampled for diagnostic materials. The northwest quadrant of each grid square is independently sampled by total artifact collection, thus permitting quantified comparisons among different parts of the site (fig. 2).<sup>3</sup> Selective excavation of different parts of the site will test the Kopetra survey results and refine its methods.

The 6,800-square-meter area sampled in 1987 was expanded this summer by an additional 14,000 square meters. Since the project design aims at a 50 percent coverage of available parts of the site, our total area sample now exceeds four hectares. The urgency of the field survey is emphasized by the valley's rapid agricultural and residential development, which over the last two years has consumed several large fields within the Kopetra region.

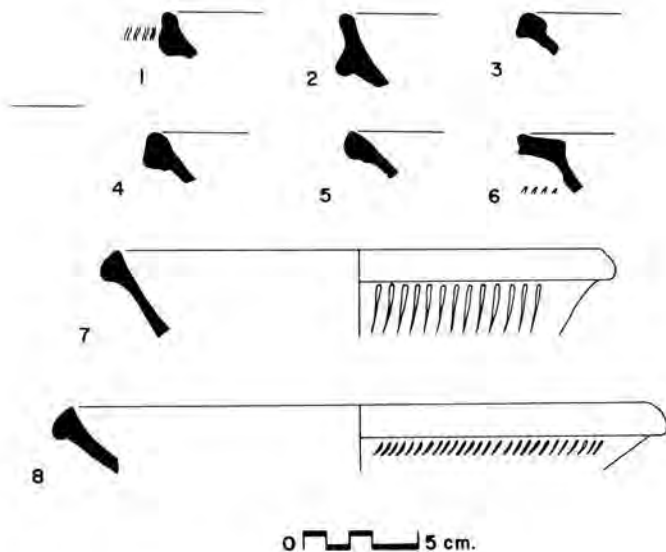
Field conditions in high summer directed attention primarily to the relatively level area lying between the high bluff ridge of Kopetra and the Sirmata mound further east.<sup>4</sup> Most of this area was



2. Survey team sampling part of the habitation site.

well suited to survey, consisting of open, recently cut wheat fields with good artifact visibility. Aided by such conditions, systematic sampling revealed clear contrasts among otherwise indistinguishable plots. To our surprise, the distribution of artifacts around the Sirmata hillock appears limited to the mound itself, with a sharp drop in collected materials observed on all sides of that sector.

Equally striking is a dense concentration of artifacts encountered in the fields between Sirmata and the Kopetra ridge area. This focus is distinct from both the mound and the presumed urban center at Kopetra and includes heavy accumulations of brick, tile, and pottery. The greatest concentration of finds occurs in SG26A, where peak densities of 3.27 sherds and 7.00 artifacts per square meter were recorded. Total artifact densities drop to half this level at radiate distances of twenty to forty meters, and then rapidly descend to quantities less than a tenth of the peak further west and east. This clearly delimited distribution suggests the presence of a subnucleus of Late Roman occupation measuring approximately sixty meters across (SG24-27). Amphora sherds constitute the greatest portion of the ceramic finds and are primarily of a type probably produced on Cyprus and in Syria.<sup>5</sup> Fine wares include mostly bowls of probable Cypriot manufacture as well as imported vessels from North Africa, western Asia Minor, and Egypt (fig. 3). As was observed in the 1987 season, the preponderance of Kopetra's fine wares apparently belongs to the late sixth and seventh centuries.<sup>6</sup> Their association with other artifacts suggests that a small habitation center may have stood in the area, close to, yet slightly apart from, the primary settlement at Kopetra.



3. Selected fine wares from SG24-27.

4. Sirmata, top of mound before excavation.

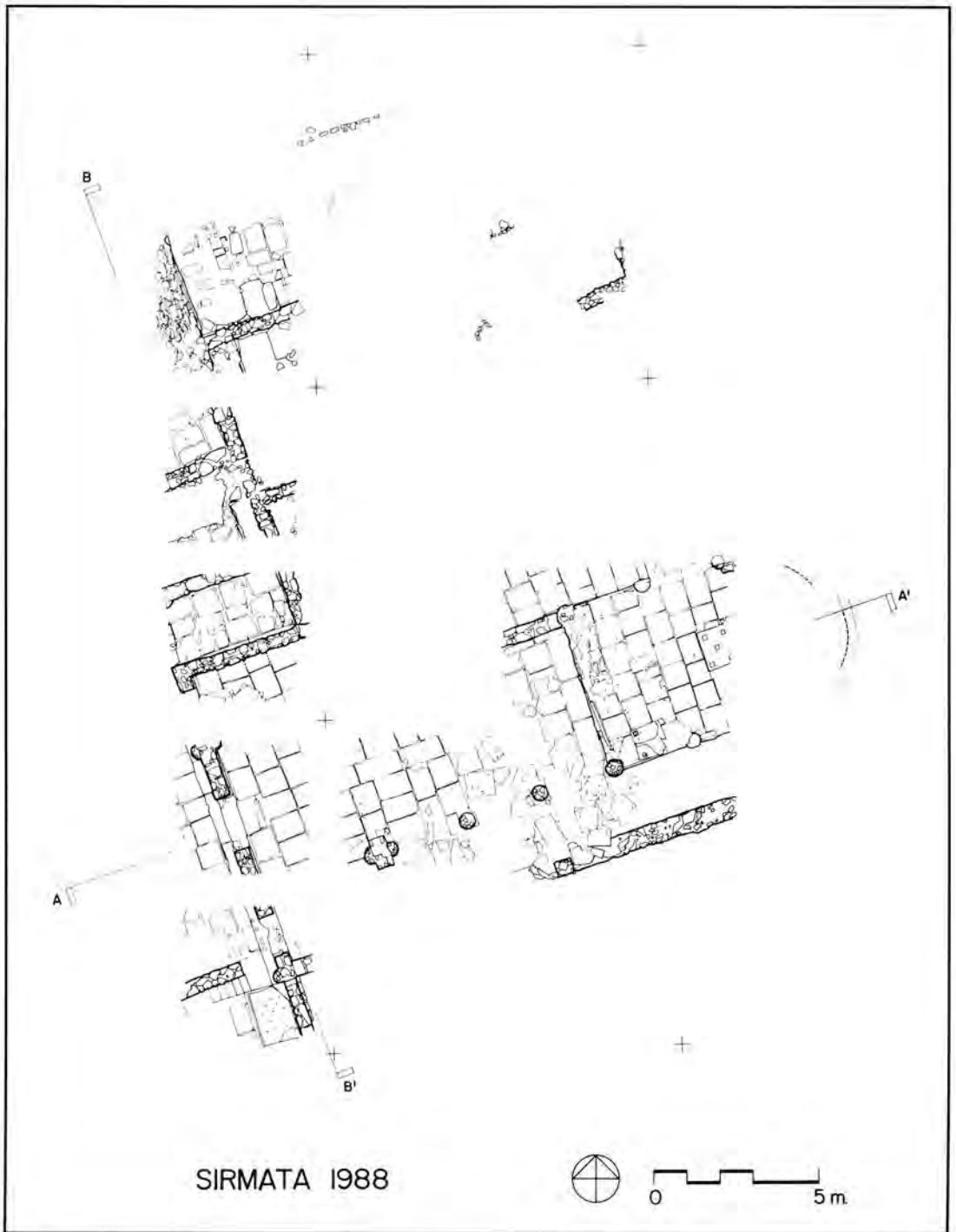


Guided by earlier survey results, in 1988 we initiated excavations at the low mound known as Sirmata. The hill stands about 300 meters east of the Kopetra ridge. Occupying about 800 square meters in area, it rises to an average height of 5.0 meters above the surrounding fields. Dense surface accumulations of brick, stone, and other building materials have long rendered it useless for agricultural purposes, with the result that the hill has remained relatively undisturbed until recent times (fig. 4). During construction of the new Limassol-Nicosia highway, it briefly served as the site of an asphalt works, at which time it suffered significant damage around its west, south, and east perimeters. The trauma of this recent bulldozing emphasized both the presence of major architecture at the site and the need to salvage and conserve the destabilized building remains.

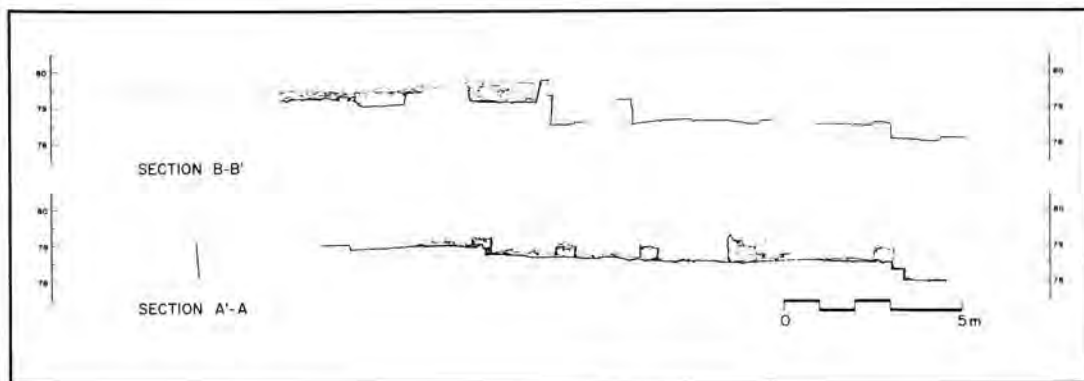
During the 1988 season we opened a total of ten trenches at Sirmata. Excavation was carried out in five-meter squares, leaving 0.5-meter balks on all sides to aid in recording stratigraphy and features. Several of these balks were later removed in order to resolve architectural problems with the excavated remains. We were pleased to find that floor levels, which lay 0.4 to 1.5 meters below ground level, were generally well preserved. Fig. 5 records the architectural features as they stood exposed at the close of the season.

Our work at Sirmata revealed substantial parts of a building complex of Late Roman date. The largest identified structure is a three-aisle basilica oriented toward the northeast, which stands on the south half of the hilltop. Extending northward from the building's





5. Sirmata, state plan of excavation.



6A and B. Sirmata, sections through Late Roman building complex.

west end is a range of small spaces that were probably related to the basilica's original use. In its present state the building complex preserves most of its paved interior floors and lower walls, which stand as high as 1.25 meters. Objects recovered from the latest phases of the building give a date in the sixth and seventh centuries for its latest occupation and ultimate abandonment.

In its present, partially excavated state the Sirmata basilica comprises a three-aisle hall with single apse and narthex. The basilica stands 9.0 meters wide and extends 16.0 meters from the broad doorway in its west wall to the apse (fig. 6A). Two rows of composite gypsum piers separate the nave from the 1.8-meter-wide side aisles and originally supported an open-work timber roof. Small windows in the outer walls would have brought the strong Mediterranean light into the church. All three aisles were paved with large, carefully laid gypsum blocks, most of which survive (fig. 7).

The sanctuary of the basilica stands at the east end of the central aisle or nave. Preceding the apse is an almost square, raised platform or bema that occupies the first two intercolumniations (fig. 8). Paved with large gypsum slabs at a level approximately 0.25 meters above the nave floor, this surface preserves traces of the sanctuary's original liturgical furnishings. A slightly recessed edge along the perimeter of the platform may have anchored an enclosure screen. Before the center of the apse is the probable base of the main altar. This base consists of a single block of gypsum, measuring 1.21 by 0.92 by 0.11 meters, that was mortared onto the floor. Five 0.12-meter-square holes originally held the legs of the altar top. A second, similarly cut base was found along the south edge of the chancel platform and may have supported a second table, perhaps for offerings.<sup>7</sup> The area enclosed by the apse wall, of which the north half has survived to a height of 1.0 meters, remains to be explored next year.



7. Sirmata basilica, nave from the north.



8. Sirmata basilica, east end of nave.

A broad narthex precedes the basilica to the west. Two uneven steps rise 0.5 meters from the paved floor of this vestibule to the three doorways of the nave and side aisles. Between these openings the east narthex wall was articulated by a row of applied half-column shafts; their symmetrical reconstruction would have reflected the tripartite division of the basilica's interior. The 1.6-meter-wide central doorway preserves its threshold with traces of its original iron pivots and fittings. To the south opens a 1.2-meter-wide lateral doorway. The west limits of the narthex remain to be explored in a future season.

Despite its limited surviving height, the Sirmata basilica preserves significant traces of its original interior decoration. All three aisles were paved with carefully laid gypsum blocks, a material known on the island as *marmara*.<sup>8</sup> A row of 0.6-meter wide slabs extends the length of the nave, marking the basilica's central axis. The rest of the interior's floor was laid in a roughly symmetrical pattern outward from this axis. The building's rising walls and interior piers were built of mortared gypsum blocks, which were internally clad in slabs of *marmara* revetment and plastered over. Sections of rounded gypsum moldings recovered about the sector probably once articulated doorways and window openings. Pilaster capitals, molded of gypsum plaster in low foliage relief, further enlivened the building's interior (fig. 9).

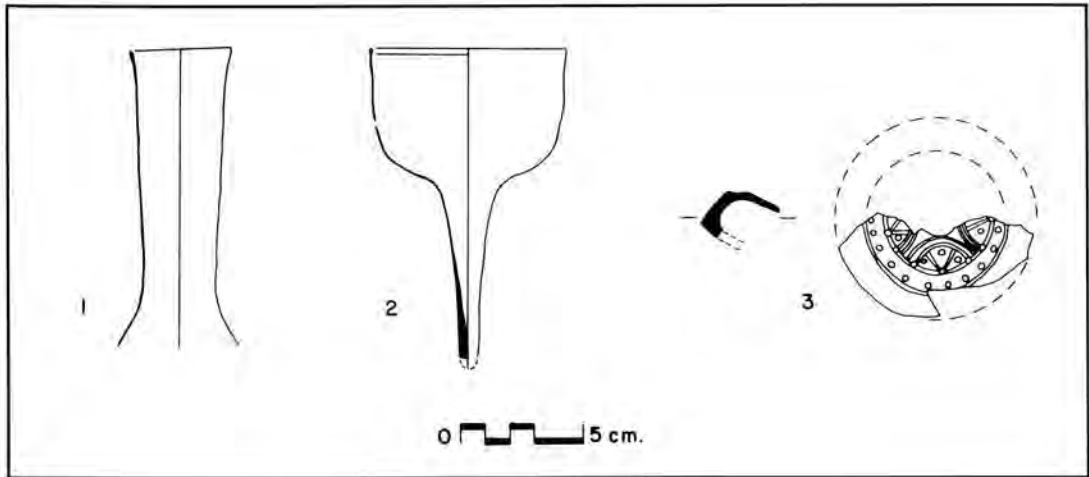
9. Gypsum plaster pilaster capital from Sirmata basilica.



Excavation at the south end of the narthex revealed part of an apparent crypt attached to the basilica. This space was accessible from the narthex by a stairway of six steps which descended about two meters to a packed earthen surface (fig. 10). While the original date and use of the space are still unclear, at one point a spacious tomb built of carefully cut and incised gypsum slabs was installed in its northeast corner.<sup>9</sup> Recovered from the fill within the chamber were the skeletal remains of two or three individuals. Fragments of fifth- to seventh-century glass, pottery, and a terracotta lamp were found nearby (fig. 11).<sup>10</sup> It is interesting to note that the tomb remained in use even after an initial collapse, perhaps reflecting the importance of its occupants. A second phase of destruction included the fall of surrounding walls and the chamber's roof.



10. Sirmata, west end of basilica and north-lying spaces.

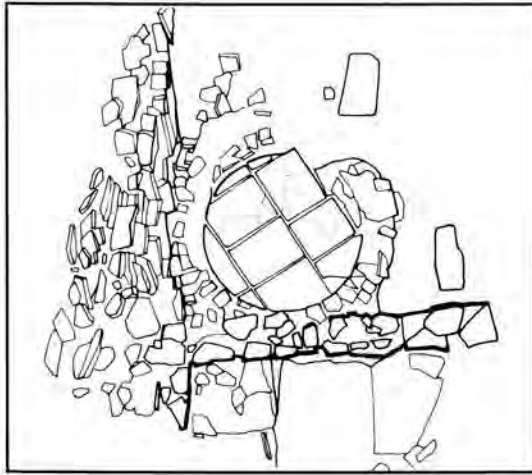


11. Selected finds from chamber south of narthex: neck of glass vessel, glass polycandela, and terracotta lamp.

In its partially excavated state, only the general outlines of the Sirmata basilica's plan are clear. With its three aisles and narthex, the building belongs to a group of small basilicas found throughout the Late Roman empire, of which several are known in Cyprus.<sup>11</sup> Its modest dimensions rank the building among the island's smaller churches, comparable to Ayios Georgios III at Peyia and the Asomatoi at Aphendrika.<sup>12</sup> The close 1.8- to 2.0-meter spacing of the nave piers would have supported a lightweight timber architrave, as likely also found at Ayios Philon.<sup>13</sup> The furnishings and decoration of the Sirmata basilica are not unusual for Cyprus. The raised bema is found in most of the early basilicas on the island. Similarly, the use of stucco for architectural moldings and pilaster capitals occurs across the island, reflecting the excellent quality of local gypsum deposits.<sup>14</sup> More distinctive is the casting of gypsum in a structural role at Sirmata; its use in floors, rising walls, and piers in lieu of marble is eloquent witness to its local availability as well as the modest resources of the Vasilikos community.<sup>15</sup>

A group of related spaces lying immediately to the north of the Sirmata basilica was also explored in 1988. Isolated sections of gypsum paving and wall foundations were visible before excavation began in the natural escarpment of the hillock. Other parts of these spaces were studied in four five-meter trenches, which revealed at least six intercommunicating rooms to the north of the church. None of these spaces has been completely cleared, and questions of shape and function await further excavation.

