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Front Cover: “Bacino di S. Marco,” from *Photographs of Venice in Winter*, by Geri Della Rocca de Candal, Italian, b. 1942. 19.5 x 28.5 cm.; Acc. No. 78.64. Back Cover: “Polifilo extinguishing Polia’s torch in the temple of Venus,” Folio o\(^1\) recto from *La Hypnerotomachia di Polifilo*, 1545. Woodcut, 10.3 x 12.7 cm. (image); Acc. No. 77.111.1. Gift of Joseph O. Fischer in honor of Prof. Saul Weinberg. See article beginning on page 32.

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ACTIVITIES

Activities in the Museum during 1979 focused on a busy schedule of exhibitions, continuing the effort begun the previous year to serve the wider audience we now have in the larger quarters in Packard Hall. The response of the public is very gratifying. Visits of the many groups to the Museum are greatly enriched by the truly inspired work of our dedicated corps of volunteer docents, who also help us by taking special programs about activities in the Museum out to the schools and other organizations in our area.

The program of major exhibitions began in February with Five Centuries of Master Graphics from the St. Louis Art Museum. The exhibition was organized to be of special interest to the artist, emphasizing techniques and methods of production as well as of art history. A series of educational activities, made possible by generous support from the Missouri Arts Council, included lectures by Professors Frank Stack of the Art Department and Edzard Baumann of the Art History and Archaeology Department, and by Richard Baumann, Curator of Renaissance and Modern Art of the Museum. A special feature was a printmaking workshop for children, coordinated by Richard Baumann and taught by Bonnie Clark. These young artists worked for five Saturday mornings in a studio in the Art Department and concluded their efforts with an exhibition of their own creations in a gallery alongside the Master Graphics. It was a great success and will be repeated.

In May we opened an exhibition of the College Prints from 1968-1978 by Robert Motherwell, a show that was organized by Mrs. Jean Tucker, our colleague at the University of Missouri-St. Louis, and first exhibited there. This was just one of several activities in the Museum made possible by financial support from Museum Associates.

At a reception to mark the opening of this exhibition, the Esterhazy Quartet played a recital in the Old Master Gallery.

July 7, 1979 marked the centennial of the death of Missouri’s great artist, George Caleb Bingham, and the Museum’s exhibition which opened on that day was one of several commemorations. Our show included several Bingham portraits on loan from Mr. and Mrs. Albert M. Price, decorative arts and costumes of that period to suggest the domestic settings of the Missourians portrayed, and twenty-six of the Bingham drawings which are now the property of the People of Missouri. Costumes and other textiles were lent from the collections of Stephens College, the College of Home Economics of the University, Katherine Fasel, New York City and anonymous collections.

A major exhibition and symposium devoted to the archaeology of Cyprus took place in October with Professor David Soren as guest curator, made possible by generous support from the Missouri Arts Council, the Archaeological Institute of America and Museum Associates. Professor Saul Weinberg excavated in Cyprus in the 1950s, and Professor Soren is working there again now. The exhibition was designed to show this Missouri work in a broader context, and contained objects borrowed from several collections, including the Department of Antiquities of Cyprus, together with works from our own collections. Featured guest at the symposium, which attracted scholars from around the country, was Dr. Vassos Karageorghis, Director of Antiquities of Cyprus.

During the summer we mounted a small exhibition of recent graphic works by Frank Stella, The Exotic Birds, lent to us by the Nancy Singer Gallery of St. Louis. In the fall, to coincide with the meeting on our campus of the Midwest Chap-
Eilenberg, given this time in memory of Julius Carlebach, who played such an important part in the early years of the Museum. It becomes more and more difficult to add to our collections through purchases, and we are giving high priority to the development of major funds for this purpose.

We were pleased to receive an unrestricted grant from the Charles Ulrick and Josephine Bay Foundation in 1979, which we have used for acquisitions, and a grant from the National Endowment for the Arts for purchases of works by living American artists, for which we are now seeking the required matching funds.

Lending support to excavations sponsored by the University remains a primary mission of the Museum. Recent seasons at Tel Anafa and Cyprus are reported elsewhere in this issue. The first Weinberg Traveling Fellowship for graduate students in Classical Archaeology was awarded in 1979 to Stephen Glover. At the close of the year, Harold Nelson, who has served as Registrar and Curator of American Art, was offered a position at the Guggenheim Museum. He has made major contributions to our exhibitions program and to the work of the docents, and it will be difficult to replace him. We were pleased to see grants come to our staff during 1979: to Ruth Witt from the Byler Fund to attend a series of seminars for museum personnel, and separately to both Gladys and Saul Weinberg from the International Research and Exchanges Board for research in Eastern Europe.

During 1979 the staff has also given time to the important work of publishing our collections, with progress made on a general handbook and a catalogue of Gandharan art, both projects supported by grants from the National Endowment for the Arts. Corpus of Cyriote Antiquities, Volume XX:2 of Studies in Mediterranean Archaeology, by Paul Åström, Jane C. Biers and others, published in Gothenburg, Sweden during 1979, is a scholarly catalogue of our collections. The conservation laboratory, built and equipped with a grant from the University's Unrestricted Development Fund, was completed in 1979, and outside work, as well as work on our own collections, is being done.

Jeanne Epple succeeded William Bondeson as president of Museum Associates at the annual meeting in February, and our warm thanks go to both for their able leadership. Beginning with this issue of MUSE, we will be listing the members of our friends group. To their earlier work in organizing tours and receptions, they have now added the challenge of giving significant support for exhibitions and educational work in the Museum. The Museum Shop, entirely staffed and managed by volunteers, is their principal fund-raising activity and provides an important service to visitors. Each fall on the anniversary of the opening of the Museum the Associates have held a birthday party. The Associates presented two gifts: Cassandrea, a bronze sculpture by Max Klinger and Lallah Rookh, a painting by Francis John Wyburd. Again this year there was also a gift from the students of the College of Arts and Science, Crucifix, a drypoint by A. W. Heintzelman, and an extended loan of Madonna and Child, a painting by the 17th century artist, Sassoferrato, from the St. Louis Art Museum, the gift of Mrs. Stuart Symington, Mr. Reverdy Wadsworth and Mr. James J. Wadsworth.

I am on leave from the University of Missouri during the 1979-80 academic year. It only remains for me to express my gratitude to Professor Edzard Baumann, who has so ably taken on the duties of Acting Director in my absence.

OSMUND OVERBY
Director
ACQUISITIONS 1978

AFRICAN ART
Wood: female figure in semi-squatting position with metal bands around neck, right arm and left leg (259), Senufo tribe, West Africa; standing male figure with tri-part labret and encrustation (260), Baule tribe, West Africa, 18th c.; antelope headdress (chi wana) with traces of white pigment (261), Bambara tribe, West Africa; standing female figure holding a drum (?) on her head (262), Zaire, Congo area, all the gift of Mr. Allan Gerdau.

Two inscribed paintings on Morocco leather, one a procession of five figures (58); the other a man ploughing with two oxen (59), Ethiopia, 19th c. (?), gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

SOUTH AMERICAN ART
Ceramic vessel with stirrup spout, applied frogs on shoulder, and painted decoration of fish, lobsters and plants (168), Peru, Mochica culture, ca. 100-500, gift of Ms. Susan J. Long.

FAR EASTERN ART
China
All the following Chinese objects are the gift of Mrs. Barbara S. Bolling.
Textiles: two padded and embroidered silk hangings, one with the figure of Shou Lao, god of longevity (254); the other with the immortal Lan Ts’ai-ho and a monkey holding a peach (255), late 19th c.; a red silk embroidered shawl with hand knotted fringe, produced for export to the west (252), late 19th or early 20th c.

Black lacquer box with scene in gold, and silk covered inner box with painted figures (253), late 19th c.

Chi wara headdress, Bambara tribe, West Africa (261). H. 1.32 m.

*The numbers in parentheses are museum accession numbers and normally are given in full, as 78.259.
Above: stucco head of Buddha, Indo-Afghan school, 3rd c., Pakistan (113). H. 21.5 cm.

Right: bronze figure of Parvati, Chola period, 12th c., India (169). H. 50.5 cm.

Japan

Two woodblock prints, one by Ando Hiroshige, 1797-1858, Namazu, number 13 of Fifty-three Stations of the Tokaido, from the "vertical" series published by Tsutakichi, 1855 (32); the other by Chobunshi Eishi, 1756-1829, showing a courtesan with her four attendants (33), both the gift of Mrs. Doris Carpenter.

Navy silk summer kimono in leno weave, resist-dye design of spring flowers and shore birds with embroidered crests and details (246), early 20th c., gift of Mrs. Barbara S. Bolling.

Metalwork: bronze figure of Parvati standing in tribhanga pose (169), Chola period, 12th c., gift of Dr. Samuel Eilenberg in memory of Julius Carlebach; bronze figure of Dipa Lakshmi holding an oil lamp (84), Madras, South India, 18th c., gift of Miss Lillian Bischoff.

All the following metal objects from India are the gift of Dr. Richard Nalin.

Bronze: seated Buddha with traces of pigment (272); Pindola, the Buddha of medicine (271); seated Buddha, traces of gilt (273); two figures of ten-armed Durga (268, 269); Ganesha (270); three images of Vishnu with consorts (274-276); two images of four-armed Vishnu as yogin (280, 281); two figurines of Uma Maheshvara (277, 278); Tara (279); all from Bengal, Pala period, 10-12th c.; Krishna (139); two images of four-armed Durga (145, 146); eight-armed Mahisashura Mardini (150); Krishna (136), all from Bengal, 16th or 17th c.; Radha (137); Krishna (138); four-armed Durga (155); Krishna and Radha (131); Sarasvati holding vina and lotus (125); temple bell with figure of Garuda as finial (122); covered rouge pot surmounted by peacock with four other birds around (124); dancing Balakrishna (151); Gaja Lakshmi beneath an arch (152), all from Bengal, 18th or 19th c.

SOUTH AND SOUTHEAST ASIAN ART

India

Black basalt votive stele of seated four-armed Shiva with Parvati on his lap (282), E. Bengal, Pala/Sena period, ca. 12th c., gift of Dr. Richard Nalin.

