

(Keep)
See pages 41-42
June 1958

RECORD OF THE
ART MUSEUM
PRINCETON UNIVERSITY



VOLUME XVII 1958 NUMBER 1

A PORTRAIT OF RUBENS BY DANIEL SEGHERS

A PAINTING of unusual interest was acquired by the Art Museum in 1956 as a gift of the Friends of the Museum. It is a *Garland of Flowers with the Portrait of Peter Paul Rubens* by the Antwerp flower-painter Daniel Seghers (Fig. 4).¹

Paintings of this type, in which the central subject is surrounded by flowers, are a characteristic product of Flemish Baroque art, and have their origin in the collaborative atmosphere of the Rubens circle. Perhaps the best-known example is the splendid *Virgin in the Flower Garland* in Munich (Fig. 1), which is the joint work of Rubens himself and the flower-painter Jan Brueghel the Elder (1568-1625). In the center of the composition Rubens has painted Mary and the Child, who appear within a framed picture suspended from an ornamental carving of shell-like form. Also by Rubens are the pudgy little cherubs, eleven in number, who flutter playfully on either side. They have evidently just lifted into place around the holy image a sumptuous floral wreath, made up of hundreds of blooms. The flowers are by Jan Brueghel: in their miniature-like exactness of detail they make an effective contrast with the greater breadth and fluency of Rubens' figures. The continuous oval garland is enlivened and given a more rhythmic character by the alternation of small blooms and groups of larger flowers such as roses, lilies, iris and tulips. The work must date from the period 1615-1620.

Brueghel's reputation as a flower-painter was closely matched by that of his pupil, Daniel Seghers (1590-1661).² Born in Antwerp, Seghers had lived for some years in Utrecht, but returned

¹ Accession number 56-1. Height, 0.987 m.; width, 0.734 m. Oil on panel. Formerly in the collection of Eugene L. Garbáty, East Norwalk, Conn. (The writer plans to publish in another journal an expanded version of this article, which will consider the relationship of the Princeton picture to Seghers' *Portrait of Nicolas Poussin* in the National Museum of Warsaw.)

² As regards documentation, the fundamental article is still that by F. Kieckens, "Daniel Seghers de la Compagnie de Jésus, peintre de fleurs, sa vie et ses œuvres, 1590-1661," *Annales de l'Académie d'Archéologie de Belgique*, XL, 3rd series, X, 1886, pp. 355-467. Of more recent writings the most valuable is the chapter on Seghers in M. L. Hairs, *Les peintres flamands de fleurs au XVIIe siècle*, Paris-Brussels, 1955, pp. 51-86.



Fig. 1. Peter Paul Rubens and Jan Brueghel the Elder, "The Virgin in the Flower Garland" (Alte Pinakothek, Munich; reproduced through the courtesy of its Administration).

to his native city at about the age of twenty. Shortly thereafter he was apprenticed to Jan Brueghel, and in 1611 was admitted to the painters' guild.³ It was doubtless through Brueghel that the young painter was introduced to Rubens, who became a close friend.

In 1614, Seghers entered the Jesuit noviciate at Malines, returning a few years later to Antwerp, where he took up residence in the house of the order. The records show that he was sent to Rome for two years, from 1625 to 1627, but we have no reliable account of his activities there. From 1628 on, he seldom left Antwerp.

In becoming a Jesuit, Seghers had no intention of forsaking

³ P. Rombouts and T. van Lerijs, *De Liggeren en andere historische Archieven der antwerpsche Sint Lucasgilde*, Antwerp, 1872, vol. I, pp. 474, 477, 480.

his art. He was not a priest, but a "temporal coadjutor," or lay brother, in which capacity he was able to continue his painting without interruption. His works were of course not made for sale; many, it seems clear, must have been intended to decorate Jesuit churches.⁴ But gradually there came requests for private devotional pictures, and even for portraits, so that in time the modest Brother Seghers became an artist of renown whose works were eagerly sought after by persons of high rank.

It was a mark of his increasing fame that Seghers' portrait was painted by the Dutch artist, Jan Lievens, during the latter's sojourn in Antwerp from 1635 to 1642. Lievens' painting has been lost, but its appearance has fortunately been preserved in engravings. One of these (Fig. 2) was published in 1649 by the Antwerp painter and art-dealer Jan Meyssens as part of a series entitled *Image de divers Hommes d'esprit sublime*,⁵ a series later reprinted by Cornelis de Bie in his *Het Gulden Cabinet* of 1661-1662.⁶ The artist, who wears a mantle over his clerical cassock, is seen in half length, facing the left, before a landscape background; behind him, at the right, a flowering rosebush grows against a wall. He appears to be about fifty years of age, which would correspond to a date around 1640. The sensitive face is thin and lined, and the cheeks are a little sunken. The rather prominent nose and the curious tuft of white hair that rises above the brow are specific features, and reinforce the impression that this is a faithful likeness. In his right hand the Jesuit artist holds what is evidently a drawing for one of his typical flower-pieces, here represented in rather schematized form. The drawing shows a kind of cartouche with scroll-like sides, over which a flower garland is hung. A rectangular field in the center is reserved for the principal subject: two figures, possibly from a Holy Family, are faintly indicated within it.

⁴ See, for example, the *Garland with St. Ignatius of Loyola* in the Antwerp Museum, painted in 1643 for the church of St. Ignatius in Antwerp (Hairs, *op. cit.*, pp. 63 ff., pl. 24).

⁵ On Meyssens' series of engravings see C. Hofstede de Groot, *Arnold Houbraken und seine "Groote Schouburgh"* (*Quellenstudien zur holländischen Kunstgeschichte*, I), The Hague, 1893, pp. 229 ff. Lievens' painting was also engraved, in reverse, by Paul Pontius (reproduced in A. J. J. Delen, *Oude Kunst en Graphiek*, Antwerp, 1943, pl. 3).

⁶ Cornelis de Bie, *Het Gulden Cabinet van de edele vry Schilder-Const*, Antwerp, 1661-1662, p. 213 (our Fig. 2). Cf. Hofstede de Groot, *op. cit.*, p. 236.



DANIEL SEGERS FRERE IESUITE

Un de premier-paintres de nostre temps en fleurs naturelles: il a fait son apprentissage chez Jean Breugel. l'on trouve de ses chefs d'œuvres dans les courts de grandes seigneurs, l'Empereur d'Allemagne, et l'Archiduc Léopold de Guillelme ont beaucoup de ses pièces. A le Prince d'Oraigne Henri Fredericq lui a fait deux presents pour deux pièces de sa main, une abbaye et une croix d'or massif, toutes deux de grande valeur, il teint maintenant sa résidence en L'Anvers phœnix. Anvers dans la maison de professe des Peres Jesuites. J. Meyssens exculdit.

Fig. 2. Anonymous, "Portrait of Daniel Seghers" (after Jan Lievens).

The inscription beneath the portrait is worth quoting in full: "Daniel Segers, Frere Iesuite. Un de premiers painctres de nostre temps, en fleurs naturelles: il a faict son apprentissage chez Jean Breugel. l'on trouve de ses chefs d'œuvres dans les courts des grandes Seigneurs. l'Empereur d'Alemaigne, et l'Archiducq Leopold Guillelme ont beaucoup de ses pieces. S. A.^e le Prince d'Oraigne Henri Fredericq luj a faict deux presents pour deux pieces de sa main, une dixiesme et une crois d'or masif, toutes deux de grande valeur. il teint maintenant sa residence en Anvers dans la maison de proffesse des Peres Iesuites."

Though it may seem astonishing that a flower-painter should be so highly regarded, Seghers was unquestionably one of the most famous painters of his day in the Netherlands. The Protestant Prince Frederick Henry not only sent the Jesuit artist precious gifts in return for his paintings, but caused his secretary, Constantijn Huygens, to compose poems in his praise. Indeed Seghers was frequently made the subject of laudatory verses,⁷ as when the Dutch poet Vondel was moved to compare the spirit of the artist to a bee which flits from flower to flower (*De geest van Zegers is een by . . .*).⁸

One of the paintings made for the Prince of Orange is the *Garland of Flowers with the Virgin and Child*, signed and dated 1645, now in the Mauritshuis (Fig. 3). It is a fine example of the distinctive flower garland invented by Seghers. Though the work plainly shows its derivation from the garlands of Jan Brueghel (cf. Fig. 1), it also presents certain new and original features. Whereas Brueghel had enclosed the figure-subject within an unbroken chain of flowers, the Jesuit artist has devised a much livelier and more energetic grouping, by arranging separate bouquets upon a sculptural cartouche. The Madonna is represented as a statuette set within a niche. The cartouche is elaborately carved with scrolls, cornucopias and other ornamental forms, and rests upon a broad pedestal. Five bouquets, distributed symmetrically around the central image,

⁷ F. Kieckens, "Daniel Seghers en eenige zijner tijdgenooten en bewonderaars," *De Vlaamsche School*, 1884, pp. 13-18.

⁸ The poem is reproduced by de Bie, *op. cit.*, p. 215. Cf. Kieckens, "Daniel Seghers de la Compagnie de Jésus," pp. 430 f.

stand out with startling crispness and brilliance against the soft gray stone. Roses, tulips and iris are among the most conspicuous and colorful blooms. But Seghers has reserved a special place of honor, close to the Virgin and Child, for two sprigs of orange-blossom, complete with fruit, as a compliment to the illustrious House of Orange. Strands of ivy are entwined about the volutes, and butterflies and a dragon-fly are seen among the flowers.

