

A Thesis Presented to

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The Muses Revived

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“To speak of one’s emotions without fear or moral ambition,
to come out from under the shadow of other men’s minds,
to forget their needs, to be utterly oneself,
that is all the Muses care for.”

William Butler Yeats

Artist Statement

My work is about finding the center. It is about searching for the calm, appreciating the understated, and celebrating the small moments. There are three major elements: simplicity of form; complexity of meaning; and intensity of emotion. My practice mixes together the artist and the scholar; I enjoy melding academia and intellect with exploration of technique. The product is quiet and elegant, gentle and expressive, a collection of layers of interpretation steeped in art historical tradition.

My most recent work comprises of a series of historically-inspired prints featuring the Muses. The series consists of woodcuts printed on rice paper. The paper reflects the delicacy of the women while the printing speaks of traditional methods. These prints follow in a long line of images inspired by the Muses. The figures come and go throughout history, making their presence known one moment then standing back to watch the creation that they inspire.

These pieces focus on the grace and beauty of the feminine form as well as the harmony of seemingly-opposite traits that balance each other. My figures are confident and gentle, strong and delicate, quiet leaders. Ultimately, they are centered, self-actualized individuals.

Methodology and Origins

This paper accompanies an exhibition held on May 5, 2012 in fulfillment of my BFA in Art and Design from Alfred University.

My work with the Muses began long before I ever thought about creating a show. It started with many childhood visits to the Cleveland Museum of Art. There is one room within this museum that drew me more than any other. I called it the room of the Muses and Terpsichore was the star. Lining the longest wall of this open room are five enormous paintings of the Muses by Charles Meynier. These beautiful women sit or stand quietly in settings that hint at their identities. They provide the perfect backdrop for the lone sculpture set before them. Terpsichore stands proudly in the center, a life-size figure of white marble atop a modest pedestal. She props one sandaled foot in front of the other, cocking her hip to the side in elegant *contraposto* as she leans on the pedestal that holds her lyre. Her silky gown of marble falls down over her feminine figure and pools around her delicate feet. A small smile touches her lips as she turns her head to the side, showing off glorious ringlets of curls. This woman is beautiful, poised, and self aware.

I have always wanted to carve my own Terpsichore. Bringing her to life was the first step in creating an entire series of my own nine Muses. Instead of hammer and chisel, I took up wood carving tools.

My Muses began as photographs. I met these figures either in person or voyeuristically through other travelers. These photographs were turned into drawings, enlarged to a size with a presence, and carved into blocks of wood. Each figure emerged through a lengthy process

that helped me to get to know each woman. I researched her, brought her out of the wood, and gave her a personality.

In choosing my source sculptures, I decided to indulge my impulses. I amassed a collection of many photographs, picking my favorites based on appearances. At this point, I did not pay attention to the sculptor, the historical period, or the original identity. In this way, I gathered together works of art that I simply loved for their beauty, the skill of their craftsmanship, and the emotions they evoked in me. I was able to further narrow down my collection by considering the identities of the nine Muses and considering which domains and emotions were best portrayed visually.

I knew that I wanted my Muses to be in the classical Greco-Roman style so that they were congruent with the images popular at the time of their creation. Thus my pool from which to draw was limited to western sculptures most likely from Antiquity, the Renaissance, or the Neo-Classical period. I based one of my Muses on an ancient statue from the second century found in Monte Calvo, Italy. Through coincidence, personal taste, and a desire for coherence in the series, I chose the other eight from the Neo-Classical period. I find myself drawn to what the National Gallery of Art refers to as “the calm restraint of neoclassicism.”¹ It was a surprise to me that I chose only one from Antiquity and none from the Renaissance.

One of the Neo-Classical statues came from the French sculptor Augustin Pajou. A pair came from the Italian sculptor Antonio Pittaluga that I viewed together on a visit to the

¹ “The Collection: Calliope, Augustin Pajou,” National Gallery of Art, accessed March 25, 2012, <http://www.nga.gov/collection/gallery/ggsculpt/ggsculpt-41722.html>.

