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Front Cover: Encasement No. 17, by Douglass Freed, American, born 1944. Oil on laminated Murrillo on board. 20.5 x 20.4 cm.; Acc. No. 79.92. See article beginning on page 31.

The Museum of Art and Archaeology is open Tuesday through Sunday, 12-5 p.m., closed Mondays and national holidays. Admission is free. Guided tours are provided when arranged in advance. Telephone: 314-882-3591. Subscription to MUSE: $4.00 per year. Checks should be made payable to University of Missouri and correspondence addressed to Editor, MUSE, 1 Pickard Hall, University of Missouri, Columbia, Missouri 65211.

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ACTIVITIES

Ever since the Museum moved into its expanded galleries in Pickard Hall in the fall of 1976, it has served a more varied and ever expanding audience. This is clearly reflected in the variety and number of activities in 1980.

The year saw twelve special exhibitions; the full list is given separately below. One of the first of these, in March and April, *Archaeology at the University of Missouri*, was a special tribute to the long tradition of excellence in both old and new world archaeology at the University of Missouri. The first American excavation in Greece in 1886 was directed by Walter Miller who became Professor of Classics at the University of Missouri five years later. Since then, our archaeologists have worked in North, Central and South America, in Europe, the Mediterranean and the Near East. The rich accomplishments of this tradition were the subject of the exhibition, and the story was brought up-to-date with a symposium on March 9th on current projects by University of Missouri archaeologists. We were especially pleased to be joined for this exhibition and symposium by our colleagues from the Department of Anthropology who work in New World archaeology. These events were also among the many special observances around the country of the centennial of the Archaeological Institute of America, and were partly supported by a grant from them.

In April and May we presented an exhibition circulated by the Mid-America Arts Alliance, *Masters of American Watercolor*. This was a particularly beautiful exhibition of fifty paintings by 19th and 20th century artists, and attracted a large and enthusiastic audience. A watercolor workshop for junior and senior high school students under the direction of Professor Frank Stack of the Art Department was held in conjunction with the exhibition, and concluded with its own display. Grantees from the Missouri Arts Council and the National Endowment for the Arts helped make this exhibition and workshop possible. We have found it particularly advantageous to work with the Mid-America Arts Alliance which has made it possible for us to have major exhibitions such as this one. We also showed two smaller exhibitions from them during the year, in July engravings and chromolithographs on the subject, *Thomas Moran Selling the West—Yellowstone*, and in August, *500 Years of Botanical Illustration*.

In building our collections, we are heavily dependent upon our donors, and special donations were the subject of three exhibitions in 1980. From April through November we devoted one case to *Modern Gold and Silver Coins of the World*, selections from the Irwin Vladimir collection. Mr. Vladimir, a Missouri alumnus, BJ 1924, is one of our most faithful donors. When a very interesting group of twenty Roman bronze medical instruments from the first century came on the market early in 1980, the doctors from the Columbia Clinic purchased them for the Museum. These instruments went on special exhibition in April, and have remained on display as part of the permanent collection in the Ancient gallery. Six paintings by Siegfried Reinhardt, the gift of Mr. and Mrs. Sam Langsdorf, Jr., were on special exhibition during the summer. Reinhardt, a major American artist from St. Louis, had not been represented in our collections before.

Once again we were the beneficiaries of a happy collaboration with our colleague from the St. Louis campus of the University of Missouri, Jean S. Tucker. An exhibition which she organized and which was shown there first, *Light Abstractions: A Photographic Exhibition*, was
Castello della Ziza, by Frank Brangwyn, gift of the American Friends of Wilton Park, in memory of Sir Heinz Koeppler.

shown in our galleries in May and June. This exhibition of fifty works by ten abstract photographers, introduced our visitors to a kind of modern art that is beginning to attract much more attention and appreciation.

On Sunday, September 28th, the Museum staff held an open house for Museum Associates and others. A large number of visitors expressed warm thanks for this opportunity to look behind the scenes at the Museum to see the many different technical and academic activities that are necessary. At the same time, and in the spirit of the open house, we showed an exhibition circulated by the Smithsonian Institution, Know What You See, on the conservation of paintings.

In the fall we exhibited Notable Acquisitions Since 1976, selections from the permanent collections to mark the fourth anniversary of the opening of the Museum in Pickard Hall. Museum Associates pre-viewed this exhibition on November 15th at the annual birthday party they throw for the Museum. On that occasion, the Associates gave the Museum a striking etching by John Sloan, Subway Stairs, dated 1926, the Arts and Science Student Association presented their annual gift, an etching and drypoint by Lovis Corinth, Self Portrait with Male Model, dated 1924, and the American Friends of Wilton Park presented two etchings by the English artist, Frank Brangwyn, in memory of Sir Heinz Koeppler, Warden of Wilton Park. A major work shown for the first time in this exhibition was the Bathing Nymphs by the German sculptor, Joseph von Halbig, an acquisition made possible by a grant from the Unrestricted Development Fund of the University.

Smaller exhibitions from our own collections and regular rotation of objects on view continued as usual, reminding the staff constantly how desperately we need more space both for exhibition and storage.

Visits to the Museum are greatly enriched by the expert guidance of our talented and dedicated group of volunteer docents, who meet special groups that come to the Museum as well as conduct drop-in tours at appointed times. The docents also take special programs about activities in the Museum out to the schools and other organizations in the community, and this activity has experienced a healthy, if demanding, increase.

Gifts to the Museum from our many generous friends continue at even higher levels, as will be seen in the full listing of acquisitions for 1979 in this issue, and as will also be reflected in the report for 1980 to be published in full in the next issue of Muse. Our collections grow primarily through gifts, and each year we add new donors to our list of friends. Some of our donors have been extraordinarily faithful, helping us to build the collections over many years. We note with sadness the death of one of these in 1980, Leland Hazard.

It becomes more difficult each year to add to our collections through purchases, and the need
to develop funds for this purpose grows. The grant received last year for the purchase of works of art from the National Endowment for the Humanities was successfully matched with funds raised in 1980 in the Columbia community as a special drive of Museum Associates. Also in 1980 Museum Associates accepted responsibility for a new, endowed fund, the Gladys and Saul Weinberg Fund, to be used for the purchase of antiques. Endowed funds of this kind are of the greatest importance in building the collections, as the next annual report will make clear in reporting the first purchases with the new Weinberg Fund.

Lending support to excavations sponsored by the University is one of the basic missions of the Museum, and this activity continues at a very high level. There are separate reports elsewhere in this issue of the excavations at Tel Anafa, Israel; Kourion, Cyprus and Monte Castellazzo, Sicily. In 1981 a major new project which will continue for several seasons will begin in Portugal, and future issues of Muse will carry reports of the work there. John Huffstot of the Museum staff continues to participate in most of the Missouri projects, and will be in the field once again in 1981.

There was one major addition to the Museum staff in 1980. David Butler joined us in September as Registrar and Coordinator of Education, filling the vacancy created by Harold Nelson's resignation at the beginning of the year. Edzard Baumann took my place as Acting Director for the first half of 1980 while I was on leave. Ruth Witt visited museums and archaeological sites in China as a member of the delegation of the American Association of Museums.

The staff, in addition to all the efforts implied in the description of the activities above, gave major efforts to the preparation of a new handbook which should be out before the end of 1981. Each year there are several students getting experience in the Museum either as graduate research assistants on the staff, or as interns. This year, again, the facilities of the Museum were put to special teaching purposes with Maura Cornman's course for graduate students in the curatorial care of collections. Gladys and Saul Weinberg, though technically retired, remain fully active in the Museum, either with their research or with other activities.

Museum Associates continue to increase the level of their support of the Museum. Jeanne Epplle continued for a second year as President, and our warm thanks go to her and the other officers and committee members who give such devoted and effective leadership to our friends' group. There is now scarcely an activity of the Museum that does not benefit in some way from their support. They also arrange an attractive list of special activities for their own members, the climax of which in 1980 must have been the trip to Greece with Bill and Jane Biers as guides. Through the Associates hundreds of hours are donated to the Museum—to manage and staff the shop, and to help direct and carry out the educational program—and we could not exaggerate the contribution of these dedicated volunteers.

Finally, I should mention among our activities the preparation of this publication, primarily the responsibility of Ruth Witt as editor and John Huffstot as designer. Its contents, better than my description, can suggest the character of our work in the Museum, within a university and dedicated to teaching and research.

OSMUND OVERBY
Director
ACQUISITIONS 1979

AFRICAN ART
Pair of wooden male and female ancestor figures, each standing with hands across scarified belly, the male with an incised scoop-shaped beard (112).* Baule tribe, Ivory Coast, gift of Dr. and Mrs. Renato Almansi in honor of Prof. and Mrs. Saul S. Weinberg.

CENTRAL AND SOUTH AMERICAN ART
All the following Pre-Columbian objects are the gift of Ames Partners.

Guatemala
A group of ten eccentric stone flints with various shapes (146-155), Tikal, Classic Maya, ca. 300-600.

Mexico
Stone: pendant in the form of miniature mask (167), Vera Cruz, Huastec; alabaster “rabbit” vessel (165), Isla de Sacrificios, Mixtec, ca. 1400-1500.
Terracotta: incensario with human head, two jaguar heads and traces of red and black pigment (161), head of man with headdress (158) and head with bitumen eyes (163), all Vera Cruz; standing figure with high headdress, necklace and sash across chest (162) and black skull mask (159), both Vera Cruz, Huastec.
Ceramics: covered cylindrical vessel with rattle tripod feet and traces of painted decoration (160), Mayan; tripod plate with polychrome painted seated figure in tondo (166), Mayan, ca. 600-900; red painted vessel with white decoration, stirrup spout and spout from body (164), Tzintzuntzan, Tarascan, 1200-1500.

Peru
Gold spatula with a bound human figure at the top (157), Vicus, 100-500; gilt copper pectoral with string-saw cut and incised figure (156), Vicus, 100-500 (?).

*SOUTH AND SOUTHEAST ASIAN ART
India
Black basalt stele depicting Vishnu with consorts Lakshmi and Sarasvati (138), East Bengal, Pala-Sena period, 11th c., gift of Dr. Richard Nalin.

Pakistan
Stone: grey schist bust of Buddha (96), Peshawar Valley, Gandhara, Kushan period, early 2nd c., gift of Mr. Eric Neff. Green schist frieze depicting the departure of Prince Gautama in search of enlightenment (35), Gandhara, Kushan period, 2nd c., gift of Mr. Alan Wolfe.
NEAR AND MIDDLE EASTERN ART

Egypt

Wooden gaming board for *senet* (169), 18th Dynasty, 1550-1305 B.C., gift of Mrs. Josefa Carlebach. Fragment of ceramic storage jar with painted decoration of papyrus and lotus plants (120), Amarna, 18th Dynasty, 1550-1305 B.C.

Textiles: wool tunic front (or back) with clavus bands containing figures, insects and geometric designs and retaining a portion of braided fringe at the bottom (141), Coptic, 10th or 11th c.; linen fragment with interwoven silk bands in slit tapestry showing birds in green, red and black roundels (140), Coptic, ca. 965, both gift of Mr. T. E. Bachman.

Iran

The following Iranian objects of the Amlash and Luristan cultures, dating from 13th-8th c. B.C., are the gift of Mr. and Mrs. Cedric H. Marks.

Iraq

Bronze: two bracelets (6, 7); eighteen square ornaments (8); openwork disk (9); hook (16); adze head (19); four cymbals (20-23); spindle whorl (11); button (30); two sets of beads (10, 17); plaque (26); three fragments of armor (24, 25, 27).

Thirty-seven ornaments in various materials: stone, ivory, shell and bone (12, 14, 29, 32, 33); four spindle whorls, one ivory (15) and three stone (31); carnelian plaque with notched edge and incised designs (28); three bone plaques with drilled designs (13).

A pair of penannular hollow repoussé bracelets of silver-copper alloy (173), ca. 500 B.C. (?) and a group of thirty-five intaglio stamp seals (181-215), Sasanian, A.D. 226-642, both gift of Mrs. Josefa Carlebach.

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GREEK, ETRUSCAN AND ROMAN ART

Greek

Stone: Pentelic marble grave lekythos with figures in low relief (143), Attic, probably mid-4th c. B.C.; Pentelic marble grave lekythos with figures in low relief and inscription (144), Attic, probably 2nd quarter of 4th c. B.C., both gift of Mrs. Ella Brummer.

Bronze: medallion with flanges for attachment and female figure in relief (83), 4th or 3rd c. B.C.; situla handle attachment in the form of a Silenus head (81), Hellenistic, 3rd or 2nd c. B.C. Mirror (170) and box mirror cover (171), ca. 4th c. B.C., each with relief applique of later period, both gift of Mrs. Josefa Carlebach.

Ceramics: vase in the shape of a helmeted head (79), early 6th c. B.C., gift of the Charles Ulrick and Josephine Bay Foundation, Inc. Rim and neck fragments of pithos (82), Orientalizing period, 7th c. B.C., by exchange with the Greek Museum, the University of Newcastle upon Tyne, England.

