

MVSE

NUMBER SIXTEEN · 1982

ANNUAL OF THE MUSEUM
OF ART AND ARCHAEOLOGY

MVSE

SIXTEEN CELEBRATES THE

*Twenty
Fifth*

YEAR OF COLLECTING AND
TEACHING AT THE MUSEUM
OF ART AND ARCHAEOLOGY

MUSE 16 1982

annual of the Museum of Art and Archaeology
University of Missouri-Columbia

contents

- 3 director's report
- 8 loans out in 1982
- 9 exhibitions in 1982
- 10 lenders to exhibitions
- 11 acquisitions in 1981
- 29 Excavations at Mirobriga, The 1982 Season
WILLIAM R. BIERS, JANE C. BIERS, DAVID SOREN
- 44 The Naukratis Project: 1982
WILLIAM D.E. COULSON, ALBERT LEONARD, JR.
- 50 A Spoon for Hecate
EUGENE N. LANE
- 56 Two Aspects of Baroque Painting in Italy
DAVID BUTLER
- 67 A Boar Hunt by the Curtius Painter
GLORIA S. MERKER

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*, \$5.00 per year, back issues, \$4.00 each. Checks should be made payable to University of Missouri and correspondence addressed to Editor, *MUSE*, 1 Pickard Hall, University of Missouri-Columbia, Columbia, Missouri 65211.

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RUTH E. WITT, editor
JOHN HUFFSTOT, designer

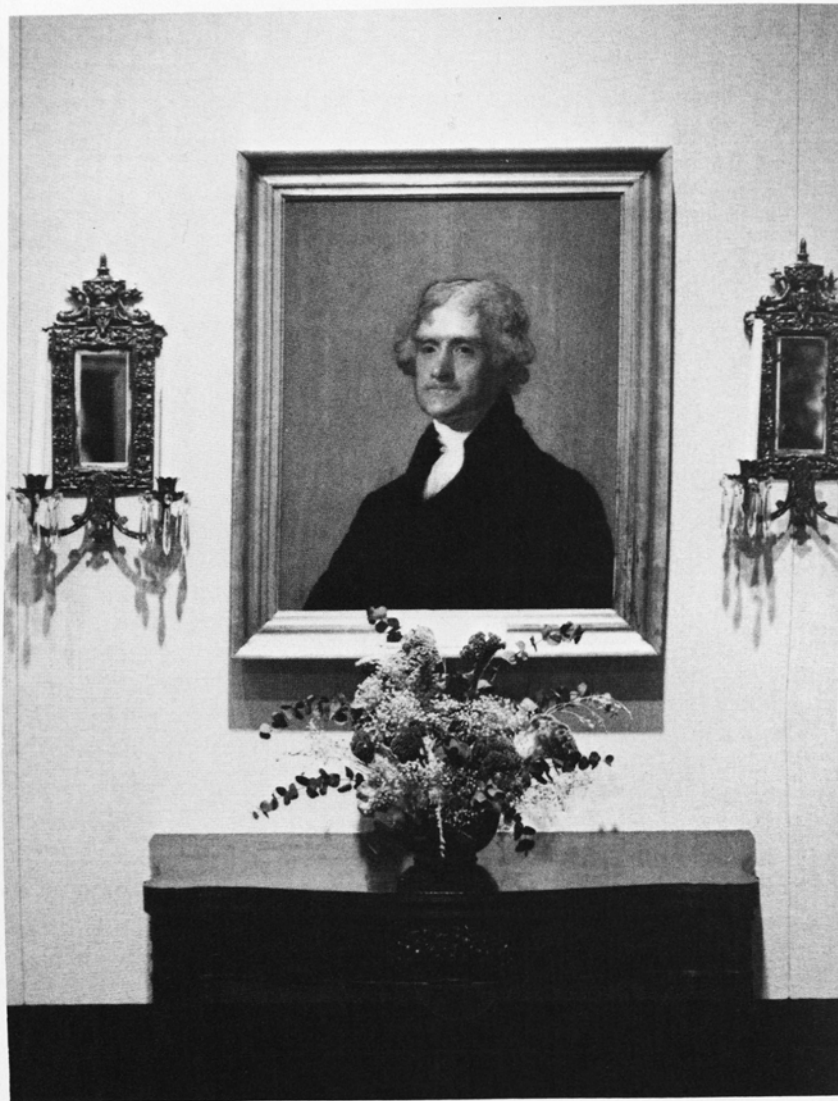
director's report

It was in 1957 that the first modest allocation was made for what was then called the Study Collections for Art History and Archaeology, and the academic year 1982-83 has been observed as the Silver Anniversary of the Museum. In twenty-five years of collecting, the Museum has acquired substantial holdings of Classical archaeology and Western art, as well as representative examples of most other artistic traditions. On this anniversary, to recognize the singular role they played in building these wonderfully rich and varied collections, the ancient gallery of the museum was named the Saul and Gladys Weinberg Gallery.

The present pattern of activities in the Museum has developed since the move to Pickard Hall in 1976, and the full list of exhibitions, around which many of the activities center, is given below. In February and March, the second *Columbia Collects* exhibition was held, this time with oriental rugs borrowed from local collectors. Because of their success, these exhibitions have now become a tradition, and a third one is planned for late in 1983. In conjunction with the first alumni seminar weekend held in April by the University, which had as its theme contemporary China and Japan, an exhibition of Chinese paintings and Japanese prints was organized which gave visitors to the Museum an opportunity to see very interesting kinds of modern art which are virtually unknown in the West. It was a special pleasure to recognize two very generous donors of many years, Mr. and Mrs. Leland Hazard, with an exhibition over the summer of works by Vasarely, given by Mary C. Hazard in honor of her late husband.

In the fall a retrospective was organized of the paintings of Fred Shane, Emeritus Professor of Art of the University, and a catalogue of the exhibition was published. The Arts Commission of the City of Columbia, the Missouri Cultural Heritage Center, Museum Associates and the Missouri Arts Council joined in providing financial assistance. Paintings by Shane owned by the State Historical Society of Missouri were mounted in their Gallery as part of the exhibition, and their curator, Professor Sidney Larson, worked with us throughout the

An installation view of the "Edgehill" Portrait of Thomas Jefferson painted on panel by Gilbert Stuart, one of America's best-known portrait painters. Begun in 1805, the "Edgehill" portrait, so-called after the family home of Jefferson's grandson, Thomas Jefferson Randolph, is considered by many the official image of the third president of the United States. Displayed with the portrait is a Card Table of about 1800 in the style of Samuel McIntire of Salem, Massachusetts. The table was lent by the Nelson Gallery - Atkins Museum, Kansas City.



project. Also in the fall, the extraordinarily fine "Edgehill" portrait of Thomas Jefferson by Gilbert Stuart was exhibited in the Museum. The purchase of the painting for the National Portrait Gallery and Monticello had been made possible by a gift from the Kemper Foundation in Kansas City, and the painting was exhibited at the Nelson Gallery there and in Columbia before going to its new permanent home in the East.

There were other smaller exhibitions during the year, and, as is usual, special exhibitions organized for particular courses or special lectures. Drawing upon an especially strong area in our collections was the exhibition of personal ornament in the Ancient world, organized at the end of the year. A symposium on the same subject

brought archaeologists from around the country to the Museum, with support for both the exhibition and the symposium coming from the Archaeological Institute of America and the Missouri Committee for the Humanities, the state-based arm of the National Endowment for the Humanities. The first symposium supported by the fund established in honor of Blake-More Godwin, a distinguished early graduate of the Department of Art History and Archaeology, was held in the fall on the theme, *Responses to Art, 1300-1650*. For that occasion, a special group of Renaissance prints and drawings was placed on exhibit.

The special exhibitions as well as the permanent collections are the subject of the regular series of Museum tours—the Wednesday lunch-time tours, Sunday drop-in tours, and monthly discovery tours—led by the staff, advanced students and faculty from the Department, and above all by our dedicated group of docents. There were 25,618 people served by the Museum in 1982, even more than the record-breaking attendance of the year before. Of these, 5,232 came on 311 special group tours led by the docents, who also took outreach programs to 7,092 people in the mid-Missouri region.

There were several special events organized by Museum Associates to mark the Silver Anniversary. Super Saturday, an open house and workshop for children in the community, was so enthusiastically received when it was first offered in September that it had to be repeated three more times during the year. For the traditional birthday party that Museum Associates holds each November, Saul Weinberg talked about the past twenty-five years of collecting, sharing wonderful tales with a fascinated audience, and a very special gift was presented to the Museum by the Associates, a Renaissance silver plaque from Holland. Following the party, the Associates paid special tribute to the Weinbergs at a banquet in their honor.

It would not be possible to sustain the level of activity in the Museum without the support of Museum Associates. Our warm thanks go to their president, Linda Cupp, and to the other officers and committee members who give such devoted and effective leadership. A suggestion of their service can be seen in the lists of their committees at the end of this issue of *Muse*. These dedicated volunteers have given hundreds of hours to the Museum this year, to manage and staff the shop, to help direct and carry out the educational program and to organize the social activities for special events. The funds Museum Associates earn through the shop and raise among the membership go to support a host of activities that otherwise could not be conducted, and this year a generous amount was reserved for their beautiful Silver Anniversary gift to the permanent collections of the Museum. The Associates also arrange special activities for their own members, such as lectures, tours and film programs.

The collections continued to grow at the same high rate as in recent years. In addition to the Museum Associates gift, a special Silver Anniversary grant from the University Development Fund Board made possible the acquisition of a stunning panel from a Roman marble sarcophagus. The Weinberg Fund, a source of growing significance for



A major acquisition in 1981 was this 17th century painting, Mercury, Argus and Io in an Italianate Landscape, by three painters: Jan Both, Nikolaus Knüpfer and Jan Weenix.

our Ancient collections, made possible the purchase of a silver bowl, which also marked the Anniversary. The high level of gifts to the Museum and their importance to the growth of the collections can be appreciated in detail in the full listing of acquisitions for 1981 which is given below. This high level continued in 1982 with one hundred fifty-four different groups of objects added to the collections, which will be reported in full in the next issue of *Muse*.

The Museum staff, listed at the end of this issue, are uniformly able and extraordinarily dedicated. In addition to their specific responsibilities, indicated by their respective titles, members of the staff are involved in various kinds of teaching: they supervise the work of students who come to the Museum as assistants or interns, lecture in the docent training program, offer guidance on papers and research projects based on objects from the collections, and conduct formal courses. It should be specially noted that David Butler received two highly competitive awards for further training, one that took him to Africa for six weeks and another to the Field Museum in Chicago for a week. A major project that involved most of the staff was the preparation of the *Illustrated Museum Handbook, A Guide to the Collections in the Museum of Art and Archaeology, University of*

Missouri-Columbia, which was beautifully published by the University of Missouri Press. This record of twenty-five years of collecting appeared in the fall, and joins those special additions to the collections as a permanent reminder of the Silver Anniversary.

This Silver Anniversary issue of *Muse* has a slightly different format, and for the first time, in the preparation and composition of the text, extensive use has been made of the University's computing facilities, with excellent results. Along with articles about works from our collections, are reports of Missouri excavations. The Museum continues to support these excavations with financial help, and in 1982 both John Huffstot and Jeffrey Wilcox from the staff participated in the Mirobriga project. The Advisory Committee of the Museum, which previously consisted of the faculty of the Department of Art History and Archaeology, has now been enlarged, in order to represent more fully the constituency of the Museum. The Committee has begun the important work of adopting written policies for collections and operation of the Museum. The Museum was reviewed for reaccreditation by the American Association of Museums in 1982. The official report has not yet been received, but we fully expect to receive reaccreditation.

At the close of the 1982-83 academic year, I will give up the position of Director of the Museum. With its healthy growth, it has become clear that the Museum needs a full-time director. My appointment has been divided equally between the Museum and the Department of Art History and Archaeology, and much as I have enjoyed the privilege of serving as director, I have chosen to give that up so that I can return fully to my teaching and research. Ruth Witt, who has served so capably as assistant director during the years I have been director, and who has been with the Museum for ten years, will serve as director next academic year. During that year, a search will be made for a new, full-time director. I will continue to serve the Museum as a member of its Advisory Committee, and as one of its most loyal and devoted friends.

OSMUND OVERBY
Director

loans out 1982

To the Nelson-Atkins Museum of Art, Kansas City, Missouri, a photograph/cliché-verre, by Brassai (Gyula Halász), *Temptation of St. Anthony*, for *Repeated Exposure: Photographic Imagery in the Print Media*, March 25–May 9.

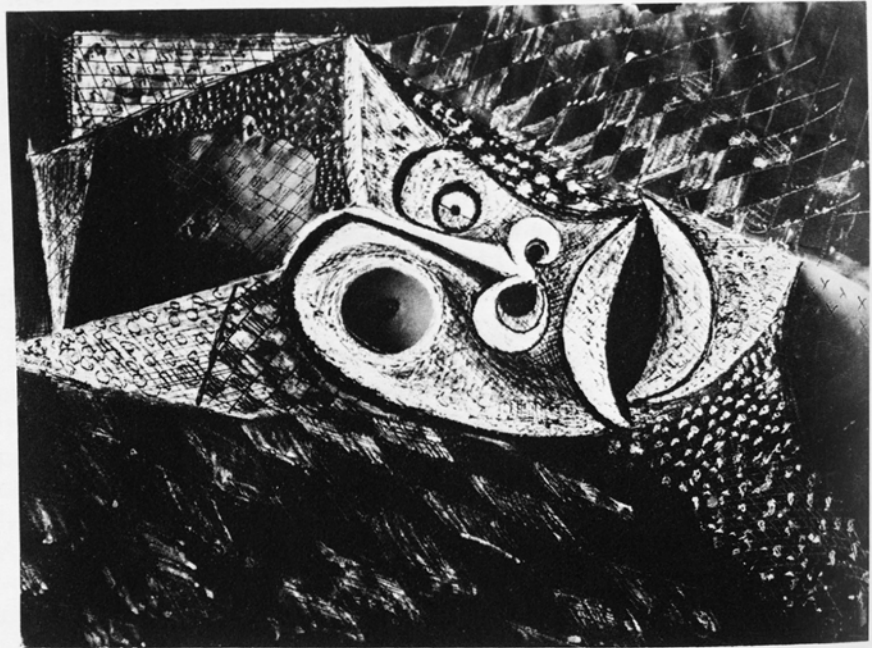
To the University Gallery, Memphis State University, a painting, *Still Life with Flowers*, after the style of Jan van Huysum, for *Selected Paintings by Dutch "Little Masters,"* April 22–May 31.

To the Fine Arts Gallery, University of Missouri-Columbia, a painting, *Meeting All Day and Dinner on the Ground*, by Daisy Cook, for *Missouri Folk: Their Creative Images*, October 3–29.

To the Museum of Anthropology, University of Missouri-Columbia, four African carvings on indefinite loan.

To the Maurice Spertus Museum of Judaica, a painting, *Polish Boy*, by Amedeo Modigliani, and a watercolor, *Non-Objective Composition*, by Abraham Walkowitz, for *The French Connection: Jewish Artists in the School of Paris*, October 25–December 31.

Among the loans to other museums during 1982 was this photograph cliché-verre, *Transmutation #8: Temptation of Saint Anthony*, 1935 by Brassai. Gift of Mr. and Mrs. Marvin Small, acc. no. 75.131.



exhibitions 1982

Columbia Collects: Oriental Rugs, February 14–March 28; rugs from local private collections, representing designs and types from Turkey, the Caucasus, Persia and Turkestan.

Palestinian Art: Bronze and Iron Ages, beginning March 18; reinstallation in the Ancient Gallery from the permanent collections.

Modern Oriental Art: Chinese Paintings and Japanese Prints, April 4–May 2, organized in conjunction with the first annual Alumni Seminar Weekend, *China and Japan in the 80s*, held April 23–25.

Victor Vasarely: Kinetic Visions, May 11–August 29; the oil painting *UZOK* and a portfolio of serigraphs; gifts of Mary C. Hazard in honor of Leland Hazard.

Greek Terracottas, May–October; a special group of recently acquired rare figurines decorated with color.

Fred Shane Paintings 1923–1979, September 14–October 31; a retrospective exhibition of works of Fred Shane, Professor Emeritus of University of Missouri-Columbia.

The “Edgehill” Portrait of Thomas Jefferson, by Gilbert Stuart, October 6–31; the only portrait painted by Stuart of Thomas Jefferson as president, 1805; together with an African mahogany card table dated ca. 1800.

The Best of 5000 Years, October 9; twenty-three objects from the permanent collections on display in Parkade Plaza Shopping Center, Columbia.

Personal Ornament in the Ancient World, October 23–February 27, 1983; organized for the symposium on personal ornament held October 23, which was supported by the Archaeological Institute of America and the Missouri Committee for the Humanities.

Renaissance Prints and Drawings, November 9–January 7, 1983; organized for the first Blake-More Godwin symposium, *Responses to Art, 1300–1650*, held on November 13.

lenders to exhibitions

For Columbia Collects: Oriental Rugs

K. and P. Crown, Russell Green, Jimmy Hourigan, Dr. and Mrs. James N. Hueser, Melissa Williams and Tom McCormick, Nola Ruth and Martin Riback, Gladys and Saul Weinberg, four anonymous lenders.

For Modern Oriental Art: Chinese Paintings and Japanese Prints

J. Frederic Hanson, Helen Foresman Spencer Museum of Art, Mr. and Mrs. Raymond Jahn, Mr. and Mrs. Chu-tsing Li, The Nelson-Atkins Museum of Art, School of Journalism of the University of Missouri-Columbia, Laurence Sickman, Mr. and Mrs. Robert Somers, Yan Shen.

For Fred Shane Paintings, 1923-1979

Dr. and Mrs. Judson I. Chalkley, President Emeritus and Mrs. Elmer Ellis, the late Professor Emeritus C. Edmund Marshall, Dr. Ercell L. Miller, Mr. David Morton, Dorothy and Charles Mullett, Boyd and Vera O'Dell, Mr. and Mrs. A. Perry Philips, Mrs. Harold Riback, Mr. Martin Riback, Scruggs-Vandervoort-Barney Collection of the University of Missouri-Columbia, Fred Shane, Dr. M. Eugene Windmiller.

For "Edgehill" Portrait of Thomas Jefferson

The Nelson-Atkins Museum of Art, the National Portrait Gallery of the Smithsonian Institution, the Thomas Jefferson Memorial Foundation.

acquisitions 1981

South Asian Art

Pakistan

Stone: schist bust of Bodhisattva (Maitreya ?) (330)*, Gandhara, ca. 4th c.; gift of Dr. Richard Nalin; schist reliefs: visit of the Brahman ascetics to the Buddha (1), Gandhara, late 2nd c., gift of Mr. Alan D. Wolfe; standing figure with two attendants within trefoil arch (329), Gandhara, 2nd c., gift of Dr. Richard Nalin; Prince Siddhartha prepares to leave the palace (4), 3rd or 4th c., gift of Mr. Eric Neff; schist lidded bowl with biconical body and four lug handles (331), Gandharan, gift of Dr. Richard Nalin.

Two stucco heads depicting the Buddha (325, 326), Gandhara, 4th or 5th c., and terracotta head of Buddha (328), ca. 5th c., all gift of Dr. Richard Nalin.

Silver drachma with bust of Menander on obverse, Pallas on reverse (157), 160-145 B.C., from Bactria, gift of Dr. Herbert Cahn; bronze vessel with globular body, ringed handles, conical lid and braided rope decoration around body and lid (327), Gandhara, gift of Dr. Richard Nalin.

*Bronze vessel,
Gandhara, (327). H.
with lid 27 cm.*

*Gray schist bust of
Bodhisattva, Gandhara,
ca. 4th c. (330). H.
23.7 cm.*



*The numbers in parentheses are museum accession numbers and normally are given in full, as 81.330.

Burnished red-painted bowl with geometric decoration from Anatolia, Hacilar I, 6th millennium B.C. (69). 27.6 cm. longer dimension.



Near and Middle Eastern Art

Anatolia

All the following objects were acquired by Weinberg Fund Purchase. *Stone*: seven polished hand tools (83, 85-87, 89-91), basalt chisel (88), obsidian chip (98), all probably Hacilar, ca. 5670-5000 B.C. Greenish black spindle whorl with incised rings (64), Yortan, Early Bronze I-II, 3100-2700 B.C.

Terracotta: fragment of figurine with portion of leg and buttocks (81), Hacilar VI, 5670-5600 B.C.; fragment of upper part of figurine with burnished brown slip (82), Hacilar VI (?). Spindle whorl with incised chevron pattern (63); polished black bead with incised design of concentric circles (65); fragment of idol with rudimentary features and incised linear pattern on body (66), all Yortan, EB I-II, 3100-2700 B.C. Loomweight decorated with pattern of impressed squares (84).

Three tripod jars with lids from Anatolia, Yortan, Early Bronze Age, 3100-2700 B.C. (left to right, 59, 60, 61). Height of tallest (61), 11.5 cm.



Ceramics: lug handle in form of bear's head (79), Hacilar VI-V, 5670-5550 B.C.; burnished bowl with red-painted step design (70), Hacilar V, 5600-5550 B.C.; red-burnished miniature bowl (73), Hacilar IV-I (?), ca. 5550-5000 B.C. Burnished bowl with red-painted diamond and chevron decoration (69); carinated squared bowl with burnished painted design of chevrons and concentric, curl-decorated circles (71); burnished miniature bowl with red-painted horizontal bands (74); small burnished bowl with red-painted bands (75); large burnished carinated bowl with lugs and vertical chevron pattern in panels on sides and in triangles inside (76); burnished bowl with carinated sides and red-painted radiating zigzag decoration on exterior and interior (77); jar with carinated body, tall wide neck and red-painted design of chevrons and bands (72); large burnished jar with carinated body, wide neck and red-painted chevron design (78); handle in shape of horse's head with red- and black-burnished surface, obsidian inlaid eyes (80); fragment of painted effigy vase with obsidian eyes (99), all Hacilar I, 5250-5000 B.C. Ovoid jar with two vertical handles (101), Late Chalcolithic, ca. 4300 B.C. Double-spouted jug with black-polished surface (57); three jars joined at shoulders, connected by single strap handle, decorated with incised white-filled designs (58); three black-polished lidded tripod jars with ovoid bodies, wide necks and white-filled incised decoration (59, 60, 61); jar with domed lid and knob in form of bird (62); tripod jug with horns and pellet decoration on globular black-polished body (56), all Yortan, EB I-II, 3100-2700 B.C. Red-slipped globular jug with cut-away spout, handle attached at side and goat head at back (67); pale red ware tripod jug with tall cut-away spout, two vertical strap handles (68), both Yortan EB II, early 3rd millennium B.C. Cylindrical vase with flared lip and double handles—"Depas Amphikypellon" (55), Yortan, Troy II-V, ca. 2600-2100 B.C. Red-burnished lentoid flask with tall cut-away spout, vertical handle (100), Hittite, ca. 1500-1400 B.C.

Bone: two spatulas (92, 93); three polished awls (95, 96, 97), all Hacilar, 5670-5000 B.C. Polished pin with lobed, pierced head (94), Hacilar III-II, 5450-5250 B.C.