National Gallery of Art in Washington, D.C. Four of the nine were inspired by the Italian sculptor Antonio Canova. One of them I view frequently when I visit the Cleveland Museum of Art and the other three I found through my research. Though I did not intend to include so many of his works, it is no surprise that I was drawn to them because of my love of the artist and my background studying Italian art. Lastly, I chose a sculpture from the Danish-Icelandic sculptor Bertel Thorvaldsen, an artist celebrated as the Danish version of the Venetian Canova. Thus this series of nine was an experiment in defining my instinctual tastes.

In most cases, I removed any superfluous objects in the images. Hands that were once holding items now gesture mysteriously. It is not about signifying the identity of each woman with her traditional attribute but about conveying the emotion or mode of expression she personifies. For example, though Terpsichore traditionally holds a lyre, I felt that showing her dancing would better convey her personality as the Muse of Joyful Dance. Some of the figures do hold objects, though these do not signify the Muses' identities, but rather place them in a position or action that helps to define them. Clio, the Muse of History, conventionally holds a scroll or tablet. I have her holding a blank orb so that she can gaze into it – and herself – in order to discern the truth.

The series I created is a group of nine individual woodblock prints. They are printed on lightweight rice paper in black ink, which recalls the ways in which light and shadow play across the surface of sculpted stone. The paper is a soft white in order to avoid appearing too stark. Because of the fragility of the paper, I pressed each image by hand. This gave me greater

control of the pressure and a more intimate experience of printing. The paper and method also reflect the delicacy of the feminine subjects.

These prints are matted with equally delicate rice paper in a deep cranberry color that provides weight and warmth. The richly-saturated color suggests traditional museum walls, as opposed to the white of gallery walls, and lends permanence to the collection. The frames are dark mahogany, traditional but not so heavy as to counteract the lightness of the paper.

The simplicity of the images brings to mind ancient artifacts found buried beneath layers of time. One might think of the rubbings archaeologists make when they find a new object, taking away a simplified image while leaving the original *in situ*. Much like the principle behind printmaking, a copy can be produced to study and share in a much more portable and accessible form.

Audience

The Muses appeal to the scholar in me; I consider myself to be both an artist and a historian. When I create art, I look to those who came before me. I draw from their example and pay homage to their contribution to the world of art history. As we are all influenced by the works and words of others, I consciously choose to let that influence show through in my work. I like to think that I follow in their tradition, even if I am working in different medium and time period.

Creating a body of work so heavily based on history speaks to a specific audience. I believe, however, that the viewer can take whatever he or she wishes from my work; background knowledge enriches the understanding of my pieces while pure aesthetics speak for themselves. My work is not simply about understanding the history of the pieces but also about connecting with each figure on a personal level. Each woman represents an impulse, a desire, a part of human nature that we all feel. In realizing this part of our nature, we can embrace the many facets of who we are. We can learn to appreciate the beauty and joy that comes with fully living. If a viewer knows something about the Muses, this simply adds extra layers of understanding to the viewing of the print.

Layers of Interpretation

These images underwent a series of transformations in both identity and form. In regard to identity, I assigned each a personality that I thought was best manifested by her appearance. In most cases, I did not know the original titles before I chose mine. This is not, however, as random as it seems.

Because of the aesthetic that I was aiming to achieve, I chose my statues from a specific pool. I was only looking at sculptures carved in the round from stone and of approximately life size. They had to be relatively self-contained, free-standing figures. This ensured that each could be viewed as an individual or stand next to her sisters. I searched specifically for Greek and Roman pieces. Though my Dutch and French inspirations were relative outliers, they are still in the Greco-Roman style.

In regard to form, these pieces underwent a series of transformations through various media. The original pieces were three-dimensional stone. They became photographs and were turned into drawings. It was important to me that the mark of the hand be present in the finished product, so I used the computer only as a tool in the process that need not show its influence. I then spent the majority of my time carving the images from poplar boards. Thus the images transformed from three-dimensional volumes to flattened, two-dimensional photographs and drawings, to dimensional carvings of flat designs.

The forms are simplified; they consist of lines and blocks of shading. The lines follow the contours in the figure along the edge of skin and the folds of cloth. The lines of the cloth cling to the curves of the bodies, emphasizing their femininity in graceful sweeps. The lines defining

the flesh, simple and gentle as they are, draw attention to the softness of the skin. In this way, the figures evoke tactile responses as the viewer can imagine running a hand over the smooth skin or twisting fingers in the cascading drapery. The drapery also grounds the figures, giving them weight and three-dimensionality. This makes the bodies more solid. It brings them into the space of the viewer and therefore makes a stronger connection.

