

MVSE ANNUAL of the  
MUSEUM of ART and ARCHAEOLOGY  
UNIVERSITY OF MISSOURI-COLUMBIA

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# MUSE 8 1974

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FRONT COVER: "Woman in Riding Costume," by Jean-Baptiste Isabey, dated 1792. Charcoal heightened with white. Acc. No. 73.12. 30.5 x 25.5 cm.

BACK COVER: Sketches by Anton Raphael Mengs (German, 1728-1779). Black chalk. Acc. No. 73.11. 32 x 21.3 cm.

*All Museum photographs by Ronald G. Marquette*

The Museum of Art and Archaeology is located on the fourth floor of the Ellis Library of the University of Missouri-Columbia, with additional exhibits in Jesse Hall (2nd and 3rd floors). It is open 2-5 p.m. daily except when the Library building is closed during certain holidays. Admission is free. Guided tours are provided upon request.

*MUSE*, the Annual of the Museum, is distributed without charge to institutions concerned with art or archaeology and to individuals interested in these subjects. In case of change of address, please notify us. Correspondence should be sent to: Museum of Art and Archaeology, Ellis Library 4D11, University of Missouri, Columbia, Missouri 65201 (Telephone: 314-882-8363).

# Activities

The year 1974 has been an exciting one for the Museum, since the State Legislature appropriated funds for remodeling the old Chemistry building on Francis Quadrangle. The construction contract was awarded on August 2, and work began later that month. The total sum appropriated for the project is \$751,508. Francis Quadrangle has now been entered in the National Register of Historic Places, so that the integrity of the exterior of the Chemistry building will be strictly respected. At this writing, in mid-November, much of the demolition work in the interior is completed, and as a result the original spaces have opened up, showing how perfectly adaptable the building is for our purposes. With luck, the scheduled completion of the project late in the summer of 1975 should be possible. The move to the new facilities will be long and painstaking, but we are beginning to think of the autumn of 1976 as a possible date for the inauguration.

There are already difficult problems with the new building: it is clear that inflated costs have made the appropriated sum no longer sufficient. There are still some ten alternates to the base bid which are not funded but are essential to the completion of the remodeling. These include the galleries for Far Eastern Art and for Prints and Drawings, the study and storage rooms for Graphic Arts, providing a closed circuit television scanning system, equipping the photo studio and dark room. For these we need another \$75,000. In addition, there are no funds for installation; the architects estimate about \$200,000 for this purpose. With the help of the Development Fund, a fund-raising campaign has been started; we urge our friends to help in the project.

If the building is completed as planned, the second floor will contain galleries for ancient art, Byzantine and medieval art, Old Master paintings, modern and contemporary art,

drawings and prints, primitive art of Africa, Oceania and Mesoamerica, South and Southeast Asian art and art of the Far East. The first floor will house the Department of Art History and Archaeology, and the largest room will be a gallery for our casts of Greek and Roman sculpture. Office, work and storage areas for the Museum are to be on the ground floor, with an elevator connecting all floors; there will be an entrance with a ramp for the handicapped. The entire building will have full climate control and sensitive security systems.

Looking forward to this expansion of Museum activities, an increase of the staff was begun this year. Most important is the addition of two full-time members: Mrs. Ruth Witt is now Administrative Assistant, her position as Secretary taken by Mrs. Ryntha J. Gibbs; Richard G. Baumann has been appointed Curator of Renaissance and Modern Art. Dr. Jane C. Biers has been promoted to Curator of Ancient Art. Requests for further additions have been filed—a designer-preparator for next year and a conservator for the following year.

The acquisitions for 1973 show the range and diversity that have been characteristic for the Museum. The number of donors is greater than the year before and there are also some gifts of money. We acknowledge with many thanks gifts from the Arts and Science Student Council, from the Maya Corporation, from Mr. and Mrs. Leland Hazard, who are among our oldest and most faithful supporters, from Emeritus Professor and Mrs. Royal D. M. Bauer, from Dr. Lillian Malcove and Mrs. Irene Taylor. While this list is small, it contains significant items—the fund from the Arts and Science Student Council is the first student support for the Museum and we look for increases from this area; the Maya Corporation grant is the first of its kind, and we hope it may open another area of support.

Although there were no excavations at Tel Anafa in 1974, six staff members worked in Jerusalem on excavation material, and considerable progress was made in preparing the final publication. At the end of the summer the basic division of the material with the Department of Antiquities was finished, and some 250 objects sent to the Museum. We can now prepare the first comprehensive exhibit of material from the Museum's excavations.

The Museum's status as a research institution has been enhanced by the recent award to Dr. Gladys D. Weinberg of a grant from the International Research and Exchanges Board for three months of travel and study in Romania and Bulgaria, now concluded. The Director received the Byler Award for 1974, for outstanding service to the Humanities; the award included \$1,000, which has been donated to the building fund. More recently, the Director was the recipient of one of the Faculty-Alumni medals. The Museum received especially prominent notice in the *Illustrated Guide to the Treasures of America* (Reader's Digest Association, 1974); it was the only university museum to receive a full page, with five color illustrations.

Activities connected with the new facilities are now our special concern. All our efforts must go to raising funds, and we add here an urgent appeal to all our friends to help in this project. The University has already increased support in the area of staff, but public support, from the alumni and from the Columbia community, is greatly needed. We invite the people of Columbia and Central Missouri to regard the Museum as an important part of their cultural life and to support it accordingly.

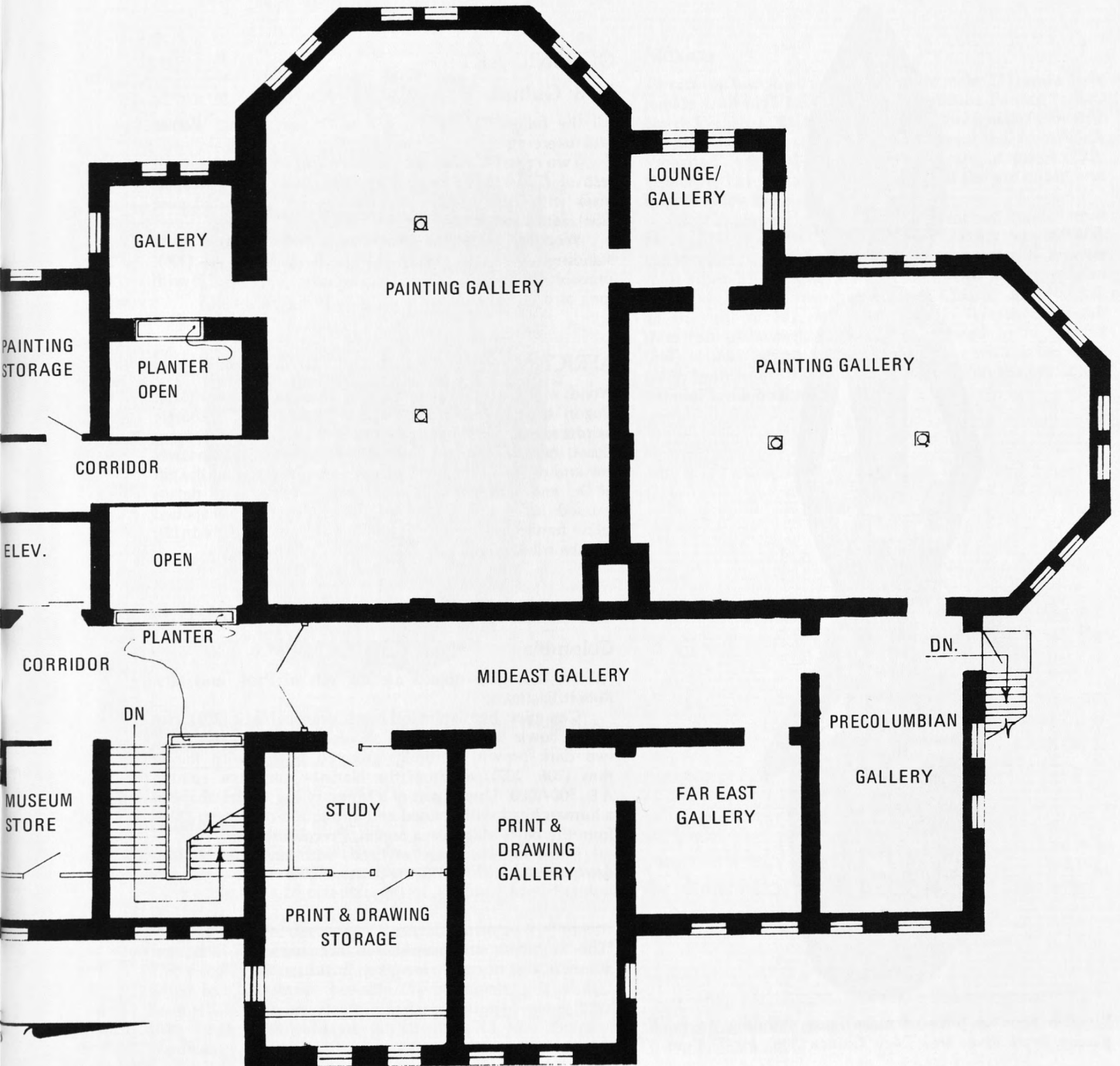
SAUL S. WEINBERG  
Director

**Note:** Since the above was written three months ago, excellent progress has been made on the building. Phase II, the plan for the installation,

should be well in the making, but lack of funds has precluded progress on this phase. The building program is scheduled for completion on June 17, 1975. It is thus most urgent that we get on with fund raising so as not to delay our move into the new quarters. Our first appeal has met with some success and we are pleased to report additional gifts from several who appear on the list above, as well as from Dr. and Mrs. Renato Almansi, Mr. and Mrs. Aaron Bohrod, Mr. and Mrs. John N. Booth, Prof. Frederick Shane and Mr. and Mrs. Charles Sherfese. We repeat our appeal to our friends to help us achieve our goal.







# Acquisitions 1973



Wooden hook in form of male figure standing on relief plaque, Sepik River area, New Guinea (306). H. 87.5 cm.

## OCEANIC ART

### New Guinea

All the following are the gift of Dr. and Mrs. Werner Muensterberger:

Two rattan masks with painted details for the Yam cult festival (255, 256)\*, Maprik or Sepik area; cane helmet-mask with mud packing and some paint, elongated nose (258), Iatmul or Blackwater River area.

Wooden hook in the form of a stylized male figure standing up on a plaque with a head in relief (306), probably from Sepik River area; wooden male figure with long bird-like beak (307).

## AFRICAN ART

Wood: stylized male figure seated upon an animal (315), Dogon tribe, West Sudan; female mask with elaborate hairdress, scarification marks on face (316), Baule tribe, Ivory Coast; mask of male with European-style hat, movable lower jaw and rattan beard (317), Ogoni tribe, Nigeria, all the gift of Dr. and Mrs. Milton Gross. Helmet-mask with details painted in blue and yellow, surmounted by a spotted feline figure and three bird-like heads painted in red (13), Yoruba tribe, Nigeria.

## CENTRAL AND SOUTH AMERICAN ART

### Colombia

All the following objects are the gift of Prof. and Mrs. Robert Eastman:

Ceramics: hemispherical bowl, orange-black (201), two footed bowls with bosses on shoulder (202), on rim (203), two dark brown, vertically grooved bowls with flaring rims (206, 207), all from the Narina-Quimbaya culture, A.D. 500-1000. Upper part of a funerary jug in the shape of a human head with incised and appliquéd ornament (205), from the Baya Magdalena region, Precolumbian.

Stone human figure, stylized, with asymmetric head-dress incised with geometric pattern (204).

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\*The numbers in parentheses are museum accession numbers and normally are given in full, as 73.255.



Wooden mask of female with high headdress, Baule tribe, Africa (316). H. 27 cm.

### Guatemala

Ceramic cylindrical bowl with two opposed carved glyphs and lobate pattern between them (245), from Chama, Late Classic Maya, A.D. 600-900, gift of Mr. and Mrs. Stanley Westreich.

Four chipped chert objects, two eccentric, two in human form (223-226), from Tikal, Classic Maya, A.D. 300-900. Thirty-three celts of basalt, jade and other stones (227.1-33) found in Guatemala, possibly Precolumbian, gift of Mr. Samuel Lindenbaum. Pair of circular obsidian earplugs (228) from Tikal, Classic Maya, gift of Mr. and Mrs. Stanley Westreich.

### Mexico

Terracotta: two small figurines, a nude male (231) and a nude female with high headdress (232) from the Panuco region, North Veracruz, 300 B.C.—A.D. 300; hollow female figure with incision, clothing painted black (242), probably from North Veracruz, A.D. 100-300; buff-ware figure of priest (230), Veracruz, Late Classic, A.D. 600-900, all the gift of Mr. and Mrs. Stanley Westreich.

Stone: serpentine male head with incised braided head band (229) from Teotihuacán, Early Classic, A.D. 300-600; black relief fragment with head and shoulders of a priest (243) from Michoacán; jade ear disc with male profile in relief (244) from Chiapas, both Late Classic, A.D. 600-900; all the gift of Mr. and Mrs. Stanley Westreich. Tecali (Mexican alabaster) lid with bird's head in high relief (247), stucco glyph painted blue-green with a red edge (248), both from Chiapas, Late Classic; both the gift of Mr. Samuel Lindenbaum.



Terracotta figure of a priest, Vera Cruz, Late Classic (230). H. 56.5 cm.

## Panama

Textile appliqué with animal figures and decorative motives (308) from San Blas, 20th c., gift of Mr. David Owsley.

## Peru

Ceramics: hemispherical bottle with long neck, incised geometric designs (246) from Jecepecete Valley, Late Chavin style, 500-200 B.C.; vessel with six small human figures applied upon shoulders, geometric designs on figures and lower body painted in black (239), Recuay style, A.D. 1-500; gourd-shaped dipper with painted geometric designs on human head at end of long handle (233), Early Classic, A.D. 1-500; vessel in form of couple in erotic pose (234), jar in form of standing warrior with shield (237), stirrup-spouted vessel in beehive shape (238), jug in form of kneeling man with facial disease (241), all Mochica IV, ca. A.D. 500-800; beaker with incised geometric designs (236), A.D. 800-1100; stirrup-spouted vessel in shape of a bean pod (235), Late Chimú style, A.D. 1200-1500; red ovoid jug (240), Early Classic, A.D. 1-500; all the gift of Mr. and Mrs. Stanley Westreich.

## FAR EASTERN ART

### China

Pair of painted paper wall hangings: mountain landscape with a lady and a maidservant, and a man with two children at his feet (51.1), temple scene with two women devotees and a girl carrying a jug (51.2), 17th or 18th c., gift of Mr. Waldo E. Tyler.

## SOUTH AND SOUTHEAST ASIAN ART

### Thailand

Sandstone head of Buddha, painted hair with traces of gold leaf (219), Ayudia style, 17th or 18th c., gift of Dr. and Mrs. Werner Muensterberger.

## NEAR AND MIDDLE EASTERN ART

### Anatolia

Copper plaque with standing male and female figures in heraldic pose, executed in repoussé technique (218), from Urartu, 8th c. B.C.

Ceramic krater with white slip and details painted in red-brown, on each side a painted stag eating leaves from



Ceramic vessel surmounted by six human figures, with painted geometric design, Recuay style, Peru (239). H. 20 cm.

a tree, stylized vines between (3), from Phrygia, 6th c. B.C.  
Bronze coin of Levon III (318), A.D. 1301-1308, gift of Prof. and Mrs. Royal D. M. Bauer.

### Cyprus

Three tomb groups, all red-slipped ware, acquired from the University of Sydney, Australia:

Ayia Paraskevi, Tomb 14, three hemispherical bowls (213.1-3), Early Cyprriot II-III, 2200-2000 B.C.





Copper plaque with figures in repoussé, Urartu, 8th c. B.C. (218). H. 12.5 cm.

Ayia Paraskevi, Tomb 14A, five beak-spouted jugs, two one-handed jugs, two handleless jugs, one incised juglet, bowl with painted decoration, bowl with pattern-burnished decoration (214.1-12), Early Cypriot II-III, 2200-2000 B.C.

