Krannert Art Museum
University of Illinois
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### Tentative Exhibition Schedule
#### 1980–1981 Academic Year

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Exhibition Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 24–September 21</td>
<td>Ansel Adams and the West</td>
<td>Over fifty years of Adams' work in Yosemite and the Sierra Nevada is represented by a group of 153 photographic prints, made at or near the time of the negative. The photographs illustrate Adams' intense sensitivity to the changing qualities of light and its effect—from lyric to epic—on the subject. Sponsored by Spring Mills, Inc. and organized and circulated by The Museum of Modern Art.</td>
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<tr>
<td>September 28–November 2</td>
<td>Work by Faculty in the Department of Art and Design</td>
<td>Paintings, sculpture, mixed media objects, graphic art, graphic designs, crafts, industrial designs, photography, videotapes and films created during the last year by members of the faculty in the Department of Art and Design at the University of Illinois, U-C, will be shown in this always-popular annual exhibition.</td>
</tr>
<tr>
<td>November 9–December 14</td>
<td>Piero Dorazio—Retrospective</td>
<td>Sixty paintings created over a period of 30 years illustrate Dorazio's experiments with the dynamic and expressive potentials of color. A leader in the post-war artistic reawakening in Italy, he has had great influence on European and American artists through his paintings and writings. He has been closely allied with American abstract expressionist painters, especially Clifford Still. Sponsored by the Italian Ministry of Foreign Affairs and assembled and circulated by the Albright-Knox Art Gallery, Buffalo, N.Y.</td>
</tr>
<tr>
<td>November 9–December 14</td>
<td>British Ceramics Today</td>
<td>The objects in this exhibition were chosen to represent work of 17 leading British ceramic artists and to reveal the differences in contemporary trends in British and American ceramic production. Organized by the British Craft Center and The Octogon Center for the Arts, and supported by the British Council and by a grant from the National Endowment for the Arts.</td>
</tr>
<tr>
<td>January 18–February 15</td>
<td>The First 4000 Years</td>
<td>Dating from approximately 3500 B.C. to 500 C.E., two hundred ancient Near Eastern objects of terra-cotta, glass, jewelry and metal are shown in this exhibition. Coming from the Ratner Collection, most of the objects have been found in the region of present day Israel and were selected for exhibition by Arielle Kozloff of The Cleveland Museum of Art. Circulated by the Smithsonian Institution Traveling Exhibition Service.</td>
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<tr>
<td>March 1–April 5</td>
<td>Artists and Writers</td>
<td>Selected from the Collection of The Museum of Modern Art are 92 portrait drawings of major artists and literary people of the 20th century, including 20 artists' self-portraits. Over 60 artists, such as Chagall, de Chirico, Dubuffet, Duchamp, Gris, Klee, Matisse, Modigliani, Picasso, and Rivera are among those whose work is in the exhibition. Circulated by The Museum of Modern Art.</td>
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<tr>
<td>April 12–May 17</td>
<td>Graduate Students' Exhibition</td>
<td>This display is composed of units of work constituting theses exhibitions by M.F.A. candidates. The exhibition presents the technical accomplishments and creative directions of young artists completing their professional training in the Department of Art and Design at the University of Illinois, U-C.</td>
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</tbody>
</table>
Within each two year period the Krannert Art Museum tries to present at least one exhibition of importance for students in each of the several fields of specialization in the visual arts. These include painting, sculpture, photography, graphic arts, design, the crafts, and art history. Special exhibitions are composed of loan material: objects that are not a part of the Museum's permanent collections. Therefore, the exhibitions supplement the Museum's regular teaching resources.

As such exhibitions are very expensive to assemble, the Museum's allocation from University funds goes farther if the Museum participates with other organizations in the development of such exhibitions (rather than try to originate exhibitions for showing only at the Krannert Art Museum). The Museum, therefore, enters into participatory agreements with other museum's well before special exhibitions have been assembled. This assures the availability of quality exhibitions within the Museum budget. The Museum is fortunate in having an opportunity to present several strong exhibitions during the coming season.

*Ansel Adams and the West* is one of the 50th Anniversary exhibitions organized by The Museum of Modern Art. Famous as an artist, teacher, and master of photographic technique, Adams' work over a period of 50 years is represented by prints in the exhibition. The selection was made with the purpose of defining the nature of his individual achievement and to illustrate the evolution of his approach to subject matter. Adams was born in 1902, made his first photograph of Yosemite at the age of fourteen, decided on photography as a profession in 1930, had his first one-man-show in 1932, and became a director of the Sierra Club in 1934. Thus he has been a long time conservationist.

Most of the prints in the exhibition were made at or near the time of the negative. He often has returned to the same subject or view. "One should be able to tell what time of year it is, and even what time of day," says John Szarkowski, Curator of Photography at The Museum of Modern Art. "To describe in a small monochrome picture the difference between the twilight of early morning and that of evening, or between the warm sun of May and the hot sun of June, requires that every tone of the gray scale be tuned to a precise relationship of pitch and volume, so that the picture as a whole sounds a chord that is consonant with our memories of what it was like, or our dream of what it might be like, to stand in such a spot in such a moment." The exhibition is the third of a series on American photography. Sponsored by Springs Mills, Inc., which has assisted in the cost of mounting and circulating the exhibition.

The second exhibition of the fall will be the annual exhibition of *Work by Faculty in the Department of Art and Design*. The great variety of media, the evident technical facility, and the individuality of styles typical of the faculty exhibitions always attract wide interest. The faculty exhibitions are of great instructional importance to students in Art and Design.

The Albright-Knox Art Gallery in Buffalo decided that Americans needed more opportunity to see the work of living European artists, so it

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*Ansel Adams, Lake McDonald, Glacier National Park, 1942*

*The Museum of Modern Art, New York, Gift of David H. McAlpin*
Piero Dorazio in his studio
Photo by Aurelio Amendola, Pistoia

presented an exhibition of work by Piero Dorazio, who is considered by many critics to be the outstanding living Italian painter. Dorazio’s work often anticipated innovations popularly associated with other artists. The retrospective exhibition of his work shows him to have been a creative assimilator, a developer, and significant originator.

In 1945 Dorazio began the study of architecture in Rome. His investigation of earlier Italian Futurism led him to join with Consagra, Perilli, and others in 1947 in issuing the Manifesto del Formalismo in defense of abstract art. During the preceding years of World War II, social realism had been the prevailing style. In the winter of 1947–48 Dorazio went to Paris where he met Braque, Magnelli, Arp, Le Corbusier, Leger, Pevsner, Van.png

Kooning, Motherwell, and Rothko. Following a one-man exhibition at the XXX Biennale di Venezio in 1960, he was invited to present a series of lectures at the University of Pennsylvania. In 1961 he received the Prix de Peinture at the II Biennale di París at the Musée d’Art Moderne and the same year began teaching in the Graduate School of Fine Arts at the University of Pennsylvania, eventually to become chairman of the Department of Art. It was during this time that he brought Ferber, Motherwell, Newman, Reinhardt, David Smith, and Still to the University of Pennsylvania as visiting artists and lecturers. In 1963 he had established the Institute of Contemporary Art at the University, and he presented exhibitions there of work by Clifford Still and David Smith. He continued to teach there until 1969.

Preceding the opening of the exhibition at the Albright-Knox Art Gallery, Piero Dorazio was honored with a retrospective exhibition of work covering the years 1947 to 1978 at the Musée d’Art Moderne in Paris. The exhibition serves as a review of many of the directions in abstract painting that have been tried since the end of World War II, and it reveals Dorazio’s fundamental interest in principles of formal organization—a tendency that ties his work to the classical tradition in Italian art. It is supported, in part, by The Italian Cultural Institute.

Also being shown in the fall semester will be an exhibition of contemporary British Ceramics. This has been organized by the British Craft Center in London and The Octagon Center for the Arts in Iowa. It is supported by a grant from the National Endowment for the Arts, and by gifts from the British Council. The exhibition contains work by seventeen well known British ceramists: Janet Leach, Hans Coper, Lucie Rie, Eileen Nisbet, Michael and Sheila Casson, Joanna Constantinidis, Colin Pearson, Peter Simpson, Jacqueline Poncelet, Geoffrey Swindell, Deirdre Burnett, David Leach, Jill Crowley, Glenys Barton, Gordon Baldwin, Alan Caiger-Smith, and Alison Britton. The objects in the exhibition have been selected to illustrate the contrast with current American trends in the ceramic arts.
Two speakers will return this year by popular request to lecture again at the fall and spring luncheons. On September 25 Carl C. Dauterman, specialist in decorative arts, will speak on "Vessels Fit for Kings," and on March 26 Rosamond Bernier, editor, television writer and narrator, will conduct the audience on a pictorial "Journey through Spain."

Mr. Dauterman, a curator emeritus of Western European Arts at The Metropolitan Museum of Art and adjunct professor of European and American decorative arts at Columbia University, is the author of many articles and catalogues on the decorative arts. In his lecture he will discuss the technical virtuosity, imagination, and sometimes humor, of the artist-craftsman. To illustrate his lecture, Mr. Dauterman has chosen what has been described as the most massive and decorative object used in serving food, the tureen. He will present slides of famous tureens in silver, pewter, pottery, and porcelain made for royalty and other important clients. Although tureens were used in the late 17th century, most of the tureens that he will discuss date from the 18th century, when formal dining was practiced on an elaborate scale. The tureen was usually the most sumptuous object in the dinner service. Produced by goldsmiths and artists in the employ of leading ceramic factories, the tureens provided opportunities for the makers to display their extraordinary skills. As always, members will find Mr. Dauterman's lecture both delightful and informative. Associates will receive reservation information for the lecture-luncheon by mail.

Seaux, Rooster Tureen, ca. 1760
tin-enameled earthenware
Campbell Museum, Camden, N.J.

Associates will be pleased to know that a fall trip has been scheduled on October sixteenth to see the exhibition, "The Great Bronze Age of China," at the Field Museum of Natural History. Described as "the most important archaeological exhibition ever to come out of China," the selected objects date from the first half of the second millennium B.C. to the second century B.C. They are lent by the People's Republic of China.

Most of the objects have been recovered from excavations made during recent years and they include eighty-six ritual bronze vessels, eleven jade sculptures, and eight life-sized terra cotta figures from the buried pottery army of the self-proclaimed, First Emperor of China. The Emperor died in 210 B.C. in a history written about a century after his death he is credited with having united China and having built the Great Wall. Although some terra cotta was found between 1932 and 1974, it was in 1974 that farmers digging wells in a cornfield near the Yellow River found evidence of the extensive burial ground. This is being systematically excavated by the Chinese who are repairing the terra cottas and returning them to the burial site. It eventually will become a vast museum.

The bronzes are magnificent food and wine vessels used in rituals to propitiate spirits including those related to ancestor worship. The early bronzes date from the Shang Dynasty (c. 1523–1028 B.C.) although there is one example in the exhibition that is dated to about 1750 B.C. The vessel shapes are classified as food cookers, food containers, bronze vessels, wine containers, wine servers, wine goblets, and water vessels. The shapes and ornamentation indicate that the bronze types are based on ceramic vessels of an earlier time.

Remarkable in their form and decoration, the bronzes were made in clay piece molds on the inner surface of which the intricate details of the ornamentation and the inscriptions were carved while the clay was still soft. After the sections of the mold had been fired, joined, and equipped with a smaller clay core, the hot bronze was poured in, receiving the shape and decoration from the mold. The decoration is composed of geometric and zoomorphic figures, the latter at first, and again in late Chou times (c. 1027–221 B.C.), were very abstract.

It was in 221 B.C. that the First Emperor began unification of China under Chin rule. Four years after he died in 210 B.C. the dynasty ended, and the Western Han (206 B.C.–9 A.D.) period began. The Han is the last period represented in the exhibition.

The exhibition was organized by The Metropolitan Museum of Art. Krannert Art Museum Associates will receive mailed information regarding reservations for the trip to Chicago.
As a part of its "Campaign for Illinois," the University of Illinois Foundation has carried out fund raising for an expansion of the Krannert Art Museum building. Opened in 1961, the original Museum building was constructed with funds supplied by Mr. and Mrs. Herman C. Krannert, supplemented by a Fiftieth Anniversary contribution from the Class of 1908. Since its opening, the Museum's collections have grown rapidly in size and have expanded in breadth. By 1965 it already was apparent that additional exhibition and service areas were needed, so an extension of the structure was built between 1965 and 1968, again through the generosity of Mr. and Mrs. Krannert. During the last few years the crowding of the collections again has become acute, and it has become necessary to rotate objects between exhibition and storage spaces.

The new addition will include an enlarged auditorium (many programs are currently presented off-campus due to the limited size of the Museum auditorium). The gallery area will be doubled. A technical and conservation laboratory will be added, where scientific examination of works of art can be made under the supervision of a conservator and necessary treatment can be undertaken for their preservation. A sales shop will be established where educational materials related to the Museum's collections and programs will be available to visitors. A special section will be constructed for drawings, prints, photographs, and other works of art on paper. It will contain an exhibition room, a study room, a storage room, and a mounting-conservation room. A visitor's education center will house a computer terminal where both junior and adult visitors may obtain programmed information about objects on display. The computer will be used also for limited access recording of the Museum's inventory, its membership records, and accounts. Enlarged office space and a small reference library will contribute to convenience and efficiency of operation.

It is encouraging that both the collections and the services of the Museum have grown so rapidly during the Museum's first twenty years that they have outgrown the present facility; it is equally encouraging that the University of Illinois Foundation has responded energetically and that those who appreciate the Museum as a cultural and educational resource have generously contributed to the building fund.
A leader among members of the Class of 1908 and one of the principal contributors to the Class Memorial, the oriental art collections at the Krannert Art Museum, Mr. H. Clifford Brown, Jr., died on January 29, 1980.

Born in Tipton, Iowa, in 1884, Mr. Brown attended school in Chicago before studying at the University of Illinois, where he received his degree in Civil Engineering in 1908. Mr. Brown's rise in the business world was rapid. He served as Assistant Engineer for the Chicago Subway Commission during 1908–9, then he became Assistant Superintendent for the Davis Marble Company. In 1910, he was offered a position by the Illinois Central Railroad as Assistant Engineer in its Bridge and Building Department.

In 1914 Mr. Brown married Elizabeth Elliott Foss, and in 1916 he joined the Chicago Bridge and Iron Works, where he became Vice-President and a Director.

Mr. and Mrs. Brown had three sons: Elliott, 1916–1959, Curtiss, born in 1919, and Augustus, born in 1921. Mr. Brown moved to New York in 1921 to head sales for Chicago Bridge and Iron in the eastern United States and in its new foreign division. Mr. Brown remained with the firm until he retired from active daily business in 1959; however, he maintained an office in New York where he made weekly visits until 1979.

Mr. and Mrs. Brown lived at Plow Penny Hill, Morristown, New Jersey. They traveled extensively. Both were interested in horseback riding, and Mr. Brown especially enjoyed tennis. In fact, he played tennis until the last year of his life. His great interests, noted his son Curtiss, were the University of Illinois, his family (he had thirteen grandchildren), friends, tennis, and Chicago Bridge and Iron. Mrs. Brown died in 1970 and Mr. and Mrs. Brown are buried in Thornton, New Hampshire.

