

MVSE

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ANNUAL OF THE MUSEUM
OF ART AND ARCHAEOLOGY

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ANNUAL OF THE MUSEUM
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UNIVERSITY OF MISSOURI-COLUMBIA

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The Museum of Art and Archaeology is open Tuesday through Friday, 8:00 a.m.-5 p.m., Saturday and Sunday, noon-5 p.m., closed Mondays and national holidays. Admission is free. Guided tours are provided when arranged in advance. Telephone: 314-882-3591. Muse 21 and back issues are available for \$8.00 each. Checks should be made payable to University of Missouri-Columbia, Columbia, Missouri 65211.

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Karen M. Gerhart



A fourth- or third-century B.C. Egyptian mummy is X-rayed by James L. Watson, supervisor of radiology at the University Hospital. Assisting are museum conservator Maura Cornman, a hospital technician, and pathology professor Jay Dix, who is also the Boone County medical examiner. The mummy, its X-rays, and the results of its other scientific analyses were included in the exhibition "Egyptian Art under the Greeks and Romans."

Director's Report

The year's major exhibition, "Egyptian Art under the Greeks and Romans, 332 B.C. to A.D. 330" was the most ambitious ever organized by our museum. Included were 110 stone sculptures, bronzes, paintings, and ritual objects borrowed from nineteen American museums. A record 19,000 people visited the exhibition, and the museum received more attention from television, radio, and the newspapers than ever before. The focus of interest was a loan from Washington University—a well-preserved fourth- or third-century B.C. mummy and coffin.

Jane Biers, curator of ancient art, had sought for two years to acquire a mummy for display. When the opportunity at last arose to borrow one from Washington University, she decided to organize around it an exhibition of artworks and artifacts dating, like it, from the Ptolemaic period. Eventually she also included in the exhibition the subsequent era of Roman rule in Egypt. She did so because of the strong interest in the Roman world among scholars on our campus, and because our museum's own collection includes several important Roman-period Egyptian works.

Washington University's mummy had never been subjected to thorough scientific investigation. Our conservator, Maura Cornman, working with university scientists in a variety of fields, had the mummy and coffin X-rayed and CAT-scanned. Pollen samples were taken from inside the coffin, and tiny wood, paint, and fabric samples were analyzed. Photo enlargements and interpretations of these analyses were included in the exhibition. The project was an example of the elaborate multidisciplinary research efforts possible only at universities.

The educational programs coordinated with the Egyptian exhibition were also a model of interdepartmental cooperation. They began with a lecture by Bernard V. Bothmer, professor of ancient Egyptian art at New York University. Other lectures ranged in subject from ancient Egyptian religion to Egyptian revival architecture in America. A panel discussion called "Mummy Fascination: Why Are We Still Obsessed by Mummies?" featured professors of philosophy, history, and psychiatry as well as a mortician. Because the exhibition covered the period of Cleopatra and included a coin portrait of her, a theater professor and an actress presented excerpts from Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra*. Elizabeth Taylor's *Cleopatra* appeared in a film series, as did both the Boris Karloff and Peter Cushing versions of *The Mummy*.

Study sessions in the museum are an integral part of a variety of university classes. Here curator of ancient art Jane Biers describes a Roman floor mosaic for students in Honors College Humanities 101, "Greece and Rome."



University classes used the Egyptian exhibition extensively. Academic coordinator Ann Guell, who also serves as an adjunct lecturer in the Honors College four-semester humanities sequence, arranged for the study of the exhibition to be included in Humanities 101, "Greece and Rome." Thanks to Ms. Guell's efforts, assignments in the museum are now built into all four of the basic humanities courses.

Luann Andrews, a museum docent, former president of Museum Associates, and current graduate student in art education, organized an innovative series of children's programs on ancient Egyptian civilization. One hundred twenty youngsters came to the museum on five consecutive Saturday mornings for films, tours, and art activities. In the last session, on Halloween, they wore costumes they had made and enacted an Egyptian entombment ceremony in a wooden pyramid on Francis Quadrangle.

The docent program saw an unusually busy and successful year. The demand for tours of the Egyptian exhibition was of course high. In all, the docents led 7,040 children and adults on 254 tours. Sincere thanks as always to these wonderful volunteers!

Conservator Maura Cornman, in addition to spending hundreds of hours painstakingly cleaning the mummy coffin and cartonnage and coordinating the scientific analysis of the mummy and coffin, wrote a successful grant proposal to the Institute for Museum Studies. The grant provided funds for improving the storage of the museum's print and drawing collection and for repairing or cleaning damaged prints and drawings. Before this project was underway, however, Ms. Cornman fell seriously ill and was unable to come to work. Ms. Cornman has been much in the thoughts of her many friends and colleagues. We wish her a speedy recovery, and look forward to having her back among us before long.

The Institute for Museum Studies provided not only a conservation grant but also a major general operating support grant in 1987. The IMS-GOS grant paid for exhibitions, publications, staff travel, equipment, and conservation, and made possible the hiring of a half-time academic coordinator. The IMS is a federal agency that provides much-needed assistance to the nation's museums. Since 1984 our museum has secured from the IMS over \$150,000 for operations support, conservation, and assessment. I encourage our friends to let their legislators know just how vital IMS support has been for our museum's well-being.

In addition to the Egyptian exhibition, the curatorial staff in 1987 organized several other temporary exhibitions of works largely drawn from the museum's collections. Among these were "American Art Since 1945," "Chinese and Japanese Arts of the Nineteenth and Twentieth Centuries," and "Buddhist Art." The first of these served the needs of Humanities 104, "The Modern World," and the others of courses in history and religious studies. The exhibition "Corinthian Vase Painters in Missouri" supported a symposium on modern research in ancient Corinth in honor of Professor D. A. Amyx, a well-known scholar of Corinthian vase painting.

The development of the collection proceeded slowly in 1987. Notable gifts from generous donors included two rare and beautiful Roman cameo glass fragments from John and Elsbeth Dusenbey, several six-hundred-year-old Korean ritual objects from Professor and Mrs. Jerry Berneche, Indian and Nepalese sculptures and ritual objects from Peter and Jean Marks and an anonymous donor, and pre-Columbian Peruvian artworks and textiles, also from an anonymous donor. The estate of S. Woodson Canada provided funds to buy two fine Japanese paintings by Kishi Renzan and Sakai Hoitsu. Among other works purchased with our very limited acquisition funds were prints by Giovanni Domenico Tiepolo, Eugene Delacroix, and Ludwig Grimm. All these additions to the collection will be listed in detail in next year's *Muse*.

To raise funds for a major Greek or Roman acquisition, Museum Associates staged a highly successful and enjoyable art and antiques

auction. Supporters of the museum donated busts of Prime Minister Gladstone, dinners of wild game, and every other sort of valuable commodity to be sold to the highest bidder. As a result of the auction Museum Associates exceeded its fund-raising goal of \$60,000. Our faithful and enthusiastic Museum Associates once again deserve our whole-hearted thanks.

One of the facts of life in a college town is that many people—including our co-workers—move away, change jobs, or return to school. In 1987 our bookkeeper Kathy Patti, the secretaries Betsy Windisch and Jana Meyer, and the chief preparator and graphics designer Howard Wilson left us. We wish them success and happiness in their new activities. These staff members were replaced, respectively, by Sue Stevens, Gretchen Lynch, Melissa Wolfe, and Jim Thorne, each a fine new colleague. The staff was enriched also by the arrival of Morteza Sajadian, our highly qualified new assistant director.

For all its timely accomplishments, 1987 was also a year of looking ahead. The university's sesquicentennial in 1989 will be the occasion of the largest and most important exhibition we have ever originated. "The Art of the July Monarchy, France 1830 to 1848," organized by curator of European and American art Patricia Condon, will focus on the least-studied decades of a much-studied century. The exhibition will travel to several museums around the country, and will be recorded and interpreted in a major catalog. To bring to fruition a project of this scope at the level of excellence to which we aspire will require extraordinary efforts from our staff and the support and encouragement of our friends. The success of the July Monarchy exhibition will be a major milestone in the museum's history.

Forrest McGill
Director

Report of the Museum Associates

Nineteen eighty-seven was a busy year for Museum Associates. The arrival of the mummy from Washington University on a ten-year loan was the publicity coup of the year. It attracted a record number of visitors, particularly children eager to see a real mummy after having heard about them for so long. Museum Associates was privileged to be the host for the opening reception on September 25 for the "Egyptian Art under the Greeks and Romans," a stunning exhibit organized by Jane Biers, curator of ancient art, which showed the fine scholarship and connoisseurship of the museum staff. It marked a coming of age in our museum's exhibits, and Museum Associates was proud to have been a part of it.

The popular "After Hours" events were continued in 1987. The first, on Friday, January 30, featured a talk by Professor Edzard Baumann of the Department of Art History and Archaeology. For the second, on April 24, David G. Collins, professor of English at Westminster College, presented "An Evening in York and Durham." October 30 was "Newcomers' Evening," and slides of Portugal were shown at the last event on December 4. "After Hours" attracts a wide variety of members and art lovers anxious to end the week on a note of culture.

Our auction on October 18 was a resounding success. The grand ballroom at the Holiday Inn Executive Center overflowed with fine antiques and art objects to buy and generous patrons who purchased them. The gala and festive event netted nearly \$30,000 for the acquisition fund, which will go towards purchase of an ancient art object for the museum. In addition, some fine prints for the museum's permanent collections were contributed. We are proud of Betty Revington-Burdick and Jeannette Thompson, the co-chairs for the auction. Museum Associates has pledged and now given \$60,000 to the acquisition fund. This action was in lieu of making an annual gift. The amount plus interest from the Gilbreath-McLorn Endowment will enable the museum to purchase a major work for its collections.

Another success in the fall was the Open House on Sunday, September 27. Over seven hundred attended and enjoyed themselves. The hands-on activities for children and living history presentations for adults and children alike were very well received. A grand time was had by all. Our thanks and appreciation go to Joan Wibbenmeyer for all her time-consuming hard work in organizing the event and pulling it off. At the Birthday Party on November 15 Saul and Gladys Weinberg reminisced about the museum and predicted a

bright future with a high level of professionalism.

The museum shop continues to be an important source of revenue. Items relating to Egyptian art were featured in the fall in recognition of the exhibit of Egyptian art and the mummy. The shop offers a wide variety of postcards, prints, museum reproductions, and other museum-related items for sale. Florene Fratcher, chair of the shop committee, and the volunteer shop workers put in hours of dedicated service in managing and staffing the shop. We thank them for their contribution and efforts in making the shop an important asset to the museum and our community.

The travel committee planned an ambitious trip to Portugal for the spring. The sights were to include a visit to Mirobriga, where the university has sponsored an excavation of a Roman settlement, and a visit to Coimbra, an old university town with a famous library. The trip had to be cancelled for a number of reasons and rescheduled for May 1988. We look forward to presenting this wonderful opportunity. The exhibition "The Age of Sultan Suleyman the Magnificent" at the Art Institute of Chicago was the focus of a highly successful weekend trip led by assistant director Morteza Sajadian. Day trips to St. Louis to see the Louis Sullivan exhibit and to historic sites in Boonville were also popular and enjoyable.

The continued high level of interest in the museum and Museum Associates is most gratifying. Our organization, however, needs to do more. The museum's needs are many, and they must be met if it is to fulfill its responsibilities as a teaching institution in a university and as a first-class museum. To meet these pressing needs Museum Associates must have new members, and accordingly our board of directors voted to hold a membership campaign in the fall of 1988. We hope at least to double our membership. Please join in and recruit all your friends and neighbors who have not yet joined. We need them and welcome them.

I want to thank all our members for their continued, enthusiastic, and generous support of Museum Associates and its events. The committee chairs and members are to be commended and thanked for their tireless work. We are all grateful to them and to Betty Revington-Burdick and Jeannette Thompson, co-chairs for the auction committee, and all their committee members for giving us such a successful auction. I also want to thank Dee Stephens, who was the hostess for the sponsors' dinner for the auction, and to all our members and friends who attended it and all our other events throughout the year. Without their interest and support nothing could be accomplished. Our future has never been brighter, and we look forward to 1988.

Elizabeth E. Parrigin
President

Exhibitions

“Corinthian Vase Painters in Missouri,” January 13–March 1

This exhibition, which coincided with a symposium in honor of D. A. Amyx titled “Modern Research at Ancient Corinth,” featured twenty-seven vases dating from the seventh to the first half of the sixth century B.C.

“American Art Since 1945: Selections from the Permanent Collection,” January 17–May 31

Paintings, prints, and sculpture were drawn from the permanent collection to illustrate the diversity of contemporary art movements. Featured were works by I. Rice Pereira, Conrad di Marca-Relli, Frank Stella, Adeline Kent, and Simon Dinnerstein among others.

“Series and Sequences: Twentieth-Century Works from the Permanent Collection,” June 20–September 6

The exhibition consisted of seventy prints, drawings, photographs, and sculptures by thirteen American and European artists showing the progressive development of a narrative or formal idea through a group of works conceived by the artist as a series.