Polychrome wood plaque carved in relief with four-armed boar-headed Vishnu (156), Bengal, 18th c., gift of Dr. Richard Nalin. Kinnari Vina, stringed musical instrument (34), Brambay Village, Bihar, probably 19th c., gift of Dr. and Mrs. Robert Karsch.

Two miniature paintings, one of Vishnu seated under a canopy with his consorts and devotees (257), 17th c.; the other a seated Rajput king (258), ca. 1650, both Pahari style, gift of Mr. Allan Gerdau.

Seated Vishnu with Lakshmi on his knee (144), central India, 14th or 15th c.; lamp attached to a vertical plaque with Gaja Lakshmi in relief (128) and dancing Balakrishna with butterball (121), both from Madras, 18th c.

Brass: Ganesha (114), 16th or 17th c.; four-armed Durga (149),
16th or 17th c.; two images of Krishna playing flute (132, 133),
17th c.; Nagini (135), 17th c.; two figures of ten-armed Durga
(118, 148), 17th or 18th c.; two images of Krishna and Radha
(129, 140), 18th c.; seven covered betel nut boxes, lobed and
with varying decorations (160-166), 18th and 19th c.; box for
the betel leaf, with nine small vessels for pana masala (167),
20th c.; betel nut basket (127), 20th c.; temple bell surmounted
by supplicant figure (154), probably 20th c.; crawling
Balakrishna with inlaid shell eyes (116), 20th c., all from
Bengal.

Copper: Rama and Sita (147), central India, 15th or 16th c.;
four-armed Durga (119), Madras, 16th or 17th c.; Lakshmi
(126), South India, 18th c.

Four-armed Vishnu in an arch (120), 17th or 18th c.;
Krishna in flute-playing pose (134), 17th or 18th c.; ten-armed
Durga (130), 18th c.; Vaishnavi (117), 18th c.; Gaja Lakshmi
riding an elephant (143), 18th or 19th c.; elephant and rider
(115), 20th c.; Krishna and Radha (153) 20th century, all from
Bengal.

Indonesia

Polychrome leather and horn wayang kulit (shadow puppet)
figure representing the mythical king Baladewa of Mandura
(181), Java, probably late 19th c., gift of Prof. and Mrs. David
Soren. Wood wayang topeng (human puppet) mask in the
form of a fantastic face (83), Java, 19th c.

All the following Indonesian objects are the gift of the
estate of Ann Sorency Bedell. Twenty tempera paintings
with scenes of legends, rituals and daily life: two by W. I.
Senter, and eighteen anonymous (177), Batuan, Bali, ca.
1930-1950; ten leaves from a lontar (palm leaf) book with
incised text and illustrations (173), early 20th c.; four carved
wood female figures, one by I. Salin (170-172), Bali, ca.
1950; two wayang golek (round puppet) figures, male and female
(174), Java; six palm fiber and wood musicians (175); pair of
palm fiber and wood "devil" dancers with grotesque masks
(176); three cotton batik sarongs, one with "bestiary-among-
flowers" design in indigo and soga brown (180); one with
multicolor floral design with tempal borders (179); one with
multicolor geometric designs and patterned striped border
(178), all from Java.

Nepal

Stone: three votive stelae carved in high relief with traces of
pigment, one a seated eighteen-armed Durga (158), 17th or
18th c.; one a seated Manjusri (157), 17th or 18th c., and a
Bodhisattva Vajraraga seated upon a lotus pedestal (159), all
from Katmandu and gift of Dr. Richard Nalin.

Pakistan

Stone: gray schist pilaster carved in high relief with two
standing male figures on adjacent faces beneath a stylized
floral capital (244), Gandharan style, 2nd c., gift of Mr. Eric
Neff. Gray schist sculpture of standing Buddha carved in
high relief (82), Gandharan style, 3rd or 4th c.

Stucco head of Buddha with buff-colored slip and traces
of red pigment (113), Indo-Afghan school, 3rd c., gift of Mr.
Alan Wolfe.

Thailand

Three seated Buddhist deities, one carved in wood (123), the
other two bronze (141, 142), all gilded and painted, Bangkok
style, 19th c., gift of Dr. Richard Nalin.

NEAR AND MIDDLE EASTERN ART

Mesopotamia

Polychrome painted architectural stucco fragment, probably
part of a crowning molding (245), from the Parthian level III of
Seleucia, 2nd or 1st c. B.C., gift of Prof. Homer Thomas.

Palestine

The following artifacts from the excavation at Bab edh-Dhra
in Jordan, dating from EB IA, 3100-3000 B.C., were acquired
courtesy of the Department of Antiquities of the Hashemite
Kingdom of Jordan: Tomb Group A70: six ceramic jugs, jars
and bowls and one flared basalt bowl with double line of
twisted rope decoration (77); Tomb Group A73: three ceramic
vessels, including a painted miniature amphoriskos (78); Tomb
Group C3: four ceramic vessels, including a large burnished
bowl with twisted rope decoration at the line of carination on
the body (79); Tomb Group C7: two ceramic vessels, one a jar
with globular body and twisted rope decoration on the body
and around the neck (80).
GREEK AND ROMAN ART

Greek
Terracotta: female figurine, phi (Φ) type (28), Mycenaean, LH IIIA2-Early IIIB, ca. 1400-1275 B.C.; tripod bed with matt reddish brown glaze decoration of stripes, sea anemones and bivalve shell motifs (29), Mycenaean, LH III, ca. 1425-1100 B.C.; mold-made Kore head (27), South Italian, ca. 490 B.C.

Ceramic: black-figured lekythos of Deianeira shape with figure of siren in central panel (30), Attic, from the workshop of the Gorgon Painter, ca. 590-580 B.C.

Cast shallow olive-green glass bowl, horizontal groove engraved around the interior (86), Hellenistic, 2nd or 1st c. B.C.

Roman
Ceramic fragment of an African red slip ware bowl, incised decoration of circles on bottom (112), from Palestine, late Roman, 360-470, gift of Dr. Barbara Johnson.

EUROPEAN AND AMERICAN ART

Tapestries
The following three 16th c. Flemish tapestries are the gift of Mrs. Lyman Spitzer, Jr.: scene of a bear hunt in a fertile landscape (20), (2.24 x 3.15 m.); mille fleurs (21), (1.80 x 1.23 m.); Esther, Ahasuerus, Haman and Mordecai (22), (1.39 x 1.11 m.).

Paintings
Jan Berdyszak, Polish, b. 1934, In Silence, 1975 (234), acrylic on canvas (two parts: 1.04 x 1.95 m.; 49.5 x 92 cm.), gift of Mr. W. James Lopp II.
Paul Brach, American, b. 1924, Untitled - No. 7, 1959 (87), oil on paper, mounted on board (67 x 48 cm.), gift of Miss Catherine Balton.
Alfred Thompson Bricher, American, 1837-1908, View of Cohasset, ca. 1868 (71), oil on canvas (43.5 x 54.5 cm.).
Manuel Espinoza, Venezuelan, b. 1937, Gran ofrenda de los pájaros, 1975 (235), oil on canvas (1.96 x 1.36 m.);
Jasha Green, American, b. 1927, Treatment, 1977 (232), gouache on paper (57 x 75 cm.), both the above the gift of Mr. W. James Lopp II.

Nat Koffman, American, 20th c., two landscapes, 1948 (42, 43), watercolor (each 34.5 x 45 cm.), gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Pieter Neefs the Elder, Flemish, ca. 1578-1656/61, Interior of a Gothic Church, ca. 1620 (25), oil on copper panel (30 x 39 cm.), the annual gift of Museum Associates.

Sidonie Petetin, French, 19th c., Still Life with Revolver, 1861 (256), oil on canvas (41 x 35.5 cm.), gift of Mr. and Mrs. Robert Osborne.

John Varley, English, 1778-1842, An Evening Landscape, 1842 (19), watercolor (20.6 x 43.7 cm.).

Adja Yunkers, Latvian, b. 1900, Aegean V, 1967 (229), acrylic on collaged canvas (1.59 x 1.84 m.), gift of Mr. W. James Lopp II.

Sculpture

Jasha Green, Floor Kite No. 5, 1976 (231), cor-ten steel, gift of Mr. W. James Lopp II.

Collage and Construction

Vivian Torrence, American, b. 1945, Mississippi River, n.d. (85), collage with color washes and ink (17.8 x 10 cm.).

Henryk Stazewski, Polish, b. 1894, Relief, 1967 (233), painted wood and metal construction (57 x 44.5 cm.), gift of Mr. W. James Lopp II.

Drawings

Artist Unknown, scene of an Islamic port (40), watercolor.

Artist Unknown, two cherubs and a male head (56), ink and red crayon;
Opposite: Interior of a Gothic Church, by Pieter Neefs the Elder, Flemish, ca. 1578-1656/61 (25). 30 x 39 cm.

Right: Harlem Girl, I, by F. Winold Reiss, German-American, 1886-1953 (183). 55.5 x 37.8 cm.

Below: Cossacks on Horseback, by Alexander Ossipowitsch Orlowski, Polish, 1777-1832 (57). 52 x 41.5 cm.

Artist Unknown, early 20th c., Promenade (52), ink and charcoal, all the above the gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Artist Unknown, English, 19th c., Perugia, from Porta Marzia, 1846 (75), pen and ink over pencil.

Artist Unknown, English, 19th c., Sailboats in Harbor (76), pen and ink with pencil.

John Cooke Bourne (attributed), British, 1814-1896, landscape of an old mine, a shack and crane (35), pencil and watercolor, gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Johann Hermann Carmiencke, German-American, 1810-1867, Little Falls, Adirondack Mountains, 1853 (23), pencil and wash, heightened with white.

Manuel Espinoza, four studies for Gran ofrenda de los pájaros, 1974-75 (236), pen, ink, colored washes and pastel, gift of Mr. W. James Lopp II.

Peter von Hess, German, 1792-1871, Fallen Soldier, n.d. (72), pencil on buff stock, scored for transfer; drawing of an arm on reverse.

Jerome Myers, American, 1867-1940, Hotel Savoy, ca. 1914 (24), pencil heightened with white.

Francois Alexander Pernot, French, 1793-1865, L'œuvre à Strasbourg, 1859 (47), pencil, gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

F. Winold Reiss, German-American, 1886-1953, two drawings, Harlem Boy and Harlem Girl, I, ca. 1925 (182, 183), pencil, charcoal, pastel and crayon, gift of Mr. W. Tjark Reiss.

