

Emissaries *from the* Past

*the
Western
Maryland
College
Collection*



edited by—
Julie Badiee

Tektronix



BADIEE

In grateful appreciation
for all of her contributions to this project and
the department of Art and Art History

This catalogue is dedicated to the memory of
Dot Myers

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David Weigelt, '95

In the mid-1950's, a large bequest of Egyptian, Greek and Roman and Native American Art was given to Western Maryland College by Mr. Winter W. Myers of Baltimore. Dr. W. Allen MacDonald, then chair of the Art Department at Western Maryland College, received the gift from Mr. Myers who had been born in Westminster. In 1981, the college received a National Endowment of the Arts grant to identify and restore the Egyptian pieces. This was carried out by Wasył Palijczuk, Chair of the Art Department and Dr. Hans Goedicke, an Egyptologist at Johns Hopkins University. They were assisted in the work by Suzanne Herbert '83. Printed below is an exchange of letters between Mr. Myers and the President of Western Maryland, Dr. Lowell Ensor.

Nov. 3rd. 1955.

Dear Doctor Ensor,

Nearly seventy-four years ago I was born on a small street just below the Western Maryland [College], next door to Professor Simpson. My family later on moved to Baltimore where I graduated from the Maryland Institute and then taught art there for several years, intending to devote my life to portrait painting.

I attended the Clifton Ave. Church where your father was the minister and I was a member of the Sunday School class your mother taught.

Your father married me to my dear wife who passed on the first of this year. Unfortunately we had no children.

Realizing the long struggle before me I abandoned art and had a very successful business experience in New York City, satisfying my love for art collecting Greek, Roman and Egyptian objects of bronze, terracotta and also collecting Indian objects including rare blankets, beaded mocasins, pipes and head pieces.

There are also quite a number of other items that may be of interest to you.

A short time ago I contacted the Baltimore Museum of Art which was very much interested and wished to take about two thirds of the objects and distribute the remainder to other museums of less importance, which of course did not interest me.

Should you feel that my collection would be of interest to you as a permanent display at Western Maryland, I would be glad to have you visit me and look it over. Trusting that I may hear from you I am

Yours Truly,

Winter W. Myers
4207 Milford Mill Road
Pikesville 8 MD.

c/o Mrs. Charles Batchelor — my sister

P.S. Should you feel that this collection would not be of value to your institution please do not hesitate to tell me as I have other means of disposing of it when I pass on.

I hope you will be able to read my poor writing which is due to an afflicted hand.

Nov. 27, 1955

Dear Dr. Ensor,

Thanks ever so much for your letter of the 23rd. which makes me very happy to feel that my collection, which I have spent so many years assembling, will have a permanent home where it will be appreciated.

In order that there may be no misunderstanding, I am changing my will and have advised my sisters who will be very happy to cooperate with you.

I would be glad to have Dr. MacDonald to come down anytime it suits his convenience, but would suggest that he advise me in advance by phone as it may be necessary for me to return to New York occasionally in order to close up some business matters that are still pending.

Whether or not I will be of any help to Dr. MacDonald is very doubtful as my memory has been very bad since the passing of my dear wife the first of the year which was such a shock to me.

Thanking you and with kindest regards, I am

Yours sincerely,

Winter W. Myers

The Mathews Collection

In 1987, Western Maryland College became the beneficiary of the will of Jackson and Marthiel Mathews. Included in their estate was a small but fine collection of European art including a 17th century Limoges enamel icon, a number of prints of European sites, and works by Turner, Daumier and Picasso.

The Mathews were a brilliant couple who worked together in the area of literary translation. Jackson Mathews worked on editing English translations of French authors including the works of Valery and Baudelaire. His wife, Marthiel, is known for her important translation of Emile Male's Studies of Religious Iconography. The Mathews lived in Seattle where Jackson Mathews was the Chairman of the Comparative Literature Department of the University of Washington. The pair also worked with the highly esteemed publications of the Bolligen Foundation.

Together, both Jackson and Marthiel Mathews lived the last years of their lives at the picturesque Singleton Farm in Westminster where they created a kind of academic Eden with their brother and sister-in-law Charles and Eula Singleton.

Thanks to the generosity and taste of Marthiel Mathews, the Western Maryland Collection has been considerably enriched by the addition of the Mathews collection to its holdings.

ARTS

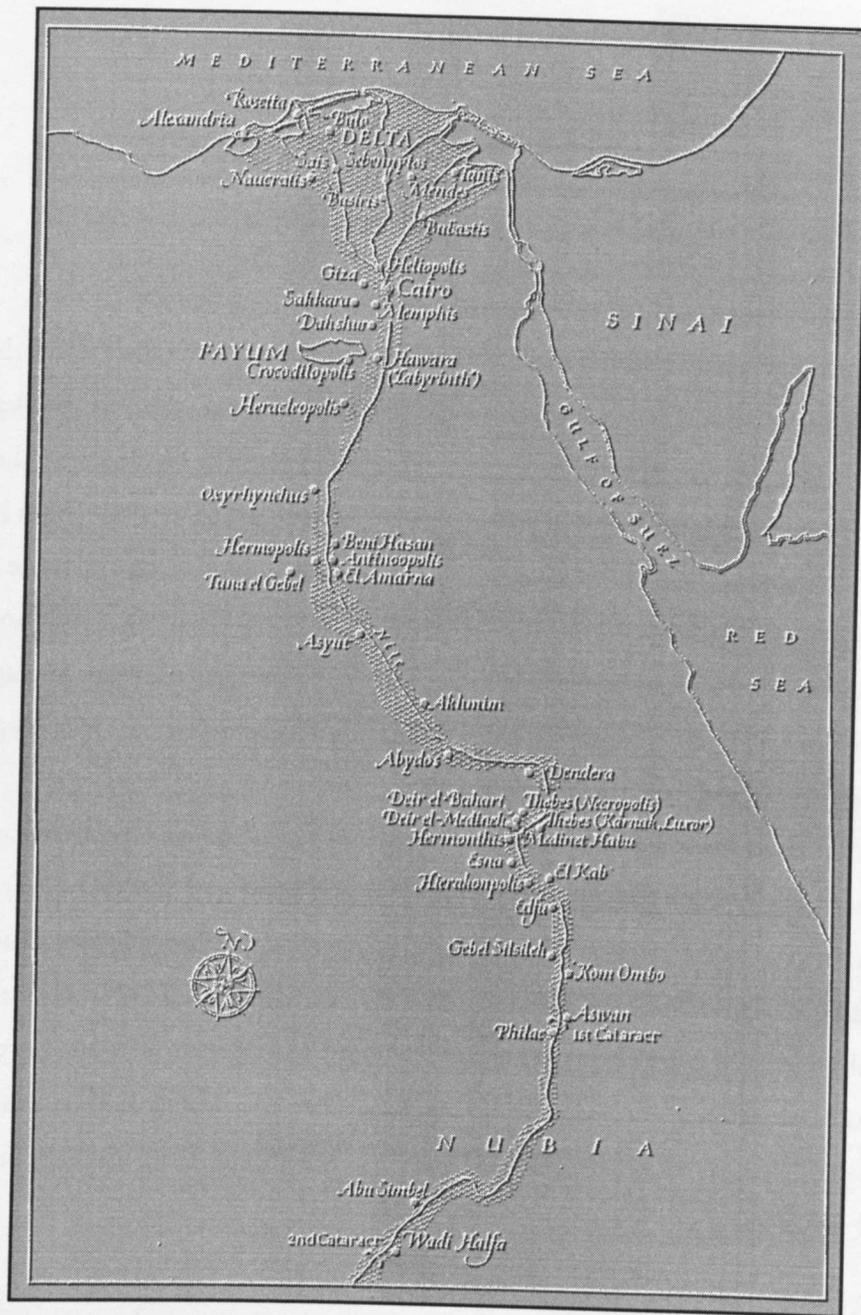
of
Egypt

ANCIENT EGYPT

7

THE ARTS OF ANCIENT EGYPT

Most pieces of Egyptian art had a funerary purpose. They were made either as magical images to act as a double for the deceased in case something happened to the mummified body or were representatives of the gods and goddesses of the Egyptian pantheon. Small statuettes were placed in the tombs to guide the deceased's journey into the underworld. The WMC Collection contains a number of fine bronze statuettes which date from the Middle and New Kingdoms (c. 2100-1085 B.C.) and from the Late Period (1085-341 B.C.) Our collection of ushabtis has been identified as one of the finest collection of Egyptian funerary works on the East Coast. They range in date from the Middle Kingdom (c. 2000 B.C.) to the coming of Alexander the Great to Egypt (341 B.C.)



1. SMALL FIGURINE OF A MAN

BRONZE

MIDDLE KINGDOM (2133-1786 B.C.)

EGYPT

4.28 IN. X 1 IN.

MYERS COLLECTION

The Egyptians believed that survival in the afterlife depended upon the preservation of the body, in which would dwell the eternal spirit, or the "ka." Daily funerary offerings in tombs were designed to nourish the deceased through his ka and a false door was built into tombs so that the ka could roam but always be able to return to the mummified body. The greatest fear of an Egyptian was that the mummified body would be destroyed or desecrated and that the ka would have no place to return. As a kind of insurance against this, figures of the deceased would be placed in the tomb or would be painted on the walls so that these images could act as a magical double providing a "home" for the eternal ka.

This small bronze figurine may have been placed in an Egyptian tomb about 4,000 years ago to create such a safe haven for the return of the deceased's ka. The diminutive man stands in the typical Egyptian pose with one foot forward, knees locked and arms at his side. This stiff, frontal pose marks the static quality of Egyptian statuary and would remain the basic formula for the depiction of the human body for over 2,000 years. Ancient Egyptian art was one of the most conservative in history, as some of its function was clearly magical, artists and patrons were leery of any changes in the time-honored forms.

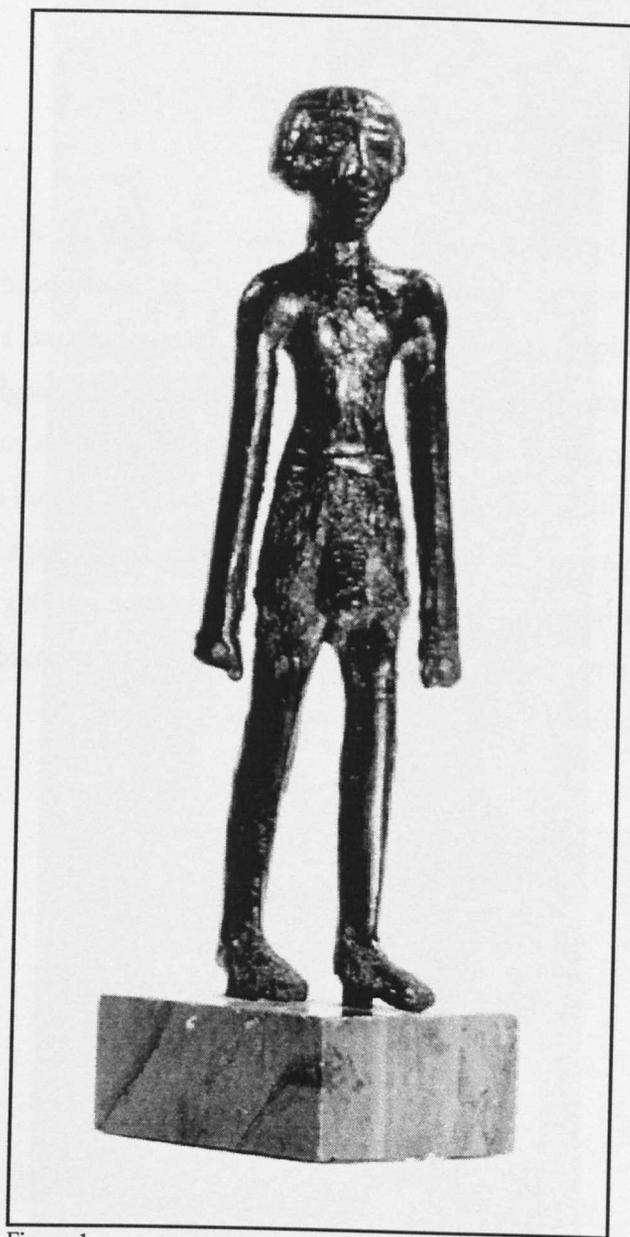


Figure 1.

2. STANDING MAN

WOOD COVERED WITH PLASTER,
PAINT, AND GILT
NEW KINGDOM (C. 1500 B.C.)
EGYPT
10.44 IN. X 2.48 IN.
MYERS COLLECTION

This lovely wooden figure in the Western Maryland Collection stands in the typical pose for mortuary figures with his left leg advanced and his arms close to his sides. His face is clean-shaven and he wears a short wig. For the ancient Egyptians shaggy beards and hairiness spoke of uncleanliness and neglect—only ignorant foreigners would appear in such a manner. This young Egyptian man appears to stare into the distance with a wide-eyed expression, one that seems so full of life yet somehow removed from this world. The figure may have been that of a servant to the deceased and at one time held a long staff in each hand. The preservation of this figure made out of wood is relatively rare as this medium is far more fragile than the hard stone and less perishable materials often used for Egyptian sculpture.

(JB)



Figure 2.

**3, 3A AND 3B. OSIRIS, GOD OF
THE UNDERWORLD**

BRONZE

XXII-XXVI DYNASTY (950-525 B.C.)

EGYPT

A. 5.92 IN. X 2.16 IN.

B. 5.4 IN. X 1.6 IN.

MYERS COLLECTION

Osiris was one of the most important gods in the Egyptian pantheon. Originally an ancient corn god of Syria, his influence continued to grow until he became the personification of resurrection, not only of the Nile River but of vegetation as well. As ruler of Egypt, Osiris was a great religious teacher, law maker, and a patron of crafts and agriculture. It was while he reigned that he was murdered by his jealous brother Set, who cut him into hundreds of pieces. But although Osiris was dead he was resurrected and returned to life due to the dedication of his loyal wife Isis who roamed throughout the land, found the pieces of Osiris, fashioned them together and breathed life back into them. Osiris became Lord of the Underworld and of the Dead and it was believed that when the Pharaoh of Egypt died, he actually became Osiris.

The depictions of Osiris in the Western Maryland College collection are fairly standard. Osiris is always shown as mummiform with only his hands protruding from the wrappings. He holds the insignia of his office; in his right hand is the flail while in his left is the crook. These two sceptres along with the false beard make up part of the Pharaoh's formal regalia, fitting for the god who is both Lord of the Dead and the deceased Pharaoh. On his head is the atef crown which consists primarily of the white crown of upper Egypt and two red feathers, one on either side. A particularly elaborate example can be seen in one of our figures in which each of the feathers is supported by a double ureaus snake which is repeated once more in the white crown. The feather is the Egyptian symbol for truth, usually associated with the

goddess Maat who represents truth and divine order. In the Hall of Two Truths, where Osiris reigns as Lord of the Dead, the soul of the deceased is weighed against a feather. Therefore the feather is a practical addition to the crown of the god who acts as judge of the dead. (KJ)

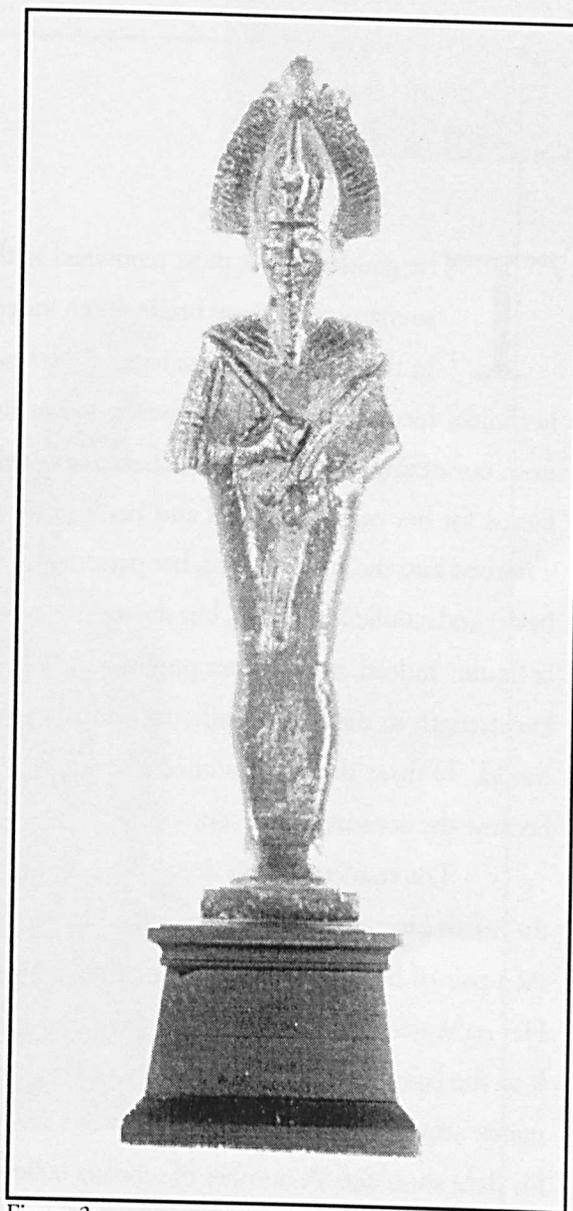


Figure 3a.

4. ISIS WITH HORUS

BRONZE

LATE PERIOD

EGYPT

HEIGHT: 5.2 IN.

MYERS COLLECTION

The goddess Isis is most renowned as the sister-consort of the god Osiris yet she, like so many others, was originally an independent deity established in Pre-Dynastic times in the Northern Delta region. Her name means “seat,” which may be derived from her initial hieroglyph which she wears on her head and which does resemble a chair (missing from our example.) Her original character was that of the Great Enchantress for which she was famed for her magical powers and her knowledge of the art of medicine. When she became absorbed into the cult of Osiris, her personality changed. She was still considered to be the great healer and a skilled magician, but she soon became recognized as the prototypical wife and mother figure. Indeed, much of her popularity was due to her touching devotion to her husband and her strength in the face of suffering and adversity. For many women she became an ideal role model. In time, she also absorbed traits from Hathor, the goddess of love and beauty who later became the consort of Isis’ son.

The statuette of Isis depicts the goddess in her most typical pose—seated and suckling the infant Horus, which was cast separately. The goddess wears a long wig on top of which once sat a pair of horns with a sun disk between them. Her face is soft and delicate in appearance. Her right arm is crossed with her palm resting on her left breast, as though she is about to offer it to the baby whom she supports with her left arm. The baby Horus is naked except for the menat amulet around his neck. He wears an uraeus and the long sidelock of youth falls down his right shoulder. A number of scholars believe that this ancient theme of Mother and Divine Child is the original inspiration for the subject which would become central to Christian art.

(KJ)



Figure 4.

5. HARPOCRATES

BRONZE

LATE PERIOD (1085-341 B.C.)

EGYPT

HEIGHT: 7.2 IN.

MYERS COLLECTION

Harpocrates, also known by the Egyptian name Heru-pa-khret, is one of the aspects of the god Horus. As Harpocrates, he is known as Horus the child. He is the son of Osiris and Isis and is the avenger of his father's death at the hands of Osiris' evil brother, Set. Not only is Harpocrates the son of Osiris, often shown being suckled by his mother Isis, but he also comes to be associated with the sun god Ra, who is often shown emerging from a lotus upon the heavenly waters. Because of his ties to the rising sun Harpocrates was thought of as a symbol of resurrection.

The Western Maryland Harpocrates depicts the god as a standing naked boy with his finger to his mouth. This is a standard Egyptian pose suggesting youth. The left arm is alongside the body with the hand in fist. On the head is a larger section of braided hair called the "lock of youth" because it was worn by all children and stands as a symbol of their youth. He also wears a uraeus on his head. The uraeus was an attribute of the Egyptian pharaoh, but by the Late Period was transferred to other gods as well. The only other covering on his body is an amulet worn around his neck on a string. This is a menat, a magical rattle which was a symbol of fertility, very applicable in the case of Harpocrates due to his ties with Osiris and the rising sun.

(KJ)

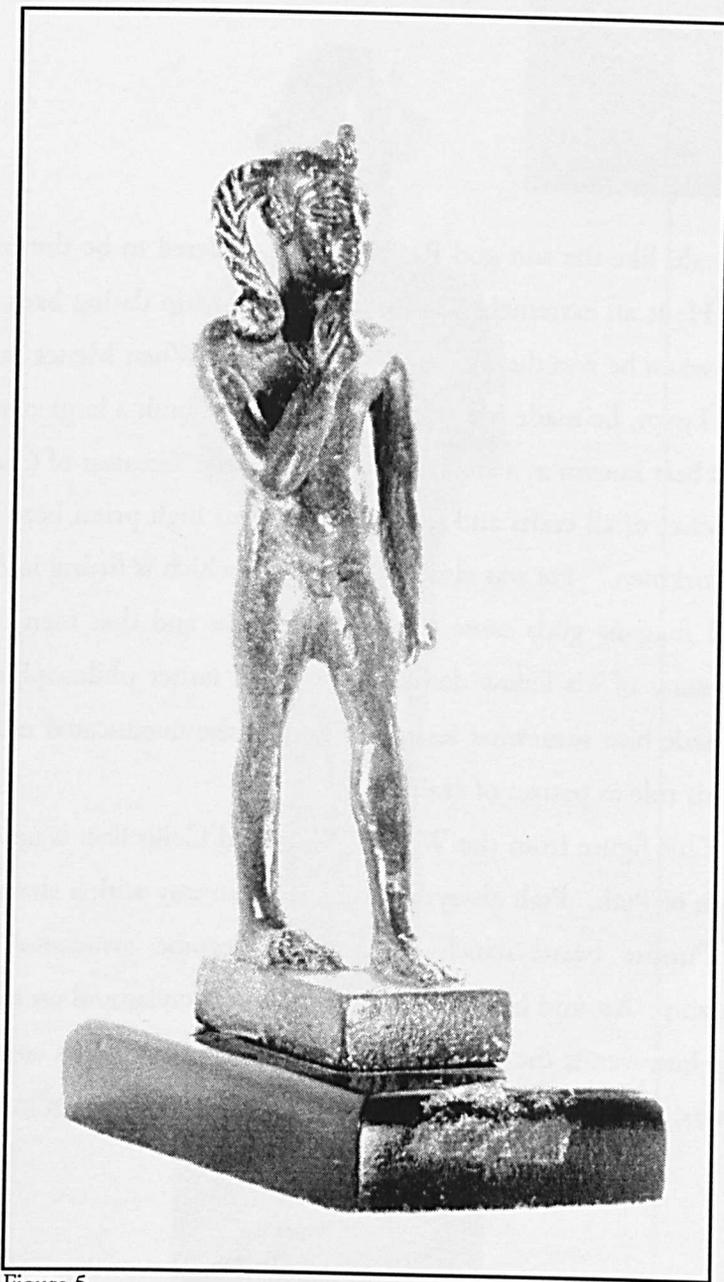


Figure 5.

6. THE GOD PTAH

BRONZE

LATE PERIOD (1085-341 B.C.)

EGYPT

6.24 IN. X 1.96 IN.

MYERS COLLECTION

Ptah, like the sun god Ra, is often considered to be the creator of the universe. He is an extremely ancient god, his worship dating back to pre-dynastic times when he was the local god of Memphis. When Menes became the first king of a united Egypt, he made Memphis his capital and built a large temple in honor of Ptah. Ptah was best known as a creator god and his title "Greatest of Craftsmen" illustrates his role as father of all crafts and trades. In fact, his high priest bore the title "Chief of the Masterworkmen." He was also a fertility god, which is fitting in his role as creator god. It is said that the gods came forth from his eye and that men came from his mouth. Unlike many of his fellow deities, Ptah was a rather philosophic, even spiritual deity, which made him somewhat less popular with the uneducated masses. Yet all respected him in his role as patron of crafts.

This figure from the Western Maryland Collection is an example of the typical depiction of Ptah. Ptah always appears as a mummy with a shaven head, side whiskers, and a Puntite beard which would later become associated with Osiris and the pharaohship. Around his neck is the broad usekh collar and on his arm a bracelet. Most striking, however, is the scepter he grasps in his hands. It is a compound staff consisting of the was, a symbol of strength, and the ankh, the symbol of breath and of life.

(KJ)

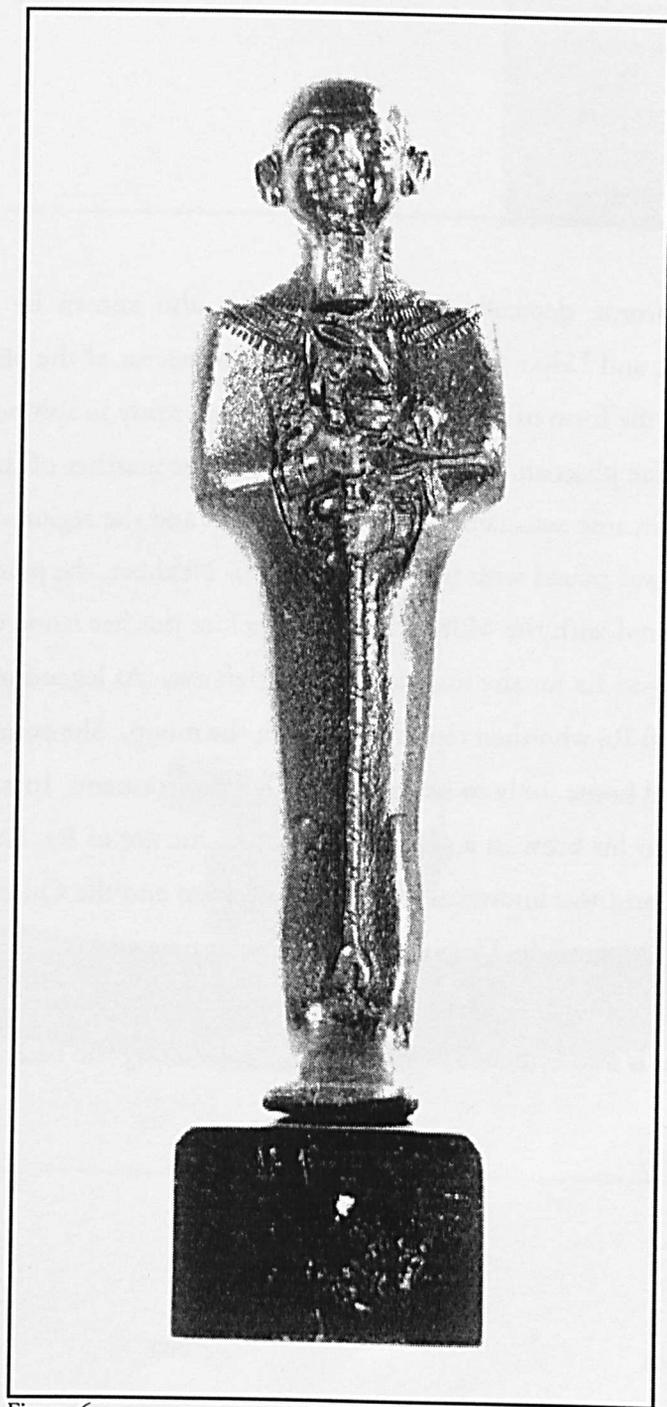


Figure 6.

7. THE SNAKE GODDESS URAEUS

BRONZE WITH LAPIS LAZULI, CARNELIAN AND
GREEN FELDSPAR

LATE PERIOD (1085-341 B.C.)

EGYPT

3.16 IN. X 1.04 IN. X 1.84 IN.

MYERS COLLECTION

This bronze depicts the goddess Uraeus, also known by the names Buto, Edjo, and Udjat. The goddess was the protector of the pharaoh, and as such took the form of a cobra with hood spread, ready to spit poisonous venom on the enemies of the pharaoh. Her cult center was in the marshes of the Delta region and as a result, she became associated with the red crown and the region of Lower Egypt. In this aspect, she was paired with the vulture goddess Nekhbet, the patron of Upper Egypt who was associated with the white crown. But before this her name was connected with that of the sun god Ra for she functioned as his left eye. As legend tells, in a fit of independence she left Ra who then replaced her with the moon. She eventually ceased roaming and returned home, only to be enraged by her replacement. In order to appease her, Ra placed her on his brow in a place of honor. As the eye of Ra, Uraeus represents the heat of the sun and was known as the Lady of Heaven and the Queen of All Gods.

This example of the Uraeus serpent is very ornate with a great deal of inlay in the cobra's hood. The inlay is in alternating sections of lapis lazuli, carnelian, and green feldspar. There is also evidence of gilding, especially along the back and the throat.

(KJ)

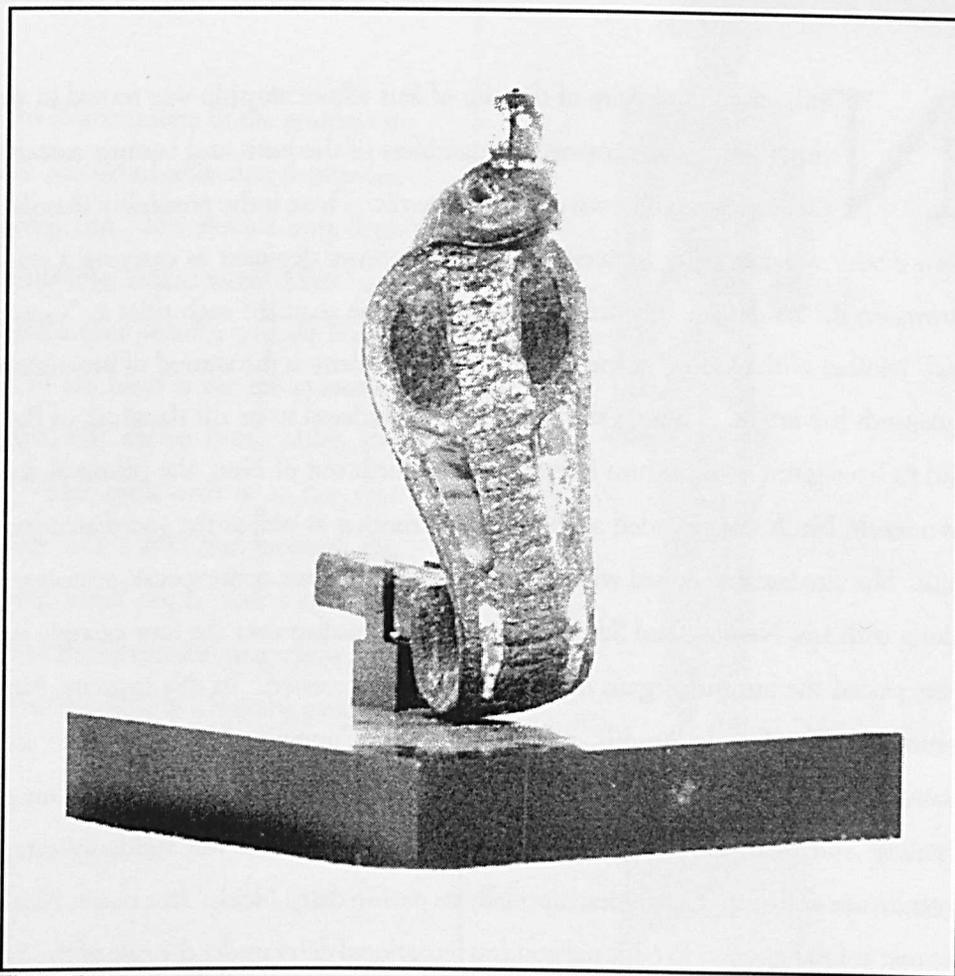


Figure 7.