Greek, Villanovan and Roman Art

Greek

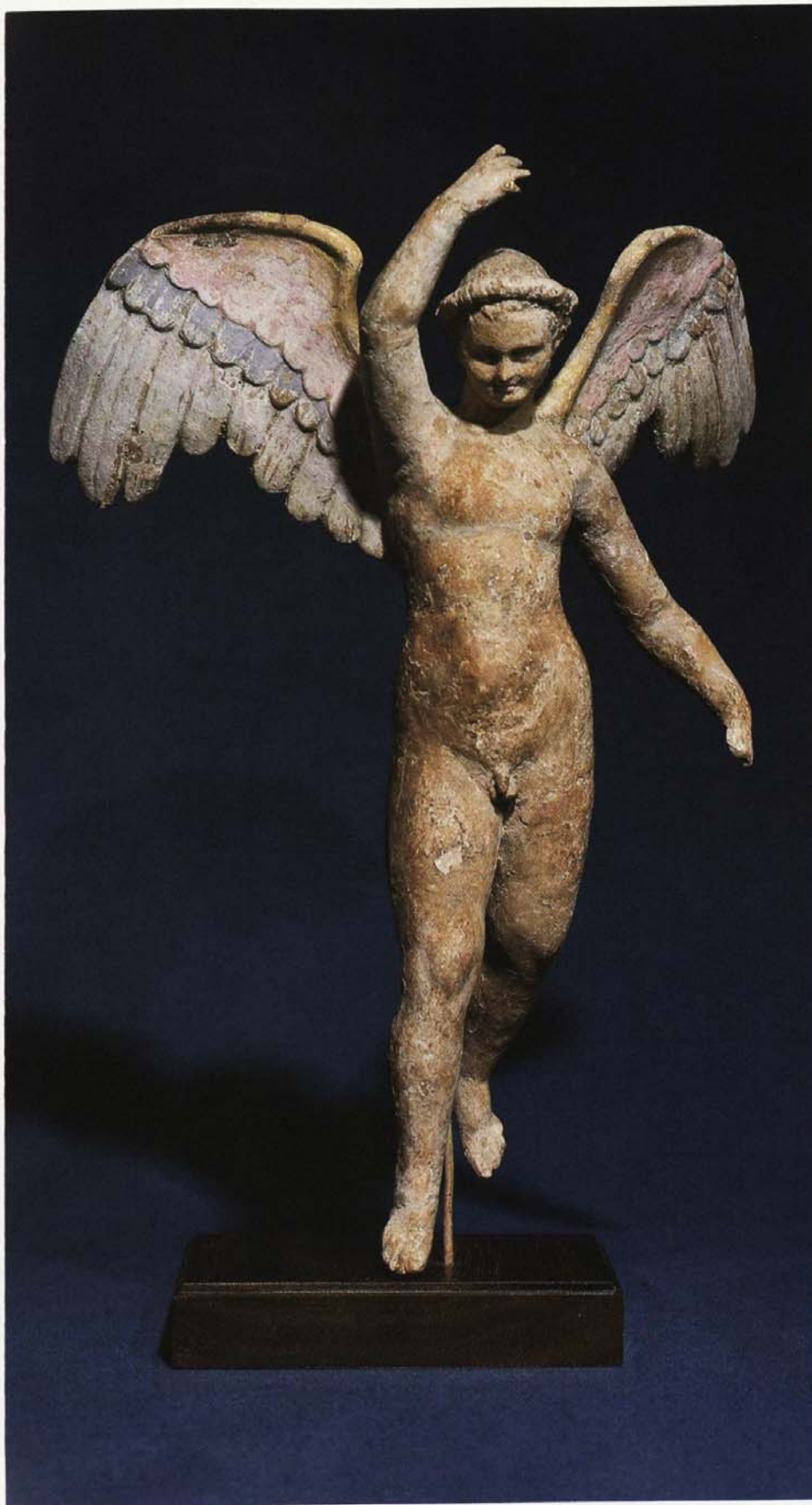
Terracotta: pair of plaques with well-preserved polychrome pigment, each depicting a soldier riding over fallen opponent (267.1, .2), 4th c. B.C.; mask of Medusa with polychrome decoration (266), late 4th c. B.C.; two figurines of winged Erotes playing lyres, with preserved polychrome details (153.1, .2), 3rd c. B.C., all from South Italy, Weinberg Fund Purchase. Figurine of flying Eros with well-preserved painted decoration (2), from Myrina, ca. 200-130 B.C., gift of the Student Fees Capital Improvements Committee.

Glass: blue core-formed alabastron with white and yellow decoration (130), 5th c. B.C.; blue core-formed alabastron with white decoration (131), Hellenistic, 2nd or 1st c. B.C.; seven beads (136-139, 142, 146, 147), 4th-1st c. B.C., all from Anatolia, Weinberg Fund Purchase.



Blue, white and yellow core-formed glass alabastron from Anatolia, 2nd-1st c. B.C. (131). H. 13.1 cm.





Far Left: group of terracottas, all from South Italy, with excellent preservation of painted features in white, black, light and dark red, light and dark blue, pink, purple, and yellow. Top: two figurines of Eros playing the lyre, 3rd c. B.C. (left, 153.1, right, 153.2). H. (153.2) 11.5 cm. Middle: mask of Medusa, late 4th c. B.C. (266). H. 15.2 cm. Bottom: two plaques, each depicting a soldier riding over a fallen opponent, 4th c. B.C. (267.1 on left, and 267.2 on right). H. (267.2) 9.5 cm.

Terracotta figurine of flying Eros from Myrina with preserved decoration in light and dark pink, pink-cream, light and dark red, yellow, blue, and traces of gilding. Hellenistic, 200-130 B.C. (2). H. 25 cm.

Faience: two turquoise vase-form pendants (132, 133); turquoise phallic-form pendant (134); deep green blue pendant in form of bunch of grapes (135); pale blue scarab (141), all 4th-1st c. B.C., from Anatolia, Weinberg Fund Purchase.

Stone: four polished beads, two of unknown stone (148, 149), one agate (150), and one amber (152), from Anatolia, all Weinberg Fund Purchase.

Coins: silver quarter-obol of Kolophon, Ionia (264), ca. 490-400 B.C., and thirty-eight bronze coins of Kolophon (161-196, 270, 271), dating from 389 B.C. to A.D. 268, all Weinberg Fund Purchase.

Villanovan

Bronze: belt with embossed and incised decoration of stylized birds and geometric designs (265), ca. 700 B.C., gift of Mr. Bernard Sperling.

Bronze belt with embossed and incised decoration, Villanovan, ca. 700 B.C. (265). Maximum Dimension 39 cm.



Roman

Stone: fragment of a "Season Sarcophagus" with figure of youth personifying Autumn (111), ca. 200, gift of the Museum Associates; rock crystal pendant in form of bird (151), from Anatolia, Weinberg Fund Purchase.

Terracotta: oinochoe in form of negro head (274), 2nd or 3rd c. (?), gift of Andrew and Maeve Gyenes.

Glass: all the following are Weinberg Fund Purchase. Free-blown vessels: tall pale green unguentarium (118); pale yellowish brown one-handed ribbed jug (120), 1st or 2nd c.; greenish blue tall conical jug with horizontal scratched grooves and triple handle (121), late 1st or early 2nd c.; pale greenish blue four-sided jug with one handle (122), very pale yellow tall flask (127), green flask with cylindrical neck, pear-shaped body (128), pale green flask with cylindrical neck, conical body (129), all 1st or 2nd c.; pale green flask with cylindrical neck and globular body (126), 1st or 2nd c. (?); tall pale yellow flask with long cylindrical neck, conical body with four indentations (125), 2nd c.; light green unguentarium with triangular body (117), greenish blue cup with cut-out base (114), both 2nd c. (?); light greenish blue five-sided flask (115), 2nd or 3rd c. (?); colorless dropper with cylindrical neck, globular body and short conical spout at middle of body (113), pale yellowish green



Fragment of a "Season Sarcophagus" with a youth as the personification of Autumn, Roman, ca. 200 (111). H. 42 cm.

flask with globular body decorated with small projections (123), tall, pale greenish blue flask with indentation around body (124), all 2nd or 3rd c. (?); pale green one-handled jug with globular body (119), 3rd or 4th c.; deep green flask with globular body (116), 4th c. (?). Three glass beads (143-145), 1st or 2nd c. (?), all from Anatolia.

Coins: sixty-seven bronze coins (197-263), dating from time of Hadrian, 118-138, to Honorius, 395-408, all Weinberg Fund Purchase.

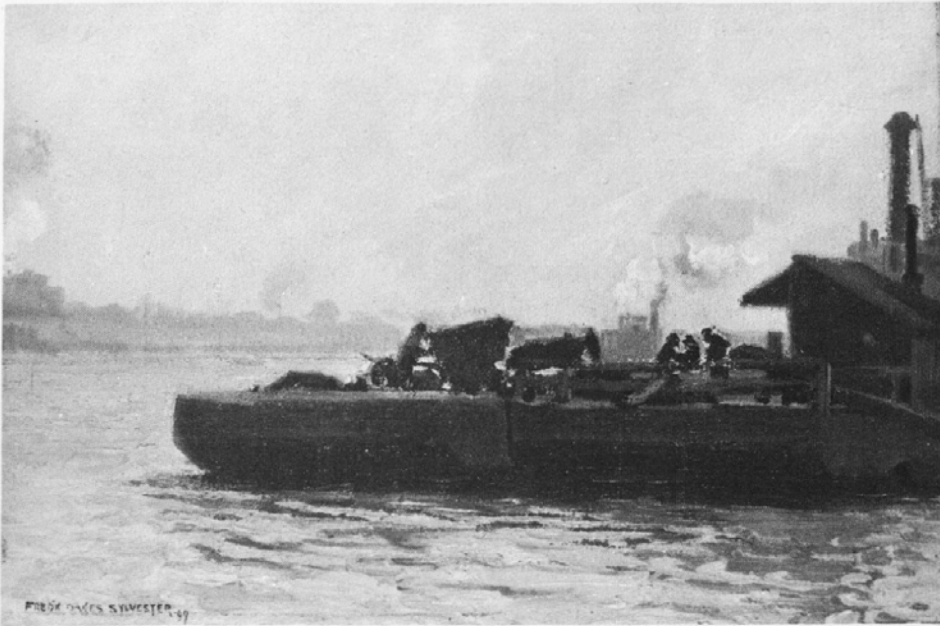


European and American Art

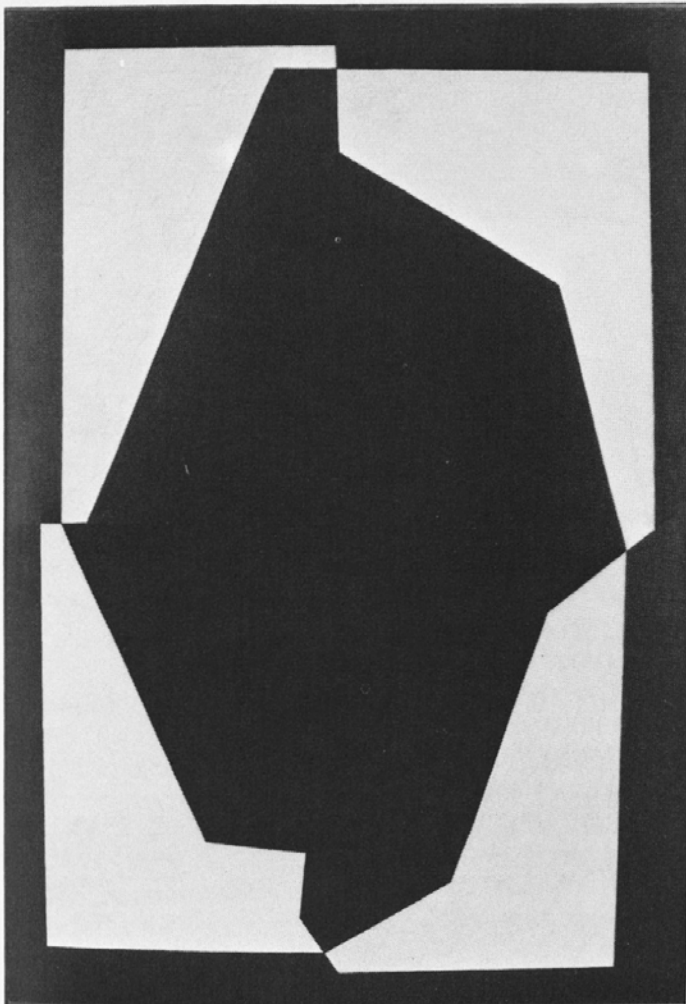
Summer, by Hugh Bolton Jones, American, 1848-1927 (154).
61 x 91.5 cm.

Paintings

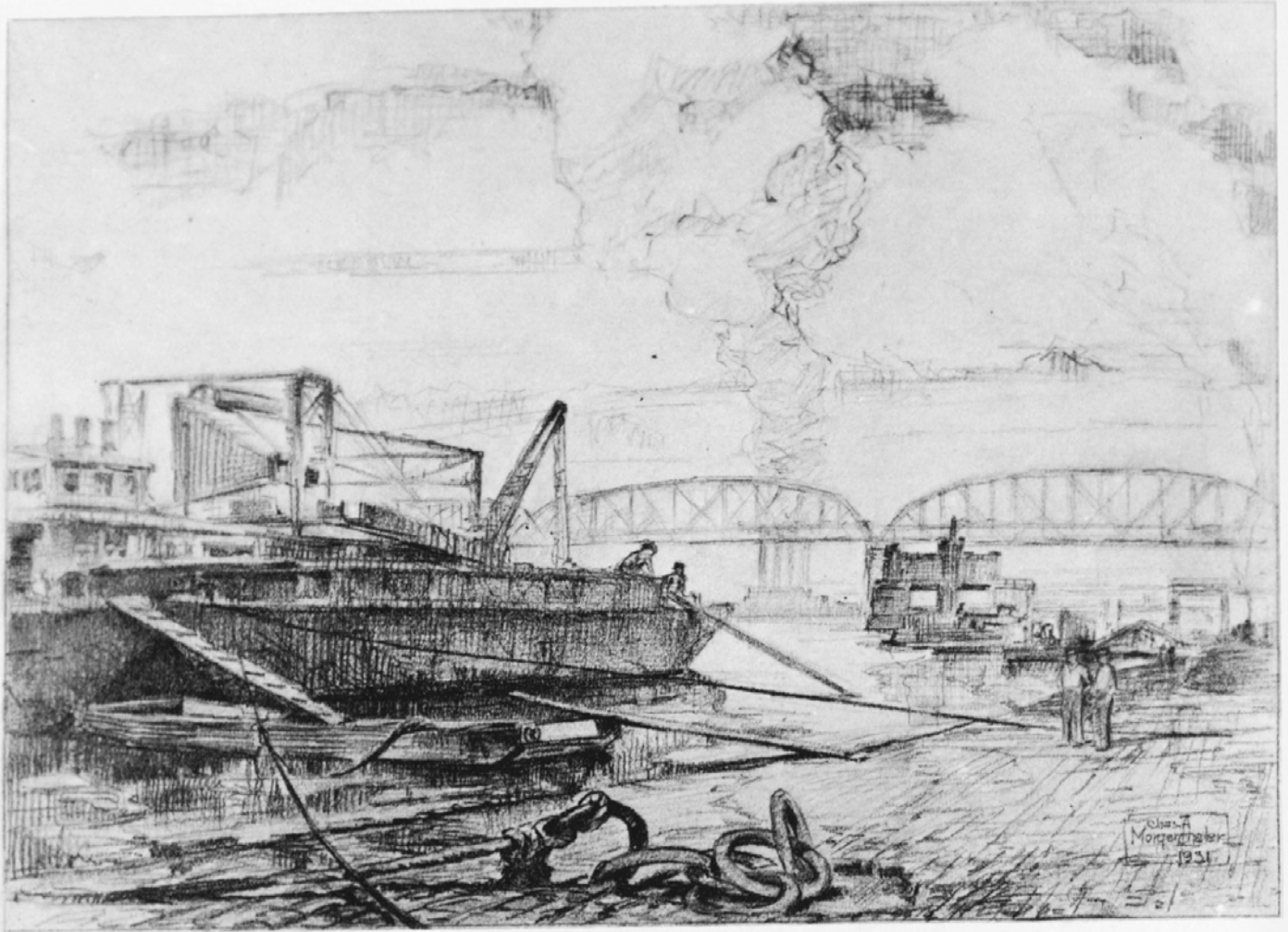
- Jan Dirksz. Both, Dutch, ca. 1618-1652; Nikolaus Knüpfer, German, ca. 1603-1655; Jan Baptist Weenix, Dutch, 1621-1663, *Mercury, Argus and Io in an Italianate Landscape*, ca. 1650 (48), oil on panel (59.6 x 83.8 cm.).
- Jan De Ruth, American, b. Czechoslovakia, 1922, *Duo*, ca. 1963/64 (269), oil on canvas (71.3 x 91.8 cm.), gift of Mr. Frederick Altman.
- Hugh Bolton Jones, American, 1848-1927, *Summer*, ca. 1890 (154), oil on canvas, (61 x 91.5 cm.), gift of Mr. and Mrs. George Schriever.
- Caroline C. Pickard, American, 1896-1978, *Mexican Homes* (3), oil on canvas board (30 x 39.5 cm.), gift of Mrs. Frank B. Rollins.
- Frederick Oakes Sylvester, American, 1869-1915, *Mississippi River, Loading*, 1897 (155), oil on canvas (30.8 x 45.7 cm.), gift of Mr. and Mrs. George Schriever.
- Victor Vasarely, French, b. Hungary, 1908, *Uzok*, 1952 (54), oil on canvas (130 x 89 cm.), gift of Mary C. Hazard in honor of Leland Hazard, 1893-1980.



Mississippi River
Landing, by Frederick
Oakes Sylvester,
American, 1869-1915
(155). 30.8 x 45.7 cm.



Uzok, by Victor
Vasarely, Hungarian, b.
1908 (54). 1.3 x .89 m.



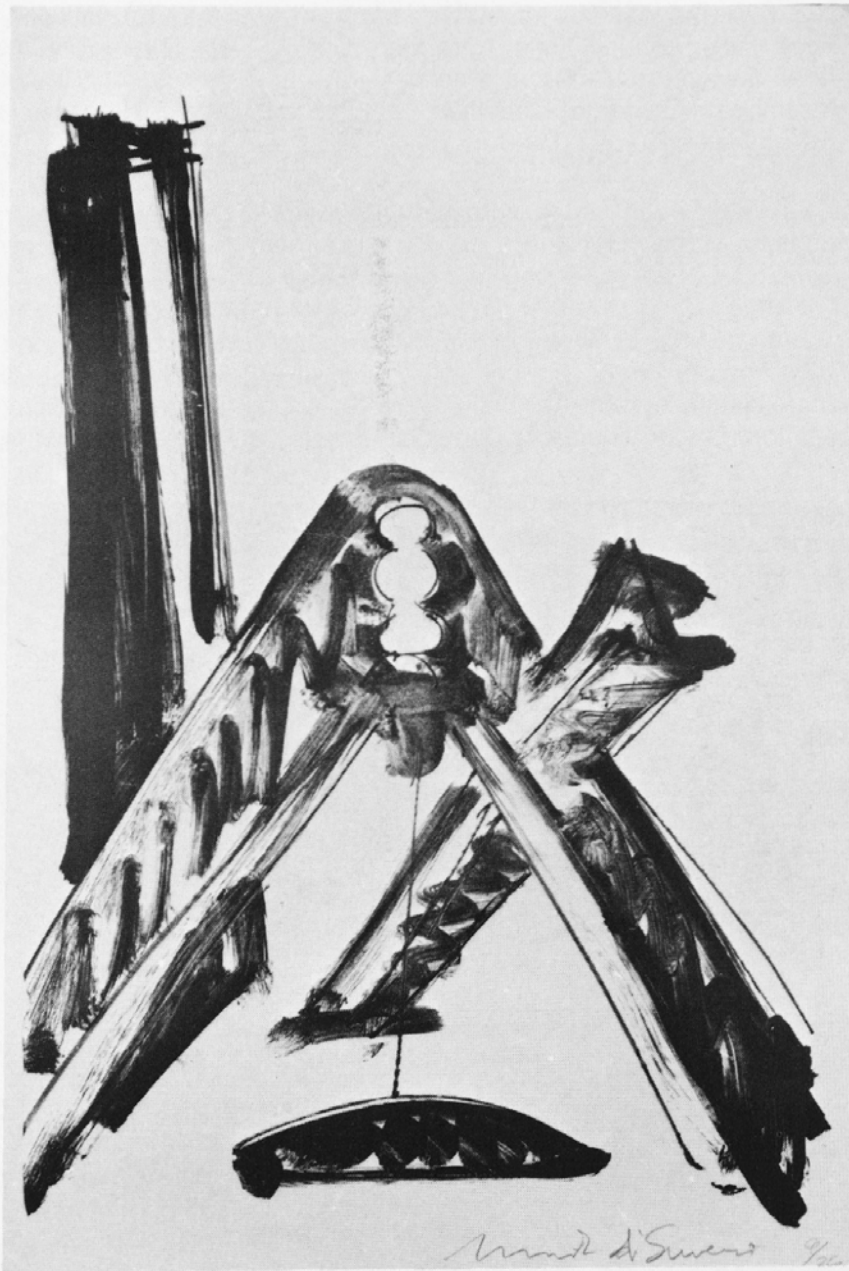
Drawings

Barges at Riverfront,
St. Louis, by Charles
A. Morgenthaler,
American, 1893-1980
(46). 25 x 34.8 cm.

Charles A. Morgenthaler, American, 1893-1980, *Peace and Plenty*, 1928 (43); *Riverboat Race between the Robert E. Lee and the Natchez* (44); *Fortress Marienberg, Würzburg, Germany, October 11, 1946* (45); *Barges at Riverfront, St. Louis*, 1931 (46); *Ozark Homestead*, 1933 (47), all pencil on paper, gift of the Columbia Art League in memory of Charles A. Morgenthaler.

Graphics

Thomas Hart Benton, American, 1889-1975, *Planting*, 1939 (38), lithograph, gift of Mr. and Mrs. D. A. Ross.
William Blake, British, 1757-1827, *Job's Evil Dreams*, 1825 (49), plate 11 from *Illustrations of the Book of Job*, engraving.
John Steuart Curry, American, 1897-1946, *Summer Afternoon*, 1939 (39), lithograph, gift of Mr. and Mrs. D. A. Ross.
Jan Dibbets, Dutch, b. 1941, *white/white—blue/blue*, 1973 (50.2), collotype/silkscreen, from the portfolio, *Landscapes*, 1975.
Churchill Ettinger, American, b. 1903, *Black Duck Blind*, 1943 (40), etching, gift of Mr. and Mrs. D. A. Ross.



For Rilke, by Mark di Suvero, American, b. 1933 (51). 1.22 x .809 m.

Richard Hamilton, British, b. 1922, *Sunrise*, 1974 (50.3), five-color collotype, from the portfolio, *Landscapes*, 1975.

Christo Javacheff (Christo), American, b. Bulgaria, 1935, *Wrapped Coast—Little Bay, Australia*, 1969, (50.1), seven-color collotype/silkscreen, from the portfolio, *Landscapes*, 1975.

Luigi Lucioni, American, b. Italy 1900, *Vermont Pastoral*, 1940 (41), etching, gift of Mr. and Mrs. D. A. Ross.

Dennis Oppenheim, American, b. 1938, *Maze, Whitewater Wisconsin USA*, 1970, 1975 (50.4), five-color collotype, from the portfolio, *Landscapes*, 1975.

George Warren Rickey, American, b. 1907, untitled, 1973 (52), lithograph.

Mark di Suvero, American, b. 1933, *For Rilke*, 1976 (51), lithograph.

Günther Uecker, German, b. 1930, untitled, 1971 (53), relief print.