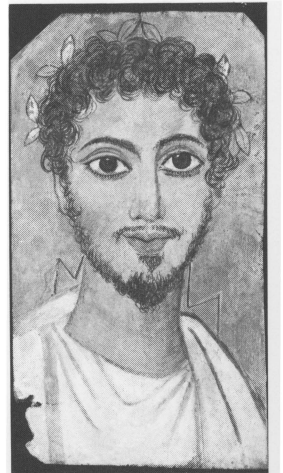
“Buddhist Art,” August 1987–March 1988

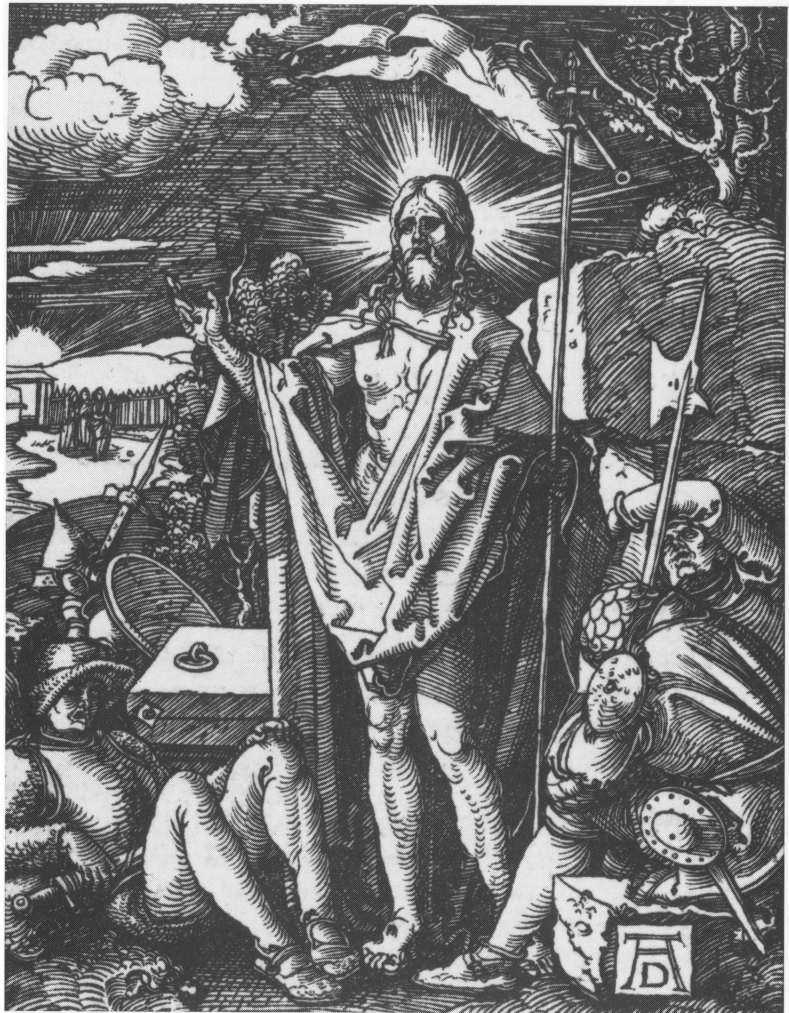
Buddhist art from South and Southeast Asia, the Himalayas, China, and Japan was featured. The evolution of Buddhist architecture was suggested by a series of ancient architectural miniatures.

“Egyptian Art under the Greeks and Romans, 332 B.C. to A.D. 330,” September 26–November 15

The exhibition encompassed the period from the conquest of Egypt by Alexander the Great to the foundation of Constantinople by the Emperor Constantine. It featured objects from the museum’s own rich collection as well as 110 works borrowed from nineteen American museums.

Portrait of a Young Man, Egypt, Roman, 4th c., lent by the Museum of Art, Rhode Island School of Design, Mary B. Jackson Fund.





Albrecht Dürer,
Resurrection of Christ.

“Biblical Subjects in European Prints and Drawings,” December 4, 1987–January 31, 1988

Organized by the graduate class in museum studies, this exhibition comprised a selection of woodcuts, etchings, engravings, and drawings from the museum’s permanent collection. Artists from Germany, France, the Low Countries, and Italy were represented.

“American Realism: Twentieth-Century Works,” December 4, 1987–February 8, 1988

Thirty-five paintings, drawings, and prints from the permanent collection exemplified the varieties of realism.



Thomas
Hart Benton,
*Portrait of a
Musician.*

Loans Out



Adolph Alexander
Weinman, *Sea Urchin*.



The Goulandris Master,
Head, Early Cycladic II,
ca. 2700–ca. 2300 B.C.

To the Department of Natural Resources, Missouri State Museum, State Capitol Building, Jefferson City, an African mask from the Ogoni people of Nigeria and Cameroon and a decorated comb from the Akan people of Ghana for the exhibition "The Missouri Spirit," March 26 to November 30, 1987.

To the Spencer Museum of Art, University of Kansas, Lawrence, a red-figure bell krater, a late geometric footed bowl and jug, and an Attic high-rimmed bowl on loan from August 19 to November 19, 1987.

To the Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, a group of ancient Egyptian objects including a stone block figure, a fragment of an Amarna-period storage jar, a limestone statuette of a seated man, and six painted ostraka, from August 26 to November 27, 1987.

To the Department of Natural Resources, Missouri State Museum, State Capitol Building, Jefferson City, Adolph Alexander Weinman's *Sea Urchin*, a study for a figure in the Fountain of the Centaurs at the Capitol, from September 21, 1987.

To the Boone County National Bank, Columbia, twenty-nine ancient Greek pottery vessels for an exhibition October 29, 1987, to February 10, 1988.

To the Virginia Museum of Fine Arts, Richmond, three early Cycladic female figurines, an early Cycladic beaker, and an early Cycladic head by the Goulandris Master for the exhibition "Early Cycladic Art in North American Collections," November 9, 1987, to September 25, 1988.

Events

Lectures

February 9

J. Wilson Myers, Boston University, "Balloon Archaeology in Greece and Crete," sponsored by the Archaeological Institute of America.

February 11

Morteza Sajadian, assistant director, "The Jewel of Andalusia: A Tenth-Century Islamic City-Palace in Cordoba, Spain."

March 9

Marcus Rautman, Department of Art History and Archaeology, "Sardis at the End of Antiquity," sponsored by the Archaeological Institute of America.

April 13

Wiktor Daszewski, director, Polish Center of Mediterranean Archaeology, "Archaeology of Cyprus and Egypt," sponsored by the Archaeological Institute of America.

June 10

Vera Townsend, Department of Art History and Archaeology, "The Spiritual in Abstract Art."

June 17

Morteza Sajadian, assistant director, "The Art of Suleyman the Magnificent."

July 15

Jeff Ball, graduate student, Department of Art History and Archaeology, "Missouri, Mother of the West: The Mural Decorations for the Missouri State Capitol."

September 25

Bernard V. Bothmer, professor of ancient art, Institute of Fine Arts, New York University, "Egyptian Art under the Greeks and Romans."

October 8

Osmund Overby, Department of Art History and Archaeology, "Egyptian Art: A Revival."



Larry Clark and Barbara Korner perform readings from Shaw's *Caesar and Cleopatra*.

October 25

William Bondeson, Department of Philosophy; Alfred S. Bradford, Department of History; Armando Favazza, Department of Psychiatry; Vernie Fountain, Fountain Mortuary Service, Inc., panel discussion: "Mummy Fascination: Why Are We Still Obsessed with Mummies?"

Midday Gallery Events

February 4

Lecture by Patricia Condon, curator of European and American art, "American Art Since 1945."

February 18

Lecture by Gilbert Porter, Department of English, "Forms of Alienation in Art and Fiction."

February 25

Lecture by J. Donald Crowley, Department of English, "Fragmentation and Focus: A Selection of American Poetry Since 1945."

March 4

Lecture by Kathleen Slane, Department of Art History and Archaeology, "The New Arretine Bowl in the Ancient Gallery."

March 11

Lecture by Morteza Sajadian, assistant director, "Ancient Glass-blowing Techniques."

March 25

Lecture by Lois Shelton, academic coordinator, "El Greco and the Annunciation."

April 1

Concert by Missouri Arts Quintet, "Recital Preview."

April 8

Lecture by Marcus Rautman, Department of Art History and Archaeology, "A Lenten Offering: Liturgical Silver."

April 15

Lecture by Elizabeth Windisch, staff, "Jewish Burial Customs."

April 22

Lecture by Edzard Baumann, Department of Art History and Archaeology, "Thirty-Minute Connoisseurship."

April 29

Tour by Osmund Overby, Department of Art History and Archaeology, "From Jefferson to Trova: A Walk around the Quadrangle."

May 6

Lecture by Forrest McGill, director, "The Reinstallation of the Chinese, Japanese, and Southeast Asian Gallery."

September 16

Lecture by William Holtz, Department of English, "Hogarth and Eighteenth-Century English Literature."

September 30

Lecture by Jane Biers, curator of ancient art, "The Egyptian Exhibition."

October 6

Dramatic Reading by Larry Clark, Department of Theater, and Barbara Korner, "Cleopatra and Her Consorts Viewed by Shaw and Shakespeare."

October 7

Lecture by Maura Cornman, conservator, "Conservation of Petmenekh: The Mummy and Coffin."

October 14

Lecture by Jane Biers, curator of ancient art, "Petmenekh."

October 21

Lecture by Aimee Leonhard, conservation apprentice, "Ptolemaic Mummification."

October 28

Lecture by Kathleen Slane, Department of Art History and Archaeology, "Egyptian Mythology and Religion."

November 11

Lecture by Marcus Rautman, Department of Art History and Archaeology, "The Coptic Collection."

November 18

Lecture by Robert Sattelmeyer, Department of English, "James Fenimore Cooper and the American Landscape."

Films

June 24

Jacob Bronowski's *The Ascent of Man*, 4.

July 1

Jacob Bronowski's *The Ascent of Man*, 5.

July 8

Jacob Bronowski's *The Ascent of Man*, 3.

October 4

The Mummy with Peter Cushing.

October 11

Cleopatra with Elizabeth Taylor.

November 1

Abbott and Costello Meet the Mummy.

November 8

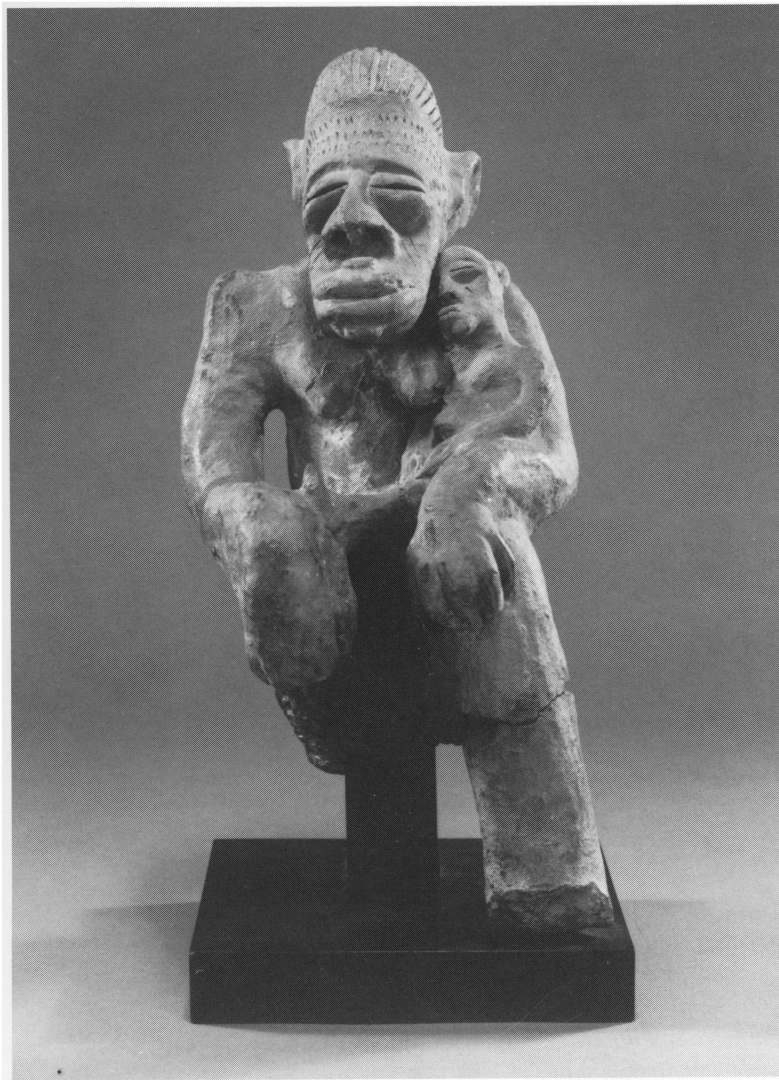
The Mummy with Boris Karloff.

Acquisitions 1986

African Art

Ghana

Mother and Child, Kwahu people, mid to late 19th c., terracotta, gift of Ingeborg de Beausacq



Mother and child from
Ghana (67).



Embossed wrist ornament from Peru (100).

South American Art

Peru

Two Whisks, Paracas culture, ca. 100 B.C., feathers, fiber, and cotton (105, 106), anonymous gifts

Painted Textile Fragment, Paracas culture, ca. 300 B.C., cotton (116), anonymous gift

Large Openwork Textile, Paracas culture, ca. 300 B.C., wool (119), anonymous gift

Tumi, Mochica culture, ca. 500, copper and turquoise (107), anonymous gift

Tumi, Mochica culture, ca. 500, copper (108), anonymous gift

Painted Textile Fragment, Mochica culture, ca. 800, cotton (122), anonymous gift

Double-Spouted Vessel with Strap Handle, early Nazca culture, ca. 300, pottery (121), anonymous gift

Embossed Wrist Ornament, Nazca culture, ca. 800, copper and gold alloy (100), anonymous gift

Tie-dyed Textile, Nazca culture, ca. 800, wool (112), anonymous gift

Wicker Basket, late Nazca culture, basketry (98), anonymous gift

Two Slings, late Nazca culture, ca. 800, wool (113, 115), anonymous gifts

Sling, late Nazca culture, ca. 800, wool and cotton (114), anonymous gift

Tie-dyed Textile, late Nazca culture, ca. 800, wool (120), anonymous gift

Tie-dyed Poncho, late Nazca culture, ca. 800, wool (118), anonymous gift

Tie-dyed Patchwork Textile, late Nazca or early Huari culture, ca. 800, wool (109), anonymous gift

Three Inlaid Plaques, Huari culture, ca. 1000, jade and shell (103.1–.3), anonymous gifts

Four Inlaid Plaques, Huari culture, ca. 1000, shell (104.1–.4), anonymous gift



Double-chambered vessel from Peru (102).