I am interested in the interplay of two and three dimensions. I often depict objects as flattened designs or give volume to lines. I like to play with this, pushing subjects from one dimension to the other. My Muses were created with this idea in mind. In turning stone into paper, I play with the mystery of the Muses. They are simultaneously stone and paper, sculpture and myth, women and deities, ancient and timeless. In bringing them to life, I am one in a long line of artists calling upon them for inspiration.

The Muses

The Muses are the daughters of Zeus and the Mnemosyne. Thus they embody the unity of strength and memory – Zeus is the ruler of the gods and Mnemosyne is the Titaness who personifies the ability to “hold in the mind.”² This leads to Joanne Stroud’s observation that “memory with divine help creates inspiration.”³ By remembering, or musing, we revivify memory. We turn the past into more than simple information: images, personalities, and feelings.

According to Hesiod, the Muses “bring forgetfulness of sorrows / And rest from anxieties.” The twenty-first century writer Robert Dupree similarly refers to them as the nine daughters, concordant of heart. He continues to say that “no care troubles their spirit.”⁴

In the beginning, the domain of the Muses was music. The original Muses numbered only three. They personified music, oral poetry, and dance. More theoretically, they represented preparation, memory, and technique.⁵ Over time, the three expanded to nine and now correspond to other branches of the arts.⁶

Artists of all kinds have called upon the Muses – both individually and collectively – in order to find inspiration and guidance. Though each Muse has her own name and unique

² “Memory.” Dictionary.com, accessed March 24, 2012, <http://thesaurus.com/browse/memory?s=t>.

³ Joanne Stroud, “Terpsichore,” in *The Muses*, ed. Gail Thomas. (Dallas: The Dallas Institute Publications, 1994), 92.

⁴ Ibid.

⁵ Robert Dupree, “Euterpe: muse of the Saxophone,” in *The Muses*, ed. Gail Thomas. (Dallas: The Dallas Institute Publications, 1994), 55.

⁶ There are many variations on the arts to which the Muses correspond. For my purposes, these are love poetry, epic poetry, sacred song, lyric song, tragedy, comedy, dance, history, and astronomy.

domain, one cannot be entirely separated from the rest. In literature, the Muses are not given distinctive personalities. They do not speak with their own voices but are called upon by the needy. It is not their own deeds but the deeds they inspire others to accomplish that earn them fame.

When taken together as a sisterhood, the Muses are understood as the blending of the various elements that make up culture.⁷ Fundamentally, they personify our basic urges. Dupree writes that the “Muses stand for or are that acquired skill of certain persons that differentiates men not only from the animals but from other kinds of men.”⁸

The Muses inspire us to trust ourselves. They help us to connect with both our peers and the divine. To cite the words of Robert Sardello, the “original act of religion, of relating to the divine, is not one of fear, but of praise.” He continues to say that “[fear] separates us from the divine; praise unites us with the divine in an act of trust.”⁹ In expressing ourselves and appreciating the beauty of the world around us, we are essentially praising the divine and all its creations.

It follows that an institution dedicated to preservation, creation, and celebration would thus take its name from the sisters; the museum is literally the home or seat of the Muses.¹⁰ It is also a place of learning, literature, and the arts.¹¹ It is here that history comes alive and

⁷ Dupree, “Euterpe,” 70.

⁸ *Ibid.*, 50.

⁹ Robert Sardello, “Urania,” in *The Muses*, ed. Gail Thomas. (Dallas: The Dallas Institute Publications, 1994), 14.

¹⁰ Jack Tresidder, ed., *The Complete Dictionary of Symbols*. (San Francisco: Chronicle Books, 2005), 331.

¹¹ *Ibid.*

accomplishments are honored, where our innermost feelings and desires are exposed as they are expressed through objects of beauty.

The Muses are, arguably, necessary for survival. It is commonly accepted that the basic human needs are food, drink, shelter, and sex. These things provide for the survival of the individual and of the species. The needs for survival and reproduction drive humans to make connections and build community. By exploring the domains of the Muses, we may begin to learn to work in harmony.

The Muses also take part in self-actualization. This is the term that American psychologist Abraham Maslow uses for the process of knowing ourselves and becoming all that we are able to be.¹² In other words, this is the person each of us would choose to be once our basic needs have been met. The Muses help us to explore the intricate, creative facets of our personalities and express who we really are. They free us from the bare need to survive and guide us to our own way to thrive.

