

# MVSE

VOLUME TWENTY-FIVE 1991



ANNUAL OF THE MUSEUM  
OF ART AND ARCHAEOLOGY  
UNIVERSITY OF MISSOURI-COLUMBIA







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The Museum of Art and Archaeology is open Tuesday through Friday from 9 a.m. to 5 p.m., and Saturday & Sunday from Noon to 5 p.m.; closed Mondays, national holidays and Christmas Day through New Year's Day. Admission is free. Guided tours are available if scheduled at least two weeks in advance. The museum is handicap accessible. Telephone: (314) 882-3591. The *MVSE* 25 issue is available for \$12.00 each. Back issues are also available for \$12.00 each. Checks should be made payable to Museum of Art and Archaeology. Correspondence should be addressed to Editor, *MVSE*, Museum of Art and Archaeology, University of Missouri-Columbia, Pickard Hall, Columbia, Missouri 65211.

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## DIRECTOR'S REPORT

The cover of this annual report, which illustrates one of a number of important 1991 acquisitions, exemplifies the generosity and support of Museum Associates toward the Museum of Art and Archaeology. During these difficult financial times, especially for university museums, we continue to be indebted to the Museum Associates (the museum's membership group) and the many friends of the museum whose collaborative generosity enables us to make notable purchases of works of art, and continue to provide important exhibition and educational programs for our university community and the general public.

1991 has been a period of planning and renewal for the Museum of Art and Archaeology. The planning for our next major exhibition, entitled *From Pasture to Polis: Art in the Age of Homer*, officially began with a \$50,000 planning grant from the National Endowment for the Humanities. This exhibition, which is being organized by Dr. Susan Langdon, adjunct associate curator of ancient art, highlights a vibrant chapter of history in Greece, the preclassical Greek culture and art from ca. 1000-700 B.C. The exhibition, which is to open in Columbia in 1993 and travel to two other venues in 1994, is the first major exhibition to concentrate entirely on Greek Geometric art.

As a part of a long-range plan, other objectives realized during 1991 include the establishment of an interdisciplinary graduate minor in Museum Studies. The program, offered in collaboration with the Department of Art History and Archaeology, is comprised of six courses on such topics as museum history and administration, collection, conservation, curatorial research and exhibition planning, and a year-long internship.

To expand our role in supporting and recognizing outstanding development in contemporary art in Missouri, in 1991 we embarked on a new partnership with the Missouri Arts Council (MAC) in organizing the Missouri Visual Artists' Biennial (MVAB) touring exhibition program. This MAC funded project (\$55,000) was created to recognize Missouri's outstanding contemporary artists and will underline the museum's interest and commitment to furthering the arts in Missouri. The 1991-92 MVAB, which opened in Columbia in March, traveled to two other locations in the state including St. Louis and will be on view at three other venues in 1992.

Long-term stability of the museum's operating and programming funds are an issue of

great importance, especially at a time when the university is reducing funding for many programs on our campus due to statewide budget cuts. 1991 saw a renewed commitment on the part of Museum Associates' Corporate, Patron, Fellow membership group to the aims and objectives of the museum with an increased level of financial support. This heightened level of support enabled the museum to continue providing MU and the general public outstanding exhibition and educational programs and will significantly enhance our success in future program endeavors. Their support also enabled us to continue our program of renovating a number of the galleries (except the modern and ancient galleries, slated for a major face-lift in 1992-93), whose fabric-covered walls had gradually become dingy. Our next goal must be either an addition to the existing building, or the pursuit of a new building. With more than 13,000 objects in an expanding collection, the lack of exhibition and storage space will seriously curtail our activities within the next few years.

As reported last year, for much of 1990 the museum operated with four vacant administrative and curatorial positions. In 1991, three of these much-needed positions were filled. Jacque Dunn, who holds a graduate degree in radio-TV-film and has twelve years of experience in public relations, marketing, and promotions, joined the museum as assistant director in January and was quite instrumental in the success of our 1991 Corporate, Patron and Fellow membership program. In August, Christine Crafts Neal also joined the staff as associate curator of European and American art. Ms. Neal received her Master of Arts in art history from the University of Wisconsin-Madison in 1987 and was assistant curator of painting and sculpture at the Montgomery Museum of Fine Arts prior to joining our museum. In the brief time she has been with us we are already benefitting from her diligence and hard work. Just in time for the new fiscal year, Dianne Buffon joined the staff in late June as the new fiscal officer for the museum and the Museum Associates.

Budgetary restrictions and the lack of a suitable candidate have slowed our progress in filling the position of an object conservator, however, conservation continues to be one of the museum's top priorities. It is hoped that the position can be filled within the next few months.

## EXHIBITIONS

Despite renovations the museum presented nine exhibitions in 1991, not including three exhibitions designed for other exhibit spaces on the campus and the Margaret Harwell Art Museum in Poplar Bluff, Missouri. The Museum of Art and Archaeology's schedule ranged from a remarkable exhibition on *Early Twentieth Century Art Glass* from a private collection to Japanese wood block prints by Utagawa Kunisada from the permanent collection; from *Renaissance Prints and Drawings* from the permanent collection (organized by the museum studies training class of 1991 to coincide with the 37th Annual Central Renaissance Confer-

ence held on the MU campus in April) to works on paper by Australian artist Jörg Schmeisser; and from traditional World War II documentary photography of Constance Stuart Larrabee to aerial photographic views of sacred sites by Marilyn Bridges. Many of these exhibitions were enthusiastically received by reviewers and the public, and all were complemented by a variety of lectures, gallery talks, films and workshops for the general public and MU students. As always, we benefitted from the support of the faculty and talented graduate students whose areas of expertise undoubtedly enhanced our exhibition program.

One of two major exhibitions for winter was the *Missouri Visual Artists' Biennial* exhibition, a collaborative project with Missouri Arts Council and the most prestigious exhibition of contemporary Missouri art in the state. This exhibition showcased the works of five Missouri artists chosen by a nominating/selection committee of four arts professionals from various regions of the state and a guest curator from out of state. The artists selected for the 1991-92 Biennial were Kenneth Anderson, St. Louis; Nathan Fors, Kansas City; John Hilgert, St. Louis; Ronald Leax, St. Louis; and Warren Rosser, Kansas City. The other notable exhibition, organized by the National Museum of Women in the Arts, was *Constance Stuart Larrabee: World War II Photo Journal*. Larrabee, among the first women war correspondents and a renowned documentary photographer, reveals in her photographs a strong composition that makes her images more than mere documentation.

The highlight of the fall season was another photographic exhibition, *The Empire that was Russia: A Photographic Record by Sergei Prokudin-Gorsky*. This exhibition not only revealed photographer Prokudin-Gorsky's recording of the vast Russian Empire in the years immediately preceding the first World War and the Russian Revolution but also represented a pioneering stage in the development of color photography. The occasion of this exhibition and its complimentary educational programs underlined the interdisciplinary and collaborative role the museum plays on the MU campus. The concept of the exhibition was proposed by Professor James Curtis of the Department of German, Russian and Asian Studies, who has a special interest in Russian graphic art. Adjunct to the exhibition Professors Curtis and Charles Timberlake of the Department of History offered a course on the theme of "The Photography of Sergei Prokudin-Gorsky" in the Honors College for MU students. I am especially indebted to Professor Curtis for his help in bringing this exhibition to our museum and for enlisting a number of other departments on campus to co-sponsor this interdisciplinary project.

## ACQUISITIONS

Acquisitions to the permanent collection continued apace, as before, representing a variety of centuries, countries, and media. For the first time in many years, however, the most notable additions to the collection were not in ancient art. One of the museum's major purchases,

made possible in part through a gift of Museum Associates, was *Still Life with Bowl* (cover), executed by Claude Raquet Hirst, ca. 1890. The museum has lacked an important still-life painting in the collection and has therefore been unable to exhibit this important genre. With this acquisition, we now own a painting that manifests this genre, as well as the “trompe l’oeil” technique. In addition, the painting represents a woman artist, Claudine Raquet Hirst, who was a follower of the famed still-life painter William Michael Harnett. We also acquired a still-life painting by a contemporary American artist, Martin Maddox, *September Still-Life*, 1990, thus enabling our students to examine the development and treatment of this particular genre, and how similar subjects still hold relevance for contemporary artists.

Other contemporary paintings acquired were William Bland’s startling *The Labyrinth*, 1988 (gift of Museum Associates), and Douglass Freed’s *Six Panel L Structure in Blue and Gold, Balankanche*, 1990 (gift of the artist). The most active area of acquisition in European art was graphics; *Le Petit Parc*, ca. 1763, (gift of Museum Associates) an etching by French artist Jean-Honoré Fragonard which reveals his feathery style and relates to works already in the collection by Abbe Jean-Claude Richard de Saint-Non and Hubert Robert; seventy-three etchings (from the total of eighty) from Goya’s *Los Caprichos* series, first published in 1799. A gift of Mrs. Renato Monaco, these etchings exemplify Goya’s characteristic graphic style and biting subject matter, and will be of endless value for exhibitions and research by art and art history students. Another Spanish artist whose work was added to the permanent collection was Pablo Picasso. Through a gift of the MU Student Fee Capital Improvement Committee, we were able to purchase *Sculpteurs, modèles et sculpture*, an etching done in 1933.

In three-dimensional art, the museum added a variety of objects, including two glass objects by American artist James Van Deurzen, and on a more monumental scale, a gift from The Memorial Art Gallery of the University of Rochester, plaster casts of the tympanum from the central portal of the west facade of Chartres Cathedral and two jamb figures from the west facade of the collegiate church of Notre Dame, Corbeil, France. These architectural sculptures significantly enhance the museum’s important collection of plaster casts and provide a wonderful tool for teaching.

The most important addition to the ancient collection was a Greek, Middle Geometric amphora (Gilbreath-McLorn Fund), the first example of pottery from the period in the permanent collection. Other purchases included a South Italian fish-plate (Weinberg Fund); a Cypriote Geometric amphora (gift of Mrs. Fowler Hamilton in memory of her husband Fowler Hamilton); eighteen Roman silver denarii (gift of Mrs. Hazel Riback in memory of her husband Harold Riback) and other Roman coins from Saul and Gladys Weinberg, and Professor David Grose. Also added to the collection were fifty pre-Columbian Peruvian objects and textiles from an anonymous donor.

## EDUCATION

In 1991, the Museum of Art and Archaeology was especially active and innovative in reaching out to a broad and diverse public. Luann Andrews, curator of education, implemented a number of public and children's programs that complemented the museum's varied exhibitions. Of particular note were a series of programs in conjunction with the special exhibition, *Constance Stuart Larrabee: World War II Photo Journal*. Throughout 1991, Columbia Public School fourth and sixth graders attended respectively curriculum-based programs, "Mysteries in the Museum: Looking for Clues" and "The Greeks and the Romans." These programs enhanced both the art and social studies curriculum while at the same time involving students in critical thinking skills. In preparation for these visits, teachers were also invited to special orientation programs.

As usual, museum curators and director developed a number of special tour and class projects for various university classes representing Classics, History, Asian Studies, Art Education and Art. For the fifth season we continued our co-sponsorship of Missouri's excavation program at the Late Roman settlement at Kopetra in Cyprus, under the directorship of Professor Marcus Rautman of the Department of Art History and Archaeology.

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As listed elsewhere in this publication, there were many other activities that took place in 1991, none of which would have been possible without the hard work of an extraordinary number of people. A very special thanks must go to the outgoing Museum Associates President Pat Atwater (1989-1991) and Betty Revington Burdick, the new president, for their dedication and unfailing support of the museum's programs; to the other Board members, our many members, volunteers, docents, MU faculty and students whose participation, financial contribution, energy, and enthusiasm have energized the museum. We must also single out and acknowledge our great friend Al Price, who has been the force behind the success of the Museum Associates' Corporate, Patron and Fellow program. At the center of all these activities is, however, the museum's staff who deserve high praise for their dedication, creativity and hard work. With their enthusiasm and the help of the university's administration we will continue to provide significant programs, display important works of art, add to the collection and maintain the vitality of the cultural center that was established on its present location on the MU campus by Saul and Gladys Weinberg—to whom we will always be indebted.

MORTEZA SAJADIAN

*Director*

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# KALAVASOS-KOPETRA

1991

MARCUS L. RAUTMAN

MURRAY C. McCLELLAN

**F**resh out of the classroom and beckoned by the long mild days of early summer, we returned to Cyprus this year for our fifth season of work at the Late Roman settlement at Kopetra. In previous years our museum-sponsored project explored this small, previously unknown community by surface survey and selective excavation. Preliminary results revealed a settlement of perhaps five hectares that stood atop a high ridge overlooking the Vasilikos Valley, about halfway between the island's south coast and the present village of Kalavasos. Between 1987 and 1990 we traced the general outlines of this small Late Roman settlement and discovered two basilicas that served its residents in the sixth and early seventh centuries. This year we completed work at the second basilica and undertook trial excavations in three other parts of the inhabited site.<sup>1</sup>

Area II lies at the apparent south edge of the Kopetra ridge (Fig. 1). Broad wheatfields stretch outward to the south and east, while to the west and southwest the ground drops away to the Vasilikos watercourse. This low uncultivated knoll first attracted our interest in 1989, and our trial excavations quickly identified the presence of a small basilica. Over the last three seasons the building and its history have slowly emerged.

Figure 2 records the final excavated state of this structure. While available time and property boundaries limited the extent of work, we can now reconstruct the basilica's plan to measure about 17.0 x 10.4 meters. All three aisles stood at the same level and originally carried floors paved with gypsum slabs, the local *marmara*, which were mostly pilfered from the nave at a later date (Fig. 3). To the east opened the broad central apse of the sanctuary, with small niches recessed in the thickness of the east wall of the side aisles. The narthex lies beyond the limit of excavation to the west. A long narrow space extends along the south flank of the basilica at a lower level; its rounded apse indicates that it once served as a separate chapel. A small trapezoidal room stands behind the apse wall, between this chapel and the main apse.<sup>2</sup>

This year we clarified the chronology and decoration of this church complex. The basilica and its side chapel were apparently built in the early or mid-sixth century. In this phase cylindrical gypsum piers separated the aisles and supported the pitched timber roof. A mosaic decorated with interlaced circles and squares covered the bema floor, while

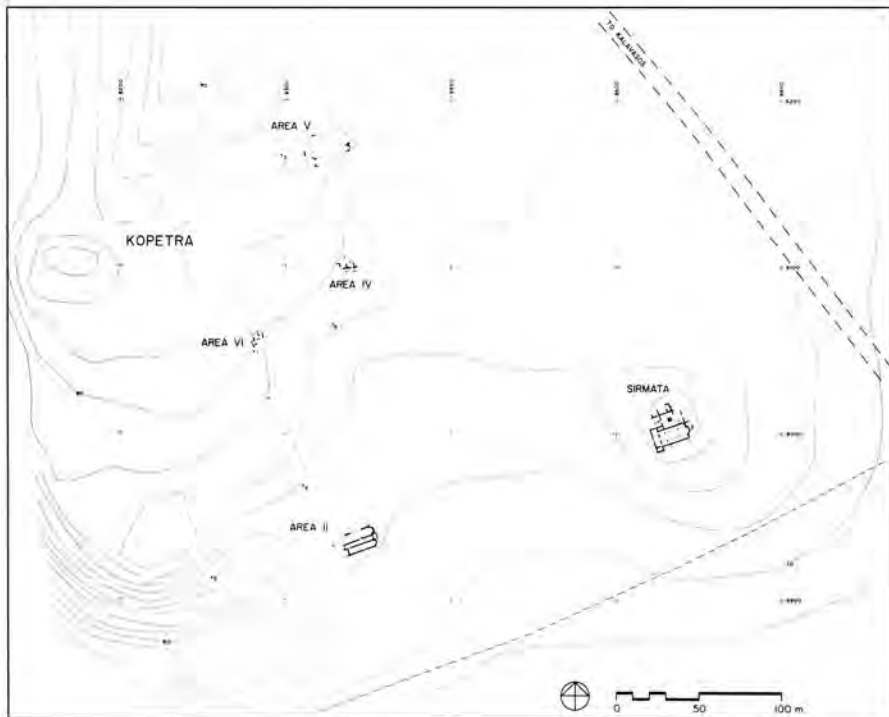


Figure 1.  
Kopetra,  
topographic  
plan with  
excavated  
remains.

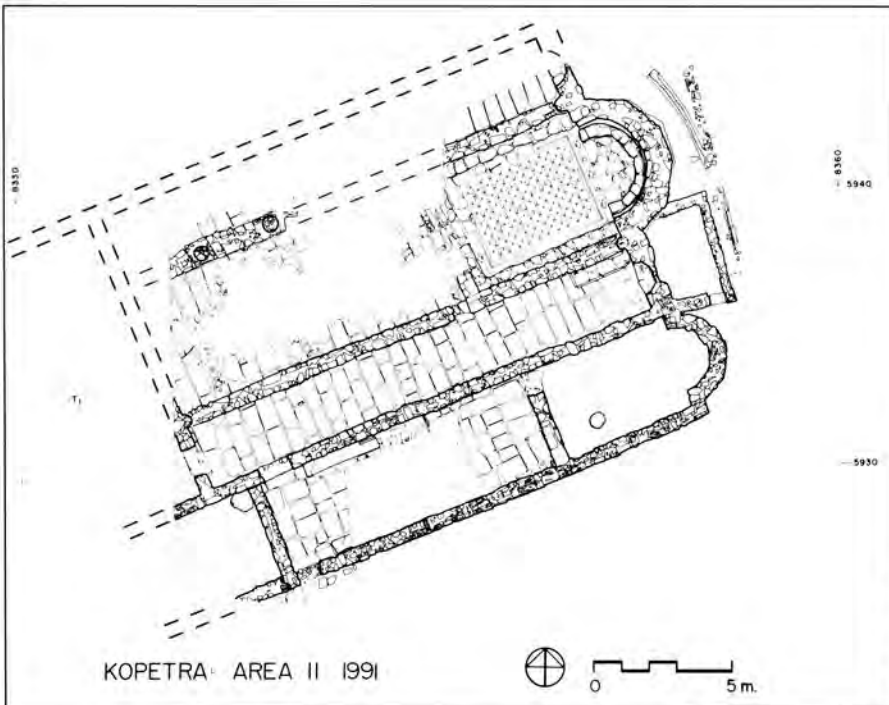


Figure 2.  
Kopetra,  
Area II, state  
plan of  
excavation.