The six identified spaces flank a continuous wall that projects along the approximate line of the basilica's westernmost nave piers (figs. 6B, 10). Adjoining the basilica's northwest corner is a small trapezoidal room. The space preserves a sturdy gypsum floor, as



12. Sirmata, domestic oven discovered in north range of rooms.

well as its plastered lower walls, and was probably originally roofed. Immediately to the north of this room is a space whose battered walls stand to a height of only 0.25 meters. Its eroded floor suggests an open court, and a shallow pit installed in its southeast corner was apparently used for cooking in a late phase of the building's occupation.

Four larger adjoining spaces also occupy the north part of the hillock. At least one of these rooms retains vestiges of its coarse gypsum paving along its north wall, together with a low platform or bench in one corner. Further north is another space whose gypsum floor extends to the eroded edge of the hillock. Although its original function is unclear, in its last phase of use this space featured a small oven built atop its floor (fig. 12). The oven, constructed of reused brick and stone, was circular in plan with an interior diameter of 1.6 meters. Its floor was covered with thick square bricks, and an opening to the north provided access for fuel and oxygen. Sparse contextual finds offer only an approximate sixth- to seventh-century date for the area's latest use, which was probably for domestic cooking.<sup>16</sup>

The second season of work at Kalavassos-Kopetra has provided the first detailed glimpse of Late Roman occupation in the Vasilikos valley. Surface survey work is intensively recording the archaeological topography of a rapidly changing landscape. Guided by the surface distribution of artifacts, the initial excavations at Sirmata have revealed an important architectural landmark of the valley in Late Roman times and provided the first view of an unexplored phase of the valley's history. Future seasons will further expand our understanding of the final flourishing of this modest Roman settlement of late antiquity.

<sup>1</sup>The Kalavastos-Kopetra Project has since its inception benefited from the interest and support of Dr. Vassos Karageorghis, Dr. Athanasios Papa-georghiou, and the staff of the Department of Antiquities of Cyprus. The project is a collaborative undertaking of the authors on behalf of the Department of Art History and Archaeology and the Museum of Art and Archaeology, University of Missouri–Columbia, and the University Museum, University of Pennsylvania. Core field staff in 1988 consisted of co-directors Murray McClellan and Marcus Rautman, survey coordinator Susan Langdon, architect Virginia Delaney, and archaeologists William Andreas, Jackie Eyle, Sotiri Hadjicharlambos, Victoria Nevius, Karen Walker, Bennet Witt, and Louisa Zambili. Other excavation staff included volunteers organized by Earthwatch. Funding in support of the 1988 field season was provided by the Museum of Art and Archaeology, University of Missouri–Columbia; the University Museum, University of Pennsylvania; the Center for Field Research; the Dumbarton Oaks Research Center; and private contributors. To all these participants, staff, volunteers, and sponsors, the authors express their thanks.

<sup>2</sup>See M. L. Rautman and M. C. McClellan, "Cyprus at the End of Antiquity: Investigations at Kalavastos-Kopetra," *Muse* 21 (1987) 45-54; I. A. Todd, *Vasilikos Valley Project 9: The Field Survey of the Vasilikos Valley* (S.I.M.A. LXXI:9) [forthcoming].

<sup>3</sup>*Muse* 21 (1987) 51-52.

<sup>4</sup>*Muse* 21 (1987) fig. 4.

<sup>5</sup>The provenience has been discussed recently in D. P. S. Peacock and D. F. Williams, *Amphorae and the Roman Economy* (London 1986), 185-87, class 44.

<sup>6</sup>Cf. *Muse* 21 (1987) 53 and n. 7. A total of 252 Late Roman fine ware sherds was recovered in the five survey squares that define this cluster. The relative incidence of wares within this total is as follows:

African Red Slip	2	0.8 %
Late Roman C	113	44.9 %
Cypriot Red Slip	128	50.8 %
Egyptian Red Slip	5	2.0 %
Unidentified and residual	4	1.6 %

The vast majority of identifiable vessels are of forms dating after c. A.D. 550.

<sup>7</sup>Evidence for such a secondary offering table was found in the church at Ayios Philon; see J. du Plat Taylor and A. H. S. Megaw, "Excavations at Ayios Philon, the Ancient Carpasia. Part II. The Early Christian buildings," *Report of the Department of Antiquities, Cyprus* 1981, 209-50, at 235.

<sup>8</sup>Concerning the use of gypsum of Late Antique Cyprus, see A. H. S. Megaw, "Interior Decoration in Early Christian Cyprus," *XVe Congrès international d'études byzantines, Athènes, 1976. Rapports et co-rapports* 5, no. 4 (Athens 1976) 1-29, at 4.

<sup>9</sup>Similarly located burials within Cypriot churches are found at Peyia (Ayios Georghos) and Amathus (Basilica A).

<sup>10</sup>The lamp, which is discoid in shape and lacks projecting spout and handle, is decorated with semicircles and raised dots. It belongs to a class of Late Roman lamps that may have originated on Cyprus; see O.



Vessberg, "Hellenistic and Roman Lamps in Cyprus," *Opuscula Atheniensi* 1 (1953) 115-29, class 20; and T. Oziol, *Salamine de Chypre*, vol. 7, *Les lampes du musée de Chypre* (Paris, 1977), 279-86 ("lampes byzantines en galet"). Unlike most of this series, the Sirmata lamp is moldmade, with its decoration in relief. The glass finds include seven fragments from the rim and neck of a large bottle of a transparent light bluish glass and nine fragments of a transparent light greenish-blue glass which preserve nearly the entire profile of a stemmed lamp. The tall, conical neck could have come from one of several bottle types that date from the fourth through seventh centuries; cf. D. Barag, "The Glass Vessels," in N. Avigad, *Beth She'arim*, vol. 3, *Catacombs 12-23* (Jerusalem, 1976), 205, fig. 98:9; D. B. Harden, "Some Tomb Groups of Late Roman Date in the Amman Museum," *Annales du 3e Congrès des Journées Internationales du Verre* (Damascus, 1964), fig. 11; A. von Saldern, *Ancient and Byzantine Glass from Sardis* (Cambridge, MA, 1980), 69-71, nos. 476-87, pl. 26. The stemmed lamp, designed to be fitted into a polycandela, can be dated to the fifth through seventh centuries; cf. M. Chavane, *Salamine de Chypre*, vol. 6, *Les petits objets* (Paris, 1975), 65, nos. 171-72; von Saldern, *Glass*, 49-52, nos. 280-86, pl. 23; D. B. Harden, "Glass," in H. D. Cole, *Excavations at Nessana (Auja Hafir, Palestine)*, vol. 1 (London, 1962), 83-85, nos. 51-54.

<sup>11</sup>For a recent survey of church building on Cyprus in the Late Roman period, see A. Papageorgiou, "L'architecture paléochrétienne de Chypre," *Corsi de cultura sull'arte ravennate e bizantina* 32 (1985) 299-324.

<sup>12</sup>A. H. S. Megaw, "Byzantine Architecture and Decoration in Cyprus, Metropolitan or Provincial?" *Dumbarton Oaks Papers* 28 (1974) 57-88, at 70 fig. E; *idem*, "Three Vaulted Basilicas in Cyprus," *Journal of Hellenic Studies* 66 (1946) 48-56, at 49 fig. 2.

<sup>13</sup>Du Plat Taylor and Megaw, "Excavations at Ayios Philon," 233.

<sup>14</sup>Megaw, "Byzantine Architecture and Decoration," 69. The most elaborate preserved local use of stucco decoration was excavated in a domestic context at Salamis; see G. Argoud, O. Callot, and B. Helly, *Salamine de Chypre*, vol. 11, *Une résidence byzantine l'Huilierie* (Paris, 1980).

<sup>15</sup>Gypsum was also used extensively in a structural capacity at Marathovounou; see A. Papageorgiou, "He basilike Marathovounou," *Report of the Department of Antiquities, Cyprus*, 1963, 84-101.

<sup>16</sup>Similar baking ovens were identified at Salamis in seventh-century and later contexts; see G. Argoud, "Fours à pain et fours à chaux byzantins de Salamine," *Salamine de Chypre. Histoire et archéologie* (Paris, 1980), 329-39; Argoud, Callot, and Helly, *Salamine de Chypre*, 11:10, 22.

# A Syro-Palestinian Bowl Type

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A single type of artifact surviving from the ancient world can often give us a broad insight into many aspects of the culture from which it derives. Such a piece is a pottery bowl recently acquired by the Museum of Art and Archaeology at the University of Missouri–Columbia.<sup>1</sup> The bowl is said to have come from the Syro-Palestinian coastal area, which in the Hellenistic period was under the strong Hellenizing influence that moved eastward in the wake of the conquests of Alexander the Great and took hold in the kingdoms ruled by his successors. Greek pottery, especially the so-called black-glazed wares (really covered with a sintered slip, often with stamped and rouletted decoration) and the molded relief bowls, were assiduously imported and then imitated in the Hellenized east. What is particularly interesting about the bowl published here is that it seems clearly to be a product of the Syro-Palestinian coastal area, imitating a shape that was imported from Greek lands. Its decoration, however, is unknown in Greece proper and is dependent, as we shall see, on east Mediterranean craft production.

The Missouri bowl (fig. 1 a-c) is, I believe, the only intact example of the type extant.<sup>2</sup> The fabric is a fine, light-buff clay, grainy but with no inclusions. The vessel is covered both inside and out with a black slip, applied by dipping from two sides, causing a darker vertical stripe where the slip overlapped. On the exterior, the slip is a dark reddish-brown in a circle at the bottom. The shape is approximately conical, with gently curving walls and a very slightly pointed bottom, without a foot. The walls are 3-5 mm. thick, but the vessel is thickened at the lip, which is decorated on the interior with a heavy molding formed with a template; one of the lower grooves is further adorned with beading, made with a stamp or roulette. The far larger group of similar bowls with a molded interior rim, but without beading, will not be considered here. The shape, the *mastos* (breast-shaped), had a long development in Greek lands, but not in this ware.

There are several almost complete examples, as well as numerous fragments from such bowls, found particularly at sites on the east Mediterranean coast from Tarsus in the north to Ashdod in the south, but also known from much farther inland at Tell Halaf and Dura Europos in eastern Syria.



1 a-c. Black-glazed conical bowl, Syria, Hellenistic, Museum of Art and Archaeology, Weinberg Fund purchase (80.249).

A brief catalogue of these finds is informative; we begin with Tarsus, the northernmost of the coastal sites, and move eastward (inland) after citing those in the coastal plain:

*Tarsus*<sup>3</sup>: only one fragment of a beaded-rim bowl is published, found in a context of the late first century B.C. to the early second century A.D.; the presence of more is implied. The clay is described as orange-red, very fine, with mica; the glaze is black, gleaming, of good quality.

*Antioch*<sup>4</sup> has produced a number of fragments, with both black and red glaze on fabrics that vary from yellowish pale buff to light brown.

*Gezer*<sup>5</sup> was the source of two fragments of beaded-rim bowls, which are of great importance since they come from the most closely dated context of any of the known fragments.<sup>6</sup> These are discussed in more detail by S. Gitin in his dissertation,<sup>7</sup> where they are said to appear only in the mid-second century B.C. horizon. Of this type, and of the same type without the beaded molding, Gitin writes, "All examples of types 209-A,B have a black or dark grey glaze decoration and appear in the non-local reddish-yellow, well levigated, metallic fabrics. . . . These examples . . . have a fabric indistinguishable from those forms designated as Eastern Sigillata A."

*Ashdod*<sup>8</sup> flourished in the Late Hellenistic period, yet the beaded-rim bowls are few. However, two complete profiles for such bowls were preserved and there is one other rim fragment. The two more complete bowls, similar in size to the Missouri example, are described as having yellowish clay and core; one is covered with dark red glaze, the other with black glaze. The rim fragment is of fine, pinkish-buff ware, with thin orange-red glaze.

Paralleling the line of coastal sites is a row of sites farther inland, which are considered here from north to south:

*Tell Rifa'at*,<sup>9</sup> twenty kilometers north of Aleppo, has thus far yielded to survey activities a single fragment of a beaded-rim mastos. It is made of fine cream clay with smooth, semi-lustrous black slip.

*Hama*,<sup>10</sup> with a rich Hellenistic level, has only a single fragment of a beaded-rim bowl, with light yellowish clay and glaze which is brownish on the interior and the upper part of the exterior, but turns to a reddish-brown on the lower part of the exterior. The molded rim on the interior is said possibly to have been black.

*Tel Anafa*,<sup>11</sup> which has produced much the largest amount of Late Hellenistic red-slipped pottery known from any ancient site, has from the first five campaigns but one fragment of a beaded-rim bowl, which is in the usual light buff clay with a red-slipped surface. One beaded fragment from the excavations of 1978-1981 is not yet reported.

*Samaria*, another rich Hellenistic site, has furnished three fragments of beaded-rim bowls from the excavations of 1930,<sup>12</sup> and one from the supplementary excavations of 1968.<sup>13</sup> All of these have a fine fabric in shades of buff, from pale yellowish to pinkish, and all have red glaze on both interior and exterior.

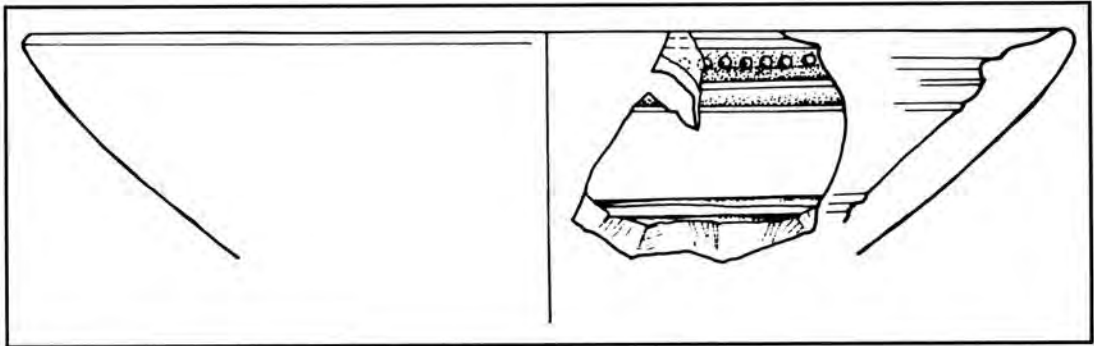
The other two sites which have yielded beaded-rim bowls are much farther to the east: Tell Halaf in northeastern Syria and Dura-Europos on the Euphrates River in eastern Syria:

*Tell Halaf*, despite its remoteness from most of the other sites yielding beaded-rim bowls, has the largest number of them—two almost complete examples, which give a full profile, and four other fragments.<sup>14</sup> They are described as having fine, yellowish clay and reddish or brownish glaze. The almost complete examples are very similar in size to the Missouri bowl.

*Dura-Europos*<sup>15</sup> offers but a single fragment of a beaded-rim bowl, its clay “bright buff,” the glaze brownish.

