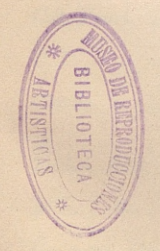




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SYNOPSIS OF THE CONTENTS
OF THE
BRITISH MUSEUM.
DEPARTMENT OF
GREEK AND ROMAN ANTIQUITIES:
GRÆCO-ROMAN SCULPTURES.



SECOND EDITION.

LONDON:
PRINTED BY ORDER OF THE TRUSTEES.
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BRITISH MUSEUM.

A GUIDE

TO

THE GRÆCO-ROMAN SCULPTURES,

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES.

PART I.

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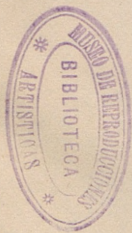
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NOTE.—As changes in the arrangement of the Sculpture Galleries will from time to time take place, visitors are recommended to apply to the attendant in charge for information, should any difficulty occur in the identification of objects in this Guide. Certain works and collections are referred to in an abbreviated form, of which the fuller titles are as follow :—

- A. B. Alfred Biliotti.
Annali of Inst. Arch. Rom. Annali dell' Instituto di Corrispondenza Archeologica. Roma; from 1829 in progress.
Arch. Zeit. Berlin . . . Archäologische Zeitung, Denkmäler und Forschungen. Berlin; from 1849 in progress.
Benndorf and Schöne, Ant. Bild. d. Lat. Mus. Benndorf (O.) und Schöne (R.) Die antiken Bildwerke des Lateranensischen Museums. Leipzig, 1867.
Berichte d. K. S. Ges. d. Wiss. Berichte der königlichen Sächsischen Gesellschaft der Wissenschaften.
Bötticher, Verzeichniss . . Bötticher (C.) Erklärendes Verzeichniss der Abgüsse antiker Werke. Berlin, 1872.
Braun, Vorsch. d. Kunst-Mythologie. Braun (E.) Vorschule der Kunst-Mythologie. Gotha, 1854.
 ——— *Ruinen u. Museen* . Braun (E.) Ruinen und Museen Roms. Braunschweig, 1854.
Brunn, Geschichte d. G. K. Brunn (H.) Geschichte der Griechischen Künstler. Braunschweig, 1853, and Stuttgart, 1859.
Bullet. Arch. Napol. Bullettino Archeologico Napolitano, 1842-8. New series, 1853-9.
Bullettino of Inst. Arch. Rom. Bullettino dell' Instituto di Corrispondenza Archeologica. Roma; from 1829 in progress.
Cat. Pourt. Catalogue Pourtalès (Sale Catalogue). Paris, 1865.
C. I. Böckh (A.) Corpus Inscriptionum Graecarum. Berlin, 1828-1853.
Clarac Clarac (F. de). Musée de Sculpture. Paris, 1841-1850.
E. Elgin Collection.
Eckhel, Doct. Num. Eckhel (J.) Doctrina Numorum Veterum. Vindob. 1792-8.
Ellis, T. G. Ellis (Sir H.) Towneley Gallery. London, 1846.
Garrucci, Mus. Lat. Garrucci (Raff.) Monumenti del Museo Lateranense. Roma, 1861.
Gerhard, Ant. Bildw. Gerhard (E.) Antike Bildwerke. München, &c. 1828-1844. Plates, 1829-1839.
 ——— *Akad. Abhandl.* Gerhard (E.) Gesammelte akademische Abhandlungen. Berlin, 1866, 1868.

REFERENCES ABBREVIATED (*continued*).

- Guattani, M. I.* Guattani. Monumenti Antichi Inediti. Roma, 1784-89.
- Helbig, Campan. Wandmalerei.* Helbig (W.) Untersuchungen über die Campanische Wandmalerei. Leipzig, 1873.
- Montfaucon, Ant. Expliq.* . Montfaucon (B. de). L'Antiquité expliquée et représentée en figures. Paris, 1722-24.
- Monumenti of Inst. Arch. Rom.* Monumenti Inediti dell' Instituto di Corrispondenza Archeologica. Roma; from 1829 in progress.
- Müller, Handbuch* . . . Müller (K. O.) Handbuch der Archäologie der Kunst. Berlin, 1848.
- *Denkmäler* . . . Müller (K. O.) Denkmäler der alten Kunst. Göttingen, 1832.
- Mus. Cap.* Museum Capitolinum. Roma, 1750-1782.
- Mus. Marbles* Description of Ancient Marbles in the British Museum. 1812-1861. Published by the Trustees of the British Museum.
- Overbeck, Geschichte d. Gr. Plastik.* Overbeck (J.) Geschichte der Griechischen Plastik, 2nd ed. 1869-1870.
- Phil. Anz.* Philologischer Anzeiger; Supplement to Philologus. Göttingen, 1869-1872.
- S. & B.* Salzmann and Biliotti.
- Smith and Porcher, Hist. Disc.* Smith (R. M.) and Porcher (E. A.) History of Discoveries in Cyrene. London, 1864.
- Spec. Ant. Sculpt.* . . . Specimens of Ancient Sculpture, selected by the Society of Dilettanti. London, 1809, 1835.
- Stephani, Comptes-Rendu* . Stephani (L.) Comptes-Rendu de la Commission Impériale Archéologique, St.-Pétersbourg; from 1859 in progress.
- T.* Towneley Collection.
- Vet. Mon. Matth.* . . . Venuti (A.) Vetera Monumenta Matthaeciana, 1788.
- Visconti, Mus. Chiar.* . . Visconti (E. Q.) Museo Chiaramonti. Milan, 1822.
- *Icon. Gr.* . . . Visconti (E. Q.) Iconographie Grecque. Paris, 1808-1811.
- *Mus. P. C.* . . . Visconti (E. Q.) Museo Pio-Clementino. Milan, 1818-1822.
- *Icon. Rom.* . . . Visconti (E. Q.) Iconographie Romaine. Paris, 1817-1826.
- Wieseler, Denkmäler* . . . Wieseler (F.) Denkmäler der alten Kunst, 1869, being a continuation of Müller's Denkmäler.
- Winckelmann, Mon. Ant. Ined.* Winckelmann (J.) Monumenti Antichi Inediti. Roma, 1821.

C. T. NEWTON.

GRÆCO-ROMAN SCULPTURES.

THE collection of Græco-Roman Sculptures consists principally of the Towneley Gallery, purchased in 1805. The most important subsequent additions have been a small collection of busts, bequeathed by Mr. R. P. Knight in 1824, the statues from the Farnese Palace, purchased in 1864, and some busts and other marbles from the Pourtalès Collection, purchased in 1865.

Under the general class Græco-Roman Sculptures are comprised groups; single figures and busts in the round; detached reliefs; sarcophagi, vases, and architectural marbles ornamented with reliefs or figures.

The greater part of these sculptures were discovered in Rome and its environs, and may be ascribed to the Roman period. Many of them were probably executed by Greek artists working under Roman influence; some few may be recognized, with more or less of certainty, as copies of celebrated works by earlier Greek artists. Hence the term Græco-Roman has been used to characterize this collection generally. The greater part of these sculptures have been published and engraved in the "Ancient Marbles in the British Museum," Parts I.—V., and Parts X., XI. Representations of most of them will be found in the two series of Photographs recently published by Mr. Caldesi and Mr. Harrison respectively.

The subjects represented in these sculptures are, for the most part, Mythological personages and scenes, or Iconic statues and busts. The latter series, consisting chiefly of statues and busts of Roman Emperors, is at

present provisionally arranged along the north side of the ROMAN GALLERY, which presents itself to the visitor on the left of the ENTRANCE HALL on first entering the Museum.

This historical series of portraits, which commences with the Augustan age and extends to the middle of the third century, A.D., is arranged chronologically in the compartments formed by the pilasters; the sequence commencing from the west end of the room.

(1.) **Head of Cnæus Cornelius Lentulus Marcellinus, Proprætor of Cyrene** [?].—This head was found in the Temple of Apollo at Cyrene. With it was found a marble base, on which was an inscription recording the dedication of a statue by the people of Cyrene, to Cnæus Lentulus Marcellinus, styled here Legate, Proprætor, Patron, and Saviour of Cyrene.

With this base was found a square pedestal, 10 in. broad and 5 ft. high, which fitted into a square socket in the base, and which had at the top a deep socket into which the head fitted. This pedestal, which establishes the connection between the base and the head, was unfortunately left behind, on the final embarkation of the marbles, on account of the insufficient means of transport at the command of the expedition. It may be noticed that the back of the head is cut flat, as if to enable it to be placed against a pilaster.

This head is beardless and encircled with a diadem. It seems singular that it should have been united to its pedestal in so rude and unsightly a manner. It is, however, possible that the head originally belonged to a statue, and that, after this statue was broken by an earthquake or other accident, the head was remounted in this clumsy fashion. If it originally belonged to a statue of the Roman to whom the inscription relates, it is difficult to

explain why it is encircled with a diadem, which the Romans regarded as a regal attribute.

The Cnæus Cornelius Lentulus Marcellinus whose name is recorded on the base, was the son of P. Cornelius Lentulus Marcellinus, of the illustrious family of Marcelli, and was a man of some note in the latter years of the Republic. While yet a young man, he supported the cause of the Sicilians against Verres, B.C. 70. He held the office of Prætor, B.C. 59, and presided over the trial of C. Antonius, the colleague of Cicero. The following year he went to Syria, and administered that province for two years. He was Consul B.C. 56, and took a prominent part in resisting the factious violence of Clodius; and Cicero, whose cause he greatly favoured, declared him to be one of the best Consuls he had ever known. We hear very little of him after the expiration of his Consulship, and the period of his death is wholly unknown.

It appears from the authorities cited by Marquardt (*Römische Staatsverwaltung*, I. p. 301) that Cyrene was first made a Roman province B.C. 74. The Cnæus Lentulus Marcellinus named in the dedication on the base, is evidently the same person as the Lentulus Marcellinus, who, in a fragment of a Latin historian originally published by Pertz in 1849 is mentioned as having been sent to the "new province of Cyrene" as Quæstor; and he may be further identified with the Cnæus Lentulus, whose name with the title of Quæstor appears on a Roman family coin struck in Spain some time between B.C. 74 and 69. See Mommsen, *Histoire de la Monnaie Romaine*, II. p. 475, who thinks that he was Quæstor in Spain B.C. 74. He was probably sent as Proprætor to Cyrene shortly afterwards. See Mommsen, in *Berichte d. k. Sächs. Gesellsch. d. Wiss.* 1850, p. 196.

Ht. of head, 1 ft. 2½ in. Smith and Porcher, *Hist. of Discoveries in Cyrene*, pl. 65.

(2.) **Head of Julius Cæsar**; in good condition, the nose unbroken. The surface of the marble seems to have suffered from having been cleaned with an acid. This head has been probably broken off from a statue.

Ht. 13 in. Purchased in 1818. Mus. Marbles, XI., pl. 22. Caldesi, Pt. III., No. 2. Harrison, No. 842.

(3.) **Head of the Young Augustus**; in the finest condition; the surface is quite intact. This head is very similar in character to the celebrated young Augustus of the Vatican (Visconti, Mus. Chiar., II., pl. 26).

Ht. 12¼ in. Castellani.

(4.) **Head of Augustus**; in good condition. The nose and bust restored.

Ht. 1 ft. 8¾ in. Purchased from the collection of the Rt. Hon. Edmund Burke, 1812. Ellis, Towneley Gallery, II., p. 22. Caldesi, Pt. III., No. 3.

(5.) **Head of Tiberius, veiled**. The end of the nose restored. This head, which was found in the island of Capri, represents the Emperor in advanced life. The restored portion of the nose does not accord with the rest of that feature, and alters the general expression of the face. The veil on the head indicates that the Emperor is represented either as Pontifex Maximus or as an Augur.

Ht. 1 ft. 5¾ in. Castellani.

(6.) **Bust**, in green basalt, of the younger Drusus, who was the son of Tiberius: he wears armour. A cross has been incised on the forehead, probably in early Christian times.

Ht., inclusive of bust, 1 ft. 6 in. Presented by the Rev. Greville Chester, 1872, by whom it was obtained in Egypt.

(7.) **Bust**, which has been hitherto called Tiberius, but which more resembles the younger Drusus. The tip of the nose and the bust restored.

Ht. $13\frac{3}{4}$ in. Purchased from the collection of the Rt. Hon. Edmund Burke, 1812. Mus. Marbles, XI., pl. 23. Caldesi, Pt. III., No. 4. Harrison, No. 845.

(8.) **Head, thought to be the Young Augustus**, but perhaps representing Caligula. The end of the nose is broken off, but the head is otherwise in good condition.

Ht. 1 ft. $1\frac{1}{2}$ in. Presented by the Rev. Greville Chester, 1870.

(9.) **Statue of Roman Consul** [?].—The figure is of heroic size, clad in a tunic and the *toga*, which is wrapped round the body, passing over the left shoulder and arm and hand. The right arm is muffled in drapery. The left hand, which is restored, holds a roll. The feet are covered with close-fitting shoes, over which is drawn a kind of loose gaiter, reaching from the instep to above the ankle. The head has been rejoined, but appears to belong to the figure. The hair is cut short, and has a tendency to baldness on the forehead. The beard is short and thick. The features are those of a man of middle age. The drapery is well composed, and the statue is probably of the Augustan period. The personage whom it represents has not yet been recognized. Restorations, nose, part of neck, left hand with roll, and many parts of the drapery.

Ht. 7 ft. $3\frac{1}{2}$ in. Presented by W. P. Williams Freeman, Esq., 1854. Caldesi, Pt. III., No. 1.

(10.) **Head of Claudius**.—This head was discovered by Mr. R. P. Pullan, in 1870, on the floor of the Temple of Athenè Polias at Prienè, under the ruins of the temple. The surface of this head, like that of the other sculptures discovered in this temple by Mr. Pullan, has been blackened and injured by contact either with burning

timber or charcoal, probably the result of some conflagration on the destruction of the temple.

This head, which has been put together out of several fragments, is in a very fine style. The loss of the nose, and of the back of the head, injures its appearance very much. It has evidently belonged to a statue, the base of the neck being rounded for insertion into a socket.

Ht. 1 ft. 5½ in. Presented by the Society of Dilettanti, 1870.

(11.) **Head of Nero**, probably from a statue of heroic size.—In good condition, the tip of the nose only restored.

Ht. 1 ft. 6 in. Brought from Athens in 1740 by Dr. Askew. Mus. Marbles, X., pl. 6. Ellis, T. G., II., p. 29. Caldesi, Pt. III., No. 5. Harrison, No. 846. *T.*

(12.) **Head of Otho**.—From the shortness of the reign of this Emperor, his portraits are exceedingly rare. The head given by Visconti, *Icon. Rom.*, II., pl. 31, figs. 5, 6, under Otho is certainly not that Emperor, but is more probably one of the earlier Ptolemies. In the Museum collection of bronzes is a small bust attributed to Otho, purchased at the sale of the Hertz Collection.

The head here described is coarsely, but forcibly executed. It seems like a copy of a finer work, by a provincial artist. It is in unusually perfect condition, having only suffered a slight bruise on the right side of the nose.

This head was purchased in 1872. It was obtained from Alexandria, but it is not certain whether it was found there.

Ht. 1 ft. 3½ in.

(13.) **Bust of an Empress** [?].—The nose, a piece of the left cheek, and the bust, restored.

This head has been attributed to Messalina, to Agrippina, the wife of the Emperor Claudius, and to Domitia, but

none of these attributions are satisfactory. The head-dress and type of features resemble those of the Empress Domitia, as she is represented on Roman bronze coins.

Ht. 1 ft. 2 in. Found in the Villa Casali, on the Esquiline Hill, at Rome, in 1775. Mus. Marbles, X., pl. 7. Ellis, T. G., II., p. 27. *T.*

(14.) **Bust of Domitia** [?].—In fine condition. This bust has been attributed to the Empress Domitia; but the head-dress is rather that of Julia, the daughter of Titus. The features, however, are thin and worn, and have not the youthful fulness usual in representations of Julia.

Ht. 1 ft. 4½ in. Purchased in 1865, at the sale of the Pourtalès Collection. Cat. Pourt., No. 127.

(15.) **Bust of Trajan**.—In very fine condition, the tip of the nose and outer edge of the left ear restored.

Ht., including pedestal, 2 ft. 5¾ in. Found in the Campagna of Rome, in 1776. Mus. Marbles, III., pl. 1. Ellis, T. G., II., p. 32. Caldesi, Pt. III., No. 8. Harrison, No. 848. *T.*

(16.) **Iconic Female Figure**.—This figure is clad in a tunic reaching to the feet, and a mantle, the end of which she is casting over her left shoulder, and in the folds of which her left hand is partially muffled. Her hair is plaited and wound round her head, after a fashion prevalent in the time of the Empress Sabina, the period to which this figure may therefore be assigned with probability. It is evidently a portrait, but has not yet been identified. A figure very similar in composition and character is published, Mariette, Musée de Boulaq, pl. 38. The countenance is very expressive, and the whole statue, though not finely executed, is interesting from the simplicity of the conception and the impression it conveys of a faithful rendering from nature. The right forearm, which was a separate piece of marble, has been broken away. It was

found by Major Smith and Captain Porcher in the Temple of Venus, at Cyrene.

Ht. 5 ft. 9½ in. Smith and Porcher, Hist. Disc., pl. 73.

(17.) **Bust of Hadrian**, clad in armour, over which the *paludamentum*, or military cloak, is fastened by a *fibula* on the right shoulder. The end of the nose and some portions of the hair, drapery, and left shoulder are restored.

Ht. 2 ft. 1½ in. Villa of Hadrian, near Tivoli. Mus. Marbles, X., pl. 8. Ellis, T. G., II., p. 38. Harrison, No. 853. *T.*

(18.) **Bust of Hadrian**; the shoulders naked. The extreme edge of the right ear, and a small piece in the right breast, are the only restorations.

Ht. 2 ft. 1¼ in. Formerly in the Villa Montalto. Mus. Marbles, III., pl. 15. Ellis, T. G., II., p. 37. Caldesi, Pt. III., No. 6. Harrison, No. 849. *T.*

(19.) **Statue of Hadrian** in military costume.—The whole right arm, the left arm from below the shoulder, both legs and the plinth, the upper part of the fringe below the cuirass and part of the neck are restored. It is doubtful whether the head belongs to this statue. The cuirass is richly decorated with reliefs; in the centre of the breast is a Gorgon's head; below, a winged female figure, Fortune or Victory, holding in her right hand a palm-branch, in her left a cornucopia, below which a reclining female figure, the lower half of which is restored; her lower limbs are draped; in her lap are fruits. This figure may represent Abundantia, or the inhabited earth. On the right and left of this central composition are two captives, each kneeling at the foot of a trophy; the one on the right wears a Phrygian cap; the trophy beside him is composed of a helmet, cuirass, oblong shield, and a round buckler; the figure on the left, who may represent a Dacian, has his hands tied behind his back; his beard

is long; the trophy behind him is composed of a helmet, circular shield, and drapery.

Ht., inclusive of plinth, 7 ft. $\frac{1}{4}$ in. Purchased of Mr. J. Millingen, in 1821. Mus. Marbles, XI., pl. 45. Ellis, T. G., I., p. 256. Harrison, No. 850.

(20.) **Bust of Antinous.**—The head, which is from a statue of heroic size, has been set on a modern bust. It is executed in Parian marble, and is a fine specimen of the sculpture of the period of Hadrian. Antinous is here represented with the ivy crown of Bacchus, with whose attributes he is constantly invested in ancient art. The tip of the nose, part of the chin, and some of the ivy leaves and curls of the hair have been restored.

Ht. of head, $13\frac{1}{4}$ in. Found in 1770, near the Villa Panfili. Mus. Marbles, XI., pl. 25. Ellis, T. G., II., p. 41. Levezow, Antinous, pl. IX. Caldesi, Pt. III., No. 10. *T.*

(21.) **Bust of Sabina**, the wife of Hadrian.—The nose and bust restored; the hair is plaited and built up into an elaborate structure, according to the grotesque fashion of the period, which is alluded to by Juvenal in a well-known passage. There is a singular moroseness in the expression of the countenance, which corresponds with the character of this Empress as given by Spartianus.

Ht. of antique portion, $11\frac{1}{2}$ in. Mus. Marbles, X., pl. 9. Ellis, T. G., II., p. 39. *T.*

(22.) **Bust of a Young Man**, with an inscription on the pedestal, stating that the bust was dedicated by the *Decemviri stlitibus judicandis*. These officers presided in the Court of the *Centumviri*. The sculpture is probably of the times of the Antonines, and hence it has been conjectured that the bust represents either Marcus Aurelius or Commodus as a young man. It is in good condition, none of the features having suffered any injury. It was found in some excavation at Rome, and was probably conveyed

thence surreptitiously, as Mr. Towneley, to whom it belonged, notes in his description of it, that the site of the excavation must not yet be mentioned.

Ht. 2 ft. 11½ in. Mus. Marbles, X., pl. 16. Ellis, T. G., II., p. 23. T.

(23.) **Statue of Hadrian** [?].—This figure represents a male personage clad in a mantle thrown over his left shoulder, under which the folds of a tunic are seen on the breast; on his feet are sandals; the right arm is crossed over the breast under the mantle, the left hand holds a sprig of laurel; the head is bound with a pine-wreath, and has been inserted into a socket at the base of the neck. This head is evidently a portrait, and appears to be intended for the Emperor Hadrian, though the likeness is not a very strong one. As, however, the statue was found in the Temple of Apollo, close to a base inscribed with a dedication to Hadrian, it may be presumed that it represents that Emperor. It is possible that the head may have been substituted for that which originally belonged to this statue, as the general character of the drapery would be rather suitable to a poet or a philosopher than to a Roman Emperor. Both hands have been joined on at the wrist, and were found detached. The left hand seems not to be made of the same marble as the rest of the statue, and it is very doubtful whether it belongs to the figure.

The pine-wreath on the head would indicate a victory, either in the Great Isthmia, or in some smaller festival bearing the same name. There does not, however, seem to be evidence to show the connection of the Emperor Hadrian with such contests.

Ht. 6 ft. 7 in. Smith and Porcher, Hist. Disc., pl. 63. Harrison, No. 851.

(24.) **Bust of Antoninus Pius**.—This bust is well sculptured and in very fine condition. The features are intact. The Emperor is represented clad in the *paluda-*

mentum, or military cloak, which is fastened by a circular *fibula* on the right shoulder over the tunic and cuirass. This bust was found on the site of a building at Cyrene, which, from the number of Imperial busts discovered in it, was probably an Augusteum.

Ht. 2 ft. 4½ in. Smith and Porcher, Hist. Disc., pl. 69. Harrison, No. 854.

(25.) **Head of Marcus Aurelius, when young.**—The tip of the nose restored.

Ht. 1 ft. 6 in. Castellani.

(26.) **Bust of Marcus Aurelius.**—The nose and the entire bust from below the chin restored. He is here represented as one of the *Fratres Arvales*, probably their President, *Magister*, wearing the *pratecta* and a wreath of grain, under which is a string of beads, *infula*. The *Fratres Arvales* were a sacred college in Rome, consisting of twelve members, appointed to conduct the annual sacrifices to the goddess *Dea Dia*, in order to secure fertile crops. The college was said to have been instituted by Romulus, and was probably revived by Augustus, after whose time the Emperors of Rome were members of it. This bust was formerly in the Mattei Collection at Rome, whence it was obtained by Mr. Towneley in the year 1773.

Ht. 2 ft. 1½ in. Vet. Mon. Matth. II., pl. 22, fig. 1. Mus. Marbles, III., pl. 9. Ellis, T. G., II., p. 44. T.

