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About the cover: Portrait of a young woman, detail from an Egyptian mummy shroud of the second century A.D., introduces this month's special section on the University's Art Museum and its many fine acquisitions, as presented by Dr. Saul S. Weinberg, Professor of Classical Archaeology, chairman of the Department of Art History and Archaeology, and director of the Museum.

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ART MUSEUM

1961

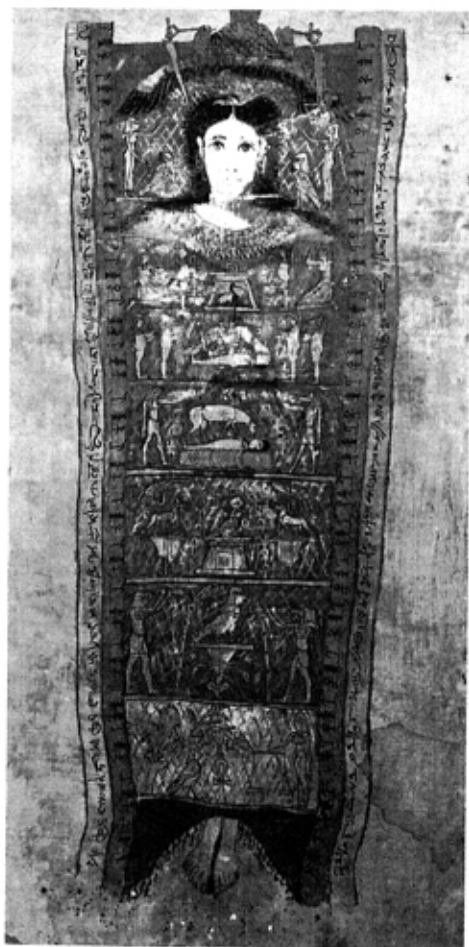


FIG. 1. Egyptian painted linen mummy shroud of the Roman period, second century A.D. The piece of cloth is almost seven feet long and three-and-a-half feet wide. Gift of Mr. Leonard Epstein.



View of the Kress Study Collection Gallery.

1961 was a record year for the Museum of Art and Archaeology; the value of gifts received is almost double the total value of those previously donated since the formation of the Museum in 1957. This is exclusive of the extremely important and highly valuable Study Collection of fourteen Italian Renaissance paintings which the Museum received in April, 1961, from the Samuel H. Kress Foundation and which was reported separately in the *Missouri Alumnus* for May. In 1961 nineteen other donors gave 165 art objects to the collections, and the Hasseltine Garnett Chorn and Samuel K. Chorn Memorial Fund was further increased by another substantial sum from Mr. and Mrs. Leland Hazard of Pittsburgh. The objects received as gifts, or purchased with the Chorn Fund, include material dating from 5000 B.C. to the twentieth century and coming from every continent and numerous islands.

Again this year the gifts of Mr. Leonard Epstein to the collections of Egyptian Art rank among the most interesting and most important. These include a large and unusually well preserved painted linen mummy shroud, with a vivid portrayal of a young woman and several bands bearing scenes relating to the dead (Cover and Fig. 1). The background for these scenes is of a purple color, except for the lowest one which has a pinkish tone. The painted zone is bordered on either side by a band carrying demotic inscriptions which record prayers that the soul of the dead woman, Tenet-Het-Her, may live forever in the presence of the great god Osiris-Sokar. The shroud is of Egypto-Roman style, dating most probably in the early second century A.D. Perhaps of even greater rarity is a small bronze sacred boat, a little over 10" long, with a shrine at the center and figures of the Egyptian deities Horus and Anubis in front of it, the Horus falcon on it and behind it the ape god Thoth wearing the moon-dress (Fig. 2); it is of the Saite period, most probably of the fifth or fourth century B.C. The third piece given by Mr. Epstein is also

Egyptian in a sense, for it was found in Alexandria and represents the great Hellenistic art of that city. It is a life-size marble head of a woman (Fig. 3), her hair tightly drawn into a roll that frames the face and then hangs down the nape. Despite the harsh treatment the head has suffered, it retains much of its charm. It was probably made in the second century B.C.