Lapatsa, Tomb 13, one amphoroid jar, two one-handed jugs, one jug (body only), two juglets with incised decoration, four hemispherical bowls, spouted bowl with lug handle, spouted bowl with incised decoration, spindle whorl (215.1-13), Early Cypriot III, 2100-2000 B.C.



Ceramic vessel with painted decoration, from Phrygia, 6th c. B.C. (3). H. 33.4 cm.

## Egypt

Limestone male head, head gouged to give texture, hair painted black, face painted red with details in black (300), from Alexandria, Coptic period, A.D. 400-500, gift of Mr. and Mrs. Cedric Marks.

## Iran

Three cast bronze cylindrical tubes, one with a Janus head (56), two with feline heads (55, 57), from Luristan, 1000-750 B.C., all the gift of Mr. Stephen Spector.

Sixteen bronze arrowheads with narrow tangs (284-299), from Luristan, 8th c. B.C., gift of Mr. and Mrs. Cedric Marks.

## Palestine

Pottery: bilbil with two holes pierced through shoulder (268), Late Bronze II, 1400-1200 B.C.; pedestal bowl with circular base and long hollow foot (266), Iron Age II, 900-587 B.C.

Limestone head with painted details, from Alexandria, Coptic period (300). H. 19 cm.



Above: steatite ceremonial bowl with relief pattern, from Syria, 9th or 8th c. B.C. (216). L. 9.2 cm. Below: bronze figurine of monster, from Syria, 8th or 7th c. B.C. (265). H. 8.6 cm.

## Syria

Bronze figurine representing a monstrous creature with large nose, leonine hindquarters and a long thin tail (265), Assyrian period, 8th or 7th c. B.C. (?).

Ceramic bowl with series of vertical clay loops attached at rim and sides (305), 3rd or 2nd c. B.C. (?), gift of Mr. and Mrs. Cedric Marks.

Steatite ceremonial bowl with stylized leaves and chevrons in relief (216), 9th or 8th c. B.C.

## GREEK, ETRUSCAN AND ROMAN ART

### Greek

Bronze situla handle attachment with a harpy in relief, two scrolls above on either side of a scallop shell (217), 6th c. B.C.

Stone: two small bowls of gray schist, one with V-shaped and vertical incisions (251), the other with wavy diagonal incisions (252), Middle Minoan I, 2000-1800 B.C.; small steatite bowl with band of diamond-shaped incisions and squared handle with grooves (250), Middle Minoan I; steatite figure representing a horse's head and neck (249), Late Minoan I, 1600-1500 B.C.; steatite bowl with incised diagonals from rim to base (254), Late Minoan III, 1450-1100 B.C.; all from Crete, the gift of Prof. Samuel Eilenberg.

Ceramics: cup with red painted vertical zigzags and stripes (200), Protocorinthian, Subgeometric style, ca. 650 B.C.; lid of urn with stylized figures in relief, goddess (*Potnia Theron*) holding a goat or stag in each hand (212), from Crete, mid-7th c. B.C. Two fragments of relief amphoras with rosettes, bosses and two pairs of confronted sphinxes (282, 283), from Crete, 7th c. B.C., gift of Mr. and Mrs. Cedric Marks.



Bronze coin of Gordian III, A.D. 238-244 (6).



Lid of ceramic urn showing *Potnia Theron*, from Crete, ca. 650 B.C. (212). Diam. 25 cm.



Bronze handle with figure of a harpy in relief, Greek, 6th c. B.C. (217). H. 10 cm.



Silver drachma of Cnidus, showing lion (*obverse*) and Aphrodite (*reverse*), 500-480 B.C. (4).



Ceramic jug with applied figures, from North Africa, A.D. 200-250 (208). H. 14 cm.

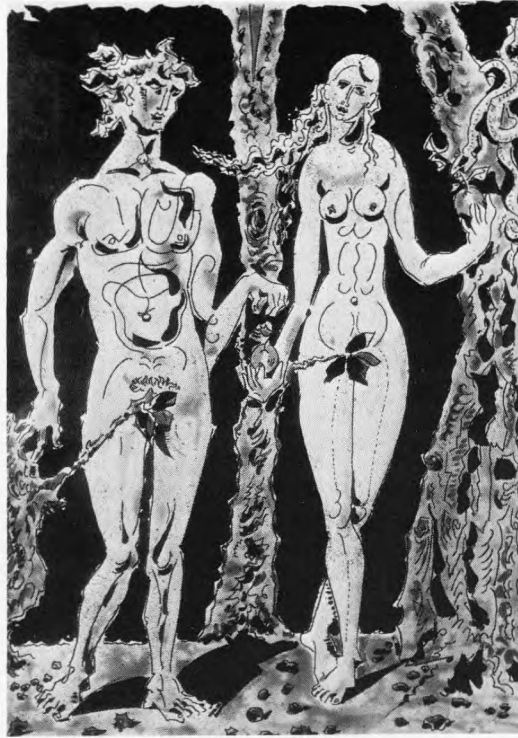


*Winter Sport by the City Wall*, by Thomas Heeremans,  
Dutch, 1660-97 (1). 42.4 x 48 cm.

*Opposite page: Saturn devouring his child*, anonymous,  
Italian, 17th c. (271). 43.8 x 22.8 cm.







Above: Adam and Eve, by André Masson, French contemporary (259). 47.5 x 34 cm. Below: *The Martyrdom of St. Andrew*, by Andrea Boscoli, Florentine, 1550-1606 (264). 11 x 18.8 cm.





James McNeill Whistler, by Jacques Reich, American, 1852-1923 (47). 56 x 35 cm.

Three molds for relief bowls with floral patterns and figures of animals and Erotes (59-61), probably from Anatolia, Hellenistic, ca. 250 B.C.; hemispherical relief bowl with egg-and-dart pattern around the rim, rosette in relief on base (267), probably 2nd c. B.C.

Terracotta figurine of a pig (253), 5th c. B.C., gift of Prof. Samuel Eilenberg.

Molded glass bowl, ribbed, light green with iridescence (220), 2nd or 1st c. B.C., gift of Mr. Leon Pomerance.

Silver drachm of Cnidus (4), 500-480 B.C.; seven bronze coins (5-10, 58), Greek Imperial, from Anatolia.

### Etruscan

Bronze stamnos decorated at base and rim with various designs, cast applied handles with relief decoration (313), 5th c. B.C., gift of Dr. and Mrs. Werner Muensterberger.

### Roman

Bronze pitcher with a small human foot at the lower end of the long handle extending from rim to shoulder (312), 1st c. A.C., gift of Dr. and Mrs. Werner Muensterberger.

Ceramic piriform jug with ring base and applied human and animal figures and palm branches (208), from Thydrus, North Africa, A.D. 200-250, gift of Prof. and Mrs. David Soren. Ceramic mortarium with three identical stamps spaced evenly on the rim: *DOMNOU*, in Greek (210), late 3rd or early 4th c.

Terracotta lamp with portrait of an old woman on the discus and *IVSTI* stamped on the base (209), 1st or 2nd c., gift of Prof. and Mrs. David Soren. Terracotta lamp with plain discus (211), 1st c.

Bronze coin of Nero (199), A.D. 54-69, gift of Mr. and Mrs. Irwin A. Vladimir.

Purple glass bottle, mold-blown, globular body with horizontal zone of interlaced circular impressions, double row of impressed dots above base (221), 3rd c.; aquamarine glass bracelet (222), both the gift of Mr. Leon Pomerance.

### BYZANTINE ART

Lead mold for a relief plaque depicting St. George on horseback stabbing the dragon, his name inscribed in Greek (2), 9th or 10th c.

### EUROPEAN AND AMERICAN ART

#### Renaissance to 1800

Paintings: Thomas Heeremans, *Winter Sport by the City Wall*, oil on canvas (1), Dutch, 1660-1697 (42.4 cm. x 48 cm.). Anonymous, scene of battle with three Spaniards and an Indian, oil on copper plate (309), Spanish-American (18.4 cm. x 13.4 cm.), gift of Dr. and Mrs. Werner Muensterberger.



Gold coin of the emperor Franz Josef, Austria, 1915 (107).

Drawings: Anonymous, scene of two gentlemen, two laborers, a merchant and a child, ink and gray wash (269), late 18th c.; Anonymous, Saturn devouring one of his children, pencil and white ink on blue paper (271), Italian, late 17th c.; Anonymous, Dionysiac procession, drawing in ink (272), Italian, late 17th c.; Anonymous, river gods and goddesses, drawing in ink (273), Italian, late 17th c., all the gift of Prof. and Mrs. Saul S. Weinberg. Andrea Boscoli, *The Martyrdom of St. Andrew*, drawing in pen, brown ink and brown wash (264), Italian, 1550-1606; Pietro Fancelli, study of *Begging Woman and Child* for an altarpiece in the church of San Giacomo Maggiore, Bologna, drawing in black and white chalk (304), studies of *St. Thomas Delivering Alms to the Poor*, drawing in pen and pencil (263), Italian, 1764-1850; Jean-Baptiste Isabey, woman in riding costume, dated 1792, drawing in black and white chalk (12), French, 1767-1855. R. Lamponi, head of an old man, drawing in black chalk (274), Italian, 18th c., gift of Prof. and Mrs. Saul S. Weinberg. Anton Raphael Mengs, study of male hands and face, drawing in black chalk on recto, study of nude male to waist, drawings in red chalk on verso (11), German, 1728-1779.

Engravings: "HB" Master, portrait of Henry IV, King of France and Navarre, flanked by figures of Justice and Prudence (270), French, 1595; Pierre Drevet, set of four portraits (275-278), French, 1663-1738; Giovanni Battista Piranesi, *View of Palazzo della Consultà* (281), Italian, 1758/59-1810, all the gift of Prof. and Mrs. Saul S. Weinberg.

Anonymous: two woodcuts, Adam and Eve, and the Crucifixion in a book by Joh. Raulinus, *Collatio de perfecta religionis plantatione* (257), French, dated 1499, gift of Mr. and Mrs. Marvin Small.

Wool and linen tapestry fragment with two similar medallion-like panels depicting outdoor dining scenes with two seated couples against a stylized landscape background (311), French or Flemish, ca. 1600, gift of Mr. David T. Owsley.

## 1800 to the Present

Drawings: John Hayter, *Nature and Self*, two drawings in pen and ink (261, 262), English, 1800-1891, gift of Dr. and Mrs. Werner Muensterberger.

Graphics: Jacques Reich, *Alexander the Great*, artist's proof (310.2), thirty-seven etchings of prominent Europeans and Americans (14-50), Hungarian-American, 1852-1923; all the gift of Mr. Oswald D. Reich. Jacques Reich, *Alexander the Great*, etching (310.1), gift of Lea and Febiger (publishing company). Lovis Corinth, *Der Svendenfall*, dated 1919, woodcut (260), German, 1858-1925, gift of Mr. and Mrs. Marvin Small. Joseph Jones, *No. 43 Westmoreland Entrance*, lithograph (280), American, 1909-1963, gift of Prof. and Mrs. Saul S. Weinberg. Fritz Genkinger, untitled, polychrome

lithograph (302), German contemporary; Robert Indiana, *Eine kleine Nachtmusik*, serigraph (52), American contemporary. Jean Paul Jérôme, two women, lithograph (279), French contemporary, gift of Prof. and Mrs. Saul S. Weinberg. Asger Jorn, untitled, colored lithograph (53), Danish contemporary. André Masson, *Adam and Eve*, colored lithograph (259), French contemporary, gift of Mr. and Mrs. Marvin Small. Nicholas Schoffer, *Prisme I*, serigraph (54), Hungarian contemporary; Frank Stella, *Line Up* from *Jasper's Dilemma* suite, lithograph (301), American contemporary; Jean Tinguely, *Reflexion*, etching (303), Swiss contemporary.

The following objects, all of the 19th and 20th c., are the gift of Mr. and Mrs. Irwin A. Vladimir:

One gold coin (107) and eleven silver coins (64-66, 70-76, 98) from Austria; one gold souvenir medal (110) from British Columbia, Canada; two silver coins (95, 102) from Canada; two brass medals (112, 113), two bronze medals (169, 184), two silver medals (68, 69), two brass patterns for medals (120, 121), sixty silver, brass, copper and lead coins (111, 118, 119, 122-167, 174, 189-198), six brass patterns for coins (114-117, 168, 183), eight copper patterns for coins (175-182), all from China; four silver coins (62, 63, 67, 103) from Cuba; one silver coin (94) from Czechoslovakia; one silver coin (96) from El Salvador; three silver coins (101, 105, 106) from England; five bronze coins (170, 185-188), three brass coins (171-173) from Japan; two silver coins (97, 100) from Mexico; one gold coin (109) from the Philippines; one silver coin (104) from Sweden; one silver coin (99) from Switzerland; one silver medal (93), one gold coin (108), sixteen silver coins (77-92) from the United States of America.

## EXHIBITIONS AND LOANS

*The Ancient Mediterranean World* opened in late December to coordinate with the annual meeting of the Archaeological Institute of America, held in St. Louis, and was maintained through 1974. The combination of this exhibition with our permanent display of archaeological material provided the largest exposure our archaeological collections have ever had.

*Renaissance Art* — thirty pieces from our permanent collections.

*Recent Acquisitions of Modern and Contemporary Art*.

Six small displays presenting various facets of the Museum's collections, prepared for the office of the President of the University.

The only loan during 1974 was Thomas Hart Benton's *Portrait of a Musician*, to the Benton Retrospective Exhibition in Joplin, Missouri, during its centenary celebration.



# Excavations at Tel Anafa, 1973

It was just over ten years ago, in June 1964, that the University of Missouri Excavations in Israel began. The first season of work was located at Jalame, a hill southeast of Haifa, and for three more seasons the uncovering of a glass factory of the fourth century of our era was the center of operations in collaboration

with the Corning Museum of Glass. Trial excavations near Kafr Yasif, somewhat farther north, were also undertaken during two summers, and the Corning contingent was particularly occupied with the study of a huge glass slab at Beth She'arim, not far from Jalame, as well as an investigation of the Belus River, famous in antiquity for its excellent sand used in glass manufacture.<sup>1</sup> In 1967 a medieval glass furnace was found by chance at Somelaria, a ruined Crusader castle on the coast some miles north of Akko; it was excavated by the Corning-Missouri Expedition at the request of the Department of Antiquities. This discovery also is still to be published in full.

With the changed situation brought about by the Six-day War in 1967, it was possible for the University of Missouri to begin work at a long, low mound now known as Tel Anafa, the "Mound of the Heron," situated in Upper Galilee near the sources of the Jordan River, just within the eastern border of Israel. The campaign of 1973 was the fifth at this site,<sup>2</sup> making a total of forty weeks of digging. This completed the program originally planned, though by no means exhausting the possibilities of the site, or even bringing the work to a logical stopping point. However, the quantity of finds gleaned from this ancient town is already so great that we cannot in good conscience proceed until we have studied more thoroughly what we already have. Therefore we plan to devote the next few years to study of the material and, in so doing, to define more precisely the goals of a second series of excavation campaigns. Also, with the termination of the Smithsonian Foreign Currency Program for Israel, by which the five seasons at Tel Anafa were chiefly financed, other sources of funds will have to be found for further excavation.

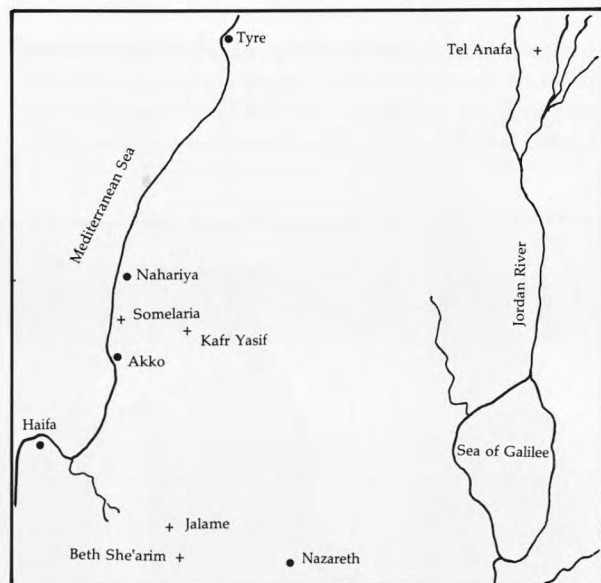


Hard work at Tel Anafa—hauling out a large block from the step-trench at the south end of the mound.