¹² Abraham H. Maslow, "A Theory of Human Motivation," *Psychological Review* 50 (1943), 379.

Identity

Erato is the Muse of love poetry. Her name means “Lovely.”

Erato personifies love poetry, lyric poetry, erotic poetry, and desire. My Erato is sensual. She turns her back to us, coyly glancing away. She saucily cocks her hip to the side, showing off her feminine curves. It was simple for me to decide which identity to assign this sculpture. I wanted to view her from the back, which puts her in a pose that elicits mystery and intrigue. She is not nude nor does she look directly at the viewer, two features that would have easily highlighted her sexual nature. The position of her hip, however, is a direct signifier that she represents the sensual woman.

My inspiration for Erato comes from a statue by the Italian Neo-Classical sculptor Antonio Canova. It is my favorite piece at the Cleveland Museum of Art. The original is not entitled Erato, but her sister “Terpsichore Lyran,” the Muse of Lyric Poetry. This is not the common domain to which Terpsichore is normally assigned; Canova did some identity reassignment of his own. He sculpted this in 1816 based on a sculpture that he made of Alexandrine, the wife of Napoleon’s brother Lucien, then changed her identity to a Muse. Thus my interpretation is another one of the many layers of interpretation built up over time.



Fig. 1) Erato, Woodblock print on rice paper, 24 x 36 in, 2012

Polyhymnia is the Muse of sacred song. Her name means “Many Songs.”

Polyhymnia personifies sacred song and dance, storytelling, and mime. She is often described as veiled and pensive. She inspires music of praise and adoration of the gods. My Polyhymnia is calm and introspective. For the Muse representing the sacred, I wanted a figure who was looking into herself and finding her connection with the divine. By looking at the flowers that she holds, she studies the beautiful, the understated, and the creation of a higher power. In this act of quiet reflection, she pays respect to the divine. In praising creation, the details of life become sacred.

My inspiration for Polyhymnia comes from a statue by the Italian Neo-Classical sculptor Antonio Pittaluga that I viewed at the National Gallery of Art in Washington D.C. The original is not a Muse but a “Nymph of the Woods.” It was carved in 1915 and accompanies another statue from which I draw for Thalia. My Polyhymnia is simple and smooth. She proves that life does not need to be complex in order to be meaningful, nor ornate to be beautiful.



Fig. 2) Polyhymnia, Woodblock print on rice paper, 24 x 36 in, 2012

Melpomene is the Muse of tragedy. Her name means “Singing.”

Melpomene personifies tragic drama. I look to her for her powers of healing; she “opens hearths through grieving.”¹³ Feelings of loss and sadness are inescapable parts of life and we must actively work to overcome them. Melpomene’s role is broken down further into three aspects, making her the “triple goddess.”¹⁴ Her domain includes meditation, memory, and song. In order to heal and move on, we must acknowledge, remember, and express our feelings. It is interesting to note that she may also be the mother of the sirens, who use the “seduction of song” to pull on the heartstrings of their victims.¹⁵ Melpomene wields great power – power that can be used to heal, as the Muse may, or to hurt, as the sirens do.

My inspiration for Melpomene comes from a statue found in the second century in Monte Calvo, Italy. It can now be found in the Carlsberg Glyptotek in Copenhagen, Denmark. I unknowingly assigned her the same identity as her creator. Her appearance – shrouded, quiet, and shadowed – speaks to her grief. She is not, however, broken. The woman is healing, growing stronger, and moving steadily forward. My Melpomene appears much more solid and shadowed than the others in the series. Her drapery is enveloping, hiding her figure instead of accentuating it. This is a reflection of her solemn nature and the great strength it takes to move such a weight as grief.

¹³ Robert Trammell “Melpomene: From maenad to Muse – Removing the Veil,” in *The Muses*, ed. Gail Thomas. (Dallas: The Dallas Institute Publications, 1994), 78.

¹⁴ Ibid.

¹⁵ Ibid., 82.



Fig. 3) Melpomene, Woodblock print on rice paper, 24 x 36 in, 2012

Terpsichore is the Muse of dance. Her name means “Joyful Dance.”