The beaded-rim bowl thus was widespread in the Near East, but nowhere in any large quantity, possibly because of the time-consuming, and probably somewhat difficult, job of adding the beading to the molding on the inside of the rim. The type without the beading, but with similar molded rims, usually occurs at the same sites, as well as at many others, and in greater quantities. In his study of the material from Gezer, Gitin notes that while the beaded examples occur only in contexts of the mid-second century B.C., those without the beading are attested in contexts of the late second century and the early first century.<sup>16</sup>

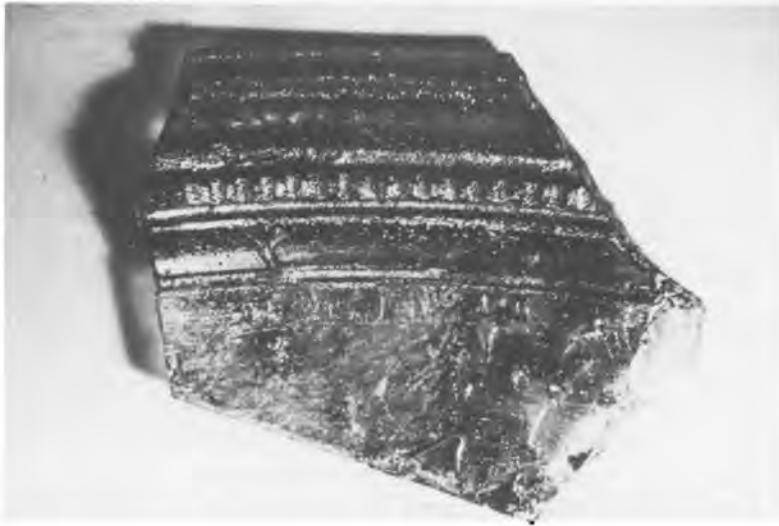
The Missouri bowl thus represents a type of decorated vessel that was made, largely along the Syro-Palestinian coastal region, in the mid-second century B.C. and was widely distributed in the Near East. The beaded-rim bowl seems not to have been made in large numbers. The fabric of this bowl, and seemingly of the other fragments reported here, is the light buff, finely levigated clay which we know to have been used for the very large quantities of red-slipped pottery found at Tel Anafa, where it appeared first in the third quarter of the second century B.C.<sup>17</sup> This ware is known not only from the Near East, but from all of the eastern Mediterranean area. But at Tel Anafa it is also known in many examples of fine black-glazed ware, as well as in a number of vases which are partly black and partly red or brown,<sup>18</sup> as is the Missouri bowl. So, it epitomizes, as well, the change-over from the black-glazed to red-glazed, or red-slipped, wares, a process which took place, it now seems, within the third quarter of the second century B.C. The method of application of the slip, black or red, by dipping from two sides, is already in evidence on the Missouri bowl, as on other black-slipped wares in the local light-buff fabric.<sup>19</sup>



2 a, b. Fragment of a beaded-rim glass bowl from Ashdod. Courtesy of D. Barag.



It has often been observed that along with the appearance of the red-slipped ware at Tel Anafa, there appeared for the first time great quantities of molded glass bowls, either in conical shapes, like our pottery bowl, or in hemispherical forms.<sup>20</sup> Such glass vessels were used widely in the Syro-Palestinian area, but nowhere have they been found in anywhere near the quantity that has been uncovered by nine seasons of excavations at Tel Anafa. In addition, another considerable amount of such glass fragments, not so large as that found at Tel Anafa, was found on the surface in the area of Kibbutz Hagoshrim, some five miles north of Tel Anafa.<sup>21</sup> This suggests that the molded glass vessels, like the red-slipped wares, may have been made in this area.<sup>22</sup>



2 c. Fragment of a beaded-rim glass bowl from Samaria, Harvard Semitic Museum.



2 d. Fragment of a beaded-rim glass bowl, Herakleion Museum, Crete.

What is of particular interest here is that a few examples of the contemporaneous molded, conical glass bowls have beading as part of the interior decoration. Their rarity is understandable, since cutting the beaded molding on the glass bowl would have been even more time consuming than stamping or rouletting it in the pottery bowls. They are, indeed, much scarcer and we know of only three fragments of such glass bowls; two are from Palestinian sites—Ashdod and Samaria—while the third is from Herakleion on Crete. The first two are sites where much red-slipped ware has been found, including (as was mentioned above) pieces of beaded-rim clay bowls. The single fragment from Ashdod (fig. 2b) was published by D. Barag in Dothan, "Ashdod II-III" (see footnote 8), p.

203, fig. 105.8 and Pl. XCVIII:6.<sup>23</sup> It is dated by its context "not later than the second century B.C.E. and perhaps earlier."<sup>24</sup> The Samaria fragment is now in the Harvard Semitic Museum (fig. 2c).<sup>25</sup> The third beaded glass fragment (fig. 2d), in the Herakleion Museum in Crete, was examined, recorded, and photographed by Dr. Gladys D. Weinberg, who brought it to my attention.

It is now clear that both clay and glass were used to make conical bowls in the second century B.C. In each case, bowls with beaded rims are very few as compared with the unbeaded ones in the same material. It would be difficult to determine which may have had precedence, clay or glass, for both appeared in the same quarter century. In publishing the Ashdod glass fragment, Barag says: "Since the pottery bowls were cheaper than such glass vessels, it is plausible to assume that the potter imitated a current glass type."<sup>26</sup> But Barag also writes: "Both the glass and the pottery type imitate in a general way a metal prototype, but they are so much alike that there must be a direct link between them."<sup>27</sup>

It is, then, to the metal prototype that we must now turn. The mastos bowl in silver is well known and is described and illustrated by D. E. Strong in *Greek and Roman Gold and Silver Plate*,<sup>28</sup> where a number of examples, most of the late Hellenistic period, are cited, one of them with a beaded molding on the interior, as well as two on the outside, of the rim. One of these last (fig. 3) is from a treasure found at Santisteban del Puerto in Spain.<sup>29</sup> The identical shape, with beading on the interior of the rim, occurs in bronze as the bowl

3. Beaded-rim conical silver bowl found at Santisteban del Puerto, Spain.







of a *simpulum* in the Brooklyn Museum (fig. 4).<sup>30</sup> Similarities in form and decoration, as well as their contemporaneity, can leave little doubt that the craftsmen in one medium knew and imitated bowls in other media. As Barag suggested,<sup>31</sup> the more precious material, in this case metal, probably had precedence over the baser ones; within the metals, silver most likely had precedence over bronze. Such an assumption is strongly supported by the fact that the beaded band is rather easy to create in metal, by punching from the interior. Making a beaded band in clay, or even more in glass, is a much more arduous task.

When the Missouri bowl was acquired by the museum in 1980, its interest lay particularly in its fabric, identical with that of the pottery we had been finding, in both black and red wares, during nine seasons of the museum's excavations at Tel Anafa,<sup>32</sup> as well as its shape and decoration, including the double-dipping technique ubiquitous on the Anafa pottery. The bowl grew much in interest and importance as its glass and metal cognates came to our attention. It was not until quite recently, however, that we realized that our study was in concurrence with a much wider one, culminating in an exhibition at the Ashmolean Museum at Oxford in 1985,<sup>33</sup> which illuminated clearly and precisely the influence of metalwork on pottery in several places in the ancient and medieval world. The Missouri bowl takes that study one step farther in that it relates pottery to luxury products in both metal and glass.

4. *Simpulum*, Egypt, 3rd–1st c. B.C., bronze, Brooklyn Museum, Charles Edwin Wilbour Fund (58.127).

<sup>1</sup>Muse 15 (1981) 12.

<sup>2</sup>Acc. no. 80.249. H., 0.116 m.; D. Rim, 0.159 m.

<sup>3</sup>Hetty Goldman, ed., *Excavations at Gözlü Küle, Tarsus I, The Hellenistic and Roman Periods* (Princeton 1950), Chapter VI, Frances Follin Jones, "The Pottery," 219, no. 114, figs. 125 and 181.

<sup>4</sup>F. O. Waage, ed., *Antioch-on-the-Orontes IV, Part 1, Ceramics and Islamic Coins* (Princeton 1948), 12, no. 55, fig. 3, no. 7-11; pl. II, no. 55, b-f.

<sup>5</sup>W. G. Dever, H. D. Lance, and G. E. Wright, *Gezer I: Preliminary Report of the 1964-66 Seasons* (Jerusalem 1970), pl. 33, nos. 7-8.

<sup>6</sup>Dever, Lance, Wright, *Gezer I* 67, Locus 3022P.

<sup>7</sup>*Ceramic Typology of the Late Iron II, Persian and Hellenistic Periods at Tell Gezer III: The Analysis*, diss., Hebrew Union College, Jewish Institute of Religion (Cincinnati), 301-2, type 209A.

<sup>8</sup>M. Dothan, "Ashdod II-III. The Second and Third Seasons of Excavation 1963, 1965. Soundings in 1967," *'Atiqot*, English Series IX-X (Jerusalem 1971) 46, fig. 16, no. 14; 208, fig. 99, nos. 1-2.

<sup>9</sup>J. Matthers and others, "Tell Rifa'at 1977: Preliminary Report of an Archaeological Survey," *Iraq* 40 (1978) 149, fig. 41:19.

<sup>10</sup>A. P. Christensen and C. F. Johansen, *Hama: Fouilles et recherches de la Fondation Carlsberg, 1931-1938. Les poteries hellénistiques et les terres sigillées orientales. (National-museets Skrifter VIII)* (Copenhagen 1971), 118, no. 1, fig. 46, 18.1.

<sup>11</sup>L. A. Cornell, *Late Hellenistic and Early Roman Red-Slipped Pottery from Tel Anafa, 1968-1973* (diss., University of Missouri-Columbia 1980), 179, no. P205TA73, pl. 23. Dr. Kathleen Slane has kindly informed me that there is but one beaded fragment from the last four seasons of excavation.

<sup>12</sup>*Samaria-Sebaste. Reports of the Work of the Joint Expedition in 1931-1933 and of the British Expedition in 1935 III*, J. W. Crowfoot, K. M. Kenyon, and G. M. Crowfoot: *The Objects* (London 1957), 335, nos. 15-17, fig. 80.

<sup>13</sup>J. B. Hennessy, "Excavations at Samaria-Sebaste, 1968," *Levant* II (1970) 12, fig. 9.6.

<sup>14</sup>Max Freiherr von Oppenheim, *Tell Halaf. Vierter Band: Die Kleinfunde aus historischer Zeit*, Barthel Krouda (Berlin 1962), 90, 107, nos. 116-21; pls. 73, 116; 81, 117.

<sup>15</sup>D. H. Cox, *The Excavations at Dura-Europos, Final Report IV, Part 1, Fascicule 2: The Greek and Roman Pottery* (New Haven 1941), 25, no. 25.

<sup>16</sup>Op. cit., pp. 301-2.

<sup>17</sup>S. Weinberg, "Tel Anafa, The Third Season," *Muse* 5 (1971) 13.

<sup>18</sup>S. Herbert, "Tel Anafa 1978: Preliminary Report," *BASOR* 234 (1979) 82, note 3.

<sup>19</sup>The use of this method on black-glaze wares goes back to the fourth century B.C.: G. R. Edwards, *Corinthian Hellenistic Pottery, Corinth VII*, no. 3 (Princeton 1975), 66. In this early double-dipping process, the vessel was dipped top and bottom, causing a darker strip horizontally. In

the late Hellenistic period, as seen on our bowl and in the great quantity of examples from Tel Anafa, dipping was done from two opposite sides, leaving a darker strip running from rim to rim across the bottom. Dr. Kathleen Slane has suggested that the bowl presented here may be the earliest example of the later type of double dipping.

<sup>20</sup>D. F. Grose, "The Syro-Palestinian Glass Industry in the Later Hellenistic Period," *Muse* 13 (1979) 54.

<sup>21</sup>G. D. Weinberg, "Notes on Glass from Upper Galilee," *Journal of Glass Studies* 15 (1973) 35-51.

<sup>22</sup>Note: The theory that the Late Hellenistic Red Slipped ware, called Eastern Terra Sigillata-I, or ETS-1, which is a misnomer, was made in Cyprus (J. Gunneweg, I. Perlman, J. Yellin, *The Provenience, Typology and Chronology of Eastern Terra Sigillata Qedem*, 17, Jerusalem, 1983, 11-12) seems to me to be totally without merit. It is based on a similarity of the chemical profile of ETS-1 wares "to that of large numbers of Cypriote pottery," which "represent diverse categories (mostly of the Bronze Age), all of which follow Cypriote tradition of pottery making. They include Cypriote Plain White, Black-Red Slip, among others" (p. 11). The thousand-year difference in date between the Cypriote wares that were the majority of the sample and the ETS-1 wares does not seem to bother the scientists. They mention that clays from eastern Cyprus analyze like the Bronze Age pottery, and by extension the ETS-1, but there is no indication that they have looked for, or in any way investigated, clay beds in the area which has offered by far the largest amount of ETS-1 pottery, Upper Galilee in Israel. They can only conclude (p. 13): "Unfortunately there is no way to assign a statistical probability to the thesis that there is no other clay source in the eastern Mediterranean which analyzes exactly like the ETS-1 wares." The fact that ETS-1 pottery is virtually unknown on Cyprus would, in itself, suggest that it was not made there. While the storerooms of the Nicosia Museum are filled by thousands of vases of wares which are known to have been made on the island, they hold but one small plate of ETS-1 ware, and I could find no sherd material there; this is exclusive of Hayes's "Cypriote Sigillata," which is of a different fabric (*RDAC*, 1967, 65-77).

I believe the problem of the source of manufacture of ETS-1 ware is anything but solved, and it will not be until kiln sites and/or clay beds are found and investigated in the area in which ETS-1 pottery has been found in by far the greatest abundance, Upper Galilee. The authors' statement, "Therefore, it is not outlandish to think of Cyprus as the source of the abundant ETS-1 ware" (p. 12), does not show great confidence in their conclusions; I have much less.

I am not alone in my incredulity. While the book cited above was based largely on the dissertation of J. Gunneweg, the advisor for that dissertation, Professor Avraham Negev, calls the conclusions "most astonishing," and adds: "The whole notion of transporting the multitude of ordinary vessels found in every household in the Mediterranean across great distances seems so unlikely that I believe some other explanation has to be sought" (A. Negev, *The Late Hellenistic and Early Roman Pottery of Nabatean*

Oboda. *Final Report. Qedem*, 22, Jerusalem, 1986, pp. XVIII-XIX). What he does suggest is that clay would have been brought from Cyprus and distributed to various pottery manufacturing centers in Palestine. This is certainly more credible. Manufacture closer to the area in which the greatest amount of ETS-1 ware has been found would be even more credible.

<sup>23</sup>I am indebted to Professor Barag for furnishing both the photograph and the drawing of the Ashdod fragment.

<sup>24</sup>Barag in Dothan, "Ashdod II-III," 203.

<sup>25</sup>The illustration is from a color photo taken by Professor D. Barag and I am grateful to him for it. Permission to publish it has come from the Harvard Semitic Museum.

<sup>26</sup>Barag in Dothan, "Ashdod II-III," 203.

<sup>27</sup>Ibid.

<sup>28</sup>Cornell University Press, Ithaca, N.Y., 1966, 108-9.

<sup>29</sup>F. Alvarez-Ossorio, *Tesoros Espanoles Antiguos en el Museo Arqueologico Nacional* (Madrid 1954), 53, pl. XXXVI.1, from which our figure is taken.

<sup>30</sup>No. 58.127. It is described and illustrated in *Greek and Roman Metalware, Loan Exhibition, Feb. 14–Apr. 14, 1976*, The Walters Art Gallery, Baltimore, 1976, where it is no. 49, and from which our illustration is taken.

<sup>31</sup>Barag in Dothan, "Ashdod II-III," 203.

<sup>32</sup>S. Weinberg, *Muse* 3: 16-23, 4: 15-29, 5: 8-16, 6: 8-18, 8: 8-14; S. C. Herbert, *Muse* 12: 21-29, 13:16-21, 14: 24-30, 15:23-29. The last four seasons were undertaken by a joint expedition of the museum and the Kelsey Museum of the University of Michigan, under the direction of Professor Sharon C. Herbert of Michigan.

<sup>33</sup>M. Vickers, O. Impey, J. Allen, *From Silver to Ceramics: The Potter's Debt to Metalwork in the Graeco-Roman, Oriental and Islamic Worlds*, Ashmolean Museum, Oxford, 1986. The previous year, Mr. Vickers had published an article titled "Artful Crafts: The Influence of Metalwork on Athenian Painted Pottery," *Journal of Hellenic Studies* 105 (1985) 108-28.

# Southeast Asian Traces of the Buddhist Pilgrims

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A small bronze image of the Buddha given to the museum in 1984 depicts the sage in the posture known as "the victory over Mara." He makes the "earth-touching gesture." At the time of his enlightenment the Buddha conquered the devil Mara, representing death and the last remnants of impure thought, and he touched Earth with his



1. Enthroned Buddha. Bronze with traces of gilding. Height 14.8 cm. Museum of Art and Archaeology, anonymous gift (84.120).

2. Back of the image seen in fig. 1.



right hand, asking her to bear witness to his resolve. It is a pose found in countless images, no two ever quite the same. In this one the rounded and expanding shoulders of the Buddha are framed by a lobed triangular throneback. In the Buddha's head, the curving features seem on one hand a distant reflection of exquisitely refined ideals and on the other an expression of a down-to-earth approachability.

The interest of this work does not lie primarily in its aesthetic qualities. It is rather that the pursuit of answers to the art historian's elementary questions—Where was it made? When?—leads down fascinating pathways, in the direction of significant moments in both Indian and Japanese sculpture in the period around 700. The image forces some rethinking about the development of Southeast Asian art in the seventh and eighth centuries. Along the way, the questions of where and when unfortunately remain not easily answered. The identification in the museum's records, "Thailand or Malaysia, perhaps 9th-10th century," cannot be disproven. (The image was cast by the lost wax process and the ceramic core remains, but no thermoluminescence dating of this core has been carried out.) The identification must be broadened, however, to include Borneo, Sumatra, and Java in the late seventh or the eighth century, when the region was host to the Buddhist pilgrims responsible for carrying sacred texts from India to China.

