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A CATALOGUE  
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THE SCULPTURES OF THE MUSEO CAPITOLINO

BY MEMBERS OF THE BRITISH SCHOOL AT ROME

EDITED BY

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FORMERLY DIRECTOR OF THE SCHOOL

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## EDITOR'S PREFACE

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text

THE present volume is the first instalment of a work projected in the second year of my Directorship of the British School at Rome (1904-5). The recent appearance of the first volume of Dr. Amelung's Catalogue of the Vatican Sculptures suggested to me that the energies of the British School might be profitably employed in the preparation of a work on similar lines, dealing with the Municipal Collections of Ancient Sculpture. With the approval of the Committee, I entered into negotiations with the Municipality of Rome; the matter was referred to the Commissione Archeologica Comunale, which reported in favour of the scheme; and on Jan. 18, 1905, I received a communication from the acting Syndic, stating that my proposals had been accepted, and that the Archaeological Commission would nominate one of its members, whose duty it should be to render assistance to the members of the School engaged in the preparation of the Catalogue. The Commission nominated Prof. Lucio Mariani, whose services have been readily rendered when any difficulty arose, and are here gratefully acknowledged. The authorities of the Museums have placed every facility at the disposal of the School and thus lightened the difficulty of the task, and the staff have given ready help; our thanks are especially due to Cav. Smith.

In the season 1904-5 some progress was made with the work in the Museo Capitolino, the Roman portraits being specially studied by Mr. A. J. B. Wace and the Greek portraits by myself; Mr. A. H. S. Yeames also gave valuable help both then and later (as Assistant-Director). The statues in the Salone and Stanza del Gladiatore were described by Prof. Percy Gardner, who spent some time in Rome in the spring of 1906. There still, however, remained a large number of monuments to be described, and this work was carried out by Mr. A. M. Daniel as Assistant-Director (1906-7), who was throughout assisted by Mrs. Daniel. A certain number of sculptures (such as the Tabulae Iliacae and

the grave-altars in the Stanze Terrene a sinistra) which had not been described by Mr. and Mrs. Daniel were treated by Mrs. Arthur Strong, who also rendered valuable assistance in correcting proofs, &c. I have myself paid four visits to Rome since vacating the Directorship (having on more than one occasion received grants from the funds at the disposal of the Craven Committee in the University of Oxford, for which the best thanks of the School are due) and have read and revised the descriptions supplied by the contributors (with a few exceptions).

Besides the description and aesthetic criticism of the sculptures, the determination of their *provenance* and museum-history entailed much labour, especially since there is no official inventory of the contents of the Museo Capitolino. A transcript of the inventory of the Albani collection, which furnished a large proportion of the sculptures in the Museum, was made by me in the Archivio di Stato and has been collated with the original by Dr. Ashby and Mr. T. M. Rigg. Dr. Ashby transcribed the inventories of the contents of the Palazzi Capitolini in the Archivio Storico Capitolino and examined many other volumes in that collection, containing the minutes of the proceedings of the Conservatori, the Diary of Valesio, &c. He received much help from Sig. Costantino Moretti, Archivista Comunale. Mr. Rigg gave advice on doubtful points. There remained much research to be undertaken in miscellaneous sources; in this work invaluable assistance has been rendered by Dr. Ashby, and all doubtful points (which are numerous) have been carefully examined by both of us. I have either written or carefully revised all the paragraphs dealing with *provenance* and museum-history of the sculptures, with the aid of the materials supplied by Dr. Ashby, to whom much information with regard to early drawings and engravings of ancient sculpture is also due. The Introductory sections were drafted by me and completed by Dr. Ashby, whose bibliographical knowledge was here most valuable. Appendices I and II, which deal with the small collections of Egyptian and Early Christian sculpture, are the work of Prof. Orazio Marucchi, to whom the arrangement of those collections is due. The translation was prepared by me. Our thanks are due to Dr. W. Amelung for valuable suggestions and references in connexion with Appendix IV, and also to Profs. C. Huelsen, E. Loewy, and K. Koetschau, Drs. Heiss,

Hildebrand, Huebner, Kräpelin, and Mancuso, M. Étienne Michon, Mr. J. Marshall, and the late M. P. Gauckler for services kindly rendered.

The photographing of the sculptures (towards the expense of which a contribution of £50 was most generously made by Mr. Daniel) was entrusted to Sig. Cesare Faraglia; in determining questions of material (quality of marble, &c.) we had the assistance of Sig. Dardano Bernardini. The indices and tables of modern photographs were compiled by Miss L. Johnson, a student of the School.

The publication of the Catalogue was undertaken by the Clarendon Press early in 1910, and the printing of the descriptions was begun in the spring of that year.

It is intended to complete the work by the publication of two further volumes, the second dealing with the sculptures of the Palazzo dei Conservatori, the third with those of the Magazzino Archeologico on the Caelian. The second volume is in course of preparation.

H. STUART JONES.



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## INTRODUCTION

### § 1. HISTORY OF THE CAPITOLINE COLLECTION

TO SIXTUS IV Rome owes the conception of a collection of ancient works of art placed in the custody of the city's representatives. Throughout the Dark Ages certain monuments of this nature, which had escaped destruction at the hands of the barbarian, adorned the public places of Rome, especially the piazza in front of the Lateran palace and the crest of the Quirinal: but the Capitol could boast of no statue so famous as the 'horse of Constantine' or the Dioscuri whose steeds gave a name to Monte Cavallo. It possessed only the mutilated group of the Lion and Horse which marked the spot where sentences of death were promulgated, at the head of the stairway by which the Palazzo del Senatore was approached. In 1471, however, Sixtus IV determined to transfer to the keeping of the Conservators, whose palace had recently been rebuilt by Nicolas V, the ancient bronzes which had hitherto been preserved in or near the Papal palace of the Lateran. To use his own words,<sup>1</sup> 'aeneas insignes statuas, priscae excellentiae virtutisque monumentum, Romano populo, unde exort(a)e fuere, restituendas condonandasque censuit'; and with this donation the history of the municipal collections of ancient sculpture may be said to begin. A place of honour above the main entrance of the Palazzo dei Conservatori was assigned to the bronze wolf, whose symbolical significance was made more plain by the addition of the figures of the twin founders of Rome<sup>2</sup>; and in the loggia which extended along the front of the palace, were placed the colossal bronze head, then believed to represent Nero or Commodus, and a bronze hand holding a globe, called in the Middle Ages the *palla Sansonis*, but then regarded as the symbol of Rome's world-wide dominion. Finally the Pope's gift included the statues of the Camillus and the Boy extracting a thorn, which we may

<sup>1</sup> Forcella, i. 16. Gregorovius (*Rome in the Middle Ages*, vii. 591) believes that these monuments had been appropriated by Paul II and 'restored' by Sixtus IV.

<sup>2</sup> Michaelis, *Röm. Mitth.*, vi (1891), 13; Petersen, *Klio*, viii. 440 ff., ix. 29 ff.

conjecture, but cannot prove, to have formed part of the Papal collection in the Lateran. There was soon added the colossal Heracles of gilded bronze, discovered in the Forum Boarium, when the remains of the Ara Maxima were finally destroyed. From this time onward the collection grew slowly but steadily. Under Innocent VIII the fragments of a colossal statue of marble, probably representing Constantine the Great, were discovered in the Basilica Nova, and transported to the Capitol.<sup>1</sup> In 1517<sup>2</sup> the two statues of river-gods, which had hitherto stood beside the Dioscuri of the Quirinal, were brought to the Capitol by order of the Conservators and placed in front of their palace: the Tigris had not yet been converted into a Tiber by the hand of the restorer. In 1525<sup>3</sup> three reliefs from a triumphal arch of Marcus Aurelius, preserved in the church of S. Martina, were removed to the courtyard of the Palace of the Conservators. Thus, while the Papal museum in the Belvedere, inaugurated by Julius II, was enriched by the masterpieces of ancient art, the Capitol was clearly designated as the natural home for monuments of historical significance.

From the year 1538, when the equestrian statue of Marcus Aurelius was removed from the Piazza of the Lateran to the position which it now occupies, we can date the inception of the plan, the execution of which demanded more than a century, for the transformation of the Capitoline piazza into an architectural whole worthy of the site. The finely conceived design was due to Michelangelo, who had come to Rome in 1534, and it was on the whole faithfully carried out. The history of the undertaking cannot here be traced in detail.<sup>4</sup> For lack of funds, the rebuilding of the existing palaces could not be begun until 1546, and then proceeded but slowly. The double staircase in front of the Palazzo del Senatore was completed by 1550,<sup>5</sup> and the river-gods transferred to their present position at its foot. Three portrait statues of members of the house of Constantine had,

<sup>1</sup> Albertini, *Opusculum de Mirabilibus Urbis Romae*, f. 86 a (cited by Michaelis, loc. cit., p. 16), describes the collection existing about this time, and gives the text of the inscriptions placed under the colossal Hercules and the fragments of the colossus.

<sup>2</sup> See the document quoted by Lanciani, *Storia*, i. 183.

<sup>3</sup> See Rodocanachi, *Capitole Romain*, p. 143, note 5, and Lanciani, op. cit., p. 221 f., who cite different copies of the same minutes.

<sup>4</sup> See Michaelis in *Zeitsch. f. bildende Kunst*, N. F. ii, p. 183; Lanciani, op. cit., ii. 67 ff.

<sup>5</sup> This may be inferred from the fact that Aldrovandi, writing in 1550, is the first to mention the river-gods in the present position.

like the river-gods, passed from the Quirinal to the Capitol, between 1536 and 1544, and were temporarily placed on the stairs leading from the Piazza to S. Maria in Aracoeli. By 1550 the third had passed to the stairs on the opposite side, leading to the Tarpeian Rock. Two now adorn the balustrade of the Piazza, the third is in the portico of the Lateran, whither it was transferred in 1737 from the Palazzo dei Conservatori by Clement XII, the builder of the portico.

Under Pius IV (1559-66) the monumental approach to the Capitol from the side of the Campus Martius was constructed, and at its foot were placed two lions of basalt discovered on the site of the Iseum Campense. Two statues of the Dioscuri, discovered about this time, were designed by Michelangelo to adorn the head of this approach, but these fragments lay for twenty years in the Piazza awaiting restoration. It was not until 1583 that they were placed on their bases, not, however, as was intended by Michelangelo, facing each other, but fronting the ascent from the Campus Martius. At about the same time the milestone, believed to be the first on the Appian way, found a place upon the balustrade, which was further adorned in 1590 by the so-called 'Trophies of Marius' from the Esquiline: and the decoration of the Piazza was completed by the erection of a colossal seated statue of Minerva, discovered under Paul III, which is now in the Atrio of the Museo Capitolino, between the two river-gods, one of which had by now been transformed from Tigris to Tiber by the restorer.

Meanwhile the collection of antiquities in the Palace of the Conservatori had been notably enriched. The Minerva discovered under Paul III has been mentioned above: the fragments of the Fasti found in the remains of the Regia were presented to the Roman people by the same Pope's nephew, Alessandro Farnese. The bronze head identified as a portrait of L. Junius Brutus was presented by Cardinal Pio di Carpi in 1564; and in the following year the statues of Julius Caesar and Augustus, acquired from Alessandro Rufini, Bishop of Melfi, in discharge of a debt, were placed in the positions which they still occupy in the *cortile* of the palace, and the inscription of the *Columna rostrata* of Duilius was added to the collection of historical monuments.

The death of Michelangelo, in 1564, caused no interruption

in the execution of his design for the Capitoline palaces; for the capable and energetic Prospero Boccapaduli, who in the same year was appointed by the Conservators to superintend the works, caused them to be carried on as rapidly as finances allowed; and the new façades of the Palazzo del Senatore and Palazzo dei Conservatori were completed in the course of the year which followed. Partly with a view to the adornment of the new buildings, but chiefly, no doubt, in order to remove from the Vatican the relics of ancient heathendom with which the humanist Popes had filled it, the bigoted Pius V, who had been elected to the Papacy on January 7, 1566, made an act of donation on February 11 by which 146 marbles, enumerated in an Inventory published below, were handed over to the Roman people. Practically the whole of the statues contained in the buildings of Bramante and his successors, with the exception of those in the Cortile del Belvedere, which remained hidden behind closed doors, were included in this donation, which was not, however, carried out in its entirety. Some twenty-six of those in the 'Palazzina', or casino built by Pius IV in the garden of the Vatican, remained there until 1569, when they were presented by the Pope to Duke Ferdinando de' Medici and transported to Florence<sup>1</sup>: a few were given to the Holy Roman Emperor, Maximilian II, and a few others still remain in the Palazzina (cf. p. 374). Nevertheless, it is possible to identify many of the statues now in the Capitoline palaces, or on the roofs thereof with those mentioned in the Inventory, and not only with the twenty-seven<sup>2</sup> which, as we are expressly informed, were transferred to the keeping of the Conservatori on February 28, 1566.<sup>3</sup> It is far from certain, however, that all of these were removed from the Vatican in the Pontificate of Pius V: Gregory XIII (1572-83), who did much for the embellishment of the Capitoline piazza, may have carried to a partial fulfilment the benefaction promised by his predecessor.

Amongst the more noteworthy additions to the Capitoline collection belonging to the latter part of the sixteenth century were the bronze tablet inscribed with the so-called *Lex regia*—

<sup>1</sup> See Appendix IV.

<sup>2</sup> The contemporary inscription (not later than Oct. 1, 1567) (Forcella, i. 62) speaks of thirty, but only twenty-seven are mentioned in the Inventory (Appendix III) as actually transported.

<sup>3</sup> See Appendix III.

really the *Lex de imperio Vespasiani*—hitherto preserved in the Lateran; the youthful Hercules in green basalt found on the Aventine; part of the frieze with naval emblems which had been drawn by Heemskerck at S. Lorenzo fuori le mura; the sarcophagus discovered in 1582 in the Monte del Grano and believed to be that of Severus Alexander and his mother; and the relief representing an Emperor greeted by Roma, brought from Piazza Sciarra in 1573 (Rodocanachi 89, n. 3).

Under Clement VIII (1592–1605) the final stage in the execution of Michelangelo's design was begun; the foundations of the 'New Palace', as it was called, were laid, and in 1594–5 a monumental fountain was constructed, to adorn which the river-god famous under the name of Marforio was brought from the base of the Capitoline hill. The construction of the main fabric was, however, delayed for half a century, during which the Popes directed all their energies to the formation of private collections: and it was not till the accession of Innocent X (1644–55) that the work was seriously taken in hand.

During his pontificate the New Palace was completed,<sup>1</sup> and, as it would seem, several of the most important statues and busts were transferred thither from the Palazzo dei Conservatori. From the inventories of the municipal collections preserved in the Capitoline Archives, the earliest of which dates from the year 1627, it appears that a number of monuments of sculpture were removed to the New Palace between 1646 and 1663, and a note appended to the inventory of 1663 (*A. S. C.* iv. 60, f. 35<sup>v</sup>) states that this transference took place when D. Onofrio Lanza was *maestro di casa*, i.e. between 1646 and 1648. We have no record, however, of the presence of these sculptures in the New Palace earlier than 1664, when a few are mentioned in the *Nota delli musei, Librerie ecc. di Roma* (p. 15) appended to an edition of Lunadoro's *Relatione della Corte di Roma* which bears that

<sup>1</sup> He gave no funds himself, and obliged the commune to find them by suppressing the salaries of various offices, for the most part sinecures, though among them were the fourteen elementary schoolmasters, one for each Rione, who received 30 *scudi* a year (Diary of G. Gigli, *Cod. Vat.* 8717, p. 289 &c., cited by Rodocanachi, p. 126, notes 4–7). He visited the works in person in 1650 and 1654 (Gigli, loc. cit., and Forcella, i. 152). But an inscription mentioned in *Descr.*, 1750, p. 22, seems to attribute the completion of the work to his successor Alexander VII: Falda, in the text to his view of the Capitol (*Nuovo Teatro*, &c., i, pl. 7) published in 1665, says that a part of the *Palazzi* of the Conservatori was completed by Alexander VII; and the decoration of the interior took place in or before 1660, when the ceilings were put in (*A. S. C.*, Cred. VI, vol. 4, f. 16). Rodocanachi, p. 128, is mistaken both in regard to the date and the name of the Pope, as is shown by the document which he cites.

date. Two years before, the reliefs of the so-called 'Arco di Portogallo' had been placed on the stairs of the new building. We possess inventories of the sculptures of the New Palace, the earliest of which dates from 1671, and from these, together with the guide-books such as the *Mercurio errante* of Rossini, first published in 1693, and Pinarolo's *Antichità di Roma*, first published in 1700, we are able to form a tolerably clear notion of the early history of the museum.

The acquisitions of the municipal museums in the seventeenth century were few, for the Papal families of the period were engaged in adorning their private residences with collections of antiquities; but the eighteenth-century Popes were more public-spirited, and the first half of the century was marked by the enrichment of the Capitoline collection, just as the second half saw the formation of the Museo Pio-Clementino in the Vatican. Clement XI, in 1720, purchased from the heirs of the Cesi the little that was left of their once famous collection, and the so-called 'Dacia', flanked by the figures of barbarian captives, took its place in the Cortile of the Palazzo dei Conservatori.<sup>1</sup> But the transformation of the Museo Capitolino into a collection of the first rank was due, not to the munificence of Clement XI, but to the financial embarrassments of his nephew, Cardinal Alessandro Albani, who was forced, in 1733, to sell his accumulated treasures to Clement XII (Lorenzo Corsini). We learn from the diary of Valesio that on September 14 the Pope demanded the first refusal of the collection, which was then being offered for sale, and that on December 27 an instalment of 10,000 *scudi* was paid on account of the purchase price, fixed at 66,000 *scudi*. The final payment, it seems, was not made until November of the following year. The inventory of the Albani collection, which numbered 408 items, is preserved in the Archivio di Stato, and is printed for the first time in Appendix VI of the present volume. The collection was arranged by Marchese Alessandro Capponi and Canonico Baldani (*Roma moderna*, 1741, p. 9).

By his princely gift of the Albani collection of sculptures (to which the Cardinal added a number of inscriptions not included in the inventory of sale) Clement XII justly earned the title of the second founder of the Museo Capitolino, since by far the greater part of its treasures are derived from this source. The

<sup>1</sup> See Braschi, *De tribus statuis in Romano Capitolio erectis*, Roma, 1724.

Museum owed much, also, to his successor, Benedict XIV, whose earlier gifts are enumerated at the close of the description published in 1750.<sup>1</sup> The list of Benedict XIV's benefactions there given does not, of course, include the Capitoline Venus, which was acquired in 1752, nor the fourteen works purchased on the dispersal of the treasures of the Villa d'Este in the following year; amongst these were the Amazon, 'Pandora' and 'Marble Faun' of the Stanza del Gladiatore, and the Eros bending the bow in the Galleria.<sup>2</sup> In 1765 the Centaurs of Aristeas and Papias and the Mosaic of the Doves (all from Hadrian's Villa) were purchased by Clement XIII on the death of their owner, Cardinal Alessandro Furietti, and presented to the Museum; but the two succeeding Popes, Clement XIV and Pius VI, devoted themselves to the formation of the great collection in the Vatican which bears their names, and the acquisitions of the Capitoline museums came to an end.<sup>3</sup> In 1797 the treaty of Tolentino gave to Napoleon I the right to despoil the Capitol of its masterpieces, twenty-one of which were transported to the Louvre.<sup>4</sup> After the final defeat of Napoleon the Congress of Vienna, in response to the appeal of Canova, who made a pilgrimage to London and enlisted the support of Wellington, ordered the restitution of the deported sculptures; and we read in the *Diario del Chracas* for January 6, 1816, that on the fourth of that month *diversi carri* arrived in Rome, bearing their precious freight.<sup>5</sup>

<sup>1</sup> This work, though compiled by Marchese P. Lucatelli (cf. p. 9), was based on that of Venuti, a dependant of the Albani (loc. cit.). The Corsini, on the other hand, were the patrons of Bottari, whose *Museo Capitolino* (see p. 9) was also published under Benedict XIV. Winckelmann, who, like Venuti, was a protégé of the Albani, calls Bottari 'einen ausgemachten Pedanten und Ignoranten in der Kenntniss der Kunst' (cf. Justi, *Winckelmann*, ii.<sup>2</sup> p. 138).

<sup>2</sup> On this transaction see Ashby in *Archæologia*, lxi, pp. 235, 255.

<sup>3</sup> There was, in fact, scarcely room for more. In the *Nouvelles de Rome envoyées à Paris* (*Correspondance des Directeurs de l'Académie de France*, xii, No. 6048), cited by Hauteceur (*Mélanges de l'École Française de Rome*, xxx, 1910, p. 65), we find that on April 11, 1770, it was reported to Paris that Clement XIV had bought for 6000 scudi the Meleager from Palazzo Pichini, and intended to present it to the Capitoline Museum. But by November of the same year he had bought thirty-four of the best pieces from the Villa Mattei and three others from Palazzo Pichini; and as the Capitol was *molto pieno di simili antichità* (*Diario del Chracas*, Nov. 17, 1770) he resolved to turn a part of the *Palazzetto* of Innocent VIII into a sculpture-gallery, and the work was begun early in 1771 (*Correspondance cit.*, xii, No. 6234).

<sup>4</sup> See the list printed in Appendix IV. They were replaced in the Museum by casts.

<sup>5</sup> Cf. Ferraioli, *Lettere inedite di Antonio Canova al Card. Consalvi*, Roma, 1888, p. xi. Two sarcophagi, one representing the Muses (of which there are casts in the *Stanza dei Filosofi*), and another with sea-monsters, and a bust of Homer remained in the Louvre. For two accounts of these transactions from opposite points of view see Antonio d'Este's *Memorie di Antonio Canova* (Florence, 1864), pp. 216, 222, and Charles Saunier, *Les Conquêtes artistiques de la Révolution et de l'Empire* (Paris, 1902),

The return of these monuments, which were for the moment replaced where they had previously stood, until the Sala del Gladiatore was made ready for their reception, gave occasion for a complete rearrangement of the Museo Capitolino, which was carried out in the same year: the first edition of Tofanelli's *Guida* dates from 1817, and from its subsequent impressions, as well as those of the *Nuova descrizione* (ed. 1, 1882; ed. 2, 1888), we can trace the history of the Museum in the nineteenth century. Eleven busts had been acquired in 1813<sup>1</sup>; and a few sculptures were added to the collection in 1816.<sup>2</sup> Between 1831 and 1834 the Gabinetto della Venere was formed by order of Gregory XVI for the reception of the statues which it now contains; they could only be seen on application to the Director,<sup>3</sup> and Nibby, describing Rome in 1838, does not think fit to mention them! There is little to record of the later history of the Museum, except for the exchange of sculptures with the Vatican brought about by Gregory XVI in 1839. The Pope was engaged in forming a collection of Egyptian antiquities in the Belvedere, and several pieces of sculpture, including the 'Antinous' from Hadrian's Villa which had been transported to the Louvre and was afterwards in the Stanza del Gladiatore, found their way to the Vatican. In exchange for these, the Athena from Velletri (*Gall.* 71), the seated portrait-statue popularly called Marcellus (*Filosofi* 98), the seated Silenus (*Gall.* 5), the sarcophagus from the Vigna Ammendola with a battle of Greeks and Gauls (*Stanze terrene a destra*, ii. 5), and five Roman portraits (Corbulo, *Filosofi* 48, and four of the Imperial series, *Imperatori* 59, 61, 80, 81) were transferred from the Vatican. The transaction is recorded by Melchiorri,<sup>4</sup> who assumed the direction of the Museum in 1838, and was instrumental in acquiring some other portraits of considerable interest (see on *Filosofi* 28, 76; *Imperatori* 67). The *Stanza dei Filosofi* was rearranged, and the

pp. 136, 149 ff. Saunier states that the monuments left behind in the Louvre were retained in exchange for Canova's colossal statue of Napoleon, which he sold to England for 66,000 francs; d'Este's version is that Pius VII gave secret instructions to Canova to leave to France some art-treasures 'in segno di reciproca buona intelligenza'.

<sup>1</sup> Fea, *Nuova descrizione*, p. 211.

<sup>2</sup> Amongst these were *Atrio* 42 and *Galleria* 23, and a number of sarcophagi from the steps of Aracoeli.

<sup>3</sup> A replica of the Venus, a Hermaphrodite and a Priapus were at the same time withdrawn from the public gaze, and cannot now be found (*A.S.C.*, Cred. X, vol. 21, f. 474).

<sup>4</sup> *Ann. d. Inst.*, 1840, p. 97, note 2; *Lettera al Sig. Cav. de Witte intorno allo stato attuale del Museo Capitolino*, Roma, 1844.

so-called Aeschylus (No. 82), the importance of which was first recognized by the new director, was transferred from a bracket in the Salone to a more conspicuous place.<sup>1</sup>

Since the time of Melchiorri the acquisitions of the Museum have been few, nor has there been much rearrangement of the sculptures except on the ground-floor. In 1905-7 the Egyptian and Christian monuments were arranged in separate rooms (the former to the right of the Cortile, the latter in the *Stanze terrene a sinistra* 1) by Orazio Marucchi: and a certain number of other objects have been transferred to the Palazzo dei Conservatori.

For the history of the collections cf. Müntz, *Le Musée du Capitole* (*Rev. Arch.*, 1882, i. p. 24 ff.); Michaelis, *Röm. Mitth.*, vi (1891), p. 3 ff.; Huelsen, *Bilder aus der Geschichte des Kapitols*, Rome, 1899; Lanciani, *Storia*, i. p. 76 ff., ii. p. 67 ff., &c.; Rodocanachi, *Le Capitole Romain*, Paris, 1904, p. 139 ff. (Eng. trans., p. 197 ff.). References are given to the French ed. of the last-named work, since the footnotes are not reproduced in their entirety in the translation.

## § 2. LIST OF WORKS IN WHICH THE CAPITOLINE COLLECTIONS ARE DESCRIBED OR ILLUSTRATED

GADDI, Giambattista, *Roma nobilitata nei suoi monumenti*, 4°, Rome, 1736.  
[Gaddi.]

The earliest complete description of the Museo Capitolino.

BOTTARI, Giovanni, *Il Museo Capitolino*, three vols. folio, with Italian text and 90, 83, 91 plates of busts (i, ii) and statues (iii), Rome, 1741-55; also with Latin text, 1750-55. See FOGGINI and LOCATELLI.  
[Bottari.]

VENUTI, Ridolfino, in ROISECCO, *Roma antica e moderna*, 8°, ed. 1, Rome, 1745 (dedicated to Card. Alessandro Albani), vol. ii, *Roma moderna*, p. 263 ff. On this later descriptions were largely based. In his *Roma moderna*, vol. ii, part i, 4° ed. (1766), p. 295 ff., 8° ed. (1767), p. 691 ff., Venuti gave a slightly altered description.

*Museo Capitolino, ossia descrizione delle statue . . . che si custodiscono nel Palazzo alla destra del Senatorio vicino alla chiesa d'Araceli in Campidoglio*, 4°, Rome, 1750.

According to Winckelmann, *Mon. Ined.* ii, p. 6, this was the work of Marchese Lucatelli. A second edition was published in 1771, a third (8°, by Quoiani) in 1775 with minor alterations. [*Descr.* 1750; third ed. cited as Quoiani.]

TITI, Filippo, *Descrizione delle pitture, &c.*, 8°, Rome, 1763.

A new edition of a guide-book first published in 1675; it contains a separately pagged *Indice Capitolino*, based on *Descr.* 1750.

<sup>1</sup> Cf. Melchiorri, *Lettera al Sig. de Witte*, pp. 9-11. He was also responsible for some restorations, such as the snake in *Glad.* 8.

GUASCO, Francesco Eugenio, *Musei Capitolini antiquae inscriptiones*, 3 vols., Rome, 1775.

Contains the inscriptions of the Capitoline collection, carelessly copied, and accompanied by an almost worthless text; cf. *C. I. L.*, vi, p. lxiv. [Guasco.]

FOGGINI, Nicolao, *Il Museo Capitolino*, vol. iv, folio, Rome, 1782.

Contains sixty-nine plates of reliefs not illustrated by Bottari, with Latin text (also Italian text, same date). [Foggini.]

MONTAGNANI-MIRABILI, Pietro Paolo, *Raccolta di statue*, &c., 8°, two vols., Rome, 1804.

A second edition was published in 1820, with two additional volumes, each in two parts, in which Bottari's engravings of the busts (vol. iii, Greek, vol. iv, Roman portraits) are reproduced on a reduced scale with identical numbering: these last are not cited in the Catalogue. [Montagnani-Mirabili.]

MORI, Ferdinando, *Sculture del Museo Capitolino*, 4°, Rome, 1806-10, with text by Lorenzo Re.

Four vols., of which iii and iv, which contain the sculptures of the Stanza de' Filosofi, Stanza del Vaso [Gladiatore], Stanza del Canopo [Egyptian collection], Stanza degl' Imperatori, and Stanza delle Miscellanee [Colombe], are very rare. See Addenda. [Mori.]

VASI, Mariano, *Itinerario istruttivo di Roma*, 12<sup>mo</sup>, ed. 1, Rome, 1786; often reprinted.

The edition of 1812 contains an account of the Museum (pp. 31 sqq.) after the removal of some of the more important monuments to Paris, their places being taken by casts: while that of 1816 appeared after these monuments had been restored to the Museum, and been replaced in their original places, the Sala del Gladiatore not having yet been prepared for their reception.

DALMAZZONI, Angelo, *L'Antiquario*, 1 vol., 8°, Rome, 1804 (also in French, same date), often reprinted.

MANAZZALE, Andrea, *Itinéraire instructif de Rome*, 2 vols., 12<sup>mo</sup>, ed. 3, Rome, 1816, translated into Italian with additions by S. Piale, Rome, 1817, whose statements in regard to the collocation of monuments in the Museum are often inaccurate.

TOFANELLI, Agostino, *Catalogo delle sculture antiche e de' quadri esistenti nel Museo e Galleria di Campidoglio*, 12<sup>mo</sup>, ed. 1, Rome, 1817.

The earliest description of the Museum as rearranged after the restoration of the monuments transported to Paris. There are reissues of 1818, 1819, 1820 (edited by Alessandro Tofanelli, the son of Agostino), 1823, 1829, 1834, 1837, 1840, and 1846, and a French translation, published in 1818 (with a preliminary leaf giving a list of the monuments moved in December of that year), and reissued in 1825 and 1830.

FEA, Carlo, *Nuova descrizione dei monumenti antichi ed oggetti d'arte contenuti nel Vaticano e nel Campidoglio*, 8°, Rome, 1819. [Fea, *Nuova descrizione*.]

LOCATELLI, A., *Il Museo Capitolino*, 3 vols., Milan, 1819-22.

A reproduction of Bottari's text and plates (with identical numbering, not cited in the catalogue), issued both in 8° and in 4°, with additional notes drawn from the works of Winckelmann, Visconti, &c. [Locatelli.]

RIGHETTI, Pietro, *Descrizione del Campidoglio*, folio, Rome, 1833-6.

Two vols., containing both pictures and sculptures, with text. [Righetti.]

*Beschreibung der Stadt Rom*, von Ernst Platner, Carl Bunsen, Eduard Gerhard, und Wilhelm Röstel. 8°. Vol. iii, part i, 1837, Stuttgart and Tübingen.

Book IV, pp. 107-258, contains a description of the Capitoline collections by Platner. [*Beschr. Roms.*]

NIBBY, Antonio, *Roma nell' anno 1838*, Parte II (Moderna), published posthumously, 8°, Rome, 1841.

The Capitoline collections are described on p. 652 ff.

ARMELLINI, Francesco, *Le Sculture del Campidoglio*, Rome, 1843-5; 4 vols. with 428 plates, and a brief text. The plates, as is stated in the preface (p. i), are those of Mori; besides the two volumes mentioned above Armellini says that some of the plates were published also in 1824, with text by Antonio Nibby; but this work does not appear to be traceable. After the death of all these persons Carlo Armellini, the father of Francesco, bought the copper plates, and Armellini had those made which were wanting, so as to complete the collection. See Addenda. [Armellini.]

BRAUN, Emil, *Ruinen und Museen Roms*, 8°, Brunswick, 1854.

pp. 129 sqq. contain a description of the Capitoline collections.

*Nuova descrizione del Museo Capitolino compilata per cura della Commissione archeologica comunale e pubblicata dalla direzione dello stesso museo*, Rome, 8°, 1882.

An official catalogue; second ed. 1888, cited below where necessary.

[*Nuova descrizione.*]

HELBIG, Wolfgang, *Führer durch die öffentlichen Sammlungen klassischer Allertümer in Rom*, 8°, ed. 1, Leipzig, 1891, ed. 2, 1899, ed. 3, 1911.

Vol. i, pp. 263 ff. (ed. 2) contains a description of selected monuments in the Capitoline collections. [Helbig.]

AMELUNG, Walther, *The Museums of Rome*, 8°, London, 1906; vol. i of Amelung and Holtzinger, *The Museums and Ruins of Rome*. Contains a brief description of the Capitoline Collections, pp. 263 ff. [Amelung.]

NOTE.—The earliest authority for the provenance or collocation of the sculptures is cited in the Catalogue, though not always by name; thus the date 1736 implies a first mention in Gaddi, and that of 1817 refers to Tofarelli, ed. 1. Otherwise references are not given to the earlier catalogues unless for special reasons.

### § 3. LIST OF WORKS CONTAINING ENGRAVINGS OF ANCIENT SCULPTURES

(Cf. Michaelis, *Jahr.*, v (1890), p. 3 ff.; Huelsen, *Röm. Mitth.*, xvi (1901), p. 123 ff.; Ashby, *Bibliofilia* and *Rev. Arch.*, 1912.)

#### I.

IOANNES BAPTISTA DE CAVALIERIIS (Giovanni Battista de' Cavalieri, of Val Lagherina, near Trent).

(a) *Antiquarum Statuarum Urbis Romae liber primus*, small 4°, 52 plates, published by Francesco Palombo of Novara, Rome, ed. 1, n.d.,<sup>1</sup> ed. 2,

<sup>1</sup> The volume is dedicated to Otto Truchsess, Cardinal of Albano, a dignity which he enjoyed from 1562-70.

Venice, 1570, reprinted at Venice, 1576, by G. Porro, under the title *Statue antiche poste in diversi luoghi della città di Roma* (Baer, Cat. 511, 1905, No. 1582). [De Cavalleriis, i.]

- (b) *Antiquarum Statuarum Urbis Romae primus et secundus liber*, small 4°, 100 plates,<sup>1</sup> Rome, ed. 1, n.d.,<sup>2</sup> ed. 2, 1585. [De Cavalleriis, i, ii.]
- (c) *Antiquarum Statuarum Urbis Romae tertius et quartus liber*, small 4°, 100 plates, Rome, 1594. [De Cavalleriis, iii, iv.]

## II.

LORENZO DELLA VACCARIA, *Antiquarum Statuarum Urbis Romae icones ex typis Laurentii Vaccarii*, small 4°, 64 plates (unnumbered), Rome, 1584. Reprinted (oblong folio, 2 plates on each leaf), Rome, 1600, as *Parte seconda* of a work in three vols., the first being Étienne Du Pérac's *Vestigi dell' antichità di Roma* (ed. 1, 1575), and the third Andrea della Vaccaria's *Ornamenti di fabbriche antiche e moderne dell' alma città di Roma* (ed. 1, n.d.<sup>3</sup>). Again reprinted, Rome, 1621, under the title *Antiquarum Statuarum Urbis Romae icones pars secunda* (these two words erased) *ex typis Gottifredi de Scaichis, &c.*, with a new arrangement of the plates, which were then numbered. [Vaccaria; (S.=de Scaichis).]

## III. SEVENTEENTH-CENTURY PUBLICATIONS, based mainly on De Cavalleriis.

[For further details see Ashby in *Bibliofilia*, vol. xiv (1912). There are many differences between individual copies of these reprints in the number and order of the plates. These collections are not cited in the text of the Catalogue.]

- A (i) *Insigniores Statuarum Urbis Romae icones antiquitatis studiosis et virtutis amantibus Nicolaus van Aelst Bruxellensis propense voluntatis suae ergo Dedicat et Donat.*

No copy of this work is known to exist; it is referred to in a MS. entry in the copy of (ii) in the Topham collection at Eton (B. i. 5, 37—now I 3). Nicolas van Aelst died in 1613.

- (ii) Same title (omitting words after *amantibus*), published by Ioseph de Rubeis [Giuseppe de Rossi], Rome, 1619.

Sixty plates made up from both editions of De Cavalleriis and other sources.<sup>4</sup>

- (iii) Same title, published by Ioannes Dominicus de Rubeis [Giovanni Domenico de Rossi], Rome, 'ad Pacem' [*alla Pace*], 1645.

The collection is divided into two books: as a title-page to the second we have a reduced copy of Nicolaus van Aelst's engraving of the Marforio, published in 1600.<sup>5</sup>

<sup>1</sup> The first twenty-five plates of the original collection were not reproduced in this edition, but fresh ones were engraved; the remainder were adapted and renumbered.

<sup>2</sup> The volume is dedicated to Ludovico Madrucci, Cardinal of Trent, who was in Rome 1567-78. The Vatican antiques could scarcely have been drawn before 1572, when Pius V died.

<sup>3</sup> The plate of the Column of M. Aurelius is not earlier than 1595.

<sup>4</sup> A few plates are engraved in the style of De Cavalleriis, i, but do not appear in that collection.

<sup>5</sup> This plate appears in an earlier state in a mixed collection bound up with Maggi, *Aedificia et ruinae Romae*, 1618.

B (i) MARCUCCI, Giacomo, *Antiquarum Statuarum Urbis Romae libri* i-iii, Rome, 1623 (printed in Piazza Navona, no publisher's name).

Three books of 50, 50, and 40 plates, taken (with few exceptions) from De Cavalleriis, i-iv. Title-page adapted from De Cavalleriis, iii, iv. The first book is dedicated to Cassiano dal Pozzo.

The publishing firm of De Rossi (on which see Ehrle, text to *Roma prima di Sisto V: la pianta di Roma du Pérac-Lafréry*, Rome, 1908, p. 24) had two branches, one *alla Pace*, the other in Piazza Navona. This latter branch acquired a portion of the plates of De Cavalleriis, and we owe to it the publication of the rest of this group.

(ii) Title-page of De Cavalleriis, i, ii, with dedication to Conte Francesco Calcagni, by Gio. Batt. Rossi, 'in Piazza Navona,' Rome, 1641?

Plates (unnumbered) chiefly from De Cavalleriis, iii, iv. A copy formerly in the possession of the bookseller Luzziatti (Catalogue, No. 275) contained an engraving of the Farnese bull, dated 1641. Another copy (in the Library of the German Institute) is bound with Parasacchi, *Raccolta delle principali fontane* (1647). This collection is possibly identical with the *Collectio LXIX Statuarum*, Rome, 1641, cited by Michaelis (*Jahrb.* 1890, p. 50, n. 196) from Brunet, *Manuel*, iv, 1406 (where, however, it is attributed to Giovanni Giacomo de Rossi).

(iii) *Antiquarum Statuarum Urbis Romae l. iv, ultima impressio*, Rome, 1668.

This collection is mentioned by Schreiber, *Villa Ludovisi*, p. 48, No. 4; p. 101, No. 7; p. 150, No. 137; and probably belongs to group B from its title.

This branch of the De Rossi firm came to an end early in the eighteenth century and the plates seem to have passed to the De Rossi 'alla Pace'; for in the sale catalogue of 1700 of the latter firm (p. 19) we find mention of 140 plates, 133 of which are still preserved in the Regia Calcografia (Cat. 1341). They are those of De Cavalleriis, and include plates of both groups (A) and (B), including some of those referred to p. 12, note 4. The title-page of group A bears the imprint of Giovanni Giacomo de Rossi (1649-91).

#### IV.

GIROLAMO FRANZINI, *Icones Statuarum Antiquarum Urbis Romae Hieronymi Franzini, &c.*, Rome, 1599.<sup>1</sup> [Franzini.]

There is a copy of this work in the possession of Prof. Lanciani. It contains 108 wood-blocks, some of which were in existence as early as 1588, when Franzini used them in his reprints of Marliani's *Topographia* and Fulvio's *Antiquitates*. Some of the blocks were reprinted in the publications of the firm of Franzini, viz. :—

(a) *Cose meravigliose dell' alma città di Roma*, 1600.

(b) *Roma antica e moderna*, 1643, several times reissued, finally as *Roma Sacra antica e moderna*, 1725.

#### V. MISCELLANEOUS PUBLICATIONS.

i. LAFRÉRY, *Speculum Romanae magnificentiae*, large folio, numerous plates. Cf. Ehrle, op. cit.

<sup>1</sup> Dr. Hübner states that editions of 1589 and 1594 are known.

- ii. BOISSARD, J. J., *Topographia*, Books i-vi (Frankfurt, 1597-1602). Contains some engravings of statues. Boissard was in Rome 1555-61.
- iii. THOMASSINUS, Philippus, *Antiquarum Statuarum Urbis Romae liber primus*. Small 8vo, Rome n.d. [Thomassini.]

The plates were engraved before the formation of the Borghese collection (? 1600-15); the work was reissued by Giovanni Giacomo de Rossi ('alla Pace', 1649-91) with some changes in the legends. There were 52 plates, according to the Catalogue of 1700 (loc. cit.), of which 43 are now in the Regia Calcografia (*Cat.* 1342). A second book contained engravings after gems by Enea Vico.

- iv. PERRIER, François, *Segmenta nobilium signorum*, folio, Rome, 1638 (on title-page).<sup>1</sup> [Perrier.]

There are 100 plates besides the title-page; 103 are mentioned in the De Rossi Catalogue (p. 19) and 98 are now in the Regia Calcografia (*Cat.* 1343). Reprinted at Paris and Vienna, 1797-1802. Dutch edition by Cornelis van Dalen and Petrus Schenk.

- v. EPISCOPIUS [Jan de Bisschop], *Signorum veterum icones*, 1670-80. [Episcopus.]

100 engravings from drawings by Willem Doudyns and Pieter Paul Doncker; bound with *Paradigmata Graphices Variorum Artificum*, a collection of 57 engravings after drawings by 16th and 17th-century artists and a few reproductions of ancient busts (date of original publication uncertain, cf. Nagler, *Monogrammisten*, iii, No. 2254); 50 selected plates published by J. V. Kraus, Augsburg (after 1680). See *Arch. Zeit.*, 1880, p. 14, n. 23.

- vi. VON SANDRART, Joachim, *Sculpturae veteris admiranda*, folio, Nürnberg, 1680.

Plates from drawings made in 1627-35. Some of these were published in the same author's *Teutsche Akademie* (1675-9).

- vii. CAUSEUS, Michael Angelus [De la Chausse], *Romanum Museum*, 2 vols. folio, Rome, 1690 (ed. 2, 1707, ed. 3, 1746). French trans. of ed. 1, Amsterdam, 1706.

- viii. MAFFEI, Paolo Alessandro, *Raccolta di statue antiche e moderne*, folio, Rome, published by Domenico de Rossi, 1704. Second edition, 1742 [Maffei-De Rossi]. Third ed. 1825, with notes made by Carlo Fea on the transference of the statues to other collections.

The plates (163) still exist at the Regia Calcografia (*Cat.* 1340).

- ix. MONTFAUCON, Bernard de, *L'Antiquité expliquée*, 5 vols. in 10 parts and 5 vols. of supplement, folio, Paris, 1719-57, 2nd ed. 1822-4.

The plates are partly borrowed from Perrier and von Sandrart.

- x. PREISLER, J. J., *Philippo . . . baroni de Stosch statuas hasce antiquas, &c., d.d.*, folio, Nuremberg, 1732.

50 engravings after drawings by E. Bouchardon (Cicognara, *Catalogo*, ii, No. 3544, mentions a second work by Preisler published at Nuremberg, 1736, with 20 larger plates).

<sup>1</sup> Michaelis is in error in stating that the date of publication was 1653, given at the close of the index (cf. *Fahrh.*, 1890, p. 50, n. 192). The original drawing of the title-page is in Windsor Castle (Inv. No. 6762).

- xi. BARBAULT, *Recueil de divers monuments anciens*, large folio, Rome, 1770. [Barbault.]
- xii. MAGNAN, Dominic, *Elegantiores Statuae antiquae*. 4<sup>o</sup>, Rome, Barbiellini, 1776. Reprinted as *Calcografia delle più belle statue di Roma*, 1779; some of the plates also in Magnan, *La città di Roma*, 1779.
- xiii. PIRANESI, Francesco. *Scelta delle più belle statue antiche*, large folio, Rome, 1781-92.

Frontispiece with portrait of G. B. Piranesi and 40 plates [Piranesi]. The plates are preserved at the Regia Calcografia (*Cat.* 1400, No. 18).

#### VI. PUBLICATIONS OF RELIEFS.

- 1. PERRIER, François, *Icones et Segmenta Illustrium e marmore tabularum quae Romae adhuc extant*. Rome, 1645. Obl. folio. 50 plates.
- 2. BARTOLI, Pietro Sante, *Admiranda Romanarum Antiquitatum*, Rome, obl. folio.  
ed. 1, 1664-7, published by Giovanni Giacomo de Rossi. 83 plates.  
ed. 2 (with text by G. P. Bellori), 1693, 83 plates.  
The plates are preserved at the Calcografia Reale (*Cat.* 1348), together with one engraved by Bartolozzi after Campiglia.

#### VII. ICONOGRAPHICAL PUBLICATIONS.

[Cf. Huelsen, *Röm. Mitth.*, xvi, 1901, p. 123 ff.]

- i. ACHILLES STATIUS [Estaço], *Inlustrium viror(um) ut exstant in urbe vultus*, small folio; Rome, Lafréry, 1569; ed. 2 (? date). Reprinted and published at Padova by Matteo Bolzetta of Cadore, 1648.  
Frontispiece and 52 plates, attributed in one of the later reprints to Agostino Veneziano (*Caelo Augustini Veneti* being added to the title). Agostino Musi, however, died about 1540; and the mistake probably arose from a misinterpretation of the monogram **M** used by Lafréry.
- ii. (a) FULVIUS URSINUS (Fulvio Orsini), *Imagines et elogia virorum illustrium et eruditor(um) ex antiquis lapidibus et nomismatib(us) expressa*, folio, Rome and Venice, 1570.

- (b) The same, *illustrium imagines ex antiquis marmoribus nomismatibus et gemmis expressa*, small 4<sup>o</sup>, Antwerp, 1598.

Plates from drawings by Gallaeus (Théodore Gallé), the originals of which are preserved in Cod. Vat. Capponianus 228. Republished by Faber, 1606, with text by Scioppius and additional plates, the original drawings for which are at Naples, Cod. Neap. V. E. 17.

- iii. CANINI, *Iconografia*, folio, Rome, 1669, 113 plates (from gems and coins).

- iv. G. P. BELLORI, *Veterum philosophorum etc. imagines*, folio, Rome, 1685.

Reprinted by Domenico de Rossi, 1735. French trans. by Baudelot de Dairval, 1710.

- v. GRONOVIIUS, *Thesaurus Graecarum Antiquitatum*, &c., vol. ii and iii, Leyden, 1698.

Based on the works mentioned above, including a copy of Faber with extra illustrations, by Caspar Gevast (vol. iii, Pref.).

# § 4. LIST OF SKETCH-BOOKS AND MSS. CONTAINING DRAWINGS OF ANCIENT SCULPTURES

[Cf. Reinach, *L'Album de Pierre Jacques*, Introd.; v. Fabriczy, *Archivio storico dell' arte*, vi, 1893, p. 106 ff; Hübner, *Beiträge zur Geschichte der antiken Statuen in der Renaissance*.]

<i>Date.</i>	<i>Title.</i>	<i>Publications and references.</i>
1. Circ. 1491	Codex Escorialensis.	Codex Escorialensis, Ein Skizzenbuch aus der Werkstatt Domenico Ghirlandajos: facsimile, with text by H. Egger, Ch. Huelsen, and A. Michaelis ( <i>Sonderschr. des Oesterr. Arch. Instituts</i> , iv, Vienna, 1909).
2. 1516-25	Sketch-book in Schloss Wolfegg, by Amico Aspertini.	Robert, <i>Röm. Mitth.</i> xvi (1901), 209 ff.; von Fabriczy, <i>L'Arte</i> , viii (1905), p. 401 ff.
3. 1533-6	Two sketch-books in Berlin by Martin van Heemskerck.	Michaelis, <i>Jahrb.</i> vi (1891), p. 120 ff. A publication in facsimile, with text by Huelsen, is in preparation.
4. 1538-40	Sketch-book at Basel, Public Art Gallery.	Michaelis, <i>Jahrb.</i> vii (1892), p. 83 ff.
5. 1547-55	Codex Pighianus, now in Berlin (Royal Library).	Jahn, <i>Leipziger Berichte</i> , xx (1868), p. 161 ff.; cf. <i>Röm. Mitth.</i> v (1890), p. 150; vi (1891), p. 162; xvi (1901), pp. 126, 128; Robert, <i>Sark.-Rel.</i> ii, p. xi, No. 4.
6. 1550-4	Codex Coburgensis.	Matz, <i>Berliner Monatsberichte</i> , 1871, p. 447; cf. <i>Röm. Mitth.</i> v (1890), p. 150; Robert, op. cit. ii, p. xi, No. 3.
7. 1550-70	MSS. of Pirro Ligorio. (a) At Naples, 1550-3, with additions up to 1565. [Ligorio, <i>Neap.</i> ] (b) At Turin, 1568-83 (copy in the Vatican, <i>Cod. Ottob.</i> 3364-81). [Ligorio, <i>Taur.</i> ] (c) In the Vatican, <i>Cod. Barb. Lat.</i> 4342, 4849, 5219; <i>Cod. Vat. Lat.</i> 5295.	Cf. <i>Berliner Sitzungsberichte</i> , 1871, p. 53; ib. 1883, p. 1077 (Dessau); <i>Röm. Mitth.</i> vi (1891), p. 77.

<i>Date.</i>	<i>Title.</i>	<i>Publications and references.</i>
8. Circ. 1550-1580	Codex Ursini ( <i>Cod. Vat. Lat.</i> 3439) with drawings by Ligorio and copies by Panvinus.	Cf. <i>C. I. L.</i> vi, p. lii, No. xliii. 4; Jordan, <i>Forma Urbis Romae</i> , p. 2.
9. 1561-5	Codex Berolinensis, in the Kupferstichkabinett at the Royal Museum, Berlin (drawings by several artists).	Cf. Robert, op. cit. ii, p. xi, No. 5; <i>Röm. Mitth.</i> vi (1891), p. 21 (Michaelis); <i>Rev. Arch.</i> 1909, i, p. 82 (Hübner). <sup>1</sup>
10. 1550-3 (or earlier)	Codex Cantabrigiensis, in the library at Trinity College, Cambridge (R. 17, 3 <sup>a</sup> ).	Michaelis, <i>Jahrb.</i> vii (1892), p. 92 ff.; cf. <i>Rev. Arch.</i> 1909, i, p. 82 (Hübner). <sup>2</sup>
11. 1572-7	Sketch-book of Pierre Jacques of Reims, in the Bibliothèque Nationale.	Reinach, <i>L'Album de Pierre Jacques</i> , Paris, 1902: facsimile, with text and translation of Aldrovandi's <i>Statue</i> .
12. 1620-57	Cassiano Dal Pozzo's collection of drawings by various hands. (a) Brit. Mus. (Franks collection). (b) Windsor, Royal Library. [The collection was continued by Cassiano's brother, Carlo Antonio, and additions were made by Card. Alessandro Albani, who acquired it in 1714; it was bought for George III in 1762.]	Lumbroso, <i>Notizie sulla vita di Cassiano dal Pozzo</i> , Turin, 1875; Michaelis, <i>Ancient Marbles in Great Britain</i> , § 50, cf. p. 718; Schreiber, <i>Leipziger Berichte</i> , 1885, p. 93; Robert, op. cit. ii, p. xi, No. 6; Ashby, <i>Class. Rev.</i> xviii (1904), p. 70 ff. A catalogue by the last-named is in preparation.
13. 1700 and later.	Eton. Topham collection; drawings by Campiglia and others of sculptures in Roman collections.	Cf. Lanciani, <i>Bull. Com.</i> 1894, p. 164; Robert, op. cit. iii, p. v, No. 10.

<sup>1</sup> Hübner (*Monatshefte für Kunstwissenschaft*, iv, 1911, p. 353 ff.) shows that nearly all the drawings are by Giov. Antonio Dosio and date from 1561-5 (with additions about 1569).

<sup>2</sup> Hübner (*Röm. Mitth.* 1911, p. 327) believes these drawings to date from 1550-3.

## § 5. LIST OF ABBREVIATIONS

NOTE.—This list is based on that issued by the Hellenic Society for the guidance of contributors to the *Journal of Hellenic Studies* (*J. H. S.* xxx, p. lxxxii) with slight modifications and additions. Other abbreviations will be found in §§ 2-4 enclosed in square brackets.

*A. E. Mitt.* = Archäologisch-epigraphische Mittheilungen.

Altmann = Altmann, *Die Grabaltäre der röm. Kaiserzeit*.

Amelung, *Vat. Cat.* = Amelung, *Katalog der Sculpturen des Vaticanischen Museums*.

*Amer. Journ. Arch.* = American Journal of Archaeology.

*Amer. Journ. Phil.* = American Journal of Philology.

*Ann. d. I.* = Annali dell' Istituto.

*Arch. Zeit.* = Archäologische Zeitung.

Arndt-Amelung = Photographische Einzelaufnahmen antiker Sculpturen.

Arndt-Bruckmann = Griechische und römische Porträts.

*A.S.C.* = *Archivio Storico Capitolino*.

*Ath. Mitth.* = Mittheilungen des Deutschen Archäologischen Instituts, Athenische Abtheilung.

Baumeister = Baumeister, *Denkmäler des klassischen Altertums*.

*B.C.H.* = Bulletin de Correspondance Hellénique.

Bernoulli, *Gr. Ikon.* = Bernoulli, *Griechische Ikonographie*.

Bernoulli, *Röm. Ikon.* = Bernoulli, *Römische Ikonographie*.

*B.M. Bronzes* = British Museum Catalogue of Bronzes.

*B.M. Coins* = British Museum Catalogue of Greek Coins.

*B.M. Inscr.* = Greek Inscriptions in the British Museum.

*B.M. Sculpt.* = British Museum Catalogue of Sculpture.

*B.M. Terra-cottas* = British Museum Catalogue of Terra-cottas.

*B.M. Vases* = British Museum Catalogue of Vases.

Brunn, K.G. = Brunn, *Geschichte der griechischen Künstler*.

Brunn-Bruckmann = Denkmäler griechisch-römischer Sculptur.

*B.S.A.* = Annual of the British School at Athens.

*B.S.R.* = Papers of the British School at Rome.

*Bull. Com.* = Bullettino della commissione archeologica comunale di Roma.

*Bull. Crist.* = Bullettino di archeologia cristiana.

*Bull. d. I.* = Bullettino dell' Istituto.

*C.I.G.* = Corpus Inscriptionum Graecarum.

*C.I.L.* = Corpus Inscriptionum Latinarum.

Clarac = Clarac, *Musée de Sculpture*, cited thus:—e. g. Clarac, 498 B, 980 A (p. 257 R), where R signifies Reinach, *Répertoire*, vol. i.

*Class. Rev.* = Classical Review.

Collignon = Collignon, *Histoire de la Sculpture Grecque*.

*C.R. Acad. Inscr.* = Comptes rendus de l'Académie des Inscriptions.

*C.R. St. Pét.* = Comptes rendus de la Commission Archéologique de St. Pétersbourg.

Dar.-Sagl. = Daremberg-Saglio, *Dictionnaire des Antiquités*.

Dessau = Dessau, *Inscriptiones Latinae Selectae*.

Ἑφ. Ἀρχ. = Ἑφημερίς Ἀρχαιολογική.

Forcella = Forcella, *Iscrizioni delle Chiese ed altri edifizii di Roma*.

Friederichs-Wolters = Friederichs-Wolters, *Bausteine zur Geschichte der griechischen Plastik*.

- Furtwängler, MP. = Furtwängler, *Masterpieces of Greek Sculpture*.  
 Furtwängler, MW. = Furtwängler, *Meisterwerke der griechischen Plastik*.  
 I.G. = Inscriptiones Graecae.  
*Jahrb.* = Jahrbuch des Deutschen Archäologischen Instituts.  
*Jahresh.* = Jahreshefte des Oesterreichischen Archäologischen Instituts.  
*J.H.S.* = Journal of Hellenic Studies.  
 Klein = Klein, *Geschichte der griechischen Kunst*.  
 Lanciani, *Storia* = Lanciani, *Storia degli Scavi*.  
*Mém. Acad. Inscr.* = Mémoires de l'Académie des Inscriptions.  
*Mon. d. I.* = Monumenti dell' Istituto.  
 Müller-Wies. = Müller-Wieseler, *Denkmäler der alten Kunst*.  
*Mus. Marbles* = Collection of Ancient Marbles in the British Museum.  
*Neue Jahrb. kl. Alt.* = Neue Jahrbücher für das klassische Altertum.  
*Neue Jahrb. Phil.* = Neue Jahrbücher für Philologie.  
*Nuov. Bull. Crist.* = Nuovo Bullettino di archeologia cristiana.  
 Overbeck = Overbeck, *Geschichte der griechischen Plastik*, ed. 4.  
 Pauly-Wissowa = Pauly-Wissowa, *Real-Encyclopädie der classischen Altertumswissenschaft*.  
*Philol.* = Philologus.  
 Reinach ii, iii = Reinach, *Répertoire de la Sculpture*, vol. ii, iii.  
*Rev. Arch.* = Revue Archéologique.  
*Rev. Ét. Gr.* = Revue des Études Grecques.  
*Rh. Mus.* = Rheinisches Museum für Philologie.  
 Robert = Robert, *Die antiken Sarcophagreliefs*.  
 Rodocanachi = Rodocanachi, *Le Capitole Romain* (1904).  
*Röm. Mitth.* = Mittheilungen des Deutschen Archäologischen Instituts, Römische Abtheilung.  
 Roscher = Roscher, *Lexicon der Mythologie*.  
 Visconti, *Icon. gr.* = E. Q. Visconti, *Iconographie grecque* (folio ed.).  
 Visconti, *Icon. rom.* = E. Q. Visconti, *Iconographie romaine* (folio ed.) ; vol. iii by L. Mongez, cited as Visconti-Mongez.  
 Visconti, *Mus. Pio-Clem.* = G. B. and E. Q. Visconti, *Museo Pio-Clementino* (folio ed.).  
 Winckelmann I, II, &c. = Winckelmann, *Werke* (Donaueschingen ed., 12 vols.).  
 Winckelmann-Fea = Winckelmann, *Storia dell' arte*, ed. Fea.  
 Winnefeld = Winnefeld, *Die Villa des Hadrian* (*Jahrb.*, Ergänzungsheft iii, 1895).  
 Winter, *Typen* = Winter, *Typen der Terrakotten*.

The proceedings of German Academies are cited thus :—

- Berliner Abhandlungen.
- Berliner Sitzungsberichte.
- Göttinger Abhandlungen.
- Göttinger Nachrichten.
- Leipziger Abhandlungen.
- Leipziger Berichte.
- Münchener Abhandlungen.
- Münchener Berichte.
- Wiener Denkschriften.
- Wiener Sitzungsberichte.

At the close of certain Nos. will be found a list of photographs on sale by the following:—

1. Alinari [Alin.], Corso Umberto I, 137 a. Photographs are published in five sizes:—Stereoscopi [s], circa  $14 \times 7\frac{1}{2}$  cm., Album [a], circa  $14\frac{1}{2} \times 9\frac{1}{2}$  cm., Piccole [p], circa  $25 \times 20$  cm., Extra [e], circa  $44 \times 33$  cm., Grandi [g], circa  $58 \times 44$  cm. Where the size or sizes are not specially indicated, Piccole is understood.
2. Anderson [And.], Libreria Spithoever, Piazza di Spagna 84. Photographs are published in four sizes:—Gabinetto [g], circa  $15 \times 11$  cm., Normale [n], circa  $26 \times 20$  cm., Demifolio [d], circa  $42 \times 30$  cm., Folio [f], circa  $60 \times 50$  cm. Where the size or sizes are not specially indicated, Normale is understood.
3. Brogi [B.], Piazza Carlo Goldoni, al Corso Umberto I. Photographs are published in four sizes:—Gabinetto [g], circa  $14 \times 10$  cm., Extra [e], circa  $25 \times 20$  cm., Soprextra [s], circa  $38 \times 28$  cm., Extra Grande [eg], circa  $58 \times 46$  cm. Where the size or sizes are not specially indicated, Extra is understood.
4. Compagnia Rotografica [C. R.], Via Condotti 10 a. Photographs are published in four sizes:—Gabinetto [g], circa  $14\frac{1}{2} \times 10$  cm., Normale, circa  $24\frac{1}{2} \times 19$  cm., Formato Folio [f], circa  $55\frac{1}{2} \times 41\frac{1}{2}$  cm., Formato Colossale [c], circa  $150 \times 100$  cm. Where there is no indication of size, Normale is understood.
5. Kaiserlich deutsches Archäologisches Institut [Inst.], Via Monte Tarpeo 28. Photographs are either circa  $20 \times 27$  cm. (not specially indicated) or Gabinetto [g], circa  $13 \times 18$  cm.
6. Mosconi [M.], Via Condotti 76. Photographs are published in three sizes:—Gabinetto [g], circa  $13 \times 18$  cm.,  $21 \times 27$  cm. (not specially indicated) and  $30 \times 40$  cm.

It is to be understood that (unless otherwise stated) the front view of each monument is given, and that where photographs bearing the same catalogue number are sold in various sizes the same view is repeated throughout.

## CORTILE

### I. Marforio (pl. 1).

H. (from head to surface of plinth) 2.42 m. Luna marble. Restored: nose, moustache and both lips, r. eyebrow, and portion of the hair above, l. hand and wrist with adjacent folds of the mantle, r. arm, great toe of r. foot and part of second toe; pieces on both breasts, the fountain head and pieces of the front edge of plinth. The r. foot is in a separate piece and is not given in the earliest drawings, but is apparently antique. A hole has been driven through the mantle between the l. arm and the l. side of the body, probably for a water conduit, and a narrow channel has been cut through the drapery and plinth directly below the l. hip and runs to the front edge, apparently to carry off the water collecting in the mantle folds. The surface of the plinth is blocked out to represent a rocky mass.

The colossal figure lies on his left side on a mantle which is drawn over his knees, back, and left arm. His left leg is bent under him, and his head is turned to the front and looks down. The hair, bound with a rolled taenia, falls in heavy locks on the shoulders.

Good decorative work of the first century A. D. In its present place since 1592.

The statue stood opposite the church of S. Pietro in Carcere, in front of S. Martina, and is perhaps mentioned as *Tiberis* by the Anonymus Einsiedlensis (Lanciani, *Monumenti antichi*, i, p. 452, cf. Storia ii, p. 73). In the Mirabilia (Ulrichs, *Codex Urbis Romae Topogr.*, p. 109) it is mentioned there as Mars, and fifteenth-century documents speak of the *locus Marforii* (cf. Lanciani, *Bull. Com.*, 1900, p. 17). It was removed thence in accordance with a resolution of the Consiglio Comunale passed on Sept. 17, 1587 (*A. S. C.*, Cred. I, vol. 29, f. 101), and placed in the Piazza of S. Marco (Vacca, *Mem.* 69, who says that it was intended to set it up in Piazza Navona), whence it was transferred to the niche which it now occupies before June 27, 1592 (*A. S. C.*, Cred. I, vol. 30, f. 130). In 1594 a contract was made with a Milanese sculptor, Ruggero Bescapè, for its restoration (*A. S. C.*, Cred. IV, vol. 104, f. 11), and the architectural decoration of the niche was designed by Giacomo della Porta. In 1644 the niche and statue became enclosed in the present Cortile when the erection of the Museo Capitolino was resumed. In 1679 (inscr. in Forcella, i. 174), and again in 1734 under Clement XII, the fountain and niche were restored and the architectural decoration altered.

The statue was drawn in its original surroundings by Antonio da Sangallo (Uffizi, 896 = Lanciani, *L'aula e gli uffici del Senato romano*, pl. 1), and Heemskerck (i. 19, cf. ii. 76 + 80—the Marforio is omitted in the reproduction of the latter sketch ap. Egger, *Codex Escorialensis*, fig. 45), and is shown in an engraving of 1550, published in Lafréry's *Speculum Romanae magnificentiae* (Quaritch, 217), copied by Van Aelst and Van Schoel, and reduced by Boissard, *Topographia Rom.*, i. L. 3, and Vaccaria 79 (= S. 74). It was also engraved by De Cavalleriis, i. 51 = i, ii. 94 in its unrestored condition. In 1595 (after its restoration) it was engraved in its present surroundings by Nicolaus

van Aelst, and a reduction of this engraving is to be found in some seventeenth-century collections; cf. *Introd.*, p. 12.

Perrier, 99; Maffei-De Rossi, 26; Bottari, iii. 1; Cancellieri, *Notizie delle due famose statue*, &c. (1789), pp. 3 ff.; Mori, i, Cortile 1; Montagnani-Mirabili, i. 7; Righetti, i. 41; Clarac, 745, 1801 (p. 429 R); Armellini, i. 14; *Röm. Mith.* vi (1891), p. 50; Helbig, i.<sup>2</sup> 408; *Neue Jahrb. f. klass. Alt.* vii (1901), pp. 598 ff.

Alin. 6006 (a, p); And. 1737 (g, n, d); Brogi 16642; C. R. 740 C (with courtyard), 425 B (g, with courtyard); M. 684, 2134 (g).

#### 4. Colossal ideal female head (pl. 2).

H. .91 m., antique part .39 m. Luna marble.

Antique: large piece containing forehead, l. eye, nose, and adjoining parts of cheeks, mouth, chin, and throat. The bust seems antique, but has been reset. The head was made to set on a statue. In the hair is a diadem, which is of course modern. The eyes were inserted. Arndt and Amelung suggest that the head is derived from an Attic original of the fifth century B. c., and that it recalls the Cassel Apollo (cf. Furtwängler, *MP.*, pp. 190 ff., fig. 80). But the head is so badly damaged that no certainty is possible.

See on No. 2.

Armellini, iv. 356, 3; Arndt-Amelung, 403, 404.

#### 5. Pan (pl. 2).

H. 2.79 m. Greek marble. Restored: nose, both arms, legs (the r. from the knee, the l. from below the middle of the shin) with hoofs, plinth, and corresponding portion of the pilaster behind. Locks of hair on the front of the r. thigh. The statue is made in two pieces together with the pilaster behind, and pieced along the upper edge of the panther-skin.

This Pan corresponds closely to No. 23, except that the left arm is upraised and supports the basket, the right arm is lowered, and the right leg is advanced. In addition the horns are more twisted and in lower relief, the hair is thicker, the beard is in fewer locks, cut more in the round, and the eyebrows are more prominent and distinct in cutting. These differences are due in part to the better condition of the face, though the lower half of the statue is more damaged. The shoulders also are more turned on the trunk, the left shoulder being more advanced in this statue than the right shoulder in its companion.

For provenance and history, early drawings, &c., see on No. 23.

Inv. Albani D. 2.

Mori, i, Cortile 3; Armellini, i. 17; Helbig, i.<sup>2</sup> 409.

And. 1777.

#### 6. Male head of Augustan period on modern bust (pl. 2).

H. .80 m., head .27 m. Luna marble. Restored: nose, the ears are broken off, and head damaged. Foot of *breccia* is modern.