It is indicative of the reputation enjoyed by Seghers that his floral garlands were generally prized more than the figure-subjects they were meant to adorn. For, in keeping with that system of the division of labor which is characteristic of Flemish art, the Jesuit painter invariably left the central subject to be executed by another artist. In a few instances the name of the associate is known: Erasmus Quellinus was a frequent collaborator, and his signature appears on three of Seghers' flower paintings.⁹ The grisaille figure of the Virgin ("*steen en Marie beeldeke*") in the Mauritshuis canvas (Fig. 3) is the work of Thomas Willeboirts Bosschaert, a Flemish painter employed by the Prince of Orange.¹⁰ More often, however, Seghers' collaborators have remained anonymous, their modest efforts being quite overshadowed by the master's spectacular rendering of the floral garlands. Seghers is known to have been befriended by Rubens, and it is sometimes stated that the two artists worked together. But, as Marie-Louise Hairs has recently emphasized,¹¹ there is no reliable evidence, either pictorial or documentary, that any such collaboration actually took place.

Although in origin the wreath of flowers must have been intended to adorn an image of the Madonna (as in the examples thus far considered), in Seghers' hands the motive was to be used more freely. His garlands served to enframe not only the Virgin and Child, but other religious subjects such as the *Pietà*,¹² and images of saints. But what is most surprising is his adoption of the flower garland for secular portraiture. There

⁹ Hairs, *op. cit.*, pp. 75 f.

¹⁰ Cf. Kieckens, "Daniel Seghers de la Compagnie de Jésus," pp. 415 f.; and J. G. van Gelder, "De opdrachten van de Oranje's aan Thomas Willeboirts Bosschaert en Gonzales Coques," *Oud Holland*, LXIV, 1949, p. 42.

¹¹ Hairs, *op. cit.*, pp. 76, 82.

¹² *Ibid.*, fig. 25.



Fig. 3. Daniel Seghers, "Garland of Flowers with the Virgin and Child" (Mauritshuis, The Hague; reproduced through the courtesy of its Administration).

are several such portraits, a notable one being that of the Archduke Leopold William in the Uffizi, painted by Seghers in cooperation with Jan van den Hoecke.¹³

¹³ K. Zöge von Manteuffel, "Bilder flämischen Meister in der Galerie der Uffizien zu Florenz," *Monatshefte für Kunstwissenschaft*, XIV, 1921, pp. 33 f., Abb. 5.



Fig. 4. Daniel Seghers, "Garland of Flowers with the Portrait of Rubens" (Princeton).

Even more interesting for the art historian, however, is the painting by Seghers in Princeton with the portrait of Peter

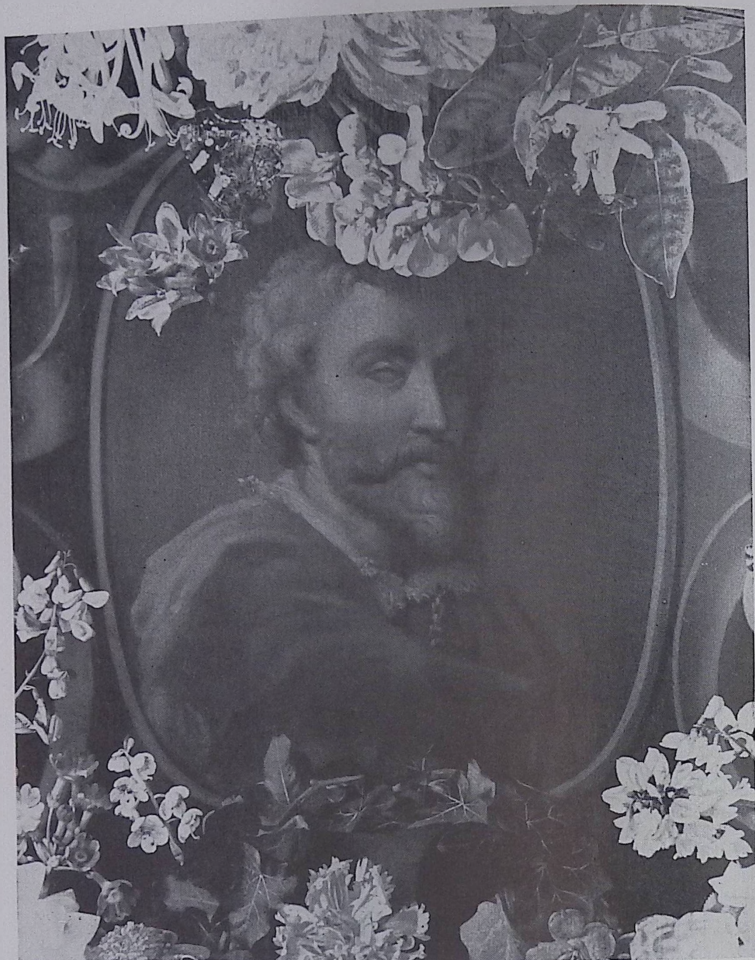


Fig. 5. Detail of Figure 4.

Paul Rubens (Figs. 4-5).¹⁴ The formal arrangement is typical. Upon a broad pedestal with alternating concave and convex

¹⁴ Much of what I have to say about this work I owe to suggestions made by Professor Erwin Panofsky, whose kind interest and wise counsel are gratefully acknowledged. My study of the painting was also greatly facilitated by the generous help given me by Miss Frances F. Jones, of the Art Museum staff. The photographs (cover, Figs. 4, 5, and 9) are by Elizabeth G. C. Menzies of Princeton.

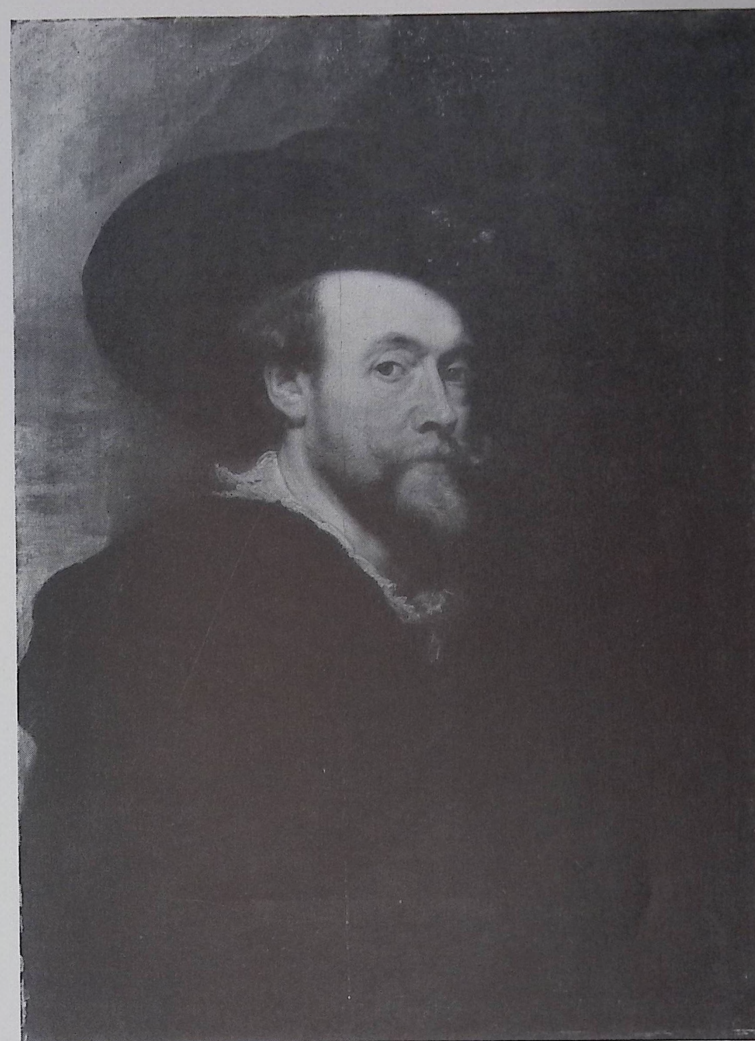


Fig. 6. Rubens, "Self-portrait" (Windsor Castle; reproduced through the gracious permission of Her Majesty, the Queen).

moldings there rests an ornate cartouche of brown-gray stone sculptured into boldly curving scrolls. The oval portrait in the center is painted in a brownish monochrome, and is no doubt

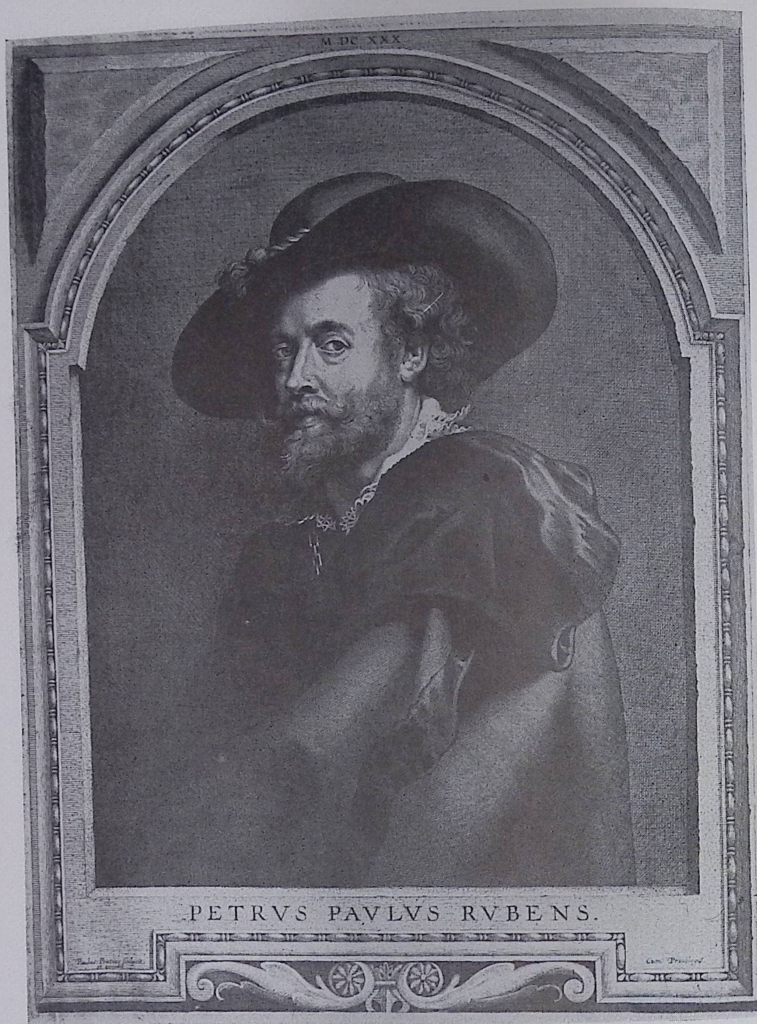


Fig. 7. Paul Pontius, "Portrait of Rubens" (Princeton).

