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VOLUMES TWENTY-SEVEN & TWENTY-EIGHT

1993 – 1994

Annual of the
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI — COLUMBIA

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The Museum of Art and Archaeology is open from 9 a.m. to 5 p.m. Tuesday through Friday, from 6 to 9 Thursday evenings and from noon to 5 p.m. on Saturday and Sunday. Admission is free. The Museum is closed on Mondays, national holidays, and Christmas Day through New Year's Day. Guided tours are available if scheduled at least two weeks in advance. The Museum Shop is open from noon to 4:45 p.m., Tuesday through Sunday. Extended Shop hours are granted for special requests. The Museum is wheelchair accessible. Telephone: (573) 882-3591. The *Muse* 27/28 issue is available for $12. Most back issues are available for $10 each. Checks should be made payable to the Museum of Art and Archaeology. Address correspondence to Editor, *Muse*, Museum of Art and Archaeology, University of Missouri-Columbia, Pickard Hall, Columbia, Missouri 65211.

cover:
Rose Gonella, *Lemon on a Glass with Peppers Below,* 1992, color pencil on paper (93.19).

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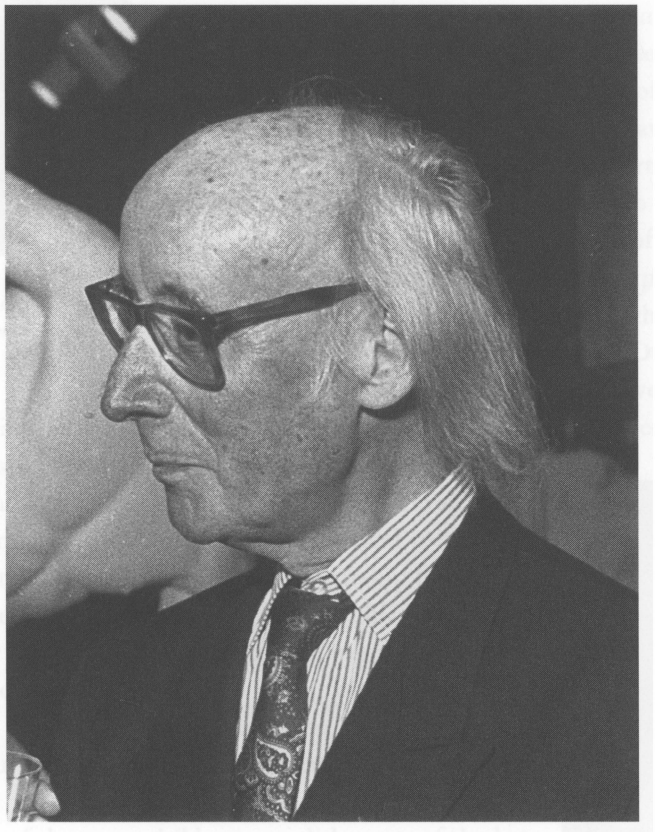
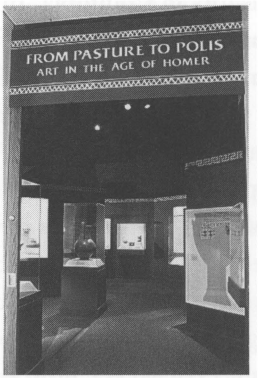


To the memory of Edzard Baumann, who taught Medieval and Northern Renaissance art at MU since 1965, this issue of the *Muse* is respectfully dedicated. He chaired the department from 1970–1973, directed graduate studies, and lectured in the Museum Studies program. In 1979–1980 he was acting director of the Museum. For many years he was a member of the Museum Executive Committee and the Board of Museum Associates. His lectures for the Museum Associates' After Hours and the Midday Gallery Events were frequent.

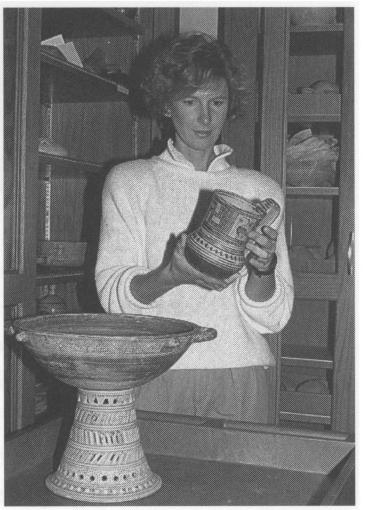
Director's Report



Exit from the exhibition, *From Pasture to Polis: Art in the Age of Homer*

THE PAST TWO YEARS ENCOMPASSED an important period of growth and change for the Museum of Art and Archaeology. We were spared some of the hardships facing many of our colleagues. We have not been unaffected, however, and, like other departments, our University funding decreased in relation to our needs.

In spite of this, thanks to the efforts of a supportive membership group, an enthusiastic corps of volunteers and a number of hardworking staff, the Museum continued to gain national prominence. During 1993 and 1994, many goals in the Museum's five-year plan that were initiated in 1990 when I became director were implemented or culminated. Despite reductions in operating funds and a hiring freeze, which left the Museum without a conservator and an assistant director, the Museum continued to develop significant exhibitions, encourage scholarship by adding to the collection, and sponsor numerous educational programs for the University. More than ever, we have attempted to improve the quality of our offerings and expand our reach to the community to demonstrate the multicultural significance of the Museum's collections and activities.



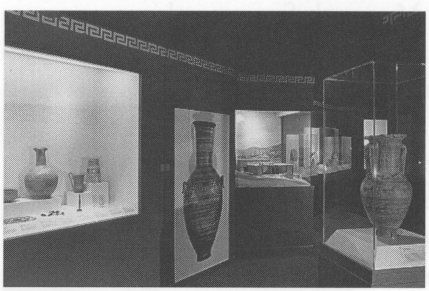
Dr. Susan Langdon studies two of the Museum's vases in preparation for the exhibition, *From Pasture to Polis.*

One of the most visible accomplishments of the last two years was the traveling exhibition, *From Pasture to Polis: Art in the Age of Homer,* organized by the Museum. The groundwork for this 1993 exhibition was laid in 1991 with a National Endowment for the Humanities (NEH) planning grant. Implementation grants from the National Endowment for the Arts (NEA) and NEH followed. Under the guidance of Dr. Susan Langdon, adjunct associate

curator of ancient art and editor of the exhibition's 250-page scholarly catalogue, *From Pasture to Polis* featured 101 objects from twenty-six North American museums and collections (including twenty objects from the Museum of Art and Archaeology's collections) and drew more than 10,000 visitors in Columbia. In 1994 the exhibition traveled to the University Art Museum at the University of California, Berkeley, and the Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts.

In conjunction with *From Pasture to Polis,* the Museum developed complementary exhibits, educational programs, teacher workshops and a symposium on the theme, "The Geometric Period: An exploration of some recent thoughts on questions concerning Oral Tradition, the emergence of the Polis and early sanctuaries, writing, and the invention of narrative style in early Greek art."

In 1993, the Museum accepted the role of overseeing two major programs, the Missouri Folk Arts Program, previously under the auspices of MU's Cultural Heritage Center (which closed in June 1992 due to budget cuts), and Missouri Save Outdoor Sculpture! (SOS!). The Folk Arts Program is dedicated to researching and conserving the generative process and transmission of traditional cultural expressions and to educating audiences about Missouri's dynamic and diverse traditional art forms. This program, which unfortunately lost its historic site on campus due to space reallocations, is entirely funded by the Missouri Arts Council (MAC) and NEA's Folk Arts Program. The mission of the Missouri SOS! is to survey and document all existing outdoor sculpture in the state. Marie Nau, a graduate student in the Department of Art History and Archaeology, coordinated the project in 107 of the 114 Missouri counties. Separate SOS! projects in St. Louis and Kansas City surveyed the remaining seven counties. The SOS! project is cosponsored by the National Museum of American Art, Smithsonian Institution and the National Institute for the Conservation of Cultural Property. The Missouri SOS! program also received funding from MAC.



Installation view of *From Pasture to Polis: Art in the Age of Homer*

Budgetary restrictions impeded our progress to fill the positions of conservator, vacant since 1990, and assistant director, which became vacant in 1994 when Jacque Dunn left to accept a position in the Development Office of the College of Business and Public Administration. Three other positions, however, were filled in 1993 and 1994. Meda Delashmutt was hired as fiscal officer;

Susan Brouk joined the staff as the academic coordinator; and Heather Stanley was hired as the graphic designer. In 1994, Christine C. Neal, formerly associate curator for European and American art, was named curator for that division.

On a sad note, the Museum lost a good friend in 1993 with the death of Edzard Baumann, associate professor of art history. Dr. Baumann, who joined the University in 1965 to teach medieval and northern Renaissance art, served in many capacities during his tenure at MU, including chair of the Department of Art History and Archaeology from 1970 to 1973, director of graduate studies until 1993, and acting director of the Museum from 1979 to 1980. For many years he was a member of both the Museum's executive committee and the Museum Associates board. In 1994, Baumann, who regularly taught a course for the Museum Studies program, was posthumously awarded a Purple Chalk Award for excellence in teaching.

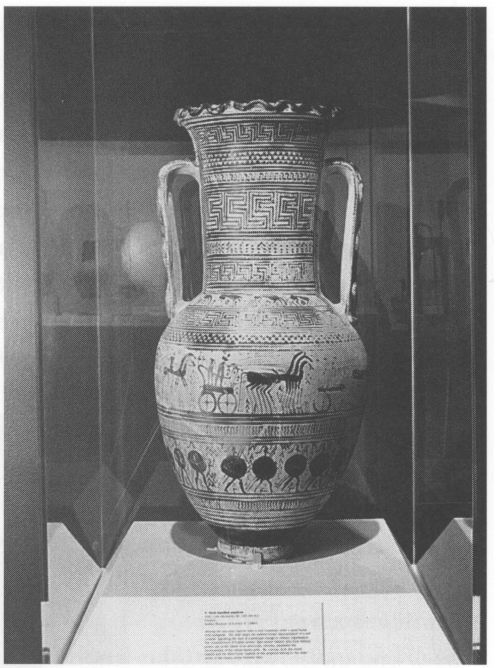
Missouri Visual Artists' Biennial, 1993

EXHIBITIONS

DURING THE PAST two years the Museum organized twelve exhibitions—eight focusing on European and American themes, two on ancient, one on pre-Columbian and one on African. Exhibition highlights of 1993 include *From Pasture to Polis: Art in the Age of Homer,* installed in the Weinberg Gallery and organized by Dr. Susan Langdon. This was the first major exhibition to concentrate on the Geometric art of Greece (1000-700 BC). To complement this important exhibition, Curator of Ancient Art Dr. Jane Biers organized a temporary exhibition, *Selections from the Permanent Collection of Ancient Art.* It consisted of objects from the Museum's ancient Greek, Roman, Etruscan and Egyptian collections. Additionally, Curator Neal arranged a delightful exhibition, *The Stories of Gods and Goddesses: Mythological Themes in Western Art,* which featured works from the fifteenth through the twentieth centuries that depicted gods, goddesses, mythological beings, and mortals from ancient literature. The success of this exhibition continued as it traveled to Mary Washington College Galleries, Fredericksburg, Va., in early 1995.

Other exhibitions organized by Neal in 1993 were the *Missouri Visual Artists' Biennial* (MVAB), showing works of three of Missouri's most significant

contemporary artists; *A Spiritual Appreciation of Simple Realities: Drawings by Rose Gonnella,* exhibiting thirty-three still lifes and landscapes by the New York artist; and, *Face It: Twentieth Century Portraits and Self-Portraits,* a review of portraiture from the twentieth century.



Neck–handled amphora in the exhibition, *From Pasture to Polis: Art in the Age of Homer.* Amphora lent by the Buffalo Museum of Science.

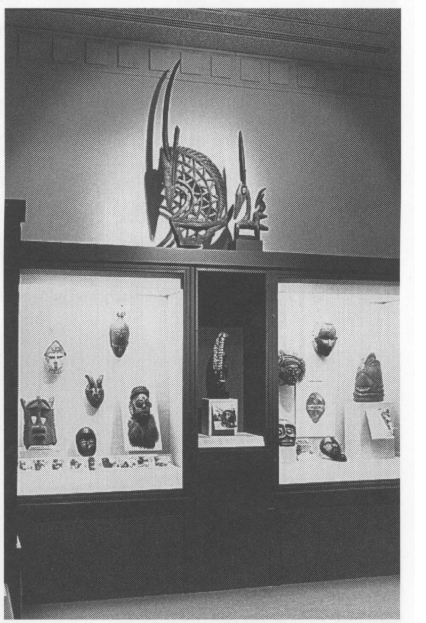
Exhibition highlights from 1994 included *Isms and Others in the Twentieth Century,* which is an installation of modern and contemporary works from the Museum's permanent collection of European and American art. This rotating exhibit, created by Neal, provides new artwork every six months for frequent visitors. Another exciting exhibition organized by Neal, which opened in November of 1994, was *Ways of Looking.* This exhibition offered a view of works from the permanent collection grouped in the themes of the human figure, the face (portraits), and mother and child, while emphasizing connections between works by artists representing various cultures and time periods. We continued to collaborate with the Department of Art to host an artist-in-residence and exhibition installation program for the Bingham Gallery. *Diane Henk: Sculpture and Assemblage* opened in the fall, and the visiting artist gave classroom and informal gallery talks about her work.

A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection

With the departure of the exhibition, *From Pasture to Polis,* for its tour to the west and east coasts in 1994, extensive renovations

began in the Weinberg Gallery in anticipation of the reinstallation of the permanent collection of ancient art. This long overdue reinstallation of the ancient collection, the first since the Museum moved to Pickard Hall in 1976, was made possible with a grant from the NEA, the Gladys and Saul Weinberg Fund, and the generosity and support of the Museum Associates. It was scheduled for completion in November. The gallery redesign will allow more flexible use of the exhibition space and better care for the objects on display, as well as new drawer-units, which will display light-sensitive textiles and smaller objects. As a part of the reinstallation, the Museum's extensive coin collection will also benefit from new cases.

Finally, in 1994 two complementary traveling exhibits on the theme of jewelry and body adornment completed the year's exhibition schedule. *A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection,* organized by Indiana University Art Museum, featured the art of jewelry making in the ancient eastern Mediterranean from circa 3000 B.C. through the fourteenth century. More than 300 objects in the show provided a fascinating survey of the art and technology of jewelry making in the ancient world. In order to understand better the connection that exists between ancient jewelry and its modern equivalent, the Museum hosted *Brilliant Stories: American Narrative Jewelry,* an exhibition of more than eighty contemporary works by American artists.



Expressions of Africa, reinstallation of the permanent collection of African art in The David and Olive McLorn Gallery

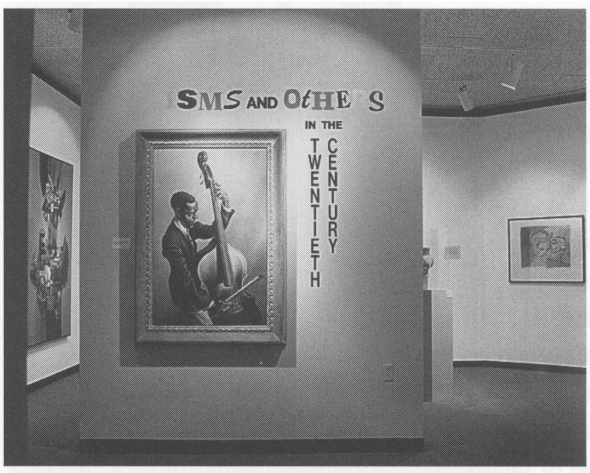
ACQUISITIONS

GIVEN OUR STORAGE space limitations, the Museum will soon be hardpressed to find proper display and storage space for new acquisitions. In 1993 and 1994, more than 200 works of art were accessioned. A number of accessions had multiple parts; one accession, a portfolio of prints, had more than 150 components. In 1993, twenty-three objects were donated by individuals, seven items were purchased with special funds, and three items were purchased through general funds. In 1994, eleven works were donated, six objects were purchased with special or donated funds, and three items were purchased with general

funds. Additionally, the Museum developed a Reserve Collection comprised of objects that are not appropriate for inclusion in the permanent collection, but can be used for hands-on study and demonstrations. Registrar Jeff Wilcox processed all these acquisitions, and at the same time oversaw the loans of numerous objects including those borrowed for the exhibitions, *From Pasture to Polis* and *MVAB*.

Over the past two years, the Museum has added several objects, through gifts and purchases, to the permanent collection that complement existing holdings or expand the collection in areas of weakness. The most significant additions to the ancient collection were: a Greek gold diadem (late 5th or 4th c. B.C.) and a Roman footed glass plate from Northern Israel (4th c.), both Weinberg Fund purchases; a terracotta revetment panel from Anatolia (modern Turkey), last quarter of the 6th c. B. C., Saul S. Weinberg Memorial Fund; a Greek terracotta figure (given in memory of Dorothy Mullett); and a Greek gold ear pendant in spiral form (late 7th or early 6th c. B.C.), gift of Museum Associates (Members' Choice).

For the European and American collection, the Museum purchased *The Conversation* (1880) by the French painter Jean Charles Meissonier, with Gilbreath-McLorn funds; an 1829 lithograph, *Lion de l'Atlas* by Eugene Delacroix; *Model on Stool*, a brown conté crayon drawing by Philip Pearlstein; *Lime Persian Single with Vermillion Lip Wrap,* a glass sculpture by Dale Chihuly, purchased with Museum Associates funds; and a commissioned work *Museum of Art and Archaeology and Overview* by Keith Crown, a nationally recognized watercolor artist who lives in Columbia. Also added to the Reserve Collection were eighty-one photographic reproductions comprising the former traveling exhibition, *Official Images: New Deal Photography,* a gift of the National Museum of American History, Smithsonian Institution.



Isms and Others in the Twentieth Century, an exhibition of modern and contemporary works from the European and American collections

Thanks to a grant from the Institute of Museum Services, the Museum concluded a significant conservation project and was able to treat more than 200 works on paper and upgrade the storage environment for the prints and drawing collections. Changes included mounting and matting works that were loose or not mounted properly. The locations of paintings that are stored on racks were computerized to improve access. In 1994, the Museum also received a grant from the Samuel H. Kress Foundation for the research and publication of its Kress Study Collection of fourteen old master paintings. The Kress Foundation will also make it possible for those paintings in the collection that are in need of conservation to receive treatment, thus enabling the Museum to put on display works that have been in storage for some years. Under the guidance of Assistant Conservator Aimée Leonhard, more than forty objects were also treated for use in various exhibitions, notably *Isms and Others in the Twentieth Century, From Pasture to Polis,* and *Expressions of Africa.*

In conjunction with *A Golden Legacy,* two art specialists, Sally Froese, right, and Rebecca Stonesanders work with children during a summer youth program in 1994.

EDUCATION

WHILE A MAJOR role and responsibility for the Museum is to acquire, preserve, study and transmit its findings to future generations with its exhibits, another role is to use its resources for continuing education, the training of students and the enlightenment of the young and old. Education activities were held in many formats and served many publics. The addition of Susan Brouk as academic coordinator, a position reestablished in 1994, provided the Museum with greater ability to offer interdisciplinary programs to various departments on campus and other colleges in the region.

The Museum continues its partnership with the Columbia Public Schools. A sequential art curriculum is in use with students in grades K-12, and every fourth- and sixth-grade student in Columbia Public Schools receives tours of

the Museum relevant to specific themes studied in school. For the University community, many educational opportunities are available, ranging from weekly Midday Gallery Events to lectures by visiting scholars to special presentations for classes in a particular subject.

In conjunction with the exhibition, *From Pasture to Polis*, a NEH-funded Summer Teachers Institute for school teachers and the general public, as well as a symposium on the themes of Early Greek art, Homer, oral tradition and the invention of writing were offered. To complement MVAB, educational offerings included a forum that brought together the 1993 Biennial artists and former participants, and the production of a video, which showed the artists at work, and accompanied the exhibition to other venues. For *A Spiritual Appreciation of Simple Realities: Drawings by Rose Gonnella,* the artist spoke to six MU graduate and undergraduate art classes and later discussed her philosophy more informally during studio visits.

To complement the Museum's 1994 exhibitions, numerous gallery talks and lectures were presented. Two exhibitions, presented concurrently of ancient and contemporary jewelry — *Golden Legacy and Brilliant Stories* — were considered two of the most comprehensive jewelry showings in the Midwest. A grant from the City of Columbia Office of Cultural Affairs provided funding for all second-graders and high school advanced jewelry students to participate in special curriculum-based programming. Three summer youth programs offered participants an opportunity to create their own jewelry in special studio exercises.

An important component of the Museum's public programs is its volunteer docent training, which is supervised by Curator for Education Luann Andrews. Docents must complete rigorous yearlong training by Museum staff and University faculty and attend monthly enrichment and special exhibition training sessions. Docents handle most school tours, general Museum tours for the public and assist with special programs for children. In all of our education efforts, the docents are integral. Without them it would be impossible for us to serve the schools, senior citizens and members of the general public. During 1993 and 1994 the Museum's core of 32 docents gave more than 800 tours and outreach programs. More than 10,000 children were enriched.

As always the Museum Associates provided critical support for the Museum during 1993 and 1994. The extensive programs that have been too briefly summarized on these pages, and listed elsewhere in this report, could not have

been carried out with the reduced funding provided by the University without considerable sacrifice on the part of the staff and the cooperation and generosity of the Museum Associates. Thanks to the commitment of its members, the number of memberships, renewal rates and membership revenues continue to rise. The Museum Associates fosters a strong community base and enhances our community programs. Unquestionably, the success of the exhibition, *From Pasture to Polis*, and its various complementary educational activities could not have occurred without the enthusiastic support of its membership.

I began this report with reference to difficult economic conditions that are facing museums. I would be remiss if I did not remind all of us that the Museum space for exhibits, storage and work is quite inadequate and the reduced funding we receive for operational support from the University is insufficient. The Museum's present level of activity could not continue without the contributions of the Museum Associates and our success in obtaining state and federal grants during the past three years. Given the present controversy surrounding the Endowments, the majority of these funds might not be available in the near future. New resources must be found. More effort must be made to acquire new Associates members and additional funds through the University's development office.

Finally, I would like to take this opportunity to thank the Museum Associates Board and many people who make the Museum's successes possible. Special thanks must go to Bette Weiss and Mary Campbell for their hard work and unfailing support of the Museum Shop. To Darlene Johnson, former MA board president, Betty Revington Burdick, Alan Burdick, Betty Brown, Jerry Price, Margaret Mier and Vice Provost K.C. Morrison must go special thanks for their generosity and commitment to the Museum and, most particularly, for their friendship and guidance. As always, thanks are due to the staff. They have served the Museum well. Their dedication and hard work have provided to the MU campus and to the community services and opportunities that are unsurpassed in quality.

Morteza Sajadian
Director

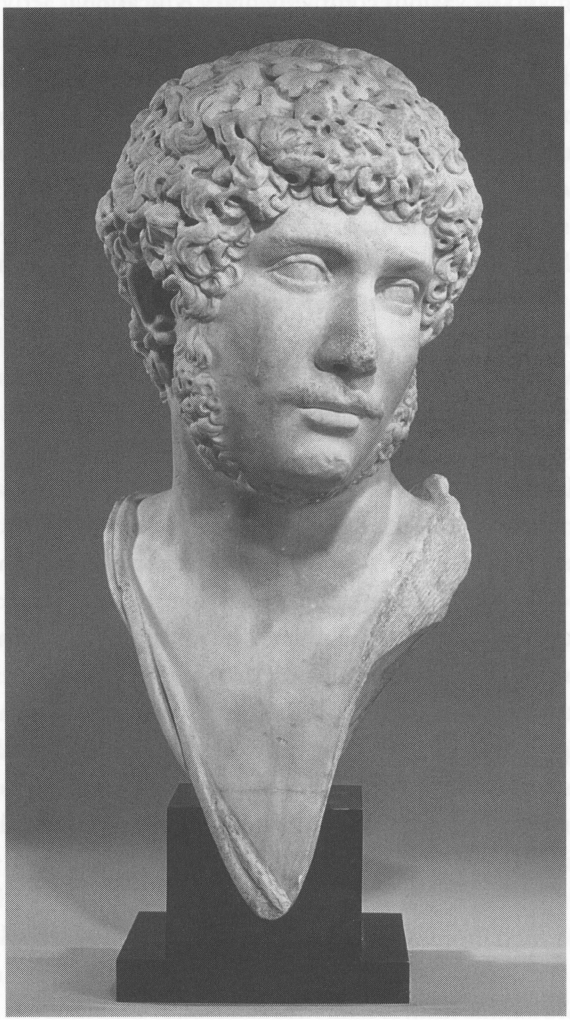


Fig. 1 *Bust of Hadrian.* Museum of Art and Archaeology, University of Missouri Columbia, acc. no. 89.1a

A Portrait of Hadrian as Diomedes

FRED C. ALBERTSON

BOTH ANCIENT AND MODERN HISTORIANS are quick to recognize in the Roman emperor Hadrian a man of exceptional talents and diverse interests. Hadrian's reign from A.D. 117 to 138 was a time of unrivalled peace and economic prosperity for the Roman Empire, in large part the result of the emperor's capable administrative leadership.[1] More than 175 sculptural portraits of Hadrian in marble and bronze survive. The majority of these portraits fall into seven distinctive groups or "types," whose members share identical physical features and derive ultimately from a single model. During the last forty years an intense scholarly debate has arisen over whether an eighth portrait type of Hadrian should be added. This group of portraits deviates dramatically from traditional images of Hadrian in age, the arrangement of the beard, presentation, and function. To this controversial series belongs another example — a bust in the Museum of Art and Archaeology at the University of Missouri, Columbia (Figs. 1-4, 12).[2] The addition of the Columbia bust, as discussed below, provides possible solutions to the problems surrounding this enigmatic portrait type.