The head looks to r. The hair is slightly curled, and rather ideally treated, as are the features. This idealism coupled with the close rendering of details such as the Adam's apple dates the head to the Augustan age.

Armellini, ii. 135, 4.

#### 7. Bearded herm (pl. 2).

H. .61 m. Luna marble. Restored: piece of moustache at l. angle of mouth, piece on r. temple, free portion of shoulder locks, and bust.

The head has the general characters of *Colombe*, No. 107, except

that the face is longer in proportion to the width, that the locks in front of the ears are fewer and freer, and that the locks of the beard are arranged in a straighter pattern.

Fair Roman work of first century A.D.

Probably one of the herms described as 'Plato' in Inv. Albani.

Mori, i, Cortile 10, 1.

## II. Ideal female head(pl. 1).

Total h. .945 m.; h. of head with neck .50 m.; h. of face from chin to root of hair .25 m.; Greek marble w. large crystals. Restored: the nose, the plaster eyes with incised pupils, the bust. On the r., below the hair, the neck is broken and patched with plaster. A crack runs along the l. cheek, under the chin and the lower part of r. cheek. The head, though apparently antique, has been entirely reworked in modern times; this is especially obvious in the modern treatment of eyebrows and hair.

The head is of Roman execution and is much defaced by modern reworking. The square structure of the cranium, the broad low forehead, the setting of the eyes, the uncovered ear and the movement of the hair, recall Greek types of the fifth century (e.g. the Hera Farnese). The head has been compared to portraits of Sabina. The features are too generalized to admit of certain identification. From the manner in which the hair is tied into a twist below the nape it would appear that the head is rather the idealized portrait of some lady of the Julio-Claudian house. It may be compared in this respect to the Hera Ludovisi. The large bust draped with tunic and toga is certainly modern.

Roman work of the Early Empire. First mentioned in *Descr.* 1750, formerly called 'Lucretia' (e.g. by Galletti, who gives the modern inscr. on its pedestal, II, No. 50 = Forcella, i. 79).

*Descr.* 1750, p. 8; Armellini, iv. 390, 2.

## 18. Sarcophagus(pl. 1).

H. .415 m., length 2.17 m. Greek marble. The sarcophagus is broken right through the centre of the body horizontally, and split in various places. The sides and back have been cut away; the lid has been split vertically through the middle; the horizontal covering slab is lost.

The body is divided into three parts. In the centre is a long panel channelled with S-shaped flutes, the edges of which are also grooved; in the middle is a small oval relief of a Victory standing on a Corinthian capital; her left foot is placed on a helmet, and she supports on the knee a shield on which she is writing with a stilus (cf. for this type Furtwängler, *MW.*, p. 630 f. = *MP.*, p. 386, Studniczka, *Die Siegesgöttin*, p. 26). Above the shield is seen the elbow of the left wing. She wears a long girt chiton and has a knot of hair over the forehead. On the right is a narrow panel with the figure of a man standing in front of a curtain. The face is merely blocked out; he wears a long sleeved tunic, toga with *contabulatio*, and shoes. In the left hand he holds a scroll, and at his feet is a bundle of scrolls. On the left is a female figure, also standing before a curtain. Her face too is blocked out; the hair, elaborately waved, is carried down over the cheeks, and then on to the crown of the head. She wears a sleeved tunic, shoes, and a palla covering both shoulders and arms. Between her hands she holds a scroll (cf. Birt, *Die Buchrolle in der Kunst*, pp. 44, fig. 21, 74, 101, fig. 56), and at her feet are a bundle of scrolls and a capsula.

The lid is divided into three panels and has at the left angle a tragic mask, and at the right a bearded Heracles' mask. The central panel

is left blank for an inscription. On the right is a relief of a deer-hunt, three deer being driven by two horsemen and a hound into a net fastened to a tree, behind which a man lies in wait. On the left is a boar-hunt, one horseman, three footmen, and three hounds, dispatching a boar at bay.

Rough late work. Found in the catacombs of S. Sebastiano on the Via Appia in 1744, and given by Benedict XIV in 1745, according to the inscription:

Ficoroni, *Gemmae Antiquae* (1757), p. 137 = *mem.* 86, ap. Fea, *Miscellanea*, i, p. clx; Mori, i, *Atrio* 9, 1; Armellini, i. 40, 1.  
Inst. 269 (g).

**19.** Youthful male head, after a Greek original, on a Roman togate bust (pls. 1, 2).

Total height with bust .805 m.; h. of head to chin .305; head Greek marble w. large crystals; bust Luna marble. Restored: neck and curls at the back; a large piece of the forehead, the nose and the upper lip are broken; but the old plaster restorations visible in our photograph have lately been removed.

In spite of the coarser workmanship and bad preservation, the head is evidently a replica, with the sides reversed, of the 'Head of a Youth' in the Villa Albani, formerly called 'Alexander' (no. 48 in loggia l. of vestibule; Helbig, ii.<sup>2</sup> p. 74; Brunn-Bruckmann, 592; Furtwängler, *MW.*, p. 140, fig. 28), referred by Furtwängler to the fifth century B. C., and placed by him with the works which he attributed to an older Praxiteles. The ascription to this shadowy fifth-century Praxiteles cannot be maintained, but the broad surfaces of brow and cheeks, the sharp precise outlines of eyes and nose (Albani replica) and mouth, the reserved character of the modelling, the severe wire-drawn lines of the hair on the cranium suggest a master of the second half of the fifth century rather than one of the fourth. At the same time the parted lips and slightly exalted expression show that the original cannot be much earlier than the immediate predecessors of Scopas. A third version of the same head is in Petworth (Michaelis, 20; Furtwängler, *MW.*, fig. 29) where it has been adapted to a terminal shaft with long side-curls and other modifications in the arrangement of the hair at the back. It was probably by comparison with this Petworth herm that Furtwängler described the Capitoline head as belonging to a terminal shaft. The hair is drawn forward from the crown of the head in wavy lines, and falls in thick clustering curls round face and neck. From each temple longer pieces of hair (especially visible on the l. side) are drawn back towards the ears. In the better preserved Albani and Petworth examples the hair is confined by a fillet.

The bust, which is of late second-century shape, is draped with tunic and toga.

Poor Roman copy of late workmanship. First mentioned in *Descr.* 1750, p. 8; formerly called 'Trajan' (e.g. by Galletti, who gives the modern inscr. on the pedestal (cf. No. 11) or 'Trajano Giovane' (Tofanelli).

*Descr.* 1750: Furtwängler, *Meisterwerke*, p. 140, n. 1; Amelung, *Wochenschrift f. klass. Philologie*, 1907, No. 46, p. 1253.

**20.** Bearded herm (pl. 2).

H. .615 m. Greek marble. Restored: nose.

The head, which has the eyes hollowed, and is much discoloured in places, is a replica of No. 7, q. v.

For provenance cf. No. 7.

Mori, i, Cortile 10, 2.

## 22. Roman male portrait (pl. 2).

H. .87 m., head .30 m. Greek marble. Restored: nose; head badly weathered. Bust of *breccia gialla*, foot of *breccia rossa*, both modern.

The head looks to l. The hair is carefully arranged over the forehead in a row of small tight curls; at the back it is brushed flat. For the hair cf. a bust in the Vatican, *Braccio Nuovo* 97.

Not good work, but the modelling is fair. The head has been called Vitellius from a supposed likeness to the modern portraits of this emperor (cf. *Imp.* 19), for which reason both Bernoulli and Petersen consider it modern. However it bears little resemblance to the Vitellius type, and certainly seems antique.

See on No. 24.

Bernoulli, *Röm. Ikon.*, ii. 2, p. 14 (2); Petersen, *Röm. Mitth.*, 1899, p. 267.

## 23. Pan (pl. 2).

H. 2.83 m. Luna marble. Restored: both arms, nose, piece of panther-skin under r. arm, front angles of plinth. The statue with the slab behind is made in two pieces joined along the upper edge of the panther-skin.

The statue, cut almost in the round on a slab, is (like No. 5) a well-constructed dignified specimen of the horned Pan type, with long horns springing from the summit of the forehead, goat's beard, thighs, and hoofs. By means of a wicker-basket loaded with grapes on his head and supported by his upraised right hand he is made into a Telamon. Across the chest from the left shoulder to the right side is a panther's skin. The torso is modelled in broad well-defined planes, the pupils are sunk, the hair and beard drilled. On the outer side of the left thigh above the level of the hair is an old puntello mark. Helbig compares this pair with the type represented by the statuette in *Stanze Terrene a destra*, I. No. 18, but the greater freedom in pose and the far less pronounced animal characteristics in the head clearly differentiate the pair from the statuette.

Good decorative work and, to judge from the treatment of the hair and eyes, of the second century A. D.

Found in the Piazza dei Satiri (which took its name from them) and therefore doubtless belonging to the decoration of the Theatre of Pompey. Acquired by the Della Valle family, in whose collection they were seen by the author of the *Prospettivo Milanese* (Stanza 15). In 1513 they were used to decorate the triumphal arch set up by the Della Valle in honour of Leo X, and between 1540 and 1550 they were cast under the direction of Primaticcio for Francis I of France (Barbet de Jouey, *Études sur les fontes du Primatice*, p. 35 f.; Laborde, *Les comptes des bâtiments du roi*, I, p. 193). They are mentioned by Aldrovandi (p. 216), and afterwards passed into the Albani collection.

Inv. Albani, D 2.

Drawings by Baldassare Peruzzi, Siena f. 11 and Heemskerck, ii. 20 b; also in Cod. Escor. f. 28<sup>r</sup>, Cod. Pighianus, f. 6, Cod. Cantabr. f. 57, and in the Dal Pozzo collection (Windsor, 8816). De Cavalleriis, i, ii, 87; Vaccaria 40 (70 S.); Bottari, iii. 35; Mori, i, Cortile 2; Montagnani-Mirabili, i.<sup>1</sup> 8 = i.<sup>2</sup> 55; Righetti, i. 109; Clarac, 725, 1738 (p. 412 R); Armellini, i. 16; Helbig, i.<sup>2</sup> 410.

And. 1776; M. 11552.

## 24. Modern colossal ideal female head (pl. 2).

H. .88 m., head .48 m. Luna marble. Bust of yellow alabaster; foot of *bigio*. In good condition.

The eyes, which are now filled with plaster, were hollow. The

head was probably made in the eighteenth century. Tofanelli (ed. 1817, p. 53) states that it was called Cleopatra, and was brought from the Palazzo dei Conservatori in 1813. It was at first placed in the Galleria, and was removed (with the columns on which it stands) to the Cortile in 1818, with Nos. 4 and 19.

Inv. Albani, B 215.

## ATRIO

### 1. Youth with dog (so-called Endymion) (pl. 3).

H. 1.77 m. Parian marble. Restored: head and neck (fine sixteenth-century work), whole of l. arm with shoulder, r. forearm with hand and horn, a piece of both legs just above ankles, that of the r. extending over heel, and piece below l. knee; the whole of the support, head, neck, and piece of back of dog, the plinth except the block carrying the dog and the r. foot of the youth. The surface has been much worked over.

The youth is nude, except for the elaborate laced shoes which leave the toes free, and stands mainly on the r. foot, the l. knee advanced, and the heel raised. His r. shoulder is lowered and thrown back, his l. raised and swung forwards. The muscles of the trunk are strongly developed, and clearly defined, without hardness of outline or exaggeration of detail. From the statue as it stands it is not possible to decide whether the figure was originally intended to represent a god or a hero.

To judge from the elaborate pose, the breadth of treatment with fineness of transitions and the elegance of the proportions, the statue is probably derived from a late fourth-century B. C. Attic original.

Seen by Aldrovandi (1550) in the Cortile of the Palazzo dei Conservatori (p. 271); transferred to the Nuovo Palazzo in the seventeenth century. It stood (probably) in the Galleria in 1671, and in the Sala dei Filosofi in 1687 (*cacciatore*). In the eighteenth century it was in the Salone, and was called Endymion. The statements of Righetti and the *Nuova descrizione* as to its provenance are inconsistent and erroneous.

Mori, i, Atrio 2; Montagnani-Mirabili, i.<sup>1</sup> 12 = i.<sup>2</sup> 31; Righetti, i. 108; Clarac, 580, 1250 A (p. 311 R); Armellini, i. 29.

### 4. Athena (pl. 3).

H. 3.21 m. Luna marble. Restored: front part of plume, front part of helmet with peak, tip of nose, curls resting on shoulders, the free portions of the snakes on the aegis, both arms, shield, pieces of drapery on both shoulders, many edges of drapery, a large fold of the mantle down her r. side, forepart of both feet, margin of plinth. The eye sockets are filled with gesso (modern). The head is inserted and belongs to the statue.

The goddess is clothed in a rather thick Doric chiton, open down the r. side, and having a long diploë. Her waist is girt with a broad belt over the diploë, which is drawn out at the sides into kolpos-like folds. Across the chest is a narrow aegis with a stiff scalloped upper

border, scales, the Gorgoneion, and a scalloped lower border with snakes. A chlamys is attached to the aegis on the shoulders and hangs down behind. On the head is a Corinthian helmet with a large crest and plume, and without reliefs. She probably carried, as restored, a shield and spear. The r. foot carries the main weight, the l. knee is bent and the l. heel raised, as if in the act of striding forward. The goddess with head erect, shoulders square, and drapery symmetrically disposed, is represented as marching forward with a solemn stride. Below the diplois the folds of the chiton are in marked contrast, according as they fall freely over the r. leg or are disturbed by the movement of the l. leg. This contrast is clearly due, in part at least, to artistic intention. The face has a long oval form, the eyes are large, the chin strongly defined, and the mouth small and straight. The hair sweeps from a central parting in full masses with a broken surface towards the neck, and a small lock on each side behind the ears fell on the shoulders. Though the workmanship is Roman the type is that of the Attic School about the middle of the fifth century B. C. Furtwängler has pointed out its close similarity in pose and design with the Musa Barberini in Munich and the Vatican Ceres.

Discovered under Paul III and placed in the Cortile of the Palazzo dei Conservatori; removed in 1583 to the niche under the steps leading to the Palazzo del Senatore. Dupérac's engraving after Michelangelo's design for the Capitoline piazza (1569, reproduced by Rodocanachi, p. 64, fig. 25) shows a figure of Minerva in this niche, which does not correspond with this statue; and was doubtless freely drawn by the artist. It may, however, be accepted as evidence that Michelangelo intended this figure to occupy that place rather than, as stated by Vasari (vii. 222, ed. Milanese), a statue of Jupiter. A protest was raised against the transference of the Athena from the Cortile by the descendants of the Conservatori under whom it had been acquired (*Arch. Stor. Capit.*, Cred. VI, vol. 61 f., 18 f., cf. Lanciani, *Storia degli Scavi*, ii. 73), but in vain. It was, however, restored to the Palazzo dei Conservatori in 1593, when Clement VIII replaced it by the Athena which now occupies the niche. It was transferred to its present position before 1736. The present inscription on the base refers to the removal in 1583; that of the original base is published by Forcella, i. 43.

De Cavalleriis, iii, iv. 36 (reversed, without peak of helmet, side-locks, snakes, and shield); Franzini, E 7; Bottari, iii. 10; Mori, i, Atrio 21; Montagnani-Mirabili, i.<sup>1</sup> 16 = i.<sup>2</sup> 13; Clarac, 461, 858 (p. 228 R); Armellini, i. 68; Furtwängler, *MW.*, p. 119 = *MP.*, p. 88, fig. 37.

## 8. Roman female portrait statue (pl. 3).

H. 1.935 m. Greek marble: head, Pentelic (?); body, *grechetto*. The upper part of the statue has been much broken. The head is inserted, and did not belong originally. Restored: nose, both hands, r. elbow with part of upper arm, top of l. shoulder, fold of chlamys near l. cheek, and many other pieces of folds.

The figure is clothed in a thin *chiton poderes*, with a triangular insertion below the neck, and a relatively thin himation thrown over the head and across the lower two-thirds of the body. Both ends fall over the l. forearm, leaving both hands free. On the feet are leather shoes. The pose is upright, the shoulders about the same level, the r. knee bent and the heel raised. The head is a portrait of a young Roman lady with small features and wide-open eyes. The hair has an Augustan roll above

the forehead, and at the sides is swept back over the ears (cf. *Imp.* 8). This coiffure appears on busts commonly regarded as portraits of Octavia and Livia, and the head is of early Imperial date. The torso is noticeable for the triangular insertion at the neck, and for the close approximation of himation to chiton in substance and consequently in folds. The type in general is derived from a late fourth-century B. C. Greek model. The work of both head and torso is moderate.

This statue and Nos. 12, 22, and 25 are doubtless the four *donne auguste in figura di Vestali* which, until 1818, stood on the cornice above the Marforio. This No. (as the legend of De Cavalleriis' engraving shows) came from the Belvedere, but neither it nor any of the others can certainly be identified with any Nos. in Inv. Boccapaduli. Some of them may have belonged to the early Capitoline collection.

De Cavalleriis, i, ii. 11 (*Julia C. Petronii uxor in viridario Pontificis*); Thomassini, 149 = 211 (*in Capitolio*); Mori, i, Cortile 4; Righetti, ii. 291; Clarac, 976, 2534 (p. 600 R); Armellini, i. 19; Hekler, *Münchener Arch. Studien*, pp. 140, 229, type XXVIII.

### 10. Bacchante (pl. 3).

H. 2.16 m. Pentelic marble. Restored: parts of wreath, nose, mouth, and chin, broad piece through neck; r. hand with part of the forearm and the crotala and free end of chlamys; fingers of l. hand, and edge of fold containing the fruit; forepart of l. foot, many edges of folds of drapery; forepart of plinth. The head is antique and suitable in size and in style, but it cannot be proved that it belongs to the statue.

The statue is in an upright position with the shoulders level and the l. foot advanced. The torso is clothed in a rather thick *chiton poderes* with a short diplois falling low at the sides. The chiton is girt under the diplois and is sleeveless. A small chlamys is thrown over the l. shoulder and its ends fall across both forearms. The r. foot wears a sandal, and to the l. is attached a *scabillum*—rightly restored in the main—to judge from the remaining portion of the antique heel. The l. hand holds the edge of the chlamys in such a way as to form a small fold within which lies a bunch of grapes. The chlamys is blown out behind, the folds of the diplois, though symmetrical, are disturbed, and the chiton presses closely to the lower limbs and forms a parallel series of deep concave folds falling behind the plane of the legs and framing them. From this behaviour of the drapery, and from the raised position of the l. toes, the maiden appears to be represented in the act of rocking to and fro, beating time to music or the dance.

The head is severe in type, with broad modelling and massive square jaws. A wreath of corn-ears encircles the crown, and the hair, exceptionally thick, is swept back from the centre of the forehead over the ears and falls low on the neck behind, whence the ends are caught up under the wreath.

Both head and torso are of Roman execution, and, judging from the drilling of the hair and of the bunch of grapes, were made in the second rather than in the first century A.D. But the short square proportions of the torso, the massive form of the shoulders and chest, the constrained position of the arms, the barely disguised symmetry of the folds and their strong and simple lines, indicate that the design has been derived from a late fifth-century B.C. prototype.

The statue may be compared with the Selene in the Galleria (No. 46)

which, though much modified, is ultimately derived from work of the same period, and perhaps of the same school. Dull Roman work of the second century A. D.

Probably the *Pomona vestita in pñ* seen by Aldrovandi (p. 135) in the Cesi collection (cf. Michaelis in *Jahrb.*, 1891, p. 143), since it is to be identified with the *Semele ibidem* (i. e. in *aedibus Caesiis*) engraved by De Cavalleriis, *loc. cit.* It was placed in the Atrio when acquired.

Inv. Albani, D 11 (the statements of Mori and others as to its provenance are incorrect).

Drawn by Heemskerck, i. 34 a, without head and restorations, except l. foot and *scabillum*: the drawing (reversed) was engraved by Episcopus 36.

De Cavalleriis i. 6 = i, ii. 26 (with the present head, hands unrestored). Bottari, iii. 36; Mori, i, Atrio 10; Montagnani-Mirabili, i.<sup>1</sup> 14; i.<sup>2</sup> 57; Righetti, i. 30; Clarac, 697, 1642 (p. 393 R); Armellini, i. 42.

### 10 a. Sarcophagus with Bacchic scene (pl. 7).

H. 1.3 m., length 2.28 m., depth .53 m. Marble, *grechetto*. Much damaged, in parts intentionally; the edge at the back of both sides is broken off. Many patches in plaster.

Front. Below is a double border, consisting of a floral pattern of roses and rose-leaves, with above a line of palmettes. Above, in the background of the main scene, are vines with bunches of grapes. The main composition represents a Bacchic revel. The figures are disposed from l. to r. as follows: at the corner, nude male (?) figure with drapery on l. arm. (2) Nude female figure, half turned to right, with r. arm on shoulder of the previous figure. (3) Female figure, scantily draped, holding bunch of grapes in her raised right hand and turning her head to left. (4) Nude male figure, much mutilated. (5) Female figure, almost nude, with back turned outwards and head to left, holding a bunch of grapes over her head in her r. hand. (6) Nude youthful satyr, supporting (7) female figure, almost nude, who leans back on previous figure. (8) Youthful satyr with chlamys on l. shoulder and bunch of grapes in each hand. (9) Nude female figure as No. 5 but with head to r. (10) Youthful satyr with chlamys on shoulder and basket containing grapes upon it. A goat, much injured, springs up at him. At the corner (11) older bearded satyr with drapery round loins and platter containing fruits on his head. Between the figures, on the ground, are Erotes playing; one in the centre is riding a cock.

L. end. Similar figures to those in front, i. e. from l. to r.: draped female figure, much injured, with l. arm round neck of nude youthful satyr. Further to the r., semi-nude female figure, turned to l. and holding bunch of grapes above previous figure with her right hand.

R. end. Below, lioness and crouching lion; above, wolf squatting on a projecting rock. In front of him, three goats clambering over rocks and one crouching. Above the wolf, a bird. In the background, trees.

The work seems, so far as the mutilations allow of an opinion, to be good. The forms are slender and elegant, and the nude is rendered with considerable knowledge. A barely-disguised symmetry forms the basis of the design. In the proportions of the figures to the relief in general, in their close interweaving with one another, and in the multitude of smaller interstitial details, this sarcophagus resembles the 'Alexander

Severus' sarcophagus. The composition, with its foreshortenings, seen especially in the two Bacchantes who turn their backs to the spectator, suggests a derivation from an Hellenistic painting.

Roman work of the end of the second or the beginning of the third century A.D.

For a similar sarcophagus, cp. Matz-Duhn, 2254 (now Ny-Carlsberg 778).

Acquired in 1812; formerly in the Convent of the Benedictine nuns at S. Maria della Concezione in Campo Marzio.

Tofanelli (1817), p. 11, No. 6; Righetti, ii. 284, 285; Armellini, i. 66.

## 12. Draped female statue (pl. 4).

H. 1.95 m. Marble: head, Luna; torso, Pentelic. Restored: 1. forearm and hand with the mass of folds falling from them; lower part of torso from middle of the shins, together with the plinth. The head is inserted and antique, but does not belong; nose restored.

The torso of this statue is from the same original as that of Atrio No. 22, but is more damaged and restored. The two have the same museum-history and are evidently a pair. The head, which is a Roman portrait, looks straight before it. The hair is parted in the centre and carried in waves covering the ears to the back, where it is fastened in a knot. The eyes have iris and pupil incised: from its style the head should belong to the late Antonine age, which date suits the hair-dress; cf. *Imp.* 44. Poor work.

For description, &c., see on No. 22; for provenance see on No. 8.

Mori, i, Cortile 5; Righetti, i. 114; Clarac, 976, 2531 (p. 600 R); Armellini, i. 22; Helbig, i. 420.

## 12a. Tropaeum (pl. 7).

Total h. 2.19 m. Parian marble. The central stump which supported the helmet, and the two stumps at either side, to which shields were attached, are missing. Otherwise the monument is in excellent preservation.

This tropaeum is important both owing to the excellence of the workmanship and as preserving the tree-trunk, which has never been severed, practically intact. The accoutrement is composed of the cuirass worn over the leather jerkin, with fringed flaps, and the sagum or military cloak falling from the shoulders straight over the back. A linen chiton shows below the leather flaps and at the shoulders. The cuirass, which is moulded in close imitation of the human form, is fastened by shoulder-bands daintily decorated with a beaded edge. Each shoulder-band is attached to the cuirass by means of a small strap passing over two studs.

The arrangement of the leather flaps in a shorter and a longer row one above the other is unusual. The following four examples all occur on reliefs which may be assigned to the close of the Republic. (1) The armed figure (Mars, according to Domaszewski) standing to the l. of the altar on the frieze from the altar of the Temple of Neptune (Louvre, Strong, *Roman Sculpture*, pl. V; *Monuments Piot*, xvii. 1910, p. 149, fig. 2); (2) the officer on the *biremis Praenestina* (Amelung, *Vat. Cat.*, vol. ii, p. 68); (3) the lower part of a cuirass with double row of flaps, on a limestone fragment built into the wall of the staircase of the Palazzo Municipale of Ascoli Piceno; (4) a similar cuirass and flaps on a limestone fragment in the Museo Archeologico of Ancona. The two last examples are unpublished, and are kindly communicated by Dr. Amelung. Besides these instances

from an earlier period, a double row of flaps is also seen on the middle figure of the relief (probably Trajanic) in the Louvre (Clarac, 216, 213, p. 106 R, *Monuments Piot*, xvii. 1910, p. 233, fig. 13); the Imperial portrait-statue (with head of Hadrian) in the British Museum, *B. M. Sculpt.* 1895, and other monuments (sometimes as Trajan's column).

Good work of the Flavian period.

Found Nov. 10, 1888, in the Via Boncompagni on the site of the Horti Sallustiani.

*Bull. Com.*, 1888, pp. 420, 490 (where the marble is wrongly described as Luna).

## 21. Lower portion of colossal figure (pl. 7).

H. 1.38 m. Marble, *pavonazzetto*. Restored: r. half of forepart of base. The foreparts of both feet are broken off.

The fragment is the lower part (including base) of the figure of a Dacian, broken off obliquely across the thighs. It has also been broken through above the level of the ankles. The figure was clothed in a short tunic, loose trousers tied at the ankles, a mantle with a heavy fringe falling to the ground behind, and soft leather shoes fastened with thongs. The square base has a narrow moulding above and below, and the intervening face is concave. On the left edge is the roughly-cut inscription **AD ARCVM**, probably ancient, as its companion statues, according to Fea (*Notizie degli Scavi dell' Anfiteatro Flavio*, p. 23), have the same.

This fragment was formerly part of one of the eight statues on the attic of the Arch of Constantine erected A.D. 315. Of the figures now on the Arch, one is a reproduction in white marble, and the remaining seven have restored heads and hands. A restoration of the Arch was undertaken in 1733 (inscr. in Forcella, xiii. 383 f.) by order of Clement XII (1730-40), when one entire figure and all the present heads were made and placed in position, and the Capitoline fragment was brought to the Museum. The previous condition of the figures may be gathered from the drawing in the *Codex Escorialensis*, f. 45 (Circ. 1491), and a sixteenth-century drawing of the South face (*B. S. R.*, iii, pl. 20, fig. 2). It is recognized that the colossal statues, like most of the sculptures on the Arch, were transferred from earlier buildings, and the evidence points to the Forum Trajanum as their source. Vacca (*Mem.* 9) states that some 'prisoners' had been found in the Forum Trajanum similar to those on the Arch.

There are three colossal heads of Dacians in the Vatican (*Braccio Nuovo*, 9, 118, 127), and two of these were found in the Forum of Trajan, while the third (though it has been stated that it came from Portus) is most probably the head which, according to Nibby (*Il Vaticano descritto*, ii, p. 104), was found at the foot of the Arch of Constantine at the time of Clement XII's restoration. A head in the British Museum (*Cat.* 1770) has been said to have been stolen from one of the statues on the Arch, but seems to have come from the Forum. Another example (much restored) of a Dacian with marble head and hands set in a torso of *pavonazzetto* may be seen in the Vatican (*Mus. Chiaramonti*, 356).

Good work of the Trajanic period.

Mori, i, Atrio 17; Armellini, i. 55, 3; Reinach, ii. 197 (wrongly described as of porphyry); Helbig, i.<sup>2</sup> 417.

*C. I. L.*, vi. 36617.

## 22. Draped female statue (pl. 4).

H. 1.915 m. Marble : head, Luna ; torso, Pentelic. Restored : l. hand, pieces of drapery folds, forepart of r. foot, plinth. The head (restored : nose, neck, hair on neck) is inserted, and does not belong to the statue. The whole surface is much weathered and cleaned.

The figure stands upright, with shoulders at the same level, the right foot slightly advanced, and the right knee slightly bent. She wears a thin *chiton poderes*, and is covered almost to the ankles with a thick mantle, the ends of which are thrown over the left shoulder. The right arm, entirely covered, is bent, and the hand projects under the mantle, near the right breast. The left hand is free and is held forwards. The simple pose and the severe treatment of the mantle suggest early Greek types. Amelung, in publishing a replica with unbroken (Roman portrait) head (now in Berlin), has recognized that another head, an 'Aspasia', which is an undoubted Roman copy of a Greek original of the first half of the fifth century B.C., is a replica of the head proper to this torso type. Both the Berlin heads are veiled with the mantle, and these Capitoline statues (Atrio 22 and 12) should therefore be similarly restored. The Berlin 'Aspasia' has been attributed by Furtwängler to the Attic School 480-460 B.C. (Calamis). Amelung attributes the statue to an uncertain school in the second quarter of the fifth century B.C. There are other replicas in the Louvre (2) and in the Palazzo Giustiniani in Rome. This is a Roman copy of the first century B.C.

The head, which is a female portrait of the early third century, looks slightly to l. The eyes have iris and pupil incised. The hair is parted in the centre, carried down the sides with regular waves to the back, where it is twisted into a coil. The face has some likeness to the portraits of Orbiania (cf. Bernoulli, *Röm. Ikon.* ii. 3, pl. XXXI).

For provenance, &c., see on No. 8. This may be the figure drawn in Cod. Berol. f. 66<sup>b</sup> (*nel boschetto*).

Mori, i, Cortile 6 ; Clarac, 976, 2532 (p. 600 R) ; Armellini, i. 23 ; Helbig, i. 2 418 ; *Röm. Mitth.* xv. (1900), pp. 181 ff. (Amelung) ; cp. ix (1894), p. 158 (Bulle) ; Patroni, *Rendiconti dell' Accad. di Archeologia di Napoli*, xix (1905), pp. 275 ff. ; *Jahresh.* ix (1906), p. 241 (Reisch) ; Kekulé v. Stradonitz, *Griechische Skulptur*<sup>2</sup>, p. 142 ; Klein, i. 391 ; Studniczka, *Leipziger Abhandlungen*, xxv (1907), p. 18 ; Hekler, *Münchener Arch. Studien*, p. 224, Group iii. For the Berlin head and replicas, Amelung, *loc. cit.*, p. 185, pls. III and IV.

## 22 a. A three-sided fragment with reliefs, probably a tripod base (pl. 8).

H. .725 m. Marble, *grechetto*. The fragment has three concave sides, with much damaged reliefs, and three narrow faces at the junctions of the sides. The upper edge is entirely broken away, and with it the upper portions of the reliefs. The lower edge has a moulding.

Front side. A male figure (head destroyed) with the ends of a taenia floating on to his shoulders, wearing a thin garment leaving his right arm and shoulder bare, and on his feet leather boots, is standing on a footstool (*suggestus*) and pouring a libation from a patera in his right hand over a circular altar, decorated with masks, wreaths, and a patera, and standing on a tripod. On the left of the field is a laurel tree or branch.

Second side. A large tripod is shown holding a fluted bronze vessel with a mask and two bucrania in relief ; the huge lid is covered with a network of fillets, on which are two stars in relief, and on the rim

is an urceus in relief. Between the legs of the tripod is a double acanthus spiral. On each side in the field is a branch of laurel, and above is a bird with outstretched wings, probably an eagle, standing on the lid.

Third side. Ears of corn bound into a wreath with *lemnisci*. Above is an eagle (to right) with outstretched wings. On the right side in the field are traces of a branch with ears of corn.

The three narrow faces, to judge from one remaining in part, carried a floral tracery springing out of acanthus leaves with a crater above. C. L. Visconti compares this base with a similar one in better preservation once in the Villa Borghese, and now in the Louvre. The manifold symbols, the tripod of Apollo with the laurel, the wreath with ears of corn, and the priest sacrificing *graeco ritu capite aperto* point, as E. Q. Visconti suggested, to the priestly order of the *xv viri sacris faciundis*.

Careless work of the first century A.D. Found about 1886 in the Testaccio quarter near the Marmorata.

*Bull. Com.*, xiv. (1886) p. 232, pl. VIII (C. L. Visconti). For the Louvre base cf. E. Q. Visconti, *Mon. scelti Borghes.*, p. 292 f., pl. XLI; Froehner, *Sculpture antique*, p. 12, No. 89.

### 23. Statue of Faustina the elder (pl. 4).

H. 2.21 m. Pentelic marble. Restored: nose, r. forearm with hand and patera; l. hand and whole of cornucopia are separately attached, and appear to be restorations (for contrary opinion v. Helbig, *loc. cit.*). The head is inserted, is broken through the neck, and belongs. On the hair and face are marked traces of colour (red) and gilding, and on the drapery are traces of red.

The figure is clothed in a thin sleeved chiton, ungirt, and without diplois. The mantle is wound round the lower half of the body, with a triangular fold in front, and is caught up under the left elbow, the ends falling over the l. forearm. The upper arms are close to the sides, and the hands are extended forwards. The left foot is slightly withdrawn, and the main weight is thrown on the right leg. The torso is massively built, and the contrast both in substance and in folds between the chiton and himation is strongly marked. The features agree with those of Faustina, and the hair is dressed in her characteristic manner. The iris and pupil are incised. If the restored attributes are right, the empress is represented as *Abundantia*. The head is well modelled, but the drapery is coarsely executed. The motive of the statue is derived from a Greek original of the fifth century B.C., the best example of which is the Hera Barberini (Brunn-Bruckmann, 492; Helbig, i.<sup>2</sup> 308; cf. *Salone* 11). Compare also, except for absence of diplois and for throw of mantle over l. shoulder, a statuette in Venice and the Sappho Albani (Brunn-Bruckmann, 255) in Rome.

Found in 1862<sup>1</sup> in a Nymphaeum in the Villa Negroni-Massimi.

*Mon. d. I.*, vi and vii, pl. 84, 3; *Ann. d. I.*, 1863, pp. 258, 450 (Köhler); Bernoulli, *Röm. Ikon.*, ii. 2, pp. 153 (1, 2), 159; Reinach, ii. 1, p. 247, 3; Helbig, i.<sup>3</sup> 416; Hekler, *Münchener Arch. Studien*, p. 192 f. For the Venice statuette cf. Furtwängler, *Münchener Abhandlungen*, xxi, p. 8, pls. I and II.

### 23 a. Portion of a relief with a sow and her litter (pl. 8).

H. .58 m., width 1.53 m. Luna marble. The relief has been split vertically down the middle.

The marble panel has a broad projecting rim down each side,

<sup>1</sup> This is the date given by Köhler, *loc. cit.*; the *Nuova descrizione* puts the find in 1861.

framing the relief, and would form, if completed by two other panels of the same size, a tall stele carrying in low relief the sow and her litter, and three figures almost in life-size. In the foreground, turned to the l., a sow shrinks back in a characteristic attitude, alert and suspicious. Beneath her are five sucklings. The legs of three men (from the knee downwards) and traces of two spears are visible behind, cut in somewhat lower relief. The feet are shod with high leather boots with hanging flaps (*cothurni venatici*), and the outer feet of the two lateral figures are in perspective, and appear to have their heels raised from the ground, as though these figures leaned towards the centre. On the l. knee of the central figure is a roughly cut triangular mass, possibly the end of a cloak. From the position of the feet the three figures appear to have been arranged in a more or less symmetrical manner behind the sow. The relief may represent the discovery of the *troia* and her young by Aeneas and his Trojan followers on the site of Lavinium, after their landing in Latium, a discovery foretold to them in Dodona. The legend is depicted on an altar published by Raoul-Rochette (*Mon. inéd.*, pl. LXIX, 3) and possibly on the *Ara Pacis* (*Jahresh.*, x. 1907, p. 187).

Good though rough Roman work of first century A.D. Found on the Via Appia, according to Roisecco, ed. 1767, p. 367.

Tofanelli (1817), p. 12, No. 14; Raoul-Rochette, *Monuments inédits*, p. 390, n. 3; Armellini, i. 140.

## 25. Roman portrait statue (pl. 4).

H. 2.00 m. Marble: head, Luna; body, *grechetto*. Restored: nose, pieces of veil on each side of neck, l. hand with corn-ears and poppy-heads, first finger of r., fore-part of r. foot, the plinth. The torso is broken through above the knees.

The figure is clothed in a thin *chiton poderes* and a thin himation which covers the back of the head and reaches almost to the feet. The ends are thrown over the left forearm. The right arm is covered and the hand holds the mantle edge. The left hand was held upwards. The figure, which is clearly defined through the delicate drapery, is massive in form, and easy and dignified in pose. The face is elderly, the iris is incised and the pupils are sunk. The hair is parted from the centre and waved downwards over the ears towards the back of the neck. A loose lock hangs before each ear. The head resembles the portraits of Julia Domna (cf. Bernoulli, *Röm. Ikon.*, ii. 3, pl. XVII), and the statue is good monumental work of that date after a late fourth-century B.C. original, derived from such models as the statue of Artemisia from Halicarnassus.

For provenance, &c., see on No. 8. Righetti's statement that this No. came from the Vatican is very probable, but its authority is uncertain.

Mori, i, Cortile 7; Righetti, ii. 208; Clarac, 976, 2533 (p. 600 R); Armellini, i. 20; Bernoulli, *Röm. Ikon.*, ii. 2, p. 40, No. 5. For the Artemisia and allied statues cf. Hekler, *Münchener Arch. Studien*, p. 134, figs. 3 and 4.

## 25 a. Lion (pl. 8).

H. (from top of mane to top of plinth) .78 m. Marble, *grechetto*. Restored: hinder portion from the shoulders backwards, ears, lower jaw, some locks of the mane, l. fore-paw, plinth.

The lion is lying crouched on the ground in an alert position with the fore-paws extended and the jaws open. The construction of the

massive head is good, the modelling bold, and the cutting of the mane vigorous. Decorative work.

The figure stood until recently near the entrance of the Galleria.

Inv. Albani, B 220.

Bottari, iii. 101; Mori, ii, frontispiece; Righetti, ii. 292, 1; Armellini, ii, frontispiece; Reinach, ii.<sup>2</sup> p. 710, 2.

**30.** A goddess with a cornucopia in the left and a purse in the right hand ('*Abbondanza*') (pl. 5).

H. 1.83 m. Marble, *grechetto*. Restored: head and neck with top of l. shoulder (in Luna), top of cornucopia, l. hand with point of cornucopia, r. forearm and hand with purse, forepart of both feet, forepart of plinth, pieces of drapery folds. The r. upper arm and r. half of chest have been broken off (cf. Mori, *loc. cit.*, *infra*), and there is a fracture through the statue above the ankles. The back of the statue is left rough.

The statue is clothed in a *chiton poderes* with sleeves. Over this is a second thin chiton fastened on the right shoulder with a brooch, and passing diagonally across the chest. The chiton is girt with a high girdle, the right half of which is visible, the left half being hidden under the upper fold of the upper chiton. Slung over the left shoulder and passing across the lower limbs to the left forearm is a thicker chlamys. The left foot is withdrawn to the side, and the weight is thrown mainly on the right leg.

The statue probably bore a portrait head, and represented a deified empress, with the cornucopia, the commonest Roman symbol of divine beneficence. In the general cast of the drapery, the sculptor has used late fifth-century models, but the upper chiton, fastened on the shoulder with a brooch like a paludamentum, and the high girdle are foreign to such models. The work is bad and the effect unpleasing. The denomination of this particular statue as *Abundantia* is without foundation, though the type of this late personification on coins and medals usually carries a cornucopia.

Indifferent work of Roman date.

Probably from the Vatican (as Mori states), but not certainly to be identified with Inv. Boccapaduli 5 (*Fortuna*), which is more likely to be the statue engraved by De Cavalleriis (i. ii. 13 *Fortuna in viridario Vaticano*), now apparently lost. It was furnished with a new pedestal in 1681 (Forcella, i. 179), and is mentioned in the inventory of the Nuovo Palazzo in 1692, when it was in the Galleria with No. 31, and called *Autunno*. It was in its present place by 1736.

Mori, i, Atrio 1; Montagnani-Mirabili, i.<sup>1</sup> 9 = ii.<sup>2</sup> 268; Clarac, 451, 825 A (p. 222 R); Armellini, i. 28.

**31.** Draped female statue, inscribed *Immortalità* (pl. 5).

H. 1.89 m. Pentelic marble. The original head and neck were inserted. The present neck is modern; the present head is antique but does not belong; it is worked over, and the lips recut. Restored: nose and crown of head, neck, l. forearm with hand (fingers damaged and in part restored), first finger of r. hand, tip of staff, r. knee, forepart of l. foot with portion of plinth on which are painted the last letters of the inscription. The r. arm with shoulder is attached, is antique, and of the same marble as the torso.

The figure is clothed in a thin *chiton poderes*, girt under the breast, and with a long diplois extending to the thighs. Over both shoulders and hanging in a triangular shape towards the left knee is a chlamys, the

ends of which are caught up over the l. forearm. She stands erect with square shoulders in an attitude of arrested movement, with the forepart only of the right foot resting on the ground.

The design of the torso is good and uncommon, the material of the chlamys and chiton are clearly distinguished, and the folds of the two are contrasted in direction and in depth. The staff in the right hand is a difficulty: if the r. arm and hand belong, a point difficult to decide with certainty, it is tempting to regard it as a flute, though a single flute is extremely rare in representations. (For the flute as an attribute of a Muse cf. Bie, *Die Musen*, p. 66.)

The head, to judge from the drill-work of the hair and the presence of narrow bars of the material connecting the locks, was executed in the second century A.D., but is based on a Greek prototype, which the fashion of the hair and the form of the features and modelling show to have belonged to the turn of the fifth and fourth centuries B.C. The torso, in the short transverse chlamys, the high girdle, the long diplois, the compact groups of chiton folds framing the lower limbs, and in the marked contrast of the shallow folds of the chlamys with the deep cutting on the chiton, imitates certain Hellenistic types, such as are represented on the relief of Archelaus of Priene in the British Museum.

Both head and torso are of Roman workmanship. The inscription is absent in De Cavalleriis' engraving.

Formerly in the Vatican (Inv. Boccapaduli 10). It was furnished with a new pedestal in 1681 (Forcella, i. 179), and is mentioned in the inventory of the Nuovo Palazzo in 1692, when it stood in the Galleria with No. 30. It was in its present place by 1736.

De Cavalleriis, i, ii, pl. 77 (*in Capitolio*); Mori, i, Atrio 27; Montagnani-Mirabili, i.<sup>1</sup> 25 = ii.<sup>2</sup> 67; Righetti, ii. 256; Clarac, 767, 1894 (p. 450 R); Armellini, i. 77. For the relief cf. Watzinger, *Das Relief des Archelaos v. Priene* passim; Amelung, *Die Basis des Praxiteles*, pp. 44 f., 79 f.

### 35. Polyphemus and a Greek (pl. 5).

H. 1.57 m. to lower edge of base. Marble, *grechetto*; head of Greek in Pentelic. Restored: (of Polyphemus) tip of nose, broad piece of neck, r. forearm with syrinx and part of support, l. knee-cap, three toes of r. foot; head broken off but belonging. (Of Greek) neck and l. shoulder, patch on r. arm; head antique but not belonging.

Polyphemus, represented with bristling hair and beard, rough eyebrows, and a third eye (iris and pupil incised) in the middle of the forehead, sits on a rock, grasping by the right wrist a companion of Odysseus. His attitude is one of attention, the body being thrown back to the left and the head turned to the right. Round his thighs is thrown a skin, and his right foot is set on the helpless form of his victim. The head which has been fixed on the latter's body is wreathed with vine-leaves, and has a thick fringe of hair on the forehead and neck (possibly a youthful Dionysus). To judge from other copies the head should hang down lifelessly. Polyphemus is rather less than life-size, and the Greek considerably less. The torso of the former is strongly built, short and square, and the thighs and right foot are relatively too short, as though foreshortened. The portions of the figures which are in relief on the rock are outlined with the drill in the manner of late reliefs.

A scene repeated on certain sarcophagus reliefs, clay lamps, and a bronze Etruscan urn, presents this group together with an Odysseus

advancing from the left and offering a bowl for which Polyphemus extends his hand. A good example of this type is a much-damaged relief in the Louvre, where on the r. is our group, somewhat varied, and on the l. Odysseus, wearing pileus, exomis, sword-belt, and laced shoes, and behind him another Greek. Several replicas of the single figure of Odysseus are also found. Another Polyphemus scene is given on a relief in the Vatican, treated, as in the Louvre example, as a group within a tripod. The two reliefs suggest that the originals formed a series (whether in the round, or in relief, or as pictures, it is impossible to decide); and it has been held that they formed part of a series of Homeric scenes together with the 'Pasquino' and Scylla groups, and that they were of the same period and school. But Amelung has pointed out that the composition of the Polyphemus groups presents certain late characteristics, though one representation on an Etruscan urn is of the second or possibly third century B. C.

Inferior late work of Roman date.

Seen by Aldrovandi (1550) in the Palazzo di Venezia (p. 261), when the head of the Greek was still wanting; then in the Vatican (Inv. Boccapaduli 36, still unrestored).

Although its true significance had already been recognized, it went by the name of 'Pan and a child' in the Capitoline collection, and the inscription on the base (dated 1636) records a transference by the Conservatori of that year. Later on it was removed to the Nuovo Palazzo, and remained in the Stanza del Fauno until the middle of the eighteenth century, when it was transferred to the Atrio in order to make room for the statues presented by Benedict XIV. Montagnani-Mirabili states that it was found on the Caelian near S. Stefano Rotondo, but probably confuses it with No. 36. See Addenda.

Drawn in the Basel sketch-book (c. 1540) f. 19 d (cf. *Jahrb.* vii (1892), p. 87 f.; Mori, i, Atrio 28; Montagnani-Mirabili, i.<sup>1</sup> 23 = i.<sup>2</sup> 59; Righetti, i. 98; Clarac, 835, 2091 (p. 506 R); Armellini, i. 78; Overbeck, *Gallerie heroischer Bildwerke*, pl. XXXI. 19, and p. 765, No. 17; Reinach, ii, p. 509, 6; Robert, ii, p. 160, fig.; Helbig, i.<sup>2</sup> 415; Klein, iii. 310; Mucker, *de monum. ad Odysseam pertinentibus* (1908), p. 11. For the Vatican and Louvre reliefs cf. Petersen, *Festschrift für O. Benndorf*, p. 13, figs.; for other replicas of Capitoline group see Robert, ii, p. 159 f. sub No. 148. See also Amelung on *Museo Chiaramonti* 704 (*Vat. Cat.* i, p. 792). For a fine variation from the same original cf. a relief in Munich, *Beschreibung der Glyptothek* (Furtwängler), No. 260; Schreiber, *Hell. Reliefbilder*, xviii.

Inst. 48 (g), 49 (g).

### 36. Draped statue of Hadrian (pl. 5).

H. 2.35 m. Pentelic marble. Restored: tip of nose, part of drapery by head, r. hand and forearm, l. hand with roll.

The figure stands on its l. leg, the r. is free, and the foot slightly drawn backwards and out. It is clad in a long-sleeved tunic, and a toga which is drawn up over the back of the head. The hands must have been originally in the positions which the restorer has given them. The head is turned to r.; the eyes have iris and pupil incised. There is a close-cut beard, and the hair over the forehead is arranged in a neat row of curls. The head is worked in rather an ideal manner, but as a portrait of Hadrian is poor: it may represent him as *Pontifex Maximus*.

Found in the sixteenth century near S. Stefano Rotondo, and

bought by S. P. Q. R. (Vacca, *Mem.* 88); placed in its present position by 1671, as is shown by a comparison of the inventories published in Appendix V. Furnished with a new pedestal 1687 (Forcella, i. 182) which was of marble (Inv. 1692). Bottari's statement that it was found at Ceprano is erroneous.

Franzini, E. 5; De Rossi, 18; Bottari, iii. 55; Montagnani-Mirabili, i. 22; Mori, i, Atrio 30; Righetti, i. 116; Clarac, pl. 945 (p. 583 R); Armellini, i. 81; Lanciani, *Storia*, iii. 80; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 108 (2), 123.

### 36 a. Sarcophagus (pl. 8).

H. .60 m., length 2.03 m. Parian marble. On upper edge are two semicircular cuts. The edge is also chipped. Rear half of sarcophagus lost. Relief much corroded and chipped. To l. of bust is a hole for a pipe (the Sarcophagus was used as a trough).

In the centre is a clipeus bearing the bust of an elderly woman with hair dressed in the style of the early third century; she is draped in chiton and himation, and her r. hand with the first two fingers extended appears in the folds of the latter. The clipeus is supported by two flying Erotes with heads looking away from the centre; each has a chlamys fastened round the neck and flying behind, and curly hair tied in a top-knot over the forehead. The eyes are incised. Below the clipeus is a draped table bearing three masks, one comic and two tragic. Below the Erotes are reclining half-draped figures; on the right is that of Earth, seen from the back, wearing a wreath of corn-ears and holding some object in the r. hand; at her feet lies a bull. To left is the Ocean, holding a rudder, with a pistrich at his feet. At each corner is an Eros-Hypnos leaning on a reversed torch; the arm hanging over the torch held some object, e.g. poppy-heads or garland. The short sides have traces of reliefs of griffins.

Very rough clumsy work of the early third century A. D.

Formerly one of the eight reliefs decorating the wall of the steps leading to the church of S. Maria in Araceli and probably the one considered by Pinaroli to have been the urn of Terentius found in his gardens near the Via Appia. It was transferred to the Museum in 1812. See also on No. 41 a.

Pinaroli, *Antichità di Roma* (1703), p. 83; F. Casimiro Romano, *Memorie istoriche della chiesa di S. Maria in Araceli*, (1736), p. 28; Tofanelli, 1817, p. 14, no. 27; Righetti, ii. 302; Armellini, i. 56.

### 37. Fragment of a colossal porphyry statue (pl. 8).

H. 1.30 m. Porphyry. Restored: parts of lower edge, in painted plaster. The fragment is the lower portion of a draped statue, extending from the waist nearly to the ankles. On the top is a prepared surface to receive the upper part of the torso, and the feet and part of the legs have been broken off.

The figure is clothed in a heavy mantle, falling over the back straight from the shoulders, and a Doric chiton, the folded edges of which are visible down the r. side. In front of the thighs is a mass of folds suggesting the portion of the diplois below the girdle. But the fact that the length of the folds at the two sides is very unequal, and that, on the l. side of the waist, some folds of the chiton itself appear to be visible above this upper garment, make such an explanation doubtful. The figure stands on the r. leg, which is hidden by a rich mass of vertical folds; the l. knee is bent and the form of the leg is clearly visible through the chiton.

Formerly at the foot of the steps leading to S. Maria in Araceli, where it had perhaps been placed in 1692 (*Röm. Mitth.*, 1891, p. 56). It was seen there by Keyssler in 1730 (*Fortsetzung neuester Reisen*, p. 61). Placed in the Museum in October, 1818 (Fea, *Nuova descrizione*, p. 190).

Mori, i, Piazza, 2<sup>1</sup>; Tofanelli (1819), p. 16, no. 33; Armellini, i. 12, 1; Reinach, ii. 2, p. 681, 8; Helbig, i.<sup>2</sup> 414.

#### 40. Colossal statue of Mars (pl. 7).

H. 3.60 m. Parian marble. Restored: crest and plume with most of the sphinx; head and wings of the r. pegasus; fore part, wings and legs of the l. pegasus; peak of helmet; the nose-tip, l. half of the lower lip; many locks; almost the whole of the Medusa mask on the cuirass and many parts of the reliefs and of the lappets. Both arms from the shoulders with the mantle folds; both legs from the middle of the thighs; the support and shield and the plinth. The head is broken off but belongs to the statue.

The god wears on his head a helmet of the 'Corinthian' type decorated with a single crest and plume and carried in front by a sphinx, a pegasus in high relief on each side and a pair of thunderbolts in low relief on the peak. Under the rim behind the ears is the leather roll. At the upper margin of the cuirass the edge of a fine tunic is visible. The cuirass has shoulder-straps of metal decorated with crossed cornucopiae in high relief and fastened to rings with a knot. In the middle line is a Medusa mask. Below this is a pair of griffins with heads reversed and one paw raised against the vertical limb of an elaborate palmette and branching spiral pattern which covers the abdominal portion of the cuirass. The lower edge is fringed with hinged metal lappets carrying gorgoneia and masks in low relief, and below this again is a double row, hinged across the middle, and carrying alternate pairs of elephants' and rams' heads with floral patterns above and below. From other replicas it is clear that the r. arm was raised, the hand grasping a spear, the l. was lowered and rested on the rim of an upright shield; the mantle crossed the back, the one end passing over the r. shoulder and hanging far down, the other end being flung over the l. forearm and hanging between the arm and the thigh. The weight of the body is thrown mainly on the r. foot and the l. knee is slightly bent and the foot withdrawn. The face from brow to chin is relatively short. The brow is strongly modelled and projects markedly beyond the deep-set eyes. The hair and beard are bushy and drilled into tight curls. These mount up above the forehead, and on the neck form a double row below the brim of the helmet.

This type, with small variations, is repeated in many bronze statues and Imperial coins, some marble statues, and certain reliefs. Furtwängler was the first to recognize that the series reproduced with varying accuracy a famous statue in Rome, and conjectured that this was the statue of Mars Ultor in the temple consecrated in the year 2 B. C. by Augustus in his Forum. This conjecture is strengthened by a relief from Carthage, now in the Musée d'Alger, representing this figure grouped with a statue of Venus and an Imperial figure. The type appears also on the Sorrento basis (though here with the Attic helmet) among other temple-statues of the Augustan cycle.

The Augustan statue, as the temple itself, was an important work and, though embodying certain Greek motives, would hardly be a direct

copy of the fourth-century colossal Ares in Halicarnassus, as Helbig has suggested.<sup>1</sup> The Capitoline statue is a Roman work of the second century A. D., careful but mannered in execution.

Found on the north-west side of the Forum Transitorium, according to Sallustio Peruzzi's note on his plan (Uffizi, 648, 687):—*hic temporibus nostris inventa fuit statua . . . Pirri regis per dominum Angelum de Maximis quae nunc exlat in domo filiorum* (published by Lanciani, *L'aula e gli uffici del Senato romano*, p. 23, cf. id. *Storia*, i, p. 172). Seen by Aldrovandi in the Palazzo Massimi (p. 168). Bought by Clement XII in 1738 (Valesio, *Diary*, Oct. 9) for 2,000 scudi<sup>2</sup> and removed from the Palazzo Massimi on Oct. 14.

First mentioned as being in this Museum in *Roma antica e moderna* (1741), p. 364. It is erroneously stated by *Descr.* 1750 (p. 13), and later authorities, that it was found on the Aventine.

Drawn in Cod. Escor. f. 27 r., engraved by J. Bossius and published by Antonio Salamanca in 1562 (Lafréry, *Speculum*, 221, Quaritch); De Cavailleris, i. ii. 96; Vaccaria, 38 (=S. 76); Spon, *Miscellanea* (1685), p. 139; Montfaucon, *L'Antiquité expliquée* (1719), vol. iv, pt. 1, pl. 1 (de Maximis); De Broses, *Lettres familières* (1739-40), vol. ii, p. 208; Bottari, iii. 48; Mori, i, Atrio 31; Montagnani-Mirabili, i.<sup>1</sup> 26 = ii.<sup>2</sup> 77; Righetti, i. 51; Clarac, 839, 2112 (p. 508 R), 292, 2499 (p. 147 R); Armellini, i. 83; *Beschr. Roms*, iii. 1, p. 144, no. 31; Helbig, i.<sup>2</sup> 411; Furtwängler, *Coll. Sarmée, Text*, pp. 51-62 and fig.; *Röm. Mitth.*, xv (1900), p. 205, no. 1. 1 (Amelung). For the Carthage relief see Doublet, *Musée d'Alger*, pl. xi, fig. 5, and Gsell, *Rev. Arch.*, xxxiv (1899), p. 37 f., pl. ii, cf. Petersen, *Ara Pacis Augustae*, p. 184. For the Sorrento basis and list of replicas see Amelung, *loc. cit.*, p. 206 ff., and Ausonia, vol. iii (1908), p. 114. For the cuirass, *J. H. S.*, vol. vii (1886), p. 130, n. 24; *Bonner Studien* (v. Rohden), pp. 9 and 18, no. 24; Studniczka, *Tropaeum Traiani*, p. 112.

Alin. 6003; And. 1738 A; B. 16644; C.R. 736 B, 424 C (g); M. 736.

#### 41. Statue of Zeus (pl. 6).

H. 2.12 m. Parian marble. Restored: r. arm, piece of r. shoulder, large portion of the ribs and r. side behind, l. forearm with hand, the lowest two locks of the beard, forepart of r. foot. The head is broken off, is antique and appears to belong. The upper part of the statue is split through. The statue is broken through just above the ankles. There is a flaw through forehead and nose. The surface generally has been worked over in modern times.

The god stands in a commanding pose, the right arm raised (as is shown by the antique portion of the right shoulder), the head turned to the left shoulder, and the left knee bent and foot at rest. An himation is caught up under the left arm, cast round the front of the lower limbs and back, and then thrown forwards over the left shoulder and upper arm. The modelling of the torso is broad and without any exaggeration. The muscles are thin and merge into their origins with gradual transitions, yielding, as it were, to the harder frame underneath. Both chest and abdomen are relatively flat, and the main masses only are defined. The himation is magnificent in its bold and well-varied folds, and neither encumbers nor exposes the limbs. The head, which has been variously described as modern and as antique though not belonging, has the same condition of surface as the torso, is of the same marble, and almost certainly belongs to the statue. The crown of the head is encircled with

<sup>1</sup> Perhaps the motive is taken rather from portrait-figures of Hellenistic rulers than from a cult-statue of Ares.—[H. S. J.]

<sup>2</sup> Valesio states that this was the price originally paid by the Massimi for this statue.

a broad flat band largely covered with the locks and not compressing the hair. The rich fringe is divided into a front row of locks which mount up from the forehead, their ends falling to the sides, and into a main mass behind, the locks of which curl back towards the crown and then fall to the side, covering the ears and sides of neck. The moustache and beard are given in a deliberate and schematic form, almost the whole of the chin being left uncovered. The forehead is relatively very high in proportion to the rest of the face. It is broadly modelled though crossed with a definite narrow groove. The eyes are large, with an arched upper lid and almost straight lower lid. The nose is broad, and of equal width throughout its extent, and the nostrils are small and delicate. The mouth is open, just showing the upper teeth between the finely formed lips.

Though the statue is a dull and dry copy of Roman workmanship, it undoubtedly repeats with later modifications, especially in the head, an important Greek Zeus-type of the fifth century B.C., so far as can be inferred, a work in bronze. The finely constructed torso and himation and the elaborately designed hair point to this conclusion, though the face is but an echo of its original beauty.

Careful Roman copy of the first half of the second century A.D. From the Vatican, Inv. Boccapaduli 14. Placed in its present position in 1671, as is shown by a comparison of the inventories published in Appendix V. Furnished with a fresh pedestal in 1687 (Forcella, i. 182) which was of marble (Inv. 1692).

De Cavalleriis, i. ii. 76 (*in Capitolio*); Vaccaria 68 (= S. 11); Bottari, iii. 2; Mori, i, Atrio 29; Montagnani-Mirabili, i.<sup>1</sup> 21 = i.<sup>2</sup> 9; Righetti, i. 42; Clarac, 400, 676 (p. 187 R), and text, vol. iii, p. 32; Armellini, i. 80; Overbeck, *Kunstmythologie, Zeus*, p. 133, No. 27; Furtwängler, *MW.*, p. 368, note 3, No. 2 = *MP.*, p. 188, note 3, No. 2.

C.R. 736 D, 424 G (g).

#### 41a. Sarcophagus: the Calydonian Hunt (pl. 8).

H. .56 m., length 2.22 m. Greek marble. Much injured by exposure and constant rubbing; thus the features of all the figures have practically disappeared, and much of the hair and part of the drapery has been re-cut, probably in mediaeval times. A rough attempt has been made to replace the head of the figure on the extreme right by cutting it in relief on the ground.

Two scenes are represented, the dispute as to whether Atalanta should take part in the hunt (four figs. on l.) and the hunt itself (ten remaining figs.). The former is from Euripides' version.

At the l. end is a pilaster supporting part of an arch, from under which issue two figures. That on the left represents a servant carrying over his shoulder a hunting-net rolled up in a bundle. He wears a girdled chiton reaching to the knee. In front is Atalanta, wearing a similar chiton, and a mantle which rests on her l. shoulder; her long hair is drawn together on the neck and falls down the back; her hound is at her feet, she rests her l. hand on a hunting-spear, and her r. seems to have been laid on the r. shoulder of Meleager who stands next, turning towards her. He is nude but for the chlamys fastened on his r. shoulder and falling over his l. arm, and holds a staff or spear in his l. hand. On his left stands Oineus, laying his r. hand on Meleager's other shoulder; he is bearded and draped in a girt chiton and ample himation, and carries a sceptre in the l. hand. On his feet are high boots.

The Hunt scene shows at the r. end a wild boar, facing to l. and crouching under a gnarled tree-trunk; he is attacked by Meleager, nude

but for a chlamys over the r. shoulder and round his l. arm; his hands are broken. In the background is Atalanta, in long chiton and himation, the folds of which are blown back behind her head. In front of Meleager are two hounds, one of which has thrown back his head and seized in his jaws the r. fore-paw of the boar. Above the latter, two male figures in chlamydes look down on him from over the tree-trunk. At the corner on the r. is a headless male figure with his r. hand on his breast, which is crossed by a belt passing over the r. shoulder; a chlamys rests on the l. Five figures follow Meleager, (1 and 2) the Dioscuri wearing conical caps and chlamydes fastened on the r. shoulder; (3) a youthful male figure with a belt crossing his chest, and a chlamys on the l. shoulder which leaves his body bare and is caught up at the r. thigh by his r. hand; (4) a bearded male figure, called by Robert *Orcus* (as a Roman personification of the fate awaiting Meleager), and by others *Ancasus*; a panther-skin is worn over the r. shoulder like a chlamys, the head appearing beneath the l. hand, which holds the shaft of a weapon (in other examples a double-headed axe), and a belt crosses the body, fastened over the panther-skin, from the r. shoulder under the l. arm. The r. hand and arm are gone. The hound seen behind the next figure may have belonged to Orcus, as in other reliefs, where he sometimes holds one in leash; (5) Artemis, in short chiton and mantle, a bow in her r. hand and embades on her feet. She is moving to r., but turns her head to look towards the figures of the former scene, behind her.

At each side of the sarcophagus are remains of a seated, winged gryphon. The relief is so damaged that it is difficult to decide on the style or on the date. But, so far as can be judged, the proportions of the figures are elegant, the modelling fine, and the whole saturated with late classical Greek feeling—characteristics found on late second-century reliefs.

Formerly built into the wall of the stairway leading to S. M. in Araceli. Transferred to the Museum in 1812. See No. 36 a.

Drawing in the Dal Pozzo collection (Windsor, 8045, *Alle scale d'Araceli*; reproduced by Robert, *loc. cit.*, p. 308, fig. 237); Ligorio, *Neap.*, vol. xiii. B, f. 10, cf. Dessau, *Berliner Berichte*, 1883, p. 1091, No. 12. Aldrovandi, p. 276; Casimiro Romano, *Mem. istoriche della chiesa di S. M. in Araceli* (1736), p. 28; Tosanelli, 1817, p. 14, No. 29; *Mon. d. I.*, ix, pl. II, 4; Helbig, *Ann. d. I.* (1863), pp. 81, 83 f. (D); Stephani, *C. R. Acad. St. Pét.* (1867), p. 96, No. 3, p. 100; Matz, *Ann. d. I.* (1869), pp. 77 ff. (D); C. L. Visconti, *Bull. Com.* 1875, p. 178; Robert, iii. 2, p. 307 f., No. 237, pl. LXXXI.

#### 42. Statue restored as Hermes (pl. 6).

H. 1.65 m. Marble: torso, Pentelic; head, Parian. Restored: head (antique but not belonging), wings on petasos, most of rim, and piece on l. brow; torso, r. arm from the upper third of the upper arm, l. forearm with fold of mantle around the elbow, r. leg from the knee, and l. leg (in two pieces) from the middle of the thigh with support and plinth, the brooch on the r. shoulder.

This fine torso presents an early type of pose in the position of both upper arms close to the sides, in the right leg bearing the main weight, in the left leg at ease and turned markedly on its axis, and in the head turned in the direction of the supporting limb. This pose is assisted by a slight chiasmus in the bowed right hip and in the slight inequality of the right and left shoulders. Fastened on the right and thrown over the left shoulder is a chlamys, frequent in this form in

Roman statues and reliefs. The chest is thrown back a little and is deep and broad. The musculature throughout is broadly and boldly modelled with hard transitions and much variation between the tense and relaxed members. Later characteristics are shown in the undulating contour, the relative fullness of the abdomen and buttocks, in the tapering of the right thigh and the absence of any fold above the straight right knee. The torso appears to be a copy of an early fourth-century B.C. type, continuing the general form of the fifth with some of the delicacy and complexity of the early fourth-century work. The head, though not belonging, has something of the same mixture of characteristics. The smooth brow, the full rounded chin, and the simple lines of the eyelids and mouth recall earlier, the thick mass of irregular short curls, and the general contour and expression point to rather later models. The type in general is Attic.

Roman copy. According to Tofanelli, placed in the Museum in 1816. Michaelis has suggested that it might correspond to Inv. Boccapaduli 68 (*Mercurio colla borsa in mano*), but Tofanelli's express statement and the absence of mention in the earlier catalogues make this unlikely. The Inventory entry seems to refer to the statue on the roof of the Palazzo dei Conservatori (No. 2).

Tofanelli, 1817, p. 14, No. 26; Righetti, i. 27; Clarac, 658, 1527 A (p. 363 R); Arndt-Amelung, ii. 405.

#### 45. Fountain figure: boy with urn (pl. 34<sup>a</sup>).

H. of part preserved .62 m. Pentelic marble. Broken: the nose and the legs from above mid thigh.

The boy raises both arms to support on his left shoulder an urn, which is pierced for a jet of water. The weight of the figure was on the left leg with the right leg at ease. The head is turned to the right and is framed by the raised right arm. The back is unfinished, so that the figure probably stood in a niche. For similar fountain figures see Reinach, ii, p. 436.

Sketchy, decorative work of the Roman period. Probably one of the four figures mentioned in Inv. Boccapaduli 61.

Righetti, ii. 286, 1; Armellini, ii. 142, 2.

#### 47. Artemis (pl. 6).

H. 2.64 m. Luna marble. Restored: the crescent, a patch at the root of the nose and on the r. eyebrow, r. arm and fingers, l. hand, patches on drapery folds, lower portion of statue with feet and plinth. There is a split running horizontally through the shoulders. This split has not been carried through the front of the chest, and the head, though much worked over, is consequently antique and made in one piece with the torso.