Headdress Ornament (Plume), Huari culture, ca. 1000, feathers and wool (110), anonymous gift

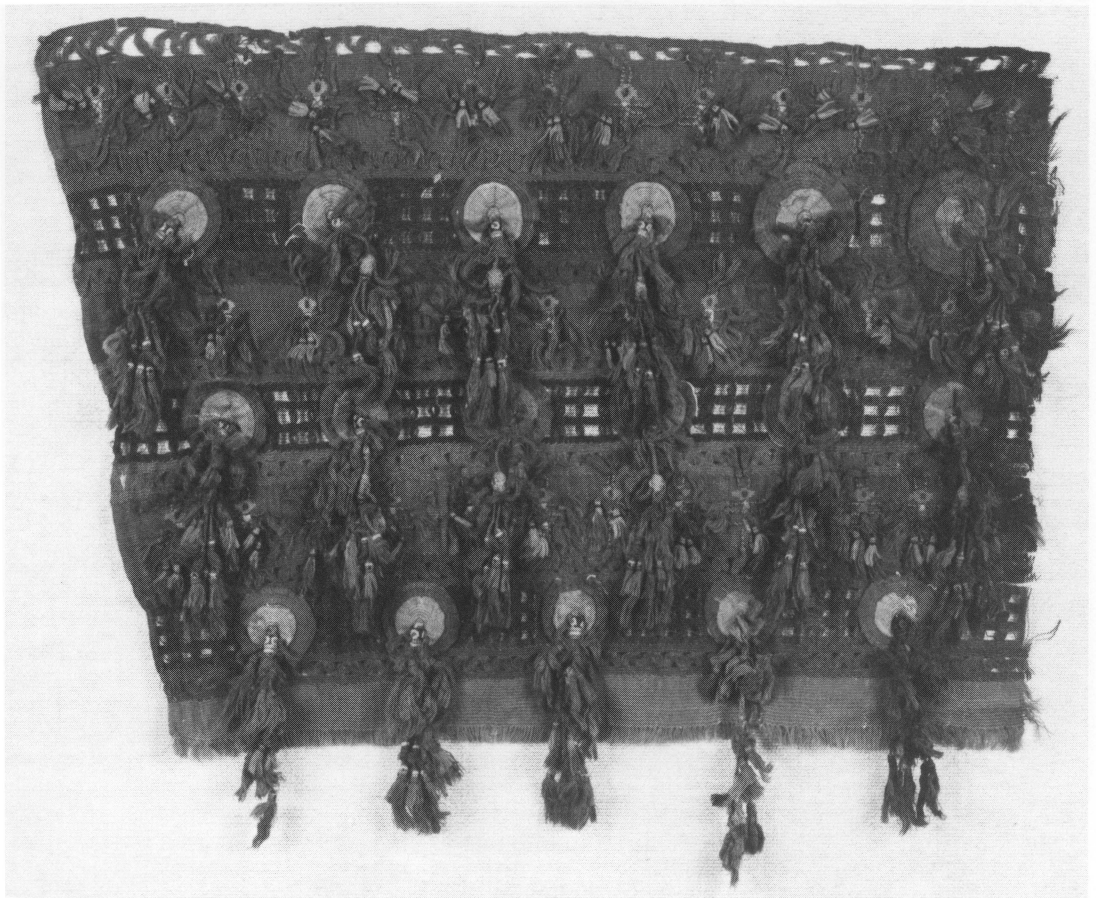
Part of a Woven Hat, Huari culture, ca. 1000, wool and cotton (99), anonymous gift

Stirrup-spouted Vessel, Chavin culture, Cupisneque style, ca. 1100, pottery (101), anonymous gift

Double-chambered Vessel with Projecting Figures of Musicians, Lambayaque culture, ca. 1100, pottery (102), anonymous gift

Textile with Elaborate Appliqués and Tassels, Chimu culture, ca. 1200, wool (111), anonymous gift

Large Striped Textile, South Coast, ca. 1200, wool (117), anonymous gift



Appliquéd and tasseled textile from Peru (111).

East Asian Art

China

Yüan (ring), Han dynasty, 206 B.C.–A.D. 200, jade (19), gift of Ambassador and Mrs. Milton J. T. Shieh

Scepter, Ch'ing (Qing) dynasty, 1644–1912, jade (18), gift of Ambassador and Mrs. Milton J. T. Shieh

Polychrome Covered Jar, Ch'ing (Qing) dynasty, 1644–1912, perhaps K'ang-hsi (Kangxi) reign (1662–1722), porcelain (20), gift of Ambassador and Mrs. Milton J. T. Shieh



Polychromed porcelain jar from China (20).



Hiroshige, "Chushingura," Chapter 5: Sadakurō Threatens Yoichibei.

Japan

Ando Hiroshige, Japanese, 1797–1858, "Chushingura," Chapter 5: Sadakurō Threatens Yoichibei, 1835–1839, woodblock print (133), gift of Robert P. and Lynette Feeney-Burns

Utagawa Kuniyoshi, Japanese, 1797–1861, *Two Samurai Fighting*, woodblock print (134), gift of Dr. and Mrs. William L. Trogdon

Utagawa Kunisada, Japanese, 1786–1865, *Male Figure under a Flowering Branch*, woodblock print (135), gift of Dr. and Mrs. William L. Trogdon

South Asian Art

India

Victorious Durga, Tamil Nadu, probably Chola period, 9th–11th c., granite (81), gift of Carol L. Brewster



Victorious Durga from south India (81).



Bhairava from central
India (21).

Bhairava, probably Madhya Pradesh, ca. 11th c., sandstone (21), purchased with funds generated from gifts of Dr. and Mrs. Renato Almansi, Mr. and Mrs. Judson Biehle in memory of Dean Martha Biehle, Mrs. Josefa Carlebach, Dr. Samuel Eilenberg, Dr. and Mrs. Martin J. Gerson, Mr. Robert Landers, Dr. Richard Nalin, and Mr. and Mrs. Irwin A. Vladimir



Seated bodhisattva
from Pakistan (28).

Pakistan

Parinirvana (Death of the Buddha), Gandharan, 2nd–3rd c., schist (132), gift of Alan and Ann Wolfe

Seated Bodhisattva Maitreya, Gandharan, 3rd–4th c., schist (28), gift of Alan and Ann Wolfe



Greek Geometric-period horse and bull (59, 60).

Greek, Etruscan, and Roman Art

Greek

Horse, ca. 2nd half of 8th c. B.C., bronze (59), gift of Marie Farnsworth

Bull, ca. 2nd half of 8th c. B.C., bronze (60), gift of Marie Farnsworth

Dress Pin, 7th c. B.C., bronze (12), gift of Gladys D. Weinberg

Two Miniature Juglets, Cretan, 7th c. B.C., ceramic (57, 58), gift of Marie Farnsworth

Black-Glazed Skyphos, Attic, 5th c. B.C., ceramic (64), gift of Marie Farnsworth

One-handed Cup, Cretan, 5th–4th c. B.C., ceramic (63), gift of Marie Farnsworth

Miniature Echinus Bowl, Campanian, 4th c. B.C., ceramic (80), gift of Dr. Allen A. Heflin

Miniature Bowl, Campanian, 2nd half of 3rd c. B.C., ceramic (76), gift of Dr. Allen A. Heflin

Bowl, Cerveteri, Campanian, 3rd c. B.C., ceramic (78), gift of Dr. Allen A. Heflin

Lamp, 6th–3rd c. B.C., terracotta (69), gift of Dr. Allen A. Heflin

Lamp, Attic, 1st half of 4th c. B.C., terracotta (62), gift of Marie Farnsworth

Lamp, Turkey, Hellenistic, late 1st c. B.C.–early 1st c. after Christ, terracotta (68), gift of Dr. Allen A. Heflin

Polishing Stone, Neolithic or Bronze Age, basalt (61), gift of Marie Farnsworth

Seated Woman, 5th c. B.C., terracotta (56), gift of Marie Farnsworth

Standing Woman Holding a Knotted Fillet, Boeotian, 4th c. B.C., terracotta (9), gift of Mrs. Ely Jacques Kahn

Etruscan

Hemispherical Bowl, Cerveteri, Italy, 7th c. B.C., ceramic (77), gift of Dr. Allen A. Heflin

Storage Amphora, Cerveteri, Italy, Iron Age IV, 600–550 B.C., ceramic (72), gift of Dr. Allen A. Heflin

Bucchero Oinochoe, 6th c. B.C., ceramic (71), gift of Dr. Allen A. Heflin

Red-figured Stamnos, Cerveteri, Italy, ca. 340–300 B.C., ceramic (73), gift of Dr. Allen A. Heflin

Carinated Bowl, ceramic (79), gift of Dr. Allen A. Heflin

Roman

Rhyton in the Shape of a Snail, 1st c., glass (2), gift of Gawain McKinley



Roman ring with intaglio of the god Men (1).

Finger Ring with Intaglio of the God Men, 1st c., iron and carnelian (1), gift of the Arts and Science Student Government

Two Amphora Stoppers, 1st–2nd c. or later, ceramic (74, 75), gift of Dr. Allen A. Heflin

Lamp, Petra, Jordan, 1st c., terracotta (70), gift of Dr. Allen A. Heflin

European and American Art

Paintings

Antoine-Jean-Joseph Ansiaux, Belgian, 1764–1840, *Alexander, Apelles, and Campaspe*, ca. 1831, oil on canvas (25), Gilbreath-McLorn Museum Fund purchase

Duilio Barnabè, Italian, 1914–1961, *La Serveuse*, oil on canvas (66), gift of Mr. and Mrs. George Schriever



Antoine-Jean-Joseph Ansiaux, *Alexander, Apelles, and Campaspe* (25).



Jerry Berneche, *Bouquet and Landscape* (8).

Jerry Douglass Berneche, American, b. 1932, *Bouquet and Landscape*, 1985, acrylic on canvas (8), gift of Prof. and Mrs. Jerry Berneche in loving memory of their son John

Alexander Mohr, German, 1892–1974, *Pentheus et Dionysos* (*Pentheus and Dionysus*), 1934, watercolor on paper (24), gift of Marianna Georgantas in memory of Elsa Mohr

Frank Stack, American, b. 1937, *Figure Study*, 1974, oil on masonite panel (5), gift of the artist

Frederick Oakes Sylvester, American, 1869–1915, *The Mississippi at Elsay*, 1903, oil on canvas (65), gift of Mr. and Mrs. George Schriever

Edward Buk Ulrich, American, b. 1889, *Untitled*, 1945, oil on cardboard (23); and *Untitled*, oil on masonite panel (22), gifts of David T. Owsley



Frederick Oakes Sylvester, *The Mississippi at Elsie* (65).

Prints and Drawings

Anonymous, German, *Illuminated Manuscript Page*, ca. 1480, ink, glare, and gold on paper (82), gift of Esther Randolph in memory of John Randolph

Anonymous, German, *Page from "Leben der Heiligen" (Lives of the Saints)*, ca. 1498, handcolored woodcut (83), gift of Esther Randolph in memory of John Randolph

George Barrie, publisher, *Art and Architecture*, 1889, mechanical reproductions (95); *L'Exposition Universelle*, 1889, mechanical reproductions (96); *L'Exposition Universelle, book 3*, 1889, mechanical reproductions (97), gifts of Esther Randolph in memory of John Randolph

Leonard Baskin, American, b. 1922, *Funeral Procession*, wood engraving (30), gift of Saul and Gladys Weinberg



Phoebe Cole, *One Night at the Ran de Voo Lounge* (17).

Geta Bratescu, Romanian, b. 1926, *Mitologie*, 1974, lithographs (11.1–.15); *Portraits of Medea*, 1979, lithographs, (10.1–.10), gifts of Saul and Gladys Weinberg

William Berry, American, b. 1933, *Female Nude*, ca. 1983, pencil on paper (6), gift of the artist

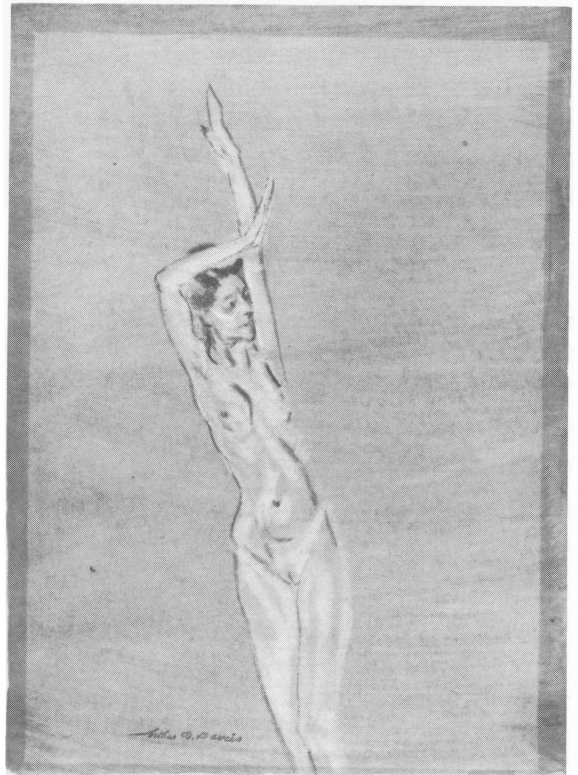
Phoebe Cole, American, b. 1955, *One Night at the Ran de Voo Lounge*, 1985, linocut (17)

George Cruikshank, English, 1792–1878, *Joe Pick of Dale Abbey Derbyshire*, hand colored etching (131), gift of Esther Randolph in memory of John Randolph

Honoré Daumier, French, 1808–1879, “*La Colère d’Agamemnon*,” plate 8 from *l’Histoire Ancienne*, 1842, lithograph (130), gift of Esther Randolph in memory of John Randolph



Honoré Daumier, *La Colère d'Agamemnon* (130).



Arthur B. Davies, *Female* (29).



Richard Earlom, *Untitled Etching after Claude Lorrain* (90).

Arthur B. Davies, American, 1862–1928, *Female*, chalk and charcoal on brown paper (29), gift of Saul and Gladys Weinberg

Richard Earlom, English, 1743–1822, seven untitled etchings (1774–1776) after Claude Lorrain, (88–94), gifts of Esther Randolph in memory of John Randolph

Rodney Frew, American, b. 1934, four untitled etchings, 1976–1978, (34–37); *Portrait*, 1979, etching (38); Three untitled etchings with drypoint, 1976–1977, (31–33), gifts of Harry and Ann Cohen

Norma Bassett Hall, American, 1889–1957, *Game Creek Bridge*, ca. 1950, serigraph (39); *Work and Play*, ca. 1950, serigraph (40), gifts of Harry and Ann Cohen

James D. Havens, American, 1900–1960, *Opportunists*, 1940, woodcut (41), gift of Harry and Ann Cohen



Paul Helleu, *Untitled*
(42).

Paul Helleu, French, 1859–1927, *Untitled*, etching (42), gift of Harry and Ann Cohen

William Hogarth, English, 1697–1764, *A Midnight Modern Conversation*, ca. 1750, engraving (86); *Credulity, Superstition, and Fanaticism*, 1762, engraving (87); *The Sleeping Congregation*, 1736, engraving (85), gifts of Esther Randolph in memory of John Randolph



CREDULITY, SUPERSTITION, and FANATICISM.

A M E D I E Y.

Believe not every Spirit but by the Spirit whether they are of God because many false Prophets are gone out into the World.

Designed and Engraved by W. Hogarth.

Published as the Act directs March 3^d 1724.

William Hogarth,
Credulity, Superstition,
and Fanaticism (87).