intended to simulate low relief. Grouped around it are three large and colorful bouquets, which stand out very emphatically against the muted tones of the background. As in other paintings by Seghers, branches of ivy are entwined about the scroll-



Fig. 8. Anonymous, "Portrait of Rubens."

work, and insects mingle with the blossoms; in addition to the usual gaily-colored butterflies, one can make out bees, a beetle,

a spider, a dragon-fly, a ladybird, and a grasshopper. Except for a fragmentary (and probably apocryphal) inscription in the lower right corner, the work is unsigned.¹⁵

The observer cannot fail to be struck by the difference in quality between the portrait of Rubens and the flowers that enclose it. The portrait is painted with a soft and rather hesitant touch, and reveals certain deficiencies in draughtsmanship; clearly this mediocre handling cannot be attributed to any of the better-known collaborators of Seghers, such as Erasmus Quellinus. The flowers, on the other hand, are executed with remarkable clarity and incisiveness, and present a strongly illusionistic effect (see detail on Cover). Seghers' preference is for garden flowers. Here the rose is given special prominence; carnations and a single tulip also make their appearance. In marked contrast to these large, full blooms are the more fragile and delicate shapes of honeysuckle, hyacinth, snowdrop and the like. Dewdrops sparkle here and there on the petals. On either side of the portrait the gap between the upper and lower bouquets is partially closed by several long-stemmed flowers, notably narcissus. It is characteristic of Seghers that his flowers are young and fresh in appearance; he avoids the over-ripe blooms, the wilted and fallen petals, with which later flower-painters often seek to dramatize their subjects. The color scheme is likewise typical: crimson, rose and orange hues predominate, and blue is used sparingly.

The bust portrait of Rubens (Fig. 5) shows him in three-quarter view, looking toward the right; the source of light is at the left, as is true of course for the painting as a whole. The master is bare-headed, and wears a lace collar and gold chain; a mantle is thrown about his shoulders. The eyes have been left blank, doubtless in order to suggest relief sculpture.

The portrait-type seen here derives ultimately from the famous self-portrait at Windsor (Fig. 6), painted by Rubens in 1623-1624 for King Charles I, then Prince of Wales.¹⁶ This painting in turn formed the basis for the engraving made by Paul Pontius in 1630, which presents the figure in reverse

¹⁵ See Appendix.

¹⁶ Max Rooses, *L'œuvre de P. P. Rubens*, Antwerp, 1886-1892, vol. IV, pp. 249 ff. (no. 1043).

(Fig. 7).¹⁷ Henri Hymans has shown, in a brilliant study,¹⁸ how Pontius' engraving evolved through four states, and how the successive changes made by the engraver must reflect Rubens' own wishes regarding his "official image." For it was through this portrait that Rubens chose to be visualized by the world and by posterity.

In both the Windsor portrait and the Pontius engraving there can be recognized the great gold chain and the lace collar (one point of which is turned up slightly at the back); the left side of the mantle is nonchalantly thrown back over the right shoulder, revealing its silken lining. So exactly are these details reproduced in the Princeton panel that one might be tempted to conclude that the Pontius engraving was actually used as the model, the image being merely reversed so as to conform to a source of illumination on the left. But here an obvious objection arises. The great broad-brimmed hat, which is so prominent and so effective a feature in the original self-portrait and in Pontius' print, is conspicuously absent from the Princeton painting. It is unlikely, moreover, that the artist simply suppressed it on his own initiative, for his manner suggests the literal copyist rather than the innovator. We may safely conclude that he worked from a model which represented Rubens bare-headed.

Rubens himself, it appears, was sensitive about his baldness,¹⁹ which would explain why most of the portraits painted by him, or approved by him, show him wearing a hat. A notable exception is the second engraved portrait by Paul Pontius (after Van Dyck)²⁰ which shows the master hatless, with hand on breast—and a full head of hair, patently spurious. But this spirited likeness cannot have served as the prototype for our painting: except for the fact that both omit the hat, the two portrait-types are quite unrelated.

There is, however, another "hatless type" to be considered.

¹⁷ Figure 7 is taken from the engraving in the Junius S. Morgan Collection, inventory number 37-248.

¹⁸ H. Hymans, "Rubens d'après ses portraits, étude iconographique," *Bulletin Rubens*, II, 1883, pp. 1-23.

¹⁹ *Ibid.*, p. 5; and H. G. Evers, "Zu den Selbstbildnissen und Bildnissen von Rubens," *Jahrbuch der preussischen Kunstsammlungen*, LXIII, 1942, p. 153.

²⁰ Rooses, *Œuvre*, vol. IV, p. 256, pl. 313; and Evers, *op. cit.*, p. 149.

In 1649 Jan Meyssens published his collection of engraved portraits of artists entitled *Image de divers hommes d'esprit sublime*, which included, it will be remembered, a likeness of Seghers after the original by Jan Lievens (Fig. 2).²¹ Also forming part of that series was a portrait of Rubens (Fig. 8).²² It is obvious at once that Meyssens' anonymous engraver has closely followed the Pontius print of 1630 (Fig. 7), reversing the figure in the process. Except for the hat, every detail of the original has been carefully (if a little drily) reproduced: the folds of the mantle, the glimpse of the lace collar and gold chain, the distribution of light and shade, even the twists and curls of the impressive moustaches, all depend directly on the Pontius print. The only real points of difference are the omission of the hat and the provision of a luxuriant shock of hair.

It must now also be evident that in the Meyssens engraving of 1649 we have the actual model used by Seghers' collaborator for his portrait of Rubens (Fig. 5). He has patiently sought to copy the print in all essentials, not omitting such details as the ever-present lace collar and gold chain and the arrangement of the mantle. That Seghers himself knew the Meyssens print is beyond doubt, for the series from which it came included his own portrait (Fig. 2).

An instructive sequence can now be drawn up, beginning with Rubens' original portrait of himself in Windsor (Fig. 6). The engraved copy by Pontius of 1630 (Fig. 7), made under the eye of the master himself, is not only a brilliant specimen of print-making, but succeeds in preserving much of the Rubensian force and *brio*. The anonymous engraving of 1649 (Fig. 8), though technically competent, exhibits a distinct loss in quality; the strokes of the burin are coarser, the movement of the lines less fluent, and the illusion of the various textures less skillful. Lastly, the painted portrait by Seghers' unknown associate (Fig. 5) is decidedly the weakest of the series. The face has lost something of its roundness and fleshiness, and has become sharper and more angular (note particularly the nose); the hair likewise is not as full and bushy. In addition, of course, the sightless eyes do nothing to enliven the portrait.

²¹ See note 5 above.

²² Reprinted by C. de Bie, *Het Gulden Cabinet*, p. 57 (our Fig. 8).

It is worth noting, nevertheless, how neatly the artist has avoided the problem of Rubens' baldness by allowing a cluster of flowers to overshadow the brow, precisely at the point where other portraitists had found it expedient to introduce a kind of toupee (cf. Fig. 8). It is quite likely that Daniel Seghers himself, who had known Rubens personally, hit upon this little artifice as a tactful solution.

As to the date of the painting, we can only say with certainty that it must fall between 1649, when the Meyssens engraving of Rubens was issued, and 1661, the year of Seghers' death.

It is not known for whom, or for what purpose, Seghers painted his *Garland with the Portrait of Rubens*. Nevertheless, there is reason to believe that the work was intended, at least in part, as a memorial to the great Flemish master, who had died in 1640. If this interpretation is correct, many of the elements in the painting must be understood as alluding to his death.

The symbolic content of the Baroque flower-piece is sometimes overlooked. For it is important to remember that in this period flowers were accepted symbols of the transience of human life. There was abundant Biblical authority for this. One thinks at once of the words of the Psalmist: "As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more." The brevity of man's earthly existence is implicitly symbolized in virtually all seventeenth-century paintings of flowers.²³ Such symbolism is undeniably present in many of the floral garlands of Daniel Seghers.

The rose, for example, which occurs very frequently in his paintings, and is particularly prominent in the Princeton panel, was a familiar emblem of transience.²⁴ Joachim Camerarius, in his collection of emblems, quotes an anonymous verse to illustrate this symbolism: "Even as the rose flourisheth in the morning, and yet doth quickly languish at eventide, so we, who but now were living, are tomorrow but a paltry shadow."²⁵

²³ On this question see especially I. Bergström, "Disguised Symbolism in 'Madonna' Pictures and Still Life," *Burlington Magazine*, XCVII, 1955, pp. 303-308, 340-349; *idem*, *Dutch Still-Life Painting in the Seventeenth Century*, New York, 1956, pp. 154, 214.

²⁴ C. Joret, *La rose dans l'antiquité et au moyen âge*, Paris, 1892, pp. 57 ff.

²⁵ "Ut rosa mane viget, tamen et mox vespere languet, / Sic modo qui fuimus,

Certain other plants, however, seem to introduce the complementary note of resurrection and salvation. This is doubtless the significance of the ivy that twists about the scrollwork and assumes an almost wreathlike form just below the likeness of Rubens.²⁶ The carnations, traditional symbols of Christ's incarnation and passion, likewise carry a connotation of victory over death.²⁷

The various insects are surely not without meaning. The butterfly, of which our picture has seven specimens, is a well-known emblem of the human soul, and (as Psyche) already had this meaning in antiquity.²⁸ The spider, seen hanging by its slender thread from the scroll in the top left corner, may be interpreted as a symbol of fragility, and, in like manner, the beetle which appears directly above probably denotes decomposition.²⁹ The most conspicuous symbol of this sort is the locust (or grasshopper) which has come to rest on the pedestal directly beneath the portrait of Rubens, so that it is placed exactly on the central axis of the picture. In the emblem-books, the locust appears, understandably enough, as a symbol both of destruction and of untimely death.³⁰ But having given the sinister locust so prominent a position, Seghers has been careful to place above it, and in still closer proximity to the portrait, the ivy and the carnation, as signs of salvation and eternal life.