The goddess is taking a stride to the right with the head and shoulders thrown back as though watching the effect of a bow-shot. She is clothed in a Doric *chiton poderes* open down the right side, girt rather high, and with a short diplois. The substance of the chiton is thick and falls in numerous slight folds, not in high relief, considering the size of the figure, nor markedly contrasted where it lies on the limbs or falls free. On the whole it appears as a direct study from the actual garment. Across the back is a depression for the quiver, though there is no trace of a quiver-band in front. The fashion of the hair is elaborate, the isolated twisted locks being swept back on either

side towards the crown and the back of the head, and tied in knots above the forehead and the crown. From the latter a small lock falls on to the neck, and there is another on each cheek in front of the ear. The forehead is triangular in form, and the eyes are deep set. The neck is long and slender, and the face relatively small. The general proportions of the statue are long and slender, though this effect is marred by the clumsy restoration at the foot.

Though Roman in execution, the type is thoroughly Greek, and in the form of the head and hair, in the proportions and the general pose, shows a distinct resemblance to the Apollo Belvedere. Both the long Doric peplos and the huntress' shorter chiton and chlaina are found in fourth-century Artemis types, and though this proportion of diplois to chiton is commoner in the earlier schools, the general character of the drapery in substance and fold does not conflict with the period and school suggested by the head of the statue.

Dull Roman copy. Formerly in the Della Valle collection which was sold in 1584. Acquired by the Conservators before 1589, since Franzini's engraving has the legend *in Capitolio*. Removed from the Palazzo dei Conservatori after 1706, and first mentioned in its present position by Gaddi, p. 149.

Seen by Aldrovandi, pp. 277, 278, and drawn by Pierre Jacques, fol. 94 bis ('*ap. presso la valle*'); Franzini E 8 (reversed); Episcopius, 86; Bottari, iii. 16; Mori, i. Atrio 26; Montagnani-Mirabili, i.<sup>1</sup> 20 = i.<sup>2</sup> 24; Clarac, 571, 1221 (p. 307 R) Armellini, i. 75.

### 50. Statuette of Heracles (pl. 34<sup>a</sup>).

H. of part preserved .66 m. Parian marble. Broken: both arms, and both legs from below knees.

Heracles is represented bearded, wearing the lion-skin, the jaw of which is drawn over his head, while the paws are knotted on his chest. The hero was in a striding attitude with the right leg advanced. The right arm, which was raised aloft, was probably brandishing the club; the covered left arm seems to have extended backward. For the motive see Reinach, ii, p. 436. The pupils of the eyes are indicated by a depression. The musculature, especially in the abdominal region, is accurate but dry.

Lifeless Roman work of second century A.D.

Righetti, ii. 286, 2; Armellini, ii. 142, 2.

### 52. Artemis with a hound (pl. 6).

H. 1.94 m. Marble: head, Pentelic; torso, *grechetto*. Restored: r. lip of crescent, nose, chin; both arms, quiver, all the projecting folds of the drapery (seven in number), and many small pieces, both legs from below the knees, plinth with support and hound (restored: muzzle and ears), a small piece on l. knee. The original head was inserted. The present head does not belong to the statue and is probably modern. The antique torso has been much worked over.

The goddess is clothed in a thin sleeveless chiton, girt at the waist. Over this girdle hangs a long kolpos extending on to the thighs and fastened with a second girdle visible in part above the chlaina. The chlaina hangs down in front from the left shoulder, crosses the back and is wound round the waist, the second end being pushed through the transverse turn and hanging down the right thigh. A quiver strap passes from the right shoulder across the chest. She is moving to the r.

with the right arm raised and the left lowered. Her form is slender, but strongly built. The drapery, seriously disfigured by the restorations, is finely designed, deep cut where it hangs loosely, as under the breast, and with delicate and varied folds where it lies against the limbs.

Several statues of Artemis in the garb of huntress both at rest and in movement are to be found in the Museums. Of those in motion the best known is the Diana of Versailles in the Louvre (Clarac, 284, 1202, p. 143 R). Other closely allied statues are to be found in Naples (Clarac, 570 B, 1224 B, p. 306 R) and Rome (Clarac, 570 A, 1224 A, p. 306 R). The prototype is probably of the fourth century B.C. Moderate Roman copy.

Formerly in the Villa d'Este (inventory of 1572, No. 27, Del Re, *Antichità Tiburtine*, p. 43); bought by Benedict XIV in 1753 and presented to the Museum (inscr. on base); see *Archaeologia*, lxi, p. 225, note d, pp. 244 f., 255 (Ashby). Michaelis' suggestion (*Röm. Myth.*, 1891, p. 57) that it is identical with the figure drawn by Pierre Jacques (fol. 3) in the Cesi collection cannot therefore be accepted. Bottari (*loc. cit.*) states that it came from Tivoli as a *mezza figura*.

Bottari, iii. 72; Mori, i, Atrio 25; Montagnani-Mirabili, i.<sup>1</sup> 19 = i.<sup>2</sup> 23; Righetti, ii. 254; Clarac, 572, 1224 (p. 307 R); Armellini, i, pl. 74.

And. 1665; M. 685, 2135.

## STANZE TERRENE A SINISTRA

### STANZA PRIMA

I. Panel of mosaic and marble with scenes from the life of Achilles (pl. 9).

Width, greatest diameter of circle 1.03 m., of relief band .15 m. Marble, *grechetto*. Restored: a triangular piece at the junction of the first and last scenes (the birth of Achilles and his triumph over Hector); the lower half of three figures and the l. leg of a fourth in the scene of Achilles in Skyros.

A circular band of marble with an elongated astragalus border is enclosed in a rectangular frame, with triangular pieces of serpentine bordered by red and white mosaics in the four corners, and surrounds a fine piece of *opus Alexandrinum* in porphyry and mosaics. The band carries the following series of scenes from the life of Achilles cut in low relief.

1. (beginning from below on the l.). The birth of Achilles. Thetis, nude to the waist, and seated on a couch with high head-board, turned feet, mattress and coverlet, leans towards the infant Achilles, who is being lifted out of a small fluted vase by a woman draped below the waist in a mantle. The scene is closed at each end by a tree.

2. Thetis holding the r. leg of the infant with her r. hand is dipping him into the Styx, which is personified as a seated female figure with raised r. hand, l. arm leaning on a flowing urn, and a mantle round the lower limbs. Thetis wears a mantle, held up at the waist with her l. hand, and shoes. Between them is a tree with a few large serrated leaves.

3. Thetis, in a long tunic and a mantle cast over her head and arms, hands over the infant to Philyra, the mother, or Chariclo, the sister, of Cheiron. The scene is closed on the r. by a tree, similar to the last.

4. The female centaur, fitting an arrow to her bow, is pursuing a lion fleeing with another arrow in its withers, while the infant Achilles on her back is hurling a dart with his right hand. The scene is closed with the above-mentioned tree on the l., and a pillar on the r.

5. Achilles in Skyros. To l. Deidameia, nude except for a mantle wrapped round her r. arm and falling on to her l. thigh, lies somewhat in the Ariadne pose on a couch of the same form as that in the first scene. A female slave hastens towards her in an attitude of excitement, announcing the discovery and departure of Achilles. R. scene: Achilles in a woman's tunic and mantle, and seemingly with long hair, has seized a shield and sword and is striding off to r. Behind him Deidameia, in a long tunic girt at the waist and loosened hair, attempts to restrain him, laying both hands on his arm. In front of him Odysseus, with pilos and mantle drawn partly over his head, but leaving the r. half of his chest and his r. arm bare, leads the way. He grasps with his l. hand a sheathed sword, which has a human head for the hilt, and turns his head backwards towards Achilles. On the r. of Odysseus is Diomedes, with helmet and mantle fastened round the waist, who confronts Achilles and Odysseus, and blows a trumpet violently either as a sign of triumph or to excite the ardour of Achilles. Finally to the r. is a seated male figure with a mantle thrown over the legs, a sceptre supported in the r. hand, and the l. arm leaning on an urn, presumably a local deity. The scene is closed on the l. by a tree and on the r. by a tower, part of the following scene.

6. A single fight before a gate in the presence of a dead Trojan. To l. a warrior in helmet and short girt tunic with sleeves is meeting with shield and spear the spear-thrust of a bearded warrior in helmet and cuirass. Between or beyond them is a dead or dying Trojan in Phrygian cap and sleeved tunic, carrying an oval shield on his left arm. To the r. is an arched gateway, to the l. a tree. This scene should represent in order the fight of Achilles and Hector outside the Skaian gate, but is inconsequent (*a*) in that the figure presumably representing Achilles is here bearded and in the next scene is beardless, and (*b*) in the presence of the prostrate Trojan. It is probably a transferred scene made to do duty here.

7. Achilles dragging the body of Hector to the Greek camp. Achilles, wearing a helmet and possibly a cuirass without fringe or tunic, is mounting a two-horse chariot, to which the nude corpse of Hector is fastened by the ankles with thongs. With his l. hand Achilles holds the reins, with his r. a sword slung on a sword-belt. A Victory with outspread wings, a wreath in the r. and a branch in the l., precedes the chariot. Behind Hector appear the walls of Troy, two towers with an intervening curtain wall over which leans the upper half of a figure in Phrygian cap and sleeved tunic (Priam), holding up his l. hand in supplication. The scene is limited at each end by a tree.

The individual designs are good, and the actions are clearly expressed, but the workmanship is rough. Points to be noted are the

nudity of certain figures, the use of trees as marks of division, and their form, the conventionalism of the hair and of the eye in profile, the forms of such accessories as the couch, the vase, and the chariot.

In style the relief may be compared with certain other late representations of the same legend. A bronze plate in the Museum of Cairo, dated by Strzygowski (Catalogue, *Koptische Kunst*, Sect. VI, No. 9039, pl. XXVI) between the fourth and eighth centuries A.D., gives six scenes from the life of Achilles, arranged in a continuous circle with trees interspersed. The distribution of the design is similar, the types are different but equally rough, certain scenes, e.g. the young Achilles on the centaur's back, pursuing a lion, are conceived in a similar spirit. A roughly made bronze plaque, formerly in the Hoffmann collection (Fröhner, *Collection Hoffmann*, ii, No. 394), with nail holes for attachment, carries two scenes separated by columns connected above by low arches; viz. on l., Thetis, nude to the waist, dipping the infant in the Styx in the presence of two symmetrically disposed female figures, apparently local personifications, and on r. a centaur (? female) on the shore giving the infant to, or receiving him from, Thetis (or Peleus) standing in a ship. The Capitoline Tensa in the Palazzo dei Conservatori has in common the Styx, the hunting, the Skyros, and the Hector scenes (cf. Helbig, i.<sup>2</sup> 568).

The ambon of S. Maria in Aracoeli, of which this slab was formerly a part, was made by the Cosmati (Laurentius and Jacobus) in the thirteenth century, and at that time the relief band must have been set with mosaics. The band itself is of a peculiar form, and has been regarded as a well-head or puteal. Like the Cairo plate, it can only be dated indefinitely in the early mediaeval period.

Given to the Museum by Benedict XIV (*Descr.* 1750, p. 69).

Scene 4 only is drawn in *Cod. Pigh.*, f. 370, No. 51 Jahn.

Cassiano Dal Pozzo, *Diarium* (1639), ap. Schreiber, *Leipziger Berichte*, 1885, p. 115; Fabretti, *De columna Traiana* (1690), pp. 355-60 (plates); Beger, *Bellum Troianum* (1699), figs. 2, 3, 4, 5, 10, 39, 42; Foggini, 17; Mori, i, Scala vii; Montagnani-Mirabili, i. 77; Inghirami, *Galleria omerica* (1831), i, p. 12; Righetti, ii. 267, 280; Armellini, ii. 127; Baumeister, i. 4; *Wiener Vorlegeblätter*, Bd. ix. 1. a-k (cf. 3 a, b).

Alin. 27139.

## STANZA SECONDA

### I. Altar to Sol Sanctissimus (pl. 9).

H. .85 m., greatest width of each face .53 m. Marble, *grechetto*. Restored: nose of Sol, head and top of wings of eagle.

On the front face is a bust of the Sun,<sup>1</sup> in the form of a youth with flame-like hair, and shoulders covered with a mantle clasped on the r. shoulder. The bust includes the spring of the arms and a triangular portion of the chest. Behind the head is a circular disk, on which are rays in low relief. Below and in front of the bust is an eagle with outstretched wings. On the panel below is the Latin dedication.

On the left face is represented a youthful solar deity with long hair, clothed in short tunic, mantle, and trousers, a sceptre in his right hand,

<sup>1</sup> This bust served as the model for an engraving (f. vii<sup>v</sup>) in the *Hypnerotomachia Polifili* (1499); cf. Heldsen in *Bibliofilia*, xii (1910), 5-6, p. 2 of reprint.

stepping into a chariot drawn by four winged griffins. Behind him stands a winged Victory, carrying a palm on the left shoulder and placing a wreath on his head. Below is an inscription in Palmyrene characters [Latin transl. = 'Altare hoc Malachbelo et Diis Palmyrae (Tadmon) obtulit Tiberius Claudius Felix et Palmyreni diis eorum. Incolumitas (sit).'].

On the right face are the head and shoulders of a bearded figure, with long hair covered with a veil, and wearing a tunic; near his right shoulder is a sickle-shaped knife. The type of head resembles that of the Pluto-Serapis-Saturn group, with tumbled hair and deep-set eyes.

On the back is a relief of a cypress-tree bound at the summit with a taenia. From the foliage emerge the head and shoulders of a child, who carries above his head a small animal (lamb or kid). In the field to l. is a bird.

The top of the altar is dome-shaped, with pulvini at the sides. In the front gable is a wreath with fluttering taeniae, palmette ornaments, and flowers in the volutes; in the back gable is a pair of volutes, connected with the volutes of the pulvini.

The interpretation of the relief is a difficult problem. The scenes have been regarded as symbolizing four instants in the life of one deity, Malachbelos-Helios. Others regard them as representing three deities, the front face and that with the chariot representing Malachbelos, the veiled head Bel, the figure issuing from the cypress Azizos (also Attis, Adonis, Eros, &c.).

This altar is important as bearing the first Palmyrene inscription published (by Gruter) in modern times. Owing to this inscription, the nationality of the dedicators, and the nature of the cult, it has been usual both for Greco-Roman and for Palmyrene archaeologists to date the altar about the middle of the third century A.D., when Palmyra (destroyed A.D. 274) was at the height of its wealth and of its importance in Roman politics. But Stuart Jones has, on the ground of the style, placed its execution in the latter part of the first century A.D., and many characteristics (e.g. the form of the altar and its narrow mouldings, the fine lettering of the inscription, the form of the bust of Sol (Flavian), the delicate use of the chisel, the scant use of the drill, the adoption by the dedicators of names of the Claudian gens) corroborate this theory. The dedicators were Palmyrene by birth, and *liberti* or slaves. They were employed in the *horrea* Galbae (magazines for oil, wine, &c.) as members of the third cohort (i.e. of employees). Our inscription, taken in conjunction with two others, all found in Trastevere (viz. *C. I. L.* vi. 52 cum 31034 and 50), allows us to infer the existence of a temple of Sol, probably the Palmyrene Bel, before the year A.D. 102. Inscriptions mentioning the *horrea* Galbae date from the time of Augustus, and Palmyrenes may have been employed there at a relatively early date.

In the Mattei Gardens in Trastevere near the Pons Cestius (Lanciani, *Storia*, i. 112) at the end of the fifteenth century; afterwards in the Villa Cesarini near Acqua Acetosa (reff. in *C. I. L.*). Acquired in the eighteenth century.

Drawing in the Dal Pozzo collection British Museum, Franks, ii. f. 15 (239); Spon, *Miscellanea* (1685), p. 3; Fabretti, *De columna Trajana* (1690), p. 384; Montfaucon, *L'Antiquité expliquée* (1722), ii. 2, pl. 179, No. 5 (after Spon); Giorgi, *De inscriptionibus palmyrenis* (1782), pl. 2; Foggini, p. 87 (fig.); Mori, ii, Ercole 19; Montagnani-Mirabilli, i, p. 100 f.; Armellini, ii. 197; *Mon. d. L.*, iv. 38, fig. 11

a, b, c; *Ann. d. I.*, 1847, p. 54 f. (Lajard); *Neue Jahrb. Phil.*, 1894, p. 331 (Drexler); *Rev. Arch.*, 1903, i, p. 376 f. (Dussand); *Athenaeum*, Feb. 27, 1909, p. 264 (Stuart Jones); Strong, *Roman Sculpture*, pl. XCVI, p. 312.

*C. I. L.*, vi. 710 = 30817, Dessau 4337; Cumont, *Textes et monuments relatifs au culte de Mithras*, ii, No. 115, p. 113; Lidzbarski, *Handbuch der nordsemitischen Epigraphik*, pl. XLII, 10, p. 477.

M. 10463.

## 2. Relief dedicated by Demetrius to Silvanus (pl. 9).

H. .45 m., breadth .34 m. Greek marble.

Above, in relief, is the figure of a youthful god, nude save for the mantle covering left arm; he has elaborately dressed hair (perhaps a wreath) falling on to his shoulders, and high boots. On his left arm lies a pine-wreath with cones, and in the fold of his mantle is a pile of fruit. In his right hand he carries a sickle. Below, a dog sitting on his haunches looks up at him. This type of Silvanus as custodian of the villa (*Lar agrestis*, &c.) is frequent in Imperial times; cf. Wissowa, *Religion u. Kultus d. Römer*, pp. 175 f. and 156.

From the Sarti collection: for previous history see reff. in *C. I. L.*

*C. I. L.*, vi. 598.

## 3. Marble panel with relief (pl. 9).

H. .45 m., width .25 m., depth .04 m. Greek marble.

In the rectangular space below is the inscription

Δημήτριος Σωκράτους τοῦ Μενίππου  
Ἀφροδισιεύς Μενίπῳ ἀδελφῷ ἰδίῳ μνείας χάριν.

Above is a relief of a bearded horseman galloping to the right. He is nude except for the chlamys flying out behind him, and, holding the reins in his left hand, urges on his horse with the right. Gatti (*loc. cit.*) suggests that the relief is a canting type of the name Menippos.

Fair work of the second century A. D.

Found 1887, near the arches of the Claudian aqueduct, between the Porta Maggiore and S. Croce in Gerusalemme.

*Bull. Com.*, 1887, p. 114, pl. VII (Gatti).

*I. G.*, xiv. Addit. 1532 a.

## 4. Relief of Daphnis (pl. 9).

H. .23 m., width .33 m. Luna marble. Broken at both ends.

A woman, wearing her hair parted and waved on the crown of the head, with a roll over the forehead, carried over the ears and tied at the back in a knot, is seated in a rounded chair with high back; her right leg is thrown over the l., and she grasps the r. hand of a youth standing opposite to her, with his weight resting on r. leg. Both wear a short-sleeved chiton and chlamys.

Below is an elegiac couplet—

μνημα φιλοφροσύνης Ἀστη τόδε Δάφνις ἔτευξε  
καὶ ζῶσαν στέρξας, καὶ φθιμένην ποθέων.

Delicate Atticising work of first century A. D.

Found in Naples. Came into Museum with the Sarti collection (reff. in *I. G.*).

Helbig, i.<sup>2</sup> 423.

*I. G.*, xiv. 770; Kaibel, *Epigrammata Graeca*, 557.

5. Two fragments of relief dedicated to Palmyrene deities (pl. 10).

Size : lower fragment, greatest width .31 m., height .205 m.; upper fragment, greatest width .13 m., height .12 m. Luna marble.

The fragments, viz. upper right-hand corner and greater portion of lower part, are set in plaster. On the concave ground of the upper fragment is cut in relief a female head in full face wearing a high cylindrical cap or kalathos, from which hang down on each side the folds of a veil; on the background is the name Astarte. Above the inscription on the lower fragment is the lower portion of two pairs of legs, those on the left wearing trousers. It is probable that there were three figures, two male and one female (Belos, Iaribolos, Astarte). The dedicators were Palmyrenes in Rome, and have North-Syrian names.

The inscription, in Greek and Palmyrene, is as follows:—

θεοῖς πατρώοις Βήλωι Ἰαριβώ[λωι καὶ . . .  
ἀνέθηκεν Μακκαῖος Μαλήττου . . .

'Et Saodou fil. Thaime (fil.) Leshamshi obtulerunt.'

Rough work of second to third century A. D.

Found in 1859 in the Vigna Bonelli outside the Porta Portuensis, where there was a sanctuary of Syrian divinities; cf. Roscher, ii, pp. 2298, 2656, and Wissowa, *Religion u. Kultus der Römer*, p. 303.

*Ann. d. I.*, 1860, tav. d'agg. R, Nos. 1 a, 1 b, p. 423 f., cf. *Bull. d. I.*, 1860, p. 58. *I. G.*, xiv. 972.

6. Sepulchral stele of Nicetas of Heraclea (pl. 10).

H. .57 m., width .28 m. Luna marble.

A triple inscription distributed along the two lateral faces and the top of the front face commemorated the achievements of Nicetas, to whose memory the monument was put up by one Eutyches, a Bithynian, who is further described as by profession a τεχνεῖτης or craftsman (Loewy seems right, however, in thinking that the words τεχνεῖτης ἐποίησε do not imply that Eutyches was the craftsman who made the monument).

On the front face, beneath the inscription, and within a sunk panel, Nicetas is portrayed as a Roman soldier. He is bareheaded, and stands facing, leaning on his shield with his left hand, and holding his spear, which is planted on the ground, high up with his l. He wears a metal cuirass fastened with shoulder-straps; below the cuirass and at the shoulders are fringed leather flaps, and below these flaps, both on the legs and on the arms, the edge of the linen tunic is visible. The shoes are tied with thongs.

Poor work of the period of Septimius Severus.

In the possession of Antonio Conteschi in the time of Ligorio (Lanciani, *Storia*, iii. 256); afterwards in the Albani collection.

Armellini, iii. 339, 1.

*I. G.*, xiv. 1108; Kaibel, *Epigrammata Graeca*, 947; Loewy, *I. G. B.*, 470.

7. Sepulchral cippus of Publicia Callityche (pl. 10).

H. .57 m., width .35 m. Luna marble.

Within a sunk panel framed in a plain moulding Publicia Callityche is represented lying on a couch propped up by a high pillow; she lays her r. arm across her body, and holds to her side with her l. hand an object of uncertain shape. The couch has plain legs, and a high straight

back and foot. Under the couch is a low three-legged table. Beneath this scene, within the same panel, is the inscription. On the l. face is an *urceus*, on the r. a *patera*. On the top of the cippus are five circular depressions, for purposes of libation.

Very rough work of uncertain date.

Copied in the gardens near San Silvestro on the Quirinal by Mazochi in 1521.

*C. I. L.*, vi. 25155.

8. Altar dedicated by T. Albanus Principianus, evocatus Augusti (pl. 10).

H. .75 m. Luna marble. Surface a good deal weathered, edges much damaged and broken off in parts.

The inscription (see below) is on the front. On the l. side is represented to the l. a *columna miliaria* bearing the numeral I, to the r. a reclining female figure, crowned with a *stephane*, wearing a mantle wrapped about the lower limbs, one end of which is thrown over the l. forearm, and a bracelet on the r. wrist. The r. knee is raised. She rests her l. arm on a wheel, holds in her l. hand a reed and in her r. (which rests on the raised knee) a whip, and is clearly a personification of a road; cf. the figure of the Via Flaminia on the panel from the Arch of Constantine representing the arrival of Marcus Aurelius in Rome in A.D. 174 (*P. B. S. R.*, iii, Pl. XXIV, p. 260), and the relief (Matz-Duhn 4101) built into the entrance of the Columbarium of Pomponius Hylas, which according to its inscription (*C. I. L.*, vi. 29811) represents the Via Latina (cf. *P. B. S. R.*, iv, p. 6, note 2). It is impossible to identify the road here represented, though the reed might suggest the Via Appia, which crossed the Pomptine Marshes (so also Tomassetti, *Campagna Romana*, ii, p. 10). In the field is the inscription SALVOS IRE. On the r. face is represented Fortuna Redux, seated on a high-backed throne, the curved back of which has a pediment and *anthemion* terminals. She is crowned with a *stephane*, and wears a sleeved tunic, girt below the breast, and a mantle drawn over the back of the head, and leaving the l. side free. In her l. she holds a *cornucopiae* with fruits, in her r. a steering-paddle. In the field is the inscription SALVOS VENIRE.

The name of the dedicator is derived by Mommsen (*C. I. L.*, loc. cit.) from the *principia* of the camp at Albano, established by Septimius Severus as the head-quarters of the Legio II Parthica,<sup>1</sup> so that the altar (which was set up in honour of the *domus divina*) would be somewhat later than his reign. With this date the style of the sculpture agrees. Note that the reliefs are executed on surfaces specially hollowed out in the faces of the altar.

The work is rough.

The inscription was first copied by Fra Giocondo about the close of the fifteenth century, when the altar was in 'S. Andrea in Monte ubi dicitur in Portugallo' (the church now called S. Maria ad Nives near the Colosseum). For its subsequent history see reff. in *C. I. L.*

*C. I. L.*, vi. 830 (cf. ib. Part IV, 2, p. 3007).

<sup>1</sup> The soldiers of this legion are called 'Αλβάνιοι by Cassius Dio, and it was the only legion from which *evocati Augusti* are known to have been drawn. Cf. *C. I. L.*, vi. 793, Dar.-Sagl., s. v. *evocati* (Cagnat).

## 9. Sepulchral altar of Fabius Proculus (pl. 10).

H. .66 m., width .32 m. Luna marble.

The inscription occupies the entire space of the actual altar, which is surmounted by a shell niche. Within this niche the nine months old child is represented as a boy of eight or nine years of age. The bust, which is of early second-century shape, includes the breasts and the shoulders to the arm-pits; one end of the drapery is thrown over the l. shoulder. The shell rests on plain pilasters, each surmounted by a palmette, which is broken on the r. On the l. face is an urceus, on the r. a patera. The monument was put up by the child's aunt.

Formerly in the Albani collection.

*C. I. L.*, vi. 17557.

## STANZA TERZA.

## 1. Cinerarium of Licinius Faustus (pl. 11).

H. .30 m., width at base of moulding .30 m., above the plinth the slab decreases upwards from .26 to .245 m. Luna marble.

The inscription is distributed along the upper moulding, the actual slab, and the lower moulding.

The three-year-old Licinius sits to r. on a low stool. He is fully draped, and wears the *bullā* suspended from a chain round his neck. In his r. hand, which rests on the edge of the stool, he holds a bunch of grapes; with his l. hand he caresses a large bird that perches on the child's l. knee. The actual cippus, which tapers slightly upwards, rests on a simple moulding.

The lid is of pediment shape, flattened on the top. It ends at each side in a volute filled in with a rosette and continued to the back in a pulvinus.

Superficial workmanship of the first century A. D.

From the Columbarium of Pomponius Hylas in the Vigna Sassi on the Via Latina (*see also* Nos. 3, 6, and 21); removed to the Museum after Mommsen had copied the inscriptions (a fact not noted in *C. I. L.*).

*P. B. S. R.*, v, p. 466 (Ashby and Newton).

*C. I. L.*, vi. 2, 5557.

## 2. Double cinerarium of Ulpius Telemachus, and Flavius Bagates, dedicated by their respective wives Flavia Stasine and Flavia Tabita (pl. 11).

H. .235 m., width .54 m., depth .275 m. Lid missing. Luna marble.

The front face is occupied by two small panels side by side, framed in a cable moulding and bearing the inscription. Between the panels is a bucranium, and on the same level, at the angles, are goats' heads. Between these heads and the bucranium are festooned two garlands of bay leaves and berries, enclosing the panels. Between the lower edge of each panel and the garland are two birds. At the lower angles of the front face, directly below the goats' heads, are two birds pecking at the garlands. From the central bucranium also hangs a long chain from which is suspended a medallion in the shape of a Medusa-like head with long hair parted to either side.

Said to have been found outside the Porta Portese, in the neighbour-

hood of the Sanctuary of the Palmyrene Bel. The names Bagates and Tabita bear out this provenance. Acquired, together with *C. I. L.* vi. 4 (2), 34885, 35332.

Fair workmanship of the period of Trajan.

*Bull. Com.*, 1886, p. 155, Nos. 1187-8 (Gatti).

*C. I. L.*, vi. 4 (2), No. 35310.

### 3. Cinerarium of Calpurnius Optatus (pl. 11).

H. .20 m., width .30 m., depth .27 m. Luna marble.

The upper half of the front face is occupied in its entire breadth by the inscribed tablet, which is framed in a simple moulding. Beneath the tablet, on a slightly sunk ground, are two four-horse chariots in full gallop, facing, each guided by a wingless Eros.

The lid, which does not belong, is of pediment shape ending in volutes, having rosettes in the eyes, and continued to the back in bolster-like rolls. In the angle between the volute and the upper line of the pediment a half palmette. Within the gable are represented two birds pecking at the fruit piled up in a vase. The top of the lid is adorned with a scale pattern. From the shape and design this lid appears to be identical with the one figured by Campana, and described by Von Duhn as belonging to this cinerarium; but it does not fit.

From the Columbarium of Pomponius Hylas, in the Vigna Sassi, on the Via Latina (see on No. 1).

Campana, *Dissertationi della Pontificia Accademia Romana di Archeologia*, xi (1852), pl. vii. I and p. 269.

*P. B. S. R.*, v, p. 467 (where 6 is an error for 3).

*C. I. L.*, vi. 2, 5555 and 14178.

### 4. Cinerarium of Martialis (pl. 11).

T. h. .315 m., width .43 m., depth .245 m. Luna marble.

The inscribed tablet, which is framed in a plain moulding, occupies the centre of the chest from top to bottom. On either side of the tablet are four Corinthian flutings filled up to one-third of their height by convex mouldings or cablings. Each side has an identical decoration composed of two oblong shields crossing, against two spears also crossing, the whole incised in shallow lines.

Above the front face the lid is straight, and is decorated by a row of plain flutings, with a beardless mask at each angle. Over each of the lateral faces the lid ends in a pediment shape.

Unimportant workmanship.

Found in the Campo Verano and brought to the Museum in 1890.

*Notizie degli Scavi*, 1890, p. 14 (Gatti); *Bull. Com.*, 1890, p. 12.

*C. I. L.*, vi. 4 (2), 35818.

### 5. Cinerarium of Caerellia Idana (pl. 11).

H. of chest .225 m., h. of lid .08 m. Width .345 m., depth .265 m. Luna marble.

The tablet, bearing a much effaced inscription, is framed in a plain moulding. On each side of the tablet, a nude putto, standing frontally, supports one end of a garland of acorns. The wreath is tied with ribbons which form a loop between the heads of the putti and the tablet. The sides of the chest are carved to imitate layers of brickwork.

The lid is of different marble and does not fit. It is of the usual

pediment shape, decorated along its face with a double volute having rosettes in the eyes and palmettes in each angle. The outer volutes are continued to the back in pulvini, which—like the top of the lid—are decorated with a conventional pattern of oak-leaves.

From the character of the putti, the workmanship appears to date from about the close of the second century A. D.

The inscription, which is omitted in *C. I. L.*, is as follows—

D. M.  
CAERELLIAE IDA  
NAE · CONIVGI · CA  
RISSIMAE · CAEREL  
LIVS · IDOMEN · FECIT

6. Cinerarium of Aelius Agathopus, a freedman of Antoninus Pius (pl. 11).

T. h. .365 m., width .34 m., depth .33 m. Luna marble.

The tablet is framed in a plain fillet and has at either side a triangular tab with three holes (to simulate the holes by means of which a detached tablet would be fastened to a wall?). At each angle is a bucranium, from the horns of which hangs, over both front and side faces, a heavy wreath of pine cones, fruit, and flowers. In the spaces between the inscribed tablet and the wreath, and below the wreath, are birds pecking at the fruit. The garland of the front face is fastened to the horns of the bucrania by ribbons with long tasselled ends that flutter within the lower angles. On the side faces these fluttering ends are also made to fill the spaces above the garland, with the addition of a rosette on the right side. A leaf and tongue pattern runs along the top and bottom edges of the chest. The lid has the usual pediment face with pulvini ending in double volutes having rosettes in the eye and palmettes in the angles. The top of the lid is flattened.

From the Columbarium of Pomponius Hylas in the Vigna Sassi, near the Porta Latina (*see on No. 1*). It was inserted into the Columbarium at a later date.

*P. B. S. R.*, v, p. 464.

*C. I. L.*, vi, 2, 5554.

7. Cinerarium of Terentius Maximus (pl. 11).

H. .335 m., width .38 m., depth .27 m. Marble.

The inscribed tablet is framed in a plain moulding. At each corner is a head of Ammon, from the horns of which hangs a garland of ivy-leaves and berries. In the space between the garland and the tablet two birds billing; and birds, holding in their beaks the ribbons of the garland, appear in the spaces below the Ammon heads. On each of the lateral faces is a crane with a snake in its beak.

The lid, which is too large for the chest and is of different marble, does not belong. It has a pediment face ending in akroteria in the shape of beardless masks. Within the gable are two birds. On the lower side is the inscription (apparently unpublished) CRESCENTIA VINCENTIAE IEVGI|TANE · B M ·

Once in the possession of Ficoroni; in the Museum before 1775, as the inscription on the front is given by Guasco.

*C. I. L.*, vi, 4, 27194.

8. Cinerarium without inscription; broken in places and patched with plaster. Plain lid (pl. 11).

H. .30 m., width .47 m., depth .31 m. Luna marble.

At each corner and in the centre of the front face is a bucranium, from the horns of which hang two garlands of acorns and fruit. The garlands are attached to the bucrania by ribbons, the fluttering tasselled ends of which are skilfully made to fill the remaining empty spaces. The upper and lower mouldings are formed by a cymation with a delicate leaf and dart pattern. Each of the lateral faces is adorned by a garland similar to those on the front. On the l. a bird with a butterfly in its beak is seen above the garland. In the same place, on the r. side, is a patera decorated with a radiate head of *Sol*, and on each side of the patera is a butterfly as emblem of the soul.

Careful workmanship of the Augustan period.

### 9. Cinerarium of Falerius Nimprodotus (*sic*) (pl. 11).

T. h. .31 m., width .39 m., depth .26 m. Luna marble.

The inscribed tablet is framed in a plain convex moulding. At the upper angles are heads of Ammon, from the horns of which a garland of pine cones, fruit, and flowers hangs on the front of the chest. In the centre of the garland are two broad-petalled flowers in full face. In the space between the tablet and the garland is a swan with outspread wings. In each of the lower angle spaces is a bird turning to catch in its beak the ribbon of the garland. Each of the lateral faces is entirely filled by a large palmette, which on the l. side is much obliterated. The lid has a pediment shape ending in pulvini with eyes filled up by a rosette. Within the gable is a central design of spirals facing, and likewise filled with rosettes; these spirals are continued to the angles by long tendril-like shoots. The top is decorated with a conventional oak-leaf pattern.

From the profuse employment of the drill, the workmanship appears to be of the end of the second century A. D.

Formerly in the Sarti collection.

*C. I. L.*, vi. 3, No. 17702 (where the name is given as **NYMPHODOTVS**).

### 10. Cinerarium of M. Antonius Diognetus (pl. 11).

T. h. .34 m., width .425 m., depth .325 m. Marble.

The decoration of the chest is formed by the inscribed tablet which is framed in a rich double cymatium decorated with a leaf and dart pattern. Along the outer edge runs a cable border.

The lid is of pediment shape ending in volutes, having rosettes in the eye, and continued to the back in bolster-like rolls. Within the gable is a design framed by a central anthemion, whence spring to either side groups of spirals, ending in rosettes and palmettes. The top is decorated with an oak-leaf pattern.

Charming workmanship of the first century.

From the Columbarium of the Aurunceii on the Via Tiburtina (*P. B. S. R.*, iii. 89), cp. No. 25.

*Notizie degli Scavi*, 1879, p. 41.

*C. I. L.*, vi. 2, 13414 (cf. 34065, where, however, this No. is omitted).

**II. Cinerarium of Cn. Pompeius Atimetus (p. 11).**

H. .245 m., width .355 m., depth .315 m. Luna marble. H. of lid .6 m., width .35 m., depth .245 m.

The inscribed tablet is framed in a cable border. At the upper angles are rams' heads, from the horns of which hangs a garland of pine cones and fruit. Between this and the tablet is a swan gliding with folded wings to r. In the angles below each ram's head is an eagle with outstretched wings turning to peck at the garland.

The lid does not belong. It is of pediment shape with anthemion akroteria. Within the gable is a sphinx holding a ram's head between its claws. In the r.-hand corner is an actor's beardless mask. On the l., behind the sphinx, is a bearded mask resting against a low Dionysiac cista, and behind this again is a taller cista with lid half raised disclosing the piled-up grapes. The top is adorned with a conventional design of oak-leaves.

Indifferent work of the second century A. D.

Found in the Vigna Galli outside the Pincian Gate, Aug. 16, 1708, and purchased by Bianchini. Formerly in the Albani collection.

*C. I. L.*, vi. 4, 24440.

**12. Cinerarium of Marcus Alfius (pl. 11)..**

H. .30 m., width .28 m., depth .24 m. Luna marble.

The inscribed tablet is framed in a plain moulding. At each side is a Corinthian pilaster. In the space below the tablet two birds are pecking at the contents of an urn-shaped vase with handles.

The lid is of pediment shape, ending in akroteria, adorned with anthemion. Within the gable is a five-petalled flower with a broad leaf to either side.

Found in the Campo Verano in 1883, on the site of the former Vigna Caracciolo.

*Bull. Com.*, 1883, 240, No. 682; *Notizie degli Scavi*, 1883, 132.

*C. I. L.*, vi. 4, 34367.

**13. Cinerarium of Euphrosynus (pl. 11).**

T. h. .275 m., width .30 m., depth .25 m. Luna marble.

The inscribed tablet is framed in a plain moulding. At each angle stands a winged sphinx with lions' claws. From behind their wings hangs a garland of fruit. In the space between the tablet and the garland is an Eros clasping a swan with wings outspread. In the lower angles between the garland and the legs of the sphinxes are birds seizing in their beaks the ends of the ribbons by which the garland is attached. On each of the side faces, in low relief, is an identical group of the Twins suckled by the wolf, in front of what Lanciani takes to be an oak-tree: it is a rude representation of the Ficus Ruminalis.

The lid does not belong. It is decorated with nine flutings and ends at each side in an anthemion.

Found in the winter of 1879-80 in the excavations for the Viale Principe Eugenio in the Vigna Belardi near Porta Maggiore, in or near a Columbarium on the Via Labicana. Cf. 15, 16, 23.

*Bull. Com.*, 1880, p. 67, No. 321, and p. 290, No. 2 (Lanciani); *Notizie degli Scavi*, 1880, p. 52.

*C. I. L.*, vi. 4, 33129.

**14. Semicircular cinerarium of Hipparchus (pl. 11).**

H. .205 m., width .35 m. Luna marble.

The inscription is framed in an egg and dart moulding. Two branches of ivy leaves and berries are suspended from sketchily indicated bucrania, and meet in the centre under the tablet. A hole in the centre, towards the bottom of the front face, seems to indicate that the chest was at some time used as a fountain.

Slight workmanship, possibly of the Augustan period.

From the Albani collection.

*C. I. L.*, vi. 3, 23648.

**15. Cinerarium of Allia Syntyche (pl. 11).**

H. .21 m., width .26 m., depth .26 m. Luna marble.

The inscribed tablet is framed in a plain moulding. At each angle is a head of Ammon, from the horns of which hangs a garland of fruit and flowers, with a large six-petalled flower in the centre. Between the garland and the tablet are two birds. On each side, the space beneath the heads of Ammon is occupied by an eagle. The lid, which does not belong, is of pediment shape, ending in sketchily incised anthemias. Within the gable two birds are pecking at fruit piled up in a tall basket.

For the provenance see on No. 13.

*Bull. Com.*, 1880, pp. 66, No. 318, 290, No. 3.

*C. I. L.*, vi. 2, 11494.

**16. Circular cinerarium (pl. 11).**

H. .28 m., diameter .35 m. Pentelic marble. Nearly one-half of the chest is broken away and missing, and the lid also is lost; the r. fore and hind legs of the horse are broken.

The wall of the chest is entirely filled by a frieze-like composition representing a battle-scene between Romans and barbarians. To the r. is a warrior on horseback, galloping over the body of a fallen barbarian. The mounted warrior wears a soft leather cap. Behind this main group come three more warriors on foot, the foremost of whom carries a helmet belonging presumably to the mounted warrior. These five figures are in high relief. To the l. the design is continued in low relief. A half-naked barbarian whose horse has fallen under him is borne down by a Roman soldier.

Poor, sketchy work of uncertain date.

For the provenance see on No. 13.

**17. Circular striated cinerarium of Aelius Chrysanthus (pl. 11).**

H. .27 m., diameter .315 m. Luna Marble.

The inscribed tablet is framed in a plain moulding. On either side a nude putto supports one end of a heavy garland of fruit which hangs below the tablet. The loops of the ribbon belonging to the garland appear between the tablet and the heads of the putti.

Found, January, 1864, in the Vigna Volpi, behind the Baths of Caracalla. In possession, first of the antiquary Pasinati, and then of the 'marmoraio' Forzani. Acquired in 1877.

*Bull. d. I.*, 1864, 9; *Bull. Com.*, 1877, p. 173.

*C. I. L.*, vi. 2, 8771.

**18. Sepulchral altar of P. Albius Memor (pl. 10).**

Total height (with lid and bust) .54 m., width .355 m., depth .29 m. Luna marble. The tip of the nose has been chipped and the nose reworked.

The inscribed tablet, which occupies the whole of the front face, is framed in a plain moulding. The lid is surmounted by a portrait of the five years old boy, who is clad in tunic and toga, and wears the bulla round his neck. The bust, which is of early second-century shape, showing the shoulders to mid breast, is sunk at the centre into the plinth of the lid, and is confined within the two pulvini, with rosettes in the eye, which are a usual feature of this class of monument.

From the Albani collection. In the Stanza del Vaso till 1816, then in the Sala delle Colombe until recent years.

Mori, iii, Vaso 13, 1; Armellini, ii. 166, 1; Altmann, p. 221, No. 288, fig. 182. *C. I. L.*, vi. 2, 11346.

M. 10450.

**19. Circular striated cinerarium of Julius Bassus (pl. 11).**

H. .26 m., diameter .27 m. Luna marble.

The inscription, sunk within a plain cyma moulding, is flanked by two winged genii leaning on inverted torches. Julius Bassus may be the well-known rhetorician so often mentioned by the elder Seneca, and perhaps identical with the Bassus who was a friend of Ovid (Teuffel-Warr, *History of Roman Literature*, i, p. 516).

Found on the Esquiline, and lately transferred to the Museum from the Palazzo dei Conservatori.

*Bull. Com.*, 1875, p. 246, and 1877, p. 37.

*I. G.*, xiv. 1675.

**20. Circular cinerarium of Marcius Ianuarius (pl. 11).**

H. .25 m., diameter about .28 m. Luna marble. One-half of the chest is broken away and the lid is missing.

The inscription, framed in a plain cyma moulding, is flanked by two dolphins plunging.

Presented to the Commissione Archeologica by Calandrelli.

*Bull. Com.*, 1887, p. 165, No. 1890.

*C. I. L.*, vi. 4, 35799.

**21. Cinerarium of Claudius Proculus (pl. 11).**

T. h. .22 m., width .22 m., depth .20 m. Luna marble.

The inscribed tablet has a plain moulding. At the upper angles are heads of Ammon, from the horns of which hangs a garland of fruit and flowers. Between the garland and the tablet are two birds pecking. In each of the lower angles is an eagle facing outwards, but turning to peck at the garland.

The lid has the ordinary pediment shape with palmette akroteria. Within the gable is a shell flanked by two dolphins. The top of the lid is carved to imitate rectangular tiles.

From the Columbarium of Pomponius Hylas, in the Vigna Sassi, near the Via Latina (*see also* Nos. 1, 3, and 6).

*P. B. S. R.*, v, p. 467.

*C. I. L.*, vi. 2, 5556.

**22. Cinerarium of Flavius Restitutus (pl. 11).**

H. .23 m., diameter .26 m. Luna marble.

The inscribed tablet is framed in a plain moulding. On either side are rams' heads, from the horns of which hangs a garland of bay leaves and berries. Between the garland and the tablet a hare nibbles at the fruit from a tall basket that has fallen on its side. In each of the lower angles a bird facing outwards, but turning to peck at the garland.

Found on the Esquiline near S. Giulianello.

*Bull. Com.*, 1874, p. 251, No. 45; 1877, p. 35, No. 59.

*C. I. L.*, vi. 3, 18185a.

**23. Large cinerarium of Licinia Restituta (pl. 11).**

H. .35 m., depth .38 m., width .40 m. Luna marble. Restored in plaster: large piece to l. of tablet and parts of the scrolls on l. of tablet.

The inscribed tablet is framed in an astragal moulding. An elaborate but coarsely executed design of acanthus scrolls surrounds the tablet. These scrolls, three on each side, spring from a central, thickly plaited acanthus plant, whence rises also a vertical stem ending in a flower with broad petals. On either side of the central stem is a blossom, at which birds are pecking. Birds appear likewise amid the leaves of the topmost spirals. The pattern is an obvious reminiscence of the floral designs of the Ara Pacis.

The sides are decorated similarly to the front, but the relief is lower, and the execution more careful.

The lid, which does not belong, is adorned on each face by flying Erotes, who appear to roll back the edges of a scroll intended to carry an inscription. At each angle are tall baskets of fruit.

For provenance see on No. 13.

*Bull. Com.*, viii, 1880, p. 74, No. 353, p. 289, No. 1; *Notizie degli Scavi*, 1880, p. 52.

*C. I. L.*, vi. 4, 33161.

**24. Front face of the cinerarium of the *Eques Singularis* T. Marcianus, a native of Ulpia Serdica (pl. 10).**

H. 1.23 m., width .63 m. Pentelic marble.

The top of the slab, including the capitals of both columns, is broken away and missing.

The large inscribed tablet occupies about half the slab. It is flanked by two twisted columns. Below the tablet is a narrow panel with two winged putti carrying between them a wreath tied with long ends of ribbon. Below this, again, is a second narrow panel with a groom driving a horse in front of him. The horse has the long fringed saddlecloth distinctive of *Equites Singulares* (cf. *Fauno* 30 h; also Daremberg-Saglio, Fig. 2747).

The exact date of the monument is afforded by the names of Saturninus and Gallus, the consuls of the year A.D. 198.

Rough, sketchy work.

Found in the Vigna Dionigi on the Via Labicana, beyond Torre Pignattara, where was the cemetery of the *Equites Singulares*. Once in the possession of Carlo Fea, then in that of Emilio Sarti, whose collection was acquired by the Museum (reff. in *C. I. L.*).

*C. I. L.*, vi. 1, 3314.

**25. Cippus of C. Aurunceius Primitivus (pl. 10).**

H. 1.6 m., width .36 m. Luna marble.

The little monument is of unique shape. The slab, which increases in size towards the top, is divided into two distinct parts: a sunk panel, within which Aurunceius is figured standing, is surmounted by the representation in incised lines of a cinerarium or ash chest with pediment-shaped lid. The inscription fills the entire face of the chest. The two years old child is represented nude, holding a bird to his left side, and wearing the bulla round his neck. The lower part of the stele is left rough and was inserted in the ground to about 3 cm. below the panel.

For the provenance see on No. 10.

*Bull. Com.*, 1880, p. 79, No. 372.

*C. I. L.*, vi. 2, 13410 (cf. 34065).

**26. Cinerarium of Statia Synoris (pl. 11).**

H. .43 m., width .40 m., depth .33 m. Luna marble. Broken: the middle leg of the tripod between the upper bar and the foot; the base and part of the shaft of the column on the left.

The inscription is framed in a plain moulding. At the angles are spiral columns with Corinthian capitals. From the capitals a garland of bay-leaves is suspended by tasselled ribbons, and hangs down in front of a tripod which occupies the centre of the composition, beneath the tablet. On the tripod is set a cauldron covered with the Apolline fillets. On either side of the tripod are two griffins placed heraldically, with bodies facing outwards, but with heads turned back towards the tripod. The presence of so many Apolline attributes (tripod, bay garland, griffins, &c.), seems to indicate that Statia Synoris was a priestess of Apollo, or was at any rate connected with his service.

The lid, which is too large, and does not belong to the chest, has the shape of a rounded pediment with anthemion akroteria. Within the pediment are two birds on either side of a tall basket piled up with fruit.

Found on the Esquiline near S. Croce in Gerusalemme.

*Bull. Com.*, 1874, p. 251, No. 5; 1877, p. 39, No. 72.

*C. I. L.*, vi. 36370.

**27. Small altar dedicated to Jupiter Turmasgada by the Imperial freedman Orthius (pl. 11).**

H. of panel .26 m., total width .33 m., width of panel .23 m. Luna marble.

Within a sunk panel an eagle with outspread wings stands over the head of a horse (*not* a goat) as if to devour it. Below is the inscription to [Jupiter] Turmasgada, a Syrian divinity, known also from *C. I. L.*, iii. 1338 and 8027 (where the eagle seizing a fleeing stag offers a further analogy to our altar). Turmasgada is presumably a local Syrian Jupiter who may be compared to the local Baals discussed by P. Gauckler, *Bull. Com.*, 1907, p. 65. It should be noted that the letters I[OVI] O[PTIMO] M[AXIMO] in the pediment surmounting the altar when this was first discovered, have now disappeared with the pediment, or else been plastered over.

Found in the Via Nazionale, in the neighbourhood of the Palazzo della Cancelleria.

*Bull. Com.*, 1886, p. 88, No. 1118.

*C. I. L.*, vi. 30950 a.

## 28. Small stele of Julia Attica (pl. 11).

H. .70 m., width .30 m. Luna marble.

The lower part of the stele is occupied by the inscription, which is framed in a simple moulding. Above, within a sunk panel, the sixteen years old wife is represented lying on a couch, fully draped, and propped up by a pillow. Her right arm is laid across her breast, and the r. hand is brought under her chin; with her l. hand she holds a wreath. The couch has turned legs and a high back and foot. On either side is a column with plain shaft and Corinthian capital.

The rounded pediment is adorned by a wreath tied with fluttering ribbons.

Poor, hasty work of uncertain date (probably the second century A.D., to judge from the lettering of the inscription).

The inscription, which is not published in *C.I.L.*, is as follows:

DIS · MAN ·  
IVLIAE · C · F · ATTI  
CAE · VIX · AN XVI  
M · VI · FABIA · PR  
ISCA · MAT · FILIAE  
PIENTISSIMAE  
ET · PAPIRIVS  
PROCULUS VXORI  
CARISSIMAE · DSF

## 29. Cinerarium of Novius Felix (pl. 11).

H. .21 m., width .31 m. Luna marble.

The inscribed tablet is framed in a plain moulding. At the angles are rams' heads, with ribbons twisted round the horns. Under the tablet is a basket piled with grapes, and with a vine leaf on each side and bunches of grapes all round. In the lower angles are birds facing outwards, but turning back to peck at the ribbons.

Coarse, insignificant work.

Provenance unknown.

*C.I.L.*, vi. 2, 9442 (omitting *FECIT*, which forms the sixth line of the inscription).

# STANZE TERRENE A DRITTA

## STANZA PRIMA

### I. Base with Labours of Heracles carved in relief (pl. 13).

H. .995 m., greatest width of side .81 m. Marble, *grachetto*. Restored: two-thirds of plinth and lower angle on side III. The altar has sustained serious damage, having lost almost the whole of the mouldings at the sides of the panels, the four upper corners and the upper part of side I, together with the heads, shoulders, and part of the chest of the figures of Heracles upon it. Other portions, such as the right horn of the hind, the hind-quarters of the Cretan bull, and the right leg of the Heracles carrying it, and the heads of Geryon, are much injured.

The reliefs represent the Labours of Heracles, three on each side, and adhere closely to the traditional order.

I. *a.* Heracles and the Nemean lion: Heracles holds up the skin by the left forepaw, while the rest trails on the ground.

*b.* Heracles and the Lernaean hydra: the latter has a thick serpentine body erect on a coil, with seven heads issuing from the top, and the tail encircling Heracles' leg. He holds a bow in the left hand.

*c.* Heracles and the Erymanthian boar: Heracles is walking to right, obviously bearing a weight. The end of the bow and the quiver hang down behind.

II. *a.* Heracles and the Kerynaean hind: Heracles presses his left knee on the back of the fallen animal, and pulls back the head by the antlers. On the ground is the club.

*b.* Heracles and the Stymphalian birds: Heracles is shooting up into the air; one bird lies dead under his foot.

*c.* Heracles and the Augean stable: Heracles, seated on an inverted wicker basket over which is flung the lion's skin, leans his left hand on a pitchfork or hoe.

III. *a.* Heracles and the Cretan bull: he carries the animal on his left shoulder, steadying it with his right hand. The lion's skin lies across the shoulder.

*b.* Heracles and the horses of Diomedes: Diomedes, in a Phrygian cap and long trousers, lies on the ground and clasps the knee of Heracles, who is about to put an end to him with his club. The four horses are seen in the background, two overthrown between the feet of the Heracles with the bull, one behind Diomedes' face, and the last between Heracles' knees. The back of the third horse is visible on the right of Heracles.

*c.* Heracles and Geryon: Geryon, depicted as a small figure, of which three heads and four legs can be made out, stands before Heracles, who swings the club behind his back in preparation to strike.

IV. *a.* Heracles and the girdle of Hippolyte: the Amazon, on a minute scale, kneels before Heracles, raising her pelta to protect herself: he stands holding the girdle over her head, while his club and lion's skin rest on his left arm.

*b.* Heracles and Cerberus: Heracles drags after him with effort the dog Cerberus, who has three heads of the wolf-dog type, the middle one being larger than the others.

c. Heracles and the apples of the Hesperides: Heracles stands in front of the tree, round which is coiled the snake. He raises his right hand, and looks back over his shoulder, as he plucks the fruit.

The figure of Heracles is represented throughout in the same form, with hair and beard in rows of regular, bead-like curls. The skull is small, and the back of the head is cut off abruptly. In contrast with the archaism of the hair, the forehead is highly modelled and projecting, and the eyes are deep-set. The shoulders and torso are massively built, the muscular planes broad but without rigid definition. The muscles of the calf are marked off from the shin by a strong ridge, as is common in archaic works. The limbs and proportions of the body (its length is about  $7\frac{1}{2}$  times that of the head) are relatively slender.

According to Klügmann's examination of this cycle of labours, the selection and order follow (except for the transposition of the ninth and tenth) the normal scheme first appearing in literature about the end of the fourth century. Certain peculiarities are to be noticed. Throughout, the opponents of Heracles are on a small scale, especially the Amazon, Diomedes, and Geryon, who are treated as symbols rather than on equal terms (cf. arcaded sarcophagi, Robert, iii. 1, Pl. xxxviii). In the scene of Diomedes the horses are awkwardly introduced. In the scene with the lion Heracles appears to hold the skin in place of the carcase or the struggling animal. The carrying of the bull on the shoulder is not found on sarcophagi and appears rarely on monuments, and those only of late date, according to Furtwängler.

Arndt has suggested that the Albano basis is in essence a copy of a Greek work of the same period and school as the original of a fine statuette, which has been attributed to Myron, and suggests that both the basis and its prototype may have supported statues of Heracles. But many points in the monument itself conflict with this theory. The scenes are too poorly spaced for such a work and school (cf. the relation of scenes *b* and *c* on face II and the overlapping and interference between scenes *a*, *b*, *c* on face III). Certain figures, e.g. the Amazon and the Diomedes, are not of the fifth century in type, and in scene III *a* the carriage of the bull is without precedent on monuments before Graeco-Roman times. The fact that neither this nor the Heracles seated on a basket appears on sarcophagus reliefs suggests rather invention on the part of the sculptor than the existence of a well-known Greek prototype. Further, certain elements in the work, viz. the formal treatment of the hair, the sharply-pointed and tilted beard, the unvaried adherence to the profile view of the head, the marked rib down the inner side of the shin, are archaic traits at variance with the general type of the Heracles. There exist also two replicas of scene II *a* (Brit. Mus. Cat. III. 2207, Brunn-Bruckmann, *loc. cit.*, fig. 3) very similar and clearly archaistic. It is more probable that the basis is the work of a sculptor of early Imperial date, who used a fine fifth-century statue type for his representation of the cycle and is therefore allied to Neo-Attic works.

Good work of early Imperial date.

Formerly in the market-place at Albano, and placed in this Museum in 1743 by Benedict XIV. (Inscr. at the top of face IV.) It formerly supported Salone 3 *a* (q.v.) and was placed in this room in 1817.

Volpi, *Vetus Latium*, vii. 30 (1736); Spence, *Polymetis* (1755), pl. 18 (all but first side); Winckelmann, iii. 325, v. 464; Foggini, iv, p. 90 (one side); Mori, i, Atrio 19; Righetti, ii. 274, 275; Armellini, i. 63; Meyer, *Gesch. d. bildenden Künste* (1825), pl. 6 and p. 50, and note to Winckelmann's *Werke* (Dresden, 1839), p. 88, No. 75; Visconti, *Mus. Pio-Clem.*, iv, pl. A, Nos. 6 and 7, p. 101; Brunn-Bruckmann, Text to Nos. 569-70, figs. 1 and 2 (after Righetti); *Beschr. Roms*, iii. i, p. 149, No. 13; Klugmann, *Ann. d. I.* (1864), p. 314; Stephani, *Ausrunder Herakles*, p. 202 (454), note, No. 11; Helbig, i.<sup>2</sup> 428. *Wochenschr. f. klass. Phil.*, 1904, p. 900 (Amelung); *J. H. S.*, xxv (1905), p. 158, fig. 1 (Macdowall).

## 2. Female head of late Antonine period (pl. 12).

H. .51 m., head .22 m. Luna marble. Restored: nose, bust, foot, part of hair on r. side.

The head looks slightly to l., and represents a lady advanced in life. The hair is parted in the centre and drawn down in smooth locks at the sides to the back; there it is twisted into a large coil. The ears are covered. The eyes have iris and pupil incised. The head is badly weathered, but is moderate in style. Judging by the hair-dress, which resembles that of Manlia Scantilla (Bernoulli, *op. cit.*, ii. 3, coin-plate I, 5), the head dates from the late second century.

Mori, iv, Misc. 41, 1; Armellini, iii. 311, 1.

## 3. Head of goddess with bust (pl. 12).

H. .475 m., with foot .625 m. Luna marble. Restored: tip of nose. The head is inserted and is too small for the bust. Both head and bust are antique.

The head is crowned with a high stephane, the hair is brushed back from the forehead and tied on the neck in a knot, in front of which a lock hangs down. The hair and the corners of the mouth are roughly drilled, and the head is an inferior adaptation of a Greek type. The bust is of late form, including most of the chest and upper arms. The outer portion of the l. arm is lacking, and there is a prepared surface with two dowel-holes to receive it.

The bust is draped in a thin chiton and an himation, which covers both shoulders and is drawn over the right breast.

Second-century Roman work (cf. bust-form and drill-work).

## 4. Bearded male head of second quarter of third century (pl. 12).

H. .57 m., head .355 m. Luna marble. Restored: tip of nose, part of chin, r. ear, patch on hair, bust, and foot.

The head, that of a man in middle life, looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair lies close to the head in thin, rather short locks, carefully arranged, but roughly indicated with coarse chisel strokes. The beard, which grows low on the neck, and moustache are rendered by incisions. The surface is rather polished. In style this head recalls that of Decius (*Imperatori*, 70).

Mori, iv, Misc. 17, 2; Armellini, ii. 157, 2.

## 5. Funereal group in relief (pl. 12).

H. .60 m., length 1.185 m. Marble, *grechetto*. Restorations: none, but the three noses are broken off, and the monument is otherwise damaged.

There is a deep plain border all round. Within it are set three male busts: each wears a tunic and a toga, in whose fold the right hand is laid. The older person is that in the centre, who was already dead: the others were living and have VIV inscribed below each. The eyes

are all plain, and the faces clean shaven. Ordinary work of the first century A. D.

M. 10444.

## 6. Female head of Antonine period, on Trajanic bust (pl. 12).

H. .56 m., head .21 m., bust .345 m. Luna marble. Head and bust are no of marble of the same quality. Restored: nose, back of head, hair over forehead, shoulders.

The head looks straight before it. It represents a lady in middle life. The hair, so far as can be seen, was drawn to the back in a series of overlapping locks, and there fastened in a knot (cf. No. 24). This style occurs in heads of the Aurelian period, and is worn by Faustina the younger, Lucilla, and Crispina. The eyes have iris and pupil incised. The bust is Trajanic in shape. Where it springs from the foot is a triple acanthus leaf; the foot is round with mouldings, and has never been broken off. Neither head nor bust is of good style, and the former is badly weathered.

## 7. Head and bust of Isis (pl. 12).

H. .457 m., with foot .58 m. Luna marble. Restored: nose, part of l. cheek and a small piece of chin. Back of head wanting. Bust broken into several pieces, put together and backed with peperino. The head and bust do not belong together, but both are antique.

The hair is parted and drawn back. Above the forehead is a large hole, from which extends round the crown a taenia or, perhaps, a prepared surface for a diadem. The ears are pierced. Some attribute indicating Isis (e. g. lotos-bud with leaves) was originally inserted in the hole on the crown. The back of the head may have been made in one piece with a veil.

The bust, of the late shape which includes the greater part of the chest and the upper arms, is covered with a fine chiton, over which is a fringed shawl of thicker substance, fastened with three buttons on each shoulder, and hanging in a deep fold or pouch between the breasts. The fringed *palla* was the marked characteristic of the costume of Isis and her priestesses in Graeco-Roman statues, though here it is fastened on the shoulders with fibulae, and not in front with a knot.

Head and bust alike are of poor late execution.

For attributes and costume of Isis cf. Lafaye, *Histoire du culte des Divinités d'Alexandrie*, p. 253.

## 8. Athlete head (pl. 12).

H. .46 m., with foot .60 m. Greek marble. Restored: tip and another small piece of thong near left eye, lobe of r. ear, patch on side of nose, lower part of neck, and bust. The face has been worked over in places, especially on the nose.

The head is turned to the r. shoulder and bent a little forwards. The skull, round in form and of massive structure, is covered with a dense cap of hair. Above the forehead the hair is incised irregularly in fine locks; on the crown, and especially behind the ears, the curls are larger, tightly twisted, but equally superficial. The forehead is high, with an indentation at the line of the hair, a slight bar across the centre, and converging wrinkles at the root of the nose. The line of the lips is bow-shaped, and seen in profile they project markedly. In front of the r. ear is a square roughened surface (about two cm. across), probably the remains of a small support or attachment surface, and above the ear a portion of the hair is left rough. The left ear is merely

blocked out. On the head lies an arrangement of straps, which may be described as consisting of three transverse pieces of leather crossing the head from side to side, one above the forehead, the second across the crown, the third across the occiput; all three converge towards the ears, those on the l. side to a point directly over the ear, those on the right side towards a point some distance above the ear. These three transverse pieces are fastened together by a fourth strap, which passes over the crown from the forehead to the occiput, being united with each transverse strap in turn. The asymmetrical points of convergence suggest that this cap-like arrangement is being drawn on to the head and is not yet in its right position, being too far over towards the left ear. The difficulty in this theory lies in the position of the connecting strap, which rests already in the centre of the crown; but in the Stockholm replica this strap is placed nearer the left ear, a position consistent with the above theory. There is no evidence for the existence of a strap passing under the chin, and the strap-ends on each side or their continuation in a single strap must have fallen free or been held in each hand of the completed statue. Below the occiput in the middle line is a circular knob, like a knot, from which passes to the left a twisted cord  $6\frac{1}{2}$  cm. in length, disappearing under the lower edge of the transverse strap. The whole arrangement is peculiar but must have formed an elaborate boxer's protection for the temples, the ears, and angles of the jaw. In the complete statue, of which this head must be regarded as a fragment, each hand (to judge from the rough surface in front of the r. ear and the unfinished condition of the l. ear) was probably raised to the head and grasped the straps where they now appear to converge, or at a point somewhat lower. Thus, in general pose, the statue may be imagined as an anticipation of the Diadumenos motive.

The head is a rough but fairly accurate copy of a fifth-century Greek athlete statue, though it was at one time believed to be a portrait of Juba II, on the ground of a resemblance to a head found in Athens. It has been compared with a Perseus type represented in two copies, in the British Museum (*B. M. Sculpt.* 1743, *J. H. S.* ii, Pl. IX) and the Antiquarium in Rome (*Bull. Com.*, 1890, p. 231, Pl. XIII). The Perseus has been attributed both to Myron and to Pythagoras, and the original of this athlete head also is to be dated shortly before the middle of the fifth century B. C. Hard Roman copy.

Possibly Inv. Albani, B 158 (traces of No. on neck).

Mori, iv, Misc. 43, 1; Armellini, iv. 422, 1; Brunn-Bruckmann, No. 527 and fig. 6 in text, where see ref. to a replica in Stockholm; Furtwängler, *MW.*, p. 392, = *MP.*, p. 204; Helbig, i.<sup>2</sup> 426; Arndt-Amelung, 644-6.

Inst. 921 (g), 922 (g).

## 9. Bust of a bearded man (pl. 12).

H. .56 m., with foot .71 m. Pentelic marble. Restored (in plaster): the whole of the back of the head and neck, the antique marble mask extending only so far as a narrow strip of hair round the forehead and temples; the lower two-thirds of the ears and the portion of the neck visible in front view. The face has been split through horizontally at the level of the eyes, and the nose, r. temple, and eye are patched. The bust is restored in marble.

In the general character this head suggests an idealized portrait type, thoroughly Greek in refinement and proportions. Both face and neck are long and slender in proportion to their breadth. The eyes

are large and open, the nose long and slender, the mouth narrow, and the lower lip full and everted. The modelling is highly developed, the brow being marked with a deep groove and a strong double prominence above the base of the nose. Around the forehead the hair is cut in sharp triangular locks. The beard is thick and bushy and its surface is blocked out in masses rather than finished in detail. On each side below the ends of the moustache there are two smooth surfaces cut on the beard. Amelung, who has published the head, refers to these planes and to the absence of the back of the head and neck, and explains the latter as due to an original attachment of a block carrying a lion's skin, the attribute of Herakles. He also points out that Graeco-Roman heads completed in plaster are not infrequently found in Egypt. From its resemblance to a Sarapis type found in Alexandria and the Zeus of Otricoli, attributed by him to Bryaxis, he assigns the original of this head to the same sculptor. That it represents a Greek type of the middle of the fourth century B. C. may be seen by comparison with such works as the fragmentary head from the Mausoleum in the British Museum (*Cat.* 1054, pl. XX, fig. 1, Arndt, *Sirena Helbigiana*, p. 13, figs. 3, 4), a head in the Museo Barracco (*Collection Barracco*, pl. 53 bis), and heads from Attic grave-reliefs in Athens (Arndt-Amelung, 677, 678) and Copenhagen (Ny-Carlsberg, *Cat.* 1907, No. 218, pl. XVI).

Good Roman copy of the first century A. D.

Possibly Inv. Albani, D 61 (*testa d'Ercole senza cocuzza*).

Ausonia, vol. iii, p. 117, pl. III (Amelung).

