

THE  
*Pervasive*, YET ELUSIVE,  
*Dionysos*



OLIVIA C. VITALE

This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art from April 12 through June 17, 2001.

Cover illustrations: *Black-Figure Panel Amphora with Dionysos, Nymphs, and Satyrs*  
(CATALOG NO. 2)

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## INTRODUCTION

This exhibition tracks the recurrent presence of the god Dionysos and his various associates through two millennia of western art. It has been organized by Olivia Vitale, Bowdoin '96, the Andrew W. Mellon Foundation curatorial intern at the Bowdoin College Museum of Art for 2000–2001. The Mellon intern is charged with facilitating the active integration of the museum's collections into teaching across the whole spectrum of the college curriculum.

Before returning to Bowdoin, Ms. Vitale received her M.A. in Art History at Williams College, where she participated in a seminar in the significance and symbology of Dionysos. She became fascinated with the complex meaning and apparently timeless appeal of this god of wine, agriculture, the fertility of nature, and orgiastic release, and was pleased to renew her acquaintance with his image and many guises as she delved into the Bowdoin museum's holdings. Relying almost exclusively on objects owned by the museum, supplemented by a small number of works from generous private and institutional lenders, her exhibition persuasively follows the god and his henchmen as they have inspired the eye, hand, and psyche of artists from ancient times to the present.

The museum continues to remain grateful to the Mellon Foundation, which in 1992 launched this enlightened and creative use of the museum's collections. The staff of the museum joins me in expressing our appreciation to Olivia for her exhaustive exploration of the collection, her energetic and successful outreach to faculty, her tenacious investigation of the Dionysian thread, and the pleasure of her presence among us.

Katy Kline  
Director

## ACKNOWLEDGEMENTS

There are a number of people whom I'd like to thank for their support and encouragement of this exhibition, *The Pervasive, Yet Elusive, Dionysos*. My interest in Dionysos began more than a year ago when I was a graduate student in the history of art at Williams College. I'd like to thank Professor Guy Hedreen for introducing me to this fascinating subject through his seminar, *Dionysos and Company*. Thanks also to my colleagues, who generously shared their insights and research with me in the context of that seminar.

I extend special thanks to Professor Caroline Houser of Smith College. When I began working on this project, I soon came across the catalogue that accompanied Professor Houser's own pioneering exhibition *Dionysos and His Circle*, which was mounted at the Fogg Museum of Art in 1979. Her catalogue has been an enormously important resource for me. On more than one occasion, Professor Houser met and corresponded with me about this present exhibition, and in doing so, she inspired me with her insights, experiences, and creative approaches to the study and exhibition of ancient art. I'd also like to thank Phyllis Pray Bober, professor emerita of Bryn Mawr College, whose careful research on interpretations of Dionysos in the Renaissance has been formative to this exhibition. I am ever grateful to have met her and to have spoken with her about her ideas. Furthermore, I am delighted that she will visit Bowdoin this spring as this year's Lehman Lecturer in the History of Art.



CATALOG NO. 36  
Silver Tetradrachm of Thasos  
with Head of Dionysos

Although this show comprises mostly works from Bowdoin College's permanent collection, a few lenders, both institutional and private, have kindly agreed to share their images of Dionysos with the Bowdoin College Museum of Art on the occasion of this exhibition. First, I wish to thank James Cuno, Elizabeth and John Moors Cabot Director of the Harvard University Art Museums, as well as the curators and staff of the Sackler Museum's Ancient Art department for agreeing to lend two art objects of exceptional quality: the first an Attic red-figure hydria (cat. 11), and the second a Coptic textile (cat. 30). Amy Brauer, Diane Heath Beever Assistant Curator of Ancient Art, and Karen Manning, Curatorial Assistant, deserve special recognition for their assistance with my requests. Secondly, thanks are due to the staff of the Bowdoin College Library Special Collections & Archives, and in particular Director Richard Lindemann. Thirdly, I'd like to thank Charles Pendexter for his enthusiasm about this show and his willingness to share his personal treasures. Finally, I am grateful to David P. Becker '70, who has not only lent part of his collection to this show, but has generously offered his guidance and expertise to me throughout this process.

For their help in the production of this brochure, I wish to thank: Dennis Griggs who photographed the works of art beautifully and with care; Michael Mahan '73, who approached the brochure's design with creativity; and Bowdoin College's Director of Publications, Lucie G. Teegarden, whose editorial suggestions were invaluable. Special thanks are due to Carter Mull of Barbara Gladstone Gallery for his assistance with copyrights and images.

Many members of Bowdoin College's faculty have been supportive of this project, but special thanks are due to professors James Higginbotham, Thomas Cornell, and Julie McGee, all of whom have assisted me at various stages in its preparation. I would also like to thank the staff of the Bowdoin College Museum of Art, who offered editorial advice together with encouragement and support during the sometimes difficult creative process: Suzanne K. Bergeron, V. Scott Dimond, Patricia L. Jenks, Laura J. Latman, Chad M. MacDermid '00, Liza Nelson, José L. Ribas '76, and Victoria B. Wilson. I reserve special gratitude for Katy Kline, director of the Bowdoin College Museum of Art, and Alison Ferris, curator, for their support of this show from the onset, and for the guidance they offered me at all stages of its production. Finally, I am most grateful to the Andrew W. Mellon Foundation, whose generous support has given me the opportunity to pursue my research interests and to realize those interests here in this exhibition.

Olivia C. Vitale '96  
Andrew W. Mellon Curatorial Intern



## THE PERVASIVE, YET ELUSIVE, DIONYSOS

A current of ambivalence toward the ancient Greek god Dionysos runs throughout classical literature. With peoples of the ancient Mediterranean world, including the Greeks, Etruscans, and Romans, the cult of Dionysos was both exceedingly widespread and long-lived.<sup>1</sup> Yet despite his stature in ancient religion, his followers were always uneasy with the deity they so loved and revered. Mythological sources describe the god as both youthful and aged; foreign and Greek; a civilized god who presided over the arts of theater, music, and wine; and yet a wild savage of a deity with the potential for exaggerated brutality. Physically he could assume any number of forms, some even bestial, and in his human guise, he exhibited both masculine and feminine traits.<sup>2</sup> Such paradoxes, only partially outlined here, articulated what ancient people believed was the god's inherently contradictory nature. Accepting this disparity, the Greeks conceded to the deity's multiplicity by invoking Dionysos as "polyeides" — "one of many forms."<sup>3</sup>

His changeable physicality was not the only aspect of the god's identity that made Dionysos difficult to detect. Believing the deity to be impossible to pin down, the Greeks described him as present, and yet fleeting, disappearing only to reappear elsewhere.<sup>4</sup> With so many guises and a nature so transitory, it comes as no surprise that the Greeks associated theater, and in particular the mask, with Dionysos. The mask symbolically encapsulates the mutable and transient identity of the god, on the one hand concealing physical identity, and on the other representing some hidden aspect of a persona. The mask simultaneously suggests absence and presence, or in terms more suited to so powerful a god, disappearance and epiphany.<sup>5</sup>

Certifying his importance in the antique world, Dionysos was the deity most often represented in ancient art. If images of his close associations—satyrs, nymphs, maenads, and Silenus—are counted as Dionysian, the god assumes even greater importance.<sup>6</sup> Bowdoin's rich collection of ancient art is no exception. This exhibition reaffirms the ubiquity of Dionysian themes in art, as seen in every imaginable medium, from vases, sculpture, and architectural fragments, to textiles, coins, jewelry,