When Hadrian succeeded his uncle and adoptive father Trajan in A.D. 117, the new emperor initiated policies, unprecedented in the Roman world, which were destined to bring all the provinces into the Empire as sharing partners.[3] Hadrian understood that the Empire would survive only if it became a nation unified politically, economically, and culturally, not simply a collection of conquered peoples ruled by Romans from Rome. To promote this concept of the Empire, Hadrian established a high public profile among his subjects by a continuing series of visits to the provinces, where he distributed gifts and resolved long-standing legal or political disputes. Hadrian was to spend at least twelve years of his twenty-one year rule "on the road," travelling to every corner of the Empire, from Egypt to the Danube frontier, and from Palmyra on the Syrian border to Britain, where he began construction on the now famous wall that bears his name.

Hadrian's interests did not stop with the duties of government and the administration of the Empire, for the emperor was also active in promoting the

arts. He was a renowned Grecophile, who as a young man developed a keen interest in the literature, theater, and visual arts of the Greek world. As emperor he became a great benefactor of the cities of the Greek-speaking eastern Empire, on which he bestowed lavish funding for major building projects. Athens, still the cultural capital of the Greek world even in the second century, was singled out by Hadrian for special beneficence.[4] Many of Hadrian's efforts in art and architecture, however, were directed closer to home. Hadrian is best known for his sponsorship of an extensive building program in the city of Rome.[5] Such famous urban landmarks as the Pantheon, the Temple of Venus and Roma, and his Mausoleum (now Castel Sant' Angelo) are Hadrianic works. Ancient Roman authors inform us that Hadrian himself was an amateur architect, who might well have taken an active part in designing many of the structures built during his reign. His opulent villa constructed at Tivoli is famous for its architectural innovations involving the vault and dome, as well as areas such as the Canopus designed to recall famous sites visited by the emperor on his extensive provincial travels.

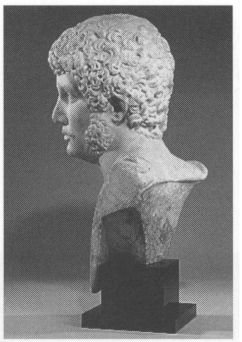


Fig. 2

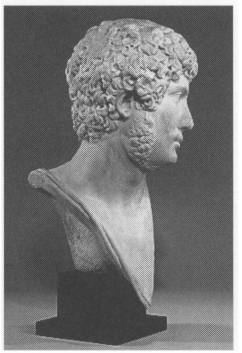


Fig. 3

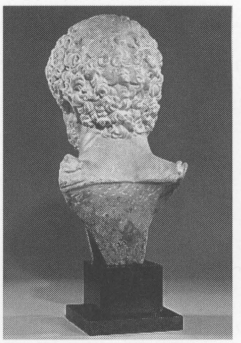


Fig. 4

Figs. 2–4 Bust of Hadrian. Museum of Art and Archaeology, University of Missouri Columbia, acc. no. 89.1a

It is perhaps due to the peace of his rule and the emperor's travels throughout the Empire that more sculpted portraits of Hadrian survive today than any other Roman emperor, with the exception of Augustus.[6] Throughout his reign the official image of Hadrian remains relatively constant. It has long been recognized that portraits of Roman emperors and members of the imperial family are generally not individual, freehand creations. Their portraits can, in fact, be divided into groups within which each member is identical in such physical characteristics as age, hairstyle, and facial features.[7] These groups, known as portrait "types," maintain these

shared characteristics because they are copies, either direct or indirect, of the same model. This model, which initiates the type, is the "prototype." So far as we can reconstruct the system today, prototypes originated in Rome and were disseminated throughout the Empire either by means of an imperial bureaucracy or simply by the private art trade. This system of portrait types ensured that an official, standardized likeness of the emperor would be maintained in every major urban center of the Empire.

Seven distinctive portrait types of the emperor Hadrian have been discerned.[8] The differences between each type are subtle, involving alterations to the hairstyle or the length and thickness of the beard. A bust of Hadrian, discovered at his villa at Tivoli and now in the Vatican Museum, serves to illustrate the basic features of the emperor's official image (Figs. 5-6).[9] The emperor is always shown with a mustache and a short, close-cropped beard covering the cheeks, chin, and underside of the jaw. In fact, Hadrian made the wearing of beards fashionable among Roman males for the first time in more than 400 years, a style that was to remain in vogue until the time of Constantine. The hair is a series of flattened curls that are brushed forward in undulating waves from the occiput; only over the temples and above the forehead are these waves gradually transformed into individualized, tightly woven curls marked by undercutting and deep, shadowy pockets created by the running drill. Although serene and composed, with soft-modelling and few signs of old age, the full face nevertheless illustrates a mature, middle-aged man. An important technical and chronological characteristic concerns the rendering of the pupil and iris. The early portraits of Hadrian have smooth eyeballs; the iris and pupil would have been indicated only by paint. After A.D. 130 portraitists in Rome begin to carve the iris as an incised circle and the pupil as a shallow cavity.[10] The emperor's portraits after this date, such as the one in the Vatican, demonstrate this practice.

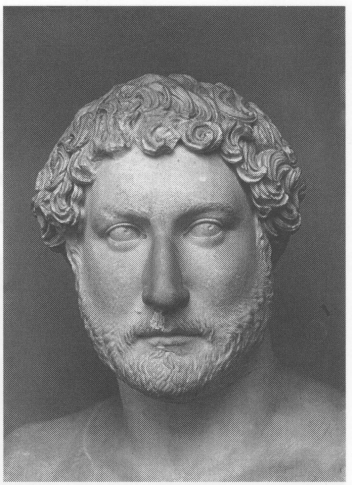


Fig. 5

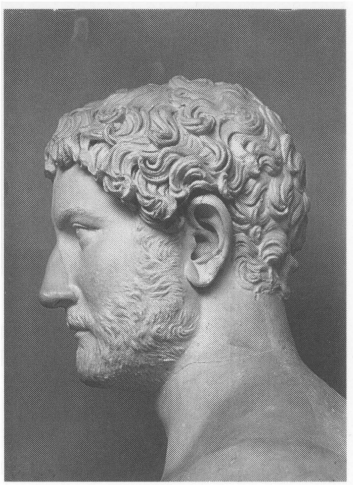


Fig. 6

Figs. 5-6 Bust of Hadrian, detail of head. Vatican Museums, Sala dei Busti 283, inv. no. 724 (Musei Vaticani Neg. nos. XXXII-70-12,XXXII-70-14).

About forty years ago, another portrait type was added to those previously identified as Hadrian. One example of this new type is the portrait on display in the Museum of Art and Archaeology at the University of Missouri, Columbia (Figs. 1-4, 12). This image preserves the head still attached to a portion of the original bust, a triangular piece extending to a point below the sternum. Traces of drapery are visible on the left shoulder, while along the right break and extending across a bare chest are two entwined cords.

The youthful face is smoothly modelled and suggests a sitter in his late teens or early twenties. The softness of the cheeks, the full rounded chin, and a fleshy protuberance above each corner of the mouth between the naso-labial fold accentuate the youthfulness of the subject. Despite the weathered surface of the face, the left eye still bears faint traces of an incised iris and a shallow, circular cavity for the pupil. The pupil and iris of the right eye, now abraded, would have originally been rendered in the same fashion. Both eyebrows were represented by lightly incised, diagonal strokes; these are best preserved over the left eye. The inner corners of each eye are marked by a single hole created by the running drill, deeper in the right eye than the left in order to emphasize and complement the turn of the head. A thin mustache is also visible, created by the same lightly incised strokes of the chisel seen on the eyebrows. The hair is a thick mass of intertwining curls. The curls above the forehead and over the temples are more detailed than those covering the rest of the head. Here the artist has added a heightened sense of three-dimensionality with a strong play of light and shadow, created by cavities and channels rendered by the drill. A single row of smaller, crescent-shaped curls falls down the forehead. A thick neck with a prominent Adam's apple supports a head turned noticeably to the viewer's right with a slight downwards tilt. The taut muscles on the left side of the neck reinforce this turn of the head.

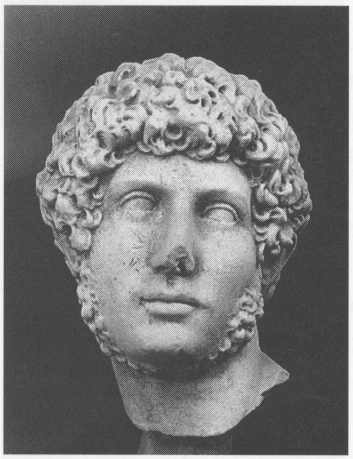


Fig. 7 Head of Hadrian, from Tivoli. Tivoli, Museo della Villa Adriana, inv. no. 2260 (DAI Rome neg. no. 72.639).

The distinctive feature of the Columbia portrait is the beard, whose curls cover the line of the jaw and extend over the upper neck. There is a noticeably large patch of thick curls just below the area of the sideburns. The curls on both sides of the beard are meticulously detailed and dotted with drill holes and channels. Although a few light strands of hair are incised on the chin, the underside

of the chin as well as the cheeks are clean-shaven. This "neck beard," so designated by scholars, is the most characteristic feature of the type to which the Columbia bust belongs.

Some thirty-two examples of the type illustrated by the bust in Columbia have so far been recognized.[11] At least twenty-five of these have been identified with some certainty as works that date from the early 16th century through the early 19th century.[12] Only a few portraits of this type can be securely or tentatively identified as ancient. The best known is a head excavated in 1954 in the Canopus at Hadrian's Villa near Tivoli, now on view in the Museo della Villa Adriana (Fig. 7).[13] Another member is a head in the Museo del Prado in Madrid, attached to a modern bust with a *paludamentum* (military cloak) draped over both shoulders (Fig. 8).[14] The remaining ancient examples of the type include heads now in Vienna, Kunsthistorisches Museum, from Aquileia in north Italy,[15] and in Avellino, Museo Irpino, possibly from the ancient Abellinum.[16] In previous publications the Tivoli head has been described as lacking a mustache, whiskers on the chin, and incised iris and pupil. Despite the heavily weathered state of this head, a closer examination reveals just the opposite. Traces of a mustache are evidenced by light incisions above the left corner of the mouth; faint traces of an incised circle on the left eyeball attest to a once-sculpted iris and pupil. The heads in Avellino and Vienna, both also weathered, originally would have shown the same. It now seems that, together with the Columbia bust, the type is comprised of a remarkably consistent series of replicas.[17] Only the head in the Prado falls slightly later in the series, with a thicker mustache and more mature facial features than those of the Columbia bust. The type, hereafter referred to as the Tivoli-Columbia type, can be dated fairly precisely, based on stylistic and technical grounds. The close-cropped beard, the abundance of rounded curls in the hair, the use of the drill, and the soft modelling of the facial features immediately suggest a Hadrianic date. The presence of lightly incised irises and shallow pupils further pinpoints a date just after A.D. 130.

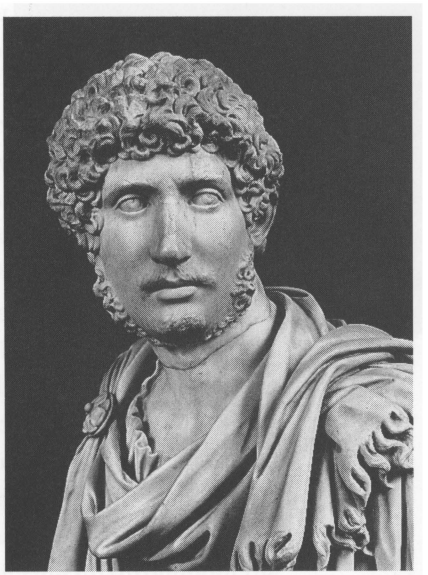


Fig. 8 Head of Hadrian on modern bust. Madrid, Museo del Prado inv. no. E-176 (DAI Madrid neg. no. R 13-91-12).

Fig. 9 Obverse and reverse. Aureus of Hadrian, ca. A.D. 136-137. London, British Museum (Courtesy Trustees of the British Museum).

Based on the large number of Renaissance and Baroque examples, the entire Columbia-Tivoli type was at one time thought to have originated from a sixteenth-century model.[18] This assumption was put to an end in 1954, when the head from Tivoli was unearthed (Fig. 7). This discovery of an irrefutably ancient example of unquestioned provenance, clearly dating to the Hadrianic period, caused a reevaluation of the type. The debate then centered on which individual from antiquity was represented. Initially Hadrian was ruled out, as the youth represented by the Tivoli head did not compare to any known portrait of the emperor. Aelius Caesar was one suggestion.[19] In A.D. 136 Hadrian had adopted Aelius as his son and designated heir, but the emperor's plans were thwarted when Aelius died on January 1, 138. The difficulty with the identification as Aelius was that, as in the case of Hadrian, the Tivoli head did not compare to known representations of Aelius from coins and sculpture.[20] The young Lucius Verus, son of Aelius, became another candidate for the Tivoli head and the series it represented.[21] Lucius Verus was adopted in A.D. 138 by Antoninus Pius, Hadrian's next designated successor; Verus would later become emperor in A.D. 161 and share rule with Pius' other adopted son, Marcus Aurelius, until his death in A.D. 169. Yet, Lucius Verus can also be ruled out. Since Verus was born in A.D. 130 and the Tivoli-Columbia type was created around this same time, the type would have been in existence when Lucius Verus was a mere infant.

A solution to the problem of identification came in 1968 when Jörgen Bracker connected this portrait type to a series of aurei struck between A.D. 136 and 137 (Fig. 9).[22] Comprising only a few issues minted within a brief period of time, the obverses of these gold coins bear a portrait of a more youthful Hadrian with the same "neck beard" found on the Tivoli-Columbia bust. The image on the coins would seem to confirm an identification of the sculptural type as Hadrian.

While the controversy surrounding the identification had apparently been settled for many art historians, new ones arose as to the meaning and use of this

type. The main question, which still puzzled scholars, was why the portraits of the Tivoli-Columbia type deviate so noticeably from the standardized, official imagery of Hadrian. Most striking are the differences in age and the forms of the beard, but also peculiar is the sharp turn of the head to the left, repeated consistently by the portraits of the Tivoli-Columbia type.

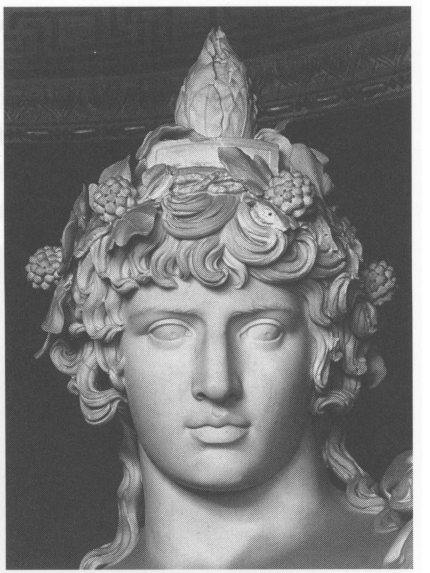


Fig. 10 Statue of Antinous ("Antinous Braschi"), detail of head. Vatican Museums, Sala Rotunda 540, inv. no. 247 (DAI Rome neg. no. 82.4094).

Bracker looked to the relationship between Hadrian and Antinous for solutions. Antinous was a young boy from Bithynia in northwest Asia Minor, whom Hadrian met during his visit to that province in A.D. 123.[23] A close association developed between the emperor and this youth, who was then ten or twelve years old; the two became inseparable companions, and Antinous was a regular member of Hadrian's entourage on later travels. On one of these trips, to Egypt in A.D. 130, Antinous drowned under mysterious circumstances while crossing the Nile. The grief-stricken Hadrian commemorated Antinous by establishing a town at the site of his death, named Antinoopolis ("City of Antinous"), and then deified the boy, causing cult centers for his worship to spring up throughout the Empire. A number of portraits of Antinous, both in sculpture and on coins, survive from antiquity, many as images associated with this cult (Fig. 10).[24] Bracker postulated that the portrait type illustrated by the Columbia bust is an image of the emperor, assimilated to that of Antinous, which symbolizes Hadrian in mourning for his lost companion.[25]

Niels Hannestad has followed up on this association between the Tivoli-Columbia type, Hadrian, and Antinous.[26] Hannestad claims that the Tivoli head was originally part of a cenotaph of Antinous constructed at Hadrian's Villa within the Canopus. Canopus was the site of a famous shrine to the fertility god Serapis located in the Egyptian delta near Alexandria. This Serapeum was linked to the river by a canal, known as the Euripus. At Hadrian's Villa near Tivoli, this Egyptian site is recreated by a 120- by 19-meter pool, flanked by statuary, leading to a half-domed complex. Antinous' death in Egypt would make the Canopus at Tivoli an appropriate site for such a shrine. Hannestad surmised

that the Tivoli-Columbia type is an artificial portrait of Hadrian, symbolizing his rebirth through the sacrifice of Antinous' death. To Hannestad, this would explain the radical alterations of the emperor's official image, transforming a man then in his late fifties with full beard to one closer to twenty with the youthful beginnings of facial hair.[27]

The Columbia bust, however, provides us with better clues for understanding the rationale behind the establishment of the type. While the theories of Bracker and Hannestad addressed the type's youthfulness and "neck beard," they did not explain the sharp turn of the head. Most recently, Stephan Schröder has suggested that the type represents Hadrian as a youthful hero, proposing Romulus as the likely candidate.[28] The turn of the head corresponds to that seen on representations of Rome's first king carrying the *spolia opima,* known from statuary, painting and coins. Yet, a successful reconstruction of the circumstances surrounding the type's creation has not been forthcoming; the major stumbling block is that, up to this point in time, the type has been known only from heads. For the first time in the series, the Columbia bust provides information as to the statuary type accompanying this head, and as a result now allows a more accurate explanation of the type's origin.

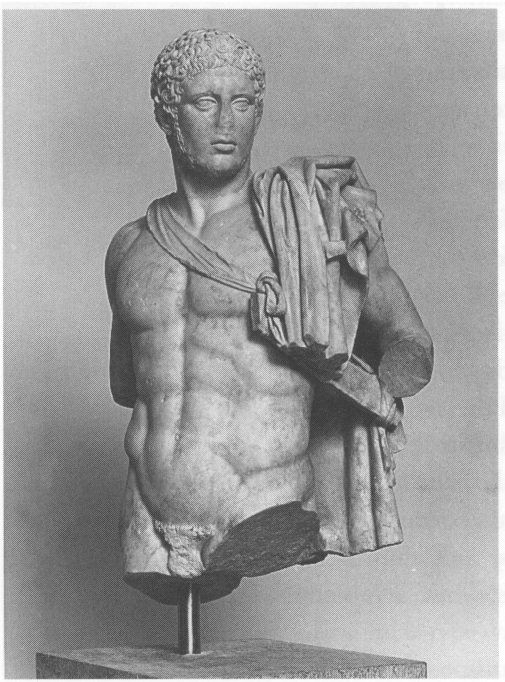


Fig. 11 Statue of Diomedes, Roman marble copy of ca. A.D. 140, after late fifth-century B.C. original by Kresilas. Munich, Glyptothek, inv. no. 304 (Museum photo).

During the debate surrounding this type, the Tivoli-Columbia type was occasionally linked to a well-known, late fifth-century B.C. statue of the Homeric hero Diomedes, attributed to the Athenian sculptor Kresilas.[29] Although the original in bronze no longer survives, a number of later marble copies of Roman date do; one of the finest is the example exhibited in the Glyptothek in Munich (Fig. 11).[30] The statue depicts the legendary Diomedes, nude except for the mantle or *chlamys* set over the left shoulder and falling down the back, with a belt for a sword crossing the upper chest. Diomedes' most renowned

achievement was his theft of the Palladium, a small cult statue of Athena housed in her temple at Troy; the Greeks had been forewarned that Troy would fall only when the Palladium was removed from the city. On the Munich statue, the outstretched right hand, now missing, would have held the Palladium represented in the form of an Archaizing statuette. The similarities between the portraits of the Tivoli-Columbia type and the head of Diomedes are all too obvious: the youthful, idealized face with the distinctive "neck beard," sharply turned to the left. It is clear that the Tivoli-Columbia type was designed as a portrait of Hadrian that assimilated the features of this ancient Greek hero.[31]

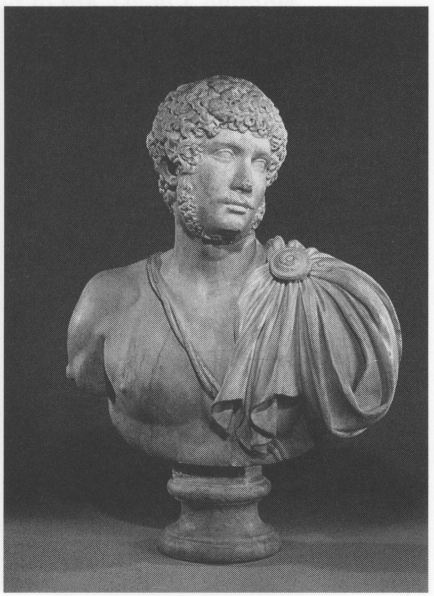


Fig. 12 Bust of Hadrian, before removal of seventeenth century bust. Museum of Art and Archaeology, University of Missouri-Columbia, acc. no. 89.1a-b-c

Furthermore, the prototype for the Tivoli-Columbia series must have been accompanied by Kresilas' body type of Diomedes. The Columbia Hadrian represents an abbreviated version of this prototype in bust form; a comparison with the Diomedes statue now permits a full reconstruction of this bust. The remains of drapery at the base of the neck's left side are part of a *chlamys,* which covered the left shoulder, similar to the one on the Munich Diomedes. The chest was bare except for a sword belt, comprised of two intertwining cords, which ran diagonally from right to left. It is no coincidence that when the Columbia portrait of Hadrian was purchased by the Museum in 1988, it was at that time attached to a modern bust of precisely the same form, the result of a seventeenth-century restoration (Fig. 12). The date of this restoration as well as the presence of the Columbia bust in an Italian collection during the seventeenth century is documented by a nearly identical marble bust of the Tivoli-Columbia type now exhibited in the Palazzo Doria-Pamphili in Rome (Fig. 13).[32] Since the Doria-Pamphili bust is a known mid-seventeenth-century work attributed to the atelier of Alessandro Algardi, the similarities between the busts would suggest that the Columbia portrait served as the ancient model for this Baroque rendition. The seventeenth-century artist has taken considerable liberties in the freer flowing arrangement of the curls above the

forehead, omitting details such as the mustache and whiskers on the chin, and turning the head more to the front. This sculptor, however, could not have envisioned the form of the bust with *chlamys* and sword belt without the presence of the portrait now in Columbia as its prototype. The Columbia bust might, in fact, be the ancient prototype not only for the example in the Palazzo Doria-Pamphili but also for the entire series of Renaissance and Baroque reproductions of the type.[33]

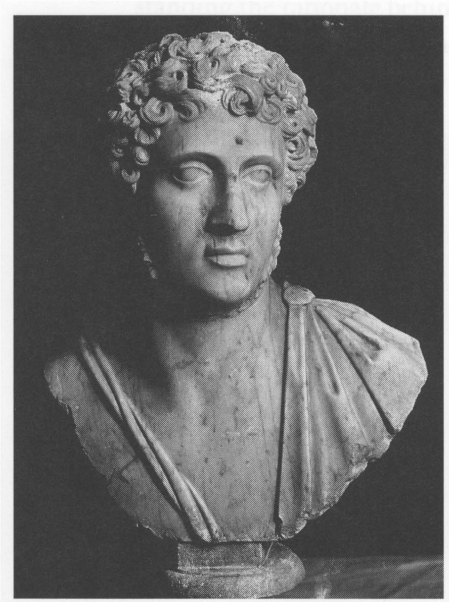


Fig. 13 Seventeenth century bust of Hadrian. Rome, Palazzo Doria-Pamphili (Istituto Centrale per il Catalogo e la Documentazione, neg. no. E 41945).

The proposed image of Hadrian in the form of a youthful, heroic Diomedes is not unprecedented. A number of recognizable figures from the Roman imperial period have portraits joined to bodies modelled on Kresilas' Diomedes, including Augustus, Agrippa, Trajan, Antoninus Pius, and Hadrian himself.[34] The association of the Roman emperors with Diomedes plays upon a theme of destiny. Roman tradition traces its ancestry back to Aeneas and the survivors of Troy. Rome and its destiny of universal dominance, therefore, could not have occurred without the fall of Troy, and the fall of Troy would not have occurred without Diomedes' theft of the Palladium.[35] As Diomedes ensures the fall of Troy with the snatching of the Palladium, an emperor through the same act protects the Roman state and ensures the fulfillment of Rome's destiny. Such a theme would match those presented on the reverses of the coins bearing images of Hadrian with the youthful face and "neck beard." These issues are clearly intended to lay a dynastic succession and the peaceful continuation of Roman rule.[36] On the reverse of one aureus, there are images of Trajan and Plotina as Hadrian's *divi parentes* ["deified parents"](Fig. 9).[37] Another bears either Romulus, Rome's legendary first king, as *conditor* ("founder"), or Venus as *genetrix*, mother of the Roman people.[38] A third refers to the suppression of the Jewish Revolt in A.D. 135.[39] Peace, dynastic succession, and the continuation of Roman rule — a destiny established since the earliest days of the founding of the city by Romulus — are the messages of the coins. These same messages are conveyed by the portrait of Hadrian as Diomedes.