Dan Burne Jones, American, b. 1908, *Affection*, wood engraving (43), gift of Harry and Ann Cohen

Julius J. Lankes, American, 1884–1960, *Southern Scene*, 1932, woodcut (44), gift of Harry and Ann Cohen

Martin Levine, American, b. 1945, *Waiting for My Train*, 1984, etching (14)

Melchior Lorich, German, 1527–1594, *Portrait of Albrecht Dürer*, 1550, etching (26), gift of Mr. and Mrs. George Schriever

William Wind McKim, American, b. 1916, *White-tailed Deer*, ca. 1954, lithograph (46); *Winter's End*, 1950, lithograph (45), gifts of Harry and Ann Cohen

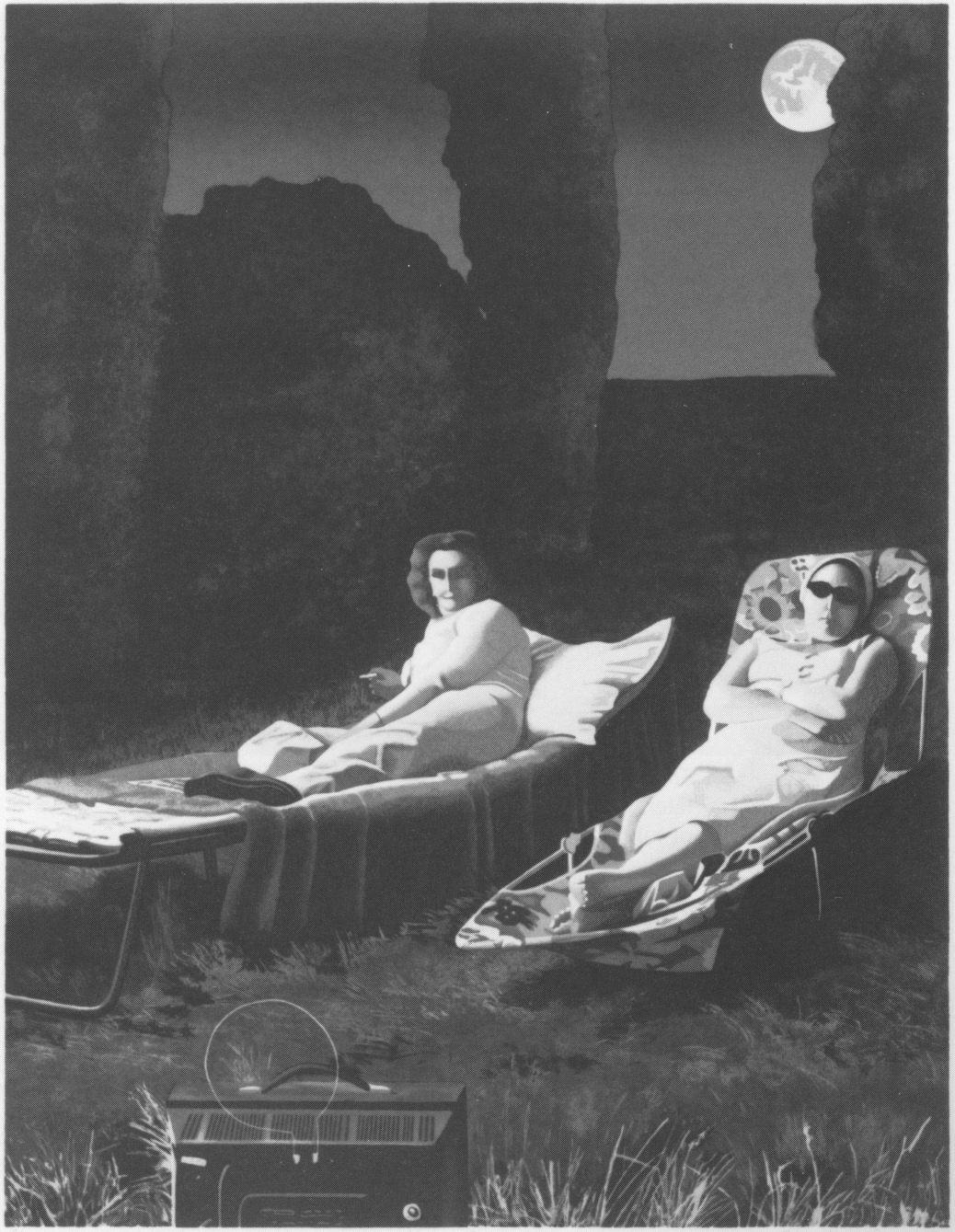


Melchior Lorich,
Albrecht Dürer (26).

Tracy Montminy, American, b. 1911, *Figure Skater*, ca. 1965, conte crayon on paper (3); *Seated Nude*, 1978–1983, conte crayon on newsprint (4), gifts of the artist

Charles Albert Morgenthaler, American, 1893–1980, *Untitled*, 1925, pen and ink on cardboard (48); *Vista from 165 ft. Observatory Tower, Hot Springs National Park, Ark.*, 1946, pencil on paper (47), gifts of Harry and Ann Cohen

Jonathan Owen, American, b. 1948, *Campers*, 1984, serigraph (15)



Jonathan Owen, *Campers* (15).

Howard Simon,
*Rhythms of Men in the
Wilderness* (49).



Thomas Rowlandson, English, 1756–1827, *A Milk Sop*, 1818 or later, hand colored etching (84), gift of Esther Randolph in memory of John Randolph

Tony Saladino, American, b. 1943, *Turnips and Top*, mezzotint (13)

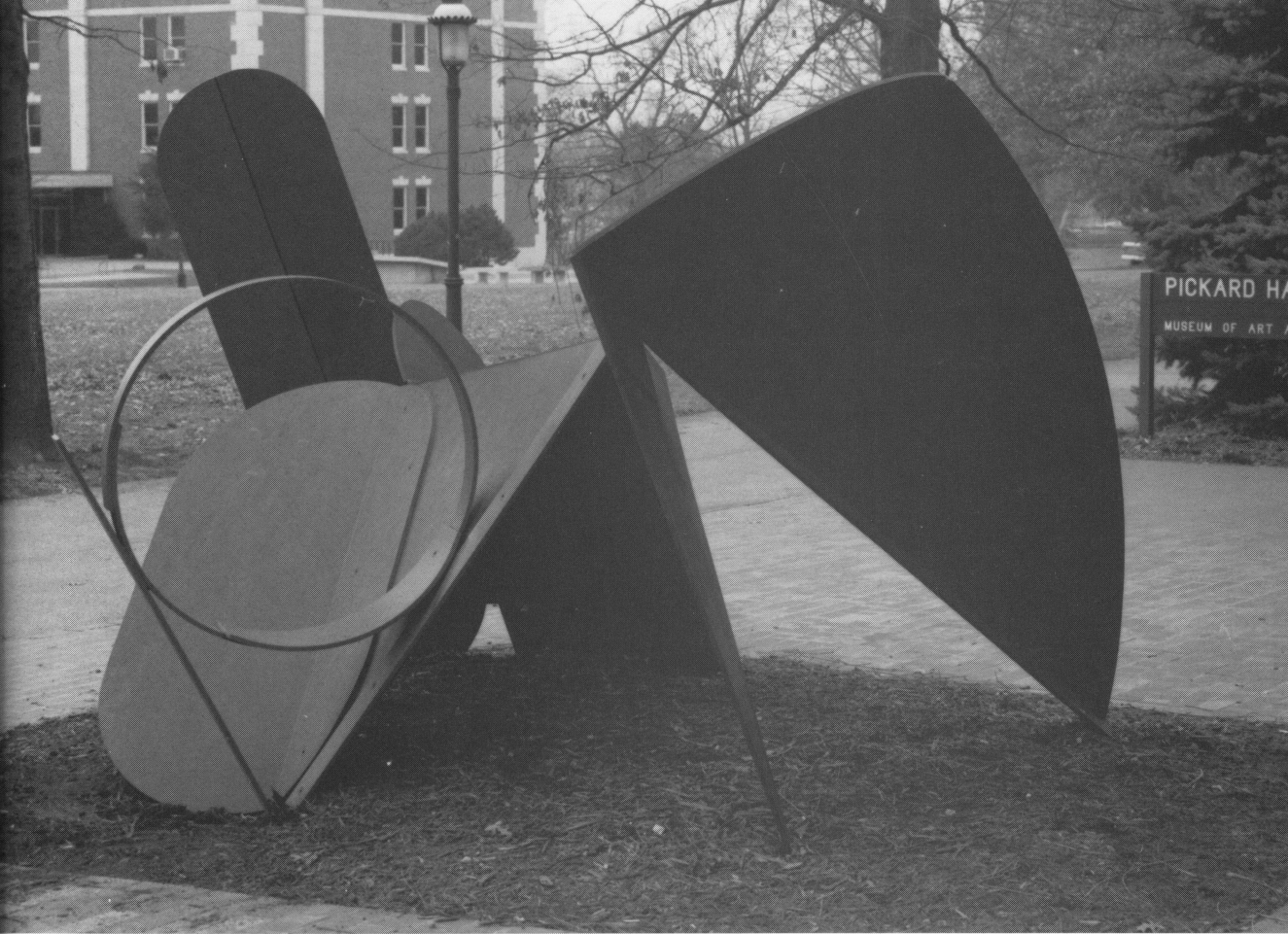
Howard Simon, American, 1903–1979, *Rhythms of Men in the Wilderness*, 1948, wood engraving (49), gift of Harry and Ann Cohen

Mary Teichman, American, b. 1954, *Local Station*, 1985, etching (16)

Lynd Ward, American, b. 1905, *Undercliff*, 1948, wood engraving (50), gift of Harry and Ann Cohen

Sculpture

Ernest Trova, American, b. 1927, *Abstract Variation No. 5*, 1977, painted Cor-Ten steel (27), gift of Mr. and Mrs. Adam Aronson



Ernest Trova, *Abstract Variation No. 5 (27)*.

Decorative Arts

Philip Cornelius, American, b. 1934, *Sabot*, 1984, porcelain (52), gift of the Missouri Society of New York

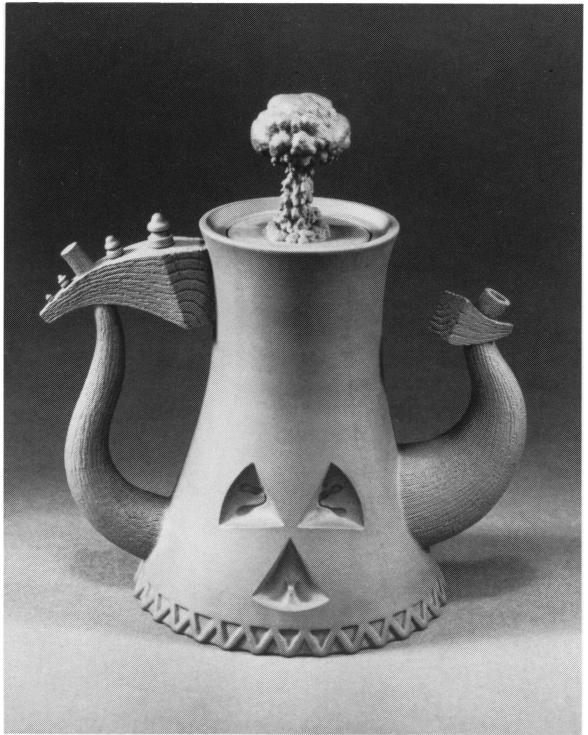
Anne Kraus, American, b. 1956, *Patched Hope*, 1985, whiteware (53), gift of the Missouri Society of New York

Richard Notkin, American, b. 1948, *Cooling Tower Teapot*, 1983, stoneware (51), gift of the Missouri Society of New York

Robert Pringle, American, b. 1934, *Ring*, ca. 1985, sterling silver, tourmaline, and Majorca pearl (7), gift of the artist

Susanne Stephenson, American, b. 1935, *Platter*, 1985, ceramic (54), gift of the Missouri Society of New York

Two-handed Wine Tasting Cup, French, ca. 1780, silver (55), gift of Marie Farnsworth



Richard Notkin, *Cooling Tower Teapot* (51).



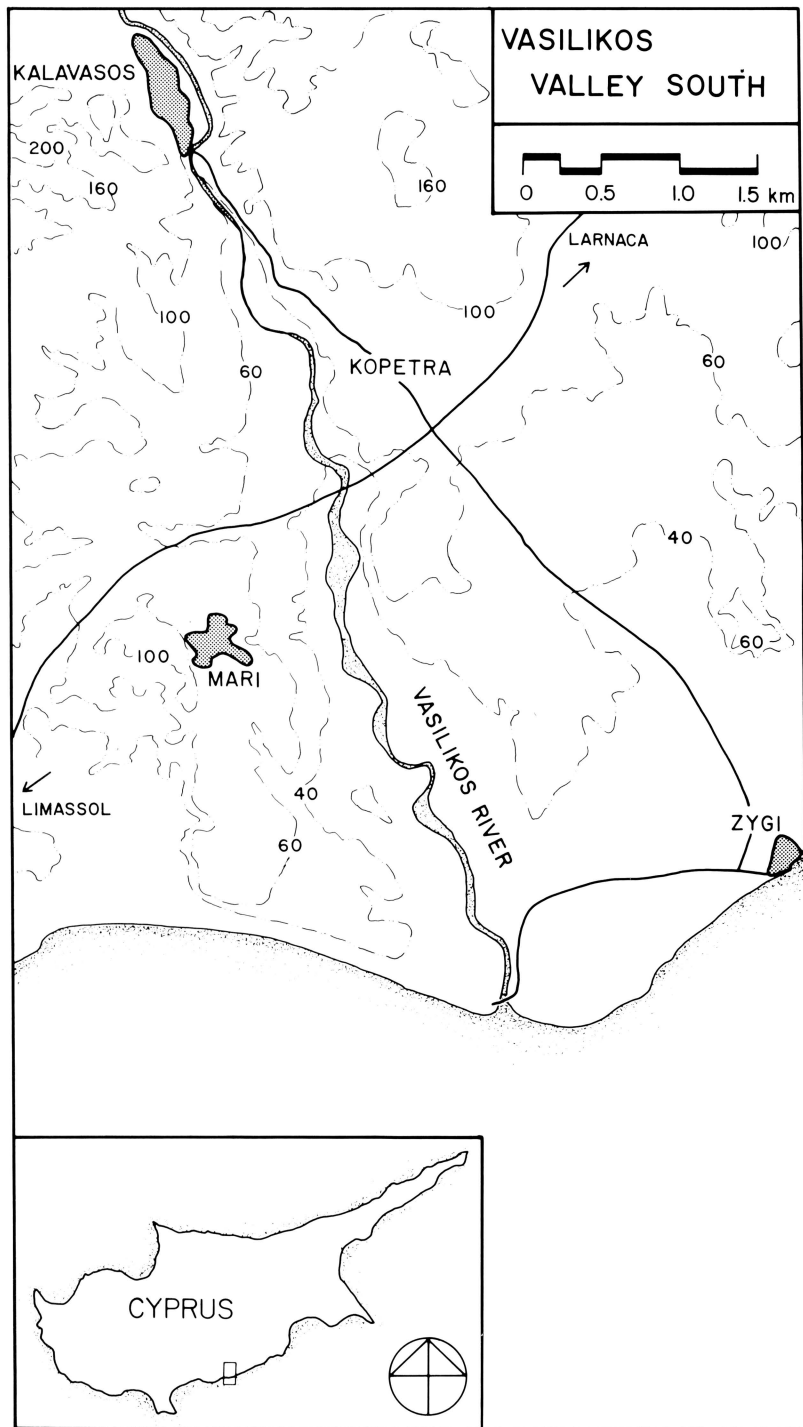
Susanne Stephenson, *Platter* (54).