8. THE GODDESS NEITH

BRONZE

LATE PERIOD (1085-342 B.C.)

EGYPT

HEIGHT: 7.8 IN.

MYERS COLLECTION

Neith was a local deity of the city of Sais whose worship was rooted in very ancient times. She was renowned as a goddess of the hunt and became associated by the Greeks with their own goddess Artemis. There is the possibility that she may have been a very war-like deity because she was sometimes depicted as carrying a shield bearing arrows on it. Yet despite this, from very early on, she acquired such titles as "Great Goddess" and "Mother of the Gods." One problem with this deity is the shroud of inconsistency which surrounds her origin. Though she is generally considered to be the daughter of Ra, she is also said to have given birth to him before her own birth out of Nun, the primeval watery chaos. As a result, Neith was regarded as the universal mother as well as the guardian of men and the gods. She also became linked with Hathor the cow goddess as the special protector of women. Along with Isis, Nephthys and Serquet she acted as guardian over the four canopic jars in which were placed the internal organs of the mummified deceased. In this capacity, Neith became something of a female Anubis, referred to as the "opener of ways." Then in 656 B.C. Psammaticus, a prince of Sais, became the first native pharaoh of Egypt since the XXII Dynasty, and with him came the famous Saite Revival. Sais was suddenly catapulted into prominence and with it its deities, especially its patron deity, Neith. As a result, Neith rose from her role as local goddess to national goddess to national deity under the rule of the Saite princes.

The fine statuette of the goddess in the Western Maryland collection depicts her standing, fully cast. She wears a long dress beneath which her breasts seem rather large and globular, a trait peculiar to Late Period statuary. On her head is the red crown of Lower Egypt, the region from which she originated. Her right arm is at her side while her left arm is stretched forward, the hand clasping some object now lost. It is highly likely that she was carrying a bow and arrow, her main attribute as a hunting goddess.

(KJ)

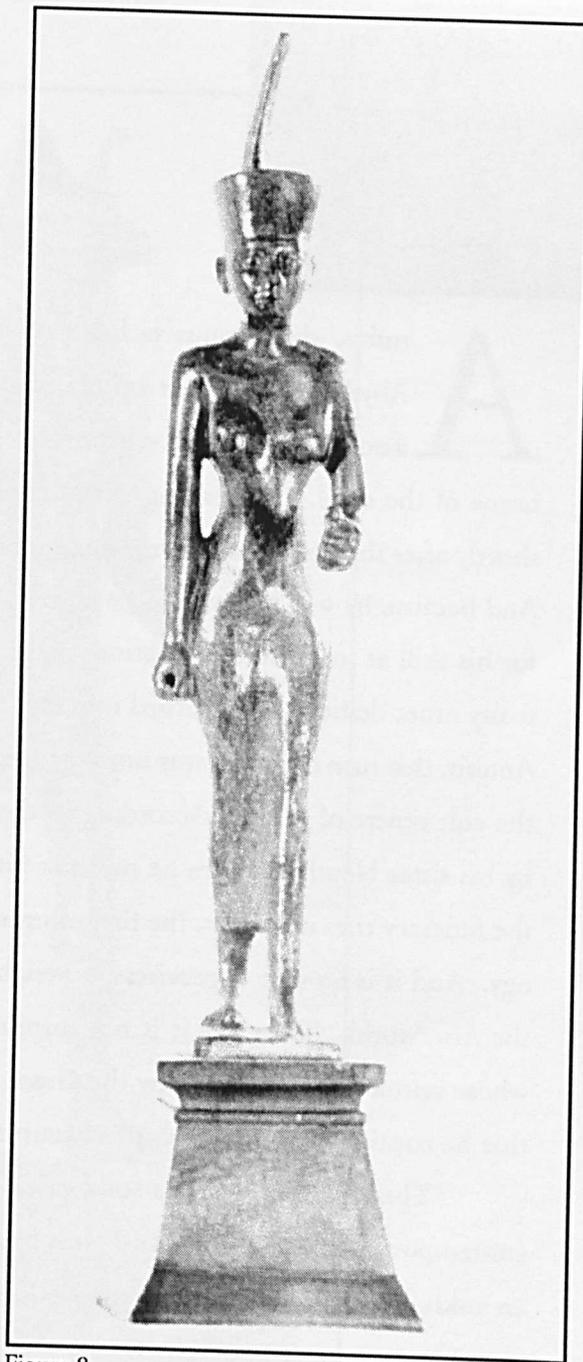


Figure 8.

9. ANUBIS, THE JACKAL GOD

BRONZE

LATE PERIOD (1085-341 B.C.)

EGYPT

7.32 IN. x 5.2 IN.

MYERS COLLECTION

Anubis, the famous jackal-headed god of Egypt, originated at Thinis, near Abydos. As a desert animal, the jackal, and consequently Anubis, came to be associated with the western desert which the Egyptians considered to be the home of the dead. This, along with the fact that jackals always appeared at the tomb shortly after the body was interred, led to the rise of the idea of Anubis as a funerary deity. And because he was believed to be able to foresee death, Anubis also became renowned for his skill at magic and divination. With the rise of the cult of Osiris, Anubis, like so many other deities, was absorbed into the circle of the gods associated with Osiris. With Anubis, this turn of events was not very surprising since he originated so close to Abydos, the cult center of Osiris. According to the Osirian myth, Anubis was the son of Osiris by his sister Nephtys whom he mistook for his wife Isis. It was Anubis who performed the funerary rites on Osiris, the first mummification ever, according to Egyptian mythology. And it is he who supervises the weighing of the souls in the Hall of Two Truths in the Afterworld. Therefore it is not surprising that a strong cult arose around this god, whose center became known by the Greek name Cynopolis. He was so popular, in fact, that he continued to be worshipped centuries after the arrival of Christ.

This figurine depicts a solid cast figure of Anubis, standing and wearing a short contemporary kilt. His left hand once held a staff, while his right hand most likely held an ankh, the Egyptian symbol for breath and life.

(KJ)

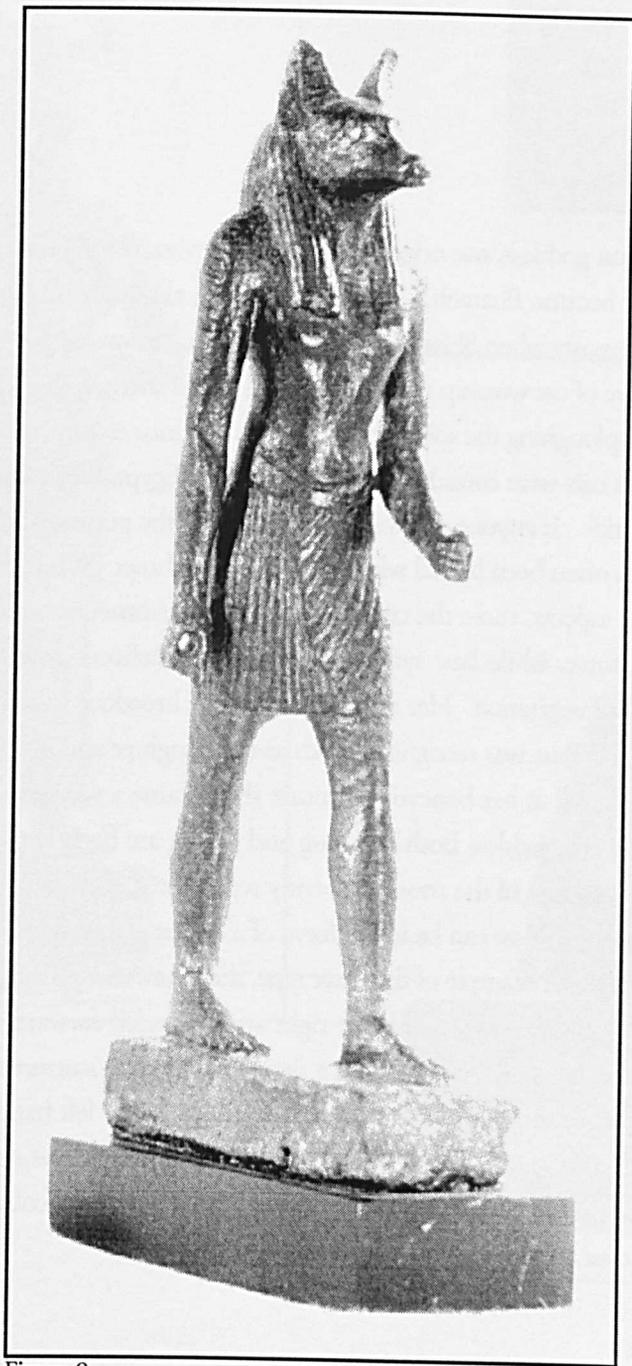


Figure 9.

**10A-D. FOUR STATUETTES OF
THE GODDESS BAST**

BRONZE

LATE PERIOD (1085-341 B.C.)

EGYPT

HEIGHT RANGE: 2.12 IN TO 5.88 IN.

MYERS COLLECTION

Bast, the cat goddess, was originally a local deity who rose to prominence when a prince from her city became Pharaoh. In the case of Bast, also known as Bastet, this occurred in the XXII Dynasty when Shisak I, the prince of Bubastis, was crowned Pharaoh. With his reign came a great wave of cat worship which continued in full strength throughout the Late Period. To this day, farmers ploughing the soil around Bubastis continue to turn up hundreds of cat mummies from the soil. As cats were considered deities in ancient Egypt, they were mummified for the journey into the afterlife. If anyone purposefully killed a cat, the punishment for that deed was death.

Bast has often been linked with the goddess Sekhmet. While they both represent the sun and its different aspects, there the comparison ends. Sekhmet epitomizes the sun's terrible heat and destructive force, while Bast symbolizes the sun's beneficent powers, especially the sun in its role as producer of vegetation. Her aspect later became broadened to make her the goddess of joy, love and dancing. Bast was recognized both as the daughter and as the wife of Ra, and because of her prestige as well as her benevolent nature she became a very popular deity. In fact, bronze statues depicting the goddess both standing and sitting are both fairly common indicating that she must have been one of the most frequently represented gods in the Egyptian pantheon.

Depictions of Bast can be in the form of a cat, or as a woman's body with a cat's head. In the Western Maryland example of the latter type, the figure wears a long, ankle-length dress which is highly decorated. She stands with the right arm extended forward, with the hand closed in a fist. She probably originally was holding a sistrum, a musical instrument which was an attribute of Bast in her role as the goddess of music and dance. In her left hand she holds what is known as the "aegis of Bast." This consists of the head of a lioness or a cat surrounded by a necklace or a sundisk. This statuette is further decorated with a broad usekh collar and holes in her ears for earrings. Her eyes are also inlaid with gold.

(KJ)

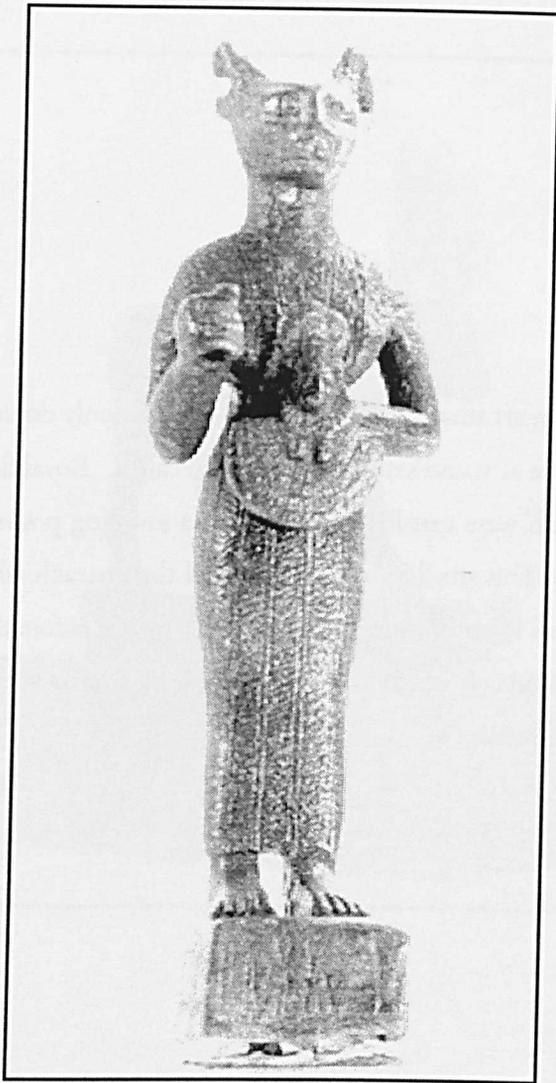


Figure 10c.

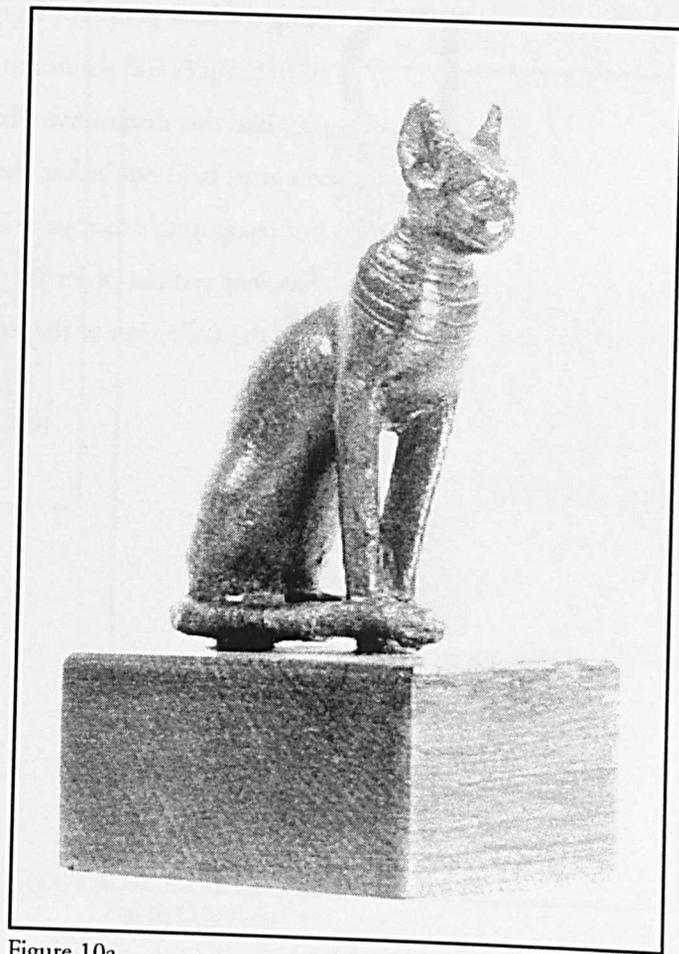


Figure 10a.

**11. VOTIVE GROUP OF A
PHARAOH AND APIS BULL**

BRONZE

LATE PERIOD (1085-342 B.C.)

EGYPT

BULL: 3.08 IN. X 2.08 IN. X 2.68 IN.

PHARAOH: 3.2 IN. X 1.2 IN.

MYERS COLLECTION

During the later period of Egyptian art small bronze figures were commonly donated to temples and shrines to serve as votive statues for their dedicators. Royal figures like this diminutive Pharaoh were usually represented in a kneeling posture often with their arms held out before them. This small bronze depiction of the Pharaoh who is unnamed but recognizable as royalty by his khepresh (the Crown of War) kneels before the Apis Bull, an ancient symbol of fertility whose cult center was in Memphis. A similar votive group appears in the collection of the British Museum.

(JB)



Figure 11a.

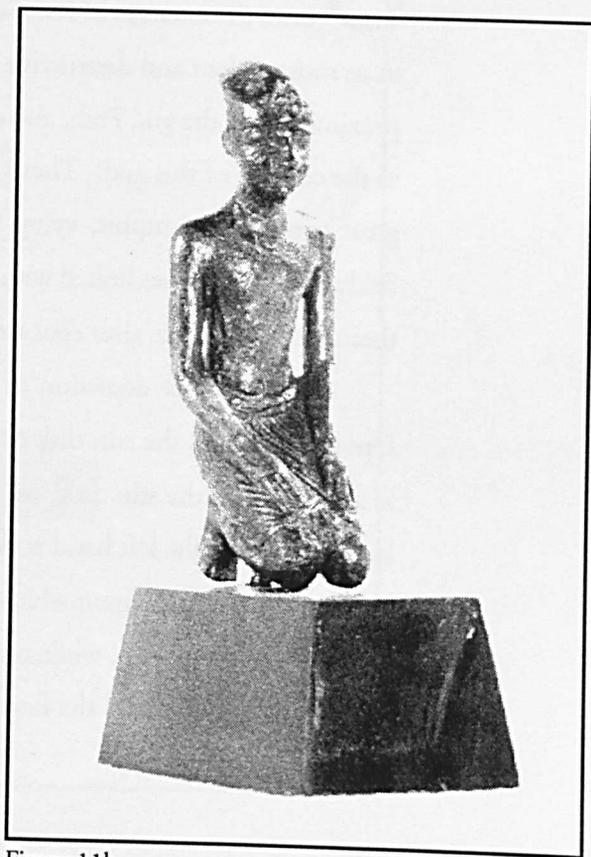


Figure 11b.

12. SEATED LION GODDESS SEKHMET

BRONZE

LATE PERIOD

EGYPT

5.88 IN. x 3.32 IN.

MYERS COLLECTION

Sekhmet, the lioness, was another volatile goddess, not unlike Uraeus. Known as the “Mighty One,” she was the fierce goddess of war and strife, and bringer of destruction unto the enemies of Ra. She is linked with Ra the sun and is considered to be the sun in its most violent and destructive form. Her cult center was at Memphis, and because of her proximity with the god Ptah, also centered at Memphis, Sekhmet soon came to be considered as the consort of this god. These two, along with their son Nefertum, became known as the great trinity of Memphis, vying for popularity with the trinity of Osiris, Isis, and Horus. Sekhmet is sometimes linked with the cat goddess Bast, but their divergent personalities make them seem more like alter egos than associates.

The bronze depiction of Sekhmet shows her seated on a throne with a low back. Upon her head is the sun disk emphasizing her relationship to the sun god Ra. The uraeus form surrounds the sun disk. Sekhmet’s hands are stretched out on her knees; the right one is laid flat while the left hand is closed in a fist with a hole in the middle which perhaps once held a staff. The seat upon which she rests is very fine and ornate. One of the sides is incised with a scale-like pattern, while on the back is depicted a papyrus clump on the upper half and the intertwining lotus on the lower half. This symbolic emblem represents the unification of Upper and Lower Egypt.

(KJ)

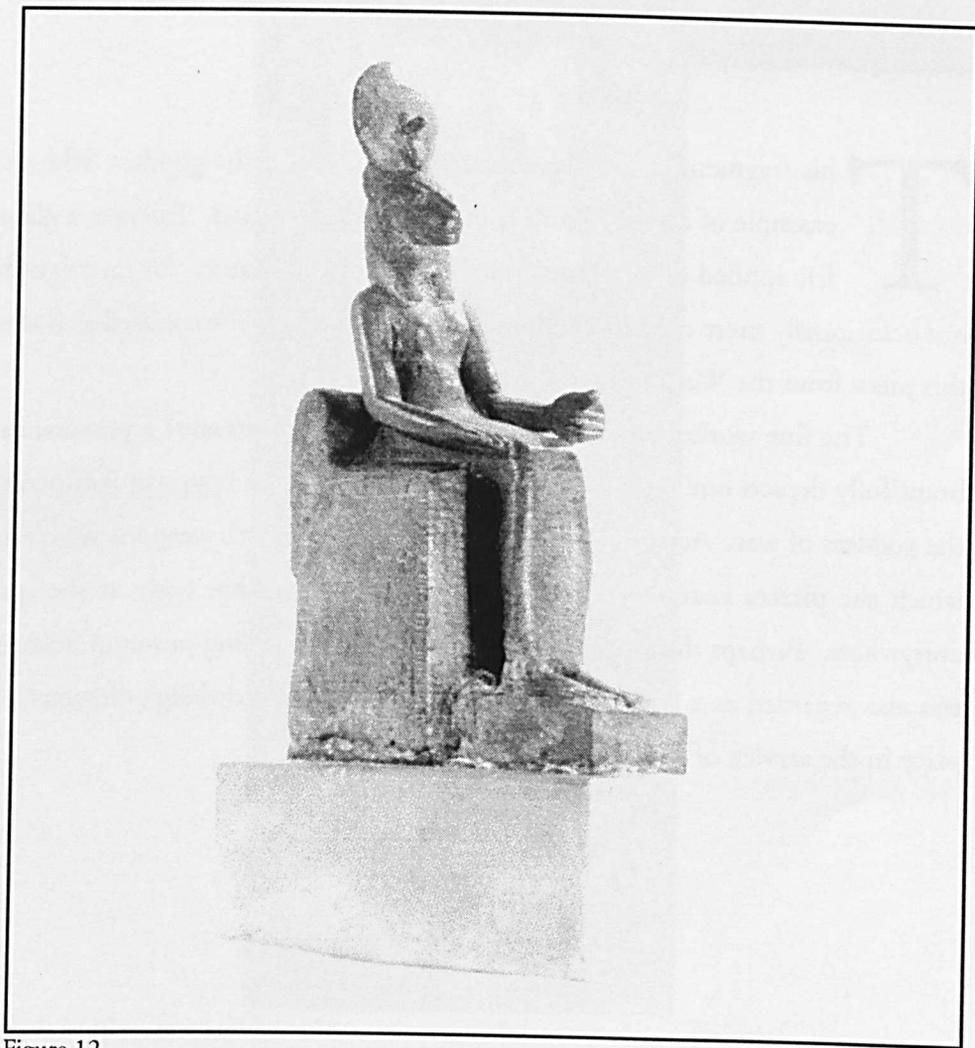


Figure 12.

**13. BUST OF THE LION
GODDESS SEKHMET**

FAIENCE (GLAZED AND FIRED CLAY)

XXVI DYNASTY (663-525 B.C.)

EGYPT

2 IN. X 1.32 IN.

MYERS COLLECTION

This fragment of a delicate faience depiction of the goddess Sekhmet is a fine example of ceramic work from Egypt's Late Period. Faience, a glazed colored frit applied to baked ceramic is, perhaps best known for its bright blue color, but occasionally more delicate shades of both blue and green were used as is the case with this piece from the Western Maryland Collection.

The fine workmanship and delicacy of the piece presents a paradox in that it so beautifully depicts one of the most terrifying deities in the Egyptian pantheon, Sekhmet the goddess of war. According to Egyptian belief Sekhmet's weapons were arrows "with which she pierces hearts". A fiery glow emanated from her body as she spread terror everywhere. Perhaps this depiction stresses instead the healing power of Sekhmet, for she was also regarded as a goddess "great of magic" whose knowledge of sorcery gave her a place in the service of healing.

(JB)

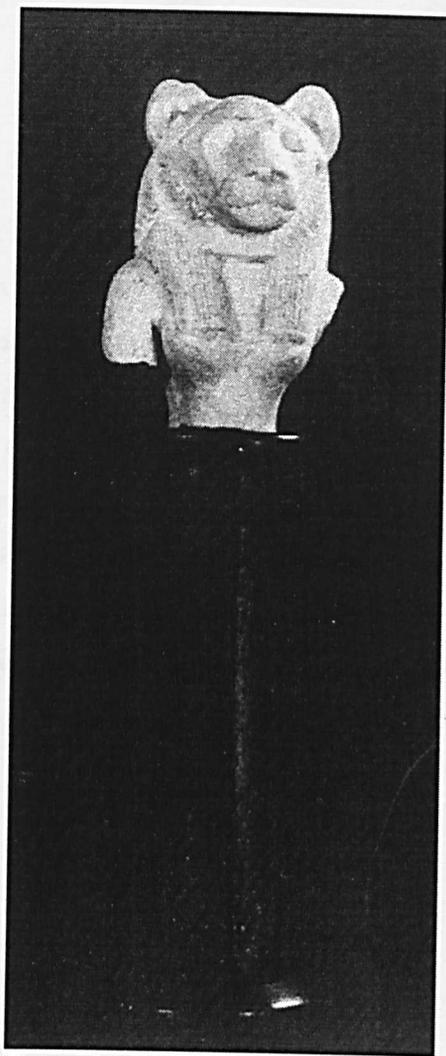


Figure 13.

**14. THE MOON-GOD
KHONSU-PA KHERED**

BRONZE

XXVI DYNASTY (663-525 B.C.)

EGYPT

HEIGHT: 7.28 IN.

MYERS COLLECTION

Khonsu is a moon god who originated in Thebes and was the son of Amon, the great god of reproduction. Originally, Khonsu represented the placenta of the Pharaoh. Since Egyptian religion was solar oriented, with the Pharaoh being linked with the sun, it was only logical that the afterbirth associated with royalty was associated with the moon. Khonsu also came to be seen as a giver of oracles and a breaker of spells, while like his parents he was recognized as a source of fertility and growth. He is linked with the god Harpocrates for he also wore the menat, the amulet which is a symbol of virility. The identifying characteristic of Khonsu figurines is the appearance of the large lunar disk which rests on the figure's head and identifies him as the moon god.

(KJ)

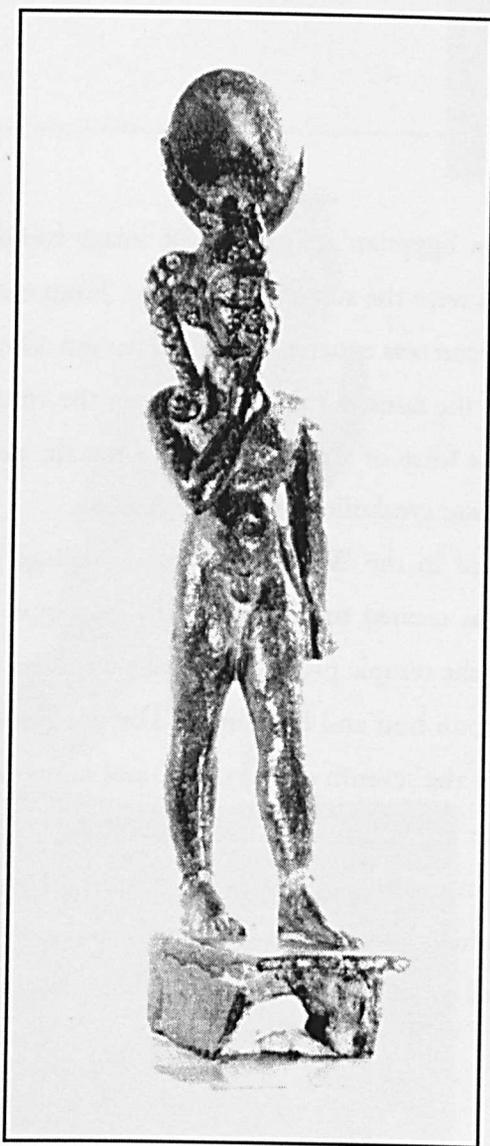


Figure 14.

15. HORUS, THE FALCON DEITY

BRONZE

LATE PERIOD

EGYPT

HEIGHT: 7.2 IN. x 5 IN.

MYERS COLLECTION

Horus was an Egyptian sky god whose image was depicted as that of a falcon whose eyes were the sun and the moon. From earliest Egyptian history, this celestial falcon was equated with the Pharaoh who was understood as a manifestation of Horus. In the famous Palette of Narmer the conquering Pharaoh is accompanied by Horus in the form of a bird. As king of the air, the falcon became the sacred animal of royalty and was symbolic of divine kingship.

The bronze bird in the Western Maryland College Collection was probably a votive statue which was created to be deposited in a temple dedicated to Horus. The donor of this work to the temple probably hoped that his gift would bring the blessings of the powerful god upon him and his family. The practice of such votive gifts became especially popular after the seventh century B.C. and remained so until the Roman conquest of Egypt. Some of the larger bronze animal depictions were actually reliquaries which contained the mummified bones of an animal. In fact, a bronze falcon in the Walters Art Gallery which is quite similar to the one in Western Maryland's collection was recently discovered to have mummified bird bones in a small cavity in its body.

(JB)

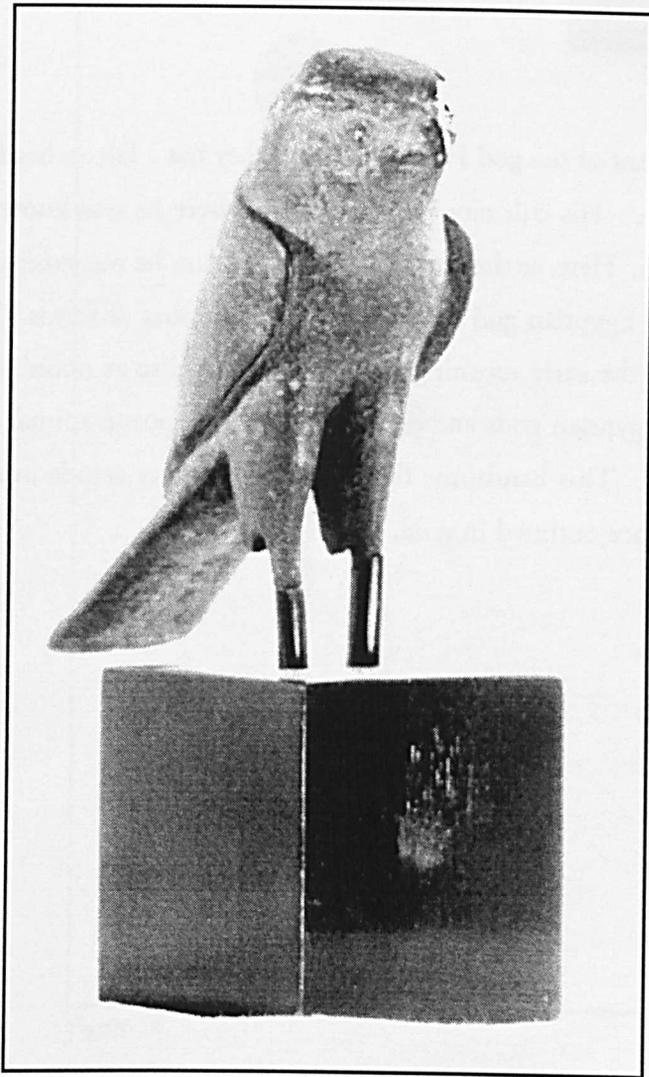


Figure 15.

**16. RE-HERAKHTY (THE SUN-
GOD OF THE HORIZON)**

BRONZE
LATE PERIOD
EGYPT
HEIGHT: 7.44 IN
MYERS COLLECTION

As a variant of the god Horus, Re-Herakhty has a falcon head surmounted by a sun-disc. His cult city was Heliopolis where he was known as Horus of the horizon. Here, as the god of the morning sun, he was greeted each day in elaborate rituals. The Egyptian god of the Sun took a number of forms. Herakhty, the god of the horizon in the early morning, Re, the full sun disc at noon and the ram in the evening. Many Egyptian gods and goddesses have composite animal and human forms as is the case here. This handsome figure of Re-Herakhty stands in a stiff frontal pose and wears a necklace outlined in gold.