Mr. Brown was a member of the University of Illinois Foundation, the Presidents Council, and a Founder of the Krannert Art Museum. He kept in close touch with the development of the 1908 Class Memorial at the Krannert Art Museum, and he left a generous bequest for the continued enrichment of the collection. Of its many friends and councillors, none will be more greatly missed at the Krannert Art Museum than Mr. H. Clifford Brown, Jr.
The Central Illinois Chapter of the Archaeological Institute of America will present its lecture series in the Krannert Art Museum auditorium during the 1980-81 academic year. The Museum co-sponsors the series, and the lectures are open to Museum members.

The lectures are given by specialists on a variety of topics. In addition to members of the Krannert Art Museum, the audience is composed of members of the Archaeological Institute of America's Central Illinois chapter who plan and support the annual program. Its members represent such fields as history, geography, architecture, anthropology, architectural history, museology, comparative literature, philosophy, religion, and mathematics.

The lectures will be given on Tuesday and Thursday evenings at 8 p.m.

September 11  Mercury at the Crossroads in Renaissance Emblems
Prof. Barbara Bowen Department of French, University of Illinois, Urbana-Champaign

October 2  Excavations at Parsargadae and the Art and Architecture of Achaemenid Iran
David Stronach, Director of the British Institute of Persian Studies

February 5  Life at the Early Medieval Fortress of Miechica, Poland
Prof. Stephanie J. Maloney, University of Louisville

March 12  International Politics and Art of Tutankhamun's Egypt
Annie P. Kozloff, Associate Curator in Charge of the Department of Ancient Art, The Cleveland Museum of Art

April 7  Hercules My Hero: An Illustrated Biography
Prof. D. A. Amyx, University of California at Berkeley

The Krannert Art Museum begins its Docent Training Program in September. Docents are voluntary educational assistants called upon to guide pre-elementary, elementary, and secondary school classes, as well as adult groups, during their visits to the Museum. Docents acquaint the public with works of art while fostering an enjoyment of art and an understanding of aesthetic principles.

Docents contact the school supervisors, principals, and teachers each fall, informing them of the special exhibitions that will be held during the coming season and reminding them of the regular gallery visit topics, as well. Thus, the Docents form a successful and vital part of the Museum's public service effort.

Docents-in-training attend forty hours of class instruction. During this time, Museum staff members and faculty artists review major periods of art history from ancient times to the present, as well as the technical aspects of printmaking, ceramics, and glass making, painting, and sculpture. Slide lectures, in which famous works of art are shown, are accompanied by gallery sessions, in which the Museum's own collections are discussed. Visits to artists' studios are an integral part of the program, as is instruction in educational methods. The Krannert Art Museum Docent project is sponsored by the Junior League of Champaign-Urbana. The training program begins on September third.

**Art in the Schools Committee**

Another valuable group of volunteers serves on the Art in the Schools Committee, providing students with in-school programs on art and on the Museum collections. Last season, under the Chairmanship of Suzanne Younger, twenty-three members of this Committee presented twenty-nine programs in nine towns in Central Illinois. Anyone interested in joining the Art in the Schools Committee may call the Appointments Secretary at the Krannert Art Museum or may call the 1980-81 Committee Chairman, Mrs. Michael Friese.
In its traditional documentary and narrative forms, film increases our range of experience and contributes to our store of knowledge; it can offer the chance to live vicariously through entertaining dramas or comedies. For the most part, film has depended upon intellectually accessible, story-telling techniques with satisfying results. However, twentieth century artists have become interested in film as a new medium. Such artists as Surrealist Salvador Dali and Pop artist Andy Warhol have attempted to reorganize cinematic ideals by putting intellectual and aesthetic goals before dramatic ones. As with painting and sculpture, so film was seen as having the potential to serve as an artistic medium suitable to express the artist’s aesthetic conceptions.

Avant garde cinema has been offered a place of recognition beside more familiar art forms in the Whitney Biennial. The video portion of the Biennial, originally shown in New York last year at the Whitney Museum of American Art, will be presented in the Krannert Art Museum auditorium on each of eight Saturdays in September and October.

The 1979 Biennial was conceived of as an invitational survey intended to reflect “the most important and challenging work produced since 1977 by living artists.” For the video portion, nineteen short films by eighteen artists were selected by John G. Hanhardt, Curator of Film and Video, and Mark Segal, Assistant Curator of Film and Video, at the Whitney Museum. The films fall into several broad categories: autobiographical, performance, animation, experimental narrative, and those dealing with compositional and structural issues.

The viewings are free and open to the public; they will be shown according to the following schedule:

Saturday September 6, 10:30 a.m.
Program 1
Six Colorful Inside Jobs
John Baldessari
1977. color, 35 minutes silent
Lent by Castelli-Sonnabend Tapes and Films, Inc
One Way Boogie Woogie
James Benning
1977 color 60 minutes silent

Saturday September 13 10 30 a m
Program II
Divided Loyalties
Warren Sonbert
1978 color 22 minutes silent
Lived Time
Martha Haslanger
1978 color 12 minutes silent
Landscape and Room
David Haxton
1978 color 12 minutes silent
Lent by Castelli-Sonnabend Tapes and Films Inc
Analytical Studies II Unframed Lines
Paul Sharits
1978 color 30 minutes silent

Saturday September 20 10 30 a m
Program III
Four Shadows
Larry Gotthieb
1978 color 64 minutes

Saturday September 27 10 30 a m
Program IV
77
Robert Breer
1977 color 9 minutes
LMNO
Robert Breer
1978 color 10 minutes
Vase Triste
Bruce Conner
1978 color 5 minutes
Vase Triste by Sibelius
Lent by Serious Business Company
Otherwise Unexplained Fires
Holst Frampton
1977 color 14 minutes silent
Lent by Peter Feinsteinn Associates
Sincerely II
Stan Brakhage
1978 color 35 minutes silent

Saturday October 4 10 30 a m
Program V
The March on Paris 1914
Otto Gerson
Alexander Von Kluck – And His Memory of Jessie Holladay

Walter Gutman
1977 color 70 minutes
Photographed by Walter Gutman and Mike Kuchar
Music by Jessie Holladay
Brandes: Jessie Holladay Duane
Barrows Mussey Dagmar Mussey
Lent by Bauer International

Saturday October 11 10 30 a m
Program VI
5 Films
Stuart Sherman
1978 color and black & white
20 minutes silent
Film 1 Photographed by Babette Mangolte Featuring Stuart Sherman
Film 2 Photographed by Ken Ross Featuring Scotty Snyder
Film 3 Photographed by Ken Ross Featuring Power Boote and Judy Henry
Film 4 Photographed by Babette Mangolte Featuring Stuart Sherman
Film 5 Photographed by Jacob Burckhardt Featuring Edwin Denby
Lent by the Quotidian Foundation

Incontinence
Manuel De Landa
1978 color 18 minutes
The Burghers of Ford Worth
Howard Fried
1977 color 32 minutes

Saturday October 18 10 30 a m
Program VII
Suite California Stops and Passes
(Parts I and II)
Robert Nelson
1978 color 94 minutes

Saturday October 25 10 30 a m
Program VIII
Roslyn Romance (Is it Really True?)
Intro I and II
Bruce Baillie
1977 color 18 minutes
Notes for Jerome Jonas Mekas
1978 color 45 minutes

The Museum’s decorative arts collection has been richly enlarged through gifts from the University’s Department of Ceramic Engineering and from Miss Virginia Bartow of Urbana. The Department of Ceramic Engineering has maintained for many decades two collections of American and European ceramics and glass dating from the eighteenth through twentieth centuries given independently by C(ullen) W(arner) Parmelee and Heinrich Ries. Parmelee organized the New Jersey School of Clayworking and Ceramics at Rutgers University in 1902 which was then the third such school in the country. In 1916 he joined the staff of the University of Illinois, and he was head of the Department of Ceramic Engineering from 1923 through 1942. Ries, a geologist, was head of the Department of Geology at Cornell University from 1914 to 1937.

The European ceramics in both the Parmelee and Ries collections are typical of royal factory porcelain made in Berlin, Bonn, Copenhagen, Dresden, Meissen, Vienna, and Worcester. American ceramics dating from the late 19th and early 20th centuries which are represented in each of the three aforementioned collections afford an overview of the major and influential art pottery organizations in the United States. A selection from the latter is on exhibition, and a few of the art potters will be discussed in the context of the Arts and Crafts Movement which stimulated their evolution.

Prior to the nineteenth century, the craftsman had maintained a relatively stable position in society. Essential to the Arts and Crafts Movement was the credence that the Industrial Revolution had shackled man’s freedom to be individually creative, caused largely by specialization of labor and mass production. The once hand-made craft was newly rendered as sterile industrial artware. Traditional concepts of beauty were replaced by the profit-making aesthetic of the machine age.

In 1888 the two words “Arts” and “Crafts” were officially joined with the inception of the “London Arts and Crafts Exhibition Society” which espoused the ideal of craftsmanship. The Arts and Crafts Movement sought to unify design and
function with respect to architecture, ceramics, furniture, stained glass, textiles, etc.

Initially, the support of the Movement in the United States originated with the formation of various women's societies promoting craftmaking. During the 1880’s craft organizations proliferated in the United States, for example the Chalk and Chisel Club, (later known as The Minneapolis Arts and Crafts Society). The Boston Arts and Crafts Society, and The Chicago Arts and Crafts Society founded at Hull House. Additional support for the Movement was generated by various new publications such as: House Beautiful, Craftsman, and House and Garden.

The American Movement was not dominated by socialist concerns as was its British counterpart America sought early on to reconcile the status of the craftsman in an industrialized age, whereby craftsmen would employ industrial techniques without compromising the individuality and the beauty of their object. The Arts and Crafts Movement was not characterized by a single style. For example, many American art potteries employed Oriental and French designers developing their native styles. The term “art pottery” is used here to describe ceramic production for aesthetic or decorative purposes as opposed to utilitarian ware.

The seminal development of a distinct American art pottery took root in Cincinnati. Mary Louise McLaughlin, who organized the “Women’s Pottery Club” in 1879, attempted to rediscover the secret of Limoges faience. Her experiments in underglaze decoration with colored slips would later be adopted and made famous by Rookwood Pottery of Cincinnati. Organized by Maria Longworth Nichols in 1880, Rookwood became the best-known and most successful of the Ohio potteries until its close in 1960. Mrs. Nichols concentrated her efforts on developing high-gloss, underglaze slip-decorated wares, and in 1884 Rookwood revolutionized the application of colored slips with an atomizer. The result was an atmospheric shading of brown and yellow grounds with hand decorated underglaze paintings of naturalistic flora and fauna known as Rookwood’s “Standard” ware of which the Parmelee collection includes a line example (fig. 1).

The popularity of Rookwood’s “Standard” inspired many Ohio potteries such as S.A. Weller, J.B. Owens Company, and Roseville—all located in Zanesville—to produce similar lines. In its operation, Rookwood took advantage of industrial techniques with a division of labor separating the throwing of the pottery from the decorating procedures. Rookwood introduced new glazes in its lines “Iris” and “Sea Green” which retained the luster of “Standard” ware; both lines are well represented in the Parmelee collection.

Rookwood had the most systematic markings of the art potteries. In 1886 the “RP” monogram was adopted for the year of manufacture; in 1887 a flame was added for each succeeding year until there were fourteen by 1900. Post 1900 a Roman numeral indicated the year.

Samuel A. Weller opened his first art pottery in Zanesville, Ohio in 1882. A few years later, he commenced making an underglaze slip-decorated pottery similar to Rookwood’s “Standard”. This new line which he named “Louwelsa”—derived in part from Weller’s daughter’s first name (Lou)isa, (Wel)ler’s surname and Weller’s initials S.A.—was very popular during 1895–1918 when it was produced. Other Weller lines represented in the Parmelee Collection that followed the underglaze painting tradition are “Aurelian” which is akin to “Louwelsa” save its sponged on background giving the effect of a distant blaze.

fig. 1 Vase, Rookwood Pottery, Cincinnati, Ohio, 1905
executed by Elizabeth N. Lincoln
marks: impressed cypher of conjoined RP with 14 flames and Roman numeral V, painted LNL

11
and Eocean which is a high-gloss pastel colored ware. Another ware successfully marketed by Weller in 1903 was 'Sicardo', also represented in the Parmelee Collection. Sicardo, a metallic lustreware with floral designs painted within the glaze, was developed by Jacques Sicard. The colors of the ware range from rich dark hues of reds to blues. S A Weller art pottery closed in 1948.

Roseville Pottery (1890–1954) was organized by George F Young in Roseville, Ohio and in 1898 the Company relocated in Zanesville By the time Roseville appeared on the scene, Rookwood had developed its Standard. S A Weller had introduced 'Louvelsa,' and J B Owens had marketed its 'Utopian' line (also represented in the Parmelee Collection). Young wanted to compete with these potteries and towards this end he introduced 'Rozane' ware whose name was derived from the name of the firm and the Zanesville location. In 1900 Roseville marketed a new line called Rozane Mongol which captured the ancient Chinese secret of sang de boeuf (ox-blood) glaze. The Parmelee Collection includes an example of this high-gloss, smooth crystalline glaze which is usually undecorated. Oriental influence continued at Roseville with the introduction of the 'Fujiyama' line in 1904 which features delicate floral designs applied with a high-gloss enamel on a soft mat background. This ware is one among three Rozane lines represented in the Parmelee Collections. Decorated Persian features stylized floral designs outlined in black on a mat background. Russco, named after George Young's son Russell, was introduced in the mid-thirties and has a pedestal-like base and smooth variable mat to semi-gloss glazes.

William H. Grueby, who helped organize Grueby Faience and Tile Company in Boston Massachusetts in 1891, experimented with and developed mat glazes which invoked a major change in the direction of American pottery. Grueby, who was impressed with the Art Nouveau ceramics of Auguste Delaherche, developed a variety of hand-modeled monochrome mat glazed wares of which the green was to become famous. Some vases are left plain, others were decorated with low-relief modeled leaves separated by long-stemmed buds as in figure 2. As he pushed towards an integration of design, glaze, and form, Grueby led away from Mary McLaughlin's tradition of painting on ceramic ware. Before the art pottery suffered a financial collapse in 1911, Grueby's mat-green ware enjoyed great success; consequently, it was imitated by many art potteries such as Gates Pottery of Terra Cotta, Illinois, which introduced its 'Teco' line; Hampshire Pottery located in Keene, New Hampshire; Pewabic Pottery of Detroit, Michigan; Van Briggle Pottery of Colorado Springs; and Wheatley Pottery Company of Cincinnati. Examples of each are represented in the newly acquired collections.