Cyprus at the End of Antiquity: Investigations at Kalavastos-Kopetra

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

The Mediterranean world of the fourth through seventh centuries saw one of the most momentous turning points of Western history. Fundamental changes occurred at all levels of Late Roman society and involved basic reevaluations of the artistic, political, and religious traditions of classical antiquity. Edward Gibbon characterized this age as comprising an epochal “Fall of Rome,” of which the repercussions continued to shape European history into the modern era. If the larger results of this cultural reorientation are not in doubt, its course and process remain less well understood. Historians of the period have focused their attention primarily on the large urban and religious centers of the late Roman empire, with relatively less attention paid to the more humdrum life of its provincial settlements. The Kalavastos-Kopetra Project was initiated in 1986 with the goal of providing a new and more representative perspective of this period on the level of a small and otherwise unknown east Mediterranean island community. The expedition is a collaborative undertaking of the authors on behalf of the Department of Art History and Archaeology and the Museum of Art and Archaeology, University of Missouri–Columbia, and the University Museum, University of Pennsylvania. Informal reconnaissance in the summer of 1986 led to a six-week field season in July and August 1987. The results of these preliminary investigations, which included an initial topographic and field survey of the site, are discussed in this report.¹

The Kalavastos-Kopetra Project continues a long tradition of archaeological fieldwork on Cyprus conducted by the sponsoring institutions. The Pennsylvania expedition to Kourion, directed by Professors George McFadden and Bert Hodge Hill between 1934 and 1952, was among the earliest systematic excavations on the island.² Professor Emeritus Saul Weinberg, former director of the Museum of Art and Archaeology, worked at the important Bronze



1. Cyprus (inset), and lower Vasilikos Valley.



2. General view of Vasilikos Valley above village of Kalavassos.

Age sites of Bamboula and Phaneromeni in the 1950s.³ More recently, campaigns of survey and excavation were carried out by Missouri professors Albert Leonard, Jr., and David Soren around the Kourion-Episkopi area between 1977 and 1980.⁴ As was the case with its predecessors on the island, the present exploration of Kalavassos-Kopetra enjoys the interest and support of the Department of Antiquities, Republic of Cyprus, and especially its director, Dr. Vassos Karageorghis, with whose permission research is being conducted.

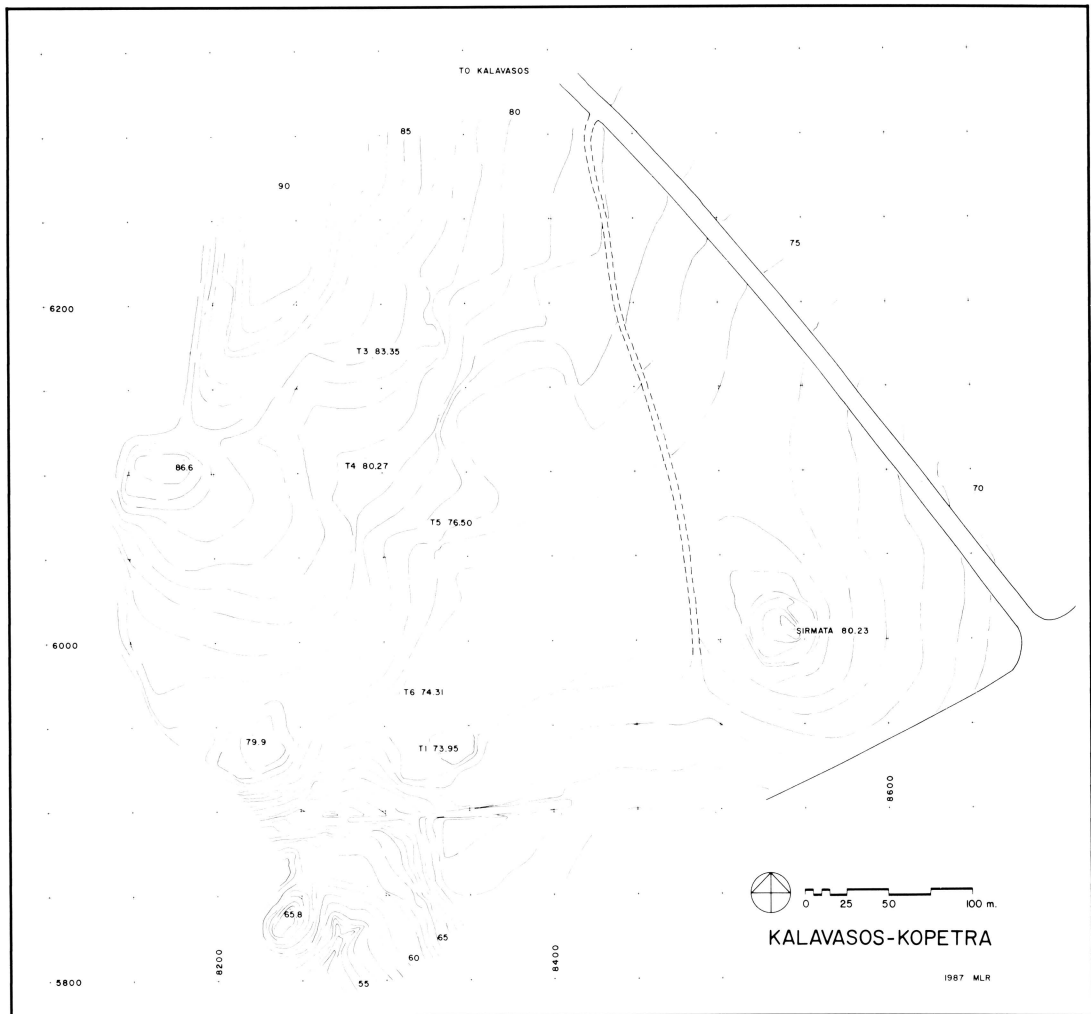
“Kopetra” is the local toponym for a steep bluff that overlooks the Vasilikos River Valley on the southern coast of Cyprus. Located approximately two kilometers southeast of the village of Kalavassos, Kopetra lies near the modern highway linking the large port cities of Limassol and Larnaca (fig. 1). This area is strategically situated on several important communication routes, which in antiquity as today extended along the island’s southern shore and led up the Vasilikos Valley toward the Troodos Mountain Range. Within this advantageous setting and watered by the greater Vasilikos catchment, the valley has been home to human settlement since at least the sixth millennium B.C. (fig. 2). An ongoing survey of the valley



3. Kalavastos-Kopetra from the east.

region conducted since 1976 by Professor Ian Todd of Brandeis University indicates that the region achieved peaks of prosperity in the Late Cypriot Bronze Age (ca. mid fifteenth–thirteenth centuries B.C.) and again in the Late Roman period (ca. fourth–seventh centuries A.D.). As is the case elsewhere on the island, where individual sites have been occupied over extended periods and in different historical epochs, the site of Kopetra and its environs witnessed significant Chalcolithic, Bronze Age, and Cypro-Archaic activity before its final and greatest blossoming in Late Roman times.

Kalavastos-Kopetra is the largest Roman-era settlement so far identified in this part of the Vasilikos Valley. Unlike the nearby prehistoric sites excavated at Kalavastos-Tenta (Aceramic Neolithic) and Kalavastos-Ayios Dhimitrios (Late Cypriot II), Kopetra is located on a readily defensible marl bluff that rises some 36 meters above the Vasilikos river bed to an elevation of approximately 70-75 meters above sea level (fig. 3). The Late Roman settlement at Kopetra apparently occupied a gently sloping terrace that was embraced by two small hills, of which the more easterly is known locally as Sirmata (fig. 4). A significant outcropping of gypsum nearby provided building material for the site's inhabitants. Further up the valley, in the foothills of the Troodos massif, are located major deposits of copper ore, which have been exploited since the second millennium B.C. Three kilometers to the south of Kopetra



4. Topographic plan of Kalavasos-Kopetra after a survey by G. D. R. Sanders and L. A. Turner.

the Vasilikos River fans out to meet the sea near the modern village of Zygi. Regional survey activities have identified at Zygi-Petrini an apparent port site that would have been contemporary with the Late Roman occupation of Kalavasos-Kopetra.

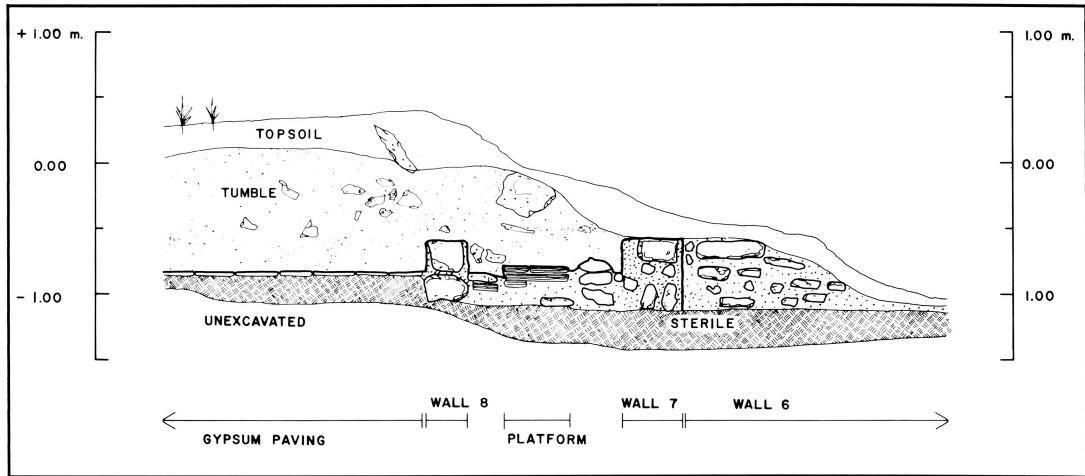
Our present understanding of Late Roman Kopetra comes from systematic field reconnaissance and salvage study. The existence and location of the site were first established by the valley's regional survey.⁵ This identification was based on the high density of cultural materials, primarily brick and pottery but also worked stone, that lie scattered across the modern ground surface. Several intricately carved gypsum blocks from the area attest the high aspirations of



5. Architectural relief recovered from the plowed surface of Late Roman Kopetra.

Kopetra's Late Roman builders (Fig. 5). The suspected presence of major buildings beneath the cultivated surface of the site was confirmed in 1986 when the Cypriot Department of Public Works cut over 200 meters of irrigation pipeline through the vicinity. In addition to several Late Bronze Age tombs in the nearby Mangia area, over twenty Roman-era structures were intersected by the construction trenches, which zigzagged haphazardly across the site.⁶ The located buildings include various isolated walls; a large, apparently public structure; and an industrial quarter with a kiln for the manufacture of roof tiles. Fig. 6 records a cross-section of one such building as it was exposed by this vigorous but unscientific excavation. Characteristic local building practices include the use of gypsum slab floor paving and sturdy plastered walls constructed of fieldstone and brick, techniques still used in local Cypriot villages. In most cases the occupation stratigraphy of these buildings appears limited to two or three major periods of closely phased occupation in Late Roman times.

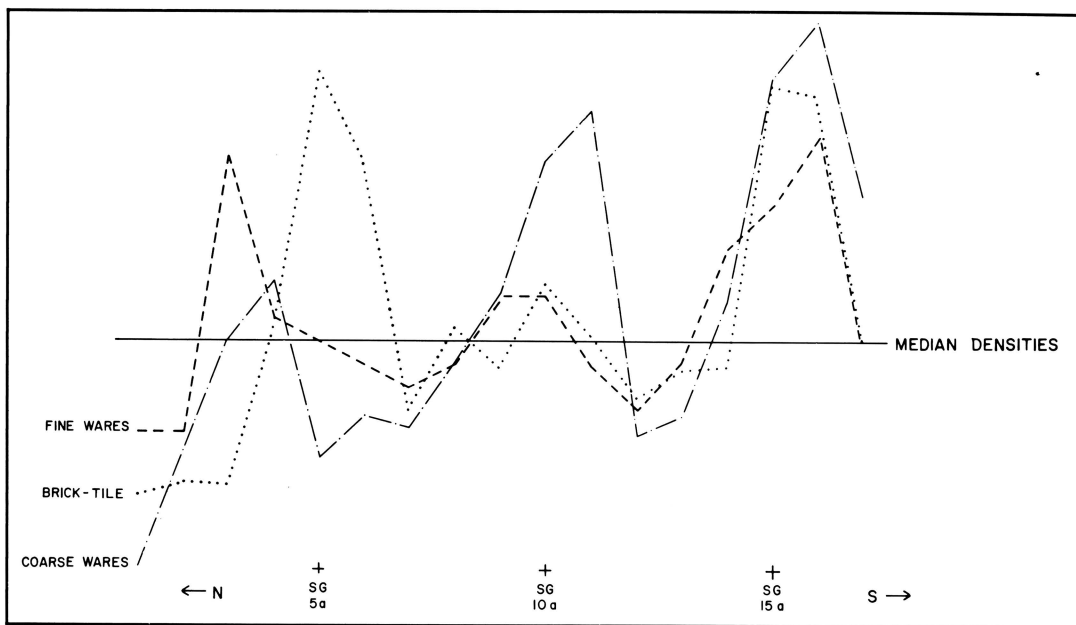
Field work in 1987 was directed toward a detailed topographical survey of the physical terrain of the Kopetra region. Despite gradual domestic encroachment, the area remains relatively unobstructed by recent settlement and is cultivated primarily for annual crops like wheat and tomatoes with a few scattered carob trees. A total area of approximately 25 hectares was surveyed and its major topographic features recorded on a 1:500 plan with one-meter contour intervals. Especially important for future work at the site is the establishment of a uniform grid system, based on official government survey coordinates, that was fixed using local benchmarks.