As in the past, the fifth eight-week season was devoted both to widening the field of exploration and to increasing the depth of the excavated areas. Five more 4 x 4 meter squares were opened, one in each of the four main areas, while the fifth marked the beginning of a new sector; this brings the total area excavated in all five seasons to 553 square meters. Digging in depth in the east-central sector was intended especially to investigate the Middle Bronze IIB deposit which had begun to appear at the very end of the previous campaign.<sup>3</sup> Although we dug about 1.75 meters through this deposit, to almost six meters below the surface, we did not reach the bottom of the MB II layer. Only in the northeast sector did we reach virgin soil, so that we still have no clear idea of the original conformation of the knoll before it was inhabited; it would appear most likely that the mass of huge basalt boulders formed the northern part of a low rise which sloped downward to the south. We must expect even greater depth of deposit than the six meters already tested, for in the east-central area, as in other areas, fragments of MB I pottery occur with considerable frequency, and some Early Bronze Age pottery has also been found.

Digging in 1972 in a square added to the north side of the northeast sector, outside the Hellenistic enclosure wall, showed that here among the giant basalt boulders Bronze Age deposits were to be found close to the surface. To investigate these further, another square was opened east of that dug in 1972<sup>4</sup>; before the end of the 1973 season all the baulks were removed as well. It is now clear that there was in Hellenistic times a footpath outside the enclosure wall, for which three thin but distinct levels were established. A shallow Iron Age deposit over a hard, compacted surface, lay immediately below. Beneath this was over a meter of Bronze Age deposit, and then virgin soil, dark brown with light striations, looking

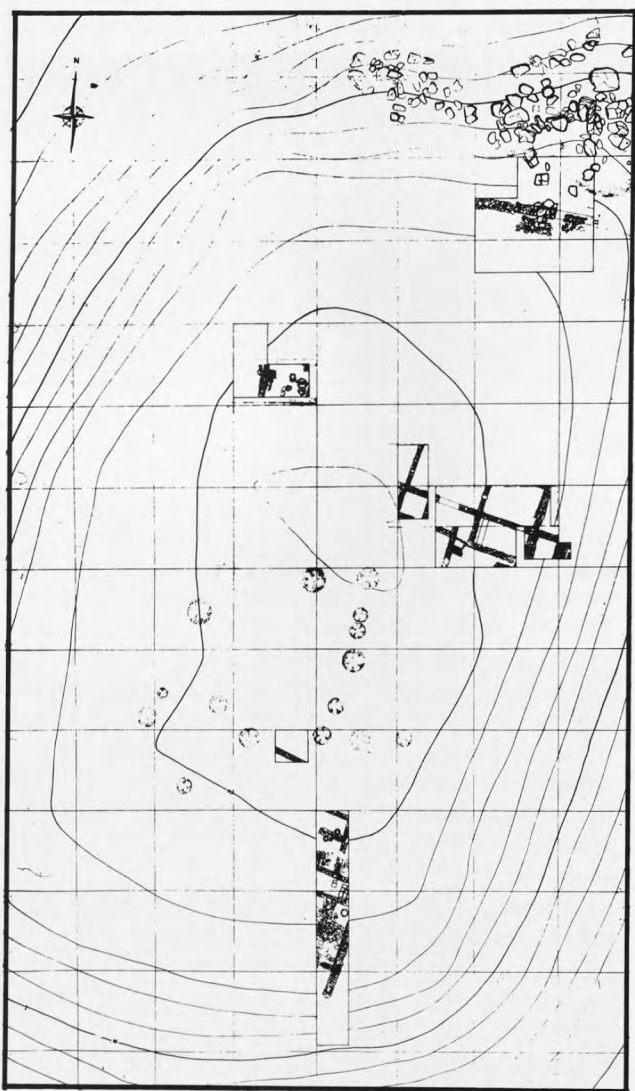


Map showing sites (indicated by crosses) excavated by University of Missouri expedition.

much like lake bottom deposit. While Late Bronze Age remains were scanty, the area produced a quantity of fragments of miniature vessels (Fig. 1a) such as have been found in late MB and early LB sanctuaries. The finding nearby of the complete skeleton of a kid or lamb (Fig. 1b) suggests that there may have been a sanctuary here late in the Middle Bronze Age. Most interesting are two concentrations of flint or chert flakes and working chips (Fig. 1c); one was in the northwest corner, just below a rock that would have made a comfortable seat, and here forty-seven pieces were found; in the southwest quarter of the square, where there was also a comfortable rock on which to sit and work stone, over five hundred pieces were collected. While the first, and smaller, group may be of Iron Age date, the large group was found close to virgin soil and is either early MB or EB.

The northwest sector had originally been opened just to the south of the highest point

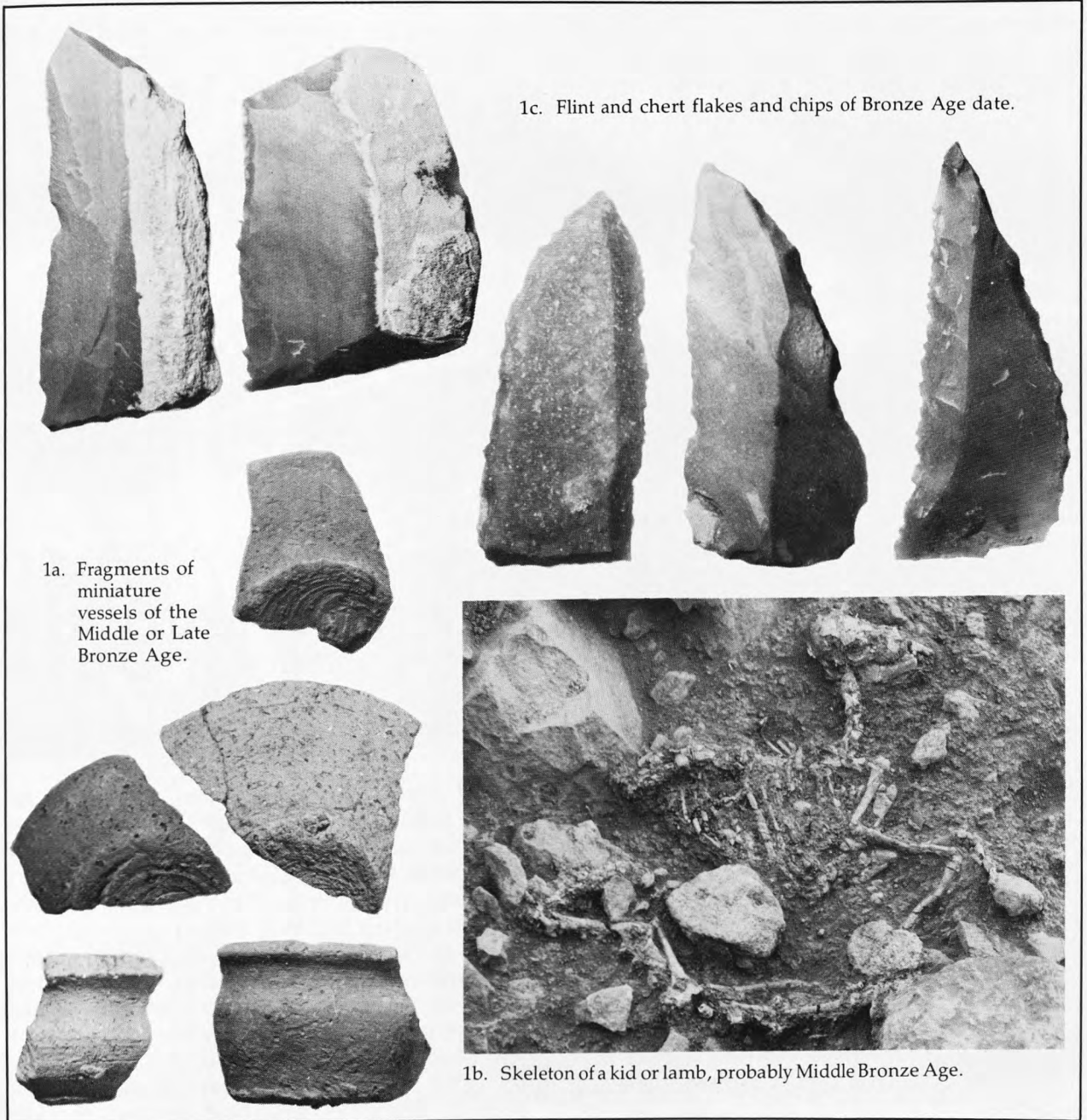
on the mound, which was marked by a heap of basalt boulders that suggested the possible existence of a tower. In 1973 a square was opened on the north side of this sector, including



Plan of the mound showing trenches excavated 1968-73.

the pile of rocks. We did indeed find a well built, rectangular structure immediately below the surface, but it proved to be later than the Arab cemetery which we have found throughout this sector, cut into the Late Hellenistic mud-brick fill. Thus it is quite modern and the latest structure which has yet appeared on the mound (Fig. 2). Late Hellenistic walls occur immediately below this recent structure, but these have been left undug. Little work was done in the southern part of this area — largely the removal of Late Hellenistic walls left in the baulk between the two squares, but the clear separation between Early and Late Hellenistic was noted, as in the past, as well as the lack of walls earlier than about 150 B.C. Both Iron Age and Bronze Age pottery appeared in the Early Hellenistic levels, indicating that here, as everywhere, Hellenistic pits had disturbed earlier fill.

The east-central sector (Fig. 3a) was again the major area of investigation, carried on in four separately supervised areas. All of these fall within the confines of the large building of the second architectural phase, 150-100 B.C., which we have been clearing through all five seasons; very possibly we have now found the eastern limit of the building, but though the sector is now as much as 22 m. from east to west and 15 m. from north to south, the building complex continues in the other three directions. It was in the eastern half of this sector that masses of painted and gilded stucco were found in the very first season of excavations.<sup>5</sup> The square opened in 1972 in the northeast corner of this sector<sup>6</sup> (supervised by Robert L. Gordon, who is making an intensive study of the stucco) confirmed our suspicions that the stucco had come from the collapsed debris of the second story of this building. In 1973 Mr. Gordon opened another square to the south of that previously dug, and his observations suggest some changes

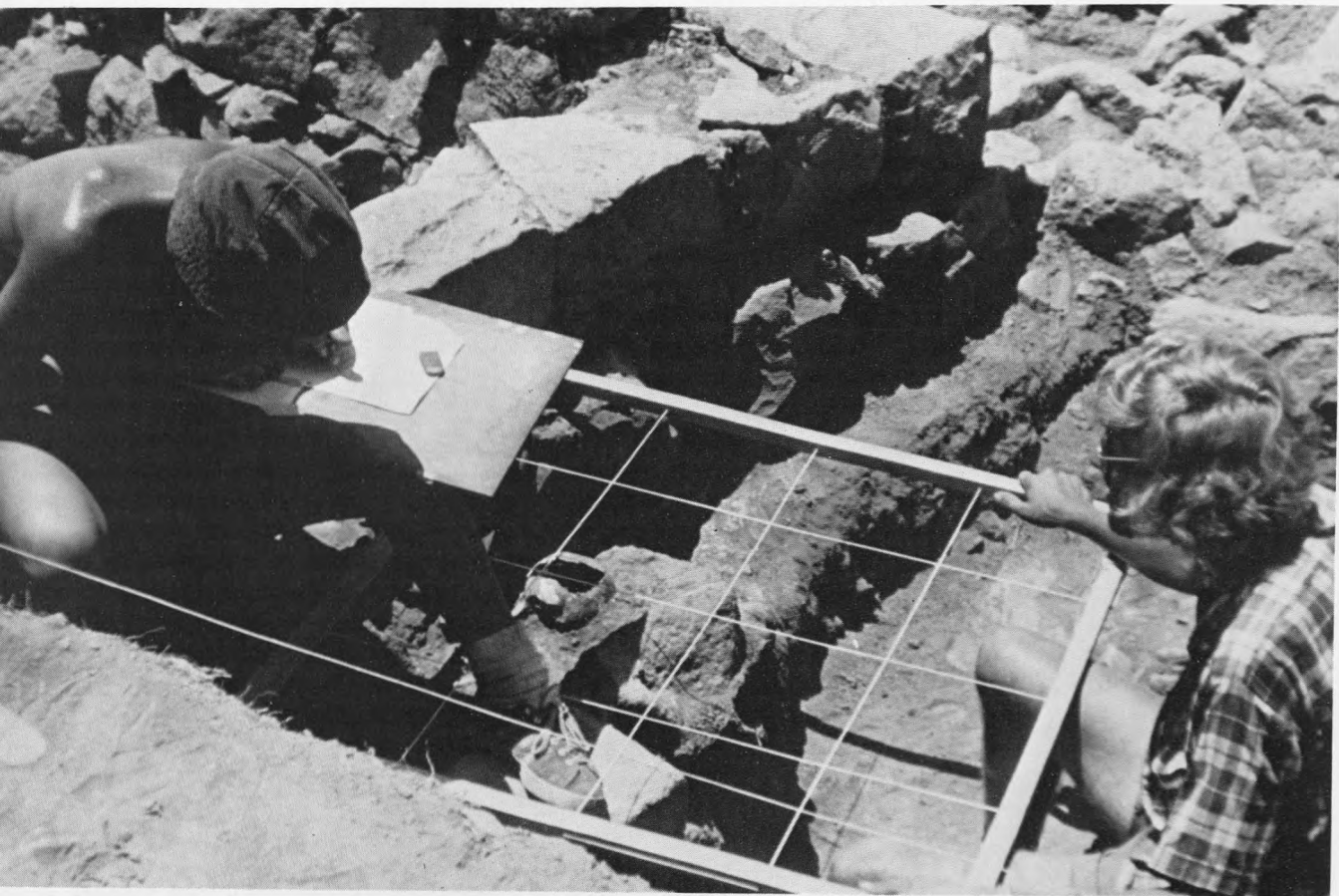


1c. Flint and chert flakes and chips of Bronze Age date.

1a. Fragments of miniature vessels of the Middle or Late Bronze Age.



1b. Skeleton of a kid or lamb, probably Middle Bronze Age.



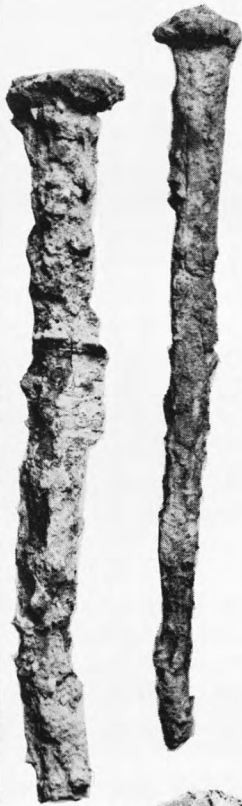
2. Assistant architect and aide drawing plan of the late structure in northwest sector.

in our earlier remarks concerning the structure. It now seems that the original part is delimited on the south by the high stone wall which runs diagonally from northwest to southeast for the entire twenty-meter width of the sector; with this long wall belong the stone walls extending to the north, three of which have now been partially cleared and all of which were part of the two-story structure. It is only to the south of the long wall, which is preserved at its eastern end to a height of 2.75 m., that we have

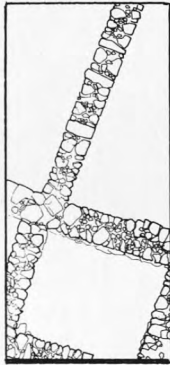
found mud-brick walls on stone foundations, and it now appears that these are part of a later one-story addition to the structure. The evidence from coins suggests that the original two-story structure was built in the third quarter of the second century B.C., that it was remodeled about 125 B.C., to which time the elaborate stucco decoration belongs, and that the one-story addition to the south was built later, in the last quarter of the century; the entire complex went out of use very soon after 100 B.C.