Figure 3.  
Kopetra,  
Area II,  
view of  
excavation,  
looking  
northeast.



Figure 4.  
Kopetra,  
Area II,  
gypsum  
plaster  
eagle  
sculpture.

colorful figural mosaics occupied the semidome overlooking the sanctuary. Imported marble was used for a few furnishings, including the altar table. The building's interior decoration was completed by a remarkable cycle of sculpted gypsum plaster, or *gypsiplasia*, including the nave columns and capitals and the mold-made Theotokos panel discovered in 1990.<sup>3</sup> We now know that this scheme included other capitals, a series of small baskets, two large birds, probably eagles (Fig. 4), and a large leaping quadruped. Despite their battered condition these images attest a lively sculptural tradition that flourished in the valley during late antiquity.

All these fragments were built into walls that filled the colonnades in the late sixth or early seventh century. The partitioned basilica remained in use until the mid-seventh century, when both it and its counterpart at Sirmata were apparently

destroyed. Following a brief interlude, the Kopetra basilica's sanctuary was rebuilt as a small chapel. The apse wall was narrowed and the later walls rebuilt. A pair of low benches placed against the side walls faced each other across the roughly repaired mosaic floor. Immediately to the south a simple tomb was built of large *marmara* slabs in the south aisle, which perhaps functioned as a mortuary annex. A group of small hand-made



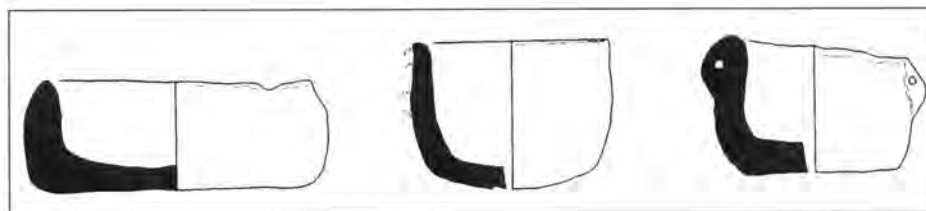
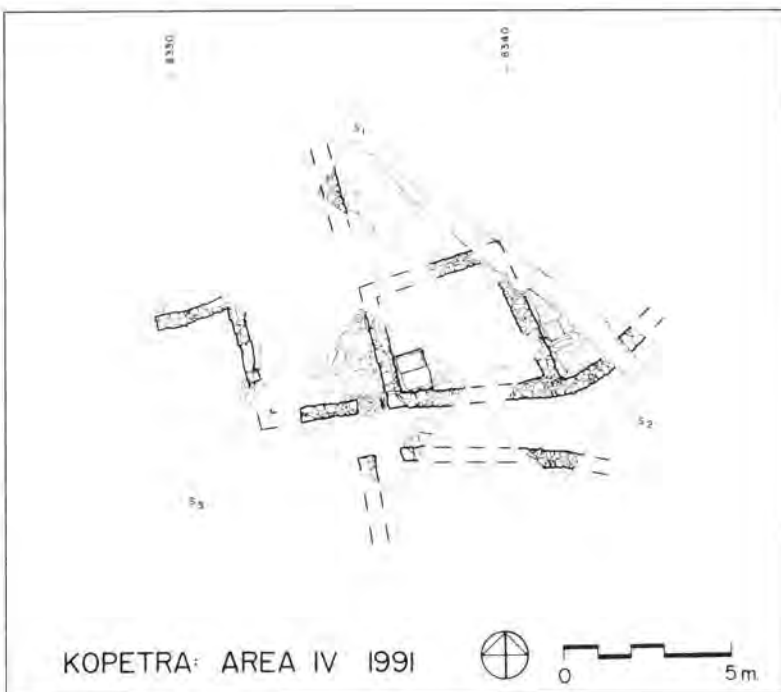


Figure 5. Kopetra, Area II, handmade vessels from late occupation phase.

bowls and hanging lamps come from this last phase of use, which may date to the eighth century or even later (Fig. 5).

In addition to completing work at Area II, our primary objective this season was to explore Kopetra's main habitation area. The results of our intensive survey encouraged us to excavate in



three different parts of the site in order to understand better its internal organization. Even though these limited trenches did not expose any complete buildings, their results add important details to our picture of the Late Roman settlement.

Area IV is a low clearing on the east edge of Kopetra some 150 meters north of the Area II basilica. An irrigation trench cut through the vicinity in 1986 revealed a number of structures that we sought to clarify. Opening six small adjoining trenches we found a group of flimsily-built walls that apparently sheltered both domestic and industrial activities (Fig. 6). A narrow alley runs through three of our trenches and once provided access to two separate buildings of irregular plan and uneven construction. The building north of the alley comprised at least six trapezoidal spaces; the best defined of these has an interior area of 13 square

Figure 6. Kopetra, Area IV, state plan of excavation.



Figure 7.  
Kopetra,  
Area IV,  
view of  
excavations,  
looking  
north.

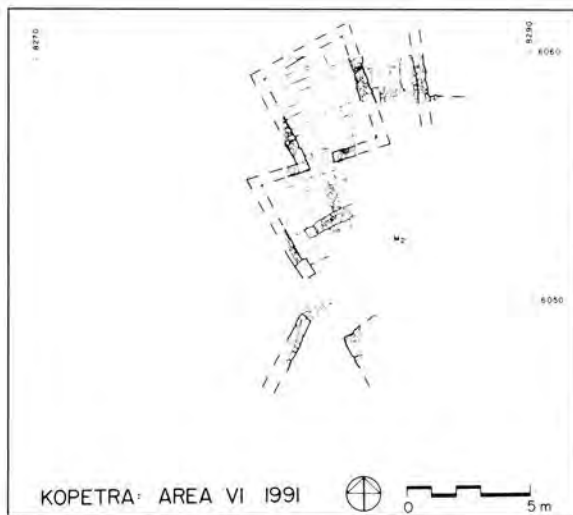


Figure 8.  
Kopetra,  
Area VI,  
state plan of  
excavation.

large and well-built complex of uncertain function. Figure 8 records the excavated features, which include at least three rooms that once crowned this low, stepped terrace. To the north stands a small, nearly rectangular room of 12 square meters. This small room opens through a narrow doorway onto a larger paved space of perhaps 30 square meters. A narrow corridor with floor drain extends along the east side of these spaces at a lower level. The thick surviving walls are carefully mortared and may have supported an upper story (Fig. 9). Plastered wall surfaces and carefully fitted *marmara* floors attest the building's solid construction, which more closely resembles Kopetra's

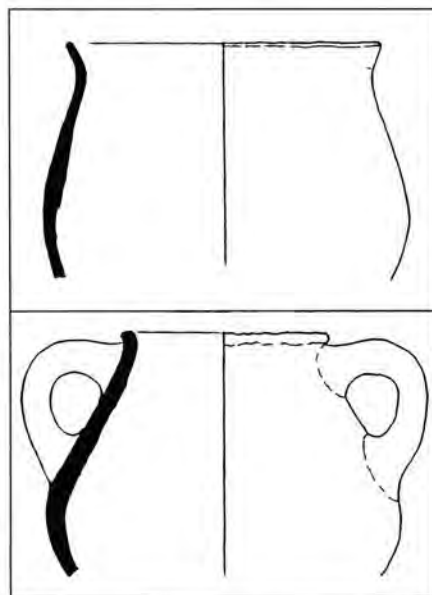
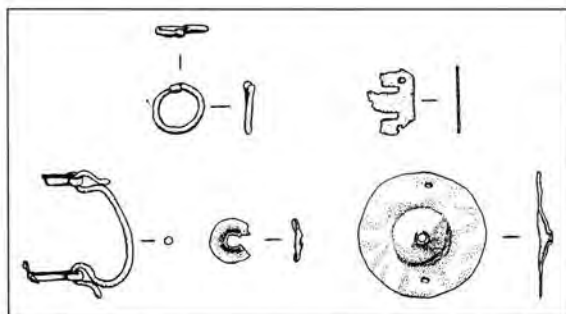
meters. Closer study of this structure revealed a series of successive floors that were occupied in the sixth and seventh centuries (Fig. 7). The discovery of a stone pressing bed and several weights suggests that wine or olive oil was produced in the vicinity.<sup>4</sup>

About 60 meters southwest of this complex stands a rocky escarpment that we designated Area VI. Over a three week period we opened a line of small trenches to explore part of a



Figure 9.  
Kopetra,  
Area VI,  
view of  
excavation,  
looking  
south.

Below left:  
Figure 10.  
Kopetra,  
Area VI,  
various  
bronze finds.



basilicas than the residential or industrial buildings at Area IV. Occupation levels contained abundant pottery, glass, and several small metal artifacts (Fig. 10). The quantity of fine ceramic and glass wares in particular suggests that the Area VI building may have played a specialized consuming role in the settlement's economy.

Considered together with the substantial building remains, these small finds might reflect activities of either a public structure or private townhouse, perhaps that of a local landowner. At a somewhat later date two poorly built walls subdivided the larger space into three smaller units, and the entire complex suffered extensive damage around 650. Handmade cooking pots and bowls found in the latest levels attest the continued use of the sector into the late seventh or even early eighth century (Fig. 11).<sup>5</sup>

Figure 11.  
Kopetra,  
Area VI,  
handmade  
cooking pots  
from late  
occupation  
phase.

Figure 12.  
Kopetra,  
Area V,  
state plan of  
excavation.

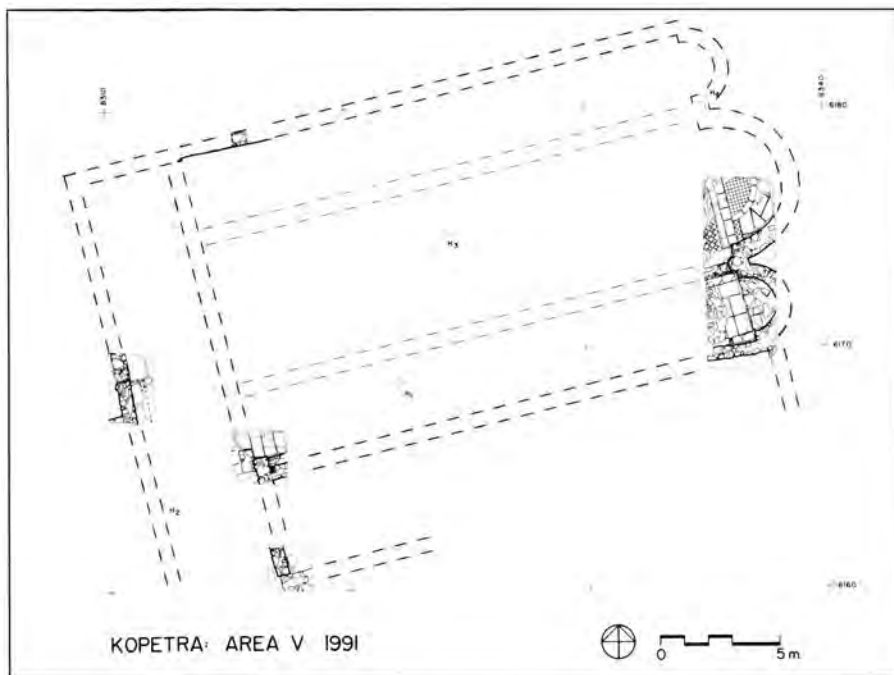


Figure 13. Kopetra, Area V,  
view of central and south  
lateral apses, looking south.

Our final locale for excavation was Area V, a low terracing along Kopetra's northern edge, 60 meters north of Area IV. In previous seasons we noted an abundance of roof tiles, mosaic tesserae, and even fragments of marble opus sectile scattered across the recently leveled surface of a small olive orchard. By opening five small trenches amidst the fledgling trees, we established the function and general outline of Kopetra's third basilica. Figure 12 summarizes the known features and their likely relationship. At the east end of the terrace we exposed about half the central apse, which has an estimated diameter of 5 meters. Opus sectile appears in the floor of the sanctuary. The small exposed portion of the bema floor employs a network of large diagonally placed squares alternating with horizontal rows of smaller squares. The center of the apse contains a grid of large octagons with small diagonally set squares in the corners (Fig. 13).<sup>6</sup> Surrounding this central zone

is a 0.9 meter wide band of plain *marmara* slabs, atop of which may have stood a wooden clergy bench, or *synthronon*. The semicircular south apse faces onto a side aisle paved with large slabs of gypsum, which presumably reflects a similar arrangement to the north. During excavation we found the sanctuary filled with loose tesserae from the mosaic that once occupied the semidome. Over 20 meters to the west two small trenches revealed the basilica's opposite wall and narthex, together with a low bench built along the latter's outer wall. A surviving fragment of a perpendicular wall suggests the northern limits of the building and establishes its approximately 21 by 13 meters dimensions. A final small trench located the southwest corner of a space that apparently lay along the basilica's south flank.

Although it remains very incompletely excavated, the north basilica closely resembles Kopetra's other churches. All three buildings used a three-aisle plan, were constructed of gypsum mortared rubble, and carried a timber roof covered with similar tiles. Each basilica apparently had a long flanking space lying along its south side, which may have served as a chapel or mortuary annex. Apart from these similarities, the Area V basilica was the largest and most splendid of the three churches known at Kopetra. Its area of almost 280 square meters compares with approximately 177 square meters at the south basilica and 143 square meters at Sirmata. The estimated nave diameter of almost 6 meters gives the north basilica the broadest proportions of the three. The north basilica alone has projecting apses facing the side aisles instead of inscribed niches.<sup>7</sup> Opus sectile, perhaps the most luxurious of floor materials found in Cyprus, appears only at Area V.

While these observations suggest an early construction date for the north basilica, its later history resembles that of Kopetra's other churches, including their mortuary functions. One of our western trenches housed an adult male burial in front of the central doorway from the narthex. Apparently contemporary with the basilica's construction, this grave was built over at a later date when the nearby pier was enlarged and a low bench built against the south wall. In a still later phase of use the south colonnade was at least partially filled in, a practice noted in the other churches around the end of the sixth century. In its final occupation phase a rubble packing filled the south apse, raising its surface almost 1.0 meter above the floor. A fresh coat of plaster reflects a continued interest in maintaining at least this one corner of Kopetra's grandest basilica.

These isolated glimpses beneath Kopetra's rocky terrain offer a diverse picture of this Late Roman settlement. Our topographic survey suggests the extent of the small community that stretched 250 meters along the lower slopes of the ridge, sheltered from the sharp updrafts of the central valley and facing the gently rising hills to the east (Fig. 14). Approaching the village from the southeast, the visitor in the late sixth century first



Figure 14.  
Kopetra, south  
edge of inhabited  
site, looking east  
across Area II  
toward Sirmata.

passed by the low outlying hill of Sirmata. The buildings perched conspicuously atop this mound likely sheltered a small monastery, which would have been a major landmark of the valley. Walking two or three minutes beyond Sirmata one found the settlement itself, its north and south limits marked by basilicas that rose to greet the visitor. With white plastered walls reaching through their tall clerestories to support red terracotta roofs, these two churches would have been prominent features of the Late Roman settlement, visible throughout the village and from across the valley. Together, they announced not only the piety of the community but also its relative affluence by reflecting a significant surplus of wealth available for their construction.

Between these churches lay the houses and workshops of Kopetra's inhabitants. Near the urban center stood one prominent structure, solidly constructed on a low terrace with its upper story overlooking neighboring houses. Narrow alleys linked other quarters on Kopetra's lower slopes, where people lived and worked in small ramshackle structures, undaunted by occasional fires or earthquakes. Across the inhabited area stood small presses for olives and grapes, reflecting the town's predominantly agrarian base.

Kopetra's economy in late antiquity probably resembled valley life in other periods since prehistory. The settlement's modest size, open siting, and rural orientation suggest a culture based on farming and mining. In addition to olives and vines, fruit trees and cereal crops became especially important to the Byzantine economy following the loss of Egypt to the Persians in the 620s. Cereals, citrus, grapes, and olives were likely cultivated here and across the island. Three kilometers up the valley at Spilios are copper mines, which in late antiquity were probably owned or leased by local landowners and worked

by Kopetra's residents. Building materials came from nearby sources: the local clay for roof tiles and storage vessels, and for walls and floors gypsum quarried from a large outcropping some 100 meters to the northeast. Many of these materials were processed at Kopetra itself, where we have evidence of olive pressing, copper working, tile manufacturing, and skilled sculpture in gypsum plaster. The successful exploitation of local resource is best seen in the building of multiple churches and their decoration in mosaic and imported marble. Such building projects embody tangible assets that were retained locally instead of being absorbed by such large nearby cities as Amathus and Kourion, as was often the case elsewhere. The valley's economic surplus also appears in goods and ceramic containers imported from other eastern Mediterranean centers.

Kopetra's modest provincial prosperity seems to halt abruptly around the mid-seventh century. Despite the 4 kilometer distance from the coast, five of our excavated quarters attest retrenchment followed by destruction around 650, which is reasonable to attribute to Arab activities in the area. The immediate result was the sharp contraction of settlement with only slight lingering activity at the site. As seen elsewhere around the island, local inhabitants apparently sought the relative safety of the upper Vasilikos catchment, where they could live hidden from coastal view and sheltered by the steep valley walls. Apart from a small chapel built within the ruined south basilica the townsite remained abandoned, its seasonally plowed rubble an enduring reminder of the community that briefly flourished here.

MARCUS L. RAUTMAN is Assistant Professor of Art History and Archaeology at the University of Missouri-Columbia. His research interests in Late Roman and Byzantine archaeology have led to fieldwork in Greece, Turkey, and Cyprus. He codirects the Kalavastos-Kopetra Project.