The *Garland with the Portrait of Rubens* is at once a memorial to the artist and an expression of the brevity of human life. And how fitting that the subject should be Rubens, whose fame had rung throughout all Europe! For (Seghers seems to

cras levis umbra sumus" (J. Camerarius, *Symbolorum & Emblematum Centuria Vna*. . . , Frankfurt, 1654, pp. 52-53, no. LI).

²⁶ On the symbolism of ivy, which as applied to poetry also denotes fame, see Cesare Ripa, *Iconologia*, Siena, 1613, pp. 259 f., s.v. "Furor poetico."

²⁷ Cf. Bergström, "Disguised Symbolism," p. 345.

²⁸ F. Cumont, *Recherches sur le symbolisme funéraire des romains*, Paris, 1942, p. 319; and F. Parkes Weber, *Aspects of Death in Art*, Chicago, 1910, pp. 118 ff.

²⁹ Bergström, *op. cit.*, p. 346.

³⁰ Andrea Alciati, *Emblemata, elucidata doctissimis Claudii Minois commentariis*, Lyons, 1614, Emblema 127, with the motto "Nihil reliqui." See also F. Picinelli, *Mundus Symbolicus*, Cologne, 1687, s.v. "Locusta," with the motto "Mors immatura."

say) the glory of this world, like the brightness of flowers, is of short duration, and life itself is as insubstantial as a spider's web. The devouring insects—the locust and the beetle—are a reminder of the inevitability of death and its destructive power. But the evergreen ivy, the carnations and the butterflies seem, on the other hand, to hold out the promise of resurrection and eternal life.

John Rupert Martin

APPENDIX

In the lower right corner of the Princeton panel there appears, on the pedestal, the solitary word *fecit* (Fig. 9). No trace remains of the name that must once have preceded it. Seghers did not always sign his paintings, but when he did so he invariably used the form: *Daniel Seghers Societatis JESU*.³¹ He seems never to have included the word *fecit*. The fact that it appears here may lead us to suspect either that the painting is not by Seghers or that the inscription is false.

The first alternative can be quickly disposed of. There is nothing in the style of the work to suggest that it is by one of Seghers' many imitators. Even the most gifted of these (such as Jan Philips van Thielen) have idiosyncrasies which distinguish their flower-pieces from those of the Jesuit master.³² In color and technical handling the Princeton painting is wholly typical of Seghers' work. The choice of flowers, their arrangement upon the cartouche, and the form of the cartouche itself are likewise characteristic.³³ We are thus left with the supposition that the fragmentary inscription is a forgery.

Seen under ultra-violet light, the painting presents a uniform luminosity over most of its surface. A few small dark patches here and there tell of minor retouching; a somewhat larger patch has been restored on the right side (in the shadowed area near the blue flowers). Only one portion of the picture has been seriously tampered with. A broad band, about two inches in

³¹ Hairs, *op. cit.*, pp. 53 f., 233 ff.

³² *Ibid.*, pp. 107 ff.

³³ *Ibid.*, pp. 71 ff.

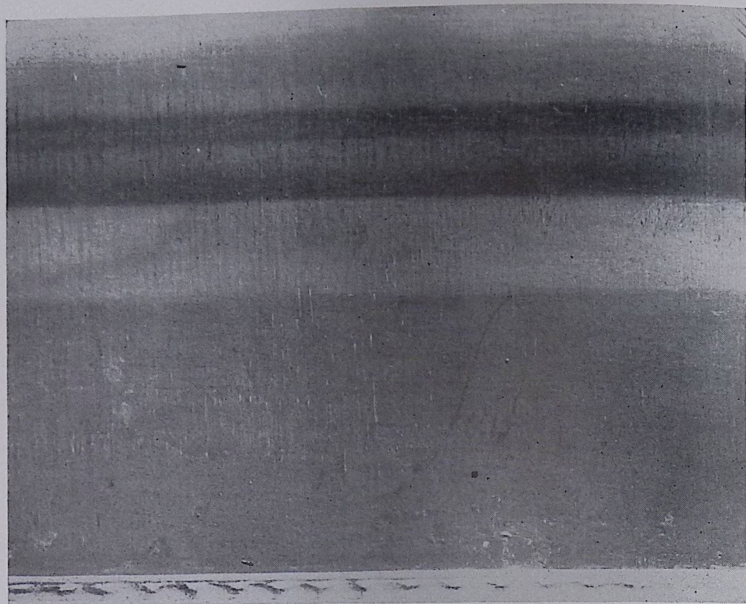


Fig. 9. Detail of Figure 4.

width, extending along the bottom of the panel from a point directly beneath the lowermost carnation to the right-hand profile of the pedestal, can be seen to have been completely repainted. X-ray photography reveals nothing beneath the present surface.³⁴ Since the word *fecit* lies in the middle of the repainted section, it can therefore be discounted, as being a later addition to the panel.

Why the repainting was done at all is not easily explained. That an authentic signature by Seghers should have been deliberately effaced and an apocryphal one substituted seems hardly credible. The only satisfactory explanation, then, would appear to be that the panel had somehow suffered damage, and that in the process of repairing it a false signature was added. Being thinly painted, this has partially deteriorated, so as to leave only the word *fecit*.

J.R.M.

³⁴ The X-ray was made through the courtesy of Dr. W. L. Dennison of the University's Infirmary.

BOWLS BY POPILIUS AND LAPIUS

DURING the Hellenistic period, pottery with relief ornament became the popular type of fine ware in the Mediterranean world. Hemispherical bowls apparently were in great demand, for hundreds of examples have survived to the present day. The supply could meet the demand by mass-production methods which were not unlike those in current use. Clay was pressed against the interior wall of a mould revolving on the potter's wheel, then the resulting shell was allowed to dry and contract so that it could be slipped from the mould. The surface was usually coated with a glaze before a bowl was put into the kiln and fired. The decoration was inspired by the designs of metalworkers whose creations, because of their intrinsic value, have not achieved the same immortality as their cheap imitations in clay. The motifs were usually floral and vegetable, sometimes figured. There is a stylistic diversity in the ornament which indicates that bowls of this type were made in a variety of places; the discovery of moulds at Athens, Antioch, and other excavated sites has confirmed this conclusion. The name "Megarian," which was first given to this category in the mistaken belief that the city of Megara was the creative center, has clung so tenaciously that it would now be confusing to attempt a change. The stylistic development and chronology of "Megarian" bowls in the eastern end of the Mediterranean area has been fairly well reconstructed,¹ but we still have only vague information about the Italian equivalents. One related category, however, is now well documented and does offer a fixed chronological point: Arretine pottery, not in itself an immediate member of the "Me-

¹ Three recent discussions give references to the principal earlier works on the subject: L. Byvanck-Quarles van Ufford, "Les Bols mégariens," *Bulletin van de Vereeniging tot Bevoordering der Kennis van de Antieke Beschaving* XXVIII, 1953, pp. 1ff.; Klaus Parlasca, "Das Verhältnis der megarischen Becher zum alexandrinischen Kunsthandwerk," *Jahrbuch des Deutschen Archaeologischen Instituts* 70, 1955, pp. 129ff.; G. Roger Edwards, "Hellenistic Pottery," *Small Objects from the Pnyx: II, Hesperia*, Supplement X, 1956, pp. 83ff. On the basis of evidence now available from the excavations in Athens, Mr. Edwards places the introduction of "Megarian" bowls around the middle of the third century B.C.

Signed by
PopiliusSigned by
Lapius

Unsigned

	Hanging Garland (Courby, fig. 91, 20-21)	Grape Vine (Courby, fig. 91, 15)	Bourania (Courby, fig. 91, 19)	Lunate Shields (Courby, fig. 91, 9)	Round "Shields" (Courby, fig. 91, 7)	Masks (Courby, fig. 91, 17)	Palmettes (Courby, fig. 91, 6)	Dolphins (Courby, fig. 91, 18)	Wave Pattern (Courby, fig. 91, 8)	Thunderbolt (Courby, fig. 91, 13)	Lyre (Courby, fig. 91, 10)	Lotus Petal (Courby, fig. 91, 22)
No. 1 (Arezzo)					*		*					
No. 2 (Boston)	§§§	§		§			¶					
No. 3 (Boston)	§§§		§		§							
No. 4 (Boston)	Figured scene which is unrelated to rest of group.											
No. 5 (Princeton)	§§§	§	§		§		¶	†				
No. 6 (Tarquinia)	†	†	†	†	†			†	†			
No. 7 (Tarquinia)				†	†			†		†		
No. 8 (Tarquinia)				†	†	†		†			†	
No. 9 (Vatican)									§§	*	†	§§
No. 10 (location?)												
No. 11 (location?)												
No. 12 (Boston)					*		¶					
No. 13 (Boston)		*			*							
No. 14 (London)					§§	*		†		*		
No. 15 (Munich)									§§		†	
No. 16 (Princeton)												
No. 17 (Tarquinia)									†			
No. 18 (location?)												
No. 19 (Arezzo)									§§			
No. 20 (Rome)					†				†			
No. 21 (Ampurias)					††					*		§§
No. 22 (Tivoli)					††				§§	*		¶§§
No. 23 (Vatican)					††							§§
No. 24 (Vatican)	§§§			*	†	*	*	†				
No. 25 (Chicago)												
No. 26 (Chicago)			†		†							
No. 27 (London)					§§				†			
No. 28 (Ostia)					††				§§			
No. 29 (Paris)			¶		§§				§§			
No. 30 (Tivoli)			¶	§	§§					*		
No. 31 (Tivoli)							¶					
No. 32 (Tivoli)	§§§				§§	§§			§§			
No. 33 (Tivoli)					§§	§§			§§			
No. 34 (Tivoli)	§§§				§§	§§			§§			
No. 35 (Tivoli)									§§			
No. 36 (Vatican)									§§			
No. 37 (Washington)			*						§§			
No. 38 (Würzburg)				§§	§§				§§			
No. 39 (Tivoli)					†				§§			
No. 40 (Tivoli)					†				§§			

CHART OF MOTIFS USED ON POTTERY

Explanation of symbols: * Motif used.