Another center of ceramic production which typifies the ideals of the Arts and Crafts Movement is Newcomb Pottery. In 1895 Ellsworth Woodward, a professor at Sophie Newcomb Memorial College for Women in New Orleans, proposed the formation of an art pottery which would serve as a commercial outlet for wares produced by graduates. Following Rookwood's model division of labor, Newcomb Pottery had a lineage of potters and of ceramists. Skilled professional potters threw the shapes of the wares after predetermined, sketched designs. The women of the college were charged with

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fig 2 Vase, Grueby Pottery, Boston, Mass., 1907
executed by Wilhemina Post
ceramic, 5½'' h.
marks: incised WP, original paper label in circles around stylized lotus flower. GRUEBY POTTERY BOSTON U.S.A.
decorating the ceramics with incised low-relief naturalistic floral designs inspired by native flora of the South such as magnolia, oak, and cypress. One of the many beautiful ceramics, made at Newcomb Pottery in the Parmelee Collection (fig. 3) has a high-gloss finish and is decorated with incised designs of iris flowers in tones of blue and gray-green. In 1910, the character of Newcomb Pottery changed to a semi-mat finish using a raw-lead glaze covering underglaze colors. The technique of underglaze painting was improved by sponging the ware before bisque (first) firing to give it an even texture, after which the designs were either either drawn or incised. In addition to the educational function of Newcomb Pottery, it was also a sound commercial venture. In 1931 Woodward retired and thus concluded Newcomb’s art pottery. The markings on Newcomb Pottery include the decorator’s monogram and the initials of Newcomb College.

Dedham Pottery, an art pottery operating on the east coast, is also represented in the Parmelee and Bartow Collections. When the Chelsea Pottery Company opened in 1891 with Hugh Robertson as manager, experiments in developing ox-blood and crackled glazes inspired by oriental ceramics were undertaken. After the pottery relocated in Dedham, Massachusetts, and was renamed Dedham Pottery, its name became synonymous with gray crackle stoneware decorated with cobalt blue underglaze borders of floral and animal motifs including magnolia, azalea, polar bear, elephant, lion, crab, duck, butterfly, and the most popular, rabbit (fig. 4). The latter was designed by Joseph L. Smith who taught at the School of the Museum of Fine Arts, Boston. Dedham Pottery was totally handmade ware; the border designs were not stenciled but rather painted free-hand. After Hugh Robertson died in 1908, the direction of the company fell successively into the hands of his sons until its final closing in 1943. The foreshortened rabbit became the company’s trademark in 1895 and was later displaced by a shield enclosing a blue rabbit with the name of the pottery.

After 1920 a gradual schism developed between commercial firms marketing industrial artware and those independents who pursued aesthetic and experimental art pottery. The latter gave rise to the studio-potter who most often received formal training in art school. No longer did the artist and technical advisor collaborate; after conceiving his ceramic ware, the studio-potter threw it and decorated it himself. As the level of the studio-potter’s production was no match for the once lucrative commercial art pottery, it became evident that the American art pottery industry was approaching its finale. MMS
Souvenir of a World in Transition: A Late Roman Grave Stele from Phrygia

by Ann B. Terry and Robert G. Ousterhaut

Among the recent acquisitions of the Krannert Art Museum is a late Roman funerary stele (fig. 1), coming from a private collection, as a gift of the estate of Katherine Trees Livezey. The marble stele, whose function was equivalent to that of a modern tombstone, almost certainly came from the Roman province of Phrygia in western Asia Minor, a part of present-day Turkey (fig. 2). Three wide-eyed figures with large hands of distinctive rectangular shape are represented in relief, carved in a crisp, linear style. Standing in a shallow architectural niche, the figures are identified by an inscription in Greek as Aurelios Alexandros, his wife, Flavias, and their child, Kyrilla, to whom the monument is dedicated. The date, 239/40 A.D., can also be determined from the inscription.

The Krannert Art Museum acquisition has proven to be one of the finest extant examples of third century stelae from Phrygia, a sizable group of artifacts, although the group as a whole is poorly published, with representative examples in museum collections in Turkey and western Europe. In a larger context, these ancient gravestones may be seen as representative of a type of object which was extremely common throughout the Roman empire during this period, distinguished by their common subjects, formulaic inscriptions, and non-classical stylistic features.

Most typically, a couple or small family was portrayed frontally in two-dimensional relief, characterized by schematic forms and a strong linear definition. In works such as these may be witnessed the transformation of artistic expression from the natural and idealized forms of the art of Greco-Roman antiquity to the signitive and symbolic forms that typified the art of the Middle Ages. The Phrygian stele, a souvenir of a world in transition, is a welcome addition to the Krannert Art Museum and will serve as a bridge between the ancient and medieval works of art in the collection.

The Stele

The light grey crystalline marble, the surface of which has yellowed from exposure to the elements, measures approximately 37.5" (96 cm) in height by 19.75" (50 cm) in width by 2.75" (6 cm) in depth. The shaft which descends from the base was originally used to set the stele into a plinth. The edges and the back of the stele remain in a rough, unfinished state. Arranged in a symmetrical fashion on the main face are the three somber figures: Aurelios Alexandros and his wife, Flavias, are united by a twisted garland draped over both their heads, possibly signifying their marital bond; Kyrilla, their child, stands between them. Traces of a red paint may be detected across much of the carved surface.

Family groupings of this type appear commonly among late antique Phrygian stelae: a comparable example, dated 250 A.D. and now in Mainz, exhibits the same configuration (fig. 3). The objects held by the Krannert Art Museum stele figures identify their vocations: Alexandros holds a pruning lorn, a multi-purpose agricultural tool, and Flavias holds a spindle and distaff, implements used in spinning. Similar attributes, in greater detail, were included on the Mainz stele. Such symbols were intended to display a sense of pride in and identity with the occupations of agriculture and weaving; in retrospect, we may also see in them a reflection of the economic profile of Phrygia, primarily a farming province, the wool from which is known to have fetched high prices.

Each member of the family wears a tunic covered by a cloak; that worn by Alexandros may be recognized as a version of a Roman toga, an oval-shaped mantel wrapped in such a manner that an arm sling is formed. Flavias is dressed in a palla, the traditional attire for a Roman matron. The rectangular palla, was made large enough that the upper edge could be used as a veil. Flavias

1. Roman grave stele from Phrygia, 239/40 A.D., marble, Krannert Art Museum, Gift of the Estate of Katherine Trees Livezey
also wears earrings and a necklace. The dress of children on funerary stelae usually imitated that of their parents; thus Kyrilla also wears a tunic and cloak.

These representations may hardly be termed portraits, the same stylized features describe all three heads, oval faces with blank expressions, heavy-lidded, almond-shaped eyes, straight, flat noses and curving lower lips; and simple striations that indicate hair mass. The faces were not meant to show individual human beings; rather, they acted as symbols, as theatrical masks, depicting not specific persons but the persons' roles in life.

Alexandros and his family are sheltered in the architectural niche flanked by two pilasters that support a pedimental arch. The pilasters rest on bases defined by four horizontal cuts and decorated with a simplified vine and grape motif. capitals, composed of a series of diagonal incisions, carry an ornamental gable. Identical use of the vine and grape motif, one of the most typical decorative patterns in Phrygian art, and late Roman art in general, may be seen on a stele from Kutayh. The lower portions of akroteria (ornaments positioned at the apex and ends of a pediment) with foliate patterns are indicated in the pediment, however, the upper portions were probably not originally part of the block of marble and, as the cuttings suggest, may have been separate pieces. Like the other architectural and decorative elements which form the niche, the vegetal akroteria were loosely based on classical prototypes and rendered in a simplified fashion. Originally, the leaf forms would have been chosen to imitate a feature similar to the gable decorations from an Asiatic-style sarcophagus (late second century), now in The Walters Art Gallery in Baltimore (figs. 4-5).

Modest in its origins, the Krannert Art Museum stele both serves as visual evidence for an immensely varied and tumultuous period of history and presents a number of intriguing problems. The humble and apparently straightforward pictorial elements, the formulaic inscription, the provincial treatment of the sculptural surface, and the technique utilized by the craftsman each give rise to questions which draw the art historian and archaeologist into a range of complex concerns.

The Inscription

The stele bears two separate inscriptions, the first and the shorter, engraved between the heads of Alexandros and Flavias, provides a date ÇTOVC TAΔ, which translates as the year 324. At this early date, prior to the general acceptance of Christianity, years were not calibrated from the birth of Christ. Rather, various dating systems were in use, with each city or region determining its own calendar based on the year of its foundation or conquest. The Roman provinces followed a system of years established by the year that the province came under the jurisdiction of Rome. For Phrygia, this was calculated according to the Sullan Era, which began with that general's conquest of Asia Minor in 84/85 B.C. Therefore, the date of the Krannert Art Museum stele may be set precisely at 239/40 A.D.

A second inscription, placed on the base of the stele, records:  
AVP ALΣΞANΔPOC K' φ ABI  
AC TÇKNΩ KVΡΙΛΛΗ K' EAV  
TOIC Z NTÇC MNHMHC XAPIN  

This may be translated as: "Aur(elios) Alexandros and Flavias built (this) for Kyrilla (their child) and for themselves, being alive, as a memorial." The praenomen Aurelius was common in third
century Phrygia. Emperor Caracalla had adopted the name Aurelius (from the famous second century emperor, Marcus Aurelius) and it was common practice for Roman citizens to assume the name of the emperor. Alexandros was a familiar name in Asia Minor, perhaps a reflection of the universal appeal of Alexander the Great; Flavias, a Roman name, and Kyrrilla were less commonplace.

The inscription is positioned off-center. It begins flush with the left-hand edge of the stele and breaks off (at the middle of a word) about twelve centimeters short of the right-hand edge, apparently to allow for an irregularity at the base of the stele. A difference in technique between the carving of the figures and that of the inscription, the latter having been executed in short, irregular, curving incisions, might indicate two hands. This variation, as well as the general appearance of the stele, is typical of grave reliefs from the area and suggests that they were produced as shop pieces, purchased "off the rack" and inscribed to suit the individual buyer. The inscription makes no mention of any religious affiliation and we cannot be certain whether this family was Christian or Pagan.

Provenance
While the precise origin of the Krannert Art Museum stele is not known, a general provenance for the work can be determined on the basis of stylistic analysis. The features of the grave relief are characteristic of much late Roman art in general: the linear, geometric, and two-dimensional treatment of the figure with emphasis on the hands and eyes calls to mind the art of Palmyra, Dura-Europos, Coptic Egypt, and the provincial art of the Latin west. However, an examination of specific details identifies the stele as Phrygian and suggests the rural valley of Altintaş ("Stone of Gold"), on the upper Tembris River, or Porsuk River as it is known today, in northeast Phrygia.

The type of geometric simplification and schematic frontal figures presented on the Krannert Art Museum stele may be recognized in the somewhat cruder relief in Mainz (fig. 3) and are paralleled by examples in Kutayah and elsewhere. The position and emphasis given to the large, almost super-human hands is a striking trait of Phrygian stelae and cannot be paralleled anywhere else. The right hand crosses the breast, a standard gesture for the representation of an upright Roman citizen, while the left hand carries tools or symbols of vocation, the Mainz relief is among the many which are nearly identical in these aspects. The architectural framing devices and the projecting shaft at the base of the stele are also indigenous elements, appearing on the stelae from Mainz and Kutayah. The exact origin of the Mainz and Kutayah stelae is not known, however, several remarkably similar grave markers in the museum in Bursa, Turkey, are known to have been found in Altintaş, where a group of at least ten were discovered in the late nineteenth century, built into an ancient wall. Both the village of Altintaş (ancient Soa) and the town of Kutayah (ancient Kotai'on) to the north have been suggested as possible centers of production.

The form of the stele, its use of stock figures, agricultural symbols, and non-classical treatment, signals an orientation to a rural population. These clues, together with the great number of finds from the vicinity of Altintaş, indicate that a local production existed to satisfy a local market.
Tradition
The use of funerary reliefs which stressed family and vocation, such as the Krannert Art Museum stele, stemmed originally from a practice deeply imbedded in late Republican and early Imperial Roman society. The Roman reliefs, as those from the separate and later traditions which flourished in Phrygia and the other provinces, were highlighted by busts or dignified standing figures of couples or families, such as the example from the Boston Museum of Fine Arts (fig. 6), and made reference, either in inscriptions or through the depiction of symbolic objects, to the occupation of the deceased. In Rome these reliefs decorated the interior and exterior of the many tombs that lined the main roads leading out of the city.

The creation and endurance of this custom appears inseparable from the growth of one class in Roman society, the freedmen (former slaves), or libertini. Descendants of captive prisoners who had been brought to Rome as slaves would find themselves, often within a generation or two, to be freed men, members of a distinct class, only nominally associated with their former owners, or patrons.

An explanation of the value of these stone monuments to freedmen, and thus of the motivation behind the conservative conventions evident in the stelae, may best be sought in the pivotal role of the family in Roman life and thought. Early Roman religion was rooted in ancestor worship, class organization and rank were determined by family and, at least in the early empire, the family was the vehicle through which an individual held all civil and political rights. A typical middle class Roman home included a shrine, an altar covered by an arched niche, about which the realistic portrait busts of illustrious ancestors were displayed and honored.

This pride in a legitimate genealogy and in an enviable collection of portrait busts was an important element in the Roman value system, so that once the possibility became available to him, the freedman, who as a slave had been forced to relinquish his family heritage, eagerly sought to substantiate and commemorate his new lineage. Thus the family funerary stele, a type whose conventions were reflected in stelae in virtually every corner of every province in the far reaching empire, represents a vehicle by means of which one class of Romans found a legitimate place in Roman society.

History

To the third-century Roman, the word "Phrygia" might have brought to mind a rural and hilly region, a "backwoods" area, as we use the term. The population lived either clustered in small highland villages or, as seems to have been the case in Alexandros' Tembris Valley, on established farm estates owned by the Imperial fisc and inhabited by coloni (tenants) of the emperor, or perhaps in one of the relatively few communities granted the status of a Roman city. Backwater though they may have been, the Phrygians could lay claim to a past as rich and varied as any other province.

Western Asia Minor was first settled at the end of the second millennium B.C., and already in the eighth century B.C. a well developed civilization flourished, marked by kales, or fortified castles, such as the famous Gordion (fig. 2), or Midas City, where the so-called "Tomb of Midas" was unearthed. In following centuries Phrygia frequently shared in the changing fates of Anatolian kings and kingdoms; during these years the country was plundered first by the Kimmerians and then by the Lydians, who ruled until the middle of the sixth century B.C., when Phrygia, along with the rest of Asia Minor, was overrun by Cyrus and the Persians.

5. Roman, "Garland Sarcophagus", second century A.D., marble, side view. Walters Art Gallery, Baltimore

Phrygia was drawn into the orbit of the "western world" in the winter of 333 B.C., when Alexander the Great swept through the territory, joining it to the string of vanquished cities and kingdoms brought under the mantle of Hellenistic civilization, but Phrygia was not yet destined for political stability. During the first twenty years of the long and complicated power struggle brought on by the premature death of Alexander (323 B.C.), Phrygia twice changed hands. In 183 B.C., the Attalids, whose new kingdom of Pergamum was to play such a prominent role in the infusion of Greek culture into Roman civilization, prevailed. Now, however, an end to the political turmoil was near: a mere two generations later, in 133 B.C., a childless Attalus III bequeathed his wealthy kingdom of Pergamum to Rome. The conquests of Sulla in 85/84 B.C. firmly established Roman rule.