Etruscan

Bronze “Drago” fibula (76), Italic, ca. 700 B.C. (said to come from near Castellamare di Stabia); ceramic oinochoe with head of satyr in relief at base of high-slung strap handle (75), second half of 5th c. B.C., partial gift of Dr. Herbert Cahn in honor of Prof. and Mrs. Saul S. Weinberg. Stone intaglio gem (176), Italic, 2nd c. B.C., gift of Mrs. Josefa Carlebach.
Roman

Bronze: set of twenty medical instruments including ligulae, probes, a surgical knife, lancets, strigils, epilation forceps and a retractor, all with turned handles (142), 1st c., gift of Columbia Clinic.

Stone: Pentelic marble head of boy (145), 1st c. or later, gift of Mrs. Ella Brummer. Four intaglio semi-precious gems (177-180), 1st-4th c., gift of Mrs. Josefa Carlebach.

Glass: The following vessels are the gift of Lucy Miller: amorphiskos, purple with blue-green handles (122), 1st c.; mold-blown multi-faceted amphoriskos, purple with green handles (123), 1st c.; bottle with short neck and oval body, cobalt blue (127), 1st c.; three globular flasks, colorless (124, 125) and green (126), 1st c. B.C.-1st c. A.D.; three piriform flasks, blue-green (129, 130, 131), elongated piriform flask, blue-green with dark blue streak (128), flask with constricted globular body, blue-green (132), all 1st c.; three flasks, each with long neck, conical body, blue-green (133, 134, 135), all 2nd c.; twin-tube toilet bottle, olive-green (136), 4th or 5th c.

ISLAMIC ART

Bronze mirror with engraved geometric decoration (18), Iran (?), ca. 1200, gift of Mr. and Mrs. Cedric Marks. Miniature pale green glass flask (137), 7th c., gift of Lucy Miller.

A group of 158 ceramic and terracotta fragments of vessels, lamps and pipes, including glazed and slip-painted ware, sgraffito ware, stamped and molded ware (36-74), 11th-14th centuries, from excavations at Somelaria, Israel, gift of the Department of Antiquities, Israel.
EUROPEAN AND AMERICAN ART

Sculpture

Max Klinger, German, 1857-1920, Cassandra, ca. 1895 (95), bronze (57 cm.), gift of Museum Associates

Collage and Construction

Jasha Green, American, b. 1927, Collage No. 30, 1976 (113); Collage No. 31, 1976 (114); Collage No. 32, 1976 (115); Collage No. 33, 1976 (116), all paper on corrugated cardboard (each 61 x 76 cm.); Collage for Future Sculpture, 1978 (117), paper on corrugated cardboard (56 x 76 cm.), all the gift of Mr. Marshall Butler.

Floor Kite (Collage), 1978 (105), paper on corrugated cardboard (37 x 52.5 cm.), gift of Mr. Allan Parker.

Monumentage Steel Wall Piece No. 10 (119), painted steel (85 cm. x 1.35 m.), gift of Mr. and Mrs. Neal Gordon.
Paintings

Emil Bisttram, Hungarian, b. 1895, Riding Out the Storm, 1949 (108), oil on canvas (1.01 x 1.14 m.), gift of Mr. and Mrs. George Schrieber.

Samuel Colman, American, 1832-1920, Arabian Market, 1876-77 (1), oil on board (29.5 x 19.5 cm.).

Douglas Freed, American, b. 1944, Encasement, No. 17, 1979 (92), oil on laminated murrillo on board (20.5 x 20.5 cm.), gift of the artist. Illustrated on front cover.

Jasha Green, Floor Kite (Gouache), 1977 (118), gouache on paper (56 x 76 cm.), gift of Mr. Marshall Butler.

Floor Kite (Gouache), 1978 (104), gouache on paper (57 x 77.5 cm.), gift of Mr. M. William Joel.

Franz Grosz, American, b. 1909, Mobility and Balance, 1971 (?) (109), oil on canvas (56 x 76.5 cm.), gift of Mr. and Mrs. George Schrieber.

Siegfried Reinhardt, American, b. Germany, 1925, Beetle, 1956 (97), acrylic, watercolor and ink on board (76 x 51 cm.); Owl, 1956 (98), acrylic, watercolor, ink and gold leaf on board (76 x 51 cm.); Fish, 1956 (99), acrylic, watercolor and ink on board (51 x 76 cm.); Puppet, 1956 (100), acrylic, watercolor and ink on board (76 x 51 cm.); Nude, 1956 (101), acrylic, watercolor and ink on board (51 x 76 cm.); Still Life, 1956, acrylic, watercolor, ink and gold leaf on board (51 x 76 cm.), all the gift of Mr. and Mrs. Sam Langsdorf, Jr.

Sir Joshua Reynolds, British, 1723-1792, Portrait of Lady Hamilton as a Bacchante (106), oil on canvas (76.5 x 63.7 cm.), gift of Mr. J. Russell Forgan.

George Romney, British, 1734-1802, Portrait of Lady Hamilton (103), oil on canvas (61 x 51 cm.), gift of Mr. J. Russell Forgan.

Arthur Schwieder, American, b. 1884, Still Life (110), oil on canvas (51 x 61 cm.), gift of Mr. and Mrs. George Schrieber.

Abbott Handerson Thayer, American, 1849-1921, Lady with a Shawl, ca. 1896 (2), oil on canvas (29 x 20.5 cm.).

Francis John Wyburd, British, 1826-after 1893, Lallah Rookh, 1855 (94), oil on board (27 x 27 cm.), gift of Museum Associates.
Left: Zeuxis Painting Helena, by Otto van Veen, Belgian, 1556-1629 (77). 15.4 x 20 cm.

Below: Cupids at Play, by Ugo da Carpi, Italian, 1480-1520 (91). 26.5 x 40.5 cm.
Drawing

Otto van Veen, Belgian, 1556-1629, Zeuxis Painting Helena (77), oil sketch.

Graphics

Jacopo de Barbari, Venetian (?), ca. 1460-1516, The Risen Christ, ca. 1503 (78), engraving.
Ugo da Carpi, Italian, 1480-1520, Cupids at Play (91), four-color chiaroscuro woodcut.
Salvador Dalí, Spanish, b. 1904, Memories of Surrealism, 1971 (111), portfolio of twelve etchings and lithographs, gift of Mr. and Mrs. Marvin Small.
Arthur Bowen Davies, American, 1862-1928, Pompeian Veil (Torso), 1920 (139), aquatint.
Albrecht Dürer, German, 1471-1528, Saint Sebastian at the Column (93), engraving.
Jean Frelaut, French, 1879-1954, Chasse aux Pour, 1919 (85), etching.
Hendrik Goltzius, Dutch, 1558-1616, Ecce Homo, 1597 (86), from Passion series of 1596-98, engraving.
Pieter van Gunst, Dutch, 1667-ca. 1724, Portrait of Fredericus Dekkers (87), after painting by C. de Moor, line engraving.
Arthur William Heintzman, American, 1891-1965, Crucifix (The Large Plate), 1924 (121), drypoint, gift of the Arts and Science Student Government.
Claes Oldenburg, American, b. 1928, Spoon Pier, 1975 (80), color aquatint and etching, gift of the Graduate Student Association.
Sir Frank Short, British, 1857-1945, A Landscape (90), after Peter de Wint, mezzotint.
Andy Warhol, American, b. 1930, Self Portrait, 1967 (3), photo-silkscreen, gift of Mr. and Mrs. James G. Rogers.
A. Paul Weber, The Kite (107), color lithograph, gift of Mr. and Mrs. George Schriefer.
Stephen J. Weitz, American, b. 1953, Walking Figure, 1977 (34), drypoint.

The Risen Christ, by Jacopo de Barbari, Venetian, 1460-1516 (78). 18.3 x 9.2 cm.
Minor Arts
A group of ninety-one stone and glass intaglio and cameo gems and seals (216-307), European, 18th-20th c., gift of Mrs. Josefa Carlebach.

Reproductions
Gold juglet of the 19th c., reproducing a Late Minoan II pottery jug (172), gift of Mrs. Josefa Carlebach.
Heliogravure portfolio of 108 engraved works of Albrecht Dürer (168), published in 1876 in Paris and Vienna.

Saint Sebastian at the Column, by Albrecht Dürer, German, 1471-1528 (93). 11.2 x 7.9 cm.

Opposite: Crucifix (The Large Plate), by Arthur William Heintzelman, American, 1891-1965 (121). 26.7 x 23.5 cm.
Left: Portrait of J. L. Forain, by Walter Tittle, American, 1883-1966 (88). 23.5 x 29.3 cm.

Spoon Pier, by Claes Oldenburg, American, b. 1928 (80). 32 x 26.5 cm.
Pompeian Veil (Torso), by Arthur Bowen Davies, American, 1862-1928 (139). 13.7 x 8.3 cm.

EXHIBITIONS

Among the special exhibitions in the Museum during 1980 were the following:

Contemporary Works on Paper, selections from the permanent collections, February 19-March 2, 1980.

Archaeology at the University of Missouri, an exhibition in celebration of the centennial of the Archaeological Institute of America, March 3-April 6, 1980.

Masters of American Watercolor, fifty paintings by 19th and 20th century American artists, April 13-May 16, 1980; a Mid-America Arts Alliance loan exhibition, partly funded by Missouri Arts Council and National Endowment for the Arts. A watercolor workshop for junior and senior high students was held in conjunction with the exhibition, resulting in its own display May 10-16, 1980.

Modern Gold and Silver Coins of the World, selections from the Irwin Vladimir collection, April 18-November 15, 1980.

Ancient Medical Instruments, a group of twenty first-century Roman bronze medical instruments, given by the Columbia Clinic, April 24-June 10, 1980.

Six Paintings by Siegfried Reinhardt, mixed media works by the major St. Louis artist, May 18-August 1, 1980.

Light Abstractions: A Photographic Exhibition, fifty works by ten abstract photographers, organized at the University of Missouri-St. Louis, May 18-June 22, 1980.

Thomas Moran Selling the West—Yellowstone, engravings and chromo-lithographs, used to pass the 1872 National Park Bill, July 8-27, 1980; a Mid-America Arts Alliance exhibition, funded by Missouri Arts Council and National Endowment for the Arts.

500 Years of Botanical Illustration, a selection of images from the collection of the Missouri Botanical Garden, St. Louis, August 6-26, 1980; circulated by the Mid-America Arts Alliance, and funded by Missouri Arts Council and National Endowment for the Arts.

Know What You See, an exhibition on the conservation of paintings, August 29-October 19, 1980, circulated by the Smithsonian Institution Traveling Exhibition Service.

European Prints and Drawings, selected from the permanent collections, September 2-November 2, 1980.

Notable Acquisitions Since 1976, selections from the permanent collections, marking the fourth anniversary of the opening of the Museum in Pickard Hall, November 16, 1980-March 1, 1981.

LOANS

During 1980, the Museum provided the following loans: a drawing, "Harlem Boy," by F. Winold Reiss and two untitled lithographs by Richard Hunt to Ellis Library, University of Missouri-Columbia, for the exhibition, Black Voices, January 31-February 29, 1980; four Persian miniatures to the Unitarian-Universalist Church of Columbia, Missouri for a display of Islamic art, March, 1980; 106 Palestinian archaeological objects to the Maurice Spertus Museum of Judaica, Chicago, Illinois for the exhibition, Play It Again, Solomon! October 5, 1980-February 22, 1981.
The 1980 Excavations at Kourion, Cyprus

In 1980, the University of Missouri and the Walters Art Gallery in Baltimore conducted the third season of summer excavations at the renowned Sanctuary of Apollo Hylates at Kourion, Cyprus. Additional sponsors were Dartmouth College, The University of Maryland-Baltimore County and the National Endowment for the Humanities. A general account of the first two campaigns appeared in the preceding issue of Muse.

The third campaign produced some extraordinary discoveries, particularly in three areas: the Archaic Altar, the Tholos (Round Building) and the Temple of Apollo. The altar, discovered in 1962 by Robert Scranton, had never been excavated. It was composed of rubble stones set in mud and was roughly circular in form. The area within and all around the altar was filled with an enormous quantity of ash and the charred bones of sacrificed sheep and goat.

Numerous small terracotta votive offerings were found in and around the altar, including fragments of bulls with snakes twisting around their legs. There was an abundance of Cypro-Archaic pottery datable to about 600 B.C., but one fragmentary pitcher of Red Polished I South Coast Ware was found and dated by archaeologist Stewart Swiny to the Early Bronze Age (ca. 2300-2200 B.C.). Just how such a pot—the earliest object ever found at the sanctuary—could have survived into the Archaic Period is open to speculation: a treasured relic preserved from some earlier cult area, an heirloom, etc.

But the biggest surprise was still to come within the altar. Sealed between two stones was a small but extraordinarily striking silver bull which was intact save for one horn and part of a leg (Fig. 1). These were located by sieving, and fitted on the figure by project conservator Terry Weisser of the Walters Gallery. The animal was analyzed and proved to be composed of cast metal which appears to have been plated with an even finer layer of silver. The legs were cast separately and applied to the body with solder. Our excitement was even greater when next to this bull was found a second one, intact and made of gold (Fig. 2).