Victor Vasarely, portfolio of twelve serigraphs, 1959 (332), Editions Denise René, Paris, entitled *Vega, Cassiopee, Gotha, Oeta, Ixion, Altai, Umbriel, Bora, Betelgeuse, Procion, Markab, Keiho* and introduction by artist "en hommage à Alexandre Dauvillier," gift of Mrs. Mary C. Hazard in honor of Leland Hazard, 1893-1980.

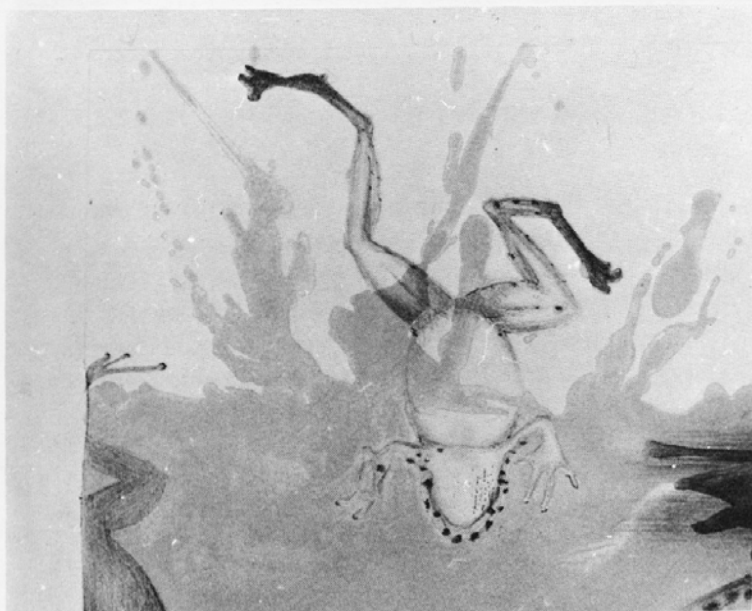
The following engravings are the gift of Donald S. Dawson in memory of his wife, Ilona Massey Dawson. *La Galerie du Palais du Luxembourg peinte par Rubens*, a set of twenty-seven engravings (268.1-.27), first drawn by J. M. and J. B. Nattier (1704) after the monumental series painted by Peter Paul Rubens, *The Life of Marie de' Medici* (1625), then engraved by the following artists: Claude-Auguste Bery, Gaspard Duchange, Jean Audran, Benoit Audran I, Bernard Picard, Antoine Trouvain, Alexis Loir, Charles Simonneau, Ludwig de Chastillon, Gérard Édelinck, Cornelis Vermeulen and Jean-Baptiste Massé.

La Majorite du Roy Louis XIII, from the Medici Cycle, engraved by Antoine Trouvain after the painting by Peter Paul Rubens, 18th c. (268.22). 54.7 x 36.2 cm.



All the following graphics, the gift of Dr. and Mrs. Christopher A. Graf, published at the Lakeside Studio, Lakeside, Michigan, are the work of contemporary American artists, except where noted.

- Sigmund Abeles, b. 1934, *Space Issue No. 3*, Northwood, 1978 (277), etching.
- Garó Z. Antreasian, b. 1922, five untitled embossed color lithographs, 1979, 1980 (278-282).
- Isolde Baumgart, *Ember days*, 1980 (283), four-color etching.
- Richard Black, b. 1932, *August Song One*, 1980 (284); *August Song Two*, 1980 (285); *August Song Three*, 1980 (286); *Weaver's Blue Dream*, 1980 (289), all color lithographs. *September Song*, 1980 (287); *October Song*, 1980 (288), both four-color etchings.
- Harvey Breverman, b. 1934, *Paul*, 1980 (290); *Mike*, 1980 (291); *Sinclair*, 1980 (292); *S. P.*, 1980 (293), all color lithographs.
- Ed Hogan, b. 1937, *Blue Quartet*, 1980 (294); *Chitlin Supper*, 1980 (295); *Reclining Nude*, 1980 (296); *Sitting Nude*, 1980 (297), all color lithographs.
- B. Ray Kerciu, b. 1933, *Polka Dots and Moon Beams*, 1980 (298), color lithograph.
- Jim McCormick, b. 1936, *WC:E1*, 1980 (299); *WC:Inside-Out*, 1980 (300); *WC:Way out*, 1980 (301), all color lithographs.
- Jim Monson, b. 1943, *Totem*, 1980 (302), four-color etching.
- Gay Rogers, Canadian, b. 1942, *Frog Study*, 1980 (303); *Mating Frogs*, 1980 (304); *Portrait of Duncan*, 1980 (305); *Sitting Frogs*, 1980 (306); *Splasher*, 1980 (307); *Toe Toucher*, 1980 (308), all color lithographs.
- Carl Schwartz, b. 1935, six color lithographs (309-314), entitled *Shrimp Fleet I-VI*, respectively, dated 1980.
- Adrian Van Suchtelen, b. 1941, *Daybreak*, 1980 (315), etching. *Perfume Delight*, 1981 (317), mezzotint. *Indian Summer*, 1980 (316), color lithograph. "K," 1980 (318); *Stillife*, 1980 (319); *Unleashed*, 1980 (320), all lithographs.
- Robert Weaver, b. 1935, *Nudes*, 1980 (321); *Nude on a Couch*, 1980 (322), both lithographs. *Nude on a Pool Table*, 1980 (323); *Standing Nude*, 1980 (324), both three-color lithographs.



Splasher, by Gay Rogers, Canadian, b. 1942 (307). 33.3 x 38.1 cm.



Photo-Transformation
5/28/76, by Lucas
Samaras, American, b.
Greece, 1936 (159) 7.7
x 7.7 cm.

Photographs

Steven Cromwell, American, b. 1943, untitled, 1980 (112), altered and layered ortho film, gift of the Arts and Science Student Government.
Lucas Samaras, American, b. Greece 1936, *Photo-Transformation*, 5/28/76, 1976 (159), color Polaroid (SX-70), gift of Prof. and Mrs. Gwilym S. Lodwick.

Tapestry

Joy Rushfelt, American, *Forest*, 1981 (156), woven wool relief tapestry (237 x 284 cm.), gift of Mr. Neal Matticks, Mrs. Betty Proctor, Mrs. Helen Solter, Prof. and Mrs. Chester Starr and the Midwest Weavers Association.



Far Left: painted wooden ceremonial drum from the Star Mountain region of New Guinea, 19th or 20th c. (108). L. 1.11 m.
Near Left: wooden polychromed Bioma figure from the Era River region of New Guinea, 19th or 20th c. (109). H. 1.7 m.
Below: bamboo spear thrower with bird-like attachment, from the Sepik River region of New Guinea, 19th or 20th c. (107), L. 87 cm.

Oceanic Art



Wood: all the following objects from the New Guinea area are the gift of Mr. George H. Dougherty. Canoe prow, carved with a crocodile swallowing a human being, with traces of black and white pigment (102), Gagidala Islands; shield with vertical rib and incised decoration (103), Upper Fly River; suspension hook in form of standing male with elongated features and scarification (104), Murik Lakes or Sepik River; sago tray with crocodile head handle (105), Sepik River; steering paddle with handle terminating in animal head (106), Murik Lakes or West Sepik River; bamboo spear thrower with attachment in form of bird's beak (107), Sepik River; ceremonial drum with attachment in form of bird's beak (108), Star Mountains; *bioma* plank figure with polychrome decoration (109), Era River; ceremonial staff with beaklike faces at its head (110), Vulcan Island.

Central and South American Art

Guatemala

Two eccentric flints (272, 273), Mayan, Late Classic, 600-900, gift of Andrew and Maeve Gyenes.



Two eccentric flints from the Petén, Guatemala, Mayan. Late Classic, 600-900 (272, left; 273). Shown three-quarters actual size.

Mexico

Green stone carving in the form of crouching man (276), Olmec (?), ca. 1150-550 B.C., gift of Andrew and Maeve Gyenes.

Peru

Polychrome painted textile with serpent design (275), Huari (?), ca. 700, gift of Andrew and Maeve Gyenes.

Far Eastern Art

China

Painting: all the following paintings by Ran In-ting, born Taiwan, 1902, are the gift of Margaret Carney Long and Howard Rusk Long in memory of the Boone County Long family. *Landscape with Bamboo*, 1958 (5); *Dragon Dance*, 1958 (6); *Dragon Dance*, 1958 (7); *Village in the Bamboo Forest*, 1958 (19); *Market Day*, 1956 (20); *Amid a Bamboo Forest*, 1959 (21); *Rural Town*, 1958 (22); *Village on a Stream*, 1958 (23); *Marketplace*, 1958 (24); *Market*, 1958 (25); *Beside Temple Wall, a Good Market Place*, 1959 (26); *Bus Stop*, 1959 (27); *Rice Paddy*, 1959 (28); *Moon-Gate in the Old Garden*, 1958 (29); *Rice Paddy on Mountain Slope*, 1959 (30), all watercolor on paper. *Temple Scene* (8); *Two Pagodas* (9); *Landscape with Cottage* (10); *Village Scene* (11); *At the Market* (12); *Bridge over the Ravine* (13); *Side Gate* (14); *Cottage in the Mountains* (15); *Going to Market* (16); *Marketing in Summer* (17); *Mountain Village* (18), all ink on paper.

Textiles: Beige silk shawl with netted, balled fringe, embroidered in all-over multicolor floral pattern (42); fringed ivory silk shawl with ivory embroidered floral pattern and matching fan (158), both late 19th/early 20th c., made for export to the Philippines or Spain, both the gift of Mrs. Irene Taylor.

Moon-Gate in the Old Garden, by Ran In-ting, Chinese, b. Taiwan, 1902 (29). 34.2 x 51 cm.



Japan

Woodblock prints: Utagawa Kunisada, 1786-1864, scene of woman on horseback (31); Ando Hiroshige, 1797-1858, *Sunset at Seta* (32), from a miniature series of the *Eight Views of Omi*, ca. 1857; four early 20th c. reproductions (33-36) of Hiroshige prints; one early 20th c. reproduction (37) of print by Hokusai, 1760-1849, and one reproduction (160) by Chosun Miyakawa, all the gift of Margaret Carney Long and Howard Rusk Long in memory of the Boone County Long family.

Color woodblock print
by Utagawa Kunisada,
Japanese, 1786-1864
(31). 36.4 x 25.7 cm.



Excavations At Mirobriga, The 1982 Season

Excavations at Mirobriga in 1982 continued the work begun in the 1981 pilot season at this great Roman city site in southern Portugal (see *Muse* 15, 1981). Excavations were carried out at the top of the hill and on its south slope, where Professor Soren sought evidence for the Roman occupation of Mirobriga and found not only that, but also surprising information concerning the pre-Roman Iron Age occupation on the site. Detailed study and test excavations at the Roman Baths were undertaken by William and Jane Biers, and Roman houses were excavated by Professor José Caeiro of the University of Evora, the representative of the Portuguese Archaeological Service of the Southern Zone.

The 1982 staff at Mirobriga consisted of: David Soren (University of Arizona), Director, June 3–July 9; William R. Biers (University of Missouri-Columbia), Director, July 9–August 8; Jane Biers (UMC), Field Supervisor; John Huffstot (UMC), and David McCormick (University of Maryland), Architects; Jeff Wilcox (UMC), Photographer; Shelby Brown (Indiana University), Draftsperson; Lucinda Neuru (University of Calgary), Pottery Consultant; Margaret Craft (Winterthur Museum), Chief Conservator; Marian Kaminitz, Jane Carpenter, Laurie Booth (Winterthur Museum), Conservators; Amy Mechlin, Guy Sanders, Jan Sanders, Jim Rehard (UMC), Archaeologists. A number of volunteers also participated: Michael Eller (UMC); John Lange (University of Hull); Joseph and Grace Wavra. We were also joined by the following students from the Free University at Lisbon, who gave freely of their time and worked very hard. It is a pleasure to thank Amélia Maria Baptista Canilho, Maria Da Luz Velloso Da Costa, Maria Ana Da Fontoura Canêlhas, Inêz Vaz Pinto, Maria João Avão Serra and Maria Paula Da Conceição Coelho Pote.

The 1982 season was supported by numerous gifts and grants. We particularly want to thank the following for their support of the Mirobriga Project in 1982: the National Geographic Society; the Research Council, and the Museum of Art and Archaeology of the University of Missouri-Columbia; the Crosby Kemper Foundation; the Fulbright Commission and the Luso-American Educational Foundation (for the award of a senior Research Fellowship to Professor Biers for the project); Mr. and Mrs. William Byler, and other friends.

The following pages present brief reports for each of the areas excavated in 1982, written by the directors of each area.

WB



The Bath Complex

1. *The Roman Baths from the east.*

The Roman Baths at Mirobriga lie at the foot of the acropolis to the southwest in a natural hollow that acts as a funnel for the rain runoff from the upper slopes (Fig. 1). Such a placement provided plenty of water for bathing purposes, but it also made the architects take particular pains to protect the buildings from being washed away. One of the most interesting features of the Baths is this provision for water—and for its evacuation from the site.

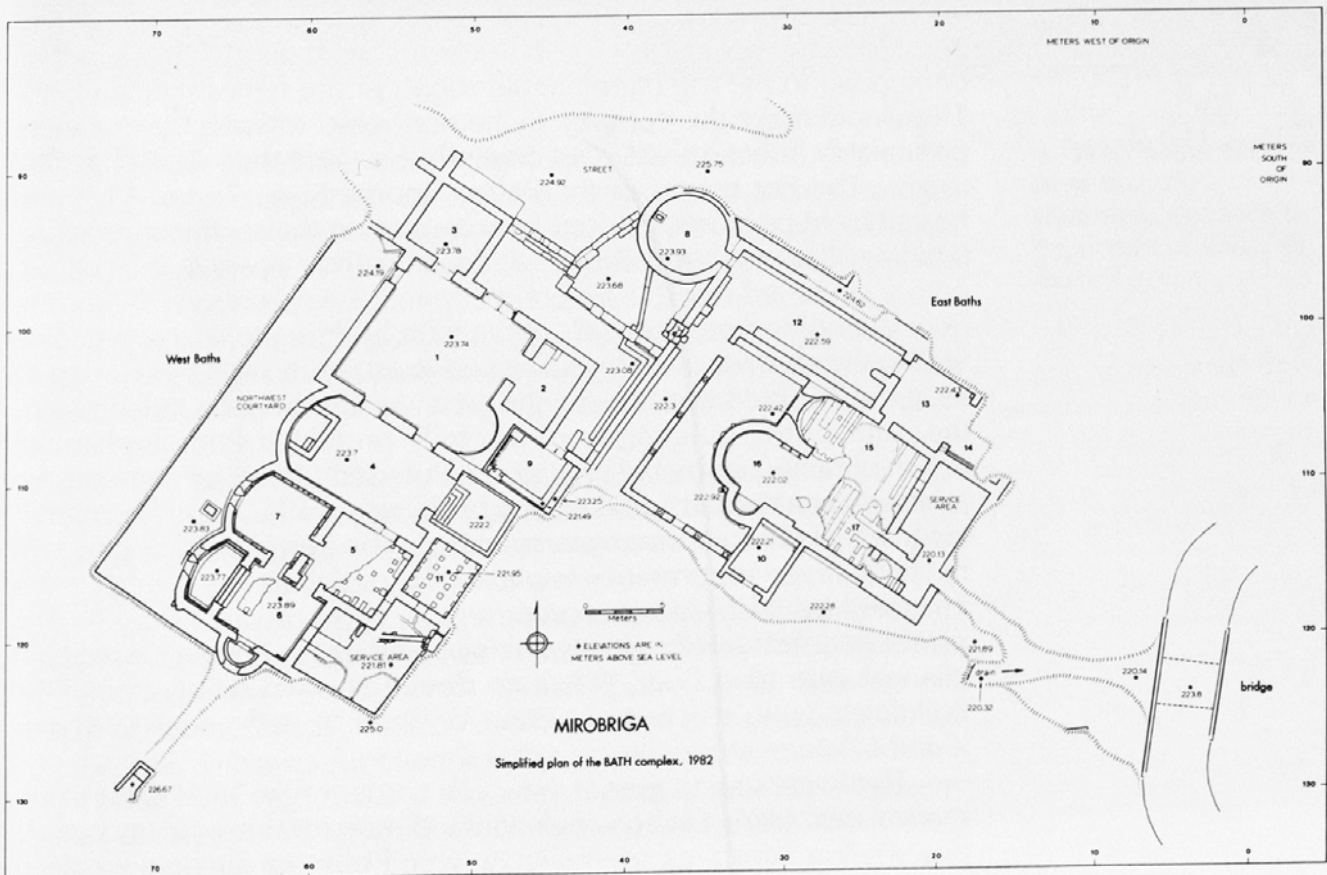
The Baths consist of two distinct buildings, designated by the team as the West and East Baths (Fig. 2). The object of continual investigations since early times—the West Bath particularly—they had been largely cleared in the 1920s, then were partially restored thirty or so years later by Dr. Fernando de Almeida. De Almeida apparently cleared most of the East Baths, but his early death precluded publication, and little of his work in this area is known.¹ Probably one of the most well-preserved Roman public monuments in

Portugal, the Baths have progressively disappeared in recent years under luxuriant vegetation. Our first project was to free the standing remains for study. Once this was accomplished, a program of study and test excavations was initiated with the goal of delineating the history of the installation and of understanding its function and place in the architectural history of the site. The 1982 season served as a beginning to this program.

The first complete ground plan of the bath complex was produced in 1982 (Fig. 2). Study and cleaning were concentrated in the West Baths, but some preliminary work was undertaken in the East Baths. As can be seen from the plan, the West Bath building is in the form of a rectangular block, opening on the short end from a paved area, which is the termination of a Roman road that approached the area from above. Two free-standing columns, without capitals, originally framed the entrance to the building and an applied half column with a well-preserved Corinthian capital stood against the northwest wall of the entrance. These architectural members were taken up the hill by previous investigators and now serve in the reconstruction of the principal Roman temple on the summit of the acropolis.²

The West Baths consist of eight rooms extending from the entrance and east court towards the southwest. A large room (no. 1 on the plan, Fig. 2) with two smaller rooms adjoining it on the southeast and north (nos. 2 and 3) may have been the original nucleus of the

2. Simplified plan of the Roman Baths - plan by D. McCormick/ J. Huffstot.

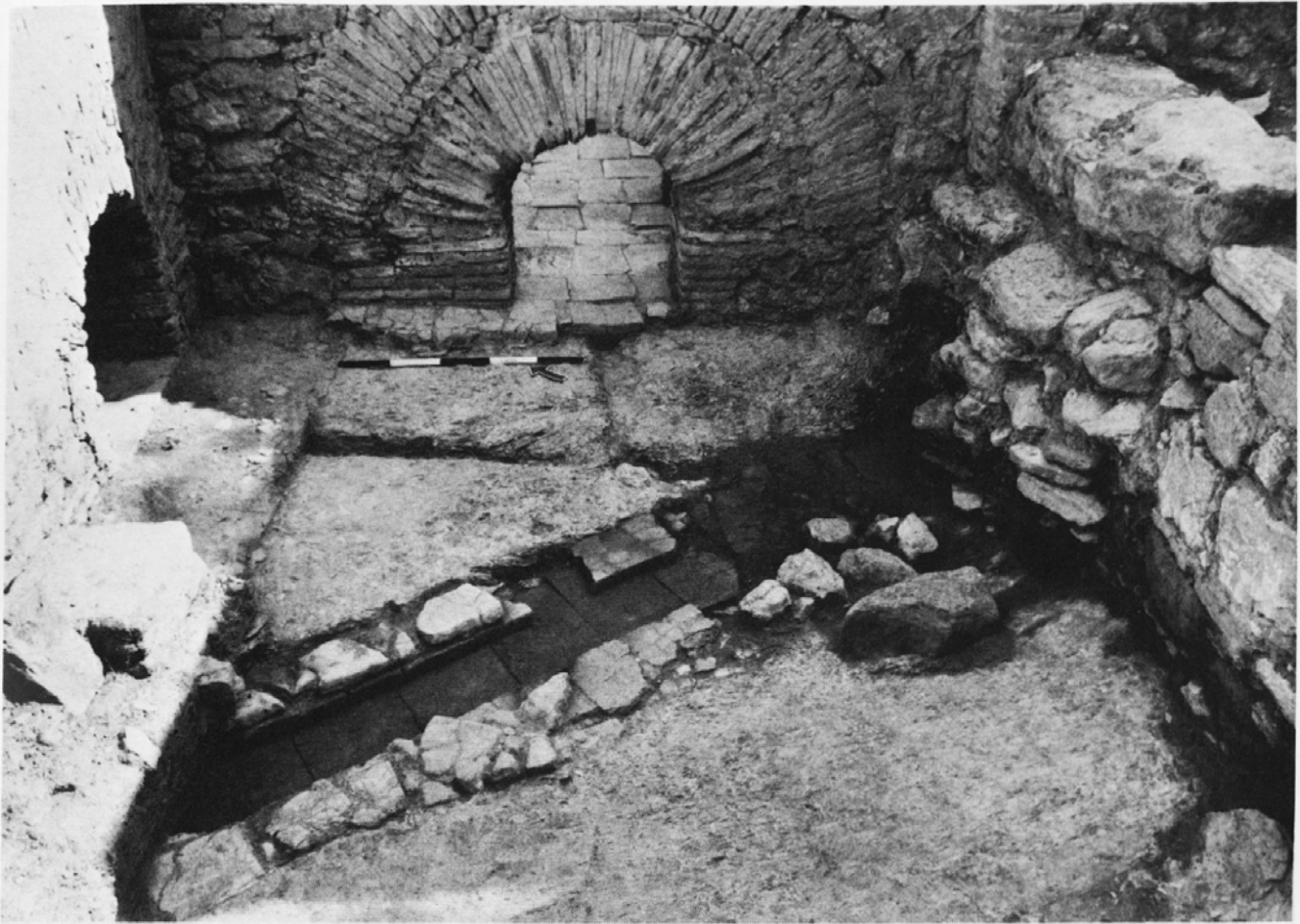


3. West Baths,
Northwest Courtyard
from the northwest;
Rooms 6 and 7 beyond.



building, for its construction technique of ashlar blocks with drafted margins is not paralleled elsewhere in the building; preliminary tests in Room 2 brought to light sherds from the first century A.D. under its floor.³ Room 4 with a small square pool in its curved end and a larger one opposite appears to have no fittings for heating and would thus correspond to the *frigidarium* (cold room) of the typical Roman bath. This would make the complex to the northeast, towards the entrance, presumably function, at least partially, as reception and changing rooms. The hot rooms of the Baths, Rooms 5, 6, 7, and 11, were heated by hypocausts serviced from an area at the south corner of the building. Rooms 6 and 7 had windows in their apses that faced out onto a courtyard (Fig. 3), where we found a well-preserved concrete floor extending from the walls of the bath building to a large retaining wall to the northwest. This wall served in antiquity, as it does today, to keep the hillside from burying the area. As can be seen in the photo, the walls of the building were carefully protected from the harmful action of rainwater by the provision of a raised "bumper" masking the joint between the outside floor and building's walls. These "bumpers" are made of coarse Roman mortar and can be found in many places in the bath. A service entrance into a major southwest to northeast water channel was also found in the stretch of courtyard (Fig. 3). The carefully constructed rectangular opening leads into a stone built channel with tiled floor, which no doubt diverted runoff around the building as well as acting as a drain for water from the pools in Rooms 4 and 6.⁴

Tests were undertaken at the south corner of the West Baths in the service area. Here ash accumulation and more drains were uncovered (Fig. 4). From this area several large, wood burning furnaces provided



the hot air that circulated under the floors of Rooms 5, 6, 7 and 11. The floors were supported on solid brick masonry arches, and an interesting construction technique was utilized to avoid the cold spots that would develop if the mass of masonry arches was inserted between the hot circulating air and the underside of the relatively thin floor. The Roman builders placed long, semicircular tiles concave side down at right angles to the piers and passing over them, thus providing a flow of hot air to warm the whole lower surface of the floor, even over the piers (Fig. 5).⁵

The East Baths (Fig. 2) are at a slightly lower level than the West Baths and the paved entrance court. Steps lead down into a portico bounding a courtyard on its northwest and southwest sides. The East Baths are entered from this portico by a doorway at the northwest end of Room 12, a long narrow room with benches along the walls which must have served as an *apodyterium* (changing room). A round room, Room 8, opens off the northwest end of Room 12. Its walls do not bond with the northwest wall of Room 12, and it is probably earlier than the East Baths; its function has not yet been determined. At the southeast end of Room 12 a doorway opens into a small square frigidarium, Room 13, beyond which to the southwest lie the heated rooms of the East Baths, Rooms 15, 16 and 17. These rooms were

4. West Baths, Service Area from the southwest, entrance to hypocaust of Room 11 in the background.

serviced from a large area with remains of a furnace at the southeast side of the building. Room 10 which lies outside the Baths and was entered from the portico was identified by Dr. de Almeida as a latrine.⁶

Study and cleaning in the East Baths have only begun but already there are some interesting results. A test trench, 2.0 x 2.0 m., was excavated in the west corner of Room 14, which opens off Room 13. Destruction debris of brick and tile fragments and stones from the collapsed walls and roof was cleared down to just below the level of

5. West Baths, Room 6,
detail of floor
construction.



6. East Baths,
destruction level in
Room 14 from the
southwest.



the floor in the adjacent Room 13. Floor level for Room 14 had not been reached at the end of the season, and the fill appears to continue down. Probably this area will turn out to be a cold pool or plunge opening off Room 13, the frigidarium of the East Baths. A water channel cuts through the south spur wall between Rooms 13 and 14 and continues along the face of the southwest wall of Room 14 into undug fill. At the end of the season an interesting fall of bricks and tiles had been reached (Fig. 6). Two rows of bricks or tiles (0.46 x 0.13 x 0.02 m.) had fallen flat in two rows, and on top and between them lay a row of bricks (0.24 x 0.24 x 0.02 m.), still bonded with mortar. In 1983 a larger trench will be opened here to uncover and elucidate what may turn out to be brick ribs and tile from the roof.