There is one major difference, however, between the statues of Roman emperors as Diomedes and the one from which the Tivoli-Columbia type derives. On the other examples mentioned, a portrait taken from an official type has been placed upon an idealized body type of Diomedes. The emperor's recognizable image does not change; the physical features of the head are not influenced and radically altered by those of the body type's original head. On the other hand, in the case of those examples that belong to the Tivoli-Columbia type, the image of Hadrian assimilates the features of Kresilas' "portrait" of Diomedes. Yet, what has been called "the most radical manipulation of the ruler's image demonstrated to date"[40] might be merely the beginnings of a trend seen in Roman portraiture of the second century, where the need to convey a recognizable likeness of the sitter is subordinate to the symbolic nature of the work. To this trend belong slightly later examples where the young Marcus Aurelius and his bride Faustina are depicted as Mars and Venus in what must certainly be a marriage portrait dating to A.D. 147-149.[41] The portrait of Marcus takes on the features of Mars himself and is far removed from any official portrait type. Another prime example would be works that show Commodus (A.D. 180-192) and, possibly, other Antonine princes represented in the image of the infant Hercules strangling the snakes.[42] Also illustrating this phenomenon are portraits of the emperor Septimius Severus (A.D. 193-211) that belong to the "Serapis Type." Here, the emperor dons a hairstyle with three corkscrew curls that dangle over the forehead, in the same manner as his patron deity, the Egyptian god, Serapis.[43]

The Columbia bust of Hadrian in the guise of Diomedes is an important addition to Roman portraiture. It belongs to a small portrait type that depicts the emperor as the legendary hero who stole the Palladium from Troy and ensured a Greek victory. To the Roman viewer it would symbolize the event that began Rome's future domination of the Mediterranean world. The type originated shortly after A.D. 130; the Columbia bust would have been carved in the decade before A.D. 140. We can only speculate what historical circumstance caused its creation. Such a statue might well have commemorated, or at least alluded to, Hadrian's return to Rome from one of his trips to the eastern provinces, probably in A.D. 131. In the same manner that Hadrian's domestic policies attempted to bring the provinces together on equal footing with Rome, Hadrian as Diomedes would propagate the already existing historical bond between Rome and the Greek world. Were such a statue and its replicas intended

for the public eye or for a more select, private audience? The only sculptural example from a documented context comes from the emperor's private estate at Tivoli. The type, five to six years after its creation, was certainly available to a die engraver of the mint at Rome, who chose to employ this portrait on a series of aurei, presumably due to its thematic association with the reverse images. This would suggest the prototype was on public view. One aspect of the type is now clear. While the time-honored tradition of Graeco-Roman portraiture is based on the creation of recognizable likenesses, the Tivoli-Columbia type is apparently the first in a series of Roman imperial portraits where the image is not restricted by physical and temporal reality. Hadrian as Diomedes moves beyond mere idealization; it is clearly a portrait where the idea behind the image dominates. The Columbia bust may represent the beginning of a trend in Roman art that led to the triumph of concept over likeness by the late third and fourth centuries.

Addendum: After the completion of this article, Jane Biers brought to my attention another example of the Tivoli-Columbia type, a bust on the London art market with no provenance (*Christie's, London, 3 July 1996*, p. 110, no. 431). The significance of this bust is that it repeats the form of the Columbia and Doria-Pamphili examples with *chlamys* over the left shoulder and the strap of a sword across a bare chest. No decision, however, can be made concerning this piece's authenticity based on the photograph published in the auction catalogue. ❧

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NOTES

1. For a survey of Hadrian's life and rule, Bernard W. Henderson, *The Life and Principate of the Emperor Hadrian, A.D. 76-138* (London, 1923) remains the standard; a more general work is Stewart Perowne, *Hadrian* (London, 1960). The major ancient sources are the histories of Cassius Dio, bk. LXIX, written ca. A.D. 200-222, and the *de vita Hadriani* from the *Scriptores Historiae Augustae*, a series of biographies compiled ca. A.D. 395, although Hadrian's is based on an early third-century text by Marius Maximus (see R. Syme, *Emperors and Biography* [Oxford, 1971], pp. 111-117, 126-128, 133-143).

2. Acc. no. 89.1a. Gift of Museum Associates and the Gilbreath-McLorn Museum Fund. Luna marble. Head and bust, H. 0.934 m.; bust, W. 0.630 m.; D. 0.190 m.; Height of head including neck, 0.544 m. Nose restored in resin and marble dust; portion of right lower lip also repaired. Abrasions exist on the left side of forehead, right cheek, and chin. Deeper gouges mar the right side and back of the neck. Weathered, especially heavily in the curls of the hair above the forehead, right brow and eye, and mustache. Cleaned, as evidenced by marks of a wire brush over surface. Bust cut down into V-shape; lower tip has broken off at one time and been reattached. Cords at right shoulder have been restored in two sections at lower end. Small patches of incrustation and abrasions seen on chest. Chips along bottom edge in front and cords near right shoulder. Calcareous deposits found on back. The composition of the bust, the areas of weathering, and the technique employed in the carving, notably the drill work in the hair and beard, confirm that this is an ancient work.

Published:

F. McGill, "Acquisitions 1988-1990," *MUSE* 23/24 (1989/90), p. 116, with fig.

Stephan S. Schröder, *Katalog der antiken Skulpturen des Museo del Prado in Madrid*, I. *Die Porträts* (Mainz, 1993), p. 207, under no. 54. "Hadrian as neuer Romulus? Zum letzten Porträt Kaiser Hadrians," *Madrider Mitteilungen* 36 (1995), p. 295, n. 26.

Niels Hannestad, "*Imitatio Alexandri* in Roman Art," in *Alexander the Great. Reality and Myth* (*Analecta Romana Instituti Danici*, suppl. 20. Rome, 1993), 68, fn. 28.

Exhibitions:

Major to Minor: Reflections of Monumental Art in the Greek and Roman World. Museum of Art and Archaeology, University of Missouri-Columbia, April 6-June 3, 1990.

I would like to thank Curator of Ancient Art Jane Biers, for permission to publish this head. This article was completed in the Fall of 1995 during my stay as a NEH Post-Doctoral Fellow at the American Academy in Rome.

3. An excellent summary of Hadrian's aims and achievements will be found in M.K. Thornton, "Hadrian and his Reign," *Aufstieg und Niedergang der römischen Welt* II.2 (Berlin, 1975), pp. 432-476.

4. See Paul Graindor, *Athènes sous Hadrian* (Cairo, 1934); Dietrich Willers, *Hadrians panhellenisches Programm* (*Antike Kunst*, suppl. 16. Basel, 1990).

5. For a detailed discussion of the Hadrianic building program in Rome: Mary T. Boatwright, *Hadrian and the City of Rome* (Princeton, 1987); the villa at Tivoli, especially the Canopus, is examined on pp. 138-150. More recently, see William MacDonald and John Pinto, *Hadrian's Villa and its Legacy* (New Haven, 1995).

6. The monumental study on the portraits of Hadrian remains Max Wegner, *(Hadrian, Das römische Herrscherbild* II, 3 [Berlin, 1956]). Wegner presents an updated catalogue in *Boreas* 7 (1984), pp. 107-145. Useful as well: Klaus Fittschen and Paul Zanker, *Katalog der römischen Porträts in der Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom* I (Mainz 1985), pp. 44-58, nos. 46-54, pls. 49-60.

7. On the use of types and how they affect our understanding of Roman portraits: F. Albertson, "A Bust of Lucius Verus in the Ashmolean Museum, Oxford, and its Artist," *American Journal of Archaeology* 87 (1983), pp. 153-163.

8. Six types are introduced by Wegner, *Hadrian*, pp. 8-26. A seventh type ("Typus Tarragona") has been added by Klaus Fittschen, "Eine Büste des Kaisers Hadrian aus Milreu in Portugal," *Madrider Mitteilungen* 25 (1984), pp. 197-207; also Fittschen and Zanker, *Capitolinischen Museen*, p. 60 under no. 54.

9. Inv. no. 724 (Sala dei Busti 283). Wegner, *Hadrian*, pp. 25, 110, pls. 9d, 27, and 28a.

10. Wegner, *Hadrian*, p. 72.

11. The most complete list is presented by M. Wegner, "Bildnis des Aelius Verus," *Jahresheft des Österreichischen Archäologischen Institutes* 58 (1988), pp. 63-71, esp. pp. 69-71 (24 examples). This can be supplemented by N. Hannestad, "The Portraits of Aelius Caesar," *Analecta Romana Instituti Danici* 7 (1974), pp. 68-96, esp. Appendix pp. 95-96; idem, *Alexander the Great*, p. 69, fn. 29; D. Salzmann, *Kölner Jahrbuch für Vor- und Frühgeschichte* 23 (1990), p. 196, fn. 3 under no. 14; S. Schröder, *Museo del Prado*, p. 207. Together with the head by Tullio Lombardo on the London art market (see below fn. 12), this would bring the current count to thirty-two. The head in Cologne, Römisch-Germanisches Museum inv. no. 49.6, discussed by Jörgen Bracker, "Ein Trauerbildnis Hadrians aus Köln," *Antike Plastik* 8 (1968) pp. 75-84, pls. 56-59, does not belong. Also exclude from the type the work listed by Schröder, p. 207, in Florence, Palazzo Pitti, Cortile della Fama (C. Saletti, *I ritratti antoniniani di Palazzo Pitti* [Florence, 1974], pp. 49-53, pls. 21-22).

12. Two bronze busts, one in Munich, Bayerisches Nationalmuseum inv. no. 11/102 (Hans Weihrauch, *Die Bildwerke in Bronze* [*Bayerisches Nationalmuseum, München. Katalog*, XIII. 5. Munich, 1956], pp. 77-78, no. 102, with fig.), and another formerly on the London art market (*Apollo* [December 1966] p. lxxxi, with illus.: notice of sale at Heim Gallery, London), are the works of Tullio Lombardo (ca. 1455-1532). They are the earliest (ca. 1500) of the Renaissance/Baroque copies so far known.

13. Inv. no. 2260. Helga von Heintze, in *Führer durch die offentlichen Sammlungen klassischer Altertümer in Rom*, IV (4th ed. Tübingen, 1972), pp. 166-167, no. 3204; J. Bracker, *Antike Plastik*, p. 81, figs. 11-13; J. Raeder, *Die statuarische Ausstattung der Villa Hadriana bei Tivoli* (Frankfurt, 1983), pp. 89-92, no. I88, pl. 1.

14. Inv. no. 176-E. S. Schröder, *Museo del Prado*, pp. 204-207 no. 54, figs. on pp. 205-206. "Romulus," pp. 292-297, pl. 31a.

15. Inv. no. I 653. V. Santa Maria Scrinari, *Museo Archeologico di Aquileia. Catalogo delle sculture romane* (Rome, 1972), p. 208 no. 5, with fig.

16. Inv. no. 145. G. Colucci Pescatori, *Il Museo Irpino* (Naples, 1975), fig. 51; M. Wegner, "Aelius Caesar," p. 69, p. 67, fig. 8. Also DAI Rome neg. nos. 80.2533-2536. S. Schröder, *Museo del Prado*, p. 207 believes it is modern. Another example of this type, a head attached to a modern bust in Scotland, Rossi Priory, may be ancient as well, but severe weathering and modern restoration make a determination impossible: F. Poulsen, *Greek and Roman Portraits in English Country Houses* (Oxford, 1923), pp. 23-24, fig. 17. If the beryl gem in Paris, Bibliothèque National, Cabinet des Médailles, Luynes Collection, no. 157, mentioned by Hannestad ("Aelius Caesar," p. 95; now published with an illustration by M.-L. Vollenweider, *Genava* 22 [1974], p. 268, figs. 2a-b), belongs to this type, it is a late, very freely rendered version, standing closest to the bust in Madrid.

17. S. Schröder, "Romulus," pp. 292-293. Contra M. Wegner, "Aelius Caesar," p. 71, who divides the type into two subgroups, one with mustache, the other without. I now suspect that all examples of the Tivoli-Columbia type, which lack a mustache and chin whiskers, are post-Antique works.

18. Max Wegner, *Die Herrscherbildnisse in antoninischer Zeit* (*Das römische Herrscherbild* II, 4. Berlin, 1939), p. 229. Even earlier in 1923, Frederik Poulsen (*English Country Houses*, pp. 23-24) proposed that the whole group constituted a forgery of the Napoleonic period.

19. S. Aurigemma, *Bollettino d'arte* 40 (1955), pp. 75-76; Jean Charbonneaux, *Monuments et mémoires. Fondation Eugène Piot* 51 (1960), pp. 55-62.

20. For portraits of Aelius Caesar: N. Hannestad, "Aelius Caesar," pp. 67-100, catalogue pp. 88-95, pls. 1-18; M. Wegner, "Aelius Caesar," pp. 63-71, esp. pp. 65-66 for an updated list. Both authors reject the association of Aelius with the Columbia-Tivoli type.

21. H. von Heintze, in *Führer* IV, pp. 166-167, no. 3204.

22. J. Bracker, *Antike Plastik*, pp. 75-84, esp. pp. 78-81, figs. 4-7 for the coins. For the complete series, see below fns. 36-38. Bracker's date for the coins

between A.D. 132 and 134 is too early. A.D. 136-137 is more likely, as argued by P. Strack, *Die Reichsprägung zur Zeit des Hadrian. Untersuchungen zur römischen Reichsprägung des zweiten Jahrhunderts* II (Stuttgart, 1933), pp. 28 and 209 (= Type Δ o); P. Berghaus, "Zu den Münzbildnissen der Jahr 136-138," *Festschrift Max Wegner zum sechzigsten Geburtstag* (Münster, 1962), pp. 80-81.

23. Royston Lambert, *Beloved and God. The Story of Hadrian and Antinous* (London, 1984) for details.

24. Vatican Museum, Sala Rotunda 540, inv. no. 256: Hugo Meyer, *Antinoos* (Munich, 1991), pp. 88-90, no. I67, pls. 77-79. Meyer's book is the most recent comprehensive study of Antinous' portraiture.

25. Bracker, *Antike Plastik*, pp. 75-84.

26. N. Hannestad, "Über das Grabmal des Antinoos. Topographische und thematische Studien im Canopus-Gebiet der Villa Adriana," *Analecta Romana Instituti Danici* 11 (1982), pp. 70-108.

27. For a rebuttal to Hannestad's theory, see M. Boatwright, *Hadrian*, pp. 147-148.
28. S. Schröder, "Romulus," pp. 292-297.

29. J. Charbonneaux, *Monuments Piot*, p. 61; J. Raeder, *Villa Hadriana*, p. 91. On the Diomedes of Kresilas: Enrico Paribeni, *Museo Nazionale Romano. Catalogo delle sculture greche del v secolo* (Rome, 1953), p. 70 under no. 72 for an extensive list of surviving examples; B. Vierneisel-Schlörb, *Glyptothek München. Katalog der Skulpturen* II. *Klassische Skulpturen des 5. und 4. Jahrhunderts v. Chr.* (Munich, 1979), pp. 79-99, no. 9, including the reconstruction of the type with Palladium in extended right hand.

30. Inv. no. 304. B. Vierneisel-Schlörb, *Glyptothek*, pp. 79-99, no. 9, pp. 100-105, figs. 38-46.

31. It should be mentioned that the neck beard is also seen on portraits of some Hellenistic monarchs, namely: Prusias I, King of Bithynia (228-185 B.C.) (see J.M.C. Toynbee, *Roman Historical Portraits* [Cornell, 1978], p. 112, figs. 195-196), and a young Mithridates IV, King of Pontus (died 150 B.C.) (cf. M.- L.

Vollenweider, *Musée d'Art et d'Histoire de Genève. Catalogue raisonné des sceaux, cylindres, intailles et camées* III [Mainz, 1983], pp. 165-167, no. 219, with figs.). There is, however, no reason why these kings would have been resurrected in the early second century A.D. to serve as models for imperial portraits.

32. Raissa Calza, *Antichità di Villa Doria Pamphilj* (Rome, 1977), p. 290, no. 360, pl. 198. A *terminus ante quem* for this bust is established by the print of de Rubeis dating to 1649 (Calza, pl. 198a).

33. The earliest Renaissance reproductions are those by Tullio Lombardo (see fn. 12 above) ca. 1500. His bronzes, however, lack mustaches and whiskers on the chin. If the Columbia bust served as Tullio's model, one would have to speculate that he simply missed these features due to the weathering of the Columbia bust. One would also have to argue that Tullio saw the Columbia bust in its fragmentary state before restoration, therefore interpreting the remnants of drapery as a mantle covering the chest. The fact that most Renaissance and Baroque renditions are draped busts (as pointed out by Hannestad, "Grabmal," p. 107, fn. 125) suggests that more than one ancient member of the type was available in Rome by the early sixteenth century. One can only guess why the type became so popular in the sixteenth century and onwards. Perhaps it was thought to be Marcus Aurelius (as the bust in the Palazzo Doria-Pamphili) or Perseus, the Neronian poet (as the marble medallion in Rome, Villa Albani, inv. no. 960: M. Bergmann, in *Forschungen zur Villa Albani. Katalog der antiken Bildwerke* I [Berlin, 1988], pp. 197-201 no. 61, pls. 111-113). On this subject, K. Fittschen, *Memorie dell'antico nell'arte italiana a cura di Salvatore Settis* II (Turin, 1985), pp. 405-406.

34. For a full discussion and catalogue of Roman portraits joined to the body type of Diomedes: C. Maderna, *Iuppiter, Diomedes und Merkur als Vorbilder für römische Bildnisstatuen* (Heidelberg, 1988), pp. 56-80, 196-222. Especially close to the Columbia bust is the statue of Agrippa in Venice, Museo Archeologico, inv. no. 11 (G. Traversari, *Museo Archeologico di Venezia. I ritratti* [Rome, 1959], pp. 29-31 no. 13, figs. 12a-d), which has a sword belt also consisting of two cords, although these are not twisted.

35. Such is one tradition found in Roman literature, as Vergil, *Aeneid* 2, 162-170; also Servius, *ad Aeneam* 2, 166; Silius Italicus 13, 36-50. On Diomedes in Roman

propaganda, see Paul Zanker, *The Power of Images in the Age of Augustus* (Ann Arbor, 1990), pp. 207-209.

36. Raeder, *Villa Hadriana*, pp. 90-91.

37. Strack, *Reichsprägung*, nos. 354-356, pl. V; H. Mattingly, *Coins of the Roman Empire in the British Museum* III (London, 1936), p. 318, no. 603, pl. 59.3.

38. Strack, *Reichsprägung*, nos. 375a, pl. V; Mattingly, *BMC* III, p. 306, no. 528, pl. 57.11; p. 307, no. 529, pl. 57.12.

39. Strack, *Reichsprägung*, nos. 285, pl. V; no. 331, pl. V; H. Mattingly, *BMC* III p. 308, no. 530, pl. 57.13.

40. Hannestad, "Aelius Caesar," p. 95.

41. See K. Fittschen and P. Zanker, *Capitolinischen*, pp. 69-70, no. 64, pls. 74-75. A full discussion with additional examples: Erika Schmidt, "Die Mars-Venus-Gruppe im Museo Capitolino," *Antike Plastik* 8 (1969), pp. 85-94.

42. W. Gross, *Herakliskos Commodus* (Göttingen, 1973); F.P. Arata, "Lo *Hercules infans dracones duos strangulans* del Museo Capitolino," *Bullettino Comunale* 95 (1993), pp. 73-96.

43. Most recently, J. Raeder, "Herrscherbildnis und Münzpropaganda. Zur Deutung des Serapistypus des Septimius Severus," *Jahrbuch des Deutsches Archäologisches Instituts* 107 (1992), pp. 175-196.

Fig. 1 David with the Head of Goliath, Museum of Art and Archaeology, University of Missouri-Columbia, acc. no. 69.115

David with the Head of Goliath and the Beginnings of the Baroque in Naples

MARGARET SKOGLUND

THE PAINTING, *David with the Head of Goliath* (Fig. 1) is an illustration in microcosm of the evolution of early Baroque painting in Naples. At the same time, it is a highly characteristic example of the artistic merit of an artist who has often been cited as the father of Neapolitan Baroque painting.

An unsigned work acquired by the Museum of Art and Archaeology in the 1960s, the painting had been listed as the work of an anonymous seventeenth-century Neapolitan artist. A label affixed to the back of the canvas carries information supplied by the New York gallery that once owned the painting. From this label, one learns that at one time the canvas was considered the work of the "Circle of Massimo Stanzione."[1] There is no date given for the execution of the work.

The painting is a depiction of the young David with the severed head of the giant Goliath, a subject especially popular with Italian painters of the sixteenth and seventeenth centuries. In this example, the artist has pictured his Old Testament hero in a semi-nude state; this gives the painter the opportunity to display his talents in the naturalistic depiction of flesh. His modeling of that flesh is achieved through a dramatic use of light and shade, a chiaroscuro of intense contrast, identifying him as one of those "tenebrosi," or "painters of shadows," who work in the manner of Caravaggio.

David is seen frontally, but there is enough of a twist to his figure to throw various parts of his body into deep shadow, while other parts are thrust into intense light. A carefully controlled light source appears from the left. Because of the pose given to the figure, this light rather arbitrarily picks out certain areas of his body. For example, what would seem to be one of the least important areas of the figure, the left knee, receives the greatest amount of even lighting. The right shoulder also is shown illuminated by a light of great intensity. As with many other Caravaggesque figures, the contours of only one side of the body are clearly defined for the viewer, while the other side remains in the shadow. Here, that side is deeply eroded by the shadows, and only one half of the face is visible.

David's partially exposed apparel consists of a somewhat heavy drapery and a rather incongruous plumed cap. The latter is just the sort of hat often used by Caravaggio and his followers. Witness, for example, those in his *Calling of St. Matthew.* Derived from contemporary cavalier costume, such headwear would be used by numerous other seventeenth-century artists who were influenced by Caravaggio and who elected to portray David. Guido Reni's *David*, today in the Uffizi in Florence, is one example. As to other objects found in the painting, two items consistent with the iconography of David can be cited; on the ground to the left are the symbolic sling and sword.

Although the background of the painting is quite dark, one can see at least something of the surrounding space. The right foreground is filled with a large boulder, while in the distance on the left one sees Goliath's torso lying on the ground. Small, barely lighted areas in the background suggest the camps of the army across the valley. Here one might also note the technique. From what one can detect of the surface under the heavy varnish, there is smooth brushwork throughout much of the painting, while certain areas, such as the drapery below the right arm, or the sleeve on the left arm, show areas with a slightly heavier impasto.

In the end, what the viewer sees is a depiction characterized overall by restraint. If it were not for the upraised right hand and the strong grip of the left, the *David* would be a relaxed figure, and one with a facial expression that reveals little emotion. Do not dismiss the hands, for they reveal the tension and amazement that underlies *David's* scrutiny of the head of Goliath. These expressive hands and the light playing over them owe much to Caravaggio, for the latter often used just such gestures as one finds here. Yet there are not enough hallmarks of Caravaggio's art to suggest that he is the author of the work. What remains then is to determine which artist is responsible for this *David.* In order to do this, one must begin with a look at Naples in the early seventeenth century to see if there is, in fact, an artist from that city who can be linked to the painting.

As the century began, a late phase of Mannerism was the dominant style seen in the city. Works by artists like Belisario Corenzio and Fabrizio Santafede were typical. But then Michelangelo Merisi da Caravaggio came south from Rome and made an indelible mark on Neapolitan art. His extreme naturalism and capacity for revealing human emotion would soon overtake the dominant Mannerist style. Caravaggio arrived in Naples late in 1606, and he stayed on into 1607. A second pass through the city came in 1609-1610.[2]

Immediately thereafter painting in Naples began to show the influence of Caravaggio, and the extent of that influence would be considerable. As Alfred Moir has pointed out, a proportionately greater number of painters worked in a Caravaggesque style for a longer period of history in Naples than in any other Italian city. Furthermore, for "...a decade or more after Caravaggism had been superseded elsewhere, it was a customary style of oil painting in Naples, and years after it had been outmoded, traces of it were still discernible well into the eighteenth century.[3] To learn just how all this Caravaggism began, one has to look to Caravaggio's activity in Naples and its effect on one artist in particular. This in turn will lead to an attribution for the Museum's *David.*

Certainly Caravaggio quickly took Naples by storm during his first visit to the city. Once there, we know that he was kept busy with numerous commissions. For Caravaggio this was a time of intense activity, with the *Seven Acts of Mercy* and the *Flagellation,* following in quick succession.[4]

The Kingdom of Naples at the beginning of the seventeenth century was a Spanish dominion under Philip III, Philip IV, and Charles II, as ruled by their viceroys. It was a period during which the city of Naples saw a great burst in ecclesiastical building activity and the decoration of countless churches and monasteries. In general, it was a Spanish Catholic pietism that set the moral tone for the city and its many artists, and Caravaggism came to serve it well. Given the spirit of the time, and given the success of Caravaggio's style with Neapolitan patrons, it is not difficult to imagine a local artist adapting his own style to that of Caravaggio.

The Neapolitan painter who first began to show the strong influence of Caravaggio was Giovanni Battista Caracciolo, also called Battistello (1578-1635). After embracing the tenebroso naturalism of Caravaggio, however, Caracciolo's work would show certain traits, presumably coming from an early training in the Mannerist tradition, such as ambiguities in pose and a certain artificiality. Regardless, his style would soon be dominated by the deep, rich colors of Caravaggio, the latter's dramatic chiaroscuro, and a naturalism in figures and settings that also derived from the artist from the north. As Michael Stoughton has written "...Caracciolo's artistic career as we know it today began with the arrival of Caravaggio in Naples, and...Caracciolo probably responded to the impetus of Caravaggio's style within a very short time.[5]

Carracciolo would in turn influence many younger artists, and one of them would be the Massimo Stanzione (1585?-1656), who is alluded to in the label on

the back of the Museum's *David*. Active from 1617 to 1655, Stanzione played a critical role in the development of seventeenth- century Neapolitan art.[6] Yet if one surveys the oeuvre of Stanzione, there is nothing there that can easily be compared to the *David*. Superficially, some figures and even some gestures can be compared, perhaps, but more often than not differences outweigh similarities.