(JB)

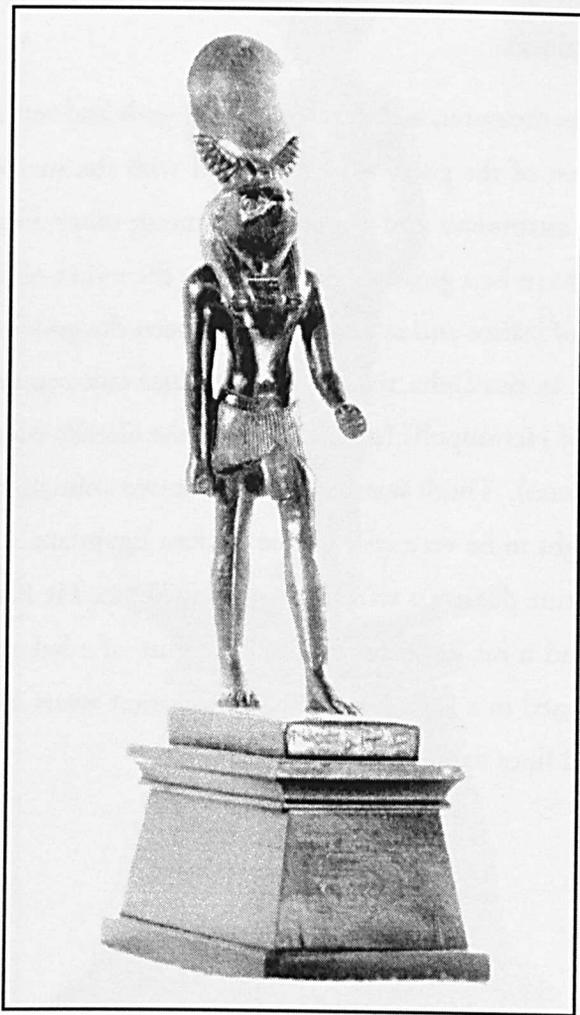


Figure 16.

17. A PRIEST OF THOTH

BRONZE

LATE PERIOD (1085-341 B.C.)

EGYPT

HEIGHT: 2.56 IN,
MYERS COLLECTION

Thoth, the measurer, was the scribe of the gods and was considered to be among the wisest of the gods. He is credited with the invention of speech, mathematics, astronomy and engineering among other areas of science and study. He was also thought to be a great magician, and as the writer of laws, he became respected as an upholder of justice and as a mediator between the gods and man. He is believed to have originated in the Delta region, but his chief cult center was in fact in Middle Egypt at the city of Hermopolis (named thus by the Greeks who associated Thoth with their own god Hermes). Thoth was associated with two animals, the ibis and the baboon, as both were thought to be very wise by the ancient Egyptians.

This sculpture depicts a standing priest of Thoth. He has a bald head indicating his priestly rank and in his left hand he holds a figure of a baboon. The right arm with an open hand is raised in a gesture of praise. The priest wears a long dress which is decorated with incised lines from armpits to ankles.

(JB)

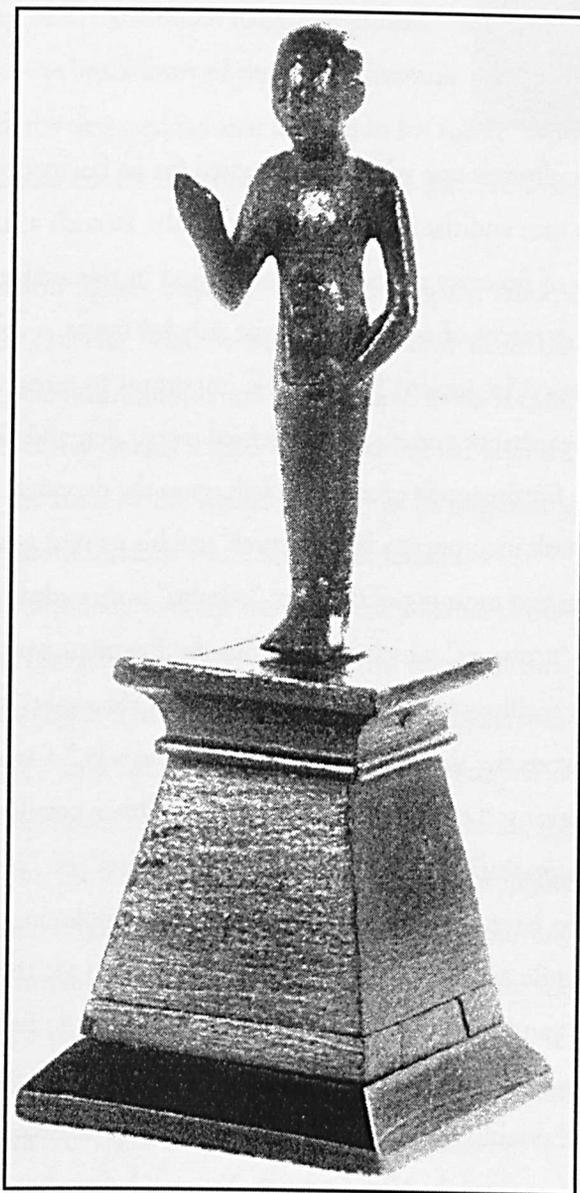


Figure 17.

19. USHABTI FIGURINES

BRONZE, ALABASTER, FAIENCE, AND WOOD

MIDDLE KINGDOM (2133-1786 B.C.)

TO LATE PERIOD (1085-341 B.C.)

EGYPT

SIZES RANGE FROM 4 IN. TO 11 IN. HIGH

MYERS COLLECTION

Egyptian culture is one which is renowned for its fascination, even its obsession, with funerary rites and the hope of life after death. In such a culture, it is no surprise that a variety of funerary apparati was employed in the attainment of this goal. One of the most intriguing pieces of equipment is the ushabti figure, a small statuette placed in the tombs of the deceased in ancient Egypt. It is important to recognize three notions involved with the idea of the ushabti; one, that the deceased owner demands food in the afterworld; two, that the obligation for the food's production falls upon the deceased; and three, that the owner's substitute for the task incorporates both himself and his servant at the same time.

The origin and meaning of the term "ushabti" is shrouded in mystery. The most common definition is "answerer" which comes from the Egyptian word "usheb" which means "to answer." Yet other spellings of the word have been used. Shawabti is another common spelling, possibly coming from the word "shawabt" meaning "acacia," a type of wood frequently used for these figures during the New Kingdom period. Other possible roots are "shau" meaning "to serve" or "to appoint" and "uab" meaning "satisfying" or "contenting." The Egyptians themselves seem to have been unsure of the meaning, employing the term "shawabti" in the New Kingdom, while using the term "ushabti" during the Late Period

To understand the ushabti figure, it is necessary to go back to the roots in the Early Dynastic Period over 5,000 years ago. At that time, it was customary to provide the tomb with a stone head which would act as a home for the spirit of the deceased, known as the ka. This practice continued up until the VIth Dynasty. Yet even before that, the head was being replaced

by a complete seated figure. The family would then place offerings before the figure, a practice which would continue up until the Middle Kingdom period. But there was a sudden change in the offering cult. With the breakdown of the socio-economic system in Egypt at the end of the Old Kingdom period, the deceased became isolated in his tomb. Now he, not his family, was responsible for the continuance of his ka. The dead were now self-sufficient.

The first true ushabti figures began to appear during the Middle Kingdom (2133-1786 B.C.) The Western Maryland ushabti from this period are typical. They were mummiform and quite simple when it came to decoration. The material was usually a hard stone and the name of the deceased was written on the front of the figure. The most distinguishing feature of the Middle Kingdom ushabtis was their lack of hands.

The reason for the introduction of the use of funerary statuettes during this period came about basically from fear. It was at this time that earlier tomb desecrations came to light. The Egyptians saw that trusting the security of one's everlasting spirit to a mummy which could be destroyed or defiled was futile, if not dangerous. To insure the continuance of the ka, the funerary figures took on the form of a mummy. In this way the figure became a spare mummy, an emergency home for the ka should the mummy be destroyed. This mummiform ushabti became associated with the deceased in this fashion and soon came to be recognized as one and the same.

Another important milestone of this period is associated with the Book of the Dead, a collection of spells and prayers to assist the dead in the



Figure 19a.

afterworld. During the Vth Dynasty it became common practice to inscribe passages of the Book of the Dead on the walls of the tombs, which then became known as the Pyramid Texts. Inscriptions were also written for ushabtis including the following from the XIIth Dynasty which was written for Gua, an official of the court:

“If this “Gua” is assigned to royal field works to re-establish the dykes, to turn over the new fields of the reigning king, “Behold me,” thou shalt say to any messenger who shall come concerning this “Gua” in his round. “Take up your mattocks, your hoes, your yokes and your baskets in your hands, as any man does for his master.”

This inscription foreshadows the changing attitudes towards the function of the ushabti as well as the existing view of the afterworld. Now, the ushabti is not only a repository for the soul of the deceased but also must take his or her place whenever there is work to be done in the afterlife.

After the disruption of the Hyksos invasion and the re-organization of Egyptian life with the founding of the New Kingdom, there were changes in the traditional view of the afterlife. The period of foreign domination and the chaos led to a new sense of doubt and pessimism concerning life and by extension, the afterlife. The shifting of social classes led to the concept that all people, including the king, must work after death, that pleasure did not come automatically in the afterworld. The ushabti came to be considered more of a servant figure, even a slave to the deceased. This philosophical change is reflected in the forms of the New Kingdom ushabtis which now had arms and hands and carried baskets and agricultural implements for their role as workers. The ushabtis were also dressed more elaborately with their usekh collars and elaborate wigs. The use of differing materials expanded and now included wood, limestone, alabaster, and faience. The latter became the most favorite materials for ushabtis in the later years of the New Kingdom.

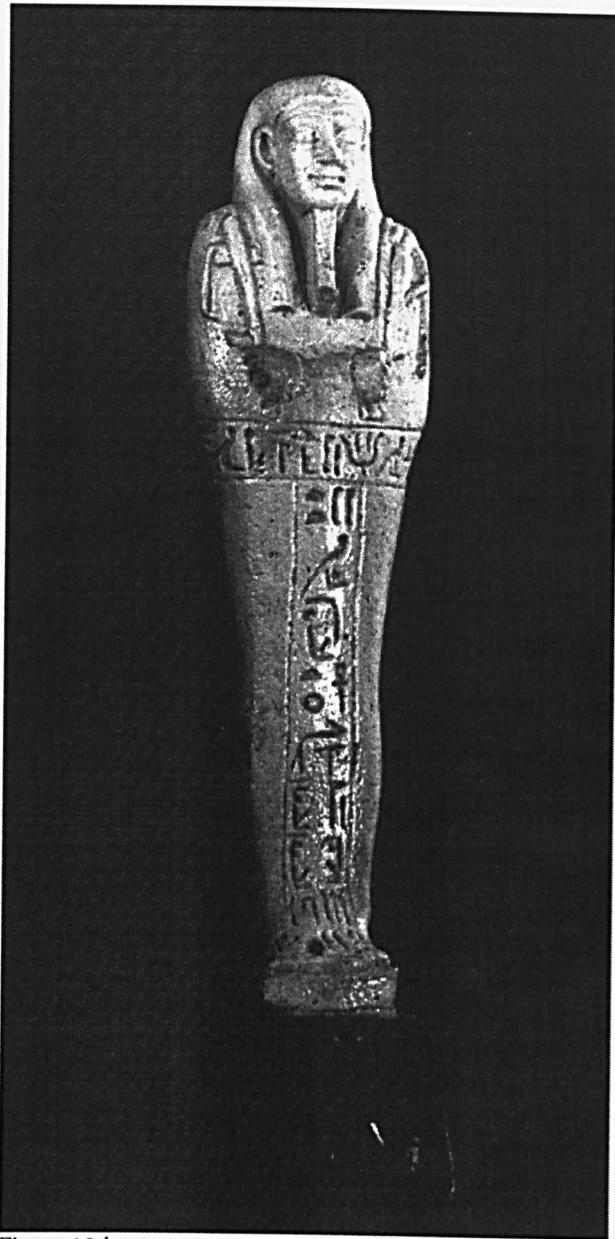


Figure 19 b.

By the XIXth Dynasty there was a sudden growth in the number of statuettes placed in the tomb. When first they began, only one figure was necessary because the figure functioned as a stand-in for the mummy. With the addition of the ushabtis duties as a servant there naturally resulted a need for more figures to allow the deceased more freedom after death. There is, of course, the point that the number of servants one could afford was a sign of status. At first the numbers were small, ranging from about 7-10 figures, but they rapidly increased and with this increase in size came another innovation—the overseer figure. This figure wore a kilt and carried a whip of office; he was created to watch over the gangs of ushabti figures and make sure that they did their work. Very soon the most common number of ushabtis found in a tomb would be 401—one figure for each of the 365 days of the year and one overseer for every ten ushabtis.

Ushabti production underwent a revival during the Saite period (663-525 B.C.) when the level of craftsmanship was very high. Several pieces in the Western Maryland collection date from this period. They are recognizable by the introduction of a base and a plinth—a vertical column in the back of the figure—which gave the ushabti greater support. The plinth is also sometimes inscribed with a vertical column of hieroglyphs invoking the support and protection of the local deity.

(KJ)

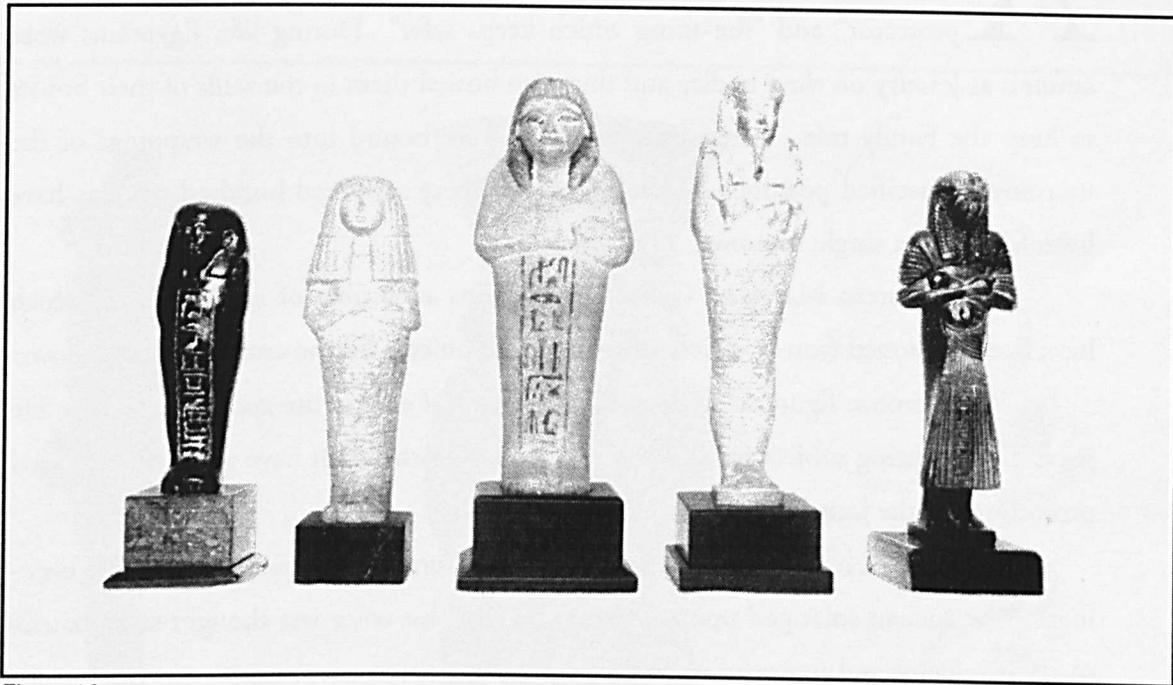


Figure 19 c-g.

**20A-C. A COLLECTION OF
EGYPTIAN AMULETS**

FAIENGE, BRONZE, GLASS, AMETHYST
MIDDLE KINGDOM-LATE PERIOD (2133-341 B.C.)

EGYPT

HEIGHT: A: 2.04 IN, B: 1.2 IN, C: 2.08 IN.

MYERS COLLECTION

Amulets were used by Egyptians throughout all periods of their history and were popular in both homes and tombs. The word in Egyptian for "amulet" meant "protector" and "the thing which keeps safe." During life, Egyptians wore amulets as jewelry on their bodies and they also buried them in the walls of their homes to keep the family safe. After death, amulets were bound into the wrappings of the mummy at specified positions on the body. As many as several hundred amulets have been found on a single mummy.

The Western Maryland Collection contains a number of small amulets which have been fashioned from a variety of materials. Subjects for the amulets are as follows:

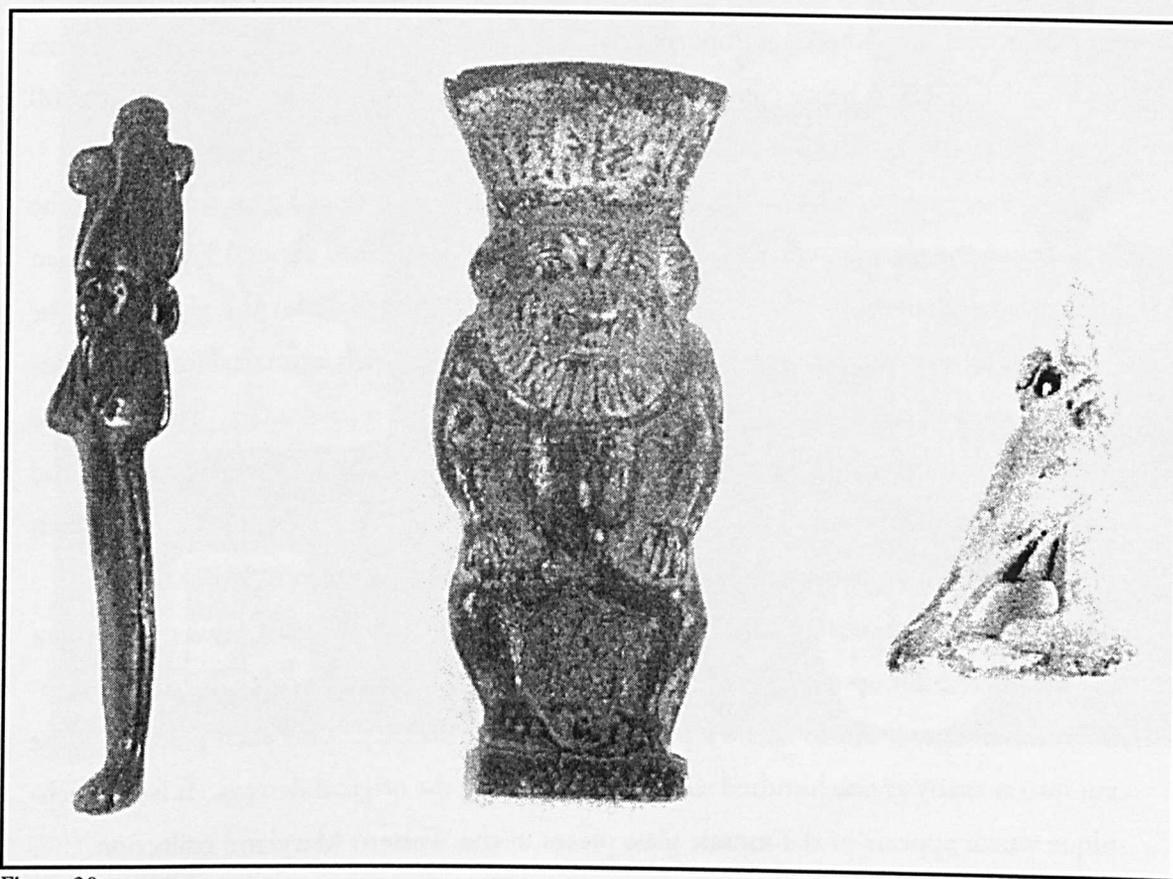
1. A bronze figure of Osiris who is the god of eternal life and resurrection. He is certainly a fitting subject for this bronze amulet which might have given the deceased protection for the journey into the Underworld.

2. A small blue amulet of the falcon god Horus would probably call the blessings of the ancient solar god upon the wearer. The blue color was thought to be particularly auspicious and powerful in warding off evil spirits.

3. A solid bronze figure of the grotesque dwarf god Bes was commonly found in Egyptian households. His image could be found also on a number of everyday household cleaning and cosmetic implements. His mask-like face identified him as a protective spirit who averted evil. Bes was thought to be particularly potent in vanquishing the "evil eye" and presiding over the safe births of new children in the home.

4. The amethyst example of a Janus-headed Horus is one of the most unusual pieces in the Western Maryland Collection. It probably dates to the Middle Kingdom and would have been worn as a protective necklace. As Horus was the protector of royalty and the carved amethyst was a precious material, it is tempting to speculate that it might have been the personal protective jewelry of a member of the house of the Pharaoh. (The photograph of this piece is included with the glass pieces [no. 21]).

(JB)



Figures 20a-c.

21. DECORATIVE PIECES OF MOSAIC GLASS

PTOLEMAIC PERIOD

EGYPT

FROM: .56 IN. X .52 IN. TO 1.6 IN X 1.3 IN

MYERS COLLECTION

Glass was not used in Egypt before the XVIII Dynasty. It was during this dynasty that Thutmose III extended the boundaries of the Egyptian empire as far as the Euphrates River. His conquests may have brought in craftsmen from the Near East who then imported the art of glassmaking into Egypt. This first glass was limited in color, being composed solely of black, blue and white, but by about 1400 B.C. the range of colors increased greatly.

Most of what we know concerning glassmaking in ancient Egypt comes from the remains of the glass factory at Tell-el Amarna which dates from about 1370 B.C. when the city was abandoned after the death of Akhnaten. Materials for the glass would be placed in an earthenware pan and colored with such materials as malachite. The glass would then be heated, allowed to cool and then reheated in a pasty mass. This would be formed into a cylindrical shape and rolled under a bar of metal until it became a rod about the size of a pencil. This would be drawn out into a "cane" about 1/6th of an inch in thickness, which became the basic source of most glass pieces until Roman times.

One of the most sophisticated techniques was that of the glass mosaic. Egyptian mosaics were built up of glass canes which would then be heated until half-fused together and then drawn out to create a pattern of extreme delicacy. One such piece could be cut into as many as one hundred slices, each repeating the original designs. It is this technique which appears in the mosaic glass pieces in the Western Maryland collection.

(JB)

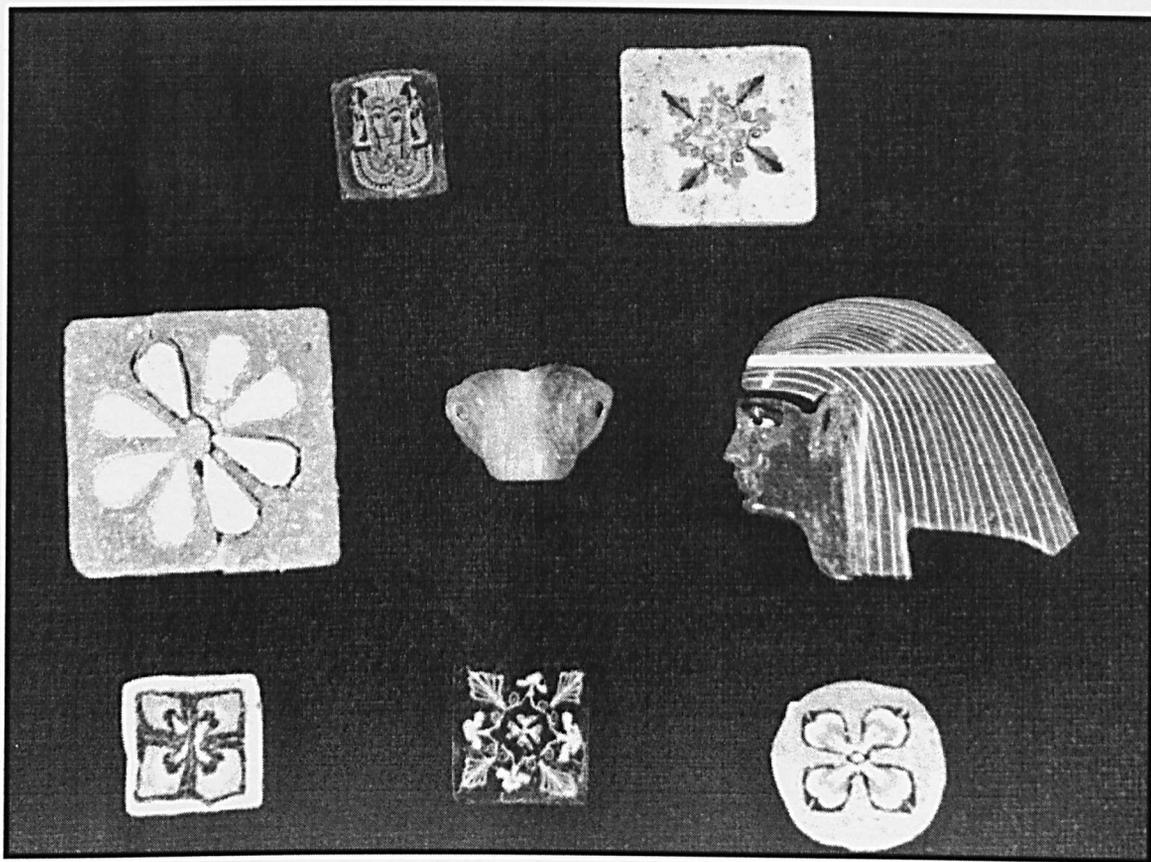
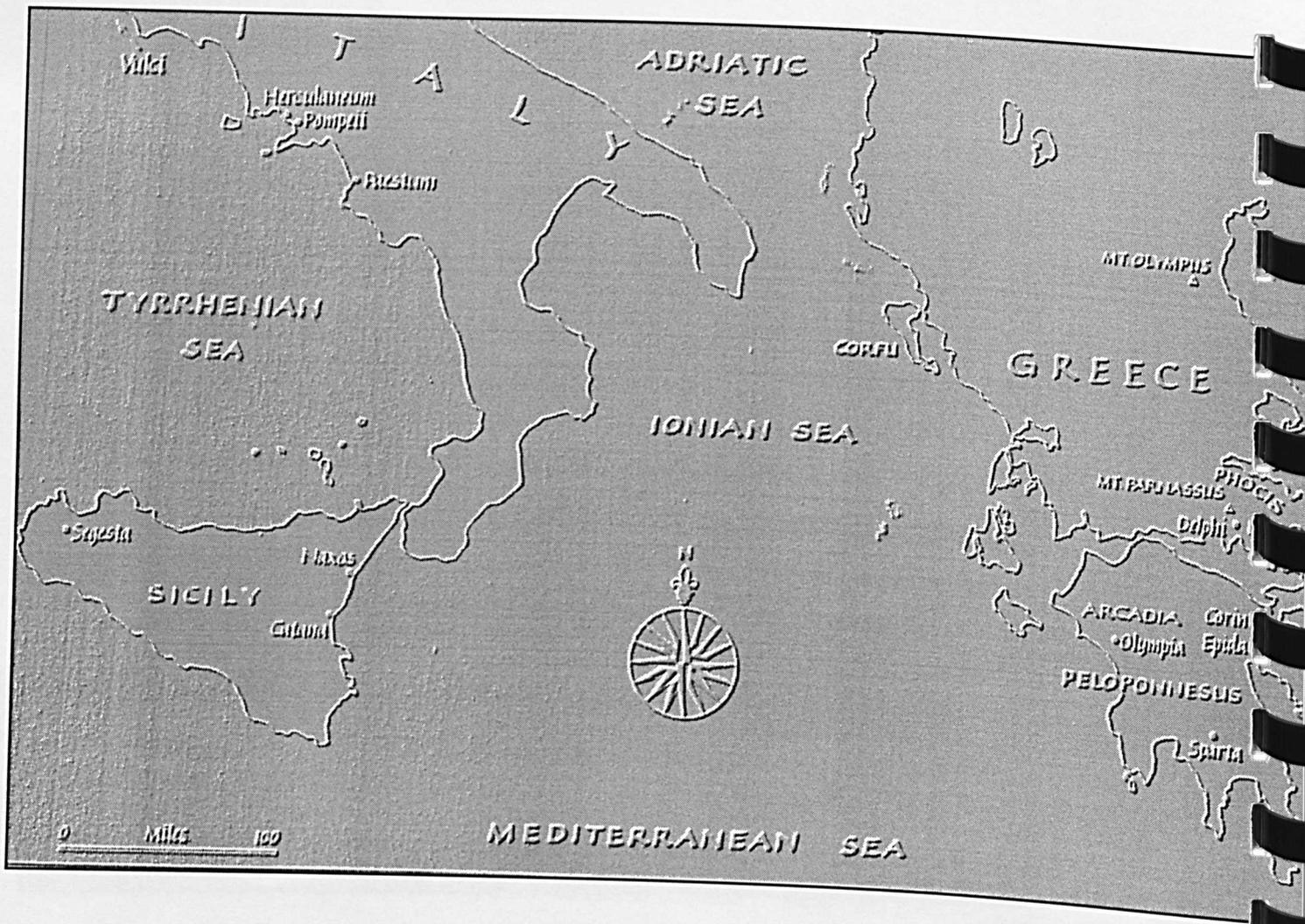
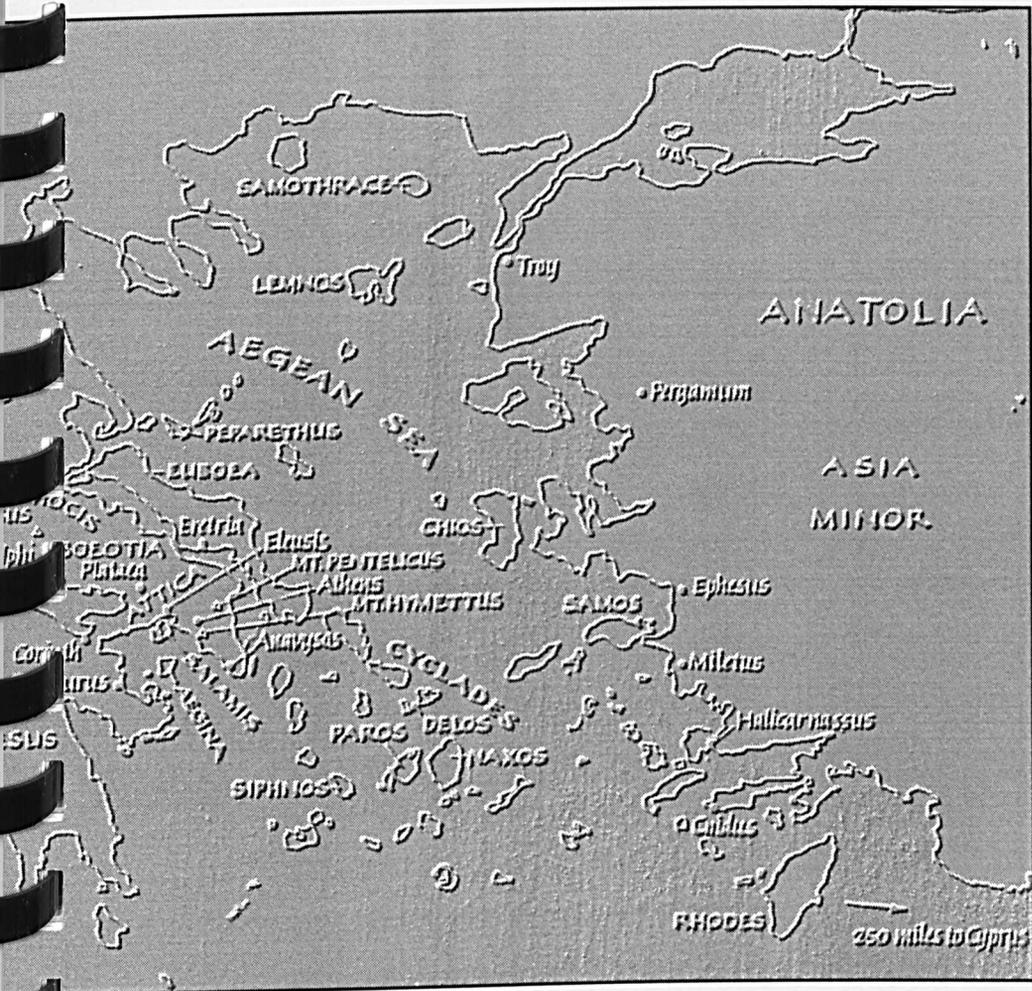


Figure 21.