Preliminary cleaning and study in the previously excavated parts of the East Baths have already yielded information about the probable sequence of construction. Originally the Baths may have been smaller and consisted of the frigidarium (Room 13) and two heated rooms (15 and 17). Traces of the original northwest walls of these two rooms still exist within the hypocausts. At a later time Room 15 was extended to the northwest and Room 16 was added; both these rooms had apsidal pools at their northwest ends, and Room 15 was lighted by a window in the apse; the evidence for windows for Room 16 is not preserved, although it too was probably served by windows.

The 1983 season in the Roman Baths will concentrate on further cleaning in the East Baths, test excavations and detailed study of the whole complex. Thus, one of the major Roman monuments of Portugal is being rescued from the obscurity into which it has fallen.

WILLIAM R. BIERS

JANE C. BIERS

University of Missouri-Columbia

¹João Cruz e Silva, "Apontamentos e considerações sôbre as pesquisas arqueológicas realizadas desde 1922 nos concelhos de S. Tiago-de-Cacém, Sines e Odemira," *Arquivo de Beja* 2 (1945) 291-99 and continued in volume 3 (1946) 336-51; F. de Almeida, *Rúinas de Miróbriga dos Célticos* (Edição da junta distrital de Setúbal, 1964) 33-38, particularly 34, fig. 11.

²See *Muse* 15 (1981) 33, fig. 15. For the columns and capital in their original position, see J. Alarcão, "On the Westernmost Road of the Roman Empire," *Archaeology* 20 (1967) 176.

³Locus 002-005, Terra Sigillata Italica, 1st century A.D.; local (Alentejo) pink and white coarse ware, 1st century A.D.

⁴A similar water conduit has been traced that enters the area from the southwest and passes around the southwest corner of the West Baths, flushing a latrine (Room 9) on its way before turning southeast, possibly flushing another latrine (Room 10) before flowing down the valley and beneath the Roman bridge that delimits the site on the southeast.

⁵The same method of floor construction for hot rooms is known elsewhere in Portugal. The nearest parallel, unfortunately not closely dated, is at Pisões, near Beja; Fernando Nunes Ribeiro, *A Villa Romana de Pisões*, (Beja 1972) 13 and fig. 7.

⁶De Almeida, *Rúinas*, fig. 11.

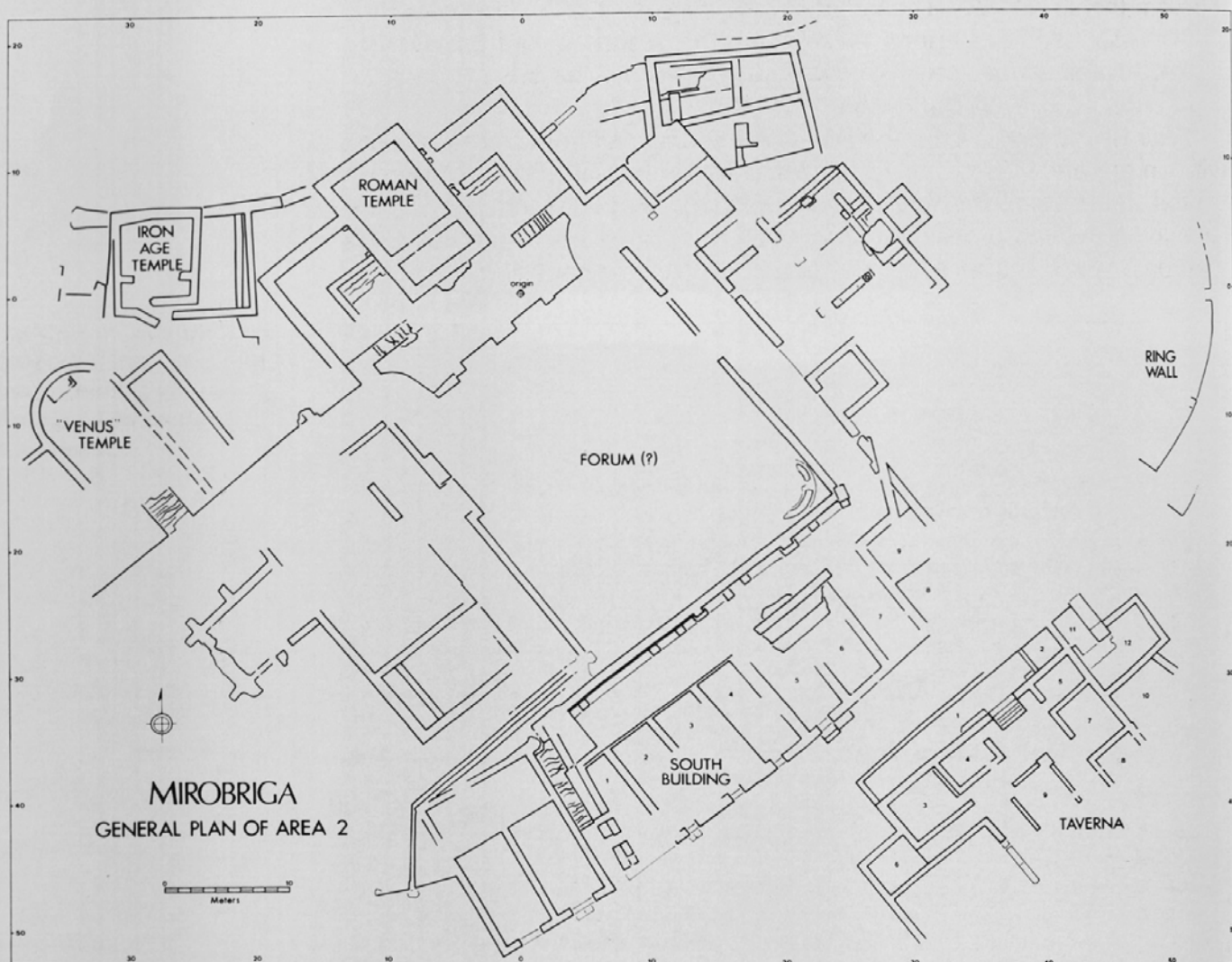
The Forum Area

The 1982 excavations in the Roman forum area of Mirobriga confirmed several hypotheses formulated in the 1981 campaign and also produced some exciting discoveries belonging to the Portuguese Iron Age, which may have lasted in this region from the fifth century B.C. to the first century A.D.¹

The forum area, situated on the hill known as Castelo Velho, was described in *Muse* 15 (p. 33), and a date around the middle of the first century A.D. was suggested for the main temple, forum and large South Building which dominate the slope of the hill (Fig. 1). Pottery excavated from beneath the foundations for paving slabs in the south corner of the forum and from beneath street paving slabs in front of the South Building dated to the time of the emperor Claudius or Nero.²

Thus the major monumental buildings of the forum area appear to have been installed at one time. They follow a northwest to southeast orientation and are linked by their constructional technique which

1. Simplified plan of the Forum Area - plan by J. Huffstot.

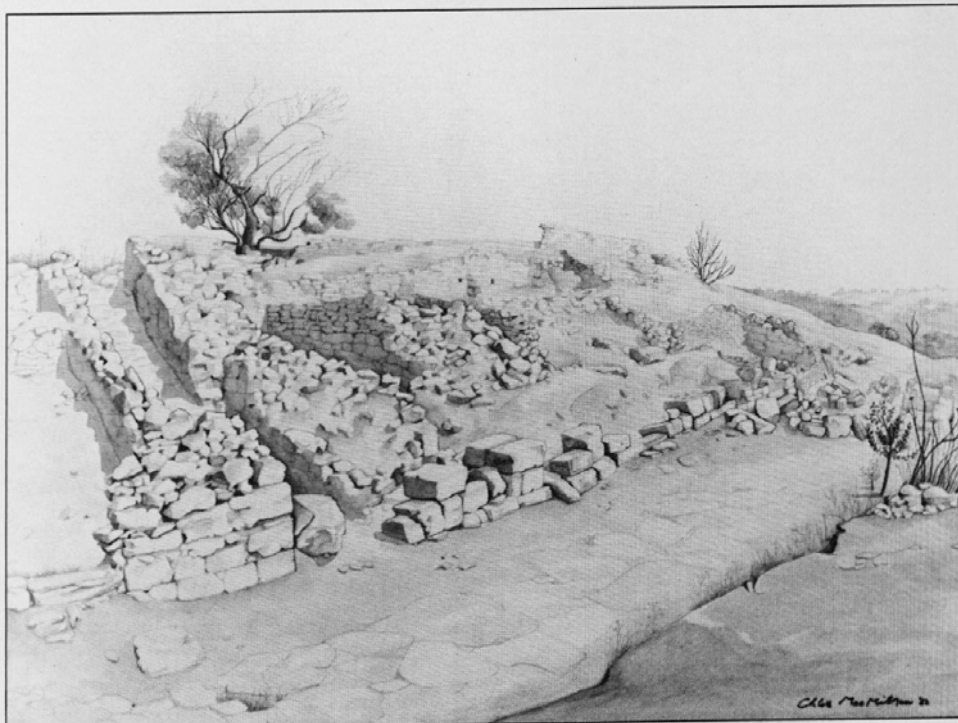


often includes the rough, unfinished and rusticated ashlar blocks typical for this period throughout the Roman world. Only cosmetic changes were observed following this initial period of building: a repaving of the forum and a raising of the level of the southeast peristyle, the filling in and dismantling of a drain which ran along the southeast wall of the forum. The date of this did not precede the later first century. Nowhere do the remains confirm the third or fourth century A.D. date of construction for the area proposed by Dr. Fernando de Almeida, the previous excavator.³

The South Building may be a market complex.⁴ It dominates the major intersection at the base of the hill (Fig. 2) and it is difficult for an American to view it without being reminded of a multi-level shopping mall on a small scale. It takes up almost all of the view as one walks up from the bath buildings in the valley below. It was in fact originally at least two stories high and some thirty-one meters long, built of long rubble walls running northwest to southeast and using concrete foundations to support at least some of the upper level floors.⁵

The entire façade was faced with ashlar blocks (Fig. 3). Some rustication was used at the corners and on a cut stone archway which fell from the structure.⁶ The façade was designed to open into a series of evenly spaced large shops or stalls and the complex parallels closely a smaller market identified by Dr. Carlos Tavares da Silva at nearby Armazems, also mid first century in date.

Across the street from the market was another important building with an apparently porticoed entrance to the street and leading to a central court surrounded by rooms. Partially excavated by Dr. de Almeida and tentatively identified as a shop last season, the complex may be a taverna (the south part of it has fallen down the hill). This



2. Artist's rendering of the South Building by Chloe MacMillan. View from the southwest.

identification may be suggested because of its central location and its pleasant wall paintings, no traces of which existed in the market.

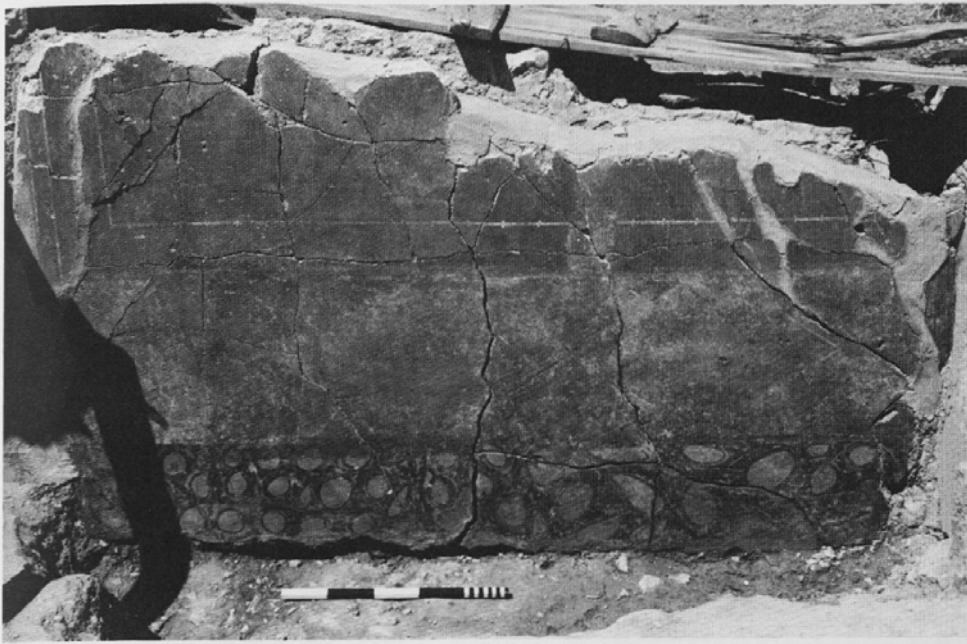
After initial excavation, the seven preserved walls of fresco painting had been left since 1963 in an insufficient state of protection under corrugated tin roofing. In order to save them, an emergency rescue team was formed by Margaret Craft of the Department of Conservation of the Winterthur Museum.⁷ The frescoes were found to have been painted on original walls and there was no evidence of any earlier painting underneath them. The house may belong to the original complex of buildings and the few scraps of pottery found under its floors also suggest this. Thus we may have a rare example of the Portuguese version of the Pompeian Third Style in wall decoration (Fig. 4).⁸

Dr. de Almeida believed that the Castelo Velho was also the site of a pre-Roman settlement and this hypothesis was confirmed by Dr. Tavares da Silva and Joaquina Soares who have studied the unstratified ceramics from the site and identified a settlement of the Second Portuguese Iron Age perhaps beginning in the fifth or fourth century B.C.⁹ Excavation in 1982 reached levels associated with the pre-Roman occupation on the hill.

East of the South Building and under the Roman paved street of the mid first century was found a living surface of bone, pottery and much ash. A small rubble wall associated with this material was found

3. Detail of the façade of the South Building seen from the southwest. Note the foundations of the staircase leading up to the Forum Level.





4. Detail of the decorated wall during treatment before removal to the Museum in Santiago do Cacém.

at the eastern limit of the taverna and under the street paving of the Roman period. The pottery was dated by Tavares da Silva and Soares to circa 300 B.C. while the bones from the deposit were analyzed by David Reese and included burned and unburned material, some of which had been butchered.¹⁰ Evidence for pig, sheep or goat, cattle and rabbit was noted along with a few fish bones and shells including varieties of oyster, limpet and possibly clam. Seed analysis has not yet been completed.

The most exciting discovery of the season occurred on the top of the hill (Figs. 5 and 6). There the main Roman temple of the mid first century cuts through a wall running along the northern perimeter of the hilltop. Unlike the Roman walls with their large limestone, rough-faced boulders in heavy mortar, this wall has only a mortar of earth and a high concentration of mostly flat schist courses some ten centimeters in height. The wall is carefully made, especially to the immediate west of the temple and it apparently continued east of the temple where several similar walls along a similar orientation appear beneath the Roman level.

Bonded into the wall west of the temple is a structure of megaron shape which was cleaned and partly excavated in 1982. Excavation against the circuit wall inside the structure at the northeast corner produced a surface layer of at least the mid first century A.D. under which Iron Age material began to appear. An earth floor was reached under which two small bowls had been set upside down (Fig. 7). One of them contained about forty small animal bones belonging to a single bird, possibly a Rock dove.¹¹ The bowls each had a small hole in the base but whether or not this was intentionally cut or resulted from the breaking of the bowl over time due to soil pressure could not be determined. Such an apparently votive deposit is not surprising for a Portuguese Iron Age sacred structure.¹²

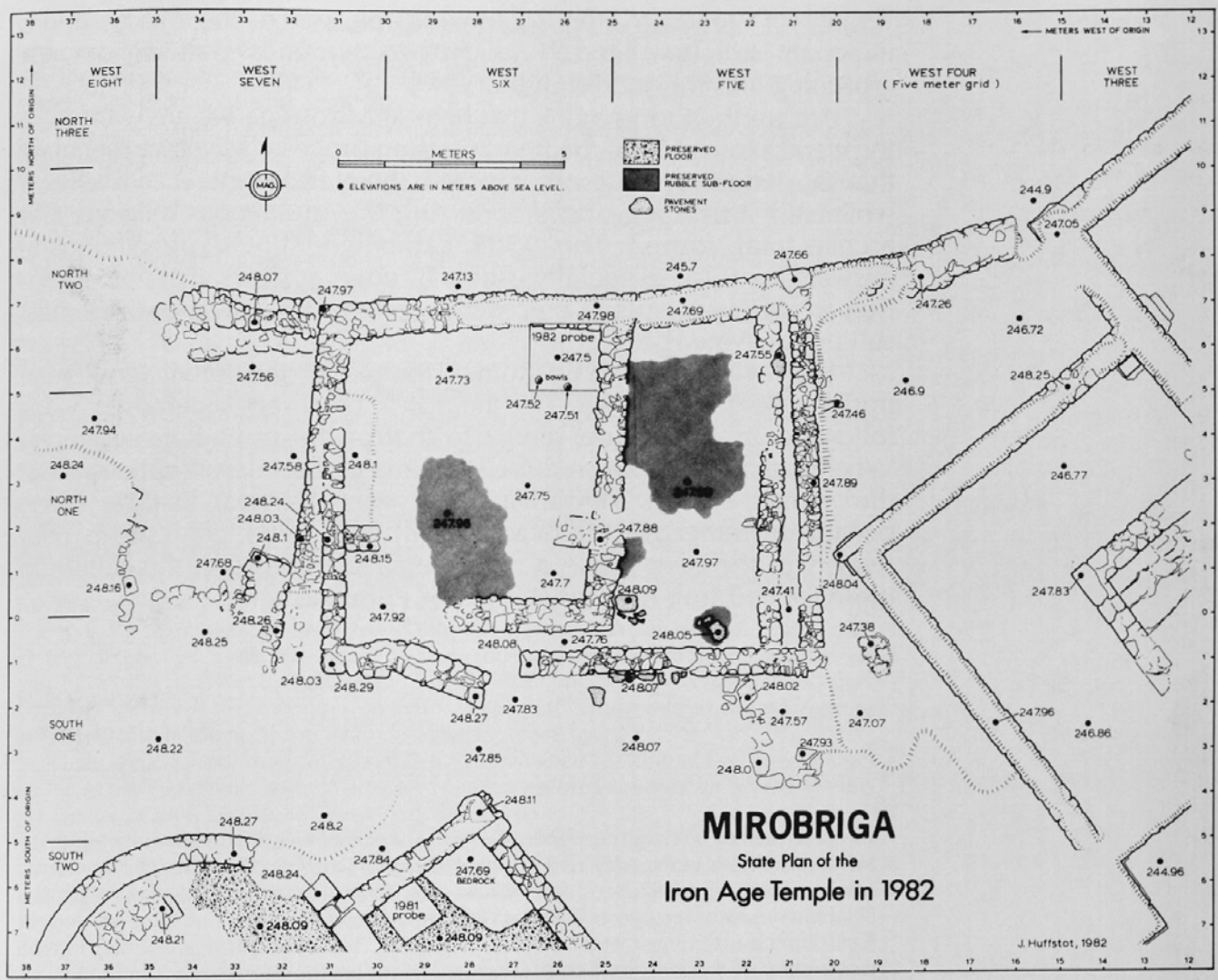


5. View from the east of the proto-Roman temple.

The building associated with these offerings may be a Late Iron Age, proto-Roman temple. Dr. Caetano Beirão describes it as “apparently unique in Portugal and of major importance.” Dr. Tavares da Silva and Joaquina Soares date the bowls to the very late Iron Age, probably first century B.C. or, at the latest, the very early first century A.D., thus suggesting that the break between pre-Roman and the Roman Imperial configuration of the hill and its monuments was not a lengthy one.

There are good reasons for suggesting that the structure found in 1982 is a proto-Roman temple of Celtic type. The form is a bizarre hybrid of what seems to be a Greco-Roman cella preceded by a pronaos, but squarish in the Celtic tradition, and the entry makes viewing into the cella difficult.¹³ Equally difficult to enter because of this secretive, oblique approach is the temenos area east of the temple. The two precinct walls there may represent an original wall line which was later regularized. Traces of a rubble fill and stone floor paving exist within the temenos and will be excavated next year.

That this building was of major importance is obvious. It was apparently built as part of the circuit wall of the northern part of the hilltop, but its construction actually preceded the wall.¹⁴ It is also the only pre-Imperial structure that was not demolished by the Romans even though its orientation is completely different. Moreover, it has been carefully and intentionally surrounded by two Roman temples (the main Roman temple or capitolium to the east and the so-called



6. Plan of the "Celtic" or proto-Roman temple above the Forum - plan by J. Huffstot.

7. View from the north of the northeast corner of the cella of the proto-Roman temple. Note the two inverted bowls, the westernmost of which contained bird bones.

Temple of Venus to the southwest), of which the former, more important structure literally touches its temenos wall without encroaching into the sacred district.¹⁵

Are we then to imagine that here at Mirobriga we are witnessing the literal expression of the Romanization process? Might we speculate that the Italian conquerors imposed their architecture and religion while still venerating and syncretizing the indigenous religious and architectural forms? The 1983 campaign should provide many answers to this, especially since it now appears that the proto-Roman temple was itself preceded by an earlier structure which must still be excavated!¹⁶

Even within the main Roman temple of the forum pre-Roman traces emerged in 1982 in the form of three superposed walls following an orientation similar to that of the proto-Roman temple. Whereas the 1981 season dispelled some of the misconceptions about the Roman city of Mirobriga, 1982 was the year that the Celtic occupation emerged all over the hill and 1983 promises to offer readers of the next *Muse* a more detailed glimpse of the culture of these Second Iron Age inhabitants of Portugal.