#### 10. Bearded male head of late Antonine period (pl. 12).

H. .59 m., head .39 m. Luna marble. Restored: tip of nose, bust, foot.

The eyes look a little to l. The hair is in a mass of short, thick curls; the beard is similarly treated. The eyes have iris and pupil incised. The hair is worked almost entirely with the chisel, but has deep sinkings between the knotty curls, and the effect of light and shade produced by drill-work is obtained. This is a good and typical example of the period, and in good condition. It has not the artificial finish of imperial busts.

#### 11. Bearded male head of middle of third century (pl. 12).

H. .64 m., head .28 m. Luna marble. Restored: nose, parts of the hair, bust, and foot.

The head represents a young man in the prime of life. The eyes have iris and pupil incised, and the eyebrows are rendered. The head looks very slightly to r. The hair is very thick and long; it is brushed down over the forehead in sweeping locks. The ends curl slightly, and are drill-cut. The short beard and moustache are similarly rendered. From the style, especially that of the hair, the head is clearly of the time of Gallienus (cf. *Imp.* 74, 75, 76; *Colombe*, 27). Good work.

#### 12. Bust of Hadrian (pl. 12).

H. .75 m., bust .58 m. Luna marble. Restored: nose, chin, ears, mouth, throat, foot, parts of face and hair. Whole bust worked over; head plastered over to hide restorations. Bust does not belong to head.

The head looks to r. The eyes are blank, but have been retouched, as also the eyebrows. The hair is thick, in wavy locks, the ends of

which curl up over the forehead. Beard chisel-worked and lies close. The head has been so much restored that it is valueless both iconographically and artistically. Found in Hadrian's Villa.

Inv. Albani, A 16.

Winckelmann, vi, p. 288; Visconti, *Mus. Pio-Clem.*, vi, p. 196, 1; Armellini, i, 108, 2; Bernoulli, *Röm. Ikon.*, ii, 2, p. 110 (22).

### 13. Roman male portrait (pl. 12).

H. .64 m., head .27 m. Luna marble. Restored: ears, nose, r. eyebrow, bust, and foot.

The head is that of a man advanced in life, looks to r. The eyes have iris and pupil incised. The hair is short and lies close in rough lumps; the beard is somewhat similarly treated; both are largely worked by incisions. The face is polished. Features seem to be faithfully rendered. Good work of early third century.

Mori, iv, Misc. 42, 1; Armellini, iv, 400, 1.

### 14. Roman male portrait (pl. 12).

H. .72 m., head .27 m., bust .31 m. Head of Luna, bust of Greek marble. Restored: tip of nose, eyebrows, l. shoulder, foot; the head has been broken through at the eyes and this has necessitated other minor restorations.

The head, which looks to l., represents a man advanced in life. He is clean-shaven. The eyes have iris and pupil incised. The hair, which is in short curls, is all chisel-worked on a rough surface, slightly raised above that of the face. The unpleasant features of the face, the mole by the nose, the cruel, sensual mouth and villainous expression are rendered with brutal realism (cf. *Colombe*, 61). The head probably dates from the early third century. It is not strange to find a beardless man in this period: Valerian apparently wore no beard.

Inv. Albani, B 132.

### 15. Statuette of *Gymnasiarches* (pl. 12).

Total h. .835 m. Antique part .50 m. Greek (perhaps Pentelic) marble. Restored in Luna marble, the head with a piece of the neck as far as the pit and across the top of the drapery at the back; both feet with the plinth and the support; lower part of the l. leg and the r. hand.

At first sight the head makes a good impression, but the workmanship with its rough chisel strokes is identical with that of the feet, and leaves little doubt that the head also is a modern restoration. The neck displays a straight cut, and is connected to the body by an undoubted new piece, which has, moreover, been plastered over. The modern restorer, however, has imitated, not without skill, a good antique type of head similar to that represented by *Filosofi*, 88.

The composition is evidently influenced by the Sophocles of the Lateran. The gymnasiarch is enveloped in an ample cloak which is drawn over both shoulders, but leaves the r. side of the chest bare. In his l. hand, which remains enveloped in the cloak, he held a palm branch, carelessly indicated by the sculptor, who has composed its lines with the folds of the drapery.

First mentioned by Gaddi, p. 179 (when it was in the Sala delle Colombe). Armellini states that it was acquired by Clement XII, but it does not appear in the Albani inventory. See on *Glad.* 8.

Bottari, iii, 59; Mori, iv, Misc. 7; Montagnani-Mirabili, cxi; Righetti, ii, 214; Clarac, 840 B, 2127 (p. 509, 6 R); Armellini, iii, 291.

**16. Roman female portrait (pl. 12).**

H. .62 m., head .33 m., bust .26 m. Head of Luna marble, bust of Greek marble. Foot of pink *breccia*. Restored: tip of nose.

The head looks straight before it. The pupils are rendered by a hollow circle, the iris by an incised circle. The hair is parted in centre, and carried down to the back of the neck, leaving the ears free, in grooved undulations. Then it is all drawn in a twisted roll to the left side. This roll is wound once loosely round the head and then tucked into itself again. The face is polished, and the hair rather summarily worked by the chisel. Bad work: we can already see the beginnings of Constantinian frontality. To judge by the hair-dress, which finds analogies on coins of Severina and Valeria, the head belongs to the later third century (cf. Bernoulli, *op. cit.*, iii. 2, coin-plates VI, 9, 10; VII, 5).

Inv. Albani, B 160.

Mori, iv, Misc. 39, 2; Armellini, iii. 302, 2.

**17. Roman male portrait (pl. 13).**

H. .56 m. Greek marble. Restored: nose, ears. Head, bust, and foot, which is disk-shaped, are complete and unbroken. No name-plate.

The head looks to r. The face is clean-shaven. The hair is in rather coarse and thick locks, slightly curling, and carefully brushed. The features are fresh and clear. The face has more life and expression than usual. Therefore the bust probably stands at the beginning of the Flavian age, that is to say in the Neronian period. The triangular shape of the bust is late Julio-Claudian, but for the Flavian period finds a parallel in the bust of Flavius Eucarpus (*Colombe*, 5).

Good work.

Inv. Albani, B 158.

Mori, iv, Misc. 27, 3; Armellini, i. 98, 3.

**18. Statuette of Pan (pl. 13).**

H. to top of plinth .93 m. Pentelic marble. Restored: horns and tip of nose (in plaster); fingers of l. hand with the greater part of the syrinx; a small piece of the mantle-fold on the r.; both shins from the knees with the plinth and support. On the crown of the head are two puntelli, probably for the tips of the curved horns.

The statuette represents Pan with short horns emerging through the hair above the forehead, a long contracted skull, pointed ears, goat thighs, and a goat-like face. The tufts of hair on the forehead, the broad flat nose, and the muzzle-like mouth closely follow the animal forms. The prepared skin of a kid is wound closely, as a mantle, round the upper half of the body, covering the shoulders and both arms, and the mask hangs down by the left arm. The left hand also hangs by the side and carries a syrinx, and the right leg is advanced. The statuette is in the round, and the back is completely worked. The compact form, the erect position, and the arms close to the side, suggest a herm, and the arrangement of the mantle covering the arms repeats closely such herm types as the Herakles, Fauno No. 15. Three similar Pan statuettes (at Athens, Le Bas-Reinach, *Voyage archéologique*, p. 61, *Mon. fig.* No. 30, Friederichs-Wolters 2169, *Ath. Mitth.*, v (1880), pl. XII, and Cambridge, Michaelis, *Ancient Marbles*, p. 246), cut in relief against a pilaster and of Roman date, have been found, and many variants are recorded. The

series of reliefs with Pan and the Nymphs found in Athens give a clear view of the development of this type in classical times, but the exact form of this statuette cannot be dated with certainty.

Good work of the early Empire.

Inv. Albani, A 45. (The statement of Montagnani-Mirabili that it came from the Villa d'Este is wrong.) Formerly in the Sala delle Colombe.

Mori, iv, Misc. 21; Montagnani-Mirabili, ii.<sup>1</sup> 115 = i.<sup>2</sup> 56; Righetti, i. 178; Clarac, 726 F, 1736 L (p. 415 R); Armellini, iii. 303.

### 19. Roman male portrait (pl. 13).

H. .67 m., bust .50 m. Greek marble. Restored: nose, ears, l. shoulder, r. eyebrow. The foot of *porto venere* is modern.

The head looks very slightly to r. The eyebrows are indicated. The hair is in longish, grooved locks, brushed straight down. The features, those of a man in middle life, are hard in style. The bust includes the shoulders, and shows the typical shape of the Trajanic period, to which this bust undoubtedly belongs.

Fair work.

Inv. Albani, B 135 (piede di breccia verde).

Armellini, i. 73, 3.

### 20. Roman female portrait (pl. 13).

H. .64 m. Marble, *grechetto*. The foot has been reset; it was perhaps originally made separately.

The head, which represents a girl in early life, looks down to l. The eyes have iris and pupil incised. The hair is parted in the centre, drawn tightly to the back, leaving the ears free; it is then plaited and coiled in a knot at the back of the crown. A double plait starting from above the ears encircles the front hair. The hair is all carefully worked with the chisel. The bust, which is draped, is Hadrianic in shape. The careful style of the head shows some recollection of Greek art, and is Hadrianic. The coiffure is Antonine, resembling that work by Faustina the elder (*Imperatori*, 36). This bust is thus either late Hadrianic or early Antonine.

Inv. Albani, B 165.

Mori, iv, Misc. 5, 2; Armellini, ii. 215, 2.

### 21. Statuette of a seated goddess (pl. 13).

H. to top of plinth .62 m. Marble, *grechetto*. Both forearms with hands are lost, and the front of the plinth and part of the throne at the back on the r. has been cut away.

A matronly goddess with a high stephane, a mantle veiling the back of the head and shoulders and covering the knees, a chiton high girt and with sleeves, is seated on a high-backed throne with the legs, cushion, and seat cut in relief. The l. foot is drawn back. On her feet are sandals, and the hands, which are lost, were held out parallel to the knee and carried attributes, a cornucopia in the left perhaps and a patera in the right.

Bad Roman work.

Righetti, ii. 230; Armellini, iii. 285.

**22. Bust of Faustina the younger (pl. 13).**

H. .69 m., bust .54 m. Parian marble. Restored: nose, foot, small pieces of drapery.

The head, which represents Faustina in the prime of life, looks down without much expression. The eyebrows are indicated, and the eyes have pupil and iris incised. The hair is parted in the centre, and carried in waved curls down the sides, covering the ears except the lobes, to the back, where it is twisted in a knob. The bust is Antonine in shape, and is draped with tunic and cloak. This head closely resembles the Campana bust in the Louvre (*Cat. Somm.* 1174; Bernoulli, *op. cit.*, ii. 2, pl. LIV) which Bernoulli ranks first as a probable portrait of Faustina. This is apparently correct, as the profile agrees with the coin-portraits.

Inv. Albani, B 169.

Armellini, iv. 413, 3; Bernoulli, *Röm. Ikon.*, ii. 2, p. 193 (2) ff.

**23. Herm of youthful Heracles (pl. 13).**

H. .54 m. Luna marble. Restored: piece of hair with wreath above r. half of forehead, tip of nose, part of neck, bust.

This head, of pronounced modelling and deep-set eyes, is turned slightly towards the left shoulder. On the crown lies a wreath of white poplar, formed of two thick stems which are tied together at the back of the head by a broad piece of taenia. The knot of the taenia and the broken ends suggest that this herm, like other replicas of the type, had taenia ends falling on to the shoulders.

The surface of the marble is highly polished, the iris and pupil are incised, and the small locks of hair rising above the forehead are cut with great minuteness.

The type, formerly regarded as a Bacchus, was identified by Visconti as Heracles on the ground of the poplar wreath. Since the discovery of the heads from the temple of Athena in Tegea, the original has been attributed to Scopas. There are many replicas of the head in herm form with the taenia falling on to the shoulders, and better specimens are to be found in the British Museum and in the Palazzo dei Conservatori (two).

Poor Roman work of the second century A.D.

According to Bottari, from the Villa of Hadrian.

Inv. Albani, B 54.

Bottari, i. 84; Armellini, iii. 333, 1; Graef, *Röm. Mitth.*, iv (1889), p. 197, No. 15 (list of replicas<sup>1</sup>); Helbig, i.<sup>2</sup> 427.

**24. Roman male portrait (pl. 13).**

H. .555 m. Greek marble. Restored: edges of ears; head, bust, and foot are unbroken; l. shoulder has been reset.

The head represents a man in middle life. The hair is in long grooved locks, slightly curled over forehead. Over r. shoulder is a sword-belt, and over l. a paludamentum. The bust includes the chest and part of shoulders; there is a name-plate and a circular foot. In style this head recalls Flavian portraits, and is interesting as showing the transition from the Flavian to the Trajanic manner.

Good work.

Mori, iv, Misc. 29, 1; Armellini, iii. 268, 1.

<sup>1</sup> The herm figured by Graef on Pl. VIII is now in the Palazzo dei Conservatori.

## 25. Roman female portrait (pl. 13).

H. .67 m. Luna marble. Restored: nose, edges of ears, name-plate and foot, fragments to hair.

The head looks down very slightly to r. It represents a lady of about middle age. The hair is drawn to the back, made into several plaits and coiled round the top of the head in a large oval. The bust, which is draped with a tunic and a cloak, includes the shoulders and just touches the breasts, and is Trajanic in shape. The hard style of the head is Trajanic. The hair-dress shows the transition from the Trajanic to the Antonine fashion.

Moderate work.

Mori, iv, Misc. 43, 2; Armellini, iv. 422, 2.

## STANZA SECONDA

### I. Sarcophagus of Claudius Callimachus (pl. 15).

H. .33 m. (lid only .08 m.), length .88 m., depth of side .33 m. Greek marble. Broken through lid. L. front angle restored in plaster.

In the centre is a clipeus with the inscription, supported by two flying Erotes. At each corner is a mourning Eros or Hypnos, half kneeling and leaning on a reversed torch. Below the clipeus are two baskets of fruit, overturned in opposite directions, in front of which crouch a lion and a lioness. On the short sides are roughly sketched reliefs of griffins.

The front of the lid bears a frieze with three dolphins on each side swimming towards a trident in the centre.

Rough work of late second or early third century A.D.

Found in the Vigna Venturi on the site of the Tivoli tramway station. From a tomb on the Via Tiburtina.

Lanciani, *Bull. Com.*, 1880, p. 146, No. 411.

*C. I. L.*, vi. 15709.

### 2. Monument of Bathyllus (pl. 15).

H. .625 m., length .74 m., depth of side .435 m. Marble: body, Greek (*grechetto*); head, Luna. Restored: nose and neck (the head is antique but does not belong); front half of bowl with fingers of l. hand. Most of l. end, with lower part of figure and of cushion. From early engravings the base seems to be hollow inside.

The form of the monument is that of a couch or *κλίνη* (cf. Altmann, *Architectur u. Ornamentik der antiken Sarcophage*, p. 31 f.), with high back and sides, and turned legs, cut in relief, at the four corners. The seat appears to be covered with a cushion. A footstool appears in relief at the lower edge of the front side below the inscription. On the couch reclines the figure of a man wearing tunic and toga, and holding a bowl with his left hand. His left elbow rests on a cushion. The inscription records that he was an Imperial freedman, and an attendant in the temple of the deified Augustus and Livia on the Palatine. The head is a portrait of the first century A.D.

Found 1726 in the Sepulcretum of the freedmen and slaves of Livia outside the Porta Capena, on the l. of the Via Appia, 1 km. beyond the

first (ancient) mile, and bought by Cardinal Albani. Entered museum with Albani collection.

Bianchini, *Camera ed iscrizioni sepolcrali* (1727), p. 10; Gori, *Monumentum libertorum et servorum Liviae* (1727), pl. 14; Ficoroni, *Le Maschere sceniche* (1736), pl. V, p. 37; Piranesi, *Antichità di Roma* (1756), iii, pl. 27 b (both Gori and Piranesi show the figure without the head); Bottari, iii. 65; Armellini, iv. 391.

*C. I. L.*, vi. 2, 4222; Dessau, 4995.

### 3. Cinerarium of Cossutius Cladius, with lid not belonging (pl. 15).

H. of lid .335 m., greatest width .66 m., depth .41 m.; h. of body .865 m., width .68 m., depth 53 m. Marble: lid, Luna; body, *grechetto*. The lower back corner on the l. is broken.

The *lid* (which does not belong) consists of a curved gable ending on each side in a volute, the whole resting on a broad moulding. The lunette has a relief of two flying Erotes holding a bay-wreath tied with ribbons; in the centre of the wreath is a disk bearing a crescent. Rosettes fill the ends of the volutes.

The *cinerarium* bears on the front, in two parallel panels, the inscriptions to Cossutia Arescusa and Cossutius Cladius. On the left side is a patera, and on the right a number of stonemason's instruments, viz. a foot-rule, a triangular level with plumb-line (*libella cum perpendiculariculo*), a pair of straight compasses, a T-square, a mallet, a chisel, and a pair of curved compasses.

Seen early in the sixteenth century by a roadside in Trastevere; then in a house near S. Salvatore in Corte; before 1573 in the gardens of Angelo Colozio at the foot of the Pincio (whence it was called Colotianus), then in the palace of Mario Delfini; passed by inheritance to the Altieri family.

This monument, together with Nos. 4, 6, and 8, was given by Benedict XIV in 1743, forming a collection of records of instruments, and specially valuable for the Roman foot-measure which appears on each. In the eighteenth century they stood in the Atrio.

On this group of monuments see reff. in *C. I. L.*; Fabretti, *De Aquis et Aqueductibus* (1788), pp. 62 ff.; Hultsch, *Metrologie*<sup>2</sup>, p. 89.

Blümner, *Technologie*, ii, p. 215; p. 232, fig. 46 d; p. 236, fig. 48 b; and p. 237, fig. 49 b; ib. iii, p. 91, fig. 2 c; Altmann, p. 247.

*C. I. L.*, vi. 3, 16534.

### 4. Rectangular relief (pl. 15).

H. .275 m., width .37 m. Luna marble.

Within a plain moulding are the following stone-mason's or architect's instruments: a triangular level with plumb-line, a pair of compasses, and a Roman foot-measure, divided into palms and half-palms.

This stone was found shortly before 1741 on the Via Aurelia near the Villa Corsini, and in that year was in the possession of the Marchese Capponi (whence the name Capponianus). Benedict XIV placed it in the Museum in 1743 with the others of this group. See reff. on No. 3.

Revillas, *Saggi di dissertazioni accademiche di Cortona*, iii (1741), p. 116; Blümner, *Technologie*, iii, p. 91, fig. 2 b.

### 5. Sarcophagus : battle of Greeks and Gauls (pl. 14).

H. (total) 1.25 m., (lid) .24 m., length 2.11 m., depth of side 1.13 m. Luna marble (with dark veins).

The sarcophagus is in excellent preservation, the few damages it has suffered being insignificant.

The scene represented on the front side is a battle between Greeks and Gauls, in which the latter are on the point of defeat. In the centre the Gallic chief, distinguished by a diadem, has fallen beneath the horse's hoofs of a Greek, and to escape capture drives his own sword into his breast (cf. the Suicide of Decebalus on the Columna Trajani). The Greek, whose richer accoutrements, panther-skin saddle-cloth, and elaborate 'caligae' mark him as leader, leans forward in the act of striking, while a second Gaul gallops up to the assistance of his chief. Immediately behind the latter is his fallen horse. The scene on the right shows in front a Greek seizing by the hair a Gaul who has sunk on his knees, and preparing to slay him, while behind the Greek another Gaul swings back his sword with intent to bring it down on the enemy's skull. Behind is seen a Gaul on foot pursuing a mounted Greek, who is attempting to withdraw from his eye a spear which has pierced it. The scene on the left shows a Gaul falling from his horse, with one hand still on the bridle; above him, a mounted Greek turning to strike down at him. At each corner is a trophy formed of a trunk draped with a tunic and sagum, surmounted in the one case by a helmet, in the other by a helmet covered with hair, and bearing shields and spears; seated below on each side of the angle is a captive Gaul, with arms bound behind him and a torque round his neck.

The right short side shows a Greek galloping to left and poising a javelin in his right hand. Below is an hexagonal shield. Behind him a Gaul lies on the ground attempting to defend himself with his shield against a mounted Greek riding to right, who is about to spear him.

On the left short side is a combat between a Gaul on foot armed with a stone and shield, and a Greek, who, still seated on his fallen horse, withstands the attack.

The lid has at three corners masks of young Gauls, one beardless, and two with moustaches and small beards. In front is a rectangular band with a frieze of captive Gauls, men, women, and children, interspersed with weapons and cuirasses. The three men, one of whom wears a diadem, have their arms bound behind them; the three women sit mourning, two with their heads veiled and one with loosened hair; the middle woman is approached from behind by a child, who seems to call her attention, and another child rushes up to embrace the woman on the right. At each end of the lid is a low gable with a prostrate figure in relief. That at the left end is very roughly executed, while that on the right is merely blocked out, and the mask has been omitted from the back corner. The iris is incised on the two front masks and on many of the combatants.

The Gauls are distinguished by their unkempt hair and by their nudity, except their leader, who has a short girt tunic open down the right side, two warriors with cloaks, and certain captives who have cloaks and long trousers. The leader and one or two others have shoes laced on the instep, and several have torques. The women have long girt

tunics and mantles, and the children sleeved tunics and breeches. Their weapons are oval or hexagonal shields and short swords.

The Greeks wear cuirassés with thick fringes of tabs below and at the shoulders, chlamydes, round helmets—sometimes with a knob on the top and with cheek and chin pieces—and high boots with flaps. The leader wears shoes with elaborate straps—the Roman caligae. Their weapons are short swords or spears, and one carries a round shield. The warrior on foot in the right-hand group is distinguished by a helmet in the form of a Phrygian cap with a chain across the top and the usual cheek-pieces.

The types of the Gallic figures on this sarcophagus, their nudity and their weapons, agree closely with the characteristics on the ground, of which certain statues have been identified as belonging to the series of the Pergamene ex-votos. Bienkowski has studied these reliefs in relation to the original grouping of the latter, and regards the main relief on the body of the sarcophagus as derived from studies made from such groups in the round, and the relief on the lid as more probably derived from a painting. He infers, on the basis of this sarcophagus, that an important group in the original series consisted of a mounted Greek striking down at a Gaul who stabs himself, and of a nude youth on each side rushing forwards to protect his leader. Reinach also finds in certain of the figures in the relief a direct repetition, in pose and action, of some of the same statues. Helbig regards the unity of the composition and certain foreshortenings in the relief as evidence that the whole relief was a more or less direct imitation of a painting, probably Pergamene. The ultimate source of the reliefs is indubitably Hellenistic without any admixture of distinctively Roman elements.

Good work of the late second century A.D. Found 1829–1830 in the Vigna Ammendola on the Via Appia, in the neighbourhood of the Columbaria of the Volusii, the Caecilii and C. Asinius Pollio; bought for the Capitoline Museum in 1838.

*Bull. d. I.*, 1830, p. 122 (Fea); *Ann. d. I.*, 1831, p. 287 ff. (Blackie); *Mon. d. I.*, i. 30, 31; Righetti, ii. 374–7; Armellini, i. 87, 88; Nibby, *Dissertazioni della Pontificia Accademia Romana*, ix (1840), p. 411 ff., pl. 30, 31; S. Reinach, *Rev. Arch.*, vol. xii (1888), pl. 22, 23, and vol. xiii (1889), p. 331 (reff. to earlier literature); Helbig, i.<sup>2</sup> 430, and *Untersuchungen über d. campanische Wandmalerei*, p. 54; Bienkowski, *Darstellungen d. Gallier in der Hellenistischen Kunst*, Ergänzungstafeln iv, v, pp. 39 f. (gable fig.), 43 (central fig.), 47, 63, &c.

Alin. 6020; And. 1767 (g, n); B. 16613; M. 686, 2136 (g).

## 6. Cippus of the Aebutii (pl. 15).

H. 1.20 m., greatest width .62 m. Travertine.

The inscription is on a plain slab, which is surmounted by a pediment and architrave resting on two consoles. The field of the pediment, framed in deep simple mouldings, shows in relief the following architect's or stonemason's instruments: a plummet and line, a pair of compasses, a triangular level with plumb-line, a T-square, and a Roman foot-measure divided into palms. The instruments are somewhat carelessly given.

Formerly in the Mattei gardens. Given to the Museum by Benedict XIV in 1743. See reff. on No. 3.

Fabretti, *de Aquis et Aquaeductibus* (1788), p. 64, pl. V; Blümner, *Technologie*, iii, p. 91, fig. 2 a.

C. I. L., vi. 10588.

## 7. Column of grey marble (pl. 15).

H. 1.03 m., diameter .43 m.

On the top is a dowel-hole with two grooves for leading. Broken through centre. Large piece cut out behind.

Within a roughly grooved hexagon are the following instruments:— a small hammer, a pair of compasses, a triangular level with plummet, a trowel, a hammer with one blunt and one sharp point, and a chisel (?).

Found near the Campo de' Fiori, according to *Nuova Descrizione*, ed. 1888, p. 82. First mentioned by Quojani (1775), p. 19.

## 8. Cinerarium of T. Statilius Aper and Orcivia Anthis, his wife (pl. 15).

H. 1.89 m.; of panel with the relief, h. .86 m., width .69 m. Luna marble. Restored: greater portion of l. edge of panel bearing the relief; a piece in the centre of the r. edge. The whole is broken across at the level of the feet of the figures. Of the figures in relief, the nose of bust in gable; of Statilius Aper, the nose, l. hand with scroll, many folds of the drapery; of the boy, the r. shin and neck. Both arms of the boy are missing, and his head (restored, hair on forehead), though antique, does not belong.

The front face consists of a gable above, a panel with high reliefs in the centre, and below, a high plinth with the inscription.

The gable is rounded above, and ends at the sides in volutes with rosettes in the eyes. In the centre is a deeply hollowed shell, within which is cut in high relief the bust of Orcivia Anthis, with a high coiffure and a loose tunic leaving the right shoulder bare. On each side of the shell are dolphins in low relief, seizing the hinge of the shell in their mouths.

The central panel has a simple moulding and a sloping margin at the top and sides, and carries in high relief the figures of Statilius Aper, a boar, and a child. The former is bareheaded, and is clothed in a tunic and a long toga thrown over his left shoulder and across his lower limbs, and shoes. At his feet the forepart of a boar is visible lying on the ground asleep. On his left is a rectangular case (*capsa*) having a lock with a hasp in front, and a handle at the side. On it stands a cylindrical case for papers. On his right is the figure of a small boy, standing with the r. foot advanced, the l. hand originally resting on his hip, and the r. arm probably hanging by his side. He appears, from traces of feathers on the background to his l., to have been winged. Helbig suggests that he is a figure of Thanatos. On the background above are the remains of a tree.

On the plinth, within a sunken panel, is the dedicatory inscription, and above it are four hexameters repeating in words the pun symbolized by the boar. On the sides the instruments of the deceased's profession are cut in low relief, viz.: (left side) a Roman foot-measure with its sub-divisions of *palmae* (indicated by rosettes of dots) and *digiti* (by three dots), a rod with knobs and a *ferule*, a flat case with a sliding top, and a spool of twine; (right side) two uncertain objects, perhaps a case of styles and an abacus for reckoning. On the back there are two roughly cut hollows, perhaps to receive the ashes.

T. Statilius Aper was a *ensor aedificiorum*, and his father an *accensus velatus*, a member of one of the groups (civil or military) of supernumeraries or substitutes.

This monument is remarkable for its size and elaboration, for its

play on the name of the deceased, and for the representation of an architect's instruments.

Moderate work of the third quarter of the first century A.D.

Said to have been found on the Janiculum (Inscr. of Benedict XIV; no earlier authority). Set up by Paul III in the Belvedere in 1542 (document published in *Bull. d. I.*, 1867, p. 192), and there seen by Aldrovandi (p. 121) and others; Boissard (*loc. cit.*) erroneously states that it was in the Villa di Papa Giulio. Transferred to the Capitoline Museum by Benedict XIV in 1743 (inscr., Forcella, i. 245). See ref. on No. 3 and in *C. I. L.*

Drawings in Cod. Pighianus, f. 145 ('Belvedere'), and in the Dal Pozzo collection, Windsor, 8339 (r. side of monument, Roman foot enlarged, and two instruments on l. side). Boissard, *Topographia Romana*, pt. vi, p. 115; Foggini, 9 and in text, p. 23; Mori, i, Atrio 32; Grivaud de la Vincelle, *Arts et Métiers des Anciens* (1819), pl. 22, No. 15 (after Boissard); Righetti, i. 123; Armellini, i. 84; Helbig, i.<sup>2</sup> 431; Altmann, pp. 244, 246. The caps and instruments are figured by Birt, *Die Buchrolle in der Kunst*, p. 218, figs. 143, 144 a & b.

*C. I. L.*, vi. 1975 = 3233. Dessau, 7737. Buecheler, *Anthologia Latina*, No. 441.

M. 10458.

### 9. Cippus of Vettius Agorius Praetextatus (pl. 15).

H. 1.25, breadth .73 m., depth of side .50 m. Marble, *grechetto*. Restored: most of upper r. edge, with capital of pillar behind; two-thirds of the back part of l. edge. The whole broken diagonally across middle.

The panel in front is bounded at the angles by two columns with spiral flutes in relief, having rectangular capitals decorated with pairs of cornucopiae springing from acanthus leaves; the intervening space is filled with a floral pattern. Between the capitals is a garland of fruit tied with ribbons, and supported by two winged Erotes. Above the centre of the garland is a ring. On the right face of the cippus is a patera, on the left an urceolus. Fluted pilasters with simpler capitals adorn the two back angles. The inscriptions cover all four sides.

Ordinary work, fourth century A.D. Praetextatus died c. A.D. 384, having been proconsul of Achaia under Julian, Praefectus urbi under Valentinian I, and Praefectus Praetorio under Theodosius I.

Found in Rome in 1750 (*Novelle letterarie di Firenze*, 1750, p. 449) and presented to the Museum by Benedict XIV (*Descr.*, 1750, p. 69).

Bonada, *Carmina ex antiquis lapidibus*, i (1751), p. 262; *Leipziger Berichte*, 1851, pp. 338 ff.; Buecheler, *Carmina Latina epigraphica*, i, No. 111.

*C. I. L.*, vi. 1779 (further refs.); Dessau, 1259.

## STANZA TERZA

### I. Sarcophagus: Achilles in Skyros, &c. (pl. 16).

H. of recumbent male figure .76 m., of mattress .236 m., of sarcophagus proper 1.31 (total 2.306 m.), length 2.93 m., depth of side 1.16 m. Luna marble. Restored: front (l. to r.), r. forearm with hilt of sword of warrior at l. angle, nose of Lycomedes and pommel of his sword, tip of nose, r. hand with whole spear and l. forearm of youth in front of Lycomedes and tip of nose of youth behind, r. foreleg of horse, nose, r. cheek, point of helmet, piece of r. thigh, fore half of shield and two fingers of r. hand of Diomedes; head and neck, parts of three fingers and thumb of r. hand, piece of l. forearm and three finger-tips of l. hand of daughter of Lycomedes; nose with upper lip of Deidameia; of Achilles, piece on brow, nose, pieces on face, r. forearm with sword;

of youth standing next, nose, l. cheek, lower lip, l. ear, r. hand with most of spear, l. leg from knee to ankle, l. forearm with reins, muzzle of horse, pommel of sword; of Odysseus, lower part of nose, two curls, r. forearm, l. hand; of Agamemnon, tip of nose, r. hand with most of sceptre, pieces on l. arm and on back of throne; of warrior at angle, nose and lower part of face, fingers of r. hand with peak of helmet, l. forearm. L. side: r. hand with most of spear of warrior at angle; piece on r. forearm of Deidameia. R. side: lower part of nose and fingers of l. hand of Odysseus, with pommel of sword; tip of nose and l. hand with sword of warrior at r. angle; l. foreleg of horse behind him. Figures on lid, both heads broken off but antique and re-fixed; both noses restored. The back half of the man's neck is modern. The woman's face has been cleaned. Parts of couch restored in plaster.

This large sarcophagus has reliefs on all four sides, and a lid in the form of a couch, with two figures reclining upon it. The couch has curved ends, decorated in very low relief with an acanthus pattern, and ending in animals' heads (probably rams' heads). Upon the mattress lie, one behind the other, a man and a woman, both supported on the left elbow and turning to face the spectator. The man, whose r. hand rests on the woman's shoulder, has short hair, a small close beard and moustache, and a deeply lined face (iris and pupil incised); the woman has large features; her hair is waved on the top, drawn down at the sides, and turned up in a flat mass of plaits over the back of the head to the top of the crown. The coiffure of both may be dated towards the middle of the third century A.D., and the portraits were long thought, on insufficient grounds, to be those of Alexander Severus and Julia Mamaea. Both figures wear long tunics, mantles and shoes, and the woman holds a wreath in her r. hand. Their backs are very flat, and the l. sides of the bodies and the l. arms, which are extended on the couch, almost disappear into it.

The edge of the mattress is decorated in very low relief with vertical stripes and bands of acanthus pattern alternating with oblong panels, most probably representing embroidery. Two panels show a couple of hounds pursuing a stag; a third two hounds and a boar at bay, and the fourth a lion pursuing a stag; the ground is dotted with trees. The back edge is plain, but the ends of the couch have a simple design of three panels decorated with lozenges and rosettes.

The body of the sarcophagus has, on the l. side and back, simple mouldings above and below the relief, but on the r. side and front the mouldings are richly adorned with an acanthus design interspersed with flowers and palmettes, while below the upper one is a kyma, having panels with winged Gorgoneia in relief separated by inverted consoles springing from acanthus leaves.

On the *front* side is the story of Achilles in Skyros, divided into three groups. To the right in the centre is Achilles, moving rapidly to right, brandishing a sword in his r. hand and holding a shield on the l. arm. His woman's chiton is slipping from his l. side, and his l. foot, still wearing a woman's shoe, is placed on a greave. Deidameia, wearing a Doric chiton, her hair parted and dressed in a knot placed high, lays both hands on his shoulders from behind, as though to restrain him. One of her sisters, clad in a long girt chiton with diplois and shoes, and holding an himation over the r. arm, springs away to l. with a gesture of alarm. On the left a youth, whom Robert names Diomedes, stands raising the peak of his helmet with the left hand and looking towards Achilles; his lowered r. hand supports his shield; a small bunch of his

chlamys fastened with a brooch hangs over his left shoulder. Scattered on the ground are a sword, two work-baskets, a distaff, and a cuirass, no doubt representing the varied gifts brought to the maidens.

On each side of the centre is a king with an attendant group. On the right is Agamemnon, bearded and with the royal diadem; across his chest is the belt supporting his sword, the hilt of which is held in his left fingers; an himation is thrown round his lower limbs, and his feet rest on a stool; the right hand grasping the sceptre is probably a correct restoration. The shield of Agamemnon rests against his r. leg, his cuirass is seen behind the 'squire', and his helmet under his throne. Walking towards him but looking back at Achilles is a nude youth leading a horse and holding a spear in the right hand; a sword-belt across his chest supports a sword, and his chlamys is arranged on the shoulder like Diomedes' and twisted round the l. forearm. Robert sees in him Agamemnon's squire or Doryphoros. Between them is Odysseus, wearing his characteristic pilos and exomis; he carries in his left hand a sword and approaches in haste though looking towards Achilles. Between his head and Agamemnon's is visible that of a bearded warrior, whose hand, grasping a spear, appears below Agamemnon's shoulder. At the right angle is a young warrior in cuirass and helmet, bending forwards and looking upwards and towards the central scene, with his r. hand raised. On the left the central figure is Lycomedes, seated on a low throne covered with a lion's skin, his right hand resting on it and his left holding the pommel of his sword; he wears a sleeved chiton and himation (resembling the arrangement of the Zeus-Sarapis type). Just in front of him is a young warrior leading a horse and holding a spear in the right hand; he wears high boots with flaps, and his chlamys is arranged like that of Agamemnon's 'Doryphoros'; he turns his head towards another warrior who lays a hand on his right shoulder from behind. This last (according to Robert, Lycomedes' 'Doryphoros') is armed with helmet, cuirass and shield, and carries two spears. At the right angle is a nude warrior with chlamys over the r. forearm, holding a sword, and grasping the bridle of a rearing horse. His foot is on a greave. Robert points out the great likeness of this figure, and of that at the back angle of the r. end of the sarcophagus, to those of the Dioscuri of Monte Cavallo.

The *left short side* probably represents Achilles taking leave of Lycomedes. The king sits as before, but facing in the opposite direction, encircling with his right arm and hand, in which is his sceptre, the figure of Deidameia, who clings to him and looks back at Achilles; in her left hand is a distaff. Behind her are two other maidens, one of whom again holds a distaff. Achilles stands before Lycomedes, his right hand on his horse's head, his left grasping his chlamys, which falls from the left shoulder across the back and round the right thigh. His sword is seen on his right. At the left angle stands a young warrior with helmet, cuirass, shield, and spear; both he and Achilles wear high boots. This side is unfinished, as is seen especially in the hair of Lycomedes and his daughters.

The *right short side* has generally been taken to represent Achilles arming for the fight with Hector; it is thus connected in subject with the back side, as the front and left side are connected. In the centre

stands Achilles, with a chlamys over his left shoulder and forearm; his sword is in the left hand, while his right arm outstretched grasps his horse's reins. On the ground behind are seen his helmet, shield, sword, and cuirass. On Achilles' right a youth stands, with legs crossed, facing towards him; he wears a helmet and a chlamys over the left shoulder; in both hands he grasps a spear. Below the horse of Achilles is seen Odysseus on a smaller scale than the rest; he is dressed as before, with the addition of high boots, and carries his sword in both hands. Over Achilles' left shoulder is seen an armed youth bending forward. At the r. angle is the youth with a rearing horse, already mentioned; his chlamys flows behind him, but is caught over each forearm.

The *back side* represents the ransom of Hector's body, and differs from the other sides in having no central group, but a movement all in one direction, and in being much rougher in execution. On the extreme right is seated Achilles in an attitude of grief, leaning back with averted head, which he supports on his left hand. His sword-belt crosses his body, and round his waist an himation is flung, while his helmet is seen below his chair. Before him kneels the aged Priam, who has seized his right hand to kiss it; he wears a long chiton and shoes, and his head is covered with his himation; in the background stands a nude youth, probably Hermes, in a mourning attitude. Behind Priam stands Achilles' two-horsed chariot, driven by a fully armed warrior with a whip in the right hand. A nude youth leans over the further horse to unharness it. On the left the scene is completed by Priam's wagon with his gifts, drawn by a mule. Two Trojans, distinguished by their long-sleeved tunics and trousers, and Phrygian caps, are unloading it—one, holding a jug in the r. hand, raises on his shoulders a heavy cuirass, with which the other helps him; behind the wagon a nude Greek is lifting out a large oinochoe; and in the wagon are seen two uncertain objects.

The design of the front side is formed by the juxtaposition of three groups independently designed and complete in themselves. To this are due the presence and undue prominence of certain accessory figures and a lack of dramatic unity. Certain gestures and poses (e.g. the position of the hands, the arrangement of the chlamys) are monotonously repeated, and the movements generally lack spontaneity. The figures, slender and well-modelled, especially in contrast with the figures on the lid, are ultimately derived from later Attic standards. For the period, as shown by the portrait heads on the lid, the work is exceptionally good. The mattress and surface decorations are skilfully cut, the hair and drapery folds abruptly drilled. The eyes, except those of the portrait heads and the horses, are not incised. Additional charm is given by the excellent preservation of the monument. It is traditionally stated that the Portland, formerly Barberini, vase in the British Museum was found in the sarcophagus, but Stuart Jones has pointed out (cf. *Athenaeum*, Feb. 27, 1909, p. 265) that Flaminio Vacca mentions ashes only as found in the sarcophagus, and, on the other hand, that the earliest mention of the vase occurs in 1642.

Found in or shortly before 1582 by Fabrizio Lazaro in the 'Monte del Grano', three miles from Porta S. Giovanni, between the Via Latina and the Via Labicana (Vacca, *Mem.*, 36).

On May 4, 1582, the Consiglio Comunale decided to appoint a Com-

mission to negotiate for its acquisition (Lanciani, *Storia*, ii, p. 87), but it was not placed in the Cortile of the Palazzo dei Conservatori until 1590 (inscr. Forcella, i. 91). It was transferred to the Cortile of the Nuovo Palazzo before 1722,<sup>1</sup> where it was seen by Richardson (*loc. cit.*), and removed to its present position in 1817.

Drawings in the Dal Pozzo collection, Windsor, 8076-8, 8715, and British Museum, Franks, i, f. 98 (104) and f. 102 (108); Vacca, *Mem.* 36; Cassiano dal Pozzo, *Diarium* (1639), ap. Schreiber, *Leipziger Berichte*, 1885, p. 107; Bellori, *Antiche lucerne sepolcrali* (1691), p. 58; Bartoli, *Antichi sepolcri* (1697), pl. 81-3 (reproduced by Gronovius, *Thes. Graec. Antiqu.*, xii, pl. 81-3, and others); Montfaucon, *L'Antiquité expliquée*, v. 1 (1719), pl. 91; Richardson, *An account of some of the Statues, Bas-reliefs, &c., in Italy*, &c. (1722), p. 112; R. Venuti, *Urna sepolcrale d'Alessandro Severo* (1756), pl. 1-3; G. B. Piranesi, *Antichità Romane* (1756), ii, pl. 33, 34 fig. A, and 35 figs. A and B; Winckelmann, *Geschichte der Kunst*, ed. 1, xii. 2, § 24 (vi. 321, 323, n. 3); Foggini, 1-4; Mori, i, Atrio 11-15; Righetti, i. 137-9; Clarac, 762 A, 1873 A (p. 466 R), lid only; *Beschr. Roms*, iii. 1, pp. 151-6; Armellini, i. 44-8; Michaelis, *Arch. Zeit.*, 1867, p. 71; Robert, ii, pp. 35 ff., pl. 14-15, Nos. 25-25 c (further reff.); Helbig, i.<sup>2</sup> 432; Strong, *Roman Sculpture*, p. 316, pl. 98; *B. S. R.*, iv (1907), p. 53 (Ashby).

Alin. 6020; And. 1768; B. 16612; C.R. 2599; M. 687, 2135 A (g).

## 2. Seated statue of Sarapis (pl. 34<sup>a</sup>).

H. 1.03 m. Marble: head, large crystallised, blue-grey Greek; body, Luna. Restored: nose, big toe and heel of r. foot, forepart of l. toes, plinth. The head is antique, but does not belong. The forearms are missing.

The head, of the usual Sarapis type, has traces of a kalathos and is bound with a wreath. The colour also is appropriate to this deity. The torso, with a short-sleeved tunic and a mantle covering the l. shoulder, the back, and the legs, also belongs to a statue of Sarapis. The left hand was raised and supported on a sceptre, the right hand was held forward. The throne, the seat of which was made in a separate block and is now lost, has a back with a decorated upper rail and open panels. Rough Roman work, the torso being better than the head.

Placed in the Museum in 1816 (Tofanelli, ed. 1817, p. 26, No. 9).

Righetti, i. 125; Clarac, 410 A, 691 (p. 193 R); Armellini, i. 50.

## 3. Seated statue of Sarapis (pl. 34<sup>a</sup>).

H. .95 m. Luna marble. Restored: the upper angle of the back of the throne on the l. Part of the l. side of the head, both forearms and one head of Cerberus are broken off and missing.

The statue represents a Sarapis of the usual type. On his head are traces of the kalathos. Long locks shade the forehead and a thick beard covers the lower half of the face. He wears the usual short-sleeved tunic, and a mantle which covers the l. arm, shoulder, back, and legs. He is seated on a throne with high back, and his feet, shod with richly decorated sandals, leaving the toes bare, rest on a low stool with ball-feet. His left arm was raised on a sceptre, part of which remains in relief on the side of the throne. His right arm was lowered and the hand held forward. Near the right leg sits a Cerberus (for the type cf. Michaelis, in *J. H. S.*, vi, p. 287 f.), with a larger lioness-like head and a smaller dog-like head to l. which leans against Sarapis' knee. A pair of snakes are knotted round the neck, and a snake's head appears behind the right

<sup>1</sup> Michaelis (*Röm. Mitth.*, 1891, p. 57) suggests that it was removed in 1720 to make room for the Roma and Dacian captives then acquired.

foreleg. The hair of the statue is roughly drilled, and the surface is highly polished.

From the discovery of a replica in Alexandria it has been conjectured that this type, found in many replicas, is derived from the famous statue of Sarapis by Bryaxis in the Sarapeum on Rhacotis (cf. Amelung, *Rev. Arch.*, 1903, ii, p. 177 f.; *Ausonia*, iii, p. 115 f.). In the original statue the r. hand caressed the head of a snake which encircles Cerberus and the l. rested on a sceptre. On the head there was a kalathos with olive twigs in relief.

Found in 1812 at the north-western extremity of the substructures of the great exedra of the Baths of Trajan.

Poor Roman work of the second century A. D.

Tofanelli (1817), p. 26, No. 11; De Romanis, *Antiche camere Esquiline* (1822), p. 11; Righetti, i, 125; Clarac, 757, 1850 A (p. 440 R); Overbeck, *Kunstmythologie, Zeus*, p. 314, No. 6.

## SCALA

### 1. Draped female figure with modern head of Faustina (pl. 17).

H. 2.06 m. Greek marble. Restored: head, neck, r. hand, and fold of mantle near r. hand, forepart of plinth on r. The l. hand (thumb modern) is in pieces and attached, is antique but of different marble, and does not belong. The forepart of l. foot is attached, is antique, but does not belong, being too long and without the sandal straps. The inscription is in part on the restored portion of the plinth and is modern.

The figure, tall and slender, stands with square shoulders and projecting right hip, throwing the weight on the right foot. The left knee is bent and the foot drawn to the side. The right foot is shod with a sandal tied with decorated straps. She is dressed in a thin *chiton poderes*, the lower edge lying in full folds on the feet and plinth. Over the left leg it is drawn tight, and between the legs it stands out in a prominent ridge, deeply cut into slender interrupted folds. A mantle is thrown over the whole upper part of the figure, covering the head and both arms, the right end being carried across the front and thrown over the left shoulder and arm. The right hand is placed on the chest below the neck, the left arm hangs close to the side. The lower part of the mantle is caught up under the left arm and over the wrist so as to leave the left hand free.

This fashion of dress, a chiton and a mantle covering the head and most of the arms, was frequently used for Imperial and noble Roman ladies, and by the earlier archaeologists such statues were regarded as portraits in the form of the goddess Pudicitia. Statues of a slightly different type have been found at Magnesia ad Maeandrum, three of which can be dated with great probability in the first century B. C., and certain grave reliefs from Asia Minor of late Greek workmanship prove its influence in that region. On these and similar grounds Amelung (*Val. Cat.*, i, p. 34, on *Braccio Nuovo*, 23) and Watzinger (*Magnesia am Maeander*, p. 198 f.) have attributed the original of the type and its variations to the Asia Minor schools of the second or third century B. C.

The torso is a dull Roman copy. The modern head is very poor.

From the Vatican (Inv. Boccapaduli 1). Transferred to its present

position by 1671 (it is called *Giuditta* (*sic*, i. e. *Pudicitia*) in the inventory of that year).

De Cavalleriis, i, ii, pl. 15 (*ibidem* = in *Pontificis viridario*); Maffei-De Rossi, 17; Bottari, iii. 43; Mori, i, Scala 1; Montagnani-Mirabili, i.<sup>1</sup> 39 = ii.<sup>2</sup> 66; Righetti, ii. 252; Clarac, 765, 1883 (p. 449 R); Armellini, ii. 112; Hekler, *Münchener Arch. Studien*, pp. 127 f., 231, group XLV.

M. 4212.

## 2. Sarcophagus fragment: lion hunt (pl. 17).

H. 1.085 m., diameter 1.92 m. Parian marble. Much damaged and chipped; broken through on r. from top to bottom.

The fragment seems to belong to the end of a large sarcophagus; it has two large lion-masks near the upper edge on the right and left of the centre, which are unconnected with the scene in the relief, and resemble those so often seen on the sima of a temple.

In the centre of the relief is a warrior, with the portrait features of an elderly man of the third century A. D., riding to right against a lion, which turns to bay. The rider wears a cuirass beneath a short tunic girt over the diplois, a chlamys flying from his neck, a sword-belt and laced *caligae*. His arm was raised and had probably just flung the spear seen in the lion's back. The horse's saddle-cloth is formed of two panther-skins. In front is a disabled attendant fallen to the ground, still grasping his sword and shield. The last is oblong and has rough reliefs, of which two draped female figures and one male can be made out. A hound leaps up at the lion, beneath whose body is seen a dead lion, while the head of a third appears over his back. Over the head of the rider's horse is seen a mounted attendant with wild hair. Behind the rider appears a female figure in a helmet, wearing a thin girt chiton leaving the right breast bare, a chlamys gathered together on the right shoulder, a sword-belt and elaborate *embades*, adorned with a wild beast's skin. The r. arm rests on breast, the l. is lost. Between her legs a hound rushes towards the prey over the body of a dead horse. On the extreme left of the fragment is a man in petasos and exomis moving to r., and beneath him is a lioness about to pounce on a man who has fallen on his knees to the ground. Behind the lioness appears the head of another lion.

According to Tofanelli, *loc. cit.*, placed here in 1816. According to Fea, *Nuova Descrizione*, ed. 1824, p. 204, found in 1817 on the Via Appia near the Vigna Moroni (he describes it as *una caccia dell' imperatore Alessandro Severo*).

Tofanelli (1817), p. 28, No. 2; Righetti, i. 131; Armellini, ii. 130.

Alin. 27149.

## 3. Relief: horse and bull (pl. 17).

H. .715 m., width .705 m. Greek marble. Broken at lower edge and through middle.

A plain moulding forms the upper edge. Below, a horse and an ox are represented one behind the other, turned to the left. The former is feeding and the head of the latter is seen above his neck. The eyes are incised.

Very irregular relief; many contours are merely grooved. Poor late Roman work.

Placed in the Museum in 1816.

Tofanelli (1817), p. 28, No. 4.

#### 4. Relief: camel (pl. 17).

H. .73 m., width .78 m. Greek marble. Broken along lower edge, through middle, and at l. lower angle.

Beneath a plain moulding is represented a camel with a high draped saddle over his hump, being led to right by a man. The latter wears a short girt tunic, with chlamys fastened on the right shoulder, and holds in the right hand the leading-rein and in the left a goad. He is bearded and has the eyes incised.

Relief and work similar to No. 3.

Placed in the Museum in 1816.

Tofanelli (1817), p. 28, No. 6.

#### 5. Fragment of sarcophagus: lion and antelope (pl. 17).

H. 1.06 m., diameter .95 m. Pentelic marble. Broken at all angles, and sides. Muzzle and r. horn of antelope broken. Lower moulding restored.

The relief, which is from the curved end of a sarcophagus, has an egg and dart moulding above. A lion has sprung from behind upon an antelope, and holds it with his fore-paws while preparing to devour it. His head is turned to the front. The antelope has fallen on its knees and its head is thrown up in agony. Behind the lion is a tree, and in front of the antelope a water-plant.

Rough Roman work with remarkable use of the drill.

Placed in the Museum in 1816.

Tofanelli (1817), p. 28, No. 5. For the type cf. Amelung, *Vat. Cat.*, p. 246, on *Galleria Lapidaria*, No. 111; also *J. H. S.*, xx, 1900, pl. X.

#### 6. Statue of a goddess, probably Demeter (pl. 17).

H. 2.03 m. Pentelic marble. Restored: on the crown of the head, a wedge-shaped piece between the veil and the front locks above the forehead, including the whole of the diadem (except a small fragment above the hair-parting), with the hair at the sides to a point below the r. ear and a little above the l. ear, nose, r. forearm from just above the elbow, l. forearm and lower third of upper arm, piece on r. knee, big toe of r. foot, many fragments of drapery folds. The plinth has been broken, and the forepart of l. foot, with the edge of chiton above. The head and neck are unbroken.

The goddess is clothed in a thin under-chiton with sleeves, fastened by clasps. Over this there is an outer chiton without sleeves, reaching to the ankles and fastened on the left shoulder, leaving the under-chiton visible over the r. half of the chest. The outer chiton is girt and has a diplois, under the lower edge of which appears a small portion of the kolpos. Over the outer chiton, and fastened also on the left shoulder, is a swine's skin, with a pair of hoofs and the mask lying in front of the left breast, and a third hoof below the right breast. An extension of the swine's skin is apparently drawn over the head behind and falls on the shoulders as a veil. The skin has an indented edge, traceable along most of its extent. The outer chiton is of thicker material than the other, and its folds form a regular fluting over the legs, and are rich and elaborate at the sides below the arms. The material of the under-chiton is thin, and the folds over the right half of the chest are numerous and fine. The opening at the neck is triangular and the edge is turned over like a frill. On the feet are shoes. The proportions of the figure are massive, the shoulders are square, and the weight is thrown mainly on the left leg, the right knee being bent and the foot drawn a little to the side. The head is turned towards the left shoulder, and expression

and pose are dignified and solemn. The face narrows rapidly towards the chin; the lips are closed; the forehead is low, and the hair above it is parted and swept in large undulating locks over the upper two-thirds of the ears. Behind each ear a lock falls down the neck. From the arrangement of the folds over the right hip, and the rough working of the surface, it is probable that the right forearm should be lowered, and should take a position corresponding to that of the present left arm, which is rightly restored.

The statue is traditionally held to have been found at Lanuvium, and on this ground, and by the assistance of the modern inscription, has been considered to be an image of Juno Sospita. But the provenance is insufficiently grounded, and the swine's skin should, in the case of Juno Sospita, be a goat's skin. On an interpretation of the skin as that of a panther or lynx, Helbig has suggested Libera. The type would suit Demeter and the swine's skin would not be inappropriate. The fashion of the drapery is purely Greek, and the treatment and contrast of the folds, and the massive build of the frame, correspond most closely, as Arndt has pointed out, to Greek work of the end of the fifth century B.C., e.g. the Caryatids of the Erechtheion.

From the Vatican, Inv. Boccapaduli 16 (*Giunone Sospita*); transferred to its present position before 1671.

Fair Roman work.

Bottari, iii. 5; Mori, i, Scala 2; Montagnani-Mirabili, i.<sup>1</sup> 40 = i.<sup>2</sup> 11; Righetti, i. 163; Clarac, 418, 732 (p. 200 R); Armellini, ii. 113; Arndt-Amelung, Nos. 406-8, cf. text iv, p. 58; Helbig, i.<sup>2</sup> 436. The inscription is modern, *C. I. L.*, vi. 3448\*.

## 7. Head of Augustus, on modern bust (pl. 17).

H. .97 m., head .33 m. Greek marble. Restored: nose, chin, ears, eyebrows, part of wreath and hair, many small pieces, bust, and foot. Bust is of *porta santa*, and foot of *bigio morato*.

The head looks up a little to l. The arrangement of the hair over the forehead in grooved curls is characteristic of Augustus. Round the head is a *corona civica* of oak. A good head but badly damaged; cf. *Imp.* 2.

In Cortile (9) till 1905, where it stood on a base similar to that which now supports *Cortile* 11, inscribed with the names of the Conservatori of 1583. First mentioned by Tofanelli, ed. 1817, p. 9, No. 14.

Bernoulli, *Röm. Ikon.*, ii, p. 24 (4); Armellini, iv. 384.

## 8. Modern head of Tiberius on modern mailed bust (pl. 17).

H. 1.05 m. Luna marble. Various small restorations.

The head looks down to l. The eyes have iris and pupils incised.

In Cortile (17) till 1905. First mentioned by Tofanelli, ed. 1817, p. 9, No. 12, as *Tiberio*. *Busto colossale moderno*.

# GALLERIA

## 1. Roman male portrait (pl. 26).

H. .79 m. Luna marble. Restored: tip of nose, edge of l. ear, tip of thumb, first finger. Head, bust, and foot are made in one piece, and have never been separated.

The head is turned to l. The eyebrows are indicated. The eyes have iris and pupil incised. The hair and beard are rendered by frequent chisel strokes on a roughly blocked-out surface. The bust reaches almost to the waist. It is clad in a tunic and toga, and in the fold of the latter the right arm and hand are rendered. Good work. For the bust form, which is characteristic of the third century, cf. the Chatsworth bust, *J. H. S.*, 1901, pl. XVII.

Formerly in the Sala delle Colombe: removed to the Galleria in 1818.

Inv. Albani, B 201.

Mori, iv, Misc. 27, 2; Armellini, i. 98, 2.

## 2. Seated half-figure (pl. 23).

H. .65 m. Greek marble. Restored: tip of nose, piece near l. ear; piece round neck at insertion; mass of drapery across front of thighs; some small folds; piece on r. shoulder.

The head, which does not belong to the body, is turned strongly to the r. shoulder, and is crowned with a pointed stephane, beneath which the front hair is parted and waved back. A twisted lock falls on each side of the neck, and there was originally a mass of hair on the back.

The torso wears a sleeved chiton, girt high up, and an himation falling over the left shoulder and crossing the back. To judge from the dowel-hole, the right forearm was inserted; the left shoulder is drawn back, and some object (e.g. a cornucopia) probably rested against it.

The workmanship of both head and torso is very inferior.

Inv. Albani, C 4.

Bottari, iii. 70; Clarac, 416, 724 (p. 199 R); Armellini, iv. 351, 2.

## 4. Upper half of seated statue of Aphrodite (pl. 23).

H. .80 m. Marble, *grechetto*. Restored: large part of r. side of crown of head together with most of the knot of hair. Part of the stump of the r. arm (in plaster). Mantle edge near the stump of the l. arm. Mantle folds in front of l. side of waist, and angle of block below. The statue was made in two pieces, and the arms were separately attached. The figure has been cleaned but not worked over.

The figure is characterized by the delicate head and neck, the large build of the torso which appears clearly in all its details through the thin sleeveless chiton, and the mantle with its folds deeply cut and in high relief. The mantle is thrown round the back and across the knee and its free end falls in parallel folds straight down to the plinth from the left shoulder. The arms were bare, and so far as can be judged were extended from the body. If the figure were, as is quite possible, an Aphrodite, the right hand may have held a sceptre and the left a flower or an apple. The chiton has sharp folds in high relief at its upper edge, and over the surface there are fine interrupted folds, often taking a triangular form.

The hair is parted and brushed back into a knot, not tied, and the whole mass is held together by a small kerchief broader in the centre and arranged in two turns, the thinner ends meeting above the crown and being tied in a knot (a mode of the cecryphalos). Thus the roots of the hair round the forehead and the knot behind remain visible. The face forms a fine oval with straight brow, slender nose, and thin delicate lips, the outer angles of which are drawn up into a smile.

This figure seems otherwise unrepresented, but in the form of the head and hair, in the torso, and in the character of the drapery, it is distinctly allied to a certain group represented by the Aphrodite of Fréjus in the Louvre (Fröhner, *Sculpture antique*, 135), the Hera Borghese, now in Copenhagen (Glyptothèque Ny-Carlsberg, 56), and a goddess in the Villa Doria-Pamphili in Rome (Brunn-Bruckmann, 538-9), published by Amelung (*Röm. Mitth.*, xvi, 1901, p. 24 ff.).

The severe type of the head, in spite of its great elegance and the ultra-refinement and elaboration in the drapery, can be paralleled in the reliefs on the Nike Balustrade and its precursors, the frieze and pediments of the Parthenon, and it is generally agreed that the originals of the above-mentioned group owe their origin to the successors or younger contemporaries of Pheidias in Athens during the latter part of the fifth century B.C. Among the above the closest parallel for the head is the Doria-Pamphili statue, and the parallelism between the drapery of the latter and that of the seated figures in the east pediment of the Parthenon indicates clearly the period and school.

Careful but lifeless Roman work.

Inv. Albani, D 4.

Bottari, iii. 71; Montagnani-Mirabili, i.<sup>1</sup> 34; Righetti, ii. 292; Clarac, 609, 1350 (p. 327 R); Armellini, iv. 351, 1; Reinach, ii, p. 672, 3. For a similar head cf. Burlington Fine Arts Club Catalogue, Greek Exhibition (1904), pl. VII, E 45 B. M. 10410.

## 5. Eros with bow (pl. 18).

H. 1.23 m. Parian marble. Restored: tip of nose, r. arm, l. arm from middle of upper arm, the bow, except the piece between the hands; the wings, except a piece of the r., springing from the shoulders; both legs from below knees with feet; plinth and support. The head has been broken off, and the torso broken through the middle. On the outer side of the r. thigh, one-third of its length above the knee, is a dowel-mark, filled up with plaster, formerly containing an iron, as is proved by the discolouration and splitting.

A youthful Eros holds towards his right a bow which he is in the act of stringing.<sup>1</sup> The action consists in drawing the bow towards himself with the left hand, while at the same time forcing the two ends nearer together, the upper end with the right hand, the lower end by pressure against the right calf. That this is the original position of the lower end of the bow is shown by the dowel-hole on the right thigh in this statue, and by a fragment of the lower end still remaining on the right calf in a copy in Venice. His feet are placed apart, the left firmly planted, the right a little advanced and resting on the toes. The boy's gaze is directed beyond the bow towards the mark. The position of the whole figure, the bending of the trunk and knees, the direction of the arms, the lowered left shoulder, are dictated by the action.

<sup>1</sup> It was suggested by Meyer (Appendix V in Winckelmann, v, p. 472) that Eros is represented in the act of attempting to string the bow of Heracles.

The forms are slender, the bones well covered, and the modelling subtle. The planes of the latter are infinitely varied, though without any marked tracing out of the muscles in action. The head is relatively large—perhaps as becoming his youth—the skull round in outline and the forehead high and rounded, especially at the fringe of the hair. The hair, in long irregularly disposed locks curling at the ends, is parted twice from the crown to the forehead, and the locks between them are brushed together and plaited along the middle line. The expression of the face is slight, except in the tense parted lips, which seem to draw in breath with the excitement and the effort of bending the bow. A finer replica of the head is placed on the restored torso in Copenhagen (Cat. 1907, No. 180).

The great number of extant copies of this statue—Klein enumerates 35 (inclusive of separate heads, and Museo Chiaramonti 607 A is to be added)—indicate a famous original, which in all probability was of bronze. Since Visconti's time this original has been generally considered to be the Eros at Thespieae by Lysippos; and from the general proportions, the freedom and complexity of the movement and the close study in the detail of the surface, it cannot be dated earlier than towards the end of the fourth century B.C. But there is no direct evidence for this attribution, and, even allowing for the youthfulness of the figure, the expression of the action in the face and throughout the body is hardly convincing enough for a great artist. That, however, it is closely derived from the later fourth-century Greek mainland school is highly probable, and it may be compared in many of the above-mentioned characteristics with the Apoxyomenos in the Braccio Nuovo. Good Roman copy.

Formerly in the Villa d'Este (Inv. 1572, No. 55, Del Re, *Antichità Tiburtine*, p. 12); bought by Benedict XIV in 1753; cf. Ashby in *Archaeologia*, lxi, pp. 248 f., 255. It was placed in the Stanza del Gladiatore, removed (by 1817) to the Stanza del Fauno, and brought into the Galleria in 1818.

Bottari, iii. 24; Mori, iii, Vaso 12; Montagnani-Mirabili, i.<sup>1</sup> 42 = i.<sup>2</sup> 36; Righetti, i. 50; Clarac, 642, 1464 (p. 352 R); Armellini, ii. 163; Friedrichs, *Amor mit dem Bogen des Herakles* (1867) passim; Friederichs-Wolters, 1582; Klein, *Praxiteles*, p. 230, n. 1, No. 1; Furtwängler, *MW.*, p. 645 = *MP.*, p. 394; id. *Sammlung Somzée*, p. 29, No. 39; Helbig, i.<sup>2</sup> 437 (further ref.); see Amelung, *Vat. Cat.*, i, p. 634 (on Museo Chiaramonti 495).

Alin. 5977 (a, p); And. 1660 (g, n, d); B. 16628; C.R. 717, 423 A (g); M. 731, 2138 (g).

## 6. Bust of Marsyas (pl. 26).

H. .66 m. with foot .84 m. Marble, *grechetto*. Restored; edge of both ears, two small locks of beard, and bust. Hair on neck is less finished.

The head is that of the late type of Marsyas with bony frame, deep-set eyes, wrinkled brow, and tumbled hair. The hair is in stiff coarse locks mounting up from the forehead, and is bound with a round taenia, tied on the neck behind, and visible on the right side only. The ears are pointed. The bushy eyebrows are continued across the root of the nose, the tip of which is curiously long and depressed. The mouth is open, showing the upper teeth and the tip of the tongue, and the nostrils are dilated. The muscles of the neck are strongly contracted as though his attention were concentrated on some object to his left. The

expression is one of excitement or fear, clearly shown in the contracted brows, keen glance, and tremulous tongue.

The details throughout (the furrows of the skin, the blood-vessels on the temples, the pupils, and the teeth) are minute and careful. The locks of the hair and beard are isolated and undercut with the drill. It has been suggested that the head belonged to a statue which formed part of a group with Apollo and a Muse, at the moment when Marsyas is suddenly struck with his imminent danger.

Helbig compares the type to the Hanging Marsyas, and Hadaczek has recognized other replicas in addition to the Berlin head. From the treatment of the surface and details, and the drilling of the hair, the head must be judged to be of Roman execution, but the type is probably derived from an Hellenistic original. Good Roman copy of the second century A. D. In the eighteenth century this bust stood in the Sala delle Colombe, but had been removed to the Galleria by 1817.

Inv. Albani, A 10.

Mori, iv, Misc. 17, 1; Righetti, ii. 263, 1; *Beschr. Roms*, iii. 1, p. 164; Armellini, ii. 157, 1; *Arch. Zeit.*, xxiv (1866), p. 167; Helbig, i.<sup>2</sup> 438; Hadaczek, *Jahresh.*, x, 1907, p. 322, fig. 96. Cf. Berlin, *Beschreibung*, No. 206.

## 7. Roman male portrait (pl. 26).

H. .66 m., bust .53 m. Greek marble. Restored: tip of nose, foot.

The head looks down to l. The eyebrows are indicated and the eyes have iris and pupil incised. The hair is in a thick smooth mass. The beard is thinner, but similarly rendered: both are worked with the chisel. The surface has been considerably polished and spoilt. Here we can easily realize the fresh Greek influence which was introduced under Hadrian to dignify the hard, military style of the Trajanic period.

Inv. Albani, A 14.

Mori, iv, Misc. 34 ; Armellini, iii. 286, 3.

## 7a. Grave altar of Julia Synegoris (pl. 33).

H. .86 m., width .39 m. Luna marble.

A slender small rectangular altar with numerous simple mouldings at the foot and neck. The inscription in large letters in a sunk panel occupies the front face. On the right face is a patera, on the left a jug. In the gable on the top is a niche with a carefully cut bust of Julia with the elaborate diadem-like coiffure of the Trajanic period, and a tunic cut low and loose at the neck. At the corners, acroteria in the form of anthemias.

Good lettering and carefully cut bust of Flavian shape. Style of the same period or a little later. Found in 1703 in the Vigna Moroni; formerly in the Albani Collection.

*C. I. L.*, vi. 20694.

## 8. Old woman drinking (pl. 18).

H. .94 m. Greek marble. Restored: head with half neck. Pieces of the collar-bone. R. hand and wrist with neck of vase. Piece of the middle of the l. forearm with part of the shoulder of the vase and of the l. knee. Piece on r. knee. Large portion of lower r. half of back. Drapery above l. foot with forepart of l. and r. feet. Tip of index finger of l. hand. Piece of drapery across chest, and many other fragments of folds.