MURRAY C. MCCLELLAN teaches classical archaeology at Boston University. He has excavated at various prehistoric and classical sites in Israel, Jordan, Libya, Greece, and Egypt. He is codirector of the Kalavastos-Kopetra Project, which is now in its sixth year.

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## NOTES

<sup>1</sup> This year's six-week field season took place in May and June, when the expedition codirectors were joined by William Andreas, Lisa Benson, Sebastian Heath, Susan Langdon, Sherry Fox Leonard, Danielle Parks, James Terry, and students from a field school sponsored by Boston University. From its beginning our expedition has enjoyed the generous support of the Museum of Art and Archaeology of the University of Missouri-Columbia, to whose director, Morteza Sajadian, we owe special thanks. Funding this summer also came from the University of Missouri-Columbia's Research Council and the Weldon Spring Research Fund. Our work in Cyprus owes much to the interest and support of the Department of Antiquities and its directors. A high point of our season was a visit by Elektra and Peter Megaw, who generously shared with us their experience and ideas. Reports of

earlier seasons include "Cyprus at the End of Antiquity: Investigations at Kalavassos-Kopetra," *MVSE* 21 (1987), pp. 45-54; "Kalavassos-Kopetra, 1988," *MVSE* 22 (1988), pp. 51-63; "The 1987 and 1988 Field Seasons of the Kalavassos-Kopetra Project," *Report of the Department of Antiquities, Cyprus* (1989), pp. 157-166; "The 1989 Field Season at Kalavassos-Kopetra," *Report of the Department of Antiquities, Cyprus* (1990), pp. 231-238; "Kalavassos-Kopetra, 1989-1990," *MVSE* 23-24 (1989-90), pp. 14-29; and "Excavations at Late Roman Kopetra (Cyprus)," *Journal of Roman Archaeology* 5 (1992), pp. 265-271.

<sup>2</sup> A similarly located annex survives at the extra mural basilica at Kourion; see A. Papageorghiou, "L'architecture paléochrétienne de Chypre," *Corsi di cultura sull'arte ravennate e bizantina* 32 (1985), pp. 299-324, at p. 321, fig. 9. More elaborate spaces occur at the Kourion episcopal basilica and St. Epiphanius at Salamis.

<sup>3</sup> *MVSE* 23-24 (1989-90), figs. 11-13.

<sup>4</sup> Concerning the materials of local olive pressing see now S. Hadjisavvas, "Olive Oil Production in Ancient Cyprus," *Report of the Department of Antiquities, Cyprus* (1988/2), pp. 111-120.

<sup>5</sup> The cooking pots find their best counterparts in a series of handmade thick-walled vessels recovered from the destruction levels of the Kourion basilica; see A. H. S. Megaw, "Betwixt Greeks and Saracens," *Acts of the International Symposium "Cyprus Between the Orient and the Occident"* (Nicosia, 1986), pp. 505-519, at p. 512, fig. 8b. Our thanks to Peter Megaw for kindly reviewing the Kourion pottery with us. John Hayes discusses the material in his forthcoming report on the Kourion pottery.

<sup>6</sup> For opus sectile on the island 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), pp. 1-29, at pp. 4-9. A fuller treatment is B. Michaelides, "The Pre-Justinianic and Middle Byzantine Opus Sectile Floors of Cyprus," *The Sweet Land of Cyprus: Proceedings of the XXVth Spring Symposium of Byzantine Studies* (Nicosia, in press).

<sup>7</sup> Other triapsidal Cypriot churches are found at Amathus, Ayias Trias, Ayios Philon, Kourion, Paphos, Peyia, and Soloi; see Papageorghiou, "L'architecture paléochrétienne de Chypre."



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## A VOTIVE FIGURINE FROM EARLY CRETE

SUSAN LANGDON

**T**he history of Greece in the Dark Age is considerably easier to explore on Crete than on the mainland. In contrast with the mysterious turmoil of the Peloponnesos, archaeological evidence reveals a relatively strong continuity of life on the island. Such stability may owe something to Crete's mountainous character, which fostered small, isolated communities where the traditional Minoan forms of art and worship could continue, if only palely, into the Iron Age. By the Late Geometric period (ca. 800-700 B.C.) Crete had been thoroughly touched by the larger Mediterranean world: Greeks, Syrians, Phoenicians, Egyptians, Cypriots, even Italiotes had all left traces, in art or artifact, of ideas and images too compelling for the Cretans to ignore. Only in the trappings of religion, the most conservative aspect of any human society, can the last vestiges of Minoan custom still be seen. A bronze sculpture of a man given to the Museum of Art and Archaeology in 1969 joins a small but important group of Cretan Late Geometric human figurines that represent this lingering of Bronze Age ideas in a new age.<sup>1</sup>

Wearing only a simple belt and cap, the tiny figure exudes an air of great intensity (Figs. 1a-d). He stands with legs close together and knees flexed, holding his upper body taut. His arms are clasped to his sides with elbows bent, hands curled into fists in front of him. Despite this stiff posture, asymmetries created by a slight raising of the left foot and angling of the right arm across the torso enliven the small figure. Body proportions are plausible except for an overly large head, which is quite strongly formed and finely detailed. A groove sets off a simple cap from the cranium above large circular ears with prominent rims and indented centers. Facial features originate in the head's structure rather than simply forming a mask-like surface. The square face is dominated by large hollow eyes set beneath a broad brow that continues in a complex line to the tip of the small pointed nose. Front and three-quarter views of the face reveal modeled cheekbones. Tiny lumps of bronze cling near the ears on either side of the face, looking rather like moles. Set in a short but strongly squared jaw is a broad incised mouth that droops slightly to the left, giving the face an air of gravity.

The neck is more roughly formed and reveals by its faceting the artist's tool marks on the original wax model. The neck broadens to meet the shoulders, which are squared and narrow and hold the arms tightly against the sides. The body is rendered with minimal



Figure 1a -d.  
*Votive Figure of a Man*, Greek, Late Geometric, late 8th-early 7th c. B.C., bronze (69.950), gift of Mr. J. Lionberger Davis.

concentrated energy vibrating from the tensed limbs. As is the case with most small Geometric sculptures, a primary vantage point is not defined for the figure, whose pose is best understood through a combination of both frontal and profile views. The result is an accidental but quite effective naturalism.

The meaning of the Missouri bronze is best understood as part of a Cretan tradition of bronze votives representing worshippers that stretched without interruption from the Old Palace period (ca. 2000-1700) to the seventh century

surface articulation. The undetailed chest tapers to the belted waist. The figure's equally planar back is enhanced only by a straight spinal groove that reaches from neck to waist (Fig. 1b), underscoring the figure's rigidity. Both arms extend forward from bent elbows to end in clenched fists, the right arm angled to the left so that the hands touch. A plain rolled belt encircles the waist and fastens in a flattened knot under the right elbow. The legs show uneven treatment. Buttocks and short phallus are more suggested than formed. The lower legs appear disproportionately short for the thighs and are roughly faceted, yet the calves swell naturally and outer ankle bones of both feet appear as distinct protrusions. Toes are lightly notched into both feet. All details of the figure were formed on the wax model with no retouching after casting, including excess material remaining on the legs and sides of the face.

Despite the work's uneven execution, with the head receiving the most attention, the figure's overall visual impact is strong and gives an impression of

B.C.<sup>2</sup> At its apogee from MMIII to LMI (ca. 1700-1450 B.C.), the classic Minoan figural style attained a virtually canonical status, and involved an often astonishing naturalism in which certain details, such as enlarged shoulders, a muscular physique, and softened facial features, were given special emphasis.<sup>3</sup> After the collapse of palace society, Cretan figures underwent a dissolution of natural proportions, which were replaced by newly diversified forms. Necks and torsos were lengthened, limbs shortened, muscles disappeared, and the characteristically vague, delicate Minoan faces gave way to emphatic features in a strongly profiled head.

Although the Missouri bronze on the whole is unique, all its traits find sources in Cretan figurines of the late eighth to early seventh centuries. It has an overall proportion of head to total body height of 1:5, which contrasts with average proportions of 1:8 or 1:9 of MMIII-LMIa figurines.<sup>4</sup> Its enlarged head is consonant with proportional changes in figures of Protogeometric, Geometric, and Daedalic (the seventh-century Orientalizing style) times.<sup>5</sup> The Missouri figure's nudity is likewise not a Bronze Age trait. Introduced in certain post-palatial figurines, nudity is a hallmark of Protogeometric and Geometric bronzes on both Crete and the mainland.<sup>6</sup> A belt worn alone occurs among some of the first nude figures, although in these post-palatial examples their rough style may leave doubt as to whether a belted figure is nude or continues to wear the codpiece of earlier Minoan works.<sup>7</sup> Never as common in Cretan Geometric as in the Greek mainland, the belt occurs with increasing regularity from Protogeometric times. A late

Protogeometric standing male figure now in the British Museum (Fig. 2), clad only in belt and beret-like cap, is an earlier relative of the Missouri bronze in its proportions and general style.<sup>8</sup> Dating somewhat later, a male figurine from the Patsos Cave in western central Crete (Fig. 3) wears a similar belt as well as a sword on a bandoliere slung across its chest.<sup>9</sup> Although its body is less structured than the Missouri figure's, the proportions of head and neck and the profile of the nose bear it a close resemblance.<sup>10</sup>

Male figures from the earliest palace period through Subminoan stand stiff-legged. The flexed-knee stance appears in Protogeometric (Fig. 2b), becoming customary in Cretan as in mainland sculpture from Geometric on



Figure 2a & b.  
Protogeometric  
male figurine,  
British  
Museum inv.  
1930.6-17.1.



Figure 3. Male figurine from the Patsos cave, Heraklion Museum inv. 208.



Figure 4a & b. Male figurine, British Museum inv. 1924.7-15.1.

(Figs. 3-5). Different from the mainland Geometric style, however, is the spare form of the legs, which are uniformly narrow with buttocks given no volume, much like the lower bodies of the Patsos figurine (Fig. 3) and a large-headed, slender bronze from Agiou Giorgiou Papoura now in the Ashmolean Museum (Fig. 5a).<sup>11</sup> These figures lack the massive buttocks and calves typical of Peloponnesian and Attic Late Geometric bronze figures suggesting immense physical strength, and perhaps betray an underlying conceptual difference between the two votive figurine traditions. In Geometric Greece the new medium of bronze sculpture specialized in representing heroic images, and by extension, worshippers as heroes. The age-old Minoan tradition, on the other hand, had always depicted the mortal worshipper, even at times creating individual morphologies, an attitude that lingers in Geometric Crete.<sup>12</sup>

The treatment of facial features in Cretan sculpture evolves along similar lines. Some or all features may be omitted in earlier phases of Minoan work. When present, eyes tend to be rendered impressionistically rather than modeled. Large hollowed eyes occasionally occur in Cretan Protogeometric figurines and in their Geometric successors are a regular alternative to modeled or applied pellet eyes.<sup>13</sup> Hollowed eyes are especially common among the Geometric bronzes excavated at Kato Syme Viannou.<sup>14</sup> In Crete as on the mainland, an emphasis on the ears characterizes Geometric sculpture. The large circular ears of the Missouri figurine are a standard form in Crete (cf. Fig. 5).

Perhaps surprisingly, a similar facial type is found in the impressive sphyrelata from Dreros, a trio of hammered bronze cult statues.<sup>15</sup> These figures have neat, pointed noses,

strong chins, massive ears, and especially prominent large round eyes, now hollow. The “Apollo” may even share the same gesture: the right arm is sharply angled across the chest and the left, broken below the shoulder, hangs down and could have been bent at the elbow.<sup>16</sup> These figures have been dated variously between 750 and 650, but recent studies narrow their range to 750-700 B.C.<sup>17</sup>

Finally, the figure’s simple beret-like cap, set off by a single incised line around the brow, is a sure guide to its Geometric date and Cretan origin. Its earliest appearance may be on a nude male figurine with outstretched arms from Kato Syme, believed to be Protogeometric.<sup>18</sup> The late Protogeometric figure in the British Museum (Fig. 2a) wears a similar cap. Other examples, all male, date later in the Geometric period and perhaps not coincidentally also wear a belt like the Missouri bronze. Of these examples one comes from Hagia Triada, one from the Patsos Cave (Fig. 3), and three from Kato Syme.<sup>19</sup> No headgear quite like this is known on the Greek Geometric mainland.<sup>20</sup> It remains uncertain whether this beret distinguishes the nature or status of the wearer in any way, but as a new feature and not a Minoan hand-me-down it may reflect new patterns of life in the early Iron Age, just as the first bronze Cretan figures in helmets occur at this time.<sup>21</sup>

The most distinctive feature of the Missouri figure’s Cretan provenance is the arm gesture. The holding of both fists clenched before the chest is a pose long known in Minoan art, and appears in variations that may have represented different gestures. A symmetrical pose with elbows held aloft, hands touching, is known by a MMIII-LMI bronze from Katsambas, a Subminoan terracotta from Palaikastro, and a post-palatial bronze from Psychro.<sup>22</sup> A similar gesture but with fists held against or before the chest is common, with fine MMI-II examples among the terracotta votaries at Petsofa.<sup>23</sup> This pose also carries more complex associations, for it characterizes the “Youthful God” represented in various media, most recently and most spectacularly in the chryselephantine statuette found in the Palaikastro excavations of 1988.<sup>24</sup> More commonly, both versions—hands touching and hands apart—denoted gestures of worship or reverent salutation alternate to the more standard fist on the brow.



Figure 5a & b  
Male figure  
from Agiou  
Giorgiou  
Papouera,  
Ashmolean  
Museum.

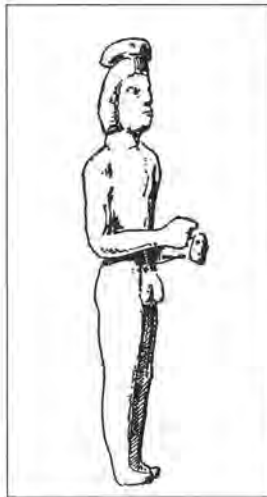


Figure 6a & b.  
Male figure  
from Afrati,  
reproduced  
courtesy of  
the American  
*Journal of  
Archaeology*.

From Protogeometric to Geometric and into the seventh century, this gesture persists with increasing vagueness, so that arms may simply curve to the front of the torso without touching hands or chest. Numerous examples of Geometric date illustrate this changing pose with arms curving forward, hands fistled or flattened, knees flexed.<sup>25</sup> The bronze youth from Agiou Georgiou Papoura (Fig. 5a) holds clenched fists in front of his chest in much the same pose as the Missouri bronze. Despite its ungainly head, the more fluid modeling of the body and differentiation of the legs date it to the seventh century.<sup>26</sup> Even closer to the Missouri worshipper's pose is that of a largely forgotten bronze figurine found by a farmer in central Crete near Afrati (ancient Arkades).<sup>27</sup> Although known only by a sketch made after a photograph (Fig. 6), it can be seen to assume a similarly taut gesture with arms clasped against body and fists clenched before abdomen. Its fuller modeling, chin-length hair, and polos suggest a seventh-century date. Aided by the upper arms clasped against the body, the Missouri bronze retains much of the intense piety of classic Minoan adorants but lacks their controlled symmetry. In its ultimate lack of precision, it stands far along in the breakup of the Minoan ritual heritage.

Despite some close similarities with certain Daedalic bronzes (Figs. 4-6), other features of the Missouri figurine betray its Geometric date: the unmodeled cylindrical trunk tapering only slightly to the waist, the thick disproportionate legs, and especially the shortened limbs. While the head anticipates the changes wrought by the

Daedalic style in structure and proportion (Figs. 4 & 5), the body lags further behind. Its overall rigidity, its generally undetailed anatomy and the disparity between head and body keep it within the eighth century, probably close to 700 B.C.

The corpus of Geometric and Daedalic bronzes from known Cretan sites is not sufficiently large to suggest the specific geographic or workshop origin of the Missouri bronze. There are some thirty-two Geometric bronze human figures known from Crete, of which twenty-one are male, six are female and another five are of indeterminate sex. A brief glance at the nearly contemporary figurines found at a single site, such as Hagia Triada or Kato Syme Viannou, reveals each assemblage to be too stylistically varied for style to be a reliable guide to source.

Fewer sites have produced Geometric bronzes than Minoan bronze figures. In fact, ten sites account for the twenty-seven provenanced Geometric bronze figurines and of these, four sites (Kato Syme, Psychro, Patsos, and Hagia Triada) account for twenty-one figurines, nearly 80 percent.<sup>28</sup> This list includes only sites where bronze human figurines have been found; there were other important sites in these periods, and future fieldwork may alter this picture.