Terpsichore personifies dance and creative movement. An essay on Terpsichore by Joanne Stroud expresses many of the ideas that I wish to convey about the Muse and about dance. Stroud explains that dance is the “coordination of music and movement and the tension between these two modes of expression.” She goes on to say that it is through dance that the body “expresses something beyond the body.”¹⁶ It is the molding of the human form into the ultimate expression of beauty.

William Butler Yeats speaks of dance as something that moves beyond the senses. It is the “divine wisdom of the body, organic harmony of part answering part.” Dance is the bodily expression of rhythm, of that pulse that runs throughout humanity. To dance is to define the center. To dance joyfully is to embrace that center.

My inspiration for Terpsichore comes from a statue by the Italian Neo-Classical sculptor Antonio Canova. It was carved in 1812 and can be found in the State Hermitage Museum in St. Petersburg, Russia. The original figure was not a Muse but a “Dancer with her Hands on her Hips.” Just like this dancer, my Terpsichore is captured midstep in the moment “just before inspiration bursts upon” her.¹⁷

¹⁶ Stroud, “Terpsichore,” 96.

¹⁷ Ibid.



Fig. 4) Terpsichore, Woodblock print on rice paper, 24 x 36 in, 2012

Thalia is the Muse of comedy or pastoral poetry. Her name means “Good Cheer” or “Plenty.”

Thalia personifies comedy, celebration, joy, happy endings, and play. She embodies peace and moments of contemplation, reminding us to give adequate time to being calm and centered. The spirit of comedy also celebrates appropriate timing, community, inclusion, and completion – ending one phase in order to let a new one begin.¹⁸ For this reason, Thalia is found when people need to find release from oppression.¹⁹

My Thalia appears reflective. She quietly studies a flower from the fields. This pose highlights her role as the Muse of pastoral poetry. The lines of her drapery are simple and broad to avoid complication. Thalia represents the peace that comes with enough: *having* enough and *being* enough. Often, when we feel at peace, that is when we have the feeling of plenty. It is at this point that self realization can occur; we begin to discover who we really want to be – what we love to do and how we would live our lives given the choice. Thus we can go beyond mere survival and begin to thrive. Similarly, if we feel that we are enough, then we can value both ourselves and our place within the community.

My inspiration for Thalia comes from a statue by the Italian sculptor Antonio Pittaluga that I viewed at the National Gallery of Art in Washington D.C. The original is not a Muse but a “Nymph of the Fields.” It was carved in 1915 and accompanies another statue from which I draw for Polyhymnia. This representation of a woman at peace in nature is directly linked to Thalia’s role as the Muse of pastoral poetry.

¹⁸ Mary Lou Hoyle, “Thalia,” in *The Muses*, ed. Gail Thomas. (Dallas: The Dallas Institute Publications, 1994), 103.

¹⁹ Sardello, “Urania,” 13.



Fig. 5) Thalia, Woodblock print on rice paper, 24 x 36 in, 2012

Euterpe is the Muse of lyric song. Her name means "Joy."

Euterpe personifies music. She is the bringer of joy and can be found whenever there is entertainment, particularly at festivals. This Muse embodies celebration. She lets the joy of the moment move her as it will, striking a playful pose as she lets her body express the lyrics flowing through her. She has a crown of flowers casually draped over her arm; Euterpe is more interested in feeling the music than proclaiming her status. She and her sisters do not ask for recognition, but rather inspire others to understand and express themselves.

My inspiration for Euterpe comes from a statue carved in 1819 by the Italian Neo-Classical sculptor Antonio Canova. I viewed it in the National Gallery of Art in Washington, D.C. under the name "Dancer with Finger on Chin." Although she was not created as a Muse, this dancer embodies the feelings of joy synonymous with Euterpe. Dance is, after all, the bodily expression of both music and joy. It is the physical manifestation of emotion that comes in both play and celebration. My image of Euterpe is caught in the moment before she springs into a buoyant dance. She is playful and spontaneous. In another second, she will have sprung lightly into her next step.



Fig. 6) Euterpe, Woodblock print on rice paper, 24 x 36 in, 2012

Urania is the Muse of the heavens. Her name means “Celestial” or “All of the Heavens.”

Urania personifies astronomy, metaphysics, and all that is heavenly. Her domain is anything beyond the earthly sphere, particularly the stars. She is the ninth Muse and the furthest from our understanding. Urania inspires imagination and freedom from the concrete.