Marguerite Stix, French, 1907-1975, Self-Portrait, 1960 (17) and Forreria Cerroensis, 1964 (?) (18), pen and ink, both the gift of the Washington Irving Gallery.

Adja Yunkers, Untitled, 1976 (230), charcoal on paper, gift of Mr. W. James Lopp II.
Untitled, by Richard Hunt, American contemporary (96). 33 x 25.5 cm.

Graphics

Cynthia D. Archer, American, b. 1953, Horse Jazz, 1978 (241), color lithograph.

Artist Unknown, French, 17th c., Le Noviciat des Jesuistes à la Ville S. Germain des Prez (50), engraving;

Artist Unknown, French, 19th c., Grand bassin à reptiles, Musée Industriel de la ville de Lyon (54), handcolored lithograph, the two above the gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Francesco Bartolozzi, Italian, 1727/28-1811, after Guercino, 1591-1666, Virgin and Child with the Infant St. John (74), etching.

D. N. Chodowieki, German, 1726-1801, Les effets de la sensibilité sur les quatre différens temperaments (53), engraving;

Albrecht Dürer, German, 1471-1528, Christ before Pilate, 1504 (44); The Martyrdom of St. Catherine of Alexandria (45); The Martyrdom of the Ten Thousand, 1497 (46), all late edition woodcuts; the last four the gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Paul Gauguin, French, 1848-1903, Le Sourire (Title Page), 1921 impression on chine from 1899 three-block woodcut (73).

Hermine-David, French, 1886-1971, A Mediterranean Port (37), drypoint;

Mary Huntoon, American, b. 1896, Domestic Interior with Three Figures (36), etching;

J. M. (monogram), French ?, Arabian Guard, 1833 (41), etching and drypoint; the last three the gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Maxime Lalanne, French, 1827-1886, à Seville, 1866 (267), artist's proof, etching, gift of the Arts and Science Student Government.

Jean Marot, French, 1619/20-1679, Face du costé du Jardin de la Maison Mr. de Boisfranc batie par le Sr. le Pature, à St. Oin (49), engraving;

Edvard Munch, Norwegian, 1863-1944, Portrait of Frederick Delius (38), lithograph, the above two the gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Tom Nakashima, American, Untitled, 1977 (242), lithograph.

Alexander Ossipowitsch Orlowski, Polish, 1777-1832, Cossacks on Horseback, 1819 (57), lithograph, gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Will Peterson, American, b. 1928, Two Collect Pebbles, 1967 (237); From the Book of Being Born again into the World, 1974 (238); Untitled, 1975 (239); Existentialist Winged Victory, 1975 (240), all lithographs.

Théo Van Rysselberge, Belgian-French, 1862-1926, By the Sea, 1898 (39), color lithograph;

Jan Sadeler, I, Flemish, 1550-1600, after Marten de Vos, Fleming, 1532-1603, The Burning of Troy (48), engraving, both the above the gift of Mrs. Barbara Stratton Bolling and Mrs. Deborah S. Booker in memory of Arthur Mills Stratton.

Jörg Schmeisser, German, b. 1942, Cathay, 1975-76 (70), portfolio of eight etchings illustrating seven poems by Ezra Pound.

Miss Willie, by Brooke Cameron, American contemporary (196). 48 x 40 cm.

The following prints, the gift of Dr. and Mrs. Frederick P. Nause, published at the Lakeside Studio, Lakeside, Michigan, are the work of contemporary American artists, except where noted.

Sigmund Abeles, Self-portrait with Cap, 1977 (184), etching; Weekend Guests, 1977 (185); Space Issue No. 3, 1977 (186); Princeton Nude, 1977 (187), lithographs.

Garo Z. Antreasian, Project I, 1977 (188); Project II, 1978 (189), lithographs.

George Burk, Union (190); Enchantment/Lakeside (191); Screened/Match (192); Satellites/Tiny (193); Blind/Phase (194); Night/Lilies (195), 1977 lithographs.

James Butler, One Dip, Please, 1973 (101), lithograph.

Brooke Cameron, Miss Willie, 1977 (196), etching.

Jonathan Clemens, Silver I (197); Silver II (198); Silver III (199); Prayer I (200); Prayer II (201); Prayer III (202), 1977 woodcuts.

Frank Eckmair, Victorian Vision, 1973 (103), lithograph.

Richard Fiorsheim, Spray (203); Bridge (204); Parade (205); City Moon (206); Departure (207); Morning Birds (208), 1977 lithographs.

Robert Friemark, Greek Set, 1973 (100), color lithograph.

Martin J. Garhart, Wild West Women 5, 1973 (97), color lithograph.

Pat Hardy, Model in Studio (209); Gloves at Lake Michigan (10); Arrangement with Cassatt (211), 1977 lithographs; Nautilus I (212); Nautilus II (213); Nautilus III (214), 1977 etchings.
EXHIBITIONS

During 1979, in addition to the permanent displays in the various galleries, there were seventeen special exhibitions, as follows:

Patterns in Textiles, examples of weaving and design techniques from many cultures around the world; January 10-February 13, 1979, Prints and Drawings Gallery.

Five Centuries of Master Graphics from the St. Louis Art Museum, over 100 examples of lithography, engravings, etchings and woodcuts, partly funded by the Missouri Arts Council; January 20-March 30, 1979, Modern and Prints and Drawings Galleries. A Children’s Printmaking Workshop was held in conjunction with the Master Graphics show, resulting in its own exhibition March 24-30, 1979.

Selections from Columbia, seventy-two works selected from the Museum’s permanent collection for the first loan exhibition within the University system; February 21-March 15, 1979, Gallery 210, Lucas Hall, University of Missouri, St. Louis.

Jewish Burial Customs in Ancient Palestine, March-September, 1979, Ancient Gallery.

Serigraphy: the Art of Screen printing, April-June, 1979, Prints and Drawings Gallery.

American Art, selections from the permanent collections, April, 1979, Modern Gallery.

Etruscan and Villanovan Art, selected from the permanent collections, May, 1979, Ancient Gallery.

Paleste—Bronze Age and Iron Age, from the permanent collections, May, 1979, Ancient Gallery.

Robert Motherwell: the Collage Prints, selections of Motherwell’s works assembled at University of Missouri-St. Louis; May 2-June 10, 1979, Modern Gallery.

Frank Stella: The Exotic Birds, June 12-July 1, 1979, Modern Gallery.

Egyptian Art, from the permanent collections, June, 1979, Ancient Gallery.

Decorative Arts from the Time of George Caleb Bingham, textiles, costumes, furniture and portraits, from Stephens College, Home Economics Department of the University and from private collectors; July 7-September 2, 1979.

Drawings of George Caleb Bingham, selections from the collection of the People of Missouri, July 7-October 14, 1979, Prints and Drawings Gallery.

The Art of Ancient Cyprus: Twenty-five Years of Missouri in Cyprus, with objects on loan from the Cyprus Museum, Nicosia, William Rockhill Nelson Gallery-Atkins Museum of Fine Arts, Kansas City, the Walters Art Gallery, Baltimore, the University Museum of the University of Pennsylvania and from our own permanent collections; October 12-December 2, 1979, Ancient Gallery. A symposium on recent developments in Cyriote archaeology was held in Pickard Hall October 12 and 13, 1979. Funding came from the Missouri Arts Council and the Archaeological Institute of America.

Eighteenth Century European Drawings, with selected drawings from William Rockhill Nelson Gallery-Atkins Museum of Fine Arts and our own permanent collections, organized to coincide with the meeting on the University campus of the American Society for Eighteenth Century Studies; October 18-November 18, 1979, Prints and Drawings Gallery.

Cathay: Illustrations by Jorg Schmeisser of the Poems of Ezra Pound, with decorative arts from China and Japan from the Museum’s permanent collection; November 20, 1979-February 17, 1980, Prints and Drawings Gallery.

Columbia Collects: Far Eastern Art, an exhibition of jade, cloisonné, bronze, ceramic, wood-block prints and textiles on loan from collectors in the Columbia area; December 16, 1979-February 17, 1980, David and Olive McLorn Gallery.

LOANS

During 1979, the Museum provided the following loans: two ancient Greek artifacts, three ancient Indian terracottas and six Precolombian objects to the Museum of Anthropology, University of Missouri-Columbia; an exhibition, How Ancient Coins Were Made, to eight Columbia elementary schools in April and May; five illustrations to Daniel Boone Regional Library, Columbia, for its 20th anniversary exhibition, Early Book Illustration, June 1-July 2. The Museum continued to circulate throughout Missouri forty Daumier lithographs under the auspices of the Missouri Arts Council.

On November 18, 1979, the Museum received on extended loan from the St. Louis Art Museum a 17th century painting, “Madonna and Child,” by Giovanni Battista Salvi, known as Sassoferrato. Gift of Mrs. Stuart Symington, Mr. Reverdy Wadsworth and Mr. James J. Wadsworth.
Tel Anafa 1979

The new series of excavations at Tel Anafa in Upper Galilee, Israel, continued with an eight-week season in the summer of 1979 under the joint sponsorship of the University of Missouri's Museum of Art and Archaeology and the Kelsey Museum of the University of Michigan.¹ The site, located near the crossroads of the ancient trans-desert trade route from the East to the Mediterranean with the north-south route up the Jordan rift, flourished from the Early Bronze Age through the Early Roman period. Five previous seasons of excavation by the University of Missouri Museum² have unearthed rich remains of these three millennia of occupation. In 1979 we concentrated our work on the Early Roman and Hellenistic levels, seeking to clarify the plan and function of the large and elaborately stuccoed Late Hellenistic building (150-80 B.C.) which dominates the northeast quadrant of the tel, and to ascertain the extent and nature of the first century A.D. re-use of the area. The results of the 1979 season provided much new information on both these periods of occupation and as usual produced some stratigraphical surprises and new questions about the ancient inhabitants of Tel Anafa.

As we continue to open new trenches to the north of the Hellenistic stuccoed building, an impressive Early Roman structure (1st century B.C./1st century A.D.) is coming to light (Fig. 1). The greater part of one large room of this building has been revealed. The room as originally constructed re-used the Hellenistic enclosure wall of the tel as its north wall and the west wall of an

¹ North area from south showing Roman room with stuccoed walls and earlier Hellenistic structures below.
3. Above: southeast stuccoed building with pebble floor from west. 4. Below, left: coarse mixing bowl from Roman garbage dump.