ARTS

of
Greece
ROMAN



22. THE GODDESS HYGEIA

BRONZE

ORIENTALIZING PERIOD

C. 600 B.C.

GREECE

HEIGH: 6IN.

MYERS COLLECTION

The goddess Hygeia is one of the lesser deities of the Greek pantheon and as such she is also one of the least depicted in mythology and art. She is known to us as the goddess of health and healing. Her name was also given to Athena, the goddess of wisdom, and on occasion the goddess of health as well. She earned the appellation of Hygeia during the construction of the Propylea of the Acropolis in the 5th century B.C. when she was said to have healed the architect Mnesicles who had fallen from the structure.

Hygeia was closely related to the male god Asklepios, who was also the god of healing and she is sometimes considered to be his wife rather than his daughter. Because of the nature of these two gods, it is not surprising that their main form of representation is that of the votive statue placed in one of the temples constructed in their honor. In the example piece from the Western Maryland Collection we see her standing nude, in all likelihood a pubescent virgin. In her left hand she holds a cup with which she feeds a serpent which she holds in her right. This is a very typical depiction of the goddess who is almost always shown as a virgin in a long robe with the serpent and the cup. The form of a woman feeding a snake from a saucer may have been an image with its roots in the Greek practice of ministering the souls of the dead. However, the image of a goddess with a serpent goes back even further into history. In the Palace of Minos at Knossos on the island of Crete, statuettes of priestesses holding snakes were found. These works may very well be representations of the mother goddess herself who had the Cosmic Serpent as her consort.

In Greek mythology the serpent is thought of as a symbol of the affirmation of life which allies it with health and healing. Because of its ability to slough off its skin, the snake is generally considered as the master of rebirth and immortality. According to a myth from Crete, serpents knew the secret of restoring life. One explanation for the prevalence of snakes in relation to the healing arts is that healers may have used snake blood or venom in the healing of patients because of the great regenerative powers with which serpents are accredited. Of course, the most basic meaning of the snake is as a phallic symbol, which when associated with the cup, generally held to be a female symbol, represent reproduction and regeneration. Also the cup, like its later counterparts, the Grail and the cauldron, represent bounty and fertility as well as immortality.

The Western Maryland statuette is of particular interest for its early date. It represents the stiff, frontal qualities of art of the Orientalizing period. The face of the goddess is mask-like and staring and the body does not show the grace and ease of movement which would develop within the next century. The bronze is not solid, nor was it cast in the lost wax method. Instead, it is a spherulaton work that is created out of hammered flat pieces of metal, a technique associated with the Orientalizing period.

(KJ)



Figure 22.

23. DANCING SATYR

BRONZE

LATE HELLENISTIC OR EARLY ROMAN
1ST CENTURY B.C.-1ST CENTURY A.D.

HEIGHT: 6IN.

MYERS COLLECTION

Satyrs belonged to the order of Greek forest and mountain deities of the male sex and they represented the genial, luxuriant life in nature. They spent their lives attending to the god Dionysus and they lived in a perpetual state of amusement. The satyrs enjoyed hunting, music, drinking and dancing. They often participated in wild dances with the female followers of Dionysus, the Meneads, and were masters of a number of musical instruments. The satyrs, like their god Dionysus, were addicted to excessive drinking of wine, which excited them to insane and unseemly pranks of all kinds. In fact, coarse sensuality and a wanton spirit of mischief are the leading features of their character.

Because of their animal propensities the satyrs were not completely human in appearance. Many were seen as a kind of "missing link" between the animal and human worlds. In depictions like that in the Western Maryland Collection, the satyrs are depicted as having goats' tails, a blunt nose and pointed ears. It has been suggested that the reason why these deities are depicted in art as having animal features is to show that their nature was inferior to that within the pure human form.

The dancing satyr is a copy of a well-known statue which came to grace many a rich Roman's garden. The best known model for this work is The Dancing Faun from a villa at Pompeii.

(SJ)

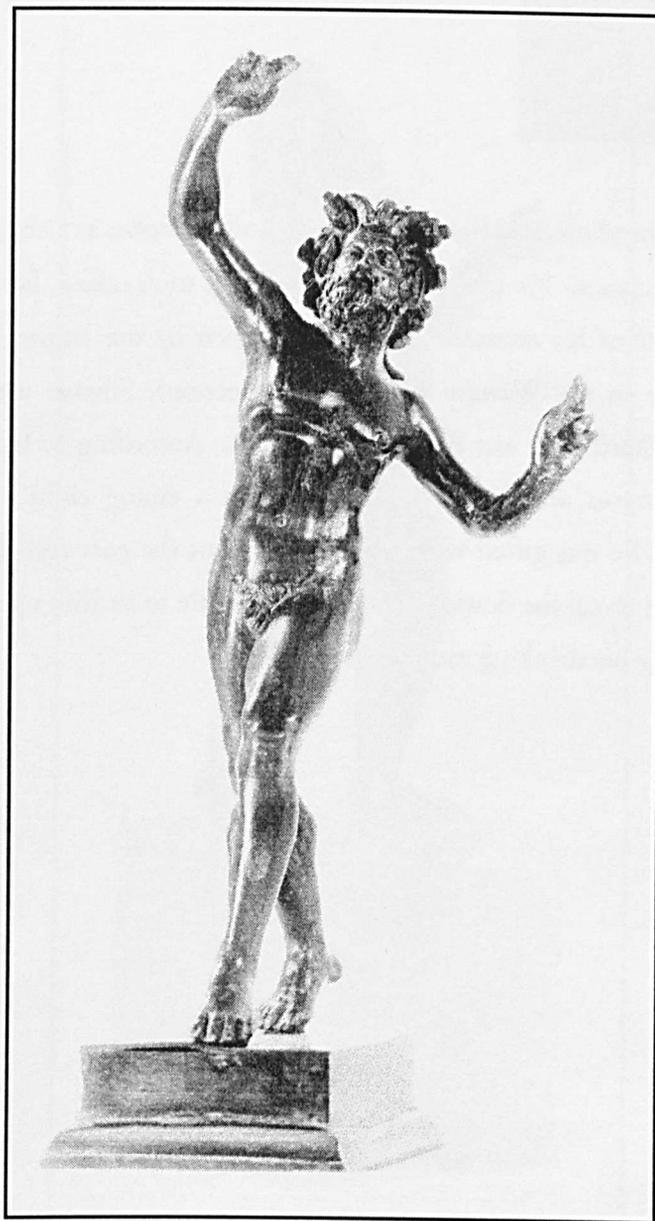


Figure 23.

**24. DRUNKEN SILENUS WITH AN
EMPTY WINE CUP**

BRONZE

LATE HELLENISTIC OR EARLY ROMAN
1ST CENTURY B.C.-1ST CENTURY A.D.

HEIGHT: 4IN.

MYERS COLLECTION

The mythological figure of Silenus is often shown as a character in the retinue of Dionysus. He is usually shown as bald, snub nosed, fat and always drunk. In spite of his constant imbibing (implied by the empty wine cup held by the Silenus figure in the Western Maryland Collection), Silenus was often depicted as a cheerful drunkard who was filled with wisdom. According to legend, he had been the tutor of Dionysus and had taught the god as a young child. Silenus' wisdom was immense and he was gifted with knowledge about the past and the future. Sometimes Silenus would reveal the destiny of whoever was able to tie him up during the heavy sleep brought on by his drinking escapades. (JB)

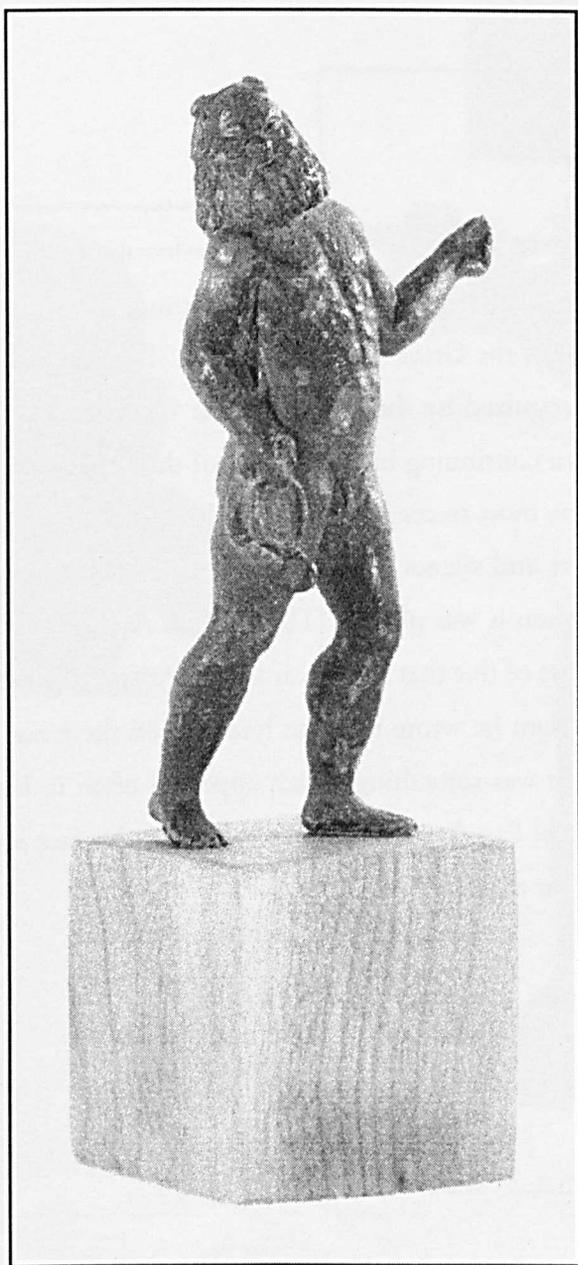


Figure 24.

25. PAN PLAYING A FLUTE

BRONZE

LATE HELLENISTIC OR ROMAN

1ST CENTURY B.C.-1ST CENTURY A.D.

HEIGHT: 4 IN.

MYERS COLLECTION

Pan played an important role in the Hellenistic period as an embodiment of the pleasures of rural life. A nostalgic yearning for a simple life within nature was expressed in the Greek myth of Arcadia. Pan was associated with the satyrs and silenoi and is recognized by the tuft of hair at his lower back. During the Hellenistic period there was a continuing humanization of the figures of Pan so that in the Western Maryland figurine most traces of his bestial characteristics are gone.

The satyrs and silenoi are often associated with the flute because the flute distorted the face when it was played. The goddess Athena became so disgusted with the instrument because of this that she discarded it. Aristotle spoke of the "second-class" status of the flute when he wrote that the lyre calmed the emotions and the flute excited them. Excitement was something which appeared often in Hellenistic art and Western Maryland's figure of Pan does not seem to mind that his face is distorted as he appears to play a loud tune on the double flute.

(JB)

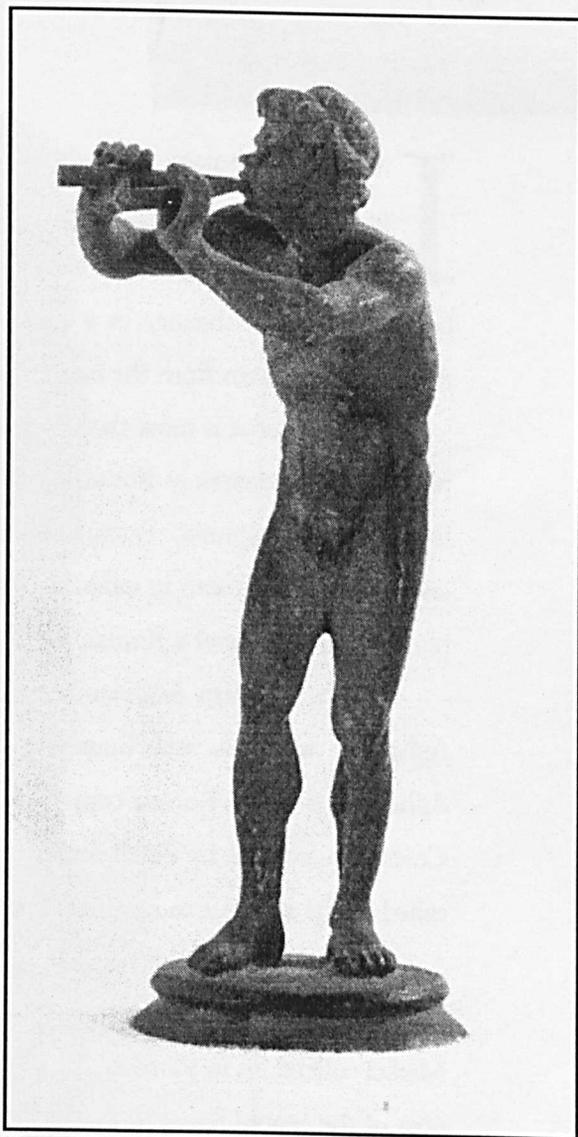
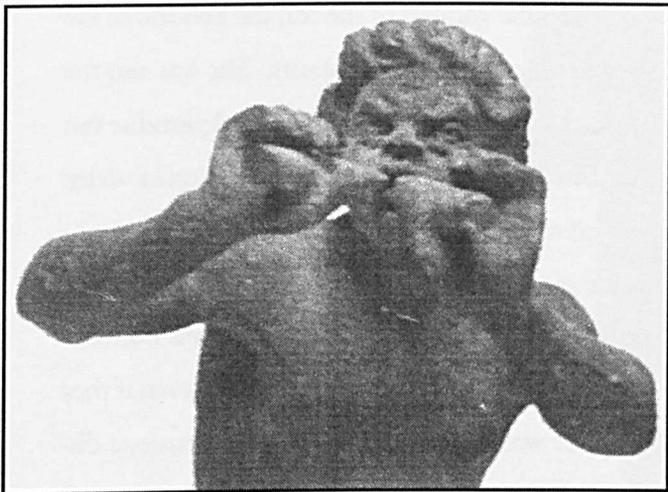


Figure 27.

26. THE GODDESS APHRODITE

BRONZE

LATE HELLENISTIC-EARLY ROMAN

1ST CENTURY B.C.-1ST CENTURY A.D.

HEIGHT: 6 IN.

MYERS COLLECTION

In Greek mythology the goddess Aphrodite was the goddess of the sea, the goddess of life on earth, and most importantly, the goddess of love and female beauty. She was also the goddess of fertility, whose role it was to create and sustain love. The deity Aphrodite can be traced back in history as a direct descendant from the historical Earth Mother deity. Aphrodite was born from the foam of the sea and came to the island of Cyprus.

This statue is more than likely a Roman piece. The copying of former Greek masterpieces became current in Roman times from the second century B.C. on and it was not confined to large sculptures. Roman collectors wanted copies of famous Greek works, even if they could only afford them in reduced size. This piece was probably an ornamental statuette displayed in the home of a Roman patron of the arts.

The Western Maryland statuette is a small scale copy of the famous Capitoline Aphrodite which is now housed in the Capitoline Museum in Rome. The Capitoline Aphrodite is itself a Roman copy of an earlier Greek work. It was done in the tradition of the Cnidian Aphrodite by Praxiteles where the viewer catches a glimpse of the goddess fully disrobed as she is about to step into the water to bathe. There is a sense of modesty though as Aphrodite gracefully holds her right arm bent upward across her breasts and her left arm is held bent downward to cover her lower body. This pose also appears in a statue of Aphrodite in the Medici collections in Florence. It is generally agreed that this work was the inspiration for the pose of the central figure in Botticelli's Birth of Venus.

(AE)

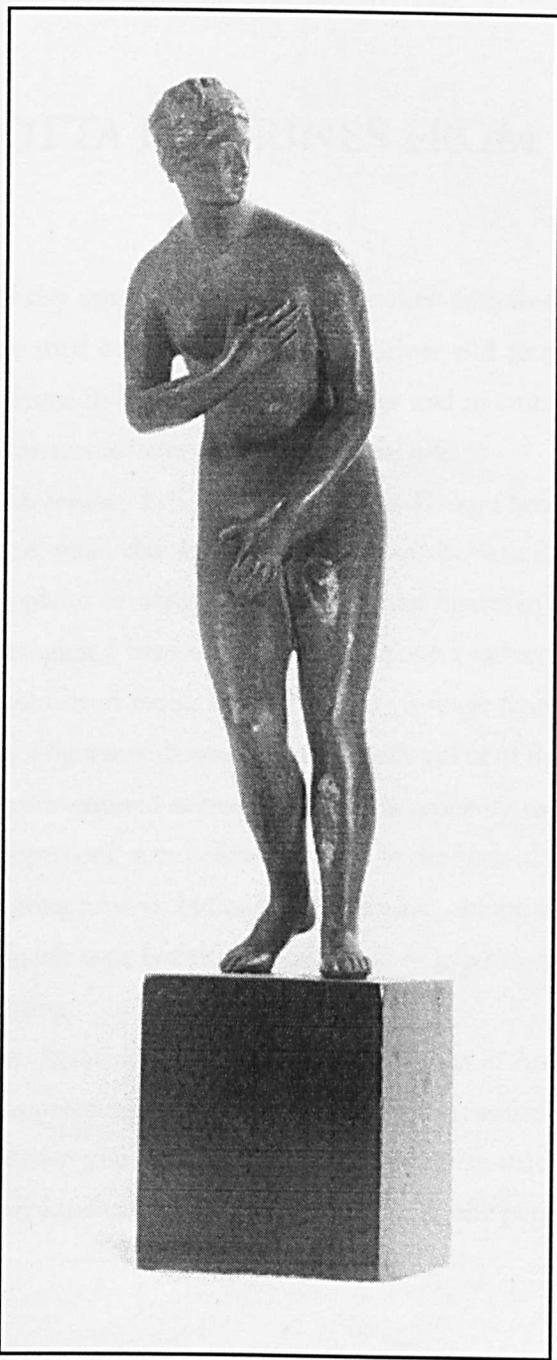


Figure 26.

TERRACOTTA FIGURINES FROM GREECE

The creation of clay images dates back to the earliest periods of Greek history. Small figurines were used as votive offerings in shrines and temples. Already shaped, baked and painted in bright colors, these were sold to customers who would offer the gifts to the deities. Terracottas were also used as burial gifts.

During the fourth century B.C. an area known as Tanagra became an important center for the creation of fine, small clay sculptures. These works were exported over the entire Mediterranean. The coroplasts, or artisans who created these figures in clay, used molds to create their works, often changing a head or arm pose to create a variety in their works. By the Hellenistic period, the number of molds used in creating a single figure was increased. There was also an introduction of figures with arms gesturing outward or of flying figures with wings. These more complex figures required as many as fourteen accessory molds. In all of these figures the bottom was left open or a vent hole was created in the back of the figure so that steam could escape during the firing process. Holes could be square, oblong or round. When the firing was completed the figures were bathed in white chalk or gypsum coating which became a base for polychrome painting.

A number of later figures come from the site of Myrina in Asia Minor. These works tend to be in multiple compositions and are not as finely molded as the Tanagra works. During the Hellenistic period great numbers of terracotta figurines were made and in spite of their fragility many have survived indicating their popularity during the period.

(JB)

27. A FIGURE OF A WINGED EROS

TERRACOTTA

HELLENISTIC PERIOD, PROBABLY GREECE

3RD CENTURY B.C.

HEIGHT. 5IN.

MYERS COLLECTION

Eros has the distinction of being the youngest of the gods; he was originally conceived to be a winged boy of immense beauty on the verge of becoming a man. Eros was the customary companion of Aphrodite and is described as being gracious though rebellious and full of pranks. His bow and arrows had powers to stir the fires of passion that even Zeus could not withstand. However, Eros often abused his powers for his own mischievous pleasure and Aphrodite would punish him by taking them away. In a larger sense the figure of Eros in Greek mythology embodies that which brought people together and ultimately brought harmony to chaos—the force of love.

In the Hellenistic period Eros took on the aspect of a real child with childish manners. A new conception of this period was to show him hovering in the air. A charming description in Greek literature speaks of them “as little nightingales flutter on the tree, trying their growing wings from bough to bough.” The best terracottas of this type come from Myrina in Asia Minor. This is probably the provenance of the two Western Maryland examples. Terracotta figurines like these were once brightly painted, these two examples still have traces of blue paint on the drapery.

(JB)



Figure 27.

28. SEATED WOMAN (A MUSE?)

TERRACOTTA
HELLENISTIC PERIOD
GREECE
HEIGHT: 6IN.
MYERS COLLECTION

Many of the terracotta figurines were quite simple in their depiction of seated women. This example wears the distinctive “melon” coiffure with its several lobes. This is one of the most common hairstyles on the Tanagra figurines. Her voluminous dress covers her body and she pulls her hands within the long sleeves. This style in clothing is echoed in the same pose of the two Erotes. In her position as a seated woman with a calm and serious expression, she might be understood to be one of the Muses, a favorite subject in Hellenistic terracotta figurines. Traces of paint also remain on her clothing and in the back of the figurine one can see the distinctive vent used during firing to prevent cracking in the material of the statuette.

(JB)



Figure 28.

29. HEAD OF A WOMAN

TERRACOTTA

HELLENISTIC PERIOD

GREECE

HEIGHT: 3IN.

THE MATHEWS ESTATE

This lovely little terracotta head was once part of a larger figurine. She wears a distinctive headdress with a high center peak and a circular ornament. Her stiff stylized curls are typical of the kind of mass-produced figurines which were turned out throughout the entire Mediterranean world. She may have represented a cult goddess or a personage associated with a particular area but it is difficult to identify her meaning in such a fragmentary form.

(JB)



Figure 29.

30. BATTLE OF THE LAPITHS AND THE CENTAURS

TERRACOTTA
HELLENISTIC PERIOD
GREECE
9 IN. X 7 IN.
MYERS COLLECTION

This molded terra cotta group illustrates one of the most popular myths in Greek art. The event took place at the wedding of one of the women of the Lapith tribe. The Lapith's cousins, the Centaurs, appeared from their home in the forest to visit the wedding. The beasts, half men and half horse, drank too much wine at the feast, became intoxicated and began to carry off the bridesmaids as well as the bride. The Lapith men fought back to save their women and a furious battle ensued. The situation was finally resolved when the God Apollo suddenly appeared and decided in favor of the Lapiths. This story was seen by the Greeks as an allegory of the triumph of civilization; reason and order over degeneracy, animal desires and chaos. This very same theme appeared on the pediment of the Temple of Zeus at Olympia and also as decoration in the metopes of the Parthenon on the Acropolis in Athens.

The scene on the terracotta shows a Lapith and a Centaur at the height of their battle. The Centaur is carrying off the Lapith maiden but the Lapith has grabbed the hair of the Centaur. He grimaces in pain and tries to resist the grasp of the Lapith. The Centaurs are usually shown with exaggerated faces, twisted and distorted by fear, lust and pain as if to signify their lack of control over their emotions. The Lapith, on the other hand, remains calm. He is in control and will not give way to his feelings. The dramatic head of the Centaur is reminiscent of other famous sculptures of the Hellenistic world and brings to mind, for example, the head of the central Laocoon figure in the large marble statue now in the Vatican museums. This exploration of dramatic psychological states is a hallmark of the Hellenistic style. (JB)



Figure 30.

**31. CENTAUR WITH MOTHER
AND CHILD**

TERRACOTTA

A NINETEENTH CENTURY WORK IN THE
HELLENISTIC STYLE (?)

PROBABLY ABOUT 1880 A.D.

4 IN. X 6 IN.

MYERS COLLECTION

The problem of forgeries is a serious one for museums holding collections of Greek terracotta figurines. In the 1870's hundreds of forgeries were made of Greek terracottas and the market was swamped with them. Fakes are usually spotted through their poor style, and since they were actually made in the Victorian period, their tendency toward over-sentimentality. The group in the Western Maryland Collection may well fall into this category as the usually wild and licentious centaur seems tamed here, in this happy family group, to the image of the model Victorian husband.

The true age of this and other terracottas in the collection can only be determined by submitting them to a thermoluminescent test which can confirm or deny the antiquity of the object.

(JB)



Figure 31.

32. YOUTH SACRIFICING

LATE SECOND CENTURY B.C.

ETRUSCAN, FROM NEMI

ITALY

HEIGHT: 4 IN.

MYERS COLLECTION

The Etruscans developed their civilization in the area around Rome. No one is completely sure of their origin but many scholars are convinced that they moved to Italy from an ancient homeland in Asia Minor. The Etruscans are particularly renowned for their elaborate tombs and the beautiful figural sarcophagi which served as burial containers for the dead. Etruscan tombs were also painted with complex murals depicting banquet scenes of the deceased. The Etruscans were strongly influenced by Greek art and the development of the arts of Etruria mirrors the progression from Archaic to Classical to Hellenistic. The Etruscans, however, did have their own style and iconography.

The bronze in the Western Maryland College collection probably comes from Nemi, a site in the Alban Hills around Rome. Here, a number of small bronzes have been found which represent young men pouring ritual libations. As is the case with our figure, these young men wore the *toga exigua* which was draped so that most of the torso was bare. Their thick, curly hair was crowned with a wreath of vine leaves associated with the Greek god of wine, Dionysus. The figures hold a libation bowl and an *acerra* (the latter is missing in our example). The Western Maryland bronze shows the typical face of this type of figure with its head lifted and eyes upturned. The drapery of the toga is done in sharp, stiff ridges and the hair is stylized into ridged patterns.

(JB)

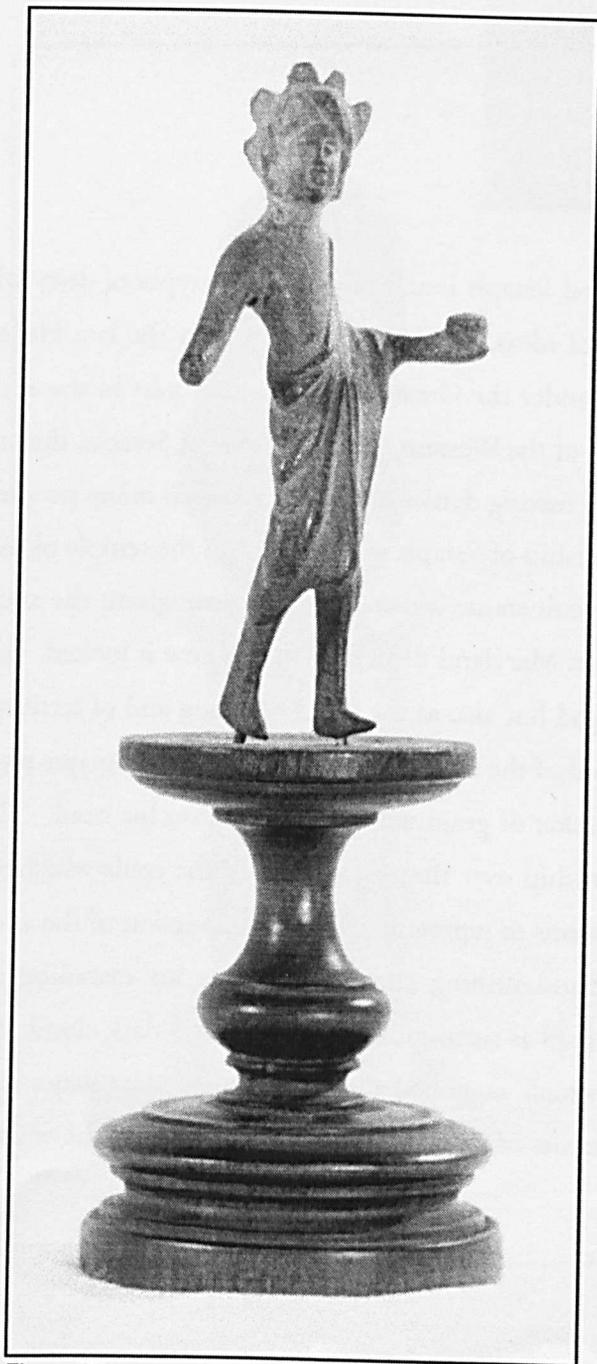


Figure 32.

33. THE GOD SERAPIS

BRONZE

1ST CENTURY B.C.-1ST CENTURY A.D.

ROMAN EGYPT

HEIGHT: 6 IN.

MYERS COLLECTION

The god Serapis is an example of the types of deity which arose in the melting pot of ideas, religions and peoples in the late Hellenistic age. The reign of Alexander the Great played a crucial part in the exchange of cultures and by the time period of the Western Maryland bust of Serapis, the ancient Mediterranean was a world of cults mixing deities and concepts from many peoples.

The worship of Serapis was centered in the temple of the Serapeum at Alexandria in Egypt. The cult statue was well-known throughout the ancient world and it is likely that the Western Maryland depiction echoes how it looked. Serapis became revered not only as a sun-god but also as the lord of healing and of fertility. Originally he was worshipped as a god of the underworld. One of Serapis' major physical characteristics was a modius, the basket of grain which he carried on his head. This measure of grain symbolized his lordship over the earth and also the souls which went beneath it. In these attributes he seems to represent a Hellenized version of the ancient Egyptian god Osiris. The second distinguishing characteristic was his cascading beard and wreath of hair which is described as surrounding his head like a dark cloud. Serapis is usually shown in a dark color which suggested the underworld. His majestic visage, derived originally from Greek statues of Zeus, was calculated to inspire the worshipper to awe.

(CC)

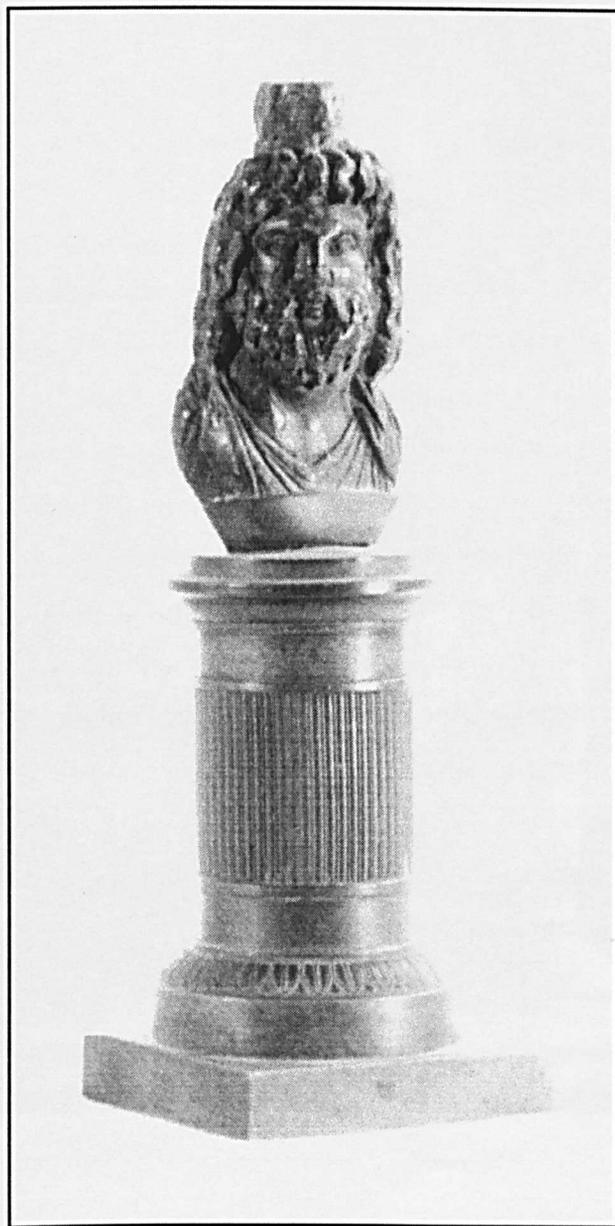


Figure 33.