My inspiration for Urania comes from a statue carved between 1800 and 1805 by the Italian Neo-Classical sculptor Antonio Canova. It can be found in the State Hermitage Museum in St. Petersburg, Russia. The original is not a Muse but Hebe, the goddess of youth. I chose to view her from the back. This puts her in a pose walking away from us with great, dramatic movement. She is concerned less with humanity and more with the mysteries beyond our physical world. She moves forward to explore the unknown, fearlessly facing greater forces, buffeted by celestial winds but standing tall. My Urania embodies this stillness in the midst of swirling. Though her domain is all encompassing, her figure is still soft and feminine. She represents gentle strength.



Fig. 7) Urania, Woodblock print on rice paper, 24 x 36 in, 2012

Clio is the Muse of history. Her name means "Fame."

Clio personifies recording the factual. Because this requires discerning the truth, she inspires inquiry. Sharing history is not about imagination but about searching through information and judging what is right. She inspires humans not to be swayed but to be removed and unbiased. This muse celebrates truth; she sifts through the possibilities looking for the actual, which is often ephemeral. The recording of history brings fame to both the subjects and the writer, immortalizing the events and the people.

My inspiration for Clio comes from a sculpture carved in 1806 by the Danish-Icelandic Neo-Classical sculptor Bertel Thorvaldsen. It can be found in the Thorvaldsen Museum in Copenhagen. The woman depicted is not a Muse but Hebe, the cupbearer to the gods. After I take away Hebe's characteristic cup and pitcher, she becomes Clio. The Muse gazes into an orb in her hand in an attempt to center herself and sift through the confusion surrounding her. She searches for the grain of truth in a sea of possibilities. In being able to sift through the clouded memories, the forgotten details, the contradictions, the exaggerations, and the fallacies, she is able to not only know truth but also to understand humanity. She does not judge, only sorts. In this way she preserves knowledge and educates. My Clio is thoughtful and observant; she is focused on the task at hand and entirely self-aware.



Fig. 8) Clio, Woodblock print on rice paper, 24 x 36 in, 2012

Calliope is the Muse of epic poetry. Her name means “Beautiful Voice.”

Calliope personifies heroic poetry, celebrating the tale itself. Calliope is not interested in the facts of history but in the power of imagination to create meaningful stories based on actual happenings. She inspires eloquence in speech in order to do justice to these tales when narrating them. Although her domain centers on the mortal world, she inspires humans to imagine the sacred realm as well as take action in a world often meddled with by divine beings.

My inspiration for Calliope comes from a statue carved in 1763 by the French Neo-Classical sculptor Augustin Pajou that I viewed at the National Gallery of Art in Washington D.C. I knowingly assigned her the same identity as her creator, feeling that her appearance embodied her personality. She is thoughtful, discerning, and scholarly. The many folds of her dress give the Muse a presence. There is a certain grandeur to her figure that makes her appropriate for epic poetry. It is as if she has seen a great deal through the ages and expects to see a great deal more. Calliope holds a codex-like object, possibly a wax tablet, so that she can record her thoughts and the words of others in order to write her stories. She is aware of the world around her and interprets it in her own inspired ways.



Fig. 9) Calliop, Woodblock print on rice paper, 24 x 36 in, 2012

Thrice Three

In the beginning, the Muses numbered only three. With time, they expanded to nine. They are sometimes referred to as the thrice three, an epithet that encourages small groupings. As I did not find any specifications in my research indicating which Muses were grouped together, I created my own groupings. I utilized these groupings both in deciding how to display the images and in positioning the figures before carving.

Erato, Polyhymnia, and Melpomene form the trio of the heart. They are the most personal, intimate, and deep of the Muses. Their domains – love, the divine, and healing – speak to the soul. They represent the most private feelings that are hardest to articulate and most dear to our hearts.

Terpsichore, Thalia, and Euterpe form the trio of the body. They embody movement and celebration. Their domains – dance, comedy, and song – are about expression and sharing. These Muses blur the boundaries between the self and the public.

Urania, Clio, and Calliope form the trio of the mind. Their domains – the heavens, history, and stories – entail exploration and discernment. They are grand and serious, beyond feelings and whims. They are not about the individual moment but about all moments.

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