CATALOG NO. 10  
Red-Figure Kylix  
with Pair of Satyrs

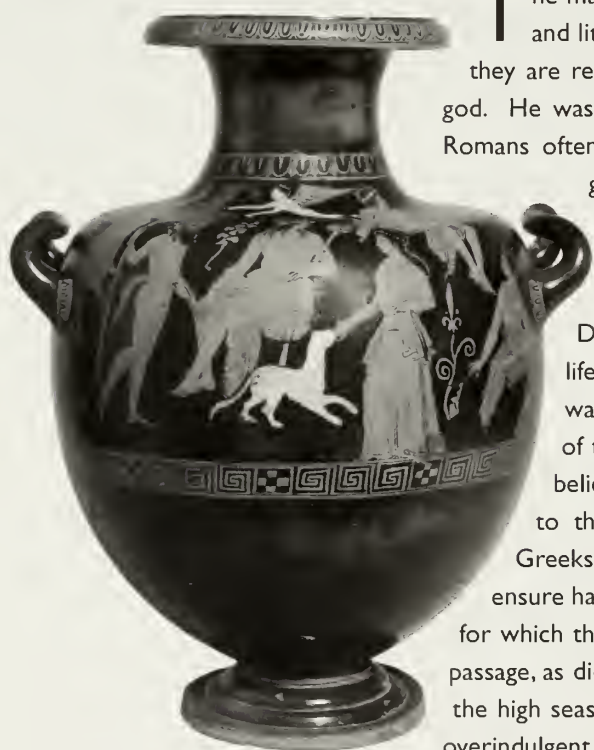
and household items. Furthermore, these objects affirm that visual representations of the god and his followers are often difficult to identify and interpret. The multiple guises of Dionysos inspired numerous variant visual renderings, which make attempts to identify the god and his entourage in pictures difficult at best. In this way, the inherent nature of Dionysian imagery is like that of the god himself, and the works compiled in this exhibition illustrate this phenomenon. Here, the words “pervasive, yet elusive” describe not only the disposition of the god, but also the art objects in this exhibition, which aspire to represent such a complex figure.

Even today—long after the passing of antiquity—the influence of Dionysos remains potent. Additional objects in this exhibition demonstrate that this once divine figure has remained active in the artistic imagination. From early Christian art to contemporary art, Dionysian imagery flows from a consistent intellectual engagement with the ancient god, and this engagement has yielded many different understandings of the figure over time. This most complex figure has become a multivalent symbol who can easily be used to explore those fundamentals of our human existence with which we struggle. Dionysos can be associated with eroticism, desire, and sexuality; with temporary escape through ecstasy and carnival; with the mysterious ways of the natural world; with death and salvation in the afterlife; and with art itself. As these images reveal, Dionysos remains a pervasive cultural icon, and yet still elusive, garnering new meanings and associations in the imaginations of Western artists.

#### OF ORIGINS: DISCOVERING DIONYSOS IN ANTIQUITY

The many interpretations of Dionysos’s physical being found in antique visual and literary sources should not be read as mere moments of artistic license; they are representative of the numerous ways that cult members pictured their god. He was and remains well known as the deity of wine, and the Greeks and Romans often invoked the god as *Bakcheus*—*Bacchus*, in Latin—to articulate the god’s dominion over this staple drink of the ancient diet. This name, however, was only one of many epithets used to describe the god. He was also invoked as *Phallen* (of the Phallus); like the mask, the phallus was considered an important symbol of the god. In this form, Dionysos was recognized as a fertility deity, as the generative spark in life-giving fluids, such as blood, sap, dew, resin, nectar, semen, and even water. Although he was not the god of the underworld, his role as a deity of the afterlife was increasingly important in late antiquity. Dionysos was believed to guard deceased souls as they made their way from this world to the next, a rather perilous journey metaphorically described by the Greeks as “crossing the river Styx.” Once the dead had arrived, the god could ensure happiness in the afterlife. The river Styx was not the only watery journey for which the god was patron: seafarers invoked Dionysos in order to ensure safe passage, as did wine-drinkers. The Greeks likened the act of imbibing to voyage on the high seas: partaking in wine could bring pleasant escape, or destruction to the overindulgent. So too music and drama were also seen in connection with the god; although they entertained, theatrical performances were above all expressions to honor the god in the context of his festival.<sup>7</sup> With so many constituencies tucked under his aegis, the popularity of Dionysos no doubt derived from his place of importance in so many disparate aspects of ancient life.

Myths about the god’s origins also corroborate his elusive nature. Son of mortal mother Semele and divine father Zeus, Dionysos was twice born. When the pregnant Semele was killed in Hera’s jealous rage, Zeus recovered the unborn god and sewed



CATALOG NO. 11  
Red-Figure Hydria with *Dionysos*  
and *Entourage of Satyr, Maenads,*  
*Hermes, Erotes, and Panther*  
Courtesy Photographic Services  
© President and Fellows of  
Harvard College, Harvard  
University



the divine fetus into his thigh so that the child could come to term. Once Zeus had borne him, Hermes delivered the infant to the nymphs of Mt. Nysa; these rustic sprites together with their male counterparts, the satyrs, raised the god. The wisest and oldest satyr, Silenus, tutored him. It may be in this way that the god became associated with these figures, part man, part horse, who are frequent subjects for artists ancient through modern.<sup>8</sup> In addition to nymphs and satyrs, maenads were also important members of the god's retinue. These female figures represented those Greek women who initially resisted the god, and thus were driven to what appears to be madness. The god supposedly "stung them with frenzies from their homes" and forced them to dwell in the mountains spending their days and nights honoring the god with ecstatic dancing.<sup>9</sup> Through these maenads, both men and women learned not only how to worship the god, but also the importance of doing so.

There are many stories of the god's comings and goings that underscore his elusive qualities. On the one hand, Dionysos came to mainland Greece by way of Asia, which is relayed by the eastern-looking countenance and costume which the god sometimes assumed. On the other hand, myths explain that the god came by way of the sea into Greece; after all, it was on the Aegean island of Naxos that the god first encountered Ariadne, who was deserted by her beloved Theseus. Upon meeting the forlorn Minoan princess, Dionysos married Ariadne, and the god sealed their union by bestowing his bride with a crown of stars. Whether he came by sea or by land is a minor point; rather, these myths of Dionysos give expression to beliefs about the god's proclivity for dramatic appearances as well as his 'foreign-ness,' both of which were eternally celebrated and commemorated by ancient people through myth, ritual, performance, and art.

### PICTURING DIONYSOS IN ANTIQUITY

In ancient times, mythology provided a framework for the many visual representations of the gods found in the extant archaeological record. Thus, out of this entanglement of narratives alluded to above, an iconography of Dionysos emerges that is as convoluted as it is ambiguous.

Although archaeological evidence suggests that the origins of the Dionysian cult date to the Bronze Age, the earliest figurative representations of the deity date to the sixth century B.C. Bowdoin's black-figure panel amphora (cat. 2) is a fine example of this nascent type. Dionysos appears here clothed in a chiton surrounded by a small gathering of nymphs and satyrs. In his left hand, the god holds a vine heavy with ripe grapes, and with his right, he holds up a rhyton, a ceremonial drinking cup commonly used in antiquity. Dionysos is depicted with important indications of his divine identity: in addition to the vine and the cup that he bears, he is bedecked with a crown of ivy. Together with the grape vine, ivy was long associated with the god for



CATALOG NO. 11  
Red-Figure Hydria with *Dionysos and Entourage of Satyr, Maenads, Hermes, Erotes, and Panther* (detail)  
Courtesy Photographic Services  
© President and Fellows of Harvard College, Harvard University

numerous reasons about which one can speculate.<sup>10</sup> Whatever ivy's original significance, Dionysos and his followers are frequently depicted donning its triangulated leaves, and as such, this vegetation remains an important marker of Dionysian identity. As seen on a tetradrachm (cat. 36) minted more than five hundred years after the vase was painted, the crown of ivy remains a salient feature of the god.