An old woman, seated on the ground, hugs with delight a large wine vase. Her head is thrown back, the right hand grasps the neck,

and the left hand the body of the vase. Her age is shown with uncompromising severity in the sunken flesh of the chest and arms, in the starting bones and the pendulous wrinkled skin. She wears a thin garment girt round the waist, with a broad hem at the neck, supported on each side by a kind of shoulder-strap attached by two clasps. The right shoulder is bared, the shoulder-strap having slipped down the arm. A mantle, twisted round the left arm, falls across the back, and after being carried over the knees is tucked under her on the left side. She wears rings on the first and third fingers of the left hand. The vase has a long neck, apparently no handle, a nearly horizontal shoulder with a sharp edge, and no apparent foot. On the shoulder lies a naturalistically rendered ivy-spray.

The choice of subject, coupled with the incisive characterization and the complexity of the design, point to a date later than 300 B.C. The form of the vase, and the ivy-wreath, the hemmed chiton and the shoulder-straps, are also late in character. Two figure-vases in Athens, variations of the same statue-type, date from the first or second century B.C. In Munich there is also a very close replica of this statue, poor in execution and much damaged, but retaining the original head.<sup>1</sup> It is natural to seek to derive this series from a common original and to find it in Pliny's mention of a famous 'anus ebria' in Smyrna, a work presumably in marble and by a certain Myron. Pliny identifies the sculptor with Myron of Eleutherae, but the characteristics enumerated above make it impossible to attribute to him in any case this statue, even in its presumed original form. Admitting Pliny's identification to be mistaken, there are records of two other sculptors of that name, one working for Olympia about the beginning of the third century B.C., the other, a Theban, working in Pergamon towards the end of that century. Much in the work would suit both the date and school of the latter artist.

Inferior Roman work. Found in the restoration of S. Agnese on the Via Nomentana in 1620 by Cardinal Verallio. It passed into the possession of the Verospi (Bartoli, *Roma antica* (1741), 342 = *Mem.* 100, ap. Fea, *Miscellanea*, i, p. ccl), and afterwards into that of Cardinal Ottoboni (where it was engraved for Maffei). Presented to the Museum by Cardinal Ottoboni. Cf. *B. S. R.*, iii, p. 41 note, p. 208. The inscription of 1698 (Forcella, i, 199) placed beneath it has no connexion with it. It stood in the Stanza del Fauno until 1816.

Maffei-De Rossi, 103; Montfaucon, *L'Antiquité expliquée*, Suppl. (1724), vol. ii, pl. 2; Bottari, iii, 37; Mori, ii, Ercole 8; Montagnani-Mirabili, i, 1<sup>47</sup> = i, 2<sup>58</sup>; Righetti, i, 54; Clarac, 701, 1659 (p. 395 R); Armellini, ii, 195; Helbig, i, 2<sup>439</sup>; *B. S. A.*, x, p. 103, 111; *Ath. Mitth.*, xxvi (1901), p. 2; Klein, iii, pp. 150, 151. For Munich statue see *Beschreibung der Glyptothek* (1900), 437, Brunn-Bruckmann, 394. Cf. a similar head in Dresden, Collignon, ii, fig. 311. Figure vases, 'Εφ. Ἀρχ.', 1891, p. 145 ff., pl. X (Weisshaeupl); Winter, *Typen*, vol. iii, pt. ii, p. 468, No. 8. For later sculptors named Myron, *Alterthümer von Pergamon*, vol. viii, pt. i; Die Inschriften, No. 136; Loewy, *I. G. B.*, 154, and *Olympia*, vol. v, Die Inschriften, No. 174 = Loewy, 126; Pansanias, VI. viii, § 5. For an earlier solution of the difficulties in Pliny's passage by reading 'Maronis' for 'Myronis' cf. *Arch. Zeit.*, xx (1862), pp. 333-5, and Weisshaeupl, *loc. cit. supra*, p. 150.

Alin. 5987 (a, p); And. 1649 A; B. 16650; M. 12224 (g).

<sup>1</sup> This must have been found before 1704, when this statue was engraved with the restored head.

## 9. Head of Eros (pl. 26).

H. .37 m., with foot .52 m. Luna marble. Restored: in plaster, forehead, tip of nose, patch on r. cheek, part of chin. Neck with bust. The summit of the crown towards the back of the head was made in a separate piece, and is now lost.

The head is that of a young boy with thick curly hair, dimpled features, and a laughing expression. The hair is brushed up and tied in a knot above the forehead, and heavy locks fall on the brow and cheeks. The crown is encircled with a bay or laurel wreath. From the edge of the prepared surface at the back two broad bands on each side hang forwards and lie loosely on the hair. A replica in the Palazzo dei Conservatori, also lacking a larger portion of the crown of the head, has similar ends on the right side (left side with most of crown restored in plaster). So far as they are preserved, these ends suggest an untied taenia laid across the head. On the top of the head between the hair-knot and the right band there is an irregular patch suggesting an attachment surface. From the fact that the crown of the head in both replicas is made in a separate piece and that the dowel-hole in the Capitol replica is exceptionally large for the crown piece required, it is likely that the additional piece carried more than the crown of the head only, and that the head with statue was part of a group.

Roman work of the first or second century A. D. In the eighteenth century this head stood in the Sala delle Colombe.

Inv. Albani, B 145.

Mori, iv, Misc. 38, 2; Righetti, ii. 262; *Beschr. Roms*, iii. 1, p. 165, No. 23 (the provenance is that of the cippus on which the head stands); Armellini, i. 51, 2.

## 9a. Relief (pl. 18).

H. of antique portion .52 m., total .63 m., width .37 m. Greek marble (possibly Pentelic). Restored: head and neck with half chest and all l. shoulder, arm, upper part of hanging drapery, and two-thirds of staff; l. side of relief up to r. arm with half the lyre, and r. leg below drapery and part of ground.

The figure, in low relief and in the so-called Neo-Attic style, is that of a poet or god moving to right and wearing an himation that leaves bare the right arm and right half of the chest. The right hand holds a lyre with a plectron hanging from it. In front on the l. are remains of a long staff, held in the l. hand of the figure.

Inv. Albani, C 58.

Armellini, iv. 392.

## 10. Cinerarium of D. Lucilius Felix (pl. 26).

H. .66 m.; of lid alone .245 m. Marble, *grechetto*. Restored: crown of head and part of l. arm of Eros with the lyre. Upper edge of the three panels opposite inscribed panel. Upper half of mask to l. of Eros with lyre; feet of Eros playing single flute.

The urn is octagonal; the circular lid is adorned with acanthus-leaves in low relief and surmounted by a pine-cone. It fits badly and did not, in all probability, originally belong. The front panel bears a double inscription.

At all the upper angles are bearded masks, from behind which branches of vine, plane, and laurel spread sideways, tied with taeniae which form loops above and at the sides of the masks.

Below on each panel, in much higher relief, is the figure of an Eros, winged, and with a floating mantle. Three wear wreaths, and in three

the hair is plaited over the crown. Three are playing musical instruments, one carries a lantern, another a torch reversed, another is lighting his torch at a larger one, while the last is dancing. The series represents a miniature thiasos, a symbol, perhaps, of the hope of the life after death. The figures, apart from a pair dancing with upraised arms, form isolated compositions.

A fresh and dainty work of the early empire. Stated by Ligorio to have been found in a tomb on the Via Appia. Formerly in the Cesi and Albani collections (cf. *C. I. L.*, *loc. cit.*).

Inv. Albani, D 7 (apparently without the lid).

Drawing in Codex Pighianus (cf. *Leipziger Berichte*, 1868, p. 204, No. 111); Venuti, *Mon. Mattheiana*, iii, p. 1; Winckelmann, ix, p. 401, Nos. 623, 629, x, p. 371 ff.; Foggini, 57; Righetti, i, 160; Antonini, *Vasi antichi*, ii, pl. 2-4; Braun, p. 147, No. 27; Armellini, iv, 358; *Arch. Zeit.*, xxiii (1865), p. 61 f.; Helbig, i, 2 440; Altmann, p. 110, No. 105; Strong, *Roman Sculpture*, p. 266, pl. 80; Gusman, *L'art décoratif à Rome*, i, pl. 34.

*C. I. L.*, vi, 21577.

M. 10448, 10449.

## II. Female bust of late Antonine period (pl. 26).

H. .71 m., antique part .60 m. Luna marble. Restored: tip of nose, patch on r. brow, small pieces of drapery, and foot.

The head looks to r. It represents a woman in the prime of life. The eyebrows are indicated and the iris and pupil incised. The hair in front is parted in the centre, and carried down the sides with grooved undulations, almost covering the ears. On the crown and at the back the hair is drawn downwards, and then together with the front hair twisted into a knob. This hair-dress is similar to that worn by Faustina the younger and Lucilla (cf. No. 53); and the shape of the bust is also of the same period. Very fair work.

Inv. Albani, A 18.

## II a. Altar to Dea Syria, dedicated by P. Acilius Felix (pl. 33).

H. .51 m., width .32 m. Luna marble.

A small roughly-cut block with wide mouldings at top and bottom. On the front face is a figure of the goddess in low relief, much damaged, extending over the upper mouldings. She is seated on a throne flanked by two lions in full face: her hands are upraised and she holds a mirror in the left and perhaps a pomegranate in the right. On her head is a high conical cap surmounted by a crescent and incised with a leaf. From the top hangs a thin veil. She wears a high-girt tunic and a mantle across the knees. On the r. face is a jug, on the l. a patera. Above is a gable with decorated volutes.

The relief represents the goddess enthroned between two lions, as in the temple in Bambyce-Hierapolis.

Mentioned in the fifteenth century as being in the gardens of Battista Mattei in Trastevere, and in 1706 as among the contents of the Museo Ecclesiastico of Clement XI. In the Museum 1736 (reff. in *C. I. L.*).

Lanciani, *Storia*, i, p. 112; *Bull. Com.*, 1890, p. 270, No. 49. For the Hierapolis statue cp. Lucian, *De Dea Syria*, xxxi. For cult cf. Wissowa, *Religion u. Kultus d. Römer*, p. 299 f., and p. 300, n. 4 for other inscr. For a possible temple of the goddess in Trastevere cf. *Hermes*, vi (1872), p. 314 f. (Jordan).

*C. I. L.*, vi, 115 = 30696.

## 12. Satyr with flute (pl. 18).

H. 1.29 m. Parian marble. Restored: head, both hands with the flute, little toe of r. foot, many small pieces of the nebris and support, including horns and l. ear of ox, edge of plinth.

The youthful satyr stands at rest with crossed legs, the weight of his body distributed between the right foot and the support, against which he leans with his left arm. Both hands are raised, and, as shown in better-preserved copies, should hold a flute, placed to his lips, his head being inclined forwards and towards the left shoulder. A panther-skin knotted on the right shoulder is thrown across the chest and falls over the outer side of the support. This statue has in common with an example in Mantua an ox in relief on the base of the support, an addition of the copyist's. The forms are plump and strong; the pose, with slightly advanced left shoulder and right hip, and receding right shoulder and left hip, is elaborately designed, and the planes of the modelling broadly treated and not broken up. Klein enumerates twenty replicas of this statue, and the type appears on Imperial coins of Caesarea Paneas in Syria. The original of this popular type appears to have been a variation of the well-known Praxitelean Satyr, modified in the forms of a later date. Moderate Roman work.

Found in 1749 on the Aventine (Ficoroni, *Gemmae Antiquae*, p. 140 = *Mem.* 94, ap. Fea, *Miscellanea*, i, p. clxiv) and given by Benedict XIV in 1750 (*Novelle letterarie di Firenze*, 1750, p. 535). It was placed in the Stanza del Fauno, and removed to its present place in 1818.

Mori, ii, Ercole 21; Montagnani-Mirabili, i.<sup>1</sup> 56 = i.<sup>2</sup> 54; Righetti, i. 132; Clarac, 710 B, 1670 C (p. 402 R); Armellini, iii. 224; Helbig, i.<sup>2</sup> 441; Klein, *Praxiteles*, p. 212, n. 1, No. 4. Cf. Friederichs-Wolters, 1501-2; Amelung, *Vat. Cat.*, i, p. 55, on *Braccio Nuovo*, 38 A; *Amer. Journ. Arch.*, ix, 1894, p. 536. For the coins cp. *Arch. Zeit.*, xxvii (1869), pl. 23, Nos. 2 and 3.

## 13. Bearded Herm with modern inscription (pl. 26).

H. .53 m. Greek marble, perhaps Pentelic. Restored: nose; neck with bust and most of hair on the back of the neck, and of locks falling on shoulders; lower half of beard.

The head repeats closely the archaic characteristics proper to this type, in the small skull with finely incised lines for the hair, and the narrow ring encircling the crown, the deep fringe arching over the forehead, the broad flat mass of hair and the single locks falling on to the back and the shoulders respectively. The beard also is conceived as a solid block, tilted forwards a little, and scored with rows of short curls. The brow is low and slanting, the sockets of the eyes are shallow, and the lower lip is shorter than the upper, semilunar in form, and everted.

The fringe is somewhat peculiar in that the separate locks do not end directly in rosette-like curls on the face of the fringe, but turn down over the upper edge and end at the line of the brow in symmetrical hook-like curls. The inscription Πλάτων is on the modern base and is, as Huelsen states, modern.

A poor and much weathered Roman work, reproducing with fair accuracy an early fifth-century herm.

It may be the Plato head with the name in Greek mentioned by

Gaddi in the Stanza dei Filosofi, which is probably to be identified with Inv. Albani, B 28.

For the inscription cp. Huelsen, *Röm. Mitth.*, xvi (1901), p. 196, sub No. 123. The second inscribed 'Plato' Herm mentioned by Kaibel (*C. I. G.*, vol. xiv, sub No. 1197) is more probably that in the Sala delle Colombe, No. 107.

#### 14. Vase with Bacchic reliefs (pl. 27).

H. .525 m., diameter of top .46 m. Parian marble. Restored: two pieces of the dolphins on the rim.

The vase is of the psykter form with a narrow everted rim and a moulded foot. The rim is carved at opposite points into a pair of dolphins in the form of handles, tail to tail, with water represented as flowing from their mouths into the vase. The foot has a Lesbian kyma, and below this a simple plinth. The outer surface of the vase is decorated with a series of Bacchic figures, three male and two female, moving to the right in a dance. They all tread or leap daintily on their toes except the Bacchante with the crotala, who seems to be stepping with her l. foot on some object. This figure, clothed in a chiton and himation, carries in each hand a pair of crotala. Her head is thrown back, and the hair is drawn back in a single mass to a knot high on the back of the crown. Behind her follows a dancing youth, nude, and carrying a skin of wine slung over his l. shoulder. His r. arm is thrown above his head, and his feet are crossed. Next to him is a young Satyr playing the double flute. The panther-skin knotted round his neck flies out behind. The ears are pointed and the line of hair on his forehead suggests the presence of horns. A Bacchante wearing a girt chiton slipping from her r. shoulder dances behind with head thrown back. Her l. hand carries a wreath or fillet, and the r. is raised and plays with her loosened hair. The last figure is that of a nude bearded Satyr, supporting with both hands a huge crater on his l. shoulder.

Three of these figures reappear on other reliefs. The Satyrs, with the double flute and crater respectively, are carved on an amphora in the British Museum (*B. M. Sculpt.*, 2501), and the youth with the wine-skin (reversed) appears on the so-called Ikarios reliefs. Hauser places this vase in the group allied to but distinct from the signed works by the Neo-Attic sculptors and their immediate derivatives, partly because the individual types are not common to both groups, and partly because there is little trace of the archaic or archaistic in these and less repetition in the poses.

Certain traits in the figures are certainly derived from earlier models. Thus the fashion of the drapery on the maenad with the crotala recalls the type best known by the Kore in Vienna; the head recalls the 'Apollo with the goose' (*Salone* 31) and also the Psyche (No. 20). The male figures are tall and slender in proportions, with small heads and delicate joints. Such forms drawn from late fourth-century and early Hellenistic types were stock patterns in later Hellenistic and Roman times. The vase appears to have been much corroded, and its present *morbidezza* is largely due to modern over-working. The outlines of certain parts, e.g. the kyma, have been reinforced. The movement of the figures is good, the types chosen are homogeneous, and the series presents both

rhythm and variety of design. So far as can be judged, the work is a good specimen of its class.

Inv. Albani, D 6.

Foggini, 58 (and fig., p. 281); Righetti, i. 145; Armellini, iv. 360; Antonini, *Ornamenti de' Vasi*, ii. 546; Hauser, *Neuattische Reliefs*, p. 105, No. 40, and p. 132, ii. A.

### 15. Colossal head of a deity (pl. 27).

H. .61 m., with foot .80 m. Greek marble. Restored: piece of hair with taenia over forehead, lower half of nose, lower lip, piece on chin (in plaster), outer edge of bust. The back of head and neck is wanting, and the surface is prepared in two planes to receive the additional pieces. The head has suffered from over-working in modern times.

This colossal head, probably female, is turned towards its l. and thrown back a little. The hair is parted in the centre, and a small piece on each side above the forehead is taken up as though towards a knot on the crown. The rest of the front hair is swept back loosely and irregularly, the locks projecting most at the level of the ears, and probably formed a knot at the back of the head. A separate curl hangs down on to the neck behind each ear. The forehead is high in the middle and triangular in form, the brows slightly projecting, and the eyelids heavy and half-closed. The upper lip is slender and bow-shaped, the mouth half-open, showing the upper row of teeth. The chin is heavily built.

The workmanship, though superficial, is skilful; the construction of the frame of the head is weak, and the eyelids are insensitively cut; but the treatment of the surface is delicate, and Greek rather than Roman. In the colossal and somewhat empty forms, in the loose, irregular locks, and in the conventional upper lip, the head suggests early Hellenistic work of the Asia Minor schools. It has been held by some to be the head of a statue of an hermaphrodite.

Perhaps Inv. Albani, B 214.

Armellini, iv. 368, 2; Arndt-Amelung, ii. 409, 410; cf. iv, text p. 59.

### 16. Psyche (without wings) (pl. 19).

H. 1.12 m. Parian marble. Restored: head and neck, r. shoulder, r. arm with hand, piece of l. upper arm with fold of drapery across it, l. hand with piece of drapery held by it and the r. hand. Part of r. foot. The l. arm from below the deltoid to the wrist appears antique, but does not belong. On the shoulders are no traces of wings. On the drapery lying over the outer surface of the r. thigh is a puntello mark worked down. The head is restored after a fourth-century type. From the antique portion of the l. upper arm, it is clear that the direction of the added portion is wrong, and that the arm should spring from the shoulder more at right angles to the torso, as in the case of the other Capitoline Psyche and the replica in the Louvre. The forward projection of the r. half of the chest and the r. breast proves that the r. shoulder and arm are wrongly restored, and demands a position of the shoulder similar to that in No. 20.

In all essential details this statue, though without wings, agrees closely with the other three replicas, and is derived from the same original. In common with No. 20 and the copy in the Uffizi, the chiton is girt close under the breast, and the feet are shod with soft leather shoes. In the Louvre copy the feet are restored. But in inferior workmanship, thinness of drapery and sharpness and insensitiveness of folds, this agrees more closely with the Uffizi replica than with No. 20 here, and in so far approaches nearer to the style of the Niobid daughters.

The absence of all trace of wings makes this copy independent evidence for the original invention of this type as a Niobid of the series represented by the Florentine group, a theory suggested by the presence of the copy now in Florence. But one other statue, at least, a figure of the Polyhymnia type, found in the Vigna Gallese in 1583 with the Niobid group, does not belong to that series, and the Florentine 'Psyche' has at some time or other had wings. See also on No. 20.

A poor Roman copy. In the eighteenth century it was grouped with No. 48 and stood in the Stanza dei Filosofi. Removed to the Galleria in 1818 and placed next to No. 48.

Inv. Albani, D 17.

Bottari, iii. 42; Mori, iii, Fil. 2, 1; Montagnani-Mirabili, ii.<sup>1</sup> 89 = ii.<sup>2</sup> 65; Righetti, i. 76; Clarac, 588, 1273 (p. 315 R); Armellini, iv. 396, 1; Stark, *Niobe und die Niobiden*, p. 301. For replicas and other reff. see on No. 20.

### 17. Head of Dionysus (pl. 27).

H. .44 m., with foot .65 m. Parian marble. Restored: lower part of nose; top of head on r., portions of berries, piece above l. brow, and piece of chin (in plaster); bust with base of neck. On each side of the neck behind the ears there are broken ends of locks falling on to shoulders. The surface is much corroded.

The head is that of a youthful Dionysus with elaborate head-dress and a meditative, just smiling expression. The god bends his head forwards and a little towards his right shoulder. The hair, which is copious and loosely dressed, is parted in the middle, brushed to the side, almost covering the ears, and drawn into a knot behind. Across the forehead is a broad taenia with double hem, narrowing at the temples, where it cuts deeply into the hair. Intertwined is a rich vine and ivy wreath with large leaves and massive bunches of berries and grapes. The contours of the head and face are rounded and the forms simply modelled. The root of the nose is broad, the brow low, the mouth small with slender lips, and there is a disproportionately long distance between the mouth and the chin.

This head belonged to a statue, and a statuette in Hanover with unbroken head (Arndt-Amelung, 1069) is a poor copy of the same original. The figure stands on the right foot with the right hip projecting and the right shoulder a little lowered. The left leg is bent at the knee, the foot withdrawn and resting on the toes, and the left shoulder a little raised. Both this head and the statuette are of poor Roman workmanship, but the rhythm of the figure and forms of the torso suggest a fourth-century B. C. Greek original. Poor Roman copy of the second century A. D.

Probably from the Albani collection.

Mori, iv, Misc. 25, 2; Righetti, ii. 258, 3; Armellini, ii. 123, 2.

### 17a. Cinerarium of Cl. Zosime and Ti. Cl. Fortunatus (pl. 33).

H. .36 m., width .42 m. Greek marble, *grechetto*.

The front face is occupied by two small panels, side by side, framed in an egg and dart moulding and bearing the inscription. Between the panels is a bucranium, and on the same level, at the angles, rams' heads. Between the rams' heads and the bucranium are festooned two garlands, enclosing the panels. Between the lower edge of each panel and the garland is a flying Eros with crescent-shaped drapery above his head. Beneath each garland are two small birds pecking at the fruit and

taeniae. At the lower angles of the front face, directly below the rams' heads, are swans, also pecking at the garlands. The sides are plain. The lid has a rounded gable ending in volutes with rosettes in the eyes. Below is a band incised with a wavy pattern. Within the gable are two Erotes moving to the right and carrying between them a kantharos suspended from a pole over their shoulders.

Fair but over-crowded work of the Claudian period.

Formerly in the Villa di Papa Giulio and in the Albani collection (reff. in *C. I. L.*).

*C. I. L.*, vi. 3, 15662.

**18. Cinerarium of Valeria Heroïs and M. Valerius Hermes (pl. 33).**

H. .30 m. (with lid .34 m.), diameter .32 m. Luna marble.

A circular urn, with conical lid and vertical sides, with twisted flutings. In front is a moulding, in the shape of a Maltese cross, within which is the inscription.

The pedestal is modern. The lid does not belong. Rough late work.

Formerly in the Cesi and Albani collections (reff. in *C. I. L.*).

*C. I. L.*, vi. 4 (1), 28211.

**19. Bearded herm with modern inscription (pl. 27).**

H. .31 m. Head, Greek marble; bust, Luna marble. Restored: nose (in two pieces); both lips; lower angle of beard on l. side; loop of l. taenia end. The hem, as is visible from behind, has been fitted into the modern block.

This head, in itself of inferior workmanship, is totally disfigured by the modern bust. It represents in a rough and much modified form one of the early types, which, in the absence of a definite symbol (e. g. pilos, wreath), may be Hermes, Dionysus, or some other deity. The head is bound with a taenia and carries a stephane under which a loop of the taenia is pushed up above each ear. The fringe is formed of two rows of modified rosettes, the beard, of symmetrically disposed twisted locks, shorter above, longer and falling straight in the lower half. A full mass of hair falls down the neck and shoulders behind.

The herm, *Colombe* 48, is undoubtedly a replica of this. The stephane and taenia, the details of fringe and beard correspond exactly, except in the absence in *Colombe* 48 of one row of the short curls below the lower lip. The workmanship of the *Colombe* herm, however, is better, and the modelling of the features is of more developed type. As neither is likely to be copied from the other, the existence of the two suggests a common original, perhaps Greek, and of the first half of the fifth century B.C. The inscription is modern, as was recognized by Bottari. It repeats, with the Latin equivalent, an inscription reported and probably invented by Ligorio. Huelsen considers that the form of the letters points to the eighteenth rather than the seventeenth century. On this ground, and on the difference in the form of the shaft and the lettering and in the spelling of the name Plato, the identification by Kaibel of the base of this herm with the headless herm shaft engraved in Statius (pl. XVIII, No. 1) cannot be accepted. The head engraved in Statius (pl. XXI) mentioned by Huelsen also does not represent this herm, but rather *Colombe* 17.

Inferior Roman work. Probably from the Albani collection (cf. Inv. Albani, B 14, 70, 86).

Bottari, i, pl. 22; *Röm. Mitth.*, xvi (1901), p. 197 under 124\*, and p. 131, n. 3 (Huelsen).

*I. G.*, xiv, 243\*.

### 19a. Cinerarium of Sex. Iulius Athenagoras (pl. 33).

H. .21 m., width .30 m. Luna marble.

The urn is semicircular; the lid is lost. On the flat face is the inscription, within a simply moulded panel. Below is a large cockleshell, and on each side is a dolphin, curving inwards, and seizing the edge of the shell in its mouth.

Cursory work of Flavian date.

*C. I. L.*, vi, 19856.

### 20. Psyche (pl. 19).

H. 1.49 m. (from tip of wings). Luna marble. Restored: nose-tip, parts of both lips, piece of l. eyebrow, r. hand and part of breast, l. arm from above elbow, outer edges of r. foot and sole of shoe, small pieces of folds, plinth into which base is sunk; outer wing of l. pair, and front edge of inner wing of same pair.

The girl, seized with sudden fear, peers anxiously upwards with her head turned towards her right shoulder. The sudden shrinking as she pauses in her movement towards the right is minutely expressed in the closing of the butterfly wings, the contraction of the whole form, the drawing of her arms towards her breast, and the position of the feet.

She is clothed in a long thin chiton, the material of which, in contrast with the thicker mantle, is rendered over the left shin in small irregular folds, in the mode frequent in fifth-century and later works (cp. the Amazons, Torso Medici). Covering the lower part of the body behind and the whole right leg in front is the peplos, the left end of which is thrown over the left arm and hangs over the left knee. On her feet are soft leather shoes. The chiton has slipped from the right shoulder, and two of the clasps have fallen away. The hair is dressed simply, the forepart being swept from the parting in a full rounded mass covering three-fourths of the ears, and together with the hair from the crown of the head is tied behind in a simple knot. The face forms a full oval, the eyes are deep-set, and for a youthful female type the bony frame of the brow and jaw and the muscles of the neck are strongly pronounced. The drapery is elaborately designed and broken up into innumerable folds, the falling ends of the mantle in particular, which are thrown into several layers. In this respect the other replica, No. 16, is more restrained and simple, but at the expense of the rendering of the texture and the natural fall and weight of substance.

Owing to a general similarity with the Niobids, and to the fact that a replica of this type (with traces of wings removed at some time or other) was found with the Florentine Niobid series, this statue-type was long supposed to be derived from a Niobid daughter of the original group. Of the four replicas, three have wings or traces of wings, the fourth (No. 16 here) is without traces. That a Niobid by the addition of wings might have been converted into a Psyche, and that thereby a sufficient motive might have been given to her in isolation, is quite possible. The weakness in the proof of this hypothesis lies in the fact that the Florentine 'Psyche' had wings, and therefore, though found with the

series, can hardly have belonged to it. Without this apparent connexion it is unlikely that any direct relation to the group would have been suggested in spite of the manifest agreement in general type of head.

This statue in its strong frame, the noble type of head, the elaborate yet truly observed drapery, suggests a finer and earlier original than the Florentine Niobid series, as they stand. Of the four representations of the type this statue is the least damaged. It alone preserves the head unbroken and the right arm from shoulder to wrist. With the possible exception of the Louvre statue its execution also is the best. Without attempting to discriminate closely the treatment of the female form and drapery proper to Skopas and Praxiteles respectively, a problem which inevitably arises in connexion with the Niobids, it is clear that the general character of the drapery—though here elaborated to excess—and in particular the forms of the head and hair, are closely paralleled by statues of that school.

A carefully finished Roman copy.

Formerly in the Villa d'Este (Inv. 1572, No. 41, Del Re, *Antichità Tiburtine*, p. 26 f., where it is called *Clotho*). Bought by Benedict XIV in 1753, and placed in the Stanza del Fauno; removed to the Galleria by 1817.

De Cavalleriis, iii, iv. 46, with the legend *in aedibus Farnesianis*, which can hardly be correct as the Statue was in the Villa d'Este in 1572 (v. *supra*); Mori, ii, Ercole 2; Montagnani-Mirabilli, i.<sup>1</sup> 51 = i.<sup>2</sup> 38; Righetti, i. 66; Clarac, 654, 1500 A (p. 361 R); Armellini, ii. 200; Penna, *Villa Adriana*, iii. 37; Stark, *Niobe und die Niobiden*, p. 301; Amelung, *Führer durch die Antiken in Florenz*, pl. 30; Helbig, i.<sup>2</sup> 442; cf. Jahn, *Archaeologische Beiträge*, p. 178; Dütschke, iii, on No. 254; Roscher, iii, pp. 409 ff. (B. Sauer). On the Louvre replica (Clarac, 331, 1500, p. 168 R): Fröhner, *Sculpture antique*, 371. On the replica in the Uffizi (De Cavalleriis, iii, iv. 16; Clarac, 584, 1264, p. 313 R) cf. Amelung, *Führer*, No. 169. See also on No. 16.

Alin. 27147; And. 1761; B. 16649; M. 726, 2143 (g).

## 21. Head of Apollo (pl. 27).

H. .52 m., with foot .71 m. Parian marble. Restored: nose, piece of r. eyebrow, outer third of l. eyebrow with part of cheek, part of l. ear, back of head, base of neck and bust, patch on back of neck. The surface has been much damaged and the face worked over.

From other replicas with the torso, e.g. in the Palazzo Vecchio, Florence (Reinach, ii, p. 94, 2), on the Palatine, Rome, and at Petworth (Reinach, ii, p. 107, 6), this type of head is proved to belong to a male statue, probably an Apollo. In the complete statue the figure is nude and stands upright, his weight distributed between the left leg and the right forearm, which leans on a support. The right foot is drawn back and touches the ground with the toes only. The head, inclined forwards and towards the left shoulder, is of a youthful type, with delicately modelled forehead, oval contour, and half-closed eyes. The long hair is parted from the forehead to the nape of the neck, drawn upwards from below, and carried with a slight twist to a knot on the crown of the head. A similar arrangement of the hair is found in an Apollo head from Halicarnassus, of the fourth century B.C. (*B. M. Sculpt.*, 1058, pl. XX, 2), in a well-known Kore type, and in an athlete statue in Boston, the originals of both of which are attributed to the fourth-century B.C. Attic school. Moreover, female heads from Attic fourth-century grave reliefs (such as Berlin, *Beschreibung*, Nos. 744, 750) not infre-

quently present a similar type of head and arrangement of hair. The general pose of this Apollo may be compared with that of the Hermes of Praxiteles, although, so far as can be inferred from copies, the forms in the Apollo, a more youthful figure, are simpler and more severe than in the Hermes. Overbeck, on the basis of a replica at Deepdene (Clarac, 494 B, 966 A, p. 254 R) which has a youth (Hyacinthus) on its right in place of the support, has conjectured that the original of this type formed part of such a group. On the evidence of the majority of the replicas, and on general grounds, it is more likely that the figure stood alone.

A superficial but probably accurate Roman copy.

Probably Inv. Albani, D 48 (*testa di donna con naso rifatto*).

Mori, iv, Misc. 24, 1; Righetti, ii, 258, 1; Armellini, ii, 132, 1; Overbeck, *Kunstmythologie*, Apollo, p. 150, No. 7; Klein, *Praxitelische Studien*, p. 22, n. 2; Helbig, i.<sup>2</sup> 443; Klein, ii, p. 296. For replicas cp. Overbeck, *loc. cit.*, also Arndt-Amelung, 342, and Amelung, *Führer durch die Antiken in Florenz*, pl. I (head in Venice); *J. H. S.*, xxiii (1903), pp. 121 ff.; Burlington Fine Arts Club Catalogue, Greek Art Exhibition (1904), pl. XXXIII, No. 49.

## 22. Head of Dionysus (pl. 28).

H. .44 m., with foot .66 m. Luna marble. Restored: tip of nose, piece of l. upper eyelid, chin with part of cheek; neck and bust with locks on side of neck. Many leaves and parts of the vine-wreath, which were in high relief and undercut, have been lost. The face has been cleaned.

This head, though the dry uninspired work of a Roman sculptor, presents a fine type of the young Dionysus. In the general contours of the face and in the simplicity of the hair, swept in close masses from the parting to a small knot behind, it calls to mind the Sauroctonos head. Much has undoubtedly been lost in the destruction of the parts of the wreath in relief, and the rigid cutting of the brows, lids, and lips has deprived the expression of all life.

The general contours of the head and face are markedly round, the skull from front to back is relatively short and the crown is high. The hair forms a dense cap and the surface is broken by slight furrows, expressing the general sweep of the hair. From behind the ears a pair of locks should fall downwards on to the shoulders and chest (not as restored). The wreath is formed of two strong branches twisted or tied together on the crown and at the neck.

A careful but dull Roman copy after a good Greek original of the fourth century B. C.

Inv. Albani, B 156 (*testa di donna coronata d'edera*).

Mori, iv, Misc. 24, 2; Armellini, ii, 132, 2.

## 22 a. Cinerarium of the Socii Miniarii (pl. 33).

Total h. .73 m., of lid .30 m., width .47 m. Lid, Luna marble; body, *grechetto*.

The lid, which has an oak-wreath with taeniae in the gable, and acroteria formed of anthemias springing from acanthus leaves at the corners, does not belong. On the front face of the body is a sunk panel with the inscription. At the angles are Ammon heads, from the horns of which hangs a garland of pine cones and fruit, united below by two flowers in full face. At each angle below are eagles with outstretched wings, pecking at the fruit. Between the panel and the garland are two

small birds, one seizing a lizard, the other pecking at a flower. At the sides, taeniae fluttering from the Ammon horns.

Fair work of the first century A.D.

Found in the Vigna Neri in 1733.

On the duties of the *Socci Miniarii* see Plin. *N. H.* xxxiii. 118.

*C. I. L.*, vi. 9634 and Add. 4 (2).

### 23. Seated woman and child (pl. 19).

H. 1.34 m. Head of Muse, *grechetto*; body of Muse, Luna marble; head of child, Luna marble; body of child, Greek marble (perhaps Pentelic). Restored: of head of Muse:—nose, lips, piece of chin on l. Body:—r. arm from above elbow; l. arm broken in pieces and restored in plaster; fold of drapery over l. wrist, lyre; drapery folds on l. knee and above r. ankle; the seat and base. Child:—both arms; l. leg from hip to ankle; r. knee and upper part of shin. The Muse's head is inserted, is antique, but does not belong. The child's head is antique but does not belong. Its torso, as shown by the antique base, originally formed a separate statue.

The group has been built up from fragments of four statues, and a meaning provided by the addition of a lyre. The head of the 'Muse' is crowned with a laurel or myrtle wreath, and her hair, swept back from the forehead, falls in a series of curls on the neck. Above the wreath there is a row of seven attachment holes. The body is clothed in a chiton with sleeves and a long diplois, and girt high at the waist. A mantle covers the back, one end falling over the left shoulder and arm, the other thrown across the knees to her left. A small fold of it lies on the right shoulder. The child's torso, so far as it is antique, may originally have been an Eros. The left foot is placed in front of the right and at right angles to it, and the left shoulder is advanced as in the attitude of throwing or drawing a bow. A quiver is cut on the support against the right leg.

From the arrangement of the mantle on the shoulders of the Muse, it is probable that the original head was veiled (cf. *Stanze Terrene a destra*, i. 21).

Poor work throughout, of Roman date.

Placed in the Atrio in 1816; removed to the Galleria in 1818.

Tofanelli, 1817, p. 12, No. 13; Righetti, i. 82; Clarac, 538 A, 1074 B (p. 281 R); Armellini, iv. 367.

### 24. Bust of Tiberius (pl. 28).

H. .60 m., bust .44 m. Pentelic marble. Restored: tip of nose, edges of ears, foot of *nero antico*.

The head looks to l. with a kindly but melancholy expression. The hair is in smooth, rather coarse curls, that lie close to the head: it grows very low down on the neck. Tiberius is represented in the prime of life. Bernoulli, whose description of the bust is inaccurate, doubts if it is Tiberius; but the identification is certain. A poor replica of this type exists in the Vatican (*Sala dei Busti*, 330).

Inv. Albani, B 163.

Botteri, ii. 5; Winckelmann, vi, p. 184; Mori, iv, Imp. 6, 2; Armellini, i. 24, 2; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 144 (3), 160.

### 25. Statue of Zeus (pl. 19).

H. 1.62 m. Parian marble. Restored: l. hand with a piece of the mantle on the wrist; a piece of the l. elbow; pieces of the mantle on the shoulder and near the arm; first finger of r. hand and piece of the support near r. wrist; the support between the mantle and the l. thigh; tip of eagle's beak; the plinth.

The statue, somewhat under life-size, and remarkable rather for its

preservation than its execution, represents the god nude, except for the chlamys, which falls from the left shoulder behind and is thrown over the left forearm. Neither arm is raised and the hands are extended at about the same level. The right hand holds a fragment of the conventional thunderbolt. The weight is thrown on the right leg and his gaze is turned in the same direction. The left knee is advanced, the toes only resting on the ground. On a boulder near the right foot an eagle is perched.

The head, with erect hair, furrowed and divided brow, contracted temples and short beard, is almost a caricature of the Zeus Ouricoli type. The proportions are slender, and through the laboured workmanship a distinct aim at movement and elaboration and subtlety in modelling is visible. Undoubtedly the sculptor who made the statue used late Greek types. But the form of the chlamys is more frequent in imperial statues than in statues which are undoubtedly copies of Greek originals, and Overbeck finds its closest parallel in a Zeus on a Vatican sarcophagus relief (*Gabinetto delle Maschere*, 430, cf. Amelung, *Vat. Cat.*, ii, p. 688).

Roman work. Found at Porto d'Anzio in 1750 (Ficoroni, *Gemmae Antiquae*, p. 140 = *Mem.* 96, ap. Fea, *Miscellanea*, i, p. clxv) and given by Benedict XIV in that year (inscr. on base).

Placed in the Salone, removed to the Atrio at the beginning of the nineteenth century, in the Galleria by 1817.

Bottari, iii, 4; Mori, i, Atrio 7; Montagnani-Mirabili, i.<sup>1</sup> 11 = i.<sup>2</sup> 8; Righetti, i, 83; Clarac, 402, 686 (p. 188 R); Armellini, i, 37; Overbeck, *Kunstmythologie*, Zeus, p. 149, No. 64.

Alin. 27130; C.R. 424 H (g).

## 26. Head of Augustus (pl. 28).

H. .68 m., antique part .25 m. Pentelic marble. Restored: nose, small parts of hair. Modern additions (in Pentelic marble), back of head, lower part of face with ears and chin, neck (in Carrara marble), bust, and foot.

The head looks to its l. It shows Augustus in middle life. The features are partly idealized. The expression has a rather forced appearance of kindliness. The hair is in a thick mass of curls clinging rather closely to the head. The workmanship and style of the head are clearly Greek. It has a somewhat idealized appearance.

Inv. Albani, D 40.

Mori, iv, Misc. 39, 1; Armellini, iii, 302, 1; Bernoulli, *Röm. Ikon.*, ii, 1, pp. 23 (2), 55.

And. 1532.

## 26 a. Cinerarium of Julia Procilla (pl. 33).

H. .37 m., width .28 m. Luna marble.

The lid is lost. At the foot are simple mouldings. The front and sides each bear a laurel garland. Within that on the left side is a patera, on the right a jug; taeniae hang down at the angles of each side-face.

The upper two-thirds of the front surface appear to have been cut back from their original level, and the garland, which is lower in relief than the others on the sides and of different style, is, together with the inscription, a later addition.

Moderate work of the late first century A. D.

Formerly (1660) in S. Trinità dei Monti.

C. I. L., vi, 3, 20639.

## 27. Roman female portrait (pl. 28).

H. .80 m., bust .63 m. Luna marble. Restored: nose, small pieces of drapery, and foot.

The head, which is turned to r., is that of a woman in the prime of life. The hair is parted in the centre, and waved down either side, while from each temple a roll of hair is carried down the sides of the face, hiding the ears. Behind it is twisted into a large coil covering the whole of the back of the head. The eyebrows are indicated, and the eyes have iris and pupil incised. The bust is draped with a tunic and mantle, under which the right arm is visible. From the close resemblance of the hair-dress to that shown on coins of Manlia Scantilla, Didia Clara, and Julia Domna the bust clearly belongs to that period. This type is a possible portrait of Julia Domna, if the Gabii type is rejected (v. *Imp.* 52). There are not many busts of this type, although a head in the British Museum (*Cat.* 1914) is an exact replica, and it is not like the head on the *Arcus argentariorum* or the Markouna head (v. Bernoulli, *op. cit.*, loc. cit.), nor does it resemble the coin-portraits. Therefore, although Helbig accepts this head as Julia Domna, it more probably represents some member of her court.

Inv. Albani, B 204 (*busto di Giulia di Severo*).

*Beschr. Roms*, iii. 1, p. 174; Armellini, ii. 147, 2; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 42 ff.; Helbig, i.<sup>2</sup> p. 292.

## 28. Youthful bust of Marcus Aurelius (pl. 28).

H. .74 m. Luna marble. Unbroken. The foot is made in a separate piece and set on, but is antique.

This bust is in all respects a replica of *Imp.* 37. See that No., and for the provenance of one of the pair see on *Glad.* 8.

This bust is excellent in workmanship and preservation.

Inv. Albani, A 34.

Bernoulli, *Röm. Ikon.*, ii. 2, p. 174 (100).

## 29. Athena (pl. 20).

H. 2.04 m. Torso, Parian marble; head, Luna marble. Restored (torso): r. arm with drapery hanging over it from the beginning of the shoulder, and with hand and spear; l. hand (both in plaster); a broad wedge through the lower portion of the torso at the level of the knees, on the r. leg extending from above the knee to the lower third of the shin, and narrowing towards the l. side; many small folds of drapery; plinth; (head): peak of helmet, forepart of leather roll on the r. side; nose (lower part). The head is antique, but worked over, and while belonging to the type does not belong to this statue. It is fitted to the neck by a wedge of marble, broad in front and passing through the neck to the hair behind, which is broken off short.

Athena wears the Corinthian helmet, the Ionic chiton, and is without the aegis. She stands erect on the left leg, resting her right hand on the upright spear. The right foot is a little withdrawn, the ball of the foot only resting on the ground, and her head is turned towards her left shoulder. She presses her left elbow to her side, and with the fingers of her left hand touches the edge of the himation. The first fold of the latter is interrupted where the present restored hand covers it.

The *chiton poderes* has a diplois, which falls low down towards the right side. This chiton is pleated in innumerable small vertical folds varied by occasional diagonal interruptions. Thrown over her left

shoulder is the himation, which is then wrapped round the lower half of the body and caught up on the left side under the elbow. Its upper edge across the waist is thrown over in a short fold. Its substance is thin, and the folds are severe and regular and so arranged as to correspond in design with the spear and the vertical folds of the chiton along the right side.

The head, which has belonged to another replica of this type, is surmounted by a Corinthian helmet, without crest, and with rams' heads in low relief on the peak and leather rolls emerging from the edges at the sides and back. The hair is cut in slender tresses, those from the forehead covering the ears and apparently passing over the main mass from the crown, which falls on to the shoulders behind (here broken off). There is no trace of the locks between the shoulders of this torso, and apparently the hair of the head belonging to it was somewhat differently arranged to that of the present head. The lines of the brows, the lids, and the lips are sharply defined, and the general forms and the expression are severe.

Of this type there are four extant torsos, the most famous being the Athena Giustiniani of the Vatican (*Braccio Nuovo*, 114) with head reset, but belonging, and seven heads (inclusive of the head on this statue). These show differences in certain details (sphinx on helmet, snake at foot), the most important being an aegis placed transversely across the chest. This is absent in our torso but present in the remaining three and also on the head with shoulders in Copenhagen. Furtwängler considers the aegis a copyist's addition, and Roman copyists were apt rather to add than omit commonplaces. The statistical evidence, however, is unfavourable to this hypothesis.

Apart from the aegis and snake and the sphinx on the helmet this statue and that in the Vatican agree very closely, and of the two the latter is the better preserved. The number and general uniformity of the replicas indicate a common original, most probably of bronze, but its date and school have been much disputed. Furtwängler has attributed the original to a Corinthian sculptor contemporary with Praxiteles. By others it has been dated as early as 440 B.C. and as late as Graeco-Roman times.

The squareness of the general design, the constraint in the pose, and the barely disguised symmetry, point to an early date, while the close study and elaboration in the folds of the himation, especially around the left elbow, and a certain small elegance in the head, conflict with it. Since it cannot be placed with works commonly attributed to the immediate successors of Phidias, and on the other hand bears no trace of the freedom and of the grace of line of the fourth-century Attic school, it is better to date the original with Amelung at the turn of the fifth and fourth centuries B.C.

Moderate Roman work, corroded and damaged. Reported by Nibby to have been found at Velletri. Formerly in the Museo Chiaramonti; transferred in 1839 to the Capitol (Melchiorri, *Lettera al Sig. de Wille*, p. 8 (1)) and placed in its present position.

Nibby, *Museo Chiaramonti*, ii. 5; Righetti, ii. 365; Clarac, 462 F, 875 A (p. 231 R); *Beschr. Roms*, ii.<sup>2</sup> p. 104, n. 114; Armellini, iv. 346; Braun, *Vorschule der Kunstmythologie*, pl. 62; Reinach, ii. p. 275, 8; Helbig, i.<sup>2</sup> 446; Furtwängler, *MW.*, p. 593 n. = *MP.*, p. 359 n.; to his list of replicas should be added bust with

sphinx on helmet and aegis in Ny-Carlsberg (*Cat.*, 1907, No. 104, pl. VIII); cf. Ame- lung, *Vat. Cat.*, i, p. 139, on *Braccio Nuovo*, 114; Arndt-Amelung, text to Nos. 226 and 497; Friederichs-Wolters, 1436.

Alin. 11747; And. 1741 (g, n, d); B. 16646; M. 720, 2149 (g).

### 30. Bust of Trajan (pl. 28).

H. .74 m., bust .54 m. Marble, *grechetto*. Restored: nose, ears, l. brow, chin, r. shoulder, foot.

The head looks to r. The face wears a stern but just expression. The eyes are plain. The hair is in long, lank locks carefully brushed down on the head. Over r. shoulder is a sword-belt, and on l. a military cloak. The bust, which is badly damaged, represents Trajan in middle life. In style it gives most excellently the hard military character of the period.

Inv. Albani, A 2.

Bottari, ii. 28; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 77 (15), 84.

B. 16603; M. 737.

### 31. Head of Caracalla (pl. 28).

H. .59 m., head .35 m. Marble, *grechetto*. Restored: tip of nose, pieces of ears, bust, and foot of *nero antico*.

The head is turned to r. The eyes have iris and pupil incised. The hair and beard are in short, knotty curls. The forehead is contracted, and the face wears a cruel, angry expression. The head was for a long time called Geta, but is without doubt Caracalla. The neck and beginnings of bust are antique. The surface is badly weathered.

Inv. Albani, B 146.

Bottari, ii. 59; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 51 (5), 62.

### 31a. Crater (pl. 28).

H. (antique part) .895 m., (total) 1.50 m. Marble, *grechetto*. Restored: half one handle, all foot, rim broken and patched.

The crater is bell-shaped, with a widely-curving lip, and convex flutes at the base. On each side, springing from masks at the level of the junction of the flutes with the smooth surface, are grooved handles curving upwards. The masks are those of satyrs, with flowing hair and beards. At each base of the handles are spirals. On the upper surface of the lip is an egg-and-dart moulding. Laid over the flutes at the base, and radiating from the centre, are large acanthus leaves treated mostly in very low relief and in a simple design.

The main decoration occupies the body of the vase and consists of a spiral design of stems, foliage, and flowers. Four main stems rise from the acanthus leaves on each side of the handles, crossing the upper part of the flutes, and at once divide into two smaller stems curving in opposite directions. One forms a spiral enclosing a leaf, the other crosses, and intertwines with, the stem from the next root. The pattern formed consists of a series of spirals, almost circular in form, and enclosing leaves and flowers. The intervening spaces are filled by graceful tendrils and leaf and flower forms, which preserve an exact symmetry. The design grows closer over each handle, and is more spread out over the surfaces between them.

The ground of the relief is smooth and level, and the leaves and petals cling close to its surface and at certain points sink into it. Their edges are undercut at points with the drill, and their surfaces finely

veined. The spiral design is delicate, but the distribution is unbalanced, being relatively crowded above the handles and scattered over the faces. The abrupt origin of the stems from the edge of the acanthus leaves is weak, as is also the cutting of the acanthus leaves on the fluted base.

The crater can be dated by comparison with the lower frieze on the outer surface of the enclosing wall of the Ara Pacis Augustae, which was erected B.C. 13-9 (cf. Strong, *Roman Sculpture*, pl. xviii); the elements in the design, branching spirals springing from a fan-shaped group of large acanthus leaves and enclosing ornamental leaf and flower forms, are the same in both. The relief is low, but shows in a slight degree that sinking into and emergence from the ground which Schreiber and Wickhoff attribute to the practice of working in clay. In this instance it is as likely to be due to the application to marble of the effect of repoussé pattern on metal. The design presents little of that close study of actual vegetable forms which certain Roman reliefs exhibit, and is in the main a direct derivative of Hellenistic patterns.

Fine Roman work of the Early Empire. Found on the Via Appia, near the tomb of Caecilia Metella, 1680-1 (Bartoli, *Mem.* 85, ap. Fea, *Miscellanea*, i, p. ccxlv), subsequently in the Albani collection. (Rocchegiani, *Raccolta*, i. 68, 2, states wrongly that it was found in the Villa of Hadrian; cf. Winnefeld, p. 167.)

When acquired it was placed in the centre of the Salone, but by 1750 had been moved to the Stanza del Gladiatore, to which it gave its name (Stanza del Vaso). In 1816 it was moved to the Sala delle Colombe, hitherto called the Stanza delle Miscellanee, which now took the name of Stanza del Vaso. It was transferred to its present position by Melchiorri. No. 31 b has always supported it.

Inv. Albani, B 231. See Addenda.

Piranesi, *Vasi, Candelabri, Cippi, &c.* (1778), pl. 47; Foggini, 21; Mori, ii, Vaso 1; Moses, *Antique vases* (1814), pl. 42; Righetti, i. 73; Armellini, ii. 144; Helbig, i.<sup>2</sup> 448.

Alin. 17400; And. 1791 (with 31 b); B. 16614 (with 31 b).

### 31 b. Puteal of the twelve gods (pl. 29).

H. total .835 m. H. of the relief panel .493 m. Greek marble. Restored; the lid and the plinth. The upper edge of the relief panel is much broken and mended. The lower edge is restored in many pieces, old and new together with the whole or part of the feet of all the figures. Of the figures (apart from the feet): Athene, r. arm with hand: Heracles, crown of head, first finger of r. hand, upper part of club: Apollo, forehead and crown of head, r. forearm with hand: Artemis, mouth and cheek (restored in plaster), lower half of r. forearm with hand: Aphrodite, head: Hestia, chin and neck: goat of Hermes, both hind hoofs and l. foreleg (missing): Poseidon, piece of dolphin's tail in plaster. Breaks: one, vertical, between Zeus and Hera; one, vertical, behind Athena passing through her r. arm and r. ankle; one, curved, in the horizontal direction, from the neck of Artemis through the chest of Ares, and the hand of Aphrodite to the mouth of the latter; one, vertical, in front of Ares passing through his l. thigh; one, curved, in a horizontal direction from the neck of Aphrodite through the face of Hestia and the top of her sceptre to the upper margin of the panel behind the head of Hermes; one, vertical, between Aphrodite and Hestia. A flaw runs through the trunk of Heracles and the ground on both sides; another crosses the shoulders of Artemis, and a third runs downwards from the r. wrist of Aphrodite.

The relief contains a procession of twelve gods in two groups, one of eight gods preceded by Zeus and moving to the r., the other of four gods preceded by Hephaestus and moving to the l. Zeus, alone of the male deities, has an himation cast round his body, covering the l. shoulder

and arm and leaving bare the r. arm and shoulder and most of the l. leg. In front and behind there is the swallow-tail fold, characteristic of this style. The crown of his head is encircled with a ring, and the long hair on the forehead is rolled back and fastened up behind in a crobylos. In his r. the thunderbolt, in his l. a sceptre. Hera wears the Ionic chiton with rippling lines over the surface (the archaic symbol for a thin material), an himation over her head and shoulders, and a stephane above the brow. She carries no attributes, nor apparently has shoulder locks. Athena, with a spear in the l., and in the r. a helmet of Attic form with a highly conventionalized spiral prolongation of the crest or plume, wears the Ionic chiton, an aegis with scalloped lower edge and half-snakes and a triangular neck-opening, and an himation tied at the waist and doubled over. Heracles, who treads more lightly than the rest, wears the lion's skin, with the mask over his head and neck, cut away at the level of his arms and brought forward again at the level of his ribs, where it should be tied to keep its position. The tail of the lion curls out stiffly behind him in a manner more curious than true. Apollo has a short chlamys flung across his l. shoulder with a swallow-tail in front and behind. He holds a cithara to his l. side and his l. fingers play with the strings. His front hair is turned over a taenia, visible at the nape of his neck. Artemis, with bow in the l., wears an Ionic chiton with a broad hem at the neck and armhole, and a similar band down the shoulder seam, and over the chiton an himation leaving the r. arm free. Ares is armed with a circular shield and spear in the l., a Corinthian helmet in the r., and wears a cuirass with tabs, and a linen tunic. His legs are encased in greaves. A short tunic is wrapped round his r. elbow, and presumably his l. also. A taenia (or flat circlet) cuts into his hair, which is short and lightly curled. The drapery of Aphrodite is essentially the same as that of Artemis, except that the himation is carried over the l. arm, leaving the shoulder uncovered. In each hand she holds up a flower. The leader of the second group, Hephaestus, carries balanced in both hands (not as in the act of striking) an axe, rather than a hammer. He is beardless and without trace of deformity. His hair, rolled over a taenia at the sides, ends in a crobylos-like coil and two shoulder locks. Poseidon, trident in r. and a small dolphin in l., has a short chlamys thrown across his back and arms, like Ares. Like Zeus, his head is encircled with a ring, but both hair and beard are crisply waved, and the former at the back of the head is passed through a ring and ends in a pattern of dots. Hermes, entirely nude, has the petasus on his head, the caduceus in the r., and with the l. leads a goat by its horn. This half of the procession closes with the figure of a goddess, generally recognized as Hestia. She wears a double chiton, an inner with sleeves (fastened with brooches), and without the rippling lines on the surface, and an outer with a long diplois and ungirt. The two edges of the outer chiton, both at the waist and at the feet, are symmetrically pleated on each side of the middle line. Hestia has no attribute except a sceptre in her right hand. Her hair, as that of Artemis, is simply dressed, the front portion being twisted back (in Artemis under a taenia) and the whole tied in a small knot behind, with a small curl in front of, and a shoulder lock behind, the ear. From a comparison of the early drawings with the relief, Hauser states that the head of Aphrodite

was originally turned towards the figure of Hestia, thus bridging the division between the two processions.

The antique portion is hollow, according to Winckelmann's statement, and was designed for a decorative well-head. The reliefs have given rise to various interpretations. From the proximity of Hephaestus to Zeus, and the presence of the axe in the hands of the former, Winckelmann suggested that a scene from the Birth of Athena was represented. But on this hypothesis the position of Athena in the series is strange. Kekulé has suggested the apotheosis of Heracles. But he is being introduced by Zeus and received by Hephaestus and Hermes. Again, the return of Hephaestus to Olympus has been suggested. But Dionysus is absent from the series altogether. In each case the precedence and position given to the gods remains inexplicable, and the absence of Demeter is further to be noted. If any definite scene is represented, it is clear that the sculptor has not strictly followed any traditional arrangement. Furtwängler, noting the presence of Athena, Poseidon, and Heracles, traces the selection to the early cult-centres on the Athenian Acropolis. This hypothesis also is open to similar objections, and if the work was what at first sight it appears to be, namely, a Greek work of the early fifth century, the problem would be serious. The older authorities, and with them Winckelmann, considered it to be Etruscan, i.e. of the same origin as the vases found on Italian soil. Like the vases, the puteal subsequently was held to be archaic Greek, and Meyer defended this view on the unity of the execution and the design. Certainly in both there is a lack of freedom and breadth, especially when contrasted with such works as the frieze of the Cnidian Treasury at Delphi. But it is now generally accepted that the work is late, but repeats, on the whole faithfully, early fifth-century types. This view is strengthened by the evidence of Hauser that certain sculptors of the same tendency also copied well-known early Greek statues. The general characters of this group of reliefs are the subordination of the motive, if any, to a decorative scheme and a succession of figures, one after the other, without any intelligible nexus. The early types are given without obvious contradictions, though certain details, the swallow-tail folds, the form of the tail of the lion's skin, and the plume of Athena's helmet, must be laid to the charge of the Roman copyist. Furtwängler, however, considers the whole to be an accurate copy, and such characters to be due to the relatively late origin (late fifth century B.C.) of the Greek prototype.

The surface of the marble, though much corroded, is in fair condition. Fragments which have been broken off and refitted (e.g. that with the head of Hestia, and others with portions of the feet) have been worked over, and the lines of the folds have been strengthened in modern times. Otherwise the surface has been little touched. Probably Athenian work of the first century B.C.

Formerly in the possession of the Medici family and in their Villa on the Pincio; given to Cardinal Albani by the Grand-duke Cosimo III of Tuscany. It is stated in *Descr.* 1750 (p. 23) that this *puteal* was found at Nettuno, but Foggini and Winckelmann declare that there is no evidence for this; and Lanciani (*Storia*, ii, p. 116) conjectures that it was discovered in the course of excavations undertaken in the Villa of Hadrian by Cardinal Cervini on behalf of the Medici

(according to a MS. of Penna in his possession). For its museum history see on No. 31 a.

Inv. Albani, D 5.

Drawings in Cod. Berol., f. 53, Cod. Pigh., f. 294, No. 102, Jahn, and the Dal Pozzo collection (Windsor, ii. 8303-8305); Foggini, 21, 22; Mori, ii, Vaso 2, 3; Righetti, i. 73, 74; Armellini, ii. 145, 146; Winckelmann, *Mon. Inéd.*, ii, pl. 5, p. 4 ff.; Gerhard, *Ges. Akad. Abh.*, i, pl. 16, No. 1, p. 351; Müller-Wieseler, ii, 18, 197, p. 93 ff.; Friederichs-Wolters, 424; Hauser, *Neuattische Reliefs*, p. 60, No. 86; Furtwängler, *MW.*, p. 205 = *MP.*, p. 441; Helbig, i.<sup>2</sup> 447 (further ref.).

And. 1791 (with 31 a); B. 16614 (with 31 a), 16615, 16616.

### 32. Modern bearded male bust (pl. 28).

H. .81 m. *Pavonazzetto*. Head, bust, and foot are all of the same piece. The foot has been broken off and set on again.

The bust, if identified rightly, is called Domitius Ahenobarbus in the Albani inventory. It may have been intended to represent him, and have been manufactured for that purpose. The style of the hair shows that the artist was inspired by busts of Hadrian (cf. *Imp.* 31, 32). It is a work of the late seventeenth or early eighteenth century.

Inv. Albani, A 12 (*busto di Domizio Enobarbo di marmo Pario*).

Petersen, *Röm. Mitth.*, 1889, p. 319, 3.

### 33. Bust of Caligula (pl. 30).

H. .61 m., bust only .45 m. Greek marble. Restored: lower part of nose, pieces of both ears, and l. cheek, foot of *nero antico*.

The head is turned to r. The eyes are small, the brow frowns. The face has a forbidding expression. The hair is in long, smooth locks, that lie close to the head. The bust just reaches the edges of the shoulders, and takes in a trapezoidal section of the breast. This is the typical bust-shape of the post-Augustan period. This is one of the three busts of Caligula, which are without doubt antique, the other two being a bronze head at Turin (Bernoulli, *Röm. Ikon.*, ii, p. 307, fig. 47) and a head in the Villa Albani. Bernoulli rightly rejects all the others as either modern (cf. *Imp.* 11) or as wrongly named. This is certainly antique, and without doubt Caligula, to whose coin portraits it has the strongest resemblance.<sup>1</sup>

Very good work.

Inv. Albani, C 14.

Bottari, ii. 12; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 305 (2), 316 sqq.

### 34. Roman male portrait (pl. 30).

H. .62 m. Luna marble. Restored: nose, parts of drapery, both ears. Head, bust, and foot are complete and unbroken.

The head looks to l. There are short whiskers and moustache which are chisel-worked and lie very close to the face. The hair is in longish, lank locks, brushed carefully down. In its rendering it resembles busts of Trajan; cf. No. 30. The draped bust includes the shoulders and a large portion of the chest. The foot is a circular disk with a moulded edge. At the point where the bust springs out of it there are

<sup>1</sup> Studniczka has recently suggested that this is a portrait of Gaius Caesar, from its resemblance (especially in the shape of the forehead) to the portraits of his grandfather, Agrippa.

three acanthus leaves. The bust shows the hard style of the Trajanic period, but in actual execution it is poor.

Inv. Albani, B 119.

Mori, iv, Misc. 42, 2; Armellini, iv. 400, 2.

### 34 a. Grave altar of Mammia Polla (pl. 33).

H. .94 m., width .51 m. Luna marble.

The altar is much corroded and the inscription in part effaced. At the foot and above the sunken panel with the inscription are simple mouldings. At the top is a rounded gable with a laurel-wreath and taenia in relief. At the four angles are acroteria, those on the front ankles being masks. On the left face a jug; on the right a patera.

Coarse work.

C. I. L., vi. 3, 21905.

### 35. Satyr or Silenus head (pl. 30).

H. of head to tip of beard .33 m., of bust .48 m., total .61 m. Marble, *grechetto*. Restored: nose. In plaster, l. cheek, l. eyebrow, some curls of beard, parts of wreath, neck with bust.

The head, that of an elderly satyr, bearded and somewhat bald, is characterized by the wide skull, the high rounded forehead and the much wrinkled skin (e. g. forehead, cheek, and neighbourhood of the eye). The forehead is elaborately modelled and the surface broken by unsymmetrical wrinkles and by the twisted line of the arteries on the temples. The nose is short and with broad nostrils. The lips are apart, showing the upper teeth, and the chin is covered with a finely curled and pointed beard. The ears, large and well-formed, are slightly pointed on the upper edge of the rim. Round the head is a thin ivy stem, with leaves springing off alternately and with two bunches of berries above the forehead. The ends of the stem are twisted or tied in front.

The head, as shown by the neck, has belonged to a statue and should be bent forwards and towards his left. This type shows a kind of refined realism, refined in the general proportions and in the hair and beard, realistic in the asymmetry of detail and in the marks of age.

This head has originally belonged to a statue of the 'Silenus nursing the infant Dionysus'. This group, from its similarity in motive to the Hermes at Olympia, and beyond this to the Irene and Plutus, has by some been related to the Attic School of Praxiteles. From its similarity in pose to the resting Heracles (the Glycon type) it has by others been referred to the circle of Lysippus. It has also been brought into connexion with Pliny's mention of the statue, by an unknown sculptor, of a satyr *qui ploratum infantis cohibet*.

Klein enumerates seven replicas of the group and five separate satyr heads. The invention of this satyr type, the composition of the group, and the understanding of the human form, point to some great master, and one who, at some time in the third century B. C., summed up and reformulated the data of the previous century.

Good work of first century A. D.

Inv. Albani, D 42.

Mori, iv, Misc. 25, 1; Armellini, ii. 123, 1; Klein, *Praxiteles*, p. 395, n. 2 ('Heads,' No. 3); replicas in the Louvre, Fröhner, *Sculpture antique*, No. 250, Friederichs-Wolters, No. 1430; in the Vatican, Amelung, *Vat. Cat.*, i, p. 16, on Braccio Nuovo 11, Helbig, i.<sup>2</sup> 4; in Munich, Furtwängler, *Beschr. der Glyptothek*, No. 238.

Inst. 925 (g), 926 (g, r. profile), 927 (g, l. profile), 928 (g, back of head).

**35 a. Cinerarium of *Celadus C. Caeseris* (sic) disp (pl. 33).**

H. .37 m., width .31 m. Lid, Greek marble; body, Luna marble.

The lid, which does not belong, is roof-shaped, with tiles in the shape of overlapping leaves, and terminates at the sides in volutes. The gable is framed in a striated moulding, within which is an oak-wreath with spreading taeniae. In the eyes of the volutes are rosettes and between the volute and the gable is a half-anthemion.

The front face of the urn has at the angles fluted pilasters with Corinthian capitals and bases. In the centre above is a panel with mouldings bearing the inscription; below is a double door in relief, each half having four panels in two rows. In the centre of each panel is a ring. On each side of the doorway is a cypress-tree with berries.

The side-faces have pilasters at the angles (those at the back with plain capitals) and rosettes in the centre.

A good specimen of the architectural type of cinerarium, for which cf. Altmann, figs. 125, 126, 127.

Formerly at Grotta Ferrata (reff. in *C. I. L.*).

Gruter, p. Dxcvi, No. 2 (with woodcut); *C. I. L.*, xiv. 2519.

**36. Head of Hadrian on late Antonine bust (pl. 30).**

H. .94 m., antique part of head .23 m.

Alabaster, yellowish. Bust of pink and white alabaster, nude part of breast of Luna marble. Restored: nose, all head and neck except the face, foot of *porta santa*. The head and bust, which is probably modern, do not belong together. The antique face has been broken through at the eyes. The head looks a little to its right. The eyebrows are rendered, and the eyes have iris and pupil incised. The hair over the forehead is in tight curls. Both it and the beard are worked with the chisel. Very poor work, but characteristic of the period.

Inv. Albani, A 23.

*Beschr. Roms*, iii. 1, p. 173, 68; Armellini, iv. 375, 1; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 111 (25), 119.

**37. Bust of Zeus Sarapis (pl. 30).**

H. .47 m. Greek marble (perhaps Pentelic). Restored: nose, upper lip, surface of lower lip (in plaster), some locks of beard. Lower part of bust.

The head is of the usual bland Sarapis type with the locks falling over the forehead (note the three in the centre) and down the sides of the face, the high forehead with a deep furrow across it, the broad cheeks, and the short, tightly curled beard. On the top of the crown is a ring, within which the head is hollowed out to carry the modius. The back of the head is smoothly chiselled; the hair in front and the beard show an extravagant use of the drill.

From the fact that a mantle-fold passes across the left shoulder behind and forwards under the hair falling on that shoulder, it is probable that the head belonged originally to a low-cut bust or a complete statue, wearing, as is customary with Sarapis, a chiton, and an himation falling forwards over the left upper arm.