Although this discovery shows the highest quality of workmanship in fine materials ever recorded at the Sanctuary, it is not surprising to find bull dedications here, for the bull was the symbol of the fertility divinity in the pre-Apolline days of our cult. In 600 B.C., *terminus ante quem* for the bulls, the Greek Apollo had not yet been syncretized to the original Lord of the Sanctuary, possibly the Near Eastern divinity Resef. Clay figures of bulls and of men (possibly priests?) wearing bull masks are not...
uncommon at the site. Even today in the region bull skulls may be seen hanging over house doors to ward off the evil eye. The bull, zodiacal indicator of the return of spring, is the symbol of the regenerative force of nature.

Our excavations continue to expose the tholos which was discussed in the last Muse. Last year when it was only half disengaged, it was hoped that it would indeed prove to be a round structure. This has been confirmed this season, although the southwest area is quite poorly preserved. This monument contained a mortared circular walkway surrounded by a thick wall resting on foundations so shallow that they could not have carried much weight. The tholos was open to the sky in the center and contained six pits, just the right size for holding bushes or the compact root systems of sacred trees like the date palm. Such a palm already occurs on a relief and one seal from the Sanctuary and may have been particularly sacred to the god.

The pits form a rough circle within the structure and are placed close to the walkway, but a smaller seventh pit to the northwest breaks the line of the circle, and this pit either pre-dates the circle itself or has been placed in an entrance way. If this area is an entrance, it would suggest that there was a previously un-known entrance in the precinct wall which led into the terraced area from the northwest. In 1980 Darice Birge, working with our team, discovered that a depression in the temenos wall just northwest of the sixth pit was in fact an elaborate doorway for which cuttings on a sill survive. Thus it appears that the tholos had an entry from the northwest. Another entrance to it was discovered in the southeast area and provided a direct entry from the main street (the Temple street) of the Sanctuary.

The dating of the tholos remains a problem. The terrace on which it sits was mound up with dirt and debris from the earlier sanctuary and one finds everything from Cypro-Archaic through the early first century A.D. but nothing later than the latter date. This date should provide a terminus post quem for the structure but excavation within the tholos itself produced little datable material.

Another major discovery of the 1980 season belongs largely to our architect John Rutherford and concerns the Temple of Apollo (Fig. 3). Since 1979, we have been studying the famous temple in an effort to reconstruct the poorly preserved building on paper. This had never been done, although in 1962 Robert Scranton first recorded scattered fragments from what he thought were two different temples to Apollo. Our architectural assistant Alexandra Corn, working with Dr. Scranton in 1979, designed our first attempt at restoring the facade of the temple on paper.

In 1980 John Rutherford, assisted by architect John Huffstot, was able to study every block in the area of the temple and they have produced a detailed reconstruction of the second century building (Fig. 4). Although no columns or bases were found, virtually everything else in our res-
4. Below: suggested reconstruction of the Temple façade as it would have appeared in the second century. Drawing by John Huffstot.

This restoration was convincing enough to the Department of Antiquities to cause them to support our efforts with a contribution of $7,500 for the purpose of building a part of the Temple of Apollo all the way up to the roof tiles. As far as we know, this is the first detailed glimpse of a Roman Imperial temple which will be available on Cyprus for tourists and archaeologists alike to enjoy.

Encouraged by our discoveries of the past three seasons, we will resume work in 1981 and concentrate on a bath complex which occupies the eastern extremity of the center of the site. It was destroyed in the earthquake of circa 370 A.D. and many extraordinary finds were found trapped within it by earlier excavators. It is hoped that these will help us learn more about what a bath was like in the late Roman period.

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Monte Castellazzo is located above the modern village of Poggioreale (Figs. 1,2) in the heart of the Belice Valley, the longest river valley in western Sicily and the least understood historically. In fact, the central Belice Valley shares with other areas of inland Sicily an historical anonymity that contrasts sharply with the more thoroughly studied eastern and southeastern parts of the island. In an attempt to modify this situation, the Centro di Ricerche Archeologiche e Antropologiche del Belice was founded in Poggioreale in 1973, and between 1976 and 1979 it conducted a field school in archaeological method at Monte Castellazzo attracting volunteers from seven countries.¹

Originally, interest was drawn to this site because of indications that it might have been a major center of the Elymians, the indigenous west Sicilian people who, according to the ancient authors,² continually sided with the Carthaginians when they were confronted by Greek colonial expansion in the west. Although a sixth - fifth century B.C., multi-roomed structure which can be associated with the Elymians was excavated in Field I at Castellazzo, the major surprise of the excavations was the presence of an earlier, prehistoric deposit below these later walls.

This Bronze Age stratum consists of segments of two stratigraphically sequential, but culturally homogeneous, round structures (Fig. 3). The first of these early architectural phases is attested only by the small arc of Wall 1326. The building of which this wall formed a part must have fallen into disuse after a fairly short period of time, for the wall was incorporated into the architecture of the second phase, the round structure of which Wall 346 is the major element. This second prehistoric structure was
appointed with a stone bench (343), another stone installation (356) to which a function could not be assigned because of its poor state of preservation, and a leveling device of small stones (326) whose purpose had been to support a circular ceramic disc, portions of which were found in situ. This clay disc had been baked in four wedge-shaped sections and, from the mixture of charcoal and grease still adhering to its upper surface, can be identified readily as the hearth of the ancient structure.

The floor of this building, Surfaces 324 and 1328, was simply made of beaten earth. On it, in addition to the ceramic hearth, was found a variety of handmade pottery sealed by a deep covering of secondarily fired mud brick detritus fallen from the superstructure of the walls during the final destruction of the building. The fact that this layer of mud brick covered both Surface 324 and 1328 indicates that both parts of the building went out of use at the same time, while the presence of the same detritus sealing Foundation Trench 383 supports the hypothesis of two building phases noted above.

The pottery fragments from the prehistoric floor represent handmade vessels with mottled surfaces in browns, greys and black, no doubt reflecting the vagaries of the kiln in which they were fired. Both utilitarian and finer wares are represented in the assemblage, the latter being distinguished by the presence of a beautiful, lustrous surface, the result of having been tightly burnished with a smooth pebble or bone.

Although on paper it is possible to reconstruct over one hundred vessels from these deposits, only a small sampling is presented here. This should, however, be sufficient to illustrate the types of vessels in use by the Bronze Age inhabitants of Monte Castellazzo.3

Of the utilitarian, or domestic, pottery one of the most frequent forms at Castellazzo is the holemouth jar (Figures 4a, b, e, f) which is, surprisingly, not well represented in the material published from other Sicilian Bronze Age sites.4 This absence might well be explained by the fact that such simple storage vessels would be much more at home in an occupation context than in the funerary assemblages which have supplied us with so much of our knowledge of the local ceramic development during the Bronze Age in Sicily.

Also occurring frequently is the strainer.5 These vessels were found at Castellazzo in a variety of shapes from the rather deep, hemi-
spherical bowl of Figure 4:g, through the shallow, angular forms of Figure 4:c, d, and thus differ from the other open forms only in the fact that their walls have been pierced to allow the escape of liquids and the retention of solids. Unfortunately, we do not as yet have any evidence for the specific household or industrial task in which these strainers were employed, but olive oil production might be suggested by the presence in this context of the large pithos illustrated in Figure 5. Noteworthy about this vessel is the fact that its handle has been pierced at one end to communicate with the interior of the vessel, thus forming a "spout" and allowing the liquid inside the container to be poured without lifting such a large vessel completely off the ground. Parallels for pithoi which show such sophistication in design are unknown to the author, but the concept is evidenced on smaller vessels from Thapsos. The general form of the
handle, however, is quite similar to the *ansa a piastra quadrangolare* published by Cavalier from Tindari on the northern coast of the island,\textsuperscript{7} but this piece is not pierced and does not, therefore, function as a spout.

The body of this pithos is embellished with wide (ca. 2-3 cm.) raised bands, a technique which can be paralleled at both Thapsos and Boccadifalco near Palermo.\textsuperscript{8} The lower portion of the handle is pierced horizontally, creating an aperture through which a rope could be passed, either to add strength to the walls, or to facilitate the transport of this large vessel.

Without a doubt the finest piece of prehistoric pottery from these deposits is the fragmentary chalice with raised, festoon decoration on the bowl (Fig. 6a). Although this general form is well known in the repertoire of the Bronze Age Sicilian potter, examples with raised decoration appear to be restricted to the Middle Bronze Age Thapsos culture,\textsuperscript{9} its suggested "parent" culture of northern Sicily (Rodi-Tindari-Vallelunga)\textsuperscript{10} and its possible chronological extension on the island of Ustica.\textsuperscript{11} Several other fragments with similar, raised decoration were also found. The curve of the decoration on the two sherds presented in Figure 6b, c suggests that they are from the rims of small chalices similar to that shown in Figure 6a.

The last example chosen to illustrate the finer wares from Monte Castellazzo is a small, open form on which a portion of a basket-handle is preserved, and which we must assume was balanced by a second, similar handle opposite the first (Fig. 6d). Although basket-handles on vessels with more outsplayed sides are known from the Bronze Age village of Punta di Milazze on the island of Panarea,\textsuperscript{12} the closest parallel to the Castellazzo piece known to the author is included among the unpublished finds from Boccadifalco in the Museo Nazionale di Palermo.\textsuperscript{13}

The importance of this pottery lies in the fact that it can be securely dated to the Bronze Age and, in concert with its architecture, definitely indicates—for the first time—that man was settled in this period in the western Sicilian hinterlands. In retrospect, this situation should have been expected, for this is a tremendously fertile region, quite capable of providing bounti-
ful harvests that would have attracted settlers in any period. The many ceramic features that can be paralleled at other Sicilian sites indicate that at Monte Castellazzo we are dealing not with a culturally isolated group, but one that was in contact with the larger centers of northern and eastern Sicily. Continued archaeological exploration in the Belice Valley promises not only to define further the internal and external relationships of the settlement on Castellazzo, but also to provide future researchers with the necessary information by which to study the history and cultural development of Bronze Age Sicily as a unit, unprejudiced by geographical lacunae.

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1 Excavation was conducted under the general directorship of Professor Vincenzo Tusa, Soprintendente alle Antichità per la Sicilia Occidentale, and was concentrated in two areas on the southern slopes of the mountain: Field I, a series of occupational strata under the field-directorship of the author and partially supported in 1979 with funds from the Museum of Art and Archaeology, University of Missouri-Columbia; and Field II, the gateway complex of the Iron Age city, under the field-directorship of Dr. Gioacchino Falsone of the University of Palermo.


3 The parallels offered in the following notes are not intended to be exhaustive, but rather to guide the reader to comparative material from other Sicilian sites. A complete study of the prehistoric material from Castellazzo is presently being completed by the author.

4 The rim form is known from an occupational context at Serraferrificchio (Brea, op. cit. note 2, p. 165, fig. 11:13), and San Ippolito (ibid. p. 167, fig. 13:i). It appears more frequently in the Middle Bronze Age Stratum II of the Chiusazza Cave (S. Tine, “Gli scavi nella grotta della Chiusazza,” Bollettino di Paletnologia Italiana 74 (1965), Tav. XXXVII). One such vessel, however, was included among the funerary offerings of Tomb 38 at Thapsos (P. Orsi, Monumenti Antichi VI, Rome 1895, col. 123, fig. 33).

5 A large, cylindrical strainer is illustrated by Tine (op. cit. note 4, Tav. XXX:3) from the Castelluccio period Stratum III of the Chiusazza Cave. Several fragments of strainers, more similar to the examples from Castellazzo, are exhibited in the Syracuse Museum where they are said to come from San Ippolito. Personal observation by the author.

6 Cf., Inter alia, P. Orsi, op. cit. note 4, Tav. IV:17. The hole, barely visible at the upper angle of the handle in the published drawing, has been confirmed by the author in the Syracuse Museum.


9 Cf., Inter alia, P. Orsi, op. cit. note 4, col. 116, fig. 24 left; and col. 131, fig. 45 left (in bronze).

10 Cf., M. Cavalier, op. cit. note 7, pp. 65-67, and fig. 4.g.h; and p. 72, fig. 10.e.

11 I wish to thank Sig. Giovanni Mannino for discussing with me the results of his excavations at this tremendously important site.

12 L. Bernabo-Brea and M. Cavalier, Il castello di Lipari e il museo archeologiche cullano, (Palermo 1977), figs. 34.k and 59.e.

13 This fragment will be included in the author’s forthcoming publication of the corpus of the prehistoric pottery from this chronologically significant site.
The joint University of Missouri/University of Michigan expedition returned to Tel Anafa in the Upper Galilee of Israel for two more months of excavation in the summer of 1980. In this eighth season of excavation at the site we continued to concentrate our efforts on the Graeco-Roman levels of the mound, uncovering more of the Hellenistic stuccoed building which occupies much of the northern sector of the tel. The work in 1980 revealed more of the complex history and plan of this important building and brought to light some of the most impressive finds yet unearthed at Tel Anafa.