About the actual use of the Missouri worshipper and its archaeological context we can only speculate. The figure lacks any tenon beneath the feet through which means many Cretan bronze figurines were once displayed by fixing them into earth or a base of wood or clay. The Missouri figure's feet are too uneven to allow it to stand on its own, for example on a stone bench or altar, and it may have been simply laid on its back before a cult image or with an assemblage of sacred objects. As to the setting, the standard types of sacred places in Crete—open-air, cave, and bench shrines—continued to attract bronze human votive figurines into Geometric times. The most active of the open-air sanctuaries seems to have been Kato Syme Viannou, sacred to Aphrodite and Hermes, set high on the slopes of Mount Dikte.<sup>29</sup> The site offers a continuous sequence of offerings from the Bronze Age to Hellenistic times, and from the Geometric period a particular abundance of bronzes has been found near an altar. Urban shrines also continued in use, most notably at the "royal villa" of Hagia Triada, where various rooms housed extensive post-palatial shrine activity.<sup>30</sup> From all periods in Crete, the majority of known bronze figurines come from the numerous cave sanctuaries around the island. The most important of these is Psychro, a great double grotto in which layers of ash and charcoal containing remains of animal sacrifices and votive offerings typically covered the floors.<sup>31</sup> The cave at Patsos was also long in use, but only involved dedication of bronze figurines in relative abundance in the Geometric period.<sup>32</sup> Bronze figurines have been found in close proximity to rocks used as altars, set within reach of the deity, while others were placed in fissures in the surrounding rocks or inserted into stalactites or stalagmites. At least once, at the Psychro Cave, a bronze figure was placed among stone blocks beside the cave entrance. The bench sanctuaries of Minoan times evolved into the earliest Iron Age Cretan temples, with the most famous examples located at Dreros, Prinias, Arkades, and Kavousi, where figurines of bronze and clay have been found in situ on the altars or benches.<sup>33</sup>

Since small bronze representations of worshippers are one of the best known expressions of devotion throughout Minoan Crete and continuing after the fall of the palaces, they are an important measure of continuity of both artistic tradition and cult life on the island. Indeed, votive figurines are one of the most sensitive clues to cult transformation as the Minoan standardized gestures of prayer yielded to increasing vagueness of traditional poses and entirely new types. At Kato Syme, for example, Geometric bronzes from votive

deposits reveal figural types hitherto unknown in Cretan tradition: ithyphallic nude males holding offering vessels, undergoing initiation ceremonies, or paired on a base.<sup>34</sup>

Perhaps the most important aspect of the Missouri bronze, apart from the general rarity of Cretan Geometric bronzes, is the modest but not insignificant role it played in the profound transformation of Cretan religion in the early Iron Age. Evidence from sanctuaries around the island points to a shift of emphasis, probably gradually taking place over two or three centuries, from the old female goddesses on which Minoan religion was based, to the male deities worshipped on the Greek mainland. New large male figures appear: the janiform head from Piskokephalo, the Kissamo cylindrical vase, and the Vrokastro columnar figures trace from Protogeometric to Geometric the development of a tradition of larger-scale male figures, some certainly representing deities.<sup>35</sup> Perhaps most important, they begin to appear in shrines with no accompanying female figures (Vrokastro) or with females of a clearly subordinate position (Dreros). What relation the little Missouri worshipper had to all this change is uncertain, but standing in its dimly remembered Minoan pose and clad in its Iron Age guise of idealized nudity, it serves as witness to the close of one era in Crete and the start of a new.

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## NOTES

<sup>1</sup> Inv. 69.950. Ht. 8.2 cm. Gift of Mr. J. Lionberger Davis. The figure is intact with a dark brown patina. I wish to thank Dr. Colette Verlinden of Brussels for her helpful advice regarding this figurine.

<sup>2</sup> The dates used here represent the traditional Minoan chronology. It should be noted, however, that recent studies are beginning to support an earlier chronology which would begin LMI ca. 1700. See P.P. Betancourt, "Dating the Aegean Late Bronze Age with Radiocarbon," *Archaeometry* 29 (1987), pp. 45-49; P.M. Warren, "Absolute Dating of the Aegean Late Bronze Age," *Archaeometry* 29 (1987), pp. 205-211; P.P. Betancourt in *Thera and the Aegean World III*, Vol. 3 (London 1989), pp. 19-23.

<sup>3</sup> C. Verlinden, *Les statuettes anthropomorphes crétoises en bronze et en plomb, du IIIe millénaire au VIIe siècle av. J.-C.* (Archaeologia Transatlantica IV, Providence, RI and Louvain 1984), pp. 76-77.

<sup>4</sup> For example, male figures from Psychro, Louvre inv. BR4294, Verlinden, *Statuettes*, pl. 7, Cat. 20; from Tylissos, Heraklion Museum inv. 1831, pl. 11, Cat. 26; from Katsambas, Heraklion Museum inv. 1829, pl. 43, Cat. 93; from Knossos, Heraklion Museum inv. 704, pl. 51, Cat. 110.

<sup>5</sup> For example, Protogeometric male figure from Hagia Triada, Heraklion Museum inv. 746, Verlinden, *Statuettes*, Cat. 214; Geometric female figure from Kato Syme, Heraklion Museum inv. 3136, Cat. 216; Geometric male from Hagia Triada, Heraklion Museum inv. 2308, Cat. 226.

<sup>6</sup> U. Naumann, *Subminoische und Protogeometrische Bronzeplastik auf Kreta* (Mitteilungen des Deutschen Archäologischen Instituts Athenische Abteilung 6. Beiheft, Berlin 1976), p. 38, pls. 6-9, 12; Verlinden, *Statuettes*, p. 148 n. 269, notes that earlier nudes, though rare, are known in Minoan art, but declines to speculate on the source of this new look in post-palatial bronzes.



<sup>7</sup> For example, male figures from Psychro, Ashmolean Museum AE20, J. Boardman, *The Cretan Collection in Oxford. The Dictaeon Cave and Iron Age Crete* (Oxford 1961), pl. I, 4, and Heraklion Museum inv. 204, Naumann, *Subminoische*, pl. 5, 3 S7.

<sup>8</sup> British Museum inv. 1930.6-17.1, E.J. Forsdyke, "Five Bronze Statuettes," *British Museum Quarterly* 5 (1930-1931), pp. 51-52, pl. xxiii, fig. 2; Verlinden, *Statuettes*, pl. 83, no. 211.

<sup>9</sup> Heraklion Archaeological Museum inv. 208, Naumann, *Subminoische*, pl. 31, P26; Verlinden, *Statuettes*, pl. 89, no. 227.

<sup>10</sup> For profile, see Verlinden, *Statuettes*, pl. 89, fig. 227, center.

<sup>11</sup> Daedalic male from Agiou Giorgiou Papoura, Ashmolean Museum AE16, Boardman, *Cretan Collection*, pl. XLIV, 523; Verlinden, *Statuettes*, pl. 95, no. 243.

<sup>12</sup> Verlinden, *Statuettes*, p. 51.

<sup>13</sup> Naumann, *Subminoische*, pl. 21, 3 P8 from Elounda.

<sup>14</sup> *Praktika* 1972, p. 199, pl. 189b; *Ergon* 1977, p. 179, fig. 118.

<sup>15</sup> E. Simon and R. Hampe, *The Birth of Greek Art* (London 1980), pl. 415; I. Beyer, *Die Tempel von Dreros und Prinias und die Chronologie des Kretischen Kunst des 8. und 7. Jhrs. v. Chr.* (Freiburg 1976), pl. 47, figs. 1-3 and extensive bibliography.

<sup>16</sup> I. Beyer, *Die Tempel*, p. 156 envisions the pose this way. A recent reconstruction in A. Stewart, *Greek Sculpture, An Exploration*, Vol. 2 (New Haven 1990), pl. 16 has the left arm hang straight down at the side.

<sup>17</sup> Beyer, *Die Tempel*, pp. 18-20; Stewart, *Greek Sculpture*, p. 105.

<sup>18</sup> Lebesi, *Praktika* 1976, pl. 222c; Verlinden, *Statuettes*, pl. 82, Cat. 206.

<sup>19</sup> Hagia Triada, Naumann, *Subminoische*, pl. 32, P28; Patsos Cave, Naumann pl. 31, P26; Kato Syme, *Praktika* 1977, pl. 215a; *Ergon* 1977, p. 179, fig. 118; 1981, fig. 114.

<sup>20</sup> Similar caps appear extensively in Villanovan and Caucasian bronze figures, although any connections they might have with the Cretan cap cannot be explored here.

<sup>21</sup> Verlinden, *Statuettes*, pl. 91, Cat. 232, from Hagia Triada; Boardman, *Cretan Collection*, pl. XLIV, no. 525, from Psychro; *Praktika* 1973, p. 191, from Kato Syme.

<sup>22</sup> Verlinden, *Statuettes*, pl. 43, Cat. 93, discussion, p. 124; Naumann, *Subminoische*, pl. 10; Verlinden, pl. 67, Cat. 154.

<sup>23</sup> J.L. Myres, "The Sanctuary-site of Petsofa," *Annual of the British School at Athens* 9 (1902/03), pp. 356-387, esp. pp. 361-367, pls. IX, X.

<sup>24</sup> *Archaeological Reports* 34 (1987-88), p. 74, fig. 106; 35 (1988-89), pp. 104-105, fig. 148; A. MacGillivray et al., "Excavations at Palaikastro," *Annual of the British School at Athens* 83 (1988), pl. 45d; 84 (1989), p. 428, fig. 8; 86 (1991), pp. 141-144.

<sup>25</sup> Verlinden, *Statuettes*, pls. 86-87, examples pp. 217-223 from Phaneromeni, Kato Syme, Patsos, and Psychro.

<sup>26</sup> Boardman, *Cretan Collection*, p. 118, pl. XLIV, 523, notes that it was found in a mixed context of both Mycenaean remains and votives of the seventh and sixth centuries B.C.

<sup>27</sup> F. Halbherr, "Unknown Cities at Haghios Ilias and Prinia," *American Journal of Archaeology* 5 (1901), pp. 395-396, fig. 6.

<sup>28</sup> Statistics are based on Verlinden's catalogue entries, Cat. 216-239, and various publications of additional figures. Of thirty-two known Cretan Geometric bronze figures, five are of unknown provenance.

<sup>29</sup> A. Lembessi, *Praktika* (1972), pp. 193-203; (1973), pp. 188-199; (1974), pp. 222-227; (1975), pp. 322-329; (1976), pp. 400-407; (1977), pp. 403-418; *Ergon* 1982, fig. 114; 1988, 129-133; *idem*, "A Sanctuary of Hermes and Aphrodite in Crete," *Expedition* 18, 3 (1976), pp. 2-13; A. Lembessi and P. Muhly, "Aspects of Minoan Cult. Sacred Enclosures," *Archäologischer Anzeiger* 1990, pp. 315-336.

<sup>30</sup> F. Halbherr, E. Stefani, L. Banti, *Hagia Triada nel periodo tardo palaziale. Annuario* 55, N.S. 39 (1977), pp. 9-342; G.C. Gesell, *Town, Palace, and House Cult in Minoan Crete* (S.I.M.A. LXVII, Göteborg 1985), pp. 73-77.

<sup>31</sup> D. Hogarth, *Annual of the British School at Athens* 6 (1899-1900), pp. 94-116; F. Halbherr and D. Orsi, "Scoperte nell'antro di Psychro," *Museo Italiano di Antichità Classica* 2 (1888), pp. 905-912; Boardman, *Cretan Collection*, pp. 1-5.

<sup>32</sup> Halbherr and Orsi, "Scoperte," pp. 905-912; Boardman, *Cretan Collection*, pp. 76-78; B. Rutkowski, *The Cult Places of the Aegean* (New Haven 1986), p. 59.

<sup>33</sup> S. Marinatos, "Le Temple Géométrique de Dréros," *Bulletin de Correspondence Hellenique* 60 (1936), pp. 214-285; A. Lembessi, *Archaiologikon Deltion* 24 (1969), pp. B 415-418; 25 (1970), pp. B 455-461; Gesell, *Town*, pp. 57-59.

<sup>34</sup> Verlinden, *Statuettes*, pl. 87, Cat. 219; pl. 90, Cat. 231; pl. 91, Cat. 233.

<sup>35</sup> Piskokephalo: Boardman, *Cretan Collection*, pp. 101-103, fig. 41, pl. XXXV; Kissamo vase: *ibid.* 89, pl. XXX, no. 382; Vrokastro: E.H. Hall, *Excavations in Eastern Crete, Vrokastro* (Philadelphia 1914), p. 101, Fig. 25; pp. 111-112, fig. 63.

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## A FIGURED OSTRACON WITH A HUMOROUS SCENE OF JUDGMENT

PATRICK F. HOULIHAN

Potsherds and small, flat white flakes of limestone were very frequently used in ancient Egypt as a cheap alternative to costly papyrus for writing and drawing surfaces.<sup>1</sup> Today, these are commonly called ostraca (the singular is ostrakon) by Egyptologists. The Theban necropolis in Upper Egypt, in particular, has yielded a tremendous number of them. Here the limestone of the hills provided a wealth of handy flakes for a variety of purposes. The artisans of the "gang" of workmen who were employed in the construction and decoration of royal tombs in the Valley of the Kings were especially fond of sketching and writing on ostraca. Excavations at Deir el-Medina, the site of the workmen's village in the necropolis, have turned up many hundreds of them.<sup>2</sup> These are datable from Dynasty XVIII through Dynasty XX (ca. 1550-1070 B.C.), the period when the artists' community flourished and they were working on the royal tombs.<sup>3</sup> The picture of Egyptian art that figured ostraca, so called because of the illustrations on them, presents to us is often considerably different from that presented by the traditional and formal art which decorate tomb and temple walls. On ostraca, the Egyptian draftsmen display a freedom of spirit and imagination that is rarely encountered otherwise. Their drawings were also significantly less hindered by the canons of Egyptian art which controlled their official work.<sup>4</sup> Frequently, the subject matter represented on ostraca is almost unique to its appearance in this medium. The kinds of drawings on them, however, do vary. For example, they can range anywhere from mere doodlings to student trial pieces or master studies in anticipation of their execution elsewhere, etc. But a great many were clearly produced for the artists' own amusement and pleasure, drawn to perhaps pass idle moments from their other work.<sup>5</sup> It is in this last category that we possess a great number of figured ostraca the intent of which was to be humorous or satirical.<sup>6</sup>

The limestone figured ostrakon under consideration here (Figs. 1-2), is housed in the collection of the Museum of Art and Archaeology of the University of Missouri-Columbia.<sup>7</sup> The scene depicted on the fragment is unique and of considerable interest. Although a facsimile drawing of the ostrakon has previously been published elsewhere, along with a brief description,<sup>8</sup> and also mentioned by others,<sup>9</sup> the fragment has yet to receive the full attention it deserves.

The precise provenance of the ostrakon is unknown. It was purchased in Luxor, Egypt



Fig. 1. Ostrakon with Weighing Scene, Egypt, New Kingdom, Dynasty XIX or XX, ca 1307-1070 B.C., painted stone (63.6.7), gift of Mr. and Mrs. Donald Wilber.

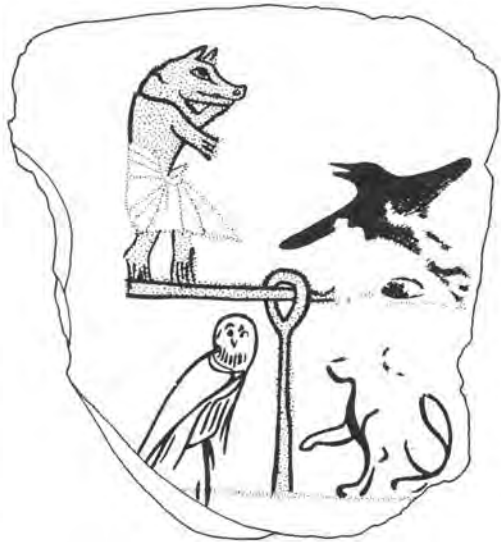


Fig. 2. Facsimile drawing by John Huffstot.

sometime during the 1950s and given to the Museum in 1963.<sup>10</sup> It seems likely, therefore, that a Theban origin for it is probable, and it would not be too speculative to suggest that its find spot may have been in the village of Deir el-Medina. The fragment has a height of 13 cm and is 12 cm wide, about the size of a man's palm, placing it well within the usual size range for this kind of object.<sup>11</sup> From the style of the drawing, likely provenance, and parallels to it on other ostraca and papyri, we can be reasonably confident that the fragment dates from either Dynasty XIX or Dynasty XX (ca. 1307-1070 B.C.), commonly referred to as the Ramesside Period.


Only one side of the piece is decorated. The line drawing is in black and red ink, with red and white painted details. The surface and sketch are now rather worn, but enough is preserved to allow us to easily identify what is taking place. A judgment scene is pictured. It shows what has been called a hippopotamus,<sup>12</sup> but what might well be a fox,<sup>13</sup> standing upright on its hind legs and facing towards the right, on the left side of the balance arm of a weighing scale. The beast is colored red and is wearing a short white pleated kilt. Facing it on the other side of the beam is a big black crow which has its wings outstretched and bill open. Below, serving as the judge and jury to this comical farce, are two more animals. On the right, there is the much faded outline of a cat which has its front leg upraised. While to the left, making a rare appearance in Egyptian art, is an owl with a painted white back and wing.<sup>14</sup> The bird is shown en face and looks very much like the common owl hieroglyph  (m). The painted red weighing scale shown here is unusual,



Fig. 3. Scene from the funerary papyrus of Khonsumes. After A. Piankoff, *Mythological Papyri* (New York, 1957), pl. 17. Courtesy of the Bollingen Foundation.

and I have been unable to find any direct parallels for it.<sup>15</sup> The large cavity at the top of the vertical post could not have properly secured the balance arm for actual use. Rather, it seems to me, its shape may have been modeled after the hieroglyph  $\text{𓂏}$  ('*nh*, "life"). This would have the animals being weighed on a balance scale representing life. The humorous nature of this episode is, of course, self-explanatory, but is there more to it than the obvious?

It is quite possible that what we have here is a parody of the traditional scene pictured in Chapter 125 of the Book of the Dead, showing the final judgment the deceased would face before achieving life and happiness in the beyond.<sup>16</sup> This is nicely shown in a vignette from the Dynasty XXI funerary papyrus of Khonsumes, now in the Kunsthistorisches Museum, Vienna (Fig. 3). A balance has been set up before Osiris, ruler of the dead, and is attended by Anubis. We view Khonsumes on the right holding two ostrich plumes, with two more stuck in his wig, watching as his heart is weighed against a seated statuette of Maat, goddess of truth and justice, whose symbol is an ostrich plume. The balance arm is shown in perfect equilibrium, as it also is on our ostrakon, which is favorable to the deceased, and this is reported to Osiris. As the presiding judge, Osiris would then grant Khonsumes a blissful afterlife.

The ostrakon in Missouri is one of a great number of figured ostraca and several illustrated papyri, all of Ramesside Period date, on which animals play the part of humans, with the natural order of their roles reversed as well. A topsy-turvy world is pictured. Here, a mouse dressed as a noblewoman is attended by a cat; cats wielding staffs herd flocks of ducks; a lion and antelope play the game of *senet* together; a crocodile plays a lute; and the theme of the war between cats and mice is frequently represented, etc. The precise meaning of these remains uncertain. It has been suggested that this brand of humor may have been parodies or social satires directed against upper-class Egyptians or scenes from



Fig. 4. Drawing of an ostracon. After J. Vandier d'Abbadie, *Catalogue des ostraca figurés de Deir el Medineh* Fasc. I (Cairo, 1936), pl. II. Courtesy of the Institut français d'archéologie orientale du Caire.

their tombs, and may reflect the turmoil that Egyptian society experienced late in Dynasty XX.<sup>17</sup> Another possibility that has been extensively studied by Brunner-Traut, is that they may illustrate ancient Egyptian folktales or fables, now lost, which featured stories centered around the antics of these animals.<sup>18</sup> However, the whole animal genre, whether folktales or fables, satire, or simply humoresque, is difficult to determine, since there are no written texts to accompany the pictures.