(27.) **Bust of Marcus Aurelius.**—This bust is in very fine condition, having sustained no injury except a fracture across the neck. The Emperor wears on his shoulders the *paludamentum*, fastened on the right shoulder by a circular *fibula*. The hair is skilfully disposed in clustering masses, and the general treatment of the head is simple and dignified; though, as a work of art, this bust is inferior to the Antoninus already described. It was found at Cyrene, in

the building which, as has been already remarked, was probably an Augusteum.

Ht. 2 ft. 4½ in., inclusive of plinth. Smith and Porcher, Hist. Disc., pl. 70. Harrison, No. 856.

(28.) **Bust of Faustina**, the daughter of Antoninus Pius, and wife of Marcus Aurelius.—This head is in very good condition, the nose having escaped with a slight bruise; the bust is restored. It was purchased by Mr. Towneley from a private house at Pozzuoli, in 1777.

Ht. of antique portion, 11½ in. Mus. Marbles, X., pl. 10. Ellis, T. G., II., p. 46. T.

(29.) **Bust of Lucius Verus**, when young. A good specimen of the sculpture of the Antonine period; in very fine condition. The bust and tip of the nose restored.

Ht. 1 ft. 3½ in. Purchased at the sale of the Pourtales Collection, 1865. Cat. Pourt., No. 126. Harrison, No. 855.

(30.) **Bust of Lucius Verus**.—He wears the *paludamentum*, or military cloak, fastened on the right shoulder by a *fibula*. The nose only is restored. The bust, with its pedestal, is formed of one block of marble. From the Mattei Collection.

Ht., including the pedestal, 3 ft. 1 in. Vet. Mon. Matth., II., pl. 24, fig. 1. Mus. Marbles, III., pl. 10. Ellis, T. G., II., p. 47. T.

(31.) **The lower half of a Statue of Lucius Verus**, broken off at the hips.—This fragment, together with the upper part of the trunk of the same figure, was discovered by Mr. J. T. Wood in the Odeum at Ephesus, in 1865. The other part of the body was unfortunately lost by the shipwreck of the vessel in which it was sent home.

On the base of the statue is the following inscription:—

Δούκιον Αἴλιον Αὐρήλ[ιο]ν Κόμμοδον τὸν υἱὸν τ[οῦ]
 Αὐτοκράτορος Οὐήδ[ιο]ς Ἀντωνεῖνο[s],

showing that the statue was dedicated by Vedius Antoninus.

This inscription, as has been shown by C. Curtius (Hermes,

IV., p. 189), does not relate to the Emperor Commodus, but to Lucius Verus, after his adoption by Antoninus Pius, and before the death of that Emperor, when he first took the name of Verus (*see* Eckhel, *Doct. Num.*, Vol. VII. p. 89.); the statue, therefore, cannot have been erected later than A.D. 161. What remains of this figure is of fair Roman workmanship. The dedicator, P. Vedius Antoninus, was a favourite of Antoninus Pius.

Ht. 4 ft. 6 in.

(32.) **Bust of Lucilla**, the wife of Lucius Verus; the hair waved and gathered into a knot behind. She wears a tunic fastened on each shoulder by a stud, and over it the *pallium*. The only restorations are a patch on the forehead and the end of the nose. The bust is otherwise in fine condition and fairly sculptured.

Ht. 1 ft. 6½ in. Found at Rome. Castellani.

(33.) **Head of Commodus**.—The nose restored. The sculpture very indifferent.

Ht. 1 ft. 4 in. Purchased from the Farnese Palace, Rome, in 1864. Harrison, No. 857.

(34.) **Bust of Crispina**, the wife of Commodus; in admirable condition, and a good specimen of the art of the late period, A.D. 180, to which it belongs. The nose is intact.

Ht., including pedestal, 2 ft. 9½ in. Purchased at the sale of the Pourtalès Collection. *Cat. Pourt.*, No. 81.

(35.) **Bust of Pertinax**, wearing the *paludamentum*.—This bust has been attributed to Ælius Caesar, but on the coins of that personage he is always represented with hair in close curls like Marcus Aurelius. The nose, part of beard, and parts of drapery restored.

Ht. 2 ft. 3 in. Bequeathed by R. P. Knight, Esq., in 1824. *Mus. Marbles*, XI., pl. 24. *Ellis*, T. G., II., p. 42.

(36.) **Bust of Septimius Severus**, wearing the *paludamentum*.—This Emperor was born in Africa, of Roman

parents, and died at York, A.D. 211. The nose, the right shoulder below the *fibula*, and some portions of the drapery have been restored, but otherwise this bust is in good condition and well executed, considering the late period to which it belongs. The portrait corresponds with the description of this Emperor given by his biographer Spartianus.

Ht., exclusive of pedestal, 2 ft. 3 in. Found in 1776 on the Palatine Hill at Rome, in the part of the Palace of the Cæsars occupied in modern times by the Villa Magnani. Mus. Marbles, X., pl. 11. Ellis, T. G., II., p. 50. Harrison, No. 858. *T*.

(37.) **Bust of Caracalla.**—The head and neck are well preserved, the bust restored. The head inclines towards the right shoulder.

It is stated by Aurelius Victor that Caracalla affected this attitude and a scowling expression, in order to be thought like Alexander the Great. The treatment of the hair, in short crisp curls, in this bust probably represents the close yellow wig which Caracalla is said to have worn. The back of the head is unfinished; the bust, therefore, probably stood in a niche. It was found at Rome in 1776, in the garden of the Nuns at the Quattro Fontane, on the Esquiline.

Ht. of antique portion, 1 ft. 3 in. Mus. Marbles, X., pl. 12. Ellis, T. G., II., p. 51. Harrison, No. 859. *T*.

(38.) **Bust of Julia Mamæa**, the mother of the Emperor Severus Alexander. The nose restored.

Ht. 1 ft. 11 $\frac{3}{4}$ in. Purchased in 1865 at the sale of the Pourtales Collection. Formerly in the collection of Cardinal Fesch. Cat. Pourtales, No. 80.

(39.) **Bust of Gordianus Africanus the Elder.**—The nose and edge of ears have been restored, the rest of the bust is in good condition. The hair and beard are treated in a dry, meagre manner, as on the coins of this Emperor and his contemporaries. The drapery is unusual.

Over the tunic is the *toga*, over which are two thick straight folds, one of which crosses the left side of the breast, passing behind the left shoulder; the other falls nearly vertically from underneath it. These folds have been regarded by some archæologists as belonging to a garment distinct from the *toga* and worn over it; the names *Læna* or *Lorum* have accordingly been applied to this costume. It seems probable, however, that they only represent a particular mode of arranging the *toga* itself. Mr. Towneley states that this bust was discovered in 1770 with a fine bust of *Commodus*; but he omits to note where.

Ht. 2 ft., exclusive of pedestal. Mus. Marbles, X., pl. 13. *T.*

(40.) **Bust of Sabinia Tranquillina**, the wife of Gordianus Pius.—Her head is surmounted by a *stephanè*; her hair is looped up behind. The nose and left side of bust restored. The execution of this bust is late and bad.

Ht. 1 ft. 3½ in. Castellani.

(41.) **Bust of Otacilia Severa**, wife of the Emperor Philip the Elder.—The head is well executed, and in good preservation; the tip of the nose only having suffered a slight injury. The bust and neck from below the chin are restored.

Ht. of antique portion, 9 in. Purchased by Mr. Towneley from the Roman sculptor, Cavaceppi. Mus. Marbles, X., pl. 14. Ellis, *T. G.*, II., p. 53. *T.*

(42.) **Head of Herennia Etruscilla**, the wife of Trajanus Decius.—The hair is looped up behind and bound with a *stephanè*. The tip of the nose is restored. The eyebrows meet over the nose. This head resembles the portrait of the Empress, to whom it is here attributed, as she is represented on her coins. The execution is late and bad.

Ht. 1 ft. 3½ in. Castellani.

(43.) **Head of a Barbarian**, evidently broken off from a statue.—It has been variously supposed to repre-

sent Arminius, the celebrated German chief, who was conquered by Germanicus; his son Thumelicus; or the British chief Caractacus. The countenance is remarkable for the low forehead. The beard is shaved all but the moustache, as Cæsar notes to have been the case with the ancient Britons, and the thick hair overhangs the brow. The type of features resembles that of a female figure in the Loggia de' Lanzi, at Florence, which has been attributed to Thusnelda, the wife of Arminius, and mother of Thumelicus.

Ht. 1 ft. $6\frac{1}{4}$ in. Found in the Forum of Trajan; formerly in the Lyde Browne Collection. Mus. Marbles, III., pl. 6. Ellis, T. G., II., p. 34. Specimens of Antient Sculpture, II., pl. 49. Annali of Inst. Arch. Rom., XIII., p. 58. Monumenti of same work, III., pl. 28. Caldesi, Pt. III., No. 9. Harrison, No. 844. *T.*

(44.) **Iconic Bust**, bearded, the shoulders naked.—From the character of the art, this bust probably belongs to the second century, A.D., and bears some resemblance to Geta, but the portrait has never been identified. The nose is intact, and the bust is otherwise in good condition.

Ht., inclusive of bust, 2 ft. 5 in.

(44A.) **Sarcophagus**, with reliefs relating to Achilles. The four scenes on this sarcophagus are the education of Achilles by the Centaur Cheiron, his recognition by Ulysses when disguised among the daughters of Lykomedes, the forging of his armour by Hephaistos (Vulcan), Achilles dragging the body of Hektor round the walls of Troy. At one end is the group of Achilles with the Centaur Cheiron. Cheiron is seated on his haunches on the right, holding in his left hand the branch of a tree; Achilles stands before him, his right foot advanced, the weight of his body thrown on the left foot; his left arm is extended before him, being supported under the elbow by the right hand of the Centaur; his right arm is drawn back behind his head, as if to strike out. This group evidently represents

some gymnastic exercise, such as formed part of the training of an athlete.

On the front of the sarcophagus is the recognition of Achilles among the daughters of Lykomedes. The hero is seated in the centre of the scene on a chair, the front of which is ornamented with legs formed by a combination of bodies of Gryphons with lions' legs, similar to that of a Trapezophoron (Guide to Græco-Roman Sculptures, pt. ii. No. 108); his feet rest on a footstool supported by lions' feet; he has long hair; a *chlamys* fastened on his right shoulder passes round his back and thighs; he leans back, looking towards an aged male figure behind him, whose right arm appears to pass behind his head. The left arm of Achilles hangs over the back of the chair, his left hand holds a sword in a scabbard. Below this arm is the lower part of a lyre, *chelys*. His right arm is advanced, and in his right hand he holds a helmet which he has just received from a male figure standing in front of him. In front of his legs is a buckler resting on its edge. In the background beyond his right arm are the remains of a figure, too much decayed to be made out, who has long hair and appears to wear a helmet. On the left of Achilles are four male figures. The head of one of these appears in the background beyond the helmet, nearly effaced. This seems to represent a herald blowing the long straight trumpet which summoned Achilles to arms. The head of the trumpeter is looking in the direction contrary to Achilles; his left arm is raised to the back of his head, his right hand holds the trumpet. Next on the left is a Greek warrior advancing to the right, from whom Achilles receives a crested helmet. Round the body of this warrior is a mantle which leaves the right arm and side bare. Next is Ulysses, distinguished by his conical cap. He looks towards Achilles, but draws back to the left, with his right hand outstretched as if surprised. He wears a

chiton reaching to the knees. A *chlamys* passes from his left shoulder round his body, falling over the left arm. On his feet are boots reaching halfway up the calf. Next to him is a youthful male figure holding a horse by the bridle. A *chlamys* fastened on the right shoulder passes round from his back over his right thigh and left hip. The feet of Achilles and of all the figures to the left, with the exception of Ulysses, are bare. On the right, behind Achilles, is Deidameia seated in a chair, her head thrown back and inclined over the left shoulder; her attitude is that of a person fainting. Her body is naked to the hips; her lower limbs are clad in a *chiton*, over which is a mantle. Her right hand is raised to the shoulder and holds the hand of the nurse, standing behind. Her feet rest on a foot-stool supported on lions' claws. Her chair is ornamented with a Sphinx at the front angle; under it is her *calathus*, lying on its side. At her right side stands a draped female figure leaning towards her as if to assist her; another female figure, perhaps her nurse, stands behind her on the right supporting her head. This figure wears a talaric *chiton* and shoes. The male figure in front of Deidameia turns towards Achilles, and has probably given him the sword which the hero holds in his left hand. This figure, who has the left arm and shoulder bare, has a mantle twisted round his body. In the background between this male figure and the female next to him is the faint outline of a third figure, probably another daughter of Lykomedes. The faces of all the figures in this scene and of most of the figures on the sarcophagus are so nearly obliterated by the decay of the marble, that they can with difficulty be made out.

At the other end of the sarcophagus are three figures; on the left Hephaistos, seated, making the shield of Achilles. In front of him stands Thetis, about to deliver to Achilles the sword and greaves which she

has received from Hephaistos. Achilles stands on the right, armed with a cuirass; both arms are raised to his head to adjust his helmet. Hephaistos is seated on a chair with lions' feet. He wears a short garment, the *chiton exomis*, which reaches halfway down the thighs, and is girt at the waist. His head, now much decayed, has probably been covered with the conical cap which is his characteristic. His legs and feet are bare. In his right hand he holds a light hammer, with which he is striking the shield resting on edge on his anvil, which is placed on a block of wood similar to that used by blacksmiths now. Thetis wears a talaric *chiton*, over which is a *diploidion*. Her hair is drawn back, and gathered into a knot behind. On her feet are shoes. In her right hand she holds a sword in its scabbard. A pair of greaves rest on her left arm. Under the cuirass of Achilles is a *chiton*, the sleeves of which extend nearly to his elbow, and which falls below from the hips nearly to the knees.

On the back of the sarcophagus the subject is Achilles dragging the dead body of Hektor behind his chariot. Achilles stands in a *biga* drawn at full speed; with his right hand he grasps the knees of Hektor, whose head trails in the dust behind him. In the distance beyond the body of Hektor is a projection on the surface of the marble which probably represents the walls of Troy, round which the chariot passed in its course, but the decayed condition of the marble renders this doubtful. On the outstretched left arm of Achilles is a shield, and he appears to wear a helmet; at his left side is a sword. On the right is a warrior armed with a shield, who moves to the right in front of the advancing horses, looking back and placing his right hand on the nose of the foremost horse. All the figures on this side are so much decayed that their outlines only are visible.

At each angle of the sarcophagus is a figure of Persephonè, standing, draped in a talaric *chiton*. Over this is a mantle doubled and fastened on one shoulder, which falls down the front of the body in two folds, one of which reaches to the knees, the other halfway down the legs. On the head is a *calathus*, the distinctive mark of Chthonian Deities: one hand is raised to the upper cornice of the sarcophagus as if supporting it in the manner of a Canephora; the hair, waved over the forehead, is drawn back and falls in a single tress on each shoulder; on the feet are shoes. Each angle below this figure has a quadruped sculptured in relief on either face; in the front, two lions; at one end a dog and a panther, at the other end a dog and a deer; at the back a goat and a dog. Round the top of the sarcophagus is a cornice of egg and tongue and bead and reel; below the reliefs are two enriched mouldings recessed into the plinth. This sarcophagus is probably not earlier than the time of the Antonines, but the sculpture is superior to the average of reliefs on Roman sarcophagi.

Ht. 4 ft. 1½ in. Length 8 ft. 8 in. Width 3 ft. 10 in. Found at Hierapytna in Crete, by Captain, now Admiral Spratt, C.B. The front is engraved in Spratt's *Travels and Researches in Crete*, I., p. 279, and the end with Hephaistos forging the armour, *ibid.*, p. 281.

(45.) Nearly in the centre of the Gallery is a figure on horseback draped in the *paludamentum*, and restored as the Emperor Caligula. So far as can be judged, however, from the style of sculpture, this figure is not earlier than the time of the Antonines. It probably represents a youthful Emperor or Cæsar, possibly Geta or Severus Alexander. Of the rider, the head, both arms, the drapery of the left arm, and the right leg from above the knee, are restorations, as are also the left foreleg, the left hind leg, under lip, left ear, and mouth of the horse. The right

hind leg of the horse is made up of ancient fragments intermixed with restorations.

The rider is well placed on the horse, and his drapery is well composed. The horse is treated in a conventional manner; the hind quarters seem too small, and are feebly restored; the head has an exaggerated vivacity, characteristic rather of decorative than of monumental art. Equestrian figures, except on a very small scale, are very rare in ancient sculpture. The figure here described measures 6 feet 8 $\frac{1}{4}$ inches in height. It must have been discovered as early as the sixteenth century, was formerly in the Farnese Palace, at Rome, and was purchased from the ex-King of Naples in 1864.

Monumenti di Inst. Arch. Rom., V., pl. 5. See Annali of same work, 1849, pp. 102-6. Maffei, Raccolta di statue antiche e moderne, Roma, 1704, pl. 52, where it is called an Augustus. Antiquarum Statuarum Urbis Romæ Icones. Romæ, 1621, p. 130. See also De Triqueti, Fine Arts Quarterly. London, 1865. III., pp. 207-9.

(45A.) **Bearded Iconic Bust.**—The hair short and waved; the beard in short crisp curls. The features are those of a man of middle age. This bust is well sculptured, and probably not later than the time of Augustus. The pedestal of *rosso antico*, on which it stands, was found with it, and is inscribed with a dedication to L. Vetulenus Caricus, member of three Decuriæ, by his friend and heir, L. Julius Theseus. The tip of the nose is restored; the rest of the marble is in very fine condition. Certain peculiarities in the treatment suggest the notion that this bust was copied from a bronze original.

Ht. of bust, 1 ft. 6 in. Height of pedestal, 1 ft. 2 in. Castellani.

(46.) **Torso of a Roman Emperor**, in a cuirass, very richly ornamented with reliefs. On the breast-plate is Rome, represented as a female figure in a talaric tunic, and armed with an *ægis* and shield. On either side a Victory flies towards her to crown her; the Victory on

the right holds with her extended right hand the end of a wreath. The right hand of the other Victory has been similarly extended, but is broken away. In her left hand is a palm branch. The feet of Rome rest on the back of the wolf suckling the twins, Romulus and Remus, whose figures have been broken away. On the lower part of the cuirass are, in the centre, the head of Jupiter Ammon, and, on either side, a winged head of Medusa, between which and the head of Ammon is, on either side, an eagle with spreading wings. Under the cuirass is a jerkin, on which are two helmets and two swords in sheaths, which are arranged alternately with the reliefs already described. On either flank of the cuirass is an elephant's head. These reliefs are finely executed, and probably belong to the Augustan age.

This torso was brought from Cyrene by Major Smith and Captain Porcher. (*See* their "History of Discoveries," p. 104, No. 108.) It was found near the building which is believed to have been an Augusteum. (*See* *ibid.*, p. 76.)

Ht. 4 ft. 6 in. For a cuirass with nearly similar ornaments, *see* Ausgrabungen zu Olympia, II. (1876-7) pl. 29.

(46A.) **Sarcophagus**, on which are represented in relief the strangling of the snakes by the infant Hercules, his twelve labours, and his Apotheosis.

On the front of the lid, the first figure on the extreme left is the infant Hercules stooping forward and kneeling on his left knee. With his right hand he grasps by the throat a snake which is coiled round his right leg and thigh. With his left he strangles another serpent which is gliding from under his left knee. Next is Hercules moving forward to the right, and holding the slain Erymanthian boar over the *lebes*, in which Eurystheus has taken refuge. His lion's skin hangs from his shoulders and over his left arm; the club is held with the right

hand. On the right is the trunk of a tree, on which is perched an owl. On the right of this tree is the cleaning of the Augean stable; Hercules is moving to the left, carrying a dung-fork (*bidens*) on his left shoulder. In front of him is a deep basket or a bucket, leaning against the trunk of a tree. Next is the slaying of the Stymphalian birds. The hero, turned to the right, holds in his left hand his bow, from which he has just shot an arrow. His right hand, drawn back after letting go the string, rests on his right breast. On his left arm is the lion's skin. In front of him are three aquatic birds with long necks and hooked bills. One lies on the ground; the other two are falling from the sky. Next is the capture of the bull of Marathon, which Hercules holds by the right horn. This group is turned to the right. In the next group Hercules attacks with his club the triple Geryon. The hero advances from the left; his right arm is drawn back behind his head to deliver a blow with his club; the lion's skin is wrapped round his left arm; Geryon is represented with three complete bodies. All three are armed with oval shields, crested helmets and a cuirass, under which hang *pteryges*. The figure most distant from Hercules grasps a short sword, and recoils as if about to wheel round to the front; the figure in the front also holds a short sword in his right hand. The last group on the lid represents Hercules seated on a seat, over which his lion's skin is strewn, and looking to the left. In his left hand he holds his club, the end of which rests on the ground; his right hand is advanced to receive a wine-cup from Victory, who stands in front of him. She is winged, and wears a talaric *chiton*, over which is a *diploidion*. In the background, between Victory and Hercules, stands Minerva, resting her right hand on a spear. She wears a helmet. This figure is in very low relief.

On the front of the sarcophagus are the following labours

of Hercules. On the extreme left is the bringing away of Cerberus from Hades, the entrance to which is indicated by a rock arching over like the entrance to a cavern. In a recess in this rock is crouching a diminutive figure looking towards Hercules, who looks back at him as he moves to the right, dragging Cerberus by a chain held in his right hand. His left grasps the club; the lion's skin hangs from his left arm. The hind-quarters of Cerberus are hidden behind the rock, beyond which the nose of one of his other heads appears. He appears to be sitting on his haunches. The next group represents Hercules stooping over the body of the slain Hippolytè, and despoiling her of her girdle, the end of which he grasps with his right hand. The Amazon wears a *chiton*, reaching to the hips, over which is a *diploidion*. Her waist is encircled with a broad girdle. On her feet are buskins. Her head hangs over her left shoulder. Her left hand grasps the handle of her shield, the inside of which is shown. Her right arm is stretched out behind the left leg of Hercules, whose right foot rests on her waist. The lion's skin is twisted round his left arm. Hercules is turned to the left; the Amazon lies in the contrary direction.

The next group represents Hercules carrying off the golden apples from the garden of Hesperus. In the centre is the tree laden with fruit. Round its trunk is coiled a large snake. Hercules stands on the right, with his back to the spectator. His head, turned to the left, looks towards the tree. Both his arms are broken off below the shoulder. The left hand remains, resting on the top of his club in front of the nearest horse in the next group. His left arm has been protected by the lion's skin, which hangs below it. The snake's head bends down towards the missing left arm, the mouth touching the edge of the lion's skin. On the left are the three daughters of Hesperus, two of whom are represented in

very low relief in the background. Their heads look in contrary directions. Their bodies are nearly concealed by the third Hesperid, who moves rapidly to the left, looking round at Hercules, her right hand raised in an attitude of terror. She wears a talaric *chiton*, over which is a *diploidion*, reaching to the hips, and girt at the waist.

Next is Hercules subduing the wild horses of Diomedes, king of Thrace. The hero stands in an attitude very similar to that of one of the colossal figures on the Monte Cavallo at Rome; his right leg advanced, and the weight of the body thrown on the right foot; the left leg extended. He stands between two of the horses, who are springing away from him in opposite directions. Hercules looks round to the right, about to strike the horse on that side with his club, which he raises behind his head with his right hand. His lion's skin is twisted round his left arm, which is wanting from the elbow. At his feet, in very low relief, lies a third horse, whom he has felled to the ground. The horse on the right has a rein hanging loose from his head. Behind his shoulder is an indented line, marking the edge of a surcingle, or band. In the background, behind the heads of Hercules and the horses, is represented the outline of a covered structure with an arched opening, probably the chariot of Diomedes, here represented in the form of a *thensa*.

On the extreme right, at the corner of the sarcophagus, is Hercules, turned to the left, strangling the Nemean lion, whose throat he presses with his left arm. The lion has forced the claws of his right fore-paw and left leg into the left thigh and knee of the hero. In the distance, above their heads, is an olive-tree.