In all, seven new 5 x 5-meter squares were opened within the area of the Hellenistic stuccoed building concentrating on the northwest, northeast and southeast sectors of that structure (Plan). Discoveries in these trenches confirmed our hypothesis that the Hellenistic stuccoed building went through three major construction phases (IIa, b, c) between 150 and 80 B.C., at which time it appears to have been abandoned by its Greek settlers. However, it necessitated major revisions of our previous theories concerning the size and function of the building in its IIb and IIc phases. The new excavations in the northwest revealed the first preserved remains of the Hellenistic stuccoed building to the north of its central courtyard; elsewhere in the north sector Early Roman builders had cleared the tel down to its Early Hellenistic levels, destroying all remnants there of the structure. This new evidence for the continuation of the Hellenistic stuccoed building to the north allows us to identify the north enclosure wall of the tel as the north wall of the building—similarly the east wall of the tel doubles as the east wall of the building—and gives a 38-meter north-south extent for this edifice. The northwest corner of the central courtyard was also uncovered and a curious square stone structure held together by typically Late Hellenistic swallowtail clamps and slot dowels was found built over this corner of the stylobate (Fig. 1). In addition, traces of floor surfaces in this area now reveal that the Hellenistic stuccoed building continued west beyond the line of the wall previously thought to be the west boundary of the building. Confirmation of this greater westward extent of the building was provided by a trench in the southwest where the south wall of the building can also be seen to continue farther west. Finally, the 1980 excavations in this area revealed for the first time that the Early Roman occupation on the site consists of two distinct building phases. The second, later, phase includes the paved roadway and associated building above the northwest sector of the Hellenistic stuccoed building (Muse 12, Fig. 2; Muse 13, Fig. 6). The latest datable material under the roadway dates to the 1st century A.D. The roadway, in turn, can now be seen to cover and therefore postdate portions of the major Roman stuccoed building to the north which itself destroyed the north sector of the Hellenistic stuccoed building (Muse 13, p. 17). Although the relative sequence is clear, a closer date for this earlier post-Hellenistic construction phase cannot be determined at this time.

Returning to the Hellenistic stuccoed building, further excavation in the northeast and southeast have given us new information on the plan and chronological sequence of the building. In the northeast, to the south of the Early Roman leveling operations which demolished much of the northern sector of the Hellenistic stuccoed building, some well-preserved remains of that structure have been uncovered. Among these are the northeast corner of the central courtyard and
PLAN of the excavations on the top of the Tel.
a section of its blocked eastern stylobate. It is now apparent that the court is an irregular rectangle which measures 12.5 meters east-west by 9 meters north-south. To the east of the peristyle the greater part of a room in use in the final phase of the Hellenistic edifice was cleared. This is the best-preserved and most elaborately decorated room of the building yet excavated. Relief stucco imitating drafted masonry covered the walls, and the floor was tessellated mosaic, only the underpinning of which remains. On the surface of the peristyle west of this room an unprecedented number of whole vessels of Hellenistic red-glazed ware were found broken as if they had fallen from a cupboard to the south after the Greek abandonment of the site (Figs. 2 and 3). Little is preserved of the Hellenistic stuccoed building north of the mosaic room due both to the depth of the Early Roman building activity and to the construction of a separate Late Hellenistic building to the northeast in the final phase.

1. Above: stone structure with swallowtail clamps and slot dowels situated over the northwest corner of the stylobate.

2. Opposite above: vessels of red-glazed ware lying in pieces upon the surface of the peristyle.

3. Opposite below: some of the broken wares after reassembly, including a massive plate, cups, and a unique grill or trivet device in coarse ware.
(IIc) of Greek occupation of the site when the Hellenistic stuccoed building appears to have been subdivided into a number of loosely related units around the central court.

This subdivision is most apparent in the southeast sector (Fig. 4) where the building was extensively modified in the final Hellenistic phase (IIc). At this time the previous arrangement of double rooms about 4.5 to 5 meters deep was altered with the demolition of the southeast corner of the courtyard and much of the eastern rooms for the placement of a large stone drain which issued from the center of the court and emptied over the east wall of the tel. Installations for piping in, heating and draining water were added to one of the eastern rooms at this time. The relation of this water heating facility and the luxurious stuccoed and mosaicked room to the north is of some interest and will be investigated in the 1981 season.

In summary, the 1980 discoveries in the northwest and southeast sectors in particular allow us to draw some tentative conclusions about the plan of the Hellenistic stuccoed building at the time (phase IIb) when it was in use as a single large structure, although final conclusions must await the results of a few last trial trenches planned for the summer of 1981. Based on the known organization and measurements of the south and east sides of the building, the few preserved remains of the north sector, and the demonstrated continuance of the south wall west beyond the currently excavated area, we can now tentatively restore the original plan of the building as a symmetrical, partially two story arrangement of double rooms around all four sides of a central court. Extrapolation from the known room dimensions on the south and east and the identification of the north wall of the tel as the north wall of the building allow us to restore the Hellenistic stuccoed building as a large, square structure 38 meters x 38 meters. Although the plan is a variation on the common Hellenistic house with peristyle court, the large size argues for a public rather than a private function.
Finally, the excavations at Tel Anafa in 1980 continued to produce a rich spectrum of finds from the Hellenistic era: twenty-one coins of Late Hellenistic Tyre and Sidon, including a silver Tyrian shekel; fragments of over 300 molded glass bowls; and a wide variety of Late Hellenistic redwares and molded lamps. In addition to the more commonly decorated finewares, the 1980 season also produced several examples of the Hellenistic interest in the decoration of coarse wares (Fig. 5). Finally, the mixed fills of the northeast sector continued to be rich in small finds of metal, including fragments of gold and silver jewelry and a splendidly modeled bronze furniture ornament (Fig. 6) cast in the form of the Greek woodland god, Pan.

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The 1980 season was funded by gifts and 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.

Professor Saul Weinberg of the University of Missouri again served as Co-Principal Investigator and offered invaluable advice on the interpretation of the results. Professor Sharon Herbert of the University of Michigan served as Co-Principal Investigator and directed the work in the field with the administrative assistance of Professor Barbara Johnson of Ben Gurion University of the Negev, and Dr. Jamie Catlin of the University of Michigan as Camp Manager. Trenches were supervised by Monica Barran, Nicholas Cahill, Barbara Fiedler, Allyn Lord, Theodore Peña, Harriet Schwartz and Lynn Stowell. Dr. Robert Gordon supervised a trench and worked on his publication of the architecture. Blane Nansel again analyzed the faunal remains. David Myers, assisted by Jacqueline Royer, produced the architectural drawings; Lorene Sterner served as small finds artist. Aaron Levin, assisted by Susan Webb, was responsible for the photography. Conservation was again ably supervised by Amy Rosenberg with interns Elizabeth Peacock and Carol Snow. Mary Anne Wilkenson kept the registry in excellent order with the assistance of Helen Smith. Again, our warm thanks to all for jobs well done. Our thanks are also due to Mr. Avi Eitan, Director of the Israel Department of Antiquities, and his staff for facilitating our work in every way. Once again our deepest gratitude goes to Miss Hannah Katzenstein without whose help at every turn it is difficult to imagine a successful season. Moshe Kagan of Kibbutz Shamir was, as always, a great help to the expedition. The Albright Institute and its generous staff provided care and comfort in Jerusalem. Our deepest thanks to all concerned for making the 1980 season a success.

Ut Poesis Pictura

The famous phrase *ut pictura poesis*, coined by the Roman poet and critic Horace, has been invoked through the ages to introduce discussions of the pictorial qualities of poetry. I invert it here, as this essay is an attempt to use the poetic theory of Paul Valéry¹ to form a background for understanding the constructions of contemporary artist, Douglass Freed.²

Valéry’s concern with the interrelationships of the various arts is the culmination of the Nineteenth century preoccupation with attempts to redefine the nature and purpose of artistic forms of expression. Baudelaire’s poem “Correspondences,” suggesting that stimuli normally associated with one of the senses could be transferred to other senses, was followed by Wagner’s concept of the Gesamtkunstwerk, or total art form, exemplified for him by the opera. The vague suggestiveness of later Impressionist painting was an inspiration to the Symbolist poets who in turn influenced composers such as Debussy. By the end of the century these comparisons and their implications were part of the conscious background of all artistic production.

1. Encasement No. 16, Etruscan, by Douglass Freed, American, b. 1944. 1.47 x 1.21 m.
Although associations of this sort continued, the early twentieth century witnessed efforts to draw sharper distinctions between the arts. The insistence on flatter images which accompanied the development of abstract art was justified by the assertion that the picture plane was a two-dimensional surface and that painting should not attempt to emulate sculpture. In France, the poet and art critic Apollinaire joined the phrases poésie pure and peinture pure to describe the new art forms. Pure painting, in addition to respecting the picture plane, would rely on color for its expressiveness and should avoid narrative and descriptive subject matter which would remain in the domain of literature. The possibility of pure poetry had been raised by the leading Symbolist poet, Mallarmé, but this posed some difficult problems. Relying heavily on musicality he sought to eliminate narrative and direct description (proper characteristics of prose) but could not avoid the connotations of words. Apollinaire, adopting free verse forms, jumbled syntax, omitted punctuation, and in Calligrams imitated the visual arts. It was only in the work of some of the Dada poets that we finally find verses composed of meaningless sounds, a reductio ad absurdum which effectively laid to rest that approach to pure poetry.

Paul Valéry, whose work spans the period of late Nineteenth century Symbolism and early Twentieth century abstraction, inherited the problem which he saw as a challenge to perfect the art of poetry by removing as many aspects of prose as possible while retaining the disciplined characteristics of traditional French verse. Although he used the phrase pure poetry which was still current, he specified that he meant "pure" only in the sense that a chemist would use the term. He suggested that, instead of pure poetry, "it would be better, perhaps, to say absolute poetry, and to understand this term in the sense of an exploration of the effects resulting from the relations of words, or rather from the relations of the sounds of different words, a notion which suggests, in short, an exploration of that whole region of sensibility governed by language." He also used the term absolute to refer to poetry which was able to transcend the tastes and conventions of a particular time, or, as in this excerpt, the voice of a particular person:

. . . in Hugo, in Mallarmé, and several other authors, there appears a tendency to form non-human and in some sense absolute discourse—discourse which suggests some being independent of any person—a divinity of language—which the Omnipotence of the Sum of the Words illuminates. It is the faculty of speech which is speaking; and in speaking, becomes intoxicated; and intoxicated, dances.

The kind of poetry which Valéry sought was not to be produced in flashes of inspiration. He withdrew from the writing of poetry for a period of twenty years and when he did resume publication it was only of works which had undergone a long and arduous shaping. He worked toward a vocabulary of the greatest musicality freed from all words which have been overworked or which only evoke the world of practical thought. He recounted the problem posed by the demands of one line. "I look for a word," he said, "a word which is feminine, of two syllables, containing 'P' or 'F,' ending in a mute, synonymous with a break or disintegration, and neither learned nor rare. Six conditions at least."

Valéry continued to use dance, music, and architecture as analogies but was increasingly inspired by the precision of the mathematical
The theories of composition which he developed over a lifetime of creative activity can be applied to certain kinds of abstract painting that have developed under similar inspiration.

The evolution towards abstraction in the visual arts was not so prolonged or tortuous a process as it was in poetry but some of the more severe forms still present problems to the average viewer. The work of Douglass Freed, for example, is composed exclusively of geometric forms, and the surfaces, accomplished by a variety of spray techniques, reveal no touch of the artist's hand. The University of Missouri owns two of these works: Encasement No. 17 (1979), in the Museum of Art and Archaeology, and Encasement No. 16, Etruscan (1979), purchased for the Memorial Student Union.7 The first, reproduced on the cover of this issue, measures 20.5 cm. x 20.4 cm. and is oil on laminated Murillo mounted on board. Encasement No. 16 (Fig. 1) is a large construction in which each rectangular segment is a separately stretched canvas, finely dovetailed and secured into the whole with bolts. It too is painted with successive layers of thin oil colors applied as sprays.

These works, examples of one of the more extreme forms of abstraction, lend themselves very well to an analysis based on Valéry’s poetic theory. The meticulous craftsmanship and sense of rational order are points of similarity perceived immediately. For several years Freed has worked exclusively with geometric forms, varying the relationship of the parts to the whole. Valéry also preferred a limited choice of material. He excluded ordinary but ill-defined words, preferring "a limited vocabulary, but one from which one can form many combinations . . . worth more than thirty thousand words which merely encumber the acts of the mind."8 In fact, he predicted that "The future will be able to construct a language for the intellect . . . on the model of algebra and geometry."9

Both of the Freeds owned by the University are from the Encasement series, containing, as the name implies, geometric forms which are encased or bracketed by other rectilinear forms. A more recent series is called Proscenium with the overriding structure suggesting the opening of a stage. Any of these series may be explored further because of the unlimited number of arrangements possible, and yet within any one specific construction, altering a single unit would destroy the harmony of the whole. Valéry thought of the composition of a poem as a similar process of building: "Hence we must adjudge these complex words like irregular blocks of stone, speculating on the possibilities and the surprises which arrangements of this kind reserve for us, and giving the name of 'poets' to those whom fortune favors in this labor."10

The possibilities in Freed’s constructions, moreover, are enhanced by the play of color both within certain structures and across the surface of the whole. In No. 17, we find two narrow vertical divisions on the right which are the same width but one has an infusion of yellow green at the lower extension while the other is lighter at the top even though it uses a grayed-down green. None of the other rectangles is exactly alike but the relationship of each to the whole is carefully controlled by the mathematical proportions. The strong vertical panel on the left contains all of the hues used in the composition: green, mauve, sienna; at the lower left of the largest area a light orange begins a warm glow of color which moves upward across the surface of
the painting to the right panel where it becomes a downward movement. The darkness of the base rectangle stabilizes the color field.