The nature of the collapsed debris of the second story, as described in our previous

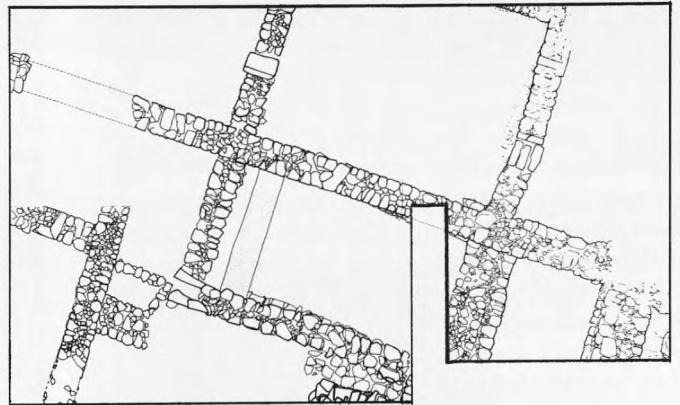




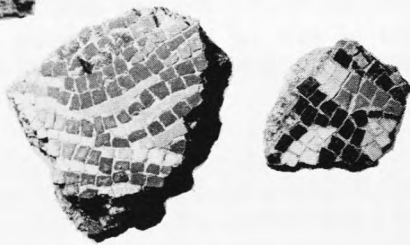
3d. Iron spikes used to secure beams of the second story.



3a. Plan of east-central sector.



3b. Section of floor of lower story of large building, east-central sector.



3c. Fragments of mosaic pavement from second story of large building.





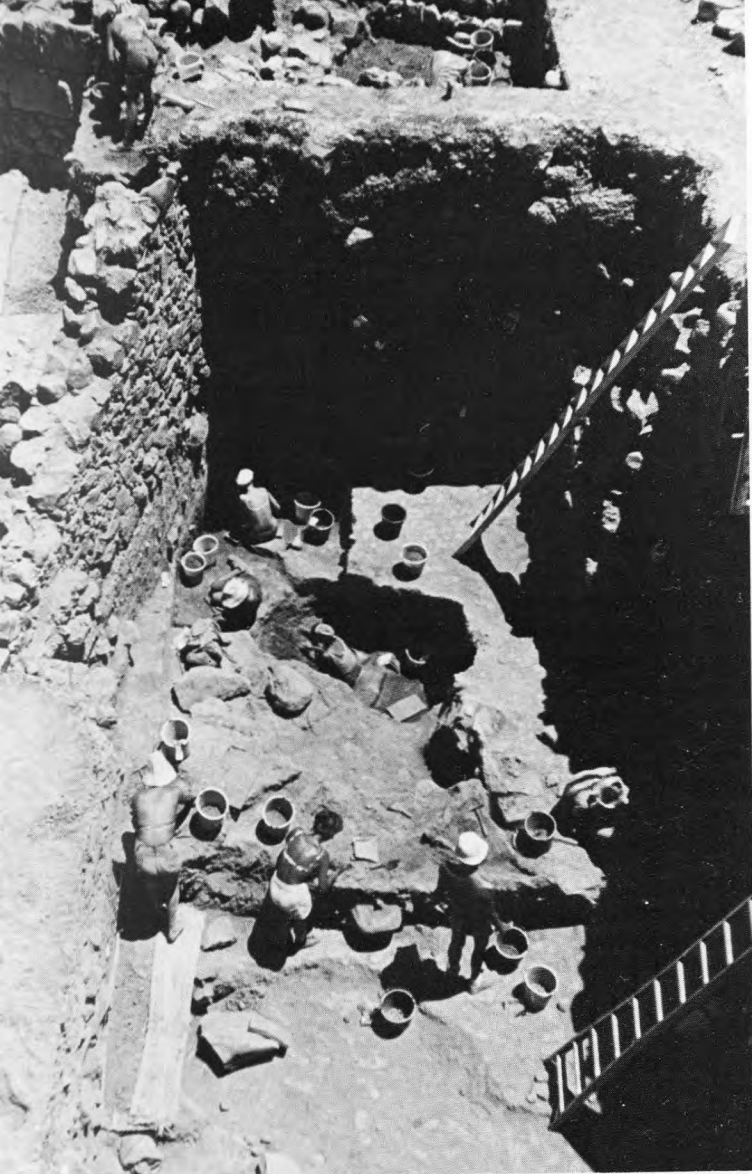
4a. High stone wall in western part of east-central sector.



4b. Leveling course of same wall.

report,<sup>7</sup> was amply confirmed this year. A large section of the floor of the lower story (Fig. 3b), on which the debris rested, was cleared, while in a test beneath the floor was found a coin of Demetrius II with a clear date of 126 B.C., which gives a *terminus post quem* for the last, highly decorated, phase of this building. Among the most interesting finds of the past season are the numerous fragments of highly colorful mosaic (Fig. 3c) found in the debris from the second story of the large building in the east-central sector; in technique they are as fine as those previously unearthed, and the wide variety of patterns indicates an even greater repertory of designs, most probably including plants and animals, and possibly even human beings, than had been assumed previously. The huge spikes (Fig. 3d) needed for the heavy beaming that supported these mosaics were again found in quantity. Much more of the stucco decoration was removed from the fallen debris, including a number of fragments which have proved crucial for the reconstruction of the decorative scheme. It is certain that the full report will throw much new light on Hellenistic wall decoration.

In the western part of the east-central sector, the removal of one of the high stone walls (Fig. 4a) built of basalt boulders, with ashlar blocks interspersed at fairly regular intervals, afforded an excellent opportunity to study the construction. The wall was preserved to a height of over two meters, and it was found that the ashlar blocks were in only the two uppermost courses; three courses below were of basalt stones and they rested on a very carefully laid leveling course (Fig. 4b), the top of a three-course foundation laid in a trench 37 cm. deep, cut through earlier floors. A coin of Alexander Zebina with a clear date of 128 B.C. was found adjacent to this wall in a fill which ran up to the wall, indicating that the wall was in use by this date. After removing this wall,



5a. Probe made in eastern half of east-central sector.



5b. Hellenistic pit penetrating Middle Bronze stratum.

earlier ones appeared beneath it, as well as several pits dug into earlier Hellenistic fill.

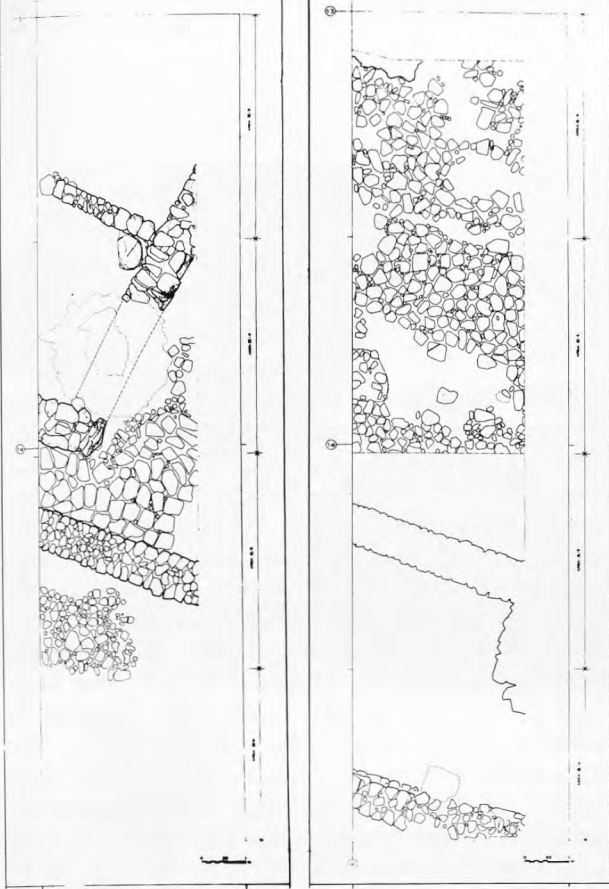
The deepest probes have been made in the eastern half of this east-central sector (Fig. 5a). When we stopped work in this area in 1972, we had just removed a section of a thick, white clay floor and found beneath it a rich array of MB IIB pottery.<sup>8</sup> While most of the numerous Hellenistic pits in this area had stopped at the clay floor, some had penetrated it, and our first task in 1973 was the cleaning out of all possible contamination. One pit had not only cut through the floor, but had penetrated well into the MB stratum (Fig. 5b). In so doing, it had cut through several of the MB IIB pots and scattered the fragments, so that we found many more pieces of the fine painted juglet already published<sup>9</sup> as well as of the larger of the two carinated bowls illustrated in our last report.<sup>10</sup> Once this pit was cleaned out, we used it as the beginning of a probe which by the end of the season had gone through some 1.75 m. of MB II deposit, reaching back into the earlier phase of this period, but not yet to MB I deposits. A 2 x 2 m. probe in the northwest corner of this area against the high baulk gave us a further test of these early levels, as well as making the total height of the section revealed here over five meters. Much MB I and some EB pottery (Fig. 6) occurred in this area, though not yet in stratified deposits.

The step trench on the south slope of the mound was increased to twenty-nine meters in length, with the addition of a sixth square (see site plan); at its southern end the surface is now just about half-way down the slope, at 85 m. above sea level (Fig. 13). Again this season, no work was done in the northern ten meters of the trench. It was finally possible to reach the bottom of the beehive structure built of large basalt stones, most of which had been cleared in 1972<sup>11</sup>; the total height preserved was 2.50 m. The removal of the lower courses of this beehive



6. Middle Bronze I and Early Bronze pottery from east-central sector of the excavation.





7. Plans of step-trench, showing: a) Iron and Late Bronze Age pavements (above and below diagonal wall); b) Middle Bronze Age pavement.



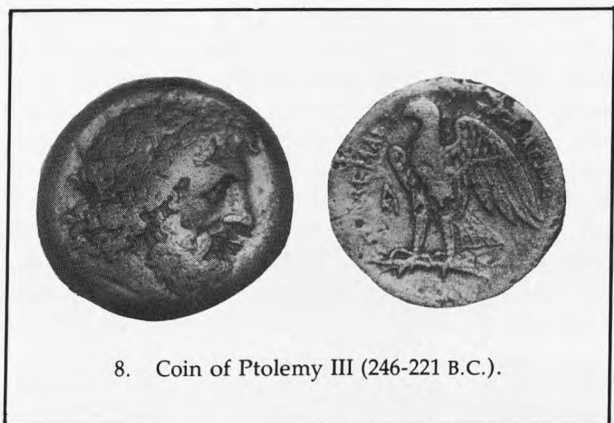
7d. Cobble pavement of Late Bronze Age and Middle Bronze flagstone pavement.

structure, and of the burnt brick debris through which it had been cut, revealed more of the fine Iron Age flagstone pavement extending to the north (Fig. 7a, c), but destroyed by the pit in which the beehive structure was built. The removal of part of this pavement disclosed more of the Late Bronze Age cobble pavement (Fig. 7a), part of which had been found in 1972, cut by the Iron Age wall foundation. When the large pit was thoroughly cleaned out, still another flagstone pavement came to light at the bottom



7c. Flagstone pavement of Iron Age in step trench.

of it; by the end of the season this flagstone pavement was traced throughout the entire middle section of the trench, an area 19 m. long and 4 m. wide (Fig. 7b, d). Though missing in places, this is the most considerable pavement yet found at Tel Anafa, and it seems clearly to belong to the MB II period. At the very southern edge of the step-trench a heavy stone foundation, running across the width of the trench just beneath the surface, seems also to belong to this same period, and it is likely that the flagstone pavement originally ran up to this wall. The area has thus produced three pavements representing a clear succession



8. Coin of Ptolemy III (246-221 B.C.).

through almost a millennium, during which time a main road must have entered the town from the south, probably through a gateway in the wall, which should lie to one side or another of our trench. Since the foundation of the MB II wall lies just beneath the surface, any later fortifications have probably been lost through erosion. In this southern sector, too, many fragments of MB I pottery have appeared, as well as some EB sherds, indicating that these earlier settlements must also have covered the entire area of the mound.

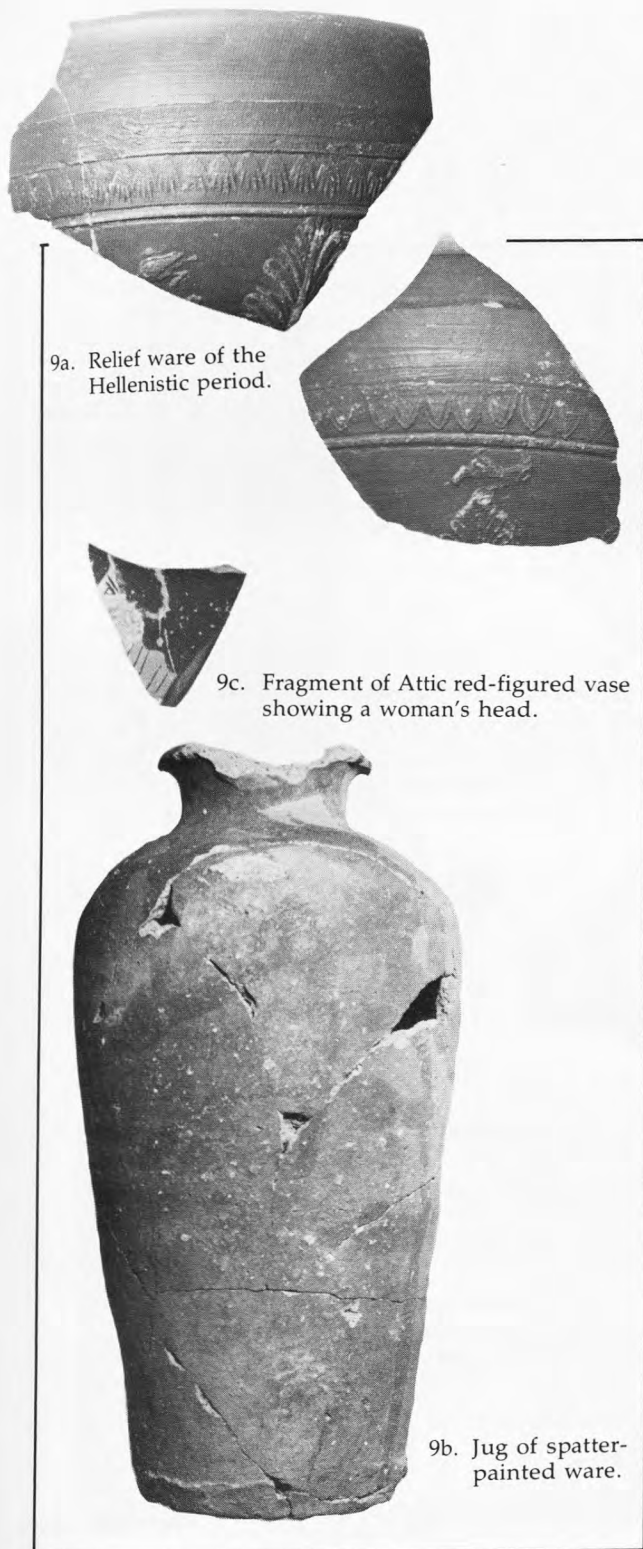
The greatly lengthened history of the site now documented by the architectural remains is illustrated equally well by the rich variety of finds. For the Hellenistic period, the dating has rested firmly on both coins and stamped amphora handles; an excellent example of the closeness in dating, within a quarter of a century, for the phases of the large building in the east-central sector has been given above (p. 16). In addition to the Seleucid and city coins of the second century B.C. commonly found at Tel Anafa, the deeper Hellenistic layers have produced third century Ptolemaic coins as well (Fig. 8).