On the end of the sarcophagus next to this group is Hercules killing the Lernaean Hydra, whose snaky folds twine round his waist and right leg and thigh. He draws back, about to strike with his club, which is raised over

his head. His lion's skin is twisted round his left arm. Behind him is a tree. At the opposite end of the sarcophagus Hercules is subduing the Mænalian or Kerynæan stag, which he seizes by the antler with his right hand, drawing back the stag's head, and forcing his haunches to the ground by the pressure of his left knee on his back. This group is flanked on each side by rocks. On the summit of the rock on the left lies a prostrate trunk of a tree, from which hangs the lion's skin of Hercules.

In this and the scene at the other end of the sarcophagus, Hercules is represented beardless, and rather slighter in form. In the groups on the front, the bearded and more clumsy type of the hero which prevailed in the third century, A.D. is adopted. In the contest with the Nemean lion his beard is not indicated. The lid of the sarcophagus terminates at either end in a small pediment, in which are in relief two winged Sphinxes seated face to face; between them a sepulchral pillar. The four angles of the lid have been ornamented with masks, representing a bearded mask, apparently of Hercules, wearing the lion's skin. One of these masks is wanting. Though this sarcophagus is probably not earlier than the third century, A.D., the groups are well composed, and the execution forcible.

Ht. 3 ft. 3 in. Length 7 ft. 3½ in. Width 2 ft. 8½ in. This sarcophagus was found in 1866 at Genzano, near the Via Appia. Engraved, *Annali d. Inst. Arch. Rom.* XL. tav. d. Agg. F. G. Castellani.

(47.) **Iconic Female Figure**, thought to be the Empress Livia, but perhaps representing a priestess. She wears a talaric tunic, fastened on the right arm with studs, over which is a *pallium* drawn over the back of the head and wound round the body, the ends falling in rich folds over the left arm. Her head is bound with a laurel wreath sculptured in the marble in relief. On her right

foot is a shoe pointed at the toe. The left foot has been broken away. The right arm from the elbow, and the left hand and wrist are wanting. Both arms have been broken off at a joint where an iron dowel has been inserted. The nose and mouth are much mutilated. The features are those of a person rather advanced in years. From the injuries which the face has sustained, it would be most difficult to identify the person represented. The drapery is richly composed, and wrought with great delicacy and facility of execution. The composition of the folds is strikingly like that of the drapery of the female statue in the Mausoleum Room, which is commonly called Artemisia.

Ht. 6 ft. 7 in. Found at Atrapalda, near Avellino, in Lower Italy. Castellani.

(48.) At the west end of the Gallery over the lower range of busts, is a Medallion representing in profile the bust of an unknown personage, who is bald over the forehead, and has his beard closely shaven. A tunic covers his breast and shoulders, and a folded mantle hangs over his left shoulder. The countenance is expressive of serenity and benevolence.

Ht. 2 ft. 5 in.; width 2 ft. 1 in. Purchased from a palace at Florence in 1771. Mus. Marbles, X., pl. 57, fig. 1. *T.*

(49.) Opposite to the Medallion last described is one very similar to it, thought by Mr. Hawkins (Mus. Marbles, X., p. 140), to be an ancient copy from the same original, but executed in a more recent period than the other Medallion. Mr. Hawkins thinks that the personage represented is a Greek philosopher; but the costume and general character of the countenance in both these heads seem rather Roman, of the Augustan age, than Greek. This Medallion was brought to England by Sir Wm. Stanhope, from whom it was obtained by Mr. Towneley.

Ht. 2 ft. 7½ in.; width 2 ft. Mus. Marbles, X., pl. 57, fig. 2. *T.*

On the upper shelf are the following heads and busts, beginning from the west end :—

(50.) **Head of Anacreon** [?].—The general character of the face resembles that of a statue of a poet in the Villa Borghesi (engraved, *Mon. d. Inst. Arch. Rom.*, VI., pl. 25), which has been identified as that of Anacreon from its similarity to the figure of a poet on a coin of Teos, the native place of Anacreon. The head here described is crowned with an ivy wreath. The tip of the nose is broken, and the surface generally much injured. The neck has been anciently fitted into a socket. Anacreon flourished B.C. 540.

Ht. 1 ft. 3½ in. From Rome. Castellani.

(51.) **Terminal Bearded Head**, bearing some resemblance to the tragic poet Euripides, who was born B.C. 480 or 485. The surface is in bad condition. Restorations : nose, left cheek, and bust.

Ht. 1 ft. 7½ in.

(52.) **Terminal Head of Periander** [?], tyrant of Corinth, and one of the seven wise men of Greece.—The attribution of this head to Periander by Mr. Combe rests on its alleged resemblance to a terminal head bearing the name of Periander in the Vatican, which is engraved, *Visconti, Icon. Gr.*, I., pl. 9, p. 36. On a comparison, however, of the head as there engraved with the one here described, the resemblance does not seem sufficiently strong to make the attribution proposed by Mr. Combe certain. Restorations : nose, and splinter of left ear.

Ht. 1 ft. 7 in. Formerly in the Villa Montalto, Rome. *Mus. Marbles*, II., pl. 42. *T.*

(53.) **Unknown Greek Head** ; the tip of the nose and both ears injured ; the hair and beard are short, and

the countenance has a placid expression. The neck has been anciently fitted into a socket.

Ht. 1 ft. 3 in. Found at Rome. Castellani.

(54.) **Unknown Terminal Bearded Head**, probably of a Greek philosopher; the surface in bad condition. The nose and bust restored.

Ht. 1 ft. 5½ in.

(55.) **Head of Demosthenes**.—A terminal bearded head, meant for Demosthenes, though the peculiar twist of the mouth is less apparent than is usually the case in his portraits. Restorations: nose, lobe of ears, part of left cheek, neck, and bust.

Ht. 1 ft. 5¾ in.

(56.) **Head of Demosthenes**.—The peculiar expression of the mouth is thought to indicate the infirmity of stammering, to which this celebrated orator was originally subject, and which he is said to have overcome. In the year 280, B.C., the Athenians erected a statue of Demosthenes in bronze, the work of the sculptor Polyeuktos. This is probably the original from which the statue of Demosthenes in the Braccio Nuovo of the Vatican, and other extant portraits of him, have been derived. (*See* Visconti, *Icon. Gr.*, I., pl. 29, figs. 1 and 2. Brunn, *Geschichte d. Griech. Künstler*, I., p. 399.) Two small heads of Demosthenes, one of which was inscribed with his name, were found at Herculaneum in 1753. (*Bronz. d. Ercol.*, I., pl. 11, 12; II., p. 256.)

Demosthenes was born B.C. 383–82, and died by poison administered by his own hand, B.C. 322.

This bust is well executed. It was purchased in 1818; whence it was obtained is not known. Restorations: nose, and part of the moustache.

Ht. 1 ft. 7½ in. *Mus. Marbles*, XI., pl. 20. Ellis, *T. G.*, II., p. 11.

(57.) **A Terminal Head of Epicurus**, the founder of the Epicurean sect, who died B.C. 270.—The memory of this philosopher was held in such veneration in the Augustan age, that, as we are told by Cicero and Pliny, his portrait abounded in the houses of his admirers, and adorned their rings and drinking-cups. It is therefore remarkable that no authentic portrait of Epicurus was discovered till the year 1742, when a double terminal head was found at Rome, representing the portraits of Epicurus and Metrodorus, back to back, their names being inscribed under them in Greek characters. A small bronze bust of Epicurus, also inscribed with his name, has been since discovered at Herculaneum. The head here described, which probably belonged to a statue, was found in the Villa Casali, near the church of Sta. Maria Maggiore in Rome, in 1775. Restorations: nose, part of left ear, part of bust and drapery.

Ht. 1 ft. 6 $\frac{3}{4}$ in. Mus. Marbles, II., pl. 34. Ellis, T. G., II., p. 13. *T.*

(58.) **Head of Epicurus**; in excellent condition, the only injured parts being the edge of both ears. The neck has been anciently fitted into a socket.

Ht. 1 ft. 3 in. From Rome. Castellani.

(59.) **Terminal Bearded Head**, resembling Epicurus, and perhaps intended for Metrodorus, who is usually associated with Epicurus in Janiform Hermæ. Restorations: bust, part of under lip, and tip of nose.

Ht. 1 ft. 4 $\frac{3}{4}$ in.

(60.) **Unknown Greek Head**.—The nose has been made of a separate piece and is now wanting; the hair is short and the beard thick. The general character of the countenance may be compared with that of Metrodorus as engraved, Visconti, *Icon. Gr.*, I., pl. 25*a*. The neck is broken away, but has been anciently fitted into a socket.

Ht. 1 ft. 1 in. Found at Rome. Castellani.

(61.) **Head of Antisthenes.**—The attribution of this head to Antisthenes, the Cynic philosopher, rests on its striking similarity to a bust inscribed with his name and engraved by Visconti, *Mus. P. C.*, VI., pl. 35. The matted hair and the rugged character of the countenance correspond with what has been handed down concerning the squalid habits of this philosopher. The tip of the nose is wanting. The neck has been anciently fitted into a socket. Antisthenes flourished, B.C. 366.

Ht. 1 ft. 3½ in. From Rome. Castellani.

(62.) **Unknown Bearded Head**, which has been fitted to a statue at the base of the neck. It represents a man in middle life. The execution is rather coarse; the condition of the surface excellent. The nose is intact.

Ht. 1 ft. 2¾ in. Bequeathed by Sir Wm. Temple, in 1856.

(63.) **Youthful Male Beardless Head**; the hair growing upright from the forehead in short crisp curls. The nose is broken. It is uncertain whether the head represents a real or an heroic personage.

Ht. 10 in. Rhodes. *S. & B.*

(64.) **Unknown Head**, beardless, and bald over the forehead. The head slightly inclined to the left. This head has been fitted to a statue which has probably been draped. The nose is broken away. The surface otherwise is in good condition.

Ht. 1 ft. 5½ in. Rhodes. *S. & B.*

(65.) **Bust of Diogenes [?] or Carneades [?]**.—This bust represents an old man nearly bald; the head bent forward and sunk between the shoulders, so as to appear almost deformed. The head is slightly turned to the left; the shoulders are draped. The head attributed to Diogenes in Visconti, *Icon. Gr.*, I., pl. 22, figs. 3 and 4, bears little

resemblance to the one here under consideration, which, in some respects, presents a slight resemblance to the bust attributed by the same author to Carneades, because the name of that philosopher is inscribed on the drapery. Diogenes was born about B.C. 412, Carneades about B.C. 213. Restorations: nose, upper lip, and chin.

Ht. $12\frac{1}{2}$ in. Bequeathed by R. P. Knight, Esq. in 1824. Mus. Marbles, XI., pl. 19. Ellis, T. G., II., p. 11.

(66.) **Unknown Bearded Bust**, published in the Museum Marbles as Sophocles; but there is no ground for such an attribution. The features are those of a man past the middle of life; over the left shoulder is drapery. The sculpture is hard as if copied from a bronze. The tip of the nose has been restored, but the bust is otherwise intact.

Ht. 1 ft. $7\frac{3}{8}$ in. Discovered about 1775, near Genzano. Mus. Marbles, II., pl. 26. Ellis, T. G., II., p. 1. *T*.

(67.) **Bust attributed to Aratus**.—This bust represents an elderly man, the head slightly turned to the right, the lips parted. The hair is short over the forehead, and drawn back over the temples. The lower part of the face is covered with a thick beard. This bust has been attributed to Aratus, but on no sufficient grounds. It was found in 1770 near Albano, on the supposed site of the villa of M. Varro. Restorations: bust, and tip of nose.

Ht. $18\frac{1}{2}$ in. Mus. Marbles, XI., pl. 21. Ellis, T. G., II., p. 16. *T*.

(68.) **Bust of Hippocrates, the celebrated Ancient Physician** [?].—This attribution is based by Combe and Visconti on the resemblance which this head bears to that of Hippocrates on a coin of Cos. Hippocrates lived to a very advanced age. A very similar bust in the Louvre is engraved as Hippocrates in Visconti, *Icon. Gr.*, I., pl. 32, figs. 1-3, who cites several others. It was found near

Albano, in some ruins supposed to be those of the villa of Marcus Varro, who, according to Pliny, had seven hundred portraits of illustrious men in his library. Hippocrates flourished B.C. 460-357. Restorations, nose, upper part of left ear, neck, and bust.

Ht. 1 ft. 6½ in. Mus. Marbles, II., pl. 20. Ellis, T. G., II., p. 6. *T.*

(69.) **Unknown Male Head**; the beard and hair close-shaven; the features meagre and hard. This head probably represents a Roman advanced in years. The neck is broken off a little below the chin. The bust is restored as a Term.

Ht. 1 ft. 6 in.

(70.) **Bust of an unknown Roman Personage**; the ears are unusually large and projecting; the hair has been shaved close on the head, a fashion which prevailed during the later period of the Roman Republic, as we see by the bust of the famous Scipio Africanus.

This head bears some resemblance to that of Corbulo (Visconti, *Icon. Rom.*, I., pl. 9, figs. 1, 2), but differs from it in having the hair close-shaven. The nose, chin and ears are restored.

Ht. 14 in. Bequeathed by R. Payne Knight, Esq., in 1824. Mus. Marbles, XI., pl. 31. Ellis, T. G., II., p. 57.

(70A.) **Unknown Iconic Male Bust**, representing probably a Roman of the Augustan period. The hair is short and waved, the beard closely shaven; the features are those of a man in middle life. Restorations: the nose, chin, part of left ear, and edge of left shoulder.

Ht. 1 ft. 5½ in.

(71.) **Unknown Male Bust**, beardless; the eyebrows strongly marked. A belt passes across the breast over the

right shoulder. On the left shoulder is drapery. The end of the nose is broken off.

Ht., inclusive of base, 1 ft. 9½ in. Bequeathed by R. Payne Knight, Esq., in 1824.

(72.) **Unknown Male Bust**, beardless; the nose broken off. From the character of the head, it may represent one of the family of the Drusi.

Ht. 1 ft. 7¼ in. Athens. *E*.

(73.) **Bust of Antonia**][]—The hair is waved over the forehead and falls over the nape of the neck. The mouth appears to have been slightly retouched.

Ht. 7½ in. Castellani.

(74.) **Unknown Male Head**, beardless; the features those of a man past the middle age; the hair short and straight. The end of the nose is broken off.

Ht. 7¼ in. Temple of Venus, Cyrene. Smith and Porcher, *Hist. Disc.*, p. 104. No. 96.

(75.) **Unknown Male Head**, beardless. The ears and back of the head have been carved on a separate piece of marble, probably of another colour, which has been fitted on. The head may have worn a helmet. There are traces of colour in the eyes. The left corner of the mouth is drawn down. The execution is indifferent; the condition of the surface good.

Ht. 8½ in. From Alexandria. Purchased in 1872.

(76.) **Bust of a Boy**; the shoulders draped. The end of the nose only has been restored. This head has been thought to be that of a young Nero, but cannot be satisfactorily identified.

Ht. 12 in. Bequeathed by R. Payne Knight, Esq., in 1824. *Mus. Marbles*, XI., pl. 27.

(77.) **Bust of a Lady named Olympias**, dedicated, as appears from an inscription on the base, by her freed-man Epithymetus. The head-dress, which is probably a wig of the kind called *galerum*, resembles that of the Empresses of the Flavian family; though it may be inferred from the inscription that this bust is probably not later than the time of Nero. The costume is unusual. A fringed under-garment, probably the tunic or *indusium*, passes over the left shoulder. This bust, though of indifferent sculpture, is in excellent condition.

Ht. 2 ft. 2 in. Purchased at the sale of the Right Hon. Edmund Burke's collection of marbles, in 1812. Mus. Marbles, XI., pl. 29. Ellis, T. G., II., p. 53.

(78.) **Bust of a Female Child**.—The hair is formally divided into plaits, which converge on all sides to the back of the head, where they are twisted into a knot. This head-dress, as well as the general execution, which is dry and meagre, makes it probable that this head is not earlier than the close of the second century, A.D. Traces of red colour are still visible in the hair. Restorations: end of nose, bust.

Ht. of ancient portion, 6½ in. Brought from Rome in 1785. Mus. Marbles, X., pl. 18. Ellis, T. G., II., p. 63. T.

(79.) **Bust of a Boy**.—The hair is cut short, except on the right side of the head, where two long curls fall over the ear. A similar peculiarity has been observed in the heads of the Egyptian Horus, but the position of the lock is not quite the same. Restorations: chin, bust.

Ht. of ancient portion, 6 in. Mus. Marbles, X., pl. 18, fig. 2. T.

(80.) **Bust of a Child**, the breast naked; the age represented probably does not exceed four years. This bust is evidently a portrait, and from the character of the hair is

probably not earlier than the time of the Antonines. Restorations: tip of nose, lower part of left ear.

Ht. 13 in. Purchased in 1772 of Albacini, a Roman sculptor. Mus. Marbles, XI., pl. 30. Ellis, T. G., II., p. 62. *T.*

(81.) **Head of a Boy.**—Neck restored.

Ht. 6½ in. Bequeathed by Sir William Temple, in 1856.

(82.) **Female Bust.**—The hair is waved over the forehead, and clustered in rows of curls on each side of the face. Behind, it falls down the nape of the neck. The character of the head-dress resembles that of Agrippina and Antonia. The execution of this head is very poor. Restorations: nose and bust.

Ht. 1 ft. 2 in. Bequeathed by Sir William Temple.

(83.) **Bust of an Elderly Roman Lady.**—The hair wound in a plait round the crown of the head, and encircled over the forehead with a poppy wreath. The features are hard and worn. The surface of the head is much corroded on the left side. The shoulders are draped. This bust may represent the mother of Vespasian. Restorations: nose, left side of neck, and nearly all the bust.

Ht. 1 ft. 6 in. Pozzuoli. Bequeathed by Sir William Temple.

(84.) **Head of Antinous.**—The tip of the nose broken off.

Ht. 7¾ in. Bequeathed by Sir William Temple.

(85.) **Unknown Female Head.**—The head-dress resembles that of Marciana on Roman coins, for whom, perhaps, it is intended. The hair is arranged in three rows of curls over the forehead, with a long plait round the back of the head. The nose is broken.

Ht. 1 ft. 3¾ in. Discovered by the Rev. N. Davis, at Carthage, in 1857.

(86.) **Unknown Male Head**, bearded.—This head resembles the portraits of Hadrian, but differs in the form of the mouth. The execution is rather coarse. The head has been fitted to a statue. The lower part of the neck on the left side has been broken away.

Ht. 1 ft. $3\frac{1}{4}$ in.

(87.) **Female Bust**.—The head-dress is similar to that of Faustina the Elder, whom this bust may therefore represent, though the features have little likeness to that Empress. The shoulders are draped. The sculpture is mean, and deficient in style. The end of the nose is slightly injured, but in other respects this head is in good condition.

Ht. 1 ft. 11 in. Found at Cyrene. Smith and Porcher, *Hist. Disc.*, p. 102, No. 49.

(88.) **Iconic Female Head**, with head-dress composed of plaits coiled round in a conical mass. The apex of the cone is pierced as if for suspension. It is possible, therefore, that this head was used as a weight, as the bronze weights of Roman steelyards were sometimes fashioned in the form of heads.

Ht. 11 in. Found at Cyrene on the site of a temple supposed to be that of Venus. Smith and Porcher, *Hist., Disc.*, p. 104, No. 89.

(89.) **Iconic Female Bust**, remarkable for the singular head-dress, which is composed of plaits coiled round in a conical mass. This head-dress seems to be an exaggeration of the fashion which prevailed in the time of the Empress Faustina the Elder, and probably represents some lady of that period. It was found with No. 88 at Cyrene, on the site of the supposed temple of Venus. The sculpture of these two heads is very inferior to that of the other Imperial heads found at Cyrene.

Ht. 1 ft. $10\frac{1}{2}$ in. Smith and Porcher, *Hist. Disc.*, pl. 74, p. 97.

(90.) **Bust of Antoninus Pius**, wearing armour and the *paludamentum*. Restorations: bust and tip of nose.

Ht. $7\frac{1}{4}$ in. *T.*

(91.) **Bust of an unknown Middle-aged Person**; well executed, and in good condition; the nose having suffered only some slight injury on the surface. Round the pedestal is an inscription, recording a dedication by L. Æmilius Fortunatus to his friend. This bust was probably executed at the time of the Antonines. It is not certain whether the pedestal originally belonged to it.

Ht. of bust 1 ft. $8\frac{1}{2}$ in. Pedestal, 7 in. Found, in 1776, near Genzano, in extensive ruins belonging to the Cesarini family. Mus. Marbles, X., pl. 15. *T.*

(92.) **Female Bust**, which, from the style of the head-dress, is probably of the period of Faustina the Younger. Round the shoulders is a *pallium*, under which is a tunic. The nose is broken away. Fair Roman work.

Ht. 1 ft. 10 in. Found at Cyrene. Smith and Porcher, Hist. Disc., p. 105, No. 110.

(93.) **Male Head**, bearded; the nose wanting; probably a Roman Emperor. It bears some resemblance to Albinus. Art late and coarse.

Ht. 1 ft. 5 in. Found at Cyrene. Smith and Porcher, Hist. Disc., p. 107, No. 128.

(93A.) **Unknown Male Bearded Head**.—The beard long and divided in the centre; the hair rough; the pupils of the eyes are deeply incised; the tip of the nose and back of the head wanting.

Ht. 1 ft. 4 in. Found at Pozzuoli. Bequeathed by Sir Wm. Temple.

(94.) **Head of a Roman Lady**, inclined to the right. Her hair is waved across the brow and temples, and after passing behind the ears is plaited and doubled up over

the crown of the head. The head-dress resembles that of Herennia Etruscilla. The tip of the nose has been restored.

Ht. 11 in. Castellani.

(95.) **Bust of Caracalla.**—The scowling expression which has been already referred to in the description of the bust of this Emperor, No. 37, may also be seen in this bust. Here the head is turned towards the left shoulder instead of towards the right, as in the case of the bust previously described. Restorations: bust, nose, and patch on right cheek.

Ht. $7\frac{3}{4}$ in.

(95A.) **Youthful Female Bust**; the hair drawn back and gathered up behind in a broad plait, after the fashion which prevailed from 200 to 250 A.D. The pupils of the eyes incised; the nose, bust, and tip of chin restored.

Ht. $10\frac{1}{2}$ in. Castellani.

(96.) **Iconic Bust**, bearded, the shoulders naked.—From the character of the art, this bust probably belongs to the second century, A.D. It bears some resemblance to Geta, but the portrait has never been identified. The nose is intact, and the bust otherwise in good condition.

Ht. 2 ft. $4\frac{3}{4}$ in.

(97.) **Unknown Male Head.**—The hair and beard are short; the tip of the nose has been injured. The type of features is coarse.

Ht. $10\frac{1}{2}$ in.

(98.) **Head of Roman Poet** [?], wearing a laurel wreath. The features are intact and in excellent preservation. The hair is short and falls straight on the brow and temples. This head seems of a late period.

Ht. 8 in. Castellani.

(99.) **Head of Jupiter Ammon.**—The tips of the ram's horns restored; the lips mended. The tip of the nose is broken off.

Ht. 1 ft. 6 in. Blacas.

(100.) **Head of Jupiter Serapis**, in green marble, the bust draped, and partially restored in plaster. The head is surmounted by a *modius*, on which are myrtle sprigs.

Ht. 12 $\frac{3}{4}$ in. T.

(101.) **Bust of Jupiter Serapis.**—The *modius* on the head is plain. Restorations: bust, ends of curls behind.

Ht. 1 ft. 2 $\frac{1}{4}$ in.

(102.) **Bust of Jupiter Serapis.**—The bust, which is antique, rests on a floral support. The shoulders are draped.