Of the cultures of Southeast Asia, it is Cambodia in which the developments of the seventh and eighth centuries are best understood. A number of factors are responsible: dated inscriptions, temple sites that can be tied to the inscriptions, sculptures that can be tied to the sites, a body of capable modern scholars. In Indonesia the situation is much different. "What led up to this?" we might ask at Borobudur, central Java's greatest Buddhist monument, dating from the decades around 800. The answers that can be provided do not tell the whole story. We could say that one element was the arrival of a priest from Bengal and the construction of a temple (Candi Sewu) for the image of the bodhisattva Manjushri by 782.<sup>1</sup> One element was the establishment of a Buddhist dynasty, the Shailendras, before 778. Another element was the art of the hitherto-dominant Hindu dynasty, which can be traced back to the temple of Canggal of 732.<sup>2</sup> Yet another consists of the Javanese Buddhist traditions—today the most elusive of all. In the seventh century the western Javanese kingdom of Ho-ling (no satisfactory Indic equivalent for the Chinese toponym has ever been proposed) was the site of important monasteries visited by Chinese Buddhist pilgrims.<sup>3</sup> Later, in the 740s, the great translator Amoghavajra stopped in Ho-ling on a return voyage from China to India, and this stopover (or an earlier or later visit) may well have sewn the seeds for the immensely

sophisticated Buddhist doctrines embodied at Borobudur itself, which have roots in Amoghavajra's thought.<sup>4</sup>

The monasteries or temple sites of Ho-ling have never been archaeologically identified, but Ho-ling Buddhist culture can be considered an offshoot of Shrivijayan Buddhist culture. The traditions of the maritime kingdom of Shrivijaya, which controlled much of Sumatra and the Malay peninsula in the seventh and eighth centuries, are, unfortunately, equally elusive. Because of the paucity of inscriptions, temples, and stone images, and the absence of links among them, Shrivijayan art history remains largely a matter of trying to group numerous metal images and clay votive tablets, few of which need have been made where they were found.<sup>5</sup>

Nevertheless two votive tablets (figs. 3 and 5) associated with



3. Votive tablet depicting the Buddha and eight bodhisattvas. Clay. National Museum of Singapore.

4. Votive tablet depicting the Buddha and eight bodhisattvas. Grey terracotta. Height 12.1 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1933.



5. Votive tablet depicting the twelve-armed Avalokiteshvara. Clay. Diameter 10 cm. From Kurong Batang Cave, Perlis, Malaysia. National Museum of Malaysia, Kuala Lumpur.



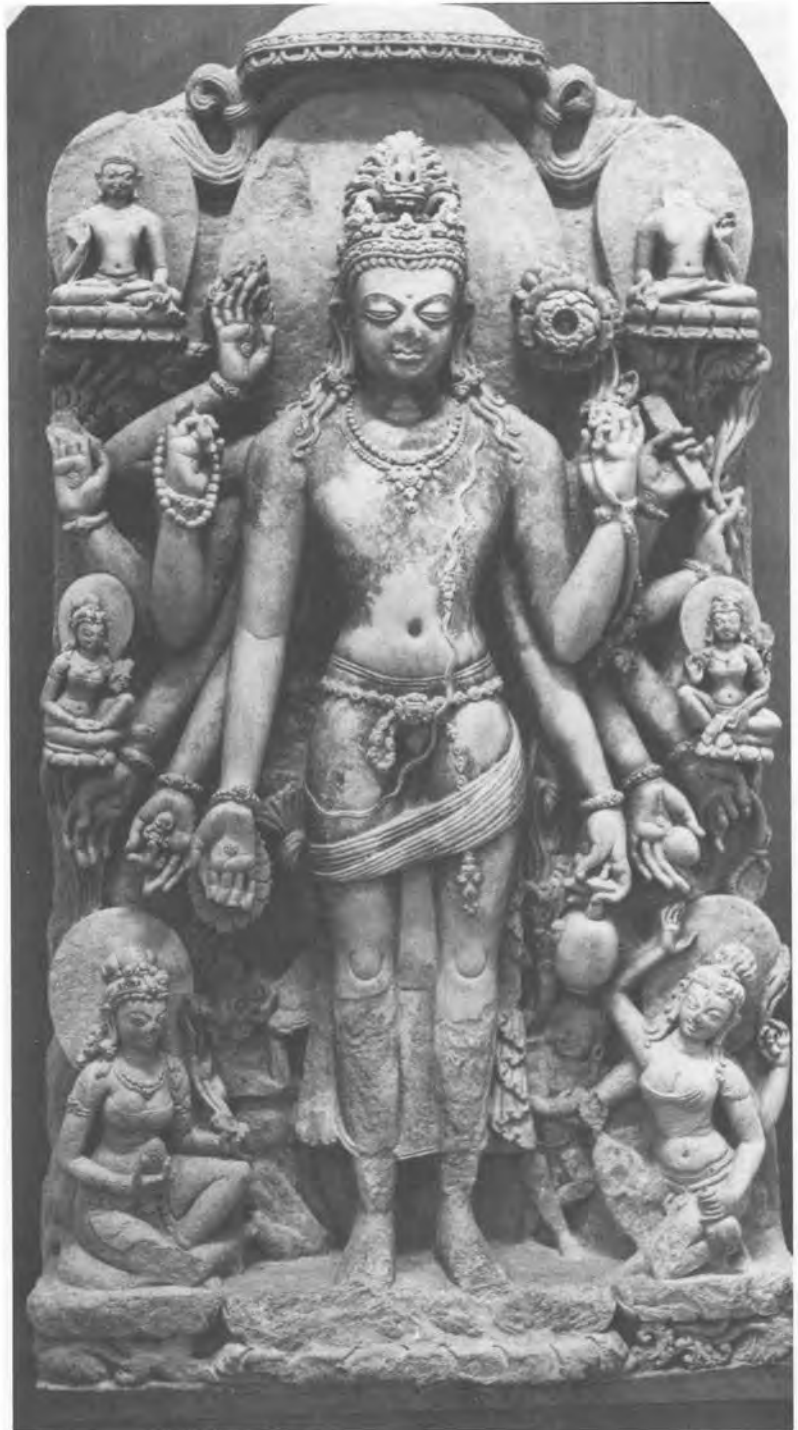


cave sites in southern peninsular Thailand and northern peninsular Malaysia provide good entry points into the worlds of Shrivijaya and of the Buddhist pilgrims. According to traditional belief, such tablets were sun dried, not fired (although some seem to have been lightly fired), because the raw clay was mixed with the ashes of the deceased monks, making the tablet in a sense already “fired.”<sup>6</sup> Tablets of the type seen in fig. 3 have been found in the cave of Gua Berhala, Perlis, which has a natural stone pillar in the center that could well have had cosmological significance of a sort like that of central pillars in the Buddhist cave temples of China.<sup>7</sup> Depicted in the middle of the tablet is a Buddha, possibly Vairocana, and he is surrounded by eight bodhisattvas, evidently eight bodhisattvas of the *Aṣṭamaṅḍalaka-sūtra*. This was a text that Amoghavajra himself translated from Sanskrit into Chinese after his return to China in 746,<sup>8</sup> and it was a text that played a significant role in several central Javanese temples—in the exterior reliefs of Candi Mendut (ca. late eighth century), and in the arrangement of seated bodhisattvas in the interior sanctuaries of Candi Sari and Candi Pawon (ca. first half of the ninth century). The tablet has a northern Indian counterpart, seen in fig. 4. It is possible that both the Indian and the Southeast Asian tablets date from the time of Amoghavajra’s travels in the first half of the eighth century, but it is also possible that they are somewhat earlier.<sup>9</sup>

The second tablet (fig. 5) comes from another Perlis cave, Gua Kurong Batang, and in a collection made there in 1961 tablets of this sort outnumbered those of other types.<sup>10</sup> Some of the fragments had stamped inscriptions in northern Indian characters (unlike the script of the general run of seventh- to eighth-century Southeast Asian inscriptions). The deity is a twelve-armed form of the bodhisattva Avalokiteshvara, with two attendants. The body is composed in long arcs, and the shoulders are fully rounded. The graceful curves of the body’s contours and the position of the feet on the lotus pedestal, when seen in relationship to the sequence of sculptural styles in mainland Southeast Asia, suggest—though not conclusively, by any means—a date in the late seventh century. It would be more cautious to say seventh to eighth century.<sup>11</sup>

In 1971 one of the great masterpieces of Indian sculpture was uncovered at Nalanda (fig. 6). It also represents the twelve-armed Avalokiteshvara, one of the rarer forms of this bodhisattva. A recent study of Nalanda sculpture places it in the period 700-725.<sup>12</sup> The attendants at the bottom, if they match up with the representations on later images, are, from left, Tārā, Sucimukha, Hayagrīva, and Bhṛkūtī.<sup>13</sup> Their proportions, if not necessarily their actual identity, appear to be echoed by the attendant figures on the Malay tablet.

Together, the two Malay tablets suggest something about religious



6. Twelve-armed Avalokiteshvara from Site 3, Nalanda. Stone. Nalanda Museum.

and cultural intercourse between India and Southeast Asia in—quite probably—the first half of the eighth century, or possibly earlier. Information about the movement of Chinese pilgrims is more abundant in the earlier period, thanks to the brief biographies recorded by the pilgrim I-ching (Yijing). I-ching himself arrived in Shrivijaya (Fo-shih, Foshi) in Sumatra in 671, and in the following year he sailed up the western Malay coast to Kedah (Chieh-ch'a). In 673 he embarked for the Indian port of Tamralipti.<sup>14</sup> Not until a dozen years had passed—ten of them spent in the great monastery at Nalanda—would I-ching leave India. The second stay in Shrivijaya was longer than the first, lasting from 685 to 692.<sup>15</sup> Apparently during this period Srivijaya's power grew, and the state of Kedah, on the west side of the coast of the peninsula, became a dependency of the great maritime kingdom.<sup>16</sup> Shrivijaya's rise is also recorded in Sumatran inscriptions of the 680s.<sup>17</sup> The kingdom sent missions to China in 702, 716, 728, and 742.<sup>18</sup>

The overwhelming importance of Nalanda to the experiences of I-ching and of the dozens of pilgrims whose lives he recorded—as well, presumably, as the pilgrims who continued to visit Nalanda in subsequent years—surely helps account for the appearance of images of the twelve-armed Avalokiteshvara in Southeast Asia.

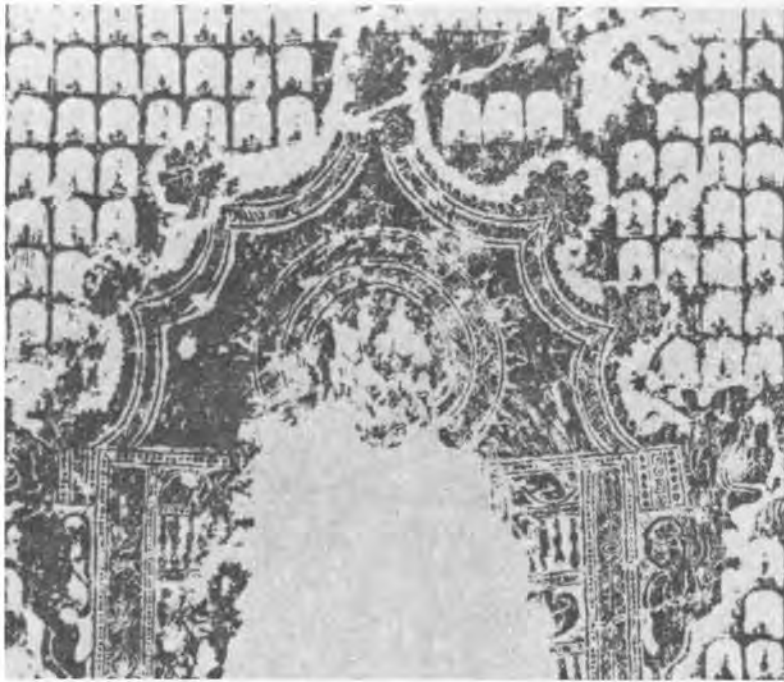


7. Votive tablet depicting an enthroned Buddha. From Sian. Terracotta. Height 7 cm. Field Museum, Chicago.

In contrast to this iconographic type, one of the most striking motifs dating from the lifetime of I-ching (who died in 713) can be traced to China, Japan, and Southeast Asia, but not yet within India. This is the lobed throneback. The first example (fig. 7) is a small votive tablet from Sian, the ancient T'ang capital. A Buddha, probably Vairocana, sits on a supported lotus pedestal, flanked by two stupas. Behind the Buddha's head is a triangular device with crockets, a much-simplified rendition of a lobed throneback. The second example (fig. 8), more fully realized, is at Kuyang (Guyang) Cave, Lungmen (Longmen), and is shown here in a rubbing; this niche is an addition to the cave and may belong to about the 670s.<sup>19</sup> The third example (fig. 9) is Japanese, from a temple said to have been established in 703, a year that can be tentatively taken as the date of the tablet itself. The Buddha sits with pendant legs, his left hand in his lap, his right raised in the gesture of instruction (a pose found also in the Dvaravati art of Thailand). Rampant lions rise from the seat of the throne, and makaras extend from the sides of the upper triangular portion.<sup>20</sup> One of the monuments of Japanese sculpture, the Tachibana shrine, which dates from about this time, also reflects the influence of the lobed throneback (and its lotus-borne figures recall the secondary figures on the Nalanda Avalokiteshvara, fig. 6).

In Southeast Asia the lobed throneback is equally—or even more—rare, and it appears in two different forms. One type is like the East Asian examples, complete with lions and makaras, and can be seen in the example from Sambas, West Kalimantan (Borneo), fig. 10. In a variant from Palembang, Sumatra, the lions are absent (fig. 12).<sup>21</sup> A similar arrangement can be seen in a mold for a votive tablet from central Java.<sup>22</sup> The second type is exemplified by the Columbia image (fig. 1) and would appear to be the result of adopting the first type for the purposes of framing a cross-legged figure. Other examples include one of the images from the Sambas hoard<sup>23</sup> and a gold and gilt-bronze Buddha in the museum in Jogjakarta, central Java.<sup>24</sup>

The occurrence of an unusual motif, it is rightly assumed, can help pinpoint the date of a work of art. The East Asian examples of the lobed throneback provide valid evidence for dating the Southeast Asian works in the late seventh century or the first half of the eighth, earlier than has been generally thought. They also raise tantalizing questions about the role of Chinese pilgrims in the development of Southeast Asian art. Resolution of the dating problem ultimately depends not just on the spotting of single motifs, however, but on the isolation of regional schools and the discovery of some sort of developmental sequence. It is a measure of the state of our knowledge that we cannot say where the Columbia Buddha



8. Rubbing of a niche at Kuyang Cave, Lungmen, China. After Seiichi Mizuno, *Asuka Buddhist Art: Horyu-ji* (New York: Weatherhill and Tokyo: Heibonsha, 1974), plate, pp. 168-69.



9. Tablet with figure of seated Buddha. Terracotta. Height 6.2 cm. From Kokūzō-ji, Ōita. After *Nihon bukkyō bijutsu no genryū/Sources of Japanese Art* (Nara: Nara National Museum, 1978), 144, fig. 89.

image was made or whether it is earlier or later than the sculptures it to some degree resembles.

Discovery of an important hoard of gold, silver, and gilt-bronze images from Borneo was announced in 1948 by Y. S. Tan. The introduction to his account is sufficiently colorful that it is worth quoting in full:

Shortly before the first bomb was dropped on Singapore island in 1941, an inland trader from Borneo came to a goldsmith at Tanjong Pagar Road with a strange figure of an Indian deity, and offered it for sale. He insisted that the image was of precious metal and demanded a high price. The goldsmith after carefully examining it was ready to pay for its bullion value. A lengthy bargaining went on. From the meagre information given to me by a sailor connected with him I succeeded in locating the trader. It was such a dazzling sight when he placed before me the complete treasure. There were nine gold and silver images and a strange bronze vessel. They impressed me greatly. From him I learnt that things had been unearthed in Sambas by some Chinese workmen. I was taken to them and was able to enquire about the find. They were all waiting to return to China for good. Apparently the trader had satisfactorily rewarded them for the find. They told me that, while excavating a mound by the bank of a small stream on the outskirts of a village known as "Palangai Sabong" about 15 miles from the town of Sambas, they dug out an earthen jar about two feet in height. It was covered with a bronze cymbal-shaped disc and was standing on a bronze plate of considerable size which was badly decayed. Accidentally they broke the jar and were dumbfounded at the sight of the treasure. The jar also contained some black sands. Thus these sacred images, after the lapse of centuries of *Kalpa* once again beheld the blue sky.<sup>25</sup>

Sambas lies in the northwestern corner of Borneo in the Indonesian province of Kalimantan Barat, about fifteen miles east of the sea and fifty miles west of the Sarawak border. Other antiquities have been found further south, along the Kapuas River, and the text of one Buddhist inscription suggests close contact between Kedah and Borneo Buddhists.<sup>26</sup> There has been little or no archaeological investigation at any of the Kalimantan Barat sites. Little also can be gleaned from Chinese sources, but here may have been established

the state of "Vijayapura," transcribed by I-ching as Fo-shih-pu-lo (Foshibulou) and in an earlier record, in 607, as Chin-li-p'i-shih (Jinlipishi).<sup>27</sup> It is entirely possible that the images found near Sambas were made in Vijayapura.<sup>28</sup> Ancient gold mines are reported in the area.<sup>29</sup>



10. Throne back. Gilt bronze. Height 18 cm. From Sambas, West Kalimantan. Courtesy of the Trustees of the British Museum, London (1960.7-19.1)

11. Seated Buddha.  
Gold (image) and gilt bronze (base).  
From Sambas, West  
Kalimantan. British  
Museum, London  
(1956.7-25.2).