34. SATYR AND MAENAD

TERRACOTTA

HELLENISTIC PERIOD

GREECE

5 IN. X 8 IN.

MYERS COLLECTION

Both satyrs and maenads were followers of the Greek god Dionysus and helped to make up his retinue. As Dionysus represented the force of life in all things, he became associated with the forces of fertility as well as the power of the fruit of the vine. His followers are often shown in a state of sexual frenzy and Dionysic scenes depict the lusty satyrs chasing after the maenads, those dancing women who also follow Dionysus. In earliest Greek mythology the maenads (“mad women”) did not need to drink of wine to provoke their frenzies for they were self-induced and brought on by the presence of the god. It was dangerous to encounter these maenads when they were under the spell of the power of Dionysus as they were sometimes known to tear animals and even humans to pieces in their wild orgies.

The Western Maryland depiction of the satyr and maenad seems relatively tame in comparison as it suggests a moment of chase between the excited satyr and the nimbly dancing maenad. The inclusion of Dionysus and his lusty followers in the Greek pantheon implies that the Greeks understood that such instincts could not be denied and needed to be included in a balanced understanding of human nature.

(JB)



Figure 34.

35. THEATER MASK OF DIONYSUS

TERRACOTTA
HELLENISTIC PERIOD
GREECE
5 IN. X 3 IN.
MYERS COLLECTION

This intriguing work suggests further attributes associated with the god Dionysus. Descriptions of the early rituals associated with Dionysus indicate that the women followers of the god wore masks. The god was also represented by a mask which was carried on a long pole to indicate Dionysus' role as the god of vegetation and growth. These early religious rites took on more sophisticated meaning until they developed into the beginnings of drama as an art form. Thus Greek theater began as a ritual associated with Dionysus and the actors continued to wear masks as they took various roles.

As early Greek masks have an important ritual function in the cult of Dionysus, his companion, the silenoi and satyrs also wore masks. The Western Maryland example has the snub nosed, bestial features associated with these beings. Dionysic masks remained popular until the end of the ancient world and were often used as decorative elements on vases and architecture. Masks very similar to the one in the Western Maryland College collection can be seen in the Dionysic rites painted on the walls of the Villa of Mysteries in Pompeii.



Figure 35.

ARTS

of Europe

36. ST. MARGARET WITH A DRAGON

JEAN LIMOSIN II

LIMOGES, FRANCE

c. 1650

4.25 IN. X 3 IN.

THE MATHEWS ESTATE

This delightful portrait of St. Margaret is a fine example of the painted enamel technique. Originating in Flanders about the middle of the fourteenth century for the Burgundian court, the "painted" enamel was a revolutionary change from earlier enamels in which each color section had been divided from the others by metal strips or ridges. The city of Limoges in France became the true home of painted enamels after the third quarter of the fifteenth century and continued as a major center well into the eighteenth century.

The Western Maryland example is a portrait of Saint Margaret by Jean Limosin II who was a member of one of the most famous families of enamel craftsmen in Limoges. His signature can be seen in the bottom left corner of the plaque where the letters I L and a fleur-de-lis appear.

St. Margaret is shown against a black background of gold stars. She carries a palm of martyrdom, symbol of her sacrificial death. St. Margaret was said to have lived in the third century A.D. during the reign of the Roman emperor Diocletian. She (preferring to be a virgin) refused marriage with the prefect Olybrius of Antioch and was consequently beheaded after a number of horrific tortures. Her emblem is a dragon which appears next to her in the Western Maryland enamel. This is based on one of her trials in which Satan, disguised as a dragon, swallowed Margaret. The cross she was carrying grew to enormous proportions while she was in the stomach of the dragon and soon it split the dragon open and Margaret escaped unharmed. Due to this experience, she has been designated as the patron saint of expectant mothers and women who are having a particularly difficult labor. St. Margaret was one of the most venerated saints in medieval times and her voice was among those attested to have been heard by St. Joan of Arc. A similar enamel portrait of St. Catharine of Alexandria by the same artist is in the Walters Art Gallery.

(JB)



Figure 36.

STEEL ENGRAVINGS OF FAMOUS VIEWS (“VEDUTE”)

During the 18th century many Italian artists specialized in vedute, or views of famous buildings and sites. Artists began taking a serious interest in recording views for their own sake in the late seventeenth century and by the eighteenth century the great increase in tourism was a powerful stimulus for the further development in the field. Visitors from the northern European countries were willing participants in the Grand Tour, a necessary element in the education of a cultivated gentleman or lady. Italy was the ultimate goal on the Grand Tour and no young aristocrat wanted to be without the status symbol of the journey to Florence and to Rome. Like travelers today, they wanted souvenirs of their trip to impress the family and friends back home, and this very human desire created the market for views of famous and beautiful sites. The more wealthy patrons could afford beautiful oil paintings by Canaletto or Pannini of views in Venice or Rome; those who were less well-heeled had to content themselves with engravings of the sites they had seen. Engraving firms in France and England also turned out scenes of famous sites which were best sellers and favorites as decorations in homes of lesser wealth but an inclination to culture.

The series of engravings in the Western Maryland Collection belong to this category as they have as their subject matter famous sites in both France and Italy.

(JB)

37. THE RUINED BATHS OF ANCIENT ROME

ENGRAVING

18TH CENTURY

ITALY

16 IN. X 11 IN.

THE MATHEWS ESTATE

This engraving of the ruins of a grandiose bath complex in ancient Rome shows the remains of a structure which had played an indispensable part of Roman civilization. These baths were designed for the intellectual as well as the physical recreation of thousands of Romans at the expense of the state. The baths were large enough to hold a capacity of as many as 1600 people. The buildings that held these kind of baths were usually symmetrical along a central axis and held pools of three different temperatures. These included the frigidarium (a cold water pool), the tepidarium (a warm water pool) and the caldarium (a circular hot water pool with a domed rotunda.) The central buildings around the baths held such facilities as lounges, dressing rooms and exercise rooms and the whole complex was surrounded by landscaped gardens. Water was plentifully supplied by an individual aqueduct.

The artist of this engraving appears to have been fascinated by the magnificence of this great structure of the distant past. The study of Classical architecture was a popular subject at the end of the eighteenth century and antiquarian interests throughout Europe had been inflamed by the recent discovery and excavations at Pompeii. Although these events fueled a hunger for knowledge about the great cultures of Greece and Rome, many intellectuals of the late eighteenth century saw the ruins of these great structures as a lesson in the ephemeral nature of all of man's works. The ruins were studied not only for their archaeological evidence but also for their emotional impact. These views of the great brooding hulks of stone, torn apart now by the ravages of the ages and mouldering as vegetation takes root in the crumbling walls, fed a growing Romantic sensibility which focused on the melancholy and mystery of such ruins.

(SW)(JB)

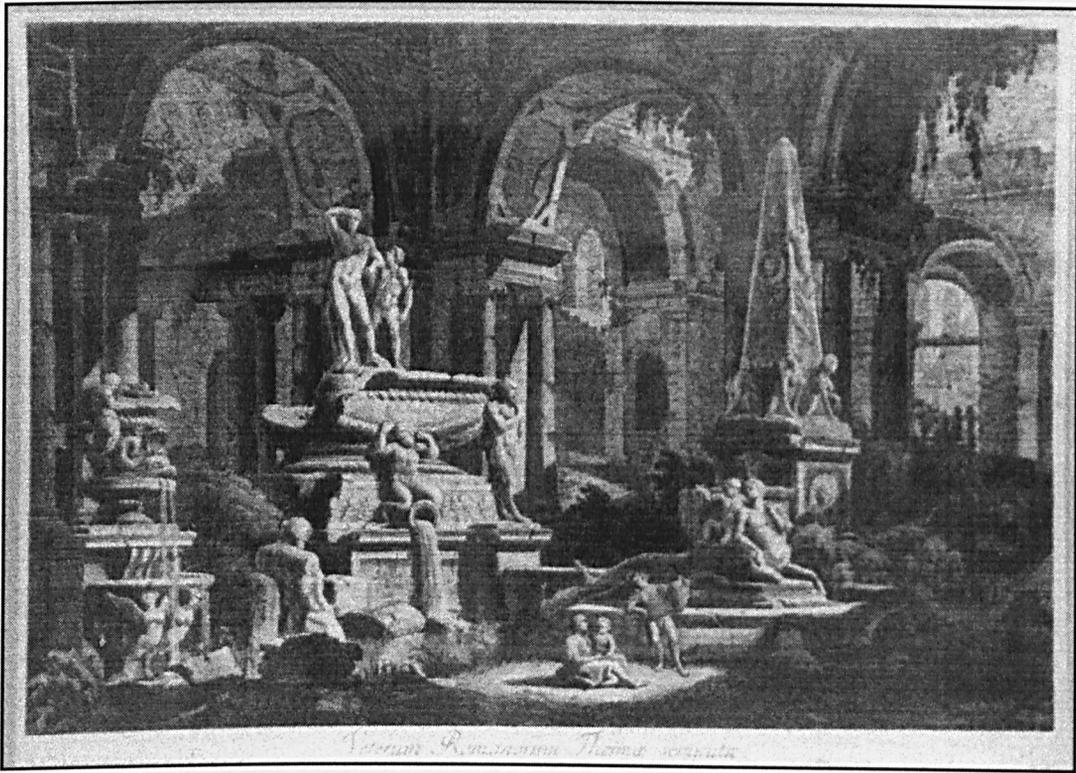


Figure 37.

**38. VIEW OF THE GRAND
TRIANON AT VERSAILLES**

18TH CENTURY

ENGRAVING

FRANCE

22.5 IN. X 12.5 IN.

THE MATHEWS ESTATE

Versailles as we know it today was made vast and magnificent by Louis XIV, the Sun King. Once a hunting lodge, Versailles became the location of the consolidation of power of the French monarchy. Louis XIV housed all the powerful nobles here to ensure the centralization of his absolute authority. Versailles was set as the focal point of the whole city (if not the whole country) and the expenses were astronomical in achieving this palace of power. This was only fitting for the Sun King, ruler of the universe. In this engraving we see the Trianon de Versailles which was a private chateau in which Louis could escape the restrictions and routine of his daily life. Built in the corner of the park, the Trianon combines fanciful color and classic architectural detail. This can be seen in the Doric columns and arched windows highlighted with pink marble as well as the checkered tiles and gilded balustrades. This view was made in the eighteenth century after the passing of Louis XIV but before the structure was sacked during the Revolution.

(SW)



Figure 38.

**39. A VIEW OF BERNINI'S
COLONNADE AT ST. PETER'S IN
THE VATICAN CITY**

18TH CENTURY

ENGRAVING

FRANCE

20IN. x 13IN.

THE MATHEWS ESTATE

During the resurgence of power in the Catholic Church in the 17th century under Pope Urban VIII it was decided to complete the building of the basilica of St. Peter's in a spectacular and dramatic manner. Site of the burial shrine of St. Peter, this church had been the focal point of pilgrimages for centuries. The original Constantinian basicila had been torn down by Pope Julius II at the beginning of the 16th century and work on a grandious structure, one that was to surpass even the greatest buildings of antiquity, began. The project evolved through the leadership of a number of architects including Bramante, Raphael and Michelangelo, but due to the disruptions of the Reformation and several severe economic blows to the Church, the project was still unfinished a century later.

It was the great Baroque artist Bernini who brought the project to completion with his colonnade which appears in the engraving in the Western Maryland Collection. The vast extension of the two arms of the rows of columns serve both structural and symbolic functions. The elongated "arms" reach out to those who had lost their faith or broken away from the church and offered them a symbolic welcome to return. The colonnade not only defined the huge space in front of the church but it acted as a support for Maderno's facade, some sections of which had already begun to display some ominous cracks.

(SW)



Figure 39.

HONORÉ DAUMIER (1810-1879)

The French artist Honoré Daumier (1810-1879) was best known in his lifetime as a social and political satirist; the turbulent world of nineteenth century France offered him plenty of material to draw from. Using humor, satire and biting commentary, he documented the state of France in the wake of the two most significant events in French history; the French Revolution and the Napoleonic era. While historians will forever debate the effects these historical periods had on the development of French history, Daumier's caricatures capture the immediate impressions felt by his generation.

One effect of the Revolution that made Daumier's career possible was the establishment of a free press. It was Charles Philipon, editor and founder of the satirical newspapers the *Charivari* and the *Caricature*, who gave Daumier a vehicle for his exposure of the hypocritical, greedy and corrupt nature of the reign of the last king of France, Louis-Phillipe. Using the relatively new graphic medium of lithography—which by virtue of its ability to be mass produced made it most appropriate for the press—Daumier also attacked another product of the Revolution: the newly formed middle class; with the tacit endorsement of the “bourgeois king” himself, the middle class managed to turn the Revolution on its head in the service of the capitalists and entrepreneurs.

In 1830 Daumier joined forces with Philipon and his war with Louis-Philippe; by 1832, Daumier found himself serving a six-month jail term and paying a fine of 600 francs for depicting the king as Gargantua from Rabelais' literary masterpiece. He saw in the king an insatiable glutton—like Gargantua—who feeds off the working class to perpetuate the new industrialists.

The three lithographs in the Western Maryland Collection are not so overtly political; rather they are commentaries on social norms and middle class tastes. They belong to a series of fifty lithographs begun by Daumier in 1841 entitled *Ancient History*. In this suite of lithographs, Daumier ridicules both the middle class identification with the classical past as well as its idealized view of antiquity's mythological and historical figures. These are classical spoofs peopled with nineteenth century "types"—in some cases, well-known figures—as replacements for Ariadne, Arion, Daedalus, and others.

Daumier's ability to see through pretense in order to reveal the truth made him an important precursor to the Realist movement. In his unsentimental and sober, albeit humorous and sarcastic, vision of the world around him, he supports Baudelaire's belief that the heroes of Homer's *Iliad* were insignificant when compared to those of Balzac's *Comédie Humaine* precisely because they had no direct bearing upon contemporary France. In this respect, his Realist vision anticipated the paintings of Edouard Manet and Gustave Courbet who later answered Baudelaire's call for a "painter of modern life."

(ML)

**40. L'ABANDON D'ARIADNE (THE
ABANDONMENT OF ARIADNE)**

HONORÉ DAUMIER

LITHOGRAPH

1841

FRANCE

8IN. x 9.5IN.

FROM THE MATHEWS ESTATE

In this lithograph, Daumier characteristically ridicules what he perceived as the hypocritical “bourgeois” identification with the virtuous and high-minded examples set forth by ancient history and myth. He does so by alluding simultaneously to the ancient as well as the contemporary; as a result, he offers the beholder a biting commentary on both. He presents us with an image of the hapless figure of Ariadne, daughter of King Minos. Classical literature offers us two accounts of Ariadne’s fate; she was ravaged and abandoned by Theseus, whom she helped escape from the Labyrinth, and Bacchus who, according to another myth, was believed to be the one who abducted and abandoned her on the island of Naxos.

In Daumier’s hands, Ariadne is not so much the tragic heroine from the grand oral and literary tradition of ancient mythology as she is a common nineteenth century woman—perhaps a prostitute—nervously biting her nails with legs splayed. Here Daumier combines Ariadne’s two literary lives for as she watches her departed and spent Theseus sail away on the ocean blue, she awaits, as the quatrain below explains, the arrival of Bacchus at whose hands she will be similarly used and discarded. The clusters of grapes behind Ariadne clearly allude to the imminent arrival of the ancient god of wine and ecstasy. This demystification of the ancient myth is in keeping with Daumier’s Realist aesthetic, as he forces the viewer to encounter the myth unfettered by any Romantic delusions.

Ariadne’s unfortunate experiences in the realm of love are further echoed in the expanse of sea surrounding the lonely island where she finds herself without meaningful companionship. Her despondent contemplation of this body of water is no doubt an allusion to the “drowning of her sorrows” as the myths inform us.

(ML)

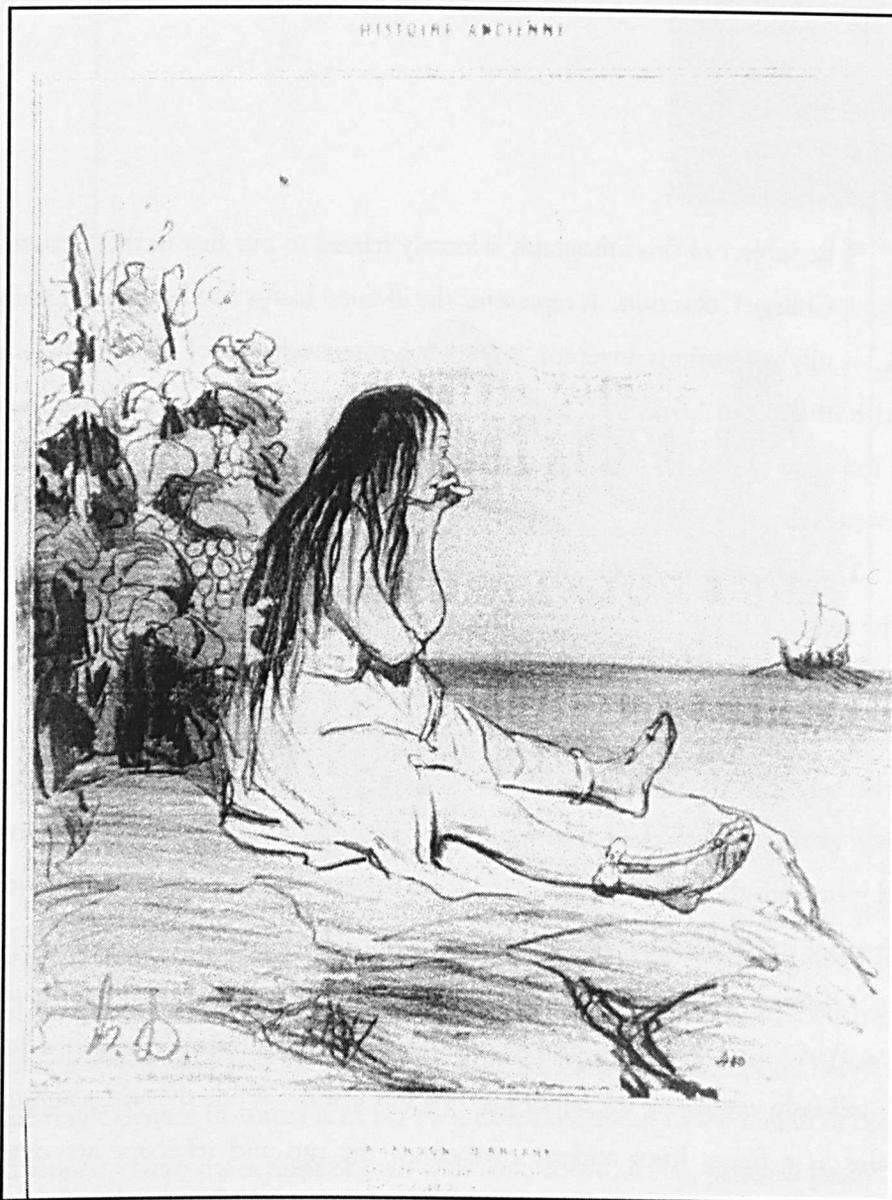


Figure 40.

**41. LA CHUTE D'ICARE
(THE FALL OF ICARUS)**

HONORÉ DAUMIER

LITHOGRAPH

1841

FRANCE

8.5IN X 10IN.

THE MATHEWS ESTATE

The subject of this lithograph is loosely related to our first in the Western Maryland College Collection. It represents the ill-fated Icarus and his father, Daedalus, antiquity's notorious inventor whose ingenious scheme of fabricating waxen wings allowed both he and his son to escape from King Minos' labyrinth. Unfortunately, Icarus soared too close to the sun causing his wings to melt and Icarus to plummet downward as his father watched.

The labyrinth from which the two escaped was designed by Daedalus as a prison to hide the hideous Minotaur—a beast that survived on the human flesh of young Athenians. Part man and part bull, the Minotaur was born of the unnatural union of Minos' wife, Pasiphae, and a Cretan bull. Ariadne, the unfortunate heroine of our first lithograph, is linked with the labyrinth. It was she who, after falling in love with Theseus, suggested that the Athenian prince unravel a ball of string as he entered the labyrinth that would serve as a guide to lead him from the maze after he killed the Minotaur. After pledging her his love, Theseus took Ariadne to the island of Naxos where he soon abandoned her.

Daumier depicts the cold-hearted inventor Daedalus—so self-serving as to kill his nephew Perdix after accepting him as a pupil, because his talents threatened to surpass his own—callously witnessing the fall of his own son Icarus. While the wings and tunic identify Daedalus as a figure from ancient mythology, the cap and telescope are clearly modern. Daumier here seems to be commenting on the growing scientific attitude infecting nineteenth century French culture. This quest for technological and scientific progress is waged at the great



Figure 41.

cost of human compassion and humanitarian responsibility. Daedalus seems more concerned with the success of his invention of waxed wings than the fate of his own child. The telescope—a device that enables one to be farsighted—is here in the hands of one who is obviously short-sighted. After all, the poetic description below informs us that Daedalus' only response to the tragic demise of Icarus is in his own disappointment in the failure of his device. Again, Daumier sees that greed and avarice govern the actions of men who seek, above all else, personal profit.

(ML)

**42. LE SAUVETAGE D'ARION
(THE RESCUE OF ARION)**

HONORÉ DAUMIER

LITHOGRAPH

1841

FRANCE

8.5 IN. X 10 IN.

THE MATHEWS ESTATE

Arion, the celebrated poet, bard and singer of antiquity was Daumier's next target. Here, as in the previous example, Daumier alludes to the present via the past. Arion, returning by sea from Tarentun to Corinth after a successful tour as the greatest chanteur of his day, found himself a hostage to the crew members of his ship who desired his wealth. After stealing his money and refusing to grant him his life, his captors did, however, allow him a final wish; to sing one last song before he died. Arion's voice was so resplendent that he attracted the attention of a school of dolphins, one of which was so moved by his voice that he took Arion upon his back and provided him with safe passage to the shores of Corinth.

Again, Daumier's attack is two-sided. Instead of depicting the ancient tenor in heroic proportions, Daumier offers us a contemporary bespectacled singer from the Paris Opera whose reputation is as inflated as his body is rotund—so rotund as to drown the sea creature who offers its back in a vain effort to save his life. As the accompanying poem informs us, there are many at the Opera who find themselves in a similar situation as poor Arion; but they would scarcely be able to arouse even the pity of an anchovy, much less a dolphin. Moreover, the poem insinuates that only a “dilettante” or amateur would find pleasure in his voice. Rather than being placed in the heavenly vault as a constellation, in accordance with the ancient myth, Daumier's modern Arion sinks to the deepest depths of the ocean weighed down by pride, greed and a false sense of self-importance.

In typical fashion, Daumier pokes fun at the very tradition with which his misguided and deluded countrymen so ardently attempt to ally themselves.

(ML)

HISTOIRE ANCIENNE.



LE SAUVETAGE D'ARION.

Par un gros poisson étouffé
ce héros se sauva de sa frêle embarcation
Mais ne réalisa que l'éternelle punition.

Figure 42.

**43. ENGLISH LANDSCAPE
SCENE WITH BRIDGE**

J.M.W. TURNER

WATERCOLOR

c. 1790

ENGLAND

2.5IN X 3.75IN.

THE MATHEWS ESTATE

Joseph Mallord William Turner (1775-1851) was the most representative painter and watercolorist of English Romantic landscape painting in the nineteenth century. Born in London to a family of modest means, Turner early showed artistic talent. By 1789 he was admitted into the Royal Academy Schools where he first learned the art of watercolor and later became both a professor (1807) and Deputy President (1845). He exhibited his first painting in 1796 before leaving England in 1802 for the first of many tours to the Continent where he was influenced at various stages in his career by Dutch, French, Swiss and Italian painting. At his death in 1851 he bequeathed to the state over 300 paintings and 20,000 drawings and watercolors.

Turner's unconventional approach to landscape painting developed in sharp contrast to "classical" painters like Poussin—whose work reflects this tradition in its orderliness, restrained color and classical subject matter. Turner's nature is explosive, wild and mysterious calling on contemporary theories of the sublime. Turner rarely depicted nature in its most powerful aspects—particularly when it involved human struggle. The struggle between man and nature was Turner's lifelong obsession, and to convey this on canvas he discovered the expressive use of color and brushstroke. Rather than carefully delineating the forms of nature, he would suggest atmospheric space and nature's luminous effects through color and gesture. In this respect, his work forecasts the liberation of color from its descriptive role at the turn of the century; we see echoes of his work much later in the paintings of the Abstract Expressionists.

Our little watercolor does not conform in the least to the above description of Turner's mature work. The reason for this is that it is an early work, probably done in the 1790's while Turner was on one of his numerous topographical sketching tours of the countryside. In picturesque fashion, he has captured a quiet stream, a bridge, and the spires of a cathedral in the background. The architectural detail would suggest that the watercolor was most likely done in England.

On a humorous note, not only is Western Maryland College fortunate to have a rare example of Turner's early work, but to have a Turner at all! Turner was known in his day for being miserly and most unwilling to sell even his paintings. After he sold a painting for financial reasons, he would often spend as much time trying to buy it back from the owner once he had amassed enough cash. This is one of the few Turners that didn't end up in the Tate Gallery.

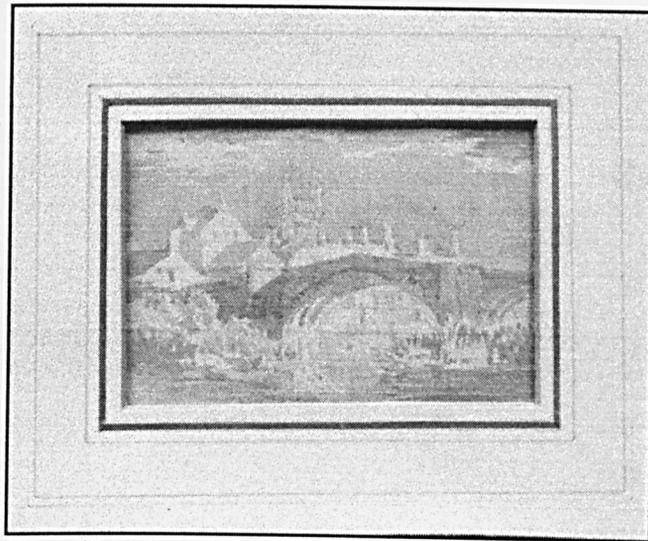


Figure 43.

Modern

ART

109

44. SKETCHES BY PAUL VALÉRY

INK ON PAPER

7IN. X 9IN.

THE MATHEWS ESTATE

Western Maryland College is fortunate indeed to possess this interesting set of sketches from the hand of the well-known poet, critic and thinker, Paul Valéry (1871-1945). Valery was born in the small Mediterranean port of Sète in southern France where his first writings were influenced by the Symbolist movement. In 1892, however, he renounced all such emotional pursuits and dedicated himself to what he called "The Idol of Intellect". He developed a schedule of rising at dawn and meditating on the scientific method, consciousness and the nature of language. He recorded his thoughts on these topics in a series of notebooks much like Leonardo da Vinci whom Valery considered to be the paradigm of the Universal Man. In one of his essays "Introduction à la méthode de Léonard de Vinci" Valery wrote of the contrast of the infinite potential of the mind and the imperfections of physical action. Valery's interests, like Leonardo's, covered a wide range of subjects including poetry, philosophy, painting, the dance, architecture, science, mathematics and the fine arts. His best known work was "Le Cimetière marin" a famous meditation on death written in the cemetery at Sète where he is now buried.

Paul Valery was not particularly famed as an artist or a draughtsman and the drawings in the Western Maryland College Collection were probably just free-handed sketches—a kind of visual musing about the human hand and its creative endeavors. The single eye seems to further suggest that most important of our senses for the area of the visual arts. As was the case with Leonardo da Vinci, Valery liked to not only record his thoughts in notebooks, but also to give them a visual form.

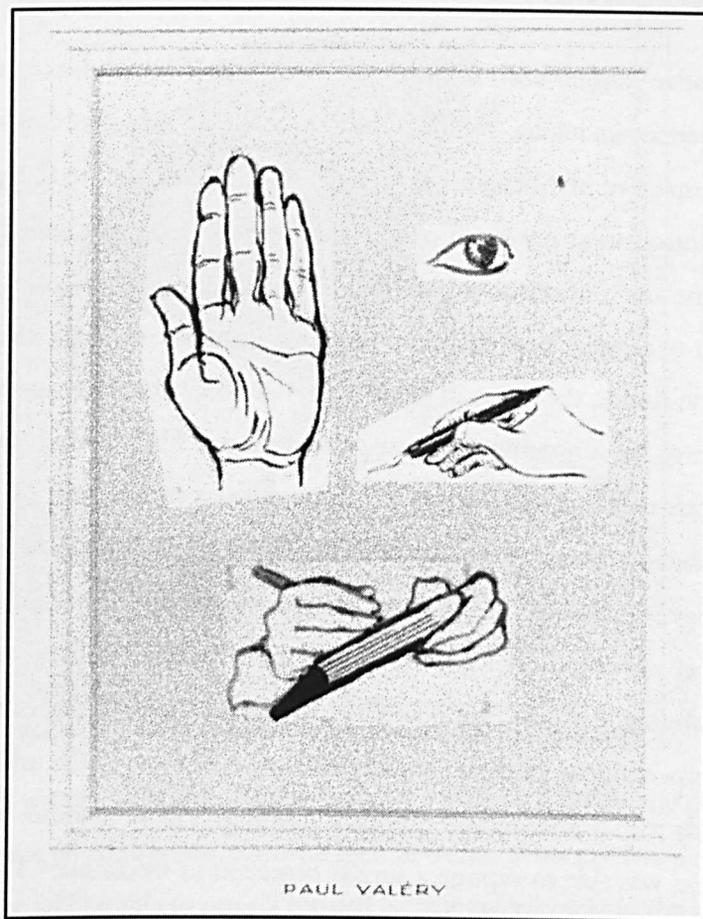


Figure 44.

45. UNTITLED

HENRI MICHAUX

14 IN. X 10.5 IN.

THE MATHEWS COLLECTION

A native Belgian born in 1899, Michaux, like Valery, is better known for his literary works than his art. However, his artistic output was quite considerable; indeed, a retrospective of Michaux's paintings was mounted by the Guggenheim Museum in 1978 thus introducing American connoisseurs to what one critic called Michaux's "dual citizenship in the arts". Michaux worked with both fountain pen and paint brush to create works which seem to suggest loose references to recognizable forms. Like the forms suggested in a fire, or in the clouds, the elements of his paintings float before the viewer as tantalizing visions which undergo metamorphoses into suggestive images. His paintings are like Rohrshach blots which evocatively bring out a variety of responses from each viewer.