Overbeck mentions this among better-known busts and statues of Sarapis, and an admirable cameo of Alexandrine date in Naples repeats

very closely this type, which is ultimately derived from the Zeus ideal best represented in the Zeus of Otricoli.<sup>1</sup>

Poor work of the latter half of the second century A. D.

Inv. Albani, B 27.

Armellini, ii. 203, 2; Overbeck, *Kunstmythologie*, Zeus, p. 312; cf. Furtwängler, *Antike Gemmen*, pl. 59, No. 10, and for Sarapis types, Overbeck, *loc. cit.*, pp. 305 to 321.

### 37a. Grave altar of Aemilia Repentina (pl. 34<sup>a</sup>).

H. .68 m., width .35 m. Luna marble. The top mouldings in the centre are restored in plaster.

The altar is slender and tapers upwards; the mouldings at the foot are simple and bold. On the front face is a sunken panel with the inscription. On the left face is an urceus, on the right a patera. The lid is too large and does not belong. It is of coarse workmanship of about the end of the first century A.D., and carries a rounded gable, within which are a wreath, with a rosette in the eye, and taeniae; at the sides are bolsters, with rosettes in relief at the front ends.

*C. I. L.*, vi. 2, 11163.

### 38. Statue of the young Dionysus (pl. 20).

H. 1.66 m. Greek marble, probably Pentelic. Restored: lower half of the r. upper arm, first finger of the r. hand, most of the bunch of grapes; lower portion of the l. forearm above wrist, a long narrow piece on front of l. thigh, big toe of r. foot. On the head, a piece of hanging lock below r. ear (in plaster), and a mass of hair and wreath on the l. side of the head above the l. ear. Of the panther, the head and forepart of body with forelegs (except feet). The statue has been broken through neck, both thighs, both ankles, and lower part of support, and through the hanging portion of the chlamys. On the outer surface of the support above is a square attachment-surface with an iron dowel in the centre. Behind the l. knee is a small hole filled with lead (perhaps a dowel-hole). The surface is corroded and the face much cleaned. The neck is strengthened by a block left in the cutting.

The youthful god wears the nebris and chlamys, a somewhat rare combination. The former, knotted on the left shoulder, falls across the trunk and down the right thigh and is cut in very low relief. The chlamys is thrown over the left shoulder and round the left arm. He stands in a commanding attitude, the left arm holding the upright thyrsos and the right hand a bunch of grapes. The left foot is advanced and firmly planted, and his gaze is directed also towards that side. His feet are shod with high boots, leaving the toes free.

The head is relatively small. The hair is parted from the centre and drawn into a large knot behind. A broad taenia is wound round the forehead and cuts into the loose locks at the sides of the head. Over this is an ivy-wreath, and a single lock falls from behind the ear on each side on to the shoulders. The face is somewhat lean and the features prominent, with widely open eyes, thin lips, and bony chin. The proportions of the body are slender, and certain forms, as the knees and the lines above the hips, are somewhat emphasized.

The attributes, and to some extent the attitude, are those of the

<sup>1</sup> The type of Sarapis is generally held to have been created by Bryaxis, on the authority of Clem. Alex., *Protrept.*, iv. 48. For the view that the Zeus of Otricoli is derived from an original of the same master cf. Amelung, *Ruins and Museums*, p. 110; *Ausonia*, iii (1908), p. 120. [H. S. J.]

Praxitelean Dionysus described by Callistratus, but in no other respect is a further comparison with the works of Praxiteles possible.

Poor Roman copy from a late Hellenistic original.

Probably the *Bacco grande come il naturale* purchased by Pius IV from Rinaldo da Mantova for 27 scudi on November 12, 1565 (Lanciani, *Storia*, iii, p. 227). Bertolotti, *Artisti Lombardi a Roma*, ii, p. 171, seems to be wrong in stating that it was purchased from Niccolò Longhi. Presented by Pius VI to the Conservatori (Inv. Boccapaduli 60). Transferred to the Nuovo Palazzo in the seventeenth century and placed in the Salone. Removed to the Galleria before 1736.

Franzini, E 4; Bottari, iii. 30; Montagnani-Mirabili, ii.<sup>1</sup> 100 = i.<sup>2</sup> 48; Righetti, i. 69; Clarac, 682, 1596 (p. 381 R), and text, vol. 4, p. 199 (note the restorations there given); Armellini, iv. 376; *Museo Italiano delle Antichità Classiche*, iii, p. 785 (Milani); Roscher, i, pp. 1140, No. 4, and 1142 (a) (Furtwängler).

### 39. Head of Aphrodite (pl. 30).

H. .45 m., with foot .603 m. Marble, *grechetto*. Restored: nose, piece on forehead (in plaster), lobe of l. ear; the bust with the lower part of the neck.

The head is turned sharply towards her left shoulder and is tilted backwards rather than forwards. The mouth is slightly open, and the upper teeth are not visible or perhaps not given by the copyist. The hair drawn back rather tightly covers the upper third of the ear. A taenia is wound round the hair with a double twist. The hair-knot behind is roughly blocked out and prolonged downwards on to the nape of the neck, forming a kind of support to the latter.

The head is a poor but careful copy on a small scale of the Aphrodite attributed (on the basis of the coins of Cnidus) to Praxiteles.

This head (which stood in the Sala delle Colombe in the eighteenth century) was traditionally known as 'Niobe'.

Doubtless from the Albani collection, but not certainly to be identified.

Mori, iv, Misc. 8, 3; Armellini, iii. 243, 3; Furtwängler, *MW.*, p. 551, note 2, No. 13 = *MP.*, p. 322, note 3, No. 13; Klein, *Praxiteles*, p. 252, note 2 B, Heads No. 8.

### 40. Seated female statue, restored as Ceres (pl. 20).

H. 1.31 m. Luna marble. Restored: head with neck and part of shoulders behind, edge of chiton over r. shoulder and in front on the r., the l. breast from shoulder to girdle, both arms and hands with piece of drapery held between fingers of l., the forepart of l. leg from the thigh-joint to the ankle, the forepart of r. foot, the seat and plinth. The arms are antique but adapted to the statue. The l. foot, together with the chiton edge, has been broken off, but is antique and belongs.

The figure is that of a girl seated on a rock or stool with the upper half of the body bent slightly forwards, and the right shoulder lowered and advanced. Her knees are placed somewhat apart, and the right foot is withdrawn towards the left heel. She wears a thin close-fitting sleeveless chiton, tightly girt high up just under the breasts and falling heavily and irregularly over the feet and on the plinth. Over it is a long narrow mantle, held up under the left arm and wrapped round the thighs and knees twice, the other end appearing behind near the left hand. The material of the two garments is thin, and both fit closely to the long slender form. The folds are interrupted and irregular, and over the lower part of the legs peculiarly clumsy.

The statue is much damaged and badly restored. The fashion of the drapery cannot be dated earlier than from Hellenistic times, the drapery being similar in substance and folds to that of certain statues found at Pergamon and now in Berlin, and other types probably invented in Asia Minor schools during the third and second centuries B.C.

Poor Roman work.

From the Vatican, Inv. Boccapaduli 3. Transferred to the Nuovo Palazzo in the seventeenth century and placed in the Stanza del Gladiatore; removed to the Galleria before 1736, temporarily placed in the Atrio (1817), and brought back in 1818.

Montagnani-Mirabili, ii.<sup>1</sup> 104 = i.<sup>2</sup> 46; Righetti, i. 68; Clarac, 982 B, 2274 N (p. 606 R); Armellini, iv. 389. Cf. Pergamene types in *Altertümer von Pergamon*, vii, p. 87, pl. XX, and Muse types in Watzinger, *Relief des Archelaos von Priene*, p. 11.

Alin. 27138.

**40a.** Altar to the Magna Mater and Attis, dedicated by L. Cornelius Scipio Orfitus (pl. 34<sup>a</sup>).

H. 1.10 m., width .60 m. Greek marble, *grechetto*. Restored: upper mouldings, l. upper edge, piece on r. side, upper r.-hand corner.

On the front face, incised below the inscription, is the priestly Phrygian cap and a pedom; on the right face, a straight and a curved flute grouped with cymbals; on the left face, two torches and a tympanum. These are presumably rough representations of the instruments used and carried in the processions at the great spring festival of six days.

An altar dated A.D. 295, and dedicated by the same man to the same deities, is in the Villa Albani. Found in 1745 on the Via Appia between S. Sebastiano and the tomb of Caecilia Metella, together with the altar to Sol Sarapis in the Stanza del Fauno (No. 1 a), and given to the Museum by Benedict XIV. On the family of the dedicator see on Fauno 1 a.

Ficoroni, *Gemmae Antiquae*, p. 139 = Fea, *Miscellanea*, i, p. clxii, *mem.* 90; For the Albani altar cf. *C. I. L.*, vi. 505; Zoega, *Bassirilievi*, i, pl. 13, 14, pp. 46 ff. *C. I. L.*, vi. 506 = 30782, Dessau 4144.

**41.** Herm of Zeus Ammon (pl. 30).

H. .54 m. Greek marble. Restored: nose, upper and lower edges of l. ear; base of bust. The head is badly preserved.

This strongly built head with massive neck (unbroken) has ram's ears and the twisted ram's horns lying close to the sides of the skull. To judge from the rectangular sockets at the sides of the herm shaft the face should be placed more vertically so that the gaze should be horizontal. The hair of the crown is short, cut in high relief and tumbled. There is no taenia or ring. The hair between the horns is in three masses running from front to back, suggestive of the forelocks on the animal. The beard is dense and strongly curled. While the horns and ears and the growth of the horns from the brows are closely studied in a naturalistic sense, the general forms of the head and face are completely human, and the expression of concentrated energy is individual and almost portrait-like. The forehead is arched and elaborately modelled, the skin over it is wrinkled as with age, and the brows are drawn together in a frown. The line of the eyebrow forms a complex curve, overhanging the eyes at their inner angle and passing over to the temples in a high arch. The axis of the eyes is inclined downwards towards the outer angles.

This head—far more powerful in the invention than in the execution, and therefore probably a copy—is clearly distinguished from the more noble but less individualized fifth-century B.C. types; cf. the heads at Ince-Blundell (*Münchener Abhandlungen*, xx, pl. X) and Wörlitz (Arndt-Amelung, 398, 399). Overbeck compares it with the types on Roman coins. But though the workmanship is Roman, the type allies itself more nearly to late fourth century or early Hellenistic portraits.

Once in the Cesi collection, then in that of Cardinal Albani.

Inv. Albani, B 16.

Drawn (when in the Cesi collection) in the Cambridge Sketch-book, fol. 56 (*Fahrh.*, vii (1892), p. 98); Statius, pl. 58 (in the Cesi collection); Bottari, i. 4, Animad., p. 6; Mori, iv, Misc. 28, 2; Montagnani-Mirabili, iii, *Osserv.*, p. 17; Armellini, i. 89, 2; Overbeck, *Kunstmythologie*, Zeus, p. 281, pl. IX, 9 (text, Zeus, p. 281); *Ann. d. I.*, xx (1848), p. 190, No. 4.

#### 42. Seated female statue (pl. 20).

H. 1.70 m. Luna marble. Restored: feet, l. side of face, and most of the drapery on the head.

The figure represents a matron seated on a moderately high, four-legged, cushioned stool. She is clad in a long tunic, and has a *pallium* wrapped about her body and covering the back of the head. The feet are stretched out in front on a footstool; the l. foot crossed over the r. The l. arm rests on the waist. The r. hand is held up to the chin. As far as one can judge from the way the hair is worn, the figure would date from the late Republican period; for the hair compare the group in the Vatican (*Sala dei Busti*, 388). The original type of the statue probably was a work of the middle of the fourth century B.C. Poor work.

Found in 1817, with No. 58, in the Vigna Moroni opposite the church *Domine, quo vadis?* on the Via Appia, and bought by Pius VII; wrongly called Julia Maesa, because a sarcophagus (*Scala*, 2) supposed to represent Severus Alexander hunting was found with it (Fea, *Nuova descrizione*, ed. 1824, p. 204).

Placed in the Museum in 1818 and called Julia Pia.

Montagnani-Mirabili, ii. 94; Righetti, i. 81; Clarac, 897, 2285 A (p. 549 R); Armellini, iv. 372; Helbig, i.<sup>2</sup> 450; Hekler, *Münchener Arch. Studien*, pp. 142 ff., fig. 9; *Jahresh.*, xi, Beiblatt, 195 ff. Cf. Furtwängler, *Samml. Sabouroff*, text to pl. XV-XVII, Anm. 23.

Alin. 27135; And. 1491; M. 10412.

#### 43. Head of Antinous (pl. 30).

H. .72 m., antique part .385 m. Pentelic marble. Restored: nose, piece on top of head with peculiar attachment, bust, and foot.

The head looks with rather a melancholy expression to l. The eyes are rendered by a semicircle between two vertical curved lines. The eyebrows are indicated. The hair hangs round the face in a thick mass of long curls. The loose ends are undercut with the drill. Round the head is a much damaged laurel-wreath, which, according to Dietrichson, indicates that Antinous is here represented as Apollo. Poor work.

Inv. Albani, B 179.

Bottari, ii, *Osserv.*, p. 35; Mori, iv, Imp. 20, 2; Levezow, *Antinous*, p. 29; Montagnani-Mirabili, iv. 1, p. 108, and plate facing; Armellini, ii. 141, 2; Dietrichson, *Antinous*, p. 186 (18).

**43 a.** Fragmentary cinerarium of C. Larinas Atticus (pl. 34<sup>a</sup>).

H. .23 m., width .345 m. Luna marble.

The lid is lost. The upper portion of the central and left panels, both ends and parts of the lower edge, are broken away. The whole has been surrounded by a narrow fillet incised with a wavy line, and is divided into three panels. In the central panel is the inscription with an imprecation in the name of Isis against any one disturbing the ashes or removing the altar. In the left panel is in relief a sistrum, and below it a patera; in the right a situla, from which issues a snake.

Rough late work.

This urn, which was formerly in the Palazzo Delfini and previously in the Palazzo Caffarelli, near the Campo dei Fiori, was broken and part of the inscription with the name lost, before it entered the Museum, doubtless with the Albani collection.

Drawing in the Dal Pozzo collection (Franks, *Brit. Mus.*, ii, f. 2 (211)); Gruter, DCCCXVII, No. 1; *C.I.L.*, vi. 3, 21129; Dessau 8179.

**44.** Seated male statue (pl. 21).

H. 1.20 m. Luna marble. Restored: thumb of l. hand and part of tablet, parts of drapery. The head is set in, but apparently does not belong; it seems antique, although worked over.

The figure sits on a four-legged, cushioned stool, with l. foot slightly drawn back, wearing sleeved tunic, toga, and calcei. The hands rest on the thighs; the r. holds a roll, and the l. a tablet. The face is clean shaven. The hair is smoothly rendered. The head is exceedingly well preserved, and much better in style than the body. It is probably of the time of Tiberius. The torso is an ordinary grave statue of the Imperial period.

From the Vatican, Inv. Boccapaduli 54 (*Augusto a sedere*). Transferred to the Nuovo Palazzo in the seventeenth century and placed in the Stanza del Fauno. Removed to the Galleria before 1736.

Drawn by Heemskerck, i. 60; Bottari, iii. 52; Montagnani-Mirabili, ii. 81; Clarac, 912 B, 2334 (p. 560 R); Armellini, iv. 370.

Alin. 27128.

**45.** Roman male portrait (pl. 30).

H. .83 m., antique part .47 m. Luna marble. Restored: tip of nose, edges of ears, great part of bust, and foot.

The head looks to r. and represents a man in the prime of life with a short beard and moustache. The hair and beard are in a mass of loose curls well worked with chisel and drill. The moustache and eyebrows are just indicated. The eyes have iris and pupil incised. Very good work of the Hadrianic period; it shows a dash of the Greek influence which pervaded Roman portraiture at that time (cf. *Imp.* 49), to which it has some resemblance.

Inv. Albani, B 173.

Armellini, ii. 181, 1.

**46.** Selene (pl. 24).

H. (from the highest point of the chlamys) 1.90 m. Luna marble. Restored: nose, lips, both horns of the crescent, r. hand and torch, some fingers of l. hand, toes of l. foot, most of the piece of drapery connecting the l. hand with the l. side; many drapery folds; plinth.

The goddess is represented in movement as though alighting on the

ground. Her chlamys is blown out above her head, and the loose folds of her chiton are spread out on each side through the movement. The short folds of the diplois below the girdle are also blown to one side. She is clothed in a sleeveless Doric *chiton poderes*, fastened on the shoulders and girt at the waist over the long diplois, which extends at the sides on to the thighs. On her feet are fine sandals with cut and decorated straps. The substance of the chiton is thick and heavy, but in the representation of the movement the forms of the body are clearly defined, and dense folds are collected at the sides and outline the contour. A few shallow folds traverse the lower limbs, mainly following their axis. The head has a simple form, with high smooth forehead, narrow deep-set eyes, and a small mouth. The modelling, especially of the chin and lower jaw, is full and massive, and the contour of the face forms a strong oval. The hair, treated very simply, is parted and swept back, just covering the tips of the ears, to a large knot behind, in front of which a lock falls on to each shoulder. A small lock strays in front of each ear.

This type, with crescent on the forehead, semilunar fold above the head and both hands held out, alighting on the ground or from a chariot, is frequently repeated in Endymion scenes on Pompeian paintings and later sarcophagus reliefs. Robert traces the prototype of the Pompeian scenes and certain figures in the round to a Hellenistic work, and the original of the sarcophagus reliefs to a Roman work somewhat later in date than the Pompeian series. Certainly this statue, though similar in general action, differs materially in detail from the majority of the Selene representations on the sarcophagi, and on the other hand, in the forms of the head and the fashion of the drapery (apart from the chlamys), it suggests an even earlier scheme than Robert's presumed Hellenistic group. The definite scene of Endymion and Selene, as Robert shows, could not have been earlier than Alexandrine times, but it would seem that the artist first creating this Selene type used Greek motives invented in the late fifth or early fourth century B.C.

A dull, uninspired work of Roman date. Found outside the Porta San Sebastiano, probably at Palombaro, near Tor di Mezza Via di Albano, by Cardinal Ottoboni, and presented by him to the Museum in 1735 (Valesio, *Diary*, Oct. 18, 1735: cf. inscr. on base).

Ficorini, *Roma Antica*, p. 271 = *Gemmae Antiquae*, p. 142 = *Mem.* 110, ap. Fea, *Miscellanea*, i, p. clxx; Bottari, iii. 18; Montagnani-Mirabili, ii.<sup>1</sup> 98 = i.<sup>2</sup> 22; Righetti, i. 177; Clarac, 562, 1204 (p. 298 R); Armellini, iv. 366; Robert, III. i, p. 53. For Vatican statuette cf. Amelung, *Vat. Cat.*, i, pp. 531, 630, Museo Chiaramonti, Nos. 341 and 445.

Alin. 27121; M. 740.

#### 46a. Sarcophagus: Education of Dionysus (pl. 24).

H. .545 m., length 1.53 m., depth of side (pt. of lid .145 m.). Greek marble. Restored (from l. to r.): r. forearm of standing female figure, toes of r. foot of seated satyr, toes of l. foot of Silenus; l. forearm of Silenus beating satyr, and part of the satyr's rump; r. arm and r. half of face of seated nymph, r. leg and l. arm of infant Dionysus, rim of basin, drapery, and l. rump of nymph holding vase of water, face of nymph standing next behind; right-hand upper corner of sarcophagus.

The reliefs fall into three scenes, two of which occupy the left half and one the right half of the front side.

(1) The scene on the right shows a seated nymph holding on her lap with her left hand the infant Dionysus, while with her right she lifts

a cloth or garment; she wears on her head a sakkos, an himation drapes her lower limbs, and round her breast is a broad band (the strophion). A small female figure, whose chiton slips from the r. shoulder, is looking over her shoulder and clashing cymbals. Two other nymphs stand to the right of this group, and are distinguished by the same arrangement of the himation round the legs; the front one bends over to pour water into a round basin from a fluted vase, the other leans in an easy attitude with legs crossed, r. arm outstretched, and l. bent and resting on the back of her hip. Two more female figures, draped in the Ionic chiton and himation, complete the scene, the one crouching on her heels and raising a dish of fruits as though to tempt the child, the other standing behind her and pointing towards him.

The other half of the front shows two scenes.

(2) On the l. is seen the young Dionysus, here represented as about four years old, standing on a rock; he wears the nebris across his breast; a nymph on his r., clothed in a chiton and wearing the sakkos, is engaged in winding a fillet round his head with both hands; and a young satyr seated below her is fastening the r. cothurnus of the child, the l. foot being already shod. Dionysus leans on the satyr's head with his r. hand, and looks towards his l., grasping with his l. hand a large vine-stem supported for him by a Silenus, who with his r. hand seems to be twining a taenia round its stem. Silenus is seated on a rock, his mantle thrown loosely round his waist, and a nymph or maenad, in chiton, himation, and sakkos, leans over his r. shoulder, extending her hand towards the child.

(3) To the r. a young satyr, crouching on the ground, seeks to parry, with his l. hand placed palm outwards on his back, the blows which a Silenus aims at him. Silenus grasps his r. shoulder and raises a doubled strap in the other hand; as in the former scene, he is bald and snub-nosed, but here his himation is knotted in front of his waist and drawn closely round him. In front a full wine-skin lies on the ground. Another young satyr stands behind his companion in an abandoned attitude, his r. arm raised to his head, his l. lifting a bowl to his lips; over his l. shoulder hangs a skin.

This third scene has no obvious connexion with the other two, and is replaced in a Munich sarcophagus, which repeats them, by a group showing Dionysus learning to ride. Some have explained it as showing the game of Askoliasmos, which consisted in jumping on an inflated wine-skin, with a penalty for falling off. Heydemann, however, thinks it is merely a genre scene amongst the followers of the god—the guilty satyr has been caught stealing, while his comrade has been more successful. Such an explanation better agrees with a very similar scene on a bronze handle in Naples, where the satyr is being beaten for dropping a basket of fruit; and better unites the group with the scene on the left, as the composition seems to demand—the seated nymph in (1) and the Silenus in (3) form a symmetrical design in the centre, and each half of the relief contains one scene falling into two subdivisions. The *short sides* each bear a griffin in relief. The *lid* shows, at the corners, masks with long hair and frowning faces; they have been partly cut off at the back to fit something in.

The front edge is high and bears a frieze of garlands tied with

fluttering taeniae, and supported at intervals by Erotes. The edges at the sides are narrow, and show a roughly cut spray of ivy leaves.

The composition is well designed, the figures are graceful in proportions and lively in movement; the whole is eminently Greek in feeling, and recalls late fourth century and early Hellenistic types.

There are sarcophagi of similar type at Munich (*Beschr. der Glyptothek*, No. 240; Sitte, *loc. cit.*, fig. 111) and at Woburn Abbey (Michaelis, 169, Smith, *Cal.*, 110), and a fragment representing Scene (2) published by Sitte, *loc. cit.*, pl. ix.

The sarcophagus was brought in 1740 from the church of San Biagio at Nepi, in the crypt of which it formerly stood, and presented by Benedict XIV to the Museum (*Descr.*, 1750, pp. 57, 71).

Foggini, 60; Righetti, i. 161; *Beschr. Roms*, iii. 1, p. 170; Armellini, iv. 369; Heydemann, *Dionysos' Geburt und Kindheit* (10. Hallisches Winckelmannsprogramm), pp. 48-9; Friederichs-Wolters, No. 1824; Helbig, i.<sup>2</sup> No. 451; Sitte, *Jahresh.*, xii (1909), p. 220, figs. 112, 113. Cf. Schreiber, p. 462.

#### 46 b. Double herm of Dionysus (pl. 24).

H. .26 m., with foot .37 m. Luna marble. Restored: the noses and front edges of both busts. On the top is a hole in which are the remains of a dowel.

The two heads are of the same type, and are bound with a wreath of ivy and berries. Across each forehead is a taenia, and a single lock on each side falls on to the shoulder where it divides. The beard is outlined in the archaic manner.

Decorative work of Roman date.

Inv. Albani, B 229.

Mori, iv, Misc. 44, 1; Righetti, ii. 262, 3; *Beschr. Roms*, iii, p. 170; Armellini, i. 38, 1.

#### 46 c. Statuette of reclining River-god (pl. 24).

H. .47 m. Marble, *grechetto*. Restored: a piece on the r. forearm below the elbow, the l. forefinger, the top of the cornucopia. The head has been broken off, is of the same marble, and appears to belong.

The figure is of the usual River-god type, reclining on his left elbow, with a cornucopia resting along his left arm and ears of corn in the right hand. The head, bearded and bound with a taenia, is turned sharply towards the left shoulder. An himation covers his back and lower limbs. The upper surface of the base is worked in waves, indicating flowing water. The back of the statuette is left rough.

Poor work of late Roman date.

From the Vatican, Inv. Boccapaduli 70 or 72. Transferred to the Nuovo Palazzo in the seventeenth century and placed in the Sala delle Colombe. Removed to the Salone before 1687 and thence to the Stanza del Gladiatore, where it stood in the eighteenth century. Placed in the Galleria by 1817.

Righetti, i. 186; Clarac, 749, 1821 A (p. 432 R); *Beschr. Roms*, iii, pt. i, p. 170, No. 46; Armellini, iv. 344.

#### 46 d. Small bearded herm of archaistic type (pl. 24).

H. .26 m. Greek marble. Restored: half the beard on the r. side with the side locks and r. shoulder. Base of bust.

The head is bound with a ring or taenia, beneath which the hair hangs on the forehead and down the cheeks in long spiral curls. The

beard is also rendered in symmetrical tightly curled locks. At the back of the head the hair is smooth and the ends fall on the nape of the neck.

Poor work of Roman date.

Probably from the Albani collection; in the Museum in 1736 (Gaddi, p. 174). Formerly in the Sala delle Colombe.

Mori, iv, Misc. 41, 2; *Beschr. Roms*, iii, p. 170; Armellini, iii. 311, 2.

#### 47. Bust of Zeus, called Giove della Valle (pl. 31).

H. .78 m., with foot 1.00 m. Parian marble. Restored: nose, all bust below neck. The surface of the face has been cleaned.

The head, of fine workmanship, has the typical characteristics of the Zeus ideal in the long hair mounting up from the forehead and falling down over the ears to the neck behind, the expansive forehead and the compact beard leaving the lower lip entirely free. The locks of the hair and beard are more massed and the forehead less high and broader and less broken up than in the Zeus Otricoli type, and the natural spring and twist of the hair is better given. The forehead is wide and the modelling clear but restrained. The brows are fully modelled over the outer angles of the eyes, and both the brows and the outer angles pass abruptly into the plane of the temples. The eyes are large and open and the pupils are slightly hollowed. The mouth is open and the upper teeth visible. The bony substructure of the brow and cheek is distinct, the tissues over them are thin and the skin of the face is clearly rendered. The expression is dignified and mild, approximating to that of Asclepius. The crown of the head is low and surrounded by a ring or taenia (carelessly cut as though under the hair).

The workmanship is skilful and shows a masterly use of the drill. Though the forms are relatively simple, and the type is clearly a derivative from Greek models, the treatment does not suggest a careful copy. So far as it is a copy, the forms represent a type parallel to, but distinct from, such types as that of the Zeus of Otricoli, or possibly its later derivatives.

Good Roman work of the second century A. D.

From the Albani collection, formerly in the Della Valle collection, where it was seen by Aldrovandi (1550), p. 212; probably either No. 145 or No. 186 in the inventory of that collection, see *Jahrb.*, vii (1892), p. 235.

It stood in the Stanza degli Imperatori until 1817.

Inv. Albani, C 17.

Mori, iv, Imp. 46, 1; Locatelli, ii. (frontisp.); Montagnani-Mirabili, iv. 1 (frontisp.); Righetti, ii. 262, 2; Armellini, iv. 347, 1; Overbeck, *Kunstm.*, Zeus, p. 77, No. 4.

M. 11563.

#### 47 a. Altar of Minerva, dedicated by the Ministri of a College (pl. 31).

H. .90 m., width .48 m. Luna marble.

The altar has on the four sides reliefs within a moulding, and between these and the cornice is the inscription, also on the four sides. Both the inscription and the reliefs are much damaged and defaced, the latter in part intentionally. The form is slender and there are numerous narrow mouldings at the base.

The relief on the right face represents a sacrifice. Across the top is a fillet with the ends hanging down; in the centre is the figure of Minerva, archaic in type, with the body fronting, the head turned to left, the left arm raised as though holding a spear, the right arm extended forward. She wears a helmet and a close-fitting Ionic chiton and is set

on a high square basis. In front of this is an altar. To the right are the traces of the sacrificans; above of a flute-player, to right again of a camillus in a short tunic. Almost hidden behind the altar are the traces of another youthful camillus. On the left of the altar are the traces of a bull led by the popa, and above these of the victimarius with an axe on his left shoulder.

On the front face are a similar fillet, a lituus, a flamen's cap (albo-galerus), and a sacrificial knife; and below these, various tools, including saws, an axe, and adzes.

On the left face, below the fillet, is on the right a figure in tunic and toga, turning to the left, and carrying on his outstretched right hand a figure of Minerva similar to that on the right face. In the left half of the relief are traces of three (possibly four) female figures, the foremost two of whom are placing their hands on the statue, as though to receive it. The fourth side, now hidden, carries (according to Gruter, *loc. cit.*, *infra*) instruments of ritual. The condition of the altar is such that neither the inscription nor the reliefs are clear. It appears to be an altar set up by the ministri of a college of fabri to Minerva. One relief presents the usual scene of sacrifice before the image. The opposite scene has long been taken to represent the delivery of the Palladium to the Vestal Virgins by Numa.

In the middle of the sixteenth century the altar was in S. Giorgio in Velabro. Subsequently (1706) it stood in the Belvedere of the Vatican and was included in the inventory of the Museo Ecclesiastico of Clement XI, from whence it passed to Cardinal Albani. In the Stanza del Fauno in the eighteenth century, then on the Scala.

Drawing in the Dal Pozzo collection (Windsor, 8362 f., 8377); Foggini, 13-15, and p. 51, headpiece; Mori, i, Scala 10; Righetti, ii, 369 (one face); *Beschr. Roms*, iii, pt. 1, p. 169; Armellini, ii, 133 (three faces); *Bull. Com.*, 1890, p. 275, No. 109 (Huelsen). For the instruments cp. Blümner, *Technologie*, vol. ii, p. 220, fig. 42 d.

*C. I. L.*, vi, 30982.

#### 48. Niobid (pl. 21).

H. (to top of plinth) 1.27 m. Marble, *grechetto*. Restored: head and neck; r. forearm, wrist, and back of hand; l. arm and hand; all r. leg from the middle of thigh together with the drapery hanging over it; l. thigh broken and patched; whole plinth and support together with l. knee to foot and the drapery.

The youth, with head turned to his left shoulder and looking upwards, is sunk on his left knee; he steadies himself with his outstretched right leg, the foot of which is pressed against the uneven ground. He keeps himself erect by leaning his clenched right hand on his right thigh, and by clasping with his left a projecting rock. In the right groin is a mark where an arrow was formerly inserted.

This statue has been restored on the basis of the replicas in Florence, but here the knee rests on the same level as the extended right foot, an arrangement which diminishes the height and destroys the design of the right leg. The chlamys is rightly restored from the replica (Amelung, *Führer*, No. 179), as is clear from the small piece of the upper edge of the fold on the antique portion of the right thigh.

The form is slender as suits the age. The contracted abdomen and flanks, the chest expanded as with a sob of pain, and the swaying pose, give a clear image of the moment and the boy's fate. The bony frame

(cf. the collar and breast bones) is strong, the muscles are full and rounded, but fade away at their edges into the surrounding structures. Their general character lies midway between the broad planes of fifth-century works and both the smoother and the more highly modelled types of the later Hellenistic period.

Since the discovery in 1583 of the Niobid group now in Florence it has been generally accepted that that series and this, with other replicas, are copies of 'Niobe's dying children' in the Temple of Apollo Sosianus in Rome. In his time, Pliny states, there was uncertainty as to whether they should be attributed to the hand of Skopas or Praxiteles. This hesitation has not been removed by the discovery of copies. Further, the treatment of the motive as a free-standing group, the use of uneven, rock-like bases, and the character of the Chiaramonti Niobid, taken as an accurate representation of the original works, have been adduced by certain writers as proofs of a later date than that of Skopas or Praxiteles. That they are more closely related, directly or indirectly, to the Attic school of the fourth century than to any clearly characterized Hellenistic school is undoubted, and the poorness of the copies makes it difficult, if not impossible, to decide whether they are by one hand or several, and whether by a master or by his atelier.

Roman copy. Stated by Righetti, *loc. cit.*, to have entered the Museum under Clement XII; in 1750 it appears with No. 20 in the Stanza dei Filosofi. It was afterwards removed to the Salone, and finally placed in the Galleria in 1818.

Bottari, iii. 42; Mori, iii, Fil. 2, 2; Montagnani-Mirabili, ii.<sup>1</sup> 89 = ii.<sup>2</sup> 65; Righetti, i. 76; Clarac, iv. 588, 1273 (p. 315 R); Armellini, iv. 396, 2; Helbig, i.<sup>2</sup> 452. Cf. Stark, *Niobe u. die Niobiden*, pp. 118 ff. and 214 ff.; Friederichs-Wolters, 1247-59; Klein, *Praxiteles*, p. 319 f.; E. Gardner, *Handbook of Greek Sculpture*, pp. 421 ff.; Overbeck, ii, p. 78 f.; Amelung, *Führer durch die Antiken in Florenz*, p. 115 f.; Collignon, ii, p. 536 f.; Klein, ii, p. 301. For the replicas in Florence cf. Amelung, *Führer*, Nos. 178, 179.

Alin. 27142; And. 1752; B. 16636.

#### 48a. Sepulchral monument of the Rupilii (pl. 21).

The base on which this statue stands consists of a family sepulchral monument. H. .58 m., length .995 m. Italian marble.

On the front are represented the busts of a husband and wife. The husband is clean shaven, and his eyes are plain. His bust includes the chest and right arm folded across the breast. He is dressed in a tunic and toga. The bust of his wife is similar except that there is a veil over the back of the head. Her hair is parted in the centre. On the end is a similar male bust, below which is inscribed:—

C. RVPILIVS. C. I. A . . .

From the style of the busts it is ordinary work of the first century B. C. Unpublished: the inscription is omitted in *C. I. L.*

M. 10445.

#### 49. Colossal head of goddess (pl. 31).

H. .735 m., with foot .97 m. Pentelic marble. Restored: lower half of neck with bust; small patches in plaster on the stephane, hair, nose, and edge and lobe of l. ear. The surface is untouched and, except for some corrosion of the face, is in good condition. There is a flaw in the marble running from the parting of the hair across the forehead and inner part of the l. eye. Another flaw, protected by a clamp, runs from the top of the head towards the l. ear. The head is hollowed out, and the back of the head and neck, if completed originally, was added in a separate piece.

The head is turned towards the right shoulder, and the expression in the fully opened eyes, the slightly dilated nostrils, and the parted lips is vivacious. The hair is parted in the middle, the tresses in front being carried back under a broad diadem to a knot behind, the hair of the crown passing downwards towards the same knot. Its surface is deeply cut, and the separate locks, becoming looser and more projecting as they approach the ear, are rounded and incised. The forms are massive, especially those of the forehead above the eyes and of the lower jaw. The eyelids have sharp, somewhat unyielding edges, and the bow-shaped upper lip contrasts strongly with the straighter and simpler lower lip.

While the fine design and excellent workmanship indicate a Greek work, the treatment of the hair and some slight formalism in the face, the passages from areas with bony substructure to those without such substructure being slurred, suggest a date not earlier than the beginning of the third century B.C. This head was enumerated by Graef among works showing the Scopaeic tradition. After the discovery at Lycosura of the group by Damophon of Messene Helbig recognized a distinct similarity between the three Lycosura heads, now in Athens, and the Capitoline head. Amelung (*loc. cit.*) has affirmed these works to be by the same hand and of Hellenistic date. While undoubtedly akin, this head, if taken as an original Greek work, shows also marked differences, especially in the treatment of the hair and in the formalism of the face. It is more nearly allied in form, in modelling and in treatment of marble, to a colossal head (probably of Artemis) found in the sanctuary of Diana at Nemi and now in the Ny-Carlsberg Museum. This also is probably an original of Hellenistic times.

Good Hellenistic work.

Inv. Albani, B 211. (The modern inscription on the base has no connexion with the head; see on *Fil.* 49.)

Armellini, iv. 356, 2; Brunn-Bruckmann, 265; *Röm. Mitth.*, iv (1889), p. 218; Helbig, i.<sup>2</sup> 453; *J. H. S.*, xxiv (1904), p. 53; Amelung, p. 174 f., fig. 95. For the Lycosura heads cf. Brunn-Bruckmann, Nos. 478, 479, 480; *Amer. Journ. Arch.*, x (1906), pp. 302 ff.; *B. S. A.*, xii, p. 109, and xiii, p. 357. For the Ny-Carlsberg head cf. *Cat.* (1907), No. 87, pl. VII.

Alin. 11746; Inst. 1203, 1204 (r. profile); M. 8162.

## 50. Torso of Discobolus restored as a combatant (pl. 21).

H. (from the r. hand to lower edge of plinth) 1.48 m. Luna marble. Other measurements: from the clavicular notch to the navel .23 m.; from the navel to the pubic line .10 m.; between the nipples .264 m. Restored: head and neck; both arms with part of shoulders, extending to piece of ribs behind under l. arm; both legs with feet and plinth. The antique portion has been much worked over by the restorer.

This statue, in spite of the disturbing restoration, has long been recognized as a full-sized replica of the Myronian Discobolus. The restorer, Pierre Étienne Monnot (*b.* 1658, *d.* 1733), has lowered the trunk too far on the thighs and has turned the head rightly but too sharply towards the right shoulder. From the fractures on the torso he has given on the whole the right direction to the thighs and the upper arms, but the form of the muscles around the left shoulder-blade and the position of the latter would not admit of so much weight being thrown on the left hand. The design of the whole is ruined, having become angular and scattered from being compact and self-centred. Lucian's description has made certain the identification of this type with the statue

of Myron, and the character of the head and torso in the Massimi and other copies both agree with, and give a standard for, Attic work of this period. The Capitoline torso, though dry and lifeless, seems accurate or at least shows archaic characters. The surface of the body is formed by broad planes meeting at relatively sharp angles. The muscles are given in great detail and are defined by shallow grooves. They lie almost on the surface, arise and end abruptly, and are not followed under and over their neighbours. The movement of the trunk is rendered, not as a continuous torsion, but in three segments, corresponding to the pectoral, the costal, and the abdominal areas, each portion retaining to excess its symmetry. The spines of the dorsal and sacral vertebrae on the back and the broad muscles are given with equal clearness and anatomical accuracy. To judge from the head (in a cast) of the Massimi replica that statue should be a fine and careful work, but the Capitoline torso is apart from it a safer standard for the original than those in the Vatican, the British Museum, and the Museo Nazionale in Rome. It is in better condition than the two former, and more careful in execution and more detailed than the latter.

Bulle (text to Arndt-Amelung, 500, p. 41) enumerates twelve full-sized replicas (inclusive of the Museo Nazionale torso, found 1906, and excluding No. 7 which is under size) and four smaller examples (including No. 7 and excluding the Gherardi cast, which is probably modern). Studniczka enumerates and discusses five replicas of the head.

Good first-century work.

Lucas (*Röm. Mith.*, xvi (1901), p. 244) identified the torso with that represented in a drawing, wrongly attributed to Leonardo da Vinci, in the Library of Christ Church, Oxford (Ridolfi drawings, vol. B, f. 21, reproduced in *Bull. Com.*, 1899, p. 105), with the legend *Cauato* (which simply means 'drawn') *in casa di Zampolino* [i. e. Giovanni Ciampolini] 1513 in Roma. This collection passed to Giulio Romano in 1520 and was afterwards dispersed, so that the torso *might*, as suggested by Bottari (iii, p. 156), be one of the *torsi di gladiatore* mentioned by Aldrovandi—in the Cesi collection (p. 122) and in the Mellini collection (p. 179). In the early part of the eighteenth century it was in the possession of the French sculptor Pierre Étienne Monnot (see above). It was acquired for the Museum by Clement XII, and placed in the centre of the Salone, in the place now occupied by No. 5. By 1817 it had been removed to the Galleria.

Bottari, iii. 69; Mori, ii, Grande 27; Montagnani-Mirabili, i.<sup>1</sup> 84=ii.<sup>2</sup> 103; Righetti, i. 67; Clarac, 858 A, 2212 (p. 523 R); Armellini, iii. 273; Overbeck, i, p. 274; Collignon, i, p. 472; Klein, ii, p. 3; Helbig, i.<sup>2</sup> 454.

Alin. 11748; And. 1708; B. 4251 (g, e); C.R. 731, 424 (g); M. 727, 2142 (g).

## 51. Head of Aphrodite (pl. 31).

H. .63 m., with foot .875 m. Parian marble. Restored: nose, patches on upper lip and r. eyebrow (in plaster); piece on crown of head, a piece of hair above l. ear; bust with lower portion of neck. Probably the piece on the crown and a large piece at the back of the skull were made in separate pieces. The whole surface is badly preserved.

The head is turned slightly towards her right shoulder and looks directly forwards. The forehead swells slightly in the centre, and the frame of the head, especially about the cheeks and the low jaw, is massively built. The lower lid at its outer end passes upwards and

under the extremity of the upper lid. The hair, swept back from the forehead with a curious roll in the middle as a parting, and hiding three-quarters of the ears, forms full elastic rolls at the side of the head and especially behind the ears. The knot behind rests low down on the neck.

This head, previously regarded as a Niobid, was selected by Braun for his nobler Aphrodite type, and despite the poorness of the copy, his selection is fully justified. Klein enumerates four other replicas and attributes the original to Praxiteles. The large build, the full wavy hair, the broad modelling, undoubtedly indicate a fine original of the mid fourth-century school, and a comparison with the better copies of the Cnidian Aphrodite, such as the Kaufmann head, show an essential similarity between the two types. There is, however, suggested a greater dignity of expression and a larger style in this type, which was probably draped.

Inv. Albani, B 212. (The modern inscription on the base has no connexion with this head, which in the eighteenth century stood on a cipollino column beside the window at the end of the Galleria: see on *Fil.* 49.)

Righetti, ii. 237; Armellini, iv. 368, 3; Brann, *Vorschule der Kunstmythologie*, p. 53, pl. 82; Klein, *Praxitelische Studien*, p. 19, n. 2, and p. 54, n. 1.

## 52. Female figure restored as a Muse (pl. 21).

H. 1.38 m. Torso, Luna marble; head, Greek marble. Restored: nose, chin, back of head with knot of hair. The head is antique, but does not belong. Neck with r. shoulder, r. arm from the middle of the upper arm, l. forearm, l. foot with the lower half of shin, and drapery folds over it, and toes of r. foot; various folds of drapery, plinth.

The figure is reclining negligently with the left foot crossed over the right and supports her left side against a pillar, the top of which she presses between her left side and arm. She is clothed in a fine *chiton poderes*, girt rather low at the waist, and the folds of the kolpos fall down over the girdle, especially at the sides. The chiton forms short sleeves over the upper arms, and as is shown by better preserved replicas, should have slipped over the left shoulder, leaving it bare. A thin mantle is wound round the lower half of the body, rather higher across the back than in front, where the upper part is thrown over in a triangular fold. The free ends of the mantle are caught up between the left arm and the pillar and fall forwards over its front surface. The folds of the garments are frequent and complex, and a difference in texture between the two is given, though the substance of both is thin and their folds deeply cut. The forms of the body are clearly shown through both garments. The head should be turned towards the right shoulder. The right position of the forearms and any attributes held by the hands cannot be determined. The head, which is much damaged, has the hair parted and drawn simply into a knot behind. Round the head is bound a laurel-wreath with a medallion above the brow. The head is antique, does not belong, and is probably a Roman portrait. There are seven replicas of this type known, including a fragment of the upper half of the torso in Frankfurt (Municipal Gallery, No. 152); and Amelung adds to the number a statue in Naples (Clarac, 498 C, 1019 B, p. 258 R), differing only in that the mantle is drawn over the head behind and held by the right hand, that the right shoulder is bared and not

the left, and that the pillar is lower and reaches the forearm only. The Naples statue has the head unbroken, and is regarded by Furtwängler as a copy of an Aphrodite by an Attic master of the end of the fifth century B. C., and by Amelung as a copy of the Aphrodite Urania of Phidias. The series to which our statue and the Naples statue belong are regarded also by both these authorities as variants of the same original, the differences being due to the copyists. From their number and uniformity, however, it is perhaps better to regard this group as copies of an original of the same school or even by the same hand as the Naples Aphrodite. The fashion of the chiton and himation and their characteristics of lightness of substance, and of complexity, sharpness, and depth of folds, have their closest parallels in the figures on such Attic monuments as the Parthenon frieze and Nike balustrade. A late adaptation of the type is to be found on an Augustan relief (*Rev. Arch.*, xxxiv, I, pl. 11).

Fair Roman work. Stated by Righetti to have been found near Tivoli, probably because it came from the Villa d'Este (Inv. 1572, No. 32, Del Re, *Antichità Tiburtine*, p. 30); bought by Benedict XIV in 1753 (see Ashby in *Archaeologia*, lxi, pp. 244 f., 255) and placed in the Stanza del Gladiatore, where it remained until 1816.

Mori, iii, Vaso 14; Montagnani-Mirabili, i.<sup>1</sup> 43 = ii.<sup>2</sup> 63; Righetti, i. 65; Clarac, 508, 1019 (p. 265 R); Armellini, ii. 168; Roscher, i, p. 413 f. (Furtwängler); Amelung in Arndt-Amelung, text to No. 512 (ii, p. 45 f.). For the Naples Aphrodite cf. Arndt-Amelung, 512-13, and *Bonner Jahrbücher*, ci, pl. VII, and text, pp. 153 ff. (Amelung). For replicas in the Louvre cf. Fröhner, *Sculpture antique*, 379; Clarac, 295, 1016 (p. 149 R), and Fröhner, 380; Reinach, ii, p. 303, 1. For a replica at Smyrna cf. *B. C. H.*, v, 1881, pl. 13, pp. 279 ff.; Reinach, ii. 403, 3. See also Clarac, 515, 1041 C (p. 269 R).

Alin. 27125; And. 3981.

### 53. Bust of Lucilla (?) (pl. 32).

H. .80 m., bust .64 m. Luna marble. Restored: tip of nose, small pieces of the drapery, and foot.

The head is turned to r. with a proud expression, and represents a lady in the prime of life. The hair is parted in the centre and waved down at the sides covering the ears. At the back it is twisted in a knob. Some loose curls are left before and behind the ears. The eyebrows are just indicated and the eyes have iris and pupil incised. The bust is draped with a tunic and a cloak.

This head reproduces the Gabii type (Bernoulli, *op. cit.*, p. 174 (1)), of which there are twelve replicas, and which Bernoulli says must be Faustina the younger, Lucilla, or Crispina. From the likeness of the coin-portraits of Lucilla to this type, and from the other busts found with the Markouna replica, it seems probable that this is a portrait of Lucilla. It is a very fair example of the later Antonine style, and seems antique in spite of Bernoulli's doubts.

Formerly in the Barberini collection. Presented by Cardinal Spinelli to Benedict XIV in 1750, and by him to the Museum (Rodocanachi, p. 161, n. 4, who cites no authority).

Tezi, *Aedes Barberiniana* (1642), p. 205, cf. p. 177 (engraving, reversed); Bottari, ii, p. 42; Mori, iv, Misc. 36, 2; Montagnani-Mirabili, iv. 2, p. 126; Locatelli, ii, p. 124, fig. after 60; Armellini, iii. 296, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 194 (3), 223, pl. LIX; Helbig, i.<sup>2</sup> 455.

**53 a.** Grave-altar of L. Avilius Dionysius, set up by his wife Claudia Helice (pl. 32).

H. .65 m., width .41 m. Greek marble, *grechetto*.

The lid is lost and the upper moulding largely broken away. The altar is tall and slender. The sunken panel in front carries below part of the inscription, above (on a more deeply cut ground) a relief of L. Avilius Dionysius with bared head, staff in right hand, a short tunic and mantle, and sandals. On each side of him is a horse, each with his name (Aquila and Hirpinus) and his victories inscribed. They are eating fodder from his left hand.

On the left face is a jug, on the right a patera.

The deceased was a supporter or organizer of the Red faction in the games (*conditor gregis russatae*), and probably the trainer of the winners represented.

Known in the sixteenth century (reff. in *C. I. L.*).

Drawing in the Dal Pozzo collection (*Brit. Mus.*, Franks, vol. ii, f. 8); Boissard, *Romanae Urbis Topographia*, v (1600), pl. 90; Montfaucon, *L'Antiquité expliquée* (1719), v. 1, pl. 46 (after Boissard); Armellini, iv. 339, 2; Friedländer, *Darstellungen aus der Sittengeschichte Roms*, ii, pp. 307 ff.; Marquardt, *Röm. Staatsverwaltung*, iii, p. 520, n. 5, p. 523, n. 3.

*C. I. L.*, vi. 10069 (cf. 10072, 10067, 10071).

#### **54.** Statue of Roman lady (pl. 25).

H. 1.835 m. Pentelic marble. Restored: whole r. arm with hand, l. forearm, first and second fingers and tip of thumb of l. hand, a triangular piece on the mantle between the l. hand and side, a small fold in l., many folds of drapery, a separate piece on drapery, which is inserted between the thighs and the upper edge to the mantle in the middle line, the plinth. The head is broken off, but belongs. Restored: tip of nose, curl hanging down on l. side.

The figure stands upright with the left foot raised, the right arm resting on the back of the right hip, the left arm bent and the hand holding one end of the mantle. The position of the right restored arm is justified by a worked-down surface where the hand rests. The position of the left arm is rightly placed by the antique upper edge of the mantle and the antique left hand. The head is raised proudly and turned slightly towards the left shoulder. The lower half of the statue is covered by a mantle, which from the left hand passes round the back and legs, the other end falling down by the left side. The torso in front is entirely nude from the neck to the upper part of the thighs. The mantle is of thin material and clings closely to the limbs in frequent sweeping folds. On the feet are sandals.

The pose is full of character with a marked contrast of line, and the modelling is simple and schematic. The upper half of the torso is slender and round and the right hip is contained in a single bold contour. The prototype was undoubtedly an Aphrodite of the fourth century B.C. It has been compared to the Venus of Melos, but is rather allied to the Venus of Capua or Arles. Compare the figure of a Roman lady of this period on a relief in the Lateran (Benndorf-Schöne, 448, Altmann, p. 58, fig. 50).

The head looks to its l. and has a proud expression. The hair is heaped up over the forehead in a mass of curls worked by the drill; at the back it is plaited and coiled up. A loose curl hangs down behind each

ear. The features have a slight likeness to the so-called Julia of the Braccio Nuovo, which was found with a statue of Titus (Bernoulli, *Röm. Ikon.*, ii. 2, p. 45, pl. XV).

Inferior Roman work of the last quarter of the first century A.D. Found outside Porta S. Sebastiano (see No. 46) and given by Cardinal Ottoboni in 1735 (Valesio, *Diary*, Oct. 18, 1735). Placed in the Galleria when acquired.

Gaddi, p. 158; Ficoroni in *Roma Antica* (1741), p. 271 = *Gemmae Antiquae* (1757), p. 142 = *Mem.* 110, ap. Fea, *Miscellanea*, i, p. clxx; Bottari, iii. 54; Montagnani-Mirabili, ii.<sup>1</sup> 95 = ii.<sup>2</sup> 84; Righetti, i. 175; Clarac, 607, 1340 (p. 326 R); Armellini, iv. 342; Forcella, i, n. 228; Bernoulli, *Röm. Ikon.*, ii. 2, p. 51.

#### 54 a. Head of Satyr (pl. 25).

H. of antique portion .27 m., total .345 m. Marble, *grechetto*. Restored: part of r. ear, bust, r. horn (in plaster). The head is well preserved, but has been severely cleaned and worked over.

The head is that of a boyish satyr with blunt horns growing on the forehead below the line of the hair, pointed ears, hair irregularly disposed in separate tufts, and an expression of wild delight on his countenance. His mouth is wide open, showing the upper row of teeth and part of the gum. Across the crown of the head there is a slender rounded taenia.

The type is characterized by the strong bony frame (as in the forehead and chin), the elaborate modelling and dimpling of the surface (as on the forehead and the areas round the mouth and eyes), and the dry, close treatment of the skin. The neck is lithe and the details closely given.

This head belongs to the class which Furtwängler has described as of the woodland or country type. It is less grotesque and wilfully distorted in features than *Salone* 6 and *Fauno* 1. Arndt enumerates four other heads, replicas of the same original or closely allied.

Inv. Albani, B 114.

Mori, iv, Misc. 36, 1; Armellini, iii. 296, 1. Cf. Furtwängler, *Der Satyr aus Pergamon*, p. 5, and for similar heads Arndt-Amelung, Nos. 400 and 1478 (right), and Lateran Museum, No. 252 (Benndorf and Schöne, No. 75).

#### 54 b. Infant Heracles and snakes (pl. 25).

H. .64 m. Parian marble. Restored: nose, r. arm from shoulder with all free part of snake, half r. foot, penis. The surface is much worked over.

The infant Heracles is seated on the ground, with the left leg bent and the toes tucked under the other knee. His body is inclined to his left, and he is struggling with two snakes, one of which he forces against the ground with his left hand, while the other he holds away from him with the right.

The forms of the body are plump and square, and the modelling rendered in a perfunctory manner by hard grooves. Even the passage of the thigh into the trunk, and the pressure of the toes against the right knee, are indicated in the same rude manner. Such excellence as the statue possesses resides in the head, which may be called a vivacious portrait of a second-century Roman *gamin*, though essentially the modelling and work is no better. The hair is rendered in loose strands, undercut, and with small attachments between the locks. The eyebrows are

hatched, the pupils sunk, and the irises incised; the nipples are also sunk.

The subject is common in Greek times on coins (Thebes, Ephesus, Lampsacus, &c.) and elsewhere, but this work is thoroughly Roman in form and treatment and, though much inferior, may be compared with the boy with the mask (*Fauno* 8).

The base, which belongs, has a bow-shaped front decorated with a groove between plain mouldings; the back is rounded and left rough, as also the sides.

Until 1816 this figure stood in the Stanza del Fauno. It is wrongly stated by *Descr.* 1750 to have been presented by Benedict XIV.

Inv. Albani, B 222.

Bottari, iii. 25; Mori, ii, Ercole 5; Montagnani-Mirabili, i.<sup>1</sup> 46 = i.<sup>2</sup> 39; Righetti, i. 106; Clarac, 782, 1960 (p. 461 R); Armellini, ii. 190; Reinach, *Recueil de têtes antiques* (head only), pl. 267. For the types cf. Lenormant, *Gaz. Arch.*, 1875, p. 67; Mylonas, *Ath. Mitth.*, 1878, p. 267, n. 1; Cultrera, *Saggi sull' arte ellenistica e greco-romana*, i, p. 78.

Alin. 5990; And. 1673 (g, n); B. 16631; M. 5245.

### 54 c. Head of Paris or Ganymede (pl. 25).

H. .41 m., with foot .55 m. Luna marble. Restored: nose; centre of forehead and part of the r. eye; patches on the l. cheek and brow; some curls; peak of cap and most of the side flaps; edge of bust.

The head, which repeats a well-known type, is covered with the Phrygian cap, drawn well over the neck behind, with broad lappets tied on the crown, and a curled peak. The hair, which is deeply drilled, is arranged in symmetrical twisted curls from the forehead over the ears and neck, entirely framing the face. The face, much disfigured by the restored nose, is turned towards the left shoulder and is bent downwards. The contour is oval, and the forehead smooth and low. The eyes are half closed and the mouth droops slightly at the corners. The pupils of the eyes are hollowed and the edge of the lower lid defined by an incised line.

The complete statue would lean the left hand or arm on some support on that side and stand with feet crossed or with the left drawn back, somewhat in the attitude of the Apollo Sauroctonos. The general type is found with many variations, being turned to left or right and having, as symbol, the eagle, or an ox at the foot or merely the cap. The better replicas of the head, in the Louvre and at Woburn Abbey, may well be copies of one or more fourth-century Attic originals, but this inferior Capitoline head gives no assistance in the decision. There are also no means of deciding whether the head belonged to a Paris or a Ganymede.

Inferior late Roman work.

Inv. Albani, D 41.

Mori, iv, Misc. 27, 1; Righetti, ii. 263, 2; Armellini, i. 98, 1; Furtwängler, *MW.*, p. 591 = *MP.*, p. 357, and *Münchener Abhandlungen*, xx (1897), p. 566; Klein, *Praxiteles*, p. 129, fig. 17; cf. Amelung, *Führer durch die Antiken in Florenz*, 51, p. 36; Arndt-Amelung, 1125 and text (Amelung); *Rev. Arch.*, 1904, ii, pp. 343 ff. Replicas at Woburn Abbey, *Münchener Abhandlungen*, loc. cit., pl. VI; in the Louvre, Salle du Héros combattant, No. 535; at Munich, *Beschr. der Glyptothek*, No. 263; in the Palazzo dei Conservatori, *Bull. Com.*, xv (1887), p. 27, pl. 2; in the Vatican, *Museo Chiaramonti*, 587, cf. Amelung, *Vat. Cat.*, i, p. 703.

#### 54 d. Sarcophagus : Rape of Persephone (pl. 25).

H. .62 m., length 2.18 m., depth of side .645 m. Greek marble (small crystals). Restored : six fragments of upper edge ; palm and r. breast of Demeter, part of her chariot-wheel, noses of Aphrodite, Persephone, and Hades, staff of the latter, parts of bow of Artemis, shoulder of Eros with basket ; nose, r. forearm, and parts of drapery of Athena ; reins, part of chariot-wheel, four legs of horses and two of their noses ; r. hand of figure under horses, noses of Hermes, Nike, and Heracles, upper part of Nike's palm-branch.

A plain projecting edge frames the relief above and below. The lid is lost, and replaced by a plain slab of marble.

The long side of the sarcophagus gives the story of the Rape of Persephone in three main scenes.

(1) To the left of the centre kneels Persephone, beside whom a small Eros is engaged with a basket of flowers. She shrinks in alarm from Hades, who approaches from behind, and raises her right hand in fear, while with her left she gathers her mantle round her. Hades, with long wild hair and wearing only an himation flung over the left shoulder and round the waist, bends over to seize her with his right arm ; his left holds the sceptre. Behind are Persephone's playfellows, Aphrodite or Hera, with sceptre, diadem and veil, who leans forward with raised right hand, and Artemis, who holds a bow and is in the act of drawing an arrow from the quiver with her right hand.

(2) To right is Hades in his chariot, supporting Persephone with his right arm and urging forward his three horses (the omission of a fourth is probably due to the copyist). Persephone has portrait-features and coiffure of the second half of second century A.D. Her drapery has fallen to her waist, and with her hands she holds the ends of a flying scarf. An Eros flies beside her. Athena, behind, lays restraining hands on her arm. Above the horses flies an Eros with lighted torch. The chariot is adorned with a spiral-patterned relief. Hermes hastens before the horses, wearing the petasos and a chlamys fastened on the right shoulder ; his feet are winged, and he bears the caduceus. Below the horses and Hermes are three small figures, probably personifications ; first, a recumbent male figure holding a reed (?), behind whom rises a pistrix : this appears to be a water-deity, and possibly represents Lake Pergus, beside which the rape took place. Both he and the next figure raise eyes and hands to the chariot, as though in protest. The second figure, also male, rises half out of the ground, terminating in two snakes ; he is usually identified with the giant Enkelados. The third figure turns in the other direction and lays the fingers of the right hand on the lips ; it is impossible to decide whether it be male or female, and it has been variously explained as Ascalaphus, son of Acheron, who told that Persephone had eaten of the pomegranate in the house of Hades, or Cyane, the playfellow of Persephone, who was changed into a spring when she was carried off.

Advancing to meet the chariot is next a figure of Nike, with outspread wings, bearing a wreath and a palm-branch. To the right, at the corner, is Heracles, wrapped in the lion's skin and carrying his club. By his feet is seen the head of Cerberus. The last group is supposed to allude to the possibility of return from Hades, as Heracles came back unhurt.

(3) On the extreme left of the relief is Demeter in her chariot, drawn by two winged serpents yoked together, searching for her daughter.

Her hair is unbound in sign of mourning, her chiton has slipped from her right shoulder, she holds a torch in the left hand and the remains of another in the right (lately restored as a palm). Beneath the chariot reclines the figure of Gaia, crowned with ears of corn, holding a cornucopia, supported also by an Eros.

The left short side has a very rough relief of two maidens bending over a basket of flowers, while their heads are raised in alarm, looking behind them: these are interpreted as companions of Persephone.

On the right short side is an equally rough relief, showing the return of Persephone. She stands, veiled, before Hades seated on his throne, and stretching out his right hand to her, while he rests the other on his sceptre. Behind them Hermes appears to call her to depart. This scene may also be interpreted as the arrival of a soul in Hades.

This representation of the myth belongs to Class I of Förster and Overbeck, with movement from left to right, and to the second division of the class, which gives three scenes, the *ἀνθολογία* as well as the *ἀρπαγή* and the *πλάνη*, or wandering of Demeter. The chief peculiarities of this example are (α) the figure called Ascalaphus or Cyane, (β) the figures of Nike and Heracles with Cerberus, and (γ) the nudity of Persephone in the scene of the *ἀρπαγή*.

The work is very clumsy and rough, and cannot be dated before the third century.

Placed in the Stanza del Gladiatore when acquired, but transferred to its present position by 1750.

Inv. Albani, C 36.

Foggini, 55, and fig. on p. 257; Hirt, *Bilderbuch* (1805), i, pl. 9, No. 5 (incomplete and incorrect); Welcker, *Zeitschrift*, i (1818), pp. 25 ff., No. 2, pl. I. 7, pl. II. 6 (short sides); Righetti, i. 144; *Beschr. Roms*, iii. 1, p. 165; Armellini, iv. 348 and 349; Foerster, *Raub u. Rückkehr d. Persephone*, p. 159; Overbeck, *Kunst-mythologie*, iii. 2, p. 619, pl. XVII. 9, 9 a, 9 b.

Alin. 6016.

### 55. Roman female portrait (pl. 32).

H. .73 m., bust .56 m. Luna marble. Restored: patch of drapery, nose, ears, and foot. The head has been broken off the bust, to which, however, it seems to belong, and is much worked over.

The head, that of a lady in the prime of life, looks to r. The eyes have iris and pupil incised, and the eyebrows indicated. The hair is parted in the centre, and carried down to the sides and back in broad waves, leaving the ears free. At the back it is plaited, and is curled in an oval knob on the crown. The bust is draped with a tunic and *pallium* in its shape, which includes the shoulders and the breasts; it is typical Antonine. The hair-dress resembles that of Faustina the elder.

Inv. Albani, B 108.

Armellini, ii. 147, 3.

### 56. Group of Roman matron and her son (pl. 22).

H. 1.15 m. Luna marble. Restored: head and neck of mother, her r. arm and hand, her l. knee with her son's arm resting on it, toes of l. foot; the boy's head is antique, but has been reset and apparently does not belong.

The matron sits on a low stool. Her r. foot is drawn back slightly: she wears shoes, and is clad in a long, sleeved tunic girt just below the breasts, and a cloak. Her l. hand rests on her son's shoulders. He

stands by her l. leg, and is ridiculously small. He is clad in a tunic and toga, and wears a *bulla* about his neck. His l. hand clasps the fold of the toga, while his r. rested on his mother's knee. He wears shoes. The head has fat features. For these reasons the group was called Agrippina and Nero.

Poor work of first century A.D.

From the Vatican, Inv. Boccapaduli 59 (*Tutela con un putto senza testa*). Removed from the Palazzo dei Conservatori to the Nuovo Palazzo in the seventeenth century and placed in the Stanza del Fauno. Removed to the Sala delle Colombe before 1736, and to its present place before 1775.

Righetti, i. 185; Armellini, iv. 340; Montagnani-Mirabili, ii.<sup>2</sup> 83.

And. 1643; B. 16620.

### 57. Roman male portrait (pl. 32).

H. .73 m., bust only .56 m. Luna marble. Restored: tip of nose, small pieces of drapery, foot of *breccia rossa*. Otherwise in excellent preservation.

The head, which represents a man in middle life, looks straight before it. The eyes have iris and pupil incised, and the eyebrows are indicated. The beard and hair are in loose curls, which show a considerable amount of drill work. The bust is draped with a tunic and toga. Good work, rather too highly polished. The head has the appearance of that of a philosopher. In style it is like busts of Antoninus Pius (cf. Imperatori 35). The head, which was nameless in the Albani Collection, has, since coming to the Capitol, been dubbed Mettius Epaphroditus (an identification rightly rejected by Bernoulli) on the ground of its supposed resemblance to the statue in Palazzo Altieri.

Inv. Albani, B 94.

Bottari, i. 80; Armellini, iii. 326; Bernoulli, *Gr. Ikon.*, ii, p. 202.

### 57a. Altar dedicated to Sol Invictus Deus by P. Aelius Amandus, Eques Singularis (pl. 34<sup>a</sup>).

H. .66 m., width .37 m. Marble, *grechetto*.

On the front face in a sunk panel is the inscription. Upper moulding is strongly pronounced. Above is a gable with anthemion at the ends. In the gable, in relief, is the bust of the god; behind his head seven rays in low relief; on the left a flagellum, on the right a globe, with incised bands across it.

The altar was dedicated in the year A.D. 158 in the consulship of Sex. Sulpicius Tertullus and Q. Tineius Sacerdos, and is the earliest dated dedication to the Syrian god under this general title.

Copied by Fabretti in the property of the Ceuli on the Pincian, at the end of the seventeenth century.

Wissowa, *Religion u. Cultus der Römer*, p. 305, n. 5.

C. I. L., vi. 715.

### 57b. Cippus of Socrates (pl. 32).

H. .665 m., width .275 m. ? Luna marble. Broken across relief, through neck and wrist of lower figure, and across inscription. Both heads chipped.

In a sunk panel above the inscription two male figures are shown reclining, each on the left elbow. The upper one holds a ring-like object in the right hand; the left is broken off, but perhaps also held an

object. The ground is indicated below him. The lower one extends the right hand, and has a vase with flowing water below the left hand. The lower limbs of both are draped in the himation.

The rudeness of the work and its unfinished state make it impossible to explain with any certainty the subject of the relief. The inscription, which is on one and the same slab with the relief, is an ordinary dedication of a mother to her dead son. The first line dedicates the memorial also to the gods of the underworld. The lower figure with the vase of flowing water suggests a river-god or water-nymph. The upper figure may represent the dead person.

Once in the vigna of L. Orsini outside Porta Salaria; afterwards in the possession of Ficoroni. In the Museum since 1742.

Drawing in the Dal Pozzo collection, *Brit. Mus.*, Franks, ii, f. 20 (258); *I. G.*, xiv. 1775.

### 58. Seated male portrait statue of the third century (pl. 23).

H. 1.70 m. Marble, *grechetto*. Restored: nose, ears, l. hand, fingers of r. hand and part of tablets, l. elbow, legs of chair, l. foot, and part of drapery above ankle.

The man sits on a four-legged chair with a high curved back and a cushioned seat. He is clad in a sleeved tunic and a *pallium*. The l. foot is drawn back under the chair, the r. is advanced. The r. arm rests on the thigh, and the hand holds tablets. The l. hand is held up towards the face. The head looks to r. The eyes have iris and pupil incised. The hair and beard are indicated by incised strokes of the chisel on a rough surface, in the usual manner of the first half of the third century; cf. *Imp.* 60.