The newly created Roman province of Asia at first fared poorly; however, late in the first century A.D., under the Flavian emperors, the region began to stabilize. Continued prosperity, on a modest scale, is testified to by the number of stele and inscriptions dated to the second and third centuries.

In general, the third century was a period of crisis and transformation throughout the Roman empire, frequently called the "Age of Anxiety." The hard, anguished faces that marked third century portraits suggest the economic, political, and social turbulence that made life so difficult, even the images of emperors bore a worn and worried look. On the verge of her 1000th Anniversary (248 A.D.), Rome saw its empire crumbling, attacked from all sides, and her internal authority threatened. In the ten years between the murder of Alexander Severus (235 A.D.), the final ruler of the last great dynasty (the Severan), and the Decentennial, the empire was ruled by no fewer than seven emperors, six of whom ruled in the year 238 A.D. Few third-century emperors, needless to say, died of natural causes.

The empire enjoyed a brief respite after the struggle for power that initiated the reign of Gordian III (238-44 A.D.), the emperor in power at the time the Krannert Art Museum stele was inscribed. whose coin portrait is shown here (fig. 7) with those of the unfortunate rulers who preceded him (Maximinus Thrax, 235-38 A.D.) and succeeded him (Philip the Arab, 244-49 A.D.). At the tender age of thirteen, Gordian had been raised to the rank of Augustus by the same Praetorian Guards responsible for the assassination of Maximinus Thrax. A mere puppet under the thumb of Timesitheus, his father-in-law, it is a of no wonder that in this early portrait he resembles a frightened rabbit. The hapless Gordian, while en route to protect the eastern borders of the empire, was himself murdered — such was the pattern of Roman rule, or lack of it, in the third century.

Artistic Style in the Late Roman Empire

From its inception, the originality in Roman art was directed toward iconography or the meaning of an image, while the style, the appearance of the image, was eclectic, borrowed from a variety of sources, primarily from Hellenistic Greece. A proper "classical" style in a work of art, complete with mythological imagery and veiled allegory, as may be seen in the late second century "Garland Sarcophagus" (figs. 4, 5), often indicated the high social position and cultural sophistication
of its donor. Style could be infused with a meaning in and of itself: the emperors Augustus and Hadrian used this same Greek-based classicism as an official style. The overtones of Golden Age Greece served a propagandistic purpose in their respective creations of "media-images."

The grace and outward beauty of Hellenic classicism was often only an overlay, a measure of pretence, like a rented tuxedo, slipped on to fit the occasion. It is noticeably absent in many third-century works of art, being replaced by a more direct and expressive style characterized by simple, geometric, and linear forms and called sub-antique or late antique. This disregard of classical norms is evident in "The Tetrarchs" (fig. 8), a late third century porphyry statue group that represents members of the four-emperor system of rule, called a tetrarchy, established under Diocletian. The strong, angular forms in this statue appropriately symbolized a belief in the virtue of, and urgent need for, a durable, tightly-knit military leadership.

The late antique trend manifested in "The Tetrarchs," and ultimately reflected in the Krannert Art Museum stele, might appear perplexing. To those versed in the principles of Hellenic classicism, this rejection of naturalism is all too often misunderstood as a sign of decadence and general deterioration of skill rather than as the result of a willful choice. It is important, however, to recognize that this manner of expression appeared side by side with Greco-Roman classicism. One of the crucial ingredients in the development of the late antique style was the artistic activity in the provinces. With the anarchy of the third century, and the subsequent weakening of the centrally-based aristocratic leadership responsible for maintaining an official style, a variety of popular, regional traditions emerged in full force. While it may be shocking to see these brutish portraits used at the highest levels of Roman society, it must certainly have been the result of conscious aesthetic decisions.

Thus, taste and its manifestations in style varied from object to object depending on its use and patronage, an aristocrat would commission an
artist from a large cultural center to produce a classical sarcophagus replete with garlands and winged deities, while a rural farmer would select from among the grave steles with simplified depictions on the shelf of the local stonemason's or epigrapher's workshop, one that best suited his circumstances.

In the development of the late antique, each province revealed certain indigenous qualities in its art; those typical of Phrygia have already been noted. At the same time, however, there existed a remarkable homogeneity in some aspects of the funerary art traditions of the provinces, reflecting the degree to which those areas had been effectively Romanized in the first two centuries A.D.

The city of Palmyra, located in Syria along one of the major Roman trade routes, flourished as a commercial center from the years before the birth of Christ until 272 A.D., when Emperor Aurelian, reacting to a rebellious population, had the city destroyed. At its apogee, Palmyra rivaled Rome in wealth. Numerous funerary reliefs, represented here by two second century examples (figs. 9, 10), reflect the prosperous circumstances of its citizenry. More naturally treated than the Phrygian examples, and more decorative than their early Roman prototypes, the Palmyrene examples nevertheless show a similar tendency toward the use of simplified and basic forms. Like her Phrygian counterpart, the Palmyrene lady clutches a spindle and distaff and gestures with her right hands. The male places his right arm across his chest in a typical gesture. Square or rectangular reliefs such as these were designed as coverings for individual grave recesses which lined the walls of a mausoleum.

A similar situation existed in the art of Roman Egypt, which, like that of other provinces, underwent a stylistic transformation in the third and fourth centuries A.D., becoming increasingly simplified, abstracted and responsive to local tradition. This art, which endured until the Arab conquest of the seventh century, is known as Coptic; strictly speaking the term refers to the art of Christian Egypt and the style that developed partially in a reaction against the Hellenistic
influence brought by the Romans. It was centered primarily in southern Egypt, remote from the surviving Hellenistic culture of Alexandria. A fifth century relief fragment from Coptic Egypt, now in the Dumbarton Oaks collection (fig. 11), possibly represents Dionysos: partially draped, with a scepter and a small twisted column to his side, the figure occupies a position between two deeply cut scrolls of vine leaves and grape clusters. The simplification of form, the vigorous carving, and the flattened areas of the relief—particularly the grapes—complement the Krannert Art Museum stele.

The examples from Coptic Egypt and elsewhere are best understood and appreciated not only as a reflection of the gradual demise of classical Greco-Roman aesthetics and interests but, more significantly, as the manifestation of a conscious assertion of local tradition. On a wider scale, they represent the transition in modes of representation from the Classical World to the Medieval World.

The Sculptor and His Technique
The stoneworker who fashioned stelae such as the Krannert Art Museum's in all likelihood had none of the professional artistic training given to sculptors who created the masterpieces of Rome. We know very little about the identification and circumstances of the provincial stele carver; however, because each of his tools produced characteristic markings, the artifacts themselves often prove to be a rewarding source of information about the instruments and techniques.

Tools and methods of sculpting remained constant for centuries: the Egyptians who sculpted over a millennium before the birth of Christ employed essentially the same type of instruments as did the classical Greeks, the Romans, and even modern sculptors, at least until the early twentieth century. Basic to any sculptor's workshop were the pick hammer, punch, point, mallet, various chisels, rasp, file, drill, and abrasives (fig. 12), each of which came in a range of sizes and performed a particular part of the operation. Stone would have been removed from the quarry by means of a pickhammer. The punch, a blunt tool squared off at one end, and mallet (fig. 13), the most important tools, would have been used to produce the general form desired. The sharper, less clumsy point would have then isolated the preliminary shapes, after which a wide variety of chisels might have been given the responsibility for the definition, and even some refinement, of individual parts. The fork-like prongs of the claw
chisel were especially effective in the stages between rough shaping and more refined definition, while the various curved and flat chisels worked well in modeling parts of the face, in deepening drapery folds, and in smoothing over the rows of dents that had been produced by the claw chisel.\textsuperscript{42}

The drill, derived probably from carpenters and joiners, and used either as a stationary tool for boring a hole or series of holes or as a continually extended tool (a running drill) powered by means of a cord twisted around a reel attached to the drill and controlled by the hand or the bow, gave the stoneworker considerably more latitude in tunneling deep grooves, undercutting raised surfaces, and emphasizing crisp outlines. Rasps, files, and soft stones or abrasives, if employed at all, removed any remaining rough edges and finished the surface.

A workshop or sculptor did not necessarily use all of the above tools: some reliefs indicate the use of only the punch and mallet and a group of flat chisels, while others never went beyond the use of the chisel and drill.\textsuperscript{43} Although it is difficult to identify precisely each tool used on the Krannert Art Museum’s stele, it is nevertheless possible to identify the source of some of the patterns and marks which, fortunately for this aspect of the inquiry, were never removed by a rasp, file, or abrasive. Traces of a claw chisel remain along the inside of the pilaster (fig. 14) Evenly spaced striations along the curve of the cheek (fig. 15) betray multiple cuts from a flat chisel. The manner in which the unusually long furrows defining the fingers and most of the drapery lines (fig. 16) on all three figures were created is less obvious; quite possibly these incisions reflect a combination of the flat chisel and drill. In the grape clusters one may see clearly the repeated, but not linear, use of the flat chisel (fig. 17) (see also the Dumbarton Oaks relief, fig. 11); as was the case throughout antiquity, the inscription was also carved with that chisel (fig. 18).\textsuperscript{44}

A sculptor’s material and methods may act to determine the characteristic features or visual
qualities of a relief. The sculptor of the Krannert Art Museum stele employed his tools in the service of two distinct techniques: the drapery, fingers, eyes, and architectural details were formed in low, flat relief in which sharp, angular incisions or gouges of approximately equal depth outlined the forms; faces, legs, feet, and a few details such as the garland were sculpted in a high relief in which many small facets served to gradually model the shapes (fig. 19). It is primarily a balance between these two techniques, combined with the pattern created by the long finger gouges (a feature probably encouraged more by convenience than taste), that provides this marble grave stele with its unique visual qualities.

The production of grave steleae was a conservative phenomenon governed by the needs of local customers and may be best understood as a process initiated to answer a universal desire: to mark the passage of an individual life. The form of the Krannert Art Museum stele is traditional, arising from the importance of family and ancestry in the Roman world: the local stonemason of northern Phrygia followed patterns established several centuries before his day and practiced throughout the Mediterranean area, in the form as well as the technique of the grave relief. Thus, at the same time, elements of local derivation and features of the new expressive style which developed in the third century are merged in the Krannert Art Museum stele to create an object that is striking and unique, and that offers a glimpse—however slight—of a world in transition.
Traces of the flat chisel on the Krannert Art Museum stele
18. Traces of the flat chisel on the Krannert Art Museum stele.

19. Techniques of low and incised relief and high relief on the Krannert Art Museum stele.

Footnotes

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1 The Krannert Museum stele will henceforth be referred to as the KAM stele. Another high quality example from the museum of Kutahya, Turkey, close in style to the KAM stele, was recently published in E. Akurgal, C. Mango and R. Ettinghausen, Treasures of Turkey (Skira, Treasures of the World Series). Geneva, 1966, 86. Those in the collection of the Archaeological Museum of Bursa, Turkey, are published by G. Mendel, Catalogue des monuments grecs, romains, et byzantins du Musee Impérial Ottoman de Brousse, Bulletin de correspondance hellénique, XXXIII, 1909, 283 ff. Figs. 17-23. One in Istanbul appears in G. Mendel, Catalogue des sculptures grecques.
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Adcock. Olsen 143 1894. Bianchi Bianchi

also Rotters M 60 1

Kunzel 1999 E Haspeis. *Some and romaines et byzantines. Musee Imperial Ottoman Constantinople 1914 III 314 no 1077. Two further examples now in the Romisch-Germanisches Zentralmuseum Mainz are presently being prepared for publication by E Kunz, who was kind enough to send a photograph (fig 3) and his notes on one of the steles.

3General discussions of this complicated and fascinating period may be found in R Bianchi Bandinelli Rome the Late Empire Roman Art A D 200-400 New York 1971 and H P L Orange Art Forms and Civic Life in the Late Roman Empire Princeton 1965.

4The same motif appears on a Phrygian stele in the Bursa Museum. c1 Mendel Bulletin de correspondence helleniqut 295-7 fig 22. The inclusion of children in statuaries and funerary reliefs in general was a practice popularized by the Emperor Augustus, who placed a great deal of emphasis on the family. c1 D Kleiner Roman Group Portraiture the Funerary Reliefs of the Late Republic and early Empire (Garland Outstanding Dissertations in the Fine Arts). New York 1977 178.

5Romisch-Germanisches Zentralmuseum Mainz. Grave relief of Aurelio Trophimos and his family inventory no 0 39583. Photo courtesy of E Kunzel.

6Some Phrygian steles incorporate more elaborate and detailed references to occupation c1 Mendel Bulletin de correspondence helleniqut ligs 19 20 24 which include cattle and plows.

7A H M Jones. The Later Roman Empire II Norman Okla 1964 768.


9Akurgal. et al. Treasures of Turkey 85 for a colorplate of the stele from Kuyah.

10While imitating the features of sarcophagi from Asia Minor this one was probably produced in Rome c1 K Lehmann-Hartleben and E Olsen Dionysiac Sarcophagi in Baltimore. Baltimore 1942 67-70. ligs 19-22.

11The Greek alphabet did not have a separate numerical system. Instead letters of the alphabet were assigned a numerical value thus Τ=300 K=20 A=4 c1 A G Woodhead The Study of Greek Inscriptions. Cambridge 1959 111.


13Professor James Denzate provided the translation of the inscription. The formula employed is a simple version of dedicatory inscriptions commonly found on Phrygian stele.


16Jones. The Later Roman Empire II 393 and Anderson Ramsay op cit 196-97.

17For a general text. c1 R Bianchi Bandinelli Rome the Late Empire Roman Art A D 200-400 New York 1971.

18C1 examples cited above n 1


20The stele from Kuyah (c1 n 1) although dated some forty years later is similar enough to have been produced by the same workshop.

21Mendel Bulletin de correspondence helleniqut 283-84 since then other examples have come to light elsewhere in the valley c1 W H Buckler and W M Cadier eds. Monumenta Asiae Minorias Antiqua Manchester 1939 VI 123 ff ligs 362-65.

22Anderson in Ramsay op cit 199.

23Kleiner Roman Group Portraiture 13 ff discussed this group of objects and its association with the freedmen.

24This rapidly mushrooming group of people along with many immigrants from the outlying provinces former subjects who had been granted citizenship en masse came to form a considerable element in Roman society consequently second- or third-generation Greeks, Syrians, and Spaniards came to assume positions as clerks, accountants and city administrators of ancient Rome Kleiner op cit.


27Kleiner op cit 180.

28Anderson in Ramsay op cit 185 ff.


30Bianchi Bandinelli Rome the Late Empire I 21 L Orange Art Forms and Civic Life in the Late Roman Empire 19-33 for the spiritual background.

31E.g. portraits of Decius. Philip the Arab and others in L Orange op cit ligs 52-63.