A favorite theme in Michaux's work is that of the human face which appears in the loose tracings of his brush. The Western Maryland College example follows this theme with its suggestion of the deep hollows of eye sockets and a strangely twisted mouth. Michaux, in an essay on painting, explained his obsessions with faces: "Leading an excessive facial life, one is also in a perpetual fever of faces". Such is the lament of those in the urban crowd who are confronted daily with unmanageable numbers of stranger's faces. Another modern Belgian master, James Ensor, was able to capture a similar obsession in works like "The Entry of Christ into Brussels—1889" with its crowds of masked people lining the streets.

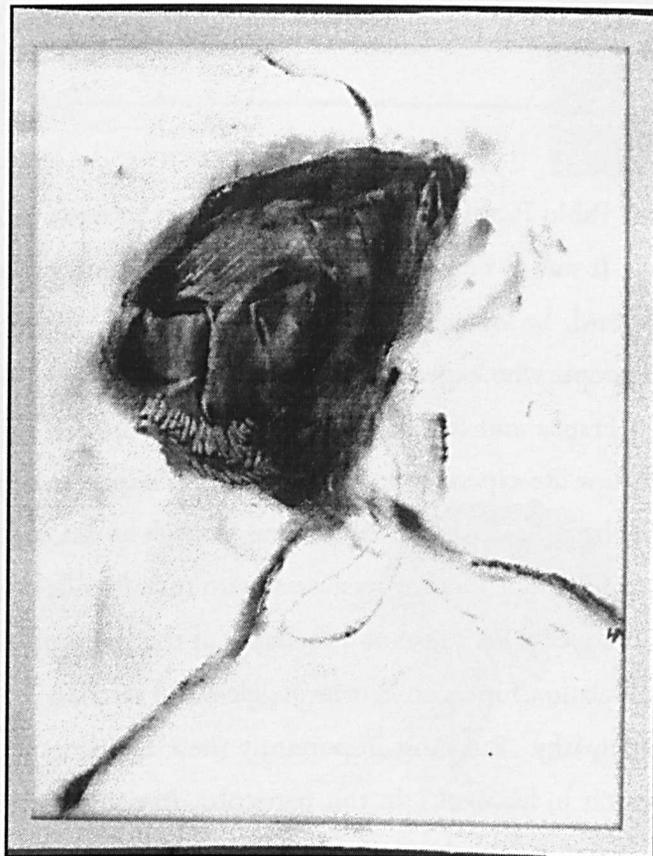


Figure 45.

In 1951 Michaux wrote: "Whoever, having perused my signs, is led by my example to create signs himself...will discover a source of exhilaration, a release such as he has never known, a disencrustation, a new life open to him..in which he will be able to express himself far from words, words, the words of others." This concept of art as a liberator to the psyche is at the very essence of the modern spirit.

**46. AU CIRQUE
(AT THE CIRCUS)**

PABLO PICASSO

DRYPOINT

1905

FRANCE

5.5IN. x 8.5IN.

THE MATHEWS ESTATE

In April 1904, Pablo Picasso set out from Barcelona to settle in Montmartre, a section of Paris. It was to be the beginning of his exile from his own country. From that time onward, he virtually became a French artist. His fame began to slowly increase, and the people who experienced him and his work began to consider his presence an honor to France and its artistic traditions. Picasso felt this permanent move would give him a new life experience. This was of vital importance due to Picasso's idea of painting and life being inseparable. And found new life he did, at the Cirque Médrano which he frequented three or four nights a week with such friends as the poet Apollinaire and fellow artist Braque. This constant attendance at the circus enabled him to develop close and personal relationships with clowns, jugglers and acrobats for whom he had both admiration and sympathy. But most importantly these acquaintances became the main type of subject matter in his work. In this particular drypoint, Picasso has moved away from his previous emphasis on the intimate, offstage life of the circus people to capture the grace of these nymph-like acrobats in action. Although only a rapid sketch, Picasso has allowed the viewer to feel the elegance of movement and precision of balance in the performance of this acrobat. Drypoints of the same subject can be found in the collections of the Metropolitan Museum of Art and also in the Cone Collection of the Baltimore Museum of Art.

(SW)

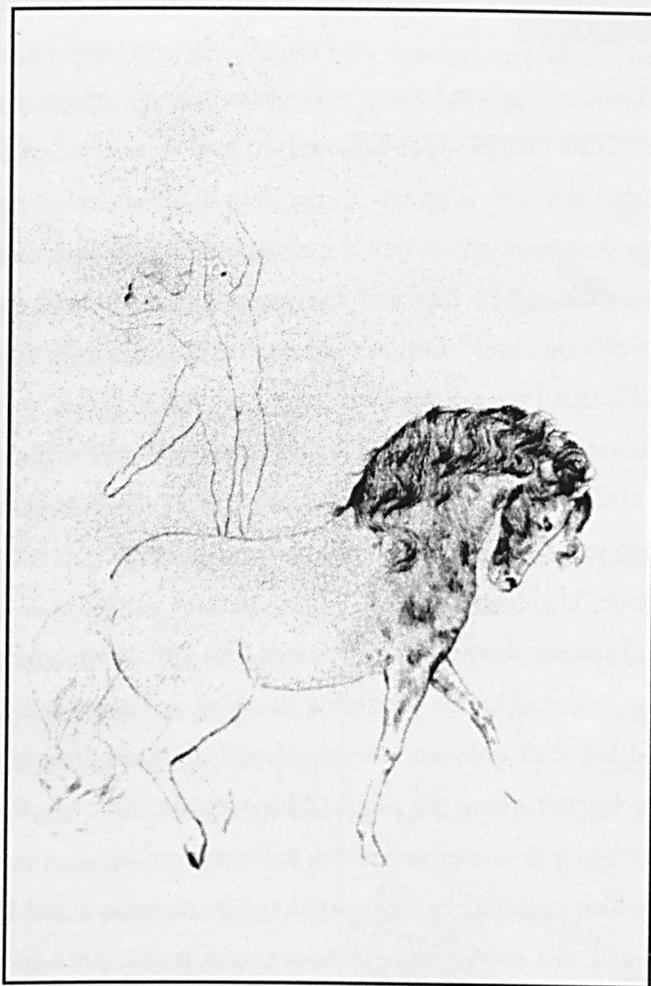


Figure 46.

47. UNTITLED

SALVADOR DALI

LITHOGRAPH

1970'S

SPAIN

20.5IN. X 28.25IN

Salvador Dali was the best known artist of the Surrealist movement. To the general public, it was Dali's images which achieved the goal he ascribed to Surrealism—to discredit completely the world of reality. In the Surrealist aesthetic, everyday objects were often placed in strange juxtapositions so that the viewer's mind was liberated from its usual associations with them. Surrealists explored the world of dreams and the sometimes terrifying labyrinth of the subconscious. Dali himself proclaimed "the only difference between a madman and myself is that I am not mad."

Most scholars agree that Salvador Dali's greatest works were done during a short period in the 1930's when he turned out such waking hallucinations as Persistence of Memory and Piano with Six Busts of Lenin. Dali also explored film-making, creating one of the classics of the Surrealist genre, Un chien andalou.

Dali had specific themes which obsessed him and which appeared innumerable times in his paintings. Although these ideas were shocking and provocative in the 1930's and the 1940's, they had lost their uniqueness by the time Dali reached the last decades of his life. It was then that he began turning out prints of his works in vast quantities. This greed for publicity and money had been something which had estranged him rather early on from the other Surrealists and which many critics feel marred and finally prostituted Dali's talent.

Several of Dali's recognizable themes appear in the print in the Western Maryland College Collection. Like many of his earlier works, the figures stand lonely upon a vast stretch of land which seems to reach until the edge of forever. They cast long shadows, a motif Dali absorbed from Giorgio de Chirico, leading painter of the Italian school of the Pittura

Metaphysica from the first decade of this century. The melting clock is reminiscent of Dali's best known work, The Persistence of Memory. One interpretation of this recurrent theme may be Dali's fascination with the elastic and relative nature of time, a subject of much meditation since the revelations of Einstein's theories. On the other hand, the subject also appears to stem from Dali's personal attraction to anything flacid, be it Camembert cheese, boiled beans, or limp watches. One needn't go far to connect this interest with Dali's own obsession with the state of impotence.

The sketchy figure of the man on horseback in the center of the work might be linked to the famous equestrian statue designed by Leonardo da Vinci in the 16th century. It was never cast in bronze and the huge clay model stood in a courtyard for a number of years until soldiers used it for target practice with their arrows and it finally crumbled away to a shapeless mass. This theme might have interested Dali for two reasons; one, the connection to another favorite theme—that of decay—and two, Dali's egocentric need to forge links between himself and the greatest artists of the past.

Although the Western Maryland print was probably created in a time period when Dali had in many ways degenerated into a parody of his earlier self, it still provides an echo of the passions and creativity which fueled his Surrealist masterpieces.

(JB)



Figure 47.

48. TO LIFE

MARK, TOBEY

(1890-1976)

AMERICAN

1974

10.75IN. x 13.75IN.

Mark Tobey, although often associated with the New York School of Abstract Expressionism, preferred to work in a more intimate and personal format. He concentrated on small-scale works in which he could weave delicate webs of what he called his "white writing." Tobey was well-read in the mystical traditions of both the East and the West and used his art to suggest the flow of life's energies. Through his experience in a Zen monastery and his lifelong adherence to the Baha'i Faith he sensed a creative Deity whose energies linked all of creation together and affirmed the life forces within the universe.

His "white writing" was derived from his study of Japanese calligraphy and the deft application of the gossamer lines in this composition suggest the paradox of disciplined spontaneity which appears in the finest calligraphic traditions of the Far East. Throughout his life Tobey was concerned with a vision of the human race reaching a stage of maturity in which a celebration of diversity within a wider unity might be attained. To Life is an affirming of that essentially optimistic view and a future which could uplift the human spirit and express the potential within us all.

(JB)

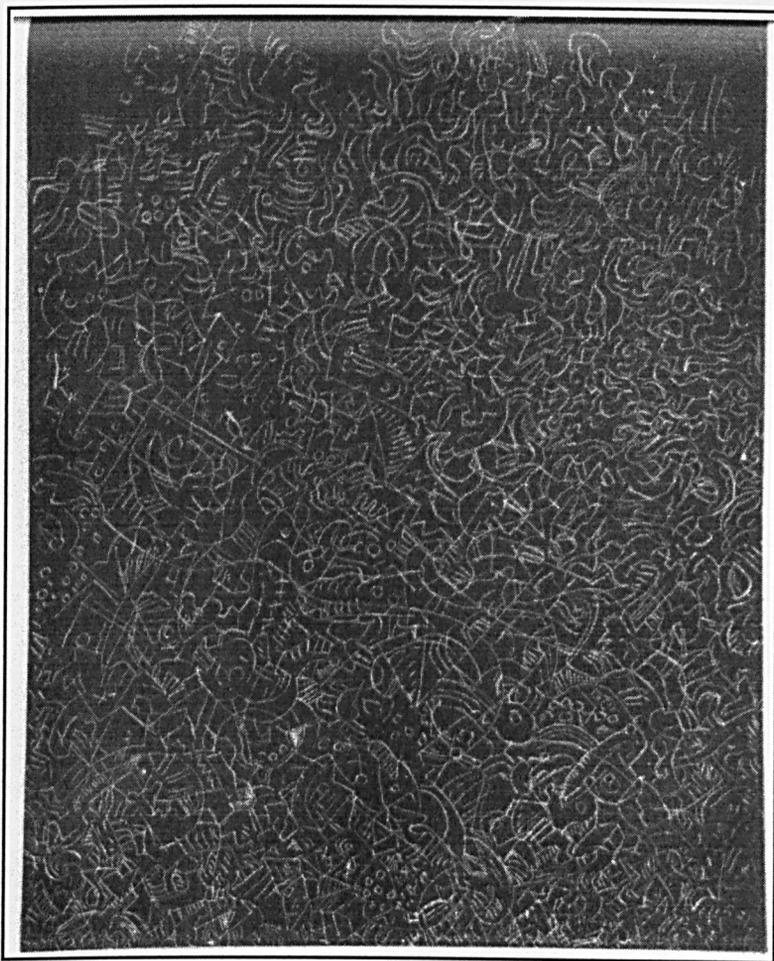


Figure 48.

ARTS

of
Asia

49. KRISHNA AND RADHA

BY THE ARTIST NIHAL CHAND

PAINT ON CLOTH

C. 1775

KISHANGARH, INDIA

48IN. X 63.5IN.

GIFT OF GENERAL CHARLES SULLIVAN &
MARGRET BAYLOR SULLIVAN

This splendid painted cloth illustrates the strength of the cult of Krishna in northern India under the Rajput rulers. Krishna was an incarnation of one of the major Hindu gods, Vishnu, whose role it was to preserve the Universe. From time to time Vishnu would incarnate himself in human or animal form and intervene in the cosmos to keep it in a state of order. Krishna appears in the Baghavat-Gita and is one of the most beloved of the Hindu figures. He is particularly well-known for his physical beauty, including his delicate blue skin which marks him as an incarnation of Vishnu. Krishna was also renowned as a lover and often the village women were said to have abandoned their husbands' beds to rendezvous with Krishna in the forest. Krishna's real love, however, was Radha, most beautiful of the village women, and it was their passionate union which was interpreted as a metaphor for the love and longing of humans for unity with the Divine. The cult of Krishna reached a height during the eighteenth century in the area of northern India where it blossomed in the state of Kishangarh under the reign of Raja Sawant Singh (1748-1757). The ruler himself composed poems celebrating the loves of Radha and Krishna. His enthusiasm for the subject seems to have been augmented by his own love affair with a beautiful poetess Bani Than and in 1757 he retired with her to Brindaban, an area associated with Krishna. They remained together until Singh's death in 1764.

The paintings of Nihal Chand expressed the ideas of Raja Sawant Singh and they have as their most common subject matter depictions of Krishna and Radha. They are distinguished by their moody, blue-green color tones and the suavely exaggerated features on the faces of the couple, including the use of the long uptilted eye, the boldly arched eyebrows and the sharply sloping forehead. Krishna and Radha often gaze lovingly into each other's eyes. This distinctive painting style was also continued by Sitaram, a descendant of Nihal Chand.

(JB)



Figure 49.

**50. LARGE DISH OF BLUE AND
WHITE PORCELAIN**

19TH CENTURY

VIETNAMESE

UNDERGLAZE BLUE PAINTING

11 IN. X 9 IN.

BEQUEST FROM ISABEL ROYER

This is a fine example of blue and white porcelain produced in the Vietnamese region. Often called “Annamese ware,” this type of blue and white ware began to be produced in great quantities in Southeast Asia around the middle of the fourteenth century. They were exported into the Near East and important examples of this type of pottery appear in the great porcelain collections of the Topkapi Seray in Istanbul and the Ardabil Shrine in Iran. The influence of Vietnamese ceramics can also be seen in tile decorations in mosques in Western Turkey.

The word “porcelain” first came into use in the West through the account of Marco Polo of his trip to China. His description of the wares he saw gives the reader a sense of the enduring popularity of porcelain ware throughout both Europe and Asia for he spoke of “the most beautiful vessels and plates of porcelain, both large and small.”

Porcelain is particularly revered for its hard, white translucent body. One of the essential elements in the composition of porcelain is the white china-clay called kaolin. Often this is mixed with petuntse which is pulverized and refined porcelain stone. Native Chinese porcelains were usually monochromatic in color with soft understated hues. It was during the foreign Mongol dynasty of the Yuan that the taste for blue and white designs were imported into China. From the Chinese capitals the fashion spread all over south-eastern Asia. It was from this that a flourishing industry in blue and white porcelain developed in Vietnam.

The use of cobalt blue in the underglaze painting actually derived from Near Eastern origin; most likely in Iran. The introduction of cobalt blue in China may have come from the existence of Persian merchant communities on the Chinese coast; they may have been the patrons for the large bowls and serving platters of the type in the Western Maryland Collection.

The decoration on the large platter in the collection shows the strong influence of Chinese art which includes such decorative and symbolic subjects as prunus (cherry blossoms), pine trees, and bamboo. In the Chinese decorative vocabulary each of these elements had a specific meaning. The bamboo, for example, was the symbol for the gentleman scholar. Although buffeted by the storms of unpleasant events and times, the true gentleman does not break, but like the bamboo, bends gracefully before them only to bounce back supple and strong. The prunus is associated with good looks and sturdy independence in that it flowers early in the spring. The pine is symbolic of the constancy of friendship in the time of adversity and of endurance. The prunus, pine and bamboo are also called "The Three Friends" for they represent the three major religions of China: Taoism, Confucianism and Buddhism. We of the modern world might be wise to take note of the message of religious toleration and appreciation so subtly and beautifully displayed in this lovely plate.

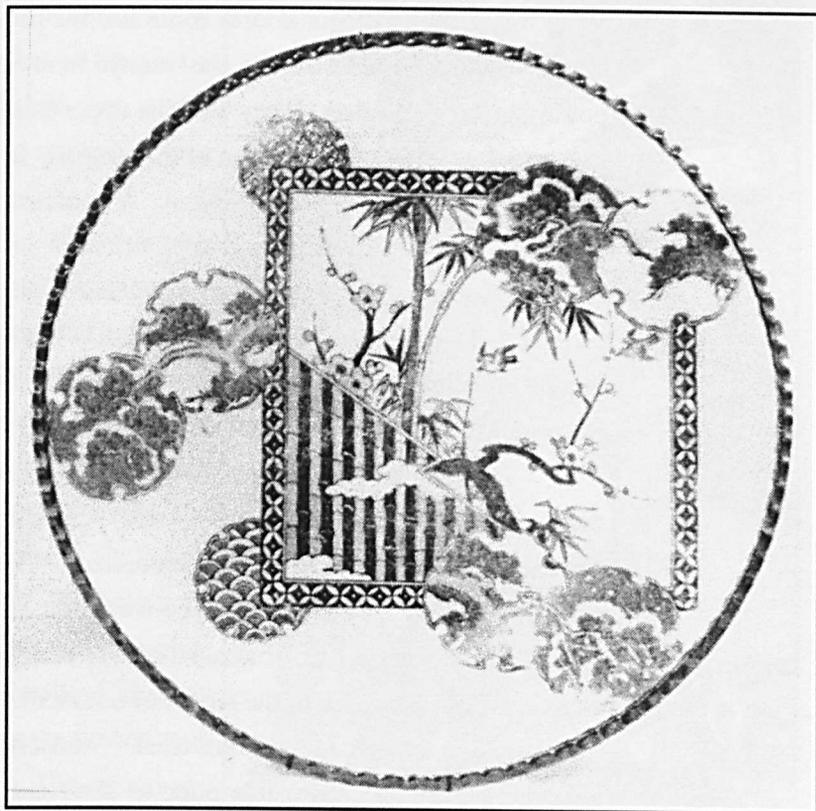


Figure 50.

The division of the decoration into notched circles on a plain surface shows this plate to be outside of the traditional design systems of Chinese ceramics and the brown oxide color around the rim marks this work as typical of works produced in the region of Vietnam. (JB)

51. SET OF JAPANESE ARMOUR

EDO PERIOD (1615-1868)

PROBABLY LATE 18TH CENTURY

21.25IN. X 40IN.

MYERS COLLECTION

This splendid suit of armour is the product of the Daimyo culture of Japan, a time (1185-1868) when feudal lords controlled the provinces of Japan. During the Edo period at the very end of this era, the Daimyo were vassals to the great Shogun and were rivals for power among themselves. They were the upper echelon of a warrior order whose fighting spirit was rooted in the ancient tradition of the samurai. In earlier ages the samurai could only survive by being cunning, ruthless and violent. A statement by an earlier Japanese warrior (Obusuma Saburo, c. 1300 A.D.) seems to sum up this ideal:

“Because I was born in a warrior house what could be more natural for me than to practice the skills of the warrior. What is the use of filling one’s heart with thoughts of the moon or flowers or composing verse or plucking a lute? The ability to strum a zither or blow a flute doesn’t count for much on the battlefield...”

The samurai were not just uneducated fighting machines, however, and in later centuries they came under the influence of two philosophies imported in from China, those of Confucianism and of Chan, or Zen, Buddhism. They adhered to a strict code of morals which emphasized the Cult of Bushido (“The Way of the Warrior”) which demanded a proper etiquette in all of their actions and emphasized the Confucian notions of proper reverence for superiors and single-minded dedication to the service of one’s lord. Even though the combat between warriors might be bloody, certain rules prevailed. Warriors had to first address their opponents and exchange credentials before attempting to decapitate one another. A proper samurai perfumed his helmet so that his head, if taken in a fight, would not foul the victor’s saddlebag.

Such surprising delicacy of nature found another expression in the adoption of the arts associated with Zen Buddhism. By the later periods, Japanese warriors could not only fight but also were masters of ink painting, the tea ceremony, the designing of dry landscape gardens and even flower arranging.

By the late Edo period much of the fierceness of the Daimyo was gone and their power had been absorbed by the state. Proud aristocrats still continued to turn out in exquisite and terrifying suits of armour, such as what we have in the Western Maryland Collection, but now they were mostly used in drills, ceremonial occasions and as symbols of personal status.

This fine suit of armour is comprised of five separate pieces. The do, or bodice, is made in 5 plates and is a combination of painted metal and laquer. There are rings on the front; the one to the wearer's left was originally made to hold a battle baton and the one to the right usually held a towel. The helmet (O Boishi no suji-kabuto) is one of the most interesting parts of the outfit. It has a low, rounded ridge and is composed of gold plated copper and brass. The ornate decoration on the top is particularly distinct. The hole at the top is left over from the days when a samurai's topknot of hair went through it, but here it has become symbolic. Other sections of the suit include the face guard (mempo), the shoulder guards (sode) and one armguard (kote). The second arm guard is missing.

The suit of armour was restored by Mr. H. I. Gates of the Art Department of George Washington University.

(JB)

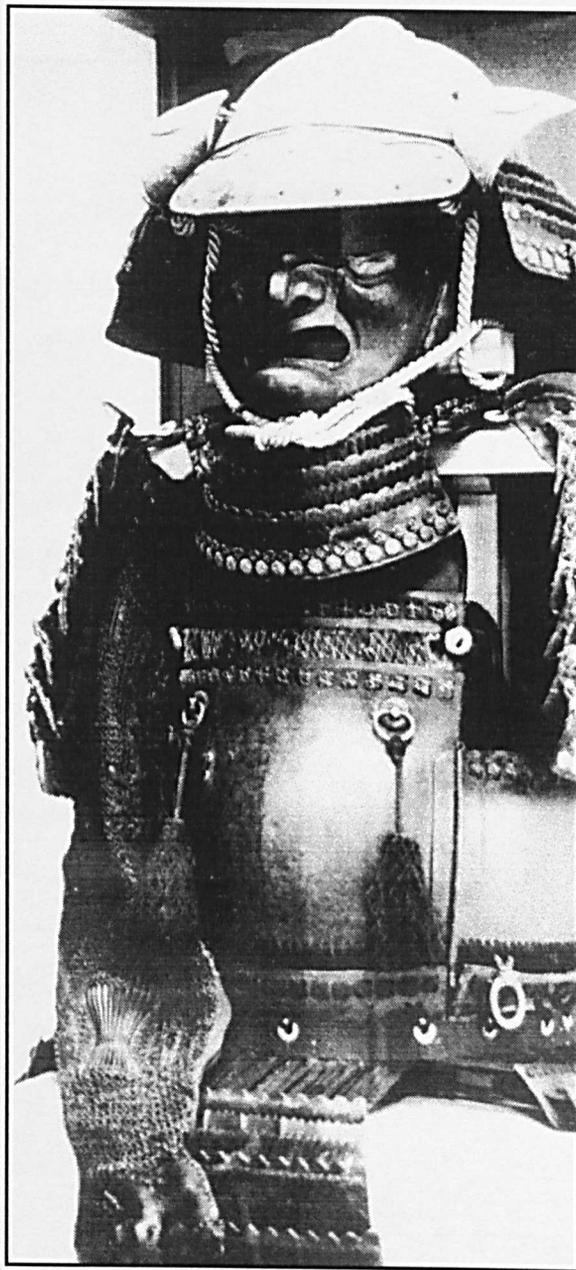


Figure 51.

**52. THE KABUKI ACTOR IWAI
SHIJAKU IN FRONT OF SCREEN**

WOODBLOCK PRINT BY KUNIYOSHI

LATE 1830's-40's

JAPAN

9.5 IN. X 13.75 IN.

THE MATHEWS ESTATE

During the late Edo period the Utagawa school was one of the most influential of the Ukiyo-e prints. This school produced two important artists, Kunisada and Kuniyoshi, both of whom enjoyed tremendous popularity. There has been a revival of interest in both of these artists in recent years and the Western Maryland College Collection is fortunate to have examples from each. Some connoisseurs of the Japanese woodblock print consider Kuniyoshi to be one of the great figures in the history of Japanese woodblock print. Kuniyoshi was born in 1797 and is considered one of the last truly creative figures in this field. This is one of his early works when he specialized in actor and courtesan portraits; later in his career he became a master of battle scenes.

Ukiyo-e is a term referring to the floating world of pleasure and amusement, particularly the entertainment districts of Edo with their beautiful women, handsome men and famous Kabuki actors. These works could be mass-produced economically and formed a kind of plebian art form accessible to nearly everyone. They probably would have been looked down upon by the owner of the Japanese suit of armour in the Western Maryland Collection; he would have been more interested in the "higher" arts of ink painting and decorated screens.

(JB)



Figure 52.

**53. THE ACTOR
BANDO MISUGORO**

WOODBLOCK PRINT BY KUNISADA
1830's
JAPAN
9.25IN. x 14IN.
THE MATHEWS ESTATE

Kunisada (1786-1864) was one of the most prolific woodblock print artists of the late Edo period, producing more than any other artist in this medium. He grew up in the city atmosphere of Edo and had a keen interest in painting since his boyhood. He became a master of the actor print and the bulk of his works over a lifetime came from subjects in the theater. Often his depictions were somewhat exaggerated as is the case in this piece.

The Japanese woodblock prints with their urban subjects, flat patterns and boldly outlined areas of color first became known in the West through Commodore Perry's expeditions to Japan in 1853 and 1854. He brought them back to Europe as souvenirs and they stimulated artists in Paris to experiment with new forms. The list of European and American artists who were influenced by the Japanese print reads like a Who's Who of nineteenth century art and includes Vincent Van Gogh, Mary Cassatt, Edouard Manet, Edgar Degas, James Whistler, Claude Monet and Henri de Toulouse-Lautrec.

(JB)



Figure 53.

ARTS

of
Africa

ART OF AFRICA 133

54. SENUFO MASK

REPUBLIC OF THE IVORY COAST
LATE 19TH OR EARLY 20TH CENTURY
AFRICA
HEIGHT: 15IN.
THE MATHEWS ESTATE

Wooden masks like these were used in a number of African rituals. The wooden mask in the Western Maryland Collection would have been joined to an elaborate costume covering the wearer's whole body. The entire costume would have played an important part in ritual dances dedicated to the spirits of ancestors, the dancer who wore this mask would be thought of by the participants as an embodiment of the actual spirit of the deceased.

This keplie mask of the Senufo tribe is characterized by its stylized combination of human and animal forms. The most distinctive feature is a pair of legs which sprout from either side of the chin, a typical element in masks of this type. Designs of ritual scarification appear on the forehead and cheeks; the high domed forehead is generally a sign of wisdom in African sculpture. Other common features in Senufo masks are the protruding lips and the bird surmounting the forehead, both of these elements appear clearly in the Western Maryland mask.

Masks like this began to be appreciated as art forms in Europe and America at the beginning of the 20th century. They were collected avidly by Pablo Picasso and his circle and their influence can be seen in many of the masterpieces of modern art.

(JB)

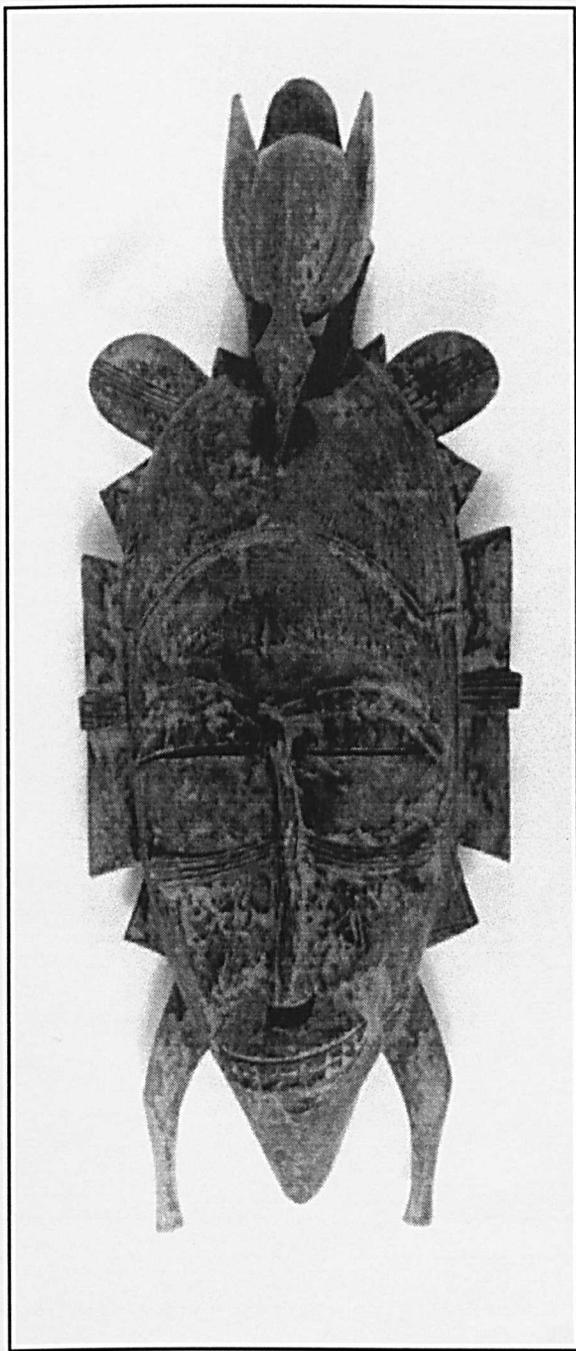


Figure 54.

ARTS

of

NORTH
America

137

55, 55A AND 55B.
THREE ZUNI WATER POTS

c. 1880

THE AMERICAN SOUTHWEST

HEIGHTS RANGE FROM 8.5 IN. TO 9 IN.

WIDTHS RANGE FROM 12 IN. TO 13 IN.

MYERS COLLECTION

Although the Zuni people did partake in other art forms, pottery was their most important expressive medium. Like many native peoples the Zuni did not create such works as “art for art’s sake” but rather as an expression of their entire way of life. Zuni pottery techniques were transmitted not only by imitation but also by experience. Just as they learned to carry the large water bowls by first carrying small ones, young girls learned to create bowls by watching their mothers. This is the key to understanding the importance of the water pot to the Zuni for it reflected the tribe and family’s beliefs and values. Because of this, specific bowls and their designs were passed down through generations and thus became intricate parts of the family’s aesthetic and history.