6. Section of Late Roman building encountered by irrigation trench (1986).

Assisted by the Kopetra survey map, we were able to initiate a program of methodological surface study of one part of the site. The light agricultural use of most of the area was ideally suited to our purposes, for the recently plowed fields significantly enhanced visibility of small-scale objects. Our goal was to acquire a reliable overview of the area, including the relative extent of settlement and its topographic framework, which would guide our plans for future work. While the presence of a substantial Late Roman community was evident from the general density of surface finds, we hoped to clarify the original boundaries of the settlement and determine something of its internal organization. Toward these goals a 340-meter-long north-south transect was laid across the site to serve as the baseline for an intensive survey of surface artifacts (coordinates E8305/N5890-6230). Alternate 20-meter squares were staked out along this transect and all diagnostic pot-sherds, glass fragments, coins, and architectural fragments were collected. The material assembled by this judgment sample should provide a general picture of the typological and chronological range of artifacts in local use.

A second, complementary collection procedure was used in order to study the relative distribution of objects across the site. In this case the northwest quadrant of each 20-meter square was intensively sampled by total artifact collection (prior to the judgment sample). Within each square all roof tiles were sorted and counted in the field; pottery, glass, terracottas, coins, and other objects were cleaned and studied in the expedition laboratory in Kalavasos. The results of this intensive quantified survey of uniform grids may



7. Relative densities of selected survey artifacts, as varying from numerical medians, recorded along 1987 transect (E8305/N5890–6230) [fine ware = x ; coarse ware = $x/5$; brick/tile = $x/20$].

distinguish general differences among individual neighborhoods while remaining sensitive to subtleties of urban chronology and function. Moreover, the assembled data should facilitate comparisons among different parts of the Kopetra site, as well as with other sites in the valley. Future excavation will test the validity of our assumptions and help us refine our methods.

A preliminary analysis of the material collected by this transect survey offers some idea of its potential contribution. The density of sherds and other artifacts varies across the survey area. Fig. 7 records the quantities of brick and roof tile as well as coarse and fine ceramic wares recovered from the survey, and shows how they vary from their respective numerical medians. The clear contrasts among sampled squares indicate the approximate boundaries of the Late Roman settlement and perhaps significant inter-site variations. At the northern extreme of the transect (SG 1A, 2A), densities occur at a low level of 0.09–0.20 sherds (0.12–0.35 artifacts) per square meter. At the opposite extreme, parts of Late Roman Kopetra present peak totals of 1.49 sherds and 5.08 artifacts per square meter (SG 16A). Of potential significance may also be the relative quantities of materials found across the site. Architectural debris and pottery appear in their greatest concentrations toward opposite edges of the

survey area, with a significant crest toward the site's center. The fact that these statistical peaks occur in neighboring but not contiguous squares reduces the possibility of sampling error and suggests extensive occupation along the settlement's periphery.

The relative distribution of cultural materials across the site provides a historical cross-section of human settlement at Kalavassos-Kopetra. Traces of Chalcolithic and Cypro-Archaic activities are evident at the north extreme of the site, near Mangia, an area that apparently lay outside the orbit of intensive Roman habitation. The typological profile of Late Roman pottery recovered by the 1987 survey suggests certain distinctive patterns of supply and distribution with important implications for the site's urban history. While most of the identifiable material is of Cypriot origin, many of the fine wares and amphoras came from elsewhere in the Mediterranean, in particular Syria, Egypt, south and west Asia Minor, and north Africa. A preliminary assessment of fine wares from the site offers some tentative clues. Of the total number of fine-ware sherds (169) recovered from the site, 8.3% (14) are of known African Red Slip wares, 27.2% (46) are of western Asia Minor origin ("Late Roman C"), and 60.4% (102) are of presumed Cypriot manufacture ("Late Roman D").⁷ Study of the chronological range of Kopetra's fine pottery further suggests that the settlement's dependence on local sources increased with time as imports from western Asia Minor diminished after the fifth century. Somewhat surprisingly, the vast majority of Kopetra's fine wares apparently dates from the sixth and seventh centuries, which may reflect a sustained level of local prosperity after many larger contemporary cities had fallen into decline.

Such glimpses into Late Roman Kopetra are the result of only preliminary investigation of the site. Work in future seasons will broaden the base of the field survey, both across the settlement area and elsewhere in the valley. Excavation of selected sectors will test the implications of this site survey and refine our understanding of Cypriot chronology in the Late Roman period. When combined with ongoing study of the Vasilikos Valley environment, the exploration of Late Roman Kopetra should illuminate the life of this particular island community as well as its larger Mediterranean setting in late antiquity.

- ¹Field staff consisted of the co-directors of the Kalavassos-Kopetra Project, Murray McClellan (Pennsylvania) and Marcus Rautman (Missouri), survey consultant Susan Langdon (Missouri), and surveyor Guy Sanders (Missouri), assisted by Lee Ann Turner (Pennsylvania). Funding in support of the 1987 field season was provided by the Museum of Art and Archaeology, University of Missouri–Columbia, the University Museum, University of Pennsylvania, and private contributors, to all of whom the authors express their appreciation.
- ²G. H. McFadden, "The Sanctuary of Apollo at Kourion," *University of Pennsylvania Museum Bulletin* 8 (1940) 22–28; McFadden, "A Tomb of the Necropolis of Ayios Ermoyenis at Kourion," *American Journal of Archaeology* 50 (1946) 449–89.
- ³S. S. Weinberg, "Exploring the Early Bronze Age in Cyprus," *Archaeology* 9 (1956) 112–21; Weinberg, *Bamboula at Kourion: The Architecture* (University Museum Monographs 42, Philadelphia 1983).
- ⁴For preliminary reports of recent Missouri-sponsored field work in Cyprus see D. Buitron and D. Soren, "Missouri in Cyprus: The Kourion Expedition," *Muse* 13 (1979) 22–31; Buitron and Soren, "The 1980 Excavations at Kourion, Cyprus," *Muse* 14 (1980) 16–18. An overview is presented in *Studies in Cypriote Archaeology*, eds. J. C. Biers and D. Soren (Los Angeles 1981); and *The Sanctuary of Apollo Hylates at Kourion, Cyprus*, ed. D. Soren (Tucson 1987).
- ⁵I. A. Todd, "Vasilikos Valley Project: Third Preliminary Report, 1978," *Journal of Field Archaeology* 6 (1979) 265–300, at 284; and Todd, "Vasilikos Valley Project, 1977–1978: An Interim Report," *Report of the Department of Antiquities, Cyprus* 1979, 13–68, at 32. The survey will be discussed in I. A. Todd, *Vasilikos Valley Project 9: The Field Survey of the Vasilikos Valley* (S.I.M.A. LXXI:9) [forthcoming].
- ⁶M. C. McClellan, P. J. Russell, and I. A. Todd, "Kalavassos-Mangia: Rescue Excavations at a Late Bronze Age Cemetery," *Report of the Department of Antiquities, Cyprus* 1988 [in press].
- ⁷A total of 4.1% (7 sherds) is residual Eastern Sigillata or unidentified. Only minor variations were noted between intensive and judgment sample surveys and were due to the limited quantities involved. For the classes and sources of wares mentioned see J. W. Hayes, *Late Roman Pottery* (London 1972); Hayes, *Supplement to Late Roman Pottery* (London 1980).

In the Pasture of the Gods

Susan Langdon
University of Missouri–Columbia

Centuries before the high summer of classical Greece, an earlier flowering of Greek culture occurred during the Geometric period. As part of larger social changes including the shaping of city-states, contact with Mediterranean neighbors, and the rise of literary and visual arts, the Greeks sought new means of communication with their gods. Inspired by a renewed access to copper and tin for making bronze, they created in the tenth to eighth centuries B.C. thousands of small bronze and terracotta figurines of animals and human beings. That the reintroduction of bronze was more than a merely economic boon to this developing society is shown by a simultaneous dramatic accumulation in cult places of bronze objects created exclusively as votive offerings for the gods.¹ Clearly the material itself was considered among the finest gifts they could offer their deities. Archaeological evidence from such great sanctuaries as that of Zeus at Olympia indicates that often these figurines were manufactured within or near the site itself in order to cater to the needs of pilgrims and festival-goers.² The images produced there were purchased to accompany and augment the prayers of the faithful, and to remain behind in the sanctuaries as permanent records of worship offered and “accounts” settled. Two such bronze animal figurines in the collection of the Museum of Art and Archaeology of the University of Missouri–Columbia exemplify the stylistic diversity of this early Greek sculptural tradition.

A freestanding bronze horse, said to be from Olympia, combines a sturdy solidity with a clear sense of structural logic (figs. 1–2).³ Head and torso are long and cylindrical, with the neck and mane pressed to a single massive flat shape. The head, angled downward, is faceted on either side in a sweeping plane that merges into upright pointed ears. Eyes are modelled as tiny bumps, the left one fully rounded, the right flattened with the side of the face. A straight incision across the disc-like end of the muzzle forms a mouth. Arching high behind the head, the mane has a rough edge that suggests deliberate notching, a technique known from certain other Geometric horse figurines but here the result simply of flattening the mane.

1. Bronze horse,
Geometric period,
Museum of Art and
Archaeology, Acc.
no. 86.59, gift of
Marie Farnsworth.



The horse's legs are proportionally short for the long body, which creates with the broad neck a low-slung, stocky effect. Haunches are thin and low, lacking the abrupt development of thighs usually found in combination with such cylindrical bodies. All four legs are bowed with knees only roughly indicated by small swellings; hocks are rendered with a distinct point behind the right leg, an angle behind the left. Fetlocks and hooves are not shown, the legs being merely flattened at the bottom. The right leg of each pair is set slightly in advance of the left, enlivening the figure with a sense of imminent action. A highly distinctive feature of this animal is the treatment of the front legs: a separate strip wraps around the shoulders and thins at the back of the neck. A small projection indicates the animal's sex. The tail, round in section, hangs a little away from the back legs and nearly, but not quite, touches the ground.

The intriguing appearance of the horse figurine, characterized by its nearly unaltered transference from a simple wax model, offers a remarkably clear demonstration of the production process prior to its casting by direct lost-wax technique. The artist formed the trunk by rolling a lump of beeswax into a cylinder, and then bending up the front to make the neck. It is most likely that at this stage the artist also flattened the top half of the neck into a broad mane. A deep accidental dent in the mane was likely produced while working the hard wax with a blunt tool. The head was rolled as a separate short cylinder and split vertically at one end to clamp onto the mane, as shown by a distinct seam visible around the underside of the head.

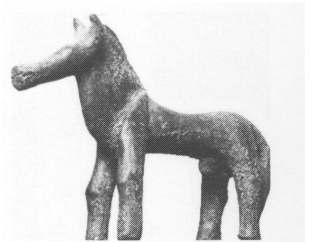


2. Missouri horse, left side.

Tiny pellets were added for the eyes. The hardened wax was then pared with a knife to produce the facets of the face, inadvertently flattening the right eye at the same time.

The front legs were rolled as a third piece and slung over the trunk like a scarf, broadening at the neck and pinched flat to fit securely. The back legs may have been added in the same way, but their attachment was smoothed more evenly. Finally, the separate strip of the tail was pressed on. Before casting, the figure was encased in a mould made of finely levigated clay, which gave the figure its resulting smooth surface. After the bronze-casting was completed, coldworking of the figure was minimal. One or two pouring channels originally attached to the legs of the horse, of which all traces have been removed.

Why did the artist of the little horse allow the process of assembly to remain so evident? Perhaps the rough strength of the figure was appealing, or the fact that leaving the evidence of the process saved steps and thereby lent itself readily to mass production. Only a few similar animal figurines known from Olympia share stylistic elements with the Missouri horse. The applied appearance of the front shoulders closely recalls a bronze horse from Olympia now stabled in Berlin (fig. 3).⁴ This feature, in fact, has been found to be an infrequent but nevertheless distinctive trait of local Olympian workmanship.⁵ Among the locally produced votive figures, the proportions of long torso with short legs of the Missouri horse can indicate a later rather than earlier date, and the stylized appearance of this figure confirms a position in the later eighth century B.C. A



3. Olympia, bronze horse, Geometric period, Berlin, Antikensammlung Inv. 10152, courtesy Staatliche Museen zu Berlin, Antikensammlung.



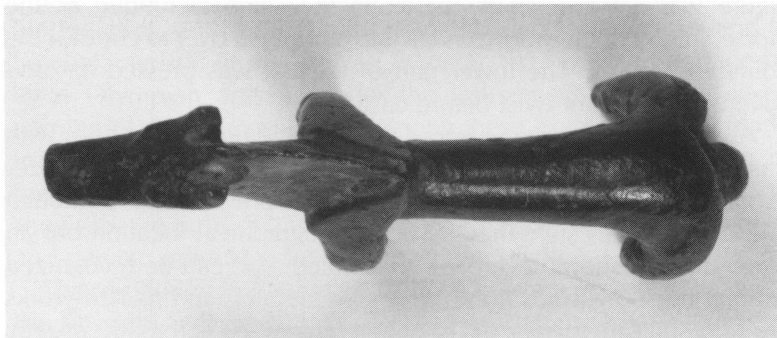
4. Bronze bull,
Geometric period,
Museum of Art and
Archaeology, Acc.
no. 86.60, gift of
Marie Farnsworth.

similar treatment of the shoulders occurs among bronze animal figurines of the third quarter of the eighth century in combination with plastically rendered eyes, incised mouths, and elongated torsos.⁶ In comparison with such related works, however, the Missouri horse stands apart as a unique creative statement, its exaggerated trunk an unequivocal cylinder, geometrically pure, its sail-like mane a Picassoesque fantasy, the total effect somehow greater than its clearly articulated parts.

Companion in function if not in style to the horse is a small freestanding bull (figs. 4, 5).⁷ It represents an unusually delicate rendering of this animal, from a time when bull figurines were typically short-legged, thickset, and somewhat angular. In place of the abstractly articulated anatomy of the Missouri horse, the bull's slighter form emphasizes smoothly flowing volumes. The well-proportioned animal poses with head alert, on long slender legs which curve slightly inward. Tapering just at the bottom rather than forming hooves, they give a springy tip-toed effect to the animal's stance. Knees are rendered in a bend at the level of the pointed hocks, and are more pronounced on the front right leg than on the left. The two left limbs are shorter than the right, preventing the animal from standing firmly on its own. Likely the figure once stood



5. Missouri bull, left side.



6. Missouri bull, top.

on a base or in soft earth. The straight line of the trunk is echoed in the horizontal carriage of the head. Lacking incised details of facial features, the head narrows along the muzzle to a flat snout, which is thickened at the tip as if it had been pressed flat. Thin, pointed horns project at right angles to the forehead, curling up and inward along the same axis, in line with the front legs. A pair of small pointed ears, the right larger than the left, projects below.