Despite the relative constancy of some attributes like ivy, images of Dionysos alter radically over time, and this fluctuation is well illustrated by comparing the amphora to this coin. As seen on the latter, an image of a clean-shaven youth with a cascade of curls flowing about his neck has replaced the bearded god with a wild mane of hair seen on the former. When shown in full length, as on a hydria dated to around 400 B.C. (cat. 11), the god's youthful figure is often pictured in the nude with merely an animal skin or scant cloak draped about him so as to reveal a rather slight, but athletic, physique. By and large, representations of the god dated before 425 B.C. almost exclusively portray a more savage, wild-looking god. In the years after 400 B.C., however, this more gentrified image of Dionysos becomes increasingly popular.<sup>11</sup>

These multiple aspects of Dionysos are important, for they are an index of shifting conceptions about the god and the nature of his cult. The earliest image type of the deity, the bearded vine-bearer seen on Bowdoin's amphora (cat. 2), corroborates theories about Dionysos's rustic origins. Initially it is believed that the deity was celebrated by the folk of the countryside as a protector of the grape and an overseer of the wine-making process. There is evidence that his earliest followers fashioned makeshift sculptures of the god's likeness, which they constructed out of wood and vegetation. Thus, when vase painters first endeavored to represent the god, they probably looked to these prototypes, seeking to convey the god's rural significance through his attributes, most notably his unkempt beard. That Dionysian imagery was reserved at the onset for drinking vessels, such as an amphora, underscores the idea that the god was seen principally as a rustic god of wine. By the end of the fifth

century B.C., however, the youthful image of the god had overwhelmingly supplanted the old god of the countryside. While one can still find images of the bearded god even in late antiquity, the sensuous, youthful Dionysos seen on the hydria (cat. 11) is largely representative of later Dionysian imagery. This figure is rendered somewhat womanly with longish locks and the elision of the genitals, but images of the god grow considerably more effeminate in later antiquity. Furthermore, these later tableaux rarely draw upon recognizable myths, and this thwarts even basic identifications of the individual pictorial elements. The hydria represented here is an ideal example: precisely what this group of figures is intended to represent remains an open-ended question since no definitive identifications of the figures can be made.<sup>12</sup>



CATALOG NO. 14  
Terra Cotta Mask of a Satyr

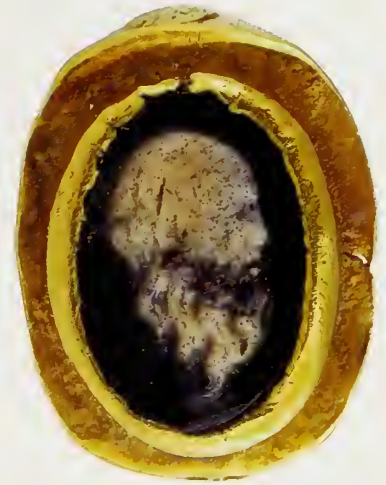


What precipitated this new image of the deity remains a matter for consideration. Furthermore, it is unclear why at this time the beardless figure seemed a more effective interpretation of the god than the former bearded one. Hypotheses have been put forth that suggest this change in the god's countenance was predicated upon many circumstances, from popular theatrical productions to changes in the political and religious climate of late Classical and Hellenistic Greece.<sup>13</sup> In all likelihood it is some combination of these and other unrevealed factors that engendered this change. Whatever the case, extant imagery documents that the myth and religion of Dionysos was a fluid one, undoubtedly tailored to suit the ever changing needs of the faithful.

An image need not represent the god directly in order to evoke Dionysos. Representations of his followers—most commonly satyrs, maenads, and Silenus—register the influence of the god not only through their bestial physiognomies and their unusual dress (or undress), but also through their gestures, expressions, and general temperaments, and thus conjure the god both for us and for the ancient viewer. The satyrs seen on an Etruscan kylix from the fifth century B.C. are classic examples (cat. 10): with flowing equine tails, pointed ears, and squat faces, the two pictured here hold out their hydria at a water fountain. Presumably they will mix the water with the wine, and drink the concoction with pleasure. In addition to their appetite for wine, satyrs are imagined to be sexually insatiable, and artists generally connote this overactive libido by accentuating their genitals. They are often seen tracking nymphs and maenads, the latter ordinarily rebuffing the unwanted sexual advances of their stalkers.<sup>14</sup> Lest satyrs be regarded exclusively as abhorrent beasts, it should be noted that the ancient peoples respected, and even worshipped, these figures for their wisdom, their curiosity, and their invention.<sup>15</sup> The representation of a satyr's visage was believed to ward off evil. Masks of these beasts were often used as architectural decorations, as in the case of the rich red-orange terra cotta mask of a satyr (cat. 14) found in the ruins of the temple complex at Medma, Italy, where Dionysos was worshipped as a protector in the afterlife. So too the disembodied head of the satyr was a widespread motif for gems (cat. 32): perhaps such a face was intended to protect its wearer from harm in this world and in the next.<sup>16</sup>

Unlike the nymphs who are nature sprites of fable, maenads are typical Greek women in every sense except that they have been driven "mad" by Dionysos. In their "furor," they have fled their homes and the limits of their city in order to worship the god in nature. As pictured on a red-figure lekythos from the fifth century B.C. (cat. 5), maenads typically wear leopard skins over their chiton, and bear an ivy-topped staff known as a *thyrsos*. Both attributes signify not only their separation from the city, but also their metamorphosis into feral creatures. Under the sway of Dionysos, maenads were imagined to hunt woodland beasts, which they would tear apart with their bare hands, and feast on their raw flesh. The maenad of the lekythos is also in possession of a wineskin, suggesting that she has been or is about to enjoy the drink, an act which some sources say was prohibited to women of good standing. In the inverted world created by Dionysos's presence, such activity may have been permissible, at least hypothetically.

The meaning and function of satyrs and maenads as presented in imagery remains difficult to interpret. On a very basic level, there must have been some humor in the satyrs' lack of propriety for the ancient viewer; so too the maenadic inclination toward violence must have seemed terrifying. Yet these figures imagined through myth, performance, and art have yet more significance when considered in relation to the social ideals upheld by civilized ancient men and women. With their wild, impul-



CATALOG NO. 32  
Gold Sardonyx Cameo  
Ring with Mask of Silenus



CATALOG NO. 37  
Hendrik Goltzius, *Bacchus*

sive behavior, satyrs and maenads are antithetical to the civilized Greek man or woman. Some have posited that satyrs functioned as a means for cult members to explore an otherwise incomprehensible "otherness"—albeit from a comfortable distance—that characterizes Dionysos and his realm. In theory, worshipping Dionysos required his followers to relinquish socially accepted behavior and norms, or at least imagine doing so. To some extent satyrs and maenads functioned as safe projections of respectable Greek male and female selves turned upside down by the god. Experiencing alterity through the guise of the satyr or maenad was not an attempt to overthrow the normative social order, as one might expect, but rather a confrontation with the Dionysian, it was believed, ultimately reaffirmed that order.<sup>17</sup> Experiencing Dionysos was thus no mere excuse to act recklessly, but was seen by cult members as an important part of preserving civic codes.

#### OF RULERS AND THE DECEASED: DIONYSOS IN LATE ANTIQUITY AND THE MIDDLE AGES

As late as the seventh century A.D., long after Christianity had been established, the cult of Dionysos remained strong, despite Christian attempts to eradicate pagan faiths. This investment in Dionysos continued for numerous reasons. For example, in the

Alexandrian empire, which centered in the Nile region, the cult was particularly widespread, due in part to the ruling Ptolemies who claimed a close association with the god. The dynasty went so far as to assume the name of the deity as an epithet. They were not the first monarchs to identify themselves with Dionysos: Alexander the Great, emperor of Hellenistic Greece, was first likened to the god, and subsequently Roman rulers and generals followed suit. Notorious for his ability to vanquish a people and enforce his cult, Dionysos provided an analog for powerful leadership.<sup>18</sup> Italian dukes of the fifteenth- and sixteenth-centuries would later revive this tradition of ruler cult.<sup>19</sup>

Like the Greeks and Romans, this culture of Ptolemaic Egypt, often referred to as Coptic, looked to Dionysos for a promising existence in the afterlife, evidenced in the popularity of Dionysian themes on funerary textiles. A fourth-century example from the collection of Harvard University featured in this exhibition was produced in this context. Here, the artist has constituted still another novel image of the god: while holding the thyrsos, Dionysos now dons a halo, or nimbus, which illuminates his presence. For contemporary viewers, such an attribute instantly conjures images of Christian saints and even Christ himself, and for this reason, this image was long thought to be a representation of some unnamed hero of the early church. The thyrsos has proven the figure to be Dionysos, but why then in Christian trappings? The answer to this question is not a simple one. Although today such a halo would be considered specific to Christian art, late antique artists developed the nimbus to differentiate generally between divine figures and ordinary mortals. Nonethe-



less, Dionysian imagery was commonly used in Christian contexts, and vice versa. Antique peoples recognized their god in the newly introduced Christ, and cited parallels between the two deities, noting in particular their shared association with wine and their promise of salvation after death. Hence, early Christian monuments were decorated with Dionysian themes; so too, pictorial conventions typically reserved for Dionysian imagery were employed to represent Christ.<sup>20</sup> It is unclear whether or not this textile image intended to “Christianize” Dionysos, but it does provide a sense of the god’s protracted influence in late antiquity, as well as the late antique mingling of pagan and Christian faiths.