A highly important Egyptian wooden sarcophagus (Fig. 4) has come to the Museum as the gift of Mr. and Mrs. T. E. Bachman of Scarborough, N. Y. It is a well known piece, dating from late in the First Intermediate Period, or about 2100 B.C. Hieroglyphic inscriptions, cleanly and deeply cut into the wood and originally bearing color, run around the top of the sides and ends as well as down the center of the lid. These, as published by Dr. Henry G. Fischer in the *Journal of the American Oriental Society* for 1956, give the various titles and epithets of the noblewoman who was buried in this coffin. This is a major addition to the Egyptian collections, to which several smaller pieces were also added through gifts from Mr. and Mrs. Egon Bernath and Dr. and Mrs. Renato Almansi, all of New York.

One large group of material, the gift of Mr. J. D. Fink of Minneapolis, has greatly strengthened the Near Eastern collections. Numerous pieces of Luristan art from early in the first millennium B.C. (Fig. 5) are fine examples of the excellent craftsmanship and exquisite sense of design of the metallurgists of this region of northern Iran. The group also includes a number of cylinder and stamp seals from the Near East of the second millennium B.C. The gift of Mr. Bernard Richter of Charlotte, North Carolina, includes a group of terracotta figurines from still farther east, from Pakistan. A terracotta figure of Syrian type came from Dr. and Mrs. Werner Muensterberger of New York.

The most important additions to the Classical collections were obtained with the help of the Chorn



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FIG. 2. Bronze sacred boat from the top of a standard. A figure of the god to whom it was dedicated probably stood in the "naos" at the center. Upon this is the falcon of Horus, before it stand Horus and Anubis, and behind it is Thoth, the ape wearing the moon disc. Bronze loops at the back are for the steersman's oars. Gift of Mr. Leonard Epstein.

FIG. 3. Life-size marble female head of the second century B.C., found in Alexandria. It is cut to fit into a socket in the body, which was probably draped. Gift of Mr. Leonard Epstein.

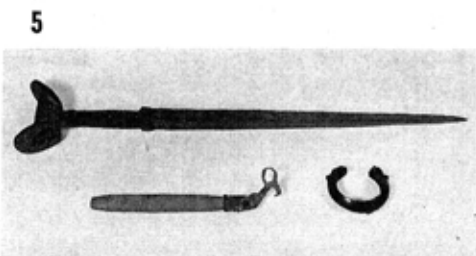
FIG. 4. Inscribed Egyptian wooden sarcophagus of the Late First Intermediate period, about 2100 B.C. The mitered ends of the boards of the four sides were originally lashed together at the corners by leather thongs; mortise and tenon joints held together the boards of the lid and of the sides. The sarcophagus is 83 inches long, 26 inches wide and about 19 inches high, including the lid. The boards, probably of cedar, are almost two inches thick. Gift of Mr. and Mrs. T. E. Bachman.



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FIG. 5. Three objects from Luristan, Northern Iran, dating to the early part of the first millennium B.C. The bronze sword is almost 22 inches long, the whetstone with its bronze handle in the form of an ibex has a total length of about nine inches, while the small bronze bracelet is only three inches in outer diameter. Gift of Mr. J. D. Fink. FIG. 6. Vase of the Chalcolithic period, about 5000 B.C., from Hacilar, in Turkey. The small clay jar is a little over four inches high. Chorn Memorial Fund purchase.



FIG. 7. Attic black-figured pelike of the late sixth century B.C. showing musical scenes on both sides; it is over 13 inches high. Chorn Memorial Fund purchase.