DAVID SOREN

University of Arizona

¹I wish to thank Dr. Caetano Beirão, Director of Antiquities for Southern Portugal; Dr. Homer Thomas, University of Missouri-Columbia; José Caeiro, University of Evora; Maria Luisa Ferreira Dias, Carlos Tavares da Silva and Joaquina Soares, all of the Setúbal Museum; Margaret Craft, Winterthur Museum, and Guy Sanders, Project Field Director, University of Missouri-Columbia, for their creative assistance in the preparation of this article. For the standard work on the Portuguese Iron Age (by no means accepted universally), see P. Bosch-Gimpera, "Two Celtic Waves in Spain," *Proceedings of the British Academy* (1939).

²These dates were confirmed by the Portuguese pottery specialists Ferreira Dias and Caeiro and later confirmed by project ceramicist Lucinda Neuru of the Calgary Humanities Institute. On the Romanization of this area and its ability to maintain its Iron Age culture longer than other regions, see Antonio Domingos Simões Coelho, *Numária da Lusitania* (Lisbon 1972) 61 f. Houses at the western limit (car park) of Mirobriga were excavated by Dr. Caeiro in 1982, and they too were created in the mid first century with no earlier Celtic occupation in this area.

³Fernando de Almeida, *Ruínas de Miróbriga dos Celticos* (Edição da junto distrital de Setubal, 1964) 71.

⁴The monument was never completely cleared by de Almeida and therefore not identified. Its size and central location, lack of decoration (save for a relief of a bull head on one façade block), and an iron animal-tethering ring still embedded in the wall in Room 6 just east of the entry all point to the identification as a market.

⁵The massive concrete floor foundations (*statumen*) and the *formigão* (non-mosaic, *coccio pesto* flooring) have rolled down the hill or slipped from their original positions. These could never have been suspended on wood beams. Thus the market was stepped up the hill in two levels with the top story serving the forum area and accessible through Room 1. A massive staircase also linked the upper and lower stories to the forum above and the street below.

⁶Mr. Huffstot believes the arch stood on an exedra or platform in the center of the northwest wall of the building at forum height.

⁷One fresco was lifted from the taverna in 1982, reset on a wooden frame for backing, and put on permanent exhibition in the Mirobriga wing of the Museum of Santiago do Cacém, two kilometers from the site. The other walls containing fresco were reburied under sifted earth until next summer.

⁸For the many stylistic parallels of the *crustae* (imitation marble decoration on the socle of the wall painting) ranging from the first to fourth century A.D. in Spain, see Lorenzo Abad Casal, "Las imitaciones de *Crustae* en la pintura mural romana en España," *Archivo Español de Arqueología* 50-51 (1977-78) 189-204, and especially p. 190. I wish to thank Jeffrey Wilcox for this reference.

⁹"Cerámica pre-Romana de Mirobriga," *Setúbal Arqueológica* 5 (1979) 159-77. The early pottery shows no occupation at the site before the fifth century B.C. and it has affinities with the interior of the Huelva area of southern Spain and the eastern Meseta region (p. 162).

¹⁰The butchered material included one pig rib and one cattle-sized bone while several other bones were possibly butchered and one fish spine was cut. There were 135 bone fragments in all from the small probe. The appearance of this living surface resembled those found in association with hearths at Pedrão near Setúbal. For these, see Soares and Tavares da Silva, "Ocupação do período proto-Romano do povoado do Pedrão," *Actas das 11 Jornadas Arqueológicas*¹ (1973) 12 (Rooms 1 and 7). Note that Pedrão is a Celtic community resettled by the Romans between fifty and one hundred A.D. following a period of abandonment.

¹¹The bones from the offering bowl at Mirobriga are either those of a chicken or a dove. Mr. Reese believes that they may be a young *Columba livia* (Rock dove) but a second opinion was requested by him from Dr. George E. Watson of the Smithsonian Department of Vertebrate Zoology. The skull and toe bones appear to be missing and may have been removed by butchery. They are small bones however and simply may not have survived. A small iron pin some four centimeters long was recovered from the bowl by Barbara Moore of the Arizona State Museum.

¹²In France, Portugal and the foothills of the Alps evidence for animal and even human sacrifices placed within a sacred area and carefully sealed up may be noted. On this see Gerhard Herm, *The Celts* (New York 1964) 161.

¹³For the squarish form of the Celtic temple with surrounding temenos, see such sites as Harlow Hill (Essex) where a Romano-British version of a Celtic temple illustrates the continuity of Celtic religious practice and sacred architectural forms well into the Roman period: R. E. M. Wheeler, "A Romano-Celtic Temple near Harlow," *Antiquaries Journal* 8 (1928) 300-26. The Romano-Celtic temple of Frilford (Berks) has a similar plan and may date to about 80 A.D., although it replaced a simpler native shrine. See J. S. P. Bradford and R. G. Goodchild, "Excavations at Frilford, Berks 1937-8," *Oxoniensia* 4 (1939) 33. But exact parallels for the Mirobriga temple with its non-peripteral temenos and oblique entry will require more time to unearth than was possible for this preliminary report. For example, T. G. E. Powell in *The Celts* (London 1958) cites (on page 145) numerous examples of square Romano-Celtic temples, some of which are on hilltops. He includes such type-sites as Écury-le-Repos in northeastern France, and he singles out Gaul as the most frequent area in which to find such structures. The principal source for the Celtic temple form is Harold Koethe, "Die Keltischen Rund- und Vierecktempel der Kaiserzeit," *Bericht der Römisch-Germanischen Kommission* 23 (1933) 10-108. More recently see Dr. J. E. A. Bogaers, *De Gallo-Romeinse Tempels Te Elst in de Over-Betuwe* (S'Gravenhage 1955) 5-7.

¹⁴The siting of Celtic temples on hilltops within an *oppidum* (fortified hill community) is not uncommon. See I. A. Richmond, *Roman Britain* (New York 1960) 142 for examples at Lydney and Maiden Castle. Dr. Beirão has cited another structure of the Portuguese Iron Age at São Miguel da Mota near Terena Alandroas in the eastern Alentejo, but this temple to Endovellicus does not survive. See José D'Encarnação, *Divinidades indígenas sob domínio romano em Portugal* (Lisbon 1975) 181.

¹⁵On the suggestion that the temple is a capitolium see *Muse* 15 (1981) 31.

¹⁶The east wall of the temple was reused from an earlier structure but an earlier west wall underlies the west wall of the temple. Whether or not the earlier structure will be the same date as the earliest pottery from the site (fifth century B.C.) is one of the primary questions for the upcoming campaign. For a discussion of the Celtic square sanctuary space known as a *nemeton*, see Anne Rose, *Everyday Life of the Pagan Celts* (New York 1970) 137-38.

The Naukratis Project: 1982



1. Core-drilling at
Naukratis: Area 316.

During the summer of 1982, the Naukratis Project conducted its fourth season of archaeological excavation and survey in a 30 km. area to the north and west of the ancient city of Naukratis (modern Kom Ge'if) in the western Nile Delta.¹

Work at Naukratis itself was again concentrated on the South Mound where previous seasons of excavation have produced extensive remains of the Ptolemaic period² but nothing of the Archaic Greek architecture claimed to have been found in this area by Petrie. To date, ten Ptolemaic building phases (or sub-phases) have been identified in the South Mound above the modern level of ground water which has risen significantly since Petrie's excavations in the 19th century.

Clarification of the situation below the present water table was achieved by core-drilling in Area 316 (Fig. 1) which had been excavated to ground water at 4.0 m. above sea level during the 1981 season.³ Although a large portion of this area had been damaged by local farmers during the winter of 1981-82, the original south baulk of the previously back-filled square was re-located, enabling the profile produced from the core to be added below the stratigraphic sequence determined in the 4.0 x 4.0 m. square of the 1981 season.⁴

Sherds and "micro-sherds" were among the inclusions found in the various soil matrices above sea level, but none of these sherds appeared—by their fabrics—to be different from the Ptolemaic repertoire previously encountered on the mound. Ceramic inclusions abruptly ceased to appear in the core at sea level where a grayish, silty mud was encountered. The soil became sandier below sea level and was still being described by the project's geologist as "muddy, coarse sand" when the operation was terminated at ca. 0.60 m. below sea level (Fig. 2). Such muddy, coarse sand is thought to be indicative of a large, moving body of water which suggests that the Canopic branch of the Nile, or a substantial relative of it, once flowed through the area presently occupied by the South Mound. If our interpretation of the ceramic material from the core is correct (i.e. nothing pre-Ptolemaic) this would greatly support Hogarth's contention—after his own excavations at the site—that "there is nothing answering to the Hellenion in this part of the mounds, but no Great Temenos at all."⁵

Such a conclusion is admittedly harsh, but it should be noted that nowhere in his excavations of the southern end of the city of Naukratis could Hogarth find walls more than a third of the thickness claimed by Petrie for his sixth century B.C. Great Temenos. In fact, the walls that Hogarth did uncover appeared to him to have the "character of a



2. Examination of soil from core-drilling in Area 316.



3. *Preparation for excavation at Kom Hadid, view from the southwest.*

dwelling house,"⁶ which is basically what the present excavations have revealed in about 6.0 m. of vertical deposit in the South Mound.

Work was also initiated at neighboring Kom Hadid (Fig. 3), located to the east of the lake which fills the depression left by the 19th century Naukratis excavations. Kom Hadid was initially studied by the project during the winter of 1977-78 when it was identified as the site of one of the 8 to 10 foot high "slag heaps" recorded, but evidently not excavated, by Petrie.

In connection with these heaps of slag Petrie mentions "large substructures of red baked Roman brick, some chambers of which show many successive coats of painted frescoes,"⁷ but no evidence of these rooms was visible during either the general area survey of 1977-78 or the intensive survey of Naukratis and its environs in 1980 and 1981.

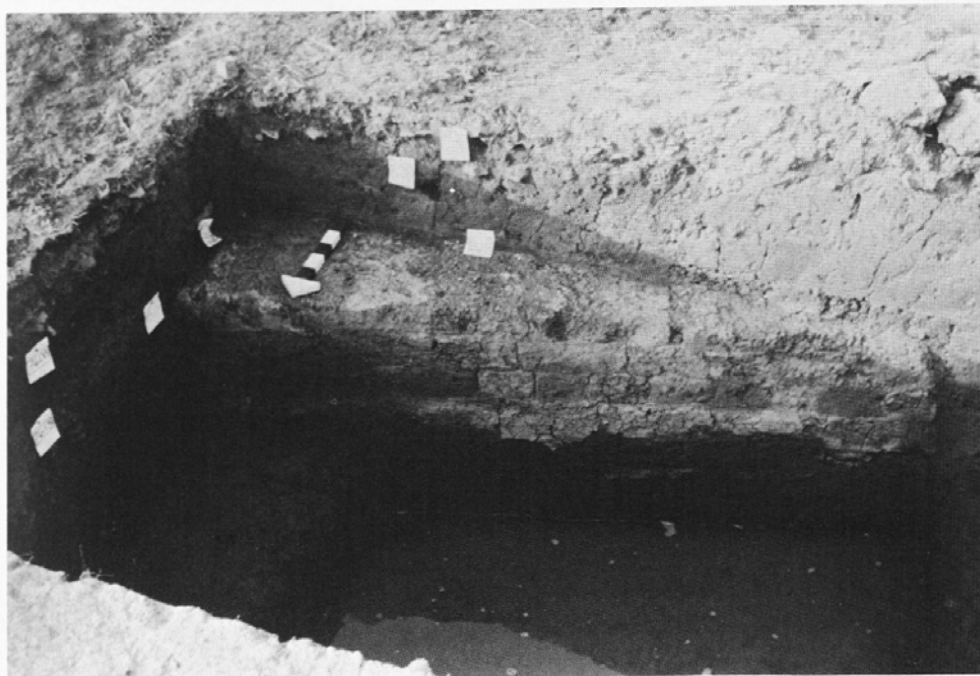
In an attempt to identify the source of the tremendous quantity of "slag" on the present surface as well as to clarify Petrie's reference to the frescoed brick chambers, six (4.0 x 4.0 m.) squares were opened at Kom Hadid during the 1982 season. When, however, a major mudbrick wall was encountered in Area 76 (Fig. 4), logistics, and the temporal limitations of the season, forced our work to be concentrated in three areas where this 1.70 m. wide wall was excavated to a length of over 9.0 m. Finds from loci sealed by the collapse of the wall

suggest that the building of which it formed a part had originally been decorated with a pebble mosaic floor and walls decorated with red and gray marble veneer in a technique similar to the Roman *opus sectile*. Small fragments of wall plaster, some showing several phases of painted decoration, agree with Petrie's report. A small piece of limestone, carved with an "egg and dart" motif, further contributes to our impression of the decoration of the building, while a fragment of a fluted limestone column found in an upper level of Area 130 might have originally come from this building. It is unfortunate that, because of the high level of the ground water, only eight courses of this wall could be exposed, and that the original floor of the building is presently inaccessible through conventional excavation.

In addition to the size and decoration of this building, the importance of the section of ancient Naukratis preserved at Kom Hadid is attested to by the presence of imported black-glazed sherds, stamped amphora handles of East Greek origin, faience bowl fragments, lamps and pieces of terracotta figurines and plaques that were found during the excavation of less secure loci.

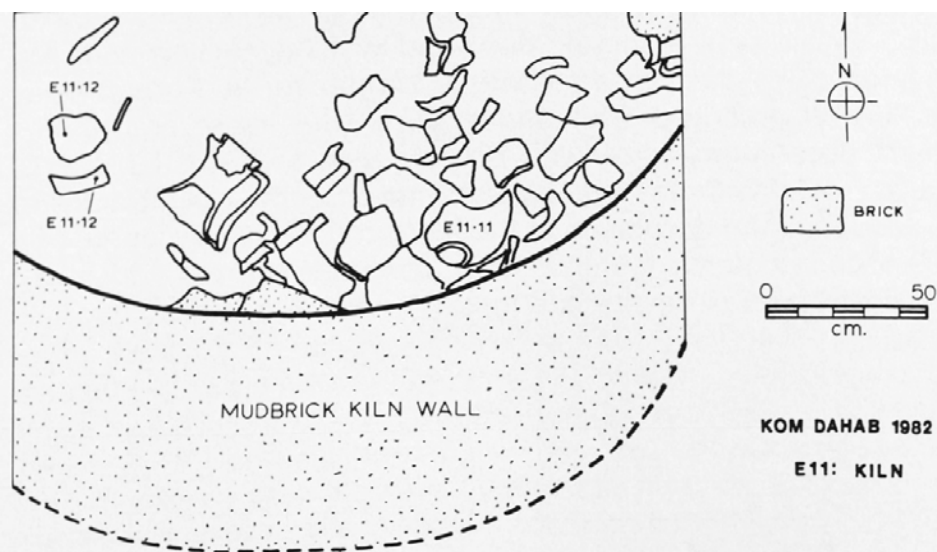
While some of the Kom Hadid ceramic forms differ, and other known shapes occur more frequently, the assemblage of domestic pottery from Kom Hadid is for the most part comparable to the Ptolemaic material from the South Mound. If Petrie was correct in attributing his "frescoed chambers" to the Roman period, which the presence of *opus sectile* might indicate, the common tableware would suggest an early date within this period.

In the survey area excavation was continued at both Kom Firin and Kom Dahab, two of the most important sites in the vicinity of Naukratis.⁸ Because of the large amount of "kiln waste" or "furnace product" encountered on the surface of Kom Dahab during the survey



4. Mudbrick wall in Area 76 with rising ground water in the foreground.

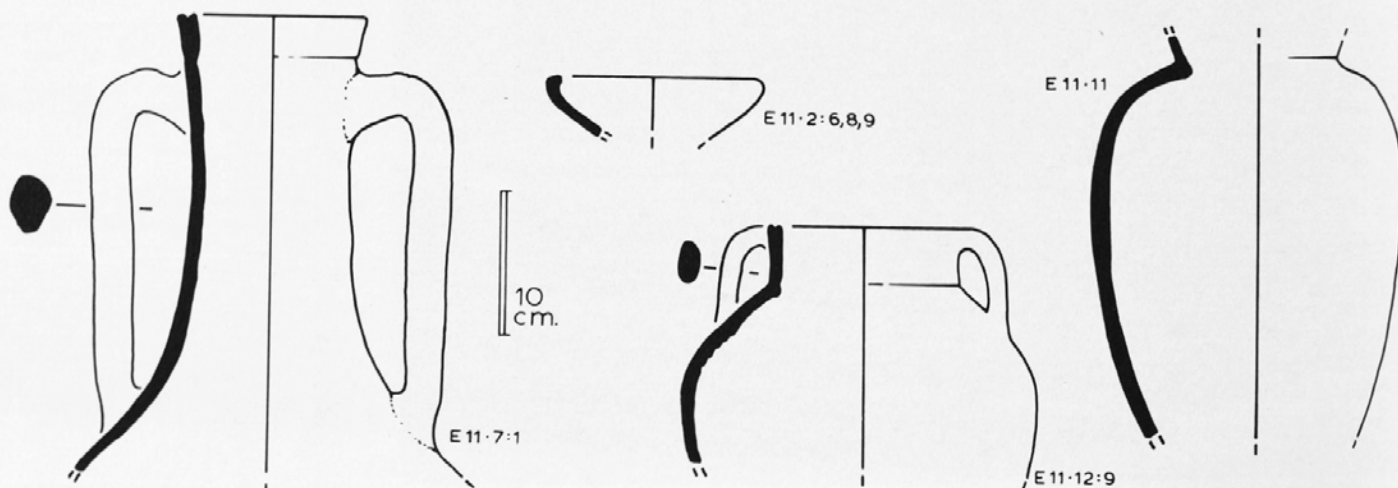
5. Kom Dahab: Trench E 11, plan of the kiln as excavated in 1982.



of 1981, and the limited number of vessel types from the excavations at the site in 1981, a magnetometer survey was conducted at one meter intervals over the eastern portion of the site during the 1982 season in an attempt to determine whether or not a kiln was located there.⁹ The normal value of the magnetic intensity at Kom Dahab was about 42,980 gamma; but, near the southeast corner of the mound in grid E11 there was a strong anomaly with a maximum value of 43,070 gamma, typical for the strength of an anomaly from a structure.¹⁰ A 2.0 x 2.0 m. square was opened, centered over the anomaly, and approximately 0.10 m. below the surface a circular line of baked mudbrick forming the inner surface of a kiln wall appeared (Fig. 5). Since the kiln was constructed of unbaked mudbricks, it was difficult to delineate the exterior surface of the wall exactly; but, based on our preliminary investigations, it seems that the kiln should have an interior diameter of approximately 3.10 m. and a wall about 0.70 m. thick.¹¹

6. Kom Dahab: Trench E 11, ceramics from inside and outside the kiln.

Approximately 0.90 m. below the surface the first partially intact vessels were encountered inside the kiln (Fig. 6). These were amphorae of the types found previously, although to date only necks,



shoulders and handles have been excavated. Several large amphora fragments along with a number of incurved-rim bowls were also recovered from a thick ash layer outside the kiln.

In an effort to interpret the evidence from the kiln at Kom Dahab, a visit was paid to a modern potters' workshop at nearby Gazayer Isa. This workshop has been in existence for 150 years and has remained within the same family for the entire time. Inspection of the kilns at the workshop suggested that the ancient example at Kom Dahab was probably constructed in a similar manner: of mudbrick, circular in shape, with a furnace chamber beneath the floor, and an open roof which was covered during firing. The modern kilns are about 4.0 m. in diameter. Although the pottery from the 1982 excavations at Kom Dahab has not been thoroughly studied, it appears that the kiln should be dated to the late Ptolemaic or early Roman imperial period.

The 1983 season of archaeological exploration in the Naukratis region will essentially be a study season in which limited excavation will be combined with a thorough study of the artifacts produced by the past three seasons of work at more than a dozen sites, in an attempt to understand the cultural development of a neglected historical period in a little-studied part of Egypt.

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¹The 1982 season was sponsored by a matching grant from the National Endowment for the Humanities, with additional funds provided by the Social Sciences and Humanities Research Council of Canada and the University of Minnesota, and other monies by Carleton College, the College of St. Catherine's, and Gustavus Adolphus College, all within the state of Minnesota, and by the Museum of Art and Archaeology at the University of Missouri-Columbia.

²See W. D. E. Coulson and A. Leonard, Jr., *Cities of the Delta 1, Naukratis* (Malibu 1981) 18-44; "Investigations at Naukratis and Environs, 1980 and 1981," *American Journal of Archaeology* 86 (1982) 366-371. These reports contain the appropriate maps, plans and ceramic profiles for the South Mound. This information appears, in an abbreviated form, in *Muse* 15 (1981) 39-45.

³For the results of the excavation of Area 316, cf. *Muse* 15 (1981) 42-44.

⁴The program of core drilling was conducted by Dr. John Gifford of the Archaeometry Laboratory, University of Minnesota-Duluth.

⁵D. G. Hogarth, H. L. Lorimer and C. C. Edgar, "Naukratis 1903," *Journal of Hellenic Studies* 25 (1905) 111-112.

⁶Hogarth, op. cit.

⁷W. M. F. Petrie, *Naukratis I* (London 1886) 10.

⁸For a map of the survey area, see Coulson and Leonard, *AJA* 86 (1982) ill. 2.

⁹The work at Kom Dahab was conducted by Professor Nancy Wilkie of Carleton College, Northfield, Minnesota. For a plan of Kom Dahab, see Coulson and Leonard, *Cities of the Delta*, fig. 37.

¹⁰M. Aitken, "Magnetic Location," in B. Brothwell and E. Higgs (eds.), *Science in Archaeology* (London 1969) 692.

¹¹A group of kilns of the Ptolemaic to early Roman periods has been excavated at Tell el-Fara'in, but none was as large as the kiln at Kom Dahab. Cf. *Journal of Egyptian Archaeology* 53 (1967) 149-155; 55 (1969) 23-30.