† Motif known only from written description.

‡ Motif similar in style.

§ Motif very close, but not identical (so far as can be judged from illustration).

¶ Motif identical (so far as can be judged from illustration).

Acanthus (Courby, fig. 91, 27)	Acanthus, stylized (Courby, fig. 91, 25)	Acanthus, short stylized	Ovate Leaf (Courby, fig. 91, 24)	Fern Leaf (Courby, fig. 91, 23)	Interlace (Courby, fig. 91, 2)	Astragalos	Garland (Courby, fig. 91, 14)	Meander (Courby, fig. 91, 3)	Vine (Courby, fig. 91, 16, one type)	Rosette (Courby, fig. 91, 4-5, 32)	Gadroon (Courby, fig. 91, 26)	
		*							†	*		No. 1
												No. 2
												No. 3
												No. 4
			*									No. 5
			†									No. 6
												No. 7
			†							†		No. 8
		*					¶			*		No. 9
												No. 10
												No. 11
						*		§§		¶	§§	No. 12
												No. 13
†	¶					*	¶			¶		No. 14
†	¶		*			*	¶					No. 15
†	¶	*	*	*		*	¶					No. 16
†				†								No. 17
												No. 18
	†			†	¶			§§		¶¶		No. 19
	†	†								†		No. 20
*						*		§§				No. 21
	*	*						§§				No. 22
*					*							No. 23
										¶¶		No. 24
												No. 25
†				†				†	†			No. 26
†	¶	*	*				¶	§§				No. 27
†	¶						¶	§§				No. 28
†	¶			†				§§	††			No. 29
†	¶		*			*						No. 30
†		*							†	¶¶¶		No. 31
								§§	††	*		No. 32
†			*	†	¶			§§	††			No. 33
†			*						†	¶¶¶		No. 34
									†	¶¶¶		No. 35
†			*					§§			§§	No. 36
†	¶			†	¶¶			§§				No. 37
†	¶			†	¶¶			§§				No. 38
†	¶			†	¶¶			§§				No. 39
†	¶			†	¶¶			§§				No. 40

OF THE POPILIUS-LAPIUS GROUP

Multiplication of any of these symbols indicates which entries in a column are to be associated with one another.

garian" family, but a direct descendant.² This handsome, delicately decorated, red-glazed ware was exported from several workshops in Arretium, the modern Arezzo, to points as remote as Britain and India; it was extensively copied and adapted in Roman Gaul and other provinces. When pieces were later accidentally encountered in Tuscan soil, they aroused the intense admiration of early Renaissance artists. Astonishingly enough, this extraordinary pottery had a relatively short period of manufacture and its *floruit* is placed, in round numbers, between 30 B.C. and 30 A.D.

It has been pointed out that the extension of the Roman Empire to the east, with the Battle of Actium in 31 B.C., probably accounted for an influx of Greek workmen whose presence is evident from the signatures on Arretine pottery.³ While they had much to do with the artistic quality and style of the decoration, they were not responsible for introducing the ceramic type. Pottery with moulded decoration was as popular in Hellenistic Italy as in Hellenistic Greece and the forerunners of Arretine ware existed in Italy itself. Some help in delineating the ancestral tree is offered by a small, well-defined group of bowls and other vessels which we wish to consider here.

The group in question has acquired the label "Popilius" from the maker's signature most frequently encountered on its examples. Publication of the group as a closely knit unit goes back to 1889 when André Baudrillart discussed a pair of bowls, each bearing the stamp of C. Popilius, which are now in the Museum of Fine Arts, Boston (Figs. 1-2).⁴ Subsequent studies, particularly those of Siebourg, Oxé, Comfort, and Kraus, have developed and elaborated the initial work.⁵ New material, with

² For a succinct summary of Arretine and related fabrics, see Howard Comfort, s.v. *Terra Sigillata*, *Pauly's Real-Encyclopädie der classischen Altertumswissenschaft*, Supplementband VII, 1940, cols. 1308ff.; T. Davies Pryce, "Roman Decorated Red-glazed Ware of the Late First Century B.C. and the Early First Century A.D.," *Journal of Roman Studies* 32, 1942, pp. 14ff.; Byvanck-Quarles van Ufford, *loc. cit.*, p. 11.

³ Comfort, *loc. cit.*, col. 1308.

⁴ André Baudrillart, "Coupes signées de Popilius," *Mélanges d'archéologie et d'histoire* IX, 1889, pp. 288ff.

⁵ Max Siebourg, "Italische Fabriken 'megarischer' Becher," *Römische Mitteilungen* XII, 1897, pp. 40ff. August Oxé, "Römisch-italische Beziehungen der früharrätinischen Reliefgefäße," *Bonner Jahrbücher* 138, 1933, pp. 81ff. Howard

a consequent re-evaluation of the old, is the inspiration for the present article.⁶ A catalogue appears at the end of this paper where it can be useful for reference without obtruding itself upon the general discussion. In view of the limited scope of the study (see Note 6), illustrations are selective; several photographs supplied through the courtesy of other museums and references to good, recent reproductions make a helpful series for comparison. The fact that the Art Museum has recently been able to acquire two unpublished bowls of this type (nos. 5, 16; Figs. 3-4, 11-12) means that there must exist a good deal of material still awaiting identification with this group. The census will grow, and with it a better understanding of some of the problems which at the moment present themselves without satisfactory solution.

There are close to three dozen published pieces belonging to this group, nearly all of them footless, hemispherical bowls with everted rims, or moulds for making such bowls. The disposition of the relief ornament is clearly related to the grammar of decoration of "Megarian" bowls: a rosette at the base from which spring acanthus and/or ovate leaves, then one or more zones of various decorative motifs. There are variations and even exceptions, as will be seen, but the majority of examples follow this scheme. Some of the bowls are glazed, and it is to be noted that these are closest to the "Megarian" in style, but it is a peculiarity of the group that glaze is generally omitted. The clay is fired quite hard; while it tends to be granular, it takes a crisp, clear impression from the mould; the coloring is usually yellow to orange-red, but can be affected by the vagaries of firing (one of the Princeton bowls, for example, is quite brown on the surface).

Eleven published vases bear the signature of C. Popilius, seven the name of C. Lapius, one each that of L. Quintius and

Comfort, "A 'Popilius Vase' in the National Museum, Washington," *Studi Etruschi* XI, 1937, pp. 407ff. Theodor Kraus, "Zwei Reliefbecher in Florenz," *Römische Mitteilungen* 60-61, 1953-4, pp. 75ff.

⁶ Dr. Ludwig Ohlenroth of Augsburg is currently working on this class of pottery, as the author discovered in the summer of 1957 after much of this article had been written. Since this discussion is focussed on the two bowls in Princeton, it will be but a footnote to Dr. Ohlenroth's comprehensive study which we anticipate with pleasure.



Fig. 1. Bowl by Popilius in Boston (No. 2 in Catalogue).



Fig. 2. Bowl by Popilius in Boston (No. 3 in Catalogue).



Fig. 3. Bowl by Popilius in Princeton (No. 5 in Catalogue).



Fig. 4. Bottom View of Figure 3.



Fig. 5. Bowl by Popilius in Vatican (No. 9 in Catalogue).



Fig. 6. Detail of Figure 5.



Fig. 7. Bowl by Lapius in London (No. 14 in Catalogue).



Fig. 8. Bowl in London (No. 27 in Catalogue).



Fig. 9. Cup by Lapius in Boston (No. 12 in Catalogue).



Fig. 10. Jug by Lapius in Boston (No. 13 in Catalogue).



Fig. 11. Bowl by Lapius in Princeton (No. 16 in Catalogue).



Fig. 12. Bottom View of Figure 11.

L. Atinius. Three of the signatures of Popilius elaborate to the extent of giving the place names Mevania (cf. Fig. 1) and Oriculum, places where he presumably had workshops. The modern successors of the towns are Bevagna and Otricoli, not far from one another in terms of automobile travel, but separated by several hours of hilly riding on donkey-back. Both sites, south of the famous Arezzo, are in the central Italian region where many of the bowls have been found. A third place of manufacture has been vouchsafed by the discovery of moulds at Tivoli. These three locations, not particularly close to each other, make one wonder about the relationship between workshops and between the men whose signatures appear on their products.

The table on pp. 22-23 gives cross-references to similar or identical motifs appearing on two or more vases. In a few cases, it is clear that the same stamp was used in making the moulds for the examples in question; in other instances, the similarity is only stylistic. Summarizing the rather slender evidence, we arrive at the following inferences.

The group signed by Popilius and the one signed by Lapius are stylistically distinctive. In general, the former has a freer, more naturalistic style, or is ornamented in an architectonic manner; the latter is inclined to be drier and more formal in treatment. The contrast is well illustrated by the grape vines of Nos. 5 and 13 (Figs. 3, 10). But there are small indications of a relationship between the two. The palmettes on Nos. 3 (Fig. 2), 5 (Fig. 4), and 12 (Fig. 9) are so alike as to suggest a common origin from the same stamp. The garland of No. 9 (Fig. 6), a bowl which has characteristic traits of Popilius, by whom it is signed, is identical with the one on Nos. 14-16 (Figs. 7, 11) signed by Lapius;⁷ furthermore, the acanthus leaf and wave pattern belong to the repertory of the Lapius group. The disks on Nos. 3 (Fig. 2), 5 (Fig. 4), and 14 (Fig. 7), although motifs not susceptible to great individualism, are similar. The dolphins of Nos. 5 and 14 are close. According to the written description, the ferns on Nos. 7 and 17 are similar. The ex-

⁷ Photographs of the bowl in the Vatican, obtained through the courtesy of Prof. Comm. Filippo Magi, substantiated the identity which could only be surmised from the line engraving of the old publication.

planation which most reasonably accounts for these connections in minor details is either that one potter succeeded the other, or that both worked concurrently, in the same shop, and had access to the same stamps. In any case, the period of time involved was fairly short.