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ART MUSEUM *continued*

Memorial Fund, though one piece purchased through the fund belongs rather in the field of Near Eastern archaeology. This is an unusually fine example of a painted jar (Fig. 6) of the type found recently in the topmost level at Hacilar in Turkey, dating about 5000 B.C. The vase is of the rather rare type decorated with white painted lines on the reddish-brown surface. Of much later date is the large pelike of Greek origin decorated on either side with scenes of musicians, probably the gods Apollo and Artemis, done in the Attic black-figured technique of the late sixth century B.C. (Fig. 7). Most important is the unique Hellenistic bowl (Fig. 8) of the class termed "Homeric bowls." While only some fifty such vessels or fragments of them are known, over forty different subjects are represented on them. The scene of Achilles dragging the body of Hector, seen on this new bowl, is unique and forms an important addition to the repertory of Homeric scenes. With the Chorn fund were also purchased two pieces of sculpture, a marble statue of a maenad and panther (Fig. 9) of late Hellenistic type and probably made in the first century A.D., and an unusually fine Roman bronze statuette of Aphrodite (Fig. 10) which has the arms cast separately; the latter is to be dated in the second century A.D.

Before leaving our account of the art objects which are the products of ancient civilizations, we must turn to those from Central and South America, largely from Mexico and Peru. An outstanding piece of Mexican stone sculpture is the squatting figure with a large water jar on its back (Fig. 11), the gift of Mr. N. Richard Miller of New York. The jadeite figure, which probably represents a water god, was made in the Guerrero region about 800 A.D. Several pieces, both stone and terracotta, of the Mescala and

Totonac periods, were included in the Almansi gift, of which we illustrate only a large terracotta figure from the Vera Cruz area that is to be dated about 800-1200 A.D. (Fig. 12). Nazca and Mochica pottery from Peru is well represented in the Almansi group, which also includes some terracotta figures in the Chancay style; we single out for illustration an anthropomorphic plastic vase of the Nazca style (400-1000 A.D.) (Fig. 13). The rarest piece from South America, however, is a vessel from Santarem, Brazil, included in the Richter gift; this group also contained Mayan and Zapotec copper bells.

Of more recent art, it is in the field of primitive art that this year's gifts have made the greatest contribution to the Museum collections. Eight gifts included or were comprised exclusively of primitive pieces, eighteen from Africa and forty-four from the South Sea Islands and Australia. The African objects represent a very wide area and include such beautiful pieces as the Benin bronze plaque from Nigeria (Fig. 14) of the Almansi gift, the exceptionally fine wooden door (Fig. 15) made by the Senufo tribe of the Ivory Coast about 1800 A.D. and the Bambara wooden antelope with a baby antelope on its back from the West African Sudan (Fig. 16), both part of the gift from Mr. Samuel Rubin of New York, the wooden mask (Fig. 17) used by the women's secret society among the Mendi people of Sierra Leone, included in the gift from Mr. George Lazarnick of New York, the wooden figure of the Baulé tribe of the Ivory Coast (Fig. 18, left), gift of Mr. and Mrs. Kurt Delbanco, Larchmont, N.Y., and a Senufo figure (Fig. 18, right), one of three African figures in the Richter gift.

Much of the South Sea Island material is from New Guinea, but New Britain, the Solomons, the Trobriands and Fiji are also represented. The largest



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ART MUSEUM

continued

FIG. 8. Pottery "Homeric bowl" with a unique representation of Achilles dragging the body of Hector; the height is almost three inches. Chorn Memorial Fund purchase.

FIG. 9. Statue of fine white marble portraying a maenad with a panther; the preserved piece is almost 17 inches high. Chorn Memorial Fund purchase.

FIG. 10. Bronze figure of Aphrodite, Roman work of the second century A.D., with arms cast as separate pieces; the height is about eight inches. Chorn Memorial Fund purchase.

FIG. 11. Mexican jadeite figure of a "water god" with a large jar on his back, dating around 800 A.D.; the height is somewhat over five inches. Gift of Mr. N. Richard Miller.