Ht. 11 in.

(103.) **Head of Minerva** [Athenè].—This head was found near the middle of the *cella*, in the Temple of Apollo at Cyrene, near the statue supposed to represent Hadrian, No. 23. It is in unusually fine preservation, but rather coarse and heavy in execution, and belongs therefore, probably, to the Roman period. The helmet, which is of the kind called Corinthian, has the front broken below the nasal. In other respects this head is uninjured.

Ht. 1 ft. 2 in. Smith and Porcher, Hist. Disc., pl. 63.

(104.) **Head of Minerva** [Athenè] in Corinthian helmet.—The lower part of the nose and the front of the helmet restored. It has probably been anciently fitted on to a small statue of Minerva. Found near Rome.

Ht. 1 ft. 4 in. Mus. Marbles, XI., pl. 3. Ellis, T. G., I., p. 320. T.

(105.) **Head of Apollo.**—The nose restored. The surface is in indifferent condition. The hair is drawn up

in a knot over the forehead, probably the fashion called *kerobylos*.

Ht. 1 ft. 3½ in. Purchased of Mr. R. C. Lucas, in 1847.

(106.) **Head of Diana** [Artemis], inclined to the right; some tresses are gathered and tied in a knot on the top of the head; the rest of her hair is gathered into a knot behind; the nose is restored.

Ht. 12½ in. Castellani.

(107.) **Head of Young Bacchus** [Dionysos], wreathed with vine. On the forehead is a band which passes under the hair on each side. The back of the head is cut away. The features bear some resemblance to the portrait of Ptolemy IX., surnamed Dionysos, as it appears on his coins. The bust restored.

Ht. 1. ft. 2 in. Purchased at sale at Arley House, in 1853.

(108.) **Unknown Bearded Head**, encircled with the *strophion*, and therefore perhaps representing a poet; nose, bust, and front of *strophion* restored.

Ht. of head, 8 in. Castellani.

(108A.) **Bust of a Young Girl**; the mouth open; pupils of the eyes incised; the hair, braided in two long plaits, wound twice round the head, and fastened with a ribbon; bust and nose restored.

Ht. 11¾ in. Castellani.

(108B.) **Unknown Iconic Male Bust**, representing a middle-aged man, bald on the forehead; the head crowned with laurel; no beard; pupils of eyes incised; tip of nose wanting.

Ht. 1 ft. 3½ in. Kos. A. B.]

! (108c.) **Unknown Iconic Male Bust**, representing

an elderly man, bald on the forehead ; beard scanty ; features and expression harsh. Probably of the Augustan age.

Ht. 1 ft. $\frac{1}{2}$ in. Found at Pozzuoli. Bequeathed by Sir W. Temple.

(108D.) **Iconic Male Bust**, representing a middle-aged Roman, probably of the time of the Antonines. The hair short and slightly curled ; the beard rather straight ; the pupils of the eyes incised.

Ht. 1 ft. $1\frac{1}{2}$ in. Ephesus. J. T. Wood.

FIRST GRÆCO-ROMAN ROOM.

On the south side of this room are the following sculptures, beginning from the south-eastern angle :—

(109.) **Satyr Playing with the Infant Bacchus** [Dionysos].—The right arm with the *pedum* which it holds, and certain accessories, are restored.

The Satyr is represented standing on his toes, and turning towards the child, whom he supports on his left hand. In a goat's skin suspended from his left shoulder are grapes and other fruits, to which the infant god is helping himself, holding in his left hand a bunch of grapes. The left arm of the Satyr, together with the mass of objects resting on it, is supported by a trunk of a tree, from which hang a pair of cymbals. At the foot of the tree is a panther, looking up at the Satyr, and resting the right fore-paw on a goat's head. The Satyr is crowned with pine. The infant is crowned with ivy.

The motive of this group is original and animated, but the composition is not felicitous. The principal figure seems over-laden on the left side, and depends too much on a clumsy and artificial support which disturbs the eye.

The proportions of the Satyr are too long, and the subordinate parts of the composition are very carelessly treated. Allowing for these defects, this group may be considered a fair specimen of decorative Roman sculpture. Similar figures, but without the infant, are engraved in Clarac, pl. 706, fig. 1,684; pl. 716, fig. 1,707; pl. 716D, fig. 1,685E.

Early in the seventeenth century this group was in the possession of the Grand Duke of Tuscany, and afterwards in the Villa Albani at Rome, whence it passed into the Palazzo Farnese. It was purchased, together with the other Farnese statues, in 1864.

Ht. 5 ft. 3 in. Antiquarum Statuarum Urbis Romæ Icones, Romæ, 1621, p. 100. Gerhard, Ant. Bildw., Stuttgart, 1837, pl. 103, fig. 1. Fea, Indicazione per la Villa Albani, 1785, p. 15. No. 92. Platner, Beschreibung von Rom, III., 2, p. 480. De Triqueti, in Fine Arts Quarterly, III. p. 209. Caldesi, No. 11. Harrison, No. 860.

(110.) **Youthful Bacchus** [Dionysos], holding a bunch of grapes in his left hand, and wearing a vine wreath. A mantle passes round the lower part of his body and over his left arm and shoulder. This statue is remarkable for the excellent preservation of the face. The form has a certain effeminate beauty, though the style is somewhat mannered and meretricious. The drapery is carelessly executed, especially at the back. When this statue was first found, red colour was visible on the eyes and the wreath.

Ht. 5 ft. 9 in. Found in the temple of Bacchus at Cyrene. Smith and Porcher, Hist. Disc., pl. 61.

(111.) **Head of Juno** [Hera].—The nose, middle of the upper lip, lobe of right ear, curls on each side of the neck, and the bust are restored. The head is crowned with the ornament called *stephanè*, the upper edge of which is slightly embattled.

It has been thought that the prototype from which this and some other extant heads of Juno are derived was the chryselephantine statue of that goddess by Polyclethus, which stood in the Heræum at Argos.

Ht. of ancient portion, $13\frac{1}{2}$ in. Obtained from Rome, in 1774.
Mus. Marbles, XI., pl. 1. Ellis, T. G. I., p. 315. T.

(112.) **A Statue of Diana** [Artemis], draped to the feet. The whole of the right arm, the left arm from the elbow downward, the left foot, and the right foot and leg nearly to the knee, are restored.

Combe, in his description of this statue in the Museum Marbles, is of opinion that the left arm originally held a bow, and that the right hand was drawing an arrow from a quiver. From a mark in the marble, it may be inferred that this quiver was attached behind the right shoulder, and was probably of bronze. The type would thus very nearly resemble that of Diana on a gold coin of Augustus, struck in the twelfth year of his reign. The head of this figure is made of a separate piece of marble, and is inserted in a socket in the neck. The hair is drawn up into a knot on the crown of the head after a fashion characteristic of Apollo and Diana. The figure is clothed in a talaric *chiton*, over which falls a *diploidion* reaching to the hips and girt at the waist. The folds are deeply and elaborately wrought, and their extreme tenuity, as well as the treatment of the hair, suggests the probability that this figure was copied from an original in bronze.

Ht., including plinth, 6 ft. $\frac{1}{4}$ in. Found, in 1772, near La Storta, about eight miles from Rome. Mus. Marbles, III., pl. 14. Ellis, T. G., I. p. 200. T.

(113.) **Bust of Diana** [Artemis], life-size.—From the expression of the countenance, it has been thought that this head may represent some Imperial personage in the character of Diana, possibly Faustina the younger.

Restorations: bust, tip of nose, outer edge of both ears, and part of crown of head.

Ht. of ancient portion, 1 ft. Bequeathed by R. P. Knight, Esq., in 1824. Mus. Marbles, XI, pl. 6.

(114.) **Apollo Citharædus.**—This figure represents the god in a musing attitude, as if pausing between the strains of his music. His left hand, now broken off, must have touched the strings of his lyre; his right arm has been raised; the right hand, resting upon the crown of his head, has held the *plectrum* with which he is about to strike the lyre. On the hair may be seen a projection where this hand has been attached. On his head is a wreath. The lyre rests on the trunk of a tree, round which a serpent is twined. A bow and quiver hang from the tree. One of the ends of the bow terminates in the head of a Gryphon; the other end is wanting. The head of the serpent is upturned, as if he were listening to the music of the god. Traces of red colour may be seen on the tree and quiver. A mantle hangs from the left shoulder of Apollo, and crosses the lower part of his body; on his feet are sandals; under his left foot is the *kroupeza* or *scabellum*, an instrument by which musical time was marked. This statue is probably a copy from some celebrated original, as two other nearly similar figures exist, one in the Capitoline Museum at Rome, the other in the Museum at Naples. (*See* Clarac, pl. 480, fig. 921B; and *ibid.*, pl. 489, fig. 954.)

The countenance has a suave and beautiful expression, and the general attitude is very harmoniously composed. The body is finely modelled, but the drapery is very inferior to the nude part; the lower limbs seem rather short and clumsy; but, perhaps, if the statue were placed on a higher base, this want of proportion would be less apparent.

This statue was discovered in a temple dedicated to Apollo, during the excavations at Cyrene conducted by

Major Smith, R.E., and Captain Porcher, R.N., in 1861. It is made up of one hundred and twenty-three fragments, which have been put together at the Museum.

Ht., inclusive of plinth, 7 ft. 6 in. Smith and Porcher, *Hist. Disc.*, pl. 62, p. 91. Caldesi, *Miscell. No. 1*.

(115.) **Bust of Apollo**, of which the head only is antique; the nose, the plait of hair over the forehead and at the back of the head, are restored. The hair is tied in a knot behind, and is plaited in a tuft over the forehead. This bust originally formed part of the Albani Collection at Rome, where it was improperly placed on the trunk of a Bacchus.

Ht. 1 ft. Obtained by Mr. Towneley, in 1773, from Cardinal Alexander Albani. *Mus. Marbles*, XI., pl. 4. Winckelmann, *Mon. Ant. Ined.*, p. 31. Ellis, *T. G.*, I., p. 322. *T*.

(116.) **Venus [Aphroditè]**.—The right arm from above the elbow, the left fore-arm, the right foot from above the ankle, the heel and half of the left foot, have been restored. The long hair is gathered into a knot on the top of the head.

The vase covered with drapery at the side of this figure indicates that the goddess is about to take a bath, or has just left one. This statue is very similar to the one representing the same subject in the Museum of the Capitol at Rome, but is very inferior to it in execution.

Several other copies of the same subject exist; all are, probably, repetitions of the celebrated Knidian Venus of Praxiteles, modified so as to please Roman taste.

Ht. 6 ft. 9 in. Presented, in 1834, by His Majesty King William the Fourth. *Mus. Marbles*, XI., pl. 34. Ellis, *T. G.*, I., p. 260. Caldesi, *No. 12*.

(117.) **Terminal Bust of Homer**.—The end of the nose only is restored. This bust represents the poet in very advanced age, and blind. A fillet, *tainia*, the distinctive mark of a poet, encircles the head. The portrait is, of course, an

ideal one, and its first conception was probably due to the Macedonian period, when Homer was so much studied at Alexandria. The eyes are deep set, and the wrinkles about the brows elaborately rendered. The execution is perhaps a little mannered and overwrought, but this bust, and one formerly in the Polignac Collection, and now at Potsdam, have been generally esteemed the two finest extant portraits of Homer in marble. The Potsdam bust is considered by Bötticher (Verzeichniss, p. 488, No. 779) superior in style to that here described, but he describes it as very much restored.

There is a fine bronze bust of Homer in the Museum at Florence, and his portrait occurs on some bronze Greek coins of a late period. On the breast of the bust here described is the inscription *ille custodiet mihi spem*, rudely incised in characters, which do not appear to be earlier than the fifteenth century. On one side of the Term is Γ on the other Δ.

This bust was discovered, in 1780, in ruins on the site of the ancient Baïæ.

Ht. 1 ft. 10 $\frac{5}{8}$ in. Mus. Marbles, II., pl. 25. Ellis, T. G., I. p. 343. Friederichs, Bausteine, p. 294. Bötticher, Verzeichniss, p. 488, No. 780. Harrison, No. 832. See figure of Homer in Pompeian painting, Mon. d. Inst. Arch. Rom. X. pl. 35. T.

(118.) **Satyr**, commonly known as the Rondinini Faun. The torso and right thigh only are antique. The restorer has represented the Satyr playing on the cymbals, a motive which occurs in several extant statues of Satyrs. So much, however, has been supplied to this statue, that the original action cannot now be ascertained. The restorations have been skilfully made.

Ht., without the plinth, 5 ft. 9 in. Formerly in the Rondinini Palace at Rome. Purchased in 1826. Mus. Marbles, XI., pl. 41. Guattani, M.I., 1788, p. 71, pl. 3. Ellis, T. G., I., p. 238. Clarac, pl. 714, fig. 1703. Caldesi, No. 13. Harrison, No. 823.

(119.) **Unknown Terminal Head**, the bust modern.—As this head is encircled by a fillet, *tainia*, it is probably that of a poet. Though the features present at first sight some resemblance to those of Homer, the two characteristics by which the received portraits of that poet are distinguished, blindness and extreme old age, are wanting in this head. From the conventional character of the portrait, and the slight likeness to Homer, it is possible that Hesiod may be here represented.

Ht. 1 ft. 7½ in. Found near Albano, in 1770, on the supposed site of a villa of Marcus Varro. With it was found the head of Hippocrates, already described, No. 68, *ante*. Mus. Marbles, II., pl. 44. Ellis, T. G., I. 350. T.

(120.) **Statue of Diana Venatrix** [Artemis], attired in a short *chiton* and buskins. A quiver is slung behind her right shoulder. The head and arms are wanting. At her feet is a seated hound, of which the head and fore-legs are wanting. This figure has little merit as a work of art.

Ht. 3 ft. 2½ in. Found near Pozzuoli. Presented by W. R. Hamilton, Esq., 1840.

(121.) **Torso of a Youth**, broken off at the knees; the head and arms wanting. This torso was formerly in the Farnese Palace at Rome, having been restored as Apollo. The type and attitude have some resemblance to those of the figure of the God of Sleep, Hypnos, in the Museum at Madrid. (*See* Archäol. Zeit., Berlin, 1862, pl. 157.)

Ht. 3 ft. 4¼ in. Purchased in 1864.

(122.) **Head of Jupiter** [Zeus].—The nose and greater part of the neck restored. The back of the head is formed of a separate piece of marble. The features have a milder

and more youthful character than the type of Jupiter usually presents; and hence this head has been thought to be an ancient copy of the Zeus Meilichios of the younger Polycleetus; there is, however, little or no evidence in support of such a conjecture.

Ht. of ancient portion, 1 ft. 1. in. Purchased by Mr. Towneley at the Duke of St. Albans' sale. Mus. Marbles, X., pl. 1. Spec. Ant. Sculpt., I., pl. 31. Ellis, T. G., I., p. 309. Wieseler, Denkmäler d. a. Kunst, pl. 1, fig. 3. Overbeck, Kunstmythologie, pl. II., fig. 17. *T.*

(123.) **Colossal Head of Minerva** [Athenè]; the chin, the nose, and the upper part of the helmet, including a great part of the serpent on it, are restored. This kind of helmet was called Corinthian. The visor here thrown back, was in battle drawn over the face.

Ht. 2 ft. 4½ in. Mus. Marbles, I., pl. 1. Ellis, T. G., I., p. 318. *T.*

(124.) **Colossal Bust of Jupiter** [Zeus]; the nose and all below the base of the neck restored. Very coarsely sculptured.

Ht. 2 ft. 9¾. Found in Hadrian's Villa, near Tivoli. Presented by J. T. Barber Beaumont, Esq., 1836. Ellis, T. G., I., p. 310.

(124A.) **Minerva** [Athenè], draped in a talaric *chiton* over which is a *diploidion* reaching to the hips, girt at the waist. On the bosom is the *egis*, in the centre of which is the Gorgon's head encircled by scales, around which is a fringe of serpents' heads curling over. The head of this figure, both arms, the upper part of the right leg, both feet, and part of the drapery on the left side, are wanting; the edges of the base are broken away. The right arm has been extended and probably held a spear; a shield rests on edge on the left side; a small portion of the rim remains attached to the marble above the left knee.

Ht. 4 ft. 6½ in. Ephesus. J. T. Wood.

(125.) **Colossal Head attributed to Minerva**; helmeted.—The tip of the nose and the greater part of the helmet restored. In the place of eyes are hollow sockets, which were originally filled with some coloured substance, to represent the natural appearance of the eye. For this purpose the ancient sculptors sometimes used precious stones, and more commonly vitreous pastes. In the restoration of the helmet, the owl was probably borrowed by the artist from the silver coins of Nola.

This head has been restored as Minerva, and always so attributed; the type, however, differs from that usually associated with Athenè, and it is therefore not unlikely that we have here a personification of Rome.

Ht. 2 ft. 1 $\frac{3}{4}$ in. Found by Mr. Gavin Hamilton in the neighbourhood of Rome, in 1787. Mus. Marbles, I., pl. 16. Spec. Ant. Sculpt., I., pl. 22, p. xxxv. Ellis, T. G., I., p. 316. *T.*

(126.) **Canephora**.—This is evidently an architectural statue, and was found with four other similar Canephoræ among some ancient ruins in the Villa Strozzi, on the Appian Way, about a mile and a half beyond the tomb of Cæcilia Metella. Piranesi, who examined this site, thought that the Canephoræ had supported the portico of a small temple, of which he recognized some fragments *in situ*. (See his restoration of this temple, Vasi, Candelabri, &c., I. pl. 13.) On one of the Canephoræ found on this site was an inscription stating that it had been made by Kriton and Nikolaos, Athenian sculptors, whence it has been inferred that these artists made all the companion figures found on the same site. The form of the letters in this inscription shows that it is of the Roman period. From the proximity of this site to the Triopian sanctuary of Herodes Atticus, it is conjectured by Brunn (*Geschichte d. Griech. Künstler*, I., p. 550), that these Canephoræ may have belonged to some building erected by him. The Canephora here described

wears a talaric *chiton* with a *diploïdion*, fastened with circular *fibulæ* on the shoulders. A mantle fastened on the shoulders by means of the *fibulæ* just mentioned, perhaps the *epomis diplè*, falls behind, reaching to the feet. On the head is a basket, *kanoun*, of the form used in the rites of Demeter. The hair falls down the neck, the earrings are circular rosettes. On the neck is a necklace of beads, *monilè*, and another necklace of pendants. On the arms are bracelets; on the feet sandals with thick soles. The attitude is easy and graceful, and the composition of the drapery simple and dignified. This statue is nearly perfect: the right forearm, the left foot, and the top of the basket, are the only restorations of any importance. The face is intact. It was discovered in the reign of Pope Sixtus V., and was formerly in the Villa Montalto, whence it passed into Mr. Towneley's possession through Mr. Jenkins, who purchased the Montalto Collection in 1786.

Ht., with *kanoun*, 7 ft. 3¼ in. Its base, which is ancient, is 6½ in. high. Mus. Marbles, I., pl. 4. Ellis, T. G., I., p. 165. Guattani, M. I., 1788, p. 60, pl. 1. On *Canephora*, see Arch. Zeit., Berlin, 1866, pp. 248-252, and Bötticher, Verzeichniss, p. 430, No. 708. Gerhard, Antike Bildwerke, pl. 94, figg. 1-3. T.

(127.) **Seated Figure of the Chthonian or Infernal Jupiter.**—He is seated on a throne, on the right of which is an eagle, and on the left Cerberus. The combination of these symbols indicates that in this statue the Olympic and Chthonian divinities are united in one type. Such mixed types were common in late Roman art. Restorations: both arms, head of eagle, part of plinth.

Ht. 2 ft. Purchased at Rome by Mr. Towneley, 1773. Mus. Marbles, X., pl. 43, fig. 2. Caldesi, No. 13. T.

(128.) **Bust of Minerva [Athenè].**—The head only is antique. The helmet and drapery are restored in bronze,

by the Italian artist Albacini. The nose and under eyelids also restored; the eyes, the sockets for which are now filled with plaster, were originally formed of some precious stone or vitreous substance.

Ht. (without the pedestal) 2 ft. 3. in. Found, in 1784, in the Villa Casali, at Rome, in ruins supposed to be the site of the Baths of Olympiodorus. Mus. Marbles, XI., pl. 2. Spec. Ant. Sculpt., I., pl. 49. Ellis, T. G., I, p. 319. *T.*

(129.) **Unknown Female Head**, with long dishevelled hair, placed on a modern terminal bust; the nose, parts of the forehead and lower lip, the back of the head on the right side, and the ends of the tresses are restored.

This head presents a barbarian type; it does not, however, resemble the presumed portraits of German captives, as has been supposed.

Ht. 14½ in. Presented by the Hon. Mrs. Damer. Mus. Marbles, XI., pl. 28. Hübner, in Arch. Zeit. Berlin, 1865, p. 50.

(130.) **Statue of Hekatè Triformis**.—The arms, attributes, and two of the noses are restored. This triple statue is composed of three female figures draped to the feet, their heads severally surmounted by a crescent-shaped ornament, *polos*, above which is a *modius*, composed of three cylinders, placed round a larger central cylinder. This triple *modius* is covered with scales; the greater part of it is restored. The hands of all three figures are restored. The keys and cords held by one of the figures are restored on the authority of a bronze statuette of Hekatè Triformis. The key was a well-known attribute of that deity, and was carried in procession in her worship. The type of Hekatè Triformis seems to express the mystical union of the Chthonian deities, Artemis, Selenè, and Persephonè.

This type was embodied in marble in the Hekatè Epipyrgidia of Alcamenes as early as the time of Phidias.

Round the base is inscribed a dedication by Ælius Barbarus, freedman of the Emperors and Bailiff (Villicus) of the place where the statue was dedicated, and which was probably the junction of three roads (*trivium*).

Ht. 2 ft. 10 in. Formerly in the Giustiniani Palace at Rome. Mus. Marbles, X. pl. 41, fig. 1. Ellis, T. G. I., pl. 29. *T*.

(131.) **Bust of Jupiter Serapis.**—The lower part of the neck and the shoulders restored. The head is surmounted by a *modius*, encircled with branches of olive. The type of Jupiter Serapis may be distinguished from that of Jupiter by the more mild expression of the countenance, and by the treatment of the hair, which, instead of growing erect, like the mane of a lion, falls over the forehead in clustering masses, as in the example here described. Previous to its restoration by the Roman sculptor Cavaceppi, this head retained the red colour with which it had been originally painted, traces of which still remain on the marble.

Ht. 1 ft. 10½ in. Mus. Marbles, X., pl. 2. Ellis, T. G., I., p. 311. Caldesi, No. 13. *T*.

(132.) **Heroic Figure**, restored as Apollo, but more probably a Bacchus. Only the torso, right thigh, and the support on the right side are antique. The statue as restored is supported on both sides—an error in the composition which an ancient artist would hardly have committed. A *chlamys* is thrown over the trunk of a tree which formed the original support of this figure.

Ht. 7 ft. 2 in. Farnese Palace, Rome. Purchased in 1864. De Triqueti, in *Fine Arts Quarterly*, III., p. 210. Caldesi, No. 14.

(133.) **Statue of Ceres** [Demeter], with the attributes of Isis.—The right hand and the end of the nose only restored. This figure wears a *chiton*, or tunic, with sleeves and reaching to the feet, over which is a mantle (*peplos*),

fastened on the right shoulder. On her head is a *stephanè*, ornamented with a disk placed between two serpents, the symbol of Isis, and surmounted by ears of corn. In her left hand she holds a *situla*, or bucket, the usual attribute of Isis, on which hangs a garland. The right hand, which is restored, and evidently taken from some other statue, holds ears of corn and some fruit, probably a poppy-head, and a date.