Pottery, as usual, formed the largest and most important group of finds, as well as the

longest sequence. The fine red ware remains the type artifact of the late Hellenistic period, after 150 B.C.; this year the quantity of relief ware (Fig. 9a), both locally made and imported, was exceptionally high. It was gratifying to find whole shapes in the spatter-painted ware (Fig. 9b), previously known from fragments; this apparently flourished earlier than the red ware and continued along with it after 150 B.C. While the Persian period, before 330 B.C., has been elusive at Tel Anafa, probably because it suffered most from the pit-digging of the Hellenistic occupants, pottery and lamp fragments of the period have been appearing, including most recently the first piece of Attic red-figured pottery (Fig. 9c) from the site. While Iron Age pottery is found much more frequently, few notable pieces appeared in 1973. Late Bronze Age pottery occurred in considerable quantity and variety, the bowl in Figure 10 being the most complete example. Much fine MB II pottery was excavated (Fig. 10), including many pieces which joined vessels found in 1972. However, the omnipresence of MB I pottery is more striking, for habitation levels of this period are rare; the very crude vase shown in Figure 6 is of this phase. Numerous fragments of combed ware (Fig. 6) may be even earlier, for the type begins in EB II, and the large fragment with plastic decoration, also in Figure 6, seems certainly to belong in the Early Bronze Age.

The series of terracotta lamps grows in length as well as variety, though it is not yet as long as the pottery sequence and can be traced with certainty only back to the Late Bronze Age. The Hellenistic lamps, particularly those decorated with two *erotes*, still occur most often; an unusual example of the mould-made lamps, with dolphins flanking a quadrident, is shown in Figure 11a.

While terracotta figurines remain scant in the Hellenistic levels, a number of interesting



9a. Relief ware of the Hellenistic period.

9c. Fragment of Attic red-figured vase showing a woman's head.

9b. Jug of spatter-painted ware.

examples have come from earlier periods. One of the most unusual, from the Persian period, is the lower half of a standing female figure (Fig. 11b), covered with a fine white slip and decorated with a broad red stripe that runs down either side and across the feet as a border to her garment. Three Late Bronze Age fragments (Fig. 11c) come from a Mycenaean bull figurine, an Astarte plaque, and another Astarte relief, the last of frit with traces of red and black color (Fig. 11d, e).

From Late Hellenistic levels, after 150 B.C., we continue to find in great quantities the moulded glass bowls which mark Tel Anafa as the most prolific site known for these vessels. Cored glass, on the other hand, has been rare, though one exceptionally fine fragment (Fig. 12a) was found in 1973. Two very large eye beads, numerous smaller beads and a variety of counters and gems in glass, all come from the Hellenistic levels.

Metal finds continue in as much variety as before; only one gold piece was found, a tiny rosette with repoussé and incised decoration; its date is probably Iron Age. A rare miniature vessel of lead (Fig. 12b) was made in a two-part mould. Among the many bronze implements and weapons, a heavy tanged arrowhead is of exceptional quality. Many arrowheads of iron were also found, but it is the larger implements of iron, such as the razor and knife, also in Figure 12c, that make the collection from Tel Anafa exceptional in numbers and variety. Almost all the iron objects are of Hellenistic date, and so is most of the bronze; earlier, stone was widely used, and the last season yielded an exceptionally large number of chipped flint or chert implements and weapons, dating as early as the Early Bronze Age and probably surviving into the Hellenistic period. The points and blades shown in Figure 1 are typical products of what seems to have been a local industry, to judge from the two chipping



10. Examples of Middle Bronze II pottery.



11a. Hellenistic lamp fragment.



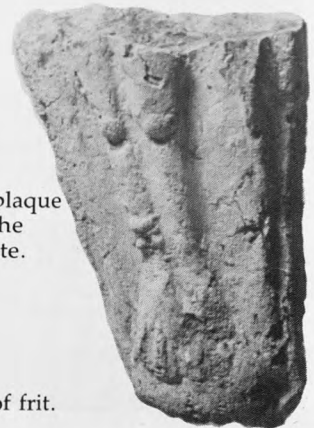
11c. Fragmentary terracotta figure of a bull, Mycenaean period.



11b. Lower half of terracotta female figure.



11d. Fragmentary plaque representing the goddess Astarte.



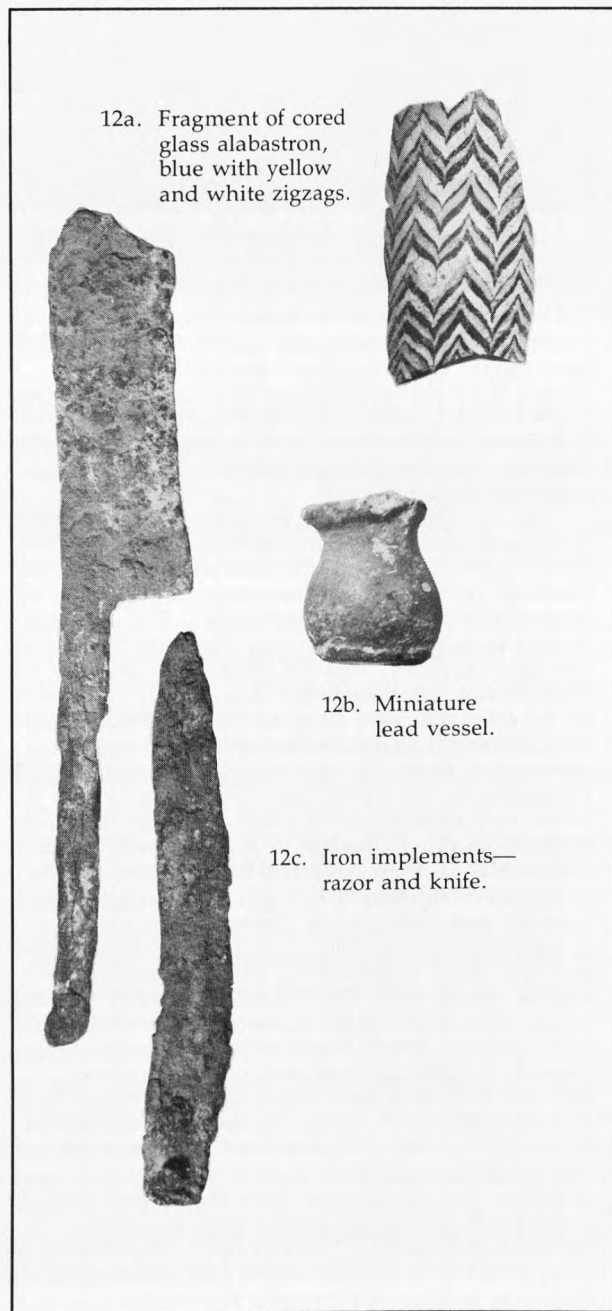
11e. Astarte relief made of frit.



areas noted in the northeast sector.

While the work of the past season has again enhanced the importance of the Hellenistic town of Tel Anafa, adding particularly to our knowledge of the earlier phase, before 150 B.C., it is the history of the pre-Hellenistic town about which we have learned most. Certainly, both the Persian period and the Iron Age were represented at the site, though our knowledge of them is still incomplete. For the Late Bronze Age we now have limited stratified areas, but the deep accumulation of the Middle Bronze II Age takes on particular importance, for it seems to be widely spread over the site. The Middle Bronze I finds are especially enticing, for they too suggest a large settlement, not yet known for this period. The Early Bronze, too, remains for future elucidation. For the moment, we must pause to digest the vast and varied mass of material from the site, which gives eloquent witness to the rich life of its inhabitants during more than two thousand years.

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*University of Missouri-Columbia*



12a. Fragment of cored glass alabastron, blue with yellow and white zigzags.



12b. Miniature lead vessel.

12c. Iron implements—razor and knife.



13. View of mound from the south showing the extent of the step-trench at the end of the dig.

<sup>1</sup> The final report on Jalame is now in preparation; in this will be listed the numerous sources of funds and the many individuals who assisted the work.

<sup>2</sup> Reports of the earlier campaigns have appeared in *Muse* 3 (1969) 16-23; 4 (1970) 15-24; 5 (1971) 8-16; 6 (1972) 8-18. A summation of the first three campaigns, "Tel Anafa: The Hellenistic Town," is published in the *Israel Exploration Journal* 21 (1971) 86-109.

The excavations were again under the sponsorship of the Museum of Art and Archaeology of the University of Missouri-Columbia, and the work was financed by the remainder of a Foreign Currency Grant from the Smithsonian Institution, Washington, D.C., supplemented by dollar funds from the Museum. The writer was again Director, with Dr. Barbara L. Johnson as Field Director. The Area Supervisors, mostly veterans of the Tel Anafa dig, were: David Morrison in the Northeast Sector; Professor Sharon Herbert in the Northwest Sector; Anne Ogilvy, Leslie Cornell, Robert Gordon and Howard Pomerantz in the East-Central Sector; Dr. Gloria S. Merker and Professor Richard Schiemann in the South Sector; Maureen F. Kaplan in the Southwest Sector. They were assisted by Joyce Baida, Noor Mulder-Hymans, Aaron Levin, Ann Noble, James Rogers, Jerald Swenson and Peter Worni. Seven of the supervisors and assistants were Ford Foundation Trainees. The technical staff consisted of Ed Tanaka—architect, assisted by Marsha Pilat, Joerg Schmeisser—artist, Aaron Levin—photographer, assisted by Christopher Loring, Robert Haber—conservator, assisted by Maura Cornman. A total of some seventy volunteers made up the work force; they were largely students, mostly from the United States (several from the University of Missouri-Columbia), but also a number from six other countries. The expedition was again housed in the youth hostel at Tel Hai. Our special thanks go to Mr. Michael Koppel, director of the hostel, and to his wife for their hospitality.

Dr. Avraham Biran, Director of the Department of Antiquities and Museums, and his staff have been most helpful in facilitating our work. Mr. Moshe Kagan of

Kibbutz Shamir continued as our local sponsor and many services were made available to us by the kibbutz. Dr. William Dever, Director of the W. F. Albright Institute for Archaeological Research in Jerusalem, generously extended the facilities of the Institute to us. Dr. Y. Meshorer of the Israel Museum identified the coins from the 1973 season and is preparing the final publication of all the coins from Tel Anafa. Miss Virginia Grace of the staff of the American Excavations in the Athenian Agora has read the stamped amphora handles for us. To all of these we are greatly indebted for their generous help.

<sup>3</sup> *Muse* 6 (1972) 13-15.

<sup>4</sup> *Muse* 6 (1972) 8.

<sup>5</sup> *Muse* 3 (1969) 18.

<sup>6</sup> *Muse* 6 (1972) 8.

<sup>7</sup> *Muse* 6 (1972) 9.

<sup>8</sup> *Muse* 6 (1972) 13-15.

<sup>9</sup> *Muse* 6 (1972) 14, Fig. 14.

<sup>10</sup> *Muse* 6 (1972) 14, Fig. 13, right.

<sup>11</sup> *Muse* 6 (1972) 12, Fig. 7.

# The Aegisthus Painter—A Fragment

Fifth-century Greece produced artists and craftsmen of such extraordinary gifts that they sometimes overshadow, in our eyes, men of lesser but still considerable ability. For example, Attic red-figured vases decorated by the Aegisthus Painter, although they are often both original in concept and technically competent, are neither so well known nor so widely appreciated as the more numerous and elegant creations of the Pan Painter. The Aegisthus Painter has perhaps been neglected partly because he is best known for his more flamboyant pictures, mythological paintings in the late Archaic manner, which are not characteristic of his work at its best. Since they were painted early in his career, when he was still largely dependent upon the style of the preceding generation of vase painters, they reflect only a small part of his own artistic personality. His later and more typical work, exemplified by a fragment of a calyx krater in the Museum of Art and Archaeology at the University of Missouri,<sup>1</sup> is very different in both spirit and style. In fact, there is such a strong contrast between his earlier and his more mature work that, were it not for connecting links running through his whole production, it might almost seem the work of two different hands. This is not surprising, for the Aegisthus Painter was a transitional artist of the second quarter of the fifth century B.C., schooled in the late Archaic idiom but active when it was giving way to the freer style and more human spirit of the Classical period. He never fully embraced the Classical style, but his own development in his medium is symptomatic of the profound change which took place in Greek art in general.

A good example of the Aegisthus Painter's earlier style is his name-piece, a column krater in Bologna, Italy, picturing the death of Aegisthus.<sup>2</sup> At the center of the picture Orestes stabs Aegisthus with a sword. Electra, Orestes' sister and accomplice, stands at the right and seems to

warn of danger behind him. He turns to see Clytemnestra rushing at him with an axe and subdued by his friend Pylades. In keeping with late Archaic tendencies, a mythological event of strong emotional intensity is the chosen subject. The composition is grandly conceived, and the space is well filled with large figures shown in swift movement. Some interest in the three-dimensional representation of the figure in space is apparent in Orestes' right arm, the elbow of which is twisted toward the viewer as he thrusts the sword. The drapery is composed of numerous closely spaced folds and filling ornaments, in the late Archaic tradition. Even at this early stage, the eye is already the painter's characteristic one, a long oval, larger and opened more widely than is usual, placed low on the face and slanting down a little at the outer corner. In the manner of the period, the pupil is drawn high at the inner corner, giving the impression of a profile eye although the shape is a full oval. His painted line is careful and even rather labored, lacking as yet the fluency of his mature manner.

The painting on the Bologna krater is certainly attractive, yet compared with other, better creations of similar type, it is rather stiff and academic. Perhaps this is because the painter was still relatively new at his craft and followed closely in the tradition of his master (probably the Copenhagen Painter),<sup>3</sup> but in addition, his own temperament seems to have been inclined less toward the heroic than the lighthearted. In fact, his work as a whole tends to move away from grandeur and seriousness in subject and style. His later mythological paintings are lighter in mood, and he shows increasing interest in more mundane subjects such as conversations, flirtations and revels. At the same time his compositions grow less complicated and his drawing becomes looser. The spatial and anatomical experiments which are sometimes found in his earlier work seem



Column krater by  
the Aegisthus Painter.  
Photo courtesy  
Museo Civico  
Archaeologico, Bologna.



to have engaged his attention less as he matured. His scenes tend to become less crowded, and his figures to take simpler, less violent poses, thereby eliminating anatomical complexities. He even shows a marked preference for the old-fashioned way of drawing feet in profile, no matter what the pose of the torso. His evolution as a painter fits in well with the development of his craft in general, and he was probably influenced a good deal by the works of his colleagues and the tastes of his clients. But in addition, judging from the charm of his later work, his particular talents seem to have found a more comfortable vehicle in genre painting and less weighty mythological subjects.

Some aspects of his stylistic development become clear if the Bologna krater is compared with the krater fragment in Missouri. The latter shows some characteristics of his earlier manner, but in terms of technical facility and style, it clearly belongs to a later stage in his career. It pictures a woman, heavily draped in chiton and mantle, and preserved to about her hips, moving to the left behind a pair of Doric columns. Her hair is concealed in a *sakkos*, except for a thick fringe of wavy locks which escapes over her forehead. Her arms, each adorned with a spiral bracelet, are outstretched, as are the forearms of another figure (now lost) apparently following her. Compared to the Bologna krater, the drawing on the Missouri piece is more fluid, less hesitant, the work of a more experienced hand. The drapery rendering is more advanced; the folds are more widely spaced and flowing, less finicky and mannered. Broad outlines are stressed rather than details, and the folds emphasize the volume of the figure rather than the surface of the cloth. The eye is of the type described above, but is without lashes, and is more exaggerated in its low position on the face and downward slant. The long ear-lobe, slightly upturned nose, and clearly marked nostril are characteristic traits.

Perhaps the most striking feature of the painting is the woman's woebegone expression, which is typical of faces drawn by the Aegisthus Painter during the later part of his career. With time, his faces lost much of their earlier dignity and took on a piquant quality, although often retaining their emotional intensity. The successful portrayal of psychological relationships was indeed one of the accomplishments of Attic vase painting of this period, but there is often a particularly strong emotional link between the characters in the Aegisthus Painter's portrayals. This may be due in part to his tendency to exaggerate and distort facial features, as if in an attempt to connect his figures by means more subtle than the Archaic compositional conventions he had been taught.