5. Four coins of Herod Philip, shown actual size.
of at least two earlier building phases appear immediately below the basalt paving of the Late Hellenistic courtyard.

The finds from the Hellenistic levels continue to be rich and indicative of the lucrative trade passing through the area in the final days of the Seleucid monarchy. Fragments of over 300 molded glass bowls were recovered in the 1979 season along with many fragments of Hellenistic red-glazed pottery and coins of the Seleucid monarchs of the last third of the second century B.C. (Fig. 7).

In 1979, then, Tel Anafa again shed new light on the complex and often obscure history of the Graeco-Roman Levant. We look forward to returning to the site in 1980 for even further enlightenment.

SHARON C. HERBERT  
Kelsey Museum  
University of Michigan, Ann Arbor

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The 1979 season was funded by a matching grant from the National Endowment for the Humanities, contributions from the Museum of Art and Archaeology of the University of Missouri and the Kelsey Museum of the University of Michigan and fees paid by students participating in a field school administered by the Department of Classical Studies of the University of Michigan.

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1. Plan of the Apollo Sanctuary area of Kourion.
trees. It is not unreasonable to think of an ecstatic procession of worshipers holding hands or playing music around the walkway of our tholos, perhaps offering gifts to be hung from the sacred trees for the elimination of evil. No doubt this would have originally occurred in the open air but perhaps by the time of Augustus it was ritually acceptable to formalize the ceremony in stone architecture. Whatever else may have stood in the open central area, the trees could be at least one focus of attention, symbolizing the power and force of the vegetation deity who dominated the sanctuary before Apollo became syncretized to him (Fig. 3).

Only a few months ago, Georges Roux published an important account of the Python, an extraordinary sanctuary of Apollo at Delos which had an interior colonnade enclosing a thalamos or open space with a sacred palm marking the birthplace of Apollo. He discusses an altar area marked out with goat horns and reserved for ritual ring dancing around a little tholos which was quite ancient but still preserved into the Roman period.

The discovery of the Tholos of Kourion has already provided the answer to one of the biggest mysteries of the sanctuary: the function of the West Enclosure. Instead of being simply a park without architecture as earlier researchers suggested, the area is a large artificial terrace.

It was made by pitching in fill from a variety of sources, probably all from within the sanctuary, since it is full of dedications, including statue fragments, scarabs and small libation vases. The fill was thrown in helter-skelter with Archaic layers above Hellenistic, Classical mixed with early Roman, all serving to make a high place on which to build the large circular monument.

It seems that the terracing was part of an overall redevelopment of the sanctuary. Not a single sherd associated with the Tholos can be dated later than the Augustan-Tiberian period and it is tempting to see the first temple, its temenos wall, the artificial terrace and the Tholos as part of the same Julio-Claudian building program. The wall in grid area Hh appears to have been realigned at this time, probably to avoid having it jut obliquely into the area of the Tholos and its terrace.

A little over half of the structure has been uncovered to date, with the rest slated to be exposed in 1980. One of the sacred pits breaks the line of the walkway to the north. This means that the pit is in an entrance to the Tholos or that the pit predates the building and the floor has not been preserved in this area. In favor of the north entry is the fact that the temenos wall to the north is slightly depressed just opposite the Tholos and could have contained a very wide opening.
he noted in his field diary as resembling the baetyl on the coins of Paphos (Fig. 5a).\textsuperscript{25} Amazingly, McFadden never published his remarkable find, so that it had to be "rediscovered" in 1979 sitting unlabeled on the bottom shelf of a display case in the Episkopi Museum. This is the first published photograph of this virtual twin of the Paphos stone and it includes details which might offer insights for the coin image.\textsuperscript{26} When the conical stone was pointed out to Mr. Socrates Savva, custodian of Kourion House, he immediately brought out a second stone similar to the first yet thicker and fitted out with four rows of bosses (Fig. 5b).\textsuperscript{27} This had been found by workmen in 1978 during construction of the new reception house at the Apollo Sanctuary some sixty meters southwest of the South Building.

These baetyls suggest that Apollo or the pre-Apollo divinity of Kourion was worshiped aniconically just as Aphrodite was at Paphos.\textsuperscript{28} It also seems clear that this practice must have continued right down to late antiquity.\textsuperscript{29} Conical objects of worship are not uncommon on Cyprus although they are usually attributed to Aphrodite. The Kourion examples suggest that Apollo too was worshiped in this same manner and perhaps the lesser cones which sometimes appear next to the great baetyl on the Paphos coins stand for subsidiary divinities or aspects of the great mother goddess there. That such cones have fertility significance has been demonstrated repeatedly, and that there is a definite relationship between such cones, bull representations, trees, snakes and ring-dancing is certain.\textsuperscript{30}

It is too soon to know if the Tholos of Kourion was intended to be a monumentalized version of a sacred grove full of objects which could be honored during sacred circular processions. But it is perhaps instructive to note that sacred trees remain to this very day an important aspect of Cypriote folk religion.

At Nea Paphos in the 1890s, Max Ohnefalsch-Richter reported seeing a sacred terebinth tree growing over a Roman tomb known as Hagia Solomoni in Nea Paphos. He pointed out that the tree was "regarded with great reverence by
The project was supported by generous grants from our co-sponsors including the National Endowment for the Humanities, Dartmouth College and the University of Maryland-Baltimore County. We wish to thank Dr. Vassos Karageorghis and the Cypriote Department of Antiquities for their continued support and cooperation. The term Hylates refers to the woodlands.

See Luigi Palma di Cesnola, Cyprus: Its Cities and Tombs (London 1877) 343 f.

This letter of October 7, 1875 was one of two located in the Dartmouth College library collection by Brian McConnell, a sophomore at Dartmouth and former member of the Kourion team.


Robert L. Scraton, "The Architecture of the Sanctuary of Apollo Hylates at Kourion," Transactions of the American Philosophical Society 57, 5 (1967) 3-85. Dr. Scraton is the architectural consultant for the present Kourion expedition.

Scraton (p. 67) suggests that the South Building was used for "essentially dormitories" intended to provide sleeping accommodations for sanctuary visitors. See also Terence Mitford, The Inscriptions of Kourion (Philadelphia: American Philosophical Society 1971) 207 f.

Geological examination of the stones of the altar by Dr. Reuben Bullard shows that they are composed simply of caliche (the solution weathering of carbonate bedrock) but are slightly different in character from all other stone in the Archaic Precinct. This may be an indication that the altar is of great antiquity. The altar area was rich in animal bones and most were sheep or goat which showed signs of being cut for eating, perhaps for use in soups, according to Dr. Giraud Foster of Johns Hopkins, project osteologist. For the goat sacrifices at the Apollo Sanctuary at Agia Irini, Cyprus, see E. Sjöqvist, "Die Kultgeschichte eines Cypri- schen Temenos," Archiv für Religionswissenschaft 30 (1933) (1933) 314. The goat as an evil animal which through sacrifice can bear the sin of man (hence the term scapegoat) is discussed in W. F. Albright, "The High Place in Ancient Palestine," Vetus Testamentum Supplement 4 (1957) 244-245. He also cites the practice mentioned in the Mishnah of pushing goats over cliffs.

Strabo 14.6. 3. Dr. Bullard believes that the site of the sanctuary was selected because it was "above the area of maximum vertical bluffs of this region of Cyprus." He has also traced metaling on the caliche between the sanctuary and the cliffs approximately one mile away: "Traffic could have caused this abrasion which lines up with the cliff and there is a long local tradition of such a road as well as traces of ancient construction on the edge of the cliff itself."

Scraton (fig. 2c) illustrates the stone as a fence post but the fence by his reckoning (p. 7) would be just forty centimeters high. No other posts have been recovered. For other stones which are similar but appear to be baetyls see Max Oehnefalsch-Richter, Kypros: The Bible and Homer (London: Asher and Co. 1893) pls. XVII.4, LXIX.77-8, 99. He asserts (p. 352) that the venerated divinity resides in the open space of the stone. Such a stone would be appropriate in the immediate vicinity of an altar. It may also be an anchor.

(coin of) Septimius Severus 193-211 A.D. See catalogue of Greek coins of Cyprus in British Museum pp. 85 and 86 and pl. XVII 4 4e.”

The baetyl appears to have a covering of some sort which, in the original stone (assuming this is a copy), may have been of animal hide studded with metallic bosses. There are two horizontal projecting bands framing the two rows of bosses and there is a projecting flap on each side beneath the lower horizontal band. There is a hole (for attachment to a wall?) in the center of the body. Rebecca Mersew, a graduate student at UMC, has uncovered additional information about the interpretation of these stones which will be presented in a future article.

This stone seems almost like a squat column. Its flap has become an almost arm-like boss, the body is thicker and more cylindrical, there are now four rows of bosses and a broad undercarved back projects flatly downward from the top horizontal band. For the cone as a possible sacred column or pillar see A. J. Evans, “Mycenaeans Tree and Pillar Cult and its Mediterranean Relations,” Journal of Hellenic Studies 21 (1901) 203 f.; who sees the Paphos-style cone as an adaption of the Oriental conical form which then fuses with a capital more characteristic of the Mycenaeans sacred pillar. He suggests that such cones might have been used to receive offerings. For other cones as well as some striking Sardinian parallels see Ohnefalsch-Bichter, pp. 261, 351, 437 and pl. LXXXIII. See also François Lenormant, “Les bétèles,” Revue de l’histoire des religions 3 (1881) 31-53 and Lammens, “Le cult des bétèles,” Bulletin de l’Institut Français d’Archéologie Orientale du Caire 17 (1920) 39.

A small marble cone was found in the south chamber of the Aphrodite complex at Paphos in 1888: Ohnefalsch-Richter, p. 262. F. G. Maier, “The Temple of Aphrodite at Old Paphos,” RDAC (1975) 79 suggests that the cone symbol may go back to the time of the Achaeans colonists on Cyprus. Sjöqvist (p. 317) discusses an ovoid black stone found beside an altar.

Maier (p. 79) observes that a large limestone block in the north stoa of the Aphrodite complex at Paphos is still venerated by the women of Kouklia.