The Sambas images cannot establish the place of manufacture for the Museum of Art and Archaeology Buddha, however. There are too many stylistic differences between fig. 1 and 11 (and the other, rather different-looking Sambas pieces) to associate the two. (In the initial publication the fig. 11 Buddha was photographed upon the fig. 10 throne.) But Borneo cannot be eliminated as a place of manufacture either; nor can Sumatra, for the differences in modeling apparent in figs. 1 and 12 are considerable. Nevertheless it is indeed possible that the Columbia figure was made in Sumatra. The evidence from peninsular Malaysia and southern Thailand is negative; no examples of lobed thronebacks have come to light there, yet the peninsula cannot be entirely eliminated. The remaining possible site is Java. There are a certain number of Buddhist bronzes found in Java that probably predate the mid-eighth century and may belong to the culture of I-ching's Ho-ling. One standing image appears in fig. 13. Once again, it is possible to imagine that the





12. Seated enthroned Buddha. Bronze. Height 15 cm. From Palembang, South Sumatra. Tropenmuseum, Amsterdam.

Columbia sculpture was made in Java, but fig. 13 cannot demonstrate that. There are too many differences in the modeling of the torso.

The dating question must remain equally unsettled, and with it broader conclusions about the nature of Southeast Asian relations with East Asian Buddhist culture. The datable Chinese and Japanese examples of lobed thronebacks (figs. 8 and 9) make it quite possible that the Southeast Asian examples belong to the second half of the seventh century. But how do we know that we are not dealing with a handful of late examples of a motif that lingered on many decades after its introduction? What customarily passes for scholarly proof depends on the stylistic analysis of a broader corpus of objects, an analysis in which the throneback would be merely one motif among many. Let the Columbia image rest with a seventh- or eighth-century tag for the present. Additional research may narrow this date, as well as uncover how exactly the lobed throneback reached Southeast Asia.

13. Standing Buddha with aureole. Bronze. Height 12 cm. Raja Pustaka Museum, Solo, Java, Indonesia.



<sup>1</sup>On Bengal, Java, and Candi Sewu: J. E. van Lohuizen-de Leeuw, "The Dvārapāla of Barabudur," in Luis O. Gómez and Hiram W. Woodward, Jr., eds., *Barabudur: History and Significance of a Buddhist Monument* (Berkeley: Asian Humanities Press, 1981), 19, 20; Hiram W. Woodward, Jr., "Interrelations in a Group of South-East Asian Sculptures," *Apollo* 118, no. 261 (November 1983) 382; Pauline Lunsingh Scheurleer and Marijke J. Klokke, *Divine Bronze: Ancient Indonesian Bronzes from A.D. 600 to 1600* (Leiden: E. J. Brill, 1988), 28.

<sup>2</sup>Joanna Williams, "The Date of Barabudur in Relation to Other Central Javanese Monuments," in Gómez and Woodward, eds., *Barabudur*, 30.

<sup>3</sup>For Ho-ling, O. W. Wolters, *Early Indonesian Commerce* (Ithaca: Cornell University Press, 1967), 314-18 and map, 355; Edouard Chavannes, trans., *Les religieux éminents qui allèrent chercher la loi dans les pays d'occident: Mémoire composé à l'époque de la grande dynastie T'ang par I-tsing* (Paris: Ernest Leroux, 1894), 41, 53, 59, 100, etc.

<sup>4</sup>*Encyclopedia of Buddhism*, ed. G. P. Malalasekera, s. v. Amoghavajra, 482-87; for an interpretation of Borobudur along these lines, Hiram W. Woodward, Jr., "Borobudur and the Mirrorlike Mind," *Archaeology* 34, no. 6 (November/December 1981) 40-47.

<sup>5</sup>For a corpus of "Shrivijayan" art in Southeast Asian collections, M. C. Subhadradis Diskul, ed., *The Art of Śrīvijaya* (Kuala Lumpur: Oxford University Press, 1980).

<sup>6</sup>Nikhom Sutthirak, "Traditions of the Southerners" (in Thai), *Sinlapākōn* 10, no. 5 (January 1967) 66-75.

<sup>7</sup>For Gua Berhala, Alastair Lamb, "Mahayana Buddhist Votive Tablets in Perlis," *Journal of the Malaysian Branch of the Royal Asiatic Society* 37, pt. 2 (November 1964) 47-59, and pl. 17.

<sup>8</sup>On this text (T. 1167), M. W. de Visser, "The Bodhisattva Ti-tsang (Jizo) in China and Japan," *Ostasiatische Zeitschrift* 2 (1913-1914) 179-98; Phyllis Granoff, "A Portable Buddhist Shrine from Central Asia," *Archives of Asian Art* 22 (1968-1969) 81-95.

<sup>9</sup>In his "Buddhist Votive Tablets and Caves in Peninsular Thailand," in *Art and Archaeology in Thailand*, ed. Fine Arts Department (Bangkok, 1974), 82, Stanley J. O'Connor rightly called into question the dating of such tablets by other scholars to the tenth century and even later. The keyhole niche in the peninsular eight-bodhisattva tablet (fig. 3) may be related to the niches on the stone plinth, Nalanda site #2, datable to the second half of the seventh century: Frederick M. Asher, *The Art of Eastern India, 300-800* (Minneapolis: University of Minnesota Press, 1980), 49 and pl. 75. The Metropolitan tablet (fig. 4) has been dated both too early and too late: Pratapaditya Pal, "A Note on the Mandala of the Eight Bodhisattvas," *Archives of Asian Art* 26 (1972-1973) 71-73 (it "cannot be dated any later than A.D. 600 and more likely is a work of the fifth century"); Amy Poster, *From Indian Earth: 4,000 Years of Terracotta Art* (New York: The Brooklyn Museum, 1986), 180, no. 118 ("8th-9th century").

<sup>10</sup>Lamb, "Mahayana Buddhist Votive Tablets," 50.

<sup>11</sup>A related bronze image was found in Prachinburi, Thailand. In *The Iconography of Avalokiteśvara in Mainland South East Asia* (Proefschrift,

Rijksuniversiteit, Leiden, 1984), Nandana Chutiwongs suggests for it a date in the late eighth or early ninth century (512, fig. 78). I believe it is older.

- <sup>12</sup>Debjani Paul, *The Art of Nālandā: Development of Buddhist Sculpture 600-1200 A.D.* (Proefschrift, Rijksuniversiteit, Leiden, 1987), 30. For Nalanda tablets and seals, but no illustrated ones that are true counterparts to the Southeast Asian tablets, see Hirananda Sastri, *Nalanda and Its Epigraphic Material*, Memoirs of the Archaeological Survey of India, no. 66 (Delhi, 1942).
- <sup>13</sup>Marie-Thérèse de Mallman, *Introduction à l'étude d'Avalokiteçvara*, Annales du Musée Guimet, vol. 57 (Paris: Presses Universitaires de France, 1967), 202-3.
- <sup>14</sup>Paul Wheatley, *The Golden Khersonese* (Kuala Lumpur: University of Malaya Press, 1961), 42.
- <sup>15</sup>I-tsing, *A Record of the Buddhist Religion as Practised in India and the Malay Archipelago*, trans. J. Takakusu (London, 1896; rpt. Delhi: Munshiram Manoharlal, 1966), xxxiii-xxxiv.
- <sup>16</sup>Wolters, *Early Indonesian Commerce*, 229-30, 238.
- <sup>17</sup>G. Coeds, *Les États hindouisés d'Indochine et d'Indonésie* (Paris: E. de Bocard, 1964), 229-230, 238.
- <sup>18</sup>Wolters, *Early Indonesian Commerce*, 231.
- <sup>19</sup>Prof. Marilyn Rhie, Smith College, oral and written communications, March 1983.
- <sup>20</sup>Better preserved examples appear on p. 144 of *Nihon bukkyō bijutsu no genryū/Sources of Japanese Art* (Nara: Nara National Museum, 1978).
- <sup>21</sup>Scheurleer and Klokke, *Divine Bronze*, 109, fig. 57.
- <sup>22</sup>*Borobudur: Chefs-d'oeuvre du Bouddhisme et de l'Hindouisme en Indonésie* (Paris: Petit Palais, 1978), fig. 83 (from Karangganung, Semarang; now in the National Museum, Jakarta).
- <sup>23</sup>British Museum 1959.7-25.3; illustrated in *Journal of the Malayan Branch of the Royal Asiatic Society* 22, pt. 4 (1949) pl. 4.
- <sup>24</sup>Jan Fontein, R. Soekmono, and Satyawati Suleiman, *Ancient Indonesian Art of the Central and Eastern Javanese Periods* (New York: The Asia Society, 1971), fig. 36.
- <sup>25</sup>Y. S. Tan, "Preliminary Report on the Discovery of the Hoard of Hindu Religious Objects, near Sambas, West Borneo," *Journal of the South Seas [Nan-yang hsüeh hui]* 5, pt. 1 (June 1948) 31-42.
- <sup>26</sup>For a summary of finds, Tom Harrisson and Stanley J. O'Connor, *Excavations of the Prehistoric Iron Industry in West Borneo*, 2 vols., Southeast Asia Program Data Paper no. 72 (Ithaca, New York: Cornell University, 1960), 2:259-60. The inscription in question includes a second verse of the Buddhist creed, beginning *ajñānācīyate karma*. It is found on rock engravings at Batoe Pahat, Kalimantan Barat, in an inscription found at Bukit Meriam, Kedah, and in the Kedah Buddhagupta inscription; for these see B. Chhabra, "Expansion of Indo-Aryan Culture During Pallava Rule, As Evidenced by Inscriptions," *Journal of the Asiatic Society of Bengal*, 3rd series, vol. 1 (1935) 15, 17-20, 41-44. The Raktamṛtika or Red Earth Land mentioned in the Buddhagupta inscrip-

tion is probably Hsüan-tsang's Lo-to-wei-chi, at Rājbaḍḍidāṅgā, Mursidabad, West Bengal; see S. R. Das, "Foundation Human Sacrifice," *Journal of the Asiatic Society* [Calcutta] 10, nos. 1 & 4, p. 73.

<sup>27</sup>Wolters, *Early Indonesian Commerce*, 173-74.

<sup>28</sup>H. G. Quaritch Wales, "The Sambas Finds in Relation to the Problems of Indo-Malaysian Art Development," *Journal of the Malayan Branch of the Royal Asiatic Society* 22, pt. 4 (1949) 23-32, with pls. 1-7 and other articles in the same issue.

<sup>29</sup>Harrisson and O'Connor, *Prehistoric Iron Industry*, 259.

# Artist/Model/Patron in Antiquity: Interpreting Ansiaux's *Alexander, Apelles, and Campaspe*

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Antoine-Jean-Joseph-Eléonore-Antoine Ansiaux (1764-1840) was a Franco-Flemish painter who trained in Paris during the years in which neoclassicism developed and became the dominant style under the leadership of Jacques-Louis David. Ansiaux joined the school of the Royal Academy in 1783 and studied painting under François-André Vincent, a member of David's circle. He became proficient at portraiture, religious subjects, and history painting.

At the Paris Salon of 1831 Ansiaux exhibited seven paintings: a



1. *Alexander, Apelles, and Campaspe*. Oil painting by Antoine-Jean-Joseph-Eléonore-Antoine Ansiaux. Museum of Art and Archaeology, Gilbreath-McLorn Museum Fund purchase (86.25).

pair depicting the *Elevation and Descent from the Cross*; two mythological subjects featuring Venus and Cupid; an allegorical *Oath of Louis-Philippe I, King of the French*; and a pair of antique histories, *Socrates and Alcibiades in the Home of Aspasia* (fig. 2) and *Alexander, Apelles, and Campaspe* (fig. 1).<sup>1</sup> The subject of this last painting, which is now in the collection of the Museum of Art and Archaeology,<sup>2</sup> is a scene from the life of Apelles, who was celebrated as one of the greatest painters of classical antiquity. According to the Greek author Pliny, while painting a portrait of the king's beautiful concubine, the court artist Apelles had fallen in love with her:

. . . Alexander conferred honour on him in a most conspicuous instance; he had such an admiration for the beauty of his favorite mistress, named Campaspe, that he gave orders that she should be painted in the nude by Apelles, and then discovering that the artist while executing the commission had fallen in love with the woman, he presented her to him, great-minded as he was and still greater owing to his control of himself, and of the greatness proved by this action as much as by any other victory: because he conquered himself, and presented not only his bedmate but his affection also to the artist, and was not even influenced by regard for the feelings of his favorite in having been recently the mistress of a monarch and now belonged to a painter . . .<sup>3</sup>

This is the moment depicted by Ansiaux. The three figures are grouped in a triangular composition in the foreground, and a view into the room beyond allows us to see part of an Ionic pilaster and arches. Just behind Apelles an easel holds an unfinished sketch, and his palette and brushes rest on a decorated console.

The companion to this painting is another subject taken from classical Greek history, the life of Alcibiades by Plutarch, although the exact scene seems to have been invented by the artist (fig. 2).<sup>4</sup> Aspasia was the concubine of Pericles, another heroic king, and here she is depicted reclining on a lavish bed in relaxed conversation with the philosopher Socrates and his protégé Alcibiades. The seated philosopher in the center of the composition links the three figures through the gestures of his hands. Ansiaux seems to have taken pains to render an accurate antique palace with elaborately carved furniture, a smoking altar, a statue of Venus on a half-column, and two majestic carved caryatids on either side of the entrance at the rear.

At the 1831 Salon this pair of paintings was among the very few



2. *Socrates and Alcibiades in the Home of Aspasia.* Oil painting by Antoine-Jean-Joseph-Eleonore-Antoine Ansiaux. Current location unknown.

3. *Sketch for Apelles in His Studio with Alexander.* Oil painting by Jean Restout. © 1987 Sotheby's, Inc.





works with subjects from classical history exhibited. The vast majority of paintings were portraits, landscapes, religious themes, scenes from literature (especially Sir Walter Scott's popular novels), or subjects from French and English history. There were a few mythological or classical compositions, but the most significant paintings were the twenty-three which portrayed the recent battles of the Revolution of 1830. The most well-known of these was Delacroix's imposing allegory *Liberty at the Barricades* (Louvre), which has since become an icon of that important moment in French history as well as of the history of painting.<sup>5</sup> In contrast to Delacroix's dynamic, painterly, emotional masterpiece, Ansiaux's *Alexander, Apelles, and Campaspe* and *Socrates, Alcibiades, and Aspasia* appear conservative in both subject and treatment; they have more in common with the themes and style associated with his formative years and early training in the academic style. In fact, Ansiaux's 1831 Salon paintings as a group were not well received by the critics; one writer described his style and execution as commendable, but lacking in inspiration and passion.<sup>6</sup>

Nevertheless, Ansiaux's curiously old-fashioned style and his treatment of the Alexander-Apelles-Campaspe story can be interpreted within the broad cultural context to provide a basis for appreciating it as a work of art and illuminating its significance as a pictorial document of political as well as art history. This antique subject—the heroic king in the company of his court painter and beautiful concubine—can be understood as a commentary on the role of painting and the relationship between painters and official patrons in the early moments of the July Monarchy.

Since the Renaissance the anecdote of Apelles and Alexander had been represented by artists, poets, and art theorists to illustrate the ideal relationship between a royal patron and court painter.<sup>7</sup> Alexander exemplified the virtuous, wise ruler by exhibiting control over his own passions and at the same time demonstrating his magnanimity. This was also flattering to the artist, for it showed how much he was valued by the powerful monarch, who recognized Apelles' superior appreciation of Beauty. Campaspe's desires seem not to have played much part in this relationship, although at least one English play of 1584 presented the story as a love triangle in which Campaspe, characterized as more than a passive love object, reciprocates Apelles' love.<sup>8</sup>

Beginning in the sixteenth century, many paintings of this subject were commissioned by princes or presented to them by grateful artists who wished to flatter them. For example, in the 1739 Salon, Jean Restout exhibited a painting of Apelles in his studio with Alexander and Campaspe in which the monarch graciously offers her to the painter by joining their hands (fig. 3).<sup>9</sup> The scene takes

place in an elegant, spacious setting with many bystanders, soldiers, and artists, who react with approval to this gesture. In this luxurious rococo representation, a lovely, undraped Campaspe lounges confidently among the men, the object of admiration, as the lovers gaze longingly into each other's eyes.