All parts of the figure display correspondingly slender forms. The torso is smallest at the center and oval in section, broadening at

shoulders and flanks and rising to the arched tail. The clarity of this contour was enhanced by pinching the top of the body and the throat to form a distinct ridge. Instead of following the natural anatomy of a bull, the artist was guided rather by the current Geometric-period taste for an abstract harmony of contours and forms. Accordingly, the artist suppressed in this small work the often exaggerated dewlap to allow the neck to correspond more with the width of the torso in side view. The thinness of the neck and abdomen, as seen from the top (fig. 6), marks a striking contrast with the flanks. The animal's sex is indicated by a projecting lump. Its long tail ends below knee level in, surprisingly, a corkscrew, a detail that again speaks more for the artist's personality than for zoological experience.

The smooth, polished surface of the figurine emphasizes its overall gently rounded modeling and fluid contours. In fact, the flat nose is the only straight line on the bull. Such an uncluttered simplicity gives the impression of a spirited young animal and a litheness perhaps inappropriate to the subject. More to the point, the artist has achieved in this bronze a delicate balance. The abstract arrangement of head, limbs, and tail in relation to the intersecting axes of torso and horns is tempered by small asymmetries to create a spontaneous naturalism with little reference to true anatomical forms. Such finesse can be found among the more mannered Geometric horse figurines but rarely among bulls. This figure was constructed by basically the same technique as the horse, although the warmed wax was smoothed over to conceal the joins and seams. The lower part of the tail was pressed flat and given its exuberant twist before casting.

Also said to have come from Olympia, the bull exemplifies with rare quality the style commonly ascribed to an important bronze-working center in the Argive plain of southern Greece.⁸ Although the origin of this style may be not a geographical location but an itinerant workshop, nevertheless a unified type can be recognized among horse figurines from the Argive Heraion and related works from other sanctuaries. It is characterized by a broad, usually unbroken arching curve of legs and belly in response to the swinging contour rising to mane and hindquarters. The neck is typically long and angled forward. Legs have a slight bend that grants the figures an agile grace, and so gives this group a liveliness not associated with the static tectonic construction of other major workshops.⁹

In proportions, body shape, and incurving arch of legs, the Missour bull shares affinities with horses from the Argive Heraion,¹⁰ animals from nearby Tegea showing Argive influence,¹¹ and certain animal votives at Olympia believed to represent Argive production done on the site (fig. 7).¹² It is somewhat puzzling that the closest



7. Olympia, bronze horse of Argive style, Late Geometric period, Olympia Museum, B 340, courtesy Deutsches Archäologisches Institut, Athens.



8. Olympia, bronze bull of Argive-Olympian style, Olympia Museum, K 891, courtesy Deutsches Archäologisches Institut, Athens.



9. Olympia, bronze horse of Argive-Olympian style, Olympia Museum, B 1325, courtesy Deutsches Archäologisches Institut, Athens.

parallels to our bull are found in horse figurines. On the whole, bull figures assigned to Argive workshops differ rather considerably from our example, displaying spatulate feet, head and neck merging in a broad front-heavy mass, short tails angled sharply out from the hindquarters, and short upright horns.¹³ Such features also tend to be characteristic of the Argive-Olympian figurines, those made by local Olympian artisans under the influence and perhaps even training of Argive masters. Yet among these examples, particularly in the third quarter of the eighth century, the litheness and vitality of the Missouri bull finds an echo.¹⁴ An example in Olympia (fig. 8) shows that in bulls of this group, horns may be longer and the neck and dewlap more slender than in Argive works.

The position of horizontal muzzle on outstretched neck that gives the Missouri bull its distinctively perky air is also characteristic of certain Argive-Olympian bronzes.¹⁵ While the latter have a tendency toward scrawniness, the more fluid plasticity typical of the Missouri figure is not unknown in this local group, as shown by an Argive-Olympian horse of the mid-eighth century (fig. 9).¹⁶ The corkscrew tail, imitating the tassel of a bull's tail, is a surprising feature on the Missouri bronze, since it occurs rarely and only on examples of a stylistic group otherwise unrelated to that of the bull under discussion.¹⁷

It is perhaps unfair to conclude that an artistic and technical competency as great as that demonstrated by the Missouri bronze must indicate the product of a major center, that is, Argos itself,

rather than an Olympian shop. After all, the corpus of geometric bronzes actually found in the Argolid is embarrassingly small, and in fact includes no known bulls. Perhaps we must leave the question of workshop open. Certainly the creator of this bull was working according to the principles of Argive style as exemplified in the closed, unified contours and springy mobility characteristic of works of the third quarter of the eighth century. The artist may also have borrowed the specific forms of a horse rather than a bull to express with arresting simplicity an ideal of compact unity of form.

Examples of this class of small bronze zoomorphic votive offerings were used throughout the Greek world in the Geometric period. The wide range of known types, which include both wild and domestic species, clouds a unified picture of their original use. Figures of stags, sheep, geese, hares, and does suckling fawns probably "illustrated" prayers for the divine protection of herds and the increase of game, as works like the Missouri horse and bull might have as well. Bronze scarab beetles, weasels, and wolves alluded more directly to the dangers the worshiper wished to avert. Any of these creatures would have been an appropriate thank offering in return for kindness received from a deity. Certain types of animal figurines may have been offered to the gods as substitutes for real sacrifices, the tiny bronzes being probably less expensive than a real bull and certainly more convenient than reducing one's herd of goats or sheep. Moreover, the additional attractions of a greatly valued raw material together with highly specialized craftwork must have made bronze statuettes very precious offerings, perhaps only created for festival occasions.

However logically satisfying such a picture might be, archaeological excavation has revealed a puzzling imbalance in the distribution among Greek sanctuaries of the various figural types. Why, for example, are bull figurines in the majority at Olympia and on Crete, and much more rare elsewhere? Why are horses so universally popular, even in areas like Delos and Ithaca where the landscape is hostile to their grazing needs? There is no difficulty in understanding the horse as an emblem of the aristocratic class. Expensive to maintain above all other animals, its primary function was to draw the chariots of the wealthy whose land holdings were sufficiently large to provide pasturage for breeding. The horse was perceived by the Greeks as an animal of unparalleled speed, strength, and nobility. Consequently, it was appropriated not only as a symbol of wealth and high social standing, but as the animal most pleasing to the gods. Sacrificing the animal itself was out of the question; small representations of it would have been the next best thing. Originating in the important horse-breeding regions of Elis, Laconia, the northeast Peloponnese, and Thessaly, horse figurines were imitated and dedicated in nearly every known Geometric sanctuary. In fact,

horses comprise the overwhelming majority of all known Geometric bronze figurines. Moreover, their broad range of quality, from true masterpieces to comically inept efforts, suggests that they were given not only by the wealthy but by all levels of society.

The bull figurines may also be viewed in light of the economic realities of Geometric period Greece. The number of bull statuettes dedicated at Olympia declined steadily from the tenth through the eighth centuries B.C., during which time they were gradually overtaken by horses and other animal types.¹⁸ It has recently been suggested that this decline in the popularity of bull votives reflects the changing economic pattern of early Iron Age Greece, from a pastoral lifestyle based on stock-rearing to one centered on settled farming and close ties to the land.¹⁹ Consequently, as the later Geometric period saw the shifting pattern of land use begin to crystallize under the emergence of the polis and land ownership, the number of votive offerings intended to protect and increase roving herds of cattle diminished. Only at sites such as the Theban Kabirion did bull offerings continue their popularity, for reasons related to a specific cult.²⁰ Horse figurines, perhaps symbolic of land ownership, fulfilled the new needs of an agricultural society concerned with pleasing gods and protecting property. Nevertheless, the importance of oxen to the nascent Archaic society is still recognized in the words of Hesiod, who noted that when plowing times arrives, the harbinger of autumn, “gnaws the hearts of men who have no oxen.”²¹

The Missouri bronzes represent important additions to our growing understanding of the Geometric period. Dating to the second half of the eighth century, perhaps to the third quarter, both offer special insight into workshop production at Olympia. The Missouri horse documents a distinctive style that augments the present picture of native Olympian art: an artist who resists the influences of the other styles that usually color local productions. The result is truly original. The bull figurine presents the flip side of the coin: a unique interpretation of a major style tempered by a local touch. Both speak to us of the daily concerns and the artistic spirit of an important culture in transition.

¹A. Snodgrass, *Archaic Greece* (London 1980) 52-54; S. Langdon, “Gift Exchange in the Geometric Sanctuaries,” *Boreas* 15 (1987) 107-13.

²W.-D. Heilmeyer, “Giessereibetriebe in Olympia,” *Jahrbuch des Deutschen Archäologischen Instituts* 84 (1969) 1-28; Heilmeyer, *Frühe Olympische Bronzefiguren: Die Tiervotive (= Olympische Forschungen 12)* Berlin 1979, 34-53.

- ³Acc. no. 86.59. Gift of Marie Farnsworth. L. 0.065, H. 0.045. Intact, with green patina.
- ⁴K. A. Neugebauer, *Staatliche Museen zu Berlin: Katalog der statuarischen Bronzen im Antiquarium I. Die minoischen und archaischen griechischen Bronzen* (Berlin 1931) pl. 10 no. 74; compare also nos. 70, 78.
- ⁵First observed by Neugebauer, *Katalog* 36–38; see also Heilmeyer, *Bronzefiguren* 134.
- ⁶Heilmeyer, *Bronzefiguren* pl. 73 nos. 560, 561; pl. 88 no. 731; pl. 94 no. 767.
- ⁷Acc. no. 86.60. Gift of Marie Farnsworth. L. 0.055, H. 0.055. Intact, deep scratch on left side of neck; smooth dark greenish-brown patina.
- ⁸H.-V. Herrmann, "Werkstätten geometrischer Bronzeplastik," *Jahrbuch des Deutschen Instituts* 79 (1964) 17–71, esp. 24–28; Heilmeyer, *Bronzefiguren* 54–72.
- ⁹The fact that animals of the Argive style stand on decorated bases presents no real obstacle for comparing the bull with this group, since bulls alone of Geometric bronze types do not occur on stands. "Subgeometric" examples occasionally have stands, e.g., Heilmeyer, *Bronzefiguren* pl. 98 nos. 805–6; pl. 102 no. 811. For other major workshops, see Herrmann, "Werkstätten" 17–71.
- ¹⁰C. Waldstein, *The Argive Heraeum I* (Cambridge 1905) pl. 72, 10; pl. 73, 13, 19, 20.
- ¹¹Ch. Dugas, "Le sanctuaire d'Alea Athena de Tegee avant le IV^e siècle," *Bulletin de correspondance hellénique* 45 (1921) 343–45 nos. 9, 11, 18; Heilmeyer, *Bronzefiguren* 100 n. 135.
- ¹²Heilmeyer, *Bronzefiguren* pl. 19 no. 135; pl. 20 no. 136; pl. 22 no. 152; pl. 24 no. 168.
- ¹³E.g., Heilmeyer, *Bronzefiguren* pl. 16 nos. 102–8; pls. 18, 19, 27.
- ¹⁴Heilmeyer, *Bronzefiguren* pl. 46, esp. nos. 387–90.
- ¹⁵Heilmeyer, *Bronzefiguren* pl. 33 nos. 272, 273; pl. 35 no. 297; pl. 34 all.
- ¹⁶Esp. Heilmeyer, *Bronzefiguren* pl. 38 no. 322–34.
- ¹⁷Neugebauer, *Katalog* no. 143; Heilmeyer, *Bronzefiguren* nos. 527, 591; A. Pilali-Papasteriou, *Die bronzenen Tierfiguren aus Kreta (Prähistorische Bronzefunde I, 3)* Munich 1985, fig. 40, from Olympia, and no. 143, Giamalakis Collection; Kansas City, Nelson-Atkins Museum, unpublished. A fifth-century small bronze steer from the top of a pin has a similar curly tail, *Staatliche Kunstsammlungen Kassel, Antike Bronzen* (Kassel 1972) 21 no. 24, pl. 5.
- ¹⁸Heilmeyer, *Bronzefiguren* 196 and Anhang A; Heilmeyer, *Frühe Olympische Tonfiguren (Olympische Forschungen 7)* Berlin 1972, 123.
- ¹⁹A. Snodgrass, *An Archaeology of Greece* (Berkeley 1987) 205–7.
- ²⁰B. Schmaltz, *Metallfiguren aus dem Kabirenheiligtum bei Theben* (= *Das Kabirenheiligtum bei Theben VI*) Berlin 1980.
- ²¹*Works and Days* ll. 451–52, trans. Wender, *Hesiod and Theognis* (Harmondsworth 1977) 73.

Hoitsu's *Farmer Feeding a Horse*

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In both Japan and China the creative modeling of a painting after a masterwork of the past is a well-established tradition. Copying paintings by one's teacher or other well-known masters was regarded as the preferred method for studying style; it also signified respect for the tradition the artist was following. Therefore, it was unusual for an artist to use as a model a painting produced totally outside his or her own school. However, Sakai Hoitsu, who is associated with the elegant and colorful Rimpa style of painting popular in the seventeenth and eighteenth centuries, modeled *Farmer Feeding a Horse* (fig. 1) after a painting by the great literati master Yosa Buson (1716–1783) (fig. 2). Recently purchased by the Museum of Art and Archaeology, *Farmer Feeding a Horse* is a singular example of Hoitsu's adaptation of a literati subject to the Rimpa style.¹

Buson's rural scene was an appropriate subject for the son of a wealthy farming family. At the age of twenty, Buson traveled to Edo to study haiku with the famous master Hayashi Hajin (1677–1742). While in the capital, Buson became acquainted with Hattori Nankaku (1683–1759), a scholar of Confucian classics, and through him was introduced to Confucian and literati ideals. Buson also studied the paintings of Sakaki Hyakusen (1698–1753) in the Chinese-derived literati style and later become interested in the academic bird-and-flower style of Shen Nan-pin (fl. mid 18th c.). Upon leaving Edo, Buson, from his mid-twenties through his mid-thirties, wandered from temple to temple in the countryside practicing his painting and composing poetry.² His haiku are well-loved for their sensitive imagery correlating human emotion and nature. Likewise, as a painter, Buson included genre elements in his landscapes, focusing on the interaction between man and nature.