32Cook et al. Cambridge Ancient History XII 72 ff.

33These three coins are among the many in the collection of the World Heritage Museum at the University of Illinois. Photo (Caroline Buckler) courtesy of World Heritage Museum.

34Here the purple stone reflects the royal status, and the duplication of images indicated the equality of power. L Orange op cit 42 ff offers an excellent discussion of this system of rule and its effect on art forms. For a discussion of porphyry c1 R Delbrueck Antike Porphyrywerke Berlin-Leipzig 1932 esp 24 ff.


36For a basic text. c1 M A R Colledge The Art of Palmyra Boulder 1976.

37The figures on Palmyrene funerary reliefs were frequently more elaborately attired and bejewelled than those on the examples used here c1 Colledge for illustrations.


40Wessel. op cit 46.


42Most texts on ancient sculpture technique focus on the art of the Greeks. The most recent in S Adams The Technique of Greek Sculpture London 1966 S Casson The Technique of Early Greek Sculpture Oxford 1933 also has excellent illustrations.

43Colledge op cit 112.

44This was common among later Palmyrene funerary stele c1 Colledge op cit 113.

45Casson op cit 184.
Mid-Winter Lecture Series—
The Ancient Near East

The region referred to as the ancient Near East is sometimes described as an area extending from the western border of present day Turkey to the eastern border of present day Iran and from the Caucasian mountains on the north to the Gulf of Aden at the south.

The historic period to be covered in the mid-winter lecture series extends from approximately 300 B.C., although archaeologists and anthropologists have found evidence of settlements in the region dating from the 7th millennium B.C. These pre-historic people established cultural patterns that continued through the ancient period. Historic civilization began with the invention of writing sometimes before 3100 B.C. when events, regulations, and accounts were documented first by pictographic marks and then in the cuneiform script that developed from these.

The great importance of this area throughout ancient, medieval, and modern times requires a wide and clear understanding of its geographic and ethnologic characteristics and of its cultural past. To contribute to members' knowledge and enjoyment of the few ancient Near Eastern objects in the Krannert Art Museum's collection and of the objects which will be on display in the exhibition, "The First 4,000 Years," a series of six lectures on three days in late January and early February has been planned.

As an introduction to the area of the ancient Near East, Dr. Karl Butzer, Henry Schultz Professor of Environmental Archaeology in the Departments of Anthropology and Geography, and with the Oriental Institute at the University of Chicago, will present two lectures on the afternoon of Thursday, January 29, when he will discuss the geographic nature of the region and its effect on the civilization that developed there, as well as the racial groups that came into the area and settled in various locations. A familiarity with geography is fundamental to an understanding of art history and of art objects, so Dr. Butzer's lecture will provide essential background for the four succeeding lectures on Tuesday, February 3, and Thursday, February 5, by Dr. Jeanny Vorys Canby, curator of Ancient Near Eastern and Egyptian Art at the Walters Art Gallery in Baltimore.

Dr. Carl W. Butzer was awarded his D.Sc. degree in geography, meteorology, and ancient history in 1957 from the Rheinische Friedrich-Wilhelms-Universitaet in Bonn, Germany, and he engaged in post-doctoral study in geology and geography there from 1957 to 1959. He received his M.Sc. and B.Sc. degrees in meteorology and mathematics from McGill University in Montreal in 1955 and 1954. From 1959 until 1966 he was assistant and associate professor of geography at the University of Wisconsin, when he joined the faculty at the University of Chicago. Dr. Butzer has been the recipient of many grants, honors, and awards, among them seven National Science Foundation and Wenner-Gren grants from 1965 to the present, chairmanship of the Honors Committee of the Association of American Geographers from 1974-1977, presidency of the Society ofArchaeological Science during 1979-80, and Busk medal recipient from the Royal Geographical Society in 1979 for contributions to geomorphology, Pleistocene geology, and archaeology. He has been co-editor of Prehistoric Archaeology and Ecology, North American editor of the Journal of Archaeological Science, a member of the editorial board of seven international scientific journals, and since 1959 the author of 175 papers (excluding reviews and notes) in various archaeological, anthropological, and pedological journals — both regional and international, as well as many monographs and books including three familiar texts, Environment and Archaeology: An Ecological Approach to Prehistory, Geomorphology from the Earth, and Dimensions of Human Geography: Essays on Some Familiar and Neglected Themes.
About to be published is another study, Contextual Archaeology: A Theoretical Introduction.

Dr. Jeanny Vorys Canby received a Ph.D. degree from Bryn Mawr College in Near Eastern archaeology and Hittite (Yale University); a M.A. degree from the Oriental Institute, University of Chicago, in Near Eastern archaeology and Hittite; and a B.A. degree from Bryn Mawr College in classical archaeology and ancient history. She participated in archaeological excavations in Turkey sponsored by the University of Pennsylvania, at Gordion in 1951 and 1953; by the Turkish Historical Society at Kültepe in 1957; and by the German Archaeological Institute and Oriental Society at Bogazköy-Hattusas in 1958 and 1959.

Dr. Canby taught at Johns Hopkins University from 1961 to 1966, and she has been as associate at the Columbia University Seminar on "The Archaeology of the Eastern Mediterranean, Eastern Europe and the Near East." from 1968 to the present. She joined the staff of the Walters Art Gallery in 1966 as assistant curator of Ancient Art and she has been curator of Near Eastern and Egyptian Art since 1971. She is the author of many articles and reviews in scholarly publications, such as: Mitteilungen der Deutschen Orient-Gesellschaft zu Berlin, Iraq, Archaeological Studies published by the Museum of Archaeology of The American University of Beirut, Hesperia: Journal of the American School of Classical Studies at Athens, Journal of the American Research Center in Egypt, Reallexikon der Assyriologie und vorderasiatischen Archäologie, Journal of Near Eastern Studies, Oriens Antiquus, Archaeologische Mitteilungen aus Iran, the latter in publication, as well as many articles in The Walters Art Gallery Bulletin and other Gallery publications.

The Kranert Art Museum is fortunate in being able to present such distinguished specialists to discuss the ancient Near East in the mid-winter lecture series for Kranert Art Museum Associates. The lectures will be held in the Museum auditorium and the specific schedule of dates, hours, and topics will be listed in the January Bulletin.

The exceptionally fine exhibition, Old Master Paintings from the Collection of Baron Thyssen-Bornemisza, will be at the Kimball Art Museum when the Kranert Art Museum associates arrive in Fort Worth on April 29. Paintings in the Thyssen Collection usually are housed in the villa in Lugano, Switzerland. Many were acquired by the first Baron, Heinrich Thyssen-Bornemisza, and were predominantly of the German school. The present and second Baron, Hans Heinrich Thyssen-Bornemisza, has expanded the Collection to include work from other school, and the Collection now is strong in Italian, French, and Spanish paintings. In fact, it is described as the greatest Collection of Old Master paintings still in private hands.

Half of the paintings in the present exhibition are among those acquired by the second Baron. The selection was made by John Walker, director emeritus of the National Gallery of Art. Famous artists whose work is represented include Giovanni Bellini, Canaletto, Carpaccio, Duccio, Giovanni di Paolo, Tintoretto, and Titian of the Italian school; Petrus Christus, Jan van Eyck, Memling, and Rubens of the Flemish school; De Heem, De Hooch, Rembrandt, Ruisdael, Ruysdael, and Steen from the Dutch school; Boucher, Fragonard, Lancret, and Watteau from the French school; and Goya, El Greco, Murillo, and Zurbaran from the Spanish school. Many Kranert Art Museum Associates who heard the lecture given by the late director of the Kimball Art Museum, Richard F. Brown, have looked forward to a visit to this remarkable museum designed by Louis Kahn.

On April 30, a behind-the-scenes tour of the Amon Carter Museum of Western Art, designed by Philip Johnson, and the Fort Worth Art Museum are scheduled for the morning, with a visit to the Dallas Museum of Fine Arts planned for the afternoon. Optional free time or a visit to a private collection and to the Meadows Museum and Sculpture Garden at Southern Methodist University will precede return to Champaign or the afternoon of May first.

Kranert Art Museum Associates will receive mailed information regarding costs and reservations for the Fort Worth-Dallas trip.
The Tamarind Lithography Workshop was opened in 1960 by artists June Wayne, Garo Antreasian, and Clinton Adams. The goal of the workshop was to revitalize the art of lithography in the United States. Toward this end, it continues to train master-printers and curators. To celebrate its fifteenth anniversary, the Workshop produced a suite of fifteen lithographs by fifteen artists (the suite includes four prints by each of these artists). Along with works from the three founders of the Tamarind Workshop, the suite contains works by Elaine de Kooning, David Hare, Matsumi Kanemitsu, Nicholas Krushenick, James McFarrell, George McNeil, Nathan Oliveira, Kenneth Price, Deborah Remington, Edward Ruscha, Fritz Scholder, and Emerson Woelffer. These works are among a large group of Tamarind prints lent to the Krannert Art Museum through the generosity of Mr. Lloyd E. Rigler of Burbank, California (Class of 1939). Other suites of Mr. Rigler’s prints will be shown in successive units throughout the season.

Lithography has unique characteristics which separate it from the intaglio processes of etching and engraving. It was invented in 1798 by Alois Senefelder. Quite by accident, Senefelder discovered that Bavarian limestone could be used to produce multiple impressions of a design. In elementary terms, limestone undergoes a chemical change through special treatment; portions of the stone can be made to repel water while other portions can be made to attract oil. A treated stone will accept oil-based lithographic ink only in those areas where the artist has sketched his design with a greasy crayon. The inked stone is then sent through a press and the image is transferred to paper. Since only one color may be printed at a time, a lithograph normally requires as many stones as there are colors. All the colors of a given design must be registered precisely onto a single sheet of paper. Many completed impressions of the same design are usually made before the stones are destroyed or ground down.

The complicated process yields beautiful textures and subtleties of color; the basic technique is open to a wide range of variations which can be combined to form a rich and exciting work of art. The Tamarind Workshop is renowned for the skill which its master-printers demonstrate in the difficult printing processes. It is up to them to produce finished lithographs which best fulfill the original goals of the artists for whom they work. LNA

Carpaccio, Vittore Italian, 1465/67–1525/26
Young Knight in a Landscape Signed and dated 1510
Collection: Baron Thyssen-Bornemisza, Lugano, Switzerland
Art Tour to England

A custom-planned, seventeen day trip to England has been arranged for Krannert Art Museum Associates during mid-May, 1981. It is sponsored by the Krannert Art Museum and is being coordinated by the Boston Fine Arts Society. Historic castles, cathedrals, famous sites including Stonehenge and Stratford, stately houses, wool towns, ceramic centers, and many parts of the picturesque English countryside will be visited. The itinerary will describe a wide and irregular circle through southeastern, southern, western, north central and northeastern England, ending with an individual option of free time or guided tours in London.

Trained museum educator and architectural historian, Barbara Wriston, will provide on-the-spot information at stops. The trip should appeal to men and women, young and old!

Reservations are open only to Krannert Art Museum Associates and will be limited to 25 people. Individual reservations may be made by sending a tax-exempt contribution in the amount of fifty dollars ($50), payable to the Krannert Art Museum Associates: UIF, to England Trip, Krannert Art Museum, 500 Peabody Drive, Champaign, Illinois 61820. Upon receipt of a reservation, detailed information will be forwarded to the sender, outlining the itinerary, full cost, and the payment schedule.

The price of the trip will cover economy class jet flight round trip from Chicago; ground transportation by deluxe motor coach; per itinerary in England, accommodations in twin-bedded rooms with private bath/shower at 3-star or better inns and hotels, all meals, except dinners while in London; baggage handling; value-added tax, service charges, and gratuities to hotel staff, drivers, and porters; entrance fees to historic houses and museums, and guide service.

Art Tours Abroad have been a long-anticipated supplement to the Krannert Art Museum Associates program. The trip to England should prove an enjoyable, educational, and in all ways rewarding experience. Council volunteer, Mrs. August Meyer, Jr. has agreed to answer questions from prospective travelers.

Membership: Krannert Art Museum Associates

A gift Membership in the Krannert Art Museum Associates makes a splendid birthday Christmas, anniversary or thank-you present. The donor's contribution also will help support the Museum's public service program, for it is through Membership contributions and volunteer assistance that the Museum is able to extend its usefulness to the broader community.

Membership contributions are tax-deductible and should be made out to the Krannert Art Museum Associates: University of Illinois Foundation, and sent to the Museum. A gift notice and Membership card will then be mailed to the gift recipient.

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Membership</td>
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<tr>
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<td>$5000</td>
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<tr>
<td>Corporate Membership</td>
<td>$1500</td>
</tr>
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</table>

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Photographs: Docents in Training.
Charles Mercer, cover and all illustrations of pottery, Wimber Zehr

**Membership Calendar 1980-1981**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 25</td>
<td>Lecture</td>
<td>Vessels Fit for Kings</td>
</tr>
<tr>
<td>September 27</td>
<td>Preview</td>
<td>Faculty Exhibition</td>
</tr>
<tr>
<td>October 16</td>
<td>Trip</td>
<td>Chicago</td>
</tr>
<tr>
<td>January 29</td>
<td>Lecture</td>
<td>Geography and Ethnology of the Ancient Near East</td>
</tr>
<tr>
<td>February 3, 5</td>
<td>Lectures</td>
<td>Arts of the Ancient Near East</td>
</tr>
<tr>
<td>February 28</td>
<td>Preview</td>
<td>Writers and Images</td>
</tr>
<tr>
<td>March 26</td>
<td>Lecture</td>
<td>Journey through Spain</td>
</tr>
<tr>
<td>April 29, 30, May 1</td>
<td>Trip</td>
<td>Fort Worth-Dallas</td>
</tr>
<tr>
<td>May 12-29</td>
<td>Trip</td>
<td>England</td>
</tr>
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</table>
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Sunday 2:00-5:00 p.m.
Museum closed on national holidays
Admission free

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Knarrert Art Museum
500 Peabody Drive
University of Illinois, Champaign 61820
telephone: area code 217/333-1860

Cover
Vase, Ban Chang Culture, northeast Thailand
IV-III millennia B.C.
ceramic, 10 1/2" h (without foot), 10 3/4" in diam.
26.7 cm h (without foot), 27.3 cm in diam.
Gift of the Class of 1908. 79.9.1
The First 4,000 Years is the name given to an exhibition that provides material records of successive immigrations and settlements during the pre-history and history of the Holy Land. The objects in the exhibition are dated from about 4,000 B.C. to the time of the Arab Conquest in the 7th century A.D. While these examples have been found in the area of present day Israel, they represent the history of the wider region of the Ancient Near East. Successive waves of Indo-Europeans and Semetic peoples moved into the region—and within the region during the many shifts in political power. Trade routes from Egypt to Persia, and later from Greece and Rome to Greater India, ran through the area and were a corridor for political expansion and for the transmittal of cultural influences as well as material goods.