We cannot be sure why the woman on the Missouri fragment looks so distressed, since we do not know the original narrative of the whole painting. Even a very small fragment of a vase painting can reveal the subject, provided that some key element has been preserved, but here the main clues are rather ambiguous. The woman's face seems to express fear; she seems to be fleeing toward the left, seeking aid or refuge, her arms raised in an imploring gesture. Her garments do not show any sign of particularly swift movement, but it would not have been unusual for a painter of this period to confine motion to the skirt and feet. The person following her (who does not wear bracelets and hence could be either male or female) seems to accompany her in flight rather than to be the cause of it, since the second pair of hands is behind her, not grasping or threatening her. The two people could be either running from the building or into it. Another question is the identification of this building; was it a house or palace, a temple, or perhaps even a fountain house?<sup>4</sup> Vase painters often relied upon secondary features such as household objects, altars or waterspouts to

define their settings more precisely, but unfortunately clues of this kind are lacking in this fragment.

Another calyx krater by the Aegisthus Painter<sup>5</sup> also pictures a running woman in an architectural setting; unfortunately it too is fragmentary, but the painting clearly included an old man. The theme of a woman running toward an old man, although without architecture, appears on other vases decorated by this painter.<sup>6</sup> It seems most likely that, if these pictures are mythological in content, we are to understand them, and the Missouri fragment as well, as excerpts from legends of abduction.

Stories such as the rape of Thetis or Oreithyia were extremely popular in red-figure vase painting. The Aegisthus Painter sometimes drew only the accessory part of the story in which the companions of the victim run in horror to her father in his palace. Very likely the painter did not always have a specific legend in mind, although myth was his ultimate inspiration. Although this interpretation of the Missouri fragment seems the most probable one in the light of his other works, various explanations of the scene are possible. The building could represent a temple rather than a palace, at which the woman and her companion are seeking



Fragment at Missouri, with the preliminary sketch indicated by dotted lines.

Fragment of a red-figured calyx krater in the Museum of Art and Archaeology, University of Missouri-Columbia.

refuge from an assailant.<sup>7</sup> But if the two are running from the building rather than into it, the woman could be Polyxena, followed by her brother Troilos, fleeing from the fountain house where Achilles has attacked them.<sup>8</sup> It is also possible that the fragment represents simply women fleeing during a revel, a more mundane theme which also interested our painter.<sup>9</sup> In this case, the architecture would indicate merely the setting of the party.

The style of the Missouri fragment is similar to other examples of the Aegisthus Painter's mature work. To mention a few, a stamnos in Florence,<sup>10</sup> picturing Nike at an altar with two youths, and women conversing, juxtaposes his earlier and later styles. The women and boys compare well with the Missouri piece in facial features and drapery, while the Nike copies the Electra of the earlier Bologna krater in dress, hairstyle and face. This is a good example of this painter's tendency to revert to his older, more elegant style for deities when he draws them in the company of mortals. His later work often carries much farther the lighter mood apparent in the Missouri fragment, and shows an irrepressible gaiety and an appreciation of human frailties. A pelike in Cambridge,<sup>11</sup> which depicts with great good humor a youth spurning an admirer's attentions, is a good example.

It is a little sad that a craftsman as talented as the Aegisthus Painter made so small a mark on the progress of red-figure vase painting. A few minor painters copied his style, but he was not an innovator and did not set the pace for further developments. The stylistic fluctuation and uncertainty of his time, which stimulated some of his contemporaries to great creativity, acted in his case as a means of freeing him from convention, allowing him to find a personal style of some merit. Had he been active twenty years earlier, he might have become a hack

painter of stilted heroes. As it was, he gave to Attic red-figure a small treasure of delightful paintings.

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- <sup>1</sup> Acc. No. 57.12. Provenience unknown. Triangular sherd broken from the upper part of a large open vessel, probably a calyx krater. Surface of lower part of sherd chipped. Greatest preserved height, 11.4 cm.; greatest preserved width, 12.2 cm.; greatest thickness, 8 mm. Preliminary sketch visible outlining head, torso and mantle of first figure, and arms of second figure. Bracelets, hair and guttae in dilute glaze. J. D. Beazley, *Attic Red-figure Vase-painters*, 2nd ed. (Oxford 1963) I, 504, no. 7. On the Aegisthus Painter, in addition to references listed by Beazley, see his *Paralipomena: Additions to Attic Black-figure Vase-painters and Attic Red-figure Vase-painters* (Oxford 1971) 381; *Enciclopedia dell'arte antica* II, 249, s.v., *Egisto, pittore di* (E. Paribeni); P. E. Arias, *Storia della ceramica di età arcaica, classica ed ellenistica* (Torino 1963) 282-283. Kyle M. Phillips, Jr. commented most helpfully on this article.
- <sup>2</sup> Beazley, ARV<sup>2</sup> 504, no. 8. Photograph courtesy of the Director, Museo Civico, Bologna.
- <sup>3</sup> Beazley, *Greek Vases in Poland* (Oxford 1928) 20-21.
- <sup>4</sup> The interpretation of architecture on vase painting is problematic because the rendering of buildings was influenced by compositional considerations and the technical limitations of the medium. Here the proportions of the capitals and the spacing of the columns suggest a wooden building. The rendering seems to have stopped short of the triglyph frieze. A small part of one regula is preserved at the upper right corner of the sherd, with one of the guttae suspended from it, but the triglyph which would normally appear above the regula seems to have been omitted. The picture apparently was bordered above the regulae either by a plain red stripe or, perhaps, by a band of black floral ornament on the reserved ground.
- <sup>5</sup> Beazley, ARV<sup>2</sup> 504, no. 2.
- <sup>6</sup> *Op. cit.*, 504, no. 1; 505, No. 19.
- <sup>7</sup> Compare for example an omphalos bowl in Berlin, *op. cit.*, 819, no. 50 (subject uncertain); a cup in Tarquinia, *op. cit.*, 405, no. 1 (Menelaus and Helen).
- <sup>8</sup> Compare *op. cit.*, 109, London E13; BSA 36 (1935-36) 171, fig. 10.
- <sup>9</sup> Beazley, ARV<sup>2</sup> 504, no. 2 bis; 506, no. 30.
- <sup>10</sup> *Op. cit.*, 505, no. 18.
- <sup>11</sup> *Op. cit.*, 506, no. 21.

# A Syncretistic Statuette

The name given to the fusion of various divinities in a polytheistic system is syncretism. Although the phenomenon has been over-emphasized by many modern scholars who are used to thinking in terms of monotheism and therefore cannot bring themselves to think polytheistically,<sup>1</sup> it remains a salient characteristic of late paganism, and one of the cults which it characterizes particularly is that of Sabazius.<sup>2</sup> It is therefore welcome to have a monument which confirms a specific syncretism in the Sabazius cult.

The Museum of Art and Archaeology of the University of Missouri-Columbia recently acquired a bronze statuette of the god Sabazius<sup>3</sup> which seems to show signs of syncretism with the god Men. The statuette shows the divinity clad in typical "Phrygian" costume, i.e. sleeved tunic, cap, long trousers and boots. Both his hands are upraised in an attitude of benediction. The feet are placed on a ram's head. On top of the god's head, above his bearded and mustachioed face, there is a crescent moon bearing a knob at each end.

In most respects the statuette, which portrays the divinity in a half-seated position, and is unfinished on the back, belongs to a well known group of Sabazius statuettes, intended to be attached to the palms of the votive hands frequently dedicated to this god.<sup>4</sup> Several of these are still attached to the hands, e.g., one in the National Museum of Naples, found in Herculaneum in 1746, and one in the St. Louis Art Museum.<sup>5</sup>

A Sabazius-hand found in Pompeii shows such a figure of Sabazius still in place on a votive hand.<sup>6</sup> It is interesting for this study because it seems to show Sabazius with the crescent moon on his head, thus betraying lunar syncretism. The statuette, however, is without the knobs which characterize our piece. There is also a similar figure without crescent moon on



Bronze statuette of the god Sabazius, showing syncretism with the god Men. Museum of Art and Archaeology, University of Missouri-Columbia.



a hand found in Vado, Liguria, in 1894 (present whereabouts unknown), although in this case the resemblance is slighter, as the god's hands are not raised in blessing, nor is there a ram's head.<sup>7</sup>

There also exist at least four of these statuettes now separated from the hands to which they once belonged: one in the Louvre, one in the Bibliothèque Nationale, Paris, one in the Musée de Picardie (found in Amiens), and one in the Berlin Antiquarium (found in Sardinia). All but the first of these bear a very strong resemblance to our figure, as well as to the figures on the Naples and St. Louis hands.<sup>8</sup> There also exist hands to which such figures were originally attached but are now lost. Such are hands in Budapest and in Baltimore, although in both these cases the ram's head was cast in one piece with the hand, not with the Sabazius statuette, thus ruling out the possibility that any of the known figurines belong to these hands.<sup>9</sup>

The one thing which, of course, immediately distinguishes this figurine from all the examples mentioned previously, except the Pompeii hand, is the crescent moon on top of the head. Although crescent moons occur on some of the votive hands,<sup>10</sup> Sabazius is not particularly known as a lunar divinity. Admittedly, there are occasional lunar figures found in conjunction with Sabazius. Such, for instance, is the small bust of Selene to the left of Sabazius' head on a well known relief in Copenhagen, balancing the bust of Helios on the right.<sup>11</sup> There is also a crescent near the head of a figure (sometimes wrongly identified as Men) which is shown leading Sabazius on a chariot on the relief with inscription commemorating the introduction of his cult into the *Κολονηῶν κατοικία* in A.D. 100-101.<sup>12</sup> But nowhere that I know of is Sabazius actually portrayed as a lunar divinity, except in a statuette from Pompeii, now in the Herzog Anton Ulrich-



Votive Sabazius-hand from Pompeii, showing the figure of the god with a crescent moon on his head.

Museum, Braunschweig.<sup>13</sup> This shows Sabazius with a ram's head beneath his feet and a crescent moon on his head but, unlike our statuette, Sabazius in this case has only the left arm (the hand is missing) raised in blessing. The right arm (the hand likewise missing) is outstretched to hold some attribute.

The most surprising feature, however, about the article in which von der Osten published the Sabazius statuette from Braunschweig, is that he published another with it, which he stated to be in a private collection in Ankara. This is so strikingly similar to the figure now in Missouri that it must either be the same figure, which has somehow made its way here in the course of time, or at least be from the same mold. All attempts to trace this statuette have unfortunately failed. Neither can Mrs. von der Osten give any information, nor can the dealer in New York from whom it was acquired, except that it had been in his hands since the late 1950's.

The remarkable thing about these two (or three) statuettes, as von der Osten realized, is the presence of the crescent moon, which can hardly be interpreted as pointing to anything except a syncretism of Men and Sabazius. Particularly striking is the fact (a point apparently overlooked by von der Osten) that the crescent which adorns the divinity's head in the Missouri and Ankara statuettes (assuming them not to be one and the same) has knobs on either end. These knobs are particularly characteristic of the cult of Men, and occur on a number of monuments of this divinity.<sup>14</sup> This syncretism, now attested in art, would seem to offer archaeological confirmation of a passage in Proclus<sup>15</sup> which has hitherto stood alone in attesting a connection between these two gods:

*Ἐπεὶ καὶ παρ' Ἑλλησι μηνὸς ἱερὰ  
 παρελήφαμεν, καὶ παρὰ Φρυγί Μῆνα  
 Σαβάζιον ὑμνούμεον ἐν μέσαις ταῖς τοῦ  
 Σαβαζίου τελεταῖς.*



Statuette of Sabazius (H. 6.1 cm.) from Pompeii. Photo courtesy of the Herzog Anton Ulrich-Museum, Braunschweig, Germany.

"Since also among the Greeks we have received the sacred rites of the month (or "of Men"), and among the Phrygians, Men Sabazius (or "Sabazius the month") being hymned in the midst of the ceremonies of Sabazius."

To return to our first statement: this passage from Proclus and the statuette are valuable not only in that they confirm each other, but in that they prove the existence of an actual syncretism which cannot be dismissed as mere wishful thinking by scholars used to conceiving things in monotheistic terms, and desiring to project their views into antiquity.

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<sup>1</sup> See the *caveat* of L. Robert, *Laodiceé du Lycos, le nymphée* (Quebec and Paris 1969) 290, à propos of the theories of W. M. Ramsay: "Effaçant arbitrairement le polythéisme des peuples d'Asie Mineure, on arrivera, par des manipulations qui ne sont que des affirmations faisant fi de tous les documents, à substituer aux dieux et aux déesses de ces siècles un dieu unique et une déesse unique, qui sont déjà plus satisfaisants pour des esprits formés à la théologie chrétienne, et plus encore dans une confession qui repousse le culte des saints."

<sup>2</sup> Cf. W.O.E. Oesterley, "The Cult of Sabazius, a Study in Syncretism," in *The Labyrinth*, ed. S.H. Hooke (London, n.d., ca. 1933), although this article unquestionably goes

too far in seeing syncretism where there is little evidence.

<sup>3</sup> Acc. No. 71.139. Height, 9.2 cm., width, 4.2 cm. H. H. von der Osten gives 91 mm. as the height for the statuette which he publishes from a private collection in Ankara, "Eine neue Sabazios Statuette," *Orientalia Suecana* 2 (1953) 29 ff.

<sup>4</sup> See my article, "Two Votive Hands in Missouri," *Muse* 4 (1970) 43-48.

<sup>5</sup> C. Blinkenberg, *Archaeologische Studien* (Copenhagen 1904) 75, no. E 13. See also V. Tran Tam Tinh, *Le Culte des divinités orientales à Herculanum* (Leiden 1971) 94-95, no. 69 and figs. 32-33. The St. Louis piece is illustrated in *Muse* 4 (1970) p. 45.

<sup>6</sup> This hand has been published in M. Della Corte, *Loves and Lovers in Ancient Pompeii* (Rome 1960) 90, fig. 16; Olga Elia, "Vasi magici e mane pantee a Pompeii," *Rendiconti dell' Accademia di Archeologia, Lettere, e Belle Arti, Napoli*, NS 35 (1960) 7-9 and pl. 3.

<sup>7</sup> Blinkenberg, *op. cit.*, 77, no. E 17.

<sup>8</sup> Louvre: S. Reinach, *Répertoire de la statuaire grecque et romaine* II (1897) 480, No. 1; Bibliothèque Nationale: *ibid.*, p. 478, no. 3; Amiens: *Revue archéologique* (1894, II) 374; Berlin: Blinkenberg, *op. cit.*, 100, fig. 41. See also Giulia Sfameni Gasparo, *I culti orientali in Sicilia* (Leiden 1973) 278, no. 337 and fig. 106.

<sup>9</sup> Budapest: Blinkenberg, *op. cit.*, no. E 28 and fig. 38; Baltimore: D.K. Hill, *Essays in Memory of Karl Lehmann* (*Marsyas* Suppl. I, 1964) 132-135.

<sup>10</sup> Blinkenberg, *op. cit.*, nos. E 1, E 29 and E 30.

<sup>11</sup> Blinkenberg, *op. cit.*, pl. 2.

<sup>12</sup> Eisele in W. H. Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie* IV, col. 244, fig. 3. Cf. L. Robert, *Hellenica* 6 (Paris 1948) 111-113.

<sup>13</sup> Most recent and best publication, H. H. von der Osten, *op. cit.*, 31 ff. and fig. 2.

<sup>14</sup> Cf. E. N. Lane, *Corpus Monumentorum Religionis Dei Menis* I (Leiden 1971) nos. 96, 115, 285. The only reasonable explanation which seems to have been given for these knobs is that of F. Cumont, *Recherches sur le symbolisme funéraire des romains* (Paris 1942) 222. He would explain them on practical grounds in the case of free-standing crescents, to prevent breakage or injury to persons. On reliefs they simply reflect the representation of free-standing crescents. Although particularly characteristic of the Men cult, they do occasionally appear in other contexts. Cf. Cumont, *op. cit.*, fig. 52, a funerary stele from Pannonia Inferior.