Found with No. 42 in 1817 (see on that No.) and bought by Pius VII. Placed in the Museum 1818, and called Trajanus Decius; the base on which it rests bears a modern inscription (Forcella, i. 52) which refers to Inv. Boccapaduli 13, now in the Vatican Library.

Righetti, i. 146; Clarac, 897, 2285 B (p. 549 R); Armellini, iv. 354.

Alin. 27129.

### 59. Modern bearded male bust (pl. 32).

H. .69 m. Pentelic marble. Restorations: tip of nose, l. ear, part of the foot; r. ear has been half broken off. The foot, though made separately, clearly belongs, since the quality of the marble is the same.

Two points about this bust are peculiar. There is a sword-belt over the cuirass, and the name-plate is quite plain. Apart from these its style is not antique, and is much rather that of sepulchral busts of the seventeenth century. Bernoulli ignores this bust, which in modern times has been arbitrarily called Pompey.

Inv. Albani, C 8 (*busto all' eroica*).

Mori, iv, Misc. 34, 1; Armellini, iii. 286, 1.

### 60. Satyr with a flute (pl. 22).

H. 1.295 m. Parian marble. Restored: of head, nose, l. horn, tip of r. ear, the l. ear, neck. Both hands and wrists with flute, piece of nebris on breast; second toe of l. foot. The head is antique, but does not belong.

The torso is a copy of the same original as No. 12, though of somewhat better workmanship. The support is without the pedum and the ox in relief and herein agrees with the majority of the other copies. The head should be turned somewhat towards the left shoulder and the

flute (tibia vasca, not a pipe) should be held across the mouth and the lips placed to the side of the upper end.

The head, though on the same scale, differs from the heads remaining unbroken on other replicas. It is the head of a somewhat older youth, the face is more oval and of a finer form. The hair round the forehead is upright, whereas in the heads of the torso-type the central locks only are brushed up. The horns grow through and under the hair and curve backwards close to the skull in the manner of the Polyclitan Pan, whereas in the heads belonging to this torso the horns appear as small knobs on the forehead below the hair-line.

Arndt refers the original of this head to the Praxitelean circle about the date of the Hermes of Olympia.

This statue was placed in the Stanza del Fauno when acquired and removed to its present place in 1818. Nibby (ap. Mori, *loc. cit.*) states that it was found on the Aventine with No. 12; but the second Faun discovered on that occasion was of the type of the Resting Satyr (Ficoroni, *Gemmae Antiquae*, p. 140 = *Mem.* 94, ap. Fea, *Miscellanea*, i, p. clxiv); and Nibby's statement seems to arise from a misunderstanding of *Descr.* 1750 (p. 28), where only *one* of the flute-playing Satyrs is said to have been found on the Aventine.

Inv. Albani, D 16.

Bottari, iii. 31; Mori, ii, Ercole 20; Montagnani-Mirabili, i.<sup>1</sup> 55 = i.<sup>2</sup> 50; Righetti, i. 53; Clarac, 705, 1676 (p. 399 R); Armellini, iii. 223; Klein, *Praxiteles*, p. 212, n. 1, No. 6; Arndt-Amelung, Nos. 411-12. Cf. text, ii, p. 31 (head only). See also on No. 12.

C.R. 720 A, 421 A (g).

### 60 a. Parts of a pair of colossal feet (pl. 23).

Greatest length (along sandal on inner side), right .433 m., left .57 m. Pentelic marble. Restored: part of great toe of left.

Both feet have a prepared sloping surface at the back, in the centre of which is a large dowel-hole, and probably belonged to a colossal draped statue. Both rest flat on the ground, and the left seems to have been slightly advanced, the right bearing the weight. They are shod with thick-soled sandals, following the outline of the toes, and attached by slender straps which pass between the first and second toes and are decorated with leaf- or arrow-shaped ornaments. On each side, under the first joints of the big and little toes, are leather rolls.

Careful work.

Given by Benedict XIV in 1744 (*Descr.* 1750, p. 70) and placed at the entrance of the Galleria.

Mori, i, Scala 9, No. 1, 2; Armellini, ii. 131, 1 and 2.

### 61. Statue of Heracles (pl. 22).

H. 2 m. Parian marble. Restored: nose, lips, piece of r. ear, r. arm from above the elbow with the hand and torch, l. arm from below the deltoid muscle with the hand and coil of snake, base with the r. leg to below the knee, l. leg up to thigh, and the hydra-trunk and all the coils of the snakes (made in several pieces). On the r. side of the body at the level of the hip there is a large oval surface which has been worked smooth. On the l. hip there is a large clamp cutting on the antique portion, and behind it a circular patch, both filled in with plaster. The l. arm is attached to the shoulder with a long clamp (hidden with plaster).

Heracles is struggling with some monster, here restored by Algardi (b. 1602, d. 1654) as a female hydra of strange and unprecedented type.

His chest is distended, his muscles tense, and he is clearly compelled to use great force. He drives forwards from the right leg with the left leg advanced, and from the position of his shoulders and the antique portion of his right arm appears to be forcing down some opponent below or in front of him. As Pallat has suggested, unquestionably the best solution of the pose on the ground of prototypes and to explain the action is the struggle of Heracles with the Kerynean hind, with each hand grasping an antler and the left knee forced on to the shoulders of the animal. The area on the right hip would thus be explained as the base of a support for the right antlers, and the drive of the right leg would be due to the attempt of the hind to resist the pressure of the left knee of Heracles.

It should be noted that no part of Algardi's hydra is antique, and that on the antique portion of the Heracles there is no trace indicating the nature of his opponent.

On the other hand difficulties are created by the existence of the fragment No 61 a, for this is traditionally held to be the original left leg of the statue, found on the same spot subsequently to Algardi's restoration, and thus to be proof of the justness of his restoration. As Pallat (*loc. cit.*) shows, the fragment has undoubtedly been roughly fitted (either through original misfit or subsequent breakage) to the statue, and in modern times has had the sides of its base re-cut, probably in view of its separate exhibition as a marble. From the presence of distinct veins in its substance, and their absence on the groin and hip of the Heracles, and the regularity of the prepared attachment-surfaces on the fragment, it is clear that the latter has never been in one piece with the torso and afterwards broken off. From the direction of the surface on the thigh and the shape of the surface at the top of the support, it is clear that the piece was made to fit a torso with just such a fracture as that of Heracles' left leg, and to receive a right thigh in one piece with the torso, as is also the case with the Heracles. Further, the fragment, while making a more finely designed decorative support than Algardi's hydra, implies as much violence of movement in the lower limbs at least of its completed statue and also less justification for that violence. For the hydra head on the fragment allows one free snake head only, and that of smaller diameter and probably less length than any of Algardi's.

The surface of the marble is fresh and is in remarkably good condition, far better than that of the Heracles. It carries the marks of the same instruments as Algardi's restored portions and similar variations of wear. It seems most probable on the whole that the fragment also is modern and an attempt at restoration previous to Algardi's. Being conceived mainly as a support it was found inadequate to the action of the torso and rejected.

The figure of the Heracles is of dull but careful execution. To judge from the semi-lunar cutting in the iris of the eye, and the marked drilling of the short-cropped hair, it is of the second century A. D. The surface is much corroded and rubbed down.

Found in all probability during the restoration of the church of S. Agnese on the Via Nomentana, made by Cardinal Verallio in 1620, then in the Verospi collection (Sandrart, *loc. cit.*). Bought by Clement XII for the Museum in 1738 (Valesio, *Diary*, October 9, 1738) and placed

in the Stanza del Fauno, which was hence called Stanza dell' Ercole. Removed to the Atrio by 1817, and recently transferred to the Galleria.

Drawing at Eton, Topham, Misc. (a), Bm 9, f. 34; Sandrart, *Sculpturae Veteris Admiranda* (1680), p. 3, pl. B ('nuper eruta et in Equitis Verospi palatio erecta'); Maffei-De Rossi, *Raccolta* (1704), pl. 136, 137 (pp. 127-8); Beger, *Hercules Ethnicorum ex variis antiquitatum reliquiis delineatus* (1705), pl. 7 (after Sandrart); Montfaucon, *L'Antiquité expliquée*, i (ii), 1722, pl. 141; Bottari, iii. 27; Mori, ii, Ercole 1; Montagnani-Mirabili, i.<sup>1</sup> 49 = i.<sup>2</sup> 42; Righetti, i. 28; Clarac, 797, 2006 (p. 470 R); Armellini, ii. 182. For provenance cf. Urlichs, *Verhandlungen d. Philologenversammlung zu Görtitz*, 1889, p. 315; Pallat, *Röm. Mitth.*, ix (1894), pl. 10, pp. 334 ff. (reff. 10 earlier literature); Helbig, i.<sup>2</sup> 412.

Alin. 27122; Inst. 497 A, 497 B.

**61a.** Fragment of a leg with a support, encircled by a hydra (pl. 22).

H. .98 m. Parian marble.

The leg, which is of colossal size and finely modelled, is cut in one block with a hydra's body and a massive tree-trunk support. The hydra consists of a human (presumably female) head and neck and a serpentine body rapidly diminishing to a tail. The upper end of the body where the neck arises is bulbous in form and covered with rows of overlapping scales. Framing the forehead and in place of hair are seven rolls, one of which is directly traceable into a snake. A second seems to spring directly upwards and is cut short. The remaining five pass into a tangle between the back of the head, the back of the knee and the support, and reappear as five snake heads lying on the body of the hydra and the support. The body of the hydra makes a single coil round the support, a second below the foot, and a third round the ankle of the leg. The face of the hydra is, in distinction from the rest of the work, sketched out only and left rough, the mouth is wide open, and the expression one of agony. Four holes have been driven into the rolls near their origin above the forehead, one being in the centre of the smooth transverse section of the roll which was mentioned above as being cut short. It is clear that a snake head in the round was originally fixed to this surface by means of a dowel and sprang directly upwards. The use of the remaining three holes is not evident.

The condition of the back, the sides of the plinth, and clamp cuttings on its upper and lower surface running to the broken margin behind have been clearly described by Pallat, and he shows that this fragment must have existed before Algardi's modern portions, as an attempt has at some time been made to fix it to the antique torso. The appearances and general form are in favour of the fragment being modern, as shown under No. 61, and it can well have been made between 1620, the probable date of the discovery of the torso, and 1654, the date of the death of Algardi, and the attempted fixation can have been made and rejected within this period. The first record of the fragment and of its discovery subsequent to the restoration of the Heracles is in Maffei-De Rossi (1704). Urlichs, in discussing a much damaged statuette in Würzburg of an Heracles carrying a dead hydra with female head on his left shoulder and arm, has collected the instances on Roman sarcophagi of hydrias of this form. Two of these at least seem to have been known to Aldroandi (1550), and the total number extant is twelve. The sculptor of the fragment may have obtained his notion from such a source.

Bought with No. 61. This fragment stood in the Atrio until recent years, and in *Descr.* 1750 is called *un frammento di un Laocoonte*.

Drawing at Eton, Topham, Misc. (a), B m 9, f. 35; Bottari, iii, p. 71; Mori, i, Atrio 17, No. 4; Armellini, i. 55, 4; Urlichs, *Verhandlungen d. Philologenversammlung zu Görlitz*, 1889, p. 317 (two views); Pallat, *Röm. Mitth.*, ix (1894), p. 335, fig. 1, and pp. 337-40; Helbig, i.<sup>2</sup> 413; Reinach, iii, p. 74, 3.

## 62. Mailed bust of Clodius Albinus (pl. 32).

H. .93 m., bust .72 m. Marble, *grechetto*. Restored: tip of nose, edges of ears, the three curls over the forehead, the foot. The bust has been broken through.

The head is turned to r. The hair and beard are in a mass of tangled curls worked with the drill. The eyebrows are indicated, and the eyes have iris and pupil incised. Over the cuirass is a *paludamentum* fastened on the r. shoulder. The r. shoulder-piece of the cuirass ends in a lion's head.

Good work. The bust shows the shape of the late second century. For a discussion as to the type, &c., cf. *Imp.* 50.

Inv. Albani, A 17 (*busto di Settimio Severo*).

Bottari, ii. 55; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 23 (3), 33.

Alin. 11745; And. 1625; B. 16599; C.R. 742 Y, 426 B (g).

## 63. Mailed bust of Marcus Aurelius (pl. 32).

H. .89 m., bust .70 m. Parian marble. Restored: small pieces of drapery, foot.

The head, which looks slightly to l., represents Marcus Aurelius in middle life. The eyes have iris and pupil incised, and the eyebrows slightly indicated. The hair is handled as a loose mass of short tangled curls, and is freely worked with the drill. The beard and moustache are worked with the chisel, where they lie close to the face, and, where free, with the drill. The head and bust have never been separated. There is a *paludamentum* on the left shoulder.

Found in 1701 in the so-called Villa of Antoninus Pius at Civita Lavinia (Lanuvium); see on *Glad.* 8.

Inv. Albani, A 22.

Bottari, ii. 41; Mori, iv, *Imp.* 25, 1; Armellini, ii. 206, 1; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 163 (9), 178; Strong, *Roman Sculpture*, p. 372.

Alin. 11744; And. 1599; B. 16583; C.R. 742 U, 426 C (g).

## 64. Roman female portrait (pl. 32).

H. .81 m., head .23 m. Luna marble. Restored: nose, chin, various pieces on the head, the neck.

The bust of flowered alabaster is clad in the dress typical of priestesses of Isis, cf. *Glad.* 15. If antique the bust would be unique, but it has a modern appearance, and is probably modern like the foot of *africano*.

The head, that of a woman in the prime of life, is turned slightly to l. The eyes have iris and pupil incised, and the eyebrows indicated. The hair is parted in the centre and arranged over the forehead in a row of sixteen rolled locks. A loose lock hangs before the ears, which are half covered. Above these a narrow rolled fillet is tied round the head. On this two plaited locks are wound round the head. At the back the hair is braided into several plaits which are coiled in an oval on the crown. This coiffure, which occurs on portraits and coins of Faustina the elder,

dates the head (cf. *Imp.* 36, 84), which has suffered from modern polishing.

Inv. Albani, D 35 (?).

Bottari, ii. 39; Mori, iv, *Imp.* 22, 1; Armellini, ii. 193, 1.

And. 1574.

### 65. Funeral relief (pl. 23).

H. .85 m., length 1.45 m. Luna marble. Restored: foot of man on couch, purse, tip of his nose, and corner of *abacus* held by slave.

Lying on a couch on his l. side is the deceased in a semi-nude condition with a garment about his legs. His r. hand holds a purse on his knees; he reclines on his l. elbow, and the hand rested on the knee of his wife, who sits beside him on a chair. She is turned to r., and rests her r. arm and hand on her husband's shoulders. Her feet rest on a footstool, her l. hand lies in her lap. She is clad in a long tunic girt just below the breasts, and a mantle wrapped about the legs, and covering the back of her head and body. Her hair is dressed in the Flavian fashion: over the forehead there is a mass of curls in a *toupet*. At the foot of the couch to the r. of his master's feet stands a slave in a long tunic. In his hands he holds a flat board (*abacus*) on which there are ten flat counters in two rows. Behind the couch in the centre is a draped Flavian male bust in a *clipeus*.

Ordinary work. The relief is traditionally called '*testamentum*'.

Drawing in the Dal Pozzo collection, Windsor, 8542; Foggini, 20; Mori, i, Scala 5; Righetti, ii. 311; Armellini, ii. 125; Altmann, p. 204, fig. 161; *Röm. Mitth.*, xx (1905), Nachtrag zu p. 130 (Amelung); Birt, *Buchrolle in der Kunst*, p. 192.

## SALA DELLE COLOMBE

NOTE.—This room was known as the Stanza delle Miscellanee until 1817, when the crater, now *Gall.* 31 a, was placed in the centre of the room. It was then called Stanza del Vaso until the crater was removed to the Galleria by Melchiorri. It is often impossible to identify the busts placed in this room with those mentioned in the eighteenth-century descriptions, which are vague in their terms, but those for which no provenance is given doubtless correspond with unidentified items in the Albani inventory.

### I. Statuette of Eros (pl. 36).

H. .48 m. Luna marble. Restored: all l. arm, l. shoulder, both legs from thigh, with support, bow, and plinth; both wings (but traces remain of original). The r. arm is lost; the head broken but belonging.

The head is turned to the l.; the r. shoulder is drawn back, the l. hip thrust forward.

The head has long curls and coarse, almost portrait-like features: Inferior Roman work.

From Bevagna (the ancient Mevania), 1813.

Tofanelli (1817), p. 33, No. 7.

## 1 a. Circular marble disk (pl. 36).

Diam. .40 m. Luna marble. Broken across.

On the disk is marked a circle .25 m. in diameter. Within this are indicated, in faint outline, the soles of two feet r. and l. Over the l. foot is inscribed **FRVGIFERAE**, formerly preceded by the word **ISIDI**, which, together with other lines, seems to have been intentionally erased. This disk was in S. Maria in Araceli in the sixteenth century: the foot-prints were believed to be those of the angel which appeared on the mausoleum of Hadrian in the time of Gregory the Great. It was removed to the Capitol on this account (Fabretti, *Inscr.* 471).

Rossini, *Mercurio errante*, 1693, p. 17; Mori, iv, Misc. 45, 2; Armellini, iii. 309, 2; Roscher, ii, p. 526.

C. I. L., vi. 351 (further reff.).

## 2. Roman male portrait (pl. 36).

H. .56 m., head .31 m. Luna marble. Restored: nose, edges of ears. Neck is broken through just below the jaws. Lower part of neck, bust, and foot are modern.

The head looks to r. The face is clean shaven. The eyes have iris and pupil incised. The hair is in small, rather thick curls, worked partly with the drill, and partly with the chisel.

The style is Trajanic, and the subject is beardless, but the rendering of the iris and pupil points to the Hadrianic period. The head must therefore be an early example of the new practice. Moderate work.

Mori, iv, Misc. 20, 2; Armellini, iii. 254, 2.

## 3. Bearded herm (pl. 36).

H. .635 m. Pentelic marble. Restored: nose, patch on left cheek.

This colossal herm is noticeable for the contrast between the archaic treatment of the crown of the head, with finely incised hair falling in a mass on the back and in a lock on each shoulder, and the relatively free arrangement of the slender, loose strands of the front hair and beard. Both hair and beard follow closely the contours of the forehead, cheeks, and lower jaw, and give a marked roundness of outline, which is emphasized by the full, elaborate modelling of the face. The mass of the fringe falls down almost to the jaw in front of the ear, leaving it uncovered. The superficial locks on each side of the middle line of the beard are conventionally arranged, with volute-like ends, evidently an archaistic trait. The expression is open and bland, reminiscent of late fifth or early fourth century B. C. Zeus-types, but the single attribute of the circlet on the hair gives no sufficient indication as to what deity is represented.

Good decorative work of first to second centuries A. D., amalgamating elements proper to Greek prototypes of different periods.

Formerly in the Cesi collection, then in that of Cardinal Albani.

Probably Inv. Albani, B 4.

Statius, pl. 42.

## 4. Roman male portrait (pl. 36).

H. .54 m., head .28 m. Luna marble. Restored: tip of nose, ears, bust, and foot.

The head, which is that of a man in middle life, looks straight before it. The eyebrows are indicated, and the eyes have iris and pupil incised.

The moustache, beard, and hair are short, and lie close to the head, and are worked in small locks by graving strokes with the chisel.

In style the head resembles the so-called Gordian (*Imp.* 64), and, like it, belongs to the period of Severus Alexander. Very fair work.

Mori, iv, Misc. 17, 3; Armellini, ii. 157, 3.

### 5. Roman male portrait (pl. 36).

H. .51 m. Greek marble. Restored: tip of nose, edges of both ears. Neck broken through.

The head is turned to l. The hair is in long, thick, rather disorderly curls. The bust, of early Flavian shape, has no name-plate, and an angular base. On the edge of the base is inscribed:—

#### MEMORIAE

T. FLAVI·EVCARPI·AVONCVLI C·IVLI EVROTIS.

The bust is a developed form of that seen in *Gall.* 34. The style and name indicate the Flavian period as its date. Very fair work.

Inv. Albani, B 110.

Mori, iv, Misc. 34, 2; Armellini, iii. 286, 2.

*C. I. L.*, vi. 3, 18050.

### 6. Roman female portrait (pl. 36).

H. .46 m., head .20 m. Greek marble. Restored: nose, lobes of ears, neck, and bust.

The head looks straight forward. The hair is parted in the centre, and drawn to the back in waves, partly covering the ears. It is then loosely plaited and fastened in a knob. A loose lock hangs down behind each ear. The eyes have iris and pupil incised, and the eyebrows are indicated.

This head recalls the various types identified by Bernoulli with Lucilla, Faustina, and Crispina, without being, however, a replica of any one of them (v. Bernoulli, *Röm. Ikon.*, ii. 2, pp. 189, 221, 245, pl. LII-LIV, LIX, LX, LXIV). Moderate work.

Mori, iv, Misc. 8, 2; Armellini, iii. 243, 2.

### 7. Roman female portrait (pl. 36).

H. .52 m., head .27 m. Greek marble. Restored: nose, both ears, bust, and foot.

The head looks slightly to the l., and represents an elderly lady. The surface is badly weathered, but the modelling of the features is good. The hair over the forehead is erected into a toupet; the lowest row is waved in opposite directions on both sides of the centre of the forehead; the two upper rows are in loose curls. The back hair is braided into a multitude of plaits, which are coiled up on top of the head. In style and hair-dress this head closely resembles *Imp.* 30, which is assigned to the Trajanic period. The eyes are plain.

Bottari, ii, *Osserv.*, p. 34, fig. 2; Mori, iv, Misc. 32, 1; Locatelli, ii, p. 100, fig. after 40; Montagnani-Mirabili, iv. 1, p. 102 and plate facing; Armellini, i. 79, 1.

### 8. Grave altar of T. Apusulenus Alexander (pl. 43).

H. .54 m., width .395 m., depth .343 m. Luna marble. The lid is modern.

The altar has an upper and a lower moulding, each of which has a cymation with a pattern of acanthus leaves. The centre of the upper

moulding, on the front face, has been cut down and inscribed with the letters D. M. The rest of the inscription follows below the moulding.

Beneath is the relief. On the l. is a small girl with curly hair, in long chiton and shoes, supporting on her outstretched l. palm a bird, at which a dog is leaping. Her r. hand is raised in alarm. On the r. a woman in chiton and himation, sitting in a chair with a Sphinx supporting the arm, holds out with her r. hand a bird, for which a small nude Eros is begging. She leans her l. elbow on the back of the chair.

The r. and l. faces of the cippus are incised to imitate courses of masonry, and bear respectively a patera, with leaves in relief, and a jug.

Good work of first century A.D.

Formerly in the Albani collection; in the Museum before 1736.

Gaddi, p. 173; Mori, iv, frontispiece; Righetti, ii. 320; Armellini, iv, frontispiece; Altmann, p. 220, No. 287, fig. 181.

C. I. L., vi. 12250.

M. 10447.

## 10. Colossal head of a Goddess (pl. 43).

H. .548 m. Luna marble. The nose and lips are damaged, also part of the front and right edge of the neck. The surface is much stained. The crown of the head is missing and the remaining surface is left rough; in the centre is a large dowel-hole. The base of the neck has a circular outline with a vertical face.

This colossal head was probably inserted in a draped statue with, a veil over the head. The hair is parted on the forehead and falls on the neck in a roll or plait. The pupils of the eyes are plastically rendered. The face is slightly raised and turned towards the l. shoulder. The surface has been highly polished, and the features are large and simple and without much character. The work seems to be a second century A.D. adaptation of an Hellenistic type, probably created in Asia Minor.

[A very similar head was found at Benevento in 1903 (*Notizie degli Scavi*, 1904, p. 114 f., figs. 9, 9 a). It has been described as Juno (Meomartini, *loc. cit.*) or Demeter (Savignoni).—H. S. J.]

## 12. Double herm (pl. 34).

H. (to base of shaft) 1.095 m., (with plinth) 1.335 m. Luna marble. Restored: both noses, locks at side, base of shaft, and plinth. The heads were broken off, but belong.

The type is that known as *Hermathena* (Cic. *Att.* i. 1, 5; i. 4, 3). The Hermes is youthful, with highly developed forehead, swollen ears, and slight whiskers. The lips are parted. A chlamys in low relief drapes two-thirds of the shaft. The Athena has a very similar face, less highly modelled. The heads are covered by simple round helmets with crests (broken), that of Hermes having wings. Over the shaft, on the Athena side, hangs the aegis, with full-face gorgoneion and scales in low relief, a decorative edge being formed by the snakes.

The work is rough and insignificant.

Inv. Albani, B 225.

Bottari, i, *Animadversiones*, pl. vi (facing p. 18 of text), No. 1; Mori, iv, Misc. 46, 1-3; Montagnani-Mirabili, iii. 2, p. 22, No. 1, *Osserv.*; Armellini, iii. 310, 1-3; Arditi, *Mem. d. Accad. Ercolanese*, i, pp. 46 ff. and pl. 71 (facing p. 70); Dar.-Sagl., s. v. *Hermæ*, p. 132, n. 7.

Alin. 27137 (with 14).

### 13. Sarcophagus of a child, with the myth of Prometheus (pl. 34).

H. .38 m., of lid .28 m., length 1.173 m., depth of side .435 m. Pentelic marble. Restored: nose and upper lip of child on lid; head of a Cyclops, and head and r. arm of corner figure (? Hephaestus), with part of ground behind. The heads of the small slave on r. and of the dog are missing from the lid; the bird and slave on the l. have disappeared except one claw and one foot.

On the lid of the sarcophagus, as on a couch, lies the figure of a child in a long tunic, his l. hand under his head, his r. holding two poppy-heads. Beside his pillow sits a small slave, holding a bird and a bunch of grapes covered with vine leaves; traces of another slave and of the figure of a bird remain at the foot; a small dog sits by the boy's r. hand. The head and foot of the couch are adorned with dolphins.

The front and ends of the sarcophagus are sculptured in high relief with the story of Prometheus and the creation and life of man. An egg-and-dart moulding above, and a plain band below, frame the scenes.

The central group in front shows Prometheus seated, holding on his knee, with the l. hand, the small figure of a man, and drawing back his r. hand with a tool, while he judges the effect; beside him is a basket full of lumps of clay. Standing before him, Athena, in helmet, aegis, and long ungirt chiton, places on the head of the figure a butterfly, symbolizing her gift of the life-giving soul. Her attributes of spear, olive-tree, owl (perched on her shield, adorned with a gorgoneion) are visible in the background. Between her and Prometheus another small male figure stands on a pedestal. To the l., behind Prometheus, reclines a female figure half-draped, representing the Earth. Her head, crowned with ears of corn, is turned to watch the creation, and she holds a large cornucopia, also supported by two Erotes. Above the central group are two of the Fates, one spinning the thread of life, the other tracing man's destiny with a stylus upon a globe placed on a high pillar; she holds an inkpot in the l. hand. Between the figures are two stars. A sun-dial on a pillar stands behind Athena. At the feet of Earth are the small winged figures of Eros and Psyche embracing.

The death of Man is seen on the r. of the centre: stretched on the ground is a small rigid figure, above which hovers the soul in the guise of a butterfly; a small winged Eros or Thanatos, in an attitude of mourning, rests his reversed torch on the breast of the dead. To the r. Hermes Psychopompos hurries away, encircling with his r. arm the dead man's Psyche, a small winged female figure. Between this group and the dead figure sits the third Fate, with an open scroll on her knees. Behind the Thanatos stands a veiled female figure, variously interpreted as Night or Death. Earth, with a cornucopia held by an Eros, is again represented to the r. in the corner.

The scenes of the birth and death of Man are further marked by personifications of Eos or Helios and of Selene. To the extreme l. Eos or Helios, a small figure in a two-horsed chariot, rises from the lap of Poseidon, who is shown reclining, and holding a rudder and a sea-horse. Beneath the horses is a Wind, blowing a trumpet, with his hand to his head (cf. *Fauno*, No. 27 a). To the r., above the third Fate, is

a similar figure in a chariot, which, from the characteristic flying drapery and crescent on the head, represents Selene.

The two ends of the sarcophagus carry on the story of Prometheus. On the l. end, at the front corner, is shown the workshop of Hephaestus, with the god and two Cyclopes hammering iron upon an anvil, beside which stands a round vessel. The cave is indicated by an arched rocky surface. The fire burns on an altar-like erection behind the Cyclopes. Behind them is a half figure with the bellows. In the other corner are two small nude figures, male and female, under a tree, towards which the male, standing on a rock, reaches up. These have sometimes been taken for Adam and Eve in the Garden of Eden (cf. Breymann, *Adam und Eva*, Wolfenbüttel, 1893, pp. 6 ff.), but it is more probable, judging from other representations of the myth of Prometheus, that they are part of a scene representing his gift of fire, with the principal figure omitted through the negligence of the copyist.

The r. end shows Prometheus bound to the rock, with the vulture perched on his knee and pecking at his body. Heracles approaches from behind, with his bow bent to kill the bird; his quiver is slung across his back, and the lion's skin hangs over his club behind. In the top right-hand corner is a small bearded male figure reclining on a rock by a tree, holding a cornucopia and a branch—perhaps representing the mountain-god of the Caucasus.

This scene has been used by Milchhöfer and others for the reconstruction of a group of three statuettes found at Pergamon in 1880, and assigned by Winter to the period of Eumenes II or a little later. These arrange themselves in such close correspondence with the figures in the relief (except that the figure of the Caucasus is in the upper corner 'obviously because of exigencies of space' (Winter)) as to suggest either that the Pergamene group inspired the relief or that they shared a famous prototype.

The work cannot be earlier than the third century A.D.

Formerly in the Villa Doria-Pamfili outside Porta Aurelia, where Bartoli saw it. Later in Albani collection. Until 1816 it stood in the Stanza del Gladiatore.

Inv. Albani, C 32.

Bartoli, *Admiranda* (1693), 66, 67; Montfaucon, *L'Antiquité expliquée* (1722), i. 1, facing p. 24, and i. 2, pl. 131; Gronovius, *Thes. Graec.* (1732), i, pl. 1; Foggini, 25 and fig. in text; Mori, ii, Vaso 17-19; Righetti, i. 75; Millin, *Myth. Galerie*, pl. 93, No. 383; *Beschr. Roms*, iii. 1, pp. 190 ff., No. 100; Guignant, *Rel. de l'Ant.*, iv. 2, pl. 158, No. 603; Armellini, ii. 176-8; Jahn, *Ann. d. I.*, 1847, pp. 306 ff., pl. Q. R.; id., 1860, pp. 369 ff.; id., *Arch. Beiträge*, pp. 169 ff.; Baumeister, iii, p. 1413, fig. 1568; *Wiener Vorlegeblätter*, Series D (1884), pl. xi, 4; Müller-Wieseler, *Antike Denkmäler*, ii.<sup>4</sup> pl. 65, No. 838 a and b; Helbig, i.<sup>2</sup> 457; (fig. on lid) Clarac, 762 A, 1873 C (p. 446 R); *Röm. Mitth.*, xvi (1901), p. 90 f.; Collignon, *Les statues funéraires dans l'art grec*, 1911, p. 373 f., fig. 238. For the Pergamene Group cf. Milchhöfer, 43rd *Berlin Winckelmannsprogramm*, pp. 1 ff. (with fig.); Winter, *Alterthümer v. Pergamon*, vii. 2, pl. XXXVII, pp. 175 ff. For the Creation of Man cf. fragment of relief in the Vatican, *Sala dei Busti*, 353, and Amelung, *Vat. Cat.*, ii, p. 541.

Alin. 6019; M. 730.

### 13 a. Mosaic of Doves (pl. 34).

H. .85 m., width .98 m. Materials: Palombino (white), breccia (browns), nero antico (blacks), rosso antico (reds), smalto (greens). Patches mended and restored

here and there, viz. on r. under dove's tail, under l. dove, and on l. under the vase, and elsewhere.

Four doves have settled on the edge of a bronze bowl, drawn in perspective. Below the handle is a nude figure in relief, in the position of an Atlas supporting the handle. The subject recalls Pliny's description of a mosaic by Sosos in Pergamon (*N. H.*, xxxvi. 184), and may be a copy of it.<sup>1</sup> The mosaic is very fine, of the type called *vermiculate*. According to Furietti, it was distinct from the surrounding mosaic and inserted subsequently as an *emblemata*. The colour ranges in yellows, greys, and browns. The material is marble, except in parts of the frame, which consists of a polychrome bead and reel pattern on a black ground. This piece formed the centre of a floor in a chamber of Hadrian's Villa behind the circular hall of the small palace, and was discovered in 1737 and removed by Furietti (Ficoroni, *Roma Antica*, 1741, p. 271 = *Mem.* 56, ap. Fea, *Miscellanea*, i, p. cxxxxv). On his death in 1765 it was purchased by Clement XIII (together with *Salone* 2 and 4) for 13,000 scudi (note in Fea, *loc. cit.*) and presented to the Museum.

Vulpi, *Vetus Latium*, x. 2, pl. 25, p. 423; Furietti, *De Musivis*, pl. I, pp. 29 ff.; Ficoroni, *Gemmae Antiquae*, pl. 25 and p. 128; Foggini, 69; Piranesi, *Accademia*, 30; Mori, iv, Misc. 23; Righetti, i. 40; *Beschr. Roms*, iii. 1, p. 193, No. 101; Armellini, iii. 304; Penna, *Villa Adriana*, iii. 60; Winnefeld, p. 152; Helbig, i.<sup>2</sup> 458; Gusman, *La Villa Impériale de Tibur*, pl. II, p. 223.

Pieces of the surrounding portion of the mosaic are in the Dresden Albertinum (cf. Hettner, *Die Antiken in Dresden*, No. 228), having been acquired by Cardinal Albani and presented by him to Prince Christian of Saxony. Three mosaics found at the same time are at Bergamo (Palazzo Moroni), and others were made into tables, two of which were presented to Benedict XIV, and were at one time in the *Salone* (*Descr.*, 1750, p. 170, cf. Furietti, *op. cit.*, p. 53, pl. IV).

Alin. 7258 (a, p); And. 1746 (g, n, d); B. 1302; C.R. 740 A, 425 A (g); M. 728, 2139 (g).

#### 14. Double herm (pl. 34).

H. 1.085 m. to base of shaft, 1.325 m. with plinth. Luna marble (both parts). Restored: nose of younger head, lock by l. ear of younger, lower part of shaft. The heads do not belong; they were made for insertion. The shaft of this herm resembles very closely that of No. 12, with a slight difference in the opening of the aegis.

The heads are those of a bearded and of a youthful male deity, both probably Bacchic. Both wear diadems, over the junction of which a lock of hair falls. The hair of both is in coarse, archaising curls, in strong contrast to the exaggerated modelling of the face and sunken eyes.

Coarse Roman work.

Inv. Albani, B 228.

Bottari, i, *Animadv.*, pl. VI, 2 (facing p. 18); Mori, iv, Misc. 46, 4; Montagnani-Mirabili, iii, *Osserv.*, p. 22, No. 2; Armellini, iii. 310, 4.

Alin. 27137 (with 12).

<sup>1</sup> The words of Pliny (*mirabilis ibi columba bibens et aquam umbra capitis infuscans*) appear to imply that the dove was a figure in the larger composition of the 'unswept room' described in the previous sentence.—[H. S. J.]

**15. Roman female portrait (pl. 36).**

H. .52 m., head .36 m. Luna marble. Restored: nose, chin, hanging locks behind ears, hanging locks on r., probably rightly restored judging by traces on the shoulder. Foot of *porta santa* modern.

The head, originally made to fit a statue, represents a young lady looking up archly to r. The hair is parted in the centre, and drawn down with waved grooves, just leaving the ears uncovered, to the back of the neck. Behind it is in a broad band of six plaits which are carried up to the crown. Over the edge of the forehead is a row of loose curls, and behind on either side two or three stray locks. The eyebrows are indicated, and the eyes have iris and pupil incised. Bernoulli suggests this head as a possible portrait of Salonina, to whose coin-portraits it bears some resemblance. But the identification is uncertain as the features are damaged. It belongs, however, to the time of Gallienus. The hair is partly worked with the drill. Fair work.

Inv. Albani, B 96.

Mori, iv, Misc. 29, 3; Armellini, iii. 268, 3; Bernoulli, *Röm. Ikon.*, ii. 3, p. 172, cf. Coin-plate V. 13.

**15 a. Disk of Luna marble (pl. 37).**

Diam. .28 m.

Bearded head of Nero in profile to the l. Forgery of the sixteenth(?) century, copied from the coins, or *Imp.* 16.

Given by Benedict XIV in 1752 (inscr. on base); formerly in the Stanze Terrene.

Winckelmann, vi. 250; Mori, iv, Misc. 20, 1; *Beschr. Roms*, iii. 1, p. 161, 14; Armellini, iii. 254, 1; Bernoulli, *Röm. Ikon.*, ii. 1, p. 400.

Alin. 27141 (with 17 a).

**16. Roman female portrait (pl. 36).**

H. .625 m., head and bust .46 m. Luna marble. Restored: tip of nose, small piece of r. ear, and foot.

This bust, which represents an elderly lady, has the head turned slightly to l. The features, which are well rendered, are very lean, dry, and wrinkled. The eyes are plain. Over the forehead the hair is arranged in four rows of peculiar ribbon-like braids (cf. *Imp.* 13). At the back the hair is drawn from the front in regular waves and made into a plait, which is fastened in a loop above. The draped bust, which is of a rather triangular shape, shows the edges of the shoulders and of the breasts, and seems to be of the early Flavian period. This shape is midway between the Julio-Claudian and the Flavian forms; therefore we may place it in the time of Nero, and are thus enabled to date this peculiar coiffure. Fair work. Arndt calls it Trajanic.

Mori, iv, Misc. 9, 1; Armellini, iii. 238, 1; Arndt-Bruckmann, 742.

**17. Bearded herm with diadem (pl. 37).**

H. .44 m. Luna marble. Restored: nose, small piece of rim of r. ear, piece of taenia from r. ear to shoulder, r. portion and front l. angle of bust.

This bearded head is noticeable for the contrast between the freedom of the locks falling over the forehead and in front of the ears, and the compact archaism of the beard. The hair is pressed down under the diadem, leaving two loose locks over it, and falls on the back in a single

solid mass corresponding to the beard. The diadem is arched in front and narrow behind; two ends of the taenia fall on the shoulders. The expression is calm and kindly, and the lips are parted in a smile.

The herm is one of the many Roman types of a Bacchic deity obtained by the fusion of various earlier elements (cf. No. 50).

Roman decorative work. Formerly in the Cesi collection; doubtless entered the Museum with the Albani collection.

Stattius, pl. 21; Mori, iii, Fil. 18, 1; Armellini, ii. 129, 1; Arndt-Amelung, 413, 414 (list of replicas).

Alin. 27112.

### 17 a. Disk of Luna marble (pl. 37).

Diam. .28 m.

Female head, with the coiffure of Faustina the elder in profile to the r. Forgery of sixteenth (?) century. Probably meant to represent Poppaea and to be a pendant to 15 a. In that case it is doubtless after *Imp.* 17, which is also modern.

Given by Benedict XIV in 1752 (inscr. on base); formerly in the Stanze Terrene.

Mori, iv, Misc. 20, 3; Armellini, iii. 254, 3.

Alin. 27141 (with 15 a); M. 11562.

### 18. Colossal herm of the bearded Hermes (pl. 37).

H. .615 m. Luna marble. Restored: tip of nose, locks above forehead, part of both upper lids, small piece of r. ear, tip of a lock on lower edge of beard.

The head has the main characteristics of the archaic bearded heads, the relatively smooth crown, the straight mass of hair on the shoulders behind, the fringe with rosette-like curls framing the forehead, and the compact, square-cut beard. From above each ear a lock falls on to the shoulder in front. Round the hair is a narrow band, lying on the surface of the hair except at the back, where it presses in. The forehead is high and quite smooth: the eyes wide open, with sharp, narrow lids; the mouth slightly open, and the lower lip full and rounded.

This herm has gained in importance since the discovery at Pergamon in 1903 of a herm of the same type, on the shaft of which is an inscription stating it to be a copy of the Hermes τὸν πρὸ πυλῶν by Alcamenes. Altmann enumerates the Capitol herm amongst the large group, which are evidently derived, together with the Pergamene copy (to judge by the inscription and style, a work of the second century A.D.), from the common original set up in Athens before the Propylaea. This is readily identified with the Hermes Propylaeus mentioned by Pausanias. But the Capitol head shows considerable differences from the Pergamene copy. The forehead is without the furrow; the fringe of hair round the brow has the tips of the outer row of tubular curls on the top, i.e. in the plane of the crown of the head, and so has lost the severe outline of the edge of the hair. The face is broader and flatter, the beard less firm in outline. These differences arise partly from the superficiality of the work, partly from an intentional weakening of the strictly archaic elements.

The Alcamenes of the original herm is naturally taken to be the famous Attic sculptor of the latter half of the fifth century B.C. In that case, the thorough adoption of archaic forms must be held to be a conscious retention of the earlier scheme. The herm itself in the better

replicas, e. g. that of the Villa Medici, suggests a distinctly earlier date, and some have connected this Alcámenes with an older sculptor implied in Pausanias' statement that Alcámenes designed the West pediment of the Temple of Zeus at Olympia. Comparison of the herm with these Olympia sculptures is not in favour of the identification, and the existence of the earlier Alcámenes is more than doubtful.

Roman work of the time of Hadrian. Found in 1748 in Hadrian's Villa, and given by Benedict XIV in the same year (Bottari, *loc. cit.*).

*Descr.* 1750, pp. 28 and 70; Bottari, i, p. 18; Mori, ii, Ercole, pl. 9, No. 2; Armellini, ii, 217, 2; Winnefeld, p. 165. For the Pergamene herm cf. *Allertümer v. Pergamon*, vol. vii, pt. I, p. 48 and pl. IX (Winter).

### 19. Bearded herm with diadem (pl. 37).

H. .46 m. Luna marble. Restored: tip of nose.

This peculiar head is distinguished by a pair of short horns springing from above the forehead, and by the expression and form of the features, which, as Arndt points out, have something animal-like in the closeness of the eyes and the long, narrow shape of the face. The hair is arranged in loose, bushy locks with sharply twisted ends, falling round the face and parted symmetrically on the forehead; its masses contrast strongly with the beard and its simple spiral curls of exaggerated severity. The forehead is surmounted by a triangular diadem, apparently fastened by a broad taenia, forming loops in front of the ears, and falling in crumpled ends on the shoulders. Behind the diadem is a plain circlet. Though these ornaments would point to some deity, it seems more probable that the aim of the Roman artist was decorative sculpture rather than the accurate expression of a particular type.

Careful Roman work.

Possibly Inv. Albani, D 34.

Righetti, ii, 211, 2; Arndt-Amelung, 415, 416.

Alin. 27111.

### 20. Roman female portrait (pl. 37).

H. .61 m., head .39 m. Greek marble. Restored: tip of nose, edge of l. ear, lower part of back hair, bust, and foot.

This head, that of a lady in the prime of life, looks straight forward. The eyes are plain: the features are not well modelled. Over the forehead the hair is built into a toupet of loose curls crowned by a diadem. Behind, the hair was drawn down and braided into many plaits, which were fastened in a bundle on the neck. This portrait, in features and in hair-dress, seems to represent the same person as 25 (Domitia). It also is exceedingly like the coin-portraits of Domitia (Bernoulli, *Röm. Ikon.*, ii, 2, Coin-plate II, 12-15). The probability that this is Domitia is confirmed by the diadem. We may therefore consider it a poor portrait of that empress, at a later age than that shown by *Imp.* 25.

Bottari, ii, *Osserv.*, p. 33, fig. 1; Mori, iv, Misc. 42, 3; Locatelli, ii, p. 103, third fig. after 40; Montagnani-Mirabili, iv, p. 104 (plate); Armellini, iv, 400, 3.

### 21. Roman female portrait (pl. 37).

H. .57 m., bust .43 m. Greek marble. Restored: nose, edge of l. ear, r. ear, and the foot of *porto venere*. The bust has suffered from modern polishing.

The head, which represents a lady in the prime of life, looks a little to l. The eyes are plain. The hair is parted in the centre, drawn down

at the sides above the ears with marked undulations to the back, where it is plaited and fastened in a small knob. This style of hair-dress occurs on the coins of Antonia, wife of Drusus the elder, and on portraits connected with her (*v. Bernoulli, Röm. Ikon.*, ii, pp. 217 seqq., pl. xiv, Coin-pl. XXXIII, 9-12). Therefore this bust must be of that period. This is confirmed by the small, rounded, draped bust, which only shows a semicircular portion of the upper part of the chest. The bust is draped with a tunic and a pallium on the l. shoulder.

Poor work.

Mori, iv, Misc. 28, 3; Armellini, i. 89, 3.

## 22. Double veiled herm (pl. 36).

H. .39 m. Luna marble. Restored: both noses, top of both heads and part of sides, free parts of taeniae on one side.

This double herm, with practically identical faces, is distinguished by the head-dress, which appears to consist of a square cloth doubled and laid across the head. This cloth is tucked in at the temples and fastened across the forehead by a taenia, which allows only the lower edge of the hair to appear in front of the ears. At the sides of the head the cloth hangs down freely, and has been cut away to form lappets falling on the shoulders, resembling the taenia ends so frequent on herms. The hair, so far as it is visible, seems to have been parted in front and drawn back simply towards the ears. The faces are youthful, the features small, and the general form is insignificant and without style. The necks are on the whole rather masculine than feminine.

An analogous head-dress is present on the head of a statue in Berlin (replica of the head in Vienna). It represents a nude Hermaphrodite of delicate form and late fourth-century character. Two other representations of Hermaphrodites, one a small bronze in Florence, the other a relief in Rome, carry a similar head-dress. This peculiar cloth, the indefinite sex of the heads, and a general likeness to the head of the Berlin statue, suggest the derivation of the herm from an Hermaphrodite type of the later Greek period. Wuescher-Becchi, in discussing this and similar forms of head-dress (*palliolum* and *calantica*), considers the Capitol herm female; but a Dionysus head published by Braun, the heads mentioned above, and others published by Wuescher-Becchi, allow of the former alternative.

Roman work.

Inv. Albani, B 39.

Bottari, i, *Osserv.*, pl. III, p. 6; Mori, iv, Misc. 26, 1; Montagnani-Mirabili, iii. 2, *Osserv.*, p. 17; Armellini, ii. 161, 1; *Bull. Com.*, 1901, pp. 109 ff. and pl. VII (Wuescher-Becchi). Cf. Furtwängler, *Münchener Abhandlungen*, xx (1897), 582 ff.; Berlin, *Beschr.*, No. 193; Sacken u. Kenner, *Münz- u. Antiken-Kabinet*, Wien, p. 36, No. 128; *Antike Denkmäler*, pl. 56, Nos. 711 and 717; Gerhard, *Ant. Bildwerke*, ccxiv, 22\*; Braun, *Geflügelter Dionysos* (1839), pl. II and III.

## 23. Head of Septimius Severus (pl. 36).

H. .61 m., head .39 m. Luna marble. Restored: lower part of nose, part of l. brow, top of the head with three of the locks over the forehead, bust, and foot.

This head, which belongs to the class that represent Severus about fifty years old, i.e. at the beginning of his reign, looks slightly to r., with a somewhat benign expression. The eyebrows are rendered, and the eyes

have iris and pupil incised. The hair and beard are a good deal worked with the drill. Not good work; cf. *Imp.* 50 (Clodius Albinus).

Inv. Albani, D 37.

*Beschr. Roms*, iii. 1, p. 189, 92; Armellini, ii. 135, 2; Bernoulli, *Röm. Ikon.*, iii. 2, pp. 23 (4), 31.

#### 24. Roman male portrait (pl. 36).

H. .555 m., head .26 m. Luna marble. Restored: small pieces on the r. ear and nose, the bust, and the foot.

The head, that of a middle-aged man, looks straight before it. The eyebrows are indicated, and the eyes have iris and pupil incised. The eyelids are very prominent. The beard is short, and lies close; it is rendered by fine, sweeping, engraved lines. The hair, which recedes over the forehead, is rendered by short, straight locks worked by the chisel. Good, characteristic work. It has been called Macrinus from its supposed likeness to *Imp.* 55, from which it differs in features and style. That head is of the Antonine period, this probably of the time of Severus Alexander (cf. Bernoulli, *op. cit.*, ii. 3, pl. xxix).

Mori, iv, Misc. 43, 3; *Beschr. Roms*, iii. 1, 189 (87); Armellini, iv. 422, 3; Bernoulli, *Röm. Ikon.*, ii. 3, 76 (3).

#### 25. Bust of Isis (pl. 37).

H. .52 m., with foot .688 m. Marble: head, *grechetto*; bust, alabaster. Restored: nose, lock on r. side, bust from base of neck; part of knot at back. The alabaster bust is modern. Upper part of neck worked over; chin smeared. Foot of *porta santa*, modern.

This head of Isis is distinguished by a high modius adorned in front with a relief of the solar disk rising from crescent-like horns, and two uraei. The hair, parted and waved, is gathered into a knot behind, and has a taenia over the head in front; behind the ears are loose locks falling on the neck. The type seems to be taken from a Greek original of the fourth century B.C.

Superficial Roman work.

Inv. Albani, B 151.

Mori, iv, Misc. 32, 2; Armellini, i. 79, 2.

#### 26. Roman male portrait (pl. 37).

H. .55 m., head only .27 m. Luna marble. Restored: nose, chin, edge of r. and all l. ear, bust, and foot.

The head looks straight before it: it represents a man in middle life. The hair is thin, and rendered by long, rather broad locks, brushed away from the forehead. The smooth, accurate modelling of the face suggests an imitation in marble of the wax *imagines* of the Republican period. For the style of this head compare the so-called Cicero type (see *Fil.* 75). Fair work of the late Republican period.

Inv. Albani, B 130.

Mori, iv, Misc. 44, 2; Armellini, i. 38, 2.

#### 27. Head of Gallienus (pl. 37).

H. .58 m., head only .325 m. Luna marble. Restored: nose, edges of ears, bust, and foot. The back of the head is left rough.

The head looks slightly to its r. It represents Gallienus at the beginning of his reign. The eyes have iris and pupil incised. The hair

is fairly long, and in smooth, slightly curling locks, whose twisted ends are carefully arranged over the forehead. The moustache is worked with a few chisel strokes. The short, tight, curling whiskers are rendered with a peculiar twist. This head is probably about the same date as the Gallienus, *Imp.* 76, but is much better work, although much polished. This is the second portrait of Gallienus which stood in the Stanza degli Imperatori in the eighteenth century, and was removed here by 1820.

Bernoulli, *Röm. Ikon.*, ii. 3, pp. 167 (2), 169; Bottari, ii. 78.

## 28. Double herm of marine deities, or Hippolytus-Virbius (pl. 37).

H. .355 m. Marble, *grechetto*. Restored: lock of beard of older deity and lock near r. eye. Part of l. shoulder and angle of herm of younger. The heads have been sawn from a shaft.

The two heads, one bearded and one youthful, have been interpreted as those of marine deities, characterized by fins on the temples and below the ears, by scales under the eyes and on the chest, and (in the elder) below the mouth; by the treatment of the long, serrated ears, and of the eyebrows and moustache of the elder. The beard of the latter and hair of both are treated in long, clinging locks, as though drenched. Both heads are also remarkable for their square, blunt treatment and peculiar noses, and their exaggerated and frowning brows.

A very similar herm, but with two laughing heads, and terra-cottas of similar type, have been found in the sanctuary of Diana at Nemi; and Helbig suggested that, as the type appears to be connected with her cult in this place, the heads might personify the twin lakes of Albano and Nemi.

The supposed fins on the temples and below the ears, and scales under the eyes and on the chest, have, however, lately been identified as leaves of the *quercus ilex* or holm oak. It is therefore probable that L. Morpurgo (*loc. cit.*) is right in identifying this terminal bust, like its quasi replica from Nemi, as Hippolytus-Virbius. The Nemi bust (*Ausonia*, iv, 1909, pl. VI), where according to L. Morpurgo the leaves are distinctly oak (*quercus robur*), had already been referred to Hippolytus-Virbius by Mr. A. B. Cook (*loc. cit.*), who, however, retained the character as 'aquatic' and brought the bearded head into connexion with Virbius as a 'stream god'. Prof. Granger (*loc. cit.*) put forward the theory that both the Capitoline and the Nemi busts represented the *Rex nemorensis* and his assailant and successor. Mr. J. G. Frazer (*loc. cit.*), while favouring Mr. Granger's interpretation, seems doubtful as to the character of the leaves, but the researches of L. Morpurgo seem to prove definitely that these were the common oak on the Nemi bust and the ilex on the Capitoline bust. A replica of the Capitoline herm is in the Blundell collection at Ince (apparently not noticed by Michaelis). At Vienna is a head very similar to the younger Capitoline head, apparently sawn from a double herm.

Fair work of first or early second century A. D.  
Inv. Albani, B 226.

Drawing at Eton, Topham, Misc. (c), B n 9, f. 19; Bottari, i, *Osserv.*, pl. III, p. 6; Mori, iv, Misc. 26, 2; Montagnani-Mirabili, iii. 2, *Osserv.*, p. 17, 2 and 3; Armellini, ii. 161, 2; *Bull. d. I.*, 1885, p. 228; *Verhandlungen d. 40. Philologenversammlung in Göttingen*, p. 159; Helbig, i.<sup>2</sup> 459; Arndt-Amelung, Nos. 417-19; *Class. Rev.*, xvi

(1902), p. 373 (Cook); ib. xxi (1907), pp. 194 ff. (Granger); ib. xxii (1908), p. 148 (Frazer); *Ausonia*, iv, 1909, pp. 120 ff. (Morpurgo); cf. Wallis, *Cat. of Antiquities from Nemi at Nottingham Castle*, p. 32, No. 611; Ny-Carlsberg, *Cat.*, 1907, No. 245, and pl. XVII (from Despuig Collection); v. Sacken, *K. k. Antiken- u. Münz-Kabinett*, Skulpturen, pl. 32, p. 57.

### 30. Torso of a boy (pl. 43).

H. .49 m. Parian marble. Both legs are broken from above knee, the l. arm from above the elbow, and all the r. arm with head and neck are missing. Through the fracture of the r. thigh is a large hole, and a small one on the l. On the r. thigh are traces, probably of a support.

The forms are plump, and belong to a boy of about eight years. The l. arm hung straight by the side, to judge from the puntello above the hip. For the r. arm there are no puntello marks; but, to judge from the chest, it was not much raised. The l. leg was a little advanced, and the weight thrown mainly on the r.

Placed in the Museum in 1816.

Tofanelli, 1817, p. 39, No. 97.

### 31. Female head with stephane (pl. 42).

H. .31 m. Parian marble. The nose is chipped, and there are a few small abrasions; otherwise the head is in very good condition. The neck is roughly broken, probably from a statue.

Above the forehead is a high stephane. The front hair is parted and dressed in a series of elaborate curls with an upward direction, carried from the forehead to below the ear, which is entirely covered. The top of the crown is roughly cut, and at the back of the head and on the neck the hair is arranged in a double knot, surrounded by a plait. The face has been highly polished in ancient times; the eyes are not incised, and the fashion of the hair corresponds to that at the end of the second century A.D., as shown in Imperial busts.

A portrait of a Roman lady in the guise of Juno.

Tofanelli, 1817, p. 39, No. 90.

### 33. Torso of a child (pl. 43).

H. .405 m. Marble, *grechetto*. The base of the neck has been hollowed out in modern times to receive a head. The r. hand is missing, and both legs from above the knees. The l. hand has been broken off and refixed. The under-surface of the fold running from the l. hand to the r. knee has been prepared to receive an extension of the tunic, which was to have been fixed by three dowels, the holes for which remain.

The torso is that of a boy of about four years old. He is clothed in a short tunic or shirt which slips off the l. shoulder. The body is thrown slightly back from the waist, with the l. shoulder forward. The r. forearm is bent upwards, and traces are visible where the hand rested on the breast; the l. hand holds up the front edge of the tunic in a bunch. The tunic has a hem at the neck, and seams on the shoulders and down the sides. The forms of the nude are plump and lifelike, and the garment, though of a somewhat leathern texture, clings with natural folds.

This type is best seen in the better-preserved replicas in the Vatican (esp. *Galleria dei Candelabri* 180) and at Erbach. They show a boy with curly hair and a broad, laughing face, turned slightly towards his r., and the r. forefinger raised towards the lips. In these copies the garment hangs down further in front, and has a tassel at the corner. The head has small wings, which seem foreign to the hair and are probably copyists' additions, who have made of a *genre* type an infant Hermes.

Four other replicas and three variants are enumerated by Bulle, and a replica in the Magazzino Archeologico on the Caelian may be added. The type seems to be of late Hellenistic origin. Amelung, in commenting on its frequency, suggests that it was a favourite in Rome for grave-statues.

Ordinary Roman work.

Placed in the Museum in 1816.

Tofanelli, 1817, p. 39, No. 95; Righetti, ii. 295, 1; Armellini, ii. 156, 1; Reinach, ii, p. 455, 10: for the Erbach replica cf. Arndt-Amelung, v, p. 99 f., text to 1444 (Bulle), with list of replicas. Cf. Amelung, *Vat. Cat.*, i, p. 363.

### 34. Forepart of a colossal right foot (pl. 43).

Greatest width .18 m. Greek marble, *grechetto*.

The surface at the back is roughly broken and contains a rectangular hole.

The foot has a sandal, but no straps are indicated. From the large joints it probably belonged to a male figure.

From Viterbo.

*Nuova Descrizione* (1888), p. 149.

Below it: Fragment of column base.

Breadth .41 m. Luna marble.

*Nuova Descrizione* (1888), p. 156.

### 36. Herm of archaic Dionysus (with shaft) (pl. 35).

H. 1.3 m. Luna marble. Restored: nose, lower edge of beard. Face worked over.

The herm is a somewhat delicately cut example of the archaistic bearded Dionysus type. The hair radiates from the crown in concentric waves, and forms a double row of tight curls round the forehead. The beard and moustache also show fine parallel waves. The eyes are incised. The face wears a pronounced 'archaic smile'. A twisted wreath of ivy with berries crowns the head, and two straight wavy locks on each side fall over the projecting blocks.

The shaft tapers rapidly, and has wrapped round it a cloak rendered in a naturalistic manner. The fashion of representing draped herms probably arose from their being actually decked with garments by worshippers.

Inv. Albani, C 28.

Bottari, i, *Osserv.*, p. 18, pl. VI, 3; Mori, iv, Misc. 45, 4; Montagnani-Mirabili, iii. 2, *Osserv.*, p. 22, No. 3; Armellini, iii. 309, 4; Reinach, ii, p. 525, 1.

### 37. Sarcophagus of Gerontia (pl. 35).

H. body .305 m., lid .10 m., total .405 m., length 1.32 m., depth of side .43 m. Luna marble.

The whole of the front side has been thoroughly worked over in Renaissance times. Robert, however, points out that the typical arrangement of this scene (his Class I of Endymion-sarcophagi) has been closely preserved, though the usual figure of Aura in front of the chariot is in this case absent. The decoration of the arch, the rocky ground with the snakes, the plants, the butterfly on the left, a fifth spoke in the chariot-wheel, and the reliefs on the body of the chariot, the leash of the dog, have according to him been added, while the wings of the Eros leading

Selene have disappeared, and those of Hypnos been almost erased. The general plane of the relief has been lowered, and many details, such as the heads of Hypnos and Endymion, the foliage of the oak, the mantle of Selene, have been transformed. Robert's view is that the arch and the further horse, which is unusually far forward, have been cut out of the former figure of Aura; but, as far as the horse is concerned, this would imply a much greater difference between the original and the present depths of the relief than seems likely.

The scene represents, in the centre, Selene led by a small Eros with lighted torch towards the sleeping Endymion, who lies full-length on the lap of a bearded figure personifying Hypnos. This figure has wings, and hair twisted in an archaic manner over a taenia into a knot behind. His lower limbs are wrapped in an himation. With the left hand he holds up the himation thrown round the waist of Endymion. Two spears lie below Endymion. Behind the group is an oak-tree with leaves and acorns of conventional proportions, and a gnarled trunk. In front of the rock, on which Hypnos sits, is Endymion's dog, tied by a leash which disappears behind a Priapus-herm leaning against the rock. A butterfly hovers in the corner above a snake which issues from the hollow trunk of the tree. Selene wears the usual costume, a long chiton with diplois and *kolpos*, the crescent on her head, and the himation flying crescent-wise behind her. (Its original position on her right can still be traced.) On her feet are sandals. On the rocky ground above the *pulto* leading Selene is a small reclining male figure, with lower limbs wrapped in an himation, looking to Selene and pointing towards Endymion; in his left hand is a wreath. This is possibly a personification of Latmos. Behind Selene is her chariot with a pair of horses, the reins held by a small Eros with a whip in his right hand, who stands on the back of the nearer horse. Another larger Eros stands in the chariot looking back at Selene. The chariot is adorned with a relief of two warriors fighting. The horses have close-cropped manes; the shoulder-straps are decorated with wavy lines and the girths with rings, and a crescent hangs on the chest. They are entering an arch seen in perspective, the spandril of which is adorned with a flying Victory, the right pilaster with a design of fruit and flowers surmounted by a bird.

The ground is roughly cut into rocks, with plants at intervals; from a hole below the horses emerges a snake.

The *ends* of the body of the sarcophagus bear confronted winged griffins, one having a lion's and one an eagle's head, with a candelabrum between. The work here is quite rough.

The *lid* is roof-shaped, with a gable at each end carrying a wreath with flying ribbons. The front edge is higher and bears a frieze of sea-monsters and dolphins, symmetrically arranged, with the inscription in the centre. The angles are formed by candelabra with dolphins and an eagle flanking them. The inscription, in somewhat careless lettering, is cut *over* the paw of the sea-monster on the right, which points to a re-use of the sarcophagus, the central ornament of the frieze having been chiselled away. Three hollows, pierced with holes, along the ridge of the lid, were probably destined for funeral libations. At each end of the front are traces of clamps, which once fastened lid and body together; a piece of the iron still remains on the left.

The style of the lid and ends of the sarcophagus points to the early part of the second century A.D. as the date of the work, while the inscription is probably much later.

The sarcophagus was seen late in the seventeenth century in the Vigna Monciatti near the Porta Ostiense, by Fabretti. It then passed into the Albani collection with which it came into the Museum. Until 1816 it stood in the Stanza del Gladiatore.

Inv. Albani, C 34.

Fabretti, *Inscr. Ant.* (1702), p. 757, No. 625; Foggini, 24, and figs., pp. 121, 128; Hirt, *Bilderbuch*, i, pl. V, 8; Mori, ii, Vaso 4, 5; Righetti, i, 140; *Beschr. Roms*, iii, 1, p. 187; Armellini, ii, 150, 151; Robert, iii, pl. XII, XIII, Nos. 40, 40 a, 40 b, and p. 61 f., fig. 40; Winnefeld, *Hypnos*, p. 24; Helbig, i.<sup>2</sup> 460.

C. I. L., vi, 19037.

Alin. 27150 (with 38-40).

### 37 a. Mosaic of masks (pl. 35).

H. .746 m., breadth .918 m. Marbles: *palombino* (white), *breccia* (browns and greys), *nero antico* (black), *rosso antico* (red), *giallo antico* and alabaster (yellows), and green marble. The whole has been entirely reset with cement coloured to match the marbles, and patched throughout.

The mosaic represents two masks, tragic and comic, lying on a plinth in front of a wall, against which a pair of flutes with mouth-pieces at right angles are leaning behind them. The tragic mask has long black hair, wide-open eyes and mouth, fair complexion, and upon the head a yellow taenia tied in a bow. The comic mask is that of a satyr crowned with ivy and berries. The fantastic eyebrows, brown skin, flat nose, wide crescent-shaped mouth fringed with bristly beard, reproduce the usual type. The background is in variously shaded vertical bands; the plinth is drawn in perspective, and the pipes cast a shadow on the wall. The whole is framed in a band of red surrounded by a band of black.

Found in 1824 on the Aventine in the Vigna dei Gesuiti, opposite S. Prisca, on the site of the *Thermae Decianae*, built by Trajanus Decius in A.D. 252; bought and placed here by Leo XII.

Tofanelli (1830), p. 37 D; Righetti, i, 79; *Beschr. Roms*, iii, 1, p. 189; Gerhard, *Hyperbor.-röm. Studien*, p. 109; Armellini, ii, 180.

Alin. 27140; And. 1745 (g, n); M. 729, 2140 (g).

### 37 b. Cippus of L. Papirius Speratus (pl. 43).

H. .42 m., breadth .32 m. (?) Greek marble. Broken below, and perhaps cut round top.

The inscription occupies the lower part of the slab. Above, in an arched niche, is a relief of a lady sitting in an arm-chair with her feet on a stool, looking towards a nude winged Eros, who approaches from the left. She grasps his left hand; in his right he holds some object, possibly flowers.

Both heads appear to be portraits, and to belong to the latter part of the second century A.D.

Rough work. In the Museum by 1775 (Guasco).

C. I. L., vi, 23797.

## 38. Head of a baby (pl. 35).

H. .27 m., with foot .343 m. Luna marble. Restored: nose, and bust from bottom of neck.

The head, which is that of a quite young child, looks downwards to its right, with puckered features and mouth parted as if to cry. The hair lies in fine, irregular locks close to the head, curling only behind the ears and on the neck, and is gathered up into a small knot over the forehead.

The chubby face and high forehead, which are naturalistically rendered without being portrait-like, seem to be derived from types of the Hellenistic period. [The rendering of the hair recalls that of the 'Boy with the Goose' of Boethus, cf. *Fauno* 16.—A. J. B. W.]

Work of early Imperial times.

According to Tofanelli, ed. 1820, p. 35, No. 3 (by whom it is first mentioned), from the *magazzini* of the Vatican; it took the place of a *testa piccola d'uomo incognito già in S. Croce in Gerusalemme* (cf. No. 42), which cannot be identified.

## 39. Head of youthful Satyr (pl. 35).

H. .364 m., with foot .44 m. Greek marble. Restored: nose, chin; lips, lower part of forehead and r. cheek in plaster; bust.

The head is that of a young child with the addition of pointed ears and small horns on the forehead, and is characterized by the thick mass of irregularly disposed locks, the high forehead, the full, rounded cheeks and deep-set eyes. The face is much dimpled below the eyes and around the nose and mouth. The eyelids are thin and tend to merge into the eyeballs. The forehead is, for a child, strongly modelled, and the line of the hair is somewhat irregular, isolated locks growing in front of the ear and on the forehead. On the right half of the latter, above the right eye, is the trace of a small blunt horn, growing out below the line of the hair.

The face has been much damaged, restored, and cleaned. Originally it was part of a statue. This head is a copy of the head of the statue represented in the Museum by *Galleria*, Nos. 12 and 60, and its general likeness to the head of the resting Satyr (cf. *Gladiatore*, No. 10) bears out the ultimate derivation of this type from that.

Fair Roman copy.

Klein, *Praxiteles*, p. 212, note 1 under 'Kopf'. See also on *Gall.* 12.

## 40. Head of a baby (pl. 35).

H. .26 m., with foot .365 m. Luna marble. Restored: knot of hair, bust with r. side of neck. Back of neck and l. side cut down.