The exhibition is drawn from the collection of Mrs. Max Ratner of Cleveland, Ohio. The catalog of the exhibition has been written by Arielle Kozloff, Associate Curator of Ancient Art at The Cleveland Museum of Art. The objects are of additional interest in relation to Ancient Near Eastern glass, metalwork, and ceramics in the Krannert Art Museum’s collections. The exhibition will open on January 18 and will continue through February 15. The geography, history, and art of the Ancient Near East will be the subject of the Members’ mid-winter lecture series.

Portraits by artists of artists and by artists of writers are the subject of the second exhibition of the spring semester. Entitled Artists and Writers, the exhibition is composed of drawings and water colors from the permanent collection of The Museum of Modern Art. The list of artists is varied and impressive including Beerbohm, Botero, Chagall, di Chirico, Delaunay, Dix, Duchamp, Ernst, Gris, Hockney, Kirschner, Klee, Laurenclin, Masson, Matisse, Modigliani, Pascin, Picasso, Richter, Rivera, Rivers, and Wyeth. Among their subjects are both European and American writers such as Katherine Anne Porter, Glenway Wescott, Gertrude Stein, Tristan Tzara, Albert Schweitzer, Leonid Pasternak, Bertolt Brecht, Vanessa Bell, Max Jacob, John Dewey, Paul Verlaine, John Ashberry, Kenneth Koch, Guillaume Apollinaire,
Frank O'Hara, Harold Rosenberg, Edith Sitwell, and James Joyce.

It is interesting to speculate about those artists and writers who have been the subject of more than one portrait. Were they more gregarious, were their features more "sculptural," were they of greater public interest? What dominates in each artist's rendering: the individuality of the sitter or the artist's style? This fascinating exhibition that records both the power of draftmanship and the power of personality will be on display at the Krannert Art Museum from March 1 through April 5.

The pendant to the fall Faculty exhibition is the exhibition of work by graduating MFA students held at the close of the spring semester. The work of these young artists, who are about to take their places among the practicing professionals, often is experimental, often is a demonstration of technical virtuosity, and almost always offers evidence of creative vitality. Each student presents several examples of his or her work; these compose a group of exhibitions within an exhibition. The dates for the Graduate Student exhibition are April 12 through May 17.

Members Preview

A Members' Preview of the exhibition, Artists and Writers, will be held on Saturday evening, February 28, from eight until ten o'clock. The Museum's volunteer organization, The Council, will provide refreshments to fit the occasion. All Krannert Art Museum Associates will receive invitations to the Preview. Each invitation will admit two, and admission will be by invitation only.
In the handbook, *The Ancient Near East in The Walters Art Gallery*, author Jeanny Vorys Canby describes the Ancient Near East as "that stretch of land . . . now occupied by the states of Turkey, Iraq, Iran, Syria, Lebanon, and Israel." The period, she writes, "covers the time span from 3,000 B.C. to 500 B.C. and thus represents half of civilized man's history."

In four illustrated lectures on Tuesday, February 3, and Thursday, February 5, Dr. Canby will discuss the "Art of the Ancient Near East," ending her account with the Persian Conquest in the sixth century B.C. and the subsequent domination of the whole area by the Persians. From that time on, the region was controlled by foreign powers: the Greeks, then the Romans, until it fell to the Arabs in the seventh century A.D.

To explain the character of the region and the reasons for the incursions of peoples from the north, east, and west, Dr. Karl W. Butzer will present the first two lectures of the mid-winter series on the "Geography and Ethno-history of the Ancient Near East" on Thursday, January 29. All lectures in the series will be given in the Krannert Art Museum auditorium and are scheduled as follows:

**Geography and Ethno-history of the Ancient Near East**

Dr. Karl W. Butzer  
Henry Schultz Professor of  
Environmental Archeology  
University of Chicago

<table>
<thead>
<tr>
<th>Date</th>
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<td>Thursday, January 29</td>
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**Art of the Ancient Near East**

Dr. Jeanny Vorys Canby  
Curator of Ancient Near Eastern and Egyptian Art  
Walters Art Gallery, Baltimore

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<td>Tuesday, February 3</td>
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Last spring, Rosamond Bernier delighted Members with her personal reminiscences of Picasso, Braque, and Matisse. She will return on Thursday, March 26, to lecture on “A Journey through Spain.” In Spain, the striking contrasts in scenery and climate, the strong regional traditions, the remaining monuments of Roman, Moorish, medieval, and baroque architecture, and the life of its modern cities provide rich material for a fascinating lecture. Again, Madame Bernier’s account will be based on an acquaintance with Spain, gained through the artists she has visited there. The luncheon will be held at the Champaign Country Club at 12:15, and the lecture will be at 1:15. Krannert Art Museum Associates will receive mailed information regarding reservations.

Spring Trip

Reservations are almost full for the Fort Worth-Dallas trip planned for April 29, 30, and May 1. On the afternoon of Wednesday, April 29, Members will see the exhibition of “Old Master Paintings from the Collection of Baron Thyssen-Bornemisza” at the Kimball Art Museum in Fort Worth and visit the galleries and service areas of the Kimball Museum. Dinner will be at a private club. A stop at the Water Garden will complete the first day’s program. On Thursday morning, Members will see the Wyeth exhibition, the galleries, and service areas in the Amon Carter Museum, then visit the Fort Worth Art Museum. After lunch in Dallas, Members will visit the galleries of the Dallas Museum of Fine Arts and attend a private dinner. Friday, following a visit to the Meadows Museum and Sculpture Court, Members will lunch at a private club before leaving for Champaign. Anyone wishing to make reservations may call Council Trip Chairman, Mrs. Robert Twardock.

Art Trip Abroad

A few more Members can be accommodated on the May 12-30 trip to England. Travel in England will be by chartered motor coach, and lodging will be at 3-star or better inns and hotels. The itinerary is “custom made” to include districts, towns, gardens, cathedrals, castles, and country houses of special interest to the group and also to allow four days in London for optional individual sightseeing or side trips. Members wishing further information may call Art Trip Abroad Chairman, Mrs. August Meyer, Jr.
Additions to the Collections

Pierre Auguste Renoir French (1841-1919)
Head of a Young Woman
oil on canvas, 3 1/2" h. x 3 1/2" w (unframed); 9 cm. h., 9 cm. w
Gift of Mr. Richard J. Faletti.  80-10-1

Gifts to the collections include a silver mote or strainer spoon, probably made in Massachusetts by an unidentified American smith circa 1730-1735. It was given by Mr. and Mrs. Ross Mattis Camp of Champaign. A mote spoon, characterized by a pierced oval bowl with a slender handle tapering to a pointed terminal, was most often used in the serving of tea. The bowl was designed to remove floating leaves from a cup of tea, and the spike-like end was used to clear the strainer in the teapot spout.

An oil painting of intimate dimensions by Pierre Auguste Renoir (1841-1919) has been given by Mr. Richard Faletti of Clarendon Hills. A provenance for
this undated work identifies it as once belonging to the estate of the artist’s dealer, Ambroise Vollard.

Mrs. David Dodds Henry of Champaign has given a gold ring from Thailand set with such precious stones as ruby, emerald, topaz, and blue sapphire. Dr. and Mrs. Allen Weller have given a watercolor by Gladys Nilsson (b. 1940) entitled “The Last Ball” and dated 1976. Educated at the School of The Art Institute of Chicago, Gladys Nilsson is a one-time member of the Chicago “Hairy Who” generation whose works were distantly related to New York Pop Art. Consistent with her other work, the artist unifies linear figuration and fluid, saturated color in a rhymically rich composition.

Several additions have been made to the Museum’s print collection. Mr. J. Theodore Gleick of Glencoe has given a lithograph by French political-social satirist Honoré Daumier (1808-1879). The print entitled “Position considered to be the most suitable for a nice daguerreotype portrait” belongs to the series, “Les Bons Bourgeois,” published in 1847 in Le Charivari, the Parisian daily journal featuring comic illustration. A color lithograph by Salvador Dali (b. 1904) entitled “The Magic Butterfly” or, alternatively, “Release of the Psychic Spirit” and dated 1978 was given by the National Association for the Exchange of Industrial Resources located in Northfield.

Through Mr. William Sparling Kinkead’s continued generosity, two more fine lithographs by Toulouse-Lautrec (1864-1901) have been added to the splendid group by the same master already given to the Museum by Mr. Kinkead. “Le Petit Trottin” (“The Little Errand Girl”), which is printed in green with stencil coloring, dates from 1893. “Babylon d’Allemagne,” a rare trial proof in olive green, dates from the following year. Professor Emeritus Seichi Konzo continues to make additions of prints by twentieth century American artists. Artists represented in this latest gift include: Thomas Hart Benton (1889-1975), Jean Charlot (b. 1898), Joseph Hirsch (b. 1910), Mervin Jules (b. 1912), and Georges Schreiber (1904-1977). In memory of Anna Wingard, Russell Vaky (‘33) has given seven late 19th century German etchings by G. Rothgeb.
Recent acquisition of six ancient glass objects that are representative of pre-Hellenistic, Roman, and post-Roman periods was made possible through the Theresa E. and Harlan E. Moore Art Acquisitions Fund. On view in the downstairs gallery of Ancient Near Eastern Art are: a black kohl tube with opaque yellow thread decoration from Mesopotamia, dating from the VI to IV centuries B.C.; a blue amorphiskos with yellow rolled or "marvered" thread decoration from Greece, dating also from the VI to IV centuries B.C.; a brilliant blue bottle with white marvered feather decoration from Italy or Syria, dating from the first century A.D.; a green sprinkler-flask with tooled decoration of serpentine threads from Syria, dating from the II to III centuries A.D., and a Frankish yellow-green conical beaker with trailed decoration, dating from the V to VI centuries A.D.

These vessels are in excellent condition and represent both core-formed and free-blown methods of manufacture. The varying applications of decoration contribute to the aesthetic quality of the vessels and illustrate early developments in ancient glass-making.

On exhibition in the same gallery are seven Luristan bronzes dating between 1200 B.C. and 900 B.C. which were gifts of the Class of 1908. Luristan, located in what is today southwest Iran, was named after the tribal people, Lurs, whose artifacts (vessels, implements, personal adornments, and particularly horse trappings) demonstrate powerful design and the competent bronze technology that has long been associated with this area.

Exemplifying the vigorous animal style characteristic of Luristan bronzes are: a victorious hero, whose body is partially composed of confronted animals resting on a bottle-shaped base; two deer with widespread, branching horns; a tent-pin with a finial composed of two mountain goats; a bracelet adorned with confronting animal heads; a moufflon head pendant; a lion axe-head; and a situla with two dog heads. The ancient glass wares and Luristan bronzes will each be the subject of future articles in the Bulletin.

The Krannert Art Museum gratefully acknowledges all of these gifts which strengthen its collections.  MMS
1. vase, Ban Chiang Culture, northeast Thailand
IV-III millennia B C
ceramic, 10 1/2" h. (without foot), 10 3/4 " in diam., 26 7 cm h
(without foot), 27 3 cm in diam
Gift of the Class of 1908
Ban Chiang: Reconstructing Prehistory

by Margaret M. Sullivan

Traditional Reconstruction of Southeast Asian Prehistory

Major revisions of the prehistory of Southeast Asia have been underway for over a decade. Such a restatement of world prehistory as that now being developed is of interest in reference to a ceramic vase (fig. 1) identified with Ban Chiang Culture in northeast Thailand and dated between the fourth and third millennia B.C. The vase was a gift of the Class of 1908.

The preemience of the Near East as the "cradle" of civilization had long remained unquestioned. As intensive archaeological excavations had most often been confined to this region, it is understandable that the Near East maintained a pivotal position in the formulation of world prehistory. A contingent theory regarded the evolution of civilizations in the Far East, South and Southeast Asia as the result of outside cultural diffusion.1

As determinants of a state of civilization, great emphasis was placed on evidence of material culture, particularly metallurgical and ceramic artifacts. When excavations in Anyang, China disclosed the advanced bronze metallurgy datable within the Shang period (1766-ca.1022 B.C.), an independent origin of civilization in China was nevertheless discounted. Conversely, those espousing the view that copper and bronze metallurgies diffused from China into Southeast Asia emphasized the absence of evidence of metallurgy in Southeast Asia prior to the Shang period.2 Once the independent developments of Chinese and Indian civilizations had been generally accepted, it was then considered that any indication of advanced civilization including developments of metallurgy, agriculture, and ceramic technology in Southeast Asia resulted from the influence of either China or India. The geographic designation "Indochina," used synonymously with Southeast Asia, reflects European preoccupation with the auxiliary role of this region.

In 1932 Robert Heine-Geldern published the model outline of Southeast Asian prehistory which held that Southeast Asia was retarded in its development of civilization. He hypothesized that the ancestors of the present inhabitants of Southeast Asia arrived via a series of migrations. One wave was thought to have migrated from eastern Europe and to have entered China during the Western Chou Dynasty (1027-771 B.C.). During this period weapons, tools, and personal ornaments reflected influences of cultures in southern Russia, southeastern Europe, and the Danubian regions.

It was believed that one segment from this migration moved south into northern Vietnam and gave impetus in the eighth century B.C. to the initial development of bronze metallurgy in Southeast Asia. The bronze artifacts excavated at the Vietnamese site of Dong-s'on (fig. 2), exhibited similarities of surface decoration with artifacts associated with cultures from the three aforementioned foreign regions, and so Dong-s'on was the name ascribed to this cultural entity in Southeast Asia.3 According to this theory, influences of Dong-s'on culture were diffused to other regions in Southeast Asia namely Burma, Cambodia, Indonesia, and Thailand.

As recently as 1969 a distinguished pre-historian still concurred with this viewpoint: "Neither southeast Asia, Indies nor the Philippines experienced a phase of technology fully comparable with the Bronze Age in certain parts of the Old World. Yet, while stone tools continued in general use into the Christian era, a certain number of bronze artifacts, named after the rich settlement and cemetery of Dong-s'on in northern Annam, found their way over these territories during the latter half of the first millennium B.C."4

Revised Reconstruction of Southeast Asian Prehistory

Archaeological discoveries in northeast Thailand necessitated a rewriting of the evolution of civilization in Southeast Asia. Non Nok Tha, a site in northeast Thailand (fig. 2), yielded startling archaeological material in the mid-late 1960's which disclosed the indigenous occurrence of economic and technological developments previously believed to have been imported into Southeast Asia. These discoveries provided evidence of the cultivation of rice prior to 3500 B.C., and the presence of the earliest domesticated cattle in eastern Asia, as well as the presence of an advanced tradition of double-mold bronze-casting technology prior to 2300 B.C.5

In view of the inconsistencies in the sequence of
dates yielded by finds from this site, the dates were considered controversial. However, excavations at the neighboring site of Ban Chiang unearthed pottery, similar to the vessel in the Krannert Art Museum's collection, which was found with bronze at the lowest level of the site and yielded a series of dates upholding the Non Nok Tha chronology. Bronze metallurgy was therefore proved to have existed approximately 500 years earlier in Southeast Asia than in India and nearly 1,000 years prior to its development in China. Another connection between Non Nok Tha and Ban Chiang will be explored later in relationship to ceramic typology.