We cannot conclude our discussion of the ostracon without further elaboration on one of the motifs depicted on it, namely the crow. The bird is not very often represented in Egyptian art, but is occasionally met with on figured ostraca and two papyri during the Ramesside era.<sup>19</sup> Crows are shown in drawings on ostraca perched in the branches of dom palms eating the nuts before baboons could harvest them (Fig. 4). A limestone fragment now in the Ashmolean Museum, shows a pair of crows engaged in what seems to be a lively and animated discussion (Fig. 5). On the famous "Erotic and Satirical Papyrus" from Dynasty XX, now in the Museo Egizio, Turin, there is a small scene which may be related to the Missouri ostracon.<sup>20</sup> It shows a large black crow attempting to pilfer fruit from a sycamore fig tree in a most laughable manner (Fig. 6). Instead of flying up to the



Fig. 5. Figured ostracon with chattering crows. Courtesy of the Visitors of the Ashmolean Museum, Oxford.



Fig. 6. An episode from the "Erotic and Satirical Papyrus." After E. Brunner-Traut, *Zeitschrift für ägyptische Sprache und Altertumskunde* 80 (1955), p. III.

branches of the tree to reach the figs, the ingenious crow has opted to ascend the tree by means of a ladder, and we view the bird slowly making its way up the rungs. Already roosting up in the tree is a hippopotamus that is either guarding the fruit crop from the hungry bird or is himself gathering the ripe fruit into a basket. If the animal on our ostrakon is a hippopotamus and not a fox, the two scenes would be



Fig. 7. Crow on a "Satirical Papyrus." Photograph by P.F. Houlihan.

related adventures of the hippo and the crow. If so, it would also have connections with another well-known "Satirical Papyrus" (Fig. 7) of similar date now in the British Museum,<sup>21</sup> and another figured ostrakon excavated from Deir el-Medina.<sup>22</sup>

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## NOTES

<sup>1</sup> I am grateful to Dr. Jane C. Biers, Curator of Ancient Art, for her kind invitation to publish this ostrakon in *MVSE*.

<sup>2</sup> The principle works dealing with Egyptian figured ostraca are: G. Daressy, *Ostraca* (Cairo, 1901); M. Werbrouck, "Ostraca à figures," *Bulletin des Musées royaux d'art et d'histoire* (Brussels), 4 (1932), pp. 106-109; 6 (1934), pp. 138-140; 11 (1939), pp. 41-45; 25 (1953), pp. 93-111; J. Vandier d'Abbadie, *Catalogue des ostraca figurés de Deir el Medineh* (Documents de fouilles publiés par les membres de l'Institut français d'archéologie orientale du Caire, II) Fasc. 1-4 (Cairo, 1936-1959); L. Keimer, "Sur un certain nombre d'ostraca figurés, de plaquettes sculptées, etc., provenant de la nécropole Thébaine et encore inédits," *Études d'égyptologie* Fasc. 3 (Cairo, 1941), pp. 1-24; Fasc. 4 (Cairo, 1942), pp. 26-29; E. Brunner-Traut, *Die altägyptischen Scherbenbilder (Bildostraka) der Deutschen Museen und Sammlungen* (Wiesbaden, 1956); B.E.J. Peterson, "Zeichnungen aus einer Totenstadt," *Medelhavsmuseet Bulletin* 7-8 (1973), pp. 1-141; E. Brunner-Traut, *Egyptian Artists' Sketches* (Istanbul, 1979); A. Page, *Ancient Egyptian Figured Ostraca in the Petrie Collection* (Warminster, 1983); A. Gasse, *Catalogue des ostraca figurés de Deir el Medineh* Fasc. 5 (Cairo, 1986). For further references, see W. Helck, "Ostrakon," in *Lexikon der Ägyptologie* IV, eds., W. Helck, E. Otto and W. Westendorf (Wiesbaden, 1972-1989), pp. 636-637.

<sup>3</sup> For a good overview of the artisans' village at Deir el-Medina, see:

M. Bierbrier, *The Tomb-Builders of the Pharaohs* (London, 1982);

K.A. Kitchen, *Pharaoh Triumphant. The Life and Times of Ramesses II* (Warminster, 1982), pp. 185-205.

<sup>4</sup> E. Brunner-Traut, "Bildostraka," *Lexikon der Ägyptologie* I, pp. 811-813;

Peterson, "Zeichnungen aus einer Totenstadt," p. 44;

Brunner-Traut, *Egyptian Artists' Sketches*, pp. 9-10;

T.G.H. James, *Egyptian Painting and Drawing in the British Museum* (London, 1985), p. 44.

- <sup>5</sup> Ibid.
- <sup>6</sup> For a good survey of Egyptian drawing, see W.H. Peck and J.G. Ross, *Drawings from Ancient Egypt* (London, 1978).
- <sup>7</sup> Acc. no. 63.6.7. Gift of Mr. and Mrs. Donald N. Wilber.
- <sup>8</sup> P.F. Houlihan (with S.M. Goodman), *The Birds of Ancient Egypt* (Warminster, 1986; Cairo, 1987), p. 134, fig. 191.
- <sup>9</sup> D.N. Wilber, "The Off-beat in Egyptian Art," *Archaeology* 13 (1960), p. 266;
- B. Brentjes, "Zur Rolle der Eulen im Alten Orient," *Beiträge zur Vogelkunde* 13 (1967), p. 78.
- <sup>10</sup> In a personal communication from D.N. Wilber dated August 2, 1984.
- <sup>11</sup> Brunner-Traut, *Egyptian Artists' Sketches*, p. 2.
- <sup>12</sup> Wilber, "The Off-beat in Egyptian Art," p. 266; Houlihan, *The Birds of Ancient Egypt*, p. 133.
- <sup>13</sup> This is suggested by the erect ears and rather pointed snout. However, if it is a fox, its characteristic tail is not shown. For animals identified as foxes on ostraca and papyri, see for example, N. de Garis Davies, "Egyptian Drawings on Limestone Flakes," *Journal of Egyptian Archaeology* 4 (1917), pl. L;
- E. Brunner-Traut, *Allägyptische Tiergeschichte und Fabel*, 5th edition (Darmstadt, 1977), Abb. 5 and 30.
- <sup>14</sup> See Houlihan, *The Birds of Ancient Egypt*, pp. 109-110.
- <sup>15</sup> See S.K. Doll, in *Egypt's Golden Age: The Art of Living in the New Kingdom* (Boston, 1982), pp. 58-61.
- <sup>16</sup> J. Cerné, *Ancient Egyptian Religion* (London, 1952), pp. 88-90;
- J.G. Griffiths, "Osiris," *Lexikon der Ägyptologie* IV, pp. 629-630.
- <sup>17</sup> B. van de Walle, "Humor," *Lexikon der Ägyptologie* II, pp. 75-76;
- E.L.B. Terrace and H.C. Fischer, *Treasures of the Cairo Museum* (London, 1970), p. 152;
- R.A. Fazzini et al., *Ancient Egyptian Art in the Brooklyn Museum* (New York, 1989), no. 62.
- <sup>18</sup> Brunner-Traut, *Allägyptische Tiergeschichte und Fabel*; Brunner-Traut, *Egyptian Artists' Sketches*, pp. 11-18.
- <sup>19</sup> See Houlihan, *The Birds of Ancient Egypt*, pp. 132-134.
- <sup>20</sup> For this extraordinary papyrus, see J.A. Omlin, *Der Papyrus 55001 und seine Satirisch-erotischen Zeichnungen und Inschriften* (Turin, 1973).
- <sup>21</sup> See W.S. Smith, *The Art and Architecture of Ancient Egypt*, revised by W.K. Simpson (Harmondsworth, 1981), p. 383, fig., 381;
- James, *Egyptian Painting and Drawing in the British Museum*, pp. 2-3.
- <sup>22</sup> See Vandier d'Abbadie, *Catalogue des ostraca figurés de Deir el Medineh*, fasc. 2, pl. XCII, no. 2717.

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## A DOUBLE-WALLED BRONZE BOWL OF THE PERSIAN PERIOD

SAUL S. WEINBERG

**D**ouble-walled metal bowls, or phialai, both in silver and in bronze, are fairly rare in the ancient world. The silver bowls, seven of which are noted by A. Oliver,<sup>1</sup> are largely Late Hellenistic or Early Roman. Those of bronze, only three or four in number, seem to come mainly from the area of the great Persian Empire and date from the sixth or fifth century B.C.

The usual scheme for such vessels is to have a decorative outer bowl covering all, or only the lower half, of the plain inner bowl.<sup>2</sup> An exception is the fragmentary vessel presented here (Figs. 1a-c & 2a-b).<sup>3</sup> In this case, the inner bowl is decorated over its entire surface; the outer bowl, which is plain, completely envelopes the inner one. The lip of the inner bowl overlaps that of the outer bowl and is crimped over it; the two are apparently soldered together as well (Fig. 3). Unique, too, is the carinated shape of the outer bowl, as is its repoussé spool handle, placed just below the carination on one side (Figs. 1a & 2a).<sup>4</sup> The wall of the bowl opposite this handle is missing, so the existence of a second handle cannot be proved, though it seems logical that there was one.

Very different from that of the other known bronze double-walled bowls is the decoration covering the entire inner surface of our bowl, done in repoussé from the back (Figs. 1b-c, 4a-b & the drawing Fig. 2b). Instead of lobes in high relief, the common decoration on most of the Persian bowls, this all-over pattern is in very low relief. The design centers on a large, six-petalled rosette within a circle, approximately 5.2 cm in diameter and engraved from the top. In the spaces between the petals are half-petals, with their tips touching the outer circle. In the smaller spaces between the whole and half-petals are quarter-petals, also with their tips at the enclosing circle; all of these are punched from the top. The background spaces thus defined are roughly triangles, filled with raised dots punched from the back.

Outside the central rosette, and reaching to the rim, are three bands, each 1.8 cm wide, similarly decorated with alternating half-petals and quarter-petals, against a background of dot-filled triangles, repeating the pattern in the outer half of the central rosette (Fig. 4a-b). The size of the half- and quarter-petals increases slightly in each successive band outside the central rosette.



Figure 1a. *Double-walled bronze bowl* (81.333). Gift of A. Momjian.  
Side view.



Figure 1b. *Double-walled bronze bowl*.  
Top view.



Figure 1c. *Double-walled bronze bowl*.  
Bottom view.



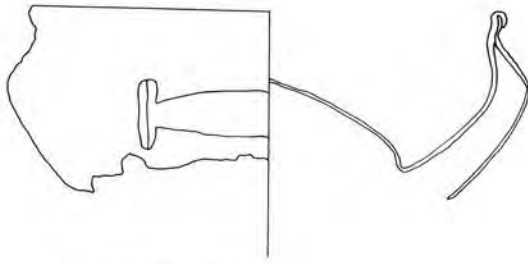


Figure 2a. Drawing of double-walled bronze bowl. Side view.

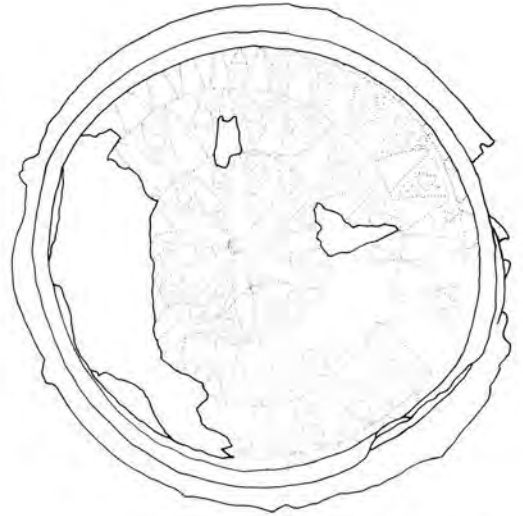


Figure 2b. Drawing of double-walled bronze bowl. Top view.



Figure 3. Joining of the inner and outer bowls.



Figure 4a. Detail of double-walled bronze bowl. Interior, near rim.

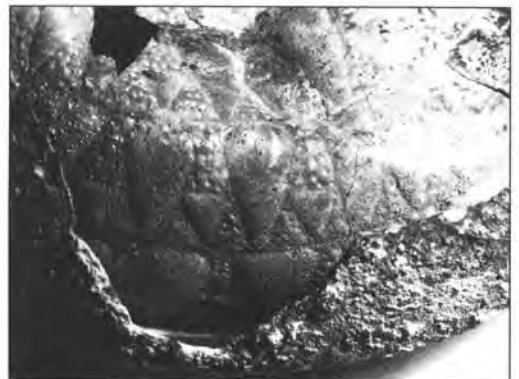


Figure 4b. Detail of double-walled bronze bowl.

While the elements of this decoration are of the simplest forms, half- and quarter-petals and dot-filled triangles, their use in an all-over pattern is unusual. The two design elements are found on the base of a gold cup from Marlik, Tomb 36, which is dated to the second half of the second millennium B.C. (Fig. 5).<sup>5</sup> For this Negahban cites parallels on ivories from the northwest palace of Assurnasirpal at Nineveh, which date to the ninth and eighth centuries B.C.<sup>6</sup> Both these parallels are centuries earlier than our bowl; they indicate that the design had a long life in the Near East.

The use of rows of small elements to cover the entire phiale is unusual; a single row of large lobes in high relief is the more common design. The one close parallel to our bowl is in the decoration on the exterior of a mesomphalic phiale that seems to be double-walled. Though it is nowhere described as such, it looks so in the illustration (Fig. 6); it was found at Til-Barsib (Tell Barsip) in Syria.<sup>7</sup> It has two rows of lotus-flower decoration around the central omphalos, the outer row reaching to the rim. This phiale was found in Tomb B of the Achaemenid Tombs, which Thureau-Dangin and Dunand date to no earlier than the sixth century B.C., and most likely to the fifth century.

Although the Missouri bowl in its original condition was apparently a simple rounded shape, it has been badly damaged; the suggestion of the original shape indicated by a dotted line in the profile (Fig. 2a) is, however, not much in doubt. The form of the outer bowl, on the other hand, is well preserved except for the lower part. The carinated shape, with a high shoulder and a small, everted rim, is not very common. The nearest parallel



Figure 5. Drawing of base of a Gold Cup, after E. Negahban, *Metal Vessels from Marlik* (Munich 1983), fig. 10.



Figure 6. Bronze Bowl of Persian Period, from a tomb at Til-Barsib, after F. Thureau-Dangin et M. Dunand, *Til-Barsib* (Paris, 1936), pl. XIX, fig. 2.

I have found is a bronze bowl in the Godard Collection (Fig. 7),<sup>8</sup> which is dated by de Waele to the end of the second or the beginning of the first millennium B.C.

The spool handle(s?) just below the carination on the outer bowl is an even rarer feature on Achaemenian bronze vessels. But such handles, related to earlier 'bolster' handles, have a long history going back to New Kingdom Egypt.<sup>9</sup> They seem

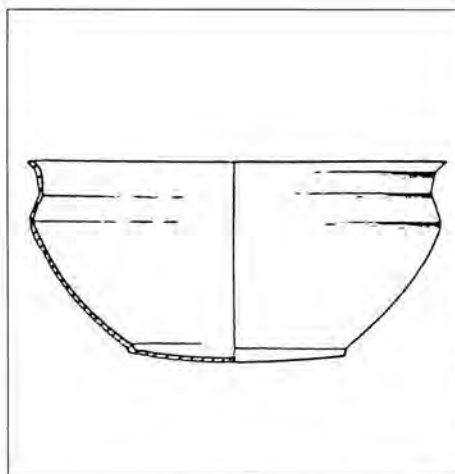


Fig. 7.  
Drawing of  
Bronze Bowl  
from Luristan  
in the  
Godard  
Collection.

to have been copied on Phrygian bronze bowls of the eighth to sixth centuries B.C. on Cyprus.<sup>10</sup> Similar bolster handles occur frequently on Phrygian bronze bowls from the Great Tumulus at Gordion, as well as from other, smaller tumuli.<sup>11</sup>

The vestigial spool handle on our bowl is a late reflection of the applied bolsters with swing handles, now reduced to no more than a lug. I know of no others created by repoussé technique, rather than cast separately and applied. However, spool handles applied to pottery vessels of utilitarian fabric abound in the Corinthia in the sixth to fourth centuries B.C., mainly on mortaria and other large bowls and basins, as well as on the shoulders of large storage jars.<sup>12</sup> On such heavy vessels, the rather shallow clay lugs served only to give a better grip in lifting or moving the vessels, not as real handles. In this way, they are closely similar to the spool handle(s) on our bowl.

The wide geographical spread of the various features cited for our double-walled bowl and its several unusual features bespeak the Achaemenid influence that pervaded the Near East, as well as the whole of the eastern Mediterranean area, in the sixth and fifth centuries B.C. Thus, while our bowl, or the battered remains of it, has no known provenience, it could well have been found in Israel, where it was acquired. Here there was a period of strong Persian influence, beginning in the last third of the sixth century B.C. and ending with the conquest of Alexander the Great in 332 B.C.<sup>13</sup>

SAUL S. WEINBERG was the founder of the Museum of Art and Archaeology and its director until 1977. He was also Professor of Classical Archaeology in the Department of Art History and Archaeology, which was re-established in 1960. Dr. Weinberg is best known for his fundamental work on the connections between the Aegean and the Near East in the Neolithic and Early Bronze Ages.

Editor's Note: I am greatly indebted to Leslie Hammond, a doctoral student in the Department of Art History and Archaeology for executing the final drawings in this article.