Geometric form gives Freed’s work its controlled measured approach to order, while color, and the refined surface, give it a sensual and emotional dimension. Both works under discussion are part of a related series and are similar in color response, but others use sonorous wines and deep greens or variations of light blues and grays. The drifts of pigment are controlled to the extent that they never build up on the surface so that the matte finish absorbs light evenly. In the canvas constructions, the sides of the separate sections are also painted; sometimes this emphasizes the geometric divisions but at other times the color serves to bind two areas together.

In Freed’s work, order is achieved through form, and feeling is expressed through color. This duality was also essential to Valéry. “There are two things that count, that ring true on the table when the mind plays its game against itself. One, which I call analysis, has purity for its object, the other, which I call music, composes that purity making something from it.”11 There are many terms common to the vocabulary of color and of music: resonance, vibration, tone, harmony. In painting and in poetry these qualities not only add to our sensory enjoyment of the work but also contribute to the unity of the experience.

There remains the question of thought (content), or, as Valéry would prefer, the sense which is embodied in sound. Both the poet and the painter have been explicit about avoiding representational subject matter. For Valéry: “Thought must be hidden in verse like the nutritive virtue in a fruit. A fruit is nourishment, but seems only a delicacy. One perceives only the pleasure, but one receives a substance. The enchantment conceals this imperceptible nourishment which it conveys.”12 Freed, who also prefers the term absolute art to abstract or non-objective, says, “Art, which is truly visual calling attention to only itself, must not be referential to the seen world but an invention of man to be seen by him and understood in and unto itself as a new visual language.”13

Some kind of communication is implied, however. Valéry insists that the sense of a true poem cannot be separated from the language of the verse, but he gave us this description of the poetic experience:

I have said: sensation d’univers. I meant that the poetic emotion or state seems to me to consist of a dawning perception, a tendency to perceive a world, or complete system of relations, in which beings, things, events, and acts, if they directly correspond to those which inhabit and compose the world of the senses, the immediate world from which they are borrowed, are, further, in an indefinable but marvelously just relation with the modes and laws of our general sensibility. Then, these known objects change value somehow. They stimulate one another, they associate quite differently from the way they do in ordinary conditions. They are—so to speak—harmonized, they have become commensurable, echoing and answering each other.14

I could say that Valéry’s themes concern the mind of man, his sensibility and his creativity, the sense of the self, consciousness exploring its potential; but no prose, even his own, conveys anything of what one of his poems is. From many conversations with Douglass Freed I can say that he feels his art is not unrelated to the austerity of western Kansas of his childhood, but one would be far off the mark to look for a trace of a
weathered tree or a windswept horizon. His use of sub-titles which refer to early cultures in Italy and Egypt, to place names prominent during the Renaissance, and to the pre-historic Americas suggest to me an awareness of the extent to which mankind at various times has paid homage to geometric forms in his desire for some universal order in which he could place his trust. But this I have read in the paintings, not in words.

Pure poetry and pure painting seek the perfect synthesis of thought, order and feeling, the best of spirit, reason and heart. These are the goals of Paul Valéry and Douglass Freed and an understanding of either of these artists should help our appreciation of the other.

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1It is not feasible to use extensive samples from his poetry because of the space which would be required and because too much would be lost in translation. I know of no other poet, however, who so carefully studied the process of creation and his prose translates very well. The prose works are all included in the Pleiade edition of the complete works. The footnotes which follow, however, cite the volumes in which they appeared during his lifetime.
5“Rhumbs” in Tel Quel, II, 75f. Quoted in Hytier, 73. Hytier considers the last lines of “La Pythie” an example of this depersonalization:

Honneur des Hommes, Saint LANGAGE,  
Discours prophétique et paré,  
Belles chaînes en qui s’engage  
Le dieu dans la chair égaré,  
Illumination, largesse!  
Voici parler une Sagesse  
Et sonner cette auguste Voix  
Qui se connaît quand elle sonne  
N’être plus la voix de personne  
Tant que des ondes et des bois!  
(Honor of Men, Holy LANGUAGE, prophetic and adorned speech, beautiful chains in which becomes enmeshed the god who has strayed in the flesh, illumination, bounty! Now Wisdom is speaking and the august Voice is sounding which knows when it sounds that it is no longer the voice of anyone so much as the voice of the waves and the woods!) Translation from French Poetry from Baudelaire to the Present, Elaine Marks, ed. (New York 1962) 154.
6“Autres Rhums,” Tel Quel, II, 153, quoted in Agnes Ethel Mackay, The Universal Self (Toronto 1961) 153. Mackay gives as examples from Valéry’s verse: un fleuve sans copure, and cette lumineuse rupture.
7No. 17: Museum Acc. No. 79.92. No. 16: purchased with monies from the Unrestricted Development Fund; 1.473 m. x 1.212 m.
10Eupalinos, 150. Quoted in Hytier, 70.
11“Propos me concernant,” Présence de Valéry, 34. Quoted in Mackay, 26.
12“Littérature,” in Tel Quel, I, 144. Quoted in Hytier, 76.
13Visions 81, Exhibition Catalogue, Mid-American Arts Alliance, 1980.
14“Propos sur la poesie,” in Conferencia, 1929, 466. Quoted in Hytier, 21f.
Two Turquoise Gems from Iran

In his encyclopedic Natural History Pliny the Elder saved for the last volume the discussion of gem stones, which he described in great detail. Among them is the "pale green callaina," of which he says:

It occurs in the hinterland beyond India among the inhabitants of the Caucasus...It is of exceptional size, but is porous and full of flaws. A far purer and finer stone is found in Carmania. In both localities, however, "callaina" occurs amidst inaccessible icy crags, where it is seen as an eye-shaped swelling loosely adhering to the rocks, as though it had been attached to them, rather than formed upon them. The tribes accustomed to riding on horseback and too lazy to use their feet find it irksome to climb in search for the stones; and they are also deterred by the risks. They, therefore, shoot at them from a distance with their slings and dislodge them, moss and all. This is the article that pays their taxes, this they acknowledge to be the most beautiful thing that can be worn on neck or fingers, from this they derive their wealth, this is their pride and joy as they boast of the number that they have shot down since their childhood, an operation in which success varies, seeing that some win fine stones with their first shot, while many reach old age without obtaining one. Such, then, is the way in which they hunt the "callaina." Subsequently, the stone is shaped by the drill, being in other respects an easy stone to deal with....The finer specimens lose their colour if they are touched by oil, unguents or even undiluted wine, whereas the less valuable ones preserve it more steadfastly. No gemstone is more easily counterfeited by means of imitations in glass.¹

Thus Pliny writes about a stone which in mineralogical reference books of today is more soberly described as cupreous basic aluminum phosphate, hardness 5-6 according to the Mohs scale. This and related minerals are connected with deposits of copper. In antiquity it was found on the Sinai peninsula, the copper-mining area of the ancient Egyptians, and in far regions of Iran. Both areas are the homeland of nomadic tribes in whose native jewelry the bright-colored stone is abundantly used. The ancient name given by Pliny, "callaina," that is, the "blue-green" semiprecious stone, has fallen into oblivion. Nowadays the stone is known as turquoise, after the Turks who for a long time controlled the trade.

Pliny mentions several characteristics of turquoise which even today influence its value and its importance as a gem. Although found in big lumps, the stone generally is interspersed with veins of other minerals of different colors. Larger pieces of pure consistency are hard to find and therefore costly. The stone is comparatively soft and workable but also very easily worn away. Its color is irregular. It varies from sky-blue to turquoise to sea- or apple-green. Different shades have different values, and finally, the color is unstable. Whereas it is bright and rich in the freshly cut stone, it loses intensity and brilliance after being exposed to light and air or from contact with other minerals. Especially the blue shade—which is more appreciated in modern times than it was in antiquity—tends to fade to green. Therefore Pliny's remark that turquoise was likely to be imitated—or faked—in colored glass is not surprising.

Because of these restricting qualities turquoise has never become a favorite for glyptic
art. Only a few turquoise gems of Greek and Roman times are known. It is certainly not by mere chance that one of these comes from Ptolemaic Egypt, for the Egyptians loved green as the color of freshness and vegetation and used turquoise a great deal for jewelry. Though turquoise lost its importance as a gem stone in the post-Pharaonic period, it had a long tradition in Egypt.

\[\text{In view of these facts, two turquoise gems in the Museum of Art and Archaeology of the University of Missouri are remarkable for their material alone (Figs. 1 and 2). They are pale blue-green in color, tending more to green, and they certainly were originally of a more brilliant tint. The thin veins that run through the stones are fine and light brown so that they do not impair the general impression. Although the two stones obviously belong together in material, style and technique, they differ in shape, one being a long oval, the other a circular oval. Noteworthy are the uneven backs and the irregular edges; these may be due to the nature of the raw material.}

Both gems were acquired by the Museum from a private collection and are said to have been bought on the art market in Teheran in the late 30s. A preliminary identification of the material as turquoise from Nishapur makes one think of eastern Iran as a possible provenance. Since, at that time, Iran was not one of the great centers of the art trade, it is not likely that the two stones were brought to Teheran from very far away. One may confidently assume that they were found in Iran.

The motives are easy to recognize: the head of Herakles in profile with the lion skin, as it is known from countless representations, and a female head en face with parted wavy hair and a necklace. The technique is somewhat unusual. The gems are not engraved in intaglio but in relief. The shape and proportion of the heads are correct. The details of eyes and nostrils on the lion skin and the hair are rendered distinctly and understandably but leave the impression of having been worked with a graver. A brief sketch of the technique of gem cutting may impart a better understanding of this clumsy looking style, which cannot be simply put aside as poor work.

A small iron or bronze wheel rotated by a bowstring served as a cutting tool. The wheel was not flexible—like a dentist’s drill—but mounted. The gemstone was pressed against the rotating wheel so that with the aid of an abrasive—emery or quartz—it slowly ate into the stone. This technique necessarily led to hollow rounded shapes, and the only requirement was a skillful steady hand to arrange the grooves to form a three-dimensional figure in the negative. To work in relief with this technique and tools is certainly far more difficult. Soft but brittle materials such as bone or ivory are usually carved with a cutting tool and file rather than modeled with the wheel.
The peculiar technique indicates that these gems are not the product of a Graeco-Roman workshop of the Mediterranean area but of an artist who understood the motives perfectly well but was not in full possession of the requisite technical skill. Taking into consideration the material and its known sources in antiquity, it is highly probable that these gems are local products from eastern Iran. The decisive question is of which period and what cultural environment. This is not easily answered, for there are at present no convincing parallels known for these two gems. To suspect a modern origin if an object will not fit at once into the known categories would be a rash judgment, for the gems show no resemblance to any post-antique style of art in the Near East.

The provinces of Media, Parthia, Carmania and Gedrosia—that is, Iran—had received a certain degree of Hellenization under Alexander the Great and his successors in the fourth and third centuries B.C. But before long they became independent under the rule of a native people, the Parthians, and developed a Graeco-Oriental culture of their own. The Parthians expanded to a powerful state which was the political adversary of the Roman Empire. They saw themselves as protectors of the Iranian tradition but did not reject cultural influences from the Mediterranean. The distinct stylistic features of Parthian art, which included a glyptic art of high quality, rule out a Parthian or Sasanian origin for the two gems. Therefore we have to rely on an analysis of style and motives for their classification.

The motives of the turquoises are not uncommon. The head of Herakles with the lion skin (Fig. 1) is easy to explain. As the obverse of the silver coins minted by Alexander the Great and circulated in great quantities, he was known not only in the Greek world but far beyond its borders. The dynasty of the Seleucids who succeeded Alexander in the Iranian east also put the head of Herakles on their coins. This is illustrated by a tetradrachm of Seleucus I (312-281 B.C.) minted at Ecbatana (Fig. 3). In later times the head of Herakles was still a favorite motive in the minor arts, including Roman gems. Possibly a similar gem which reached the Iranian east served as model.