An extraordinary clay cone with boukrania (bull skulls) in relief was reported by Dr. Vassos Karageorghis, “A Favissa at Kazaphani,” RDA (1978) 182, no. 208. The bull is much in evidence at the Apollo sanctuary and was the city symbol of Kourion. The bull is of course a sacred fertility symbol. Several terracotta figures from the sanctuary wear bull masks (Fig. 6) while bulls with snakes crawling upon their feet have also been found (Young and Young, p. 218). See Dr. Vassos Karageorghis, “Notes on Some Cypriot Priests Wearing Bull Masks,” Harvard Theological Review 64 (1971) 261 f.: “The idea of entering into a direct association with the god by putting on the divine image led to the invention of masks which were worn during religious rituals.” For snakes and bulls as harvest and fertility symbols see Sjöqvist, pp. 330-332 and for bull masks, p. 344. For astral connections of the bull see the eighteenth-century writer Jacques Antoine Dulaure, Les cultures Priapiques (Paris: Éric Losfeld 1953) 20 f. and Sjöqvist, pp. 310-321. Most recently see M. Louvoupi, “The Position of the Bull in the Prehistoric Religions of Cyprus and Crete,” Acts of the International Symposium on the Relations between Cyprus and Crete ca. 2000-500 B.C. (Nicosia: Department of Antiquities 1979) 215 f. Of interest for the remote antiquity of the cult is P. Dikaios, “Les cultes préhistoriques dans l’île de Chypre,” Syria (13) (1932) 345. He presents a terracotta temenos model (dated by him to ca. 2000 B.C.) which shows four bulls fed by a temple servant and three priests with bull masks leading a hand-holding procession in dance as snakes dangle down among them.

Ohnefalsch-Richter, p. 352. He also illustrates (p. 29 f.) a seal from the Nicosia area showing a bull head and sacred tree together. See also Sjöqvist, pp. 340-342. For the Arab practice of sprinkling sacred trees with the blood of sacrificial victims see Lenormant, p. 37. Darce Birge reports that prisoners at ancient Phlius hung up their chains on trees at liberation. For sacred poles (asherim) see William Dever and S. M. Paul, editors, Biblical Archaeology (New York: Quadrangle 1974) 271.
Nò cufi præfalo quœsto sancto iislo feci; Che cèlla tollèdo il pirollo lepita cæcynthio, & cù una cordicella doro, & di Chermia, & verde feta, a tale officio depurata, in la cífermae aqüiundèdo ienauntie della bene\dicèa aqua, & cù religiose alla Nymphia Iola offerite. Et ella cù pompa di uotio, la bibe immediata pofcia la hieratica Antitsa, cù la clausula do\ro, il copertorio della cíferma diligéte natoce, & alquanto sopra legédo le fãntè, & efficace pracce & exorcismi, imperò còntinuo alla Nymphia, che tre fiare queste parole iusofo me dicefse, La danina cytharea te exaudi fca al uoto, & in me propiità, il fighiolo suo fi nutrisca. Reipòsario dal le uirgin. Cufi fià.

Le dìcte cerimonie religiofamète terminate, La Nymphia in quel pu\ëto riuerète agrì sàndaliati pedi di purpura ritramata doro, cui multipli\ce gème ornatì dilla Antìtista prouolmente. Di subito la fece subleuare, & dèglì unà sancta deosculatìo, Érad me pofcia la Nymphia arrita uoluta, cù la uena alta prætenia placida piena di piétosì teembiati, cù uno sopra uèsto caldamente dalla bafi dello intamato core, cufi mi dìffe. Optansìmo cù mio cordialissimo Polphilò, Lo arète tuo & excelsìuo difio, & il sedulo & pertinace amor, dal caîto collegio me ha dil tutto fur repta, & contrìtèa me ha chio exòngui la facola mia. Et per queste hogn mai, benche tu ragìoneuolmente suelpicauchi che io qìlla fulta, aduenga che

<signature>
No cisi presto questo fanciullo fuo soc, Che ella tòllo il píoso lepílo uncinito, & cu una cordicella dorato, & di Chermea, & uerde seta, sule officio deputata in la ciferne aqüi inundato uscantie dilla bene-
dicta aqua, & cu religioe alla Nympha fola oferite. Et ella cu pumpta di uotio, la bibe immediate połcicio la hieratica Antifita, cu la clavicula do-
rto, il copetorio dilla ciferne diligentemente rauore, & alquanto sopra legendo le fanciul, & efficace praecce & exorcismi, Impeo còtinuo alla Nympha, che tre fogar queste parole iuelo me dicerò, La divina citharea te exaudii-
ca al tuo & in me propiziata, il figliolo tuo fi nutrisca. Rspòsorìo dal-
eurgin Cusi sia.

Le dicte cerimonie religiose fumète terminate, La Nympha in quel pò-
tò riuscò agli sandaliati pedi di purpura ritramata doro, cu multipli-
ce gême ornati alla Antifite prouolutâle, Di subito la fece subleauare, & detegli una fanciùle deocalcutò, Etad me połcicio la Nympha ardita ri-
soluto, cu la uenuta presentia placida, piena di pietosi sembianzi, cu uno-soprio uescito caldamente dalla basi dello inflamato core, cu mi diffe-
Omanfimo & mio cordialiiffìmo Polipilo, Lo ardète tuo & exceedìuo-
dio, & il fedulo & pertinace amò, Dal cafto collegio me ha di uo tutto fu-
tempo & contraicta me ha chio extinguì la facola mia. Et per questo hò-
ma, benche tu ragioneuolmente suppliscauì che io gli lauue, aduenga che

um's leaves are from the second edition (see Appendix). One other point should be made: many of the woodcuts in the first edition show breaks or other imperfections, a fact which sug-
gests that in their original state some of the woodblocks were already slightly damaged or
imperfectly cut.

The identity of the artist responsible for the designs of the woodcuts has not been convinc-
ingly established, although many names have

been suggested, including, among others, Andrea Mantegna, Giovanni Bellini, Benedetto Bordone, Jacopo dei Barbari, and Titian. Some scholars have assumed that a clue to the artist's identity is
the small letter b that appears on two of the woodcuts, but this initial may refer to the master
who cut the woodblocks rather than to the artist who designed the compositions.6 The design of
the illustrations is not of equal quality throughout the book, and it seems likely that the commission
covered Polia in the temple of Diana and told her of his ardent love for her, but his deeply felt revelations only increased Polia’s dislike for him. Making no progress with his beloved, the hero fell into a deathlike trance on the floor of the temple. Then Polia dragged her suitor’s body into a corner where no one could find it, but the next day she returned and taking pity on Poliphilo laid him in her lap. Suddenly love began to grow in her heart. When the priestess of Diana’s temple found the lovers in a close embrace, she drove them away, and the couple made their way to the priestess of Venus to whom Polia confessed her sins against love. The heroine next relates that while Poliphilo was in the deathlike trance, his soul ascended to the heaven of Venus where Cupid brought an image of Polia to him. The god of Love then pierced the image with one of his golden arrows, and at that moment Poliphilo’s soul re-entered his body. Polia finishes her story by recounting how the priestess of Venus blessed the loving pair, and the book ends with Poliphilo bidding farewell to the beautiful Polia as he awakens from his dream.

TWO INCIDENTS FROM THE STORY just outlined are illustrated in the Museum’s woodcuts; one from the first part of the book, the other from the second part. In the series of illustrations from the first part of the book we witness some of the elaborate rites in which Poliphilo and Polia participated in the temple of Venus Physizoa. First we see Poliphilo immersing the torch, which the nymph (i.e., Polia) had carried since he first saw her, into the cistern filled with sacred water (Fig. 1). As Poliphilo lowers the torch he says, “Così come l’aqua questa arsibile face extinguerà, per il modo medesimo il foco d’amore il suo lapificato et gélido core reaccendi” (As the water extinguishes this torch, so may the fire of love be rekindled in her stone-cold heart). Surrounding the sacred cistern are six virgins, one of them a small girl holding a book, who are attendants to the priestess (antistite) standing to the left and wearing a veil and mitre. Behind the priestess is Polia, also wearing a veil. The outcome of the extinguishing of the torch by Poliphilo is illustrated in the next woodcut which shows Polia and Poliphilo to the right embracing one another (Fig. 4). Polia has just revealed her
6. Folio c⁵ recto, 1545, in the Missouri collection.

7. Folio c⁵ verso, 1545, in the Missouri collection.
not convey a sense of the classical past, as would a building by, let us say, Alberti, or a painting of a classical subject by Mantegna. This disregard for historical accuracy and distance in Colonna’s classicism, which is after all appropriate for a dream-tale, is echoed in such works as Pietro Lombardi’s façade for the Scuola Grande di San Marco in Venice (ca. 1487-1496) and Giovanni Bellini’s Feast of the Gods in the National Gallery, Washington (Fig. 9). Lombardi’s forms are based upon classical prototypes, but the spaces between the columns flanking the two portals are filled with marble reliefs with illusionistic perspectives, a circumstance that, along with Coducci’s lunette shapes silhouetted against the sky, avoids any sense of classical harmony and balance. And Bellini’s painting, although it is peopled with antique gods, is thoroughly unclassical in its disregard for solemnity and monumentality. Like Colonna, neither Lombardi nor Bellini attempts
to reconstruct the past with historical accuracy and distance; rather, the classical details of their work, like those of Colonna’s book, “only serve to impart a historical tone” and to evoke a feeling.  