## NOTES

<sup>1</sup> A. Oliver, *Silver for the Gods: 800 Years of Greek and Roman Silver*, (Toledo Museum of Art, 1977), pp. 78-79, no. 43. Seven silver double bowls are listed.

<sup>2</sup> The first such bowl was discovered in 1913 by Woolley in a tomb at Deve Hüyük, near Carchemish in North Syria, and published in LAAA VII (1914-16), p. 119, no. 15. It is now in the Ashmolean Museum and has been republished by P.R.S. Moorey in *Cemeteries of the First Millennium B.C. at Deve Hüyük, near Carchemish, salvaged by T.E. Lawrence and C.L. Woolley in 1913* (BAR International Series 87, 1980), pp. 37-38, no. 111. Moorey writes: "A vessel made in exactly the same way as No. 111 was found in levels of the Achaemenid Period at Tell Farah in Israel." In both of these, the decorated outer bowl fits over only the lower half of the plain inner bowl.

<sup>3</sup> Acc. no. 81.333. Max.P.D. 14.1 cm, P.H. 5.4 cm, D.rim 13.2 cm. The lip of each bowl is completely preserved; the inner bowl is about three-quarters preserved, the outer only about one-quarter. Some twenty-five fragments, large and small, cannot be fitted onto the vessel. Three of these show relief and so must be from the inner bowl.

In the research on, and the writing of, this article, I have been greatly assisted by members of the museum's staff: to Dr. Jane C. Biers, Curator of Ancient Art, I owe the permission to publish the bowl and many helpful discussions along the way; to Jeffrey B. Wilcox, Registrar, the photographs of the bowl and many of its intricate details; to Greg Olson, Chief Preparator, the preliminary drawing for fig.2.

The bowl was the gift of the late A. Momjian, for decades one of the leading dealers in antiquities in Old Jerusalem and a good friend, from whom I learned much. Unfortunately, he knew of no meaningful provenience for this vessel.

<sup>4</sup> While the inner bowl was most likely hemispherical, though now much out of shape, there is little certainty about the shape of the lower part of the outer bowl; it may have been hemispherical as well, but more likely had a flattened or concave bottom on which to stand.

<sup>5</sup> E.O. Negahban, *Metal Vessels from Marlik. Prähistorische Bronzefunde, Abt. II, 3.Band* (Munich, 1983), pp. 19-21, no. 10, fig. on p. 20. A similar pattern is also found on the base of a bronze goblet from Luristan dated to ninth-eighth centuries. B.C., see E. de Waele, *Bronzes de Luristan et d'Amlash. Ancienne Collection Godard (Publication d'histoire et de l'art de l'Université Catholique de Louvain, XXXIV)*, (Louvain-le-Neuve, 1982), p. 226, fig. 203.

<sup>6</sup> R.D. Barnett, *A Catalogue of the Nimrud Ivories with other examples of Ancient Near Eastern Ivories in the British Museum*, second edition (London, 1975), pl. 15, K2; pl. 29, S36q, S35; pl. 31, S38a-c; pl. 110, S403a-c.

<sup>7</sup> F. Thureau-Dangin et M. Dunand, *Til-Barsib* (Paris, 1936), p. 76, pl. XIX, 2. See also E. Stern, *Material Culture of the Land of the Bible in the Persian Period* (Warminster, 1982), p. 86, fig. 100.

<sup>8</sup> E. de Waele, *Bronzes du Luristan et d'Amlash. Ancienne Collection Godard (Publication d'histoire et de l'art de l'Université Catholique de Louvain, XXXIV)*, (Louvain-le-Neuve, 1982), pp. 220-221, no. 373, fig. 194.

<sup>9</sup> A. Radwan, *Die Kupfer- und Bronzegefäße Ägyptens. Prähistorische Bronzefunde, Abt. II, Band 2* (Munich, 1983), p. 109, nos. 316 A-B, 317-322; pl. 57, all dated to the Nineteenth and Twentieth Dynasties. These are all large, hemispherical bowls, which have heavy attached bolsters with swing handles. For shallower bowls of the Nineteenth Dynasty, see pl. 56, nos. 314-315.

<sup>10</sup> H. Matthäus, *Metalgefäße und Gefäßuntersätze der Bronzezeit, der geometrischen und archaischen Periode auf Cypern. Prähistorische Bronzefunde, Abt. 2, Band 8* (Munich, 1985), pp. 134-136, nos. 373-374, pl. 26.

<sup>11</sup> R.S. Young, *Three Great Early Tumuli. (The Gordion Excavations. Final Reports. Vol. I, University Museum Monographs 43)*, p. 126, fig. 80, entitled "Forms of bolsters on bowls with ring handles (from Tumulus MM), late 8th-early 7th c. B.C."

<sup>12</sup> S.S. Weinberg, "Corinthian Relief Ware: Pre-Hellenistic Period," *Hesperia* 23 (1954), pp. 133-134, pl. 30; M.Z. Pease, "A Well of the Fifth Century at Corinth," *Hesperia* 6 (1937), p. 301, fig. 33, no. 198; A.N. Stillwell and J.L. Benson, *The Pottery Quarter. The Pottery* (Corinth XV, 3, Princeton, 1984), p. 349, no. 2173; E. Pemberton, *The Sanctuary of Demeter and Kore. The Greek Pottery* (Corinth XVIII, 1, Princeton, 198\*), p. 185, no. 640; p. 190, no. 674; B. Adamsheck, *Kenchraï—Eastern Port of Corinth, IV, The Pottery* (Leiden, 1979), pp. 43-44, no. Gr. 43.

<sup>13</sup> E. Stern, *Material Culture of the Land of the Bible in the Persian Period*, passim.

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# SOME THOUGHTS ON THE MYCENAEAN POTTERY IN THE COLLECTION OF THE UNIVERSITY OF MISSOURI, COLUMBIA

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*The following notes on the Museum of Art and Archaeology's collection of Mycenaean pottery have been compiled by Drs. Elizabeth French and Penelope Mountjoy. The occasion which brought about this project was a seminar given by Professor William Biers of MU's Department of Art History and Archaeology at the American School of Classical Studies at Athens in 1990.<sup>1</sup>*

**T**he collection comprises only fifteen vases<sup>2</sup>: seven stirrup jars, one jug, one lekythos, one feeding bottle, two pilgrim flasks, two alabastra and one pyxis. Yet they illustrate several of the more important issues of present research and form an excellent nucleus for the teaching and understanding of Mycenaean ceramics.

First, all are closed vessel forms and both from their types and their unbroken condition almost certainly come from tombs. Tomb vases are thought to have contained scented unguents, both liquid and solid, and food stuffs for the use of the dead on their way to another world.

Secondly, though in date they range from LHIII A1 to the end of the Mycenaean period, even with this small number they reflect the ceramic history of the Aegean. It is not surprising that the earliest vases in the collection date to LHIII A1; this is the period when a mainland style first spreads in Greece and the islands and when we see the first real expansion into the Eastern Mediterranean. Five vases can be assigned to LHIII A2/B1, phases which are often hard to disentangle as they form a continuum and in many ways the acme of mainland ceramics and their export. The succeeding LHIII B2 phase is not represented, a feature paralleled at many sites and one which taxes explanation. The LHIII C period is one where the work of the last thirty years has contributed greatly. Our ability to assign vases to the different phases of this period is the result, and they illustrate well our newly-won understanding.

The third characteristic is the possibility of assigning the vases to regional groups. Thus, stylistically they can be seen to come from the Argolid, Attica, the Eastern Mediterranean (as export market if not place of manufacture) and also from Crete. Our expanding knowledge of LMIII pottery, though not yet as extensive as of LHIII, is another result of recent scholarship.

The LHIII A1 alabastron (Fig. 1) is said to come from Thessalonika. The decoration of rock pattern is customary on this shape; the tall pointed central rock on each side is

reminiscent of the earlier LHII crested version and suggests a date not far removed from LHII<sup>3</sup>, since later versions have rocks of the same height all the way round.<sup>4</sup> The vase has an unusual base decoration: instead of the concentric circles found on alabastra bases from LHIIIA1-IIIB, it has a tightly coiled spiral in the center of the base framed by concentric circles towards the edge of the base. An exact parallel can be seen on a straight-sided alabastron from Kambi Vigla on Zakynthos.<sup>5</sup> The Zakynthos vase looks like a local product, but it cannot be said that our alabastron comes from Zakynthos on the strength of one parallel. It may well belong to a central Greek group of pottery: there are no parallels so far on the many extant alabastra from Thessaly, but our knowledge of north Boeotian and Phocian pottery is not extensive, so these areas cannot be ruled out as a source.

The alabastron (Fig. 2), a gift of Mr. and Mrs. Vermeule who acquired it in Athens and noted its connection to that from Agora Tomb 40<sup>6</sup> (published originally by Mrs. Vermeule), can probably be assigned to LHIIIA1. The decoration of wavy band is common on LHIIIA1 piriform jars and alabastra. Of interest are the differences from the Agora example, particularly in the profile and the sparse linear decoration (including the absence of reserved lines on the rim) as well as the shallowness of the wavy band and the lack of accessory ornament (though this is, in fact, more usual than the filling ornament of the Agora example). It is possible that these differences, particularly of shape, indicate a slightly later date.

The LHIIIA2 Early juglet (Fig. 3) is a gift from Saul and Gladys Weinberg. These linear juglets were in use from LHIIIA1 until LHIIIC Late and are difficult to date out of context. This juglet, however, has the early type of handle current in LHIIIA1 and LHIIIA2 Early; the handle bulges out beyond the maximum diameter of the vase. An earlier LHIIIA1 example from Prosymna Tomb 34 has an even more bulbous handle.<sup>7</sup> Good examples of the later version of the handle can be seen on the LHIIIB juglets from the destruction level of the palace at Pylos; the handles no longer curve outward but rise straight up from the body.<sup>8</sup>

The pilgrim flask (Fig. 4), though unusual in having a short neck and handles attached to the rim (they are also unevenly attached at the shoulder), is a shape well known in the Eastern Mediterranean in LHIIIA2 and such a source, of finding if not of manufacture, is likely for this example, as parallels for the eccentricities exist in the Pierides Collection on Cyprus.<sup>9</sup>

The stirrup jar (Fig. 5), which is the next in date, LHIIIA2/B1, illustrates the frustrations with material bought from dealers (i.e., no documented provenance). The jar is said to be from a tomb group found in the Hebron area, possibly Etoun.<sup>10</sup> This vase

is rather a top-heavy example of FS 179, a shape found most widely in the Eastern Mediterranean and has only linear decoration. It thus bears all the hallmarks of a pot mass-produced, perhaps at a provincial center, for the local market.

More conical is the stirrup jar (Fig. 6), said to have come from Tanagra. This flattened version of FS 180 is not widely found in the Argolid though known from Boeotia and from Tanagra itself (Thebes Museum); the uneven spout probably indicates mass production. The flower pattern on the shoulder suggests a date early in LHIIIB1.

The stirrup jar (Fig. 7) is classed as FS 171 on the basis that its height is the same as the diameter, but it is slightly small and has the unbalanced proportions of a miniature rather than the sophisticated perfection of the standard type.<sup>11</sup> The shoulder decoration is exceptionally abbreviated, tiny rough versions of multiple stem. In date the vase is probably LHIIIB1, but might be slightly earlier.

The absence from the collection of any pottery datable to LHIIIB2, i.e. the second half of the thirteenth century, is once again typical. This period is somewhat elusive in tombs, partly because the pottery used is undistinguished and often hard to date and partly because in some areas it would seem that fashion or economic necessity now curtails the number of tomb offerings.

Six vases can be dated to LHIIIC, three to early in the period and three to the later phases. The large amount of new evidence for this period is summarized in P.A. Mountjoy, *Mycenaean Decorated Pottery: a Guide to Identification* (SIMA 73), pp. 133-200.

The lekythos (Fig. 8) is a shape that begins in LHIIIC Early and has been used as one of the type vessels of the period; it ultimately takes over from the stirrup jar, but not until the Submycenaean and the following Protogeometric phase. This lekythos is interesting in that its pattern seems to be a cross between the papyrus and flower motifs. The flower is a common LHIIIC motif on the shoulders of small closed shapes; the papyrus is very rare, but it does exist.<sup>12</sup>

The feeding bottle (Fig. 9) is a shape that changes little throughout the period of its use, after its development from the early Mycenaean version with the spout attached to the rim.<sup>13</sup> It is almost exclusively a tomb shape, and the handle decoration dates it to LHIIIC. The handle is annular, that is, a complete ring (or rather oval) and painted on the top; two more circles are produced at lower levels down the handle, the pot probably being revolved on the wheel, while the brush was held stationary at the required height; these circles end up as transverse bars. This form of handle decoration began in LHIIIC Early. The spout of the bottle is painted monochrome in the earlier LHIIIA-B tradition, which suggests a date in LHIIIC Early for this vase, since LHIIIC Middle and Late feeding bottles have a rayed decoration round the spout.<sup>14</sup>



The handsome stirrup jar (Fig. 10) belongs to a LHIIIC group which is particularly well represented in Attica. Vases of this group are very large, 18-20 cm high instead of the usual 10-12 cm, and have a globular shape. They are distinct from the smaller LHIIIB globular stirrup jar FS 173, which also continues in LHIIIC Early. The flower decoration of the jar suggests a LHIIIC Middle date, since the flower is no longer the simple LHIIIB-C Early version, as on the stirrup jar (Fig. 6), but is a combination of flower and bivalve shell, a common version of LHIIIC Middle and LHIIIC Late. The vase must belong to the beginning of LHIIIC Middle, because it has a spiral beneath its base, a LHIIIB feature which continues into LHIIIC Early, but not much beyond it. The handle decoration consisting of a stripe down each edge joining at the base to form a U pattern is also a feature of LHIIIC Middle stirrup jars in Attica and the Argolid; LHIIIC Early handles are generally monochrome with a reserved triangle at the top in the LHIIIA-B tradition, as seen on Figures 5 and 6.

The stirrup jar (Fig. 11) is a beautiful example of the Argive Close Style of LHIIIC Middle. The scale filled triangles and the belly decoration of semi-circles and zones of zigzag is typical of this style, which is above all a miniature style.

The largely monochrome body of the stirrup jar (Fig. 12) suggests an Argive provenance rather than an Attic one,<sup>15</sup> since Attic stirrup jars, of which we have a very large number from the cemetery at Perati, are generally banded.

The pyxis (Fig. 13) is said to have been found with the stirrup jar (Fig. 12), but the best parallels come from Attica; indeed there are none from the Argolid, which would seem to be the provenance of Figure 12. Once again the lack of certain find spot is frustrating. The best parallels to the decoration come from Perati from Tomb 30a and Tomb 43.<sup>16</sup> They are LHIIIC Middle, but the very dark effect of pyxis (Fig. 13) suggests a LHIIIC Late date. Indeed, the best parallel for the chequer pattern is found on a Submycenaean deep bowl from the Kerameikos.<sup>17</sup>

The last two vases we consider to be Minoan, but it is a measure of the lack of good information on LMIII that this is not as certain as could be wished. Moreover, Lady Waterhouse had considered and rejected this origin for the flask (Fig. 14).

The semi-circles of long bars used for stamens on flask (Fig. 14) are absolutely typical of Late Minoan IIIB painting and are in contrast to the short Mycenaean version, as on stirrup jar (Fig. 6).<sup>18</sup> Indeed, the preference for these long bars was the basis for the later LMIIIC fringed style, where patterns were fringed with bars, a particularly good example being on a Minoan octopus stirrup jar from Ialysos on Rhodes.<sup>19</sup>

For the stirrup jar (Fig. 15) we are lucky to have a large body of material from the

Knossos North Cemetery and elsewhere for comparison. This allows a date of Subminoan to be assigned to this vase, which is an excellent example of the type. The decoration is typical of a large group of Minoan stirrup jars: the decorative zone is deep and generally has some form of triangle, in this case cross-hatched; the bars across the spout are a diagnostic feature.<sup>20</sup>

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ELIZABETH BAYARD FRENCH received the Ph.D. at the University of London on *The Development of Mycenaean Terracotta Figurines* and earned the Diploma in Conservation from the Institution of Archaeology at the University of London. Published widely on Mycenaean pottery, Mycenaean terracotta figurines and on Bronze Age trade and exchange in the Mediterranean, Dr. French is presently Director of the British School of Archaeology at Athens.

## CATALOGUE



Fig. 1. 77.295. Alabastron FS 84. Fine, very thin buff clay; reddish-brown to black matt paint. H. 5.0 cm, D. max. 12.9 cm. FM 32, rock pattern; spiral on base. Gift of Saul and Gladys Weinberg. Provenance Thessalonika. LHIII A1.



Fig. 2. 63.14. Alabastron, straight-sided FS 93. Light, well-levigated yellowish-buff clay, dull light cream slip; reddish-brown lustrous paint. H. 10.7 cm, D. max. 16.0 cm. FM 53, wavy band; two groups of three concentric circles on base. Gift of Mr. and Mrs. C.C. Vermeule III. Purchased in Athens. LHIII A1.



Fig. 3. 77.296. Jug FS 112. Fine buff clay; reddish-brown to black paint. H. 7.55 cm, D. max. 7.9 cm. Linear. Gift of Saul and Gladys Weinberg. LHIII A2 Early.



Fig. 4. 68.103. Flask FS 189. Fine yellowish-buff clay with black and white inclusions, slipped; dark brown lustrous paint, flaky. H. 10.9 cm, D. max. 9.3 cm. Vertical concentric circles with FM 64, foliate band in side panels. LHIII A2.



Fig. 5. 68.243.1. Stirrup jar FS 179. Fine yellowish-buff clay with mica and black inclusions, slipped; reddish-brown lustrous paint. H. 9.3 cm, D. max. 11.4 cm. Linear. Provenance said to be Etoun. LHIII A2/B1.



Fig. 6. 58.22. Stirrup jar FS 180. Light tan/buff clay, slipped; dark red-brown paint. H. 8.1 cm, D. max. 10.1 cm. FM 18, flower. Provenance said to be Tanagra. LHIII B1.