FIG. 12. Terracotta figure from Vera Cruz, Mexico, of the Totonac period, 800-1200 A.D.; the height is about 11 inches. Gift of Dr. and Mrs. Renato Almansi.

FIG. 13. Peruvian clay vessel in the form of a man, Nazca style (400-1000 A.D.), with bright polychrome decoration; height almost nine inches. Gift of Dr. and Mrs. Renato Almansi.

FIG. 14. Benin bronze plaque from Nigeria, probably for attachment to a door or rafter; it is over eight inches wide. Gift of Dr. and Mrs. Renato Almansi.



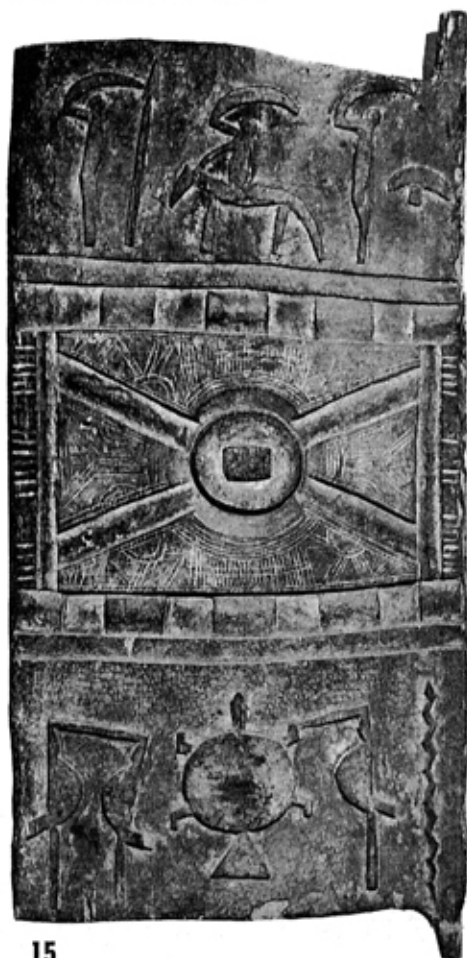
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FIG. 15. African wooden door of the Senufo tribe, Ivory Coast, made about 1800 A.D. It shows a horse and rider flanked by standing figures in the top zone, a turtle and birds in the bottom panel and abstract incised designs in the center. The height of the door, including the hinges, is 53 inches. Gift of Mr. Samuel Rubin.

FIG. 16. African wooden figure of a long-horned antelope with a baby antelope on its back, work of the Bambara tribe of the Sudan; the total height is 30 inches. Gift of Mr. Samuel Rubin.

FIG. 17. African wooden mask used by the Mendi tribe of Sierra Leone; the height is 15 inches. Gift of Mr. and Mrs. George Lazarnick.

FIG. 18. Two African wooden figures: that on the left, over 12 inches high, is from the Baulé tribe, Ivory Coast, and is the gift of Mr. and Mrs. Kurt Delbanco; that on the right, almost 13 inches high, is of the Senufo tribe and is the gift of Mr. Bernard Richter.



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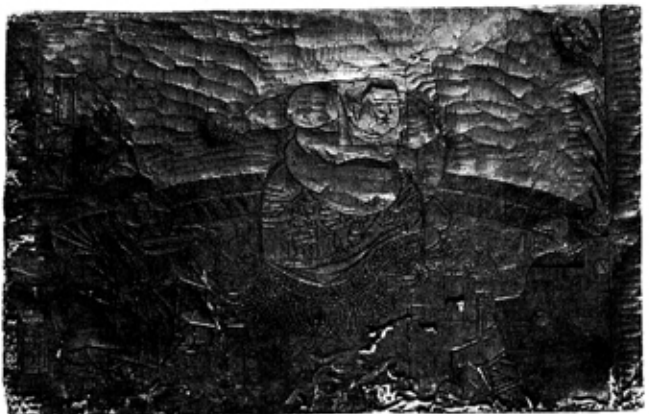


FIG. 19. Wooden shield with carved abstract designs painted in ocher and white, made by the Asmat tribe of Dutch New Guinea; the height is almost 39 inches. Gift of Mrs. Ingeborg de Beausacq.