The importance of the Zuni pot can be seen in its creation, for the making of such a pot was no small undertaking. Because of the importance of the task, all potters followed elaborate rituals in the making of each bowl, rituals which were closely tied to the religious beliefs of the Zuni. The first important choice in the making of the pot had to do with the selection of the clay. Because Zunis believed that the clay was provided from the sacred Mother Earth, clay could only be used from the three distinct areas in which She (Mother Earth) resided; Corn Mountain, Ojo Caliente and Pescado. Before the clay was dug a Zuni woman would hold a stone in her left hand while she turned and spit over her shoulder for the gift of strength. For many of the women the prayer must have been answered as they were often able to carry as much as 150 pounds of clay from atop the mesa.

The actual making of the pot also involved meaningful ritual. A blanket was offered to Mother Earth and during the firing of the pot no talking was allowed as the sound might break the pot in its most vulnerable state. Men were banned from the entire process as it was felt that they were too disruptive, and pregnant women were forbidden to look at the bowl during firing as it was believed that this would inevitably cause a black spot to appear on the bowl. The making of the bowl itself was a simple process. Water was simply added to the powdered clay mixture until the fine particles of the clay were indistinguishable to the tongue. The Zunis did not use a potter's wheel; rather they used a simple trowel or the bottom of a pre-made bowl to create the new bowl's shape. The pot was made

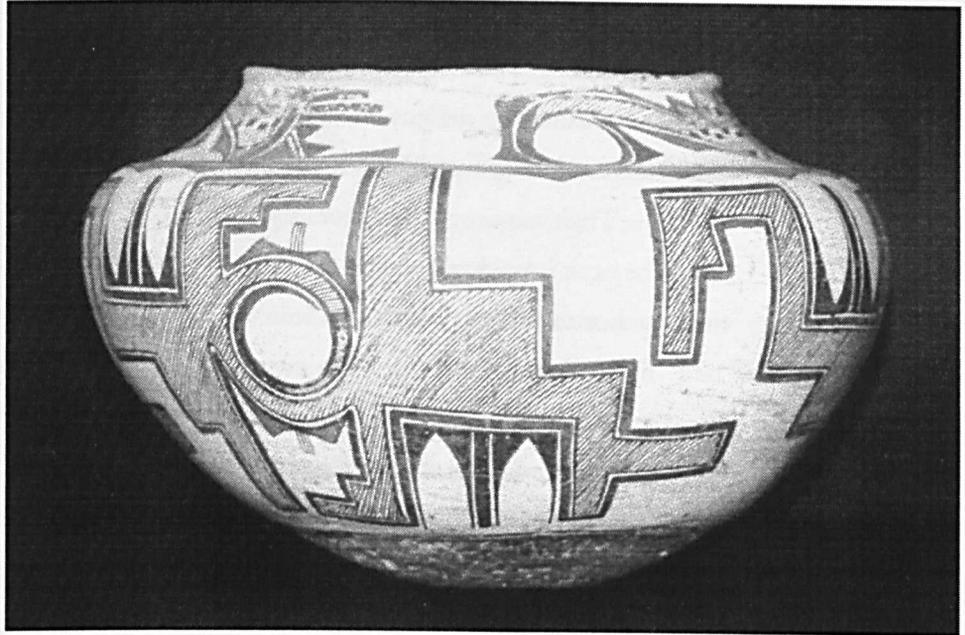


Figure 55.

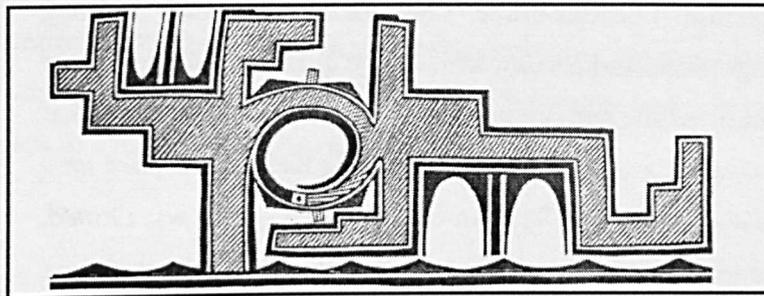
from large coils of clay and worked from the inside out. They then took the thin-sided bowl and allowed it to dry in the sun until it became brittle. Once the bowl was ready for firing it was placed on a group of large stones and covered with a large quantity of loose manure and baked for one or two hours. As the manure burned, a black smoke was created that was absorbed by the pottery creating a unique texture. The firing had to take place on a calm day. The only exception occurred on the Summer Solstice when a wind was allowed. Wafer bread was always added to the baking bowl which insured that the spiritual essence.

of the Mother Earth had something to feed on. Zuni pottery was used for a variety of purposes including cooking bowls, and bowls for storage. Water pots were of particular importance and all four examples from the Western Maryland Collection are of this type.

Decoration on Zuni Water Pots

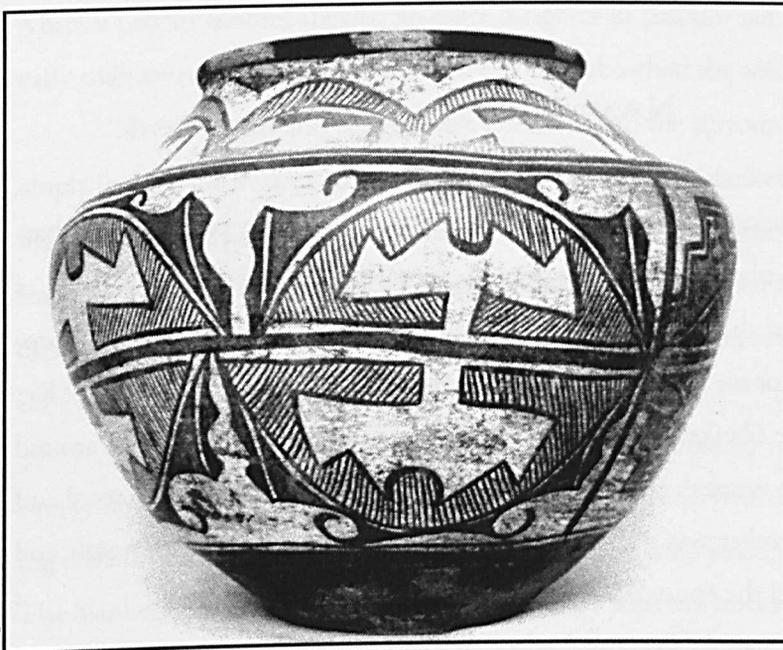
The development of decoration on Zuni water pots gave the artist the opportunity to express her thought and beliefs in visual form. The potters were not bound by a fixed tradition or style to create their designs but they did rely on a combination of family and stock designs to create the overall effect. Often these basic symbols would be combined in new and innovative ways. The designer of the decoration on the pottery usually divided the pot into two divisions; the neck (upper realm) and the body of the pot (lower realm) which were further subdivided by horizontal bands or large medallions.

The Zuni painters used two main painting styles, one for bowls with a specific religious purpose and the other for water pots. This second style appears in the water jars in the Western Maryland Collection as they exhibit the typical large hatched designs, black borders and a strong use of red. The major decorative motif utilized in the three water jars is called the rainbird design. This design was used for both ceremonial and everyday use. While the ceremonial designs were more complex, the everyday designs were plain and less colorful. The two major elements in all the rainbird designs are those of the bird design which was derived from



Pueblo pottery and decoration, and the mountain design which was inspired by the strong connection the Zuni felt with the landscape around them. The moun-

Figure 55a



tain design is recognized as stepped motif which can also be accompanied by a stylized cloud design accompanied by a series of straight lines which represent rain seen at a distance. Hatch designs in the rainbird pattern represent the "Four Wombs" of the earth (earth, air, fire and wind) that were broken apart by the appearance of mankind.

Another important symbol which appears on the Western

Maryland jars is the solid broken line that appears at the rim of each pot. This was of special significance to the Zuni potters because it represented the life force of both the potter and the bowl itself. If the line was completely closed a loss of life force (Ardanni) would affect both the pot and the potter. Unfortunately, a later owner of one of the Zuni water pots in our collection attempted to use the pot as a base for a lamp and closed up the top of the pot with another material. Perhaps if he or she had understood the meaning of the line around the rim of the pot they would have hesitated to alter the original to such a degree.

(SS)

NAVAJO BLANKETS

No other handworks of the Native Americans share the power, importance and character of Navajo blankets. Blankets were the most important artistic production of the Navajos and the entire tribe's creative energies were centered on blanket production. The Navajo did not see weaving as simple artistic expression, but rather a way of life. The design elements in the blankets were used by the Navajo to describe the world around them, a combination of the weaver's conscious and subconscious expressed through wool and loom. In addition, the blanket was a form of communication within the family unit and between the family unit and the entire tribe.

The production of the blankets involved every member of the tribe. Both men and women sheared the sheep in early April and old, and even blind women, often spun the yarn. Even though the Navajo knew of the early spinning wheel they chose to prepare the wool in the traditional multi-step process which required the participation of the entire tribe. It was not a method designed for mass production. To the Navajo the process was as important as the final outcome, and the weaving of the blankets was central to their daily lives.

This aesthetic lay at the core of the legend of the Spider Woman, the goddess to whom the Navajo credited the invention of the art of weaving. Spider Woman imparted her weaving skill to the Navajo people via her daughter, thus linking the family unit to the very genesis of the creation of the blanket. A tangible link between weaving and the family unit appears in many classical Navajo blankets. Many important classical blankets often contain loose spots

where a patient mother allowed an eager daughter to practice her weaving skills. Through these early trials even the youngest women of the tribe absorbed the aesthetic value of Navajo blankets.

Navajo motifs and designs were also linked to the surrounding landscape which supplied ample inspiration to the Navajo weaver. In this way, each blanket is imbued with the same feeling of energy and power which emanates from the landscape of the American Southwest. It is also important to note that each blanket was a vehicle for the weaver's unique and individual artistic expression. While the Navajo borrowed motifs and inspiration from outside sources, they always used these designs in a wholly personal way.

Designs were neither painted nor drawn and contained no pre-set patterns, indeed they simply flowed from the weaver's mind. Because the Navajo weaver was not a machine but a feeling craftsman, in all great Navajo blankets no line is truly straight, no design truly symmetrical. The blanket was the weaver's personal canvas filled with her own feelings and imperfections.

The loom itself also held special meaning for the weaver, in fact, there were special prayers for each part of the loom. To the weaver, the loom was a living part of the blanket itself. Because a new loom was built specifically for each new blanket, the loom was the frame to the weaver's creation. The traditional Navajo blanket exhibits a tight weft with a count as high as 100 knots per inch, this led to the blanket's strong character and waterproof surface. While the warp is one continuous thread the weft had two different colors that added to the overall foundation of the blanket's design. The fine craftsmanship of the blankets created a garment which when wrapped around the body of its owner would provide status as well as comfort and warmth.

Navajo weaving can be traced to at least 700 A.D. when the tribe first settled in the Southwest and began producing wool. Through intermarriage, the art of weaving passed from the Pueblos to the Navajos who became skilled craftsmen in less than 100 years. Their skills increased

and by 1500 they were adept at using both horizontal and vertical looms. By 1706, Spanish clearly state that the Navajo were the greatest of all indigenous weavers. Types of yarns and patterns underwent a change after contact with the Europeans so that the blankets from the Western Maryland Collection exhibit both traditional elements and new types of designs.

Traditional Colors, Motifs and Designs

The Navajos saw color as the gift of the gods. Red was the most important color because it stood for the power of the sun which gave the Navajo the power to do his or her daily work. Colors were also arranged as male and female domains. Female colors were white, which also represented east and light, and blue which was associated with the south, a gentle landscape and a sky with no clouds and no winds. Male colors were yellow which was associated with the west and the sunset and black which was linked with the north with its storms and mountains. Red on black or dark colors represented sunlight on a cloud, and eight lines done in black represented rain. Black and red together represented the idea of the creative spirit of men and women together and the creation of the earth and plant life.

There are some general rules in the designs of the Navajo blankets even though each blanket was different and the designs evolved from the mind of the weaver. No designs contained circles and all designs were completed with straight lines and much of the inspiration for the blankets came from the surrounding landscape. The women weaving the blanket always made a conscious effort to balance the design and color evenly. Many of the designs were also created to echo the blanket's function which was to be worn for warmth wrapped around the body of its owner. Therefore many of the designs were created to follow the movements of the arms and of the back and spine of the wearer.



19th century photograph showing how a Navajo blanket was worn..

The Effect of European colonization on the Navajo Blanket

Contact with European settlers brought about great changes in the creation of the Navajo blanket. One of the first changes was the widespread use of synthetic rather than natural dyes. The synthetic dyes were easier to use as the wool had to sit in large vats of the natural dye for many days, and the synthetic dyes took hold in the wool in less than ten minutes. However, because the synthetic dyes were unstable many of the blankets have begun to fade. Navajo weavers switched to commercial yarns as it allowed them to create commercially feasible blankets with the least effort. Blankets from the late nineteenth century which exhibit these and other changes are called Transitional Blankets. All of the blankets in the Western Maryland College Collection date from this period.

The Transitional Period also saw greater control by the traders. From late 1860 until the end of the nineteenth century, the trading post became an integral part of the Navajo blanket production. The traders began to receive the best of the Navajo artistic production and in return the Navajos had access to coveted items from the East including pocket knives, tobacco, candy, calico blankets, flour, sugar, and eastern clothes.

In the late 1880's the traders moved from being simple buyers of Navajo weavings to the controllers in the production and design of the blankets. In fact, the traders changed the entire nature of the Navajo blanket production. The weaver was no longer the driving force behind the creation of the blanket; rather it was the eastern consumer, via the trader, who affected the design of the late nineteenth century blankets. The designs no longer came from the mind of the weaver but were now based on published catalogues with emphasis on the most popular styles. The Navajo woman never saw the Eastern buyer of her blanket, she simply followed the orders of the traders. These new types of blanket were sometimes called "pound blankets" as they were now

sold by weight and not by quality. This call for "pound blankets" encouraged poor quality and led some weavers to leave dirt and sticks in the wool they used just to add more weight to the blanket. By the end of this period the Navajo had lost the traditional values of the earlier blankets. No longer did the design express the personal values of the creator of the blanket, and the finished work had become a commodity rather than a creation of the entire tribal unit.

The effect of this commercialization on the Navajo blanket production cannot be overstated. The traders changed forever the art of Navajo weaving without the Navajo having any effect or voice in the world of the white settlers. By the early twentieth century the Navajo blanket had become almost unrecognizable. Borders were added in an attempt to imitate Oriental carpets, colors were subdued and the designs were simplified so that their traditional meanings were lost. They began to assume a printed appearance, and were metamorphosed ultimately from the blanket to room sized rugs which were a more marketable commodity back East. Although the blankets we have in Western Maryland Collection do exhibit the use of commercial wools and synthetic dyes, they dated from the beginning of this Transitional Period, when the weaving was still of a high quality and the designs remained bold and powerful.

56. NAVAJO STRIPED BLANKET

C. 1890, TRANSITIONAL
AMERICAN SOUTHWEST
8FT. X 10FT.
MYERS COLLECTION

This blanket exhibits the most basic style of the Navajo blanket, the striped or banded format. This is the type of blanket which was found at a site known as Massacre Cave, which contained the earliest known preserved examples of Navajo weaving. This site dates from 1804 when the Spanish decided to put an end to Navajo resistance and send a party of calvary into Canyon de Chelly to punish the Navajo. Hoping to protect the weaker members of their people, the Navajo hid a group of women, child and the elderly in a cave far up in the walls of the canyon. As the Spanish rode by they heard the cry of one of the old women and they went in search of the cave. Some of the soldiers shot from below and when their bullets hit the top of the cave they ricocheted down and killed the people there. Those that were left alive were stabbed and clubbed to death later, and because not one Navajo survived, the area became known as Massacre Cave. As abhorrence of the dead and anything that they owned or were associated with is an important element in Navajo culture, no Navajos went near the cave again. One hundred years later the cave was discovered by white men who studied it for its valuable archaeological information, including a number of well-preserved fragments of early Navajo stripe blankets.

In these early blankets the colors remained simple with wide bands of natural wool creating white stripes set off by narrow stripes of darker colors. The Western Maryland example, though dating about 80 years later, shows some of the same format with simple natural white bands interspersed with narrow black lines. These are complemented by wider stripes of orange and red, two of the favorite colors of Navajo weavers. (JB)

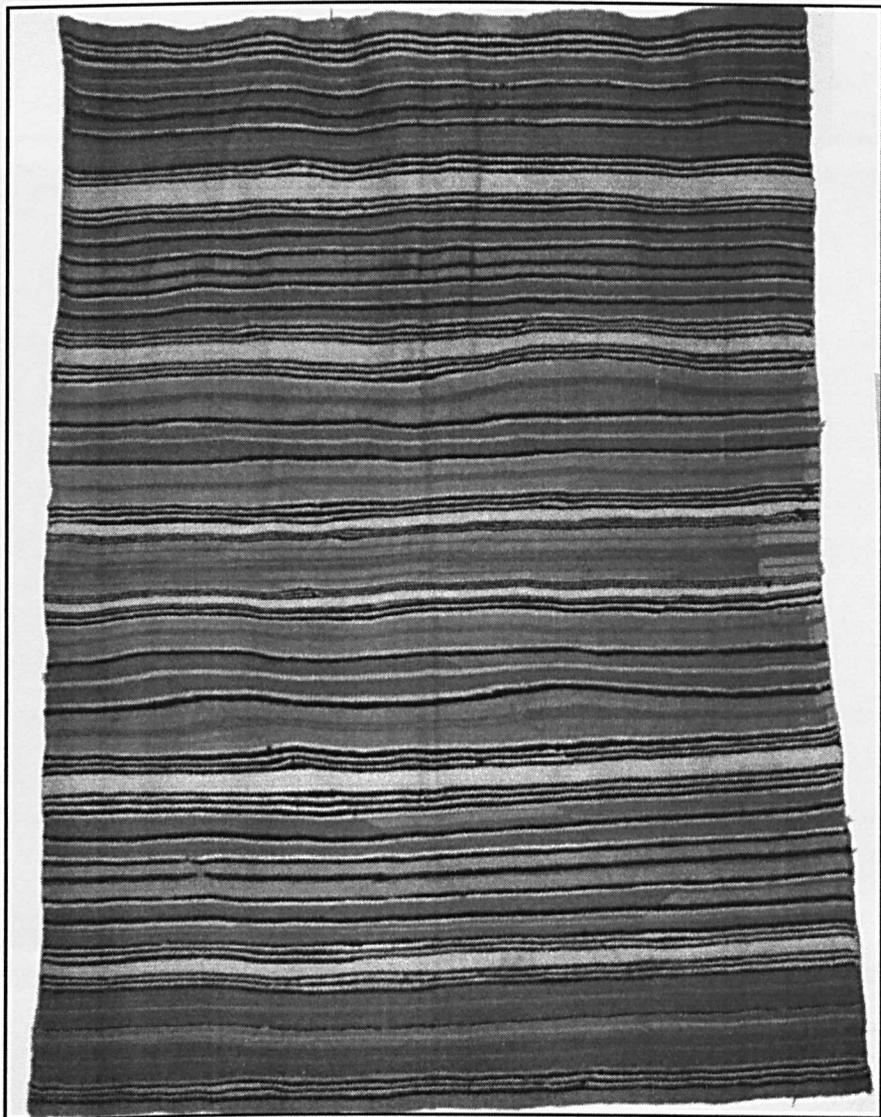


Figure 56.

57. NAVAJO CHIEF'S BLANKET

C.1880, TRANSITIONAL PERIOD

AMERICAN SOUTHWEST

SIZE: 8 FT. X 10 FT.

MYERS COLLECTION

The chief's blanket was one of the most powerful and persistent on Navajo design motifs. While the original Navajo name, hanchalde, finds its source in the blanket's use as a shoulder blanket, the chief's blanket received its more impressive title because only members of the tribe with the highest status could afford such high quality blankets. The chief's blanket is wider than its length and usually has parallel stripes which accent its use as a shoulder blanket.

The evolution of this type of blanket has a long and complicated history dating back to the middle of the nineteenth century. The chief's blanket went through three phases, the first consisted of blankets made as early as 1775, the second dated from 1850–1875 and the final phase continued on well into the twentieth century. The Western Maryland blanket dates from a Transitional period between the second and third phases. This particular blanket takes as its source for design the influence of the Mexican Saltillo blanket with its distinctive serrated diamond motif. There also developed a larger use of a black and white stripes which created a distinct foreground and background leading to a more centered quality in the geometric patterns, something that appealed to the white traders. Unfortunately, although the patterning on the Western Maryland example is quite effective, its overall condition show extensive wear.

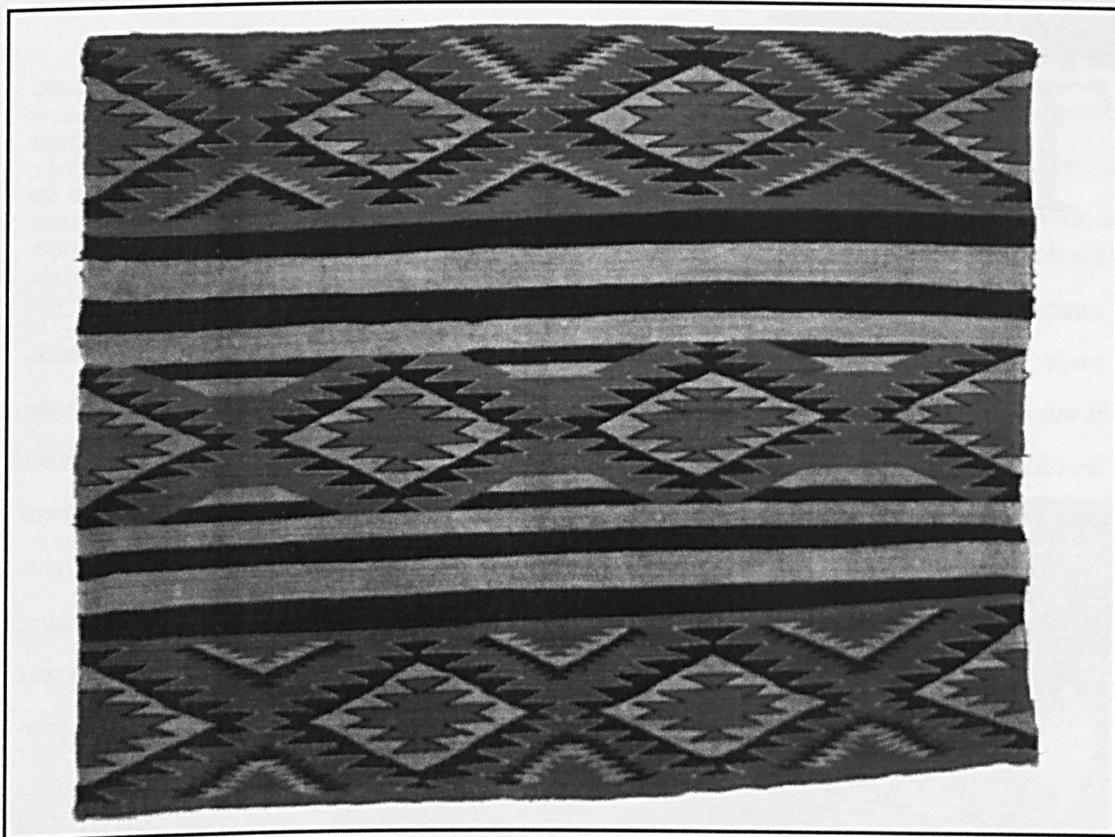


Figure 57.

**58A AND B. TWO NAVAJO SERAPES
WITH THE SERRATED
DIAMOND MOTIV**

C. 1890, TRANSITIONAL PERIOD

AMERICAN SOUTHWEST

SIZES: A: 8 FT. X 10 FT.

B: 4 FT. X 6 FT.

MYERS COLLECTION

There are three distinct styles of Navajo blankets, the Stripe, the Chief and the Serape. Both the Stripe and Chief styles are derived from Pueblo blankets, it is in the Serape style alone that Spanish and Mexican antecedents provide the main inspiration for the design. In the early nineteenth century Spanish colonists in New Mexico wore a garment generally referred to as the Saltillo Serape named for a town in northern Mexico where it was made. Originally, it was made for the Spanish gentleman to wear while he was on horseback. It was distinguished by a central medallion, often a diamond shape which would rest upon the shoulders of the wearer. The serape usually had a slit for the neck in the center of the blanket

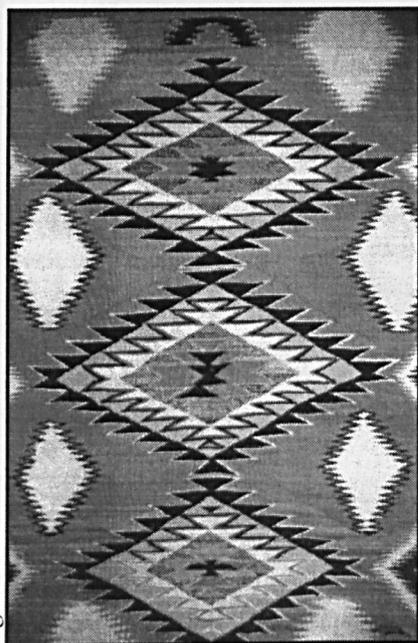


Figure 58a.

as opposed to the Native American blankets which were wrapped around the wearer. The term “serape” may have been derived from *tzalanpepechtli*, an Aztec word meaning a “thick interwoven quilted coat.” The original word was probably transformed through a series of changes in pronunciation to “serape”.

An interesting influence on the serape patterns and one much further afield, might have been the numbers of Chinese textiles which were brought to Mexico annually by the “China ship” which brought a number of products from the Orient by way of the Spanish conquest of the Phillipines. The large number of Chinese textiles brought

into Mexico might have been particularly influential on the evolution of the serape style particularly with their use of lozenges and of large central medallions. Spanish taste was also not immune to the generations of Islamic craftsmen who had left a love of geometric patterns and bold interlocked colors as a heritage in Spain.

The bright colors and exciting patterns of these Mexican serapes caught the eye of the Navajo weavers and they soon adopted the diamond motifs in their own work. Many of the patterns were adopted and transformed and in the hands of the Navajo weaver took on a life of their own. Although some blankets could be worn serape style with a center slit for the neck many blankets done in the serape style could also be worn wrapped around the wearer in the traditional Navajo way.

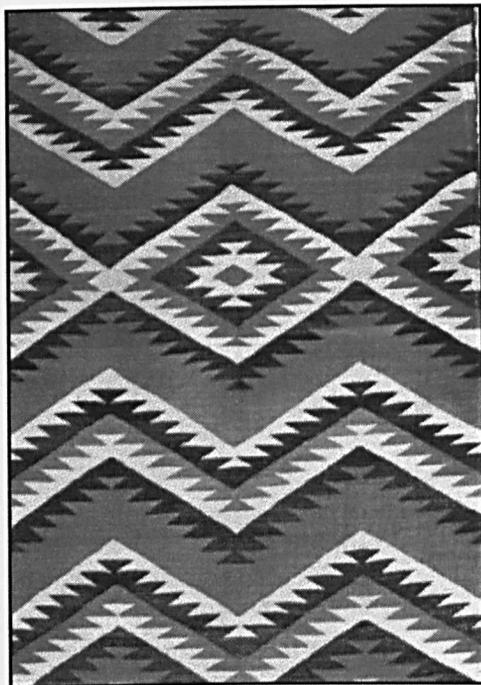


Figure 58b.

**59A AND B. TWO NAVAJO SERAPES
WITH MOKI STRIPES**

C. 1880, TRANSITIONAL PERIOD
AMERICAN SOUTHWEST
SIZE: 5 FT. X 9 FT. EACH
MYERS COLLECTION

The Moki stripe design developed first among the Pueblo Indians of Northern Arizona from whom the Navajos borrowed much of the original inspiration for their weaving. Moki stripes show a distinctive type of banded design which contains no spacing between the various bands of color. The colors show a strong Spanish influence in the use of alternating stripes of blue, brown and blacks separated with yellow or white lines. They were woven transversely on the warp and are linked to the long tradition of the banded blanket. To be able to create such straight lines the weaver had to be quite technically proficient. In banded blankets like this the repetitive character of the bands was often relieved by other geometric forms including the arrow-head type of design in black and yellow which helped to give the blanket its intensity. In the second example the drama is supplied through the parallelograms in contrasting colors. Although these blankets were not popular with the white settlers in the late 1900's, the emergence of abstract art, colorful printing and Matisse's "cut-outs" in the twentieth century has trained the American and European eye to a newly-found appreciation of the patterns in Navajo blankets. In looking at these blankets the viewer might be reminded of these words from the Navajo Night Chant:

In beauty, happily, I walk.
With beauty before me I walk.
With beauty behind me I walk.
With beauty below me I walk.
With beauty all around me I walk.
It is finished again in beauty.
It is finished in beauty.

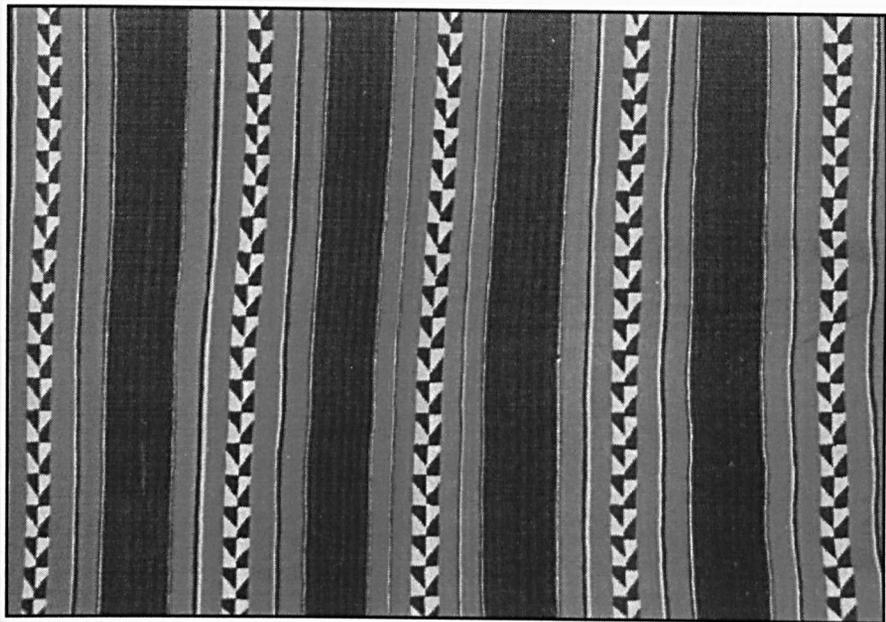


Figure 59b.