Secondly, the importance in the story of sleep, dream and other states of unconsciousness makes the Hypnerotomachia preeminently Venetian. The subtitle proclaims that all of human life is but a dream and, as we have already mentioned, the story begins with the hero falling asleep only to dream that he falls asleep again. In addition, about midway through the book Poliphilo encounters a carved relief in which is represented a sleeping nymph identified by an inscription as “her who brings forth all things.” There is also the incident in which Poliphilo swoons into a deathlike trance in the temple of Diana (Fig. 6). Colonna’s fascination with unconsciousness finds an echo in the very style of Giorgione’s paintings. The figures in his Castelfranco altarpiece, for example, “bespeak withdrawal, as if their spirit were preoccupied by a remembered dream.” Furthermore, as Meiss has pointed out, sleep was a popular subject in early sixteenth-century Venetian art. A sleeping nude woman appears in Giorgione’s Sleeping Venus (Dresden, Gemäldegalerie), in Bellini’s Feast of the Gods (Fig. 9) and in Titian’s Bacchanal of the Andrians (Madrid, The Prado). But the painting that is perhaps closest in content and subject matter to Colonna’s work is Lorenzo Lotto’s The Maiden’s Dream (Fig. 10) of ca. 1505 in the National Gallery, Washington. In the center of an enchanted wood a young woman languidly reclines while an amorino sprinkles flowers over her from above. To the left a female satyr peers out from behind a tree, and to the right a reclining satyr holds a jug. The painting has been inter-pret ed as an allegory of vice, personified by the satyrs, and virtue, symbolized by the flowers. In other words, the young woman is being awakened from dark sensuality by a higher love which bestows virtue upon her. A similar theme runs through Colonna’s story: Poliphilo’s stirring passions for Polia are purified and tamed by the rituals and trials he undergoes in the pursuit of his beloved.

Still there is a strongly sensuous and erotic quality in Colonna’s tale. Poliphilo delights in the sensuousness of nature; for instance, he often describes a seemingly infinite variety of flowers and their colors. He is also constantly noting the physical beauty of the nymphs he meets and the prurient emotions they and Polia arouse in him. Something of Poliphilo’s erotic sensuousness can be seen in the wine-induced drowsiness of Bellini’s Feast of the Gods (Fig. 9). The subject is erotic; in the lower right corner lustful Priapus has stolen upon the sleeping Lotis and, were it not for Silenus’s ass, would reveal her hidden charms to the encircled gods, including Neptune, who firmly grasps Cybele’s thigh.

Customarily the Renaissance is viewed as an era of intellectual illumination, of reason and consciousness, of mathematics and the scientific study of nature, but Colonna’s perplexing tale seems to be an affirmation of another dimension of human life, an affirmation of sentiment, dream and sensual love—conditions of the human soul also revealed, to the sympathetic mind, in the sensuous dream that was Venetian art. And certainly the book is a manifestation of the spirit of Venice, of the city that serenely floats, dreamlike, in the waters of a lagoon.

NORMAN E. LAND
University of Missouri-Columbia

Hind, op. cit. 482-487.

Acc. No. 77.111.1-4. The leaves are the gift of Joseph O. Fischer in honor of Professor Saul Weinberg. Each leaf measures 30.5 by 20.7 cm. All of the leaves have dark water stains on the binding edge, but are otherwise in good condition, except for fol. 0v, which has a large semi-circle shaped tear on the bottom edge. Fols. c5 and c6 carry pen markings in the margin. The pen markings were made perhaps in the sixteenth century.

The full title in the first edition is as follows: Poliphili Hypnerotomachia, ubi humana omni non nisi somnium esse ostendit, atque obiter plurima scitu sane digna commemorat. (Poliphilo’s strife of love in a dream, which shows that all human things are but a dream, and in which many things good and worthy of knowing are set forth.) For a comprehensive bibliography on the book see M. T. Casella and G. Pozzi, Francesco Colonna, biografia e opere 1 (Padua 1959) xvi-xxxvii, and G. Pozzi and L. A. Ciapponi, Hypnerotomachia Poliphili 2 (Padua 1964) 47-51.

The title in the second edition appears as follows: La Hypnerotomachia di Polifilo, cioè pugna d’amore in sogni dove’egli mostra che tutte le cose humane non sono altro che sogni et dove narrar mol’altre cose degne di cognizione. For a discussion of the eight new woodcuts in the second edition see L. Donati, “Di una copia tra le figure del Polifilo (1499) ed altre osservazioni,” La Bibliofilia 64 (1962) 163-182.

The two woodcuts with initials are on fols. 46 verso and 47 recto. Hind, op. cit. 469 suggested that the designers of Venetian book illustrations did not actually cut the woodblocks.


Cf. Sheard, op. cit. 190. I am referring here to the Orpheus in the National Gallery, Washington, and the Martyrdom of St. Peter Martyr in the National Gallery, London. In her article Sheard discusses both of these paintings.

The fullest biographical study of Francesco Colonna is by M. T. Casella, op. cit.

The lowered-arm gesture was most commonly used in representations of Christ as the Man of Sorrows, an image intended to evoke pity and sorrow in the heart of the pious viewer.

See for example Giovanni Bellini’s Pietà in the Gallerie dell’Accademia, Venice, illustrated in F. Heinemann, Giovanni Bellini e i belliniani 2 (Venice 1962) fig. 96.


For an illustration of the façade of the Scuola di S. Marco see L. H. Heydenreich and W. Lotz, Architecture in Italy, 1400 to 1600 (Baltimore 1974) pl. 88.

Saxl, op. cit., 158.

S. J. Freedberg, Painting in Italy, 1500-1600, The Pelican History of Art (Baltimore 1975) 127.


G. de Tervarent, Attributs et symboles dans l’art profane, 1450-1600 2 (Geneva 1959) 390-391. See also F. R. Shapley, Paintings from the Samuel H. Kress Collection. Italian Schools XV-XVI 2 (London 1968) 158, where the subject is identified as Pluto and the Nymph Rhodos.

covered with black glaze paint, which, because it was too thin or unevenly applied, fired red to chocolate brown in places rather than the dark black for which the painter no doubt hoped. The handle was placed in the middle of a thick black stripe which connected the lip and the lower glazed area and was left unpainted (reserved) on its interior surface. The interior of the cup was also glazed, which is normal in drinking cups. The interior of the flaring lip was ornamented with a thin red band between two reserved lines.

This overall scheme of decoration clearly divides the cup into different areas, leaving the central portion, except for the handle, free for further decoration. Obviously the crudely modeled face, opposite the handle, needed attention and glaze paint was used to emphasize it. The eyebrows and nose were painted, the eye bumps circled, and the ledge-shaped ears also surrounded by a seemingly hastily applied band of glaze. The treatment of the little pointed chin also shows unseemly haste, for when the painter applied the black glaze to the lower part of the cup, he inadvertently covered over the chin. On other vases of this type the chin is usually left above the glaze line. A quick swipe of the painter’s brush then produced an acceptable horizontal mouth above the black chin.

Behind the ears on each side the artist has drawn a bird facing to the right, that on the cup’s right side facing front, away from the handle, that on the left facing the handle. These aquatic birds are the typical major painted decorative motives found on Etruscan mask cups (see below), and their method of representation is also typical. They are rather negligently painted in silhouette with long curving necks, puffed out chests and curving legs. Although clearly recognizable as birds, they are not organically convincing and are sloppily painted. Note how the bird on the cup’s right side actually blends into the glazed area above the figured zone. That on the other side is smaller and fits better into the panel but is also badly painted with an unnatural projection on its back. The silhouettes are enlivened by incision. A simple circle is used to denote the eye and the wings are indicated by two horizontal lines with four pendant strokes extending from the lower line toward the bird’s rear. Three panels are thus formed and the two outside ones bear traces of blobs of added white color, the only attempt to brighten the figures.

The rest of the main decorative zone is crowded with amorphous filling ornaments. X’s are painted around the face, including one below and behind each eye, as if on the cheeks. More shapeless blobs are to be seen elsewhere and two have X’s incised on them. These blob filling ornaments are derived from incised rosettes which served a similar purpose in Corinthian painting.
"Etrusco-Corinthian" is a modern term created by scholars to describe Etruscan vase painting that essentially copied motives and subjects from imported wares originally made in Corinth on the Greek mainland. The copying was almost always inferior to the original model, but can be pleasing and carefully done when produced by some of the best painters. Unfortunately, the painting on face cups is generally sloppy and crude, for the quality of work tended to decline with mass production toward the end of the style.

A plate in Missouri, which also belongs to the circle of the Rosoni Painter, represents a slightly better quality in its painted decoration than can be expected on most face cups (Fig. 4). Here large, but still distorted, animals face in one direction around the plate. Water birds are also included and are painted with some added purple on their wings, which are indicated by looped lines. A comparison of these creatures with the aquatic birds on the face cup clearly shows the degeneration of the latter, with simpler decoration and more careless drawing. The very position of the birds on the mask cup, one facing front and one facing the handle, is intelligible only when it is realized that the painter had a typical Corinthian frieze in mind in which the animals faced in one direction. Hence the aquatic birds are painted as if moving around the cup, as they are in fact shown on the plate. Here rosettes and floral ornaments are at least recognizable; on the cup only incised X's in blobs of black glaze recall the original form. Amorphous blobs are to be seen on the plate, too, as in some later Corinthian painting, but at least on the plate the major filling ornaments resemble their models well enough to be easily recognizable.

The ultimate models for the birds and the filling ornaments on both the plate and the cup of course came from the repertoire of the Corinthian artist. Water birds with raised wings in single file are found in friezes on Corinthian kotylai (cups). A typical Corinthian bird, but with closed wings,
can be seen on a small flask, or alabastron, also in Missouri (Fig. 5). The careful drawing of the bird together with the relatively neat rosettes provide a strong contrast to Etruscan imitations.

The relationship between Corinthian original and Etruscan imitation and adaptation can be further documented from the collections of the Museum of Art and Archaeology of the University of Missouri. Figure 6a is a Corinthian olpe of the second half of the seventh century B.C. The olpe, a typical Corinthian shape of pouring vessel, is decorated in the Corinthian manner with superimposed rows of animals, both from nature and mythology. They are carefully rendered in a miniaturist style employing the Black Figure technique, invented at Corinth, which uses incision and added colors to enliven the silhouetted forms. The filling ornaments are dot rosettes (a circle of dots connected by spokes to a central one) that can be seen both in the figured zone and on the vessel’s neck, and are painted in white to stand out against the black background.

Figure 6b is an Etrusco-Corinthian olpe of the early years of the sixth century. Here the debt to the original model is obvious, particularly in the shape, which is almost exactly copied. The dot rosettes, however, are not exactly repeated, lacking the spokes which connect the dots, and similar differences are to be noted in the overall decoration. This particular olpe does not entirely follow the standard Corinthian plan, for the artist has chosen to adopt a different color scheme, the so-called Black Polychrome Style, in which figures are rendered by incision on the black background and further decorated with added red and white. He further decided to have only one figured zone beneath a heavy band of tongues—which are themselves also Corinthian-inspired. The ruminant animals in the figure zone are carefully drawn, in fact more carefully drawn than the bulk of Etruscan renditions of Corinthian animals. Despite this, however, the large animals are rather unevenly proportioned, with incision that does not always correspond to nature, and they lack the crisp naturalism of their models.