FIG. 20. Wooden ceremonial paddle from the Solomon Islands, decorated with carved human figures and geometric designs against a whitened background; the length is almost 70 inches. Gift of Mr. Allan Gerdau.

FIG. 21. Two brightly painted wooden figures, a man on the left and a woman holding a child on the right; each is a little over 37 inches high. Gift of Mr. and Mrs. Cedric H. Marks.

FIG. 22. Japanese wood block for making color prints, this one portraying a wrestler; the block is about 15 inches long and, like many others, has a design carved on the other side as well. Gift of Dr. and Mrs. Martin J. Gerson.



FIG. 23. Pen-and-ink drawing, "Cubist Study," by Roger de la Fresnaye; it is 10 by 13 inches. Gift of Mr. and Mrs. Alexander L. Berliner.

ART MUSEUM continued

group, from New Guinea, came from Mrs. Ingeborg de Beausacq of New York; we have chosen to illustrate the wooden war shield, decorated with carved patterns painted with ocher and white (Fig. 19), made by the Asmat tribe of Dutch New Guinea. Another large group of South Sea Island material came from Mr. Allan Gerdau of New York, from which we illustrate a very fine ceremonial paddle with carved stylized human figures and geometric designs silhouetted against a white background (Fig. 20); this piece, almost 70" long, is from the Solomon Islands. Two painted wooden figures, a woman and child and a very thin male figure (Fig. 21), are from the gift of Mr. and Mrs. Cedric H. Marks of New York. Among the Australian pieces, all the gift of Mr. Gerdau, are two fine bark paintings.

The art of the Far East is represented in a number of gifts. From Dr. and Mrs. Martin J. Gerson of New York has come a group of Japanese wood blocks used in the making of color prints in the late eighteenth and nineteenth centuries; that shown in Fig. 22 represents a wrestling scene. Several ivory Netsuke were included in the Almansi gift, which also contained some Chinese enamelled silver. A large Kang Shi vase, the gift of Mr. William Olden of New York, is most welcome in the Chinese collections. Two very fine Siamese shadow figures of the eighteenth century came on loan from Mr. and Mrs. Samuel L. Zeigen of New York.

It is encouraging to note that building of the collections of modern and contemporary art has begun in the last few years and to acknowledge the gift by Mr. and Mrs. Alexander L. Berliner of New York

of the important pen and ink drawing—"Cubist Study" (Fig. 23)—done about 1912 by Roger de la Fresnaye. This is a fine companion piece to the early cubist work of Abraham Walkowitz acquired in 1961.

In this brief survey, we have singled out only a few of the more than 250 objects accessioned in 1961, but they are representative of the areas which have been strengthened during the year. The Kress Foundation gift of Italian Renaissance paintings has only been mentioned, for its great importance warranted a separate report. The year has indeed seen a marked acceleration in the growth of the Museum collections in a wide variety of fields. But the Museum is still very young and there is much room for further growth in all areas. It is in the ancient fields that we have done the best, and this year has seen a truly exceptional development of the collections of primitive art. The Kress paintings form a rich kernel about which to build, but we must have special concern in this and coming years for the development of the collections of Mediaeval, Renaissance and post-Renaissance art, for it is in this area that much of our teaching is done. With the very generous cooperation of donors such as we have enjoyed in 1961 and hope to continue to merit, and with the expectations of growth as great as that noted for 1961, we have every reason to expect that the Museum of Art and Archaeology will become an ever more important part of the University both as an instrument in teaching and as an adjunct to its cultural activities.

*Saul S. Weinberg, Director
Museum of Art and Archaeology*