This figure was probably executed in the time of Hadrian, when the types of Ceres and Isis were so blended as to be with difficulty distinguished. These mixed types of divinities multiplied in the second century, A.D., and were a result of the general pantheistic spirit of the age.

Ht. 4 ft. 2 in. Formerly in the Maccarani Palace at Rome. Mus. Marbles, X., pl. 19. Ellis, T. G. I. p. 217. Harrison, No. 821. T.

(134.) **Heroic Figure**, the legs restored from below the knees downwards. The head has been rejoined, but is antique. The forearms are wanting. A *chlamys* hangs from the left shoulder. In the countenance something of individual likeness seems blended with an ideal type; it is, therefore, possible that this statue may represent a king in the character of some hero. The body is well modelled, and the sculpture may be of the Macedonian period. The effect of the figure is much impaired by the restoration of the legs, by which the weight of the body is thrown too much on the heels.

Ht. of ancient portion, 6 ft. 8 in. Farnese Palace, Rome. Purchased in 1865. De Triqueti, in *Fine Arts Quarterly*, III., p. 214. Harrison, No. 821.

(134A.) **Krater**.—Round the body a frieze in relief representing Satyrs making wine. Many of the figures in this composition have been partly or entirely restored. In the principal group, a basket full of grapes is placed on a flat

rock, on either side of which stands a Satyr holding up with both hands a rock, which they seem about to lower on to the basket in order to crush the grapes it contains. The Satyr on the left leans forward, resting the toes of his right foot on the rock. Behind the Satyr, on the right, are two more Satyrs, who are pressing down one end of a long pole, the other end of which acts as a lever under the rock. One of these Satyrs, inclining his body against another rock, presses both hands on the middle of the lever, to which the rock serves as a fulcrum. The other Satyr grasps with both hands the end of the lever, hanging on to it in a nearly horizontal position so as to add the weight of his body to the strain. Behind the Satyr on the left of the wine-press is another, who is carrying on his back a skin full of grapes to be crushed. He stoops forward, his left foot raised as he climbs over a rock. His right hand is advanced, holding a club with which he supports himself as he climbs. His left hand grasps the end of the *askos* which holds the grapes, and which appears to be made of panther's hide, as the skin of the leg which passes across the mouth of the Satyr, hanging down in front of his left upper arm, terminates in claws. This figure has shaggy hair, like that of a goat, on his thighs. Behind him is a group of two Satyrs, nearly all of which is modern. One of these figures is seated on a rock holding a basket full of grapes between his knees; between his feet is another basket of grapes. He looks up at a Satyr standing in front of him, who holds up in his left hand a bunch of grapes which he is about to drop into the basket: in his right hand he holds a bunch of grapes at his side. He stands on rocky ground, with the right foot advanced. Of the seated figure, the only antique part is the left shoulder and arm down to the elbow. Of the standing figure, the only antique parts are the head, right shoulder, and body to the waist, right upper arm, and the back of the

right thigh. The other figures in this composition have been all more or less restored. The figure carrying the skin on his back is nearly perfect. His right wrist is broken away; the right leg from below the knee, the left foot to the instep, and the nose and mouth are restored. The figure in front of him, who is raising the rock with his hands, is patched about the head, body, right thigh, and leg, and feet, and it has lost the right knee. Of the figure opposite to him, whose left hand is on the rock, the only antique parts are the left leg and thigh, and the left shoulder. Of the figure who presses down the lever at its centre, all is restoration except the left shoulder, both thighs, the left hand, and the feet. The right hand and wrist, the left hand and fore-arm of the figure hanging on to the end of the lever are restored, and part of his right leg above the ankle is wanting. His left upper arm is patched; under the group who are pushing the stone with their hands, is a lizard at the foot of the rock.

The recurved lip of the *krater* is encircled outside by a border of vine-branches, with bunches of grapes on which birds and insects are feeding; but this entire border is a restoration; below are branches in festoon between the figures; from each festoon hangs an attribute of Satyric life. On the right of the group pushing the stone with their hands, the object suspended is a pair of tragic masks; next on the right a Pan's pipe and two flutes; next a crook, *pedum*, and a flute; next a pair of cymbals, hanging from a double strap—all these are modern restorations; next is a round basket with a cover, *cista*, of which only a small portion is antique; next is a vase, on the side of which is a Gorgon's mask. The handle and spout of this vase are restored incorrectly.

The lower part of this *krater*, which has been much restored, rests on three ornamental supports, composed of the body of a nude Seilenos, issuing at the hips out of

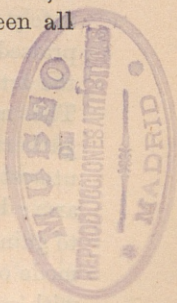
curling foliage; below this foliage the supports terminate in lions' feet, which rest on a triangular base similar to that of a candelabrum; between each of the Seileni is the bust of a Satyr projecting from the side of the vase; on the shoulders is the skin of some animal; the lions' feet and Satyric busts are much restored. The central support of the vase is a pillar in the form of a palm stem. The triangular base is ornamented with festoons, suspended from bulls' heads. Of these ornaments, little is antique except two of the bulls' heads.

The subject of the composition on this *krater* is very similar to that on a *puteal* in the National Museum at Naples (see Welcker, *Zeitschrift für Geschichte d. a. Kunst*, I. pp. 523-535, Pl. V.; *Mus. Borbon. II. Pl. XI.*; Wieseler, *Denkmäler*, Pl. XL. No. 475). The vase here described is engraved by Piranesi, *Vasi, Candelabri, &c.*, XIII. pll. 55-57, who publishes it as then in England, and as the property of a Mr. J. Boyd, and states that it was found in Hadrian's villa at Tivoli. He does not in his description notice the many restorations. Though it is not improbable that the original form of this vase may have been preserved in these restorations, it is also possible that it may have been made of fragments of a *puteal*, a large *krater*, and a *candelabrum*, which may have been all found in the Villa of Hadrian.

SECOND GRÆCO-ROMAN ROOM.

In the recess, on the North side:—

(135.) **Discobolus.**—This statue represents a young athlete in the act of throwing the *discus*, and is believed to



be a copy of a celebrated bronze figure executed by Myron, the contemporary of Phidias, which has been described by Lucian, Quintilian, and other ancient writers.

Several other replicas in marble of the Discobolus of Myron, are extant. Of these, the best is that in the Massimi Palace at Rome, the head of which is looking back towards the disk, thus corresponding exactly with Lucian's description of the original.

In the Museum at Munich is a small bronze figure representing the same subject, in which the head has the same backward direction. The head of the figure here described seems to be antique, but is joined on at the base of the neck, a piece of marble being inserted between the neck and the torso on one side of the joint. There is no certain evidence that this head ever belonged to the body to which it is at present attached; and, in the absence of any proof to the contrary, we may assume that the original head of this figure had the same backward direction as that of the Massimi Discobolus, the bronze at Munich, and the figure described by Lucian.

The original bronze Discobolus, by Myron, from which, as it is believed, the copies now extant were derived, was still at Athens in the time of Lucian, who has accurately described the action of the figure. It is much praised by Quintilian on account of the skill with which the artist has carried out a bold and difficult conception. The moment represented is that when the athlete is gathering together the whole force of his body to give the utmost possible momentum to the forward swing of his arm; hence the toes of the right foot clutch the ground to gain a firmer fulcrum. In the whole composition the mode of transition from one action to another is suggested with consummate skill.

The left hand is restored. The nose, both lips, and part of the chin, have been repaired.

Ht. 5 ft. 8 in. Found, in 1791, in Hadrian's Villa, near Tivoli. Mus. Marbles, XI., pl. 44. Spec. Ant. Sculpt., I. pl. 29. Ellis, T. G., I., p. 241. Clarac, pl. 860, fig. 2,194B. See also Welcker, Alte Denkmäler, I., pp. 417-29, where all the extant copies of this figure are enumerated. Michaelis, Arch. Zeit., 1862, p. 337*. Caldesi, No. 16. Harrison, No. 818. *T.*

In the opposite recess is:—

(136.) **The Towneley Venus.**—A statue of Venus naked to the waist, a *peplos*, or mantle, being wound round the lower half of her body. As the left arm is modern, it is uncertain whether the left hand held up a mirror, a diadem, or a small flask, *alabastos*, containing unguent.

The figure is well modelled, and gracefully composed: the general proportions are harmonious, though the neck is, perhaps, rather long. The drapery, though well disposed, is rather conventional in execution. This statue may possibly be a work of the Macedonian period, though it may, with more probability, be referred to the Augustan age. It is made of two pieces of marble, skilfully joined within the drapery. The left arm, right forearm, tip of nose, and parts of the drapery are restored.

Ht. 6 ft. 11½ in., including the plinth, which is 4½ in. high. Found in the ruins of the Marine Baths of the Emperor Claudius at Ostia, in 1776. Mus. Marbles, I. pl. 8. Spec. Ant. Sculpt., I., pl. 41. Ellis, T. G., I. p. 169. Clarac, pl. 595, fig. 1,302. Caldesi, No. 39. Harrison, No. 817. *T.*

(137.) **Female Bust**, larger than life—The ears have been pierced to receive earrings. This bust has been called Dionè, the mother of Venus; but, as it would seem, only on the ground that the features suggest such a resemblance to those of Venus as might be traced between a mother and a daughter. The type of Dionè does not appear to have been recognized in any other work of ancient art. It may be presumed that this head represents a goddess; but its attribution has not yet been ascertained. The surface of the marble has suffered from exposure to weather and

bad usage; but, notwithstanding the injuries it has received, this head is one of the most beautiful specimens of sculpture in the Græco-Roman Gallery. The type represented is probably derived from the period of Praxiteles. The hair at the back of the head is carelessly executed, as is often the case in the works of the later Greek school, when statues were so placed as not to be seen from behind. The ears, bust, and tip of the nose are restored.

Ht. 1 ft. 9 $\frac{3}{4}$ in. Mus. Marbles, III., pl. 13. Spec. Ant. Sculpt., I., pl. 42. Ellis, T. G., I. p. 314. T.

(138.) **Head of Apollo.**—This head is remarkable for the earnest pathos of expression, and for its feminine character. It probably belonged to a statue of Apollo Musegetes, or leader of the Muses, under which type he is usually represented playing on the lyre, and attired, like a Muse, in a long flowing *chiton*.

If we suppose that in this head the sculptor sought to represent the features of the god while under the influence of strong musical emotion, and inspired by his theme, the expression chosen would seem to be particularly appropriate. The turn of the head may be compared with that of the Apollo on a vase engraved by Lenormant and De Witte (*Monumens Céramographiques*, II., pl. 65), in which the god is represented playing on the lyre, in his contest with Marsyas. In the head here described, the hair is treated with singular boldness, and the lines of the composition generally have a certain sharpness and abruptness which seem hardly suitable to sculpture in marble.

If we suppose this head to have been originally executed in bronze, these peculiarities of treatment would be accounted for. Scopas executed a celebrated statue of Apollo Musegetes, which may have been the prototype from which this head is derived.

We have no sure evidence as to the age or school to which it can be assigned. It is probably not earlier than the time of Lysippus. On the other hand, it presents none of the characteristics of the Græco-Roman sculpture of the Augustan or subsequent periods. The material is Parian marble; in the hair are traces of red colour. The nose, part of the lips, the lobes of the ears, and a small piece of the neck are restored.

Ht. 1 ft. 5 $\frac{3}{4}$ in. This head was formerly in the Giustiniani Collection at Rome, where it was adjusted to a body to which it did not belong. It afterwards passed into the Pourtalès Collection, and was purchased at the sale of that Cabinet in 1865. *Galeria Giustiniana*, II., pl. 42. *Panofka, Cabinet Pourtalès*, pl. 14. *Wieseler, Denkmäler d. a. Kunst*, pl. XI., No. 123, *Caldesi*, No. 17. *Harrison*, No. 826.

(139.) **A Bearded Male Head**, inclined to the right, and looking up with an expression of anguish. The hair is disposed in bold rough masses, the beard very short and close. The treatment is broad and masterly, and the countenance is remarkable for a subdued intensity of pathos rare in ancient art. From the character and expression of this head, it has been generally thought to have belonged to an heroic figure which could hardly have been an isolated statue. Hence it has been suggested, that it may have been a fragment of a group of Menelaus supporting the dead body of Patroclus; but in the extant examples of that group, the head of the Menelaus is helmeted, and the beard is more ample. Moreover, the expression does not seem suitable to such a subject.

On the other hand, this head seems to possess those characteristics which we associate with the Macedonian period of sculpture, and the features present a striking likeness to a head on the silver tetradrachms of Philip V. of Macedon, which appears to represent that king or some member of the family in the character of the hero Perseus.

This head was found by Mr. Gavin Hamilton, in 1771, in the part of Hadrian's Villa called the Pantanella. A similar head, but of inferior execution, was found near it, and is now in the Vatican.

The nose, a small portion of each lip, part of the lobe of the left ear, a tuft of hair on the top of the head, and the bust are restored.

Ht. 1 ft. 9½ in. Mus. Marbles, II., pl. 23. Ellis, T. G., II., p. 17. Caldesi, No. 38. Harrison, No. 828. *T.*

(140.) **Bust of Youthful Bacchus** [Dionysos].—This head was thought by Combe to be an Apollo, but is more probably Bacchus, with whose type the broad diadem round the head, the thick flowing locks, and the feminine and voluptuous character of the countenance are more in accordance.

This head is sculptured in a large free style; the surface of the marble generally is in fine condition. The nose, the curl on the side of the cheek, part of the hair above the forehead, and the bust are restored.

Ht., without bust, 10½ in. Mus. Marbles, XI., pl. 5. Ellis, T. G., I., p. 322. Spec. Ant. Sculpt., I., pl. 23. *T.*

(140A.) **Bacchè Chimairophonos**.—This relief represents a Mænad or Bacchante moving swiftly to the left. In her right hand she holds over her head a knife, in her left the hindquarters of a kid. Her hair is drawn back under a coif; she wears a talaric *chiton*, over which is a *diploïdion* reaching to just below the girdle. Her left breast and side are naked. A mantle, one end of which is held in her right hand, floats behind her. Her feet are bare. The composition of the folds of her drapery indicates rapid movement. This figure represents a Mænad under the influence of the orgiastic frenzy, which was characteristic of those Dionysiac rites in which the Bacchantes tore kids and other animals to pieces. The left

foot, together with part of the *peplos*, and part of the *kid*, are restorations. This relief has been probably inserted as a panel in the base of a candelabrum. We find the same subject, and thus applied in Mus. Marbles, I. pl. 5.

Ht. 1 ft. 5 in. Mus. Marbles, X., pl. 35. Ellis, T. G., II. p. 103.
Friederichs, Bausteine, p. 372, No. 639. A very similar relief
in Zoega, Bassi-Rilievi, pl. 106.

(140B.) **Fragment from the Body of a Marble Vase**, on which is a group in relief representing Dionysos standing by the side of a female figure, who plays on the lyre, and who may either be a Muse or a Bacchant. Dionysos stands on the left; his left hand rests on the right shoulder of the female figure; his head, nearly all his right arm, and his right foot and leg below the ankle are wanting. A mantle is cast round his body below the hips; one hand passes round from his back over his left shoulder; at his right side is a small fragment of the *thyrsus*, which he has held in his right hand. The female figure wears a talaric *chiton*, over which is a mantle passing round the body from the left shoulder to the right hip. She holds the lyre with her left hand, striking the strings with the *plectrum* in her right hand. Her head turns round towards Dionysos, with an action very similar to that of the Apollo Pourtalès, No. 138. The vase, of which this group is a fragment, was probably encircled with a composition similar to that on a *krater* in the Louvre, which was formerly in the Borghesi Collection. (Clarac, II. pl. 131, No. 143; Wieseler, Denkmäler, pl. 48, No. 601.) This *krater* represents a Bacchic *thiasos*, in which on the left of the female figure with the lyre is a Satyr with a fawn skin; on the fragment here described a piece of the tail of the fawn skin remains on the edge of the marble to the left of the female figure.

Ht. 1 ft. 2 in.

THIRD GRÆCO-ROMAN ROOM.

On the right hand, on entering from the Second Græco-Roman Room :—

(141.) **Colossal Head of Hercules** [Herakles]; this probably belonged to a figure similar in pose and type to the celebrated Farnese statue by Glykon, which is now in the Museum at Naples, and which represents Hercules resting after carrying off the apples of the Hesperides. On comparing this head, however, with that of the Farnese statue, it will be seen that it is not an exact copy. The face, as Mr. Combe remarks, is broader, the muscles of the cheeks and forehead more convex, the hair and beard in more distinct masses, and the whole head executed in a freer and bolder style. The ears are represented in a swollen and lacerated condition, which the ancients noticed as the characteristic of those athletes who engaged in boxing and the *pankration*. This type of Hercules was probably derived from a work of Lysippus. (See Helbig, *Annali di Inst. Arch. Rom.*, XL., p. 336.) This head is in very fine condition; the nose, the right ear, a piece of the right cheek, and the bust, are restored.

Ht., including bust, 2 ft. 5 $\frac{3}{4}$ in. This fine head was found under the lava at the foot of Mount Vesuvius, and was presented by Sir William Hamilton. *Mus. Marbles*, I., pl. 11. Ellis, T. G., I., p. 331. Müller, *Denkmäler*, pl. 38, No. 153. Caldesi, No. 18, Harrison, No. 825.

(142.) **Hercules Reposing**.—He is seated on a rock partly covered with the lion's skin; he is bearded, and the forms indicate the full maturity of manhood. Restorations: both arms, club, knees, great toe of left foot, nose.

Ht. 1 ft. 8 in. *Mus. Marbles*, X., pl. 41, fig. 3. Ellis, T. G., I., p. 230. Harrison, No. 839. *T.*

(143.) **Cupid [Eros] Sleeping**, with the attributes of Hercules.—A winged boy reclines asleep on a lion's skin; in front of him is a club, and behind him a bow and arrows in a bow-case, *gorytos*, all three attributes of Hercules. Two lizards are crawling on the lion's skin. There are several similar statues in the Sculpture Galleries of Europe (*See* Clarac, pl. 643, figg. 1,457, 1,458, 1,459.) Restorations, nose, both feet, upper part of right wing and part of left hand.

Length 3 ft. 6 in. Found in a vineyard near the Flaminian Gate, Rome, and obtained from Cardinal Albani by Mr. Lyde Brown. *Mus. Marbles*, XI., pl. 37. Ellis, T. G., I., p. 253. *T.*

(144.) **Relief**.—Hercules seizing the Keryneian stag by the antlers, while he forces it down by the pressure of his left knee. The hair of Hercules is in crisp, small curls, and his beard stiff and pointed. This treatment of the hair and beard, and the general style of the sculpture, make it probable that in this relief we have either an archaic work which has been partially retouched in modern times, or such a pseudo-archaic imitation as would be executed in the time of Hadrian. Bötticher (*Verzeichniss d. Abgüsse*) inclines to the former opinion, Friederichs (*Bausteine*) to the latter. The subject of Hercules and the Keryneian stag, which was a very suitable composition for metopes, occurs not unfrequently in Greek and Roman art (*see* *Annali of Inst. Arch., Rom.*, XVI., pp. 175–186), sometimes singly, sometimes in combination with other labours of Hercules. Restorations: part of right and left thighs.

Ht. 1 ft. 11 $\frac{1}{2}$. Length 11 $\frac{3}{4}$ in. *Mus. Marbles*, II., pl. 7. Ellis, T. G., II., p. 98. Müller, *Denkmäler*, pl. xiv., No. 49. Bötticher, *Verzeichniss*, p. 397, No. 686. Friederichs, *Bausteine*, p. 30. *T.*

(145.) **Cupid [Eros] Bending a Bow**.—Several repetitions of this subject are to be found in the Sculpture Galleries of Europe. Restorations: neck, arms from below

shoulders, left leg to knee, right leg to middle of thigh, bow, quiver, and support at side ; the wings are ancient, but must have belonged to a smaller statue.

Ht., including base, 4 ft. 3½ in. This statue was obtained from Rome by the Right Honourable Edmund Burke, and purchased in 1812, at the sale of his marbles. Mus. Marbles, XI., pl. 36. Ellis, T. G., I., p. 250. Caldesi, No. 19.

(146.) **Cupid [Eros] Bending a Bow.**—His left leg and thigh rest against his quiver, over which is thrown the lion's skin of Hercules. There exist many repetitions of this figure, whence it may be inferred that they are all modifications of some celebrated Greek original. It was formerly thought that these replicas were all copies of the celebrated statue of Eros by Praxiteles, which was dedicated at Thespiæ by Phrynè. Visconti, and Braun (Ruinen u. Museen, pp. 136 and 276), subsequently suggested that the prototype of these copies was the bronze Eros of Lysippus, also at Thespiæ. There are, however, no real grounds for either assumption. See Friederichs (Amor mit dem Bogen des Herkules, Berlin, 1867, and Bausteine, p. 349), who suggests that the bow which Cupid is stringing in these examples, being disproportionately large, is not his own bow, but that of Hercules—a conceit which would indicate a much later origin for this type than the age of Lysippus. The contrary view to that of Friederichs is maintained by Dr. Schwabe (Phil. Anz. II. p. 105, and *ibid.* IV. p. 470). The arrangement of the hair is also characteristic of a late period of art, if not, indeed, entirely unknown to the earlier schools.

This statuette was found by Gavin Hamilton, in 1776, at Castello di Guido, the ancient Lorium, where Antoninus Pius died, and which is situated on the road to Civita Vecchia, about eight miles from Rome. The body and wings were found enclosed in an *amphora*, on which

account the surface of these parts is in very fine condition. The wings were broken off at the shoulders, and the feet, quiver, and pedestal were lying in the earth at a short distance from the body. No restorations.

Ht. 1 ft. 9½ in. Mus. Marbles, X. pl. 21. Ellis, T. G., I., p. 207. Harrison, No. 824. *T.*

(147.) **Relief: Youth Holding a Horse.**—This sculpture seems an imitation of the flat style of relief of the archaic period, probably executed in the time of Hadrian, in whose Villa it was found. The youth wears a diadem and a *chlamys* flying from his shoulders. With his right hand he is holding the horse's head by a metal rein, now lost, the holes for the insertion of which still remain. In his left hand, which is raised as if to strike, he holds a stick; behind him follows a hound. This figure has been called Castor, a possible attribution, but unsupported by any direct evidence.

Ht. 3 ft. 4 in. Length 2 ft. 5½ in. Found in Hadrian's Villa by Gavin Hamilton, in 1769. Mus. Marbles, II., pl. 6. Ellis, T. G., II., p. 101. Spec. Ant. Sculpt. I., pl. 14. Müller, Denkmäler, pl. 14, No. 50. Kekulé, Kunst-Museum zu Bonn, No. 173. Caldesi, No. 26. Overbeck (Griech. Plastik, I., p. 393) thinks that this may be a sepulchral monument of the early part of the Pheidiac period. *T.*

(148.) **Endymion Sleeping on Mount Latmus.**—A recumbent figure of a youth lying asleep on a rock; his right hand is thrown behind his head, his left raised to his chin; he wears a *petasus*, and buskins reaching half way up the calf; he reclines on a *chlamys*, the edge of which is drawn over his left thigh. This figure has been called Mercury on account of the *petasus*, and also Adonis; but the sleep, the high boots, the attitude of the right arm, and the general correspondence of the type with other representations of Endymion in ancient art, and with the description in Lucian (Dial. Deor., XI., 2), are sufficient

grounds for the present attribution. For other representations of Endymion, see O. Jahn, *Archäol. Beiträge*, Berlin, 1847, p. 51, § 9. He only cites one sculpture in the round of Endymion, that engraved, Guattani, *M. I.*, 1784, p. vi., pl. 2, and does not mention the figure here described. The right arm, both feet, tip of the nose, and the forefinger of the left hand are restored.