Attitudes toward the god in the Middle Ages were by no means uniform. Because of his association with wine, Dionysos was easily associated with sensuality and indulgence; for a faith built on renunciation of the body such as Christianity, Dionysos was easily perceived as depraved on account of his seemingly wanton lifestyle.<sup>21</sup> So resonant is this medieval image of the wine-loving god that the simplistic, morally charged image of a drunk lecherous deity persists even today. While ancient cultures rarely depicted the god as inebriated and never mentioned his libido, the Christianized cultures of the west have to some degree never shed this misconceived image of an overly indulgent Dionysos conjured in medieval times.

#### OF ART: DIONYSOS IN RENAISSANCE AND BAROQUE ART

Why is Bacchus always a boy with long flowing hair? Surely because he’s irresponsible and drunk, and spends all his life at banquets and dances, singing and reveling...in fact he’s so far from asking to be thought wise that he’s happy to be worshipped with merriment and fun.<sup>21</sup> Erasmus, *The Praise of Folly*, 1511

Erasmus’s generalization of Bacchus’s visage as an ephebe is contradictory when posed against the archaeological record of ancient Greece and Rome, but indeed this summation is indicative of the philosopher’s own cultural context. In the Renaissance, images of Bacchus generally take a singular form that resembles late

CATALOG NO. 46  
Jean-Honoré Fragonard,  
*Bacchanale (The Satyr Family)*







CATALOG NO. 52  
Bronze Medal with  
*Drunken Silenus*

antique images of the god: with either a rotund or lithe physique, the god is featured with longish locks and a clean-shaven face. Often the god bears his wine cup or a bunch of ripe grapes, suggesting as Erasmus noted his connection to carefree merry-making. Images of satyrs parallel this more wanton Dionysos, with Silenus often depicted with an increased corpulence that suggests intemperance. Maenads and nymphs continue to appear, although in most cases their violent dispositions are considerably sweeter and more passive.

That Dionysos is lusty and drunk was in some part a continuation of medieval beliefs. Popular Christian belief sustained an image of jolly Bacchus as the ultimate admonition against overindulgence and gluttony, with satyrs also representing the ill effects of such licentious behavior. Images of an overindulgent god and his followers are commonplace, exemplified in a bronze medal of 1600 in Bowdoin's collection (cat. 52) featuring a drunken Silenus. Here the very figure that the Greeks upheld as the tutor of their most revered god is depicted in a most compromised state of intoxication. His mule brays in relief as his accompanying satyrs lift the burdensome figure of Silenus. The humor in this tableau does not detract from the moralizing message warning against such slovenly actions.

Although it might seem that Erasmus is attempting to create a picture of an intemperate Bacchus, the author's objectives are more ambitious. Erasmus feeds these words to Folly, whom he uses as a clever persona in order to critique establishments such as the church and the university. Though one might assume her a simpleton, Folly ironically exhibits wisdom in her satirical sketch of these elite institutions. It is this sort of alternative sagacity—a spiritual wisdom found outside of formal studies—that finds itself embodied in the likes of Dionysos.<sup>23</sup> This ironic wisdom also proved interesting to neo-Platonists, who perceived Dionysos to be the embodiment of an elevated state of being. Cleared of all earthly concerns, the mind was liberated to explore the complexities of the cosmos, and was increasingly receptive to artistic and poetic inspiration—a state known as the *furor Bacchicus*. Working in this humanist milieu, elite Renaissance artists paid tribute to the god who inspired their art by depicting Dionysos and his entourage again and again.<sup>24</sup>

In his impressive 1596 engraving *Bacchus* (cat. 37), Dutch artist Hendrik Goltzius elaborates upon the significance of the god as a source of artistic inspiration. The half-length portrait of the god framed in a roundel, decorated with satyr masks and drinking cups, is one of a series of three effigies of gods: the other two images represent the goddesses Venus and Ceres. In this series, Goltzius evokes the famous aphorism from antiquity, "Without Ceres and Bacchus Venus would freeze," first penned by Roman playwright Terence to suggest that without the pleasures of food and wine, love grows cold.<sup>25</sup> Representations of this adage were popular amongst sixteenth- and seventeenth-century Netherlandish artists, due in part to the vernacular performances of Terence's plays produced by local acting guilds of Haarlem.<sup>26</sup> This milieu fostered Goltzius's interest in representations of Bacchus, Venus, and Ceres, and he rendered this threesome at least ten times within the last two decades of his career. Whatever its initial significance for the artist, the subject ultimately gained personal importance for Goltzius. In his last portrayal of Bacchus, Ceres, and Venus of 1606, the artist included himself in the tableau: with his drafting tools in hand,

Goltzius positions himself next to Venus's henchman, Cupid. Just as Eros uses his arrows to incite erotic love, the artist employs his drafting tools to incite his viewer to fall in love with his art.<sup>27</sup> The earlier image of Bacchus pictured here may represent a stage in Goltzius's developing reinterpretation; here the engraver pays homage to the pleasure of wine and its power to make his viewers susceptible to his art.

For Renaissance and Baroque artists, the appropriation of Dionysian imagery clearly had multiple significances for both artist and viewer, all of which can not be addressed here. Generally speaking, the god's ancient role as hero of the arts had special purchase for philosophers, writers, and artists of this time. Nonetheless, as Renaissance and Baroque representations of satyrs well illustrate, sometimes Dionysian imagery is simply a perfunctory appropriation of ancient forms. Images of these composite horse-men are commonplace in Renaissance and Baroque art, and artists often pair them traditionally with nymphs and maenads. Deeper interpretations of these images are plausible, but pictures of Dionysos's entourage can also simply telegraph a fascination with the aesthetic of antique sculptures, regardless of the original ancient contexts or meanings. This prevalence of satyrs in drawings and prints not only reiterates the pervasive quality of Dionysian imagery in ancient art and life, but also reifies the Renaissance obsession with all things antique. In the eighteenth century, this interest grew even stronger, with the undertaking of major excavations at Herculaneum and Pompeii. Noting the "rational" forms of its art and architecture, the culture of antiquity, particularly of Greece, was fetishized as one of 'quiet grandeur.' How skewed this perception seems in light of the ancient celebration of the unpredictable Dionysos!

Jean-Honoré Fragonard's series of four etchings entitled *Bacchanale* (cat. 46), first printed in about 1763, demonstrates the idealized gloss which eighteenth-century minds imposed over the cultures of antiquity. Using sketches of antiquities made in Rome and in Herculaneum, Fragonard imagines a courtship between a satyr and a nymph: the pairs flirt, dance, kiss, and bear children together in a way that seems sentimental and even absurd in comparison to ancient images. The overt eroticism of the scene, together with the dense, overgrown garden scenery, recall nostalgically the untamed landscape with which Dionysos, god of fertility, was originally associated. The strained relations between satyrs and maenads that characterized Classical-period art are dissolved in this sweet pastoral Arcadia. Even the artist seems to know that this is nothing but a *beau idéal*: Fragonard keeps the satyr and nymphs frozen in stone, as though they were relics of a golden age that never existed.