A Spoon for Hecate

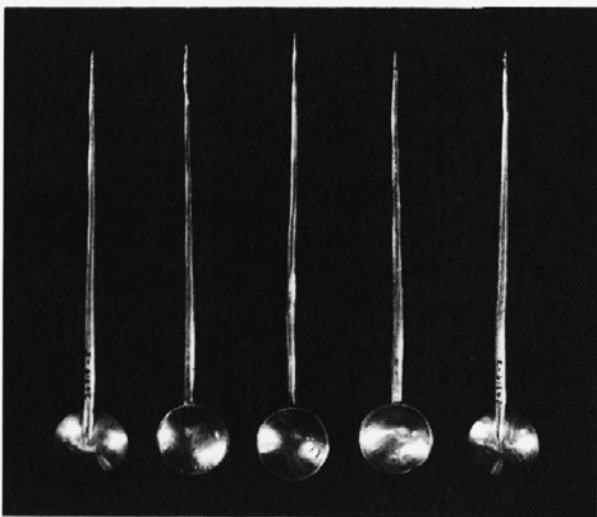
The eating spoon, an object so commonplace that we might assume it has always been with us, first becomes a widespread utensil in the first century A.D., and at first there are two distinct types: the *cochleare*, used for eating eggs or shellfish (as the name implies), with a pointed end to the handle and a bowl whose rim is in the same plane as the axis of the handle (Fig. 1); and the larger *ligula*, whose handle generally ends in a finial and whose bowl is offset from the plane of the handle (Fig. 2).¹

In the collection of the Museum of Art and Archaeology of the University of Missouri-Columbia there is an ancient silver spoon (Figs. 3 and 4) whose description, on which the author cannot improve, is catalogued in the museum's file as follows:

1. Examples of early cochlearia. Photo courtesy Field Museum of Natural History, Chicago.

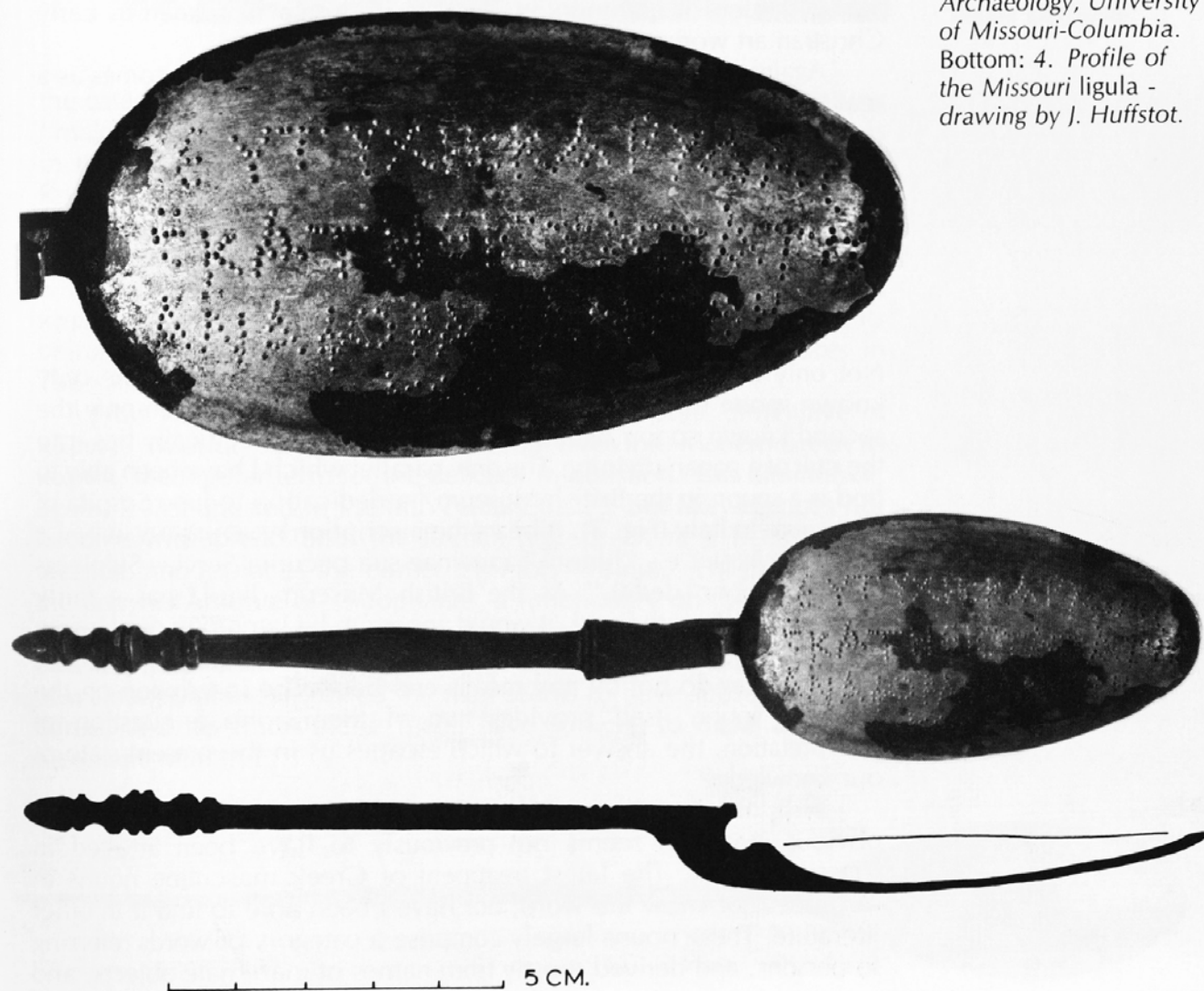
Right: 2. Examples of early ligulae. Photo courtesy Field Museum of Natural History, Chicago.

The large pear-shaped bowl classifies this spoon as a ligula. The end of the handle is decorated with an elaborate finial composed of a reel, a rounded head, a space, two reels, a bead, a space, a reel, and a rounded cone. The handle is rectangular in section, widest at the middle of its length, tapering slightly towards each end. The end near the bowl has a flat truncated triangular decoration with two incisions on the wide end. Underneath, a downward curving arm joins the blade of the spoon. The rim of the bowl is flat.²



Our spoon, with its elaborate finial, can be securely dated on stylistic grounds to the second or third century A.D.³ What is so unusual about it, for a spoon of so early a date, is that it bears a pricked inscription. Inscribed spoons are very rare so early⁴ and become common only in the fourth and fifth centuries.⁵ On spoons of that period, the inscriptions are often of the form *N. vivas* "may you live" or *N. gaudeas* "may you rejoice" and are obviously presents on such occasions as christenings or birthdays (Fig. 5). Others are votive, with inscriptions such as *Vo[tum] fecit Letus* "Letus made a vow" and *Fecit*

3. Photo (detail to left) of the ligula in the collection of the Museum of Art and Archaeology, University of Missouri-Columbia. Bottom: 4. Profile of the Missouri ligula - drawing by J. Huffstot.





5. Example of a late-imperial ligula inscribed *potens vivas*. Photo courtesy Musée du Petit Palais, Paris.

votum Sat[urninus?] “Saturninus made a vow”. Frequently these inscriptions are combined with a Christogram, and together with spoons with inscriptions such as *Deo Gratias* or *Petri Pauli*, or with representations of fish, point to the fact that inscribed spoons are at least predominantly the product of a Christian environment. It has been suggested that many of these spoons may have been used for the administration of communion, such as is shown in numerous early Christian art works (Fig. 6).⁶

Against this background, the inscription on our spoon comes as a real surprise. It is a dedication to Hecate:

Εὐτυχῆς καρυδάς
Ἐκάτη εἰς τὰ πάτη
ἀναφορὰν ἀνέθηκεν.

“Eutyches, the walnut dealer, gave (this) as an offering to Hecate for the πάτη.”

Not only is this, so far as I have been able to determine, the only known spoon from the cult of Hecate, but it appears to be only the second known spoon with an inscription which specifically ties it to the cult of a pagan divinity. The only parallel which I have been able to find is a spoon in the British Museum,⁷ a dedication to Juno Sospita of Lanuvium in Italy (Fig. 7). It bears the inscription *IVNONI LANVMVINAES P S SVLP QVIRIN*, i.e., “Junoni Lanuvinae sua pecunia Servius Sulpicius Quirinus (dono dedit).” As the British Museum ligula has a fairly pointed handle with finial, it would appear to be later than our Hecate spoon, and roughly contemporary with the Christian inscribed spoons.

Surprises do not by any means end here. The inscription on the Missouri spoon itself provides two of them, one a question of interpretation, the answer to which escapes us in the present state of our knowledge.

First, the word *καρυδάς*, “walnut dealer,” although of fairly obvious meaning, seems not previously to have been attested in Classical Greek. The latest treatment of Greek masculine nouns in *-ās*⁸ does not know the word, nor have I been able to find it in other literature. These nouns largely comprise a category of words referring to persons, and derived mostly from names of inanimate objects, and

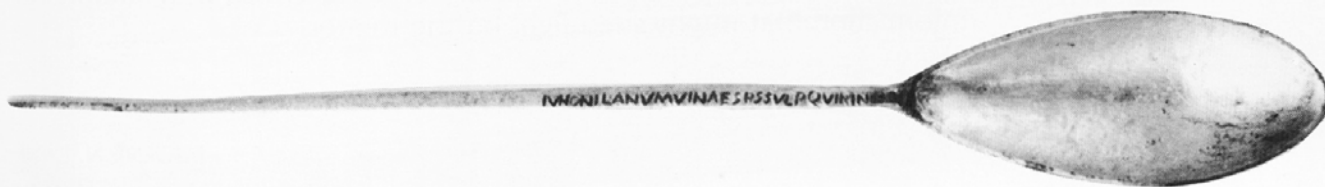


6. Administration of communion by spoon, fresco from Meteora. Photo courtesy Verlag Walter DeGruyter.

the category is extremely productive of names of professions, meaning “maker” or “dealer.” Although the earliest attestation of such a noun is in the fifth century B.C.,⁹ it does not become widespread until the Roman period, and is still widespread in Modern Greek. Naturally, such names of professions often give rise to proper names, and often are attested first as such. An instance is *μαχαίρᾱς*, “knife maker,” which first occurs as a proper name in the first century B.C.¹⁰ Our word *καρυδᾱς*, although not attested in Ancient Greek, is currently, via its being a proper name, the name of a chain of department stores in Thessaloniki.

Now *καρυδᾱς*, in turn, is derived from *καρύδιον*, diminutive of *κάρυον*, “walnut,” and this diminutive survives into Modern Greek as *καρύδι*, the regular term for the delicacy in question. This diminutive, again, is first attested in the fifth century B.C.,¹¹ but likewise does not become widespread until the Roman period. There it is quite well attested, and replaces the earlier term for “walnut.” For instance, in the papyrus Archive of Theophanes, a functionary on the staff of the Prefect of Egypt, particularly in the travel-expense account of an official trip he once made to Antioch,¹² there are abundant mentions of walnut purchases. Indeed the man seems to have subsisted on the things, and his trade alone might have sufficed to make a walnut merchant wealthy!

7. Inscribed spoon with dedication to Juno. Photo courtesy British Museum, London.



The second linguistic challenge posed by the inscription on the spoon is the phrase εἰς τὰ πάτη. At first glance, it would appear that the phrase might mean “at the (cross) roads,” and hence that the spoon might have some connection with the meals known to have been offered to Hecate at such places. Unfortunately, however, for that simple interpretation, the word translated “road” is ὁ πάτος, masculine, and the spoon really presents the word τὸ πάτος, neuter. Even if we admit that we are dealing with an inscription by someone uneducated, who is likely to make grammatical errors, errors of gender are not those most frequently made, least of all if they involve the transfer of a word from a commoner to a rarer inflectional category.

Now if we look for the word τὸ πάτος, we find that it does indeed exist. It is used in a fragment of the Alexandrian poet Callimachus¹³ and means a special type of robe or gown made for the goddess Hera. We also know from papyrus commentary on the epic poet Antimachus¹⁴ that Callimachus got this rare word from Hagius and Dercylus, who were local historians of Argos, where Hera was particularly worshiped. Thus a literal translation of the phrase εἰς τὰ πάτη would give us “for the (sacred) gowns.”

But does this make any sense? One may speculate that Hera was identified with the Roman Juno, also the recipient of a spoon, or that an obscure tradition makes Hecate daughter of Zeus and Hera,¹⁵ or that a sacred snake is known to have been fed (with a spoon?) in the cult of Juno Sospita,¹⁶ but all these interrelationships do not explain to us how Hecate could have used a spoon “for the gowns.”

To pose the main question: Why would a wealthy walnut merchant give a spoon to Hecate? Why would someone give one to Juno Sospita, for that matter? Clearly there must have been some use for spoons in the cults of these goddesses but what it was remains a matter for speculation. It is sometimes stated in the literature,¹⁷ but without citation of specific evidence, that spoons could be used for sprinkling incense onto a holy fire. Even more intriguing, given the fact that spoons with Christian inscriptions, later than the Hecate spoon but contemporary with the Juno spoon, almost certainly were used for the administration of communion, is the possibility that we might be justified in seeing the spoon as intended for some kind of sacramental meal in the cult of these pagan divinities.¹⁸ This is an intriguing idea indeed, but finds no support in other information which we have concerning either cult. And furthermore, how could we reconcile it with the phrase εἰς τὰ πάτη?

Thus our analysis of this unusual gift of an apparently wealthy walnut merchant to a goddess who had somehow helped him has raised perhaps more questions than it has answered. The author would be grateful to anyone who could come forward with additional information that might shed light on the matter.

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- ¹D. E. Strong, *Greek and Roman Silver Plate* (Ithaca 1966) 129 and 155-56. Dates as early as the second century B.C., however, are tentatively proposed for some of the spoons in the exhibition catalogue *Silver for the Gods* (Toledo 1977).
- ²Acc. no. 74.147. It is 18 cm. long; 3.9 cm. wide; and weighs 37.8 grams. It was acquired by purchase, and the provenience is unknown.
- ³Strong, *op. cit.*, 178-79. Our example belongs to his category fig. 36 c. In later times, the finial goes out, even on ligulae, *ibid.*, 204-06 and fig. 40.
- ⁴*Ibid.* 178.
- ⁵*Ibid.* 206; the fullest discussions I have found of inscribed spoons are those of Horst W. Boehme, "Löffelbeigabe in spätrömischen Gräbern nördlich der Alpen," *Jahrbuch des römisch-germanischen Zentral-Museums* 17 (1970) 172-200 and Vladimir Milojcic, "Zu den spätkaiserzeitlichen und merowingischen Silberlöffeln," *Bericht der römisch-germanischen Kommission* 49 (1968) 11-148. It is from these two articles that the examples are taken.
- ⁶Milojicic, *op. cit.* 112-13, with plates 19-21.
- ⁷O. M. Dalton, *Catalogue of Early Christian Antiquities*, etc. (London 1901) 72, no. 322.
- ⁸F. T. Gignac, *A Grammar of the Greek Papyri of the Roman and Byzantine Periods*, II (Milan 1981) 16-21.
- ⁹Ἐμβαδᾶς, meaning "shoemaker" in a fragment of Theopompus Comicus, preserved by the Scholiast on Plato's *Apology*; Edmonds, *Fragments of Attic Comedy*, I (Leiden 1957) 868, no. 57-58. See O. Masson, *Zeitschrift für Papyrologie und Epigraphik* 9 (1972) 97-101.
- ¹⁰See O. Masson, *ZPE* 11 (1973) 1-19.
- ¹¹In a fragment of Philyllius Comicus, preserved by Athenaeus, Edmonds, *op. cit.* I, 906-07. It is hardly accidental that both the diminutive and the profession-name formative are first attested in comic writers, with their use of colloquial speech.
- ¹²*P. Ryl.* IV, 629 *passim*. The spelling used is καρπίδιον, and the document can be dated between 317 and 323 A.D.
- ¹³Frag. 66, 2-3 Pfeiffer, assigned to the third book of the *Aetia*. The fragment is known from a quotation in the Byzantine medical writer Meletius and from *P. Oxy.* 19, 2211, fr. 1', 1-9. The word is also cited by the lexicographer Hesychius, who presumably has it from Callimachus.
- ¹⁴*P. Mil. Vogl.* I, 17, col. II, 23, of the second century A.D.
- ¹⁵A fragment of the comedian Sophron, preserved by the Scholiast on Theocritus II, 12b, Kaibel, *Comicorum Graecorum Fragmenta* I, i (Berlin 1899) 161.
- ¹⁶Propertius IV, 8, 1-14.
- ¹⁷E.g., *Pauly-Wissowa, Real-Encyclopädie der klassischen Altertumswissenschaft*, s.v. Löffel, col. 967.
- ¹⁸We do indeed hear of monthly Hecate banquets at Lagina-Stratoniceia in Caria, A. Laumonier, *Les cultes indigènes en Carie* (Paris 1958) 397 ff., relying on epigraphical evidence, but these occasions seem to be as devoid of inner spiritual meaning as pagan sacrifices and banquets usually are, and hardly provide a proper parallel to the Christian sacrament.

Two Aspects of Baroque Painting in Italy

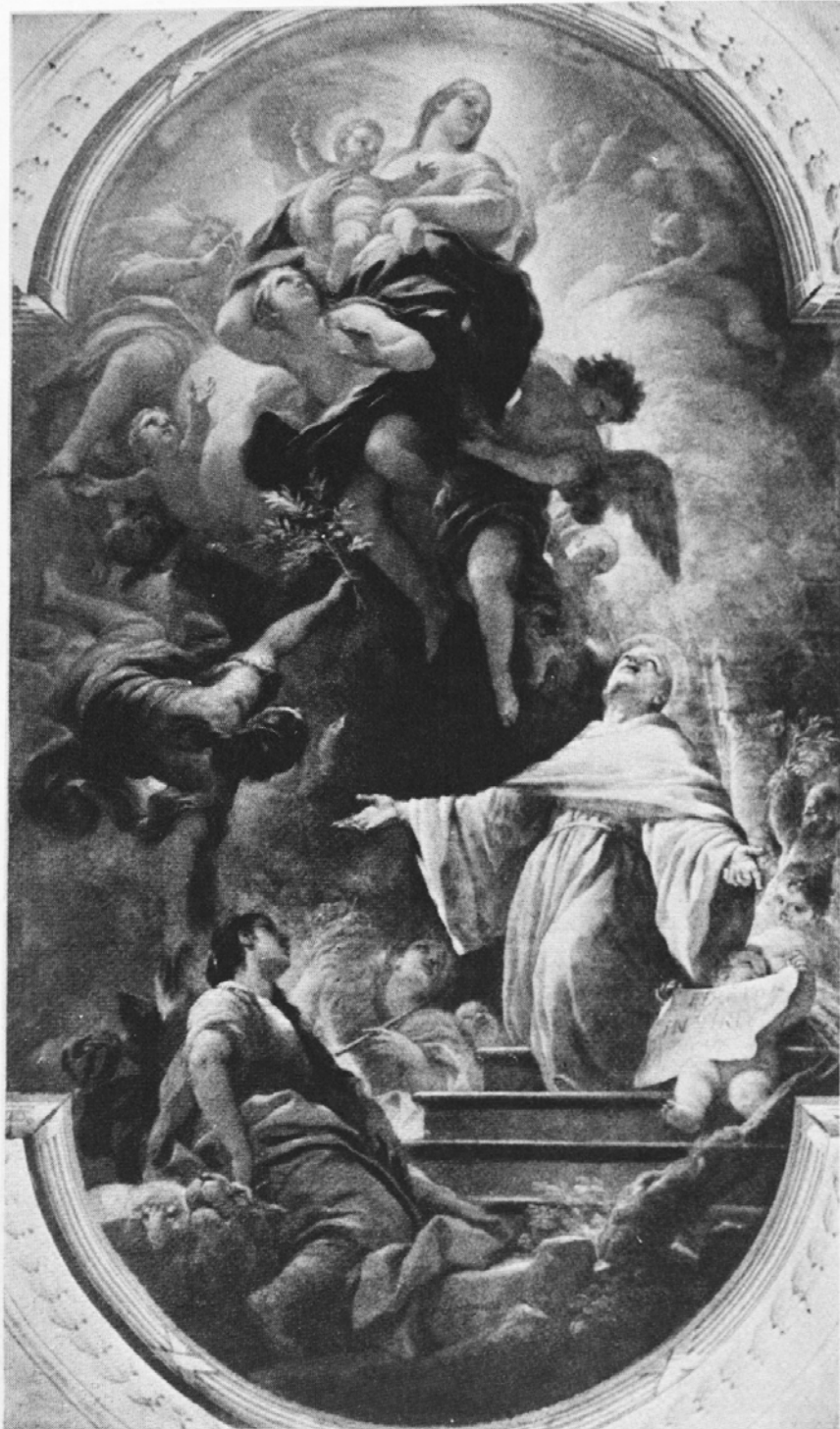
The term “Baroque”—almost invariably used to describe Italian painting of the seventeenth century—brings to mind a grand, theatrical style, alive with movement and color, in a setting of almost overwhelming richness. Up to a point, this notion is accurate. Much Italian art of the seventeenth century does not, however, share the characteristics popularly associated with the Baroque. Since the term Baroque as a label for the period remains with us, we should think of the word in a broader, more inclusive sense, not as the definition of a single style, but rather one which includes “the predominant artistic trends of the period which is covered by the seventeenth century.”¹ Two paintings in the Museum of Art and Archaeology exhibit two markedly different aspects of the many-faceted period we call—for want of a better name—“Baroque.”

The first painting, *The Vision of St. Bernard* (Fig. 1), is by Luca Giordano (1634-1705).² Born in Naples, he first studied painting with his father and later under the Caravaggesque painter Ribera; he was profoundly influenced in his mature style by the lighter, more exuberant manner of Pietro da Cortona (1596-1669), whose grand decorations in Rome and Florence epitomize the popular notion of Baroque style. Luca’s legendary speed of execution—which along with his skill as a decorative painter brought him international fame—earned him the nickname *Luca fa presto* (Speedy Luca). In the early 1680s he went to Florence to execute several important fresco commissions, and from 1692-1702 he carried out decorations in Madrid for King Charles II of Spain.³

The *Vision of St. Bernard* at UMC is an oil sketch or *bozzetto* for the large canvas which Luca painted for the ceiling of Sta. Maria della Pace in Florence in the early 1680s (Fig. 2). This little church just outside the Porta Romana was later demolished and the painting transferred to the Cappella dell’Accademia del Disegno in SS. Annunziata, where it remains today.⁴ While it is likely that the Missouri painting was done as a preliminary study for the large ceiling painting, perhaps for presentation to the patron for approval, such small works were also on occasion done “after the fact” as a *ricordo* or souvenir.⁵ The oil sketch and the completed ceiling illustrate a miraculous appearance of the Virgin to St. Bernard of Clairvaux (1090-1153), the founder of the Cistercian order. St. Bernard was



1. The Vision of St. Bernard, by Luca Giordano, Museum of Art and Archaeology, University of Missouri-Columbia.



2. The Vision of St. Bernard, by Luca Giordano, Florence, SS. Annunziata, Cappella dell'Accademia del Disegno. Ferrari and Scavizzi, Vol. 3, fig. 239.

favored with several divine visitations because of his extraordinary devotion to the Virgin, whose perfection he celebrated in eighty sermons.⁶ Representations of such mystical revelations, with the heavens parted to allow a glimpse of the Divine, were a favorite theme of the seventeenth century.⁷

In rendering St. Bernard's vision, Giordano depicted the Madonna and Child appearing in clouds of heavenly majesty,

accompanied by angels, putti and female allegorical figures. The painter arranged his figures in a sweeping oval, echoing the shape of the frame, which can be described as a square ballooning into half-circular bulges at top and bottom. At the top of the painting he showed the Madonna and Child and attendant figures surrounded by a glory of light. The Virgin is robed in white, pink and light and dark blue; the angels below her in dark blue and green. Below this group kneels St. Bernard in his white habit, his arms outstretched in a gesture of adoration. Behind him are the roughly indicated outlines of a colonnade, which appears more distinctly in the larger version. At the base of the flight of stairs on which he kneels is a female figure who sits in a rocky, overgrown area at the bottom of the picture (this is more apparent in the finished ceiling painting); beside her are a lion and a lamb. Above her, bridging the space between her and the celestial group at top, is another female figure, in diaphanous blue garments, her back to the viewer, who reaches down with one arm and holds up a leafy branch with the other. Barely visible in the oil sketch, but more legible in the larger painting, is another female personage behind the flight of stairs.