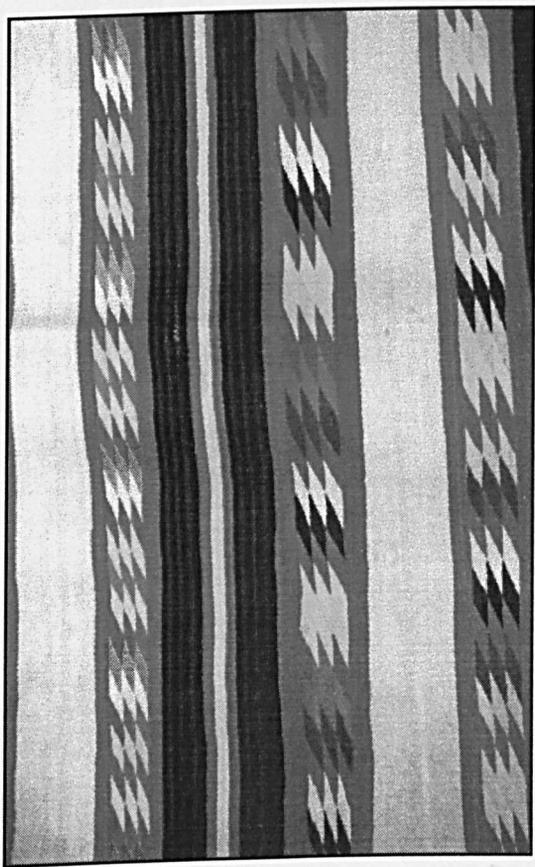


Figure 59a.

60. NAVAJO EYE-DAZZLER'

C. 1880, TRANSITIONAL PERIOD

AMERICAN SOUTHWEST

SIZE: 5 FT. X 3.5 FT.

MYERS COLLECTION

Works of this period had a dramatic, "jazz-like" quality due to a new interest and exploration of color, design and approach. This was due mainly to the arrival of synthetic dyes. Such dyes were very important not only for their intensity and range but also for the designs they inspired. This blanket has the dominant design motif of the eye-dazzler, a diamond shape which radiates outward with color. This blanket creates a dramatic movement due to its repetitive nature and contrast of line and color. Like most eye-dazzler blankets, this one is quite loosely woven. These blankets with their powerful energy and drama are a big change from the more refined earlier styles.

(EK)

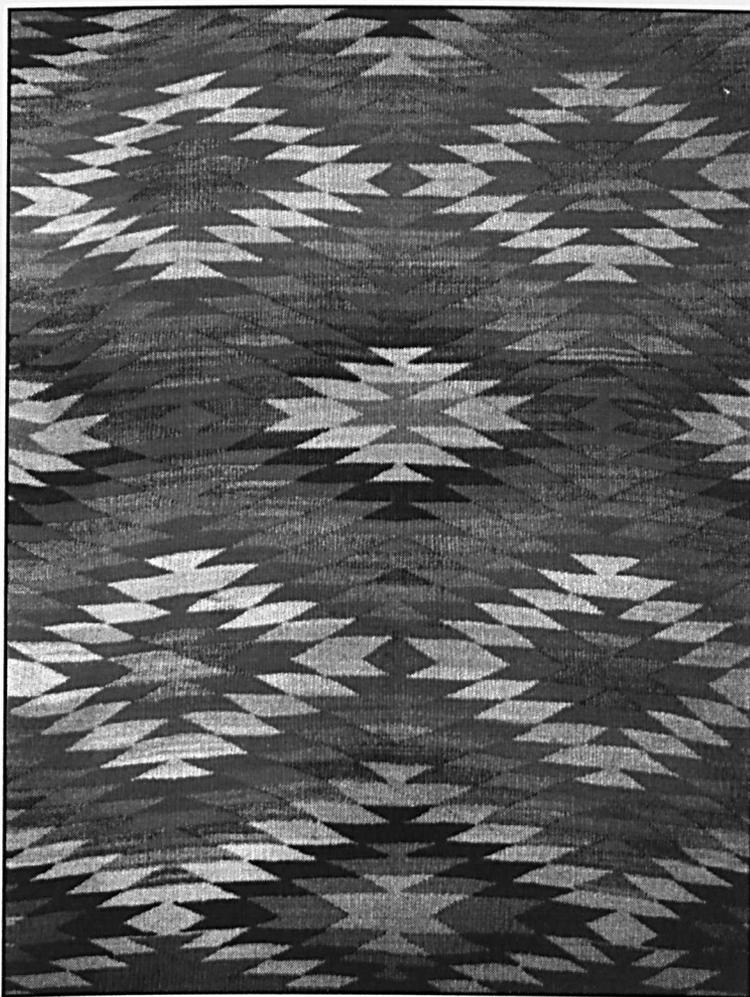


Figure 60.

**61. NAVAJO GERMANTOWN
BLANKET WITH SWASTIKA
DESIGNS**

C. 1880, TRANSITIONAL
AMERICAN SOUTHWEST
SIZE: 5 FT. X 9 FT.
MYERS COLLECTION

After the 1870's, the Navajos often used a type of yarn from a manufacturer in Germantown, Pennsylvania. This replaced the earlier Saxony yarn due to its ready availability. Germantown then became the title for all commercial, synthetically dyed yarns. The blanket is of tightly spun, plied yarn which is colored with the new synthetic dyes. This type of blanket has a heavy, stiffer quality. The one pictured has a simple color scheme of blue, red and natural tan. The symmetrical designs have a hard clarity and sharpness. Of particular interest is the swastika motif common not only in Native American design but used extensively throughout Asia and the ancient Mediterranean. As in these counterparts, the swastika seems to suggest divine movement and energy and may have served as an auspicious symbol. The zig-zags and stepped designs are representations of the mountains and plateaus of the American Southwest.

(EK)

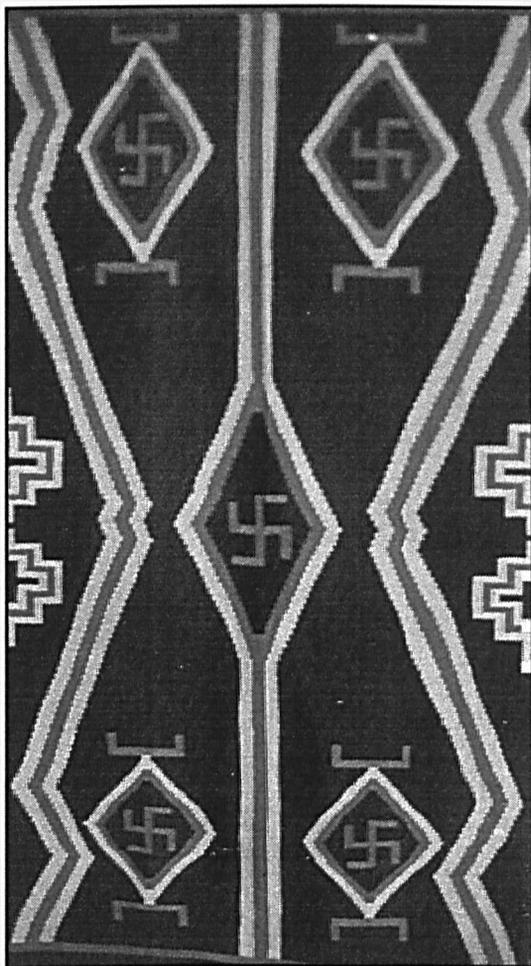


Figure 61.

62. PAPAGO BASKET

c. 1890

AMERICAN SOUTHWEST (ARIZONA)

WILLOWS AND BEARGRASS

SIZE: 17 IN. WIDE

MYERS COLLECTION

As has been the case with a number of other objects in our collection, the weaving and design of these baskets show an influence from the European settlers. The production of large quantities of baskets for the white man started as early as 1880. The designs, however, come from the spirit of the Papago people and reflect the harshness of their natural environment. The Papago basket motifs tend to be stark, sharp and horizontal in feeling. They are colored in black and white and portray the power of their desert home. The Papago referred to themselves as “We the People” or simply “The Desert People”.

While many tribes have various important visual and creative arts, the Papago only truly excelled in the art of basket weaving. In fact, it may be that the Papago were the greatest of all the basket weavers. The baskets were created by sewing very flexible willows on a foundation formed with beargrass.

Notice that this basket uses the swastika motif as the central element of its design. The four radiating and bent arms are one of the most common motifs in Southwestern art and represent the four directions of the world. (JB)

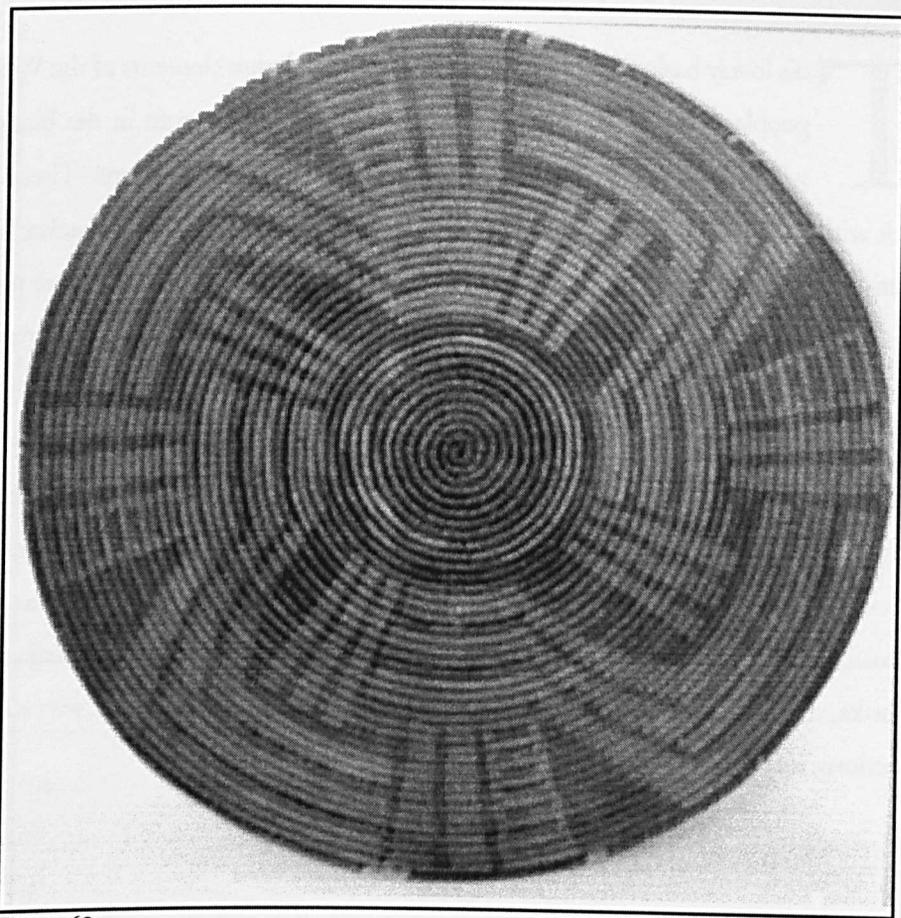


Figure 62.

63. WESTERN APACHE BASKET

WILLOW AND DEVIL'S CLAW

c. 1900

AMERICAN SOUTHWEST

SIZE: 17 IN. WIDE

MYERS COLLECTION

This lovely basket exhibits a number of typical design elements of the Western Apache people. Most typically, the center of the basket is woven in the black devil's claw with a line of diamond patterns radiating out in four directions. These include solid black with an outline of white surrounding them and diamonds with a checkerboard pattern. A series of small animals appear throughout the ground of the basket, these are probably small dogs, one of the most common patterns used in animal designs in the Western Apache baskets. Interspersed with the dogs are patterns known as the "coyote track design" which is recognized by its distinct form, a white center square surrounded by four black squares. Between the linked diamonds radiating out from the center a stepped motif appears on the rim. This is repeated four times and each motif is shown in conjunction with a Greek cross design. The use of the cross appears very commonly in Native American basketry, in blanket weaving, and in costume design and probably does not indicate any connection to Christianity. Like the swastika, the diamond and the "coyote track" motif, it is also a common way to indicate four directions, a favorite element in much of Native American design. (JB)

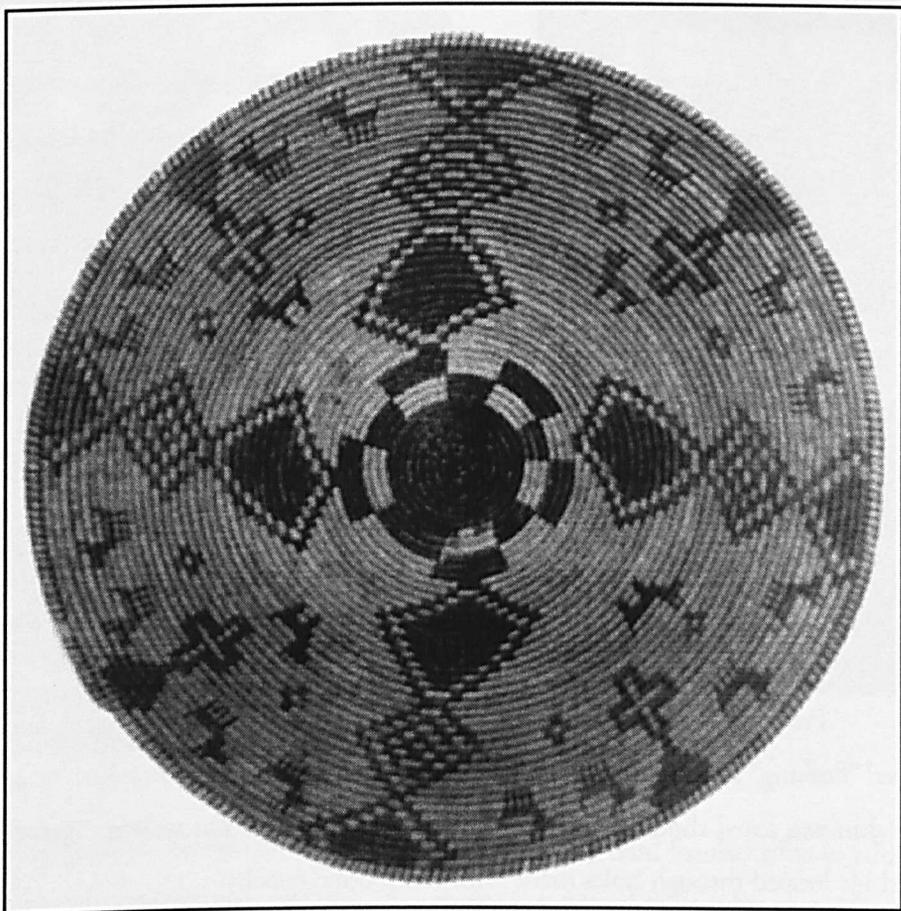


Figure 63.

64. BLACKFOOT SHIRT AND LEGGINGS

c. 1880

NORTHERN PLAINS REGION

DEER SKIN, BEAD WORK, WEASEL TAILS

LOCATION: HOOVER LIBRARY ARCHIVES

MYERS COLLECTION

The leggings and shirts of the Plains Indians were important sources of beadwork decoration, especially those of the Blackfoot tribe. Because the bead was the most accepted and most traded item among the Plains Indians, beaded shirts and leggings were valuable economic items. Most beads were not shells, but rather colored glass; the Blackfeet used “pony” beads which came mostly in red and white. A hand strung overlay or the lazy stitch was used to create the patterns and the artists concentrated on two main motifs, a striped design and a checkerboard design representing mountains.

The skin used for the production of the clothing was also important. As each skin had different characteristics, several different types were used. Bison was used for warmth, antelope and sheep were used for special occasions and deer and elk skin were used for their strength and durability. However, deerskin was mainly used for shirts as it had both the qualities of bison and elkskin.

Preparation of the skin was a two-step process; first the skin was cleaned in a process called “fleshing” and then it was prepared and tanned in an operation called “scraping”. Finally, the skin was dried thoroughly before it was used and then was woven together with cord or rawhide looped through holes made with sharp bone needles.

Blackfeet shirts had certain characteristics which included the use of a rectangular row of beadwork along the shoulders and the chest, a large area of beadwork below the collar and a large strand of tassels below the centralized beaded area. In addition to the bands, most shirts contained tassels which fell from the bottom of the shirt. The weasel tails lining both the shirt



Figure 64a.

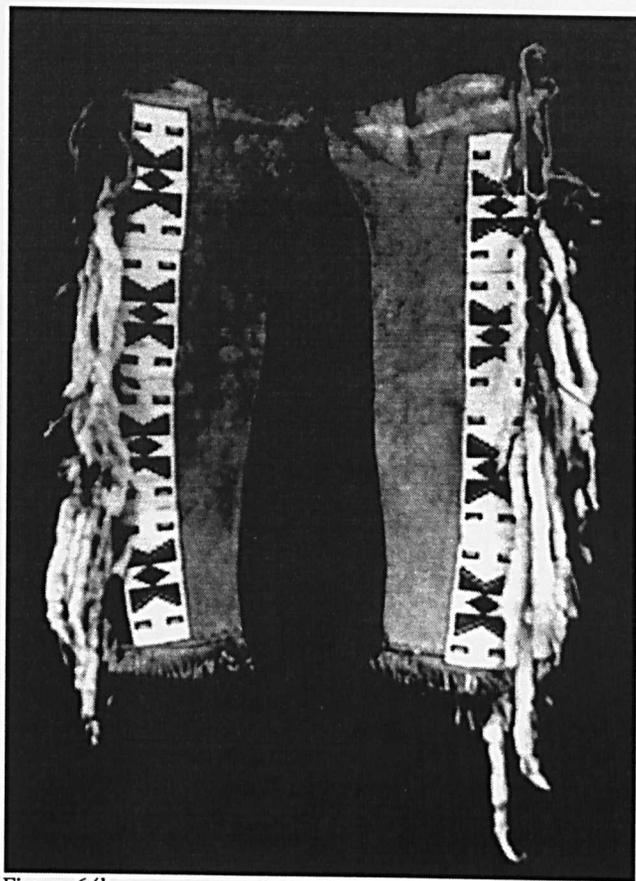


Figure 64b.

and leggings are most typically Blackfoot. They were predominantly used for this tribe to adorn their clothing because of a belief in their healing powers; warriors also wore them as a sign of their valor in battle and sometimes combined them with tassels made up of the hairs of their enemies. In general, the more dangling and hanging things one's clothing had the more influence the person wielded. With the coming of the white settlers Indians began to use cloth shirts and the leather costume was only worn on special occasions. (SS)

65. GLASS BEADED VEST

PLAINS AREA, LOKOTA PEOPLES

c. 1885

SIZE: 28 IN. 26 IN.

MYERS COLLECTION

Plains Indians had ready access to many animals. Deer, buffalo, beaver and ermine were some of the game the Indians used. But essential to the Indian way of thinking about nature and the world was the thought that any animal taken must be appeased before it could be eaten or otherwise used. Rituals and hunt ceremonies served to convince the spirit of the animal that it should give itself to the hunter and replenish its stock freely. Only then was the Indian free to use the different parts of the animal or plant. Once the appeasement to the spirit had been made, the animal would be killed, and no part of it was wasted. Meat, bones, intestines, and the hide would all be put to good use.

Before the introduction of cloth, leather was the primary material utilized for clothing by Native Americans. Hides were stripped, cured in the sun, then often tanned to keep them pliable before being used. Decoration was often added to leather items by women. Objects could be decorated as long as their use would not be impaired by the decoration. It was a sign of wealth and prestige to possess elaborately decorated clothing and to decorate the body as well. Originally fine articles of clothing were decorated by quill work but sometime around 1675, uniform glass "seed" beads were introduced from Europe by white traders. Designs that had previously been worked in quills were easily adaptable to small beads. By sewing the beads in rows, large expanses of leather or cloth could be covered relatively quickly and easily.

This fine example of large-scale beadwork shows the influence of contact with the white man and his institutions. The American flags are repeated as interesting patterns on the front and the use of the horse as a theme dates back to the introduction of the horse into

the Americas by the European settlers. The horse quickly became invaluable to the Plains Indians for it facilitated hunting and long distance trade for such items as beads and trinkets. It led to new battle strategies and tactics, as well as providing a new impetus for raids on nearby tribes. It is no wonder, then, that horses and riders were an important motif in Plains bead work and that the splendid horsemen with their eagle feather headdresses were chosen as a motif for this beaded vest.

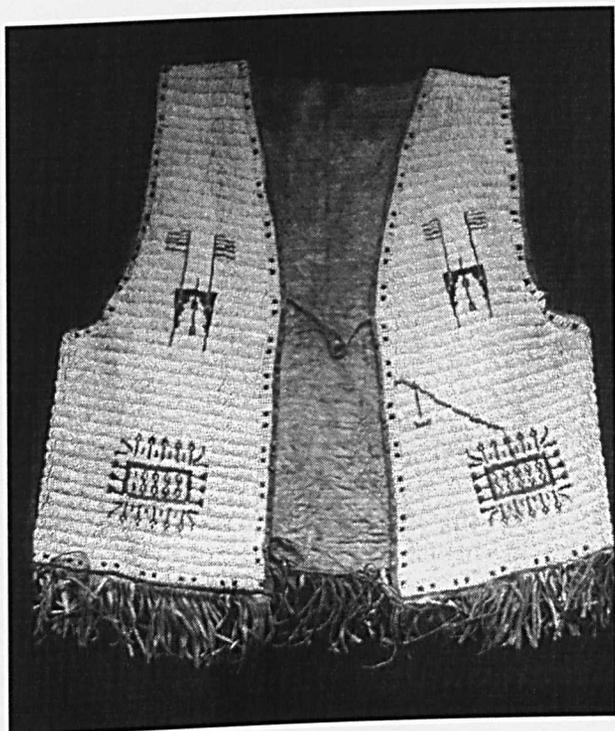


Figure 65 (front).



Figure 65 (back).

**66. MOCCASINS FROM THE
PLAINS AREA**

BEADWORK AND QUILL DESIGNS

19TH–20TH CENTURIES

SIZE: 10.5 IN. LONG

MYERS COLLECTION

Two of the most popular methods of embellishing leather work were with porcupine quills and the use of glass beads. Quill work was native to the Americas. Porcupine quills would be collected and brightly dyed with berries, roots, bark and later, with chemical dyes imported by white traders. The quills would be stored until a project was ready to be decorated. The sharp tips would then be broken off, and the women would soak the quills in water, then flatten them with a thumbnail, or keep them in their mouths and then bite them flat. Applique, weaving, wrapping threads, and perforating the leather and inserting the ends of the quills into the resulting holes were all practised by Plains artisans.

Native Americans had been using handmade beads to achieve effects similar to quillwork for some time. Those beads were usually stones, bones, seeds or shells with holes through them. With the coming of Europeans, quills were replaced with glass beads. It is important to realize when looking at these moccasins that Indian beadwork was meant to enhance motion. Dance and ceremony were complemented by the swinging of fringes and patches of beads. This was particularly important in ceremonies such as the Ghost Dance of the Plains Indians, the Lakota Sun Dance and the Apache girl's puberty rite. It has often been pointed out that the true impact of Indian beadwork is almost entirely lost when it is seen in the inanimate environment of the museum. (EK)



Figure 66.

**67. OJIBWE GREAT LAKES
BANDOLIER BAG**

LATE 1890'S

GREAT LAKES REGION (MINNESOTA)

CLOTH WITH MULTICOLORED BEADS

SIZE: 43 IN. X 11.5 IN.

MYERS COLLECTION

This bandolier bag is an excellent example of the power and eloquence of the Great Lakes beadwork artists. The specific bag which we have in our collection comes from the Ojibwe tribe, the largest tribe in the Great Lakes region. This type of work first appeared in the middle to late nineteenth century and bags were made as late as 1940. The fine example in the Western Maryland Collection is an early one dating from the late nineteenth century when the weaving and beading of bandolier bags first became common. In many ways, the bandolier bag was an Indian response to contact with the European settlers. Not only did the Ojibwe tribe use European materials to fashion their bags, it is believed that bandolier bag design was inspired by American and European ammunition pouches.

The use and design of bandolier bags was also connected to the coming of the white settlers. The bandolier bag was not a religious ornament, rather it was a decorative item worn for special occasions. Although it was once believed that decorated bandolier bags were made solely for chiefs, bandolier bags were worn by men and women of all social strata. However, this idea may have come from the wearing of bags at large ceremonies. This need for ceremonial clothes was directly linked to the growth in the fur trade. From 1850 to 1890, the Great Lakes tribes profited greatly from their new interest in fur trading. This trade led to more wealth and a move from the simple quill work favored by the Ojibwe earlier in the century to the more expensive but more dazzling beadwork technique. The numbers of ceremonies and meetings also increased. This growth in pow wows and grassdances also increased the need for ceremonial costumes. The Indians also profited from selling their newly created bandoliers to the new settlers.

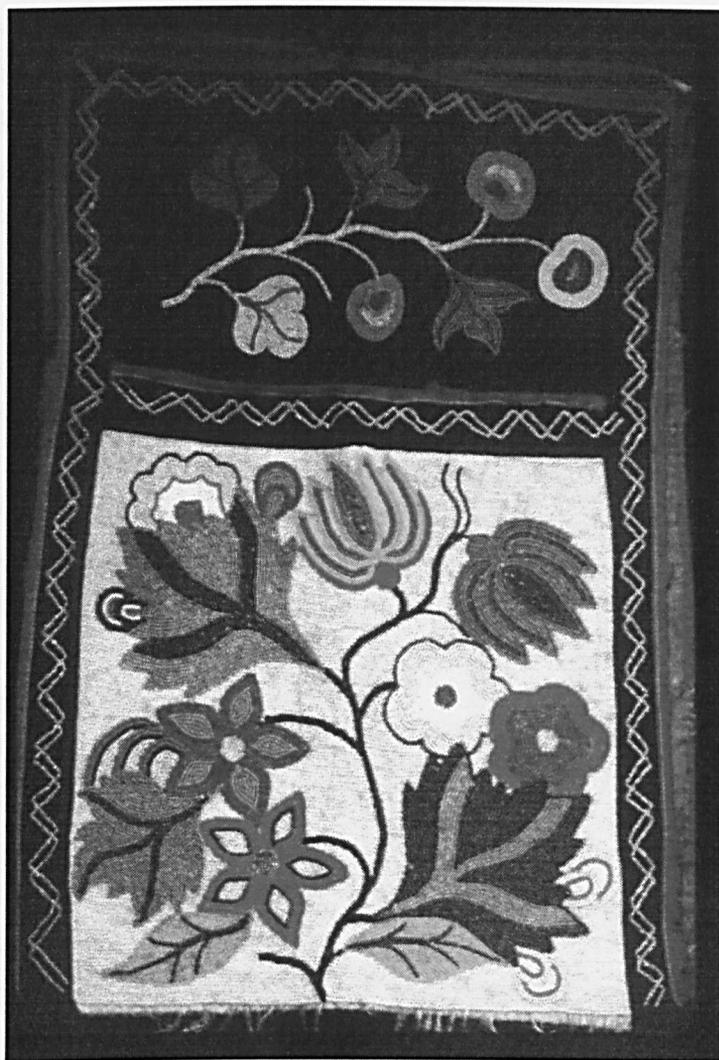


Figure 67.



Figure 67.

The design of bandolier bags was also influenced by the Eastern settlers. In earlier periods, bandolier bags tended to be adorned with geometric and square designs. However, in the 1890's experimentation took place and there was an increase in scale and size that led to a de-emphasis on great detail and more importance placed on overall surface design. 1893 signaled the final step in this movement. After this date the Ojibwe switched from geometric designs done in loom woven beadwork to abstract floral designs done in spot-stitch beadwork, as in the Western Maryland example. As was the case with many other Native American art forms, these changes were influenced by continual contact with European traditions. The change to spot-stitch floral designs was a direct result of the federal government's attempt to Anglicize the Indians. Because the white craft teachers taught the spot-stitch technique and preferred the floral designs over abstract geometric designs, the Indians adopted the new style.

Most of the bandolier bags of the late nineteenth century contained up to twenty different colored beads, white backgrounds, large bordered trims and many layers of fabric. In this time period there was an emphasis on non-realistic designs and a strong use of bright blue leaves. Also there was a tendency to have large bags with no pockets and large tassels hanging from the bottom of the bag. This was done as the everyday use of the bag dwindled and they simply became showpieces for both Indians and white settlers. (SS)



Figure 67 (Detail).

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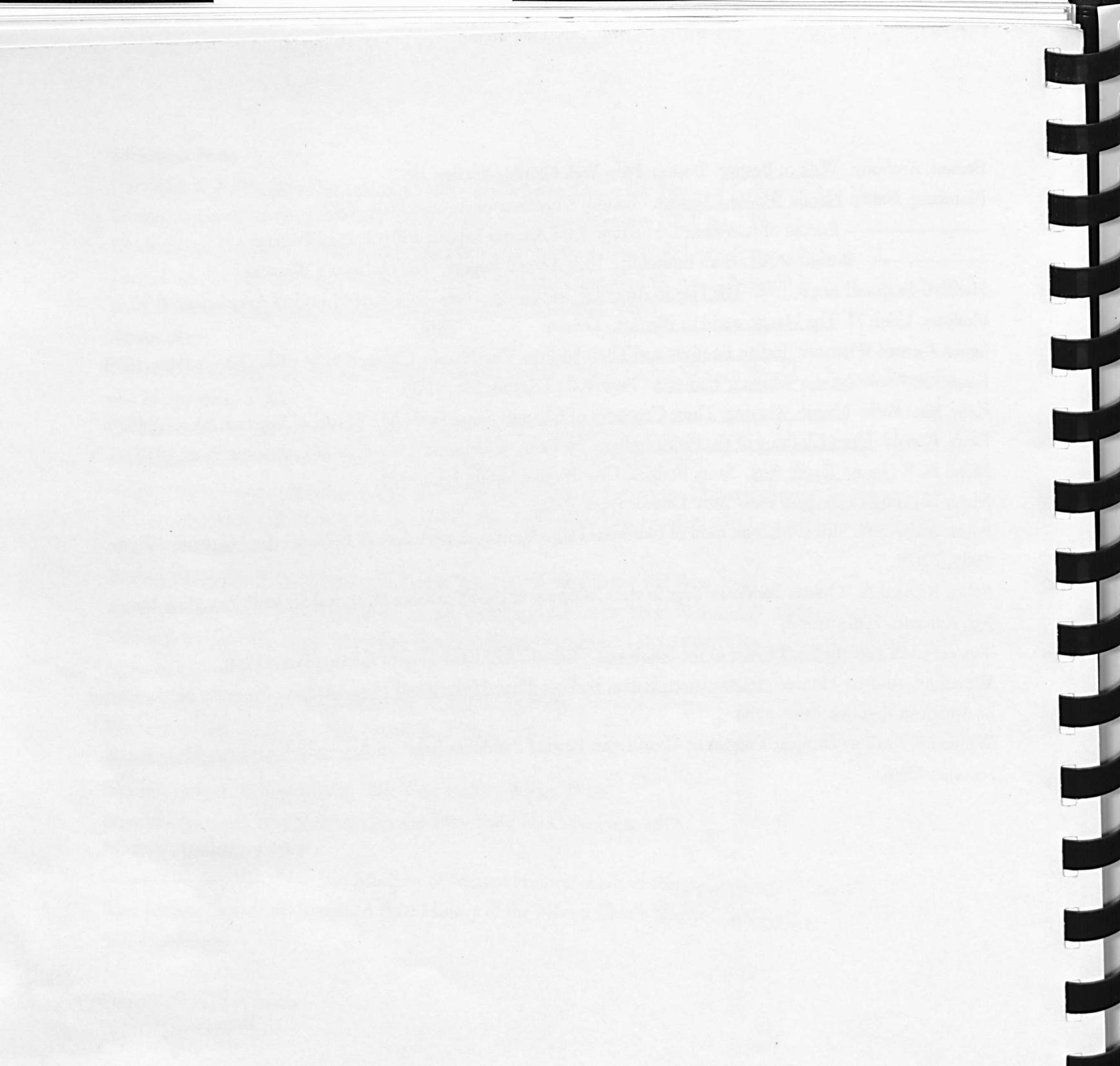
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