CATALOG NO. 5  
Red-Figure Lekythos  
with Maenad in Flight





CATALOG NO. 58  
Lovis Corinth,  
*Bacchantenzug*  
(*Bacchic Procession*)

## OF THE PSYCHE: DIONYSOS IN ROMANTIC, MODERN, AND CONTEMPORARY ART

Romanticism prepared the way for a new image of Dionysos. Refracted through an interest in the occult and in irrationality, dominant images of antiquity were reconsidered by nineteenth-century philosophers, most notable among them Friedrich Nietzsche. Nietzsche's lifelong engagement with ancient Greek culture is indeed responsible in large part for the continued interest in Dionysos exhibited by nineteenth- and twentieth-century artists. The philosopher knew Greek tragedy well, and used this knowledge as the basis for one of his earliest philosophical tracts, *The Birth of Tragedy* of 1872. In this text Nietzsche praised tragedy, positing it as the art form that demonstrates the Greeks' acuity at confronting the nature of the cosmos and their courage to do so. Using Apollo and Dionysos—essentially stand-ins for rationality and will—Nietzsche described how the Greeks attested to these two seemingly opposing impulses simultaneously. Roughly described, the Apollonian mode is one in which ideals and illusions are conceived as an escape from the realities of the human condition. Contrarily, the Dionysian mode aids the individual in accepting the limitations of these illusions, encouraging one to revel in the human condition.<sup>28</sup> This model has been largely influential for the visual arts, with a considerable number of modernists, Abstract Expressionists, and contemporary artists and critics citing *The Birth of Tragedy* as integral to their work. In short, the philosopher transformed the god from a Renaissance artistic icon into an artistic mode, in which creativity inspired by intuition and emotion.

Two major exponents of modernism, Lovis Corinth and Pablo Picasso, display a prolonged engagement with Dionysian imagery throughout their respective *oeuvres*, and demonstrate a consciousness of Nietzschean theory. In his *Bacchantenzug*



(*Bacchic Procession*) (cat. 58) dated to 1921, Corinth depicts a group of maenadic types dancing frenetically; by limiting their forms to silhouettes, the artist focuses the viewer upon the energy which is expended in their corybantic movements. In his numerous bacchanal scenes, the painter and printmaker drew from Dionysian images created by his predecessors—Rubens and Bouguereau, for example—for inspiration. Corinth revised their compositions and figures by imbuing them with a burlesque quality so as to create wilder versions of earlier images.<sup>29</sup> In an effort to align himself with a grand tradition of European art, Picasso also adapted from his predecessors. In his *Fêtes des Faunes* he drew from a composition originally created by Nicolas Poussin (fig. 13, cat. 60).<sup>30</sup> In contrast to Poussin's, Picasso's style of *bacchanale* is markedly more ribald and coarse. While retaining the images, Picasso renounces Poussin's refined naturalism in favor of a more fragmented style. More than just in content, this image evokes that new Dionysian spirit through the organic shapes and fluid lines of the composition. It is no longer sufficient or meaningful to represent the god as he looks; for both Picasso and Corinth, Dionysos has become significant of those more instinctual, impulsive aspects of the psyche, which can be conveyed more properly through style.

So too influenced by Nietzsche, artists of our post-modern age continue to employ these ancient Dionysian types, albeit to novel ends. While modern artists adopted this philosophy to explore and to invent an alternative artistic style, contemporary artists are pushing the limits of this discussion of Nietzsche's Dionysian mode, using this paradigm as a metaphor for our present cultural circumstances. For instance, two artists, Matthew Barney and Pipilotti Rist, use Dionysian themes in their work so as to open up discussions about the politics of gender. Notoriously cryptic, Barney's work has been described as a dialogue pertaining to the complex and contradictory nature of masculinity as constructed through the discourses of religion, history, American pop culture, and also ancient mythology.<sup>31</sup> In his triple-screen installation *DRAWING RESTRAINT 7*, Barney orchestrates a narrative sequence in which satyrs—archetypal images of masculinity—play the leading roles. Where satyrs are typically shown fruitlessly chasing maenads, here Barney revises the image unexpectedly: the satyrs now pursue one another. This twist on ancient imagery may be a way for Barney to allude to same-sex desire in familiar terms and to locate that desire within the larger construct of masculinity.<sup>32</sup>

The work of Swiss artist Pipilotti Rist has also been described as an ongoing conversation about gender, but her concern is the construction of femininity.<sup>33</sup> Although Rist's types may not be as deliberately appropriated from ancient art as Barney's are, in her piece *Ever Is Over All*, the parallels between the lead female persona and an ancient Greek maenad are striking. Donning a blue party dress and glittering red pumps à la Dorothy in *Oz*, Rist's persona destroys a parked car with her oversized wand tipped with a giant blossom, which bears a likeness to the maenad's *thyrsos*. Although separated by approximately 2500 years, these two female personas do not merely look alike, they also project 'unruly' dispositions through acts



CATALOG NO. 60  
Pablo Picasso, *Fêtes des Faunes*  
(Festival of the Fauns)



Matthew Barney, *DRAWING RESTRAINT 7*, 1993.  
Curl Track/Video Still,  
Production Peter Strietmann,  
Courtesy Barbara Gladstone

of violence which they both perform with some ironic pleasure. By playing with stereotypes about femininity, is Rist parodying fears about the potential for female sexuality to overturn the instituted social orders—fears which might very well have engendered maenadic types in the first place? Or does the action in *Ever Is Over All* take place in an alternative order, an order which might very well be described as Dionysian, in which emotion, desire, expression, and impulse are valued over rationality, restraint, and repression? The viewer must decide.

In a similar vein, Nietzsche's Dionysian mode has inspired the artist Thomas Cornell to think about the ailing relationship between our contemporary American lifestyles and the environment, whose future hangs in the balance. Remembering the god's role as a fertility god, he proposes the Dionysian as a way for present society to adopt increased ecological awareness, a move which

will in turn imbue our lives with a richer spirituality. In his painting now in progress, *The Birth of Dionysos*, Cornell represents the moment in ancient story when the god Mercury delivers the infant Dionysos to the nymphs of Mt. Nysa. He intersperses this timeless myth with monumentalized everyday figures, who work harmoniously with the land and with their fellow man. More than just a social statement, Cornell's painting is also important as an art historical directive. By representing the god and his myth in this contemporary context, the artist references both the god and the philosophy—Dionysos and the Dionysian, and thus reveals the ancient origins of this modern artistic interest. Cornell makes Dionysos's role in twentieth-century art, politics, and philosophy viable, but also transparent.

#### POSTSCRIPT

What will come of Dionysos and his entourage in the visual culture of the post-post-modern art world has yet to transpire, yet what is not likely is that he and his associates will fall obsolete any time soon. Nor is it plausible that Dionysian imagery, ancient or otherwise, will soon shed its complexities. Both in terms of form and significance, questions of interpretation will continue to arise. Nonetheless, as this exhibition hopefully demonstrates, these questions become less nagging once one comes to know Dionysos and his entourage. No matter whether one interprets this figure as a pagan god, a prototype for Christ, an ideal civic ruler, an inspired artist, or as a philosophy of life, he remains perennially compelling and captivating. Just as he vanquished the hearts and spirits of his ancient followers, he has invaded much of Western culture. Whether one believes him divine or believes him to be an embodiment of the id, Dionysos comforts the human soul in its plight by offering wine, theater, music, festival, and ecstatic possession to ease life's burdens.<sup>35</sup> Even to the most cynical among us, the promises of this god are an alluring proposition.