On what grounds can we date the Popilius-Lapius group? The tendency in the last century was to place them in the third and second century B.C., on stylistic criteria; since then, they have steadily come down in time and the present inclination is to date them around the middle of the first century B.C. because of certain similarities to early Arretine ware.⁸ There is some archaeological evidence to be considered before discussing the more subjective problem of dating by style.

The two cups in Boston signed by Popilius, Nos. 2 and 3, were found in a tomb with "Quelques unes de ces coupes à pied, bien connues, d'un rouge très-pâle, avec une tête de femme dans le fond peinte à grands coups de pinceau. Par leur peu de cuisson, par l'extrême négligence du dessin, qui permet seulement de reconnaître la figure, elles appartiennent à la plus basse époque des vases peints."⁹ The two signed vases, alas, have long since parted company with the painted cups; they were already a solitary pair in the van Branteghem sale in 1892. The brief description, however, suggests that the painted cups were of a late Hellenistic type which cannot be dated closely.

No. 8 was found in Tarquinia (Corneto) in an undisturbed grave with four skeletons and fourteen other vases. Of these latter, eight are described as being plates coated with a poor brownish glaze; one other plate is said to be coated with black glaze in the manner of "Calenian" ware; in addition, there were five one-handled bottles. Here again, the material, even if available, would probably not provide any closer dating than the late Hellenistic period.

The fragments found at Tivoli (Nos. 22, 30-35, 39-40) were in the debris of a factory with lamps, fragments of small bottles, small jugs, pots, and lagynoi with both spherical and compressed biconical body. None of the accompanying material is

⁸ Pauly's *Real-Encyclopädie der classischen Altertumswissenschaft*, s.v. C. Popilius, gives a summary of the various opinions about date up to the time of publication (1953). Byvanck-Quarles van Ufford, *loc. cit.*, pp. 12, 13.

⁹ Baudrillart, *loc. cit.*, p. 288.

illustrated. A reference to the type of lamp leads to a surprisingly late variety usually associated with the well-advanced Imperial period. The specific mention of the lagynos by name suggests a Hellenistic date, the period when such long-necked jugs were manufactured.¹⁰ It is of particular interest that the group of moulds makes use of motifs associated with both Popilius and Lapius, and that one of them (No. 39) seems to preserve part of the signature of L. Quintius, a lesser-known member of the group.

No. 28 was found in the excavations of Ostia in a layer of sand below a tomb.¹¹ The finds associated with the tomb show that its period of use coincided with the end of the Roman Republic and the beginning of the Empire; the most closely datable material were sherds of Arretine pottery and lamps of a type manufactured early in the first century A.D. The tomb therefore provides a *terminus ante quem* for the vase, an archaeological confirmation of the latest possible date suggested by those who have worked on the chronology from the point of view of style. (It should be noted that the garland around the upper body of No. 28 is the same one which appears on No. 9 (Fig. 6) by Popilius and on Nos. 14-16 (Figs. 7, 11), the bowls in London, Munich, and Princeton signed by Lapius.) The evidence does not, however, indicate how much earlier than the Imperial period we may place the Popilius-Lapius group.

Stylistic liaison with early Arretine pottery was mentioned above. This, of course, need not imply contemporaneity and the evidence from Ostia supports the suggestion that the Popilius-Lapius workshop was a predecessor. How immediate a predecessor may be hinted by certain decorative elements. The principal motifs used in the group are conveniently reproduced in Courby's book on Greek relief-pottery¹² and are listed in the table on pp. 22-23. Some of these are elements which instantly recall the "Megarian" style and show that we are dealing with a group that harks back to its forebears as well

¹⁰ G. Leroux, *Lagynos*, Paris, 1913, pp. 101ff. Homer Thompson, "Two Centuries of Hellenistic Pottery," *Hesperia* III, 1934, pp. 450-451.

¹¹ D. Vaglieri, *Notizie degli Scavi*, 1911, p. 89.

¹² Fernand Courby, *Les vases grecs à reliefs*, Paris, 1922, p. 417, fig. 91.

as presaging its descendants. Of these, the plain, long leaves give some suggestion of date, for "Megarian" bowls ornamented with such fluting as Nos. 12 (Fig. 9), 13 (Fig. 10), and 36 are to be dated after the middle of the second century B.C.¹³ The cowl-shaped lotus petal, frequently shown on clay and metal bowls in its natural form,¹⁴ is used as a frame for groups of small figures on Nos. 9 (Figs. 5-6), 21-23. The motif appears on a bowl which was part of the cargo of a ship wrecked off the coast of Marseilles around the turn of the third to second century B.C.¹⁵ It decorates bowls found at Delos where they were used in quantity during the second century and, presumably, up to the pillage of 88 B.C.¹⁶ These specific associations with "Megarian" style point to the second half of the second century B.C. as the time when they could first be found in combination. An extension into the first century is not at all out of the question and, in fact, the first half of the first century perhaps is supported by another consideration.

Alternating medallions on No. 9 (Figs. 5-6) show the profile head of a warrior. The coin-like appearance of the roundel prompts a search through issues of the Roman Republic which

¹³ G. Roger Edwards, *loc. cit.*, p. 91.

¹⁴ A silver cup with this motif was found in a grave in South Russia with a coin of Lysimachus and thus is to be dated in the third century B.C.; L. Stephani, "Erklärung einiger in den Jahren 1878 und 1879 im Südlichen Russland gefundener Kunstwerke," *Compte-rendu de la Commission Impériale Archéologique pour l'année 1880*, Supplement, p. 17, no. 51, and pl. II, 19. A version in clay was found at the Athenian Agora in context datable to the turn of the second to first century B.C.; Thompson, *loc. cit.*, pp. 407-408, 454-455, no. E79. Cf. Theodor Kraus, *Megarische Becher im Römisch-germanischen Zentralmuseum zu Mainz*, Mainz, 1951, pp. 19-20 (discussion of a silver bowl, privately owned, which he dates early in the first century B.C. on stylistic criteria; it bears, however, many points of similarity to the cup from South Russia). Cf. Byvanck-Quarles van Ufford, *loc. cit.*, pp. 12ff.

It is not unnatural for the mass-produced pottery bowls to be more stylized in treatment than their metal prototypes, and for them to show an increasing stylization. The roundels and rosettes between the naturalistic leaves on many examples are vestigial and really represent circinate fronds and flowers growing out of the corolla of leaves. Arguing on the grounds of stylistic evolution, this fact suggests that the Popilius group is late in the development.

¹⁵ F. Benoît, "L'archéologie sou-marine en Provence," *Rivista di studi liguri* XVIII, 1952, p. 252, fig. 15. The amount of material published is insufficient for judging the date proposed.

¹⁶ Courby, *op. cit.*, p. 390, fig. 82, and pl. XII, 2. Cf. Kraus, *Römische Mittheilungen* 60-61, 1953-4, p. 81; Byvanck-Quarles van Ufford, *loc. cit.*, pp. 7, 11.

reveals a number of coins with the head of Mars in a similar type of crested helmet with short visor. These coins fall preponderantly within the first half of the first century B.C.¹⁷

No. 9 (Figs. 5-6), the bowl in the Vatican signed by Popilius, emerges as an important piece in the study of the Popilius-Lapius workshop. By its signature and the use of the garland elsewhere associated with Lapius, it establishes the close relationship or even identity of the workshops. In certain motifs, in the arrangement of ornament, and in the use of glaze it retains a distinctly "Megarian" flavor and shows that the Popilius-Lapius products are relatively late derivatives of that widespread Hellenistic class of pottery. It also hints at Arretine style.¹⁸ At the same time, it bears hallmarks characteristic of the Popilius-Lapius group.

These characteristic hallmarks are excellently illustrated by the two bowls in Princeton (Figs. 3-4, 11-12). Each retains an individuality of style associated with the name it bears. They are, in fact, a salutary warning to have around to admonish those who would depend too heavily on criteria of style alone.

F.F.J.

¹⁷ Cf. E. A. Sydenham, *The Roman Republican Coinage*, nos. 615, 702, 781, 782, 795, 798, 900, 934, 941, ranging through the first half of the first century B.C. Earlier comparisons are almost automatically improbable, since the head of Roma in her characteristic winged helmet was the usual obverse type for denarii up to the first century B.C.; but the fact that the Mars-head type was in currency during the first half of the century is cogent.

¹⁸ The medallions with Medusa-heads are used in the manner employed by, for example, Rasinius (Dragendorff, *Arretinische Reliefkeramik*, pl. 29, nos. 405-406, and Beilage 6, no. 50), but it should be remembered that the device was common in "Megarian" pottery and occasionally served as the ornament for the base of the bowl (cf. Schwabacher, *American Journal of Archaeology* 45, 1941, p. 184, pl. XA). In line with the numismatic thinking of Note 17, the Medusa-head medallions recall coins of ca. 47 B.C. (Sydenham, *op. cit.*, no. 959).