Length, 4 ft. Found by Gavin Hamilton, in 1776, at Roma Vecchia. *Mus. Marbles*, XI., pl. 43. See also Dallaway, *Anecdotes*, p. 303. Ellis, *T. G.*, I., p. 247. Yates, in *Philol. Soc. Trans.*, I., p. 8., and in *Smith's Dict. of Antiquities*, s. v. "Endymion." Clarac, pl. 881, fig. 2247C, where this figure is wrongly classed among fishermen. *T.*

(149.) **Iconic Female Bust.**—This bust was called Clytie by Mr. Towneley, because it rests on the calyx of a flower, which he supposed to be the sunflower into which Clytie was changed. There is, however, no valid ground for such an attribution. On the Greek fictile vases of the Macedonian period, female heads issuing from the calyx of a flower frequently occur. (*See the instances in the Catalogue of Vases in the Museum, under the head "Female" in General Index.*) The original motive of such combinations is probably funereal, as in Stackelberg (*Gräber d. Hellenen*, p. 44) is engraved the upper part of an Athenian *stelè*, in which a veiled female bust is represented rising out of the floral decoration which forms the usual ornament of this class of monument in Attica. (*See other examples, Pervanoglu, Die Grabsteine d. alten Griechen*, p. 28; Visconti, *Mus. P. C.*, VI., p. 215, pl. xlvii., and the bust of Marcus Aurelius, Smith and Porcher, *Hist. Disc. Cyrene*, pl. 70.)

The bust here described is evidently the portrait of a Roman lady of the Augustan age. The forehead is low, which, as we learn from Horace, was then thought a special characteristic of a beautiful face. The arrangement of the

hair, waved in front, and falling over the back of the head, suggests a likeness to Antonia, the mother of Germanicus, but it is, perhaps, intended for Agrippina, the wife of Claudius.

The type is more refined, and the expression more highly wrought, than is usual in Roman portraits, but seems quite in harmony with the general spirit of the Augustan age. The bosom is thrown a little forward, as if the bust had been copied from a statue seated in a chair. This bust was greatly esteemed by Mr. Towneley, who purchased it, in 1772, from Prince Laurenzano, at Naples. In recent years, doubts have been thrown on its genuineness, but on no sufficient grounds.

This bust is in the finest condition, the only parts restored being two of the leaves of the flower.

Ht. 1 ft. $10\frac{1}{4}$ in. See Hübner, Archäol. Zeitung, 1867, pp. 55* and 58*. Friederichs, Bausteine, p. 505. Ellis, T. G., II., p. 20. Vaux, Handbook, p. 192. Caldesi, No. 40. Harrison, No. 843. *T.*

(150.) **Head of an Amazon.**—The forward inclination of the head, the expression of pain in the countenance, and the character of the hair, which is wiry in texture, and drawn back in strongly-marked wavy lines, enable us to recognize this head as having belonged to a statue of a wounded Amazon, of which there are several replicas. One of these is in the Capitoline Museum at Rome, the other in the Vatican. For other instances, see O. Jahn, Ueber die Amazonen-Statuen, in the Berichte d. k. sächs. Ges. d. Wiss. 1850. Restorations: end of nose, throat, bust.

Ht. (of ancient portion) $10\frac{1}{4}$ in. Formerly in the collection of Lyde Brown. Mus. Marbles, X., pl. 5. *T.*

(151.) **Heroic Bust.**—This head, which has probably been broken off from a statue, presents the type of features characteristic of Greek heroes as they are represented by

the sculptors of the Macedonian period, but there is no evidence to identify it with any particular hero. Stark (Niobè, p. 244) thinks that it represents one of the family of Niobè. The countenance is very beautiful, and the sculpture is probably by a Greek hand. This head was found at Ostia, and passed from the possession of Mr. Fagan to that of Mr. Samuel Rogers, by whom it was greatly esteemed, and at the sale of whose antiquities it was purchased for the Museum. Restorations (by Flaxman): nose and bust.

Ht. (of ancient portion) $11\frac{1}{2}$ in. Spec. Ant. Sculpt., II., pl. 18. Kekulé, Kunst-museum zu Bonn, 1872, p. 70, No. 267. Stark, Niobè, p. 244. Gerhard, Archäol. Zeitung, 1856, p. 248*. Harrison, No. 829.

(152.) **Statuette of a Muse Playing on the Lyre.**

—She wears a talaric *chiton* fastened with studs on the sleeves and girt at the waist; a mantle is thrown round the lower half of her body, and falls over the rock on which she is seated; on her feet are sandals. This figure is probably Erato. Restorations: the head, right arm with shoulder and breast, left arm from a little above elbow, upper part of lyre, feet, knees, rock, and parts of drapery.

Ht. 2 ft. $1\frac{1}{2}$ in. Mus. Marbles, X., pl. 22. Ellis, T. G., I., p. 231. Harrison, No. 840. T.

(153.) **Relief: Two Youths on Horseback**, probably the Dioscuri, though the conical cap, *pileus*, by which they are distinguished is wanting. They wear *chitons* reaching half way down the thigh, and girt at the waist, and *chlamydes* hanging from the left shoulder. They are beardless; their hair is short and bound with a diadem; the bridles have been painted in red, which is still faintly visible on the marble. The horses are small and compact, like those on the frieze of the Parthenon, and have hogged manes. The simplicity of the treatment in the sculpture.

and the general character both of the horses and of their types, indicate that this relief is derived from some Greek original of the best period.

Ht. 1 ft. 5½ in. Length 1 ft. 9¼ in. Purchased from Sir William Hamilton. Mus. Marbles, II., pl. 11. Ellis, T. G. II., p. 111.

(154.) **Youthful Heroic Head.**—The features are almost feminine in their delicacy and the whole character of the head indicates that manhood has been hardly attained; the hair is arranged in short crisp curls. This head, which must have belonged to a statue, presents no characteristics by which its attribution can be fixed. The end of the nose is restored.

Ht. 11¼ in. Mus. Marbles, XI., pl. 10. Found near Rome. Caldesi, No. 35. *T.*

(155.) **Statue of Thalia**, the Muse of Comedy: her head is crowned with ivy; the hair falling down the neck; she wears a talaric *chiton*, with sleeves extending about half way to the elbow, and fastened with studs; her girle is knotted in front, below the bosom, and is crossed on her back so as to pass over the shoulders and under the arms; the *chiton* clings to the body, showing the form beneath; a *peplos* is wound round the lower half of the body, falling over the left arm; on her feet are sandals: in her right hand Thalia holds her usual attribute, the *pedum* or shepherd's crook. This arm, and the object held in it, are modern, but the correctness of the restoration can hardly be doubted, as the place where the *pedum* rested against the body may still be seen. The drapery of this figure is richly composed. Found by Mr. Gavin Hamilton, at Ostia, within a few yards of the spot where the Towneley Venus was discovered. (*See ante*, No. 136.)

Ht., including plinth, 6 ft. ½ in; ht. of plinth, 3 in. Mus. Marbles, III., pl. 5. Ellis, T. G., I., p. 197. Caldesi, No. 37. Harrison, No. 834. *T.*

(156.) **Head of a Muse.**—This head has that family likeness to that of Apollo Musegetes which is usual in heads of Muses. The hair is drawn back and gathered into a knot behind. A small channel in the marble at the base of the knot makes it probable that a fillet of metal was here inserted. Restorations, bust, lower part of neck, and tip of the nose.

Ht. (of ancient portion) $12\frac{1}{2}$ in. Brought from Rome by Lyde Brown. Mus. Marbles, X., pl. 3. See Stark, Niobè, p. 270, who identifies the type of face with that of the daughters of Niobè. Caldesi, No. 25. Harrison, No. 23. *T.*

(157.) **Relief: a Centaur Carrying off a Female Figure**, whom he clasps round the waist with both hands, looking back to the right; the equine portion of his body is rearing up; a panther's skin is knotted round his neck. The female figure is clad in a talaric *chiton*, which leaves the left breast bare; her drapery and the panther's skin are flying in the air to indicate the rapid movement of the Centaur. On the extreme right of the scene is a tree, beyond which is seen a vase on an Ionic column. This group is called by Combe and others Nessus and Deianira, but there is nothing to show that it is not one of the Centaurs, who were so frequently represented by the artists of the Athenian school, attacked by Lapiths while carrying off Greek women.

The subject of this relief is very similar to that of several of the metopes of the Parthenon, but the flowing and picturesque lines of the composition exhibit a strong contrast to the severe simplicity of the metopes, the groups of which are set in an architectural frame and subordinate to architectonic laws.

This relief, if not an original work of the later school of Greek art, which aimed at dramatic effect, is probably a copy of some work of that school. The action of the

group, as Friederichs remarks (Bausteine, p. 398), is expressed in a very lively and spirited manner. The vase on the Ionic column probably indicates some particular locality associated with the subject; perhaps, as Friederichs suggests, the column was a sepulchral monument.

Restorations (by Cavaceppi): of the female figure, the right arm and part of the left; the four legs and tail of the Centaur; the lower part of the tree, and the ground on which he stands.

Ht. 1 ft. 10 in. Length 1 ft. 11½ in. Formerly in the Verospi Palace at Rome. Mus. Marbles, II., pl. 15. Ellis, T. G., II., p. 113. Caldesi, No. 31. Harrison, No. 862. Cavaceppi, Raccolta d' antiche Statue, III., pl. 29. *T.*

(158.) **Head of a Muse**, wreathed with myrtle. This head is remarkable for its simplicity of treatment, and its tranquil harmony accords well with the ancient conception of a Muse. It is probably a skilful Roman copy of some masterpiece of Greek art. The lower part of nose restored.

Ht. 10½ in. Found by Mr. Gavin Hamilton near Frascati. Mus. Marbles, XI., pl. 11. Caldesi, No. 22. *T.*

(159.) **Apotheosis of Homer**.—In this relief is represented a mountain side, on the summit of which Jupiter is seated, with his eagle at his side. The scene below may be divided into three stages or rows of figures. In the lowest row, and apparently disconnected from the rest of the scene, is Homer enthroned, and receiving the honours of an *apotheosis*. This ceremony takes place in front of a temple nearly concealed from view by a curtain stretched in front of a row of columns, of which the capitals only are visible. All the figures in this row can be identified, as their names are inscribed immediately under them. Homer is seated on the left of the scene, on a throne supported by two kneeling female figures, which repre-

sent the "Iliad" and "Odyssey." Behind him stand, side by side, **ΧΡΟΝΟΣ** "Time," represented by a winged male figure, who holds a roll in each hand; **ΟΙΚΟΥΜΕΝΗ** "the habitable Earth," a draped female figure, her head veiled, and surmounted by a *modius*, who crowns Homer. In front of the Poet is a kindled altar, beside which stands a Carian bull with a hump; on the left of the altar is **ΜΥΘΟΣ** "the genius of Myth," represented as a youth, who acts here as the *Camillus* of the sacrifice, holding the *præfericulum* in his right hand, and the *patera* (restored) in his left, and turns round towards Homer, as if to offer a libation. On the right is **ΙΣΤΟΡΙΑ** "History," strewing incense on the flames from an *acerra* held in her left hand; and behind her **ΠΟΙΗΣΙΣ** "Poetry," holding up two lighted torches; behind these figures, on the right, stand **ΤΡΑΓΩΔΙΑ** "Tragedy," and **ΚΩΜΩΔΙΑ** "Comedy," both holding up their right arms; behind them is a child inscribed **ΦΥΣΙΣ** "Nature," and on the extreme right a group of four draped female figures, severally representing **ΑΡΕΤΗ** "Virtue," **ΜΝΗΜΗ** "Memory," **ΠΙΣΤΙΣ** "Faith," and **ΣΟΦΙΑ** "Wisdom."

Between this scene and the top of the mountain are two rows of figures, which clearly represent the nine Muses with Apollo. In the row immediately above the sacrifice are, on the left, three Muses, then a cave, in which stands Apollo in female attire as Musegetes, to whom a female figure, probably the Delphic priestess, is offering a libation; at his feet is the Delphic *omphalos*, with the bow and quiver of the god laid on it. On the extreme right is the statue of a Poet standing on a plinth, with a tripod behind him; above, on the left, is a rocky platform, on which are two standing and two seated Muses; on a higher eminence is Melpomenè, the Muse of Tragedy, looking up at Jupiter, her head nearly on the level of his shoulders; and on the extreme

right, Thalia, the Muse of Comedy, running rapidly down a rocky stair, which leads apparently to the platform above the cave. It has been generally supposed that the rocky terraces on which the Muses appear in this relief represent Parnassus, and in this case the cave within which Apollo is standing would be the Corycian cave on that mountain. The several Muses may be identified with more or less of certainty. The figure nearest Apollo, who leans on her elbow, is generally recognized as Polyhymnia; next to her, on the left, stands Urania, identified by her globe; the seated figure with the lyre associated with her is probably Terpsichorè, the Muse of Dancing, with whom Urania, as the teacher and source of rhythm, would naturally be grouped. The object held in the right hand of Terpsichorè appears to be a roll, though it may be only a rude representation of the *plectrum*. On the platform above, the Muse seated on the left, and holding out tablets, as if reciting, is probably Clio, the Muse of History; the figure standing by her, who appears to be listening, may be Calliopè, the inventress of heroic verse and the protectress of oratory; the object she holds in her left hand appears to be a roll. The Muse next in order, who stands looking up at Jupiter and holding a lyre, is probably Erato, and the seated figure next to her, who also looks up towards Jupiter, holding up in her right hand two flutes, may be identified by this attribute as Euterpè. Behind her, and immediately over the cave, a lyre is thrown on the rock. The two remaining Muses, Melpomenè, standing nearest to Jupiter, and Thalia, running rapidly down the mountain, have already been noticed. The rocky staircase by which Thalia is descending, is immediately above a recess on the right of the cave, in which is the statue of a poet holding in his right hand a roll.

The head of this last figure is a restoration, and neither in the costume nor in the action have we any clue to the

personage represented. It has been thought to be Hesiod, as the poet nearest to Homer in time, or Orpheus, as the inventor of poetry. The tripod may either be introduced as the prize of a choragic victory gained by the Poet behind whose statue it is shown, or it may serve, like the *omphalos* in the cave, to indicate Delphi as the locality. Goethe thought that this statue represents the dedicator of the relief, a poet who, after gaining a choragic victory, made this votive offering. This is a conjecture not unworthy of consideration. After all that has been written on this relief, much still remains unexplained. It is generally agreed that the lowest scene, in which Homer is the principal personage, is quite distinct from the upper scenes, but it is not certain whether the temple before which the sacrifice takes place is that at Delphi, or whether, as might rather be inferred from the introduction of the Carian bull as the sacrificial victim, and from the Ionian origin of the sculptor Archelaus, the locality here represented may not be some temple at Smyrna, one of the cities which claimed to be the birthplace of Homer. On this assumption, it has been suggested that the cave in which Apollo stands is not the Corycian cave on Mount Parnassus, but a cave near Smyrna, called the grotto of Homer. The presence of the Muses, however, and the *omphalos*, make it far more probable that Parnassus is here represented. It has been argued that, in the absence of any evidence that Jupiter was worshipped on the summit of Parnassus, it is more probable that he is here represented enthroned on Olympus; but the summit of the mountain can hardly be disconnected from the rest of the scene without doing violence to the composition, and the action of Melpomenè and of her companion would seem to indicate that unity of place is here intended. The rapid downward movement of Thalia suggests the notion that she is conveying a message from Jupiter in

reference to the *apotheosis*. The motive, however, of this figure has never been explained. All the Muses in this relief, and also the Pythian priestess, wear the talaric *chiton*, with the *peplos* variously disposed over it. In the case of Euterpe and Thalia, the *chiton* has slipped off one shoulder. Melpomenè wears a veil over the back of her head; on her feet are the *cothurni*. The hair of Polyhymnia is drawn back from her face, and the tresses are tied in a knot behind; the heel of her sandal is detached from the foot. Apollo wears a talaric *chiton*, with sleeves, girt at the waist. Of the figures in the lower scene, the Earth (Oikoumenè) wears a talaric *chiton*, over which is a *diploidion*, and a *peplos* hanging from the shoulders; the *modius* on her head is characteristic of Chthonian deities. Poesis wears a talaric *chiton* and *diploidion*, over which the *pteryges* of a *peplos* hang down. Tragedia wears her usual dress, a high mask, a talaric *chiton* girt at the waist, the *peplos*, and *cothurni*. The rest of the female figures are attired like the Muses; their hair is gathered up into a knot behind, except that of Poesis, of which the tresses are drawn back and tied behind like those of Polyhymnia. The hair of the child inscribed Physis, is gathered into a topknot over the forehead like that of Cupid; a belt or garment passes across the breast. This figure is so slightly sketched in the marble, that the sex is matter of dispute. As the impersonation is feminine, the figure of a girl would seem more appropriate for Physis. On the other hand, the head-dress and general type rather suggest that a boy is here represented. Mythos wears a mantle, which leaves his right arm and shoulder bare, a disposition of drapery usual in the representation of those figures who are engaged in some bodily service. Homer is clad in a talaric *chiton*, with sleeves, over which is a mantle; the female figure representing the "Iliad" wears a talaric *chiton*, girt at the waist; in her right hand she

holds a sword in its sheath, to indicate that the subject of the "Iliad" is war. She kneels on her right knee; her left hand clasps the leg of the throne of Homer. The Odyssey, of whom the head and right arm only are visible, holds out an *aplustre* or figure-head of a trireme, the symbol of navigation, as the theme of the "Odyssey." In front of the footstool of Homer are a frog and a mouse, placed at either end of a roll, an allusion to the "Batracho-myomachia," a work probably of the Alexandrian period, of which the authorship was ascribed to Homer. Jupiter has a mantle thrown over his lower limbs. Immediately below the rock on which he is seated is a label inscribed with the name of Archelaus, son of Apollonius, a citizen of Priènè, the sculptor of this relief. Nothing is known from any other source of this Archelaus, and his date is, therefore, matter of conjecture.

The recent writers on this relief nearly all incline to the belief that it is not earlier than the time of Tiberius. The arguments in favour of this opinion are: First, the fact that this work was found at Bovillæ, on the same site as the Tabula Iliaca and the fragment of a tablet of similar character. As the Emperor Tiberius is said by Suetonius to have had a pedantic love for mythological lore such as these monuments record, and as he erected a temple at Bovillæ to his ancestor Julius Cæsar, it has been conjectured that he there dedicated both the Tabula Iliaca and the relief here described. It is further alleged that the style of the sculpture and the palæography of the inscriptions in the Apotheosis are more characteristic of the first century of the Roman Empire than of the preceding Macedonian period. It may, however, be observed that, first, the forms of the letters in these inscriptions have never as yet been correctly published, and that their real forms, as they still appear on the marble, are such as we might expect to find in the Macedonian period.

Secondly, the sentiment of the design generally is Alexandrine, the allegorical personages being precisely those which would have been chosen in an age when pedantic learning prevailed over the imaginative faculty, both in art and literature. Thirdly, the style of the sculpture presents no one characteristic which can be clearly recognized as belonging to the Roman period, and, on the other hand, is in no way at variance with Macedonian art, so far as the few extant examples enable us to form any conception of it.

It is quite possible that the work of Archelaus may have been dedicated by Tiberius in the temple at Bovillæ, and yet be the work of an earlier period; or, again, as Schmidt suggests, it may be the abridged copy made in Roman times from a much larger composition of an earlier date. This may explain the absence of the iota subscript in the words *Τραγῳδία* and *Κωμῳδία*, the omission of which letter, according to Franz (*Elem. Epigr. Græc.*, p. 233), has not been observed in inscriptions earlier than the first century B.C., and became more and more a practice in Roman times. In the composition, very little invention is shown in the grouping of the figures, especially in the case of those sacrificing to Homer, where the same motive is repeated with tedious and precise monotony in the case of the three successive figures, Poetry, Tragedy, and Comedy. In several of the figures, moreover, such as the Apollo, Polyhymnia, and the Poet, we recognise replicas of well-known types. The group of allegorical personages, Physis, Mnemè, Pistis, Aretè, Sophia, in the right-hand corner of the lower scene, have not, it is believed, been met with elsewhere in ancient art. Commentators are not agreed as to their precise import. Welcker (*Alte Denkmäler*, III., p. 316) suggests that these personifications represent the gifts, innate or acquired, of Homer himself. The face of Chronos bears

some resemblance to that of Ptolemy Philadelphus, and it is possible that we have a king and queen of the Macedonian period represented here as allegorical personages. The figure of Chronos is draped, probably, in a mantle, but this cannot be ascertained, as the body is nearly concealed by that of Oikoumenè.

The relief in this composition is unusually complicated; the figures range from a very low to a high degree of projection, and the planes of the background are varied, so as to indicate the receding and salient surfaces of the mountain. The manner in which the figures in the right-hand corner are crowded, one behind the other, is also peculiar. So picturesque a treatment would not have been admitted in Greek art till that later period when sculpture came under the influence of painting, and attempted to express in marble scenes more suitable to the sister art.

This relief was found at Bovillæ as early as the middle of the seventeenth century, and was formerly in the Colonna Palace at Rome. It was first published by Kircher, in his *Latium* (Amstelod. 1671, p. 81), and has since been the subject of much commentary. Restorations, part of Homer's right foot, the left hand of Mythos with the patera it holds, the heads of Sophia, Apollo, the Delphic priestess, the Poet on the base, and of all the Muses, except Melpomenè, Clio, Polyhymnia, and Thalia; also the left arm of Thalia and the flying end of her *peplos*, together with the corner of the slab to which it is attached, and the opposite corner. It is uncertain how the upper margin of the slab originally terminated.

Ht. 3 ft. 10½ in. Length, 2 ft. 7½ in. Purchased in 1819. The various memoirs on this relief are noted in the excellent treatise by Kortigarn, *De Tabula Archelai*, Bonn, 1862; see also Brunn, *Geschichte d. G. K.*, I., pp. 584-592. Overbeck, *Geschichte d. Gr. Plastik*, II., p. 332, fig. 114. Schmidt, *Annali of Inst. Arch. Rom.*, 1849, pp. 119-130. Helbig, *Campan. Wandmalerei*, p. 26. Harrison, No. 827. Caldesi, No. 27.

(160.) **Female Head in Asiatic Attire.**—A helmet with a high recurved *apex*, of the kind called by the Persians *kidaris*, or *kyrbasia*, surmounts the head; over this is fitted a cover of linen or other textile material, which falls as a veil on each side of the neck, being drawn back over the forehead; a band of the same material passes over the neck and chin, arranged so as to be drawn forward, when needed, over the mouth. The upper veil could in like manner be lowered over the forehead, and the face could then be concealed, all but the eyes and nose. This arrangement of the veil corresponds with the *yashmak* worn by Turkish women at the present day. This head, on account of its effeminate character and the Oriental head-dress, has been called *Adonis*. It is more probably some Asiatic Queen. The type has no affinity with that of the Amazons. Restorations: nose, neck, and bust, with the drapery on each side of the neck.

Ht. 2 ft. 4 $\frac{1}{4}$ in. From the Villa Montalto, Rome. Mus. Marbles, XI., pl. 12. Ellis, T. G., I., p. 340. *T.*

(161.) **Iconic Bust.**—This bust was formerly called *Achilles* by its possessor, Mr. Payne Knight, an attribution for which there are no grounds whatever. It is evidently a portrait, and the style of sculpture and cast of features make it probable that it represents some personage of the Macedonian period. The fashion of the beard corresponds with that of *Perseus*, last king of Macedonia. Helbig (*Bullettino d. Inst. Arch. Rom.*, 1872, p. 71) compares the general type, and treatment of the hair, with that of the heads of the so-called *Gladiator* and other Gaulish figures, attributed by Brunn to the school of *Pergamus*. He thinks it probable that this head was executed by a sculptor of that school (*see Hübner, Arch. Zeit.* 1866, p. 300*). It is believed that no head similar in cast

of features has yet been discovered. Restorations: nose and bust.