Hoitsu was a member of the illustrious Sakai family.³ He was born in the capital, where he enjoyed a privileged youth and was given training in various arts. He, like Buson, began his study of haiku when he was in his late teens and continued to write poetry throughout his life. Hoitsu received an eclectic painting education, beginning his training with a member of the Kano school, then



1. *Farmer Feeding a Horse*. Painting in ink, colors, and gold on silk by Sakai Hoitsu. Museum of Art and Archaeology, University of Missouri–Columbia.



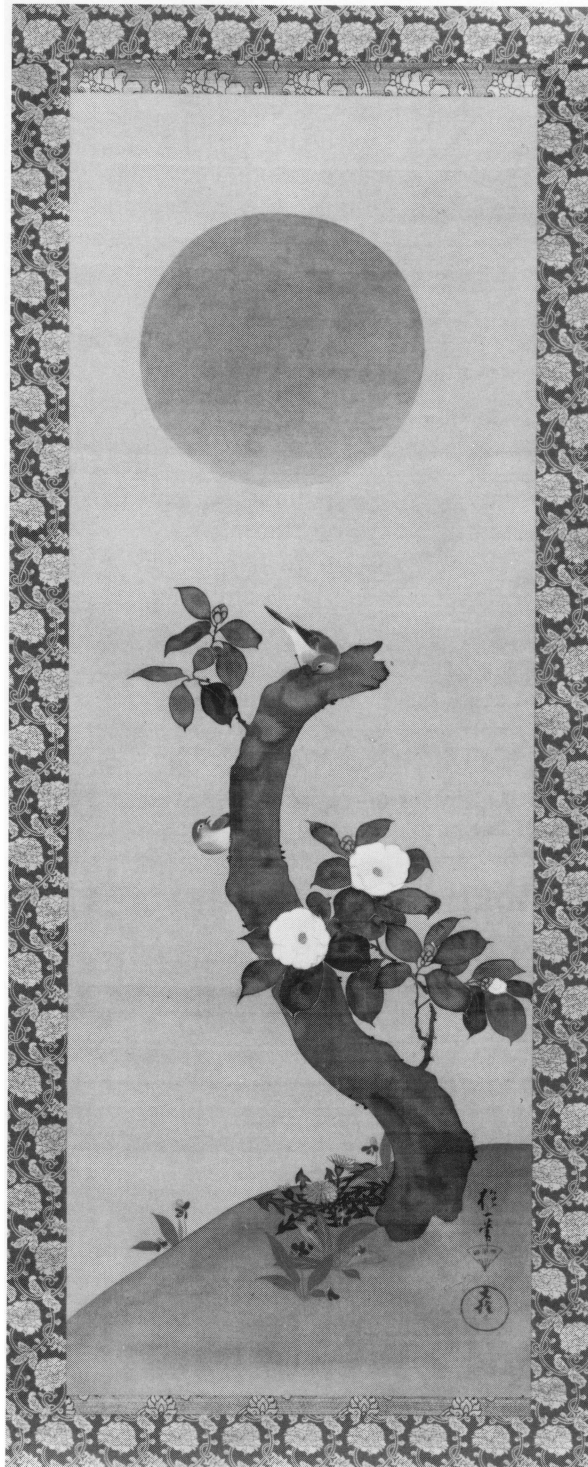
2. *Farmer Feeding a Horse, version A*. Painting by Yosa Buson. Reproduced from *Nihon no bunjinga* (Tokyo 1966) pl. 63.

studying the ukiyo-e tradition under Utagawa Toyoharu. Finally, he became interested in Shen Nan-pin's style, studying for a time with So Shiseki (1712–1786), a pupil of the eminent Chinese master. Hoitsu actually became a Buddhist priest for a short period when he was in his mid thirties, but soon gave up his title and became a lay priest.⁴ His family's status and wealth precluded a need to work for a living and allowed him to indulge in the pleasures of the Yoshiwara, the capital's entertainment district, where he met many of his friends and patrons.⁵ Just as Buson's untrammelled movement through the Japanese countryside provided him with imagery for his poetry and painting, Hoitsu's frequent forays into the "Flower and Willow" world sparked the development of his elegant and fashionable style.⁶ Hoitsu was an aristocrat with expensive and cultivated tastes and could not have lived in a humble hillside abode as did Buson, but he too loved nature, as is evidenced by his many bird-and-flower paintings. The natural elements that Hoitsu painted were as tasteful and elegant as the life he led. Whereas Buson found life and nature closely intertwined and often included figures working or traveling through his landscapes, Hoitsu carefully chose only a few seasonal motifs which he then displayed with great care and splendor (fig. 3).

Other than this painting, *Farmer Feeding a Horse*, Hoitsu has not left us any clues as to his relationship with Buson. Surely he was acquainted with Buson's haiku. It is not impossible that the two artists met, as it is recorded in several sources that Hoitsu made his first trip to Kyoto in 1781, just two years before Buson's death.⁷ Since Buson was most productive and famous during the last decade of his life, Hoitsu may have met him or seen his paintings at this time. Hoitsu may also have encountered Buson's art when he lived in a Kyoto temple, Nishi Honganji, in the late 1790s.

Interestingly, Buson painted this subject of a farmer feeding his horse a number of times, each time varying slightly the details and background.⁸ It seems to be a subject for which Buson, with his rural upbringing, had a particular affinity. Several sources suggest that the genre paintings of Hanabusa Itcho (1652–1724) were possible models for Buson's rural-based subjects. One album leaf by Itcho of a horse standing tied to a tree outside a grain shed with his nose in a feed bucket includes similar compositional elements and may have served as an inspirational source for Buson's paintings.⁹ However, Hoitsu's painting asserts its connection to Buson's models even more directly. In particular, Hoitsu seems to have based his painting most closely after fig. 2; the pronounced leftward curve of the tree trunk, the shape of the rustic building including the construction of the triangular wooden grating at the roof's peak, and the suggestion of paddy fields beyond are all most similar to this

3. *Birds and Flowers of the Twelve Months: January*. Painting in color on silk by Sakai Hoitsu. Los Angeles County Museum of Art, The Shin'enkan Collection.



scroll, indicating that Hoitsu probably used this painting as his model. Yet with his love of elegant and simple forms, which are trademarks of the Rimpa style, Hoitsu could not resist changing Buson's deciduous tree in the right foreground to a beautiful flowering plum. The trunk of Hoitsu's plum, enlivened with *tarashikomi*, a Rimpa technique of dropping ink or color over still-wet ink wash, curves leftward and spreads its angular branches across half of the scroll's width. The lustrous white blossoms add a dramatic touch to the subtle earth tones and ink employed throughout the painting.

Hoitsu transformed Buson's literati-style genre landscape by his use of Rimpa techniques and by implementing a comprehensive plan of simplification and elimination of detail. The absence of the small texture strokes used by Buson to represent tree foliage is the most noticeable omission. Instead, a single leaf shape of bamboo was singled out by Hoitsu, enlarged, and immaculately brushed in subtle gradations of ink wash. The same pattern is carried over onto areas in the foreground where small clumps of leaves are arranged like stepping stones, leading the viewer's eye across and back to the plum tree on the right. Whereas Buson used small dots and vertical strokes to suggest areas of ground and grass, Hoitsu eliminated these details in both the immediate foreground and background of the painting, instead applying merely a hint of soft ink wash to suggest the land formations that Buson depicted with great clarity. The result of this elimination process is a painting of great dramatic appeal; the realistic detail commonly employed by artists to depict natural landscapes has been replaced by areas of controlled wash. Although still faithful to the subject of Buson's painting, Hoitsu has drastically changed the mood of the landscape by eliminating background and detail and by substituting the decorative plum tree. As a result, we are encouraged to focus our attention on the genre elements. Hoitsu's painting involves the viewer more closely in the drama of the old farmer, the horse, and the weasel. The sense of man in nature, so strongly felt in Buson's painting, is overshadowed by the feeling that nature has been simplified to provide an attractive setting for the narrative.

In Japan, paintings often are inscribed with verses either by the artist himself or by friends or colleagues. Tradition and a well-developed sense of what is appropriate dictate which style of poetry belongs with each style of painting. Even though both Buson and Hoitsu were first-rate haiku poets, this short verse form would have been considered too terse an accompaniment for *Farmer Feeding a Horse*.¹⁰ The three known versions of Buson's painting do not include poems, but four high-ranking Confucian scholars appended poems to Hoitsu's scroll, providing another unusual precedent.

Neither artist commonly included inscriptions on his paintings, although both Buson and Hoitsu often accompanied informal sketches with their own haiku. Buson wrote Chinese couplets and occasionally longer verses on several of his paintings; Hoitsu seldom employed the Chinese poetic form. The addition of these verses on Hoitsu's scroll may well have been an attempt to enhance the "literati" quality of the painting. All four Chinese-style poems were written by high-ranking Confucian scholars in the employ of the Tokugawa shogunate. Each scholar brushed a twenty-eight-character verse relating to the subject of the painting and including underlying Confucian nuances.

The first poem (following the Chinese and Japanese tradition of reading from right to left) is a verse by Hayashi Seiu (1792–1849), a member of the well-known Hayashi family and a student of Sato Issai and Matsuzaki Kodo. The Hayashi family, beginning with Hayashi Razan (1583–1657), served as philosophical advisers to the shogunate from the early seventeenth century. In fact, Razan's house in Edo became a Confucian academy and Seiu was its ninth head. Seiu brushed the following verse:

The cuckoo's cry resounds in every village.
At the first rain, the eastern frontiers beyond the city
 are plowed and tilled.
These days the old farmer returns home late in the evening.
The worn-out horse in his humble stall is tired
 and neighs impatiently to be fed.

The second poem, by Sato Issai (1772–1859), does not describe this painting specifically but carries a more personal message. Issai speaks of his own condition through the metaphor of the horse.

How many years did I work for the farmer?
Then I was trained to pull the cart.
Covered with beautiful brocade and wearing a bit of jade,
The heavenly horse, although he is well-fed, is still a horse.

Issai studied Confucianism with another famous scholar, Nakai Chikuzan (1730–1804). Issai was employed as Confucian advisor to the shogunate in 1841 when he was sixty-nine years old. His poem expresses a sense of dissatisfaction which echoes the feelings of the literati, who preferred living close to nature to serving the government.

The third poem, by Matsudaira Kanzan (1766–1833), another student of Sato Issai, again uses the horse metamorphically to suggest the hard path of duty.

I have been beaten along the narrow mountain path.
Now I am old, but I still work every day for the farmer.
I hang my head down and give a long neigh when I return from the
fields.
Who cares if I am hungry or tired? Only the old mountain men can
guess.

The final inscription, by Matsuzaki Kodo (1770–1844), addresses the very visible and interesting genre element of the weasel running along the rooftop.

The yellow weasel is running on the roof above,
while below the hungry horse paws the earth and snorts with
impatience.
The weasel has eaten the horse's food and now races away.
For thousands of years the horse and the weasel have lived this
way.
The plum blossoms, like snow, are mine to enjoy.

In his poem Kodo comments on the intrinsic workings of nature; relationships like that of the horse and weasel have always existed and will endure forever.¹¹

The suggestion that freedom may be preferable to bureaucratic service can be found in all four of the poems, which were composed at a time when Japanese scholars were becoming more and more disillusioned with the shogunate during the nineteenth century. This dissatisfaction eventually led to the Meiji Restoration in 1868 when the shogunate was overthrown. In broader terms, however, the sentiments expressed in these poems reflect the Taoist element in the scholarly arts of China and Japan, in which harmony with nature is the highest goal. By creatively reworking Buson's rustic imagery, Hoitsu gave new life to the literati vision of man's unity with the natural world.

¹Hoitsu's oeuvre is comprised of approximately eighty percent bird-and-flower subjects, ten percent *yamato-e* themes, and ten percent sketchlike paintings which are accompanied by his haiku. (*Yamato-e* is painting having native Japanese, as opposed to Chinese-influenced, styles and subjects.) *Farmer Feeding a Horse* is the only known example of a literati theme portrayed by this artist.

²Though Buson never became a priest, during one period of his life he referred to himself as Encho-shi-i, which means "living as a monk with shaved head and black garments." See Calvin French, *The Poet-Painters, Buson and His Followers* (Ann Arbor 1974) 6.

³Hoitsu came from a powerful daimyo family which was closely connected to the Tokugawa *bakufu*. Hoitsu's father, as head of the clan, traveled between the castle in Himeji and Edo, where his family was forced to live in accordance with the *sankin kotai* system. This system was devised by the *bakufu* to keep the daimyo under control by stipulating that their families must live in the capital.

⁴Hoitsu took the tonsure at Tsukifi, an Edo branch temple of Nishi Honganji, receiving the priestly title *godaisozu*; he even spent time at the main temple in Kyoto. Hoitsu's reasons for becoming a priest are unclear, but it seems that this lifestyle did not suit the well-bred artistic samurai, and he returned to Edo within a few years and gave up his priestly title. See Milan Mihal, *Sakai Hoitsu: A Catalogue Raisonné of Selected Works* (Ann Arbor 1978) 59–63.

⁵The Yoshiwara was an area located in southeastern Edo that was licensed by the government for entertainment and included brothels, tea houses, and theaters. The district was an officially accepted place for wealthy merchants to spend their money. Although the Yoshiwara was popular with all classes, members of the military and the aristocracy were discouraged from participating in its activities.

⁶This term is a common euphemism for the Yoshiwara pleasure district.

⁷Mihal, 36.

⁸I have found three different versions of this theme by Buson (see figs. 2, 4, and 5). Though fig. 2 is not dated, it is thought to be a work of the last decade of Buson's life. Figs. 4 and 5 were painted when Buson was sixty-seven, the last year of his life.

⁹See plate 5 in *Hanabusa Itcho, 1652–1724*, Edo bunka series 5 (Tokyo 1984) 39.

¹⁰The seventeen-syllable haiku, by its sheer brevity, seeks to reveal a whole world of experience. The art which accompanies a haiku poem (called *haiga*) must also be brief and suggest everything in a few strokes of the brush. A well-constructed landscape with carefully laid brushstrokes is not generally accompanied by a haiku.

¹¹I would like to thank Wan Qing-li for help in translating the Chinese poems.



4. *Farmer Feeding a Horse*, version B.
 Painting by Yosa Buson. Reproduced from
Nihon no bunjinga (Tokyo 1966) pl. 64.



5. *Farmer Feeding a Horse*, version C.
 Painting by Yosa Buson. Reproduced from
Special Exhibition: Yosa no Buson (Nara
 1983) pl. 30.

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