CATALOGUE

- A) Pottery Signed by Popilius (Nos. 1-11 bis)
1. Arezzo, Municipal Museum. Siebourg, *Römische Mitteilungen* XII, 1897, p. 44, no. 5, and illustration on p. 47.
2. Boston, Museum of Fine Arts, number 95.59. Found in Corchiano, near Viterbo, with No. 3; see discussion of group on p. 33. Baudrillart, *Mélanges d'archéologie et d'histoire* IX, 1889, pl. VII. Siebourg, *loc. cit.*, no. 6. Fig. 1, supplied through the courtesy of the Museum of Fine Arts, Boston. Note that location, Mevania, is added to signature.
3. Boston, Museum of Fine Arts, number 95.60. Found in Corchiano, near Viterbo, with No. 2; see discussion of group on p. 33. Baudrillart, *loc. cit.*, pl. VII. Siebourg, *loc. cit.*, no. 4. Fig. 2, supplied through the courtesy of the Museum of Fine Arts, Boston.
4. Boston, Museum of Fine Arts, number 99.542. Said to be from central Italy. Hartwig, "Ein Thongefaess des C. Popilius mit Scenen der Alexanderschlacht," *Römische Mitteilungen* XIII, 1898, pp. 399ff. Skyphos with scene of Alexander and Darius in battle; stylistically unrelated to the group under discussion.
5. Princeton, The Art Museum, Princeton University, number 57-1. Reported by dealer to have been bought in Florence. Unglazed, orange-red clay. Height, 0.071 m. Diameter, 0.122 m. Figs. 3-4 (from photographs by Miss E. G. C. Menzies of Princeton).
6. Tarquinia, Municipal Museum. Found in Tarquinia. Siebourg, *loc. cit.*, no. 7. No illustration available; description indicates similarity to Nos. 2 and 5 in Boston and Princeton. Note that location, Oriculum, is added to signature. Note: Kraus, *Römische Mitteilungen*, 1953-4, p. 78, indicates that Nos. 6, 8 and 25 are a related trio.
7. Tarquinia, Municipal Museum. Found in Tarquinia. Siebourg, *loc. cit.*, no. 3. No illustration available; description indicates similarity to Nos. 17, 19 and 39 in Tarquinia, Arezzo, and Tivoli.
8. Tarquinia, Municipal Museum. Found in Tarquinia; see discussion of grave group on p. 33. Siebourg, *loc. cit.*, no. 2. No illustration available; description indicates similarity of some elements to those on No. 5 in Princeton.
9. Vatican, Museo Gregoriano. Found in Vulci. *Museo Etrusco Vaticano*, I, 1842, pl. XXXVI, 2. Siebourg, *loc. cit.*, no. 1. H. U. von Schoenebeck, "Ein hellenistisches Schalenornament," *Mnemosynon Theodor Wiegand*, Munich, 1938, pl. 22, 2, is erroneously labelled as being on the art market; that it is the bowl in the Vatican, and not another bowl from the same mould, is ascertained by such details as the patches of glaze. Figs. 5 and 6, reproduced through the courtesy of the Musei Vaticani. Note that this example is glazed. The garland is from the same stamp as for that on Nos. 14-16, 27-28.

10. Present location unknown. Found in Cervetri. Siebourg, *loc. cit.*, no. 8. No illustration available. Note that location, Oriculum, is added to signature.

11. Present location unknown (once Suana). Siebourg, *loc. cit.*, no. 9. No illustration available. Note that *CILIO* is added to signature.

- 11 bis. Present location unknown (once Viterbo). Hartwig, *loc. cit.*, p. 400. No illustration available; Hartwig laconically describes it as similar to other vases by Popilius. This could conceivably be the bowl now in Princeton.

B) Pottery Signed by Lapius
(Nos. 12-18)

12. Boston, Museum of Fine Arts, number 80.545. Fig. 9, supplied through the courtesy of the Museum of Fine Arts, Boston.

Two-handled skyphos.

13. Boston, Museum of Fine Arts, number 01.8115. Fig. 10, supplied through the courtesy of the Museum of Fine Arts, Boston.

Lagynos, the lower body using a mould for a bowl.

14. London, British Museum. Found in Italy. R. J. Charleston, *Roman Pottery*, pl. 3, whence our Fig. 7. Note that the garland on this and Nos. 9, 15, 16, and 27-28 are made from the same stamp.

15. Munich. Oxe, *Bonner Jahrbücher* 138, 1933, pl. XI, 2. Note that signature appears both in Latin and Etruscan. The garland is from the same stamp as that for Nos. 9, 14, 16, and 27-28.

16. Princeton. The Art Museum, Princeton University, Number 56-131.

Orange-red clay, fired brown on exterior surface; unglazed. Height, 0.065 m. Diameter, 0.098 m.

Figs. 11-12 (from photographs by Miss E. G. C. Menzies of Princeton).

Note that the garland on this example and on Nos. 9, 14, 15, and 27-28 are made from the same stamp.

17. Tarquinia, Municipal Museum. Found in Tarquinia.

Siebourg, *loc. cit.*, no. 10.

No illustration available; description indicates similarity to Nos. 7, 19, and 39 in Tarquinia, Arezzo, and Tivoli.

18. Present location unknown (once Toscanella, near Viterbo).

Siebourg, *loc. cit.*, no. 11.

No illustration available; described as black plate, interior ornamented with leaves in relief in Calenian style.

C) Bowl Signed by L. Quintius
(No. 19)

19. Arezzo, Municipal Museum.

Found in Civita Castellana.

Siebourg, *loc. cit.*, no. 13; illustrated on p. 47.

Note that this is almost identical with No. 39 in Tivoli.

D) Bowl Signed by L. Atinius
(No. 20)

20. Rome, Archaeological Museum. Found on Esquiline.

Siebourg, *loc. cit.*, no. 12.

No illustration available; description indicates similarity to bowls signed by Lapius and Quintius. Note that signature is in *tabula ansata*, unusual for group.

E) Unsigned Pottery Related to Group Signed by Popilius
(Nos. 21-24)

21. Ampurias.

Found at Ampurias (Spain).

M. Vegas, *Ampurias XV-XVI*, 1953-1954, p. 354, fig. 2; the reference was kindly brought to my attention by Professor Howard Comfort of Haverford College. Note that the piece is glazed and that the find-spot outside of Italy is exceptional.

22. Tivoli.

Found at Tivoli in refuse of potter's kiln with Nos. 30-35, 39-40; for discussion of group, see p. 33. R. Paribeni, *Notizie degli Scavi* 1927, p. 377, fig. 6.

23. Vatican, Museo Gregoriano.

Found in Vulci.

Museo Etrusco Vaticano I, 1842, pl. XXXV, 2.

Siebourg, *loc. cit.*, no. 16.

24. Vatican, Museo Gregoriano.

Found in Vulci.

Museo Etrusco Vaticano I, 1842, pl. XXXV, 4. Jug.

F) Unsigned Bowls and Moulds for Bowls Related to Group Signed by Lapius (Nos. 25-38)

25. Chicago, Chicago Museum of Natural History, number 24.944. From Città di Castello.

No published illustration. Howard Comfort (*Studi Etruschi* XI, 1937, p. 409) thinks it same type as No. 37 in Washington.

26. Chicago, Chicago Museum of Natural History, number 24.949. From Arezzo?

No published illustration. Howard Comfort's description (*loc. cit.*) suggests similarity to No. 27 in London.

27. London, British Museum.

R. J. Charleston, *Roman Pottery*, pl. 2, whence our Fig. 8.

Note that the garland on this and on Nos. 9, 14-16 and 28 are made from the same stamp.

28. Ostia.

Found at Ostia; see p. 34 for discussion.

D. Vaglieri, *Notizie degli Scavi* 1911, p. 89, fig. 11. I am indebted to Dr. Anton Luigi Pietrogrande for help in obtaining an excellent photograph of this piece to facilitate comparison with other vases.

Note that the garland on this and on Nos. 9, 14-16, and 27 are made from the same stamp.

29. Paris, Louvre, no. 3436.

Courby, *Les vases grecs à reliefs*, pl. XI, d.

30. Tivoli?

Found at Tivoli in refuse of potter's kiln with Nos. 22, 31-35, 39-40; see p. 33 for discussion of group.

Paribeni, *loc. cit.*, p. 375, fig. 3.

31. Tivoli?

Found at Tivoli in refuse of potter's kiln with Nos. 22, 30, 32-35, 39-40; see p. 33 for discussion of group.

Paribeni, *loc. cit.*, p. 376, fig. 4.

Note that this and No. 35 from Tivoli are of similar design.

32. Tivoli?

Found at Tivoli in refuse of potter's kiln with Nos. 22, 30-31, 33-35, 39-40; see p. 33 for discussion of group.

Paribeni, *loc. cit.*, p. 376, fig. 5.

Note that this and No. 34 from Tivoli are of similar design.

33. Tivoli?

Found at Tivoli in refuse of potter's kiln with Nos. 22, 30-32, 34-35, 39-40; see p. 33 for discussion of group.

Paribeni, *loc. cit.*, p. 377, fig. 7.

34. Tivoli?
Found at Tivoli in refuse of potter's kiln with Nos. 22, 30-33, 35, 39-40; see p. 33 for discussion of group.
Paribeni, *loc. cit.*, p. 377, fig. 8, left.
Note that this and No. 32 from Tivoli are of similar design.
35. Tivoli?
Found at Tivoli in refuse of potter's kiln with Nos. 22, 30-34, 39-40; see p. 33 for discussion of group.
Paribeni, *loc. cit.*, p. 377, fig. 8, right.
Note that this and No. 31 from Tivoli are of identical design.
36. Vatican, Museo Gregoriano.
Museo Etrusco Vaticano I, 1842, pl. XXXV, 3.
Siebourg, *loc. cit.*, no. 17.
37. Washington, D.C., National Museum.
Found at Città di Castello.
Howard Comfort, *Studi Etruschi* XI, 1937, p. 407.
38. Würzburg, University.
Found in Vulci.
C. Langlotz, *Griechische Vasen in Würzburg*, p. 163, no. 920.
- G) Unsigned Bowl and Mould Related to Bowl Signed by Quintius (Nos. 39-40)
39. Tivoli?
Found at Tivoli in refuse of potter's kiln with Nos. 22, 30-35, 40; see p. 33 for discussion of group.
Paribeni, *loc. cit.*, p. 375, fig. 1.
Note that this mould and No. 40 from Tivoli are identical and that No. 19 by Quintius is very close; cf. No. 7 signed by Popilius. There are two letters of a signature on the mould: an angular "L" and what appears to be a "C" but might be an incomplete "Q."