Our oil sketch dates to Luca's sojourn in Florence in the 1680s. He had come north late in 1680 to decorate the ceiling of the Corsini family chapel in Sta. Maria del Carmine. Leaving Florence briefly, he returned in 1681 or 1682 to complete the Corsini chapel and began preliminary sketches for the decoration of the gallery of the Palazzo Medici-Riccardi, which he completed in 1685.⁸ During these visits to Florence he produced many other paintings, some for the Medici family, including Vittoria della Rovere, Grand Duke Cosimo III's morbidly pious mother. It was she who commissioned the ceiling of Sta. Maria della Pace.⁹

Ferrari and Scavizzi date the commission to 1682-83, noting the close connections between the Sta. Maria della Pace ceiling and the studies for the Medici-Riccardi paintings.¹⁰ One study in particular, that for the "Allegory of Divine Wisdom" for the palace library (Fig. 3) is especially close to the Missouri painting, both in the overall fluent handling of paint and in individual figures such as the winged female on the left, who is remarkably similar to the flying figure in the same position in the *Vision of St. Bernard*. There is also an indication in the library study—the hastily brushed arc over the head of the central figure—that it, like our oil sketch, was to terminate in a half-circle.¹¹

In the UMC bozzetto, the area outside the irregular border (which is defined by a dark, broadly-brushed line) is left unfinished, covered only with the reddish-brown priming with which the entire canvas had been prepared. This dark underpainting is visible throughout the painting in areas where the pigment is thinly brushed on. Paint is applied in a loose, apparently slapdash way, in some places with thick smears, in others with thin washes which allow the rust color and the rough texture of the primed canvas to show through. Forms are built up of patches and dabs of color. When viewed up close, seemingly solid figures dissolve into a flurry of brushstrokes.

An anecdote recorded by de Dominici, one of Giordano's early biographers, gives a vivid picture of the artist's working methods that could well apply to our bozzetto. One day Grand Duke Cosimo III visited Luca at his lodgings in the city in the house of the del Rosso brothers and asked the painter to do a sketch for a ceiling painting for one of the apartments in the Pitti Palace. Giordano

3. Allegory of Divine Wisdom, by Luca Giordano, London, collection of Mr. Denis Mahon.



immediately proceeded to draw an idea with a few touches of white chalk. He then began to paint it, building up the figures merely with highlights and shadows and then adding finishing touches, to the great delight of the sovereign, who stood leaning on Luca's chair for four hours in succession; the sketch was completed in this time, although it was composed of several figures....When [it] was finished, the Grand Duke wished to keep it as a reminder of the amazing speed with which it was executed.¹²

Luca's hosts in Florence—Andrea, Lorenzo and Ottavio del Rosso—were great admirers of the artist and were perhaps responsible for securing for him the choice Corsini and Riccardi commissions which brought Luca to Tuscany. The del Rosso brothers, of a wealthy Florentine mercantile family, were notable collectors with sure, if unorthodox, taste. The presence of more than a hundred Neapolitan paintings in their house, sixty of them by Luca Giordano, demonstrates an interest in the painting of Naples shared by few Florentine collectors, a taste probably acquired on sojourns in that city to attend to family business interests there.¹³ They had a special fondness for Luca's oil sketches, and it is likely that the Missouri painting was part of their collection; an inventory of 1689 mentions a "modello del Quadro p. la Pace cio è S. Bernardo che prega la Mad.na p. la pace con molte figure et angioło" (model of the painting for [Sta. Maria del] la Pace, that is, Saint Bernard praying to the Madonna for peace, with many figures and angel[s]).¹⁴

The del Rosso brothers' keen appreciation for the lively brush-stroke and the spontaneous, "unfinished" character of the oil sketch, which appeals to us so directly today, was shared by only a few collectors with the most advanced taste; such qualities in painting came to be widely accepted only in the eighteenth century. In the del Rosso collection and in those of certain members of the Medici household, most notably Cardinal Leopoldo de' Medici (1617-75) and his great-nephew Prince Ferdinand (1664-1713), we see the beginnings of a revolution in taste which eventually led to the delights of Rococo painting. The *Vision of St. Bernard* at UMC is one document of the beginning stages of that revolution.¹⁵

A FAR DIFFERENT SENSIBILITY and another aspect of the "Baroque" is seen in a second painting, a *Madonna and Child* by Giambattista Salvi (1609-1685), called Sassoferrato after his native town in Umbria (Fig. 4).¹⁶ Sassoferrato, who worked in Rome much of his career, is primarily known as a painter of small devotional works, of which the Missouri painting is an excellent example; he also did many portraits, whose subjects are mostly anonymous.¹⁷ We know very little about this painter, whose name rarely appears in documents and who went unnoticed by the biographers of his day. He painted many copies after other artists, drawing on a remarkable range of sources: paintings of the fourteenth century; Dürer and other northern painters; Perugino and especially Raphael, to whom he was quite devoted. From among the artists of his own century he most often turned for inspiration to the



4. Madonna and Child,
by Sassoferrato.
Courtesy of St. Louis Art
Museum.

Bolognese painter Guido Reni.¹⁸ His original compositions—the best known probably the *Madonna of the Rosary* (1643) in Sta. Sabina in Rome (Fig. 5)—are very beautiful indeed. One of the few large-scale altarpieces the artist painted, the *Madonna of the Rosary* clearly shows its dependence on Renaissance models in its stable and simple triangular composition (it was, in fact, commissioned to replace a work by Raphael).¹⁹ Typical of Sassoferrato is the almost Flemish attention to detail, the solid, sculptural quality of forms and the brilliant, enamel-like color.

Similar characteristics can be seen in our painting. The Madonna, who is shown half length (one of Sassoferrato's standard formats), holds her sleeping Child close to her breast and lightly touches her cheek to His head. Unlike Giordano's celestial pageant, Sassoferrato presents an intimate moment of tender affection and maternal devotion. The Virgin's sweet but melancholy expression and the sleeping Child remind us, however, of the suffering that must come



5. *Madonna of the Rosary*, by Sassoferrato, Rome, Sta. Sabina. Alinari/Editorial Photocolor Archives.

when He reaches manhood. The almost strident juxtaposition of bright coral red and electric blue in the Virgin's garments, seen against the honey-toned browns and yellows of the circle of lights and clouds (from which two putti heads appear), are characteristic of Sassoferrato's distinctive sense of color. The insistent three-dimensionality of every drapery fold, the absolutely smooth, even, almost glassy paint surface and the porcelaneous skin are also hallmarks of his style.

The painting at UMC is based on an etching by Guido Reni (Fig. 6).²⁰ Sassoferrato reversed the composition (which might indicate that he had access to the drawing from which the etching was made) and

changed Reni's horizontal oval format to an upright rectangular one, but otherwise he was remarkably faithful to the graphic prototype. Reni's placement of the figures, the arrangement of drapery, even individual folds were retained in the painted version. Characteristically, Sassoferrato translated Guido's delicate graphic style, in which forms are defined with very fine contour lines and patches here and there of dark cross-hatching, into his own distinctive manner, with hard, almost metallic forms and with every crease of drapery crisply delineated.²¹



6. Madonna and Child, by Guido Reni, *Gabinetto dei Disegni e delle Stampe della Pinacoteca Nazionale di Bologna*, P.N. 1799.

Guido Reni (1572-1642) was an artist who, during his lifetime and well into the nineteenth century, was ranked only slightly below Raphael, and whose works were in great demand. Carlo Cesare Malvasia, friend and biographer of the artist, noted that during Reni's lifetime his paintings "tripled and quadrupled in value and were constantly resold."²² Even paintings by other artists retouched by Guido were highly prized. Malvasia reported that these were "many times sold as originals. . . . Indeed I see such paintings every day and recognize them in the most famous collections in Italy."²³ Unauthorized copies of Reni's paintings, sold as originals, were a special problem for the artist and a lucrative sideline for some of his students. According to Malvasia:

The most zealous [of his students] copied from him, like Vignati who in three nights copied the *Abduction of Helen* by bribing the guard of the Accademia delle Porte where it had been transported while still unfinished, in order to protect it from their audacity.²⁴

Prints, such as the one on which our painting is based, could fulfill this demand for Guido's work to a certain extent. For those who could afford more than a print but could not hope to own an original work by Reni, Sassoferrato's copies would have provided an acceptable substitute. Enggass has noted that the motif of the half-length Madonna and Child, an extremely popular one during the Renaissance, became extremely rare during the seventeenth century, even though the cult of the Virgin (and demand for images of Her) increased during the same period. He suggests that the compositional components of this theme, so well suited in their simplicity and solidity to the ideals of the High Renaissance, held little appeal for the Baroque painter.²⁵ Reni's "updated" versions of the theme and Sassoferrato's copies after them would have found a ready market among the small Roman middle class of clerics, doctors, lawyers and traders.²⁶ Russel speculates that Sassoferrato's copies (which would include the Missouri painting)

had a dual social and aesthetic function, meticulously painted icons for those whom circumstances debarred from possession of originals and yet who wished to own religious images of a recognizably traditional cast.²⁷

Luca Giordano's *Vision of St. Bernard* and Sassoferrato's *Madonna and Child* stand at opposite ends of the spectrum of styles which existed during the seventeenth century in Italy. The former, commissioned for a public space by a patron from the highest level of society, painted by an artist celebrated throughout Europe, epitomizes the grand manner we commonly associate with the Baroque. Giordano's painting, filled with figures in vigorous motion, built up of daubs and patches of color and light and shadow, stands poles apart from Sassoferrato's simple format, meticulously rendered detail and uniform paint surface. Intended for private devotion rather than public display, painted by an obscure artist for an anonymous patron, Sassoferrato's *Madonna and Child* helps to balance our picture of the period we call Baroque.

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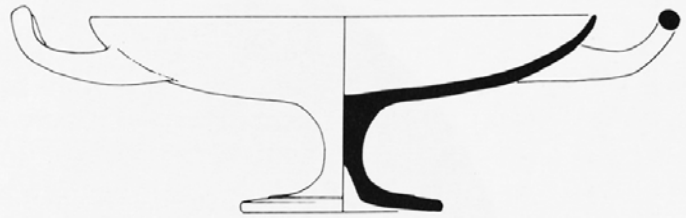
University of Missouri-Columbia

¹John Rupert Martin, *Baroque* (New York 1977) 12, provides an excellent introduction to the period and the many manifestations of the "Baroque." Rudolf Wittkower, *Art and Architecture in Italy 1600 to 1750*, 3rd ed. (Baltimore 1973) is also recommended, especially if the reader is interested in a lengthier discussion of the variety of Baroque styles.

²Acc. No. 67.68; 106 x 72 cm.; oil on canvas. Ultraviolet examination reveals small areas of overpainting, most notably on the angels' drapery, but there is no evidence of paint loss under these later additions. It is hoped that these can be removed in the future. The painting was first fully published by Oreste Ferrari and Giuseppe Scavizzi, *Luca Giordano*, 3 vols. (n.c. 1966).

- ³Ferrari and Scavizzi, *passim*.
- ⁴Ferrari and Scavizzi, Vol. 2, 126.
- ⁵*Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo*, Exhibition Catalogue with introduction by Rudolf Wittkower, Columbia University, Department of Art History and Archaeology (New York 1967) xx-xxi.
- ⁶Louis Réau, *Iconographie de l'art chrétien*, Vol. 3 (Paris 1958) 213-14.
- ⁷Frederick Hartt, *Love in Baroque Art* (New York 1964), discusses this theme and its many variants in seventeenth-century art.
- ⁸Ferrari and Scavizzi, *Luca Giordano*, Vol. 1, 91ff.
- ⁹Ferrari and Scavizzi, Vol. 2, 126.
- ¹⁰*The Twilight of the Medici: Late Baroque Art in Florence, 1670-1743*, Exhibition Catalogue, The Detroit Institute of Arts (Detroit 1974) 254, indicates that the Sta. Maria della Pace ceiling might have been painted instead in 1685, as does Silvia Meloni Trkulja, "Luca Giordano a Firenze," *Paragone* 267 (1972) 25-74.
- ¹¹*Twilight of the Medici*, no. 161.
- ¹²Bernardo de Dominici, *Vite de' pittori, scultori ed architetti non mai date alla luce da autore alcuno*, Vol. 3 (Naples 1745) 406; cited in *Twilight of the Medici*, 256.
- ¹³Francis Haskell, *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque* (London 1966) 211. Haskell is the only readily available source for the del Rosso family. An inventory of the family collection was published by Michaelangelo Gualandi, *Memorie originali risguardanti le Belle Arti*, Vol. 2, 115-128.
- ¹⁴Ferrari and Scavizzi, Vol. 2, 126.
- ¹⁵For a full discussion of the history of the appreciation of the oil sketch, see *Masters of the Loaded Brush*, especially Wittkower's introduction, pp. xv-xxv.
- ¹⁶On long-term loan from The Saint Louis Art Museum, gift of Mrs. Stuart Symington, Mr. Reverdy Wadsworth and James J. Wadsworth. Acc. No. 10:1961, 75.8 x 62.7 cm., oil on canvas. The painting has been heavily but skillfully restored; enough remains of the original surface to give a clear notion of Sassoferrato's style and technique.
- ¹⁷The basic reference works on Sassoferrato are Abate Luigi Lanzi, *The History of Painting in Italy*, Vol. 1, trans. by Thomas Roscoe (London 1852) 465-466; Hermann Voss, *Die Malerei des Barocks in Rom* (Berlin 1924) 514-518; M. Goering in U. Thieme and F. Becker, Vol. 29 (n.c. 1935) 361-363.
- ¹⁸For Sassoferrato's activity as a copyist, see Francis Russel, "Sassoferrato and His Sources, A Study of Seicento Allegiance," *Burlington Magazine* 119 (1977) 694-700; François Macé de Lepinay, "Archaïsme et purisme au XVII^e siècle: des tableaux de Sassoferrato à S. Pietro de Perouse," *Revue de l'Art* 31 (1976-77) 38-55; de Lepinay and J. C. Boyer, "The 'Mignardes', Sassoferrato and Roman Classicism during the 1650's," *Burlington Magazine* 123 (1981) 68-76.
- ¹⁹Haskell, *Patrons and Painters*, 131.
- ²⁰Bologna, Pinacoteca Nazionale. Voss, 216.
- ²¹The *Holy Family* by Sassoferrato in the National Gallery, London, is also based on a Reni etching—see Marcus S. Sopher, *Seventeenth-Century Italian Prints*, Exhibition Catalogue, Stanford University Art Gallery (Stanford 1978) cat. no. 60. Robert Enggass, "Variations on a Theme by Guido Reni," *Art Quarterly* 25 (1962) 113-121 discusses another copy by Sassoferrato after Guido. There are several variants of the Missouri painting, one illustrated in Voss, p. 216, another in the catalogue for a sale at Sotheby's, New York, May 30, 1979, no. 68.
- ²²Carlo Cesare Malvasia, *The Life of Guido Reni*, trans. and with an introduction by Catherine Enggass (University Park 1980).
- ²³Malvasia, 72.
- ²⁴Malvasia, 73.
- ²⁵Enggass, "Variations," 117.
- ²⁶Haskell, 131.
- ²⁷Russel, *Sassoferrato and His Sources*, 700.

A Boar Hunt by the Curtius Painter



The Curtius Painter is one of the more interesting members of the Penthesileia Painter's large and prolific red-figure cup workshop, which was active from the 460s to the 430s B.C. A strong and original artistic personality, the Penthesileia Painter left behind a legacy of works daringly innovative and dramatically beautiful at their best, but at their worst rather careless and ordinary. The output of the workshop as a whole tends toward a similar variation in quality, probably the result of the pressure of commercial considerations. Thus, while most of the Curtius Painter's surviving work consists of more or less carefully painted, but uninspired versions of the ubiquitous scenes of youths and men in conversation in the palaestra, both in the exterior panels of his cups and in the interior tondos, he sometimes broke away from this formula and executed finer, more original or ambitious designs. Such a work is a cup in the University of Missouri Museum of Art and Archaeology (Figs. 1, 2),¹ in which he embellished the interior design with an unusual boar hunt frieze around the tondo.

The exterior panel of one side (A, Fig. 3) is not perfectly preserved, but clearly shows three standing youths in profile, their heads, arms and hands enveloped in their mantles. The two flanking figures face the center, each leaning forward on his staff, while the central youth stands straighter, facing right. The background between the figures is filled on the left by a hanging shield with cover and a sword with horizontally striped scabbard, and on the right by a hanging sponge, aryballos and strigil. The panel opposite (B, Fig. 4) is still less well preserved, but three draped, youthful figures can be discerned. The figure at the far right echoes his counterpart on side A,



1. Above: profile of the Missouri cup - drawing by J. Huffstot.
2. View of the Missouri cup.

the central figure is frontal and muffled to the eyes in his mantle, and the left-hand youth is seen from the rear, his feet turned to the left as if he were about to depart, but his head turned back towards his companions, and his bare right arm stretched out in their direction and resting on his staff. The background is filled by a hanging wreath at the left, and at the right by a shield with cover and a sword with a dotted scabbard. The relatively simple handle palmettes are fourteen-leaved with dotted hearts, supported below by a pair of S-curved volutes, which swing sharply up to terminate beside the handles in a pendant volute and a vertical vine leaf. Single teardrop petals are used as fillers beside the palmettes and above the vine leaves.

Thus far, we are in the realm of the expected, for which there are close parallels in iconography and style in other cups by the Curtius Painter, for example in Brussels² and the Villa Giulia.³ Nor are there any unusual elements in the interior tondo (Fig. 5), in which a youth at the left engages a boy in intense and presumably amorous conversation. Both are completely swathed in mantles, and the taller figure of the youth is nicely bent over to fit the curve of the tondo. One of the boy's heels projects into the meander border,⁴ which consists of three groups of seven stopped by black crosses in reserved squares. This border serves as a floor for the boar hunt frieze, which is the special feature of this cup.

The boar is being attacked by four hunters and two hounds. Each hunter wears a *petasos* (broad brimmed hat) and a *chlamys* (short cloak) bordered by a heavy line. A striking fact about the frieze is that, while it is continuous in the sense that the figures are evenly spaced all around, it nevertheless has a single focal point placed just above the

3. Exterior, side A,
Missouri cup.





tondo picture, the boar and the one hunter who confronts it face-to-face with his spear. Directly opposite this group, on the other side of the cup, two hunters turn away from one another, thereby directing the action from both sides towards the center of interest. The head and shoulders of the principal hunter (hunter 1) are unfortunately not preserved, but an edge of the petasos which hangs down his back can be seen just behind the right arm. The chlamys, fastened at the right shoulder, leaves the right side of the torso and the entire right leg bare, but protectively covers the outstretched left arm and hand, and the thigh. The hunter lunges to the right towards the boar, his left leg forward and bent at the knee, his right leg stretched back with three-quarter view foot. The pose taken by all the hunters on the cup is a similar forward lunge, with varying movements of the heads and arms. Hunter 1 holds a long spear horizontally at thigh-level in his right hand, and is about to pierce the boar's snout. The boar leaps forward, rear legs together and placed firmly on the ground, curved front legs lifted and parted. Its shoulder is rendered by two deft, curving lines, the haunch by another. Dilute paint is used for the rib-cage, bristle and tail hairs.

The boar is also attacked from the rear by a hunter wielding a battle-axe (hunter 2), who is preceded by one hound and followed by the other. The hounds, whose feet overlap the hunter's legs, serve as thematically related linking devices in the composition. Their anatomical details, like the boar's, are rendered in dilute paint. Hunter 2 lunges forward on his right leg, swinging the axe above his head with both hands. Like hunter 1, his petasos dangles, and his chlamys is similarly arranged, but it covers his torso entirely, leaving the arms and legs substantially free. His hair curls over the forehead, in front of the

4. Exterior, side B,
Missouri cup.

ear and along the nape. His face is summarily rendered, but shows the long nose and pronounced lips which are characteristic of the Curtius Painter's style.

Hunter 3, armed with a sword held down in his right hand, follows, but he turns his head and weapon back to face the central boar group from the opposite direction. The hunter most remote from the action, and the quietest of the four, he serves as a kind of compositional hinge. He too wears the petasos hanging in back; his chlamys covers the whole torso and the left arm and hand, which rests on his hip; the nape hair is tied into a knot. Hunter 4, the last figure in the frieze, resembles hunter 3 in the forward movement of the legs combined with the backward turn of the upper body, and he is also similar to hunter 1, whom he follows, in that he is armed with a spear and is clothed in an identically arranged chlamys covering the outstretched left arm and hand. But he is the only hunter who is bearded, and who wears the petasos on his head. He holds the spear in his upraised right arm as if about to cast it at the boar, wounded by his companion.

5. Interior of the Missouri cup, showing tondo figures and the boar hunt. The hunters are numbered for reference.



The drawing of all the figures, simple, deft and clear, shows the Curtius Painter at his best, the high point of his career probably occurring soon after 450 B.C. He has fairly successfully filled a difficult space with a relatively few largish figures, without using landscape elements as fillers. One perceives that the frieze has been very carefully contrived of fundamentally similar yet differently detailed elements to fit its circular space, and it remains to consider what may have moved the painter to create it.

INTERIOR FRIEZES ARE KNOWN in Orientalizing and black-figure vase-painting as well as in red-figure. Examples have been collected by Schauenburg, who in studying them has gained some insight into the different principles of design of cup insides.⁵ Apart from the most common decoration of a simple central tondo, interiors might be completely filled with a few monumental figures in a single scene, virtually disregarding the circular field; or they might show a narrow frieze around the interior of the rim, like an envelope flap linking the exterior painting to the inside of the cup; or they might show several narrow or one broad zone, facing either the rim or the tondo, and filling the whole space inside the cup. In the last-mentioned scheme, the frieze was sometimes divided into quadrants, and at other times continuously designed. Most often, simple subjects were chosen, such as chases, processions or symposia, rather than complicated mythic narratives. The earliest red-figure examples belong to the late Archaic period, when the Kleophrades Painter produced a zoned cup picturing fleeing Nereids, the Triptolemos Painter executed a processional scene, and Douris chose as subjects chariot races and groups of youths and men.⁶

A radical departure from these examples, and one which the Curtius Painter probably knew, is a grand and now famous cup from Spina by the master of his workshop, the Penthesileia Painter (Fig. 6).⁷ The largest Athenian cup yet found, in diameter more than twice the size of the Curtius Painter's cup, it is carefully painted inside with episodes from the Theseus legend in a zone around a very fine tondo of two youths with horses before an altar. There are fights from the Trojan cycle on the exterior, and the cup is richly detailed with floral borders. It is one of the finest works of the Penthesileia Painter; given its size, it must have been an especially commissioned show-piece rather than a serviceable drinking cup.⁸ Created fairly early in the Penthesileia Painter's career, the zone is far more elaborate in detail and ambitious in concept than any of the known earlier examples of such internal decoration, and it is not directly dependent upon any of them. Rather, it seems to have been put together from ideas inspired by the existing ceramic iconography of the Theseus legend, with no single source obviously dominant, together with some apparently original variations and additions.⁹ Although the influence of monumental painting can be strongly felt elsewhere in his work, in the monumentality of his figures, and in his spatial, coloristic and emotional effects, there seems to be little such influence in this frieze.¹⁰ The episodes are crowded together, overlapping to express their continuity, as in depictions of the



6. Red-figured cup by the Penthesileia Painter. Photograph courtesy of the Museo Archeologico Nazionale, Ferrara.

Theseus cycle on the exteriors of earlier red-figure cups.¹¹ Emphasis seems to be given to an unparalleled scene which is painted directly above the tondo, showing Theseus, a bull and two elderly kings, and interpreted as Theseus leading the subdued Marathonian bull to the Acropolis for sacrifice, in the presence of Cecrops and Erechtheus.¹² However, there is no compositional insistence upon this scene as the focal point, as in the Curtius Painter's boar hunt. Rather, all the episodes seem to radiate outwards from the central tondo. Presumably, the Penthesileia Painter executed other interior friezes as well, since it is unlikely that the only one he ever painted, and that so beautifully, has been preserved; moreover, some of his best work, such as his famous name-piece in Munich¹³ depicting the death of Penthesileia in large scale, attests to his general interest in devising schemes to decorate cup interiors. In any case, it is not surprising that of the more than twenty known red-figure cups with interior zones, as many as ten were produced in his workshop.