<sup>15</sup> *Scholia in Platonis Timaeum* IV 251 C. Proclus (5th century after Christ) is talking about the propriety of worshiping various units of time, but the fact that Men was often merely the deified month is borne out by the translation of his name as Mensis on the coins of Antioch in Pisidia.

# David Le Marchand's Madonna and Child

To be confronted with a work of art which bears an enigmatic signature and which is iconographically a major part of an artist's oeuvre is always of interest to an art historian. This is the case with a small ivory statuette representing the Madonna and Child.<sup>1</sup>

At first glance the signature, *Da L. Marchand*, seems to have various possible interpretations: the figure might be from the workshop of a certain *L. Marchand* as the *da* in Italian would indicate; or it might be the work of David L. or Daniel L. Marchand. The authorship which seems most plausible is that of David Le Marchand, a French ivory carver of the late seventeenth and early eighteenth centuries.

Considering the stylistic qualities of the piece, one is inclined to assume that it reflects late medieval representations of the Madonna and Child. The nude Child is held in such a way that he appears to slip from his mother's arms.<sup>2</sup> He is portrayed less gracefully than is the Madonna. Although the Bambino's eyes seem slightly awkward and weak when compared to the finely delineated eyes of the Madonna, this appearance is due to the discoloration of the ivory.<sup>3</sup> The Madonna's veil and wavy hair seem to reflect the Roman tradition, as does the circular clasp which fastens her garment at her left shoulder.<sup>4</sup> Her face, with its slightly open mouth, seems to suggest the Mater Dolorosa,<sup>5</sup> but her slightly nodding and elongated head, and the S-shaped turn of the body are more reminiscent of French Gothic sculpture.<sup>6</sup> The bent left knee extends forward, thus enabling the artist to accentuate the S-curve. The garment is richly flowing with elegant overlapping folds, especially beneath the Bambino. Except for the hair and the clasp, these elements seem to capture the classic style of French Gothic sculpture. It may be this blending of styles which marks the piece as being the work of David Le Marchand. For in the early eighteenth century the borrowing of various styles and combining

them with an elaborate drapery system was quite common.

David Le Marchand was born at Dieppe in 1674 and died in 1726 in London, where he worked for approximately twenty years.<sup>7</sup> He signed his pieces with varying signatures: David L. Marchand, David Le Marchand and D.L.M.<sup>8</sup> On a medallion of Sir Isaac Newton<sup>9</sup> he signed his name with capitals D L M which are more square than those on the Madonna statuette; the nature of the portrait medallion seems to have called for a less fluid signature than the Missouri ivory evidences. On the more than thirty-five known medallions by Le Marchand, the influence of Jean Cavallier<sup>10</sup> is apparent. However, there seems to be little connection between Cavallier's medallions<sup>11</sup> and the Missouri statuette.

The statement that Le Marchand's *Venus and Cupid* in the Victoria and Albert Museum is "the only example so far identified of the representation of a subject other than a portrait"<sup>12</sup> is now superseded as there are other small statuettes of full-length figures which are not portraits. One is entitled *Missed Opportunity or Time with Opportunity and Penitence*,<sup>13</sup> others are a *Crucifixion* and an *Adoration of the Magi*. Consequently it can be seen that Le Marchand made more than medallions, having carved religious scenes while in France.

Although the Madonna and Child ivory statuette is executed in a gothicizing style, the intimacy of the piece, its small size and the decorative quality of the flowing garment can aid in dating the piece. It is definitely not rococo in style, but the smoothness of the Madonna's face and the elegance of her drapery, especially in the folds, could place it in the early eighteenth century.

A statue by C. B. Pigalle of the Madonna and Child<sup>14</sup> bears an intriguing stylistic similarity to the ivory by Le Marchand. This piece, finished



in 1745, also shows a veiled Madonna carrying the nude Bambino. In both instances the Madonna stands in a graceful S-curve position. The folds of the drapery seem to overlap in a manner similar to those of the Le Marchand

ivory. But most striking is the treatment of the undulating cloth beneath the Bambino. Although I have not found any definite indication of influence, it seems possible that Pigalle may have seen Le Marchand's ivory or that they had



Ivory statuette of Madonna and Child, in Museum of Art and Archaeology, University of Missouri-Columbia.

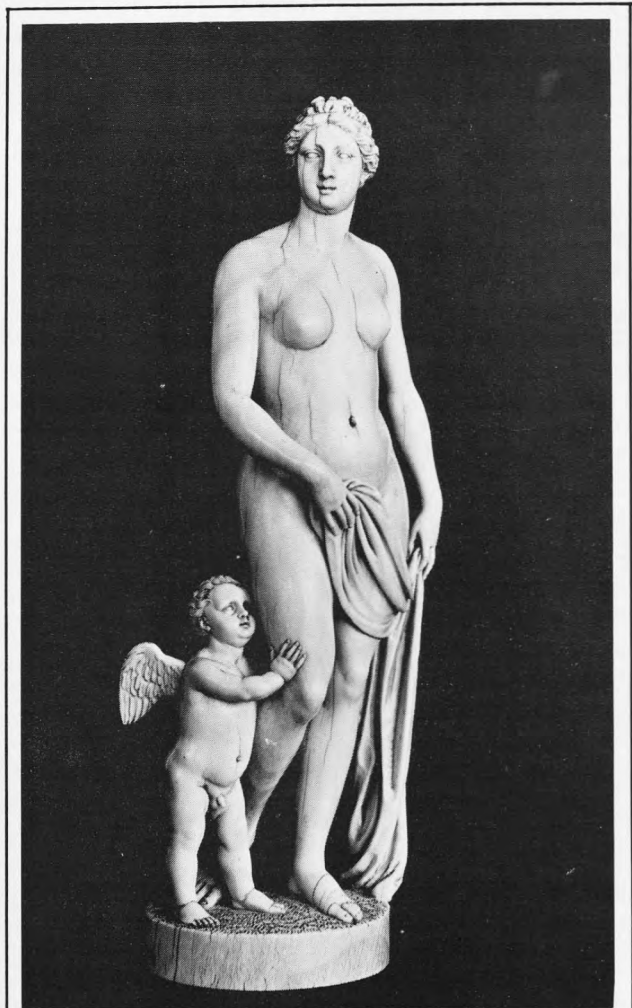
a common model, especially since the Le Marchand figure was probably executed before the artist moved to England.

Besides the medallions, Le Marchand executed four other works of importance. First, there is an unusual piece in the Victoria and Albert Museum—a full-length portrait of a boy, standing in a library and demonstrating a proposition in geometry; “. . . according to a Latin inscription boldly carved on the back, it represents Matthew Raper junior at the age of fifteen and was carved by Le Marchand from the life in 1720.”<sup>15</sup> Most interesting is the gown worn by Master Matthew. Le Marchand’s love for folding drapery is further repeated in an ivory bust of John Locke,<sup>16</sup> where Locke’s neck is covered with circular drapery. Except for a possible similarity between the nose and the neck of Locke and those of the Madonna, there seems to be little else relating the two works.

Another ivory with full-length figures is *Missed Opportunity*, already mentioned. The signature on the piece, *D.L.M.*, cannot be seen on the illustration here. According to Wittkower<sup>17</sup> the model for this piece was Bernini’s *Rape of Proserpine*. Stylistic similarities are difficult to ascertain from photographic reproductions, but there is again the drapery both around the figure of Opportunity and around the penitent figure by the lion. This figure has slightly slanted eyes like those of the Madonna, and the forehead of Time is somewhat similar to that of the Bambino.

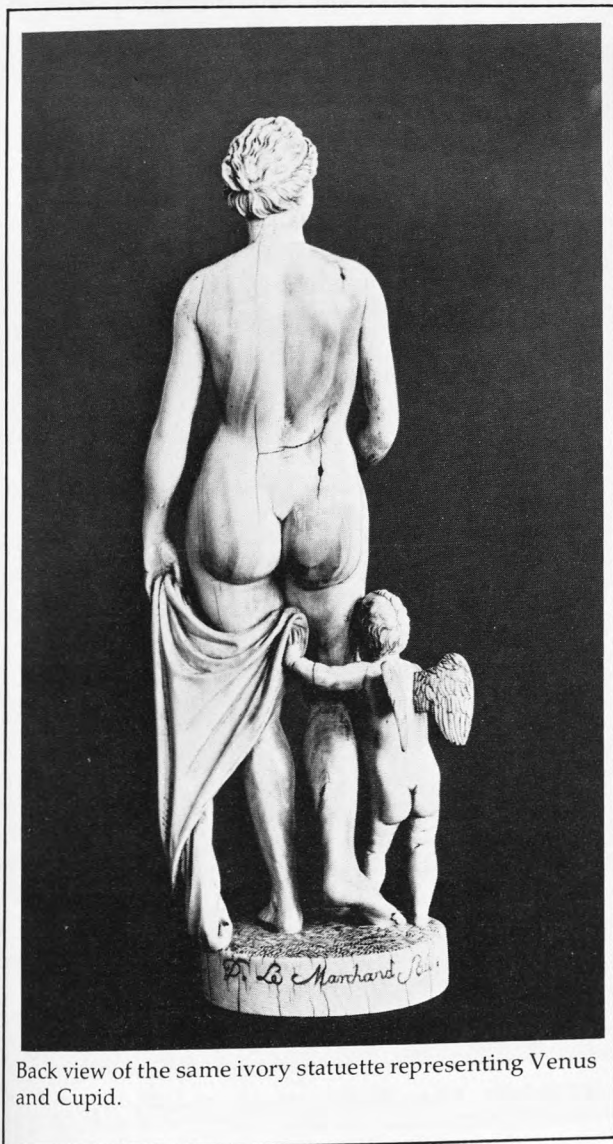
The most important clues are given in the *Venus and Cupid* by Le Marchand.<sup>18</sup> The drapery, although scantier, affords a striking comparison with our piece. The Cupid’s face, although more rotund than the Bambino’s, compares favorably. The hair, nose and mouth of the Venus are similar to those of the Madonna. Again Le Marchand utilized the bent knee to accentuate the S-shape of Venus. Yet most important and

offering relatively conclusive evidence is the signature on the base of the *Venus and Cupid* ivory. On our Madonna there is a mark after the *Da* which indicates that it is an abbreviation. Although the *Venus and Cupid* is signed with a



Ivory statuette, representing Venus and Cupid. Photo courtesy of the Victoria and Albert Museum, London.

D rather than a *Da*, and a *Le* rather than an *L* (plus the abbreviation *Scul* for *sculpsit*), the calligraphy seems the same as that on the Madonna ivory; the *L* and the *M* are almost identical. On almost all the works mentioned



Back view of the same ivory statuette representing Venus and Cupid.

the signature is abbreviated in various ways. Consequently, it seems that the signature on the Madonna and Child ivory is that of David Le Marchand, ivory carver of the later seventeenth and early eighteenth centuries.

The statuette was probably in private possession, considering its small size. The two holes on the bottom of the ivory show that the figure was probably fixed on a base and used as a private devotional object.

One wonders whether Le Marchand carved more religious subjects than the three which are known: the *Adoration of the Magi*,<sup>19</sup> the *Crucifixion*, and the *Madonna and Child*. This seems rather improbable, however, since his many medallions are fairly well known and recorded. One would expect to find more statuettes if he had carved them.<sup>20</sup> Yet all the known medallions are from his London period, and only the above-mentioned statuettes constitute the record of his work in France. Most likely, as Mr. Terence Hodgkinson of the Victoria and Albert Museum wrote in a letter of 13 February, 1974, "...the religious carvings were executed in France before Le Marchand settled in London; for one cannot imagine that there was a market here for such popish sculpture at that date."

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<sup>1</sup> Museum of Art and Archaeology, University of Missouri-Columbia. Acc. No. 69.1023. Gift of Miss Sarah Catherine France. Height 17.5 cm. The right forearm and right foot of the Child are missing; his right hand may have been raised in benediction. The Madonna's robe is chipped at the lower right edge. The entire statuette is veined with fine vertical cracks. The irregular base is pierced from below by two holes (diam. ca. 3 mm.) of different depths to accommodate a fastening.

<sup>2</sup> This style was especially prevalent in Bohemia and Austria in the fourteenth and fifteenth centuries.

<sup>3</sup> The ivory has yellowed, as is normal, with age and exposure. The fact that the faces of the figures are paler

than the rest of the work perhaps indicates an attempt at cleaning. It is unlikely that the faces were reworked, since the lighter areas do not have definite contours but extend along the neck of the Madonna and down the neck of the Bambino.

<sup>4</sup> For example, Tellus, or Italia, on a relief of the Ara Pacis. See Antonio Frova, *L'arte di Roma e del mondo*

*romano* 7 (Torino 1961) 175, fig. 127.

<sup>5</sup> For example, the triptych by Rogier van der Weyden in the Vienna Gemaldengalerie. See Erwin Panofsky, *Early Netherlandish Painting 2* (New York 1971), pl. 185, fig. 323.

<sup>6</sup> Examples are numerous, including the "Vierge Dorée" on the south portal of Amiens Cathedral. See Hans



Ivory statuette: *Missed Opportunity* or *Time with Opportunity and Penitence*. Photographs courtesy Victoria and Albert Museum, London.



Jantzen, *High Gothic* (New York 1962) pl. 66.

- <sup>7</sup> *Walpole Society* 20 (1932) *Vertue Note Books* II, 69-70: "A head of Sr. Isaac. Newton. carvd in Ivory. pretty large. bald head—by. Le Marchand. 1718—another. with a Wigg on. the face less. An Alto-relieve with the wigg on. . by Marchand this last I think the best and in posēs Dr. Meade."; *op. cit.*, IV, 50: "(Merchand) a profil head in Ivory. sett on a looking glass carvd by David Le Merchand. its the portrait as written underneath—Charles Marbury."; *loc. cit.*, 61: "D. L. Marchand Carver in Ivory. a profil in Ivory in a small oval frame. D. L. M. his own picture looking towards the left side. In possēs Mr. T. West."; *loc. cit.*, 166: "Earl of Oxford bought a head a small bust in Ivory of Ld Sommers with a large wigg—done from the life cutt by D. Le Marchand. 1706—dito, a small bust in Ivory done from the life Sr. Isaac Newton a head without a wigg—1714."

<sup>8</sup> L. Dussieux, *Les artistes français à l'étranger* (Paris 1856) 130.

<sup>9</sup> *The Connoisseur* 155 (1964) 251. The piece is 19.8 x 13 cm.

<sup>10</sup> Thieme-Becker, *Allgemeines Lexikon* 23 (Leipzig 1927) 20 ". . . taetig in England, wo er sich hauptsaechlich mit der Anfertigung von Portraetmedaillons in Elfenbein in der Art der Arbeiten J. Cavaliers beschaeftigte." See also L. Dussieux, *op. cit.*, 465-466.

<sup>11</sup> *Pantheon* 21 (1964) 104-105, figs. 15, 16; medallions of Landgraf Carl. See also Louis Grodecki, *Ivoires français* (Paris 1947) fig. 47, "Médaillon de U. F. Guldenlew," by Jean Cavalier, Victoria and Albert Museum, London, and "Médaillon de Samuel Pepys," by David Le Marchand, Collection Buckston-Browne, London, respectively.

<sup>12</sup> M. H. Longhurst, "Some Signed Ivories of the Seventeenth and Eighteenth Centuries," *Burlington Magazine* 53 (1928) 249.

<sup>13</sup> In the Victoria and Albert Museum. See Rudolph Wittkower, "Chance, Time and Virtue," *Journal of the Warburg Institute* 1 (1937-38) 316.

<sup>14</sup> Emile Dacier, *L'art au XVIIIème siècle en France* (Paris 1951) 41, pl. 8.

<sup>15</sup> Terence Hodgkinson, "An Ingenious Man for Carving in Ivory," *Victoria and Albert Museum Bulletin* 1 (April 1965) 29-32. The piece is inscribed (p. 32, note 5) "Eff. Mathei RAPER juni. Aetat. suae 15° An. ad viū. sculp. D.L.M. 1720." H. 20.5 cm., W. 15.9 cm. I wish to express many thanks to Mr. Hodgkinson for his help.