40. Tivoli?
Found at Tivoli in refuse of potter's kiln with Nos. 22, 30-35, 39; see p. 33 for discussion of group.
Paribeni, *loc. cit.*, p. 375, fig. 2.
Note that this and No. 39 from Tivoli are of the same design and that No. 19 by Quintius is very close; cf. No. 7 signed by Popilius.

H) Miscellaneous Unsigned Bowls

Siebourg, *loc. cit.*, nos. 14 and 15 are not included in this list; no. 14 is insufficiently described to warrant its inclusion and a photograph has not been located; no. 15 (*Museo Etrusco Vaticano* I, 1842, pl. XXV, 1) has no apparent stylistic association with the groups under consideration.

Unfortunately, the group in Florence illustrated by Oxé, *loc. cit.*, pl. XI, 1 and 3, are inadequately described and illustrated for serious consideration. Pl. XI, 1, left, appears to have in its top zone of ornament the same vine as does No. 33 from Tivoli and the meander below seems to be of the type which appears on No. 19, by Quintius, and various unsigned examples discussed above. (Pl. XI, 1, center and right, are published by Kraus, "Zwei Reliefbecher in Florenz," *Römische Mitteilungen* 60-61, 1953-1954, pp. 75ff., and separated from the Popilius group.) Pl. XI, 3, bottom left, has a zone of the same loose scroll or vine which decorated the top of No. 3 in Boston, signed by Popilius; the rosette which shows faintly between the ovate leaves on the body seem to be comparable to the ones above the garlands on the same bowl in Boston; the gleam on the photograph suggests that the bowl in Florence is glazed. (Pl. XI, 3, right foreground and top left, are separated from the Popilius group by Kraus, *loc. cit.*, p. 75.)

RECENT ACQUISITIONS

The following objects were received during 1957:

PAINTING

- Albert P. Ryder, "Macbeth and the Witches"; "The White Horse"; "Evening Rest"; "The Poor Artist." Presented by Alastair B. Martin '38.
- Adriaen van der Venne, "Caricature of an Artist." Presented by Dr. Harley A. Haynes, Jr.
- David Vinckeboons, "The Blind Musician." Presented by Mr. Charles G. Herberich.
- Jean Louis Ernest Meissonier, "The Sentry." Museum Purchase (*The John Maclean Magie and Gertrude Magie Fund*).
- Lorenzo di Credi, "Madonna and Child and Two Angels." Presented by Stanley Mortimer '19.
- Eishe, "Mounted Warrior and Geisha." Presented by Mr. and Mrs. N. V. Hammer.
- Kano-Tanuyu, "Four Sleepers." Presented by Mr. and Mrs. N. V. Hammer.
- Sesson, "Landscape with Temple and Cliffs." Presented by Mr. and Mrs. N. V. Hammer.
- Sosen, "Three Monkeys." Presented by Mr. and Mrs. N. V. Hammer.
- Tibetan, anonymous, 19th century, "Buddha and Attendants." Presented by Mrs. David Siegelman.
- Tibetan, anonymous, 19th century, "Buddha and Attendants." Presented by William Chapin Seitz.

SCULPTURE

- Bronze statuette of Aphrodite, Roman, late 2nd century A.D. *The Carl Otto von Kienbusch, Jr., Memorial Collection*.
- Madonna and Child, black stone; French, 14th century. Museum Purchase (*The John Maclean Magie and Gertrude Magie Fund*).
- Atelier of Andrea della Robbia, "Boy with Dolphin"; glazed terracotta. Presented by Mrs. Edwin C. Hoyt.

POTTERY

- One-handed jug with incised ornament; Cypriote, Early Bronze Age. Presented by Miss Hetty Goldman.
- One-handed, unglazed jug; Syrian, Middle Bronze Age. Presented by Miss Hetty Goldman.
- Pyxis with painted frieze of animals; Corinthian, circa 575 B.C. Presented by Miss Hetty Goldman.
- Hemispherical moulded bowl, signed by Popilius; Roman, 1st century B.C. Museum Purchase.
- Pair of famille rose bowls; Chinese, Ch'ien Lung. Presented by Mr. and Mrs. N. V. Hammer.

METAL

- Bronze sphinx, finial for pin; Greek, 6th century. Presented by Gilbert S. McClintock '08.
- Denarius of Quintus Curtius and Marcus Junius Silanus. Presented by Miss Helen Woodruff.
- Bronze bowl in form of shell; Roman, 1st century A.D. Museum Purchase (*The Caroline G. Mather Fund*).
- Crouching griffon, bronze, used as support; Siculo-Norman, 12th century. Museum Purchase (*The Caroline G. Mather Fund*).
- Enamelled cross; French (Limoges), 13th century. Presented by A. Hyatt Mayor, '22.
- 22 Italian Renaissance bronze medals and plaquettes. Presented by Gilbert S. McClintock '08.
- Enamelled bowl; Chinese, 18th century. Presented by Mr. and Mrs. N. V. Hammer.

PRINTS

- Anonymous, 16th century, after Martin Schongauer, "St. Lawrence"; engraving. Presented by J. A. Farrington, Jr. '41.

Albrecht Altdorfer, "St. George," "St. Christopher"; woodcuts. Presented by Gilbert S. McClintock '08.

Lucas Cranach, the Elder, "Bearhunt"; woodcut. Presented by Gilbert S. McClintock '08.

School of Lucas Cranach, "Bookplate of Christoph Scheurl"; woodcut. Presented by Gilbert S. McClintock '08.

Albrecht Dürer, "The Entombment"; engraving. Presented by Gilbert S. McClintock '08.

Albrecht Dürer, "The Lamentation"; woodcut. Presented by John P. Poe '22.

August Hirschvogel, "River Landscape"; engraving. Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Johannes Lievens, "The Four Evangelists"; engravings. Presented by J. A. Farrington, Jr. '41.

E. L. Kirchner, "Two Bathing Girls"; etching. Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Andrea Mantegna, "Bacchanal with a Wine Press," "Battle of the Sea Gods"; engraving. Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Master of the Beheading of St. John, "Allegory: Battle between Beasts"; engraving. Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Rudy O. Pazzatti, "Strange Plant"; woodcut. Presented by William M. Milliken '11.

Rembrandt van Rijn, "Man sitting on Ground," "Portrait of Utenbogardus"; etchings. Presented by Gilbert S. McClintock '08.

Georges Rouault, Illustrations for André Suarès' *Passion* (text only); wood engravings. Presented by Mr. and Mrs. N. V. Hammer.

DRAWINGS

John Taylor Arms, "Via Facchini, Pisa," "Santiago de Compostela."

Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Giulio Carpione, "Faun Family and Putti." Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Benedetto Castiglione, "Shepherds and Sheep." Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Govaert Flinck, "Seated Youth." Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Hendrik Goltzius, "Bacchus." Museum Purchase (The Laura P. Hall Memorial Collection Fund).

Childe Hassam, "View in Paris"; watercolor. Presented by Stuart Riddle Stevenson '18.

Winslow Homer, "Schooners in Moonlight"; watercolor. Presented by Alastair B. Martin '38.

Albert P. Ryder, "Windmill," "Detail of Windmill." Presented by Alastair B. Martin '38.

William Sommer, "Seated Boy"; watercolor. Presented by William M. Milliken '11.

J. M. W. Turner, "Sketchbook." Presented by Charles J. Mossman, Jr. '50.

MISCELLANEOUS

Faïence ushabti, Egyptian, Ptolemaic Period. Presented by Miss Hetty Goldman.

Unglazed clay lamp; late Roman. Presented by Miss Hetty Goldman.

Fragment of Coptic Textile, 4th-5th century A.D. Presented by Mrs. Dessa M. Skinner, Jr.

Manuscript; Gospels; full-page miniature of St. Luke; Byzantine, written by Philotheos of Selumbria in 1380. Museum Purchase (The Caroline G. Mather Fund).

Fragment of steatite plaque preserving figure of soldier-saint; Byzantine, 11th century. Museum Purchase (The Caroline G. Mather Fund).

Wooden relief; Crucifixion; German, late 15th century. Gift of the Friends of the Museum.

Lacquered box, Chinese, Ming Dynasty. Presented by Mr. and Mrs. N. V. Hammer.

Four paper silhouettes, Japanese, 19th

century. Presented by Mrs. Dessa M. Skinner, Jr.

Group of rubbings of Chinese monuments. Presented by Alan Priest.

Group of rubbings of Chinese monuments. Presented by George Rowley.

THE ART MUSEUM • PRINCETON UNIVERSITY

The Art Museum, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 10 A.M. to 12 noon, 2 to 4:30 P.M., Sundays from 2 to 5 P.M.; it is closed Thanksgiving Day, December 24-25, 31, January 1, Easter weekend, and from July 1 to September 10.

RECORD

The *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor, Miss Jones.

THE FRIENDS OF THE MUSEUM

The Friends of the Museum was organized in the Spring of 1950 to promote a wider interest in The Art Museum among alumni and friends, among the University and other communities; to enlarge the purchasing funds of the Museum in order to round out the collections with objects of quality useful in the teaching of the Department as well as for the enjoyment of the visiting public; to attract gifts of museum quality and to assist in the effort to obtain eventually a new building so very much needed for the adequate display of collections. Special lectures and exhibitions are arranged for the Friends. Annual memberships begin at five dollars. Inquiries may be addressed to any member of the Staff.

STAFF

ERNEST T. DEWALD

Director, Curator of Renaissance and Modern Art

FRANCES FOLLIN JONES

Assistant to the Director, Curator of Classical Art

ROBERT A. KOCH

Assistant Director, Curator of American Art

EDITH BAIRD EGLIN

Secretary

GEORGE ROWLEY

Curator of Far Eastern Art

FRANCIS F. A. COMSTOCK

Curator of Prints and Drawings