Fig. 2 *Miracle of St. Anthony of Padua,* by Giovanni Battista Caracciolo, formerly in the church of San Giorgio dei Genovesi, Naples, and now in the Museo di Capodimonte.

Stanzione, while occasionally showing a Caravaggesque trait in his work, generally has a lighter palette, less dramatic chiaroscuro, and less naturalism in his figures. A comparison could just as easily be made between Stanzione's work and that of the Carracci, or that of artists known to have come from the north to work in Naples: for example, Domenichino, Jusepe de Ribera, and Artemisia Gentileschi. All of this suggests that Stanzione is not the artist responsible for the *David*. On the other hand, if one looks further back in time to Stanzione's primary teacher, Caracciolo, it is his work that shows the more pronounced Caravaggism that *David* displays.

As noted earlier, it is assumed that Caracciolo initially painted in a Mannerist style because certain Mannerist tendencies extend into his later Caravaggesque works. Yet, as Michael Stoughton has convincingly argued, Caracciolo's artistic career, as we know it today, basically begins with the arrival of Caravaggio in Naples. Although the first securely documented evidence of this does not come until 1615, the date of Caracciolo's fully

documented *Liberation of St. Peter*, records of payment do exist for seven earlier, lost easel paintings and several frescoes that date between 1607 and 1614.[7] Art historians like Stoughton and this author consider the period beginning in 1607 to be one of experimentation, a period in which the artist still showed Mannerist ambiguities, often an imperfect concept of space, a sometimes erratic chiaroscuro, and inconsistencies of various kinds.

By 1615, on the other hand, Caracciolo had completed one of his finest altarpieces that showed his mastery of Caravaggesque painting. The work in question is the one noted above, his *Liberation of St. Peter* in the Church of Pio Monte della Misericordia in Naples. It is the same church that once housed Caravaggio's *Seven Acts of Mercy.*

In Caracciolo's period of experimentation, which I would extend down to around 1620, certain idiosyncratic elements regularly appeared in his work. Some of the same elements manifest themselves in the Museum's *David*, and several of these bear mentioning. Sometime between 1618 and 1620, Caracciolo painted an altarpiece for the church of San Giorgio dei Genovesi in Naples.[8] It was his *Miracle of St. Anthony of Padua* (Fig. 2), in which the saint resucitates a dead man in order to establish the innocence of the man shown kneeling at right. It is a curious picture, and one that owes no small debt to Caravaggio.

The altarpiece, in fact, has often been compared to Caravaggio's *Seven Acts of Mercy* (Fig. 3),

Fig. 3 *The Seven Acts of Mercy,* 1606 by Caravaggio, formerly in the Church of Pio Monte della Misericordia, Naples and now in the Museo di Capodimonte.

done in Naples for the Church of Pio Monte della Misericordia during Caravaggio's first stay in the city in 1606-1607. In this crowded, complex composition, the artist has assembled all seven acts of mercy together in one canvas: for example, the woman suckling the prisoner on the right, or St. Martin in plumed hat, dividing his cloak with a poor man sitting on the ground on the left. Caravaggio manages to carry off the complex scene in the lowermost space of his composition, while a cluster of falling angels spills in from above. It is a stirring work. As Mina Gregori has described it, "The support for the needy demanded by the Church is transformed in the painting into a moving participation in human tragedy, evoked by the text of Matthew..."[9]

Caracciolo's simpler, calmer *Miracle of St. Anthony of Padua* can easily be seen to have elements in common with Caravaggio's *Seven Acts of Mercy:* its dark tonalities, with occasional red, white, and yellow accents; its simplified architectural setting; its naturalistic figures and tenebroso lighting; the needy figures seated on the ground at the left; and, especially, the figure caught up in a swirl of drapery in midair.

Where the Caracciolo painting differs from that of Caravaggio is precisely where the viewer finds the highly individualistic Caracciolo style, and this bears comparison to the style of the Museum's *David.* For example, while Battistello's composition has an overall coherence of design in the figures seen in the lower half of the painting, there is something oddly disconcerting about the figure emerging from the swirl of drapery, just right of center, in the upper portion of the canvas. Somewhat less than angelic, this figure extends one gesturing hand while the other seems to take hold of the drapery that surrounds him. Both gestures are dramatic, and yet the face of the figure betrays no emotion. The contrast is much like that already seen in the *David.*

Also disconcerting is the fact that the two arms, picked out in a strong light, do not seem to come from the same figure; the right arm appears to shoot out from just under his chin. A more judiciously disposed lighting might have taken care of this curious aspect, but such oddities occur in other Caracciolo canvases and seem not to have bothered the artist. To the viewer, however, this use of light might seem arbitrary and, at times, even capricious. Curious, too, is the way this figure's left shoulder is drawn up and toward the face. This accented or "raised shoulder" motif occurs again and again in Caracciolo's work: from the early cherubs in his frescoes of 1609 in the Chapel of the Monte di Pietá in Naples, to such works as his later *St. Joseph with the Christ*

Child, which is in a private collection in Venice, Italy or his two paintings of the*Trinity,*[10] in the Church of Pietá dei Turchini, Naples, and the Church of San Giovanni, LaValletta, Malta.

The figures shown in the *Miracle of St. Anthony* all have the restrained facial expressions so typical of Caracciolo's various characters. These expressions would be duplicated on other faces — Madonnas, Christs, and various saints painted by the artist. His *Madonna of the Purification of the Soul* in the Church of Santa Chiara, Nola, Italy is an example. As for the figure hovering above, its face bears a striking resemblance to that of the *David* in the Museum. The shape of the face, the nose, mouth, and chin, and yet another restrained expression, all are strikingly similar to what one sees in *David*. When this fact is weighed alongside the characteristics of Caracciolo's manner—already noted—it goes far to make a case for an attribution to Caracciolo.

Among the pieces of evidence that point to his authorship is the limited but distinctive use of red as a strong accent on the *David*. Here, too, is Caracciolo's arbitrary illumination of various parts of the human form: for example, the knee with its heightened lighting. Less surprising is the light that plays across the expressive hands, hands in strong contrast to the calm, rather expressionless face of the figure. These and other considerations that involve the artist's technique and his use of color also argue for Caracciolo's manner between 1610 and 1620 and most likely towards the end of that decade. In short, the artist consistently suggested by all the key features of the work is Caracciolo.

When the Museum acquired its *David* in the late 1960s, Caracciolo was hardly a household name, nor is it today. Such exhaustive exhibition treatments as those found in *Painting in Naples, 1606-1705,* (1983) and *The Age of Caravaggio,* (1985) however, have triggered renewed interest in seventeenth-century Neapolitan painting.[11] In turn, that has brought new interest in the work of Giovanni Battista Caracciolo — the artist in the forefront of the development of Neapolitan Caravaggism. A fitting recognition — long overdue — was awarded Caracciolo in 1991. In that year the Museo Nazionale at Capodimonte, Naples, mounted its monumental exhibition, *Battistello Caracciolo e il primo naturalismo a Napoli*.[12]

To the extensive body of work by Caracciolo exhibited there should now be added *David with the Head of Goliath,* on display in the Museum of Art and Archaeology. It shows the artist as he emerges from his Mannerist beginnings

and sets the tone for generations of Caravaggesque artists yet to come in the seventeenth century, a time that came to be known as the golden age of Neapolitan painting.

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NOTES

1. Upon contacting the Shickman Gallery, I was told by Norman Leitmann that the attribution to the "Circle of Massimo Stazione" was made by Robert Manning, who gave no particular reason for his assessment. According to Leitmann, another historian, Federico Zeri, thought the attribution "not likely."

2. Walter Friedlander, *Caravaggio Studies*. (Princeton, N. J.: Princeton University Press, 1955), xxvii-xxviii, and Howard Hibbard, Caravaggio. (New York: Harper and Row, 1983), pp. 213-225.

3. Alfred Moir, *The Italian Followers of Caravaggio,* Vol. I. (Cambridge, Mass.: Harvard University Press, 1967), p.153.

4. Howard Hibbard, *Caravaggio* (New York: Harper and Row, 1983), pp. 213-225.

5. Michael Stoughton, *The Paintings of Giovanni Battista Caracciolo*, (Doctoral dissertation, University of Michigan, 1974), p.17.

6. G.B. Basile dedicated an ode to him in 1617, and he disappears after 1655, which gives credence to the claim made by Bernardo de Dominici, *Vite dei pittori, scultori, ed architetti napoletani,* Naples, 1742-1745 that he died in the great plague of 1656. Laura Giusti, *Painting in Naples,* 1606-1705. Edited by Clovis Whitfield and Jane Martineau, (National Gallery of Art, Washington, D.C., 1983), pp. 256-257.

7. Stoughton, p.17. Among the documents this author cites is one dated 1607, which states that Caracciolo was paid 35 *ducati* for a painting of *David*. No description of the work is given, however, and this painting is generally considered lost, p.168. It may or may not relate to a half-length *David* that literary sources ascribe to Caravaggio during his stay in Naples, p.15. This author also states that about 110 easel paintings and thirteen fresco projects can probably be attributed to Caracciolo. Yet the artist signed only fifteen of his paintings, and none is dated, p.4.

8. Pierluigi Leone de Castris dates it to 1619 or 1620, the latter being the date of the consecration of San Giorgio dei Genovesi. The latter date seems most convincing. *Painting in Naples,* 1606-1705, p.119.

9. Mina Gregori, *Painting in Naples, 1606-1705,* Washington, D. C., 1983, p.127.
10. Stoughton suggests that the raised shoulder motif is probably typical of the Mannerist affectation that Caracciolo might have learned in his early training, Stoughton, p.40. I tend to agree. Yet I would suggest that there are possibly prototypical figures in Caravaggio's work that also feature raised shoulders. To name just a few: there are the *Boy Bitten by a Lizard* and the *Bacchino Malata* (Self-Portrait as Bacchus), works of Caravaggio's early period in Rome, which Caracciolo might have seen on trips to Rome in 1614 and 1617. Pierluigi Leone de Castris, *Painting in Naples , 1606-1705,* p.111.

11. *Painting in Naples, 1606-1705* was exhibited at the National Gallery in Washington, D.C., at the Royal Academy of Arts, London, and the Museo Nazionale di Capodimonte, Naples (*Painting in Naples, 1606-1705,* London: Royal Academy of Arts, 1982). *The Age of Caravaggio* was exhibited at the Metropolitan Museum of Art, New York, and the Museo Nazionale di Capodimonte, Naples (*The Age of Caravaggio*, N.Y.: Metropolitan Museum of Art, 1985).

12. *Battistello Caracciolo e il primo naturalismo a Napoli*, (Napoli: Museo Nazionale di Capodimonte, 1990).

Erotica veneziana: Paris Bordone's *Athena Scorning the Advances of Hephaestus*

CHRISTINE E. THEDE AND NORMAN E. LAND

BORN IN TREVISO IN 1500, Paris Bordone moved to Venice just after his father died in 1507, and in 1518 he is described as a painter there. He was briefly a pupil of Titian, but left his shop because, as Vasari explains, Bordone felt the master was not giving him enough instruction.[1] After leaving Titian, Bordone began to imitate the style of Giorgione and later fell under the influence of Mannerist painting. In 1538 he seems to have made a brief visit to France where he worked for King Francis I at Fontainebleau. He seems to have made another trip to France from 1559 to 1561, this time to work for King Francis II. He died in Venice in 1571.

Subjects drawn from the literature of ancient mythology seem to have been a favorite of Bordone, possibly because they allowed him to paint in what has been described as an "overtly erotic" manner.[2] That is to say, with mythological themes he could exploit the erotic possibilities of nude and semi-nude figures.[3] The interest of Renaissance patrons and artists in monumental paintings with mythological subjects can be traced to the last quarter of the fifteenth century and the works of Botticelli and Mantegna, especially. The desire for this kind of subject matter continued into the sixteenth century, and the growing demand was met by such artists as Raphael, Michelangelo, Titian, Tintoretto, and Veronese, among others, all of whom created major works in this vein. Many of these paintings were erotic in content. Indeed, works of art with mythological themes were one of the most important vehicles for the artistic expression of sexuality in the Renaissance. Bordone's mythological paintings, including a signed work of ca. 1555 - 1560 in the Samuel H. Kress Study Collection, Museum of Art and Archaeology (Fig. 1), are no exception, for they are richly sensuous and strongly erotic in flavor.[4]

To our left in the painting (Fig. 1), we see a male figure next to a forge, in which there is a fire. Here, too, are a blacksmith's tools — anvil, hammer and two kinds of pliers. Wearing a purple and pink apron, which exposes his torso and buttocks, the figure is turned away from the viewer. He holds an arrow in his left hand and a bundle of arrows are visible just below his seat. He turns to

Paris Bordone, Italian, Venetian School, 1500–1571. *Athena Scorning the Advances of Hephaestus,* ca. 1555–1560, oil on canvas, acc. no. 61.78

look intensely at a female figure whose arm he holds with his right hand. Surrounded by clouds (or perhaps smoke, for the blacksmith's forge is a smokey place), she is heavily armored with a helmet, a dark green breastplate trimmed in bright red and a vivid crimson shield, which she carries on her back. With her left hand, she grasps the handle of a sword. She looks at the male figure with an expression that is difficult to read, but her knitted brow suggests frustration or anger. Her crimson and gold skirt divides to expose her milky white, right thigh, the smooth, soft flesh of which serves as a contrast to the muscular back of the male figure.

Some scholars have argued that Bordone's painting illustrates a story told by Homer in *The Iliad* (XVIII).[5] Upon the death of his friend Patroclus at the hands of Hector, Achilles swears vengeance and is furious to enter the Trojan battle. His mother Thetis reminds him that he has lost his armor, for he has given it to Patroclus. She begs him to be patient while she asks Hephaestus to create another suit of armor especially for him. Upon Thetis' arrival at the forge, she is greeted by Charis, the wife of Hephaestus. Charis interrupts her husband, who is busy making tripods, which could move of their own volition. When he learns of Thetis' arrival, Hephaestus drops his work to ask what favor she wants, treating her with great respect. Thetis then explains that her son Achilles is in need of a shield, a helmet, greaves, and a corselet. Hephaestus immediately sets to work, producing the armor with great care and intricacy. Once the work is completed, Hephaestus lays the pieces before Thetis, who carries them to her son.

Clearly Bordone's picture does not represent Homer's scene. In his painting the male figure has stopped work at his anvil, where he has been making tips for arrows, not ambulatory tripods as in Homer. The female figure bears a small shield on her back, holds a sword, and wears a helmet, but nowhere do we see the other items requested by Thetis in *The Iliad*, i.e., the greaves and corselet. Homer says the shield for Achilles was large and heavy and the helmet was also large and made specifically to fit the warrior's head. If Bordone's female figure is Thetis, we would expect that the helmet, fashioned for Achilles, would not conform so perfectly to her head. In addition, Homer says Hephaestus laid the armor before Thetis, but says nothing about her donning the individual pieces for transport. In fact, the female figure's bearing and demeanor suggest that the objects are her possessions, not gifts she is carrying to someone else.

If we consider them in relation to Homer's story, the poses of Bordone's figures are puzzling as well. The male figure seems to rise, while at the same time clutching the woman in an apparently vain attempt to draw her near to him or to prevent her from leaving. The look on his face is one of pained desperation as his eyes search the woman's face, and his mouth is open as if he is speaking to her. The woman seems strong, as she wrenches herself away from him, and in the next moment will be free of the man's grip. Clearly this is not the Hephaestus who hands over gifts to an old and respected friend; nor is this the grateful Thetis, worried for her son. Rather, the scene is full of the tension of a violent encounter, one figure grabbing at the other, who wishes to flee.

Another story, originating in antiquity, has also been proposed as a source for Bordone's painting. This story was circulated in Natale Conti's *Mythologiae,* the first complete edition of which appeared in Venice in 1568.[6] Conti, a poet whose mother was Venetian, lived in Milan and occasionally Venice. According to this story, Hephaestus agreed to produce some armor solicited by Athena in exchange for a sexual favor, and she agreed to his desire, only to trick him by putting on the armor and fleeing before making payment.[7] The fact that the female figure in Bordone's painting wears armor and seems to wish to elude the male figure's grasp would suggest that the artist might have illustrated Conti's retelling of the ancient myth.

There is, however, one detail of the painting — namely, the woman's exposed thigh — which signals the possibility that another myth, told by a number of ancient authors, is a more likely source for the subject matter of Bordone's painting. According to one version of this story, recounted in the *Bibliotheca* (187–188) attributed to Apollodorus of Athens, who was born ca. 180 B.C. Athena went to Hephaestus seeking pieces of armor.[8] Hephaestus, who had been abandoned by his wife, Aphrodite, became aroused by Athena and, though lame, chased and attacked her. As she struggled to resist his grasp, he ejaculated on her leg. Athena then took some wool and brushed the semen away to the earth, impregnating it. Eventually Gaia (Mother Earth) produced a child, the boy Erichthonius. Refusing to acknowledge the child, Gaia handed Erichthonius over to Athena to be reared. The boy grew up to become a king of Athens and established a cult of Athena there. Thus, Athena retained her virginity, and the royal line of her city could lay claim to her as its progenitor.[9]

Bordone's painting seems to depict the most "overtly erotic" moment in this story of Athena and Hephaestus. The female figure displays the customary

attributes of Athena, i.e., helmet, breastplate, shield and sword, and she briskly moves away from the male figure, who seems to be about to grab her and at the same time struggles to get to his feet. He is certainly Hephaestus beside his forge, wearing his usual apron, which in this case both covers and reveals his nudity. His nudity as well as Athena's action and her exposed thigh help to establish the sexual relation between the two figures as they connect with one another, eye-to-eye, male hand to female arm, leg-to-leg. Indeed, Athena's lovely thigh and the prominence Bordone has given it relate directly to the pivotal action in the version of the myth given by Apollodorus, the spilling of Hephaestus's seed there. In addition, just as his passion burns, the fire glows in the forge, and if the arrows he has made are those of Eros (Cupid), they hint at the blacksmith's lust and help us to understand his amorous aggression.

Unfortunately, the painting's surface is somewhat damaged from overcleaning and abrasion, preventing us from experiencing the full impact of Bordone's sensuous colors and their textures in relation to the sensual subject matter. The thinned surface, however, helps us to understand somewhat Bordone's creative process in this picture, for the worn paint exposes a third hand and wrist emerging from Hephaestus on his left side and a portion of a shoulder on his right. In other words, the exposed underpainting suggests that Bordone, like many Venetian painters, including Giorgione and Titian, worked directly on the canvas, composing and perhaps even inventing his subject matter as he painted. This way of working almost ensures that the artist will make changes to his composition as the work progresses. Bordone, then, at one point seems to have wanted Hephaestus's right arm to stretch across the front of his body and his right hand to move toward the forge. Had he allowed the arm to remain in that position, there would have been less direct contact between the figures of Hephaestus and Athena and much of the implied, psychological and physical tension between them would have been lost. Apparently, the artist therefore decided to make Hephaestus's gesture of grabbing Athena the focus of the action. Significantly, Hephaestus's grip on Athena's arm is just above her thigh, an arrangement that suggests a link between his agression and the outcome of the story.

Regardless of its present condition, Bordone's painting is a pleasure to behold. Not only do the vibrant colors delight our eyes, we enjoy the charming figures, which seem to float in a harmony of balletic movement across the picture. Moreover, the erotic tension between the two figures finds release in

the viewer's imagination, for the painting invites us to participate in it. We are asked to imagine that in the next moment the divine blacksmith will arise and a struggle between the two figures will begin. Thus, our experience of this sensuous and poetic painting echoes the eroticism of its subject matter.

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NOTES

1. Giorgio Vasari, *Le vite de più eccellenti pittori scultori e architettori,* ed. Rosanna Bettarini, 6 vols., Florence, 1987, 6: 170.

2. The phrase, which expresses a widely held opinion, is used by Giordana M. Canova in *The Genius of Venice 1500-1600*, eds. Jane Martineau and Charles Hope, London, 1983, 154.

3. For a convenient discussion of Bordone's style and development as an artist, see Sydney J. Freedberg, *Painting in Italy 1500 to 1600*, Baltimore, 1975, pp. 349-352 and 536-538.

4. The painting is signed O[pus]. PARIDIS BORDONO in the lower left. For more information and bibliography concerning the work, see Fern R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools XVI-XVIII Century*, New York, 1973, 36. See also, *Paris Bordon e il suo tempo: Atti del convegno internazionale di Studi*, Treviso, 1985, 10 and 146.

5. Jean Paul Richter, "Ausstellung Alter Meister in Burlington House," *Kunstchronik*, 17 (1882), 286 was the first to identify the subject as an illustration of Homer.

6. Wilhelm Suida suggested Conti's tale as a source in *Preliminary Catalogue of Paintings and Sculpture,* National Gallery of Art, Washington, D.C., 1941, pp. 27-28, no. 474. Seemingly, there was a shorter version of Conti's book published in Venice as early as 1551. For this, see Roberto Riccardi, "Conti, Natale," in *Dizionario biografico degli italiani*, Rome, 1983, 28: 455. For the ancient version, see Robert Graves, *The Greek Myths*, Harmondsworth, 1992, pp. 96-97

7. Natale Conti and M. Antonio Tutonio, *Mythologiae and Mythologia*, reprint: New York, 1979, 517.

8. Other versions of the myth may be found in, for example, Euripides's *Ion* (260-282), and Hyginus's *Fabulae* (166) and *Poetica Astronomica* (2, 13). In

Hyginus's version, Hephaestus, having been granted permission to marry Athena, attacked her and in the ensuing struggle, spilled his seed directly on the ground.

9. See Apollodorus, *The Library of Greek Mythology*, trans. Keith Aldrich, Lawrence [Kansas], 1975, 83.

The Story in the Still Life
Lionel and Clarissa—A Comic Opera

CHRISTINE C. NEAL

Still Life with Bowl (Lionel and Clarissa—A Comic Opera) (Fig.1) is a small oil painting executed by American artist Claude Raguet Hirst (1855-1942) between 1890 and 1920.[1] Hirst was raised in Clifton, Ohio, a wealthy suburb of Cincinnati, but spent much of her adult life in New York, where she died. She exhibited widely with various artist groups in addition to specifically women artist groups. Perhaps the highest compliment she received was when she was described as the "female Harnett," a reference to William Michael Harnett, whose studio was down the street from hers. In Hirst's trompe l'oeil depiction of still-life objects, her work is similar to the better-known Harnett's.

In style and subject matter, this work exemplifies Hirst's mature oeuvre. She depicts the objects in this still-life painting in a trompe l'oeil manner to heighten the illusion of reality; the books, vessels and object d'art, clustered together on a table, are smaller than actual size, but in proportion to one another, and realistically rendered. The book's right corner extends slightly off the edge of the table, projecting into the viewer's space. The pictorial space of the background is so shallow and the composition is so tightly cropped that nothing of the surrounding room is visible. An open book and yellow bowl with a red, oriental dragon-like motif occupy the center of the composition. The open book, with one page of text and one page with an illustration, is positioned in the center of the composition; this arrangement appears throughout Hirst's oeuvre. Hirst painted these two items with the brightest color in the case of the bowl, and with the greatest detail in the case of the book. They are spotlighted and stand out against the dark background. The closed books on the perimeter of the composition encircle the bowl and open book. These other books, whose titles Hirst did not depict clearly and did not intend for viewers to read, also enclose a translucent blue vase that is slightly behind and to the side of the yellow bowl. A small sculpture of a "fu" dog, which also appears in an undated oil painting titled *The Japanese Bowl* and is in keeping with the "oriental" motif of the yellow bowl, lies adjacent to the enclosure created by the books. The composition of this painting reveals a formula that

Hirst used throughout her oeuvre while it directs attention to the open book as the painting's most important element.

This book provided Hirst with the title for her work. *Lionel and Clarissa —A Comic Opera* was written in the eighteenth century, a volume of which Hirst rendered in this composition. A comic opera is much like a musical comedy. Dialogue is interspersed with arias, comic songs, duets, trios, choruses and elaborate finales. As in the works of Gilbert and Sullivan, sung and spoken lines are equally important. The subject matter is typically light and sentimental, with humorous situations drawn from everyday life ending happily. Comic operas, generally performed in three acts, experienced peak popularity in the late eighteenth century when one edition of Lionel and Clarissa was printed.[2]

A bound volume of *Lionel and Clarissa* occupies the center of the composition. On the left page is an illustration for the story whose title page appears on the facing page. The text on the right page reads:

LIONEL AND CLARISSA
A COMIC OPERA
IN THREE ACTS
BY ISAAC BICKERSTAFF
AS PERFORMED AT THE
THEATRE ROYAL COVENT GARDEN
WITH THE AUTHORITY OF THE MANAGERS
FROM THE PROMPT BOOK
WITH REMARKS
BY MRS. INCHBALD
LONDON
[illegible] HURST [illegible]
PATERNOSTER ROW

The illegible line in the text page may read "Printed for Longman, Hurst, Rees, and Orme" as this appears in an 1808 edition of bound theater scripts.[3]

Isaac Bickerstaff (c. 1735-c. 1812) was an Irish playwright who wrote a number of comedies and comic operas, such as *Love in a Village* (1762) and *The Maid of the Mill* (1765) among others.[4] Bickerstaff thought *Lionel and Clarissa* was his best production and his pride is apparent in the statement included in the 1794 edition, "...I had not borrowed an expression, a sentiment, or a

Claude Raguet Hirst, American, 1855–1942, *Still Life with Bowl (Lionel and Clarissa—A Comic Opera)*, oil on canvas, ca. 1890. Gift of Museum Associates and Gilbreath-McLorn Museum Fund. acc. no. 91.280

character, from any Dramatic[sic] writer extant."[5] Mrs. Elizabeth Inchbald (1753-1821), in addition to being a critic, was an English actress and author who also wrote comedies and farces, which were often adapted from French literature. Among her best-known works are *A Simple Story* (1791) and *Nature and Art* (1796).