Ht. (of ancient portion) 12 $\frac{1}{4}$ in. Bequeathed by R. Payne Knight, Esq. Mus. Marbles, XI., pl. 14. Caldesi, No. 7.

(162.) **Figure in Asiatic Dress, restored as Paris,** holding out the apple in his right hand. He wears the Phrygian cap, a *chiton* with sleeves, girt at the waist, and tucked up at the hips, trousers (*anaxyrides*), shoes tied over the ankle, and a cloak fastened on the right shoulder by a *fibula*, and falling over the left arm. Restorations: the right arm, left hand, both feet, and many parts of drapery.

Ht. 4 ft. 6 in. Found near Porta Portese, Rome. Purchased in 1846.

(163.) **Mithraic Group.**—The god Mithras in an Oriental dress is kneeling on a prostrate bull, drawing back its head with his left hand, and stabbing it behind the shoulder with a short sword held in his right. A dog and a snake are springing up to drink the blood of the victim as it flows from the wound. A scorpion seizes the *scrotum* with its claws. Mithras wears a Phrygian cap with two flaps falling down the back, a cloak flying from the shoulders, a sleeved *chiton* girt at the waist and reaching to the knees, trousers (*anaxyrides*), and shoes. Many similar groups, all probably of the Roman period, have been found in different parts of the Roman Empire. Mithras was a Persian solar deity, whose worship is said to have been introduced at Rome from Cilicia, after the conquest of the pirates there by Pompey, B.C. 70. According to Lajard (*Culte de Mithra*, Paris, 1867), the bull whom Mithras sacrifices in these groups is the symbol of animal life and reproductive power. The dog, scorpion, and other accessories, which vary in the different Mithraic groups, are symbols which have been interpreted (*ibid.* p. 682)

as having reference to the old Persian mythology, and also as of astronomical import. Restorations: the head, right arm from elbow, with greater part of sword, left arm from shoulder to wrist, body of dog as far as shoulder.

Ht. 4 ft. $3\frac{1}{2}$ in. Length 4 ft. 10 in. Brought from Rome, in 1815, by C. Standish, Esq., from whom it was purchased in 1826. Ellis, T. G., I., p. 283.

(164.) **Term**, surmounted by the upper part of a youthful male figure clad in a mantle which is drawn over the back of the head, and falls rather more than half way down the Term; both arms are muffled in drapery; the right hand draws forward the end of the mantle across the breast, the left hand hangs down by the left side. This curious Term has not been satisfactorily identified with any known mythological type. Combe and also Gerhard (*Akad. Abhandl. I. p. 365*) consider it to be female, but the features are those of a young man. Payne Knight has published it as *Venus Architis*, on grounds altogether insufficient. (*See Gerhard, Ueber die Hermaphroditen, in Arch. Nachlass aus Rom, p. 278, Note 160.*) Friederichs (*Bausteine, p. 443, No. 728*) remarks on the resemblance to Hercules, and cites another similar Term found at Pompeii (*Overbeck, Pompeii, p. 87, fig. 74*). The arrangement of the hair is certainly like that of Hercules, but the peculiar squareness of the jaw and general massiveness of the type are wanting. K. O. Müller (*Handbuch, § 377, p. 583*) supposes it to be Theseus. Restoration: a small part of the extremity of the Term.

Ht. 2 ft. 9 in. Discovered, in 1775, about six miles from Tivoli, on the Præneste Road. *Mus. Marbles, II., pl. 37.* Ellis, T. G., I., p. 263. Clarac, pl. 591, fig. 1,286. *Spec. Ant. Sculpt., I., pl. 58.* Gerhard, *Akad. Abhandl., Berlin, 1866, pl. xxix., fig. 2.* T.

(165.) **Actæon Devoured by his Hounds.**—He draws back from the attack, raising his right arm over his head as if to strike the hound which clings to his right thigh, pre-

paring to spring at his body. Another hound crouches between his legs, his head thrown up with a fierce expression; the left hand of Actæon is extended in an attitude of amazement; the lion's skin is knotted round his neck, and hangs down over his left arm on the trunk of a tree attached to the left leg of Actæon: the sculptor has skillfully so arranged the lion's skin as to give to the left arm the support of the trunk. Over the forehead of Actæon are antlers, indicating his partial transformation into a stag. The head of this figure is antique, but seems rather large for the body. In the upper part of the head are a number of holes, some of them filled with lead, in which a metallic ornament has been inserted. The type of Actæon, which is rare in ancient art, is represented on an archaic terra-cotta relief in the Campana Museum; on the fragment of a fine cameo in the Payne Knight Collection; on a fictile vase in the Museum (Catalogue of Vases, No. 1677), and on several mural paintings at Pompeii (Helbig, Wandgemälde, p. 69). Restorations: hands, neck, part of nose and of horns of Actæon; fore part of head and both ears of dog leaping up; of the other dog a portion only of each ear.

Ht., including pedestal, 3 ft. 5 in. Discovered by Mr. Gavin Hamilton, in 1774, in ruins of Villa of Antoninus Pius, near Civita Lavinia (Lanuvium). Mus. Marbles, II., pl. 45. Ellis, T. G., I., p. 295. Wieseler, Denkmäler, pl. 17, No. 186. Friederichs, Bausteine, p. 122, No. 101. Caldesi, No. 21. *T.*

(166.) **Female Head**, slightly inclined to the right. The hair, parted in the centre of the forehead, and drawn back from the face in rich wavy lines, falls down the neck in loose tresses. The pupils of the eyes are represented by oval cavities. The joint at the base of the neck shows that this head has belonged to a statue. The style is large and simple, and may be the work of a Greek sculptor of a good period. The form of the hair is rather characteristic of a marine deity. It is possible that the head represents

Venus. The surface is in fine condition, and the nose entire, all but a slight reparation on the left side below the bridge.

Ht. 1 ft. $4\frac{3}{4}$ in. Pourtales. Cat. Pourt. No. 85.

(167.) **Androgynous Term.**—The figure down to the hips is that of a young girl, holding in her right hand a bunch of grapes, with which she is feeding a bird restored as an ibis, but which has probably been a goose, or some other aquatic bird. Her hair is divided along the top of the head, the front tresses drawn back and tied with a knot; the back tresses fall in a curly mass on the neck. Cupid is frequently represented playing with a goose, and in the Bronze Room is a female figure feeding an aquatic bird. (Bronze Room Guide, p. 36, No. 8.) Restorations: head, neck, and leg of bird, base of Term.

Ht. of ancient portion, 3 ft. $5\frac{1}{4}$ in. Found in a swamp near Lake Nemi, in Italy, in 1774. Mus. Marbles, X., pl. 30. Ellis, T. G., I., p. 233. *T.*

(168.) **Fortune.**—On her head a *calathus*, in her right hand a rudder resting on a globe, in her left a cornucopia. She wears a talaric *chiton*, over which is a mantle wound round the lower half of the body. Restorations: neck, nearly all the *calathus*, right hand, all the rudder and a small part of the globe, left hand and lower part of the cornucopia, parts of the drapery.

Ht., including base, 3 ft. $\frac{1}{2}$ in. Found by Mr. Gavin Hamilton near the Via Latina, Rome. Mus. Marbles, II., pl. 18. Ellis, T. G., I., p. 172. *T.*

(169.) **Relief: Apollo Receiving a Libation from Victory** beside a temple, probably that of Delphi, which is indicated by an architrave resting on Corinthian columns. Apollo, as Musegetes, wears a talaric *chiton* with sleeves, over which is a *diploidion* girt at the waist; an ample

mantle, perhaps the *epomis diplè*, hangs from his left shoulder; his long hair is looped up in a broad plait behind, under a *stephanè*; a single long plait falls over each ear; he holds out a *patera* with his right hand, while his left strikes the strings of his lyre, which is supported in an upright position by a broad band passing over the left wrist; from one corner of the base of the lyre hang two ends of ribbons; he wears armlets; on his feet are sandals: the Victory is clad in a talaric *chiton*, over which is a *diploidion* girt at the waist, and terminating at the hips in *pteryges*; she wears bracelets and armlets; both figures stand with the heels raised from the ground: at the side of the Victory is a circular altar, on which is sculptured in relief a winged female figure between two festoons. This subject occurs on several other reliefs in marble, one of which is in the Elgin Collection and also on a terra-cotta relief in the British Museum. (For a list of them, see Welcker, *Alte Denkmäler*, II., p. 37; and for the example at Naples, see Minervini, in *Bullet. Arch. Napol. N.S.*, III., pl. 1, p. 3.) All these sculptures exhibit the same peculiar style, in which certain characteristics of the archaic period are retained in the treatment, probably from a religious motive, whence this style is called Hieratic. (See Overbeck, *Geschichte d. Griech. Plastik*, I., p. 168.) On a comparison of all the reliefs in which this subject occurs, it will be seen that the one here described is part of a larger composition in which Latona and Artemis follow behind Apollo, and a temple is introduced in the background; a tripod, a statue on a pedestal, the *omphalos*, a plane tree, and the Horæ on the altar also occur as accessories. It has been suggested that these reliefs are votive, and that in selecting as their subject the victory of Apollo in a musical contest, the dedicator indirectly commemorated his own triumph in a similar exercise of skill. (See Friederichs, *Bausteine*, p. 86, *et seq.*) This interpretation of the subject is, how-

ever, disputed by Welcker (*Alte Denkmäler*, II., p. 54), who thinks that these reliefs rather represent the original institution of the musical contest at Delphi by the god himself. Restorations: the greater part of the body of Apollo, lower part of body of Victory, column on left, and lower part of column on right. The parts restored have been copied from more perfect marbles in the Villa Albani.

Ht. 2 ft. 1 in., length 2 ft. 1 in. Formerly in the collection of Sir Wm. Hamilton. *Mus. Marbles*, II., pl. 13. Ellis, *T. G.*, II., p. 113. Friederichs, *Bausteine*, p. 86, No. 70. Welcker, *Alte Denkmäler*, II., p. 37.

(170.) **Female Head**, the hair bound by a diadem, which is crossed on the brow; in fine condition.

Ht. 10½ in. Ellis, *T. G.*, II., p. 61. *T.*

(171.) **Mercury** [*Hermes*].—This figure stands in an easy attitude, resting on the right leg, the left slightly bent, the head inclined to the right; the right hand rests against the right hip; in the left he holds a *caduceus*; a mantle is wrapped round his left arm. On his feet are the winged sandals, *talaria*. The hair is disposed in short, crisp curls. The trunk of a tree supports the right leg. Of this type of Mercury are several well-known examples; the statue in the Lansdowne Collection, that in the Belvedere of the Vatican, formerly called an Antinous, and one at Munich (Clarac, pl. 659, fig. 1523.) It is probable that these are all late copies from some famous Greek original, but the type has not as yet been identified among the statues of Mercury mentioned by ancient authors. None of the extant examples of this statue have the attributes of Mercury so complete as the figure here described. As the statue in the Vatican has the stem of a palm-tree for support, it has been thought that this type represents Mercury as the god of the *palaestra*; but the

fleshy forms, and the elaborate curls of the hair, are not as characteristic of the athlete as might be expected in a representation of the Hermes Enagonios. In the statue here described, the brow is slightly knit, which gives the countenance a sad expression.

In the Museum at Athens is a statue found in the island of Andros, which corresponds in general type and in attitude with the one here described, but the attributes of Mercury are wanting, and the support has a snake wound round it. This figure once stood on a tomb, and the snake has here a sepulchral import. Friederichs (*Bausteine*, p. 263) considers it to be the statue of the person interred in the tomb, who is here represented under the type of Mercury. This figure, from Andros, is better modelled than the copies already mentioned, which were all probably found in Italy, and thus are further removed from the original Greek type. (On this class of Mercuries see Wieseler, *Denkmäler*, pl. 28, p. 168.) Restorations: left foot and leg up to knee, right foot as far as instep, including wing on inner ankle, left hand, tip of nose, chin, and under lip.

Ht. 6 ft. 6 in. Formerly in the Farnese Palace at Rome, and purchased with other statues from the ex-King of Naples, in 1865. Visconti, *Mus. P. C.*, I., pl. A. VII. No. 12. Braun, *Vorsch. d. Kunst-Mythologie*, pl. 91. De Triqueti, in *Fine Arts Quarterly*, III., p. 213. Compare Friederichs, *Bausteine*, p. 261, Nos. 441 and 443. Caldesi, No. 23. Harrison, No. 835.

(172.) **Torso of Venus** [*Aphroditè*], finely modelled: the surface, which was injured in a fire at Richmond House, in 1791, has been painted. The left thigh is restored.

Ht. 2 ft. 5 in. Purchased from the Duke of Richmond, in 1821. Said to have been found at Antium about 1770. Bottiger, *Amalthea*, III., p. 5. *Mus. Marbles*, XI., pl. 35. Ellis, *T. G.*, I., p. 268. Friederichs, *Bausteine*, p. 341, No. 592. Caldesi, No. 28.

(173.) **Female Head**, the hair gathered up within an *opistho-sphendonè*. This head may have been copied from an original in bronze. Restorations: neck and bust.

Ht. 1 ft. 3 in. Found near Genzano. Ellis, T. G., II., p. 55. Spec. Ant. Sculpt. I., pl. 24. *T.*

(174.) **Ægipan**.—The god Pan is here represented under the grotesque and unpleasing aspect which in Roman art prevailed over the more graceful type, preferred by the sculptors of an earlier period. On the top of the head is a projection, which probably formed the base of the horns; the junction of the human thighs with the goat's legs is skilfully masked by masses of shaggy hair; the mouth open, as if uttering a cry, the head turned to the right, as if contemplating some object or scene, and the animated expression of the countenance, show that this figure was originally part of a group. The left hand holds the *pedum*, or crooked staff. Restorations: nose, shank of left leg and part of shank of right, right arm, left hand, and both ends of the crook.

Ht. 2 ft. 7 in.; including base, 2 ft. 11 in. Brought from Rome. Mus. Marbles, X., pl. 24. Ellis, T. G., I., p. 210. *T.*

(175.) **Ægipan Reclining**; his right hand resting on the plinth, his left hand raised above his head and holding a *pedum*; he is looking upwards to the left; a goatskin knotted round his neck hangs over his back. From the attitude of this figure it was probably associated in a group with a standing figure on the left. Restorations: nose, left arm with *pedum*, right arm from elbow, both goats' shanks, and part of plinth.

Length 1 ft. 6½ in. Ht. 1 ft. 3 in. Mus. Marbles, XI., pl. 42. *T.*

(176.) **Relief representing the Visit of Bacchus to Icarus**, to whom he revealed the art of making wine. The scene represents a courtyard in front of a house in

Attica. On the left is Icarus, half reclined on a couch, turning round to the right to welcome Bacchus, who advances with staggering gait, and is supported from behind by a diminutive Satyr, while he raises his right foot in order that another diminutive Satyr may unfasten his sandals, as was the custom with guests before sitting down to a banquet. On the right behind Bacchus is his suite, or *thiasus*, consisting at present of four figures advancing one behind the other. The foremost of these is a youthful Satyr holding a *thyrsus* and looking back at Silenus, who is playing on the double flute; behind Silenus is another Satyr holding a wreath (?) over his head, and looking back at a bearded figure with a wreath, who, as we learn from extant repetitions of this design, has supported a drunken Bacchante, of whom the only trace remaining on the marble is the drapery from the waist downwards, and a hand holding a lyre. The Satyr holding up the wreath has a *nebris* hanging down his back. Silenus wears a wreath (restored), a mantle twisted round his body, and buskins. All the figures in the suite of Bacchus are smaller in stature than the god. He is represented under the type commonly called the Indian Bacchus, ivy-crowned, with a long flowing beard, and an ample *peplos*, which envelopes his whole form. Icarus wears an ivy wreath; a *peplos* is thrown over his lower limbs; in front of his couch is a tripod table, on which are cakes and the *cantharus*, and below his feet are four scenic masks on a low platform; in front of the foot of his couch is a plain column, on which stands a large basin, *lekanè*, on a tripod. Rising out of this basin is a Doric column, the shaft restored, on which stands a terminal figure. This has been thought to represent the figure called Manes in the game of *kottabos*, which was placed on a pillar above a *lekanè*, or concave dish; and though the Term here described only partially corresponds with the

descriptions of this game in ancient authors, the suggestion is not unworthy of consideration. The Term, however, appears to be surmounted by a triple head, in which case it would probably represent Hermes Trikephalos, and might be considered as standing against the wall of the house, instead of (as restored) rising out of the basin. In the background is a house or temple, with a tiled roof and two rectangular windows, divided by plain columns; in the gable of this edifice is a head of Medusa, supported on each side by a Triton. Below the eaves, the walls are hung with festoons, which a Satyr is fastening; in front of this edifice, on the left, is a smaller building, also roofed with tiles, and in the centre a wall terminating in a pilaster. A curtain, one end of which is fastened to this pilaster, is stretched between Bacchus and Icarius. Between this curtain and Bacchus is a second couch, prepared for the god. The pilaster is surmounted by a small tablet, on which is sculptured a Victory driving a *biga* in relief; this, doubtless, indicates a votive tablet to commemorate a chariot victory. Behind the suite of Bacchus is a lower wall, beyond which, in the distance on the extreme right, is a palm-tree, and a tablet surmounting a pillar, and corresponding with the tablet already described, except that it is plain. Behind the larger edifice, on the extreme left, is a plane-tree, which, as elsewhere in reliefs, probably indicates a court or *peribolos* round the edifice (*see* Welcker, *Alte Denkmäler*, II., p. 49). The tiles on the roof are of two kinds, flat tiles and tiles to cover the joints (*imbrices*). The windows are of a form very rare in Greek architecture. The subject here described occurs, with certain modifications in the design, on several reliefs, which are enumerated and compared by O. Jahn (*Archäol. Beiträge*, p. 198). On three of these repetitions a female figure, probably the wife of Icarius, is reclining on the same couch with him, and in the marble here described are traces of

such a figure, which have been converted into an addition to the drapery of Icarius. The explanation of the subject of this relief here given has been called in question by Gerhard, and others, but no more probable interpretation of it has ever been offered. This question has been fully discussed by Jahn in the dissertation already cited. The masks at the side of Icarius may allude to the fact that Athenian tragedy is said to have been invented in the deme of Icaria in Attica.

Restorations: head and right arm of Satyr following Silenus, left arm and top of head of Silenus, head and upper part of body, and part of drapery of last figure in *thiasus*, drapery at foot of Icarius, shaft of column between terminal figure and *lekanè*.

This relief was placed by Pope Sixtus V. in the Villa Montalto, and has been long known, as the first engraving of it was published by Antonio Lafreri, in 1549. The surface has suffered much from decay and retouching.

Length 4 ft. 11 in. Ht. 3 ft. Mus. Marbles, II., pl. 4. Ellis, T. G., II., p. 140. Bötticher, Verzeichniss, No. 1155. Bellori, *Admiranda Romæ*, pl. 43. Montfaucon, *Ant. Expliq.*, I., 89. Visconti, *Mus. P. C.*, II., pl. B, 6. Caldesi, No. 29. Harrison, No. 847.

(177.) *Midas* [?].—Terminal Satyric figure playing on the kind of flute called *plagiaulos*, *obliqua tibia*. This figure is called Pan by Combe, but differs from any known type of that deity. It has also been conjecturally named *Midas* (O. Jahn, *Archäol. Zeitung*, 1848, p. 239), and *Hyagnis*, the father of *Marsyas* (Panofka, *Antiken Kranz*, No. 8, p. 10: see also Michaelis, *Archäol. Zeitung*, 1866, p. 254). The head of this figure is encircled with a *stephanè*, the hair falls in long tresses over the shoulders, and the beard is long and wedge-shaped, of the form called by the ancients *sphenopogon*. The Term is draped in a *chiton* with sleeves, and gathered over a girdle, in the manner in which it is worn by female figures; the sleeves

are fastened down the arm with studs ; the flute is played with both hands. In the Second Vase Room are the remains of a similar *plagiaulos*, of which the mouth-piece is made of bone and the pipe of reed, enclosed in a bronze tube. (*See Guide to Second Vase Room, Pt. I. p. 68, No. 131*). It is believed that there is no other extant example of this type ; but it is nearly allied to that of two Terms in the Lateran Museum. (*See Garrucci, Mus. Lat. pl. 26 ; Benndorf and Schöne, Ant. Bild. d. Lat. Mus., pp. 105, 106, Nos. 181, 188*), which, however, differ in having horns over the forehead, and therefore probably represent Pan. (*See also Garrucci, pl. 24, figg. 3, 4 ; Benndorf and Schöne, p. 301, Nos. 432, 435, for Terms similarly draped.*) On the whole, there seem to be fair grounds for Jahn's attribution of Midas for this figure, because, according to Pliny, he was the inventor of the *plagiaulos*. This statue seems to be the copy or adaptation of an archaic work, and was probably made about the time of Hadrian, when a pseudo-archaic style was in fashion. The original Term, like other early representations of Deities, may have been clad in actual drapery. The action of breathing into the instrument is well expressed in this figure. Restorations : all the right arm, left hand, the mouth-piece and part of middle of pipe, and the lower part of the Term.

Ht. 2 ft. 10½ in. Found by Mr. Gavin Hamilton near Civita Lavinia, in the Villa of Antoninus Pius. *Mus. Marbles, II, pl. 35. Ellis, T. G., I., p. 188. Friederichs, Bausteine, p. 78, No. 62. Harrison, No. 822. On figures with the *plagiaulos*, see Stephani, Compte-Rendu, 1867, p. 47. T.*

(178.) **Recumbent Satyr.**— This figure originally formed part of a group representing a Satyr struggling with a Nymph, who repels his advances. The female figure has perished all but two fingers of the left hand, which are pressed against the face of the Satyr. The modern artist by whom this sculpture has been restored,

has ignorantly adapted these two female fingers to the left hand of the Satyr, which, together with his left arm, is a restoration. His right arm, also a restoration, is raised above his head, holding a wine cup. Round the head has been a diadem or other ornament of metal, the holes for which still remain. The body of the Satyr rests on a rock, over which drapery is thrown. The plinth of this statue is antique; on the upper surface of it is engraved a canon or scale of measurements, which must have at some time been used for the purpose of making a copy of the figure. This does not seem to be antique. Restorations: both arms, all but the fore and middle fingers of the left hand.

Ht. 1 ft. 11½ in. Length of plinth, 3 ft. 5 in. Mus. Marbles, XI., pl. 39. Ellis, T. G., I., p. 235. Caldesi, No. 33. Harrison, No. 833. T.

(179.) Relief.—Part of Bacchic *thiasus*; a Mænad or Bacchante leads the way, playing on the *tympanum*; behind her follow two young Satyrs, the foremost of whom plays on the double flute; his companion follows, holding out the panther's skin, *pardalis*, on his left arm, like a buckler, while in his right he holds a *thyrsus*; the panther of Bacchus walks at his side; the flute-player has his head bound with the straps of the *phorbeia*, a kind of leathern mouth-piece used to give additional force to the muscles exerted in playing the two flutes; on the left arm of this figure hangs the panther's skin; both Satyrs are beardless; the Mænad has her head thrown back; her talaric *chiton* is open all down the right side; she moves as if under the influence of orgiastic excitement; all three figures are dancing. This scene is part of a Dionysiac composition which frequently occurs in ancient sculpture.

Length 4 ft. 1½ in. Ht. 3 ft. 2½ in. Found by Mr. Gavin Hamilton, in 1776, on the site of the ancient Gabii. Mus. Marbles, II., pl. 12. Ellis, T. G., II., p. 109. Caldesi, No. 30. T.