In contrast, Ansiaux's version of this story suggests the serious philosophical nature of the antique legend rather than the erotic, light-hearted qualities. The king stands in the center on a raised, carpeted platform where Campaspe has just been posing on an elaborate throne. Wearing a bright red tunic, white cloak, and military helmet, Alexander turns towards Apelles, graciously extending his right arm, while holding Campaspe's limp right hand. Campaspe sits modestly with downcast eyes, as she clutches the sheer, bright-green drapery to her breast. At the left, just below the platform, Apelles leans forward and looks up at Alexander from an inferior position with an expression of joyful gratitude. He assumes the posture of a suppliant and seems more awed by Alexander's action than by Campaspe's compliant, passive beauty.

A comparison with a painting of the same story painted by Jacques-Louis David in 1814 underscores these points (fig. 4).<sup>10</sup> In David's version, Apelles sits before an unfinished picture on a large easel which compositionally divides the picture in half. This is not the moment in which the enlightened monarch makes his gift. The painter is still at work on the nude portrait of Campaspe, as described by Pliny, while a heroic nude Alexander stands behind



4. *Apelles Painting Campaspe in the Presence of Alexander*. Oil painting by Jacques-Louis David. Musée des Beaux-Arts, Lille.

the artist, pointing, and presumably commenting, on his progress. Directly opposite, at the far right of the painting, Campaspe poses on a raised platform, the object of Alexander's and Apelles' gaze. She is not seated on a throne, but on an unmade bed, face averted, turning away the upper half of her nude body.

David's placement of the figures and their poses create a strong erotic tension. The nudity of both male and female, the bed, Campaspe's turning away, and the intense staring of the men emphasize the sexual nature of this anecdote. The assertive masculine power of king and painter challenge the shy, female beauty. In contrast, Ansiaux's treatment is almost completely unerotic, and the compositional organization as well as gestures, expressions, and other details suggest a rather different interpretation. The two men, Alexander and Apelles, focus on each other, while the modest but comfortable Campaspe silently acquiesces. Ansiaux's primary message is the generosity and noble self-restraint of the patron/ruler and the humble gratitude of the painter.

In *Socrates and Alcibiades in the Home of Aspasia*, the companion to Ansiaux's painting, he similarly minimized any erotic connotations by depicting the subject in a properly decorous manner. Although this is the bedroom of a notorious courtesan, Aspasia is fully clothed and appears to be engaged in a philosophical discussion with Socrates, while the young Alcibiades listens raptly to his mentor. Even Alcibiades' dog pays attention to the philosophical discourse. As a pair, these paintings represent the triumph of art and philosophy under the wise patronage of rulers whose actions serve to promote harmony and to encourage art.

Ansiaux's two pictures are fairly small, about half the size of David's *Apelles Painting Campaspe in the Presence of Alexander*, which lends them an intimacy suitable for private rather than public display. This is consistent with the general shift in the 1830s from the old monarchical and religious patronage to the wealthy merchant class, who lived in more modest dwellings that could only accommodate easel-sized paintings. In fact, artists in this period were concerned about the future of patronage under a bourgeoisie who no longer had a taste or desire for large-scale history paintings of grand, classical, heroic subjects.<sup>11</sup> This explains the scarcity of such pictures in the 1831 Salon, as cited above, and makes Ansiaux's pictures seem like rare throwbacks to the Davidian tradition.

Ansiaux's pictures may be compared to a similar pair of small paintings that portrayed a different ancient Greek artist and model, *Praxiteles and Phryne* (fig. 5),<sup>12</sup> and the same woman as a courtesan with a philosopher, *Xenocrates and Phryne* (fig. 6).<sup>13</sup> These were painted in Rome in 1794 by Angelica Kauffman, a Swiss artist, for a

5. *Praxiteles and Phryne*. Oil painting by Angelica Kauffman. Museum of Art, Rhode Island School of Design, Providence, R.I.



6. *Xenocrates and Phryne*. Oil painting by Angelica Kauffman. Current location unknown.





private patron in England, and although Kauffman's figures are depicted half-length and take up the whole composition, their decorous treatment and neoclassical style are similar in spirit to Ansiaux's moralized interpretation.<sup>14</sup> Praxiteles was one of the greatest sculptors of antiquity, and Phryne had supposedly served as the model for his famous statue of Aphrodite. He had fallen in love with her, and to demonstrate and symbolize this love he presented her with another of his renowned statues, an eros.<sup>15</sup> Kauffman's composition, in which artist and model pose sweetly and decorously, is the only known painting of the subject. In the companion picture she illustrated another episode in Phryne's life when this notoriously sensual and beautiful woman attempted but failed to seduce the abstinent philosopher Xenocrates. As the embodiment of physical beauty she was an appropriate subject for representing the triumph of art and philosophy. In the work of both Kauffman and Ansiaux, desirable women are represented as the inspiration for art, philosophy, and noble actions.

Apelles and Praxiteles were not the only ancient artists cited in the Renaissance as examples of artistic genius. Zeuxis, another Greek painter, also appeared in the texts of Renaissance theorists of art and rhetoric as an example of the ideal artistic creator.<sup>16</sup>

7. *Zeuxis and the Maidens of Crotona*. Brush and oil sketch on paper by Otto Van Veen. Museum of Art and Archaeology, University of Missouri-Columbia.

According to legend, when Zeuxis was commissioned by the city of Crotona to paint a picture of Helen of Troy, the artist could find no single perfect model to imitate for the representation of Helen, the most beautiful woman who ever lived. Instead he created an ideal image by selecting the best features from the five most beautiful maidens of the city. The story of Zeuxis and the maidens of Crotona became an important metaphor for the academic method of creating ideal images through judicious, intellectual choices rather than direct imitation of any single person or object as it might appear in nature. The Renaissance art theorist Alberti and the seventeenth-century writer Bellori utilized the story in order to illustrate the intellectual nature of artistic creation, which depended upon the mind as much as, if not more than, skillful hands and a judicious eye.<sup>17</sup>

Many artists since the Renaissance have portrayed the story of Zeuxis and the maidens of Crotona in paintings, drawings, and prints. An example of this subject can be seen in a sixteenth-century drawing by the Flemish artist Otto Van Veen, which is also in the Museum of Art and Archaeology (fig. 7).<sup>18</sup> In the center the artist sits before his easel with his back turned to the picture plane. He appears to concentrate deeply as he draws a standing female figure on his panel. Four unself-consciously nude women stand by the artist, discussing the picture or intently watching, and the fifth, seated at the left, looks out of the picture. Ironically, while the women take an active interest in his work, Zeuxis appears so absorbed that he is unaware of their presence. The women's serious attention to Zeuxis's painting and their dream-like classical nudity suggest the inspiration of muses as much as real flesh-and-blood models.

Angelica Kauffman also painted this subject in a composition which has several provocative differences from Van Veen's drawing (fig. 8).<sup>19</sup> In Kauffman's composition the emphasis is on Zeuxis's study of the models, rather than his absorption in his work. She portrays Zeuxis engaged in looking at the women as he makes his selection, while the panel on the easel remains blank. The maidens pose to exhibit their best features—shoulder, face, or torso—and they seem to be aware of each other as they admire one another's beauty. The only maiden who stands behind Zeuxis watches, herself unseen, as he makes his choices, and she lifts the paintbrush from the table to assist him. Perhaps she herself intends to paint. This figure resembles self-portraits of Kauffman, and it is possible to suggest that this woman represents the female artist in the ambiguous position of being both a beautiful woman and a painter.<sup>20</sup>

Ansiaux's paintings *Alexander*, *Apelles*, and *Campaspe* and *Socrates*, *Alcibiades*, and *Aspasia* can be related thematically to David's late

paintings of mythological lovers, such as the *Apelles Painting Campaspe in the Presence of Alexander* of 1814 (fig. 4), discussed above, or *Cupid and Psyche* (1818) and *Mars and Venus* (1824).<sup>21</sup> Although Ansiaux's paintings are nearer to these chronologically, they are much closer in conception and style to David's earlier, pre-Revolutionary painting of *Paris and Helen* (1789, fig. 9).<sup>22</sup> In fact, the large number of nearly identical elements in architectural details, costumes, and furniture suggests a deliberate reference to David's painting.

For example, Aspasía's bedroom in Ansiaux's work resembles David's representation of Helen's bedchamber in a number of ways. Both have draped half walls which separate the antique beds from the room behind, a smoking altar, a statue of Venus on a column, and decorative swans and harpies on the furniture. These could be considered standard neoclassical furnishings in a generalized antique setting; however, the unusual use of caryatids supporting the entrance wall is suggestive. In a recent article on David's *Paris and Helen*, Yvonne Korshak pointed out that the caryatids are a direct and deliberate quotation from the actual Tribune des Caryatides in

8. *Zeuxis and the Maidens of Crotona*. Oil painting by Angelica Kauffman. Annmary Brown Memorial, Brown University, Providence, R.I.



the Louvre Palace which had been designed in the Renaissance.<sup>23</sup> Since David would have known that these were not true Greek caryatids, but later imitations, Korshak believes that David intended the bedroom to be identified with the French royal palace. Thus the caryatids not only serve as architectural decoration, but also imply a connection between the illicit love affair of Paris and Helen and the amoral behavior of the Comte d'Artois, Louis XVI's libertine brother, and the queen Marie-Antoinette. However, it should not be forgotten that in 1787-1789, when this work was painted, the Louvre was no longer a royal residence but housed the Academy, the membership of which included Jacques-Louis David and the young painter Ansiaux.<sup>24</sup>

The furnishings in *Alexander, Apelles, and Campaspe* are also decorated with Graces, harpies, and other elements which can be related to those in *Paris and Helen*, but the most meaningful links between the two works are the visual references to Paris in Ansiaux's painting. David's Paris holds a lyre, the musical instrument for which he was mocked in the *Iliad*.<sup>25</sup> A lyre also appears carved on the console that holds Apelles' palette and brushes just above Ansiaux's signature. Even more significant is the unfinished image sketched on Apelles' easel. This is not the nude portrait of Campaspe as specified by Pliny's text and portrayed in David's version and other representations of the theme. Apelles' drawing clearly represents the embracing figures of Paris and Helen posed very much like David's couple in reverse. Paris can be identified by his distinctive Phrygian cap, and Helen is fully draped in a Greek garment resembling the one worn by her in David's picture.<sup>26</sup>

The embracing figures of Paris and Helen as the subject of Apelles' painting are unusual, if not unique. The implication of this image is, it seems, that Alexander and Campaspe have been posing together as Paris and Helen for Apelles' painting. We may observe, too, that Ansiaux's Apelles paints Helen from a single ideal model in contrast to Zeuxis's method, as described above, of combining the best features of five beautiful maidens to create her image.

Ansiaux's treatment of the subject extends and enhances the artistic flattery of the patron/ruler. This imagery implies that Alexander is the model for the mythological Paris; however, unlike the self-indulgent Paris, who chose private pleasure over the public good, Alexander represents the virtuous leader who can restrain his passion for a more important benefit, namely the support and encouragement of art. It is interesting, too, that according to ancient history, Alexander the Great disdained the lyre of the adulterer Paris, preferring to admire the lyre of the true hero Achilles.<sup>27</sup>

In her article Korshak argues that David's *Paris and Helen* was not just an amorous *sujet galant*, but must be understood as a veiled



political allegory. The painting embodies the same moralizing, anti-monarchical sentiments that have been identified in David's paintings such as *The Lictors Returning to Brutus the Bodies of His Sons* (Louvre), also shown in 1789, or *The Death of Socrates* (1787, Metropolitan Museum of Art). Several scholars have interpreted these grand neoclassical history paintings in the context of the contemporary French political climate which led to the Revolution, as expressions, intended or implied by circumstances, of current issues of patriotism, civic duty, virtue, and the public and private roles of individuals seen through classical parallels.<sup>28</sup> According to Korshak, *Paris and Helen* provided a contrasting pendant to *Brutus*, the Roman citizen who was willing to make a personal sacrifice for the good of the state, by representing his amoral opposite.<sup>29</sup>

Can Ansiaux's paintings be interpreted similarly as allegories based on the political and social climate around 1830? One can only speculate, since there is virtually no documentation regarding Ansiaux's career or ideas, beyond general studies of the period. Nevertheless, his works can be seen as an optimistic hope for an enlightened, virtuous government which would support the arts. Ansiaux's paintings may have been intended to recall, through their *retardataire* style, an earlier time when art and politics benefited one another under the old monarchy and in the early heroic years of the Revolution when neoclassic history painting flourished.

In support of this view it is important to consider one of the other paintings Ansiaux exhibited at the Salon of 1831. This painting was an allegory called *The Oath of Louis-Philippe I, King of the French*. As described in the Salon catalogue, this elaborate allegory utilized personifications to portray victorious France, lighted by Wisdom, who presents the charter and throne to the lieutenant-general of the realm. The prince, accompanied by his sons, is escorted by Liberty, who, leaning on Justice and supporting Truth, leads a retinue representing the Arts and Commerce. The National Guard stands near the throne, while Fame announces to the world the triumph of the Virtues who hover around the king.<sup>30</sup> Ansiaux had exhibited the same painting the previous year in the unofficial exposition held to honor those wounded in the July 1830 uprising with the title of *The Oath Taken, 7 August 1830 . . . by Louis-Philippe I*.<sup>31</sup>

This allegory was an emphatic visual statement in support of the new monarch, and it expressed through pictorial means his role in maintaining the liberty necessary for the arts to flourish. Other academic artists created similar allegories. For example, an oil sketch by Méry-Joseph Blondel represented the female personification of Truth holding the Charter over the vanquished figures of Discord, Hypocrisy, and Despotism, and Ingres had sketched a similar unexecuted allegory of *The People Victorious in July 1830*.<sup>32</sup>

9. *Paris and Helen*. Oil painting by Jacques-Louis David. Musée du Louvre, Paris.



Ansiaux's allegory is notable for specifically including the arts and commerce as the direct result of good government. His two antique history paintings suggest the same idea in narrative rather than allegorical form. Alexander, the virtuous ruler/patron, and Socrates, the philosopher of Periclean Athens, exemplify the triumph of art and philosophy in times of peace and wise government. Their essentially conservative, idealized neoclassic style and decorous treatment underscore the message of harmony and traditional values which should have appealed to the citizen-monarch of the French people, Louis-Philippe, or at least would have been appreciated by some less well-born citizen-art collectors.

Ansiaux's *Alexander*, *Apelles*, and *Campaspe* seen against this background of theoretical academic art history and practical patronage enlarges our understanding of art's role in politics and society. In addition, the painting, with its theme of ideal artistic creation and appreciation, adds yet another perspective to the long line of images of artist/model/patron in antiquity that illuminate the artist's position as the possessor of the power to invent and imitate reality who is yet dependent on the power of political and commercial interests for reward.

<sup>1</sup>Paris Salon de 1831. *Explication des ouvrages de peinture, sculpture, gravure, lithographie et architecture des artistes vivans, exposés au musée royal le 1er mai, 1831*, 3; the two paintings discussed in this article are no. 31, *Socrate et Alcibiade chez Aspasié*, and no. 32, *Alexandre, Apelle et Campaspe*.

<sup>2</sup>Gilbreath-McLorn Museum Fund purchase, oil on canvas, 55 x 65.5 cm, signed: ansiaux f., provenance: Murat Collection (86.25).

<sup>3</sup>Pliny, *Natural History* XXXV, xxxvi, 86-87 (Loeb Classical Library).

<sup>4</sup>Plutarch, *The Lives of the Noble Grecians and Romans*; see G. Bernier, *Consulat, Empire, Restauration; Art in Early XIX Century France*, exh. cat. (Wildenstein, New York, 1982), 85.

<sup>5</sup>*Salon of 1831*, no. 511, "Le 28 juillet: La Liberté guidant le peuple," Musée du Louvre, Paris; see *French Painting 1774-1830: The Age of Revolution*, exh. cat., Metropolitan Museum of Art and Detroit Institute of Arts (Wayne State University Press, 1975), 381-84, no. 41; and Michael Marrinan, *Painting Politics for Louis-Philippe: Art and Ideology in Orleanist France 1830-1848* (New Haven, 1988), 27-77.

<sup>6</sup>A. Tardieu, *Annales du musée* (Paris, 1831), 190.

<sup>7</sup>For example, Giorgio Vasari, *Lives of the Artists* (1550), and Lodovico Dolce, *Dialogues on Painting* (1557), alluded to this legend in their writings about Renaissance artists, and several Renaissance engravings illustrated the story. See D. Cast, *The Calumny of Apelles: A Study in the Humanist Tradition* (New Haven, 1981), 187ff.

<sup>8</sup>John Lyly, *Campaspe* (London, 1594), was about this love triangle. Charles Demoustier also published and produced a play on this theme, *Apelle et Campaspe* (Paris, 1798). See also W. W. Roworth, "Pictor Succensor": A Study of Salvator Rosa as Satirist, Cynic, and Painter (New York and London, 1978), 316-17.