Fig. 7. 76.130. Stirrup jar FS 171. Yellowish-buff clay with mica and fine black inclusions, slipped; matt dark brown paint, rather worn. H. 12 cm, D. max. 10.2 cm. FM 19, multiple stem, curved. Gift of Mrs. Lyman Spitzer in memory of Ward and Marion Canaday. LHIIIB1.



Fig. 8. 64.69.4. Lekythos FS 122. Dull light yellow-orange clay with a few darker specks, soft and fairly smooth; dull cream slip badly worn in places; matt orange paint. H. 6.9 cm, D. rim 2.3 cm, D. base 3.1 cm. Flower/papyrus; vertical oval on belly opposite handle. LHIIIC Early.



Fig. 9. 68.104. Feeding bottle FS 161. Coarse yellowish-buff micaceous clay with small black, red and white inclusions, slipped; matt reddish-brown paint, chipped and cracked. H. 12.5 cm, D. max. 9.5 cm. Linear. LHIIIC Early. *Hesperia* 43 (1974), p. 532, n. 2, pl. 116.



Fig. 10. 64.69.3. Stirrup jar. Light buff rather gritty clay, smoothed surfaces; worn buff slip; dark brown paint shading to red-orange, also worn. H. 18.6 cm, D. max. 16.7 cm. FM 18, bivalve flower on shoulder, FM 61, zigzag on belly; spiral on base. LHIIC Middle.

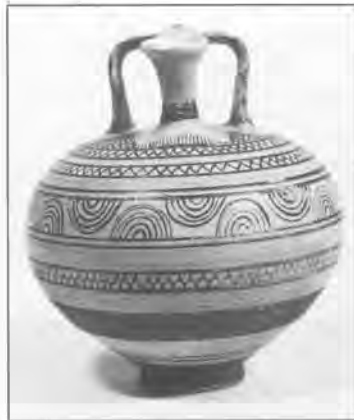


Fig. 11. 70.28. Stirrup jar FS 175. Close Style. Fine yellowish-buff clay, with fine black inclusions and some chalk which has erupted during firing causing pitting, slipped; lustrous dark brown paint, cracked and flaking. H. 13.5 cm, D. max. 12.0 cm. FM 42, triangle on shoulder and false mouth; FM 43, semi-circles and FM 61, zigzag on belly; reserved lozenge chain down handles; fringe under outer edge of spout. LHIIC Middle.



Fig. 12. 64.69.2. Stirrup jar FS 175. Dull yellow-brown clay with dull yellow-brown to grey-brown slip; dark brown to black highly lustrous paint. H. 10.3 cm, D. max. 7.5 cm. Hollow lip to spout. FM 18, bivalve flower in half circles on shoulder; FM 73 lozenge in quarter circles; spiral on false mouth. Said to have been found with Fig. 13. LHIIC Late.



Fig. 13. 64.69.1. Pyxis FS 12. Light yellow-buff clay, very well levigated; dull slip; dark red-brown to dark brown/black paint. D. base 16.0 cm, D. rim 14.5 cm, D. lid 16.1 cm, H. 8.0 cm. Two pairs of string holes near edge of base: central perforation on lid. Zones of FM 43, semi-circles, FM 44, concentric arcs, FM 56, chequer and FM 61, zigzag. LHIIIC Late.



Fig. 14. 70.29. Flask. Fine yellowish-buff micaceous clay with black and white inclusions, slipped; lustrous reddish-brown paint, crackled and flaking in places. H. 11.7 cm, D. max. 8.1 cm. Flower. LMIIIB



Fig. 15. X-49. Stirrup jar. Micaceous grayish-buff clay with black and white inclusions, slipped; matt dark brown paint. H. 12.6 cm, D. max. 10.8 cm. Airhole opposite spout. Cross-hatched triangles on shoulder; barred handles and spout; two bands round false neck. Subminoan.

## NOTES

### ABBREVIATIONS:

FS=Furumark Shape from A. Furumark, *Mycenaean Pottery Analysis and Classification*, Stockholm, 1941.

FM=Furumark Motif from Ibid.

MDP=P.A. Mountjoy, *Mycenaean Decorated Pottery a Guide to Identification* (SIMA 73), Gothenburg, 1986.

<sup>1</sup> Editor's note: the collection was originally catalogued by Lady Waterhouse at the request of Professor Weinberg; we have made full use of this catalogue which can be consulted in the museum files. The information on fabric and dimensions is taken from her text.

<sup>2</sup> Four were gifts, the rest purchases.

<sup>3</sup> MDP, p. 41, fig. 43.1,2.

<sup>4</sup> Ibid., p. 73, fig. 83.

<sup>5</sup> *Archaiologikon Deltion* 28A (1973), pl. 107a. Base decoration not shown.

<sup>6</sup> S. Immerwahr, *The Athenian Agora XIII: the Neolithic and Bronze Ages* (Princeton, 1971), pl. 59.2.

<sup>7</sup> C.W. Blegen, *Prosymna: the Helladic Settlement Preceding the Argive Heraion* (Cambridge, 1937), fig. 260.685.

<sup>8</sup> C.W. Blegen and M. Rawson, *The Palace of Nestor at Pylos in Western Messenia: I, the Buildings and their Contents* (Princeton, 1966), fig. 328, second shelf from bottom.

<sup>9</sup> *Corpus vasorum antiquorum, Cyprus I*, 2, pl. 14.5-6, pl. 21.3. 10. Cf. V. Hankey, *Annual of the British School at Athens* 62 (1967), p. 144.

<sup>10</sup> For example, MDP, p. 106, fig. 128.1

<sup>11</sup> For example, on two LHIIIC Late stirrup jars from Asine. A. Persson and O. Frödin, *Asine. Results of the Swedish Excavations 1922/1930* (Stockholm, 1938), T.5.4, 7.18 (not illustrated).

<sup>12</sup> See C.W. Blegen, Korakou. *A Prehistoric Settlement near Corinth* (New York, 1921), p. 53, fig. 73, left, for a LHIIIB example.

<sup>13</sup> MDP, p. 188, fig. 162.

<sup>14</sup> See Ibid., p. 189, fig. 247.1 for similar body decoration on a vase from Mycenae.

<sup>15</sup> S. Iakovidis, *Perati to Nekrotapeion*, Vol. II (Athens, 1969), p. 259, fig. 112, 369, 460. Professor Iakovidis, the excavator of Perati, was shown a photograph of this vase. He did not consider that it originated at Perati.

<sup>16</sup> W. Kraiker and K. Kübler, *Kerameikos: Ergebnisse der Ausgrabungen*, Vol. I (Berlin, 1939), pl. 61.770.

<sup>17</sup> *Annual of the British School at Athens* 62 (1967), p. 348, fig. 6.2, 5, 15.

<sup>18</sup> Ibid., pl. 89b, pl. 90b-c; C.B. Mee, *Rhodes in the Bronze Age* (Warminster, 1982), pl. 27.3.

<sup>19</sup> For other examples see A. Kanta, *The Late Minoan III Period in Crete* (SIMA 58) (Gothenburg, 1980), pl. 10.2; 33.4, 9; 83.8.



	MAINLAND	CRETE
c. 1575 B.C.	LHI	LMIA
c. 1500 B.C.	LHIIA	LMIB
c. 1460 B.C.	LHIIB	LMII
c. 1400 B.C.	LHIIIA1	LMIIIA1
c. 1375 B.C.	LHIIIA2	LMIIIA2
c. 1300 B.C.	LHIIIB1	LMIIIB
c. 1225 B.C.	LHIIIB2	LMIIIC
c. 1190 B.C.	LHIIIC Early	
c. 1130 B.C.	LHIIIC Middle	
c. 1070 B.C.	LHIIIC Late	Subminoan
c. 1050/30 B.C.	Submycenaean	
c. 1020/00 B.C.		

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## ACQUISITIONS

1991

### EGYPTIAN ART

*Amulet in the Shape of Taweret*, Late period, after 1000 B.C., faience (314), Weinberg Fund.

*Amulet in the Shape of Anubis*, Late period, after 1000 B.C., faience (313), Weinberg Fund.

*Amulet in the Shape of a Djed Column*, Late period, after 1000 B.C., faience (312), Weinberg Fund.

*Amulet in the Shape of a Wadjet Eye*, Late period, after 1000 B.C., faience (311), Weinberg Fund.

*Weaving Comb*, 1st to 5th c., wood (310), Weinberg Fund.

### GREEK AND ROMAN ART

#### *Greek*

*Plastic Vase in the Shape of a Ram*, Corinthian, ca. 570 B.C., pottery (307), Weinberg Fund.

*Stamp Showing a Satyr*, Egypt (?), Hellenistic period, terracotta (263), Weinberg Fund.



*Fish-plate by the Eyebrow Painter*, South Italian, Apulia, 320-300 B.C., pottery (256), Weinberg Fund.

Greek, *Fish-plate by the Eyebrow Painter*,  
d. 20.5 cm (256).



Greek, Neck-handled  
Amphora, h. 0.53 cm  
(255).

*Neck-handled Amphora*, Attic, Middle Geometric I, 850-800 B.C., pottery (255), Gilbreath-McLorn Museum Fund.

*Coin*, Syria, Emisa, ca. 200, bronze (309), Weinberg Fund.

*Coin*, Islands off Caria, Rhodes, ca. 333-304 B.C., bronze (270), gift of Gladys D. Weinberg.

*Coin*, Syria, Antioch-on-the-Orontes, reign of Philip I, 244-249, billon (266), Weinberg Fund.

*Coin*, Lucania, Thurium, ca. 300 B.C. and later, bronze (264), Weinberg Fund.

*Sherds from Various Sites*, Prehistoric to Hellenistic period, pottery (1.1-155.4, 166, 170.1-16, 245, 246, 252), gift of Saul S. Weinberg.

*Lamp Fragment*, terracotta (156), gift of Saul S. Weinberg.

## **Roman**

*Finger Ring with Portrait of Lucilla* (?), ca. 150-175, gold (308), Weinberg Fund.

*Cup with Pushed-in Base*, 4th c., glass (269), Weinberg Fund.

*Beaker-shaped Vessel with Pinched Ribs*, mid-3rd to mid-4th c., glass (268), Weinberg Fund.

*Aryballos*, 2nd c., glass (262), gift of Gawain McKinley.

*Eighteen Coins* (denarii), ranging in date from 98 to 249, silver (337-354), gift of Hazel Riback in memory of her husband Harold Riback.

*Twelve Coins* (antoniniani) of Gallienus and Salonina, 253-268, silvered bronze (281-292), anonymous gift.

*Coin* (antoninianus) of Postumus, 259-267, silver (267), Weinberg Fund.

*Coin* (sestertius) of Philip I, 244-249, bronze (265), Weinberg Fund.

*Seventy-three Coins*, Roman, ranging in date from 106 B.C. to A.D. 361, bronze (60), silver (9), billon (2), and silvered bronze (2) (172-244), gift of Saul and Gladys Weinberg.

*Sherds*, sigillata, Corinthian, and African Red Slip ware, pottery (157.1-162.2, 253), gift of Saul S. Weinberg.

*Nineteen Sherds*, Antioch, pottery (247.1-18, 248), acquired by exchange with the Department of Art History, Cornell University.

*Lamp Fragments*, terracotta (163.1-15), gift of Saul S. Weinberg.

## NEAR AND MIDDLE EASTERN ART

### *Cyprus*

*Amphora*, Bichrome III ware, Cypro-Geometric, 850-750 B.C., pottery (261), gift of Mrs. Fowler Hamilton in memory of her husband Fowler Hamilton, Class of 1931.

*Thirteen Sherds*, Neolithic and Early Cypriot, pottery (165.1-168.5), gift of Saul S. Weinberg.



Cyprus,  
*Amphora*,  
h. 29.8 cm  
(261).

## *Iraq*

*Drinking Cup*, Mitannian, ca. 1450-1250 B.C., pottery (257), Weinberg Fund.



Mitannian,  
*Drinking Cup*,  
h. 13.2 cm (257).

## WEST ASIAN ART

### *Palestine*

*Fifty-eight Sherds*, Early Bronze Age and Hellenistic, and Nabatean, pottery (169.1 and 2, 249.1-14, 250.1-41, 251), gift of Saul S. Weinberg.

### *Anatolia*

*Two Sherds*, Hacilar, pottery (171.1 and 2), gift of Saul S. Weinberg.

### *Byzantine*

*Four Sherds*, Sgraffito ware, pottery (164.1-4), gift of Saul S. Weinberg.

## EAST ASIAN ART

### *China*

*Carved Group of a Recumbent Ram with Two Baby Rams*, Ch'ing dynasty, Chien-lung reign, 1736-1796, white jadeite (mutton fat) (295), gift of Clotilde M. Möller.

Chuang Shih, Chinese, 20th c., *A Secluded Retreat among Pines and Streams*, 1944, ink on paper (254), anonymous gift.

## *Korea*

Dong Hee Suh, Korean, b. 1947, *Grace 3*, 1990, ceramic (260), gift of the artist in honor of Professor Larry Kantner.

## **SOUTH ASIAN ART**

### *Pakistan*

*Architectural Relief Sculpture Depicting an Aspara (Fantastic human-animal creature)*, Gandharan, 3rd c., schist (316), gift of Alan and Ann Wolfe.

*Relief Sculpture Depicting an Amorino Holding a Garland*, Gandharan, 3rd-4th c., schist (315), gift of Alan and Ann Wolfe.



Gandharan,  
Relief Sculpture  
Depicting an  
Amorino Holding a  
Garland,  
h. 51.5 cm (315).

## **SOUTH AMERICAN ART**

### *Ecuador*

*Owl*, La Tolita, ca. 100, terracotta (297), anonymous gift.

*Axe Blade*, ca. 100, black stone (394), anonymous gift.

## Peru

*Nose Ornament*, Vicus culture, ca. 200-500, gold and copper alloy, and shell (360), anonymous gift.

*Ornament in the Shape of an Animal Head*, Vicus culture, ca. 300, gold (359), anonymous gift.

*Two Plumes*, South Coast, ca. 1000-1200, gold (305, 306), anonymous gift.

*Mask of a Fanged Creature, Perhaps a Bat*, Vicus culture, ca. 800, gilt copper (296), anonymous gift.



*Bird*, Chancay culture, ca. 1200, ceramic (301), anonymous gift.

*Figure Holding a Pet*, Late Nazca culture, ca. 900, terracotta (300), anonymous gift.

*Standing Man*, Chancay culture, ca. 1200, ceramic (299), anonymous gift.

*Three Quadrupeds*, Chancay culture, ca. 1200, ceramic (298, 302, and 303), anonymous gift.

*Bracelet with Bird Motif*, Central Coast, ca. 1200, shell, stone, and cotton (388), anonymous gift.

Peru, *Mask of a Fanged Creature, Perhaps a Bat*, h. 18 cm (296).



Peru, *Bracelet with Bird Motif*, length 23.5 cm (388).

*Seven Beads, Each with Carved Mask and Inlaid Eyes*, Central Coast, ca. 1200, shell with green stone inlays (387.1-7), anonymous gift.

*Bracelet with Pendants*, Central Coast, date uncertain, shell and stone (370), anonymous gift.



*Plaque in the form of a Snake with Feline Features*, Chavin culture, ca. 800-500 B.C., green stone (358), anonymous gift.

*Bird Ornament*, Chavin culture, ca. 1300-1500, green stone (357), anonymous gift.

*Two Beads in the Shape of Human Heads*, Chavin culture, ca. 800 B.C., green and blue stones (355, 356), anonymous gift.

*Weaving Tool in the Shape of a Llama*, South Coast, Huari culture, ca. 1000, bone with stone inlays (304), anonymous gift.

Peru, *Snake with Feline Features*, h. 3.9 cm (358).

Peru, Textile  
Band with Bird  
Motif,  
11 x 48 cm  
(384).



*Textile Fragment with Embroidered Design of Two Standing Figures, Central Coast, Chimu culture, cotton and wool (395), anonymous gift.*

*Five Feathered Textiles, Nazca culture, ca. 800, feathers, cotton, and wool (389-393), anonymous gift.*

*Textile Band with Bird Motif, Central Coast, ca. 1200, wool (384), anonymous gift.*

*Two Fragments from Ponchos, Nazca culture, ca. 800, wool and cotton (382-383), anonymous gift.*

*Nine Small Textile Bags, Late Huari culture, ca. 1100, cotton and wool (373-381), anonymous gift.*

*Tump Line, Nazca culture, ca. 800, wool (372), anonymous gift.*

*Textile with Repeated Bird Motif, Central Coast, ca. 1200, wool (371), anonymous gift.*

*Three Gauze-weave Textiles with Tie-dyed Designs, Chancay culture, ca. 1200, cotton (367-369), anonymous gift.*

*Textile with Painted Facial Features, Chancay culture, ca. 1200, cotton (366), anonymous gift.*

*Six Textile Bags with Fringe, Inca culture, ca. 1200, wool and cotton (362-365, 385, 386), anonymous gift.*

*Textile with Zig-Zag Design, Nazca culture, ca. 800, wool (361), anonymous gift.*

Peru, Textile Bag  
with Fringe,  
62 x 36 cm (385).