As seen in Hirst's painting, *Lionel and Clarissa* is part of a larger volume. This volume reflects the real published form of many theater scripts. In the eighteenth century, original theater scripts were often bound together this way for publication.[6]

A volume of theater scripts published in 1808 may have served as Hirst's model for this painting; its title page and illustration most closely coincide with that which Hirst rendered in this painting. This publication included "biographical and critical remarks by Mrs. Inchbald," and contained five works, three of which were by Bickerstaff: *Love in a Village, Maid of the Mill*, and *Lionel and Clarissa*. The painted text matches that of the printed title page for the theater script of *Lionel and Clarissa*. In the painting, one line of text is illegible; it could replicate that of the 1808 printed text, "Printed for Longman, Hurst, Rees, and Orme," since it is possible to make out the name "Hurst" in the painting.

The painted and printed illustrations are similar except for several small variations. The page order in Hirst's painting does not match that of the 1808 bound volume. In the published volume, the illustration does not face the title page, but is placed within the text to complement the narrative of Act III, Scene I, to which it relates. In Hirst's painting, the illustration faces the title page.[7] Also, in the real illustration, the words "Lionel and Clarissa" appear over the composition; underneath is an excerpt from the text of Act III Scene I: "Col. Oldboy - She's gone, by the Lord!"[8] Hirst did not render these lines in her painting.

Colonel Oldboy is the patriarch in Bickerstaff's comic opera. Colonel Oldboy and his wife, a hypochondriac, have two children: Jessamy, an affected good-for-nothing, and Diana, who is outspoken like her father. Colonel Oldboy arranges the marriage of Jessamy to Clarissa, who is the daughter of a wealthy neighbor, Sir John Flowerdale. Clarissa, however, loves Lionel, an impoverished university student who is staying in her father's house while he studies to become a minister. Lionel and Clarissa declare their love for one another, causing Clarissa to reject Jessamy, even though she fears going against her father's wishes. A subplot involves Diana, who wants to marry Harman, but she also worries that her choice will not meet with her father's approval. Harman had sought Oldboy's advice prior to eloping with Diana, although Oldboy was not aware that Harman intended to run off with Diana. Oldboy assisted Harman

by writing a letter to the woman's father explaining the elopement, still unaware that Harman's intended is his daughter. Harman tricks Colonel Oldboy into giving him permission to elope with Diana, but they decide not to marry under the shadow of this deception. Lionel and Clarissa also agree not to disobey Sir Flowerdale's wishes. In the end, both fathers bestow blessings on their daughters and their choices for future husbands.

The scene that Hirst rendered in her painting is the moment when Colonel Oldboy realizes that Diana has, apparently, eloped with Harman. In this scene, Oldboy holds the letter from Harman; three servants laugh at Oldboy's deception.

Colonel Oldboy and Sir Flowerdale, however, both learned their lessons—that children do what they want, regardless of parents' wishes. This moral resulted in the later retitling of the comic opera as *The School for Fathers*. Diana and Clarissa also demonstrate that in matters of romance, the heart must be followed instead of the head.

This tale of *Lionel and Clarissa* forms the literary story within the painting. Several other "stories" also exist in this work, although these are not quite so obvious.

On an autobiographical level, the objects in still-life paintings reveal information about the artist—taste, interests, personal collections. Hirst's preference for vessels and books over fruits and flowers tells as much about her as it does about her time. The year 1890 marked a significant turning point in Hirst's choice of subjects, as reflected in the titles of her exhibited works. Hirst changed from flower paintings to works that contained books, pipes, tobacco and vessels. Titles of works included *A Bachelor's Solace* and *Ye Ancient Tale.*

Hirst began sharing studio space with her husband-to-be, William C. Fitler, in 1890. He left his pipes and tobacco pouches strewn around the studio. She liked the color and texture of these objects in combination with her collection of old books, and saw in these objects a harmonious composition. Hirst stated in 1922, "I had always liked old books and old engravings, so I put the pipe with some of my old books and painted them. It came out very well, and I sent it to the Academy...."[9] While the other books in *Lionel and Clarissa* are not identified, books in other paintings show her interest in and collection of eighteenth-century literature, such as *Paul and Virginia* by French author J.- H. Bernadin Saint Pierre, which was rendered in two different paintings.

Similarly, the fact that Hirst decided to portray the story of Lionel and Clarissa rather than another story in the volume indicates her thematic interests. Why would she select this particular story, which was not Bickerstaff's best-known comic opera? It's tempting to interpret Hirst's selection of this

particular comic opera as an autobiographical one. It is easy to imagine her husband William C. Fitler, a landscapist, as a poor artist who would not have met with approval from Hirst's family. As in the conclusion of the lead characters of *Lionel and Clarissa*, Hirst followed her heart in the selection of her husband. In this way, *Lionel and Clarissa* becomes a portrait of Hirst herself.

On another level, it is possible to interpret this painting as a reflection of potential patrons and their taste, interests, their aspirations to refinement, and the literary/artistic world. Hirst was not the first artist to depict objects that would attract patrons. Harnett had turned from fruit and flower still-life paintings to compositions with man-made objects in 1876, thus offering greater appeal to his patrons who also acquired antiques and decorative objects.[10] His compositions began to include beer mugs, tobacco pouches, books, musical instruments, pens, bottles of ink and letters. Similarly, it is possible to conjecture that Hirst's potential patrons appreciated eighteenth-century literature, reflecting their refined status.[11] The well-worn books insinuated that the owner had come from a long tradition of culture and education. Furthermore, patrons would have been worldly and well-traveled. Exotic, "oriental" objects such as the yellow bowl and "fu" dog are an appropriate combination with the British literature, and no doubt, would have caught the eye of world travelers.

Still-life paintings, like all art, are products of their time and provide information about the world and people of the period. Thus, these objects may be seen as a mirror of late nineteenth- and early twentieth-century society. For example, travel to the Orient was easier and more accessible than before, and this is reflected in the presence of the yellow bowl and "fu" dog.

Certainly there must have been several reasons why Hirst decided to paint *Lionel and Clarissa* in this particular way. Yet, her selection of this story and these objects mirrors, to some degree, the literary and cultural atmosphere of the society of which she was a part, the taste of potential patrons, and most importantly, her own interests. ❧

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NOTES

1. The dating of this work will not be examined in this article.

2. The title page of the first edition was misprinted as MDCCXLVIII (1748); it should have read MDCCLXVIII (1768). This 1768 edition was printed by W. Griffin in London. Most of the music for *Lionel and Clarissa* was scored by Charles Dibdin; the 1795 edition credits some songs to composers Vento, Scolari, Arne and Ciampi. Charles Dibdin (1745-1814) was an English dramatist, actor and composer. In 1778, he was named composer to Covent Garden.

3. I have not been able to yet determine whether Hurst was a variation of Hirst, or whether there was any familial connection.

4. *Webster's New Biographical Dictionary* spells this name with an "e" on the end.

5. Bickerstaff, 1794 edition, np. According to the 1795 edition, this work may not have been his most popular effort, since *Love in a Village* was performed ten times more often than *Lionel and Clarissa*.

6. A 1795 publication of Bickerstaff's theater scripts included, in addition to *Lionel and Clarissa*, two other comic operas, *Love in a Village* and *The Maid of the Mill*.

7. It is possible that Hirst changed the placement of the illustration and text page to better suit her needs, or that Hirst had a different edition of bound theater scripts that included *Lionel and Clarissa*; I have not found such a volume. The illustration in both works is on the left, with the text on the right.

8. Beneath the illustration appears "painted by Singleton. Published by Longman and Co. 1807. Engraved by Stewart & Burnet." (1808 publication).

9. Unknown author, untitled article, *New York Times*, June 4, 1922.

10. William H. Gerdts. *Painters of the Humble Truth: Masterpieces of American Still-Life 1801-1939.* University of Missouri Press, 1981.

11. At the beginning of the twentieth century, there was a revival of interest in the eighteenth century; Hirst's interest in the literature of this period would appear to be in keeping with revival.

Six Plaques of the Danube–Rider Cult

EUGENE N. LANE

Fig. 1 Circular plaque of Danube-rider cult, with prominent goddess, acc. no. 90.1

THERE EXISTS A CLASS of lead plaques from the Danubian provinces of the Roman Empire, with a very peculiar iconography attesting a cult otherwise unknown. For want of a better name, we call it the Danube-rider cult. The plaques have been found in fairly great numbers mostly in the ancient Roman province of Pannonia Inferior, but also in Pannonia Superior, Moesia Superior, and Dalmatia, which is present day western Hungary, adjacent portions of Austria, and large portions of northern Croatia and Serbia. Iconographically similar stone reliefs and engraved gems also exist, and attest the existence of the same cult in Moesia Inferior, Thrace, and Dacia — that is, Bulgaria and Romania — as well, disregarding a scattering of monuments from other farther-flung portions of the Empire. Archaeological contexts make it possible to date these objects from the early third to the early fourth century A.D. They are singularly poor in epigraphical information that might give us knowledge of the cult they represent, so all conclusions must be based on iconography alone.[1] In 1990 the Museum of Art and Archaeology acquired a set of six of them.[2]

The lead plaques are all mold-made, and not one of the examples in our collection is unique. There are between two and fifteen other examples known of each type. Examples from one and the same mold can be found over rather extensive areas, so apparently they traveled somehow from their points of manufacture. Our plaques are, however, in some instances, the best-preserved known examples from their particular molds. Few of these items exist in American museums. I have been able to locate only two, one in the Metropolitan Museum in New York, and another in the Smith College Museum of Art.

Before attempting to interpret these objects, let me describe the iconography of each in detail:

1) THE FIRST is circular. (D. 0.078 m.— Fig. 1) It has a triple border, first

Fig. 2 Circular plaque of Danube-rider cult, with prominent busts of Sol and Luna, acc. no. 90.2

egg-and-dart, then beads, then plain. In the center we see a woman standing, making a pouch with a piece of cloth, and in front of her a fish lying on a three-legged table. There is a snake on either side of her head, and, on the viewer's left, a star. Under the snakes are a bust of Luna, left, and Sol, right. Approaching the woman from either side is a horseman in oriental costume. Under the feet of each horseman is a prostrate figure, similarly clad. At the bottom there is a cantharos, flanked by a cock, left, and a ram, right, and under that three circular objects, probably intended for loaves of bread. (Actually the objects are more horseshoe-shaped than circular, probably because of the proximity of the rim).

Fig. 3 Danube-rider plaque with circular field inside aedicula, acc. no. 90.3

2) The second is likewise circular. (D. 0.071 m.—Fig. 2) The outer border consists of chevrons. The inner one is beaded, but interrupted at the top, with the border ending in a snake's head on either side. There are four stars between the heads. In the center of the upper register stands a woman who holds her finger to her mouth. Above her is a fish. To the viewer's left is a bust of Sol, to the right, one of Luna. Behind Luna is an awkwardly drawn bird, perhaps meant for a raven, with a circular object over him. Behind Sol is a three-legged table with three objects (beakers?) on it. Over it is a ram's head and two more circular objects.

In the middle register we see a woman standing on a ground-line. She makes a pouch with a piece of cloth, and is flanked by two approaching horsemen in oriental costume who raise their hands to greet her. Under each horseman there is a nude, prostrate figure, face-down. Behind the left horseman is a cock. Behind the right horseman is an attendant with ram's head mask, who likewise makes a gesture of greeting.

In the bottom register we see in the center a man skinning a ram, which hangs from a tree. To the left are a lamp-stand with lamp, a cantharos, and an unclear object, vaguely shaped like a human form in a short tunic, arms outstretched, lying with head to the right. To the right is a lion.

3) The third piece (H. 0.084 m., W. 0.073 m.—Fig. 3) has the round area inscribed in a square area, and that in turn is in an aedicula with corner acroteria and a raised central pediment. Although it is not round, it so resembles the round plaques that it will be classed as one of them, rather than the rectangular ones discussed later. In the pediment is a fish, under which are four stars. There are two stars in the right acroterion and one in the left, for a total of seven. The square frame is cabled; the circular one is apparently the same, terminating in a snake's head on either side of a break at top. In each of the corners between the frames is a bust, probably to represent the seasons.

Fig. 4 Danube-rider plaque in form of aedicula, carefully rendered, acc. no. 90.4

Within the circle, in the top register stands a woman on a ground-line with her finger to her lips. To the viewer's left is a bust of Sol and to the right is a bust of Luna. Behind Sol is a three-legged table with three objects on it. Behind Luna is an oenochoe and a springing lion.

In the middle register we have a woman standing on a ground-line making a pouch with a piece of cloth. From each side approaches a horseman with a Phrygian cap, hand raised in greeting. Under each horseman is a nude, prostrate figure, face-down. Behind the left horseman is a figure with raven-mask, hand extended in greeting. Behind the right horseman is an oversize cock on a ground-line and under it a raven (?).

In the bottom register there is, in the center, a lamp-stand with lamp. To the left, an indistinct object like that in a similar position on number two, but with its "head" to the left, a cantharos, and a ram's head; to the right, a man skinning a ram that hangs from a tree, and three circular objects (loaves?).

4) Number four (H. 0.079 m., W. 0.075 m.—Fig. 4) is a rectangular plaque that shows an aedicula with two plain columns with Corinthian capitals,

supporting an arch with outer egg-and-dart pattern, and an inner bead pattern. In the two top corners, outside the arch, are a pair of snakes facing inward.

In the top register is Sol, facing, in a quadriga; with his right hand he salutes the viewer; in his left he carries a globe and a whip.

In the next register down, a woman stands in the middle; she makes a pouch of a piece of cloth. From either side approaches a horseman, bareheaded, saluting her; between them and the goddess's head is, on each side, a star. Behind the left horseman is an armed soldier, and behind the right horseman a woman holds her hand in front of her mouth. Under the left horseman lies a nude, prostrate man, on his back; under the right horseman is a fish.

Fig. 5 Danube-rider plaque similar to figure 4, but more crudely rendered, acc. no. 90.5

In the third register, left to right, are a man with a ram's-head mask; a man skinning a ram that hangs from a tree; a table at which three men are seated, partaking of a fish; and two naked youths, the first of whom seems to be inviting the second to the banquet.

In the bottom register we see, left to right, a three-legged table on which there is a fish; a cantharos flanked by a snake and a lion, and a cock on a ground-line. Over the snake and the lion is, on each side, an object of uncertain definition, perhaps an amphora or even a stylized womb.

5) Number five (H. 0.093 m., W. 0.078 m.—Fig. 5) is of similar configuration, only the columns have spiral flutes, the arch is more crudely rendered, and in each corner a star joins the snake.

Under the arch, in the top register, is Sol in his quadriga, greeting the viewer with an enormous right hand, while carrying a globe and a whip in his left. On either side of his head is a star.

In the next register one sees, in the middle, a standing woman making a pouch out of a piece of cloth. From either side approaches a horseman, the left one with Phrygian cap, the right one bareheaded. Behind the left horseman is

an armed soldier, behind the right one a woman with her hand in front of her mouth. Under the right horseman is a nude, prostrate man, face-down; under the left horseman, a large fish.

In the third register observe, left to right, a man in a ram's-head mask, a man skinning a ram that hangs from a tree (direction reversed from numbers three and four, but like two), a banquet scene where three men seated at a table partake of a fish (the middle one holds a beaker), and two naked youths approach the banquet.

In the bottom register notice, left to right, a three-legged table with a fish on it, a crater flanked by lion and serpent (positions reversed from number four), and a cock. In general, number five is quite similar to number four, but of cruder workmanship.

Fig. 6 Danube-rider plaque with carefully defined registers, acc. no. 90.6

6) Number six (H. 0.123, W. 0.100 m.—Fig. 6) is an aedicula of basically the same shape as number three, but without the inscribed square and circle. There are spirally fluted columns with Corinthian capitals on each side. The left acroterion contains a bust of Sol, the right one that of Luna, whereas the central pediment has Sol in his quadriga, saluting the viewer with his right hand, holding globe and whip in the other.

In the top register, in the middle, stands a woman making a pouch out of a piece of cloth. She wears earrings and on either side of her head is a lamp. From each side approaches a horseman, hand raised in greeting. Behind the left horseman stands an armed soldier, behind the right horseman a woman with hand raised to mouth. Under the left horseman is a nude man, lying on his back. Under the right horseman is a large fish.

In the next of the carefully defined registers, left to right, are a man with ram's-head mask; a man skinning a ram, which hangs from a tree (disposed as on two and five, not three and four), and in this case there is also a vessel at the bottom of the tree to catch the ram's blood; a fish-banquet with three participants, the middle one this time apparently a woman, who lifts her right hand to her head and holds a beaker in her left; and three naked youths who approach

the banquet. Note that in this case the seven figures of this register are increased to eight by the addition of the woman; one of the male banqueters must become a youth approaching the table.

In the bottom register we see a three-legged table with a fish on it, a torch, a cantharos flanked by lion and snake (as on five, not four), and a cock, behind which is a column supporting a lamp. Between the snake and the cock is an ill-defined object, resembling those in the bottom register of number four.

LET US TURN our attention now to the interpretation of these objects and the conclusions we can draw from them about the cult.

It is clear that there are symbols repeated on all or some of these plaques, but equally clear that there is no hard-and-fast set of rules as to how they are to be deployed. For instance, although the riders who approach the goddess always have prostrate figures under their mounts, the figures, if human, may be clothed or nude, face-up or face-down. Or there may be one man and one fish, but there is no rule as to whether the fish goes under the left or the right horseman.

Still, it is clear that the three plaques that do not use a circular disposition of the symbols (and even those that do, to some extent) have a clear pattern of arrangement of the representations in four registers.

The top register we may call the celestial. It contains Sol in his quadriga (his crown often seven-pointed), stars, busts of Sol and Luna, and, remarkably, snakes. The round plaques adhere to approximately the same idea, but omit Sol and his quadriga. Two of the round plaques add a fish at the top. It could be argued that the time of these plaques coincides with the solar monotheism promoted by the emperor Aurelian and that this reason probably underlies the importance of Sol. The motif of Sol in his quadriga surmounting a plaque is not exclusive to this cult: it occurs also on monuments of the god Sabazius. Aurelian notably uses the motif on coins.[3]

The next register may be called that of the myth. In it the central goddess stands, holding her dress as if it contained food for the horses of the approaching equestrian figures, who may or may not, one or both, wear oriental costume. Stars or lamps may flank the goddess's head. The horsemen invariably have figures of apparently vanquished foes under their horses, but these may be two men or a man and a fish. Behind the left rider stands an armed soldier. Behind the right rider stands a woman gesturing for silence. She has sometimes been called Nemesis, but the identification is not very cogent. Certainly,

however, she indicates the secret nature of this mystery-cult, as the soldier possibly points to participation in it mostly by soldiers. But he might represent one of the grades of initiation, on the model of the Mithras-cult.

The most important feature is undoubtedly the triad of the goddess and two riders, which is never absent from the round plaques, although they distribute the symbols more irregularly. Indeed, from these lead plaques, it could be maintained that the goddess is the central figure of the cult, and that it is thus improper to call it that of the Danube riders, the riders appearing merely as her attendants. However, some of the stone monuments show only one rider — it is disputed whether these are earlier than or concurrent with the two-rider plaques — and make the goddess less prominent; so this interpretation would not fit all the relevant material. The woman gesturing for silence, also, seems to be of great importance, as two of the round plaques also show her, standing between Sol and Luna, but facing a different direction on each plaque. The armed soldier, however, does not seem to play so vital a role, since the round plaques omit him.

The third register may be called that of the ritual. The first action in it is that of the ram-sacrifice, with, in one case, a bowl to catch its blood. This seems to be a sort of a criobolium, such as is known also from the cult of Cybele and Attis. The ram is always hung from a tree, sometimes seven-branched. This scene is repeated on two of the round plaques. On the rectangular pieces the sacrificer is always accompanied by a man with ram's-head mask. He occurs on one of the round plaques, but is transferred to a position behind one of the riders, and he salutes. Two of the round plaques show a ram's head in isolation, and the third a ram standing. Thus it can be concluded that a ram-sacrifice was an important act in this cult. Furthermore, it seems reasonable that the man with the ram's-head mask represents one of the grades of initiation. It is known that initiates in the Mithras-cult wore masks to represent the grades they held, and it is not unlikely that such was the case in this cult. Two of the round plaques include a bird that seems intended for a raven, and one of these shows a figure in a raven's-head mask, standing behind a rider and saluting. It is therefore likely that another grade of initiation was that of the raven, known from Mithras-cult.[4]

In the middle of the ritual register we see the sacramental fish-banquet. In all cases there are three participants. In two there are three men, but in the third two men seem to have been joined by a woman, probably the goddess, who is

participating. In two of the cases, the central figure raises a beaker in his or her left hand.

On the right of the ritual register we see two or three nude youths, probably new initiates, who are approaching the banquet table. It is significant that in the one case where the goddess has apparently displaced one of the mortal banqueters at the table, the number of nude youths has been increased to three, so as to keep the number of initiates on this register at the significant number of seven.

The fourth and lowest register is that of the symbols. Leftmost on the rectangular plaques is the three-legged table that supports the fish. It is also present just below center in one of the round plaques, whereas the two other round plaques move it to the upper left and have it supporting three objects of uncertain identification.

Next is the lion-cantharos-snake group, in which the order can be reversed. These are all symbols, which also occur, at times in just such a grouping, in the Mithraic tauroctony reliefs. They are sometimes held to represent the elements earth (snake), water (cantharos), and fire (lion). But this is problematical, as the supposedly chthonic snake also occurs in the celestial register, and the element of air is absent. The lion is one of the grades of Mithraic initiation, and it is possible that it is here to be taken, although we have no instances of men in lion masks. The importance of the lion is shown by its inclusion on two of the three round plaques; of the cantharos by its presence on all three. Finally the cock, which is rightmost in the bottom register, is a common symbol of the good, which, by crowing, puts evil spirits to flight, and a regular companion of various gods, such as Men.[5] Its importance is shown by its inclusion on all three round plaques.

One of the rectangular plaques, in addition, has a torch and a lamp-stand with lamp in the lower register and lamps on either side of the goddess's head. The lamp-stand is repeated on two of the round plaques. Thus we seem to have some emphasis on artificial illumination. Perhaps the ritual was celebrated at night, or in artificial darkness such as that of a Mithraic cave.

All three of the round plaques, but not the rectangular ones, are representations of three round objects, perhaps loaves of bread. If the cantharos can be assumed to hold wine, not water, then perhaps worshippers in this cult had a bread-and-wine communion, as I have surmised that the Sabazius-cult had, perhaps in imitation of Christianity.[6] The oenochoe on one plaque may point in the same direction. And like the Sabazius-cult, this cult also lays emphasis on

the ram as a sacred animal. Mithraism, by the way, draws the fire of Justin Martyr for just such an imitation, only using bread and water.[7]

We can see from the iconography that we are in the presence of a mystery-cult with degrees of initiation. The emphasis on the numbers three and seven on the plaques lead to the conclusion that there were either three or seven degrees of initiation. If the latter, then it would be like the Mithras-cult. Unfortunately, we can say with certainty only that the ram and the raven were grades of initiation (the latter shared with Mithraism). If the soldier and the lion, both grades of Mithraic initiation, are so to be understood here, and if the cock can be added without too much of a stretch of the imagination, then we know five of the seven grades.

The divinities worshipped are a female and her associates, the two horsemen. With a female divinity we are in a different world than that of the nearly all-male Mithras-cult, in spite of the similarities seen. The prostrate figures under the horsemen are most readily interpreted as vanquished symbols of evil, thus pointing to a dualistic religion. Only on this account the fish, too, must sometimes be seen as a symbol of evil, which accords poorly with its being eaten at a sacramental meal. Two main cult-actions are the fish-banquet and the ram-sacrifice. Perhaps its blood was kept for ceremonies at which initiates were subjected — bathed in the blood of the ram. Fish-sacrifice is not terribly widespread in Greco-Roman antiquity, although there are certain exceptions, such as the apparent sacrifice of fish to Vulcan in Rome[8] or the dedication of a bronze fish to Poseidon at Amyclai in the sixth century B.C.[9]

The only complex of cults in classical antiquity in which fish (or dolphins) seem to be really prominent is that of the goddess Atargatis/Derceto throughout the eastern Mediterranean region.[10] In these cases, fish seem to be kept as sacred animals or to accompany the goddess. According to Diodorus[11] and Lucian[12] the goddess even appears as a mermaid at Ascalon and in Phoenicia. It is not impossible that this Semitic worship had some influence on our cult, but in view of the ambiguous interpretation of the fish in the Danube-rider cult, speculation should probably be kept under control until such time as more information becomes available.

Finally, why are the plaques made of lead? This fact, which makes them stand out among ancient religious artifacts, might have to do with magical practices. It is hard to see what the plaques were used for or how they were deployed. As amulets, they are rather cumbersome, but that suggestion is plausible. Lead, at all events, is in antiquity the prime magical material, the traditional

medium for curse-tablets. There exist gems that show a combination of scenes of the Danube-rider cult with typical magical motifs and magical words. That there was thus some connection between the cult and magical practices is undeniable, and this fact might account for the material chosen for these plaques. ❧

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NOTES

1. The standard corpus is that of D. Tudor, *Corpus monumentorum religionis equitum danuviorum* (Leiden, 1969 - 1976). Tudor, II, pp. 97-98, dates the quadrilateral lead plaques from the time of the Severi into the second half of the third century, and the circular ones from the second half of the third century and the first half of the fourth. These conclusions are ostensibly based on the researches of Edward L. Ochsenschlager, "Lead Plaques of the Danubian Horsemen Type at Sirmium," *Sirmium* II (Belgrade, 1971), pp. 51-68, but if one looks at Ochsenschlager's article (p. 56), one finds greater hesitation: "None of them were found in contexts which permit a limited and precise dating... we must be content with a rather approximate dating... to the third century A.D."