## FOOTNOTES

- 1 For a discussion of cults in the late antique, including the cult of Dionysos, see Francis Legge, *Forerunners and Rivals of Christianity* (New York: Peter Smith Publishers, 1950).
- 2 Walter F. Otto, *Dionysus: Myth and Cult*, trans. with an introduction by Robert B. Palmer (Bloomington and Indianapolis: Indiana University Press, 1965); Albert Henrichs, "Greek and Roman Glimpses of Dionysos," in Caroline Houser, *Dionysos and His Circle: Ancient through Modern* (Ex. cat., Fogg Museum of Art, Harvard Art Museums, Cambridge, MA, 1979): 1-11.
- 3 Otto, *Dionysus*, 110.
- 4 Otto, "The God Who Comes," in *Dionysus*, 79-85.
- 5 Otto, "The Symbol of the Mask," in *Dionysus*, 86-91.
- 6 For example, the god is the most often represented deity on fifth-century Attic pottery. Thomas Carpenter estimates that the god himself appears on more than 900 vases from this period. See *Dionysion Imagery in Fifth-Century Athens*, *Oxford Monographs on Classical Archaeology*, ed. John Boardman et al. (Oxford: Clarendon Press, 1997): 1. On the prevalence of satyrs in ancient art, see Guy M. Hedreen, *Silens in Archaic Block-Figure Vase-Painting: Myth and Performance* (Ann Arbor: University of Michigan Press, 1992), 1-12. See also Henrichs, "Greek and Roman Glimpses...", in *Dionysos and His Circle*, 6.
- 7 Henrichs, "Greek and Roman Glimpses," in *Dionysos and His Circle*, 1-11; see also Otto, *Dionysus*; W.K.C. Guthrie, "Dionysos," in *The Greeks and Their Gods* (Boston: Beacon Press, 1955).
- 8 For an in-depth discussion of how satyrs became the companions of Dionysos, see Hedreen, *Silens...*, 67-103.
- 9 Euripides, *The Bacchae*, with an introduction, translation, and commentary by Richard Seaford (Warminster, England: Aris & Phillips Ltd., 1996): lines 32-33.
- 10 Otto offers some interesting musings on the subject, and even cites ancient belief in ivy's ability to cure headaches. See *Dionysus*, 152-157.
- 11 For an interesting discussion of this changing imagery, see Carpenter, "Beards," in *Dionysian Imagery in Fifth-Century Athens*, 85-103. See also Carpenter, "On the Beardless Dionysos," in *The Masks of Dionysus*, ed. Thomas Carpenter and Christopher Faraone (Ithaca and London: Cornell University Press, 1997): 185-206.
- 12 Carpenter, "Beards," in *Dionysian Imagery in Fifth-Century Athens*, 100.
- 13 Carpenter, "On the Beardless Dionysos" in *The Masks of Dionysus*, 203-206.
- 14 On satyrs, see Hedreen, *Silens...*, 1-12.
- 15 François Lissarrague, "The Wildness of Satyrs," in *The Masks of Dionysus*, 215-220.
- 16 Martin Henig, "Et in Arcadio Ego: Satyrs and Maenads in the Ancient World and Beyond," in *Engraved Gems: Survivals and Revivals*, ed. C. Malcolm Brown, *Studies in the History of Art* 54 (Washington, D.C.: National Gallery of Art, 1997): 24-25.
- 17 Lissarrague, "The Wildness of Satyrs," in *The Masks of Dionysus*, 220.
- 18 Susan Heuck Allen, "The True Vine: Dionysiac Imagery in Coptic Textiles and Later Medieval Art," in *Survival of the Pagan Gods* (Ex. cat., Bell Gallery, List Art Center, Brown University, 1987): 3-4.
- 19 Phyllis Pray Bober, "Appropriation Contexts: Decor, Furor Bacchicus, Convivium," in *Antiquity and its Interpreters*, ed. Alina Payne, Anne Kuttner, and Rebekah Smick (Cambridge, U.K. and New York: Cambridge University Press, 2000): 233-234.
- 20 Allen, "The True Vine...", 5-7.
- 21 This view was furthered in the late Middle Ages. For examples from illuminated manuscripts, see Andreas Emmerling-Skala, *Bacchus in der Renaissance, Studien zur Kunstgeschichte* 83 (Hildesheim, Zurich, and New York: G. Olms, 1994).
- 22 Erasmus, *Praise of Folly*, trans. by Betty Radice, with an introduction and notes by A.H.T. Levi (New York: Penguin Books, 1993): 26.
- 23 *Ibid.*, 17-18, n 19.
- 24 Bober, "Appropriation Contexts...", 232.
- 25 Lawrence W. Nichols, "The 'Pen Works' of Hendrick Goltzius," *Bulletin of the Philadelphia Museum of Art* 88 (373-74), 36.



## FOR FURTHER READING

- 26 Julie McGee, *Cornelis Corneliszoon von Hoorlem, 1562-1638: patrons, friends, and Dutch Humanists*, In *Bibliotheca humanistica & reformatica Series* (Nieuwkoop: De Graaf, 1991), 104.
- 27 Walter S. Melion, "Love and Artisanry in Hendrick Goltzius's *Venus, Bacchus, and Ceres* of 1606," *Art History* 16 (1), 69.
- 28 Friedrich Nietzsche, *The Birth of Tragedy*, 1872. For a helpful interpretation, see Martha C. Nussbaum, "The Transfigurations of Intoxication: Nietzsche, Schopenhauer, and Dionysus" in *Nietzsche, Philosophy, and the Arts*, Cambridge Studies in Philosophy and the Arts, ed. Salim Kemal and Ivan Gaskell (Cambridge and New York: Cambridge University Press, 1998): 36-69.
- 29 Horst Ueh, *Louis Corinth* (Berkeley and Los Angeles: University of California Press, 1990): 95-99.
- 30 Houser, *Dionysos and His Circle...*, 94-100. See also Elizabeth Cowling, *On Classic Ground: Picasso, Léger, de Chirico, and the new classicism, 1910-1930* (Ex. cat., Tate Gallery, London, 1990).
- 31 Paola Morsiani, "Matthew Barney," in *Outbound: Passages from the 90's* (Ex. cat., Contemporary Arts Museum, Houston, 2000): 22-27.
- 32 Helaine Posner, "The Masculine Masquerade: Masculinity Represented in Recent Art," in *The Masculine Masquerade*, ed. Andrew Perchuk and Helaine Posner (Ex. cat. MIT List Visual Arts Center, Cambridge, MA, 1995): 27-28.
- 33 For a recent discussion of Rist's work, see Jane Harris, "Psychedelic, Baby: An Interview with Pipilotti Rist," *Art Journal* 59 (4), 68-79.
- 34 Thanks to Tom Cornell for meeting with me to discuss his work and to share his insights on Dionysos.
- 35 Jean-Pierre Vernant, "The Masked Dionysus of Euripides's *Bacchae*," in *Myth and Tragedy in Ancient Greece*, ed. Jean-Pierre Vernant and Pierre Vidal-Niquet, trans. Janet Lloyd (New York: Zone Books, 1988): 411.
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- . *Dionysian Imagery in Archaic Greek Art*. *Oxford Monographs on Classical Archaeology*. Ed. Bernard Ashmole, John Boardman, and Martin Robertson. Oxford, U.K.: Clarendon Press, 1986.
- . *Dionysian Imagery in Fifth-Century Athens*. *Oxford Monographs on Classical Archaeology*. Ed. John Boardman, et. al. Oxford, U.K.: Clarendon Press, 1997.
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- . "Silens, Nymphs, and Maenads." *Journal of Hellenic Studies* 64 (1994): 47-69.
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- . "Loss of Self, Suffering, Violence: The Modern View of Dionysus from Nietzsche to Girard." *Harvard Studies in Classical Philology* 88 (1984): 205-240.
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## WORKS IN THE EXHIBITION

Works are in the permanent collection of the Bawdwin College Museum of Art unless otherwise noted. Starred works are illustrated. Dimensions are indicated as height by width; where appropriate, depth is provided as the third measurement.

### ANCIENT ART

Works of ancient art are the gifts of Edward Perry Warren, h 1926, unless otherwise noted. For pottery, diameter measurements are labeled, and do not include handles. The medium for all pottery and pottery fragments is terra cotta.