In general, on the worst examples of Etrusco-Corinthian painting the animals are sloppily drawn by poor artists who misunderstood what they were trying to paint. Even the better examples, such as this olpe, seldom rise above uninspired imitation.
mended. Some restoration on right side. Illustrated, *Muse 11* (1977) 15. Prof. D. A. Amyx kindly read the manuscript of this article, which has been greatly improved as a result. It is a pleasure to thank him for his time and interest.

3Vienna, Kunsthistorisches Museum, Castellani Collection, Inv. no. IV 3940. O. Egger, “*Gesichtsvase aus Corneto,*” *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* 6 (1903) 68, fig. 31. I must thank Dr. Alfred Bernhard-Walcher for providing new photos and for permission to publish them here.

4Bonn, Akademisches Kunstmuseum, Inv. 1259 from Corneto. I must thank Prof. Dr. N. Himmelfach and Dr. Christine Grunwald for their assistance and for permission to illustrate this cup.

5G. Colonna, “*S. Omobono-La ceramica etrusca dipinta,*” *Bollettino della Commissione Archeologica Comunale di Roma* 77 (1959-60) 125 ff. See also idem, “*Ancora sulle tazze a maschera umana,*” *Archeologia Classica* 13 (1961) 193 f. Further comments and attributions are to be found in his basic article on the Rosoni Painter and his circle, see *infra* note 6. J. Szilágyi also adds a number of comments, “*Vases plastiques étrusques en forme de singe,*” *Revue Archeologique* (1972) 111 ff.

6The basic study is G. Colonna, “*Il ciclo etrusco-corinisco dei Rosoni,*” *Studi Etruschi* 29 (1961) 47 ff. A few mask cups are assigned to the following painters and groups within the circle: Pito della Code Annotate, p. 64 f.; Gruppo di Poggio Buco, p. 70; Gruppo delle Pissidi, Hand C., p. 73. A great many publications have appeared on the Etrusco-Corinian Style itself. These are conveniently summarized, with the basic bibliography, by J. Szilágyi, “*Entwurf der Geschichte der etrusko-korintischen figürlichen Vasenmalerei,*” in A. Alföldi, *Römische Frühgeschichte: Kritik und Forschung seit 1964* (Heidelberg 1976) 183 ff. See now also D.A. Amyx, “*Two Etrusco-Corinian Vases,*” in A. Cambitoglou, ed., *Studies in Honour of Arthur Dale Trendall* (Sydney 1979).


8Acc. No. 61.8. H. 17.5 cm.; G.D. 9.8 cm. Early Corinthian, last quarter of the seventh century.

9Acc. No. 60.13. H. 29.5 cm.; D.M. 16.2 cm. *Museum News* 39, no. 6 (1961) 3. This vase has been attributed to the Painter of Vatican 73 by Amyx and Patricia Lawrence, “*Adversaria Critica: In and around the Sphinx Painter,*” *American Journal of Archaeology* 68 (1964) 388, no. 10; and so listed in Amyx, *Corinian Vase-Painting of the Archaic Period* (in press, 1978) 68, no. 23.


11On the origin of the black polychrome technique, which was inspired by Corinthian examples, see Amyx, “*Some Etrusco-Corinian Vase-Painters,*” *Studi in onore di Luisa Banti* (Rome 1965) 7 f and note 5.


13Cups decorated with human faces in relief are known from Samos in the seventh century: E. Walter-Karidi, *Samische Gefäßedes 6. Jahrhunderts* Chr. Deutsches Archäologisches Institut, Samos, Vol. 6, 1 (Bonn 1973) 30, taf. 61,478. These probably stand behind the later face kantharoi, long considered as Attic, and which Beazley saw as “... made for the Etruscan market, are imitated from—are a civilized version of—the barbarous face pots long cherished by the Etruscans” (J. D. Beazley, “*Charinos, Attic Vases in the Form of Human Heads,*” *Journal of Hellenic Studies* 49 [1929] 41). Whether or not the face kantharoi are actually Samian, their connection with the Etruscan mask cups is tenuous at best.

14This plastic monkey vase was originally published in a drawing in the *Archäologischer Anzeiger* for 1892, p. 27. This drawing was reproduced by Colonna, op. cit., *supra* note 12, pl. 6, no. 3 and is our Figure 7. The vase was mentioned most recently by Szilágyi, op. cit., *supra* note 5, p. 117. It was largely destroyed during the Second World War, only the tiny face cup having survived and that in a burned condition. I must thank Dr. Trier of the Westfälisches Landesmuseum für Vor- und Frühgeschichte in Münster for this information.


16Musée du Louvre, Cat. no. C709; Photo Chuzeville. I must thank Dr. F. Villard for permission to publish this photo.

17For a date of ca. 560-540 B.C. for the mask cup group, see Szilágyi, op. cit., *supra* note 5, 118 f.
to the second century B.C. glass vessels, principally small core-formed unguentaria, had served mainly as containers. What little tableware existed was restricted to truly luxury products such as handsome sandwich gold-glass bowls, "lace" or composite mosaic-glass bowls and plates, and carefully wrought colorless and colored vessels. These are best known from the rich tombs of the late third or early second century B.C. at Canosa in southeastern Italy. While the bowls found at Tel Anafa are less elaborate and much more numerous, it is probable that they too were quite expensive.

The relative abundance of these bowls, especially those of groups A, C and D, is demonstrated by the many fragments unearthed in controlled excavations not only in the eastern Mediterranean but also farther west, wherever Greeks settled or traded. It is shown as well by the large number of such bowls in private and public collections. In the Museum of Art and Archaeology there are eleven bowls representing three of the four groups. Although their precise provenances are unknown, almost all were acquired in Jerusalem or the Syro-Palestinian region and, as such, they can be used to illustrate the development of the Hellenistic glass industry in that area, especially when compared with excavated finds.

**JUDGING FROM THE TEL ANAFA GLASS**, the earliest type of Hellenistic bowl to be made in quantity is the series of grooved bowls of group A. As mentioned, these are mostly hemispherical or conical, though a few are ovoid (Chart). Since their bottoms are uniformly convex, it is evident that they were meant to be hand-held, and stored upside down. Diameters range from 7 to 24 centimeters, with most between 13 and 17 cms. Generally, the glass is quite thick at the rim (.5-.8 cm.) and tapers toward the bottom (.15-.3 cm.).
A. Polishing marks on interior of conical bowl from Tel Anafa, ca. 125-95 B.C.

Hundreds of fine parallel lines, in concentric circles, cover the entire interior (Fig. A). The top and outside of the rim are also polished to form a rounded, flattened or pointed edge. In most cases the exteriors lack polishing marks and have a shiny appearance which suggests that they were fire-polished. Since the wheel-polishing on the outside of the rim cuts into this shiny surface, it appears that the exteriors were not first wheel-polished, as has been alleged, then repolished to achieve the shiny surface. The precise techniques of manufacturing and finishing these vessels are as yet uncertain.

The bowls of group A occur in contexts attributed to the second and first centuries B.C. The earliest dated examples come from the Athenian Agora, where seven fragments were uncovered from second-century contexts, and one from a deposit dating before 150 B.C. A conical bowl from near Pylos in southern Greece is attributed to the second century, and others from southern Italy and Sicily are similarly dated. Samaria has produced four examples said to be from second-century levels.

The most extensive dating evidence, however, comes from Tel Anafa. There, the bowls are absent from the first half of Phase II (ca. 150-125 B.C.), but present in tremendous numbers in the second half of that phase (ca. 125-95 B.C.). Since the latter phase is probably associated with the arrival of new settlers, it follows that the glass bowls were imported to the site and that the type itself antedates 125 B.C.

Bowls of group A have also been found in contexts of the early first century B.C., at Jerusa-
Numbers 1-3 closely resemble the conical and hemispherical bowls found in contexts of the mid- to late second century B.C. No. 1 is unusual in that both surfaces are wheel-polished and that the exterior of the bottom is decorated with deeply cut grooves and corresponding ridges. The thinness of No. 2 is noteworthy, if only because it illustrates the skill of the Hellenistic glassmaker in grinding and polishing the surfaces of the bowls after casting.

A fourth bowl at the Museum may also belong to group A (Fig. 4):

4. Acc. No. 61.17. Small hemispherical bowl, complete with restored chip on rim; golden brown. Iridescence and pitting. Rim with rounded but uneven edge; convex curving sides; slightly convex bottom. A single horizontal interior groove imperfectly cut below rim. From Syro-Palestinian area. H. 4.6 cm.; D. 8.4 cm.; Max. Th. .6 cm.

The color, thickness and manufacturing technique of the bowl are similar to some of group A, but its small size and nearly flat bottom are unusual. Nonetheless, it is possible that it belongs to the group and dates to the late second or early first century B.C.
Ribbed bowls comprise the third type of cast vessels manufactured in quantity by the Syro-Palestinian industry. These (group C) are the most common form of cast tableware made by the later Hellenistic and early Roman glass factories, and they enjoyed the widest geographical distribution in antiquity of any type of cast glass (Chart). They also were the last variety with Hellenistic ancestry to disappear from the marketplace, especially in the western Mediterranean, where they were still being made and sold as late as A.D. 79.18

Unlike the bowls of group A, the bowls of group C are less homogeneous, and there are sufficient differences in shape, color, ribbing and so forth to separate them into a number of subgroups. These variations not only indicate numerous workshops but also different periods and regions of manufacture. The bowls possibly appeared first in the Syro-Palestinian area, then were imitated both in the eastern Mediterranean and in Italy.

At Missouri there are three ribbed bowls, and they exemplify three of the variations most frequently encountered (Figs. 5-7):

5. Acc. No. 70.312. Hemispherical ribbed bowl, broken and mended, a fragment missing; natural bluish green. Iridescence and pitting. Rim with rounded edge; convex curving sides; concave bottom. Three horizontal interior grooves; one below rim, the other two lower down. On exterior, thirty-three shallow ribs set diagonally, terminating at junction of side and bottom. Purchased in Jerusalem. H. 5.7 cm.; D. 12.8 cm.; Max. Th. .3 cm.