The female head (Fig. 2) is more difficult to place. A certain likeness associates her with the head of Arethusa on the Greek coins of Syracuse, created by Kimon. These were copied to a large extent, even in the east on coins of the Cilician city Tarsus under the satraps Pharnabazos (379-374 B.C.) and Datames (378-372 B.C.). But also a frontal head of Apollo with a laurel wreath, flowing hair and very soft features is similar. He is depicted on smaller coins of Seleucia-on-Tigris in the early Seleucid period.
Closer yet is the connection with late Classical and Hellenistic finger rings depicting female heads en face on the bezel in relief or intaglio. Especially close is the head on a bronze ring of the 3rd-2nd century B.C. (Fig. 4). The flying locks and the necklace form a decorative frame around the face in the same way as on the turquoise. In many respects comparable are the finger rings of bone, marble or bronze which show on the bezel the relief profile of Ptolemaic queens of the 3rd and 2nd centuries B.C. (Fig. 5). They also combine a certain artistic skill with mediocre craftsmanship.

More interesting than the motive are the parallels in relief technique. Until now we have avoided describing the turquoises as "cameos." This term usually refers to glyptic works in relief made of the striated sardonyx of Indian or African origin. Their artistic achievement is based upon the silhouette character of the representation carved into the contrasting layers of the sardonyx. The invention of multicolored cameos was an immense success which has lasted to the present. Aside from the cameos there existed works in relief which deliberately abandoned the effect of the silhouette by using material of a single color—metal, glass, semiprecious stones, bone. The monochrome reliefs, as they might be called, were popular in the Hellenistic period. The finger rings using this technique with relief bezels belong to the 3rd and 2nd centuries B.C. Only in the early Roman Imperial period was there again a certain number of monochrome relief gems (Fig. 6), evident in the circle of the
Julio-Claudian family. Yet the parallels from mainly Hellenistic Greek art are against as late a date as the early Roman Imperial period, for at that time in Iran Parthian art dominated.

The parallels in technique and motives clearly point to Greek rings and coins of the early Hellenistic period. Yet one should try to define the stylistic relations more closely. East of the supposed home of the gems lies Graeco-Indian Bactria. Here for a long period of nearly five hundred years flourished a mixed culture developed out of immediate contact between Greeks and Indians or indirectly by import and trade. A certain degree of ornamental quality not only in the female head but also in the profile of Herakles leads to the consideration that there might be some Indian influence. Especially the wreath-like locks of the woman, her full features and the heavy necklace recall Indian monuments. A better comparison than large Buddha heads are small works of gold, stone and terracotta from Taxila, which show some relation to Greek works of art. Richly adorned female heads in frontal pose have parallels on sealstones from Khotan. Yet there is an even stronger ornamental quality and a way of shaping the human body which is different from the style of the two turquoise.

In some ways one may compare a stamp seal (Fig. 7) of the Roman period acquired in Smyrna and probably originating in Asia Minor. The material is lapis lazuli. This deep blue stone—almost always containing other minerals—was imported in antiquity, as it is today, from Afghanistan, and traded all over the world. In Egypt and Mesopotamia lapis lazuli was a prized jewel, whereas in Greece and Rome it was less appreciated for the same reasons as turquoise. The stamp seal is formed by two modeled female heads in relief joined together in the fashion of a double herm. On the bottom is a Greek inscription. The seal compares with the turquoise in the same awkward carving. Here again it is obviously a question of local but Greek workmanship that, like the turquoise, originates from a special familiarity with an uncommon raw material, and probably near its geographical origin.

The parallels for the two turquoise gems in motive, style and technique point in the same direction as material and provenance: a provincial Greek environment in the Iranian east of the 3rd or 2nd century B.C. This region was Hellenized only for a relatively short period. On his campaign to India, 330-323 B.C., Alexander the Great founded numerous cities, and his succes-
sors in Syria and Iran—the Seleucids—developed them. This phase of Hellenization came to an end about 304 B.C. when Seleucus I ceded the major part of his realm west of the river Indus to the Mauryan king Sandraguptas (Sandrakottos) in return for war elephants. More important was the Parthians’ struggle for independence. After Seleucus II’s unsuccessful campaign in 230-227 B.C. they established their empire in eastern Iran. From this time on the settlements and cities gradually lost their former Greek character.

Not much is known about the Hellenization in Iran during this century. Because of the habit of sealing documents and possessions, glyptic art flourished. Although few originals are known, many seal impressions on clay are preserved from Seleucia-on-Tigris, Uruk-Warka and Babylon.22 These seals have, however, a different style from our turquoise reliefs, which may have been used for finger- or earrings.23 Stylistically, Seleucid gems are little different from those of the western Greek world. Obviously, art in the center of the Seleucid empire was closer to the general course of style.

The Greek cities farther east are little known or explored. As yet the best known is Ai Khanum (Alexandria Oxyana?) in Afghanistan,24 which comes very close to the probable historical and cultural circumstances which may have created the two turquoise gems. Although the finds are rich, until now few small objects have appeared and therefore a convincing parallel must still be sought. Perhaps the publication of these unique turquoise gems will lead to more examples of their kind.

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Postscript

When this article was in press the first reports of the results of the Soviet excavations at Tillja Tepe near Shibarghan/Afghanistan were published.

The royal burials of the first century A.D. have yielded extraordinarily rich finds. Among jewelry of Graeco-Oriental Bactrian style decorated with semiprecious stones, especially turquoise, were several gems, intaglio as well as cameo and one with a Greek inscription, of a peculiar craftsmanship almost identical with our turquoise gems. They all evidently belong to Hellenized Bactrian art.

V. Sarianidi, “Die Schätze der Kuschten-Könige,” Afghani-

I wish to express my gratitude to Gladys D. Weinberg for suggesting the study, to Jane C. Biers for giving much information, and to Ruth E. Witt for supplying casts and photographs, and for her careful editorial work. Thanks are due to M. Yaldiz and H. Kröger, Staatliche Museen, Berlin, for discussing the problems, and to those institutions which supplied photographs.

2A. Furtwängler, Die antiken Gemmen. Vol. 3 (Leipzig-Berlin 1900) 312 f. Marlborough Collection, now in the Museum of Fine Arts, Boston; Livia, 334 Florence, head of Augustus, 396; cameo in Vienna, F. Eichler-E. Kris, Die Kameen in Kunsthistorischen Museum (Vienna 1927) no. 53 pl. 14; ringstone in The Hague, M. Maaskant-Kleibrink, Cata-
logue of the Engraved Gems in the Royal Coin Cabinet, The
Hague (Wiesbaden 1978) no. 540, pl. 100.


5 Acc. no. 65.149 and 65.150. Measurements 1.4 x 1.2 cm. and 1.9 x 1.2 cm. According to an opinion kindly given by the Geology Department of the University of Missouri, the material may be variscite rather than turquoise. This mineral occurs in Iran as well as elsewhere in conjunction with turquoise. It contains aluminum rather than copper; the hardness is 4-5 according to the Mohs scale. The appearance is similar to turquoise but the color is more greenish and the veining less prominent. Since the question cannot be decided without tests destructive to the gems, the term turquoise will be kept for convenience.


7 Coins of Alexander the Great and Philip Arrhidaios have been found, e.g. in Taxila/India, Sir John Marshall, Taxila (London-Cambridge 1951) vol. 2, 763; vol. 3, pl. 253, 2-4.


10 Cf. G. F. Hill, British Museum Catalogue Greek Coins. Lycia, Isauria and Cilicia (London 1900) pl. 29, 2-4,9-10 (coining of Tarsus); Antike Münzen, Bank Leu AG Zürich, Auktion 22, May 1979, no. 151 (coin of Datames).


13 The bone rings have been compiled and discussed by L. Marangou, 'Ptolemäische Fingerringe aus Bein,' Athenische Mitteilungen 86 (1971) 163 ff., pls. 78-81.


15 Carnelian in late Roman gold setting, from Trier-Moselle. Mainz, Römisch-Germanisches Zentralmuseum, inv. no. 0.37 171. Unpublished. Photograph neg. no. 65/1618 courtesy Zentralmuseum.


20 Only a gemcutting workshop marked by a peculiar, almost non-antique style seems to have used lapis lazuli to a larger degree; cf. A. Furtwängler, Beschreibung des geschnittenen Steine im Antiquarium (Berlin 1896) index s.v. Lapis lazuli.


La Paix Confirmée dans le Ciel

In 1625, the last two paintings of Rubens's series, *The Life of Marie de' Medici*, were installed in the Luxembourg Palace in Paris alongside the nineteen previously completed canvases. Marie de' Medici, the wife of King Henry IV, mother of Louis XIII and regent of France from 1610 until 1614, had envisioned a series of paintings on a subject dear to her heart—her own history—to decorate the newly constructed Luxembourg Palace. Having heard of Rubens's reputation, she called him to Paris in 1621 and entrusted him with this monumental undertaking. And the task was monumental in more than size and number of canvases: Marie was unglamorous, her life was uncommonly banal and her performance as Queen and Regent was characterized by incessant squabbling, political blunders and short-sighted, self-serving deeds. Rubens succeeded, and surpassed Marie's expectations. He transformed her from a dowdy Queen into a heroine whose every act was an adventure, and every misadventure merely a misguided act of heroism (Figs. 1 and 2). Marie became, metaphorically, larger than life. Gods, demigods, historical and religious figures all shared in her actions; myth, allegory and fact became one. As Marie moved through life, so moved the earthly world of men and nature, and the heavenly world of deities and the supernatural.

It is Rubens's formal style as much as the subject matter and iconography which creates this sense of universal participation. Every object in these paintings, every brushstroke, is filled with a sense of purposeful movement which magnifies, focuses and gives point to the content. The events in Marie's life, as depicted in the paintings, are not contained in one realm, just as Rubens's energetic and forceful brushstrokes are not constrained by the forms they depict.

Rubens's *Life of Marie de' Medici* is heroic in size, subject matter and style, and it perfectly expressed Marie's image of herself as a dashing woman of action and adventure. In the end, however, Marie could not live up to this image. She was banished once and for all in November of 1630; Rubens's series was forgotten as quickly as the Queen Mother. That his monumental canvases fell out of favor almost as soon as they were finished cannot be attributed entirely to Marie's bad name. Beginning in the mid 1620s new artistic ideas were introduced into Paris. Rubens's ideas and style were no longer new or important. Classicism, ushered in by Vouet in 1627, and reaching its distilled form in the works of Poussin in the late 1630s, became the reigning artistic taste.

With the founding of the Royal Academy of Painting in 1648, the triumph of classicism was absolute. The academy effectively determined artistic taste and dictated artistic policy. Painting, according to academic doctrine, should appeal to the mind and not to the eye. Color, which appealed to the eye, was regarded as a distraction; line, or drawing, which could clearly give form to noble ideas and actions was considered the most important part of painting. Antique sculpture, Poussin and Raphael were the authorities whose examples guided the formation of young artists in the academy. Rubens with his painterly style and emphasis on color, was anathema to all the academy espoused. His work, such as the Marie de' Medici series, was no longer passively disregarded, but actively disparaged.

However, in the 1680s artists began to resent the academy's dictatorship in all artistic matters. They began to question academic doctrine, particularly the hierarchy of line over color. In this cause, artists championed the works of
Rubens became the figurehead for those who challenged academic authority by insisting on the importance of color; Poussin became the figurehead for those who supported the academy's authority by defending its doctrine of the ascendancy of line over color. This clash became known as the Rubenist-Poussinist controversy.

AN ENGRAVING in the University of Missouri-Columbia Museum of Art and Archaeology, Gaspard Ducheange's *La Paix Confirmée dans le Ciel*, indicates the outcome of this controversy (Fig. 3). The Missouri engraving is one of a group of twenty-five which were completed in 1710, under the auspices of the Royal Academy after none other than Rubens's series, *The Life of Marie de' Medici*.

Work on the engraved series began in 1700 when Marc Nattier, an academy member, began to draw copies after the series in the Luxembourg Palace. He soon bequeathed this task to his two young sons, Jean-Marc (1685-1766) who later became a successful portrait painter in the academy, and Jean-Baptiste (1678-1726). This was a noteworthy way for these two young artists to launch their careers, especially since their father had procured permission from Louis XIV to publish a series of engravings after the drawings. The two brothers finished the drawings in 1704, the same year that the announcement appeared for the first engraving. Eleven engravers from the academy worked on the project which appeared in its complete form in 1710. The finished series consisted of engravings of the twenty-one scenes from the *Life of Marie de' Medici*, the portraits of Marie de' Medici, Francois de' Medici and Jean of Austria which were also in the Medici gallery, an engraving after Van Dyke's portrait of Rubens and a frontispiece with an explanatory text. On each engraving was an inscription indicating that Rubens painted the original, which Nattier brother did the drawing, which engraver did the engraving and the address of the publisher. Below this was a longer inscription in larger type which explained the subject and identified the main figures.

The Missouri engraving is after the twentieth painting (Fig. 2) in Rubens's Marie de' Medici series, which portrays Marie and Louis XIII's reconciliation at the Peace of Angers.

In 1617 Louis XIII banished Marie de' Medici to Blois. The banishment was the culmination of a struggle for power. Since the death of Henry IV in 1610, Marie, backed by the powerful Concini faction had determined French policy. Even after Louis came of age in 1614, his mother, Concini and their supporters still ruled France for all intents and purposes. It was only when Louis heard rumors that this faction wished him effectively out of the way to insure the Queen's regency and their own power, that Louis fully exerted his rightful authority. Concini was murdered, the faction dispersed, and Marie sent packing to Blois.