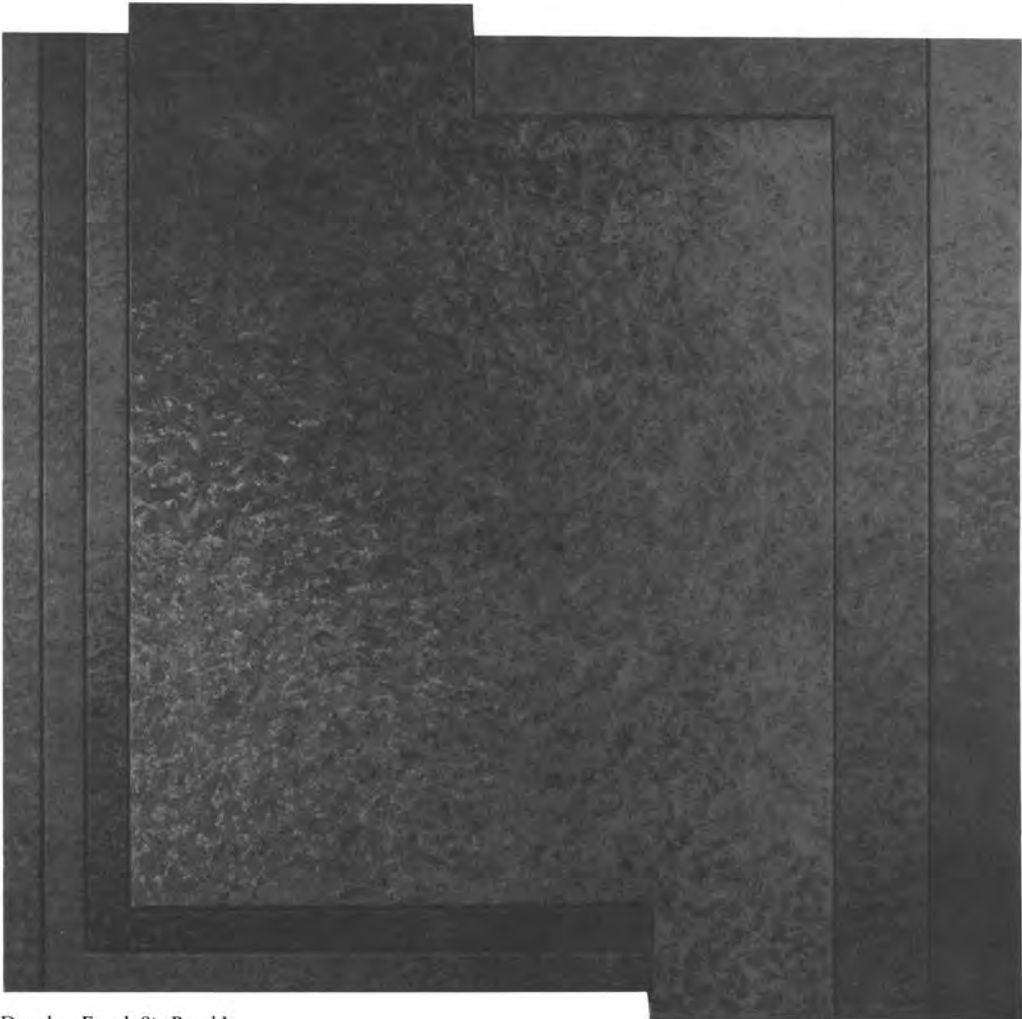


## EUROPEAN AND AMERICAN ART

### *Paintings*

Douglass Freed, American, b. 1944, *Six Panel L Structure in Blue and Gold, Balankanche*, 1990, acrylic on canvas (336), gift of the artist.

Marcel Jean, French, b. 1900, *Fascination*, mixed media collage on masonite (326), bequest of David March.



Douglass Freed, *Six Panel L Structure in Blue and Gold, Balankanche*, 1.82 x 1.83 m (336).

Marcelo Bonevardi, American, b. Argentina 1919, Two Untitled paintings, 1961, tempera and ink on paper (323, 324), bequest of David March.

Georg-Emil Baumann, German, 1891-1987, Untitled, no date, tempera on masonite (317), bequest of David March.

Douglas Freed, American, b. 1944, *Icon Study #2-84*, 1984, watercolor and acrylic on paper (293), gift of Carole Patterson.

Claude Raguet Hirst, American, 1855-1942, *Still Life with Bowl (Lionel and Clarissa—A Comic Opera)*, ca. 1890, oil on canvas (280), gift of Museum Associates and Gilbreath-McLorn Museum Fund.

Michael Ott, American, b. 1945, *Composition with Red, Yellow and Blue (After Mondrian)*, 1991, watercolor (277), gift of Museum Associates.



Michael Ott, *Composition with Red, Yellow and Blue (After Mondrian)*, 93 x 75.3 cm (277).



Martin Maddox,  
*September Still Life*, 30.5x  
45.8 cm (276).

Martin Maddox, American, b. 1954, *September Still Life*, 1990, oil on canvas (276), Gilbreath-McLorn Museum Fund.

William H. Bland, American, b. 1952, *The Labyrinth*, 1988, oil on canvas (259), gift of Museum Associates.



William H. Bland,  
*The Labyrinth*,  
81.7 x 61.2 cm  
(259).

## Graphics

J. George Midgley, American, 1882-1979, Eight prints, *Evening Light*, 1965, Untitled, no date, *Monterey Harbour*, 1941, *Net and Floats*, 1953, *Winter*, no date, *The Old Topper*, 1941, *Autumn*, no date, Untitled, 1953, bromoil transfer prints (328-335), gift of Ann Midgley Gowans.

Pablo Ruiz y Picasso, Spanish, 1881-1973, *Sculpteurs, modèles et sculpture*, 1933, etching (325), gift of the MU Student Fee Capital Improvements Committee.



Pablo Ruiz y Picasso,  
*Sculpteurs, modèles  
et sculpture*,  
19.5 x 26.5 cm (plate)  
(325).

John Walker, English, b. 1939, Untitled, 1977, engraving (322), bequest of David March.

Henry Wolf, American, 1852-1916, *Greek Girls Playing Ball*, (after Lord Leighton), wood engraving (321), bequest of David March.

after Aubrey Beardsley, British, 1872-1898, 3 *Illustrations for the play, "Volpone,"* etchings (318-320), bequest of David March.

Francisco José de Goya y Lucientes, Spanish, 1746-1828, Seventy-three Prints from the Series *Los Caprichos*, 10th edition, 1918-1928 (first published 1799), etchings (294.1-.73), gift of Mrs. Renato Monaco.

Sallie Frost Knerr, American, 1914-1988, *Hafez Street, Tehran*, no date, serigraph (279), gift of Louisa C. Frost and Douglas P. Cooper.



Francisco José de Goya y  
Lucientes, *A aquellos polvos*  
(*Those Specks of Dust*),  
21.5 x 15 cm (294.22).



Francisco José de Goya y  
Lucientes, *El sueño de la razón  
produce monstruos* (*The Sleep of  
Reason Produces Monsters*),  
21.5 x 15 cm (294.40).

Sallie Frost Knerr, American, 1914-1988, *The Mullahs*, 1983, serigraph (278), gift of Louisa C. Frost and Douglas P. Cooper.

Jean-Honoré Fragonard, French, 1732-1806, *Le Petit Parc*, (*The Little Park*), ca. 1763, etching (275), gift of Museum Associates.



Jean-Honoré  
Fragonard, *Le Petit  
Parc*, (*The Little Park*),  
10.3 x 14 cm (275).

## Sculpture

James Van Deurzen, American, b. 1952, *Pu Pu Lips VII*, 1988, glass (274), Gilbreath-McLorn Museum Fund.

James Van Deurzen, American, b. 1952, *Trying To Be Elegant Vase—Red*, 1991, glass (273), gift of Museum Associates.

*Reproductions of Two Jamb Figures from the West Facade of the Collegiate Church at Notre Dame, Corbeil, France, ca. 1920s, plaster (272.1, .2), gift of The Memorial Art Gallery of the University of Rochester.*

*Reproduction of the Tympanum from the Central Portal from the West Facade of Chartres Cathedral, Chartres, France, ca. 1920s, plaster (271), gift of The Memorial Art Gallery of the University of Rochester.*

Anonymous, Greek, 10th c., *Medallion Issued in Honor of the 1st International Cretological Congress, 1961,*



James Van  
Deurzen,  
*Pu Pu Lips VII*,  
h. 48 cm (274).

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## EXHIBITIONS

### **EARLY TWENTIETH-CENTURY ART GLASS FROM A PRIVATE COLLECTION**

Through May 26, 1991. This exhibition of thirty-five glass objects from a private collection illustrated a number of important stylistic and technical advancements made during the Art Glass movement in America and Europe.



*Early Twentieth-Century Art  
Glass from a Private  
Collection*



*Constance Stuart Larrabee World  
War II Photo Journal*

**CONSTANCE STUART LARRABEE:  
WORLD WAR II PHOTO JOURNAL**  
January 5-February 24. The World War II photographs by Constance Stuart Larrabee, one of the first women war correspondents internationally known for her documentary photographs, offered a glimpse into a world at war. The exhibition, organized by the National Museum of Women in the Arts, featured more than fifty black and white photographs that captured the physical brutality and social trauma of war.

### **TRIBAL PHOTOGRAPHS**

February 1-May 1. This exhibition of selected photographs by Constance Stuart Larrabee was on view in Jesse Hall. Images of South African tribes taken during the 1940s captured the culture of the various tribes in that country.

### **MISSOURI VISUAL ARTISTS' BIENNIAL**

March 9-May 26. Organized by Museum of Art and Archaeology, this two-year, state-wide traveling exhibition, funded by the Missouri Arts Council, showcased the works of five Missouri artists chosen by a nominating committee of Missouri arts professionals and an out-of-state curator. The works of Kenneth Anderson, Nathan Fors, John Hilgert, Ronald Leax and Warren Rosser traveled to five additional venues in Missouri.

*Missouri Visual Artists' Biennial*



### **RENAISSANCE PRINTS AND DRAWINGS FROM THE PERMANENT COLLECTION**

April 4-May 26. This exhibition of eighteen prints and drawing from the museum's permanent collection illustrated Renaissance artists' portrayal of women. Organized in conjunction with the 37th Annual Central Renaissance Conference held on the MU campus on April 4-6, this exhibition was conceived and implemented by Museum Studies students.

Museum Studies students install *Renaissance Prints and Drawings from the Permanent Collection*.

### **MARKINGS: AERIAL VIEWS OF SACRED LANDSCAPES**

May 17-June 30. Photographs of ancient sites by Marilyn Bridges offered an enlightened view of ceremonial designs in Peru, Mexico, the United States and Great Britain. Nazca, Mayan, Native American and Celtic monuments in their contemporary surroundings heightened the contrast between the vision of ancient surveyors and the motivations of modern development.

### **MODERN WORKS FROM THE PERMANENT COLLECTION**

May 24-September 15. The Museum's collection of modern art shows the diversity that characterizes twentieth-century art. Works ranged from Thomas Hart Benton's *Portrait of a Musician* to Irene Rice Pereira's abstract composition entitled *Triangles*.



**SELECTED RECENT ACQUISITIONS  
1988-1991**

July 19-September 15. For the second time in the museum's history an exhibition of recent acquisitions was organized. The eighty-seven works in this exhibition represented a small part of what had been acquired in the four-year period, including ancient objects through contemporary works.

*Selected Recent Acquisitions  
1988-1991*



**RECENT WORKS BY JAMES VAN DEURZEN**

July 31-August 23. This exhibition of contemporary glass sculpture was presented in partnership with the Department of Art in the George Caleb Bingham Gallery in the Fine Arts Building.



**THE EMPIRE THAT WAS RUSSIA: A  
PHOTOGRAPHIC RECORD BY  
SERGEI PROKUDIN-GORSKY**

September 27-November 12. These photographs, circa 1911, documented the regions of the historical Russian Empire, capturing the people, industry, and housing with technically advanced color photography. The political changes in the Soviet Union during 1991 made the exhibition particularly relevant.

*The Empire That Was Russia: A  
Photographic Record by Sergei Prokudin-  
Gorsky*

**INSPIRED BY THE PAST: WORKS ON PAPER BY JÖRG SCHMEISSER**

November 9-January 12. Australian artist Jörg Schmeisser's meticulously-detailed etchings reveals his fascination with the world in which he dwells. The works in the exhibition depict a visual diary of the artist's experience in his travels to Europe, the Middle East and the Far East.

**KABUKI ACTORS AND UTAGAWA KUNISADA**

November 16-January 19. This exhibition marked the first time the museum's extensive collection of color woodblock prints by one of Japan's most prolific artists has been shown. The exhibition featured the depiction of scenes taken from the theater and the world of beautiful women.

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## LOANS & EXHIBITIONS TO OTHER INSTITUTIONS

### LOANS

To the Saint Louis Art Museum, St. Louis, Missouri, one terracotta Roman-Egyptian bust, one Graeco-Roman ivory finial, one bronze Greek handle attachment and one Greek Kylix from the late 6th c. B.C. to the early 3rd c., for the exhibition *Hercules: Hero of the Ancient World*, March 19 - August 18.

To the Mitchell Museum, Mt. Vernon, Illinois, a painting by Daniel Chaffee, American, b. 1955, *Compelling Disaster*, 1985, for the exhibition *The Spirit of the Landscape: The Landscape of the Spirit*, April 6 - May 12.

To the Albuquerque Museum, Albuquerque, New Mexico, three painting by E. I. Couse, American, 1866-1936, for the exhibition *E.I. Couse, Image Maker for America*, December 21, 1991 - March 15, 1992.

### EXHIBITIONS

To the Margaret Harwell Art Museum, Poplar Bluff, Missouri twenty-three sculptures and works of art for the exhibition *The Art of Africa: Selections from the Museum of Art and Archaeology, University of Missouri*, February 3 - February 27.

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## OTHER MUSEUM ACTIVITIES

### LECTURES

#### FEBRUARY 14

Constance Stuart Larrabee, Photographer, Chestertown, Maryland, "World War II Photo Journal."

#### FEBRUARY 22

Robert Farris Thompson, Professor of Art History, Yale University, "Leadership and Yoruba Art: Understanding an African Artistic Tradition in its New World Setting." Sponsored by the School of Library Science, University Library, Department of Art, Honors College, Center for International Programs and Studies, Stephens College and the Museum of Art and Archaeology.

#### OCTOBER 25

William Brumfield, Professor, Department of Germanic and Slavic Languages, Tulane University, "Organizing *The Empire that was Russia*." Sponsored by the Oppenheimer Fund, School of Journalism, Center for International Programs and Studies, Department of Russian Studies and Museum of Art and Archaeology.

#### NOVEMBER 11

Jörg Schmeisser, Independent artist, "Inspired by the Past."

### MIDDAY GALLERY EVENTS

#### JANUARY 16

Claudia Einecke, Museum of Art and Archaeology, "Ancient Monuments in Prints and Drawings."

#### JANUARY 23

Danah Coester, Museum of Art and Archaeology, "Constance Stuart Larrabee: World War Photo Journal."

#### JANUARY 30

Jim Fisher, School of Journalism, "The Photograph in War."

#### FEBRUARY 6

Oliver Schuchard, Department of Art, "Photography: Pictures of Photographs."

#### FEBRUARY 12

Jonathan Sperber, Department of History, "World War II."

#### FEBRUARY 20

Susan Langdon, Museum of Art and Archaeology, "Romancing the Stones: Roman Ruins in Prints and Drawings."

**FEBRUARY 27**

Brooke Cameron, Department of Art, "Piranesi in Prints."

**MARCH 6**

*Artful History: a Restoration Comedy*, video, 1988.

**MARCH 13**

Morteza Sajadian, Museum of Art and Archaeology, "The Making of the *Missouri Visual Artists Biennial*."

**MARCH 27**

Vera Townsend, Department of Art History and Archaeology, "Looking at Contemporary."

**APRIL 3**

Charles Nauert, Department of History, "North and South in the Culture of the Renaissance."

**APRIL 10**

Edzard Baumann, Department of Art History and Archaeology, "Renaissance Art on Paper."

**APRIL 17**

*Art of the Western World: The High Renaissance*, video, 1989.

**APRIL 24**

William Biers, Department of Art History and Archaeology, "Rediscovering a Forgotten Legacy."

**JUNE 19**

Christopher Salter, Department of Geography, "The Geography of Sacred Landscapes."

**JUNE 12**

*Lost world of the Maya: Ancient Civilization of Central America*, video, 1974.

**JUNE 26**

Debbie Pearsall, Department of Anthropology, "Ancient Sacred Sites of Peru."

**JULY 3**

John Owens, Department of Art, "Early Twentieth Century Illustrators."

**JULY 10**

Rebecca Stonesanders, Department of Art, "Museums in the Schools."

**JULY 17**

Neva Wood, Department of Art, "Images of Women."

**JULY 24**

*Louise Nevelson in Progress*, video, 1977.

**JULY 31**

Angelia Pannell, Department of Art, "Women in Art."

**SEPTEMBER 11**

Jane C. Biers, Museum of Art and Archaeology, "Recent Ancient Acquisitions."

**SEPTEMBER 18**

Notley Hawkins, "Ad Reinhardt: The New York School Revisited."

**SEPTEMBER 25**

Edzard Baumann, Department of Art History and Archaeology, "The West Facade of Chartres Cathedral: A New Plaster Cast Acquisition."

**OCTOBER 2**

Charles Timberlake, Department of History, "Expansion of the Russian Empire."

**OCTOBER 9**

James Curtis, Department of German, Russian & Asian Studies, "The Graphic Arts in Early Twentieth-Century Russia."

**OCTOBER 16**

Jeff Chinn, "Ethnic Diversity in the Soviet Union."

**OCTOBER 23**

*The Recognition of Russia: A Climate of Mutual Distrust*, video, 1978.

**OCTOBER 30**

Zoe Smith, School of Journalism, "Photo-journalism's Early Days."

**NOVEMBER 6**

Musical Performance by Faculty Brass Ensemble,  
Department of Music.

**NOVEMBER 13**

Christine C. Neal, Museum of Art and Archaeology,  
"Twentieth-Century American and European  
Works: Selections from the Permanent Collection."

**NOVEMBER 20**

Morteza Sajadian, Museum of Art and Archaeology,  
"Utagawa Kunisada."

**DECEMBER 4**

Musical Performance by the Esterhazy Quartet,  
Department of Music.

**FILMS****JANUARY 20**

*Glory*, 1989.

**JANUARY 27**

*Black Orpheus*, 1988.

**FEBRUARY 3**

*Voodoo & Church in Haiti*, 1989.

**FEBRUARY 10**

*The Harder they Come*, 1973.

**FEBRUARY 13**

*Black Dawn*, 1979.

**FEBRUARY 24**

*Sugar Cane Alley*, 1984.

**MARCH 3**

*Cry Freedom*, 1987.

**MARCH 10**

*Ida B. Wells: A Passion for Justice*,  
1990.

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winter 1991

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MVSE  
ANNUAL OF THE MUSEUM OF ART  
AND ARCHAEOLOGY  
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