<sup>9</sup>*Apelles in His Studio with Alexander and Campaspe*, Jean Restout (1692-1768), oil on canvas, 34.5 x 52 cm, Préfecture, Lyons. Fig. 3 shows an oil sketch for this work that was sold at Sotheby's, New York, in 1987.

<sup>10</sup>Musée des Beaux-Arts, Lille, panel, 96 x 136 cm; see *French Painting 1774-1830: The Age of Revolution*, exh. cat., Metropolitan Museum of Art and Detroit Institute of Arts (Wayne State University Press, 1975), 374-75, no. 37.

<sup>11</sup>M. Marrinan, *Painting Politics for Louis-Philippe: Art and Ideology in Orleanist France, 1830-1848* (New Haven, 1988), 20-22.

<sup>12</sup>Located in the Museum of Art, Rhode Island School of Design, Providence, R.I., oil on canvas, 42 x 46.4 cm, signed and dated 1794.

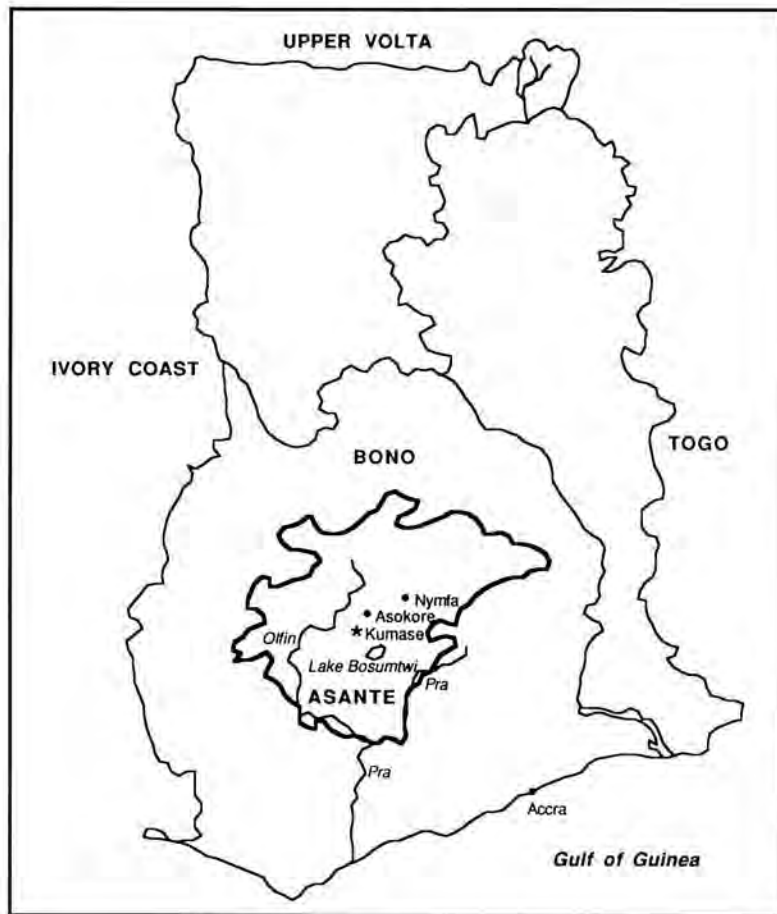
<sup>13</sup>Location unknown, oil on canvas, 42 x 46 cm, 1794.

<sup>14</sup>W. W. Roworth, "The Gentle Art of Persuasion: Angelica Kauffman's *Praxiteles and Phryne*," *Art Bulletin* LXV, 3 (September, 1983) 488-92.

<sup>15</sup>*Ibid.*, 488.

<sup>16</sup>Another celebrated ancient sculptor was Pygmalion, who fell in love not with his model, but with the statue he had created of the nymph Galatea. See E. Kris and O. Kurz, *Legend, Myth and Magic in the Image of the Artist* (New Haven, 1979), 117.

- <sup>17</sup>Ibid., 61-62; and E. Panofsky, *Idea, A Concept in Art Theory*, trans. by J. Peake (New York, 1968), for a full discussion of this concept in art theory.
- <sup>18</sup>*Zeuxis and the Maidens of Crotona*, Otto Van Veen (1556-1629), brush and oil sketch on paper, 15.4 x 30 cm. See W. H. Schab Gallery, New York, *Master Drawings and Prints from European Private Collections* (1975), 15-16, no. 55. Peter Paul Rubens, who studied with Van Veen, used this drawing as a source for the subject. See E. McGrath, "Rubens's House," *Journal of the Warburg and Courtauld Institutes* XLI (1978) 268, pl. 36c.
- <sup>19</sup>*Zeuxis and the Maidens of Crotona*, ca. 1780, Angelica Kauffman (1740-1807), oil on canvas, 82.5 x 106 cm., Annmary Brown Memorial, Brown University.
- <sup>20</sup>See for example Kauffman's self-portrait in the National Portrait Gallery, London, or *The Artist in the Character of Design Listening to the Inspiration of Poetry*, the Iveagh Bequest, Kenwood, London. See D. Irwin, *English Neoclassical Art, Studies in Inspiration and Taste* (London, 1966), 152, pl. 149, and *Angelika Kauffman und ihre Zeitgenossen*, exh. cat. (Bregenz, Vorarlberger Landesmuseum, 1968), no. 4, pl. 1.
- <sup>21</sup>*French Painting 1774-1830: The Age of Revolution*, exh. cat., Metropolitan Museum of Art and Detroit Institute of Arts (Wayne State University Press, 1975), 375; A. Brookner, *Jacques-Louis David* (New York, 1980).
- <sup>22</sup>*Paris and Helen*, 1789, Jacques-Louis David (1748-1825), oil on canvas, Musée du Louvre, Paris.
- <sup>23</sup>Y. Korshak, "Paris and Helen by Jacques-Louis David: Choice and Judgement on the Eve of the French Revolution," *Art Bulletin* LXIX, 1 (March, 1987) 105-15; and F. H. Dowley and Y. Korshak, "An Exchange on Jacques-Louis David's Paris and Helen," *Art Bulletin* LXX, 3 (September, 1988) 504-20.
- <sup>24</sup>Dowley and Korshak, "An Exchange," 505.
- <sup>25</sup>*Iliad* III.54f. See Korshak, "Paris and Helen by Jacques-Louis David," 106.
- <sup>26</sup>Ibid., 105.
- <sup>27</sup>Ibid., 106, citing Dacier's commentary on the *Iliad*.
- <sup>28</sup>T. E. Crow, *Painters and Public Life in Eighteenth-Century Paris* (New Haven, 1985), chapter 7; and by the same author, "The Oath of the Horatii in 1785," *Art History* I (1975) 424-71.
- <sup>29</sup>Korshak, "Paris and Helen by Jacques-Louis David," 113-16.
- <sup>30</sup>*Salon de 1831*, 3, no. 33.
- <sup>31</sup>*Exposition au profit des blessés des 27, 28, 29 juillet 1830* (Paris, 1830), no. 475.
- <sup>32</sup>Michael Marrinan, *Painting Politics for Louis-Philippe: Art and Ideology in Orleanist France 1830-1848* (New Haven, 1988), 46-48, figs. 62, 63. The painting by Blondel is in the Musée Baron, Gray, and the Ingres sketch is in the Musée Ingres, Montauban.



## An Asante Sculpture

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The subject of this article is a seated female figure from the Asante of Ghana, members of the Akan, a large family of closely related ethnic groups that occupy an area extending from central Ivory Coast to eastern Ghana along the Guinea Coast of West Africa (see map). It was acquired by the museum with little information on provenance and function. In this article, I will discuss the piece under the following subheadings: form, style, iconography, and contextual information. I will attempt to identify the origin, function,

and cultural significance of the sculpture through descriptive analysis, comparison with other pieces of similar type, and examination of the available literature on the Asante.<sup>1</sup>

## I. Form

Figs. 1 through 3 are three views of a seated female figure, 31.1 cm high, from the Asante of west-central Ghana.<sup>2</sup> She is represented nude, wearing strings of glass and metal beads around her neck, wrists, waist, and just below both knees. Her hair is very carefully arranged in corn-row fashion, plaited close to the head. The head itself is large and almost perfectly ovoid, with large, wide-set eyes, a short, narrow nose, and a small, thin-lipped mouth. The eyes are slightly veiled, and the figure looks straight out to the front. Her neck is long, thin, and annulated. She is seated bolt-upright on a Western-style chair, her back having been carved away from the back of the chair (fig. 2). Her seat appears to be an open-back side chair, of a type that is commonly used as a dining room chair in the West. Her breasts are rather small and high, jutting out from the torso at an angle of almost ninety degrees. Her arms are held close to the body, bent at the elbows and extended at right angles in front of the torso with palms turned upward, the right crossed over the left. Her legs, slightly parted, are identical, tapered cylinders that terminate in rudimentary feet resting on low platforms; the platforms themselves terminate before ground level, so that her feet do not quite touch the ground on which the chair rests. The figure is made from a single piece of wood as are most figure sculptures from sub-Saharan Africa. The surface of the sculpture was once almost completely coated with a matte, greyish mixture of kaolin (fine, white clay), ash, and possibly egg, the type of surface usually referred to as "sacrificial patina." The coating, which was rubbed onto the raw wood surface of the piece, never adhered very securely, and it is now flaking off in several places, revealing the pale wood underneath.

## II. Style

Stylistically, this piece can probably be identified as the work of Yaw Mprah, an Asante sculptor (b. ca. 1912; d. 1979) from the village of Nyamfa in Asokore, one of the recognized Asante paramountcies.<sup>3</sup> Thus, it dates from some time in this century, probably between 1940 and 1950. Other pieces known to be by Yaw Mprah's hand, photographed in shrines and state treasuries in Ghana (figs. 4 and 5), have been dated to this period.<sup>4</sup> Mprah was apparently most active during the 1950s, carving shrine images and state regalia. His figures are characterized by large, almost perfectly ovoid heads; long, high-arched brows and large, veiled eyes;



1. Asante seated female figure. Museum of Art and Archaeology, gift of Dr. and Mrs. Milton Gross.



2. Missouri seated figurine, side.



3. Missouri seated figure, back.

4. Asante shrine figures; two outside figures carved by Yaw Mprah, ca. 1955. Field photograph by Doran H. Ross, 1976.



5. Umbrella top carved by Yaw Mprah, state treasury of Juabenhene. Field photograph by Doran H. Ross, 1976.





narrow mouths with almost no indication of lips; and rather long chins. Viewed from the front, they look prognathous. The ears are characteristically geometric in shape (fig. 2), and rather large. Mprah's figures have very narrow, perfectly cylindrical, evenly annulated necks, and rather stout limbs. They also have slight indentations just below the knees. These indentations are not readily apparent in the Missouri piece, which wears strands of beads just there. The Missouri piece is one of Mprah's finer works, exhibiting great control over the medium.

Compared to the works of other Asante sculptors, Mprah's pieces occupy a middle ground between the elongated abstraction of some (figs. 6 and 7) and the elegant, mannered naturalism of Osei Bonsu of Kumase, the most renowned Asante sculptor of this century (fig. 8). Little documentary evidence is available on Mprah's work or his training.<sup>5</sup> However, it is safe to assume that he knew the works of Osei Bonsu, and their influence is probably apparent in the realism of Mprah's sculptures. In spite of this, his personal style is clearly independent and well-established, if we accept the few known pieces as examples of what must have been a much greater oeuvre. The Missouri figure is also more traditional in iconography than other pieces by Mprah, in which he was either encouraged by patrons to use his imagination in creating new "throne" forms for shrine sculptures, or responding to very specific demands from patrons regarding the iconography of shrine figures. It is similar to figures by Nana Osei Bonsu (figs. 8 and 9)<sup>6</sup> in that the seat is a chair of apparently Western manufacture, rather than a symbolic animal or a stool carved in the shape of an animal.

### III. Iconography

The following elements in this sculpture probably have symbolic meaning within the matrix of Akan cultural traditions, and deserve comment: scarification on the figure's cheeks, jewelry, shape and position of breasts, nudity, seated posture, European-style chair, placement of hands, treatment of feet, patina, and general demeanor of the person depicted in the piece. I will discuss these points in turn, commenting on possible symbolic interpretations for each.

The figure's cheeks are marked with incised crosses, apparently indicating scarification. During their documented history, the Asante have been known for their opposition to facial scarification except for medicinal purposes.<sup>7</sup> However, facial scarification is apparent on many wood and terracotta sculptures that are attributed to the Asante. Moreover, these marks are quite common in all Akan figure sculpture, not just Asante examples. How can this apparent contradiction be explained? There are several possibilities. Antubam, a Fante, states in *The Cultural Heritage of Ghana* that Ghanaians

6. Asante mother and child. Collection of Mr. and Mrs. Gustave Schindler. Reproduced from Cole and Ross, *Arts of Ghana*, fig. 223.





7. Mother and child.  
Collection of Irwin  
and Marcia Hersey.  
Reproduced from  
Cole and Ross, *Arts  
of Ghana*, pl. 11.



8. Osei Bonsu, *Ntan*  
figure, ca. 1930.  
Collection of Mr.  
and Mrs. Gustave  
Schindler. Photo:  
UCLA Museum of  
Cultural History.

often indulge in *akambo*, or face-marking.<sup>8</sup> This is clearly visible in figs. 7 and 8.<sup>9</sup> Akan facial scars consist of crosses, parallel lines, or simple incised horizontal or vertical lines at the temples, between the brows, and on the cheeks and neck in different combinations. Brain discusses traditional African scarification as a rite of passage, as well as a strictly cosmetic custom.<sup>10</sup> Ebin states: "Through decorating his body in some permanent form the individual expressly conveys his allegiance to his own group, making a precise distinction between those in society and those beyond its confines: it is the crucial factor in his relations with the rest of the world...."<sup>11</sup> Cole and Ross discuss the practice of facial scarification in Ghana, stating that it was once apparently common in the south (the Akan area), but is now limited to northern, non-Akan groups.<sup>12</sup> Holas illustrates twenty-five different patterns of facial scarification used by the Baule, an Akan group of central Ivory Coast, and states that these once served as identification, marking men and especially women as members of particular lineages or subgroups. However, Holas wrote in 1949 that the practice was becoming increasingly rare among the Baule, and that the marks seemed more for cosmetic purposes than for identification.<sup>13</sup> I saw old women and men whose cheeks were marked with scars in Akan villages in southeastern Ivory Coast during visits in 1979, but saw no young men or women who had them. The practice seems to have been completely abandoned in recent years, discouraged first by missionaries and later by colonial and post-colonial governments.<sup>14</sup> Though the presence of scarification on Asante pieces indicates it was also once practiced by the Asante, Rattray's books on the anthropology of the group, which are remarkably thorough, discuss no such custom.<sup>15</sup> It is possible that the custom died out earlier in southern Ghana, where contacts with the West were made earlier than in Ivory Coast. It is also possible that facial marks have always been acceptable decorations on sculptures, though they were never considered acceptable on living persons among the Asante.

What, then, do the scars signify? If we accept the theory that they once identified members of various subgroups, they are marks of identity, similar to Scots tartans. However, Antubam's writings about facial marks indicate that symbolically significant marks are made only on the faces of children who die, to mark them in case they should return.<sup>16</sup> Scars are also aesthetic alterations, marks of adult beauty, like the Edwardian gentleman's carefully trimmed moustache or modern pierced ears. The scars complement other elements of composure and refinement about the figure, like her carefully arranged tresses and upright posture. They also mark her as a lady of tradition, as they recall a practice that was abandoned some time ago.



9. Osei Bonsu, *Ntan* figure, ca. 1935. Collection of Mr. and Mrs. Gerson Geltner.

Her jewelry, in like manner, marks her as a beautiful and refined person. Akan women seldom appear in public without some form of jewelry. The strings of beads worn around the neck, especially the gold bauble, are signs of prestige and wealth, as are the beads at the wrists and around the waist. The large number of strands is a further indication of prestige associated with jewelry: the more a figure wears, the higher is his or her prestige. This is apparent in sculptures,<sup>17</sup> and in actual practice among the Akan (fig. 11).<sup>18</sup> There is no apparent symbolic meaning in the types or colors of beads used.