<sup>16</sup> *The Connoisseur* 159 (1965) 192, fig. 1.

<sup>17</sup> Wittkower, *op. cit.*, 316, fig. b.

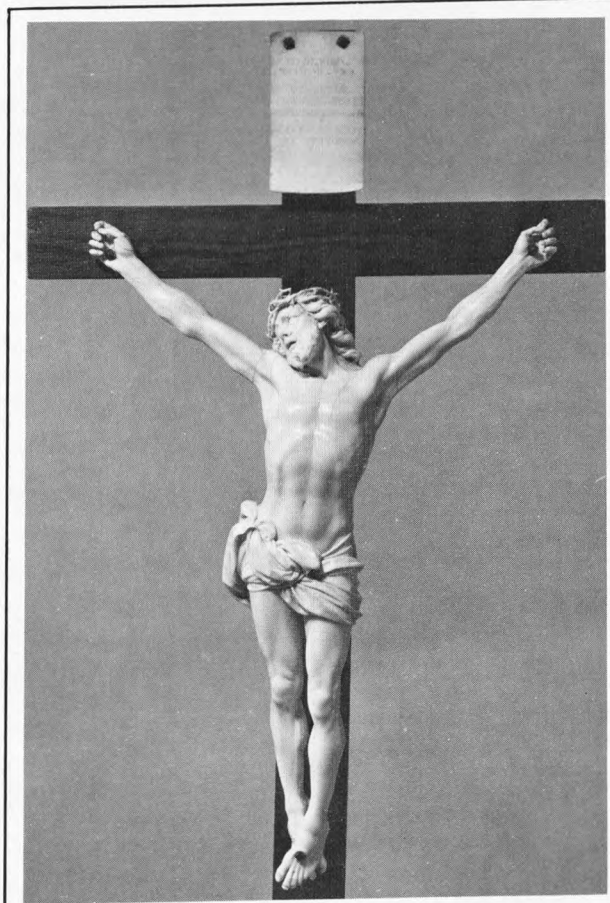
<sup>18</sup> Longhurst, *op. cit.*, 249, figs. C and D.

<sup>19</sup> Thieme-Becker, *op. cit.*, 24 (1930) 20.

<sup>20</sup> They could be in private collections, as was the Missouri statuette.



Signature of David Le Marchand on back of *Crucifixion* drapery. Photo courtesy Victoria and Albert Museum.



Ivory statuette representing the *Crucifixion*. Photo courtesy of the Victoria and Albert Museum.

# A Signed Portrait Miniature

Miniature portraits have neither sustained consistent interest nor experienced intense revivals. They comprise a branch of art which is frequently connected with the saccharine and superficial, with the petty and precious. Indeed, the term miniature often connotes a judgment of quality rather than an indication of size. Yet, these "paintings in little" have much to offer, for they reveal a dexterity, a sensitivity to materials and subject matter, and a perceptivity about the psychological dimension reflected in the human face which is quite remarkable.

A few years ago the Museum of Art and Archaeology received a hinged black tortoiseshell box<sup>1</sup> having on its lid a miniature which is an excellent example of these three characteristics (Fig. 1). The miniature is a portrait bust of a young woman (Fig. 2). Painted in gouache on a thin ivory plaque,<sup>2</sup> the miniature is fixed in a simple gold frame with gold-filled prongs;<sup>3</sup> this in turn is set into the lid of the box.<sup>4</sup> Along the left side of the miniature is the signature "Stanislas Corwin Kollakowski." The size and

neck and hair, and she wears dangling pearl earrings. Her head ornament has a large blue stone in the center. Behind her is a curtain with golden tassels visible on the right; a column stands behind the drapery at the left. This composition is quite usual.<sup>5</sup>

The frame obscures the complete signature; without removing the portrait from it, only the first two names can be read, along with the first few letters of the last name. Before removing the miniature from the frame, two clues were available to establish the date and place of the portrait. First, the ground, the technique and the style of the work enable one to ascribe a general date; second, the costume of the sitter can be more specifically dated. A variety of materials



1. Box with portrait miniature framed in gold, in the Museum of Art and Archaeology.

*Stanislas Corwin Kollakowski*

shape of the box do not suggest any special function. The young woman faces forward, while her bust is in profile. She wears a low-cut, diaphanous white gown with gold ornamentation on the sleeves. Strands of pearls adorn her

was used for painting miniature portraits. Beginning in the sixteenth century, parchment and vellum were employed, supplemented by the paper of which playing cards were then made. Even chicken skin, sometimes stretched

onto a playing card, was used.<sup>6</sup> In the eighteenth century ivory began to be employed as the base; its use represented a major breakthrough, for it has several advantages over the other materials mentioned. Ivory is lustrous as well as white. In the most skilfully executed miniatures no paint would be applied to the lightest areas, allowing the translucent ivory to be seen.<sup>7</sup> In addition, the smooth, non-absorbent surface of ivory allows an artist to apply colors either in thin layers or in a thick impasto. Parchment even of the highest quality resists the brush, so that delicacy of stroke and variety of color application are not possible. Sometimes the thin ivory plaque was backed by a piece of white paper, or foil of gold or silver, thus increasing the brilliant effect of the ivory in those passages which were left unpainted.

The type of brushstroke employed by miniaturists also has a history, with the high point of the development occurring, again, in the eighteenth century. Beginning in the sixteenth century the method employed by English artists was hatching, by continental artists, stippling. In the early eighteenth century these two techniques were combined with the methods of a very influential miniaturist, Rosalba Giovanni Carriera (1675-1757), whose work is characterized by broad, lively strokes.<sup>8</sup> The early eighteenth-century works reflect Rosalba's interest in applying paint thinly in the flesh areas to allow the ivory to show through (she was perhaps the first to paint miniatures on ivory) but artists still relied largely on almost mechanical use of stippling or hatching. By the end of the eighteenth century Rosalba's free brushstroke had exerted its strongest impact.

Intimacy and unity, and the creation of a vibrant whole on a small scale are two essential elements of the aesthetic of miniatures. Before photography, miniature portraits were the means by which one could remain close to loved



2. Portrait of the young woman, removed from its frame.

ones, and their small size makes it obvious that they were intended to be portable and were suitable for individual perusal. The limited color scale employed by the artists is a reflection of the intimate nature of the art. A base color, toned down in the flesh areas and used in a concentrated form in the background and garments, was the hue upon which the entire scale was built.

Another aesthetic consideration focuses on the creation of a lively and visually exciting work, which because of the limitations of size cannot rely on techniques such as dramatic compositions, dramatic color passages, or the



3. Miniature of the Duchesse De St. Leu, by Jean-Baptiste Isabey. Photo courtesy of The Nelson Gallery-Atkins Museum, Kansas City, Missouri. Gift of Mr. and Mrs. John W. Starr.

inclusion of many details. At its best the miniature fulfills this requirement through the dramatic tension created between the material (ivory) and the medium (generally gouache). Gouache, applied as thick, matte color contrasts with the luminous ivory, both in terms of surface (part covered with a build-up of paint, part flat) and in terms of color (part rich with pigments, part strikingly white).

The Missouri miniature is executed in a combination of broadly painted, heavily built up areas and stippled areas, the former apparent in the background and hair, the latter in the skin and the costume. Only five colors are employed throughout the work (gold, white, blue, brown, pink), with blue the base color,

appearing as pure color in the hair ornament and eyes, toned down in the drapery, the column and the shading of the dress. Gold is used in the stippled passages (in combination with blue and pink for the flesh, for example), gold tassels hang from the drapery, gold details accent the sleeves and pearls, the latter rendered as specks of white on a gold and brown-flecked base.

The use of ivory as a base, and the care taken to have the ivory show through in some places (e.g., on the sleeves), the limited palette, the combination of stippled and broadly painted areas, and the overall unity achieved through the placement of a few colors (gold, for example) suggest a late eighteenth or early nineteenth-century date.

Having established the general date of the work, the next step was to examine late eighteenth and early nineteenth-century costumes. Between 1799 and 1818 women's garments were high-waisted, with a square, low-cut neckline and a narrow belt below the bust; the earliest sleeves were short and puffed. In 1808 white gowns were at their zenith.<sup>9</sup> A number of female costumes dating from 1800-1818 can be used for comparison. The gowns of the attendants in Jacques-Louis David's *The Coronation of Napoleon and Josephine in Notre Dame* (ca. 1807) in the Louvre,<sup>10</sup> are extremely like the gown of the woman in our miniature.

The miniature of the Duchesse De St. Leu (Fig. 3)<sup>11</sup> by Jean-Baptiste Isabey (1767-1855) bears a general resemblance to ours, particularly in the hair style and the low-cut gown with the ruffle. Another miniature which reveals several similarities to ours is one dated 1809 (?), entitled *Three Children of Andoche Junot, Duc d' Abrantés* (Fig. 4)<sup>12</sup> by Paul F. L. Quaglia (1780-1853). Again we find the style of dress, hair, and head adornment close to the Missouri work. Moreover, the figures are placed in front of a drapery and a column.





4. Detail from miniature of *Three Children of Andoche Junot, Duc d'Abrantès* (?) by Paul F. L. Quaglia. Photo courtesy of The Walters Art Gallery, Baltimore, Maryland.

A miniature which bears a very close resemblance to the Missouri work is that of the Empress Josephine (Fig. 5)<sup>13</sup> by Daniel Saint (1778-1847). This miniature, dated 1805-1806, shares a number of details with ours. The bodices of the gowns are similar; the details on the sleeves and the ruffle are virtually identical in the two. The hair styles appear similar, although Empress Josephine's crown somewhat obscures her hairdress. The jewelry worn by the two also is much alike; the earrings are the same, and the pearls of the Missouri miniature seem to be a simplified version of the Empress's elaborate jewels.

From 1804 to 1810 the French empire was at the height of its power;<sup>14</sup> during this time France was the style center of Europe, and the fashions

worn there were duplicated throughout the continent. One may infer at this point that the costume of our miniature suggests a date of ca. 1810, but its origin is still unknown.

The name of the artist suggests that he was Polish, and it is known that during the reign of Poland's last king, Stanislaus-Augustus (1764-1795), French styles were quite prevalent throughout the country.<sup>15</sup> Thus, French fashion was widely imitated in Poland at least as early as the late eighteenth century, and since the flow of fashion through travelers, and indeed through miniatures themselves, was very easy, there is no problem in accepting a costume by a Polish artist bearing such close connections to the French style of clothing. Moreover, the artist may have lived and worked in France.

A short but interesting entry in Thieme-Becker<sup>16</sup> provides some additional information and presents a new problem. Kollakowski is, according to this source, known by one work only: a portrait on ivory of an old man, signed "Stanislaus Korvinus Kollakowski" and dated 1811. These facts help confirm the date we have ascribed to the Missouri work and enable us to record our miniature as a second work by this little known miniaturist. Pursuit of the bibliographical references given by Thieme-Becker did not yield any material other than a description of the miniature of the man.<sup>17</sup>

The problem which the discovery of another signed Kollakowski created has two aspects: what accounts for the discrepancies in the signature (Stanislaus Korvinus on the 1811 work, and Stanislas Corwin on the Missouri work) and what has happened to the other miniature? An effort to trace the earlier known work resulted in the conclusion that it is lost.<sup>18</sup>

It is hard to believe that a painter with so much skill would have painted only two miniatures. The signature on ours is meticulously done, and although we cannot examine the miniature of the old man, the fact that it

too bears all three names suggests that Kollakowski would have signed his works.

We are thus left with several mysteries, beyond the question of the location of the Kollakowski miniature of the old man. Who was this competent miniaturist; do other works of his exist; and who is the lovely young woman depicted in the Missouri miniature? She wears the costume of the Napoleonic court, and yet her facial features seem Slavic—high cheekbones, broad nose and full lips, suggesting that she is not French. Is she a princess visiting the French court, a foreign court attendant, or a middle-class girl who had a pretentious portrait done of herself in court dress? We may never know the answers to these questions, but fortunately, while we search, we still possess a well painted miniature by Stanislas Corwin Kollakowski of a most enchanting young woman.

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5. Miniature of the Empress Josephine, by Daniel Saint. Photo courtesy of The Cleveland Museum of Art, the Edward B. Greene Collection.

<sup>1</sup> Actually the shell is that of a sea turtle (*erethmochelys*). Acc. No. 69.1030. 8.1 cm. x. 5.3 cm. x 2.2 cm. Gift of Miss Sarah Catherine France. See *Muse* 4 (1970) 12, 14. I am grateful to Professor D. Metter of the Division of Biological Sciences of the University of Missouri-Columbia for the identification of the material of which the box is made.

<sup>2</sup> 8 cm. x 3.5 cm. Thickness 0.5 mm.

<sup>3</sup> Charles Phillips of Buchroeder's Jewelers, Columbia, Missouri, made the identification.

<sup>4</sup> This arrangement is quite common. See, e.g., boxes in A.K. Snowman, *Eighteenth Century Gold Boxes of Europe* (Boston 1966) pls. 216-217, 392 and 395; C. Le Corbeiller, *European and American Snuff Boxes 1730-1830* (London 1966) pls. 224-230.

<sup>5</sup> See, for example, miniatures in *The Walters Art Gallery, A Selection of Portrait Miniatures* (Baltimore 1966) pls. 33, 35, 43.

<sup>6</sup> G. C. Williamson, *Portrait Miniatures* (New York 1910) 3.

<sup>7</sup> T. H. Colding, *Aspects of Miniature Painting, Its Origins and Development* (Copenhagen 1953) 134. This work forms the basis for the particular historical and aesthetic considerations treated here. For additional information see *op. cit.*, 134-163.

<sup>8</sup> H. B. Wehle, "Portrait Miniatures, their History," in *Portrait Miniatures: The Edward B. Greene Collection, The Cleveland Museum of Art* (Cleveland 1951) 21.

<sup>9</sup> F. Boucher, *20,000 Years of Fashion. The History of Costume and Adornment* (New York n.d.) 346.

<sup>10</sup> See M. Contini, *Fashion from Ancient Egypt to the Present Day* (New York 1965) 218.

<sup>11</sup> Published in *The Starr Collection of Miniatures in the William Rockhill Nelson Gallery* (Kansas City 1971) 79.

<sup>12</sup> Published in *The Walters Art Gallery, A Selection of Portrait Miniatures* (Baltimore 1966) pl. 51. Some doubt is expressed concerning both date and title of the painting.

<sup>13</sup> Published in *Portrait Miniatures: The Edward B. Greene Collection, The Cleveland Museum of Art* (Cleveland 1951) pl. 38.

<sup>14</sup> Contini, *op. cit.*, 221.

<sup>15</sup> Boucher, *op. cit.*, 329.

<sup>16</sup> Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der bildenden Kuenstler* 21 (Leipzig 1927) 238. The first name is here written as Stanislaus and the middle name as Korvinus; the Missouri miniature is signed Stanislas Corwin.

<sup>17</sup> This miniature was part of the Bourgeois freres sale in 1904, item 1370 in the sale catalogue. It was described as 11 cm. x 8 cm., on ivory, in a deteriorated state. The old man is said to be wearing a dark coat and a large white tie, and has "salt-and-pepper" hair. The miniature is also referred to in the following manner: "The Berlin Exhibition 1906 contained under No. 1234 a portrait of a man, sign; Stanislaus Korvinus Kollakowski fecit 1811 (Herman Emden Coll., Hamburg)," in L. R. Schidlof, *The Miniature in Europe in the 16th, 17th, 18th and 19th Centuries* (Graz 1964) 439. I am grateful to Mr. Edgar Munhall, Curator of The Frick Collection, New York, and Mr. William S. Talbot, Assistant Curator of Paintings of The Cleveland Museum of Art, for research suggestions.

<sup>18</sup> I am grateful to Dr. Axel von Saldern of the Museum fuer Kunst und Gewerbe, Hamburg, and to Dr. Hans Werner Grohn of the Hamburger Kunsthalle, who attempted to locate the miniature of the old man.

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