The Curtius Painter was himself responsible for three of these—in addition to our hunt cup, there are preserved a fragmentary cup in Como,¹⁴ showing a revel of (probably) eight satyrs and maenads, and another (unpublished) in the Villa Giulia¹⁵ with a frieze of youths and horses. Four more zoned cups are attributed to another member of the workshop, the Painter of London E777: one in the Louvre¹⁶ depicting

the pursuit of Tithonos by Eos, two more with similar iconography in the Villa Giulia¹⁷ and in Athens,¹⁸ and a fourth in Ferrara¹⁹ showing a symposium. Another Penthesileian cup in Ferrara with a symposium frieze has been attributed to the Painter of Bologna 417.²⁰ Still another, also in the Villa Giulia²¹ and zoned with satyrs and maenads, is probably by the Veii Painter. None of these is as iconographically complex as the Theseus frieze, and in fact Theseus does not seem to have aroused much further interest as a subject in the workshop. It is possible that the workshop became known for cups with internal zones, and that these smaller and simpler pieces were prepared to satisfy the demand. It would be delightful to suppose that each of these pieces reflects another masterly cup interior by the Penthesileia Painter, but unfortunately there is a simpler and more reasonable explanation. It is more likely that their sources are to be found in pictures normally utilized in the workshop for the exterior panels of cups, especially adapted to fit the ring-like interior space.

This method of working can be clearly observed, for example, in one of the cups of the Painter of London E777, depicting Eos and Tithonos.²² The design consists of six figures running around the tondo. Eos has interrupted a music lesson; she pursues the young Tithonos, who is spot-lighted in his position directly atop the tondo picture, holding a lyre. The other figures, three more boys, one of whom also carries a lyre, and a pedagogue, are merely accessories. The figures do not touch and are evenly spaced from one another. They are connected compositionally by their outstretched arms, and emotionally by a subtle sense of alarm which fills the picture. As in the Curtius Painter's boar hunt, the action is most swift immediately around the central group, and then diminishes, coming to rest on the opposite side of the cup. The subject was one of the favorite mythic themes of the workshop, and it is not difficult to relate this frieze to its antecedents. For example, the Penthesileia Painter is credited with a cup in Vienna²³ which shows the pursuit of Tithonos on both exterior panels. In one panel there are five crowded, overlapping figures—Eos, two boys with lyres, one of them Tithonos, a third boy and a pedagogue. It is virtually the same scene as that by the Painter of London E777, with some variation in poses, but in the interior zone it has been stretched out to fit the longer space, and another accessory figure has been added. The painter has compositionally adapted a scene with great care, but has not iconographically enriched it, as the master did in his Theseus cup.

If we turn again to the Curtius Painter's work, the same procedure is evident. His fragmentary satyr and maenad frieze in Como²⁴ preserves traces of six figures, but must originally have consisted of eight. The figures frolic around the tondo, apparently not touching and regularly spaced. Satyrs and maenads were also favored subjects in the workshop, and the frieze calls to mind such scenes by the Penthesileia Painter, as on cups in Oxford²⁵ and Boston,²⁶ which show four satyrs and maenads on each exterior panel. From eight figures moving around the exterior, to eight similar ones around an interior zone, there seems to be but a small step.

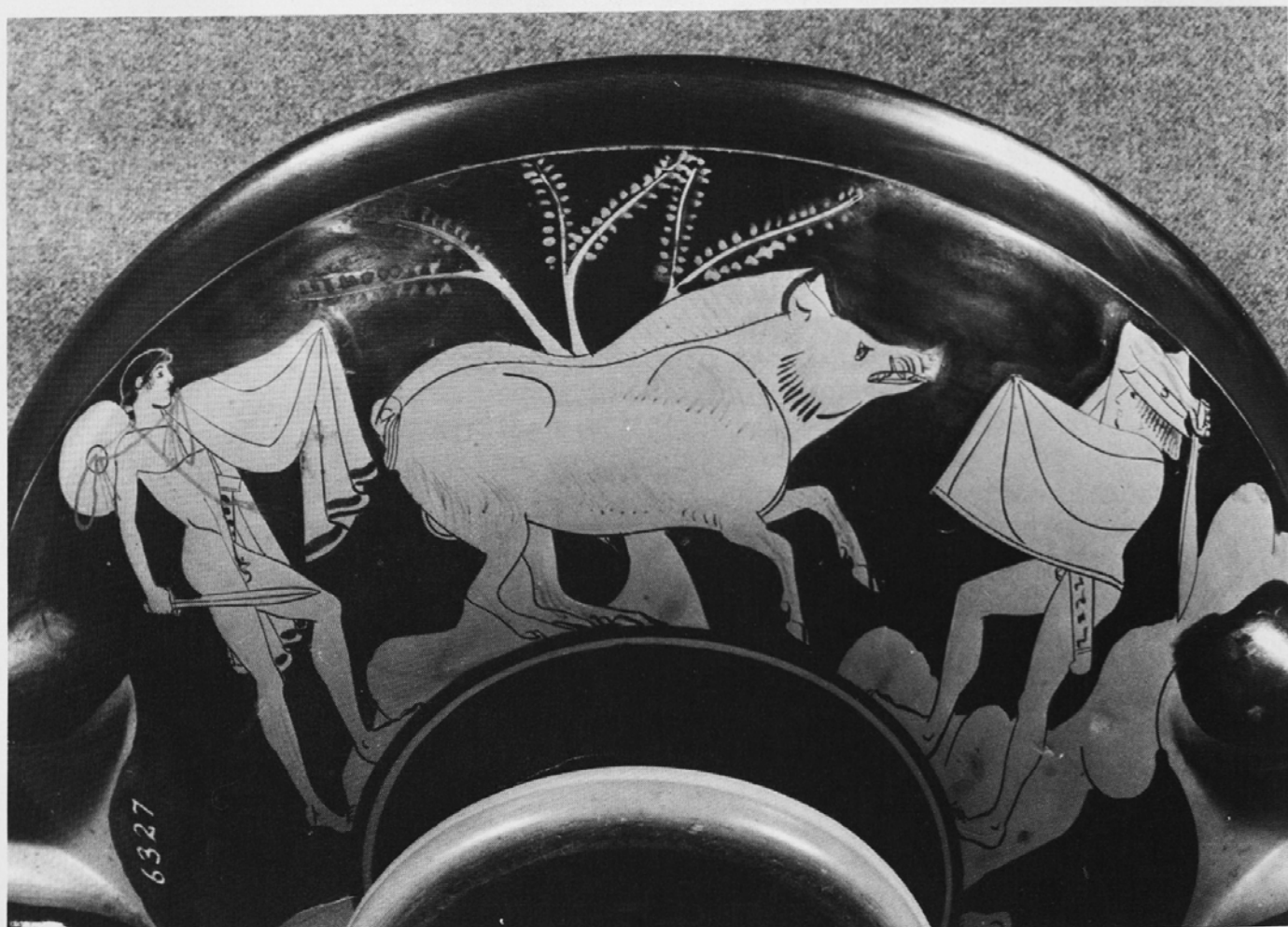
WITH THE PRECEDING ANALYSIS IN MIND, it remains to be seen what may have been the specific iconographic source for the boar hunt on the Missouri cup. Boar hunts are well known in black-figure vase painting, both Attic and non-Attic, ranging in complexity from early multi-figured depictions of the Calydonian boar hunt to much simpler confrontations, in later black-figure, of a boar and one or two hunters, who often wear the chlamys protectively over the arm.²⁷ Judging from the surviving record, early and late Archaic red-figure vase painters used the scene less often, drawing their iconographic inspiration from the later black-figure repertoire. There seems to be no specific reference to the Calydonian boar hunt, and deer hunts are treated similarly. For example, to the Carpenter Painter is attributed a hydria in the Vatican,²⁸ with a boar hunt on the shoulder, in which a young swordsman—wearing a petasos, his left arm muffled in his chlamys—and a wounded boar rush towards one another. The Brygan group has left behind several boar hunts—a cup in Copenhagen by the Dokimasia Painter,²⁹ on the exterior of which two familiar-looking hunters attack a boar fore and aft in a rock- and tree-filled landscape (Fig. 7), with a very similar deer hunt on the opposite panel; there are also fragments of a boar hunt skyphos in Adria³⁰ by the same painter, and a cup

7. Red-figured cup by the Dokimasia Painter. Photograph courtesy of the National Museum, Copenhagen.



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7. Red-figured cup by the Dokimasia Painter. Photograph courtesy of the National Museum, Copenhagen.



fragment in Adria³¹ in the manner of the Briseis Painter with another rear attack. In a cup tondo by the Antiphon Painter in Baltimore,³² the wounded boar expires at the feet of a similarly clad youthful hunter. Later comes a stemless cup in the Louvre³³ related to the Sotades Painter, showing on each side a young hunter attacking a boar with a club. In general, the later black-figure iconographic tradition seems to have maintained a strong hold in red-figure workshops.

As might be expected, when something really different appears, it is in the Penthesileia Painter's work, in the tondo of a cup in New York,³⁴ in which iconography, spatial approach and coloristic effects are new (Fig. 8). Here the hunter is alone in a rocky landscape; however, he is not an aristocratic youth, but a wild and hirsute woodsman, with a satyr-like broad nose and heavy mouth and a great woolly fringe of beard. He attacks the boar, not in a derivative staged pose, but with real conviction, wielding both sword and club. He runs in three-quarter view in the spatial plane behind the boar, aiming both weapons at its head. The cup is a large one, and the tondo painting is one of the Penthesileia Painter's better works. In spite of the paucity of boar hunts in his oeuvre, he seems to have had more than a casual interest in the subject, and repercussions of this interest may be seen in



8. Kylix attributed to the Penthesileia Painter. Photo courtesy of the Metropolitan Museum of Art, Rogers Fund, 1941.

two boar hunts by his associate, the Curtius Painter. One of them is on the cup in Missouri, and the second on the exterior of a cup formerly in Castle Ashby.³⁵ In addition, some influence may perhaps be seen outside the immediate circle of the workshop on a dinos in Athens (Fig. 9) painted by the Agrigento Painter.³⁶



9. Red-figured dinos by the Agrigento Painter. Photo courtesy of the National Archaeological Museum, Athens.

The last-mentioned piece is interesting because it seems to fuse the old with the new ways of painting the scene. The older red-figure tradition, as seen in the Dokimasia Painter's cup (Fig. 7),³⁷ is represented by the Agrigento Painter with the frontal and rear attacks on the boar by mainly youthful hunters clad in the petasos hanging behind the shoulders and the chlamys draped over the arm and hand, in a landscape indicated by a tree and rocks. Reminiscent of the Penthesileia Painter's hunt is the presence of another hunter who aims his weapon at the boar's head from the plane behind, and still another hunter who is bearded (though he is not so wild and woolly). Different from both treatments is the fact that there are as many as six hunters, an elaboration not seen since the black-figure examples, that the weapon of the hunter behind the boar is a battle-axe,³⁸ and that the boar is at the moment of depiction facing two hunters, one of whom wounds it at the snout with a thrust of his spear held low, while the other hunter, about to follow suit, aims his spear from above. In several respects, this rendition recalls the cup frieze in Missouri, apart from general resemblances in pose and costume. One may cite hunter 2 on the Missouri cup, who also wields a battle-axe; the motif of two spearmen facing the boar, one striking from below, one from above, is

repeated on the Missouri cup in hunters 1 and 4; there is also at least one bearded man (hunter 4) confronting the boar. The principal difference lies in the composition of these similar elements. In the Missouri cup, they are strung out evenly in a single plane to fill the space inside the cup; thus hunter 2 is not spatially behind the boar, but runs some distance after, and similarly, hunters 1 and 4 do not overlap. This, as we have seen, is the accustomed way of composing an interior zone in the Penthesileia Painter's workshop—adapting a scene used for exterior panels by detaching the figures from one another and spreading them out.

The Curtius Painter himself executed a very simple boar hunt on both exterior panels of the cup formerly in Castle Ashby mentioned above.³⁹ On one side, a single hunter, very like hunter 1 of the Missouri cup, spears the boar from below; on the other side is the rear view of virtually the same scene. The Castle Ashby cup seems to be a fairly early work of the Curtius Painter, if a hesitant quality in the painted line, a lack of skill in placing the figures between the handle palmettes, and an awkwardness in the rendering of anatomical proportions can be so interpreted;⁴⁰ certainly it ought to be earlier than the Missouri cup. I would suggest that the output of the Penthesileia workshop originally included a more complex rendition of a boar hunt composed for cup exterior panels, and that this served as the inspiration for the two surviving cups by the Curtius Painter. It would also seem that the iconographic influence spread outside the workshop itself to the Agrigento Painter; in this connection it may be significant that the Agrigento Painter decorated stamnoi of the same type as the Painter of Brussels R330, who appears to have been a close associate of the Curtius Painter within the Penthesileia workshop.⁴¹ A loose association of some sort between the Agrigento Painter and this workshop seems to be indicated. Kleiner has suggested that the Agrigento Painter's dinos is the first sign of influence, ca. 450 B.C., of a monumental Polygnotan painting of the Calydonian boar hunt, citing in the dinos the new iconographic and spatial elements mentioned above.⁴² In the light of the Curtius Painter's zoned cup, I would now suggest that if such a monumental painting existed and if vase painters felt its influence, the most likely receptor would have been neither the Curtius Painter nor the Agrigento Painter—but a few years earlier the Penthesileia Painter himself, whose interest in free painting is clear in much of his work.⁴³ The conclusive evidence of a surviving multi-figured boar hunt by the Penthesileia Painter does not, to my knowledge, exist, but the signs seem to point in his direction. It is interesting that the next known user of the new boar hunt iconography in the 430s is the Kodros Painter, who also happens to be one of the very few painters of his period to execute interior zones in cups.⁴⁴ When he does, he represents the deeds of Theseus,⁴⁵ which seems to point once again to the ultimate inspiration of the Penthesileia Painter.

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- ¹I am very grateful to Prof. M. Robertson for valuable comments on the manuscript of this article. The cup is Acc. No. 66.2, attributed to the Curtius Painter by J. D. Beazley, *Paralipomena*, p. 432, no. 66 bis. The cup has previously been noted in *Cat. Sotheby* (29 Nov. 1965) 56; *Fasti Archaeologici* 21 (1966) 15, no. 171; *Muse* 1 (1967) 5-6; F. Brommer, *Vasenlisten zur griechischen Heldensage*, 3rd ed. (Marburg 1973) 314, no. B12; *Corpus Vasorum Antiquorum, Great Britain 15 Castle Ashby*, 23, no. 59. Dimensions: h, 8.5 cm.; d rim, 23 cm.; d tondo, incl. border, 10.2 cm. One handle and part of rim broken off and mended in antiquity; four pairs of mending holes with grooves are preserved, but the lead mends are missing; there are also modern mended breaks. A triangular fragment is missing from the rim; there is slight chipping around the rim and on the surface. On the exterior, the paint is badly worn on the figures. Good black paint; in dilute paint—boar's bristle and tail hairs, ribs of boar and hounds. Reserved areas—insides of handles and area between, edge of foot, stem interior, underside of foot but for .8 cm. wide painted stripe near edge; traces of ochre wash over reserved areas of handles. Relief line for drapery and shield details, some anatomical detail. Upper surface of foot has one step near mid-point; torus profile of edge of foot (Figs. 1, 2). The tail of the dog following the boar was originally outlined to curve upwards, but was then painted over and redrawn.
- ²Inv. no. R348a, J. D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd ed. (Oxford 1963), 932, no. 12, *CVA Belgique 1, Bruxelles 1*, III 1 d, p. 1, pl. 2, no. 2 a-d. Very close in figure poses, drapery style, handle palmettes and filling elements. Note especially the repetition of a small mannerism in the rendering of the drapery—the mantle border at elbow level is rendered by a thick horizontal line of three scallops terminating in a reversed hook, in the Missouri cup in the right-hand figure of side A, and in the right-hand figure of the Brussels cup tondo, *op. cit.*, pl. 2, no. 2b.
- ³Inv. no. 20780, ARV², 932, no. 16, *Monumenti Antichi* 42 (1955) 274, figs. 35 A-B; inv. no. 20767, ARV², 934, no. 63, *MonAnt* 42 (1955) 262, figs. 29 A-B. Both are larger than the Missouri cup, somewhat more carefully painted and have four figures to a side, but are similar in figure poses, drapery and handle palmettes, especially no. 20767. For the youth muffled to his eyes, cf. *ibid.*, fig. 29 B, second figure from the left.
- ⁴As also happens in the tondo of the Brussels cup, among others, *op. cit.* (note 2), pl. 2, no. 2b.
- ⁵K. Schauenburg, "Zu attisch-schwarzfigurigen Schalen mit Innenfriesen," *Antike Kunst, Beiheft* 7 (1970) 33-46. To this may now be added J. Boardman, "A Curious Eye Cup," *Archäologischer Anzeiger* 91 (1976) 281-290, and his further examples cited on p. 289, note 29. Schauenburg also began to collect published examples of interior friezes in red-figure, *op. cit.*, p. 36, notes 44-45. Others are: ARV², 559, no. 153; 741, bottom; 801, no. 25; 809, no. 17; R. Blatter, "Unbekannte Schalenfragmente mit Theseus Zyklus," *AA* 90 (1975) 351-355; a fragmentary cup in Como, inv. no. C41, *CVA Italia* 47, *Como 1*, III 1, p. 4, pl. 4, no. 2 a-b. This piece has been assigned to the Curtius Painter by D. von Bothmer, rev. *CVA Como, American Journal of Archaeology* 76 (1972) 339.
- ⁶Kleophrades Painter - ARV², 192, no. 106; Triptolemos Painter - ARV², 365, no. 61; Douris - ARV², 429, nos. 21-22; 434, nos. 78-79.
- ⁷ARV², 882, no. 35; *Paralipomena*, 428. The best photographs are in N. Alfieri, et al., *Spina*, (Florence 1958) pls. 28-31.
- ⁸T. B. L. Webster, *Potter and Patron in Classical Athens* (London 1972) 79-80.
- ⁹On Theseus iconography, Brommer, *op. cit.* (note 1), 210-258; *idem*, "Theseus-Deutungen," *AA* 94 (1979) 487-511; K. Schefold, *Götter- und Heldensagen der Griechen in der spätarchaischen Kunst*, (Munich 1978) 150-168, all with further references. On the Theseus iconography of the Spina cup in particular, see N. Alfieri, "Grande kylix del Pittore di Penthesilea con ciclo Teseico," *Rivista del R. Istituto d'Archeologia e Storia dell'Arte* 8 (1959) 59-110.
- ¹⁰On the Penthesilea Painter and monumental painting, M. Robertson, *Greek Painting* (Geneva 1959) 117-121; *idem*, *A History of Greek Art*, (Cambridge 1975) Vol. I, 263, with further references in Vol. II, 662, note 184.
- ¹¹Brommer, *Vasenlisten* (note 1), 211-212.
- ¹²Alfieri, *op. cit.* (note 9), 68-72.
- ¹³Inv. no. 2688, ARV², 879, no. 1; *Paralipomena*, 428.

- ¹⁴See note 5.
- ¹⁵Inv. no. 27339, ARV², 934, no. 66.
- ¹⁶Inv. no. G 624, ARV², 940, no. 7; Schauenburg, op. cit. (note 5) 36-37, pl. 19, 1.
- ¹⁷Inv. no. 5350, ARV², 940, no. 6.
- ¹⁸Agora P 10206, ARV², 940, no. 8.
- ¹⁹Inv. no. T.145 BVP, ARV², 940, no. 22.
- ²⁰Inv. no. T.401 CVP, ARV², 912, no. 88.
- ²¹Inv. no. 50436, ARV², 907, no. 1.
- ²²See note 16.
- ²³Inv. no. 3700, ARV², 882, no. 42.
- ²⁴See note 5.
- ²⁵Inv. no. 1920.57, ARV², 883, no. 62; *Paralipomena*, 428.
- ²⁶Inv. no. 13.84, ARV², 883, no. 61.
- ²⁷A. Schnapp, "Images et programme: les figurations archaïques de la chasse au sanglier," *Revue archéologique* (1979) 195-218; Brommer, op. cit. (note 1) 310-315; F. S. Kleiner, "The Calydonian Hunt: A Reconstruction of a Painting from the Circle of Polygnotos," *AntK* 15 (1972) 7-19.
- ²⁸ARV², 179, no. 3; *AJA* 85 (1981) 146, pl. 29, fig.A3.
- ²⁹Inv. no. 6327, ARV², 413, no. 16.
- ³⁰Inv nos. B71, B609, B93, ARV², 414, no. 33.
- ³¹Inv. no. B590, ARV², 411, no. (ii) 3.
- ³²Inv. no. 48.2115, ARV², 336, no. 16; J. Boardman, *Athenian Red Figure Vases: The Archaic Period* (London 1975) fig. 240.
- ³³Inv. no. G637, ARV² 770, no. 5. Other boar hunts: ARV², 325, no. 73 bis; 764, no. 9; 776, nos. 1-2.
- ³⁴Inv. no. 41.162.9, ARV², 882, no. 39.
- ³⁵*CVA Great Britain 15, Castle Ashby*, 23, no. 59, pl. 37; attribution by M. Robertson.
- ³⁶Inv. no. 1489, ARV², 577, no. 52; Kleiner, op. cit. (note 27) 9-10, pl. 2.
- ³⁷See note 29.
- ³⁸See D. von Bothmer, "An Attic Black-figured Dinos," *Bulletin of the Museum of Fine Arts, Boston* 46 (1948) 47-48, on the identification of the figure with the axe; M. Robertson, *History* (note 10) 454.
- ³⁹See note 35.
- ⁴⁰These qualities of line and figure drawing are reminiscent of the tondo of one of his cups in the Villa Giulia, ARV², 931, no. 2.
- ⁴¹B. Philippaki, *The Attic Stamnos* (Oxford 1967) 75-77, pl. 48.
- ⁴²Op. cit. (note 27) 9.
- ⁴³Although relatively poor execution in a vase painting does not necessarily preclude direct inspiration from monumental art.
- ⁴⁴Kleiner, op. cit. (note 27) 10.
- ⁴⁵On a cup in the British Museum, inv. no. E84, ARV², 1269, no. 4; E. Hudeczek, "Theseus und die Tyrannenmörder," *Jahreshefte des österreichischen archäologischen Instituts* 50 (1972-1975) 134, fig. 1. Another cup at Harrow on the Hill, inv. no. 52, was once associated by Beazley with the Kodros and Phiale Painters, then disassociated from both, ARV¹, 660; it does not appear in ARV² or *Paralipomena*. It has been mentioned again in connection with a new cup fragment with a Theseus-cycle zone, perhaps by the Kodros Painter; see Blatter, op. cit. (note 5) 355, note 16.

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chairman
RUTH WITT

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Curator of Renaissance and Modern Art

JANE C. BIERS
Curator of Ancient Art

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Coordinator of Education/Registrar

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Conservator

ANNA MARGARET FIELDS
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JOHN HUFFSTOT
Assistant Curator/Graphics Designer

OSMUND OVERBY
Director

GLADYS D. WEINBERG
Research Fellow

SAUL S. WEINBERG
Director Emeritus

JEFFREY B. WILCOX
Associate Curator of Exhibits

ELIZABETH WINDISCH
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RUTH E. WITT
Assistant Director

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KATHY EVANS
DIANE EVERMAN
LORI ILIFF
LISA KAHN
VICKI LEE KOLTS
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DAN PROVO
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