(179A.) **The Heads and Forehands of Four Horses**, moving to the left, evidently the fragment of a relief on which a *quadriga* was represented, driven at full speed. In front of the horses is the edge of a mantle. On comparing this relief with the photographs of two reliefs belonging to the Duke de Soulè in Portugal, it is evident that this fragment has been broken off from a composition in which a figure, whose mantle is flying behind him, is represented running in front of a *quadriga*. In the Museum at Berlin is the cast of a similar composition. The compositions of the two reliefs belonging to the Duke de Soulè are nearly identical. It is said that they were obtained from Pompeii by an ancestor of the present Duke. In style, these reliefs, and the fragment here described, resemble the metope found by Dr. Schliemann at Ilium Novum, a cast of which may be seen in the Mausoleum Room.

Ht. 1 ft. 4½ in. Length 1 ft. 6½ in. Cat. Pourtales, No. 38.

(180.) **Bust of a Bacchante** [Mainas].—The hair, rough and unkempt, falls in long tresses on each side of the neck. A diadem encircles the head, and across the forehead, immediately below the roots of the hair, passes a band, which is, probably, the same diadem continued under the hair. The rough dishevelled hair and the diadem, are sufficiently characteristic of Mænads to justify the present attribution. Restorations: nose, bust.

Ht. 1 ft. 1 in. Found, in 1776, outside the Porta San Pancrazio, Rome. Mus. Marbles, XI., pl. 15. Ellis, T. G., II., p. 61. *T.*

(181.) **Bust of a Youthful Satyr**, beardless, with goat's ears and shaggy hair. Restorations: nose, both lips, bust.

Ht. 10¾ in. Bequeathed by R. Payne Knight, Esq. Mus. Marbles, XI., pl. 16. Ellis, T. G., II., p. 56.

(182.) **Head of Satyr.**—The hair springs from the forehead, on which are two short horns, the ears are pointed, and the face has a laughing expression. Restoration: the tip of the nose.

Ht. 1 ft. 1 in. Found, in 1772, about four miles from the Porta Maggiore, Rome. Spec. Ant. Sculpt., I., pl. 59. T.

(183.) **A Youthful Satyr**, looking up with a laughing expression; the fawnskin, *nebris*, hangs down the right side, fastened by a knot on his left shoulder. Restorations (by Algardi): the arms from above the elbows, the legs from knees downwards, and the trunk supporting the left side. The *pedum* in the left hand is correctly restored, as a portion of it still remains attached to the upper part of the arm.

Ht. 3 ft. 8 $\frac{3}{4}$ in. From the Maccarani Palace, Rome. Mus. Marbles, II., pl. 24. Ellis, T. G., I., p. 178. Caldesi, No. 36. T.

(184.) **Youthful Satyr.**—The ears are pointed; on the right side of the head and over the forehead are two projections, which have probably formed the supports of the right arm, now broken off. The hair has been encircled by a diadem and a wreath of ivy, of which only traces remain. The body is entirely naked, the right arm has been raised, the head looks downwards to the right. As the right arm is wanting from the shoulder, and the left from below the elbow, the original motive of this figure cannot be determined; it seems probable, however, that the right hand held an *oinochòè*, and was pouring wine into a *phialè*, held in the left hand. On Greek fictile vases, a Satyr frequently appears engaged in this particular action, and is occasionally designated by the name Oinos, "Wine." This figure has not the usual wiry type of the Satyr, and the forms present something of the androgynous character of the youthful Dionysos:

this is also observable in the representations of Pan on the later Greek vases. (*See Vase Catalogue*, Nos. 1434, 1681.)

Ht. 4 ft. 9 $\frac{3}{4}$ in. This statue was found at Antium, with four other similar figures, all of which passed into the Augusteum at Dresden. It was obtained from that Museum in exchange for casts, in 1838. *Mus. Marbles*, XI., pl. 40. Caldesi, No. 32.

(185.) **Venus** [*Aphroditè*].—This figure is nude all but the left leg and thigh, to which drapery, held up by the pressure of the thighs, is still clinging; the head, which is slightly inclined forward, looking to the right, is bound with a diadem wound three times round it; on the feet are sandals; the arms are modern from a little below the shoulders, and there is no authority for their present action. As the marble presents a slight projection on the right side of the chin, Combe thought it probable that the left hand was raised to the face and supported by this projection. He supposed that the right arm was held across the body a little below the bosom. From the disposition of the drapery, this figure was probably represented at the moment of undressing to enter the bath. The head has been broken off, but belongs to the statue; the nose is restored.

Ht. 3 ft. 5 in., including pedestal, 3 ft. 7 in. This figure was found, in 1775, in an excavation made by Mr. Gavin Hamilton, at Ostia. The place where it was found had been anciently used as a bath. *Mus. Marbles*, II., pl. 22. Ellis, T. G., I., p. 175. Friederichs, *Bausteine*, p. 342, No. 595. Harrison, No. 838. *T.*

(186.) **Figure from a Group of Two Boys Quarrelling over the Game of Knuckle-bones** [*astragalì*]. This figure is seated on the ground and, with both hands holds up to his mouth the forearm of his adversary, which

he is biting. His form is spare and sinewy and his countenance has a malicious expression. The hand of the bitten adversary grasps an *astragalus*, and two more of these knuckle-bones lie on the ground. The dress of the boy is similar to that of slaves, a loose *chiton* of a coarse material with short sleeves; the right arm is drawn out of the sleeve. This kind of garment was called *exomis*, or *hetero-maschalos*. The loss of the companion figure in this group is greatly to be regretted, as what remains is modelled with great vigour, and the incident of the quarrel is told with a dramatic force which suggests the idea that this may be an original Greek work. The drapery seems more carefully studied on the right side, which makes it probable that this was the front of the group. Pliny mentions a group of two boys playing with *astragali* by Polycleetus, as being in his time in the Palace of Titus. From the coincidence that this figure was found in the Baths of Titus in the time of Urban VIII., it was formerly thought to be a copy of the work of Polycleetus; but it is clearly of a much later date, and may be ascribed to the naturalistic school of the Macedonian period. Restorations: left arm, wrist of right arm, both feet, tip of nose, arm of adversary to wrist, and all the base except a small part underneath the body.

Ht., 2 ft., including base, 2 ft. $3\frac{1}{2}$ in.; length 2 ft. $11\frac{3}{4}$ in.; width 1 ft. $8\frac{1}{2}$ in. It was purchased by Mr. Towneley from the Barberini Palace, in 1768. Mus. Marbles, II., pl. 31. Ellis, T. G., I., p. 304. Michaelis, Archäol. Zeitung, 1867, p. 102. T.

(187.) **Head of Atys**; the bust restored.—It has also been called Adonis, but the pensive expression of the countenance, and the very feminine character of the features, make the attribution to Atys more probable. The head-dress is a variety of the Phrygian cap, having on each side a strap fastened by a string over the top of

the head, and one broad flap behind, covering the long tresses, which fall to the shoulders in luxuriant curls. As the back is unfinished, this head probably belonged to a statue in a niche. Restorations: neck, shoulders, portion of upper part of cap.

Ht. of ancient portion, $11\frac{1}{2}$ in. Spec. Ant. Sculpt., II., pl. 17. Mus. Marbles, X., pl. 4. Ellis, T. G., II., p. 19. *T.*

(188.) **Paniskos, or Youthful Pan.**—The pointed ears and small horns of this figure show that it represents the human type of Pan, which forms a strong contrast to the goat-legged type of the same deity, of which an example is already described. It is convenient to distinguish these types as Pan and Ægipan (Nos. 174–175). The human type is the more rare in ancient art. It occurs on the coins of Arcadia, on several vases in the British Museum (*see* Vase Catalogue, Nos. 961*, 1,293, 1,434, 1,477, 1,549, 1,681), and on two small bronzes (*see* Guide to Bronze Room, p. 43, No. 33, and p. 52). In the earlier representations, as on the coins of Arcadia, Pan is represented with the form of a youthful athlete. In later art, his form becomes more effeminate, like that of Dionysos. (*See* Gerhard, Ueber Faunus, in Archäol. Nachlass aus Rom, Berlin, 1852, p. 87.) The name of the artist by whom this statue was made, Marcus Cossutius Cerdo, is inscribed on the support of this statue in Greek letters. In the Lateran is a head of Pan said to be of the same character. (*See* Benndorf and Schöne, Ant. Bild. d. Lat. Mus., 1867, p. 178, No. 277). Restorations: arms, legs from knees downwards, base, and lower part of support.

Ht. 3 ft. 7 in. It was found, with a companion figure, by Mr. Gavin Hamilton, in 1775, in the ruins of the Villa of Antoninus Pius, near Civita Lavinia. Mus. Marbles, II., pl. 43. Ellis, T. G., I., p. 185. C. I., No. 6,156. Harrison, No. 820. For a similar figure, *see* Janssen's Grieksche en Romeinsche Beelden en Beeldwerken in Leyden, pl. 1, fig. 4. *T.*

(189.) **Bacchus and Ambrosia.**—In this group, the female figure associated with Bacchus is represented at the moment of her transformation into a vine, trained round the trunk of a tree. This physical change is as yet only partial, the legs and thighs having already solidified into the trunk of the tree, and the body being overgrown with branches, leaves, and grapes of the vine. The face and arms are still human. The hair is encircled with a vine-wreath laden with grapes. The transformation, as here treated, presents analogies with that of Daphnè as she is represented at the moment of exfoliation in the statue in the Villa Borghese at Rome. This group was called by Mr. Combe, Bacchus and Ampelus, but the transformed figure is certainly female, whereas Ampelus was a beautiful youth. It is probable, therefore, as Michaelis suggests (*Annali of Inst. Arch. Rom.* XLIV. p. 258), that the figure here represented is that of Ambrosia, who, according to Nonnus (*Dionys.* XXI. l. 24), was changed into a vine. She looks up at Bacchus, holding out in her right hand a bunch of grapes towards the cup in the right hand of the god. It should, however, be noted that the right arm and hand of Bacchus, together with the cup it holds, are restorations, for which there is no authority. Bacchus leans on her, placing his left hand affectionately on her shoulder. His hair, which flows down to his shoulders, is wreathed with ivy; a broad diadem crosses his forehead; a *nebris* is fastened on his shoulders; on his feet are sandals. A small lizard is running up the trunk of the tree, and a panther, with a vine-wreath round its shoulder, springs against it as if to steal the grapes. Restorations: the nose of Ambrosia, and the right arm, two fingers of left hand, and left heel of Bacchus.

Ht. 4 ft. 10½ in. Found, in 1772, at La Storta, about eight miles from Rome, where the Diana already described, No. 112, was found. *Mus. Marbles*, III., pl. 11. Ellis, *T. G.*, I, p. 298.

Clarac, pl. 691, fig. 1,629. Wieseler, Denkmäler, pl. 52, No. 371. Friederichs, Bausteine, p. 467, No. 762. Bötticher, Verzeichniss, No. 1,103. *T.*

(190.) **Paniskos**, nearly identical with No. 188, already described. In the inscription the name of the artist, Marcus Cossutius Cerdo, is given, with the statement that he was a freedman of Marcus, which is omitted from the inscription on the companion statue. Restorations: tip of nose, arms, left foot, part of right foot, and base.

Ht. 3 ft. 7 in. Mus. Marbles, II., pl. 33. C. I., No. 6,155. *T.*

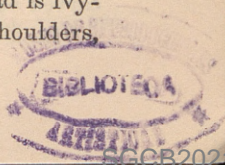
(191.) **Fragment of Relief: Ariadne** [?], seated on a rock. Her head, now broken away, has looked to the right; her body is turned to the left. A *peplos* is wound round her lower limbs; a fawnskin (?), *nebris*, crosses her bosom diagonally, passing over the right shoulder like a scarf. Her left hand rests on the upper ledge of the rock. Her right arm has been advanced and raised from the elbow, but the forearm is broken away.

Ht. 1 ft. 4½ in.; length 1 ft. 7½ in. Found at Cumæ, and bequeathed by Sir Wm. Temple.

(192.) **Female Head**, turned slightly to the right. The sockets of the eyes are hollow, having been originally filled in with precious stones or some other material in imitation of nature. The hair, flowing from the forehead in long, wavy lines, is gathered up over the top of the head and falls in a large tress behind. A narrow fillet passes round the head, and the ears are pierced for earrings. The wavy lines of the hair suggest the notion that a Water Nymph is here represented. Restoration: tip of the nose.

Ht. 11¾ in. Mus. Marbles, XI., pl. 13. Ellis, T. G., II., p. 60. *T.*

(193.) **Youthful Bacchus** [Dionysos].—The god is here represented as a boy about six years old. The head is ivy-wreathed. The fawnskin, *nebris*, hangs from his shoulders.



and is knotted over the stomach. The right hand, which is restored as holding a bunch of grapes, may have held a *thyrsus*, as in the case of the small bronze figure of Bacchus in the Temple Collection, which corresponds in several respects with this statue, though representing the god at a more advanced period of boyhood. The left hand is restored as holding a wine cup. For similar figures elsewhere, *see* Clarac, pl. 674, figg. 1,561, 1,564, 1,567; pl. 687, fig. 1,608. Restorations: arms, feet, left knee-cap, points of ivy-leaves, hoofs of fawnskin.

Ht. 3 ft. $\frac{1}{4}$ in. Found by Mr. Gavin Hamilton, in ruins of Villa of Antoninus Pius, near Civita Lavinia. Mus. Marbles, XI., pl. 38. Clarac, pl. 674, fig. 1,562. Caldesi, No. 34. Harrison, No. 836. *T.*

(194.) **Torso of Venus [Aphroditè] Fastening her Sandal or Periscelis.**—By referring to several statuettes of Venus in this attitude in the Museum and elsewhere (*see* Bronze Room Guide, p. 53, No. 1; Friederichs, *Bausteine*, pp. 343-4; Visconti, *Opere Varie*, I., pl. 8; Wieseler, *Denkmäler*, II., pl. 26, No. 283), the motive of this torso will be clearly seen. The right thigh is advanced, the right knee must have been bent forward, and the right foot a little raised to meet the hand on the same side, which, as is shown by the action of the right arm, must have been placed a little behind the bent limb; the body stood on the left leg, and was, no doubt, partially sustained by a column, or other support, on which the left arm rested. The number of extant replicas in marble and in bronze of this type indicates that they are all derived from some celebrated statue which probably represented Venus at the moment of undressing for the bath. This torso is finely modelled, but the surface has somewhat suffered from overpolishing. The socket shows that the head was carved out of a separate piece of marble.

Ht. 1 ft. 1 in. Purchased from Cavaceppi, the sculptor, at Rome.

Mus. Marbles, XI., pl. 20. Ellis, T. G., I., p. 205. Clarac, pl. 622, fig. 1,406. Kekulé, Kunst-museum zu Bonn, p. 83, No. 316A. This type occurs on a leaden seal. See Salinas, *Annali d. Inst. Arch. Rom.* 1864, p. 345, No. 10. T.

(195.) **Fragment of a Dionysiac Relief**, which represents two Satyrs seated back to back on a rock; between them is part of a *stelè*, or pilaster. The Satyr on the right is beardless; he leans back on his left hand upon the rock below him, and looks up to the right; his right arm, now broken away, has been raised towards a figure, the feet of which remain, resting on a high ledge of rock. The Satyr on the left is seated on a lower rock, and looks up to the left, leaning on his right elbow. His left arm, now broken away, has been extended towards some object on the left of the scene. Both Satyrs are naked. The one on the right is seated on a panther's, the other on a lion's skin, strewn on the rock. Behind the left thigh of the figure on the right is drapery.

Ht. 1 ft. 5½ in.; length 3 ft. Both this and the fragment of relief described, No. 191, were found at Cumæ, and from the resemblance in style and subject it is probable that they both formed part of a larger composition. Bequeathed by Sir William Temple.

(196.) **Nymph of Diana** [?].—This figure, which is rather smaller than life, is seated on the ground, supported on her left hand, while her right hand is extended forward. She wears a *chiton*, which droops from the left shoulder, leaving the breast exposed. On the base, which is antique, lies a bow terminating at one end in a Gryphon's head. To obtain relief for this bow, the original surface of the base has been reduced, and, on this account, it has been supposed that the bow is a later addition. The position and action of the figure at once suggest that she was represented playing at the game of knuckle-bones, *astragali*, or *tali*. The right hand being a restoration, the original

action of it cannot be ascertained, but when compared with other *astragalizusæ*, such as the one in the Colonna Palace at Rome, and that in the Louvre, this figure exhibits so striking a resemblance in the composition, as to make the motive here assigned more probable than any other. The representation of the game of *astragali* seems to have been a favourite subject in ancient art. Pliny mentions a celebrated group in bronze, by Polyclethus, of two boys, *astragalizontes*; and female figures engaged in the game occur not only in sculpture, but also in two terracottas in the Museum Collection (*see* Guide to Second Vase Room, Part II. p. 28, No. 218, and p. 96, No. 2); in a painting on marble from Herculaneum; and on a vase in the Temple Collection. (*See* Guide to Second Vase Room, Part I. p. 4, No. 10.) Restorations: head, left shoulder, both feet, right hand, and wrist, and parts of the fingers of left hand.

This figure and one similar to it were found in 1766, in the Villa Verospi, near the Salarian Gate, at Rome, on a site supposed to have formed part of the magnificent gardens of Sallust. On the spot where these statues were discovered, were the remains of a fountain richly ornamented with marbles and mosaics, to the decoration of which these statues may have contributed.

Ht., including base, 2 ft. 1 in.; length of base 2 ft. 6 in.; width 1 ft. 11 $\frac{3}{4}$ in. Mus. Marbles, II., pl. 28. Ellis, T. G., I., p. 181. Harrison, No. 819. Cavaceppi, Raccolta d' Antiche Statue, I., pl. 60. *T.*

(197.) **Head of Diana** [Artemis].—The hair is bound with a diadem and tied in a knot on the top of the head. Restorations: the tip of the nose and part of the chin.

Ht. 1 ft. Obtained at Rome by Mr. Gavin Hamilton. Mus. Marbles, XI., pl. 7. Spec. Ant. Sculpt., I., pl. 48. Ellis, T. G., I., p. 324. *T.*

(198.) **Ariadnè** [?].—This figure has been also called *Libera*, but the attribution here chosen seems more probable. She wears a talaric *chiton*, over which is a *diploidion* reaching to the hips; a transverse belt crosses the centre of the bosom and over the right shoulder; her head is wreathed with ivy; long tresses fall to her shoulders; at her feet is a panther, standing on its hind legs and looking up towards her; in her right hand is the end of a *thyrsus*, in her left a bunch of grapes. The belt is unusual, and suggests the idea that the body of this figure belonged to a statue of *Diana*, with her quiver hanging from her right shoulder, but, as the head certainly belongs to the figure, this is out of the question. The composition of the drapery is simple and dignified. Restorations: right arm from above the elbow, left wrist, tip of nose, head of panther.

Ht. 5 ft. 1 in. Found by Mr. Gavin Hamilton, in 1776, near Rome, at a place called *Roma Vecchia*, on the road to *Frascati*. *Mus. Marbles*, X., pl. 23. *Ellis*, T. G., I., p. 215. *T.*

(199.) **Head of Young Hercules** [*Herakles*], wreathed with poplar; the ears bruised, as is usual in representations of *Hercules*; the wreath is fastened at the back by two broad ribbons, *lemnisci*, the ends of which fall on each shoulder. The type of features is more feminine than is usually associated with *Hercules*, and hence a head exactly similar to this in the *Capitoline Museum* (*Mus. Cap.*, I., pl. 87) has been mistaken for *Bacchus*. The head here described is in the finest condition. Restoration: part of one of the ribbons.

Ht. 1 ft. 4½ in. Found near *Genzano*, in the grounds of the *Cesarini* family. *Mus. Marbles*, II., pl. 46. *Harrison*, No. 830. *T.*

(200.) **Relief Representing a Votive Offering to Apollo**.—On the right, the god is seated on the *omphalos*, holding up his right hand in an impressive manner. The

object held up in this hand has been broken away. A mantle is wrapped round his body, leaving the right arm and shoulder bare; he wears sandals. On the left are three mortals, clad in Roman military armour, who appear to be approaching as if to consult the Oracle of Apollo, and who, from the difference of stature, are probably a father and two sons. Between them and the god are two female figures, of colossal proportions, who stand to the front, their heads turned towards Apollo. The one nearest the god wears a talaric *chiton* with sleeves, over which is a *diploidion*; a *peplos* hangs from the back of her head down her back. The other wears a talaric *chiton* and *diploidion*, the back of which is brought up over her head like a veil. She holds a box containing incense in her left hand. They both wear a *stephanè* over the forehead. These two figures are thought to be Latona and Diana, whose worship was associated with that of Apollo. The relief is set in a recess between two pilasters, and above it runs a kind of cornice, which is apparently intended to represent the ornamental faces of roof-tiles. This architectural frame to the relief probably indicates the temple which contained the oracular shrine. (Compare the frame of the relief in Welcker, *Alte Denkmäler*, II., pl. ix. 15, p. 173.) On the base are the remains of a dedication to Apollo, in elegiac verse.

Length 2 ft. 7½ in. by 1 ft. 7¾ in. Presented by the Duke of Bedford to Mr. Towneley, in 1805. *Mus. Marbles*, II., pl. 5; Ellis, T. G., II., p. 135; and for the inscription, C. I., No. 1,946. Cavaceppi, *Raccolta d' Antiche Statue*, III., pl. 1. *T.*

(201.) **Somnus** [Hypnos] represented as a winged infant reclining, asleep; in his right hand, poppies, the symbol of the god of sleep. His head rests on an *amphora*, in the mouth of which a pipe has been fixed. This aperture shows that the statue served as a fountain. The water gently flowing under the head of the figure is suggestive

of the calm deep sleep of infancy. A figure very similar to this, in the Pembroke Collection at Wilton House, is engraved by Clarac (pl. 678A, fig. 1,567A), where it is wrongly described as a sleeping Bacchus. This latter figure holds in the right hand a *cantharus*, while his head rests on a *diota*; it may, therefore, be a sleeping Cupid with the attributes of Bacchus as it is described (Newton, Notes on the Sculptures at Wilton House, No. 112). For other examples of this type, see Clarac, pll. 761, 761B. The type of Cupid asleep (*ibid.*, pll. 643, 644, 644A) is difficult to distinguish from this infantine type of Somnus.

Length 1 ft. 11½ in. Found at Tarsus. Bötticher, Verzeichniss, p. 520, No. 825. A. B.

(202.) **Head of Venus** [Aphrodité], turned to the left. The hair, parted in the middle of the forehead, is bound with a diadem; two tresses are drawn back from over the forehead and fastened in a knot over the crown of the head; the rest of the hair, drawn back from the temples in rich wavy lines, is tied at the back of the head, the ends of the tresses having been left free to fall down the neck; but this portion has been broken away. This head probably belonged to a statue. Restorations: nose and part of lower lip.

Ht. 13 in. Formerly in the Collection of Sir Wm. Hamilton. Mus. Marbles, XI., pl. 8. Ellis, T. G., I., p. 324.

(203.) **Head of Hercules** [Herakles], bearded, and in advanced life. Restorations: nose, right ear, and bust.

Ht. 1 ft. 8½ in. Bequeathed by R. P. Knight, Esq. Ellis, T. G., I., p. 332.

(204.) **Head of Youthful Hercules** [Herakles].—The hair is short and curly, and grows upright from the forehead; the head is encircled by a diadem, partially concealed

under the hair ; the ears are bruised and broken, which, as has already been remarked, was the characteristic of ancient pugilists. This head represents a very fine type of Hercules, which was probably introduced in the Macedonian period. Restorations : neck and bust, nose, edge of left ear, small portion of hair above same ear, splinter from right eyebrow. The surface generally is in fine condition.

Ht. 1 ft. $9\frac{1}{8}$ in. From the Barberini Palace, Rome. Mus. Marbles, III., pl. 12. Ellis, T. G., I., p. 327. *T.*