I am grateful to Jane Biers for going over this article in preliminary form and making several valuable suggestions.

2. Acquisition nos. 90. 1-6 Weinberg Fund. They are mentioned briefly in *Muse* 23-24 (1988-89), p. 118.

3. For the motif in Sabazius-cult, see M. J. Vermaseren and E. N. Lane, *Corpus Cultus Iovis Sabazii* (*CCIS*) (Leiden, 1983-89) II, pp. 38-39, nos. 80-82. A relevant coin of Aurelian is conveniently illustrated in John Ferguson, *The Religions of the Roman Empire* (Ithaca, N.Y., 1970), fig. 23. On all this, see Ochsenschlager, *Sirmium* II, p. 59, including the tradition that Aurelian's mother was a priestess of the sun at Sirmium, a city where several of these plaques have been found.

4. A good general introduction to the much-vexed Mithras cult is provided by M.J. Vermaseren, *Mithras, the Secret God* (London, 1963). A stone Danube-rider relief was found in the Walbrook Mithraeum of London. See J.M.C. Toynbee, *Art in Britain under the Romans* (Oxford, 1964), pp. 167-8, and Pl. XLII, b. The author makes much of the supposed connection between the rider-gods and Atargatis/Derceto, but without adducing specific evidence.

5. For this divinity, see E.N. Lane, *Corpus Monumentorum Religionis Dei Menis* (Leiden, 1971-78, four volumes).

6. See *CCIS* III, pp. 31-32.

7. Justin Martyr, *Apologia*, 1.66.4.2

8. See H.H. Scullard, *Festivals and Ceremonies of the Roman Republic* (Ithaca, N.Y., 1981), p. 148.

9. See Claude Rolley, *Les bronzes grecs* (Fribourg, 1983) p. 232, no. 241. I owe this reference to Lisa Auanger. It seems odd, however, to have a bronze fish as a substitute for a fish-sacrifice; the explanation as a substitute for the real animal may seem obvious for a bronze pig, like that offered to Sabazius by a certain Myrtine, *CCIS* II, p. 36, no. 76; but certainly a bronze fish would have been more expensive than a real one! There is much on the subject of fish in Ochsenschlager, *Sirmium* II, pp. 61-63. In general, this author finds his interpretations oversubtle.

10. See Ferguson, *Religions,* pp. 19-20.

11. Diodorus Siculus 2, 4

12. Lucian, *De Dea Syria*, 14.

Acquisitions

1993 AND 1994

GREEK AND ROMAN ART

Fig. 1 Ear Pendant of Spiral Form, late 7th or early 6th c. B.C. acc. no. 94.2

Diadem with Palmettes, Anatolia, Late 5th or 4th c. B.C., gold (93.5a, b), Weinberg Fund.

Vase in Form of a Kore (standing woman) [pastiche], South Italian or Sicilian, ca. 510 B.C., terracotta (93.8), gift of Herbert Cahn in memory of Saul S. Weinberg.

Alabastron with Potnia Theron (Mistress of the Animals) by the Potnia Painter, Beginning of the Early Cornithian, ca. 620/615 B.C., pottery (93.20), gift of John and Elsbeth Dunsenbery in memory of Saul S. Weinberg.

Miniature Kouros (standing youth), 6th c. B.C., bronze (93.21), gift of Gladys D. Weinberg in memory of Saul S. Weinberg.

(Fig. 1) *Ear Pendant of Spiral Form,* late 7th or early 6th c. B.C., gold (94.2), gift of Museum Associates, Members' Choice.

(Fig. 2) *Seated Woman,* South Italy, ca. 250 B.C., terracotta (94.13), gift of Deborah Melton Anderson, Carol and Eugene Lane, Gertrude Marshall, Walter Curry Melton, Helena Mullett, Charles Mullett, Christine Marshall, and David Rees in memory of Dorothy Mullett.

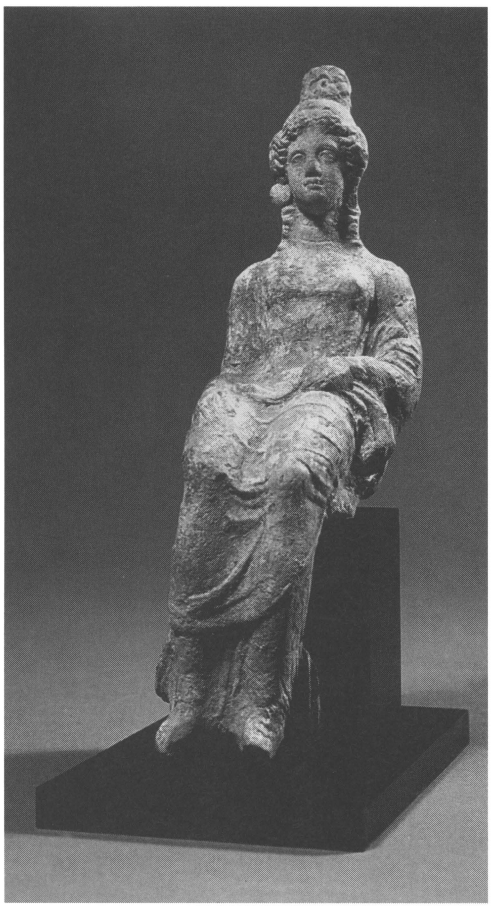

Fig. 2 Seated Woman, ca. 250 B.C. acc. no. 94.13

Fig. 3 Beak–spouted Jug with Relief Decoration, 3rd millennium B.C. acc. no. 93.1

Two Ear Pendants of Spiral Form, 450–400 B.C., bronze (94.14.1, .2), gift of Gladys D. Weinberg.

Footed Plate, Northern Israel, 4th c., glass (94.5), Weinberg Fund.

Vaulting Tube, Tunisia, Carthage, ca. 2nd c. or later (94.17), gift of David Pearce and the University of Georgia excavations at Carthage.

West Asian Art

Anatolia

(Fig. 3) *Beak-spouted Jug with Relief Decoration,* Yortan culture, 3rd millennium B.C., EB II-III, pottery (93.1), anonymous gift.

(Fig. 4) *Rectangular Revetment Panel with Relief Decoration: Horseman and Striding Griffin,* Düver, Turkey, late 6th c. B.C., terracotta (93.32), Saul S. Weinberg Memorial Fund.

South Asian Art

Pakistan

The Syáma Játaka [tale of a previous life of Buddha], Gandharan, 3rd–4th c., schist (93.9), gift of Alan and Ann Wolfe.

Fig. 4 Rectangular Revetment Panel with Relief Decoration: Horseman and Striding Griffin, late 6th c. B.C., acc. no. 93.32

Fig. 5 Architectural Component in the Form of a Temple Musician, late 18th–early 19th c., acc. no. 93.10

Fig. 6 Detail: Huilang Qin, *The Yaozhou Kiln,* 1989, acc. no. 93.17

India

(Fig 5) *Architectural Component in the Form of a Temple Musician,* Gujerat state, late 18th–early 19th c., wood (93.10), gift of Alan and Ann Wolfe.

East Asian Art

China

(Fig. 6) Huilang Qin, Chinese, *The Yaozhou Kiln,* 1989, ink and colors on paper (93.17), gift of Museum Associates.

Robe, 19th c., silk (94.9), bequest of Fleeta M. Stephens.

Plate, porcelain (94.10), bequest of Fleeta M. Stephens.

Fig. 7 Vase, 19th c. acc. no. 93.29

Fig. 8 Dish, Ottoman 17th–18th c., acc. no. 93.33

Islamic Art

Pair of Vases, Assiut, Egypt, 19th c., pottery (93.28.1, .2), gift of Janet Pinkney Bensick in memory of Helen and David Pinkney.

(Fig. 7) *Vase,* Assiut, Egypt, 19th c., pottery (93.29), gift of Gladys D. Weinberg in memory of Helen and David Pinkney.

Covered Jar, Assiut, Egypt, 19th c., pottery (93.30a, b), gift of Gladys D. Weinberg in memory of Helen and David Pinkney.

Pipe Bowl, Assiut, Egypt, 19th c., pottery (93.31), gift of Gladys D. Weinberg in memory of Helen and David Pinkney.

(Fig. 8) *Dish,* Isnik, Turkey, Ottoman 17th–18th c., pottery (93.33), Gilbreath-McLorn Museum Fund.

European and American Art

Paintings

Keith Crown, American b. 1918, *The Museum of Art and Archaeology and Overview,* 1993, watercolor (93.3a, b).

(Fig. 9) Attributed to Robert Fowler, British b. 1853, *Venus and Cupid,* oil on canvas (93.6), Gilbreath-McLorn Museum Fund.

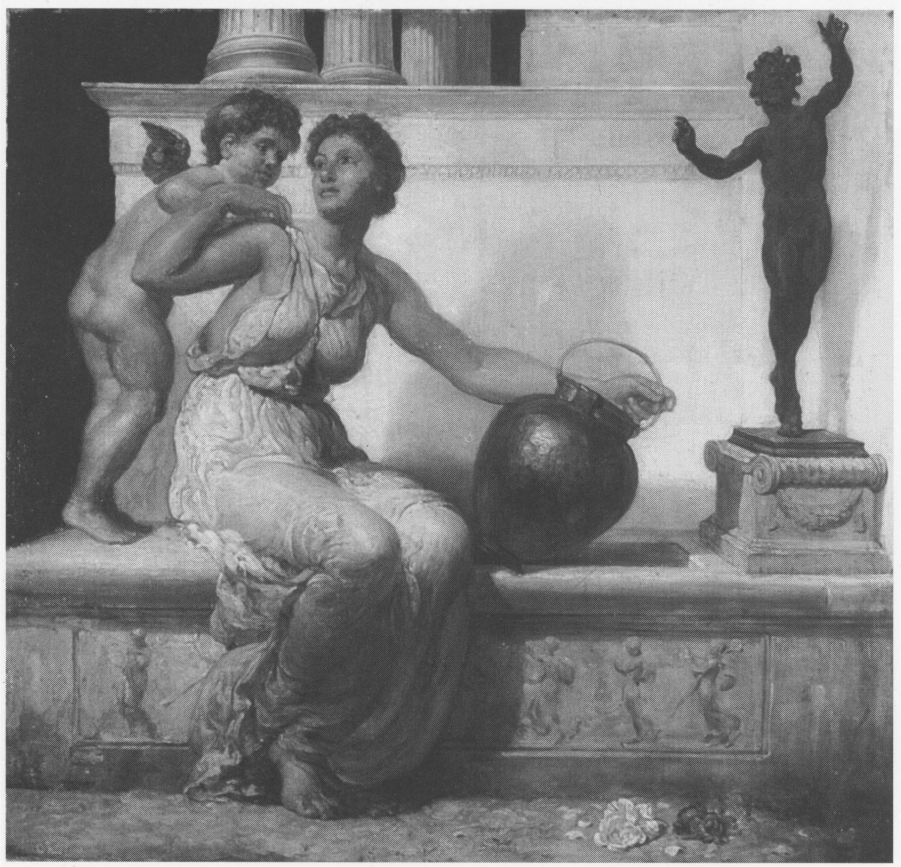

Fig. 9 Attributed to Robert Fowler, *Venus and Cupid,* acc. no. 93.16

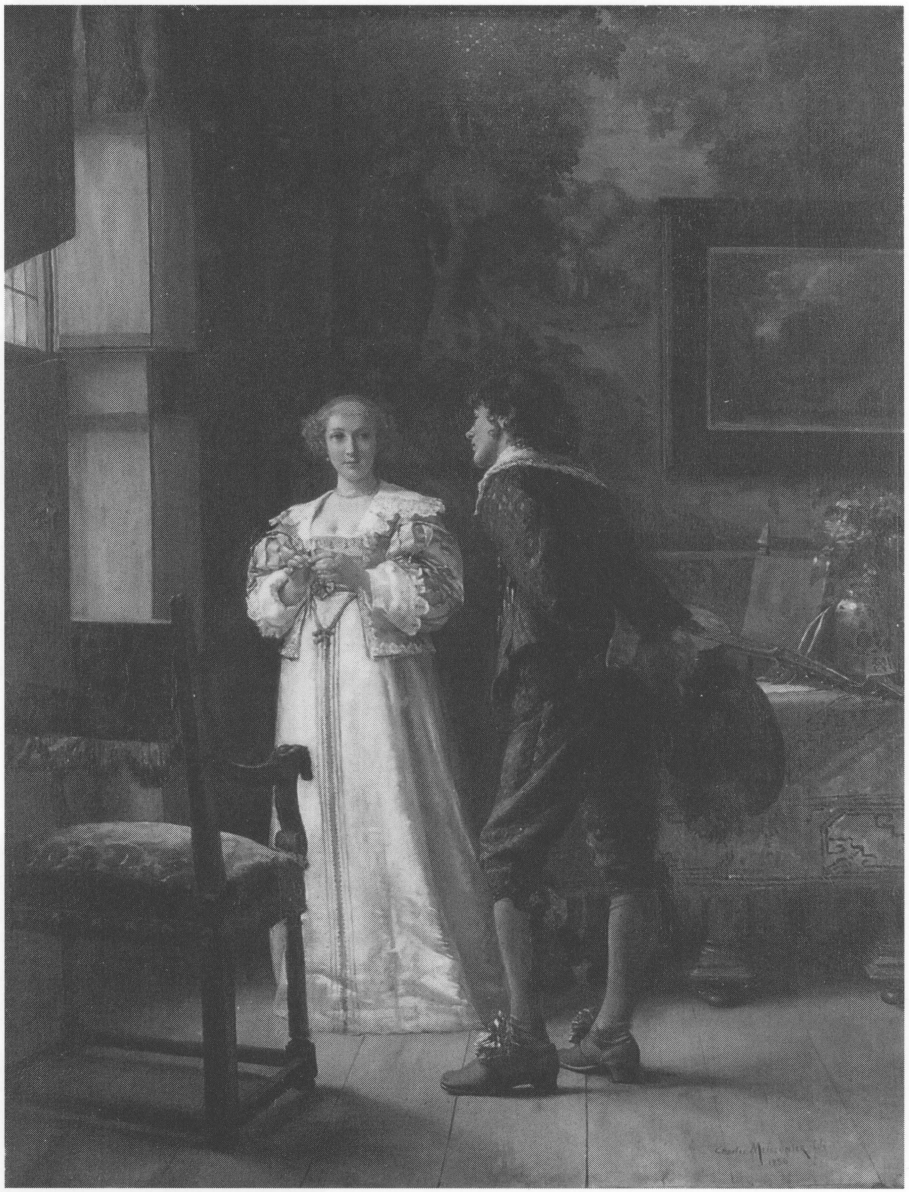

Fig. 11 Jean Charles Meissonier, *The Conversation,* 1880, acc. no. 93.18

(Fig. 10) Keith Crown, American b. 1918, *Side Street—Columbia,* 1982, watercolor (93.7), gift of Patricia Dahlman.

(Fig. 11) Jean Charles Meissonier, French 1848–1917, *The Conversation,* 1880, oil on canvas (93.18), Gilbreath-McLorn Museum Fund.

Keith Crown, American b. 1918, *Eric,* 1993, watercolor and carbon pencil (93.22), anonymous gift.

Frank Stack, American b. 1937, *Richard,* 1983, watercolor (93.23), anonymous gift.

(Fig. 12) Frank Stack, American b. 1937, *Amy in a Pink Shirt,* 1984, watercolor (93.24), anonymous gift.

Frank Stack, American b. 1937, *Nude with Red Drape,* 1992, oil on masonite panel (93.25), anonymous gift.

Frank Stack, American b. 1937, *Nude Lying Down,* 1992, oil on masonite panel (93.26), anonymous gift.

William Sommer, American 1867–1949, *Girl in Blue,* ca. 1937, watercolor (93.27), gift of William L. Hutton.

Fig. 10 Keith Crown, *Side Street—Columbia,* 1982, acc. no. 93.7

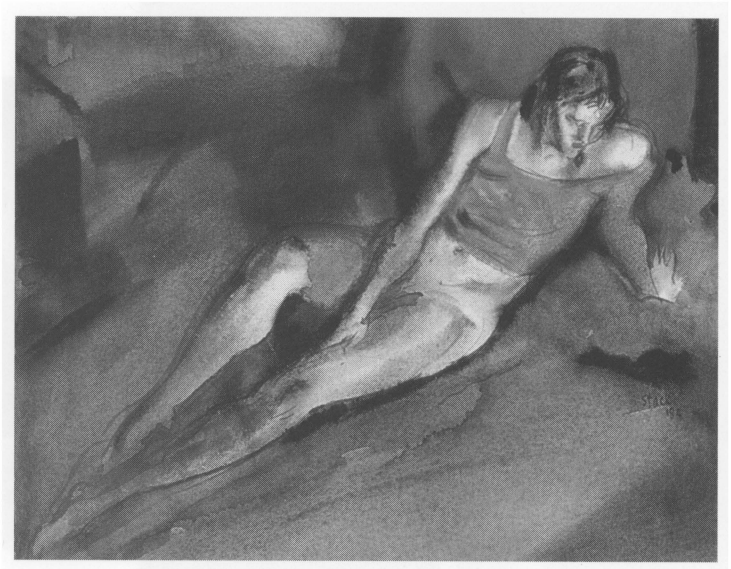

Fig. 12 Frank Stack, *Amy in a Pink Shirt,* 1984, acc. no. 93.24

Burnis Calvin Day, American b. 1940, *Metro-City,* 1976, acrylic on canvas (94.3), gift of the artist.

Frank Stack, American b. 1937, *Untitled [Bathing Nymphs],* 1994, watercolor (94.12), gift of the artist.

Drawings

Keith Crown, American b. 1918, *Preliminary Studies for a Painting,* 1993, carbon pencil, graphite pencil, brown chalk, and watercolor (93.4.1–.29).

Tracy Montminy, American 1911–1992, *Figure Study—Rosalia,* ca. 1988, conté crayon (93.12), gift of Frank H. Stack.

Cover photo: Rose Gonnella, American b. 1955, *Lemon on a Glass with Peppers Below,* 1992 colored pencils (93.19), gift of Museum Associates.

(Fig. 13) Philip Pearlstein, American b. 1924, *Model on Stool,* 1984, brown conté crayon on paper (94.6).

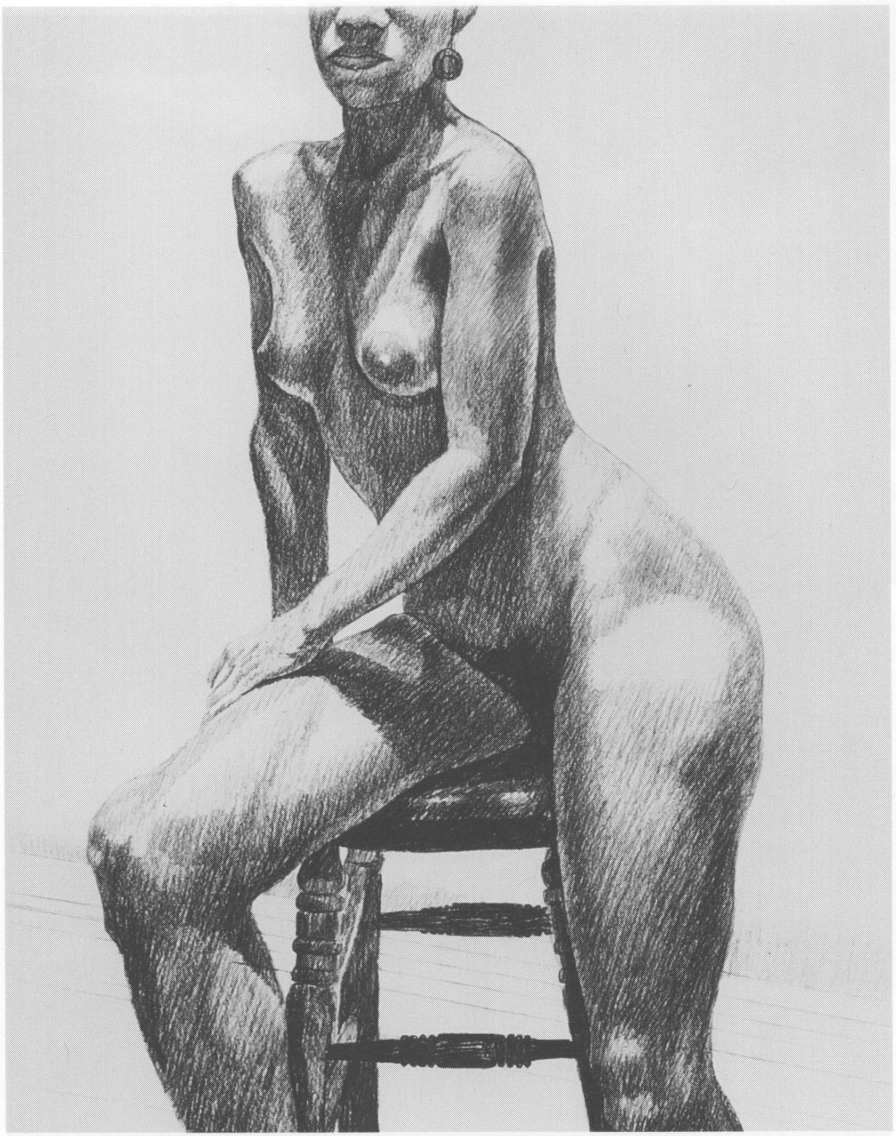

Fig. 13 Philip Pearlstein, *Model on Stool,* 1984, acc. no. 94.6

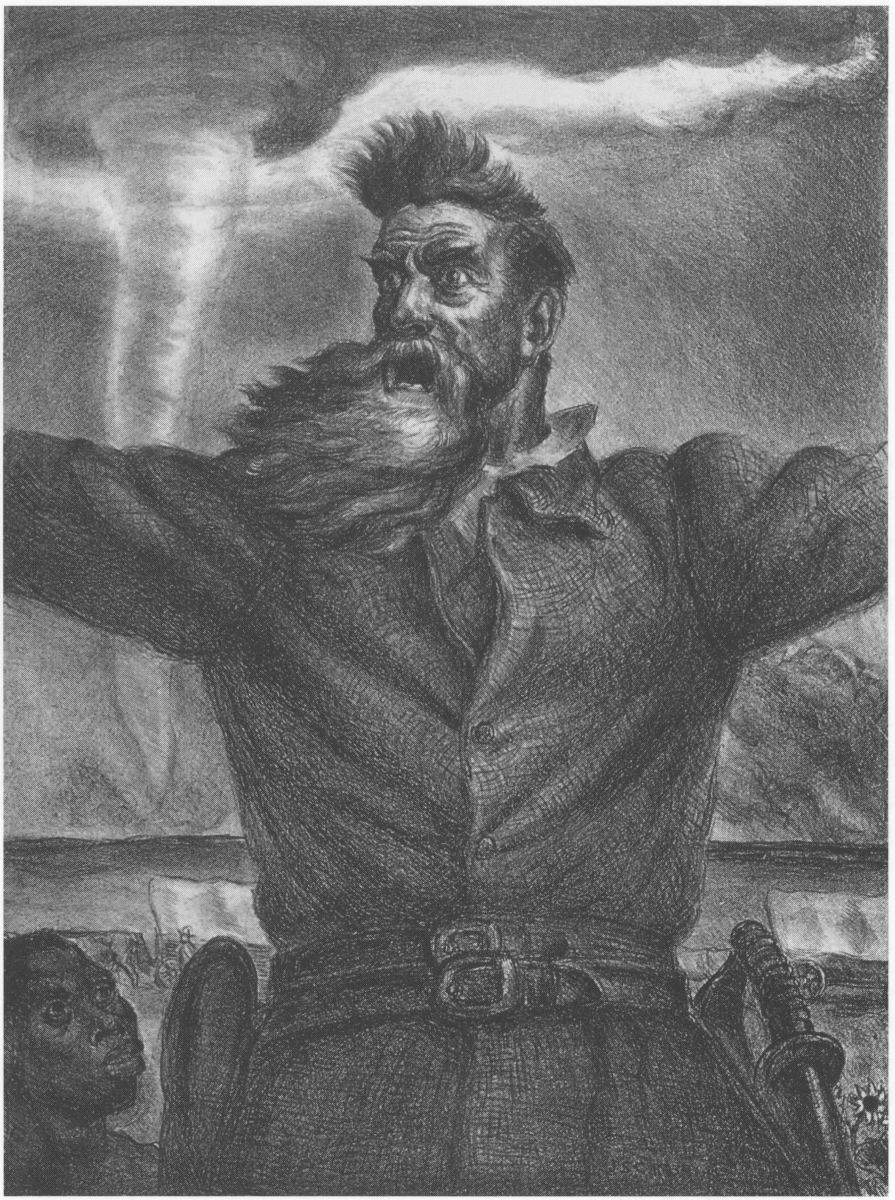

Fig. 16 John Steuart Curry, *John Brown,* 1939, acc. no. 93.15

Fig. 15 Thomas Hart Benton, *Haystack,* 1938, acc. no. 93.14

Graphics

Jörg Schmeisser, German b. 1942, *Dead Sea,* 1966, etching (93.2), gift of the artist in memory of Saul S. Weinberg.

(Fig. 14) Charles-Joseph Travies de Villers, French 1804–1859, *Le peau d'un mouton/Un guerrier caché sous (A wolf in sheep's clothing),* 1835, lithograph (93.11).

Thomas Hart Benton, American 1889–1975, *Old Man Reading,* 1941, lithograph (93.13), gift of Mrs. Donald Alexander Ross.

(Fig. 15) Thomas Hart Benton, American 1889–1975, *Haystack,* 1938, lithograph (93.14), gift of Mrs. Donald Alexander Ross.