### POTTERY

#### 1. Geometric Kylix

Mycenaean, 1350-1300 B.C.  
16 x 20.6 cm. (diam.) (6 1/4 x 8 1/8 inches)  
Gift of the Honorable  
Karl Lott Rankin, h 1960  
1977.13.1

#### \*2. Return of Hephaistos / Dianysas with Nymphs and Satyrs

black-figure panel amphora, The Painter of Berlin 1686  
Greek (Attic), from Cerveteri,  
circa 550 B.C.  
31.8 x 21 cm. (diam.)  
(12 1/2 x 8 1/4 inches)  
1915.44

#### 3. Eye Cup with Warriors and Grape Vines

black-figure kylix  
Greek (Attic), from Cerveteri,  
circa 530-520 B.C.  
11.2 x 27.3 cm. (diam.)  
(4 7/16 x 10 3/4 inches)  
1913.7

#### 4. Dancing Maenads

two fragments from a red-figure cup,  
Manner of Skythes  
Greek (Attic), from Cerveteri,  
circa 520-510 B.C.  
Fragment 1: 4.6 x 6.2 x .9 cm.  
(1 13/16 x 2 7/16 x 3/8 inches)  
1913.17.1  
Fragment 2: 5.2 x 10.3 x 9 cm.  
(2 1/16 x 4 1/16 x 3/8 inches)  
1913.17.2

#### \*5. Maenad in Flight

red-figure lekythos,  
Manner of the Ikaros Painter  
Greek (Attic), circa 475-450 B.C.  
16.35 x 6.19 cm. (diam.)  
(6 7/16 x 2 7/16 inches)  
1913.12

#### 6. Reclining Satyr

red-figure squat oinochoe, Workshop of Philadelphia 2272  
Greek (Attic), circa 460-450 B.C.  
7.3 x 7.9 cm. (diam.) (2 7/8 x 3 1/8 inches)  
1930.2

#### 7. Satyr Chasing Maenad

two fragments of a red-figure squat oinochoe, The Euaion Painter  
Greek (Attic), circa 450-440 B.C.  
Fragment one: 4.8 x 9.7 x 1.4 cm  
(1 7/8 x 3 11/16 x 9/16 inches)  
1915.17.1  
Fragment two: 4.1 x 5.2 x .9 cm.  
(1 5/8 x 2 1/16 x 3/8 inches)  
1915.17.2

#### 8. Ram's Head Cup with Ivy-covered Lip

red-figure rhyton  
Greek (possibly Attic), circa 425-400 B.C.  
10.1 x 6.7 cm. (diam.) (4 1/8 x 2 5/8 inches)  
1923.23

#### 9. Child with Cart and Drinking Cup

red-figure toy oinochoe  
Greek (Attic), circa 425 B.C.  
7.2 x 6.5 cm. (diam.)  
(2 13/16 x 2 9/16 inches)  
1915.38

#### \*10. Pair of Satyrs

red-figure kylix  
Etruscan, circa 420-400 B.C.  
11.3 cm. x 24.9 cm. (diam.)  
(4 7/16 x 9 13/16 inches)  
1923.4

- \*11. *Dionysos and Entourage of Satyr, Maenads, Hermes, Eros and Panther*  
red-figure hydria,  
Manner of the Meidias Painter  
Greek (Attic), circa 400-390 B.C.  
35.6 x 24.7 cm. (diam.) (14 x 9.7 inches)  
Fogg Art Museum, Harvard University  
Art Museums  
Bequest of David M. Robinson
12. *Scene with o Seo God, Maenads, and Satyrs*  
red-figure stamnos, The Fluid Group  
Etruscan, from Cerveteri, circa 375 B.C.  
32.2 x 26.8 cm. (diam.) (12 11/16 x  
10 9/16 inches)  
1913.9
13. *Poir of Doncing Maenads*  
lekythos with applied clay relief  
Greek (Attic), circa 350-325 B.C.  
17.9 x 7 cm. (diam.)  
(7 1/16 x 2 3/4 inches)  
1915.40
- SCULPTURE, HOUSEHOLD ITEMS,  
AND ARCHITECTURE
- \*14. *Terra Cotta Mask of a Sotyr (ontefix)*  
South Italian, from Medma,  
circa 500-475 B.C.  
22.54 x 17.5 x 11.1 cm. (8 7/8 x 6 7/8 x  
4 3/8 inches)  
1913.43
15. *Terra Cotta Votive of Flute-Playing Silenus*  
Greek (Boeotian?), from South Italy,  
circa 450 B.C.  
10.2 x 6 x 3.2 cm.  
(4 x 2 3/8 x 1 1/4 inches)  
1930.84
16. *Terra Cotta Sculpture of a Satyr Holding the*  
*Infant Dionysos*  
Greek, Hellenistic period (third through  
first century B.C.)  
17.5 x 6.5 x 5.9 cm. (6 7/8 x 2 9/16 x  
2 5/16 inches)  
1923.12
17. *Terra Cotta Bocchic Mask*  
Greek, from Cyprus, Hellenistic period  
(third through first century B.C.)  
18.3 x 16.5 x 6.5 cm. (7 3/16 x 6 1/2 x  
2 15/16 inches)  
Gift of Mr. Dana C. Estes, h 1898  
1902.44
18. *Branze Mask of Silenus*  
Greek, from Ancona, Hellenistic period  
(third through first century B.C.)  
12.2 x 7.5 x 4.1 cm. (4 13/16 x 2 15/16 x  
1 5/8 inches)  
1915.50
19. *Terra Catta Mask of a Young Satyr (ontefix)*  
Greek, third or second century B.C.  
16.5 x 20.5 x 8.9 cm. (6 1/2 x 8 1/16 x  
3 1/2 inches)  
1913.42
20. *Terra Cotta Sculpture of a Flute Player in*  
*Dionysion Costume*  
Greek, from Myrina, second or first  
century B.C.  
32.8 x 10.2 x 14.4 cm. (12 7/8 x 4 x  
5 11/16 inches)  
1908.18
21. *Clay Vessel (Drug Dispenser?) with o Satyr*  
*Sleeping on o Wineskin*  
Roman, from Tarentum, second or first  
century B.C.  
5.5 x 11 x 3.3 cm. (2 3/16 x 4 5/16 x  
1 5/16 inches)  
1913.1
22. *Bronze Vessel Attochment with Priapus(?)*  
*Figure*  
Roman, first century B.C.  
11 x 4.8 x 2 cm.  
(4 5/16 x 1 7/8 x 13/16 inches)  
1915.37
23. *Terra Catta Frogment of a Sima with Heod*  
*of Silenus*  
Roman, first century B.C.  
15 x 2 x 7.5 cm.  
(5 7/8 x 6 5/8 x 2 15/16 inches)  
1913.46
24. *Terra Cotta Fragment of an Arretine Mald*  
*with a Silen Plying Dauble Flutes*  
Roman, from Arezzo,  
late first century B.C.  
6.7 x 4.8 cm. (2 5/8 x 1 7/8 inches)  
1915.32



25. *Terra Cotta Fragment of a Revetment Plaque with Mask of Dionysos*  
Roman, first century A.D.  
17.8 x 18.5 x 6 cm.  
(7 x 7 5/16 x 2 3/8 inches)  
1913.47

26. *Terra Cotta Fragment of Cresting with Satyrs Treading Grapes*  
Roman, first century A.D.  
25 x 27 x 3.2 cm. (9 13/16 x 10 5/8 x 1 1/4 inches)  
1913.29

27. *Bronze Sculpture of a Dancing Satyr*  
Greco-Roman, first century A.D.  
21.4 x 11.8 x 6.3 cm.  
(8 7/16 x 4 5/8 x 2 1/2 inches)  
1930.215

28. *Bronze Furniture Support with Herm of Silenus*  
Roman, first or second century A.D.  
13.2 x 2.2 x 1.6 cm.  
(5 3/16 x 7/8 x 5/8 inches)  
1923.38

29. *Fragment of a Marble Copy after The Leaning Satyr*  
Greco-Roman, after Praxiteles, first or second century A.D.  
79.3 x 63.4 x 35.5 cm.  
(31 1/4 x 25 15/16 x 14 inches)  
1923.110

30. *Band with Dionysos/Bacchus*  
Coptic textile fragment,  
fifth century A.D.  
wool and linen  
48 x 9 cm. (18.9 x 3.5 inches)  
Fogg Art Museum, Harvard Art Museums  
Gift of Mr. Denman W. Ross

#### JEWELRY

31. *Carnelian Gem with Maenad and Silenus*  
Greek, Hellenistic period  
(third through first century B.C.)  
1.11 x 1.3 x .3 cm.  
(7/16 x 1/2 x 1/8 inches)  
1915.103

\*32. *Gold Sardonyx Cameo Ring with Mask of Silenus*  
Roman, first or second century A.D.  
1.6 x 2.1 x 1.6 cm.  
(5 3/16 x 13/16 x 5/8 inches)  
1923.115

33. *Chalcedony Gem with Mask of a Satyr (modern setting)*  
Greek, second century A.D. or later  
2.4 x 2.1 x 1.4 cm. (15/16 x 13/16 x 9/16 inches)  
1915.87

#### COINS

Listed coins are bequests of Henry Johnson,  
Class of 1874.