The strands of beads worn below the knees, however, represent protective amulets, and therefore serve a symbolic function in the sculpture. The decorative function of these strands of beads, always worn just below the knees, is not to be ignored: they appear on many Akan figure sculptures, and I have seen them worn by real people in Akan villages. They are a common aspect of body decoration among the Akan. However, they often serve a protective purpose as well. I was offered several strands of these "knee beads" by an Akan woman in southeastern Ivory Coast in 1979 and instructed to wear them to protect myself against the interference of malefactors. The woman suggested that I put strands of beads on my son's legs just below the knees to protect him also (he was then a toddler, and small children are considered particularly vulnerable to spirit influences). Upon inspecting the strands, I found that bits of herbs were wrapped among the glass beads of these decorations. Rattray records that Asante infants are decorated from birth with amulets of fiber and beads as protection against interference from malevolent spirits.<sup>19</sup> Debrunner likewise mentions the alleged effectiveness of charms worn on the body as protection against witchcraft.<sup>20</sup>

The figure's breasts are remarkably high, jutting out from the torso just below the shoulders at almost a ninety-degree angle. Compared to the breasts of a maternity by Mprah (fig. 4), they are quite small. However, the other figure is a nursing mother (commonly referred to as a "maternity" in writings on African art), whose breasts would logically be large. Compared with other Akan pieces by Mprah and others (figs. 5, 8, 9, 10), the Missouri figure's breasts are not remarkably small. Little has been written on breast size and angle of presentation in African figure sculpture,<sup>21</sup> but two recent discussions of this subject in Baule female figures by Ravenhill and Vogel both state that high, firm-looking breasts are preferred, as signs of youthfulness and potential fecundity: a young woman is potentially fertile, and she is therefore admirable.<sup>22</sup> The breasts of the Missouri piece are probably to be interpreted as signs of beauty and preference.

The figure's nudity, likewise, deserves comment. I have written about this issue in relation to Akan terracottas, concluding that the figures, though nude when displayed in Western collections, were probably dressed in real cloth in their original context.<sup>23</sup> The practice of carving statues nude, then dressing them in cloth, is common in Asante. Rattray mentions it, and Cole and Ross illustrate several examples of the practice, as does McLeod.<sup>24</sup> Asante shrine figures are not necessarily dressed, however; *akuamma*, the Asante fertility figures often referred to as "dolls," are commonly displayed without dress,<sup>25</sup> and shrine figures are known both nude and with garments carved into the sculpture itself. In her original context, the subject of this paper may have been dressed; if so, the dress would have contributed to the prestige of the figure, just as dress contributes to the prestige of women in Asante society.

The figure's posture indicates that she is a person of high prestige. In Akan society, only persons of very high rank are seated on chairs with legs pendant.<sup>26</sup> Her bolt-upright posture on the chair reflects a virtually universal convention in Asante figure sculpture. I am not aware of any seated Asante figure whose body is not aligned on a perfectly vertical axis. This gives the figures a great air of dignity and control. Thompson discusses Akan seated figures thus: "The position of the body in Akan sitting is strictly chiseled. The limbs cannot be crossed. The head and torso are maintained erect. Gaze is straightforward; a person does not look down, a sign of sadness, evil, or heavy unwillingness. A person makes of his seated body, in other words, a frontal vision, symmetrically disposed."<sup>27</sup> The chair itself, undoubtedly representing an import from Europe, indicates high prestige. Figures of this type, seated on concave Akan stools, *asipim* chairs,<sup>28</sup> or more recently on other Western-style chairs, have traditionally been referred to as "queen mothers" in the literature. However, this designation is not always accurate. The queen mother, as the mother of the pretender to the throne or chieftancy, is represented in sculptures that wear sandals and sit on *asipim* chairs (fig. 7)<sup>29</sup> and our figure displays neither characteristic. McLeod mentions that chiefs always wear sandals, whereas priests are always barefooted.<sup>30</sup> Thus, our figure, sculpted on a regular side chair and without sandals, is unlikely to represent a royal personage. It is much more likely that she is associated with the priesthood.

Her chair is of European style, with an open, curved back and stretchers connecting its legs. Chairs of this kind, being light and easily portable, were undoubtedly among the first furniture imported by European colonials. Though the piece is small and the shapes of the chair are summarily indicated, it looks very much like a late Victorian side chair. As a piece of imported manufacture, this type of chair would be greatly valued by the Asante, just as Renaissance-



10. Kwaku Bempah,  
Shrine figure, ca.  
1925. Private  
Collection. Photo:  
UCLA Museum of  
Cultural History.

style chairs first imported by the Portuguese have been prized in Ghana for centuries, eventually becoming the privileged possessions of kings and queen mothers as *asipim* chairs. The appearance of European-style furniture as an element of prestige in Asante figure sculpture is quite common. Two seated female figures carved by Osei Bonsu in the 1930s (figs. 8 and 9) include what appear to be a piano bench or high footstool and a revolving desk chair. Both these pieces were carved for *Ntan* groups, assemblages of figure sculptures carved for display during performances of musical societies which are referred to as *Ntan*, after their carved drums. *Ntan* sculptures are intended exclusively for prestigious display.<sup>31</sup> The chair in the Missouri piece, like the chairs of *Ntan* sculptures, reinforces the prestige of the figure who sits on it. However, it is unlikely that the piece was carved for an *Ntan* assemblage since its powdery surface coating, to be discussed below, is associated with shrine sculptures, not with figures carved for prestigious display.

The figure's feet are bare, but rest on little platforms just above ground level. Footstools, both decorated and undecorated, are commonly used by Asante royals for state appearances.<sup>32</sup> The Columbia piece is not a royal personage; if she were, she would be wearing sandals. However, the elevation of her feet above ground level is another undeniable indication of her prestige. Her feet are not corrupted by contact with the ground. Several other sculptures of seated females from the Asante, also barefoot, are portrayed with feet ending just above the ground. They are not royal ladies, but they are ladies who are very much to be respected.

The placement of the figure's hands, which are quite large and prominently placed before the torso, is intriguing. I have seen this placement of hands in Anyi villages, among old women who were greeting persons of great prestige. I am aware of only one other Asante sculpture in which this placement of the hands is present: a seated female carved by Kwaku Brempah (fig. 10). Ross, who published the piece, calls the hand placement a "begging gesture."<sup>33</sup> This is certainly plausible, as beggars often extend their hands when asking for alms. A begging gesture stands in apparent contradiction, though, to the signs of prestige apparent elsewhere on the figure. However, if the extended hands are intended to receive gifts, which are prerequisites to any shrine visit in Africa, the gesture becomes comprehensible. As a shrine figure, she would be accustomed to receiving offerings. In addition, persons of high prestige in Akan society often receive gifts, and with the greatest aplomb.<sup>34</sup>

The powdery surface coating of the sculpture is associated in Africa with shrine figures, onto which offerings are rubbed or poured when spirits are consulted. This supports my assertion that the piece was intended for a shrine. The surface of the piece has

further significance as well. Its whiteness indicates that it probably consists largely of kaolin, which is used widely as a cleansing agent in Africa. Cole and Ross have published a photograph of an Akan priestess holding three sculptures during a festival (fig. 11).<sup>35</sup> Both priestess and sculptures are liberally coated with kaolin. They also note the common practice of covering cult images with white chalk, as a sign of purity.<sup>36</sup> Ebin discusses the use of kaolin as a facilitator for communication with spirits as well.<sup>37</sup> The so-called "sacrificial patina" on the Missouri piece associates it with ideas of spirituality and cleansing, both of which are central in the control of witchcraft.

Finally, the general demeanor of the figure deserves comment. She is perfectly balanced and poised, impeccably coiffed, clean and youthful in appearance, and represented with many signs of prestige. In short, she is beautiful. These are qualities associated with a civilized person who is well-integrated in society. She embodies the Akan concepts of *emudi* or *emaye*; according to Antubam, she is complete, full, or perfect.<sup>38</sup> A young Suku man, evaluating a similar piece for Thompson, stated the case thus: "She is purely there . . . She is sitting well, like a person of character."<sup>39</sup>

#### IV. Contextual Information

The contextual information on this piece in the museum records in Columbia is predictably terse: the donor, a New York collector, is mentioned, and the piece is called an Asante figure of a queen mother. No date of acquisition in the field is available. Stylistically, it appears to fit into the 1950s, and it was in Missouri by 1971, so it is probably safe to assume a field acquisition date some time in the early 1960s. The piece is undoubtedly Asante and of a type that has frequently been identified as probably intended for a shrine. Three types of shrines are common in Asante: shrines to royal ancestors, shrines to river deities, and witch-catching shrines. All three types of shrines can include wooden sculptures, though they are unusual in "stool rooms," or ancestral shrines.<sup>40</sup> Thus, our figure is most probably from a shrine to a river deity or a witch-catching shrine. According to Warren, figure sculpture is much more common in the latter than in the former,<sup>41</sup> so a witch-catching shrine seems the logical conclusion as the sculpture's first abode. The figure does not represent a deity, but the child of a deity, a spiritual assistant, as it were.<sup>42</sup> River deities are represented by brass pans filled with various ritual substances, while witch-catching deities are most often represented by rectangular leather-covered boxes containing ritual substances. The sculptures in these shrines are called the "children" of the deities.

Descriptions of witch-catching shrines in Asante are lamentably





11. Priestess of traditional god, wearing charms and carrying shrines figures, Enchi, Ghana. Photo by Herbert M. Cole.

lacking in descriptive details of sculptures contained therein. Rattray and Debrunner both describe shrines, but waste few words on their sculptures.<sup>43</sup> McLeod describes witch-catching shrines and their sculptures generally, but states, "The images are rarely carved with any great skill . . ."<sup>44</sup> The few available photographs of witch-catching shrines appear to bear this contention out, but figures identified by Cole and Ross and Preston as being from witch-catching shrines contradict this assertion. Moreover, both these sources claim that figures in these shrines are often covered with "*materia mystica*," to quote McLeod.<sup>45</sup> Cole and Ross note, however, that sacrificial matter seldom obscures sculptural form in such pieces.<sup>46</sup> This is clearly the case for the Missouri piece: her surface is encrusted, but the forms of the sculpture are clearly apparent.

No absolute identification of this piece is currently possible. However, my research indicates that she was probably carved by Yaw Mprah for an Asante witch-catching shrine some time during the 1950s. Preston's discussion of a similar figure states that such figures reassert important ideas about civilized behavior and societal values of control in their balanced, beautiful forms.<sup>47</sup> As embodiments of social propriety, they act against the forces of witchcraft, which is greatly feared in Akan society. Their beauty is emblematic of their power: the power of civilized society, which must struggle constantly against the forces that would bring it down.

- <sup>1</sup>I wish to thank Doran Ross of the Museum of Cultural History, UCLA, for his comments on an earlier draft of this paper.
- <sup>2</sup>Acc. no. 71.144. The piece was a gift from Dr. and Mrs. Milton Gross.
- <sup>3</sup>I am indebted to Doran Ross for this identification (personal communication: 11/9/85).
- <sup>4</sup>Doran H. Ross and Timothy F. Garrard, eds., *Akan Transformations: Problems in Ghanaian Art History*, UCLA Monograph Series no. 21 (Los Angeles: Museum of Cultural History, 1983), 98. According to Ross, the central piece in fig. 4 was carved by Mprah's son, Kojo Obeng.
- <sup>5</sup>*Ibid.*, 97-99.
- <sup>6</sup>For other examples of Bonsu's work and a discussion of his style, see Doran H. Ross, "The Art of Osei Bonsu," *African Arts* XVII, no. 2 (February 1984) 28-40.
- <sup>7</sup>This is discussed in McLeod, "Three Important Royal Kudou," *British Museum Occasional Paper No. 3* (1979) 28-29.
- <sup>8</sup>Kofi Antubam, *Ghana's Heritage of Culture* (Leipzig: Koehler & Amelang, 1963), 146.
- <sup>9</sup>See also Herbert M. Cole and Doran H. Ross, *The Arts of Ghana* (Los Angeles: UCLA, 1977), human figures passim; George Nelson Preston, "Mother and Child," in Susan M. Vogel, ed., *For Spirits and Kings* (New York: The Metropolitan Museum of Art, 1981), pls. 28-30; and Robert T. Soppelsa, "Terracotta Traditions of the Akan of Southeastern Ivory Coast" (Ph.D. diss., Ohio State University, 1982), 130, 131, 215, 226.
- <sup>10</sup>Robert Brain, *The Decorated Body* (New York: Harper & Row, 1979), 70-81.
- <sup>11</sup>Victoria Ebin, *The Body Decorated* (London: Thames and Hudson, 1979), 230.
- <sup>12</sup>Cole and Ross, *The Arts of Ghana*, 26-27.
- <sup>13</sup>Bohumil Holas, "Note sur le vêtement et la parure Baoulé (Côte d'Ivoire)," in Holas, *La Pensée africaine* (Paris: Geuthner, 1972), 453-457.
- <sup>14</sup>Brain, *The Decorated Body*, 70.
- <sup>15</sup>Robert S. Rattray, *Ashanti* (Oxford: Clarendon Press, 1923); *Religion and Art in Ashanti* (London: Oxford University Press, 1927).
- <sup>16</sup>Antubam, *Ghana's Heritage of Culture*, 146.
- <sup>17</sup>Cole and Ross, *The Arts of Ghana*, 8, 104, 112-13.
- <sup>18</sup>*Ibid.*, 22, 201.
- <sup>19</sup>Rattray, *Religion and Art in Ashanti*, 57, 62.
- <sup>20</sup>Hans Debrunner, *Witchcraft in Ghana*, 2nd ed. (Accra: Presbyterian Book Depot Ltd., 1961), 95.
- <sup>21</sup>An exception is Bohumil Holas's article on Baule maternity figures, "Une genitrix baoule" (1952), reprinted in Holas, *La Pensée africaine*, 91-96. The article discusses six Baule figures in the Abidjan Museum, all of which have large breasts they hold in their hands, as if proffering them. He posits that these figures may represent a primordial Baule mother.
- <sup>22</sup>Philip L. Ravenhill, *Baule Statuary Art: Meaning and Modernization*, Working Papers in the Traditional Arts no. 5 (Philadelphia: Institute for the Study of Human Issues, 1980), 12; and Susan Mullin Vogel, *Beauty in the Eyes of the Baule: Aesthetics and Cultural Values*, Working Papers in the Traditional Arts no. 6 (Philadelphia: Institute for the Study of Human

- Issues, 1980), 11.
- <sup>23</sup>Soppelsa, "Terracotta Traditions," 73-75.
- <sup>24</sup>Rattray, *Religion and Art in Ashanti*, 275; Cole and Ross, *The Arts of Ghana*, figs. 198 and 201, plate XV; Malcolm D. McLeod, *The Asante* (London: British Museum, 1981), 71.
- <sup>25</sup>Cole and Ross, *The Arts of Ghana*, 102-5.
- <sup>26</sup>Antubam, *Ghana's Heritage of Culture*, 114.
- <sup>27</sup>Robert Farris Thompson, *African Art in Motion* (Berkeley and Los Angeles: University of California Press, 1974), 68. Thompson is paraphrasing Antubam, *Ghana's Heritage of Culture*, 69, 113, and an Akan informant from Accra in this description.
- <sup>28</sup>*Asipim* chairs are imitations of Renaissance-style Portuguese and Dutch chairs which are reserved for royal personages in Akan society. They have probably been in use since the seventeenth century. For discussions of these chairs, see Rattray, *Religion and Art in Ashanti*, 273-74; Cole and Ross, *The Arts of Ghana*, 140-42.
- <sup>29</sup>See also Cole and Ross, *The Arts of Ghana*, 111.
- <sup>30</sup>McLeod, *The Asante*, 64.
- <sup>31</sup>Cole and Ross, *The Arts of Ghana*, 170-76.
- <sup>32</sup>Visible in McLeod, *The Asante*, 114, and in Cole and Ross, *The Arts of Ghana*, 24.
- <sup>33</sup>Ross, "The Art of Osei Bonsu," 40. Ross has confirmed this interpretation for me more recently, referring to an unpublished study of symbolic gestures in Ghanaian culture by a Ghanaian Akan: I. B. Ohene, "Gesture-Language of the Hand," Senior Thesis, University of Science and Technology, Kumase (Ghana), 1971. I was unable to consult this source.
- <sup>34</sup>Thomas D. Blakely of Brigham Young University has remarked that this gesture of supplication counterbalances the iconic formality of the piece, making it more approachable. Personal communication, November 21, 1987.
- <sup>35</sup>Cole and Ross, *The Arts of Ghana*, 21.
- <sup>36</sup>*Ibid.*, 111.
- <sup>37</sup>Ebin, *The Body Decorated*, 18-19.
- <sup>38</sup>Antubam, *Ghana's Heritage of Culture*, 45.
- <sup>39</sup>Thompson, *African Art in Motion*, 48.
- <sup>40</sup>Cole and Ross, *The Arts of Ghana*, 100.
- <sup>41</sup>Dennis Michael Warren, "Bono Shrine Art," *African Arts* IX, no. 2 (January 1976) 33.
- <sup>42</sup>Debrunner, *Witchcraft in Ghana*, 122; Cole and Ross, *The Arts of Ghana*, 111.
- <sup>43</sup>Rattray, *Religion and Art in Ashanti*, 31-32; Debrunner, *Witchcraft in Ghana*, 121-23.
- <sup>44</sup>McLeod, *The Asante*, 71.
- <sup>45</sup>*Ibid.*, 71.
- <sup>46</sup>Cole and Ross, *The Arts of Ghana*, 8.
- <sup>47</sup>Preston, "Mother and Child," 84.

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