(Fig. 16) John Steuart Curry, American 1898–1946, *John Brown,* 1939, lithograph (93.15), gift of

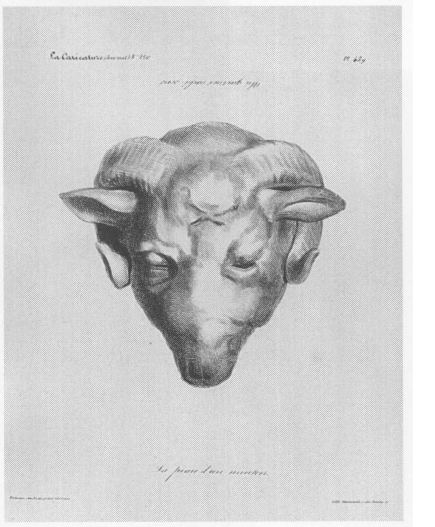

Fig. 14 Charles–Joseph Travies de Villers, *Le peau d'un mouton/ Un guerrier caché sous (A wolf in sheep's clothing),* 1835, acc. no. 93.11

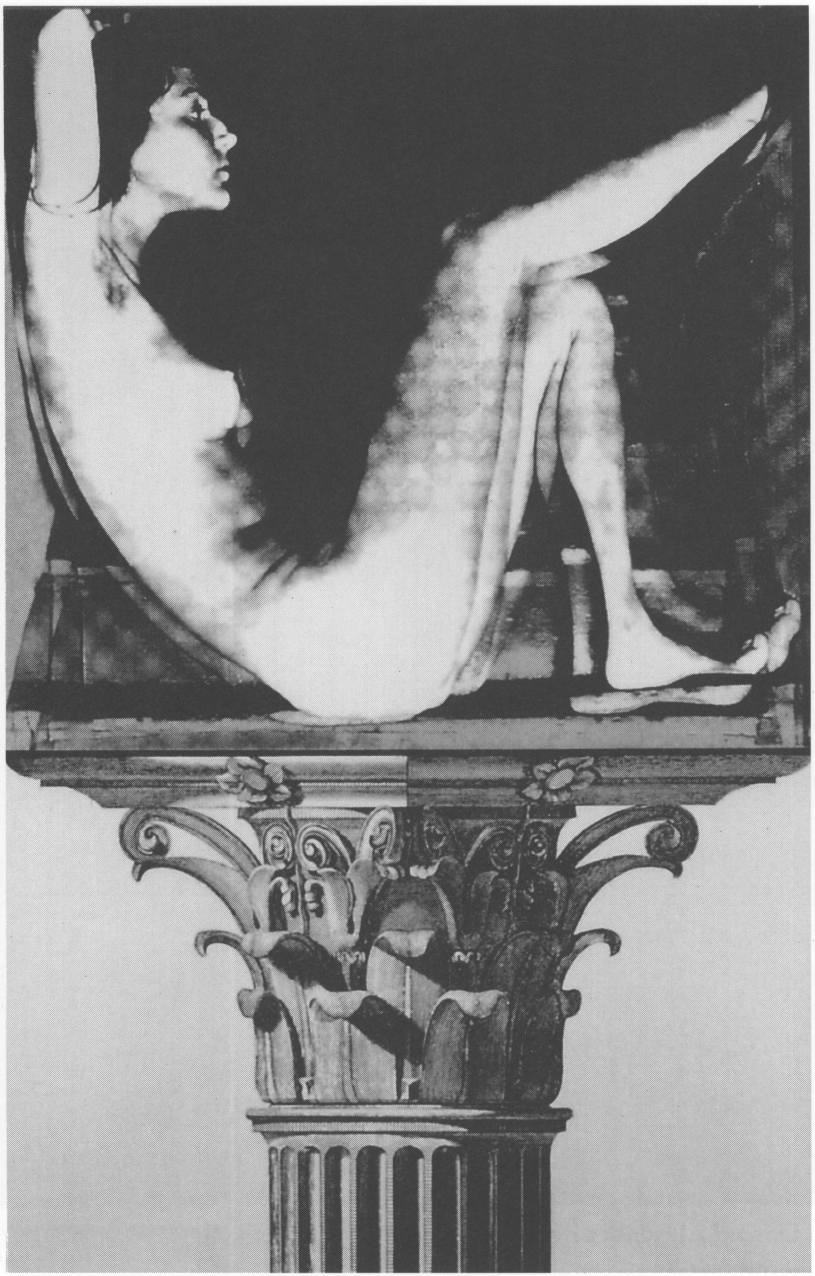

Fig. 17 Lawrence Rugolo, *Galatea,* 1978, acc. no. 94.4

Mrs. Donald Alexander Ross.

Grant Wood, American 1892–1942, *February,* 1941, lithograph (93.16), gift of Mrs. Donald Alexander Ross.

(Fig. 17) Lawrence Rugolo, American b. 1931, *Galatea,* 1978, serigraph (94.4), gift of Museum Associates.

(Fig. 18) Eugéne Delacroix, French 1798–1863, *Lion de l'Atlas,* ca. 1829, lithograph (94.7).

(Fig. 19) *1¢ Life,* 1964, portfolio containing original prints by 28 artists, along with other reproductions illustrating poems by Walasse Ting, edited by Sam Francis, lithographs, serigraphs, et al. (94.8).

Keith Crown, American b. 1918, *Jesse Hall Dome in Scaffolding,* [1982], etching (94.11), gift of Patricia Dahlman.

Fig. 18 Eugéne Delacroix, Lion de l'Atlas, c. 1829, acc. no. 94.7

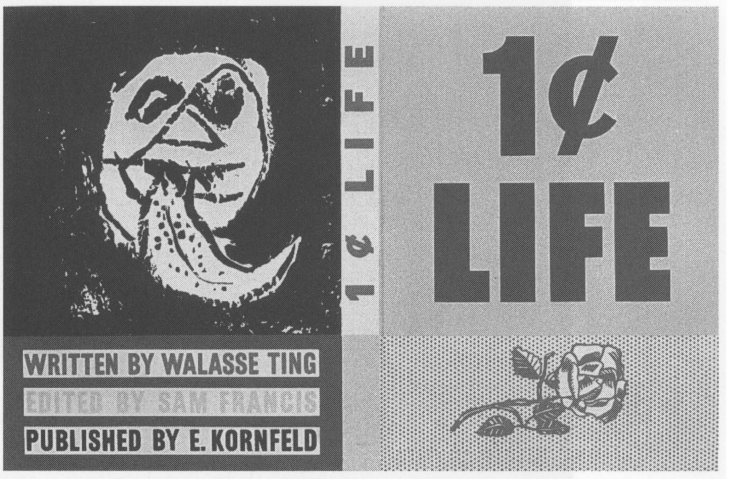

Fig. 19 Portfolio text by Walasse Ting, American (b. Shanghai, China 1929)
1¢ Life, 1964, acc. no. 94.8

Sculpture

(Fig. 20) Dale Chihuly, American b. 1941, *Lime Persian Single with Vermillion Lip Wrap,* 1993, glass (94.1), gift of Museum Associates, Members' Choice.

Reserve Collection

Eighty-one photographic reproductions that make up the former travelling exhibition, *Official Images: New Deal Photography,* black and white photographs (R-94.1–.81), gift of the National Museum of American History, Smithsonian Institution.

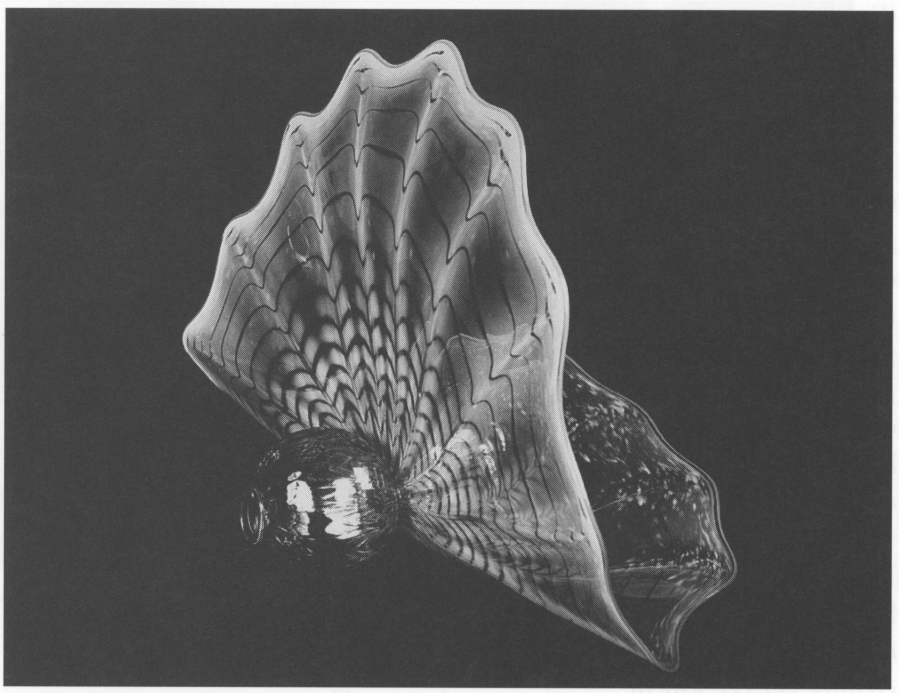

Fig. 20 Dale Chihuly, *Lime Persian Single with Vermillion Lip Wrap,* 1993, acc. no. 94.1

Exhibitions
1993 AND 1994

1993

Twentieth-Century Women Artists
Through February 21
As the first Museum exhibition that focused solely on the works of twentieth-century women, this show demonstrated that individual expression is more important than gender. Through the wide variety of media, styles and subjects incorporated, the show also highlighted some of the major developments in art over the last century. (Fig. 1)

Fig. 1 *Twentieth-Century Women Artists*

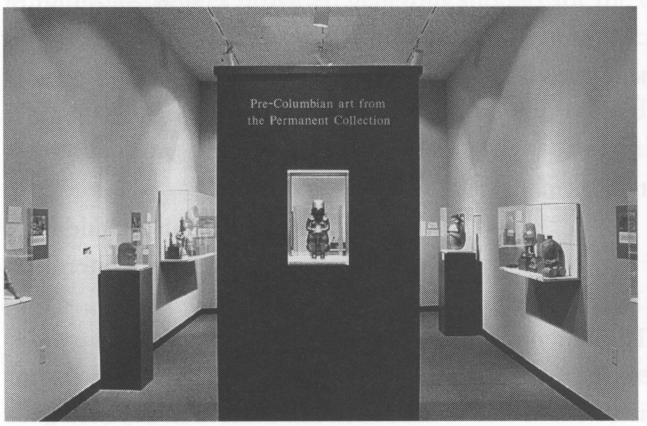

Fig. 2 *Pre-Columbian Art from the Permanent Collection*

Face It! Twentieth-Century Portraits and Self-Portraits
Through February 21
Celebrating the tradition of portraiture and self-portraiture, this exhibition displayed a variety of periods and media, including photography and prints,

showing how portraits are used to reveal human nature and present individual identities.

Pre-Columbian Art from the Permanent Collection
Through March 8
Timed to celebrate the quincentennial of the arrival of Columbus in the New World, this show celebrated the remarkably creative achievements of ancient Peru, Mexico and Costa Rica. Objects selected were diverse, both in material and form, and many served ceremonial or religious purposes. (Fig. 2)

Fig. 3 *The Stories of Gods and Goddesses: Mythological Themes in Western Art.* Ludolph Büsinck (German, 1599/1602–1669) *Aeneas Saving His Father from Troy* (after Georges Lallemand, French, d. ca. 1540) chiaroscuro woodcut, acc. no. 64.110

Missouri Visual Artists' Biennial
March 6 – June 20
Missouri artists Janet Hughes, Marilyn Mahoney and William Hawk were featured in this exhibition. The show opened at the Museum, and then travelled to six other venues around Missouri. The two-year, statewide exhibition was organized by the Museum in partnership with the Missouri Arts Council and was designed to showcase the work of contemporary Missouri artists.

Selections from the Permanent Collection of Ancient Art
May 1, 1993 – June 19, 1994
This temporary installation featured Egyptian, Greek, Roman and Etruscan artworks from the Museum's permanent collection. Selection of some of the objects was guided by their relevance to the Homeric theme in the exhibition, *From Pasture to Polis*.

The Stories of Gods and Goddesses: Mythological Themes in Western Art
July 10 – November 21
Designed to complement the exhibition, *From Pasture to Polis*, works included in this exhibition depicted gods and goddesses, mythological beings

and mortals from ancient literature. The works, which dated from the sixteenth to the twentieth centuries, included a range of media, and featured scenes from the *Iliad,* the *Odyssey,* and the *Aeneid,* among others. (Fig. 3)

From Pasture to Polis: Art in the Age of Homer
October 9 – December 5
Organized by the Museum, this comprehensive traveling exhibition examined the period of the birth of the classical world. More than 100 objects from 1000 to 700 B.C., gathered from twenty-six North American museums, illuminate this period of dramatic upheaval and change in the Greek world. The art and culture of the period, (referred to as the Geometric period because of its logical elaboration of geometric elements) were explored in the five themes of the exhibition: Life and Society, Rituals of Death, Religion and the Rise of Sanctuaries, Greece and the Greater World, and Rebirth of Greek Art. The National Endowment for the Humanities, the National Endowment for the Arts, and Museum Associates provided generous support for the exhibition and related activities, which included an exhibition catalogue, educational programming for area public school students, a scholarly symposium, and related exhibitions. After closing in Columbia, *From Pasture to Polis* traveled to the University Art Museum at the University of California, Berkeley, and the Arthur M. Sackler Museum, Harvard University Art Museums. (Fig. 4)

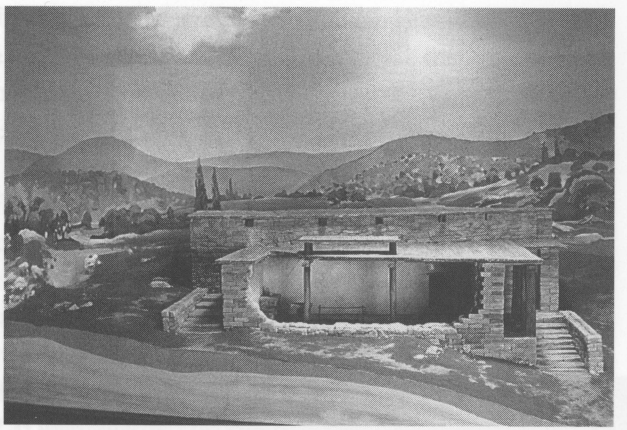

Fig. 4 *From Pasture to Polis,* Temple of Apollo Dreros, Crete, 8th c. B.C. Diorama constructed by Barbara Smith.

1994

Selections from the Permanent Collection of Ancient Art
Through June 19

Isms and Others in the Twentieth Century

1994 – present

The sweeping diversity of artistic styles in the twentieth century is encompassed in this ongoing exhibition of works from the permanent collection. The exhibition was developed, in part, to permit the display of many works that were in storage. With its opening, the exhibition provided an opportunity to display and rotate the Museum's holdings of twentieth-century art in the Modern Gallery.

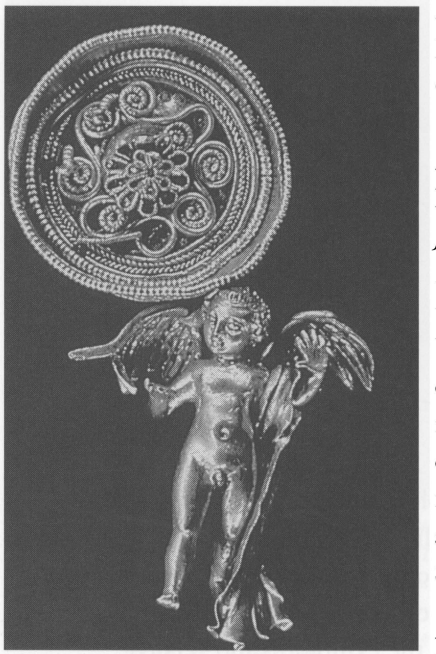

Fig. 5 *A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection.* Earring with Eros pendant, Hellenistic, late 4th c. B.C., gold. Indiana University Art Museum, Bloomington, photo by Michael Cavanagh and Kevin Montague.

A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection

July 30 – October 16

Ancient jewelry exhibitions rarely travel, therefore this exhibition from the collection of the Indiana University Art Museum allowed visitors a special opportunity to examine the art of jewelry making in the ancient eastern Mediterranean world from ca. 3000 B.C. Support was provided through grants from the National Endowment for the Arts, Indiana University's Office of Research and Graduate School, and Museum Associates. (Fig. 5)

Brilliant Stories: American Narrative Jewelry

September 10 – November 6

The modern jewelry included in this exhibition provided insights into the connection between ancient jewelry and its modern equivalent. Scheduled to complement *A Golden Legacy,* the exhibition featured more than eighty storytelling artworks by twenty-five modern American artists. *Brillant Stories* was organized by Lloyd E. Herman, director emeritus of the Smithsonian Institution's Renwick Gallery. The show traveled across the United States during 1994 under the auspices of the International Sculpture Center in Washington, D. C. (Fig. 6)

Ways of Looking

November 1 – December 18

Works in this exhibition from the Museum's permanent collection, represented many cultures — African, Mexican, Indian, Cambodian, Japanese, ancient Greek, European and American. The works revealed visual and thematic similarities that exist across cultures and time periods. Three universal themes were examined in the exhibition: the human figure, mother and child, and faces.

Expressions of Africa: Selections from the Permanent Collection

November 11 – present

This exhibition of objects selected from the Museum's permanent collection, highlights the African mask and its many representations and purposes in African life, and figurative sculpture, which acts as an intermediary to facilitate communication between people and supernatural forces and beings. The exhibition demonstrates how African art is interwoven with daily life in ways quite different from Western art, reminding the viewer to look at African art with a different sensibility.

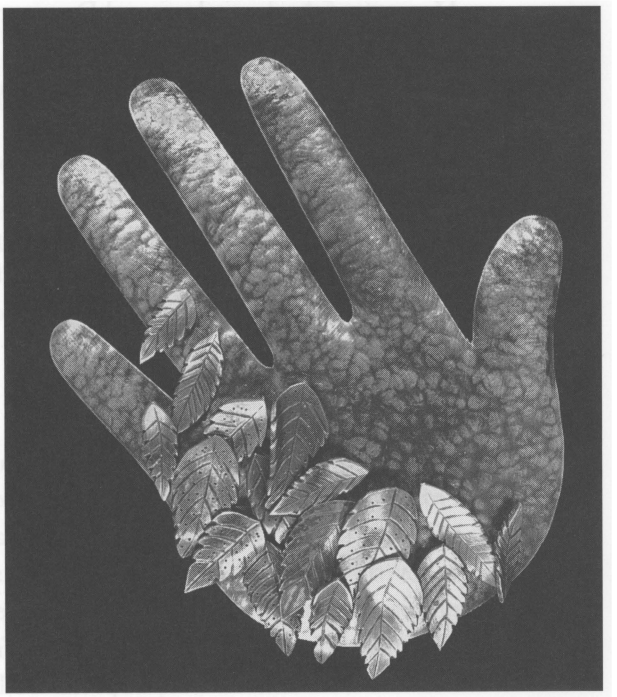

Fig. 6 *Brilliant Stories: American Narrative Jewelry.* Kiff Slemmons, *"Deciduous"* brooch, sterling silver, copper, bronze, brass, International Sculpture Center, photo by Rod Slemmons.

Other Exhibitions

1993

Visions in Stone: The Use of Stone as an Artistic Medium
April 28, 1993 – April 26, 1994
Organized by Museum Studies student Jim Cogswell, this show was installed in Jesse Hall and featured stone artworks and artifacts from the Museum of Art and Archaeology's permanent collection, along with items from the MU Museum of Anthropology and Department of Geology.

A Simple Appreciation of Spiritual Realities: Drawings by Rose Gonnella
October 1 – November 12
Presented in partnership with the Department of Art in the George Caleb Bingham Gallery, Fine Arts Building, this loan exhibition was organized as part of an ongoing effort to bring emerging contemporary artists of national prominence to the university. Gonnella's featured drawings, in color and black-and-white, included simple still-life studies, landscapes and interior settings.

Homer in Art and Literature
October 1 – 29
Museum Studies intern, Leslie Hammond organized this show to complement *From Pasture to Polis: Art in the Age of Homer. Homer in Art and Literature* was held in Ellis Library, and featured artifacts of the period in which Homer is believed to have lived. Rare manuscripts and translations of Homer's works, ranging in date from the seventeenth century to the present, were included. The objects in the exhibit were drawn from the Museum's permanent collection and from Ellis Library's Special Collections.

Figural Representation in Pre-Columbian Art

April 20, 1994 – October 12, 1995

Presented at the Boone County National Bank, this exhibition was organized by Museum Studies student Marie Nau and featured works from the permanent collection of the Museum focusing on the human form as represented symbolically or metaphorically.

World War II Drawings by Keith Crown

May 20 – June 20

This loan exhibition was presented in partnership with the Department of Art in the Bingham Gallery, and featured drawings by Columbia artist Keith Crown. The drawings were made while he was a military illustrator during World War II.

Diane Henk: Sculpture and Assemblage

October 3 – November 11

This loan exhibition, which featured the contemporary works of Kansas City artist Diane Henk, was presented in partnership with the Department of Art in the Bingham Gallery.

Loans & Exhibitions to Other Institutions

1993 AND 1994

To the National Archives, Washington, D.C., bust of Perikles (plaster reproduction), for the exhibition *The Birth of Athenian Democracy*, June 15, 1993 – January 2, 1994. The bust, which is part of the Collection of Plaster Casts, is on loan to the Museum from the MU Department of Art History and Archaeology.

To the Kansas City Artists' Coalition, Kansas City, *Missouri Visual Artists Biennial 1993 – 1994,* August 18, 1993 – September 25, 1993.

To the Albrecht-Kemper Museum of Art, St. Joseph, Missouri, *Missouri Visual Artists' Biennial 1993 – 1994,* November 12, 1993 – December 26, 1993.

To the Spiva Art Center, Joplin, Missouri, *Missouri Visual Artists' Biennial 1993 – 1994,* January 9, 1994 – February 6, 1994.

To the University Art Museum, University of California at Berkeley, Berkeley, California, *From Pasture to Polis: Art in the Age of Homer,* January 20, 1994 – May 20, 1994.

To the Springfield Art Museum, Springfield, Missouri, *Missouri Visual Artists' Biennial 1993 – 1994,* February 18, 1994 – March 20, 1994.

To the Margaret Harwell Art Museum, Poplar Bluff, Missouri, *Missouri Visual Artists' Biennial 1993 – 1994,* April 1, 1994 – May 12, 1994.

To the Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts, *From Pasture to Polis: Art in the Age of Homer,* April 23, 1994 – June 19, 1994.

To Art St. Louis, St. Louis, Missouri, *Missouri Visual Artists' Biennial 1993 – 1994,* May 27, 1994 – June 30, 1994.

Museum Activities 1993

LECTURES

February 12
Birgit Wassmuth, Associate Professor, School of Journalism, "Highlights from DOCUMENTA IX: The Most Important and Controversial International Art Expo."

March 1
Rayna Green, Director, American Indian Program, National Museum of History, Smithsonian Institution, "In America, Freedom is an Indian Woman."

March 26
S. Hollis Clayson, Associate Professor, Department of Art History and Archaeology, Northwestern University, "Parisian Women and Representation in the 'Terrible Year' (1870–1871)." Blake-More Godwin Fund.

April 16
John Klein, Assistant Professor, Department of Art History and Archaeology, "Afterthoughts on Matisse in New York, Paris, and St. Louis."

September 10
James Curtis, Professor and Chair, Department of German, Russian and Asian Studies, "Coming Out: The Art Scene in Russia Today."

September 29
Julian W.S. Litten, Victoria and Albert Museum, London, Memorial lecture for Professor Edzard Baumann, "Living Like Lords and Entombed as Kings: The Seventeenth- and Eighteenth-Century Burial Chapels of the English Aristocracy."

October 1
Rose Gonnella, Assistant Professor, Kean College of New Jersey and Instructor for the Resident Associate Program at the Smithsonian Institution, "Drawing a Simple Appreciation of Simple Realities."

October 9
Susan Langdon, Adjunct Assistant Professor, Department of Art and Archaeology, and Adjunct Associate Curator, Museum of Art and Archaeology opening reception lecture,

"From Pasture to Polis: Art in the Age of Homer."

MIDDAY GALLERY EVENTS

January 27
Brooke Cameron, Professor, Department of Art, "Twentieth-Century Women Artists: One Artist's Process."

February 3
Helen Frankenthaler, WNET, video.

February 10
Josephine Stealey, Instructor, Department of Art, "The Contemporary Art Medium of Papermaking."

February 17
Sharon Welch, Director, Women Studies, "Women in the Arts."

March 3
Masters of Illusion, National Gallery of Art video.

March 10
Christine C. Neal, Associate Curator of European and American Art, Museum of Art and Archaeology, "Missouri Visual Artists' Biennial."

March 24
Dana Everts-Boehm, Folklife Specialist, Missouri Folk Arts Program, "The Traditional Arts Apprenticeship Program."

March 31
Performance by MU Opera Workshop, Department of Music.

April 7
Missouri Visual Artists' Biennial, video.

April 14
Molly O'Donnell, Associate Curator, Museum of Anthropology, "Important Collections and New Directions at the Museum of Anthropology."

April 21
Musical performance by the MU Trombone Choir, Department of Music.

April 28
Jane Biers, Curator of Ancient Art, Museum of Art and Archaeology, "The Reinstallation of the Temporary Ancient Gallery."

June 23
Janet Pultz, Graduate Student, Department of Art History and Archaeology, "Historical Museum Management in a Rural Community."

June 30
Robert Bede Clarke, Assistant

Professor, Department of Art, "Clay as Communication."