Marie's exile at Blois sweetened neither her appearance nor her temperament; she became fatter and more conniving. In 1619 she master-minded a rebellion against Louis. However, Richelieu intervened and negotiated the settlement of the Peace of Angoulême between Louis and Marie. But this treaty did not subdue her. In 1620 she again plotted against Louis. This rebellion, which posed a serious threat to the unity of France, came to a disastrous end at the battle of Ponts-de-Cé on August 7, 1620. The defeated Marie agreed to the Peace of Angers, again negotiated by Richelieu, and parliament, by Louis's decree, declared Marie innocent of any
3. La Paix Confirmée dans le Ciel, by Gaspard Duchange. The engraving in the Missouri collection.
involvement in the affair. Shortly thereafter, Louis and Marie met for the first time since her banishment, and reconciled their differences.

The reconciliation was the result of negotiation and a political trade-off; Louis cleared Marie’s name, and in turn, Marie ceased her rebellious activity. Shared affection had little to do with their meeting. Rubens, however, transformed the scene into one of filial love and maternal devotion. The purely personal reunion between mother and son, which never really occurred on earth, is appropriately depicted as if it transpired in a heavenly realm, above all political strife.

The inscription on the engraving explains this almost as a bearing of witness. ‘To mark the two monarchs’ upright intentions concerning the peace, the painting assumes that the event took place in view of the Gods, and in order to show that it is approved in the heavens, Louis the Thirteenth is introduced descending to the Queen, his mother...’ It is truly a match made in heaven. In a blaze of light, Marie kneels on a cloud with her arms open in absolute acceptance. Her son lovingly puts his arms around his mother and gazes upon her as if starstruck. Marie glances up at him, completely overcome by the most elevating maternal love—a love which literally elevates both her and her son. This sense of elevation—in both meanings of the word—is underscored by the small zephyr whose breath, “sweet and full of love,” helps to power their ascent. The figure of Charity and two children, behind this touching couple, are the embodiment of both Marie’s charitable intentions and maternal devotion. Across from this light, peaceful scene, a dark and disturbing commotion is taking place. A nearly horizontal figure, whose face is inscribed with strain and effort is battling against a fantastic three headed monster. The inscription describes the figure as Courage, and the creature as “the hydra of rebellion.” The lightning bolt that Courage holds in his upraised hand, and the monster’s twisting plunge, imply that this evil creature will soon be out of the scene. Behind Courage is a figure whose lower body is severely foreshortened. The inscription describes her as Hope; however, the rudder and orb she holds would indicate that she represents the government of France.

The message of the allegory, in relation to its subject, is clear. Marie’s attempted rebellion against Louis, the impediment which had blocked the way to their reunion, has been struck down. Now all the misunderstandings and mistakes of the past can be forgotten, and the love between mother and son, which had always been there, can once again be renewed. The bit of landscape beneath Louis and Marie appears to be supernaturally illuminated by their radiating peace and love. This, in conjunction with the once threatened figure of France, or Hope, implies that France can now hope for the same peace and love that the two monarchs share.

THE ENGRAVING FOLLOWS the original very closely, and the differences, such as the reversal of the scene, are due to the engraving technique. Neither Nattier nor Duchange underestimated the importance of his undertaking. Due to the Rubenist-Poussinist controversy, the popularity of Rubens reached a new height around 1700 and a series of engravings after this monumental cycle would have reached the hands of many artists and connoisseurs. For the sake of their own, and the great Rubens’s reputation, both artists took inordinate care in depicting these works accurately. The Nattier brothers took about two years to complete the drawings, and a long
digression in Jean-Marc’s biography emphasizes the care he took in executing these drawings and the esteem in which he held them. The engravers, although they worked from Nattier’s drawings, studied the paintings firsthand and made their own sketches to aid them in their work.

Rubens’s painterly style must have been particularly difficult to translate into the black-and-white, purely linear medium of engraving. In La Paix Confirme dans le Ciel, Duchange used a combination of etching, drypoint and engraving, with crosshatching and stippling to create a greater tonal range and to avoid a sense of hard outline. The large areas of white, either completely unworked, or with only a few stipple dots, create a sense of Rubens’s dramatic highlights. His skill in suggesting “color” in a black-and-white medium is particularly well seen in Marie’s garments and the atmospheric background. By using a variety of techniques, Duchange overcame the problems inherent in the engraving medium as best he could. The other engravers who worked on the series were academy members, and as the text in the frontispiece states, they were “the most excellent engravers.” Duchange’s work for the series—he engraved five of the twenty-one scenes—is of a very high quality; his engraved rendering of Le Debarquement de la Reine au Port de Marseille, is perhaps the most successful engraving of the whole series in capturing something of the spirit of the original.

Another problem which faced the engravers was the great reduction required by the engraved image. A small engraving certainly cannot have the same overpowering effect as the original enormous canvas. Nattier, in his drawings, and the engravers, in their images, made certain subtle refinements to adjust for the differences in size and point of view. In all the engravings the lower part is proportionally longer than the upper part. This alteration is at first glance barely perceptible; our eye passes over it without noticing anything amiss. It suggests that the producers of the engraved series valued visual experience, or optical truth, over compositional exactness.

Jean-Pierre Mariette, in his Abecedario of 1742, criticized the engraved series as a whole. “. . . the best engravers,” he stated, “depict only the composition, and nothing of the true character of the painter.” Duchange’s engravings, with their wide range of tonalities and dramatic white highlights, do succeed in capturing something of the energy and painterly qualities of Rubens’s style; Mariette’s criticism, it seems, overlooks the enormous problems inherent in translating from one medium to another. This author expects the engravings to embody, in full, the purely painterly and coloristic qualities—a task which can never entirely be achieved.

That Mariette would criticize the engravings for not capturing the “character” of Rubens’s style is not surprising. At the end of the seventeenth and the beginning of the eighteenth centuries, artists and connoisseurs appreciated Rubens after many years of neglect for the very characteristic which cannot be reproduced in an engraving—color.

It wasn’t until the Rubenist-Poussinist controversy that Rubens regained currency as an artist of merit whose works were worthy of serious consideration and study. This controversy, which challenged the accepted ascendency of line over color set forth by academic doctrine, was sparked in 1671 by a lecture given by Philippe de Champaigne on Poussin’s Rebecca and Eliza. In the lecture he criticized the painterly
technique of Titian and Rubens. A faction of the academy responded indignantly to the lecture and Rubens soon became the vehicle through which the academy’s doctrines and virtual monopoly over all artistic matter could be questioned. With Rubens as the focal point in this dispute, his works received new attention; whether artists and critics were for or against Rubens’s style, they viewed his works with a new critical eye. The Marie de’ Medici series was no exception, and where it had received only passing mention in the literature before the Rubenist-Poussinist controversy, it now became the subject of greater attention.\textsuperscript{16}

No one was more influential in furthering the colorists’ cause and retrieving Rubens’s reputation than Roger de Piles.\textsuperscript{17} In 1674, he praised Rubens’s Life of Marie de’ Medici in his Conversation sur Connaissance de la Peinture et sur le Jugement qu’on doit faire des Tableaux.\textsuperscript{18} De Piles’s Dissertation (1681) is an unabashed apology for Rubens, describing the Duc de Richelieu’s collection of Rubens’s paintings in glowing terms and praising the collector for his excellent taste.\textsuperscript{19} In the biography of Rubens at the end of the Dissertation, De Piles describes the Life of Marie de’ Medici as an “eternal monument to the science of painting.”\textsuperscript{20}

His description of the series as an “eternal monument” proved correct. By the turn of the century Rubens’s series was valued as a national treasure, and the Medici gallery at the Luxembourg Palace had become a temple of painting for aspiring artists. The influence of the Marie de’ Medici series endured. Artists such as Antoine Coyel, Watteau and Delacroix studied the series and made sketches after it. Their paintings and style are witnesses to the artistic legacy the series bequeathed.

In light of the line versus drawing controversy, Duchange’s engraving in the University’s collection is art-historically significant. The 1710 engraved series, sanctioned by no less than the King himself, indicated a whole-hearted acceptance of Rubens—and the principles he represented—into the mainstream of academic doctrine. Duchange’s La Paix Confirmée dans le Ciel is a testament to this change in taste and artistic theory—a change which ultimately opened the way for new artistic possibilities.

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\textit{University of Missouri-Columbia}

A longer version of this paper was first presented in a seminar on Baroque art held in the fall of 1980 and conducted by Professor Norman E. Land.

\textsuperscript{1}Rubens’s monumental series, The Life of Marie de Medici, now in the Louvre, is thoroughly discussed in Jacques Thullier and Jacques Foucart’s excellent monograph, \textit{Le Storie di Maria de’ Medici di Rubens al Lussemburgo} (Milan 1967). The other major studies of this series are Karl Grossman, \textit{Der Gemäldezylinder der Galerie der Marie von Medicis von Peter Paul Rubens} (Strassburg 1906), and Otto Georg von Simson, \textit{Zur Genealogie des Württembergischen Gnade-Parnass der Medicagalerie des P. P. Rubens} (Strassburg 1936).

\textsuperscript{2}For a brief discussion of the rise of French classicism and the artistic situation in France from 1630 to 1661 see Anthony Blunt, \textit{Art and Architecture in France 1500-1700} (Baltimore 1957) 111 ff.

\textsuperscript{3}For a brief discussion of the academy and academic doctrine, see the section entitled “Le Brun and the Academy,” ibid. 200-203.

\textsuperscript{4}Acc. No. 76.70; 50.6 cm. x 35 cm. \textit{La Paix Confirmée dans le Ciel} is cited in the standard reference on engravings after Rubens’s works: C. G. Voorhelm Schneevogt, \textit{Catalogue des Estampes Gravées d’après P. P. Rubens} (Haarlem 1873) no. 19.23. The engraving was exhibited in 1977 at the Wallral-
Richartz-Museum in Köln. It is reproduced and discussed in the Catalog for this exhibition. Walfrad-Richartz Museums, Köln, Peter Paul Rubens, 1577-1640. Maler mit dem Brustichl: Rubens und die Druckgraphik (Köln 1977) vol. II, 111-125, especially 124-125. For the most thorough discussion of the Nattier brothers' drawings see Monika B. Pape-Ehmer, "Rubens-Reproduktionsamanho als Kunstgeschichtliche Quelle, " Konsthistorisk Tidskrift 46 (June 1977) 28-47.

"This announcement appeared in the Mercure Galante (June 1704) 177-181. The engravers who worked on the series are: Gaspard Duchange, Jean Audran, Benoît Audran I, Bernard Picart, Antoine Trouvain, Alexis Loir, Charles Simonneau, Lud wig de Chastillon, Gérard Edelinck, Corne liis Vermeulen and Jean-Baptiste Massé.

The entire inscription is as follows: "Pour marquer la droiture des intentions de leurs Majestez au sujet de la Paix, la Peinture suppose qu'elle a été principalement faite dans la Vue de Dieu, et pour montrer qu'elle est approchée dans le Ciel il y introduit Louis 13, qui descend au devant de la Reine sa Mère, laquelle est sur les nuées d'ou sortent les Zephyrs qui ne respirent qu'amour et bienveillance; Elle est accompagnée de la Charité et de l'Espérance. Sur le devant paroit le Courage vêtu de rouge qui combat et tenasse l'idée de l'opposition.' (To mark the two Monarchs' upright intentions concerning the Peace, the Painting supposes the event took place in View of the Gods, and in order to show that it is approved in the Heavens Louis 13 is introduced descending to the Queen, his Mother, who is on some clouds. The clouds are blown upward by Zephyrs who breathe only love and benevolence. She is accompanied by Charity and by Hope. In the foreground appears Courage, dressed in red, who fights the hydra of rebellion, striking it to the ground.) André Félibien, Entretiens sur les Vies et sur les Oeuvres des plus Excellents Peintres Anciens et Moderns, cited in Thuillier and Foucart, op. cit., p. 90. The entire passage is as follows: "Le Roi paroit descendre du Ciel vers la Reine mere, qui est assise sur des nuages, où plusieurs petits Zephyrs semblent répandre par leurs haleines un air doux & plein d'amour." (The King appears descending from the sky towards the queen mother who is seated in the clouds where several little Zephyrs seem to give out by their exhalations an air sweet and full of love.)

"Félibien, ibid., describes the figure of Hope: "... dans une grande lumière, on voit éclairer l'Espérance sous la forme d'une belle femme vêtue de verd, assise sur le globe de la France." (. . . . in a great light, one sees the figure of Hope blaze forth as a beautiful woman, dressed in green, seated on the globe of France.)

Pape-Ehmer, op. cit., provides excellent discussion of the relation between the Nattier drawings, the engraver's drawings and the finished engravings. She also examines the various techniques used in the engravings.


Pape-Ehmer, op. cit., note 5, discusses the engraver's sketches and illustrates Jean Audran's sketch, Marie becomes Regent and Benoit Audran's sketch, Birth of Louis 13.