Outline of Prehistory of Ban Chiang, Northeast Thailand

Ban Chiang is located in Udorn Thani province on the Khorat Plateau in northeast Thailand (fig. 2). The prehistoric pottery from this site came into world focus in 1966 when soil erosion along roadsides had exposed a number of potsherds which eventually were taken to the University of Pennsylvania, where scientific testing yielded a tentative date of 4000 B.C. for them. Since 1966 excavations in this region sponsored by the Thai Department of Fine Arts and the University Museum in Philadelphia have attempted to shed light on the prehistoric development of this culture. Any discussion of Ban Chiang precludes the recognition of what has come to be known as "Ban Chiang Culture." This Culture was not confined to the site of Ban Chiang but rather extended to sites neighboring Ban Chiang such as Ban Phak Top (fig. 2) from which similar artifacts, including pottery were unearthed. Ban Chiang has been the most excavated of these sites; the exceptional quality of its artifacts and their early chronologies support the contention that Ban Chiang was the center of this advanced civilization.

Excavations verify that the site of Ban Chiang was both a burial and an occupation site. The deceased apparently were buried beneath their houses leaving a ladder of ancestral history. Grave offerings in addition to pottery that have been associated with the site include: rounded tools shaped like pestles used conceivably for shaping the inside of pottery, clay crucibles for making bronze, clay rollers believed to have been used in printing designs on cloth, glass beads, bronze bracelets and rings, iron...
3. vase, Ban Chiang Culture, northeast Thailand
IV-III millennia B.C.
ceramic, 9.8" h.; 25 cm. h.
National Museum, Bangkok

and bronze implements, clay figurines of cows and clay ladies molded in the shape of snakes.8

The singularity of Ban Chiang as a cultural site has been characterized by its two chief excavators: "The initial settlers of Ban Chiang were already adapted to a lowland, rice agricultural technology; they were skilled hunters, craftsmen, potters, and before the end of this initial phase [3600 B.C.-2900 B.C.], had either developed or somehow gained access to the technology of bronze metallurgy. The wealth of bronze, the astonishing number of pots, the scarcity of weapons of war, and the ritual slaughtering of animals during funerary rites, all of which occur throughout the site attest to a long period of economic prosperity, security, and stability."19

Proposed Chronology of Ban Chiang Site
According to a sequence of dates published recently, Ban Chiang can be divided tentatively into six chronologically distinct funerary phases.10 The deepest and the earliest phases (I and II), from which pottery strikingly similar to the one in the Museum's collection was excavated, are dated approximately between 3600 B.C. and 2900 B.C.11 The pottery at this level is characterized by varying black to gray color with burnished and incised decoration (figs. 3-8), by some rare beaker shapes (fig. 9), and by a number of vessels on whose surfaces a cord-wrapped paddle had been impressed prior to firing in a kiln (fig. 10). Cord-marked vessels, decorated with curvilinear incised designs, continued to be found in phase III dated approximately 2000 B.C. Incised and painted pottery were found with geometric and curvilinear surface designs in phase IV (1600 B.C.-1200 B.C.). Phase V disclosed the well-known, free-hand-painted, red-on-buff pottery (figs. 11-14). The final prehistoric funerary phase continued the red-painted pottery and is dated tentatively between 300 B.C. and 250 B.C.

4. vase, Ban Chiang Culture, northeast Thailand
IV-III millennia B.C.
ceramic, 10.8" h.; 27.4 cm. h.
private collection, Switzerland
The Museum's Vase: Relative Chronology, Method of Manufacture, Shape and Design Typologies

It is indeed very unfortunate that the early provenance of the ceramic vase in the Museum's collection is unknown. If its stratigraphy at the site of excavation were known, one then could determine more easily its relative chronology as well as its association with other burial offerings. The Museum's vase is not unique in this regard, many other ceramics that have been on the international market during the last ten years—some of which are reproduced here—have been unearthed under similar circumstances. Fortunately many of these vessels have found their way from private collections into the collections of European and American museums where they will be preserved. Lacking specific provenances for these vessels, art historians and archaeologists are left with the alternative of comparative analysis based on typologies of ceramic shape, design, and method of manufacture to establish their origins and dates.

It appears that the Krannert Art Museum's vase is linked very closely with the initial two phases at the site of Ban Chiang based on the comparative analysis outlined above. Given the possibility that the Museum's vessel may not have been unearthed at Ban Chiang site, it is highly probable that other sites associated with Ban Chiang Culture such as Ban Phak Top will yield chronologies upholding the dates given for the pottery excavated from the earliest and basal layers of Ban Chiang site.

It appears that burial during all phases at Ban Chiang involved considerable ritual. During the earliest phases whose dates fall within the mid-4th to early 3rd millenniums B.C., the deceased were interred without a coffin and placed in either a supine (lying on back) or flexed position with earthenware (figs. 1, 3-10) above their heads, beneath their feet, or on their chests. And thus, one can conclude that the Krannert Art Museum's vase was a ceremonial vessel specifically associated with burials. From some black pottery, traces of rice were recovered which gives credence to the idea that these people, who might be considered among the first agrarians, used these vessels for offering cereals. It is plausible that these vessels were used...
7. bowl, Ban Chiang Culture, northeast Thailand
IV-III millennia B.C.
ceramic, 3.7" h.; 9.3 cm. h.
private collection, Switzerland

8. bowl, Ban Chiang Culture, northeast Thailand
IV-III millennia B.C.
ceramic, 4.3" h.; 11 cm. h.
private collection, Switzerland

as storage containers placed within burial sites as offerings to secure the comfortable after-life of the deceased. The consistency with which this kind of burial was practiced argues for an ancestor-worshipping culture.

During these early burial phases, bronze bracelets were often placed around the wrists of the deceased. The presence of bronze artifacts of this nature demonstrates the advanced knowledge of metallurgy practiced by the inhabitants of Ban Chiang. Ban Chiang site was clearly first settled during the Bronze Age. Therefore, it has been suggested that the first inhabitants of Ban Chiang were people who had moved from across the Mekong River into northeast Thailand and brought with them a knowledge of bronze metallurgy. Allegedly these people intermixed culturally with people on the Khorat Plateau and, as a result, changes occurred throughout the site of Ban Chiang including the adoption of a varied repertoire of vessel shapes and designs.12

Consistent with the method of manufacture practiced by potters during the earliest phases at Ban Chiang site, the Museum’s vase appears to have been hand-made without the aid of a potter’s wheel.13 The shape of the vessel resulted from the use of an anvil and paddle, whereby the inside surface of the vessel was supported while its exterior was paddled into shape. The interior of the vessel was then smoothed with a pestle-like object; numerous round indentations visible inside the vase testify to this. If coiling or ring-building also were employed in constructing the vessel, any marks verifying this were completely obliterated by smoothing the vessel walls. The foot-ring, which was intended to stabilize the vessel when placed in the earth, was added separately to the vessel during a subsequent firing.

The vase was not painted with pigment, but nonetheless varies in color from dark gray to black. The inconsistency in color reflects a nearly successful attempt at creating a reducing atmosphere inside the kiln. During this process, the concentration of oxygen in the kiln was decreased and in the last stage of firing, smoke-producing organic materials may have been added to the kiln, causing an enriched blackening of the vessel. One
could conclude from this that the prehistoric potter already exhibited skill in the control of his kiln.

According to shape typology, the Museum's vase is among the inventoried 98 shapes of unpainted pottery compiled by the Thai Fine Arts Department in 1975. One has a glimpse of the variety of shapes already unearthed by comparing those of the unpainted pottery reproduced here (figs. 1, 3-10). Generalizations can be made regarding vessel shape as an expression of function in Southeast Asia. Vases can assume a variety of shapes, having flat bottoms or ring-feet to stabilize them as their functions related to storage. Burial vases are usually quite large in size unless they were associated with cremation. Vessels with globular bodies and rounded bottoms were customarily used for cooking while hemispherical bowls such as fig. 7 may have been used in serving and displaying food at ceremonies. The exclusion of black pottery in any burial phases other than the earliest also may have marked a change in burial practice. During phase III cremation was initiated and perhaps its introduction made the black pottery obsolete.

The Museum's vase has a wide flaring or trumpet mouth that tapers to the waist; the body flares down at an angle to an appliqued band separating the "significantly" decorated areas of the body from the base and ring-foot. Ceramics which have shapes similar to the Museum's are reproduced here as figs. 3, 4, 5 and 6. Two of these (figs. 4, 6) also have added appliqued bands for what appears to be aesthetic reasons; whereas all have flaring mouth-openings, some more pronounced than others. Two other ceramics (figs. 7, 8) are bowls with either a round bottom or ring-foot. In general, the dimensions of the mouth may be small in relation to the waisted band or they may be the largest dimensions due to the inclusion of an everted lip. The latter is represented in fig. 9, whose shape is reminiscent of the very rare beakers excavated at the lowest levels.

An interesting proposition has been made for the relationship of the Ban Chiang type beaker to a bronze vessel of similar shape from Chou China (1027-256 B.C.). Instead of identifying an earlier Chinese ceramic prototype for the beaker-like bronze vessel, a ceramic from the earliest layers of Ban Chiang is suggested as a precursor. Vague similarities can also be drawn, for example, between the shapes of black or unpainted vases found at Ban Chiang, such as the Museum's vase, and Chinese bronze wine vessels (fig. 15) from the Shang period (1523 B.C.-1028 B.C.). Such relationships are tenuous and must be so regarded until excavations substantiate tangible relationships between China and Ban Chiang.

Analysis of the design typology of the unpainted
vessels demonstrates, for the most part, similarities among all. An identifiable zoomorphic motif can be found on unpainted vessels on which an appliqued coil of fluted clay in the form of a snake is applied to the exterior surface (fig. 16). However, most often the geometric and curvilinear motifs on the unpainted wares do not appear to have any representational elements. Unpainted vessels with geometric and curvilinear designs hertofoe published do not suggest any derivation from anthropomorphic, zoomorphic, or other naturalistic forms. Without evidence of intermediate stages of designs to prove otherwise, one cannot consider the geometric elements comprising any Ban Chiang type design as the irreducible minimum of naturalistic images. It is, nonetheless, certain that these vessels were used in burial ritual, and, consequently, the exterior surface designs may eventually prove to have iconographic significance.

There were three methods of surface decoration employed by the potter of the Museum's vase: the most dominant of the three is free-hand, incised outlining done with a stylus; the second method, noted between these outlines, is furrowing done either with a roulette and using a forward and backward motion, or by rocking a toothed stamp; the third method relegated to the base just below the appliqued band, was the cross-hatching of impressions made with the use of a cord-wrapped paddle on the unfired clay surface. Other examples of incised decoration can be seen in figs. 3-9. On occasion incised and cord-impressed decorations were used in combination with stippled decoration, the latter perhaps made with the aid of a roulette (fig. 4).

The Museum's vase has two registers that are elaborately decorated, and are separated by a horizontal band of two parallel lines containing a furrowed surface. The registers are made more unique by the disparity in their designs which remain essentially one-dimensional. The top register (cover, fig. 1) is composed of a series of interconnecting, swirling, double-triangular shapes whose interiors have been filled with incised cross-hatching. The lower register is composed of incised running double S-shapes in bifold rotation, interspersed with small triangular shapes. In both registers, one can force figure-ground relationships where the surface is activated by moving geometry and interchanges of textured and smooth areas. What remains apparent is the potters sensitivity to an integration of design with the shape of the vessel. Strikingly similar designs can be found in the upper registers of figs. 6 and 8 and the single register of fig. 7, where the doubled-S design is ubiquitous. In figs. 3, 5, 6, and 9 the dominant motifs are curvilinear, conmingled with static geometric elements such as

10. jarlet, Ban Chiang Culture, northeast Thailand IV-III millenniums B.C. (?) ceramic, 4 7/8" h; 12 cm. h. Linden-Museum Stuttgart, Staatl. Museum fur Volkerkunde
jar, Ban Chiang Culture, northeast Thailand
X-V Centuries B.C.
ceramic with pigment, 9.8'' h. (without foot), 7.5'' in diam.,
24.8 cm. h. (without foot), 19 cm. in diam.
Asian Art Museum of San Francisco, The Avery Brundage Collection

12. jar, Ban Chiang Culture, northeast Thailand
X-V Centuries B.C.
ceramic with pigment, 13.5'' h., 9.3'' in diam.; 34.3 cm. h.,
23.5 cm. in diam.
Asian Art Museum of San Francisco, The Avery Brundage Collection
triangles, irregular rectangles, or saw-toothed designs.

The origins of these designs have been a matter of speculation. If one reverted to the traditional reconstruction of Southeast Asian prehistory, one would conclude that the double-S or saw-toothed motifs were adopted from Dong-s'on bronzes when this culture supposedly diffused into Thailand.18 This is not plausible in view of the date sequence of the appearance of these motifs in the basal layers of Ban Chiang—as compared with their supposed introduction via Dong-s'on culture. Evidence points to an indigenous Southeast Asian development for these designs. In support of this idea, Wilhelm Solheim II, an eminent anthropologist of Southeast Asian culture, has opposed the idea of Dong-s'on cultural diffusion.19 He maintains that the Dong-s'on culture combined elements from southeastern Europe with those of the Southeast Asian artistic tradition such as geometric designs, scrolls, triangles, and circles. The prevasiveness of these designs in northeast Thailand alone reinforces this view.

**Painted Pottery from Ban Chiang Culture**

Any analysis of Ban Chiang Culture must include the painted wares, the most well-known and abundant of the excavated ceramics. This pottery not only is aesthetically beautiful, but it appears to be the earliest painted pottery in Southeast Asia. The classification of painted ware according to shape has produced six different categories: globular body with a flared neck (figs. 12, 13); short with a pedestal (fig. 11); tall with a pedestal; ovoid with flared neck; bowls with pedestals (fig. 14), and bowls with wide mouths.20 A tentative chronology prescribed for the painted pottery from various levels at Ban Chiang site includes dates such as 2860 B.C. and 2460 B.C.;21 these dates, along with others considered more controversial, could very well extend the dating of painted pottery back to the fourth millennium B.C.22

If one accepts the premise that the initial phases at Ban Chiang represent a period of acculturation, then the later red painted pottery might reflect a more indigenous strain. It is extremely difficult to suggest a direct evolution from the early incised and cord-impressed pottery to the later painted pottery. Without concrete evidence of intermediate stages linking both traditions, the proposition is moot. With regard to classification by shape there are few points of similarity between the two. However, the painted vessels, like the unpainted, appear to be functionally similar. Positioned in graves near skeletons, both were associated with ritual burials. Where the double S-shape decoration dominates on some of the black or unpainted pottery, single-and
The body of the pottery was most often covered with a buff (light yellow) slip (mixture of fine clay and water); the pigment, applied with a brush and made from an iron ore called hematite, had a red-ochre color. Designs were either painted between incised lines (fig. 14) or painted free-hand (figs. 11, 12, 13). In general, the sundry character of the free-hand designs include: spiral, star, geometric, conchoidal, phallic, animal (water buffalo, elephant, dog, serpentine), or floral. Both spiral and conchoidal designs prevail. One explanation for their frequency cites evidence of a fresh-water shellfish diet providing a vocabulary of forms during prehistoric times. The occurrence of these motifs on painted vessels does not argue for their contemporaneity; it is not yet clear whether chronological distinctions exist among the designs.