July 7
Lawrence Rugolo, Professor, Department of Art, "Outdoor Sculpture."

July 14
The Louvre: A Golden Prison, video.

July 21
Christine C. Neal, Associate Curator of European and American Art, Museum of Art and Archaeology, "The Stories of Gods and Goddesses: Mythological Themes in Western Art."

July 28
Tom Besgrove, Graduate Student, Department of Art, "The 2-D/3-D Fulcrum."

August 4
Jim Cogswell, Graduate Student, Department of Anthropology, "Visions in Stone: The Use of Stone as an Artistic Medium through Time."

September 22
Kathleen Slane, Professor and Chair, Department of Art History and Archaeology, "Laokoon: Greek vs. Roman."

September 29
Dana Everts-Boehm, Folklife Specialist, Missouri Folk Arts Program, "Mexican-American Folk Arts in Kansas City."

October 6
Ann Stanton, Assistant Professor, Department of Art History and Archaeology, "Form and Function in Medieval Manuscript Decoration."

October 13
Susan Langdon, Adjunct Assistant Professor, Department of Art History and Archaeology, and Adjunct Associate Curator, Museum of Art and Archaeology, and Barbara Smith, Diorama Artist, "From Pasture to Polis: The Making of the Dioramas."

October 20
Eugene Lane, Professor, Department of Classical Studies, "Religion in the Homeric Period."

October 27
John Foley, Professor, Department of English and Classical Studies, "Homer's Winged Words."

November 3
Robert Bede Clarke, Assistant Professor, Department of Art; Ali Haline, Graduate Student, Department of Art; and, Morteza Sajadian, Director, Museum of Art and Archaeology, "Pottery Techniques in the Geometric Period: a Demonstration."

November 10
"A Musical Showcase," Department of Music.

November 17
Norman Land, Professor, Department of Art History and Archaeology, "Greek Gods in Italian Art."

December 1
Sharon Gerstel, Visiting Assistant Professor, Department of Art History and Archaeology, "Eucharistic Iconography from Missouri to Byzantium."

Special Events

March 5
Missouri Visual Artists' Biennial Forum. Panelists: William Hawk, Janet Hughes, and Mary Mahoney, 1993–1994 MVAB artists; Amanda Cruz, Assistant Curator, Hirschhorn Museum and Sculpture Garden and MVAB Guest Curator; and other selected panelists.

March 27
"Women of Vision: Visions of Women," symposium, sponsored by Art History and Archaeology Graduate Students' Association.
Keynote lecture:
Erica Rand, Professor, Bates College, "Diderot's Daughter and Barbie's Mother: Controlling Visions of Children"
Speakers:
James White, University of Missouri-Columbia, "The Evolution of the Indexing of Scholarly Literature on Women and the Visual Arts"
Leslie Hammond, University of Missouri-Columbia, "Artemis Orthia, Her Cult and Image"
Lisa Auanger, University of Missouri-Columbia, "Amazon as Victim: Roman Era Sarcophagi Un-typified"
Walter Berry, University of Missouri-Columbia, "Noble Widows, Family Ties and Church Reform in Eleventh-Century Burgundy. The Case of Adaleida of Brusseuil and the Parish Church of Rigny-sur-Arroux"
Jennifer Spreitzer, University of Chicago, "Seeing Saint Foy of Conques"
Jane Toon Nucup, University of Missouri-Columbia, "The Vessel as Vassal: Representations of the Courtly Lady on Fourteenth-Century Ivories"
Laura Flusche, University of Illinois, Champaign-Urbana, "Painted Women: Marriage and Power in the Palazzo Martinengo, Brescia"
James Terry, University of Missouri-Columbia, "A Squint through the Quizzing Glass: Sex and Commerce in the Drawings of Thomas Rowlandson"

Beverly Joyce, University of Kansas, "The Sleep of Arthur in Avalon: Burne-Jones' Subjective World"

Debra Page, University of Missouri-Columbia, "What Was She? Hon-en Katedral"

Margaret Goehring, Case Western Reserve University, "The Absent Whole: Women in the Art of Allen Jones and David Salle"

Melinda E. Stelzer, Saint Louis, "Death and Rebirth in the Art of Rebecca Horn"

Angela M. Reinoehl, The School of the Art Institute of Chicago, "The Politics and Psychology of Collecting Trash: A Study of the Work of Mierle Laderman Ukeles, Dominique Mazeaud, and Ciel Bergman."

August 16–20

Interdisciplinary Summer Institute for Teachers, offered in conjunction with *From Pasture to Polis.* **Speakers:** Barry Powell, Professor and Chair, Department of Classics and Integrated Liberal Studies Program, University of Wisconsin-Madison; John Foley, Professor of English and Classical Studies, University of Missouri-Columbia; Susan Langdon, Adjunct Associate Curator of Ancient Art, Museum of Art and Archaeology; Mary Kathryn Mills, Teacher, McKelvey Elementary (St. Louis); Dexter Schraer, Columbia Gifted Program Coordinator, Columbia Public Schools; Luann Andrews, Curator of Education/ Public and Docent Programs, Museum of Art and Archaeology; and Morteza Sajadian, Director, Museum of Art and Archaeology.

October 23

From Pasture to Polis: Art in the Age of Homer symposium, *"The Geometric Period: An exploration of some recent thoughts on questions concerning oral tradition, the emergence of the Polis and early sanctuaries, writing and the invention of narrative style in early Greek art."*

Chairs:

Morteza Sajadian, Director, Museum of Art and Archaeology; Susan Langdon, Adjunct Associate Curator of Ancient Art, Museum of Art and Archaeology

Speakers:

Ian Morris, Associate Professor of History and Classics, University of Chicago, "The Art of Citizenship in the Early Polis: Geometric, Subgeometric, Orientalizing"

Barbara Bohen, Director, World Heritage Museum, University of Illinois, Champaign-Urbana, "The Emergence of the Polis: Evidence from the Eighth Century Burial Grounds"

David Gordon Mitten, Professor of Classical Art and Archaeology,

Harvard University, "Geometric Bronze Statuettes: Greek Sculpture Begins"

Sarah Morris, Associate Professor of Classics, University of California, Los Angeles, "Greek and Near Eastern Art in the Age of Homer"

Jane Carter, Assistant Professor of Classical Languages, Tulane University, "Thiasos and Marzeah: Ancestor Cult in the Age of Homer"

Merle Langdon, Associate Professor of Classics and Art History, University of Washington, "Cult in Iron Age Attica"

Christopher Simon, Assistant Professor of Classics, College of the Holy Cross, "The Archaeology of Cult in Geometric Greece: Ionian Temples, Altars, and Dedications"

John Foley, Professor of English and Classical Studies, University of Missouri-Columbia, "Oral Tradition and Homeric Art: The Hymn to Demeter"

Barry Powell, Professor and Chair, Department of Classics and Integrated Liberal Studies Program, University of Wisconsin-Madison, "Writing and the Invention of Narrative Style in Greek Art"

Gregory Nagy, Professor of Classical Greek and Comparative Literature, Harvard University, "The End of the Iliad and the Beginnings of the Polis."

MISSOURI FOLK ARTS PROGRAM

Tuesdays at the Capital

All events took place at the Union Hotel in Jefferson City and were sponsored in part by the Missouri Arts Council and the Missouri Department of Natural Resources.

April 6

Heriberto Lopez, Sr., and apprentice, Mexican-American Mariachi Music; Gladys Coggswell and apprentices, African-American Storytelling.

April 13

Pearl Forrest and apprentice, Anglo-American Quilting; Richard Martin and apprentices, African-American Jazz Tap Dance.

April 14

Lecture by Richard Martin, Jazz Dancer and 1993 Missouri Arts Award Recipient, Tate Hall. "The Many Faces of Jazz Tap," performance by Richard Martin, Wallace Robinson, and Alan McLead, Jazz Dancers.

April 18

Joe Hickerson, Head, Archive of Folk Culture, Library of Congress, "Drive Dull Care Away: Joe Hickerson in Concert."

April 20
Arthur Treppeler and apprentice, European Button Box Accordion Music; Edna Mae Davis and apprentices, Ozark Square Dance and Jig Dance.

April 27
Earlie Braggs and apprentice, Kansas City Swing Jazz Music (trombone); and Guy McConnell and apprentice, Damascus Steel Knife Making.

FILM SERIES

"Greek Legends in Film" series offered in conjunction with *From Pasture to Polis*.

October 10. The Three Stooges Meet Hercules, 1962.

October 14. Light of the Gods, 1988.

October 21. Electra, 1988.

October 28. The Trojan Horse, 1963.

November 4. Jason and the Argonauts, 1963.

November 11. Ulysses, 1955.

November 18. Conquest of Mycenae, 1964.

CHILDREN'S EDUCATIONAL PROGRAMS

In conjunction with *From Pasture to Polis,* several educational events were offered for children.

October 16, 23, 30, and November 6
"Homer Forever!" Ages 10–12. This four-week Saturday afternoon series allowed children to explore ancient Greek culture including the Olympic Games, warfare, mythology and the Polis (city-state). Studio projects included pottery, jewelry, and animal and human figure depictions. It culminated with a reenactment of ancient Olympic Games.

October 17
"The Wooden Horse." Ages 4–6. Focusing on horses, children examined two-dimensional horses on ancient Greek Geometric pottery, three-dimensional horses in bronze and terra cotta and a live horse from the University of Missouri Equine Center. The session also featured a dramatic interpretation of The Trojan Horse and a studio activity in which children created their own horses.

October 17
"Heroes and Monsters." Ages 7-9. Through a review of an ancient epic —*The Odyssey*—and a modern epic —Star Wars—children focused on the weapons, shields, helmets and monsters depicted in both. A discussion related Museum objects to the *Iliad*. In the studio activity, children created monster masks and shields with geometric designs.

Museum Activities 1994

LECTURES

February 7
Nancy C. Wilkie, Professor of Classics and Anthropology, Carleton College, "Terra Incognita No Longer: Archaeology in Grevena, Greece." Sponsored by the Archaeological Institute of America.

February 25
Keith Crown, Artist, "The Museum of Art and Archaeology and Overview: A Depiction in Watercolor." Sponsored by Museum Associates.

March 21
Susan Kane, Associate Professor and Department Chair, Oberlin College, "The Sanctuary of Demeter and Kore/Persephone in Cyrene, Libya." Sponsored by the Archaeological Institute of America.

March 25
Brooke Cameron, Professor, Department of Art, and Christine C. Neal, Associate Curator of European and American Art, Museum of Art and Archaeology, "Show and Tell: The Printmaking Process." Sponsored by Museum Associates.

March 29
Elena Walter-Karydi, Professor of Classical Archaeology, University of Saarbrüken, Germany, "The Rise of the Noble House in Late Classical Greece." Sponsored by the Archaeological Institute of America, Department of Art History and Archaeology, the Graduate Student Association and the Museum of Art and Archaeology.

April 22
Larry Young, Sculptor, and Morteza Sajadian, Director, Museum of Art and Archaeology, "Missouri Save Outdoor Sculpture!: A Sculptor's Perspective."

April 28
Dorothy Johnson, Professor, Head–Art History Division, School of Art and Art History, University of Iowa, "Helpless or Heroic?: Women in the Art of David." Sponsored by the Blake-More Godwin Fund, the Department of Art History and Archaeology, the Graduate

Student Association and the Museum of Art and Archaeology.

May 6
Christine C. Neal, Associate Curator of European and American Art, Museum of Art and Archaeology, "Twentieth-Century Romanian Artistic Perspectives: A Viewing and Interpretation of the Works of Three Romanian Artists."

June 7
Keith Crown, Artist, "World War II Drawings." In conjunction with the exhibition, *World War II Drawings* by Keith Crown, George Caleb Bingham Gallery, MU School of Fine Arts.

July 7
Patrick Schuchard, Associate Professor and Head of Painting Area, School of Fine Arts, Washington University, "Selected Work 1984 to 1994." In conjunction with the exhibition, *Selected Work 1984 to 1994,* George Caleb Bingham Gallery, MU School of Fine Arts.

September 23
Penny Proddow and Marion Fasel, Curators of Jewelry, R. Esmerian, Inc., and Authors, *Hollywood Jewels: Movies * Jewelry * Stars,* "Goddesses of Jewelry: From the Ancient World, Hollywood and Contemporary Culture."

October 3
Diane Henk, Artist, "Sculpture and Assemblage."

October 14
Lloyd Herman, Exhibition Curator, "Brilliant Stories: American Narrative Jewelry."

October 17
Ford Weiskittel, Trireme Trust USA, "A Ghost Ship Comes to Life: The Design, Reconstruction, and Sea Trials of an Ancient Greek Warship." Sponsored by the Archaeological Institute of America.

October 27
Arielle Kozloff, Curator of Ancient Art, Clevelend Museum of Art, "The Sun Pharaoh Amenhotep III, his Queen Tiy, and their Baubles."

November 11
Albert Leonard, Jr., Professor, Department of Classics, University of Arizona, Tucson, "Interconnections in the Eastern Mediterranean during the Late Bronze Age."

Midday Gallery Events

January 26
Frank Stack, Professor, Department of Art, "The Technique of Contemporary Watercolor Painting."

February 2
John McClendon, Director, Black Culture Center, "The Value of Knowledge and Knowledge of Value: Black Culture in the White Academy."

February 9
Romare Bearden, video, 1984.

February 16
Lillian Dunlap, Assistant Professor, School of Journalism, "Images of African Americans in Television News."

February 23
Deborah Swanegan, Master Storyteller, "A Thread in the Tapestry: Weaving Together Family Stories, Personal Experience Narratives and African-American Folk Tales."

March 2
Cubism, video, 1970.

March 9
Julie Youmans, Project Coordinator, Missouri Performing Traditions, Missouri Folk Arts Program, "Don't/Do Play All at Once: Strategies and Styles Stemming from Irish seisiún ceoil."

March 23
Christine C. Neal, Associate Curator of European and American Art, Museum of Art and Archaeology, "Isms and Others."

March 30
Osmund Overby, Professor, Department of Art History and Archaeology, "Historic Ste. Genevieve and the Great Flood of 1993."

April 6
Surrealism, video, 1972.

April 13
John Klein, Assistant Professor, Department of Art History and Archaeology, "Video as Art."

April 20
Marie Nau, Project Coordinator, Missouri SOS!, "Missouri Save Outdoor Sculpture!"

April 27
Notley Hawkins, Artist, "A Way of Seeing the World: Themes in Contemporary Landscape Painting."

June 22
Christine Doerr, Graduate Student, Department of Art, "Real Women Aren't Afraid of Snakes: Visual Art as Contemporary Expression."

June 29, July 6, July 13
"African-American Art: Past and Present," a three-part series discussing African artists from their beginnings in the New World to the present including interviews with leading African-American

artists focusing on personal inspiration and themes.

June 29
African Art/Slavery, Decorative Arts, 18th & 19th Century Fine Art Survey, video, 1992.

July 6
20th Century Fine Art Survey, video, 1992.

July 13
20th Century Fine Art Survey, In the Artist's Words, video, 1992.

July 20
Islamic Art, video, Films for the Humanities Series, 1988.

July 27
The Vever Collection, PBS video, 1989.

August 3
Jane Biers, Curator of Ancient Art, Museum of Art and Archaeology, "A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection."

September 7
Jane Biers, Curator of Ancient Art, Museum of Art and Archaeology, "A Golden Legacy: Technical Aspects of the Burton Y. Berry Collection."

September 14
William Hawk, Assistant Professor, Department of Art, "William Hawk: A Personal Vision."

September 21
Kevin Shelton, Associate Professor, Geological Sciences, "The Geology of Gold Deposition in Coastal California."

September 28
Christine C. Neal, Curator of European and American Art, Museum of Art and Archaeology, "The Inside Story of Brilliant Stories."

October 5
Gary Robinson, Jewelry Designer, Gary B. Robinson Jewelers, Inc., "Influences and Modern Application in Design and Jewelry Making."

October 12
Dan Frye, Assistant Professor, Departments of Art and Art Education, "The Craft of Fine Art."

October 19
Jewelry Through 7,000 Years, video, Penn State Audio-Visual Services, 1976.

October 26
Jane Biers, Curator of Ancient Art, and Greig Thompson, Chief Preparator, Museum of Art and Archaeology, "The Collections of Ancient Art: Reinstallation Project."

November 2
Dana Everts-Boehm, Folklife Specialist, Missouri Folk Arts Program, "St. Louis Irish Arts: Innovative and Conservative Impulses in Missouri's Irish Music and Dance."

November 9
Christine C. Neal, Curator of European and American Art, Museum of Art and Archaeology, "Dale Chihuly: The First 'National Living Treasure.' "

November 16
Priscilla Schwarz, Visiting Assistant Professor, Department of Art History and Archaeology, "Manet's Images of Women in Cafés: The Ambiguity of Reality in Modern Parisian Life."

November 30
Christine C. Neal, Curator of European and American Art, Museum of Art and Archaeology, "Ways of Looking."

December 7
Ray Brassieur, Folklorist, State Historical Society of Missouri, and Morteza Sajadian, Director, Museum of Art and Archaeology, "The Art and Heritage of the Bootheel."

SPECIAL EVENTS

April 11
Medieval and Renaissance Colloquium.

Speakers:

Antonio Orejudo, Assistant Professor, Department of Romance Languages, "The Epistolary Genre in Renaissance Spain"

Anne Stanton, Assistant Professor, Department of Art History and Archaeology, "The Queen Mary Psalter in Its Devotional Context"

John Zemke, Assistant Professor, Department of Romance Languages, "On Editing Moshe Almosnino's 'Regimento de la vida, (Salonika, 1564).' "

May 17–31
Trip to Athens, Greece. Led by William R. Biers, Professor, Department of Art History and Archaeology, and Jane Biers, Curator of Ancient Art, Museum of Art and Archaeology.

MISSOURI FOLK ARTS PROGRAM

Tuesdays at the Capital
All events took place at Lohman's Landing in Jefferson City and were sponsored in part by the Missouri Arts Council and the Missouri Department of Natural Resources.

April 5
Delia Knipp and Debbie Young, Back-up Piano; Robert Holt and Mike Fraser, Ozark Fiddle.

April 12
Catherine Sanders and Diana Fraser, Tatting; Evelyne Voelker and Lynn Kussman, Comanche Buckskin Dress.

April 19
Charles Williams and Darrell Brown, Gospel Piano; Geoffrey Seitz and Gregory Krone, Violin Making.

April 26
Buford Veach and Darrell Brown, Western Saddle Making; Deborah Swanegan and Sheila Plummer, African-American Storytelling.

June 25
Missouri Folk Arts Celebration, Jefferson Landing State Historic Site, Jefferson City.

FILM SERIES

"Africa through African Eyes," a three-part series that offered an historical survey of African cinema from its inception to the present.

February 9. Caméra d'Afrique, Tunisia, 1983

February 16. Ouaga, Ghana/Great Britain, 1988

February 23. Black Girl, Senegal, 1965

April 8. Beauty and the Beast, France, 1946

September 29. Camille Claudel, France, 1988

CHILDREN'S EDUCATIONAL PROGRAMS

In conjunction with *A Golden Legacy,* several educational events were offered for children.

August 2
"Dangling Dolphins!" Ages 4–6. Inspired by golden earrings with suspended agate dolphins, this program had children search the exhibition looking for other animals incorporated into ancient jewelry. Children examined modern jewelry with animal motifs and, in the studio, incorporated animals into their own jewelry design.

August 3
"Golden Hooks." Ages 7–9. While touring the exhibition, children differentiated between jewelry that slips on and jewelry with hooks. A video, Let's Create Fun Jewelry for Boys and Girls, was shown. Children created their own jewelry in a studio experience.

August 4
"Eureka!" Ages 10–12. This workshop had participants examine gold through a reflecting-light microscope and discuss metal analysis with an MU geologist. A video, Jewelry through 7,000 Years, was viewed. Children applied design concepts to a studio activity.

ART HISTORY AND ARCHAEOLOGY

DEPARTMENT FACULTY

1993

Kathleen Warner Slane
Chair

William Biers

Patricia Crown

Sharon Gerstel
Visiting, Fall '93

John Klein

Norman Land
On leave of absence, Winter '93

Howard Marshall
On leave of absence, Fall '93

Osmund Overby

Michael Rabens
Visiting, Winter '93

Marcus Rautman
On leave of absence, Fall '93

Morteza Sajadian

Anne Rudloff Stanton

Junmin Yu
Visiting, Winter '93

Vera Townsend
Emerita

Homer Thomas
Emeritus

1994

Kathleen Warner Slane
Chair

William Biers

Patricia Crown
On leave of absence, Fall '94

Sharon Gerstel
Visiting, Winter '94

John Klein

Norman Land

Howard Marshall
On leave of absence, Winter, '94

Osmund Overby

Marcus Rautman
On leave of absence, Winter '94

Morteza Sajadian

Priscilla Schwarz
Visiting, Fall '94

Anne Rudloff Stanton

Vera Townsend
Emerita

Homer Thomas
Emeritus

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STAFF 1993

Morteza Sajadian
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Jacque F. Dunn
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Christine C. Neal
Associate Curator of European and American Art

Susan Langdon
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Curator of Education: Docent and Public Programming

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Chief Preparator

Tyler Dawson
Assistant to the Preparator

Barbara Smith
Assistant to the Preparator

Dianne Buffon
Fiscal Officer (through 3/93)

Connie Sullivan
Fiscal Officer (4 through 5/93)

Robin Cockrell
Fiscal Officer (6 through 7/93)

Meda Delashmutt
Fiscal Officer (beginning 11/93)

Anne Brooks
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Jennifer Crotty Kaiser
Assistant Coordinator, Membership Program (through 7/93)

Betsy Conlisk Solomon
Assistant Coordinator, Membership Program (beginning 12/93)

Diana Fisher
Academic Coordinator (8 through 10/93)

MUSEUM OF ART AND ARCHAEOLOGY

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Assistant Conservator

Marie Nau
Missouri SOS! Project Coordinator (beginning 11/93)

Laura Sparks
Receptionist (beginning 7/93)

Danah Coester
Graphic Designer (through 7/93)

Notley Hawkins
Graphic Designer

Stephanie Foley
Graphic Designer

John Owens, Angelia Panel and Byron Smith
Freelance Designers for From Pasture to Polis

David Davis
Norman Neely
Keith Fletcher
Security

Bette Weiss
Museum Shop Manager

Mary Campbell
Museum Shop Assistant Manager

Lisa Benson, Ginger Fletcher, Becky Graff, Leslie Hammond, Deb Krause, Viola Nelson, Ann-Marie Ostermeier, Danielle Parks, David Pearce, Sylvia Rohr, Janette Rozgay, and Jim Terry
Student Assistants

Gladys D. Weinberg
Research Fellow

Dana Everts-Boehm
Missouri Folk Arts Program Folklife Specialist

Julie Youmans
Missouri Folk Arts Program Missouri Performing Traditions Coordinator

MUSEUM OF ART AND ARCHAEOLOGY

STAFF 1994

Morteza Sajadian
Director

Jacque F. Dunn
Assistant Director (through 3/94)

Jane C. Biers
Curator of Ancient Art

Christine C. Neal
Curator of European and American Art (appointed 9/94)

Susan Langdon
Adjunct Associate Curator of Ancient Art (through 6/94)

Jeffrey B. Wilcox
Registrar and Photographer

Greig Thompson
Chief Preparator

Meda Delashmutt
Fiscal Officer

Susan Brouk
Academic Coordinator (beginning 2/94)

Aimée Leonhard
Assistant Conservator

Marie Nau
Missouri SOS! Project Coordinator

Kristy Nichols
Receptionist (2/94 to 12/94)

Stephanie Foley
Graphic Designer (through 3/94)

Heather J. Stanley
Graphic Designer (beginning 4/94)

David Davis, Norman Neely, Keith Fletcher
Security

Bette Weiss
Museum Shop Manager

Mary Campbell
Museum Shop Assistant Manager

Lisa Benson, Becky Braniff, Betsy Conlisk, Ginger Fletcher, Becky Graff, Leslie Hammond, Deb Krause, Marie Nau, Danielle Parks, David Pearce, Jim Terry
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Missouri Folk Arts Program
Folklife Specialist

Julie Youmans
Missouri Folk Arts Program/Missouri Performing Traditions Coordinator

MUSEUM OF ART AND ARCHAEOLOGY

DOCENTS IN 1993 AND 1994

Diane Ball
Robert Ballou
Lynnanne Baumgardner
Anne Braisted
Anne Brooks
Betty Brown
Patsy Brown
Nancy Cassidy
Averil Cooper
Johnny Coulter
Susan Dunkin
Bernadine Ford
Nancy Frazier
Eleanor Goodge
Ann Gowans
Helene Holroyd
Jeannette Jackson–Thompson
Darlene Johnson
Mary Beth Kletti
Ann LaBrunerie
Dorinda Landrum
Vesta LaZebnik
Nancy Lowe
Margaret Mier
Meg Milanick
Bernice Prost
Dixie Speer
Linda Trogdon
Mary Webb
Lynn Willbrand
Marie Wright
Joan Zemmer

Docents Emerita
Lovina Ebbe
Frances Maupin

MUSEUM OF ART AND ARCHAEOLOGY

ADVISORY COMMITTEE 1993-1994

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Department of Art History and Archaeology

Betty Brown
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Betty Revington Burdick
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Museum Associates

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Patricia Crown*
Department of Art History and Archaeology

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Columbia Public Schools

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Museum of Anthropology

Stuart Palonsky
Director, Honors College

Glenn Pierce
Department of Romance Languages

Toni Prawl
Graduate Student

Morteza Sajadian
Director
Museum of Art and Archaeology

Judson Sheridan
Dean, the Graduate School

John McCormick
Interim Dean, the Graduate School

**Acquisitions Sub-committee*

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University of Missouri–Columbia
Pickard Hall
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