6. Acc. No. 73.220. Deep ribbed bowl, intact; natural light green. Iridescence and pitting. Outplayed rim with rounded edge; convex curving sides; slightly concave bottom. Three horizontal interior grooves: one below rim, the other two lower down. On exterior, eighteen pronounced ribs set nearly vertically, terminating at junction of side and bottom. Gift of Mr. Leon Pomerance; provenance unknown. H. 7 cm.; D. 11.4 cm.; Max. Th. .5 cm.

7. Acc. No. 61.18. Shallow ribbed bowl, intact; natural bluish green. Iridescence and slight pitting. Rim with rounded edge; convex curving sides; concave bottom. Three horizontal interior grooves: two at junction of side and bottom, one at center of bottom. On exterior, twenty-nine pronounced, almost vertical ribs, terminating below junction of side and bottom. From the Syro-Palestinian area. H. 4 cm.; D. 15 cm.; Max. Th. .3 cm.
plied by the Romans until the first century after Christ. Recent examination of the glass from late Republican or Augustan levels at Cosa in Etruria, at the Regia (forum Romanum) and House of Livia in Rome, and at Morgantina in central Sicily now show that in Italy ribbed bowls, both polychrome and monochrome, were being manufactured in quantity in the last decades of the first century B.C. Furthermore, at Tel Anafa and other Syro-Palestinian sites there is some evidence, albeit tentative, to suggest an even earlier date for the initiation of the type. A burial at En-Gedi in the Judean desert, dated to before ca. 40 B.C., contained a flat-bottomed monochrome bowl with irregular boss-like ribs. Fragmentary ribbed bowls at Ashdod, Tel Anafa and Samaria are also attributed to the late first century B.C. These data suggest that the monochrome ribbed bowls are a development of the second half of the century, possibly beginning as early as ca. 50 B.C.

The terminal date for the production of ribbed bowls appears at present to differ in the eastern and western Mediterranean. In Italy and the western Roman provinces they are known to survive until after A.D. 79. Eight shallow “pillar-moulded” bowls in natural bluish green glass were found nested together in their packing crate in a shop at Herculaneum. Presumably they were of recent manufacture and were awaiting sale when the shop was destroyed by the eruption of Mount Vesuvius. At Vindonissa in Switzerland, fragments appear in levels dating as late as A.D. 100, and along Hadrian’s Wall in Britain they are found in Trajanic but not in Hadrianic contexts.

In the eastern Mediterranean, and specifically in the Syro-Palestinian area, the situation is less clear. Too few ribbed bowls from dated contexts are published to suggest how late the type continued to be made and used. But at Tel Anafa, Samaria and Jerusalem the latest bowls are associated with the last decades of the first century B.C. through the reign of the emperor Tiberius.

As is evident from this discussion, the ribbed bowls differ substantially from the bowls of group A. Only the basic techniques of making and finishing the bowls and the grooved decoration place them in the same tradition. Yet, at Tel Anafa, Hagoshrim, Jerusalem, Samaria, Ashdod and elsewhere they are found in large numbers and always on the same sites as those yielding grooved bowls. Consequently, one may conclude that they were yet another product of the Syro-Palestinian glass industry, which had been manufacturing cast glassware for more than a century.

The fourth group of bowls associated with the Syro-Palestinian factories, group D, is virtually identical to the ribbed bowls in shape, dimensions, color, manufacturing techniques, grooved decoration and date (Chart). The only difference is their lack of ribs. These linear-cut bowls are either deep (No. 8), hemispherical (No. 9) or sub-hemispherical (Nos. 10, 11) in shape, with diameters ranging between 10 and 15 cms. Like the ribbed bowls, their rims are either upright (Nos. 9-11) or somewhat outplayed (No. 8), and their relatively thin walls taper to slightly concave bottoms. The disposition and patterns of grooves are similar to those of the ribbed bowls. Also like these, they appear in royal blue (No. 11), purple and golden yellow to golden brown fabrics. Other examples are naturally colored, either light green (No. 9) or bluish green, and a few vessels are decolorized (Nos. 8, 10).

Four examples are found in the Museum of Art and Archaeology and they represent the main variations which are generally present in the group (Figs. 8-11):
The similarities between groups C and D are obvious. For example, compare the profile drawing of No. 5 with that of No. 9, No. 6 with 8, or No. 7 with Nos. 10 and 11. In view of these striking similarities, one may conclude that the linear-cut and ribbed bowls were, in many instances, variations of a single type of vessel. It is also probable that they were manufactured in the same areas, if not the same workshops. This is borne out by their pattern of distribution. In the Syro-Palestinian region they are found at Tel Anafa, Hagothrim, Jerusalem, Samaria, Ashdod and other sites producing ribbed bowls. In the Aegean they appear with ribbed bowls at Knossos, Samothrace, Kourion, the Athenian Agora and Corinth. In Sicily and Italy they are as numerous as ribbed bowls at Morgantina, at Cosa and at the Regia and House of Livia in Rome.25

The linear-cut bowls first appear on several of the sites mentioned in the last half or third of the first century B.C. Thereafter, they quickly become one of the commonest forms of glass tableware. Their popularity, however, is ephemeral, and by the close of the Augustan period they seem to disappear. Few are found in the Roman legionary encampments or towns settled ca. A.D. 25-50 in northwestern Europe. An unusual purple bowl from Cosa, sealed into a destruction level of A.D. 40-45, marks the latest example known to the author.26

In conclusion, one may assert that the bowls in the Museum of Art and Archaeology richly illustrate three of the principal types of cast glass tableware for which the Syro-Palestinian area was famous in the Hellenistic and early Roman periods. In the second century, under the Seleucids, the glass industry of the region was either inaugurated or greatly expanded. Among its first successes were the conical and hemispherical grooved bowls of group A and the less common but more ornate fluted bowls of group B. These in turn were supplanted in the mid-first century by the ribbed and linear-cut bowls of groups C and D. By this time the Syro-Palestinian monopoly on cast tableware ceased and factories spread to Italy and elsewhere. Also in the middle of the first century B.C. the technique of glass blowing was discovered. This was to transform the industry and enable craftsmen to manufacture tableware anywhere quickly and cheaply. Ultimately this led to the end of the casting tradition. Nevertheless, it must be recalled that this invention was also a product of the Syro-Palestinian region, perhaps of the very workshops that had been making cast bowls for over a hundred years.

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65
12 Hayes, “Four Early Roman Groups from Knossos,” Annual of the British School at Athens 66 (1971) 253, 261, 272; figs. 6, 12, 19 respectively; pl. 41. Most fragments, however, represent ribbed or linear-cut bowls.

13 Stanford Collections 17784. H.7.3 cm.; D.12.2 cm.

The bowl was acquired in Greece by Leland Stanford, Jr., probably in 1899. The author expresses his thanks to the Stanford University Museum of Art for permission to illustrate this bowl.

14 See A. Oliver, Jr., Silver for the Gods (Exhibition, Toledo Museum of Art 1977) nos. 7, 10-12, 41, 42 for examples of silver bowls with vertical fluting and rosette or star patterns on the bottom. Other silver bowls illustrated in the catalogue also have parallels in glass.

15 Weinberg, “Glass from Tel Anafa,” 21, no. 38, and additional unpublished fragments, dating the author’s; Crowfoot in Samaria III 406-407, no. 3, fig. 93; Bruneau, Maison des comédiens 234, nos. C306 (?) and C319 (?), pl. 38, 39; Weinberg, “Glass from the Agora,” 381-391, nos. 1-4 and possibly others, pl. 91; Paphhanasopoulos, Detlon, 190-192, pls. I, b and A. The examples in the Jerusalem and Tel Aviv museums are illustrated in Weinberg, “Glass from the Agora,” pl. 92, b and c. Two examples from Nissana: see Harden, “Glass,” in H. Dunscombe Colt, ed., Excavations at Nessana I (London 1926) 79, nos. 15, 16, pl. 20, may belong to this group as well. For other intact vessels see Hayes, Roman and Pre-Roman Glass, 16, 17, 19, no. 45 and A. von Saldern, Kunstmuseum Dusseldorf, Glasssammlung Henrich 28, no. 13, color pl. 2.


17 See note 15.

18 See note 23 below.


20 C. Ising, Roman Glass from Dated Finds (Groningen 1957) 17; and more recently, E. Welker, Die römischen Gläser von Nida-Haldenheim (Frankfurt 1974) 18; Hayes, Roman and Pre-Roman Glass, 17.


22 Barag, Ashdod I, 36-37, 72-73, notes 7, 9; Weinberg, “Glass from Tel Anafa,” 24-26, nos. 31-37, fig. p. 25; Crowfoot in Samaria III, 403-404, 406-407, no. 1, fig. 93; E. Dusenberg, “Ancient Glass from the Cemeteries of Samothrace,” J.G.S. 9 (1967) 38-39, no. 10, fig. 11; Hayes, “Four Groups from Knossos,” 253, 261, 272, figs. 6, 12, 19, pl. 41; for En-Gedi, see N. Avigad, “The Expedition to the Judean Desert, 1961,” I.E.J. 12 (1962) 180-183. A description of the bowl was furnished to me by G. D. Weinberg. A burial from Gebel Barkal, said to be dated between 84 and 69 B.C., also contains a ribbed bowl (Dunham, Kush IV, 93, no. 16-2-180, fig. 61). The dating, however, seems to be too early.


24 See note 22 above.

25 Weinberg, “Glass from Tel Anafa,” 20, nos. 16-17, 20, possibly others in fig. 3, dating the author’s; Harden, “Glass,” 77-78, no. 7, pl. 20; Reisner, Samaria I, 406-407, nos. 2, 4, fig. 93; Hayes, “Four Groups from Knossos,” 253, 261, 272, figs. 6, 12, 19, pl. 41; Dusenberg, “Glass from Samothrace,” 38-39, nos. 9, 10-12, figs. 10, 12, 13; G. McFadden, “A Tomb of the Necropolis of Ayios Ermoyenes at Kourion,” American Journal of Archaeology 50 (1946) 485-486, nos. 109-111, pl. 45; Weinberg, “Glass from the Agora”; Grose, “Early Blown Glass,” 17-25, and idem, “Glass from Cosa,” 178, no. 4, fig. 189.

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