The designs on the high-pedestaled carinated bowl (fig. 14) were initially incised (curvilinear, saw-tooth edging) and later painted within the lines. These designs are restricted to the shoulder and base. Pairs of interlocking spirals cover the body of the globular vessel (fig. 12) where red painted spiral and buff spiral interchange. In fig. 13 the design has been arranged on a vertical axis; it appears as though the components of S-and spiral-designs have been reorganized. The significantly decorated area of the body has been isolated by parallel scalloped lines, while the small flaring neck has been treated independently.

The body and neck surfaces of another example of the painted variety (fig. 11) have been completely blanketed with concentric motifs which have been duplicated identically in four independent registers. The centers of these motifs have been painted solid with a design vaguely reminiscent of a naturalistic form. The examples of red painted pottery reproduced here barely suggest the diversity of designs and vessel shapes excavated thus far. As in the case of the black or unpainted vessels, the red-painted designs do not seemingly derive from nature; hence, they are regarded as non-representational. It is again obvious that the prehistoric potter not only has displayed aesthetic sensitivity in adapting a design to a vessel shape, but also has vitalized surfaces with one-dimensional designs.

Black cord-marked pottery, as well as that decorated with incised scroll motifs at Ban Chiang, appears to be similar to that discovered during the early period at Non Nok Tha (3500 B.C.-2500 B.C.). There also is a relationship among the red-on-buff painted vessels at Non Nok Tha, Phu Wiang (fig. 2), and those at Ban Chiang, verifying the widespread ascendency of Ban Chiang Culture in northeast Thailand.
15. Tsun, wine vessel, Anyang, China
1523 B.C.-1028 B.C.
bronze. 11 9/16" h., 13" in diam., 30 2/3 cm h., 33 cm in diam.
The Minneapolis Institute of Arts, Bequest of Alfred F. Pillsbury
The dating of Ban Chiang pottery remains problematical in light of inconsistencies of thermoluminescence with which much of the chronology of Ban Chiang has been secured. Thermoluminescence is a relatively new scientific method used by archaeologists to determine the age of pottery; it is based on the fact that two sources of ionizing energy, one resulting from the atomic breakdown within the pottery and the other from the environment in which the vessel has been buried, have been at work since the original firing of the vessel in its kiln. Thermoluminescence measures the effects of both sources of energy in order to approximate the original date of firing of the ceramic. It does not yield absolute dates. While dates obtained by thermoluminescence remain controversial, radiocarbon dating of organic materials attributable to distinct phases at Ban Chiang site appear to be quite reliable.

**Chinese Neolithic Pottery Cultures: Yang-shao and Lung-shan**

The primacy of Chinese neolithic pottery has been upheld as exemplar in most of Asia. Since neolithic north China produced both painted and black pottery traditions, it is interesting to examine these ceramic traditions, without attempting to establish direct relationships between China and Southeast Asia.

Archaeologists have maintained that neolithic north China was characterized by two predominant cultural traditions designated Yang-shao and Lung-shan. The former neolithic culture was named after a type-site located in the Yellow River Valley, often considered the birthplace of Chinese civilization, and was typified by red clay earthenware decorated with black painted designs. Other sites in this valley following the Yang-shao pottery tradition have been found in many provinces. The subsequent expansion of the Yang-shao culture was centred in the province of Kansu, and the discussion of the painted pottery will be restricted to this region (figs. 17, 18).

The second pottery cultural tradition of importance is named Lung-shan after a site in northern Shantung province where black, lustrous,
thin-walled pottery, was generally discovered. The identification of each of these two cultures was based primarily on ceramic typology known from a few sites; hence, the Yang-shao culture was erroneously called the “painted-pottery” culture and the Lung-shan culture the “black-pottery” culture.

The 1950's brought a revision in the long-standing bicultural theory, in that the Yang-shao and the Lung-shan traditions were considered two successive stages in the evolution of a single culture. Newly discovered neolithic cultures suggested a transitional cultural level referred to as Lungshanoid between the Yang-shao and Lung-shan stages. The exact relationship between Yang-shao

and Lung-shan traditions was shrouded in dispute, and at present a return to the bicultural theory has been accepted, maintaining that both the Yang-shao and Lung-shan cultures developed from around the fifth millennium B.C., and that from the late fourth millennium B.C. they interacted and fused. Both underwent regional development in their respective geographic locations while there were extant influential local cultures developing.

Yang-shao Painted Pottery Traditions: Kansu

The Yang-shao peoples, like the earliest inhabitants of Ban Chiang, buried their dead with pottery vessels, apparently used to store cereals. This practice, as noted earlier in reference to Ban Chiang Culture, bespeaks some kind of belief in an after life. Yang-shao pottery was hand-made and molded, sometimes making use of built-up coil techniques and turn-table finishing. It was primarily reddish in color with surface decoration varying from cord to textile or basket impressions. Designs in black pigment were customarily painted on the red clay surface or over a white slip.

The Yang-shao culture can be divided into the following individual and successive phases: Pan-p'o, Miao-ti-kou I, Ma-chia-yao, Pan-shan, and Ma ch'ang. On the basis of decoration, the painted wares of Yang-shao diverge in two directions. The first, considered to be the oldest and datable from the fifth millennium B.C., is typified by the site of Pan-p'o located in Shensi province; its decoration is characterized by anthropomorphic, zoomorphic, and geometric designs which were gradually reduced to linear patterns.

The second direction representative of Yang-shao painted tradition is typified by pottery at the site of Miao-ti-kou I in northern Honon province. Ceramics from this site were red with a black slip color; they were constructed by using a ring-building method. Decorative designs, either painted directly on the clay body or on colored slips with black paint, were varied, for example, zoomorphic motifs, spirals, triangularized spirals and circles.

For both directions of painted decoration, whether the irreducible element is a straight line or a curve, an extensive series of motif stylizations have been outlined which propose derivations from abstractions of nature. And thus, the fish found on Pan-p'o pottery is in time reduced to linear patterns, and the frog motif found on Ma-chia-yao pottery from Kansu province is abbreviated to concentric circles and to swirling curvilinear designs punctuated by dots (fig. 17).

The Kansu Yang-shao cultural traditions are considered the culmination of the painted pottery tradition. From approximately the fourth millennium B.C., the Miao-ti-kou I phase featuring dynamic
spiral reached the Ma-chia-yao culture in Kansu which gave impetus to the development of similar designs there and spread to other Kansu cultures defined as Pan-shan (fig. 18) and Ma-ch’ang. The surface decoration on the vessel from Pan-shan demonstrates one of the multiple variations of designs based on the spiral. Four swirling spiraling designs whose movement is accentuated by parallel bands are painted with black and red pigments on a buff-red body and are confined to the upper portion of the vessel. Other designs included in the Pan-shan repertoire are parallel bands, circles and checkerboard patterns in rhomboids.  

Despite discrepancies in chronology of Ban Chiang painted pottery which tentatively dated from 1000 B.C. - 500 B.C. (but could date from as early as 2860 B.C. or earlier) parallels have been drawn between these ceramics and the painted pottery in Kansu that made its appearance circa 3000 B.C. - 2000 B.C. Similarities in approach to design exist; for example, both have made ample use of interlocking spirals. This, coupled with the fact that Pan-shan vessels were used in a particular kind of burial ritial as at Ban Chiang, neither argues for nor substantiates the priority of China or Southeast Asia regarding the origin of these designs.

Lung-shan Unpainted Pottery Tradition

In 1928 after the discovery and excavation of the site of Yang-shao, another neolithic culture was uncovered whose characteristic pottery was very different from that associated with Yang-shao. This second neolithic culture is called Lung-shan, and it made its appearance in the provinces of Kiangsu and Shantung (both located in east China). Ceramics produced by the Lung-shan culture were incipiently red, gradually maturing into the gray and black wares which were to become well-associated with the culture. With the developed method of controlling the reduction atmosphere inside the kilns, the character of the black pottery became lustrous (figs. 19, 20). The majority of vessels were thin-walled, hard, and constructed by modelling or turning on a well-controlled wheel. The Lung-shan pottery tradition evolved vessel shapes anomalous to those known from the painted pottery culture. At times, the form of the vessel took on a definite metallic character.

The Liang-chu culture, from which the black burnished hu-jar originated (fig. 19), is considered a Lung-shan cognate with very strong ties to the mainstream of Lung-shan culture. Remains from representative sites have been dated 3310 B.C. to 2250 B.C. The globular vessel on a ring-foot reproduced here was constructed with the use of a wheel, and the high luster on the surface resulted from polishing.

An example (fig. 20) from the Ch’i-chia culture
identified with the Kansu Lungshanoid phase is important primarily because it clearly reflects a non-ceramic interest "...as if serving as a model for the thin-sheeted, earliest known cast bronze vessels." The Kansu Lungshanoid is significant in itself because it is one of the earliest known cultures in China associated with metal, more specifically copper, and also as it indicated the finale of the painted pottery in this region. 

In summation, neolithic China witnessed the development of two self-subsisting cultures which did not intermix until the fourth millennium B.C. and whose differences in pottery shape and decoration typologies are acute. Yang-shao ceramics have flat or pointed bottoms and are usually wide bodied; whereas Lung-shan ceramics possess ring-feet or pedestal bases and bodies that adhere to more modest proportions. For the most part, Lung-shan vessels are smooth and burnished, with sporadic incised design or circumferential ridging as seen near the foot of the hu-jar.

The evolution of neolithic pottery in China is unique. All that can be said thus far regarding parallel developments in northeast Thailand is that both areas evolved painted and black or unpainted pottery traditions. The analogy rests shallowly there, unless carefully stratified archaeological cultural material proves otherwise.

Unlike Yang-shao painted pottery, non-representational surface decoration on black and painted pottery from Ban Chiang Culture does not seemingly derive from recognizable anthropomorphic or zoomorphic imagery. In China two neolithic cultures with distinct pottery traditions coexisted and later fused; whereas at Ban Chiang, the relationship of black and unpainted pottery to later red-painted pottery remains, for the most part, obscure. The black pottery from Ban Chiang, which bears no discernible relationship to that associated with the Chinese Lung-shan culture, will possibly prove to predate the appearance of both Chinese neolithic cultures. Future excavations at sites related to Ban Chiang Culture hopefully will respond to the many queries presented here. It nevertheless seems probable that in time the heretofore acknowledged supremacy of Chinese neolithic pottery cultures in Asia will be modified by recognition of cultural traditions in northeast Thailand where the seminal development of certain pottery traditions may lie.

The vase in the Museum's collection is of significance as an artifact from a culture whose existence may alter perspective on the development of civilization through its association with bronze metallurgy, agriculture, and advanced ceramic technology. Further, the vase is evidence of the aesthetic sensitivity with which the prehistoric potter created a ceramic ware of ritual significance.
Footnotes

1 In South Asia this discussion is confined to India, in Southeast Asia it is restricted to Thailand and Vietnam, and finally in the Far East it is confined to China and Taiwan.

2 With more recent excavations leading to the discovery of the Erlitou phase during the Shang period and to the discovery of much earlier bronze prototypes associated with the neolithic Lung-shan culture, the presence of bronze metallurgy in China has been dated considerably earlier. See Chang Kwang-chin, The Archaeology of Ancient China, third edition, (New Haven, 1977), pp. 222, 279.


6 See Ronald D. Long, "Prehistoric Thailand and Carbon Dating," New Diffusionist vol. 3, no. 11, 1973, pp. 52-57. Long argues that problematical radiocarbon dating of Non Nok Tha has resulted in discrepancies of many centuries and, therefore, Non Nok Tha cannot be considered the site of the earliest bronze metallurgy in Southeast Asia and by extension the Far East.

7 Bronze artifacts in association with black incised pottery were also found at Ban Phak Top. See William Schaffeller, "Archaeological Survey and Excavation of Ban Chiang Culture Sites in Northeast Thailand," Expedition, vol. 18, no. 4 summer, 1976, p. 29.

8 See Chin You-di, Ban Chiang Prehistoric Cultures, (Bangkok, 1975).


10 Radiocarbon dates of organic material discovered in the various stratigraphic layers are quoted here. Ibid., p. 26.

11 An example of the black, incised pottery unearthed during the earliest layers at Ban Chiang site is reproduced as figure no. 5 in Ibid, p. 18.


13 The Museum's vases have been repaired on one side, according to testing results from the Research Laboratory at The Museum of Fine Arts, Boston, all sherds used in the reconstruction are original.

14 See Chin You-di, figs. 30-32.


16 See Barbara Harrison, "Ban Chiang Ceramics and Chou Bronzes: A Possible Link," Arts of Asia vol. 19 no. 1 Ja.-Feb. 1979.

17 Personal communication, Dr. Wilhelm G. Solheim II, Department of Anthropology, University of Hawaii at Manoa has suggested the use of a rocker stamp.


21 These dates furnished by the Department of Physics, Nara University of Education, were quoted by Chin You-di, 1975.


23 See Nikom Suthirasga, p. 49.


27 These dates are listed on pages 3 and 4 of this article.

28 Until 1950, archaeologists argued that neolithic culture diffused from western Asia into China. It is now evident that two indigenous farming cultures can be distinguished in China: the Yang-shao culture of the Yellow River Valley in north China and the Ta-p'en-k'ang culture of the southeastern coast. It is possible that both existed prior to the fifth millennium B.C. See Kwang-shih Chang, The Archaeology of Ancient China, (New Haven, 1978), pp. 83-85. The Ta-p'en-k'ang culture in Taiwan was characterized by cord-marked pottery which we now know existed as early as 6000 B.C. in north Thailand. See C. G. Fornan, "Hanbun: A pebble tool complex with early plant associations in Southeast Asia," Science, vol. 163 no. 3868 1969, pp. 671-673.

29 Shantung (east China), Kansu (north central China), Chinchai (west China), Kansu (north central China), Shansi (north China).

30 Not within the scope of this article but nonetheless of great importance is the proposed influence of the Chinese Lungshonad cultural tradition typified by the north Chinese site of Ch'u-chia-ling in Southeast Asia particularly at the site Ban Kao in western Thailand and in North Malaysia, evidenced especially through an examination of cultural artifacts including pottery. See Per Sorensen, "The Neolithic Cultures of Thailand (and North Malaysia) and Their Lungshanoid Relationship," in Early Chinese Art and Its Possible Influence in the Pacific Basin ed. Noel Bayard vol. 2 (New York, 1972), pp. 459-507.


32 Vessel shapes emblematic of this culture included round- or flat-bottomed bowls (fig. 17), jars with and without pointed-bottoms, (fig. 18) and beakers. There were also distinct classifications for Yangshao pottery rooted in function: drinking, cooking, storage, and ritual vessels are some of the principal classifications.


35 See Shangraw, p. 28.


38 Shangraw, p. 72.

39 Shangraw, p. 29.
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