A reproduction of Duchange's engraving, Le Débarquement de la Reine au Port de Marseille can be found in the Wallraf-Richartz Museums, Köln, exhibition catalog, Peter Paul Rubens, 1577-1640, 115, no. 125.

Jean-Pierre Mariette, Abecedario, in Archives de l'Art Française 8 (1857-1858) 42-49. The entire passage is as follows: "Lui et son frère aîné, Jean-Baptiste, commencèrent leur carrière par dessiner avec beaucoup de soin et de propreté les tableaux de la galerie de Rubens au Luxembourg, mais d'une manière froide et qui eût si fort éloignée de celle du maître Flamand, que les estampes, qui furent gravées d'après ces dessins, par ce que nous avions de meilleurs graveurs, n'ont donné que les compositions et rien du véritable caractère du peintre." (He and his elder brother, Jean-Baptiste, began their career by drawing, with much care and neatness, the paintings in the Rubens Gallery at the Luxembourg Palace, but in a cold manner which was so far from that of the Flemish master, that the prints, which were engraved after these drawings by the best engravers, gave only the compositions, and nothing of the true character of the painter.)

Thuillier and Foucart, op. cit., 130-151, include a documentary chronology. Portions of the texts which mention or discuss the series are conveniently gathered and reprinted.

For a comprehensive discussion of the Rubenist-Poussinist controversy, and De Piles's role in it see Bernard Teyssédre, Roger de Piles et les Débats sur les Coloris au Siècle de Louis XIV (Paris 1957).


Roger de Piles, Dissertation sur les Ouvrages des Plus FAMEUX Peintres (Paris 1681).

Ibid., 15-16.
An Assortment of Boeotian Vases

The brilliance of Athenian art is one of the major attractions of antiquity which draws us to the civilization of Greece and the origins of western culture. It is this brilliance, however, which occasionally blinds us to the provincial and often interesting art produced in other regions of Greece. One such area is Boeotia, located north of Athens and containing the city of Thebes. The Boeotians, like their Attic neighbors, produced vases of both figured and monochrome decoration. A collection of five vases in the Museum of Art and Archaeology at the University of Missouri-Columbia represents both techniques of decoration and typifies the more common as well as less frequent vase shapes made in Boeotia during the sixth and fifth centuries B.C.

The vase seen in Figure 1 is a Boeotian lekane decorated in the black figure technique. Through stylistic comparisons of the painted decoration with other Boeotian and Attic black figure vases this lekane can be dated to about 530 B.C. The lekane was a very popular shape at this time in Boeotia among black figure vase painters who followed the Attic Little Master cup painters in arranging animal scenes on their wares. The Missouri lekane displays a typically balanced arrangement of panthers, cocks, and floral ornaments on the vase exterior, although the dotted and stylized rosettes encircling the foot are quite unusual. The vase interior is adorned with a lone panther which, like its companions on the vase exterior, peers out at the admirer with large, open eyes. Unlike its companions, this panther is abbreviated in a protome form but still manages sturdily to support itself on the encircling purple bands. The shape of the lekane is broad and shallow with a low conical foot and two horizontally placed...
ribbon-like handles. They allowed the vase to be hung on the wall, displaying the array of fauna and flora ringing the foot. The centrally weighted form with low flaring profile prevents the vase from easily tipping over. These characteristics in addition to its vertical rim make it suitable for holding liquids or serving semifluid foods. Its simple, open shape allowed it to perform a varied assortment of practical functions such as a container for shoe polish, a tray for mortar, and a receptacle for vomit. The lekane also lent its name to the practice of divination known as lekanomancy. The wide, round interior of the dish could be filled with water onto which oil was poured, creating a reflecting pool in which images were perceived or into which objects were dropped and the ripple action of the surface studied.
Another vase shape especially prevalent to Boeotia is a drinking cup known as a kantharos. The Missouri example (Fig. 2) is covered with glaze, which was intended to be black but has partially fired red. Stylistic comparisons of shape with other Boeotian kantharoi from datable contexts indicate a time of ca. 425 B.C. for its manufacture. The high swung strap handles and plastic ring stationed midway along the tall stem are characteristic features of the shape at this time. In constructing the kantharos the Greek craftsman would have shaped the footed stem in an inverted position for easy handling on a revolving potter’s wheel. Attaching it to the bowl—which was thrown separately—with wet clay and centering it was a simple operation performed on the wheel as it turned. The handles, having been rolled into strips and flattened, would then be attached with wet clay to the vase. Glazed and fired, the well articulated kantharos was ready for the market. In Boeotia the kantharos served as a wine cup and was a particular favorite of Dionysos, Greek god of wine, who, according to Euripides, came to Boeotia first in Greece on his travels from Asia Minor. He is frequently depicted (Fig. 3) carrying a kantharos in painted scenes on Greek vases.

Another drinking cup (Fig. 4), better called a kotyle or a skyphos than a kantharos, is roughly contemporary with the Missouri kantharos or a bit later. The shape, with its low foot, deep bowl, and vertical ring handles with struts attached, was the characteristic vessel of the Cabiran sanctuary near Thebes during the latter half of the fifth and early fourth centuries B.C. The Missouri kotyle was intended to be black monochrome. However, the vase decorator apparently changed batches of glaze during the course of painting the vase, thereby causing the kotyle to fire partly black and partly red in the kiln. The glaze, like the clay of the pot itself, is rich in iron oxide which is capable of firing red or black in color. During the firing cycle, oxygen is allowed into the kiln which is brought to approximately 800° C. The oxygen allows the iron oxide to turn the entire vase red in the intense heat. Following this oxidizing stage the
oxygen is reduced while the temperature is increased to approximately 950° C. This causes the iron oxide to turn the vase black and, most important, sinters the refined clay of the glaze, thereby sealing it off from the oxygen which is readmitted to the kiln in a third stage before the kiln is ultimately allowed to cool. The readmission of oxygen to the kiln turns the iron oxide in the vase red once again—but only those areas which have not undergone sintering. The sintered areas remain black. In altering batches of glaze on the Missouri kotyle the Boeotian artist unknowingly contributed to its ultimate bichrome appearance. The temperature reached in the kiln during the reducing stage of the firing cycle was sufficient to sinter the glaze in the area which colored black but insufficient to affect the majority of the glaze on the vase in a like manner, turning it red during the final oxidizing stage. Although the Missouri kotyle is undecorated, except for the plain glaze, the shape appears with figured scenes or, more frequently, with ivy vines (Fig. 5), symbol of Dionysos and suggesting the intoxicating contents which it once held.

6. Above right: Tankard in the Missouri collection, reproduced at approximately 1/2 actual size.
The Missouri tankard\textsuperscript{13} illustrated in Figure 6 is related to a similar shape known as a karchesion.\textsuperscript{14} The latter tapers at the waist like our vase, but the strap handles continue down to the base. The decoration and specific form of the Missouri vase make it unique and assist in assigning it a date. The footless shape with concave sides and plastic ring at the waist has a long history in the Aegean area going back to the Bronze Age.\textsuperscript{15} Monochrome Boeotian examples (Fig. 7)\textsuperscript{16} of the second quarter of the sixth century B.C. appear with the same characteristics in shape as our vase including the strap handles which join the vase walls immediately above the plastic ring. These examples, however, are more squat and, like other Boeotian drinking vessels, become taller and/or slimmer toward the end of the sixth and into the fifth century B.C.\textsuperscript{17} The slim proportions of the Missouri tankard and the unincised ivy vine decoration between the handles (like that on the kotyle, Fig. 5) allow us to date it in the fifth century B.C.

The last of our Boeotian vases is a well-made miniature lebes gamikos (Fig. 8).\textsuperscript{18} The shape, as the name indicates,\textsuperscript{19} was associated with women in their marriage ceremonies and probably held the bridal bath water. The Missouri vase, like other Boeotian examples,\textsuperscript{20} is too small to serve in this capacity in a practical manner but still may have been used in a ritualistic fashion. Supporting this assertion is one Boeotian example\textsuperscript{21} with an inscription referring to marriage. The lebes gamikos in Figure 8 has a flaring foot, a plastic ring midway along the stem (like the kantharos, Fig. 2), and a sloping shoulder on the bowl leading up to a narrow rim. The vase originally carried a lid but, like other Boeotian lebetes gamikoi, was not invested with handles like most Attic models. The sole decoration on the Missouri vase is a design of branches and dots painted in white over the black glaze on the shoulder of the bowl. Added white decoration on otherwise monochrome black glaze ware is very common among Boeotian vases of the sixth and fifth centuries B.C.\textsuperscript{22} A comparison in shape with other Boeotian lebetes gamikoi having figured decoration allows us to date our vessel in the fifth century B.C.

The assortment of Boeotian vases examined here is spread over a period of 100 to 150 years. Each vase has its own modest peculiarities and thereby contributes to our knowledge of the pottery industry in Boeotia. Together they form an interesting collection of provincial Greek art produced in the late Archaic and Classical periods.

KARL KILINSKI II
Southern Methodist University
1. Acc. No. 59.71. Provenience unknown. Height 8 cm., width 33.5 cm. Mended. Four pairs of ancient repair holes. Two pairs of purple bands in the interior; one near the rim and one bordering the tondo. Black vertical bars on the side of the rim. On the underside of the foot are four bands circling a black dot; the first, second, and fourth are purple; the third is black.

2. A. D. Ure, “Boeotian Orientalizing Lekanai,” Metropolitan Museum Studies 4 (1932) 18-38. The Missouri lekanai can be added to her second group of vases which includes a lekanai in Athens, National Museum No. 13919 (p. 31, fig. 21), with a painted style very close to but distinct from that of our vase.

3. Aristophanes, Wasps, line 600; Birds, lines 840 and 1143; and Clouds, line 907. References noted by Ure, op. cit., 18.


6. Acc. No. 59.33. Provenience unknown. Height to rim 19.5 cm., height to crest of handles 25 cm., width 15 cm. Intact except for repaired handle joints. Shoulder is carinated with a high, flaring rim; strap handles are nearly flat; stem is hollow. Vase is covered with black glaze (fired red in places on both sides) except under the foot which is reserved.


9. Acc. No. 59.26. Provenience unknown. Height 11.5 cm., width 11.5 cm. Intact. Glaze has fired red on the interior and most of the exterior of the vase. Underside of foot is reserved except for one thick band and one thin one circling a dot, all fired red.


12. Athens, D. Goulandris Collection No. 42. Height 11.5 cm., width 12 cm. Intact. Side not illustrated is slightly worn. Glazed interior fired red. Thick black band around rim of vase and three thinner ones below ivy vine pattern in the handle zone. Underside of foot is reserved. I am grateful to Mrs. D. Goulandris for permission to publish this vase and to Dr. L. Marangou of the University of Ioannina for assistance in obtaining information about it.

13. Acc. No. 59.48. Provenience unknown. Height 11.5 cm., width 12 cm. Partial restoration of base. Ivy vine pattern with dots in the handle zone. Black glaze applied to strap handles (nearly flat), vase interior, and lower exterior except for a reserved band above a ring base. Underside of foot is slightly concave and reserved except for two black bands circling a black dot.


15. Love, 218f and fig. 6.

16. Thebes Museum No. 49.280, from grave 49 at Rhitsona. Height 8.5 cm. R. M. Burrows and P. N. Ure, “Excavations at Rhitsôna in Boeotia,” Annual of the British School at Athens 14 (1907-1908) 255. For the date (ca. 560-550 B.C.) of grave 49, see Sparkes, op. cit., 128. It is a pleasure to thank Miss A. K. Andreioumenou, Ephor of Antiquities for Boeotia, for permission to publish a photo of this vase.


20. A. D. Ure and P. N. Ure, “Boeotian Vases in the Akademisches Kunstmuseum in Bonn,” Archaeologischer Anzeiger (1933) 31f, No. 5 and fig. 27, where eight examples are cited.


22. P. N. Ure, Black Glaze Pottery from Rhitsona in Boeotia (London 1913) pl. 7.
ABOUT THE AUTHORS

DIANA BUITRON, Curator of Greek and Roman Art at the Walters Art Gallery, is co-director of the Kourion Excavations with David Soren. She has produced numerous publications on ancient objects and has had extensive field experience in Mediterranean archaeology.

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KARL KILINSKI II is Assistant Professor of Ancient Art History and Director of Graduate Studies in the Department of Art History at Southern Methodist University. He has excavated on underwater and land sites in Greece and has published several articles on Greek vase painting from different regions (see Muse 6). At present he is completing a monograph on Boeotian black figure vase painting of the archaic period.

ANTJE KRUG received her Ph.D. in 1967 at the University of Mainz in Classical Archaeology, Ancient History and Egyptology. In 1968 she was assistant keeper of the classical department of the Staatliche Kunstsammlungen at Kassel. In 1970 a scholarship from the German Archaeological Institute took her through the Near East and the Mediterranean. From 1971-74 she worked on the editorial staff of the Romisch-Germanische Kommission at Frankfurt, and since 1974 she has been a member of the German Archaeological Institute and Director of the library at the Central Direction in Berlin. Her numerous publications include articles on ancient glyptics, Ptolemaic art and iconography, ancient Egyptian art and reviews.

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