34. *Silver Stater of Thasos, Thrace*  
OB: Naked ithyphallic satyr with struggling nymph  
RV: Quadripartite incuse square  
Greek, sixth or fifth century B.C.  
2.1 cm. (diam.) (13/16 inches)  
1919.58.40D

35. *Bronze Coin of Bithynia*  
OB: Head of Dionysos  
RV: Centaur Cheiron with lyre  
Greek, 183-149 B.C.  
2.1 cm. (diam.) (13/16 inches)  
1919.58.16a

\*36. *Silver Tetradrachm of Thasos*  
OB: Head of young Dionysos with band across forehead and ivy wreath  
RV: Naked Heracles  
Greek, 146-46 B.C.  
3.5 cm. (diam.) (1 3/8 inches)  
1919.58.39a

#### SIXTEENTH-, SEVENTEENTH-, AND EIGHTEENTH-CENTURY ART

#### PAINTINGS AND WORKS ON PAPER

\*37. Hendrik Goltzius  
Dutch, 1558-1617  
*Bacchus*, 1596  
etching on paper  
24.8 x 18.2 cm. (9 3/4 x 7 1/8 inches)  
Anonymous Loan

38. Attributed to Giovanni Battista Viola  
Italian, 1576-1622  
*Landscape with Fauntain and  
Figures*, after 1600  
pen and brown ink over  
black chalk on paper  
27.9 x 42.6 cm. (11 in x 16 3/4 inches)  
Museum purchase, James Phinney Baxter  
Fund, in memory of  
Professor Henry Johnson  
1932.11
39. Stefano della Bella  
Italian, 1610-1664  
*The Satyr Family*, mid-seventeenth century  
etching on paper  
22.3 x 22.3 cm. (8 3/4 x 8 3/4 inches)  
Anonymous Loan
40. Christoffel Jegher, after Peter Paul Rubens  
Flemish, 1590?-1652  
*Drunken Silenus*, 1630s  
woodcut on paper  
45.4 x 33.8 cm.  
(17 7/8 x 13 5/16 inches)  
Anonymous Loan
41. Cornelis Schut I  
Flemish, 1597-1655  
*Allegary of Fruitfulness*, late 1630s  
oil on canvas  
111.8 x 149.9 cm. (44 x 59 inches)  
Bequest of the  
Honorable James Bowdoin III  
1813.12
42. Flemish, seventeenth century  
*Bacchus, Nymphs, and Satyrs*  
black chalk on paper  
31.1 x 21.8 cm.  
(12 1/4 x 8 9/16 inches)  
Bequest of the  
Honorable James Bowdoin III  
1811.53
43. French, seventeenth century  
*Nymphs and Satyrs*  
pen and brown ink with  
gray wash on paper  
8.3 x 24.4 cm. (3 1/4 x 9 5/8 inches)  
Bequest of the  
Honorable James Bowdoin III  
1811.117
44. Italian, eighteenth century  
*Bacchus and Ariadne*, first half of the  
eighteenth century  
graphite and ink wash on paper  
32.9 x 24.9 cm.  
(12 15/16 x 9 13/16 inches)  
Bequest of Charles Potter Kling  
1935.902d
45. Italian, eighteenth century  
*Head of a Satyr*  
black chalk and pen and  
brown ink on paper  
16.7 x 12.7 cm. (6 9/16 x 5 inches)  
Museum Purchase  
1930.128
- \*46.-49. Jean-Honoré Fragonard  
French, 1732-1806  
*Bacchanale (The Satyr Family)*,  
1759-1761  
series of four etchings on paper  
13.5 x 21 cm. (5 5/16 x 8 1/4 inches)  
Gift of Miss Susan Dwight Bliss  
1956.24.52.1-4
- MEDALS AND PLAQUETTES  
*Warks listed below are gifts of Amanda Marchesa  
Malinari, and are branze unless atherwise nated.*
50. Italian, sixteenth century  
*Ariadne an Naxas Medal*,  
sixteenth century  
5.7 cm. (diam.) (2 1/4 inches)  
1967.25.6
51. Flemish  
*Bacchanal Scene Medal*, circa 1600  
13.1 cm. (diam.) (5 3/16 inches)  
1967.20.62
- \*52. Flemish  
*Drunken Silenus Medal*, circa 1600  
12 cm. (diam.) (4 3/4 inches)  
1967.14.11
53. Masimiliano Soldani-Benzi  
Italian, 1656-1740  
*Portrait of Francesco Redi Medal*, 1684  
OBV: Bust of Redi; REV: Bacchus and  
Silenus with Maenads and Satyrs  
8.7 cm. (diam.) (3 7/16 inches)  
1966.126.4



54. French  
*Satyr Unveiling a Sleeping Bacchante*  
 Plaquette, late eighteenth century  
 bronze with gilding  
 4.1 x 7.7 cm. (1 5/8 x 3 1/16 inches)  
 1967.20.96

# NINETEENTH- AND TWENTIETH CENTURY ART

## PAINTINGS AND WORKS ON PAPER

55. Frédéric Villot  
 French, 1809-1875  
*Figure of a Bacchante*,  
 mid-nineteenth century  
 etching on paper  
 11.9 x 10.9 cm. (4 11/16 x 4 5/16 inches)  
 Collection of David P. Becker,  
 Class of 1970

56. Charles Daubigny  
 French, 1817-1878  
*Le Satyre*, 1850  
 etching on paper  
 31.4 x 12.4 cm. (12 3/8 x 4 7/8 inches)  
 Gift of David P. Becker, Class of 1970  
 1994.10.133

57. John Sloan  
 American, 1871-1951  
*Mars and Bacchante*, 1915  
 etching on paper  
 11 x 15.1 cm. (4 5/16 x 5 15/16 inches)  
 Bequest of George Otis Hamlin  
 1961.69.140

- \*58. Lovis Corinth  
 German, 1858-1925  
*Bacchantenzug (Bacchic Procession)*, 1921  
 etching and drypoint on paper  
 22.9 x 28.7 cm. (9 x 11 5/16 inches)  
 Museum Purchase with aid from the  
 Helen Johnson Chase Fund  
 1972.53.3

59. Hans Erni  
 Swiss, b. 1907  
*Bacchus aux Vignes*, n.d.  
 etching and aquatint on black paper  
 48.1 x 59.4 cm. (18 15/16 x 23 3/8 inches)  
 Anonymous Loan

- \*60. Pablo Picasso  
 Spanish, 1881-1973  
*Fêtes des Faunes*, 1957  
 lithograph on paper  
 41 x 55.4 cm. (16 1/8 x 21 13/16 inches)  
 Museum Purchase  
 1958.47

61. Michael Ayrton  
 British, 1921-1975  
*The Bacchae*, 1967  
 printed book with lithographs  
 page: 31.7 x 22.9 cm. (12 1/2 x 9 inches)  
 Special Collections & Archives,  
 Bowdoin College Library

62. Thomas B. Cornell  
 American, b. 1937  
*Maenads Dancing*, 1975  
 etching and drypoint  
 39.4 x 50.1 cm. (15 1/2 x 19 3/4 inches)  
 Collection of the Artist

63. Thomas B. Cornell  
 American, b. 1937  
*Dionysos*, 1977  
 etching with mechanical tool  
 22.2 x 14.9 cm. (8 3/4 x 5 7/8 inches)  
 Collection of the Artist

64. Thomas B. Cornell  
 American, b. 1937  
*The Birth of Dianysos*, in progress  
 oil on canvas  
 92.1 x 96.5 cm. (36 1/4 x 38 inches)  
 Collection of the Artist

## SCULPTURE AND DECORATIVE ARTS

65. European or American, nineteenth century  
*Infant Dianysos*, 1880s  
 Parianware sculpture  
 11.6 x 5.9 x 8.4 cm.  
 (4 9/16 x 2 5/16 x 3 5/16 inches)  
 Anonymous Loan

66. Italian, eighteenth or nineteenth century  
*Camea with The Birth of Dionysos*  
 carved shell  
 4.4 x 4.1 x .5 cm.  
 (1 3/4 x 1 5/8 x 3/16 inches)  
 Gift of the Misses Harriet Sarah and  
 Mary Sophia Walker  
 1895.36



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