This head of an infant was probably tilted a little to the right shoulder and backwards, as restored. The hair, in fine locks over the head, is parted on each side of the forehead and tied into a knot over the centre; traces of red paint are visible round the knot. A thick lock lies on the cheek in front of each ear. The head belonged to a statue, and from its pose and expression the statue was one of the large series of children at play.

Work of the early Imperial period.

According to the *Nuova Descrizione* (1888), p. 151, No. 40, from the *magazzini* of the Vatican; but this is probably an error, due to confusion with No. 38, q. v. No. 40 is first mentioned by Tofanelli, ed. 1817, p. 32, No. 4.

## 42. Tripod, or table leg (pl. 35).

H. .67 m. Marble, *alabastro fiorito*. At the back, behind the lion's head, is a smooth rectangular projection, with rough surface on the top.

The leg is carved into a lion's head at the top, curves outwards, and ends in a paw at the foot. The alabaster is cut so as to show concentric lines of stratification where the curve is strongest.

Found in a vineyard belonging to S. Croce in Gerusalemme (prob. 1742-4) and given by Benedict XIV.

*Descr.*, 1750, p. 62, l. 17, p. 71; Mori, iv, Misc. 45, 1; Armellini, iii. 309, 1.

## 43. Head of boy (pl. 38).

H. .475 m., head .32 m. Luna marble. Restored: nose; the foot of *verde antico* is modern.

The head looks to r. The eyes have iris and pupil incised. The face is young, sharp, and bright. The hair is in a rather loose mass of tangled curls; worked with the running drill. The head was made to set in a statue. Good, characteristic work. On the neck has been written in modern times:—

QVINTVS  
HORATIVS

The whole is much polished. From the style of the hair it belongs to the period of M. Aurelius.

Inv. Albani, B 116.

Mori, iv, Misc. 25, 3; Armellini, ii. 123, 3 (without inscr.).

## 44. Roman female portrait (pl. 38).

H. .56 m., head and bust .425 m. Greek marble. Restored: tip of nose, r. ear, foot.

The head, which looks slightly to l., is that of a young lady. The hair is parted in the centre and waved down to the sides above the ears. At the back it is plaited, and the plait fastened in a pendant coil on the neck. A loose curl hangs before each ear. The bust, which is draped, shows a triangular portion of the chest just touching the breasts and shoulders. The eyes are indicated by incised diamonds with a dot in their centre. The bust shape and the hair-dress which occurs on coins of Antonia date this bust to the Augustan period; cf. No. 21. Fair work.

Inv. Albani, B 123.

Mori, iv, Misc. 9, 3; Armellini, iii. 238, 3.

## 45. Head of Trajan (?) (pl. 38).

H. .51 m., head .24 m. Marble, *grechetto*. Restored: part of nose, ears, bust, and foot.

The head looks straight forward. It is that of a middle-aged man. The hair in long, coarse strands is brushed down straight all over the head. The features are worn and rather drawn. The head bears a certain likeness to Trajan, of whom it may be a poor portrait, and is so described in the Albani inventory. Bernoulli does not notice this head. Inferior work.

Inv. Albani, D 45.

Mori, iv, Misc. 14, 3; Armellini, ii. 173, 3.

## 46. Roman female portrait (pl. 38).

H. .54 m., head .29 m. Luna marble. Restored: nose, small piece of hair over the forehead, bust, and foot.

The head is that of a young woman in the prime of life. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair, which is waved, is parted in the centre, and carried down at the sides, covering the ears to the back of the neck. There it is plaited on each side, and the plaits made into a flat coil. This coiffure is worn by Julia Domna, Julia Mamaea (cf. *Imp.* 47), and other empresses of the early third century.

Mori, iv, Misc. 14, 1; Armellini, ii. 173, 1.

## 47. Statuette of Asclepius (pl. 38).

H. .41 m. Luna marble. Restored: almost whole nude portion of the chest, r. arm, lower portion of figure from knees, with feet and plinth. Head broken but belonging.

The statuette represents an Asclepius or Zeus type, with the right leg bent and the weight on the left; an himation is wound round the body, falling over the left shoulder and arm, and leaving the right shoulder and arm bare. The head is turned to the left.

Superficial work.

Brought to the Museum from Bevagna in 1813 (cf. No. 1).

Tofanelli (1817), p. 33, No. 6; Righetti, ii. 293; Armellini, ii. 165.

## 48. Bearded herm (pl. 38).

H. .437 m. Marble, *grechetto*. Restored: nose, lower lip, eyes plastered, r. shoulder with falling part of taenia, l. angle of bust behind, r. lower angle of beard.

The head is a replica of *Gall.* 19. It is like it in the stephane and taenia, in the details of the hair, fringe, and beard, except in the absence here of one short row of curls below the lower lip. This copy is freer in execution and more highly modelled. Like the other it repeats an archaic form, equally carelessly but with more expression.

Inferior Roman work.

Apparently the herm reproduced by Statius, pl. 21, then in the Cesi collection, doubtless afterwards in that of Cardinal Albani. Huelsen (*Röm. Mitth.*, 1901, p. 197, No. 124\*) wrongly identifies the subject of this engraving with No. 107.

## 49. Ephesian Artemis, on base with relief (pl. 38).

H. .86 m. to top of plinth, plinth .246 m. Marble: head, hands, and feet of *bigio morato*, eyes of enamel; the rest of Luna. Restored: the crown has been broken off and refixed; one column on the l. and the whole row on the r. of the temple at the top; semicircular veil with three foreparts of griffins on l. of head, and the head of the top griffin on the r. (possibly the whole piece of veil on this side); forepart of lion on r. forearm; parts of breasts; little finger of r. hand and index finger of l.; heads of three stags in the top row on skirt. (The figure has been broken through below them.) Other small fragments. Amelung adds, the double tower, face, hands and feet.

The relief on the base has been much broken. Restored: all the lower part of the base including the whole of the figure on the l. of the thymiaterion, most of the thymiaterion, part of the figure on the r. of it, and the lower third of the figure on the extreme l.; the lower l. angle.

This statuette of the Ephesian Artemis has the usual hieratic attitude, with both feet together, the arms held out parallel, and the face looking straight forward. On her head is a lofty crown composed of several tiers, with a temple at the summit having porticoes on three

sides. Below are circles of the foreparts (1) of sphinxes, and (2) of griffins; the next tier consists of a round tower with masonry and battlements indicated; and the whole rests on a pad formed of a twisted taenia with rosettes. Behind the head, on each side, is a semicircular disk with the foreparts of three griffins.

The upper part of the chest is adorned with a garland of flowers, encircled by a twisted taenia, and having acorns depending from it; it hangs from the shoulders, and encloses a relief of two Victories, with palms in their hands, holding up a single wreath, beneath which is a crab. Above each head is a flower. Parallel with the garland, and below it, hangs a fillet. Under this are four rows of breasts.

On each forearm, which is covered by a long sleeve, sits a small lion.

Below the breasts the body is enclosed in a kind of sheath gradually diminishing in size and reaching nearly to the feet; below it the folds of a long thin chiton spread fan-like above the feet. The sheath is divided horizontally, on each side and in front, into five compartments. Those each side bear reliefs of a Scylla, a bee, a rosette or flower, a bee, and a rosette again. Those in front are decorated with rows of the foreparts of animals: viz. (1) three stags, (2) three winged eagle-headed griffins, (3) three lion-headed griffins, (4) two winged lion-headed griffins, (5) two oxen.

The base on which the figure stands, and which probably does not belong, is surmounted by a plinth of four steps. The base grows larger in size at the lower edge and the sides are concave. The front bears a relief showing two female figures on each side approaching a lighted thymiaterion from opposite directions. The two outer figures play double flutes and wear a long chiton and himation, which in the right-hand figure goes over the head; the inner figure on the right, which is antique, is smaller, veiled, and draped, and has a fringe of tight curls; the figure probably carried some object (Amelung suggests a distaff), but the hand is restored. There is a similar base in the Vatican.

Of this Artemis type there are several examples (Palazzo dei Conservatori, Naples, Louvre, Dresden, Vatican) similar in general pose and costume. The details, which vary somewhat, are the expression of the manifold functions of the Ephesian nature-goddess. A similar type, swathed and tapering to the feet, is found on a series of late Ephesian coins and Imperial medallions. These have commonly been supposed to represent the statue of the goddess in the Artemision, and the statuettes have been brought into relation with this type as a later amplified version of the same image. It is doubtful, however, whether the polymastoid form of the statue was ever proper to the Ephesus xoanon; for the recent excavation of the lower strata on the site has uncovered many representations in terra-cotta, ivory, &c., of the goddess, but none so formed. Hogarth suggests that this characteristic is late, and was due, in the statuettes, to a misunderstanding of the swathing-bands and ornaments depicted in the coin-types. The swathed type of temple-image is common on coins of various cities in Western Asia Minor<sup>1</sup>; and Hogarth considers that the numismatic figures, and with them the

<sup>1</sup> For a similar type representing Jupiter Heliopolitanus cf. *Rev. Arch.*, 1903, I, p. 350, figs. 11, 12, 13, and 15; *Monuments Piot*, xii (1905), pl. VII.

statuettes in the round, are a composite type, not dependent on any particular temple-statue.

Either this No. or the similar figure in the Palazzo dei Conservatori is probably identical with that seen by Aldrovandi (p. 226) in the collection of Tommaso Cavalieri; cf. Reinach, *L'Album de Pierre Jacques*, p. 61, n. 2.

Stated by Montagnani-Mirabili to have been at one time in the Chigi collection. Seen by Menestrier with the base before 1657, 'apud Marchionem Lancelotum.' Afterwards in the possession of Cardinal Albani.

Inv. Albani, A 48.

Drawing of the base in the Dal Pozzo collection, Windsor, 8296; Menetreius, *Symbolica Dianae Ephesiae Statua*, 1657, p. 5 (plate), ed. 1688, p. 10, plate on left; Montfaucon, *L'Antiquité expliquée* (1722), vol. i, p. xciv, after Menetreius; Venuti, *Diss. accad. di Cortona*, ii, pp. 211 ff.; Caylus, *Recueil d'antiquités*, iv, p. 154 f., pl. LII. 1-35; Foggini, p. 235, fig. (base only); Locatelli, ii, pl. B; Montagnani-Mirabili, ii.<sup>1</sup> 113 = i.<sup>2</sup> 29; Mori, iv, Misc. 10; Righetti, i, 192; Armellini, iii, 298; Reinach, ii, p. 321, No. 4; *Fahresh.*, xii (1909), p. 174, figs. 83, 84 (Amelung). On the type in general see Dar.-Sag., s.v. *Diana*, p. 149 f.; Roscher, i, pp. 588 ff.; Hogarth, *Excavations at Ephesus* (1908), p. 329 f. For the base in the Vatican (*Galleria delle Statue* 411 a) cf. Amelung, *Vat. Cat.*, ii, p. 626.

Alin. 27151 (with 81 a).

## 50. Bearded herm with diadem (pl. 38).

H. .45 m. Greek marble, restored in Luna. Restored: nose, most of back of head (only mask is antique), and bust.

This head is closely allied to No. 17 in this room, in the general treatment of the hair and beard, though in No. 50 the design is freer and the execution more careless. Also there is no taenia.

Possibly Inv. Albani, B 125 (*Erme di Pirro*).

Bottari, i, 21.

## 51. Statuette of the child Heracles (pl. 38).

H. .40 m. Luna marble. Restored: l. forearm, and part of upper arm, with club and skin below it, both legs with plinth, and ox-head. The head is broken but belongs.

The young Heracles, with the lion's skin over his head and the paws knotted on his chest, is standing with his weight on the r. leg, in an attitude of repose akin to that of the Farnese Heracles; the club supports him under the left armpit, and his right hand rests on the back of the hip, holding apples. The type is well shown in a statue in the Palazzo dei Conservatori, where the legs are antique; a quiver hangs in front of the left shoulder; the left hand (also antique, though the forearm is restored) holds apples.

Poor work without merit.

Brought from Bevagna in 1813 (cf. No. 1).

Tofanelli (1817), p. 33, No. 8; Righetti, ii, 294; Armellini, ii, 174; *Bull. Com.*, i (1872), pp. 21 ff., pl. II; Helbig, i.<sup>2</sup> 600.

## 52. Roman female portrait (pl. 39).

H. .56 m., head .26 m. Greek marble. Restored: nose, bust, and foot.

The head represents a lady of advanced age. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is drawn back from the forehead in a succession of deep semicircular waved grooves covering the ears, so that it has a shell-like appearance. At

the back it is made into flat, broad strands which are twisted into a coil. This coiffure resembles that of Julia Domna and other empresses of the early third century. Very good work. The feeling for the texture of the skin and hair is remarkable. The life-like rendering of the features, the receding chin, the fat throat and cheeks is excellent.

Inv. Albani, B 157.

Mori, iv, Misc. 28, 1; Armellini, i. 89, 1; Arndt-Bruckmann, 179, 180.

### 53. Roman male portrait (pl. 39).

H. .57 m., head .31 m. Luna marble. Restored: tip of nose, edges of ears, bust, and foot.

The head looks straight forward. The beard and moustache are rendered by finely twisted incised lines. The eyes are shown by a crescent within a semicircle. The hair lies close to the head, and is in fine, claw-shaped locks that curl tightly at the end. These suggest a bronze original. The modelling of the features is fair. From the rendering of the eyes, its frontality and monumental beauty, this head can hardly be earlier than the time of Constantine. The character of this head cannot be determined; it does not look like a portrait, and might represent a poet or an ideal conception of the period.

Armellini, iv. 350, 1.

### 54. Roman female portrait (pl. 39).

H. .54 m., head .30 m. Luna marble. Restored: tip of nose; bust and foot modern.

The head, that of a young lady in the prime of life, looks a little to r. The eyebrows, which are indicated, are continuous, and the eyes have iris and pupil incised. The face is smooth and expressionless. The hair is parted in the centre, is carried down at the sides above the ears to the back of the neck; it is there twisted in a roll on each side and fastened in a flat coil. Before and behind the ears loose twisted curls, much worked with the drill, hang down. This coiffure is similar to that of the empresses of the early third century, so this head must date from the first quarter of the third century.

Inv. Albani, C 15.

Mori, iv, Misc. 30, 2; Armellini, iii. 266, 2.

Inst. 1429 (g, with 55).

### 55. Roman male portrait (pl. 39).

H. .46 m., head .31 m. Luna marble. Restored: nose and l. half of upper lip, a little piece on the chin. The foot of Syracusan jasper is modern.

The face is very highly polished, the eyebrows indicated, and the eyes have iris and pupil incised. The hair is handled as a loose, thick mass, composed of rather straight, coarse locks neatly arranged. There are short whiskers which curl into little twisted lumps. The moustache is rendered by incised strokes. The handling of the hair and whiskers recalls portraits of the Gallienic period (cf. Nos. 27, 92), to which it seems most probable that this head belongs. Bernoulli publishes it as a portrait of Elagabalus. Careful, but ordinary work.

Inv. Albani, B 117.

Mori, iv, Misc. 22, 3; Armellini, ii. 149, 3; Bernoulli, *Röm. Ikon.*, ii. 3, pl. XXV, p. 88.

Inst. 1429 (g, with 54).

**56. Roman male portrait (pl. 38).**

H. .59 m., bust .45 m. Marble, *grechetto*. Restored: edge of r. ear; l. shoulder, and back of head broken off and reset. The foot of *nero antico* is modern.

The head represents a middle-aged man who looks a little to r. The eyes are set obliquely. The chin is clean shaven. The hair is in fine and broad claw-shaped locks; slight whiskers and moustache. The bust is small, and shows a small part of the chest and shoulders, not reaching to the end of the collar-bone. The work is dull, but has a distinctly Greek flavour. It is a portrait of a Roman, but betrays the Greek influence typical of Augustan art (cf. *Imp.* 2, 2<sup>a</sup>, 56).

Possibly Inv. Albani, B 136 (*testa con petto creduta d'Augusto, piede di nero*).

Mori, iv, Misc. 37, 1; Armellini, i. 57, 1.

**57. Roman male portrait (pl. 38).**

H. .54 m., bust .42 m. Luna marble. Restored: tip of nose, edges of shoulders and ears, foot of *nero antico*.

The head shows a man in the prime of life. He is clean shaven, and the eyes are plain. The hair is thick, in coarse narrow, slightly curling locks, which lie very close to the head. The bust is of the Augustan form, but roughly semicircular in shape. The head, which is turned to r., is fresh, clean-cut and full of vigour, but though accurate in modelling lacks a natural atmosphere. Good work. The hair recalls portraits of Tiberius and Claudius (cf. *Imp.* 4, 7) and other members of that family. The Greek influence is not so strongly marked in this head as in No. 56.

Inv. Albani, B 140.

Mori, iv, Misc. 33, 1; Armellini, i. 67, 1.

**58. Roman male portrait (pl. 38).**

H. .63 m., bust .47 m. Greek marble. Restored: nose, edges of ears, the foot of *nero antico*.

This is a portrait of a man in middle life. The head is turned to r. The face is clean shaven. The hair is in thin, straight, and long strands: it is rather low down on the neck. This peculiarity is very marked in the portraits of the members of the Claudian family (cf. *Imp.* 7, Bernoulli, *op. cit.*, ii. 1, pl. IX, X, XI). The bust is slightly larger than the Augustan shape. Moderate work: it still shows considerable Greek influence.

Inv. Albani, B 143.

Mori, iv, Misc. 33, 3; Armellini, i. 67, 3.

**59. Roman male portrait (pl. 38).**

H. .575 m., bust .43 m. Luna marble. Restored: r. shoulder, edges of ears, foot of *nero antico*.

The head is that of a man in the prime of life. The face is clean shaven. The hair is in coarse, narrow locks, which curl slightly, and are very carefully arranged. The modelling is good, and suggests the waxen style with a very slight dash of Greek influence. Good, but odd work. The shape of the bust is Augustan, and the hair recalls portraits of

Claudius. But in style it is like the head of Corbulo (*Fil.* 48), so that this head is probably of the later Julio-Claudian period.

Inv. Albani, B 141 (?).

Mori, iv, Misc. 32, 3; Armellini, i. 79, 3.

### 60. Roman male portrait (pl. 38).

H. .55 m., head .42 m. Marble, *grechetto*. Restored: edges of ears, foot of *nero antico*. The head was made to set in a statue.

The head shows a man advanced in years. The face is clean shaven, and the eyes are plain. The hair is short, and lies close to the head in very fine, narrow strands, worked by carefully engraved chisel lines. The close accurate modelling is a typical example of the 'waxen' style, due to the imitation in marble of the *imagines* of the earlier republican period. It is interesting to note how this transferred technique influenced Roman portraiture; but this head, as remarked above, was made for a statue.

Inv. Albani, B 155.

Mori, iv, Misc. 36, 3; Armellini, iii. 296, 3.

### 61. Roman male portrait (pl. 38).

H. .78 m., head .29 m., bust .38 m. Head of Luna marble, bust of *lumachella* and white and pink alabaster. The foot, which is modern, is of red *breccia*. Restored: ears.

The head is that of a man between fifty and sixty years old. The eyebrows are indicated, and the iris and pupil incised. The hair and full beard are clipped quite close, and are rendered by chisel strokes. The features are lined and worn. The indication of the squint is noticeable. Excellent work. The head shows much the same style as the Philippus Arabs of the Vatican (*Braccio Nuovo* 124). The bust seems to be of the Antonine period.

Inv. Albani, B 193.

Helbig, i.<sup>2</sup> [p. 302; Arndt-Bruckmann, 551, 552; Strong, *Roman Sculpture*, pl. CXXVII, p. 378.

Alin. 27133; And. 3983.

### 62. Roman male portrait (pl. 38).

H. .55 m., bust .40 m. Luna marble. Restored: edge of l. ear, bottom edge of bust, foot of *nero antico*.

This head, which represents a man in late middle life, is turned slightly to r. The face is clean shaven; the eyes are plain. The hair is very short, and merely blocked out. Probably it was rendered by paint. Features well and closely modelled, but rather dry and cold. Very good example of the waxen style. The bust is of Augustan shape.

Inv. Albani, B 166 (?).

Mori, iv, Misc. 16, 2; Armellini, ii. 164, 2.

### 63. Roman male portrait (pl. 38).

H. .55 m., head and bust .41 m. Luna marble. Restored: tip of nose and edges of ears, foot of *nero antico*. Head made to set in a statue.

The head, that of a man in early middle age, looks down a little to r. The face is clean shaven, and the eyes plain. The hair, which lies close, is in coarse, narrow curls, rather carefully arranged. It runs rather deep down the neck. Good modelling, but cold and rather wooden. The treatment of the hair is typical of portraits of the time

of Claudius (cf. No. 58 and *Imp.* 7, Bernoulli, *op. cit.*, ii. 1, pl. XII), as is also the rather hard style. Very little Greek influence is visible in this head.

Inv. Albani, B 115.

Mori, iv, Misc. 31, 2; Armellini, iii. 280, 2.

#### 64. Roman male portrait (pl. 39).

H. .61 m., bust .46 m. Luna marble. Restored: edges of ears, foot of *nero antico*.

The head is turned very slightly to r. The hair is in narrow, smooth, slightly curling strands. The eyes are plain, the face is clean shaven. The hair runs rather deep down the neck. From the treatment of the hair and face the head clearly belongs to the Julio-Claudian period: it is, however, apparently later than No. 63, since practically no Greek influence is visible. Characteristic work.

Mori, iv, Misc. 30, 3; Armellini, iii. 266, 3.

#### 65. Roman male portrait (pl. 39).

H. .54 m., bust .40 m. Luna marble. Restored: r. ear, tip of nose, pieces on r. shoulder and lips and chin, foot of *nero antico*.

The head is turned to l. and shows a man in the prime of life. The eyes are plain; the face is clean shaven. The hair is rather long, and in straight strands, which, though thin, seem coarse. The head is of the same style as Nos. 57-9, 63 f., but one of the earliest of the series. The modelling is good, but not so cold and hard, and Greek influence is more plainly visible in this head; therefore it is probably of the Augustan period.

Inv. Albani, B 97.

Mori, iv, Misc. 30, 1; Armellini, iii. 266, 1.

#### 66. Roman male portrait (pl. 39).

H. .515 m., head and bust .35 m. Luna marble. Restored: nose, both ears, foot of *nero antico*. The head was made to set in a statue.

The head, which represents a man in the prime of life, is turned a little to l. The eyes are plain, and the face is clean shaven. The hair, which is practically not raised at all above the rest of the surface, is very short and thin. It is rendered by fine, slightly waving, raised lines, giving the appearance of smooth, short locks. Good modelling; all features fresh and clean cut. It shows a typical blend between the waxen style and the Greek influence of the Augustan period.

Inv. Albani, B 127.

Mori, iv, Misc. 22, 1; Armellini, ii. 149, 1.

#### 81a. Relief with the Indian Triumph of Bacchus (pl. 40).

L. 2.275 m., h. .82 m. Parian marble. Restored (l. to r.): of Bacchante, head, r. arm with hand and upper part of thyrsus, fingers of l. hand and r. foot; of Dionysus, l. hand with piece of reins, both ends of thyrsus; piece of rim of chariot; tail of lioness; of hindmost child on lioness, head and r. hand; of foremost child, head, r. shoulder, arm and whip; of satyr, nose, r. hand with *pedum*, l. hand with *syrix*; of Bacchante, head, r. forearm with hand, l. wrist, hand and pipe; of child leading a lion, head, r. arm, and legs; r. foot of prisoner on elephant; parts of *cista* and snake below; of elephant, r. ear and half the trunk; head and r. paw of panther; heads of both camels; of Bacchante, head, both arms with hands and cymbals; an upper portion carrying part of a tree and the figure with the cornucopia; of Silenus, head, l. hand,

top of staff and l. foot; of boy with club, l. ankle (plaster); of Heracles, part of r. hand with vase; of female divinity above, head, and l. forearm (plaster); of young male divinity, both forearms (plaster) and l. leg; of goat above, l. leg; of Bacchante, head, l. arm; the child between her and Heracles.

The scene represents the triumphant return of Dionysus from India, as is witnessed by his appearance in elaborate costume, drawn in a triumphal car, and accompanied by a winged Victory, and by the presence of two prisoners in Oriental habits bound back to back, and of such Eastern animals as the elephant and two camels.

The relief is closed on the l. and r. by Bacchantes, of whom that on the l. should bear a *tropaeum*. Dionysus, who wears a sleeved inner chiton, an outer chiton, a goatskin across his chest, and a broad belt, is accompanied by a satyr, his usual squire, his head bound with a laurel wreath, and by a Victory with outstretched wings and a palm branch in her l. hand. Above is a local divinity greeting Dionysus' passage. The car, with a relief of a satyr and a maenad, is drawn by a pair of lionesses (or panthers), behind which are a satyr, rightly restored with a *pedum* and *syrinx*, and a Bacchante, who should be playing the *tibia*. The lionesses are led by a Pan with goats' horns, ears, and hoofs, and a goat-like face. The prisoners have rows of long twisted curls bound with a double cord, tunics, cloaks, and breeches, the costume given to the Oriental races. Preceding the elephant is a female figure, presumably a Bacchante, in a *chiton poderes* with a long diplois and a chlamys spread out behind her head and shoulders and framing them. To the r. of her is Silenus, heavily draped in a tunic and mantle, marching to r. and leaning on a long staff (cf. a similar relief in the Vatican, Amelung, *Vat. Cat.*, ii, p. 206, Cortile del Belvedere, No. 75). On his r. is a group formed by Heracles, nude and inebriate, a satyr who supports and directs him, and a Bacchante, nude to the waist, whom he is caressing. Above this group is a pair of local divinities. Between the feet of the figures are various objects, a *pedum*, a *syrinx*, a Pan-mask, a snake, a child leading a lion, a *cista* and snake, a young panther, an ox-head, a *liknon*, and an infant carrying the club of Heracles.

This Dionysiac motive seems to have arisen as a result of Alexander's eastern campaigns. There is a wide variation in certain elements of the type (cf. Graef and Graeven, *loc. cit. infra*).

Probably from a sarcophagus; Roman work of the second century A.D.

Inv. Albani, D 27.

Foggini, 63; Mori, iv, Misc. 48; Righetti, ii. 216; Armellini, iii. 315; Petersen, *Ann. d. I.*, xxxv (1863), pp. 373 ff.; Graef, *De Bacchi expeditione Indica monumentis expressa* (1886), p. 13, n. 1, p. 21 f.; Graeven, *Jahrb.*, xv (1900), p. 217, No. 18.

Alin. 27151 (with 49).

**82.** Fragment of a *tabula* carved in relief, with miniature scenes illustrating the historic chronicle engraved on the reverse (pl. 43).

Greatest height .6 m., greatest width .3 m. Marble: *palombino*.

In the foreground a man is leading a horse in front of another man (head broken) who is seated on the left. In the background is an indistinct group of horses and men. On the reverse the inscriptions arranged in two columns record, on the l., events of Roman history in the time of Sulla; on the r. events of early Roman and Greek history down to

the capture of Rome by the Gauls. The fragment belongs to the same class of monument as 83, 83 a, and 83 b.

Work of the first century A. D. said to have been found 'in the Roman Campagna'; exhibited at a meeting of the Institute in 1843 (*Bull. d. I.*, 1843, 80, 82, 191 f.), and presented by its owner, Santini, to the Museum.

Jahn, *Bilderchroniken*, p. 54 (L), p. 77, and plate VI, L; *Nuova descrizione*, p. 160, No. 82.

*C. I. G.*, iv. 685<sup>d</sup>; *I. G.*, xiv. 1297.

83 (in the case below the window). Fragment of a *tabula Iliaca* (pl. 41).

H. .25 m., breadth of preserved portion .28 cm. Marble: *palombino*.

This is the largest and, on the whole, best preserved fragment of a *tabula Iliaca*, or slab with a miniature representation of the events of the Trojan war as narrated by Homer and the poets of the epic cycle. Fragments of five similar *tabulae* were published by Jahn (*Griechische Bilderchroniken*, Bonn, 1873), to which may be now added a fragment in Brit. Mus. (*B. M. Sculpt.*, iii. 2192; Henzen, *A. d. I.*, 1853, 83; *Rhein. Mus.*, ix. 161; *I. G.*, xiv. 1288), and two others in this collection with scenes from the shield of Achilles (Nos. 83 a, 83 b). The left side of the *tabula* is lost. Like the preserved right side it was divided into twelve narrow bands, carved with scenes in relief. The pilaster, which divided these bands from the central composition and which matched the pilaster on the right, is also lost. These pilasters with their plinths and pediment-shaped capitals had distinct architectonic functions; they were shown standing on a long base decorated with two bands of relief, and they supported a long frieze that ran uninterruptedly to the outer edges of the *tabula*. The scenes depicted, therefore, are conceived to a certain extent as decorating the architectural members of a building. The arrangement may be compared to that of a Cinquecento *tabula*, where the principal subject is framed by smaller subjects disposed in panels at the side, while other episodes decorate the base or predella. The unfinished or rather the indistinct character of many of the figures is due to the fact that outlines and details were added in colour, the carving being merely for the purpose of giving greater relief to the painting.

The *tabula* is inscribed in the centre ΤΡΩΙΚΟΣ (understand κύκλος; cf. Wilamowitz-Möllendorff, *Homerische Untersuchungen*, pp. 333, 360). The range of subjects illustrated is indicated by the following inscriptions: ΙΛΙΟΥ ΠΕΡΣΙΣ ΚΑΤΑ ΣΤΗΣΙΧΟΡΟΝ; ΙΛΙΑΣ ΚΑΤΑ ΟΜΗΡΟΝ; ΑΙΘΙΟΠΙΣ ΚΑΤΑ ΑΡΚΤΙΝΟΝ ΤΟΝ ΜΙΛΗΣΙΟΝ; ΙΛΙΑΣ Η ΜΙΚΡΑ ΛΕΓΟΜΕΝΗ ΚΑΤΑ ΛΕΣΧΗΝ ΠΥΡΡΑΙΟΝ (*Sack of Troy* of Stesichorus; *Iliad* of Homer; *Aethiopis* of Arctinus of Miletus; *Little Iliad* of Lesches of Pyrrha).

Along the top of the base upon which stand the pilasters runs a distich; Mancuso (*op. cit.*) has suggested that the lost beginning should be restored as follows:—

τέχνην τὴν Θεοδ[?]ΡΗΟΝ ΜΑΘΕ ΤΑΞΙΝ ΟΜΗΡΟΥ || ΟΦΡΑ  
ΔΑΕΙΣ ΠΑΣΗΣ ΜΕΤΡΟΝ ΕΧΗΣ ΣΟΦΙΑΣ.

[Consider the work of Theodorus, so that having learnt his exposition of Homer, you may attain the limit of all knowledge.]

The name Theodorus is known from the fragments of three other

*tabulae*. Each of the extant friezes is numbered to correspond to the book illustrated, and the personages and scenes are almost invariably clearly inscribed. Along the top frieze we have, with the exception of the opening episode, which is lost, illustrations of the first Book of the *Iliad* (A). This composition extends as far as the outer line of the second pillar, and thus covers a longer space than is accorded to the scenes of any other book. From the analogy of the preserved right side, it is evident that the eleven lost reliefs reproduced scenes from Books 2 to 12 (B to M). The narrative was then resumed on the right side, where the events of the twelve remaining books (N to Ω) are distributed along the corresponding twelve friezes, beginning this time at the bottom and running to the top. Mancuso points out that by this arrangement it was intended to bring into line the first and last books—the A and Ω of the whole poem. An epitome of the *Iliad* was carved on the pilasters, as appears from the 108 lines on the extant right pilaster. The lost left pilaster must have summarized the contents of Books 1 to 6, as the epitome on the right pilaster begins with Book 7 and ends with Book 24; but there must have been some miscalculation in the distribution, as the contents of Books 13, 14, 15, are omitted altogether. It is also probable (Mancuso, p. 23) that the name of the epitomist headed the argument.

The following brief description will serve to make the subject clear: Frieze 1 (top) = *Iliad* 1 (A). (1) The first scene (vv. 10-21) is lost, but may be recovered by the help of the fragments of two other *tabulae Iliacae* (B and C of Jahn's list), where we see the bearded, long-robed Chryses kneeling as suppliant before Agamemnon. To the right, behind Chryses, there is a wagon laden with the ransom, which two men are unloading. The oxen yoked to the wagon appear on the extreme left-hand broken edge of the Capitoline *tabula*, to which we now turn, (2) vv. 34-42. Chryses prays before the temple of Apollo Smintheus (ΙΕΡΟΝ ΑΠΟΛΛΩΝΟΣ ΙΜΙΝΘΕΩΣ ΧΡΥΣΗΣ). The temple gives pictorial expression to the words εἴ ποτέ σοι, χαρίεντ' ἐνὶ νηόν . . . in the prayer of Chryses (vv. 34 ff.). Apollo's answer to the prayer is seen in (3) = vv. 43-52, where the victims of pestilence (ΛΟΙΜΟΣ) are represented by a dog, a sick man in a chair (interpreted by Mancuso as Achilles sorrowing over the spectacle of death), and a corpse on the ground. (4) Behind the sick man, Calchas (ΚΑΛΧΑΣ) hurries to the right, raising his right arm in horror or deprecation. (5) v. 194; the Achaian chiefs in council, with the aged Nestor seated in their midst, and at his side Agamemnon (ΑΓΑΜΕΜΝΩΝ, ΝΕΣΤΩΡ). To the right Achilles (ΑΧΙΛΛΕΥΣ) advances unsheathing his sword, while Athena (ΑΘΗΝΑ) holds him back by the hair (v. 197). (6) vv. 430-56; Odysseus, wearing the conical cap, has brought Chryseis (ΧΡΥΣΗΙΣ) to the temple of Apollo, where Chryses is seen embracing her. Behind Odysseus (to the left) the hecatomb of animals is roughly indicated (ΟΔΥΣΣΕΥΣ ΤΗΝ ΕΚΑΤΟΜΒΗΝ ΤΩ ΘΕΩ ΑΓΩΝ ΑΠΟΛΛΩΝΙ), the artist being evidently influenced by representations of the Roman *suovetaurilia*. (7) vv. 497 ff.; Thetis (ΘΕΤΙΣ) kneels before Zeus (ΙΕΥΣ) and implores him to avenge her son.

The illustrations of the next eleven books being lost, we pass to the bottom frieze on the right of the pilaster, Book 13 (N). 1. On the left Θ Meriones slays Akamas (ΜΗΡΙΟΝΗΣ ΑΚΑΜΑΣ). *Akamas* for the

Adamas of the *Iliad* is a mere oversight of the carver, but the group has little real relation to the scenes described in the Homeric text. It is evident that a familiar group of combatants has been taken and connected with this particular episode by the addition of the two names. 2. Idomeneus (ΙΔΟΜΕΝΕΥΣ), fully armed, rushes upon the sinking Othryoneus (ΟΘΡΥΟΝΕΥΣ), who is supported by a comrade (these again are well-known motives that cannot be said to illustrate the text closely). 3. To the right Asius (ΑΣΙΟΣ), the would-be avenger of Othryoneus, is seen sinking. Here again a motive ready to hand has been employed, and Asius is represented as wounded in the back instead of in the throat as in Homer (v. 388). 4. Aineas (ΑΙΝΗΑΣ) pursues Aphareus (ΑΦΑΡΕΥΣ).

Book 14 (Ξ). 1. On the extreme left a crouching or kneeling (?) figure. Then a group of two combatants inscribed *Archelochos* and *Aias Lokros*—ΑΡΧΕΛΟΧΟΣ ΑΙΑΣ ΛΟΚΡΟΣ (a shorthand reference to the episodes narrated in vv. 442–63). 2. *Aias* (ΑΙΑΣ), assisted by Poseidon (ΠΟΣΙΔΩΝ), pursues *Hector* (ΕΚΤΩΡ), to whose aid Apollo (ΑΠΟΛΛΩΝ) advances from the right.

Book 15 (Ο). 1. To the left, on the rising ground, are *Aineas* (ΑΙΝΗΑΣ) and *Helenos* (ΕΛΕΝΟΣ), shooting arrows at the ships. Between them Paris (ΠΑΡΙΣ), wearing the Phrygian cap and holding a lance (?); on the ground below the fallen *Kleitos* (ΚΛΙΤΟΣ). Then a Trojan who bends forward as if to pick up a stone. In the centre Hector (ΕΚΤΩΡ), with raised shield and with a torch in his right hand (v. 718), dominates the composition. On the aft part of the ship stands Aias (Α. Α.), hurling his javelin at the Trojans, one of whom, Kaletor (ΚΑΛΗΤΩΡ), already crouches wounded on the ground. By Aias kneels *Teukros* with his bow. The scene is inscribed ΕΠΙ ΝΑΥΣΙ ΜΑΧΗ, and is a close illustration of the Homeric episode.

Book 16 (ΙΙ). 1. v. 130. To the left Patroclus (ΠΑΤΡΟΚ) puts on the armour of Achilles, helped by Phoenix (ΦΟΙΝΙΞ), who hands him the shield. The scene takes place in the presence of Achilles (ΑΧΙΛΛΕΥΣ), who is seen seated on the l.; before him stand a woman (?) and Diomedes (ΔΙΟΜΗΔΗΣ); cf. Mancuso, p. 14. 2. Patroclus (ΠΑΤΡΟΚΛΟΣ) pursues Hector (v. 731); between them the prostrate Kebriones.

Book 17 (Ρ). 1. Hector attacks Ajax, who defends the body of Patroclus. 2. Menelaus raises the body. 3. Two warriors (Menelaus and Meriones?) lift the body into a chariot. None of these scenes are inscribed.

Book 18 (Σ). 1. *Mourning over Patroclus*. Achilles (ΑΧΙΛΛΕΥΣ) sits at the foot of the bier weeping over Patroclus (ΠΑΤΡΟΚΛΟΣ); behind Achilles Automedon (?), likewise weeping; on the further side of the bier stands a female mourner (Briseis?) with both hands raised; at the head of the bier a second male mourner. 2. Thetis (ΘΕΤΙΣ) goes to the forge of Hephaestus (ΗΦΑΙΣΤΟΣ), who, assisted by three Cyclops, forges the shield (ΟΠΛΟΠΟΙΑ). The Cyclops betray the influence of South Italian and Roman legend; cf. Virg. *Aen.* viii. 424. This scene is similarly rendered on the lid of a sarcophagus in this collection, *Fauno* 30.

Book 19 (Τ). 1. Achilles ( . . . ΛΛΕΥΣ) dons the armour brought by Thetis (ΘΕ. ΙΣ), who is accompanied by a companion, a Nereid (?). To

the r. another Nereid (?) holds the large shield ( $\Lambda\Sigma\Pi\Sigma$ ): to the r. again a figure inscribed  $\Phi\Theta\iota\Nu\Xi$  holds the helmet (?). 2. Achilles ( $\text{ΑΧΙΛΛΕΥΣ}$ ) mounts his chariot by the side of Automedon. A groom (according to others, Thetis) stands at the horses' heads.

Book 20 ( $\Upsilon$ ). 1. Poseidon ( $\text{ΠΟΣΙΔΩΝ}$ ) warns Aineas not to fight with Achilles. 2. Achilles ( $\text{ΑΧΙΛΛΕΥΣ}$ ) pursues a Trojan, while a second Trojan hurries away to r. 3. Achilles meets Hector. 4. Apollo rescues Hector (?). (This group is too indistinct for sure interpretation.)

Book 21 ( $\Phi$ ). 1. Achilles is pursued by the river-god Scamander ( $\text{ΣΚΑΜΑΝΔΡΟΣ}$ ). 2. Poseidon ( $\text{ΠΟΣΙΔΩΝ}$ ) pulls Achilles ( $\text{ΑΧΙΛΛΕΥΣ}$ ) out of the river. 3. Achilles pursues the Trojans ( $\text{ΦΡΥΓΕΣ}$ ), who hurry back to the city gates.

Book 22 ( $\chi$ ). 1. Hector standing at the Scaean gate (v. 35) awaits Achilles, who is seen to r. ( $\text{ΑΧΙΛΛΕΥΣ ΕΚΤΩΡ}$ ). 2. Achilles ( $\text{ΑΧΙΛΛΕΥΣ}$ ) seizes the fallen Hector by the hair. Achilles ( $\text{ΑΧΙΛΛΕΥΣ}$ ) drags the body of Hector ( $\text{ΕΚΤΩΡ}$ ) behind his chariot round the walls of Troy (the walls appear on another *tabula*, D of Jahn's list).

Book 23 ( $\Psi$ ). 1.  $\text{ΚΑΥΣΙΣ ΠΑΤΡΟΚΛΟΥ}$ , the body of Patroclus on the funeral pyre, over which Achilles ( $\text{ΑΧΙΛΛΕΥΣ}$ ) pours a libation; behind him to l. an attendant. 2.  $\text{ΕΠΙΤΑΦΙΟΣ ΑΓ[ων]}$ : the chariot races at the funeral games.

Book 24 ( $\Omega$ ). 1. Within the tent of Achilles, indicated by a curtain, Priam introduced by Hermes kneels at the feet of Achilles ( $\text{ΑΧΙΛΛΕΥΣ, ΠΡΙΑΜΟΣ, ΕΡΜΗΣ}$ ). Between them Phoenix (?). In the centre of the picture two men are unloading the ransom from a wagon. To the left three men bringing the dead body of Hector to be weighed ( $\text{ΕΚΤΩΡ ΚΑΙ ΑΥΤΡΑ ΕΚΤΟΡΟΣ}$ ).

Mancuso's fresh and minute examination of the *tabula* has shown that the scenes depicted correspond more closely with the Homeric text than was formerly supposed; the discrepancies are such as necessarily arise where epic narrative is condensed into a series of dramatic episodes. It is noteworthy that the various scenes do not in the least follow the epitome carved on the pilasters, which, as Mancuso thinks, was probably added afterwards.

The centre of the *tabula* is occupied by a more ambitious composition: the city of Troy, with its walls, battlements, and towers, fills two-thirds of the central panel. Within the walls the episodes are arranged in three zones. Above we see the crowded houses of Troy; in their midst the temple of Athena surrounded by a spacious colonnade; in the court is the wooden horse ( $\text{ΔΟΥΡΦΟΣ ΙΠΠΟΣ}$ ), from which the Greeks are issuing by help of the ladder; along the foreground Greeks are massacring Trojans; on the steps of the temple Ajax ( $\text{ΑΙΑΣ}$ ) is seen dragging Cassandra by the hair as she kneels in vain to implore the help of the goddess. Outside the precinct to the r. and l. other Greeks rush in to join their comrades.

In the middle zone the palace of Priam is indicated by a colonnaded court with an altar in the centre. The aged Priam has sought refuge at the altar (l.), but is brutally slain by Neoptolemos. This group is balanced on the r. by Hecabe, who is torn away from the altar by a Greek. Between these groups and the colonnade lie on the side of Priam the dead body of Agenor (inscribed on the fragment of another *tabula*), on the side of

Hecabe one of their daughters. On the same line, outside the palace, are two temples. On the r. is the temple of Aphrodite (ΙΕΡΟ . . ΑΦΡΟΔΙΤΗΣ), in front of which Menelaus threatens to slay Helen. On the l. a Trojan maiden is slain by a Greek at the altar in front of the second temple.

Below on the left Aineas (ΑΙΝΗΑΣ) receives a casket (the *sacra arcana*) from a Trojan priest (?), who is pursued by a Greek; to the right of the scene a Greek is attacking a seated figure so chipped and rubbed that its sex cannot be distinguished.

To the right of the gate and still within the city, balancing the groups just described, is the group of Demophon (ΔΗ . . .) and Acamas with their grandmother Aethra (ΑΙΘΡΑ). To their l. an uncertain object or figure has been chipped away. Then to the r. is another indistinct mass, above which is a reclining female (?) figure variously interpreted as Clymene, Medusa, or Laodice.

The central episode takes place outside the gate: here we see Aineas (ΑΙΝΗΑΣ) as he sallies forth from the Scaean gate, bearing on his left shoulder his father Anchises (ΑΓΧΕΙΣΗΣ), and leading his boy Ascanius (ΑΣΚΑΝΙΟΣ) by the hand; Hermes (ΕΡΜΗΣ) shows the way. Behind Ascanius is an indistinct form which has been interpreted as Creusa. The prominence given to this group, which occupies the actual centre of the whole composition, shows that the *tabula* was specially intended to glorify the Trojan ancestry of the Romans.

Below, outside the gates, on the left of the main inscription, is the Tomb of Hector (ΕΚΤΟΡΟΣ ΤΑΦΟΣ), represented as a high-walled enclosure raised on several steps; within is the actual mound, marked by a shield with a lion (?) as device; arranged about the steps are the following groups: on the r. side Odysseus (ΟΔΥΣΣΕΥΣ) announces to Helenus (ΕΛΕΝΟΣ), Andromache (ΑΝΔΡΟΜΑΧΗ), and Hecabe (ΕΚΑΒΗ), who clasps her young daughter Polyxena (ΠΟΛΥΞΕΝΗ), that Polyxena must die: on the front is a group inscribed above ΤΑΛΘΥΒΙΟΣ ΚΑΙ ΤΡΩΑΔΕΣ: Andromache (ΑΝΔΡΟΜΑΧΗ) with the child Astyanax sits on the steps with Cassandra (ΚΑΣΣΑΝΔΡΑ) and Helenus (ΕΛΕΝΟΣ), and Talthylus approaches them from the l. to announce the decision to slay Astyanax.

To the r. of the main inscription is the tomb of Achilles, represented by a tall square pillar (ΑΧΙΛΛΕΩΣ ΣΗΜΑ), at which Neoptolemus (ΝΕΟΠΤΟΛΕΜΟΣ) slays Polyxena (ΠΟΛΥΞΕΝΗ), while Odysseus (ΟΔΥΣΣΕΥΣ) and Calchas (ΚΑΛΧΑΣ) look on; to the l. a boy holds the patera and jug for libation.

Below on the l. the ships of the Greeks are seen drawn up on the sea-shore (ΝΑΥΣΤΑΘΜΟΝ ΑΧΑΙΩΝ), and to the r. of a pilaster which marks the Sigeian promontory ( . . ΕΙΓΑΙΟΝ) Aeneas, holding Ascanius by the hand, is seen embarking (ΑΠΟΠΛΟΥΣ ΑΙΝΗΟΥ); he partly supports Anchises, who steps on the ship and hands the sacred objects to a man (ΑΓΧΙΣΗΣ ΚΑΙ ΤΑ ΙΕΡΑ); to the l. is seen the pilot Misenus (ΜΙΣΗΝΟΣ) with his trumpet and oar, and over the whole scene is inscribed ΑΙΝΗΑΣ ΣΥΝ ΤΟΙΣ ΙΔΙΟΙΣ ΑΠΑΙΡΩΝ ΕΙΣ ΤΗΝ ΕΣΠΕΡΙΑΝ.

A number of scenes taken from the *Aethiopis* of Arctinus and the *Little Iliad* of Lesches decorate the predella-like basis which supports the pilasters:—Upper Row (*Aethiopis*). (1) Arrival of Penthesilea at Troy

(only a few letters I . . ΙΟΣ (?) of the inscription are visible). (2) ΠΕΝ-ΘΕΣΙΛΕΙΑ ΑΧΙΛΛΕΥΣ: Achilles slays Penthesilea. (3) ΑΧΙΛΛΕΥΣ ΘΕΡΣΙΤΗΣ: Achilles slays Thersites at the tomb of Penthesilea. (4) ΑΧΙΛΛΕΥΣ ΜΕΜΝΩΝ: Achilles slays Memnon, behind whom is the dead Antilochus (ΑΝΤΙΛΟΧΟΣ). (5) ΑΧΙΛΛΕΥΣ ΑΙΑΣ: Achilles, wounded at the Scaean gate, is protected by Ajax. (6) ΟΔΥΣΣΕΥΣ ΑΧΙΛΛΕ . . . ΩΜΑ: Odysseus bears away dead body of Achilles while Ajax continues to fight. (7) Thetis (ΘΕΤΙΣ) followed by a Muse (ΜΟΥΣΑ) draws near to the funeral pyre of Achilles (ΑΧΙΛΛΕΥΣ). (8) ΑΙΑΣ *μαν*[ΩΔΗΣ]: the madness of Ajax, who is represented seated in an attitude of dejection.

In the lower frieze from the *Little Iliad* prominence is given to events on the Trojan side. (1) Not inscribed: Paris falling wounded by Philoctetes (?). (2) Not inscribed: two figures at an altar interpreted by Mancuso as the arrival of Eurypylus and his oath of alliance with the Trojans. (3) ΕΥΡΥΠΥΛΟΣ ΝΕΟΠΤΟΛΕΜΟΣ: Eurypylus slain by Neoptolemus. (4) ΟΔΥΣΣΕΥΣ ΔΙΟΜΗΔΗΣ ΠΑΛΛΑΣ: Odysseus and Diomedes carry off the Palladium. (5) ΔΟΥΡΗΟΣ ΙΠΠΟΣ ΤΡΩΑΔΕΣ ΚΑΙ ΦΡΥΓΕΣ ΑΝΑΓΟΥΣΙ ΤΟΝ ΙΠΠΟΝ ΠΡΙΑΜΟΣ ΣΙΝΩΝ ΚΑΣΣΑΝΔΡΑ ΣΚΑΙΑ ΠΥΛΗ: the Trojans and Phrygians drag the wooden horse into Troy amid rejoicing and dancing. In front Priam shows the way, and the bands of Sinon are untied. On the extreme right within the gate is the frenzied Cassandra held back by a Trojan.

The fashion for thus literally illustrating a whole book or cycle of books dates from Hellenistic times (see Mancuso, *op. cit.*, p. 5). Cf. the cycle of pictures illustrating the Trojan war seen by Aeneas in the Temple of Juno at Carthage (Aen. I. 454-493 f.). Other examples known from literature are the mosaic with the whole story of the Iliad in the ship of Hieron II of Syracuse (248 B.C.) (Athen. v. 207 c); the similar series by the painter Theon in the Porticus Philippi of Rome (Plin., *Nat. Hist.*, xxxv. 104; cf. also Vitruv. vii. 5, Petron. 29). The celebrated paintings from the Esquiline (Helbig, ii.<sup>2</sup> pp. 162-8) with scenes from the *Odyssey* are part of a similar sequence. Cf. also the scenes from the *Iliad* in the temple of Apollo at Pompeii (Mau-Kelsey, *Pompeii*, p. 86) and in the house of the Tragic Poet (*ibid.*, p. 316); the scenes from the life of Achilles decorating a well-head in this collection (Stanza terrena a sinistra I. 1). It may be said that the decoration of the great mass of Roman sarcophagi consists of excerpts from similar compositions. Notwithstanding its small size and the present loss of colour, the little monument is not without artistic and literary importance. It belongs to the class of book illustrations that came so largely into vogue in Hellenistic and Roman days, and whose history Birt (*Buchrolle in der Kunst*) has retraced from Egyptian papyri down to the rotuli illustrating scenes from Roman history which were imitated in stone on the column of Trajan. The *tabulae Iliacae*, likewise, were picture-chronicles in stone (Birt, *op. cit.*, p. 292). These systems of illustration were transferred to architecture; the Ionian frieze—especially in its Ionian home—being often decorated after this manner with a connected narrative (e.g. the walls of the Heroon at Trysa, with scenes from the *Odyssey*, or the four friezes of the Monument of the Nereids, with the

narrative of a war between Greeks and Persians). The *tabula*, indeed, from its shape and architectonic divisions, seems to imitate a building where a storied rotulus had been cut up into strips to decorate the various parts.

It has been thought by Jahn and others that the *tabulae* served to teach boys in schools (cf. Birt, *Buchrolle*, p. 303). But the figures are too small for the purpose, and miniatures of this kind would have been the worst possible vehicle of instruction to the young. These marble *tabulae* with figures in miniature have been more aptly compared to the framed mediaeval ivories which reproduced in a convenient portable form for private devotion Biblical and other sacred subjects (see Schreiber-Anderson, *Atlas of Classical Antiquities*, p. 177).

The restoration of the name Theodorus in the dedicatory distich is certain, as it appears on the fragment of another *tabula* (*I. G.*, xiv. 1285), and on the back of the two fragments with representations from the 'Shield of Achilles' (below, Nos. 83a and 83b). Brunn (*K. G.*, i, p. 573) supposes that Theodorus was a grammarian who arranged the distribution of the scenes (cf. also Wilamowitz-Möllendorff, *op. cit.*, p. 332 f.). There seems, however, no reason to doubt that he is the artist (cf. Bienkowski, *loc. cit.*, p. 201), and that he had become celebrated for this class of miniature on a raised background. It is more difficult to determine whether he was an original designer or merely a copyist who translated larger compositions into this peculiarly minute technique. The latter seems the more reasonable supposition owing to the different stylistic character of the various pieces that bear his name. The prominence given in the *tabula* to episodes that glorify Aeneas show that Theodorus worked for Roman patrons of the Augustan age. Brunn, supposing the *tabula* to have been found in the *sacrarium* at Bovillae, which was rebuilt by Tiberius (Tac. *Ann.* ii. 41), conjectured (*K. G.*, *loc. cit.*) that these picture chronicles were made by order of this Emperor, who, according to Suetonius (*Tib.* c. 70), 'maxime curavit notitiam historiae fabularis, usque ad ineptias atque derisum.'

Work of the First Century.—Practically every scene, group, or figure can be traced back to types long current in art, and peculiarly popular in Roman art for the decoration of sarcophagi, gems, and terracottas (the subject has been minutely studied by Brüning, *Jahrb.*, ix, 1894, pp. 136 ff.).

Found a little before 1683 in the remains of a large villa (possibly belonging to the Valerii Messallae) known as Tor di messer Paolo, to the south-west of the road to Marino, near the Villa of Voconius Pollio. Fabretti, who records the find (*De Columna Traiana*, pp. 316, 384), believed this to be the site of Bovillae (cf. the map added to the 2nd edition of his *De Aquis*, 1788), and states that the building in which the relief was found was supposed to be the *sacrarium gentis Iuliae* (cf. Tac. *Ann.* ii. 41, cf. xv. 23). Fabretti tells us that the relief with the Apotheosis of Homer, now in the British Museum (*Cat.*, iii. 2191), was found on the same site; on this discovery see Kircher, *Vetus Latium*, pp. 81, 86; Bartoli, *Mem.* 145, ap. Fea, *Misc.* i, p. cclxiv, who also mentions a bust of Claudius raised to heaven by an eagle, partly preserved at Madrid (cf. Bernoulli, *Röm. Ikon.*, ii. 1, p. 337, No. 29). Our relief was found casually (whilst hunting, according to Winckelmann) by Canonico Arcangelo Spagna; Winckelmann (*Geschichte der Kunst*, ix. 2. 35) states

that after Spagna's death it passed to the Spada family, in whose possession it was seen by Barthélemy in 1755-7 (*Mém. Acad. Inscr.*, xxviii, p. 600; cf. *Voyage en Italie*, 373), and was presented by the heirs to Clement XIII, and by him to the Museum. Foggini, however (p. 328), asserts that it passed into the Museo Rocci, and was presented to the Museum by the heirs of that family. See further Ashby in *P.B.S.R.*, v, pp. 282 ff., and U. Mancuso, *op. cit.*

O. Jahn and A. Michaelis, *Griechische Bilderchroniken*, pl. I and I\*, pp. 2-4 (where the literature previous to 1873 is cited), pp. 10-12, pp. 16-19, pp. 21-38, p. 61, pp. 62-8, p. 82, p. 83; Brunn, *K. G.*, i, p. 573 f.; Konstas, *Iliupersis nach Stesichoros*, 1876, p. 24; Baumeister, *Denkmäler des klassischen Alterthums*, vol. i, pl. XIII (fig. 775), and pp. 716 ff.; Robert in *Winckelmannsprogramm*, 1890, p. 2, pp. 67-8; Brüning, *Jahrb.*, ix, 1894, pp. 136 ff.; Helbig, i.<sup>3</sup> 462; Amelung, p. 172 f.; Birt, *Buchrolle in der Kunst*, p. 303; S. Reinach, *Répertoire de reliefs grecs et romains*, p. 286 f.; Schreiber-Anderson, *Atlas of Classical Antiquities*, pl. XCII A and XCIII, and pp. 177-8. M. Paulcke, *De tabula Iliaca quaestiones Stesichoreae*, Königsberg, 1897; Mancuso, *Tabulae Iliacae Capitolinae inscriptionem*, &c. (Rendiconti della R. Accademia dei Lincei, 1910, pp. 933 ff.); id., *La tabula Iliaca del Museo Capitolino* (Memorie della R. Acc. dei Lincei, 1911, pp. 662 ff.).

*C. I. G.*, 6126; *I. G.*, xiv. 1284; Loewy, *I. G. B.*, 454; Kaibel, *Epigrammata Graeca*, 1093.

Alin. 27113; Inst. 326 (g), 327 (g).

### 83a. Fragment with scenes from the *Shield of Achilles* (pl. 44).

Diameter .18 m., greatest width of preserved part .13 m., greatest thickness .4 m. Marble: *giallo antico*.

The fragment consists of little more than half a circular marble shield, broken diagonally from top to bottom; the obverse is convex, the reverse flat; surface a good deal chipped.

The obverse is surrounded by a plain border, on which are inscribed in minute characters verses 480 to 608 of *Iliad* XVIII in 10 columns of 10 to 16 verses each, arranged in two series, 5 on the l. and 5 on the r. half, these being separated by two groups in relief, which can still be made out close to the upper and lower broken edges. The scenes depicted on the convex surface illustrate these verses by means of numerous small scenes and figures; the sketchy work is in part due to the hardness of the material, and also to the fact that, like the *tabula Iliaca*, the carving was simply a raised relief to receive details in colour. The shield is divided horizontally into two halves by a plain band, on which is inscribed the legend

ΑΣΠΙΣ ΑΧΙΛΛΗΟΣ ΘΕΟΔΩΡ[ηος καθ' Ὀμηρον]

the lost end of the inscription being supplied from the acrostic at the back of the relief. The general distribution of the scenes accords fairly with the Homeric description; the upper half of the composition is filled by the contrasted pictures of the two cities, while the scenes of country life, with the dance, occupy the lower half. What remains of the different episodes may be briefly summarized as follows:—

I. The Two Cities (v. 490). *The City at peace*, vv. 491-508. This is represented as an embattled town, with arched gateway and numerous two-storied towers. Within the city is the agora, surrounded by porticoes, and here are two groups, consisting of three somewhat indistinct figures surrounding a dead body—the 'Dispute'. Then above this a group of

two seated figures and a third leaning upon his staff, evidently the 'Judgement Scene'. All supernumeraries are omitted for want of space; the *δῆμος* of Homer being represented in the 'Dispute' by one solitary figure; on the other hand, in the 'Judgement', a book, not mentioned in Homer, is placed in the hands of the judge (the seated figure to r.), in accordance with artistic convention. Outside the agora, but still within the city, a wedding procession (vv. 490-6) moving to the r. is preceded by a citharoedus, a flute player, a woman who is looking back, and a female dancer (?), whilst near the wall a seated figure and a maiden do duty for the spectators of v. 495. Without the city wall is a fold with four animals (the first is distinctly a ram, the second a cow (?), the two higher up are indistinct); higher up a nude man with drapery fluttering at his back runs to r., whilst above him again two other men probably represent the armed shepherds of v. 583. Alongside of them are seen two dogs and part of a third. The whole scene is evidently part of the illustration of vv. 578-86, and would be out of place here were it not that it possibly does duty also for the episode of vv. 525-9 in connexion with the city at war. Just above the inscription a man advances to r., while another kneels before him; presumably the ambush (*λόχος*) of vv. 520-9. The episode belongs to the city at war which was represented on the missing upper segment, where it was placed in contrast to the city at peace.

II. The Rural Scenes, ll. 541-89. These are skilfully distributed on the lower half of the shield around a quadrangular fenced enclosure, which forms the centre of the composition. The following are the episodes:—1. (*below*) *Ploughing*, vv. 541-9: two ploughmen drive yokes of oxen, whilst a third standing by his plough receives the 'sweet wine' handed by a man facing. 2. *Harvesting*, vv. 550-60: to the left of the enclosure are four groups depicting harvesting operations—cutting, binding, carrying, and preparing the harvesters' meal. The last scene takes place under a tree, and is rendered with an artistry that recalls the best pictorial reliefs of the Hellenistic-Roman period. The scene within the fenced enclosure is generally interpreted as the *ἀλωή* of vv. 561-72. Unfortunately the principal group, below the aedicula, is broken away, and the remaining figures are very indistinct. Outside the enclosure on the right the warrior with helmet and spear (facing r.) offers a difficulty; for if he belongs to the assailants of the city (above in the part now destroyed) he is out of place here, where, as a fact, one should expect an illustration of the fourth rural scene, namely, the *pasturing* of vv. 573-89, which appears, however, on the upper half of the shield. In the centre, just below the inscription and above the vineyard, is the dance—the *χορός* of vv. 590-607. The border of the shield is probably intended for the stream of Ocean (v. 608 f.); the heavens were typified by the signs of the Zodiac, which doubtless occupied the raised squares on the vertical strip that connects the convex surface with the border. Thus the Zodiac takes the place of the constellations (*ἐν δὲ τὰ τεῖρεα πάντα τὰ τ' οὐρανὸς ἐστειφάνωται*, v. 485) described by Homer. So likewise the signs of the Zodiac surround the shield of Achilles, which forms the central motive of the fragment of the *tabula Iliaca*, known from a drawing formerly in the possession of Sarti (Jahn,



left or left to right, we always get the same hexameter which appears on the obverse—

ΑΣΠΙΣ ΑΧΙΛΛΕΩΣ ΘΕΟΔΩΡΟΣ ΚΑΘ' ΟΜΗΡΟΝ.

Beneath the altar in large letters is the inscription ΙΕΡΕΙΑ ΙΕΡΕΙ, 'the Priestess to the Priest,' with identical play of letters on either side of the central Α.

The inscription—Θεόδωρος ἡ τέχνη—on the Paris fragment (Kaibel, *I. G.*, xiv. 1285) is similarly disposed within squares.

It has been stated on No. 83 that Theodorus was probably a copyist who had made it his speciality to reproduce in miniature well-known works of art representing episodes from the epic cycles. The shield has little in common with the *tabula* except its small size. Instead of superimposed friezes or groupings it exhibits a connected and homogeneous composition within a definite landscape setting. It is in the well-known pictorial style of the Augustan reliefs. In spite of discrepancies in the size of the figures, due perhaps to difficulties encountered in working so hard a material, the grouping is artistic, the technique fresh and spontaneous. Like the *tabulae Iliacae* these 'Shields of Achilles' (cf. 83 b) served primarily a decorative pictorial purpose.

Work of the first century.

Found in 1882 in a mediaeval wall near Santa Maria della Vittoria, in Via Venti Settembre, and presented to the Museum by Agostino Cerasoli.

*Civiltà Cattolica*, 1882, p. 469 f. (Garrucci); *Comptes rendus de l'Académie des Inscriptions*, 1882, June 2 (cf. Reinach, *Répertoire de Reliefs*, i, p. 289); *Nuova descrizione* (1888), p. 170 f., No. 83; *Winckelmannsprogramm*, 1890, p. 67, No. 10 (Robert); *Röm. Mitth.*, vi, 1891, pp. 183-207, and pls. IV, V (Bienkowski); Helbig, i.<sup>2</sup> 463; Amelung, p. 172 f.; Mancuso, *op. cit.* ad No. 82, p. 2, notes 4, 5.

83 b. Fragment with scenes from the *Shield of Achilles* (pl. 43).

H. .10 m., width .13 m. Marble: *palombina*.

The field is divided into two by a narrow horizontal strip which is left blank. Immediately above this strip is a city wall with four round and two square towers flanking the gate. Below is an agricultural scene; a loaded wagon of the type known as *plaustrum*, with solid wheels (*tympana*), drawn by a yoke of oxen, stands before a small shrine; two men kneeling on the top receive the grain hoisted up by a man to r. At the head of the oxen stands a man with a dog behind him. Dentils run below the cornice of the *aedicula*, the pediment of which is adorned by a wreath. Behind the wagon to r. two men are quartering a carcase, which is suspended from a tree. Above, a man advances to r., and near him is the foot of another figure. The first scene refers to the harvest, the second to the dance. This shield must have been considerably larger than 83 a, and the carving is more distinct, partly because the softer material is more suitable to the minute technique. On the reverse is incised a pattern with a network of squares, similar to that of 83 a; the letters within each square repeat the inscription, of which the two words ΑΧΙΛΛΕΙΟΣ ΘΕΟΔΩΡΟΣ only are extant. In spite of the small scale, the fragment belongs to the class of Augustan reliefs. The modelling of the oxen is especially good work of the first century A. D.

Provenance uncertain (Rome). Presented to the Museum by Comm. Castellani in 1874.

*Nuova descrizione*, p. 172, 83<sup>b</sup>; *Röm. Mitth.*, iv, 1891, pp. 198-200, pl. III (Bienkowski); Helbig, i.<sup>2</sup> 464.

#### 84. Roman female portrait (pl. 39).

H. .51 m., head .24 m. Luna marble. Restored: nose, bust, foot of *for di persico*.

The head is turned to l. and represents a woman of middle age. The eyes are plain. The hair is parted in the centre, and drawn down above the ears to the back, with marked undulating grooves. At the back it is braided into many plaits which are coiled in a knob. A loose lock hangs before each ear. The ears are bored for ear-rings. The surface is rather weathered. Modelling good and natural. For the hair-dress cf. No. 95, and the female bust from the monument of the Haterii in the Lateran (Benndorf-Schoene, 345). The head may be as late as the Trajanic period.

Inv. Albani, B 98.

Mori, iv, Misc. 13, 1; Armellini, iii. 246, 1.

#### 85. Head of a deity (pl. 39).

H. .466 m., with foot .612 m. Greek marble. Restored: nose, neck, and bust, with locks on shoulders.

This head has long hair, parted considerably to the left of the middle, brushed back over the upper half of the ears and knotted low on the neck; a lock falls on each shoulder. The crown of the head, left rough, is separated from the loose front hair by a wide groove, which held some ornament, a wreath or diadem that concealed the unfinished crown. The face looks straight forward without any turn of the neck, and the fact that the knot and hair are less finished on the right side, and that the parting of the hair is distinctly to the left of the middle line, seems to indicate that the statue to which it belonged faced to its right, turning the left side of head and body towards the spectator.

The head, though of poor workmanship (notice the use of the drill in working the hair) and much corroded, has certain characteristics (the simple arrangement of the hair, the spacious, simply-modelled forehead, and the delicate features) which suggest an early original. The well-developed bony frame of forehead and chin point rather to an Apollo than to a female head, and the suggested wreath would suit such an interpretation. In the shape of the eyes, forehead, and mouth, and in the treatment of the hair, the head somewhat resembles that of the Hera Borghese (Ny-Carlsberg 247), and it is to a similar date (c. 400 B.C.) that the original of our head, probably a work of bronze, may be referred.

A head in the Vatican (*Museo Chiaramonti*, 532; cf. Amelung, *Vat. Cat.*, i, p. 662), of poor workmanship and much restored, presents similar characteristics in point of style.

Inv. Albani, D 58.

Armellini, iv. 350, 2; Arndt-Amelung, 420, 421, text ii, p. 32.

#### 86. Roman female portrait (pl. 40).

H. .535 m., head .26 m. Luna marble. Restored: nose, r. ear, bust, small patches in various places, foot of *pavonazzetto*.

The head, that of a middle-aged lady, looks straight before it. The

eyes have iris and pupil incised. The hair is parted in the centre, drawn to the sides with marked undulating grooves covering the tops of the ears. At the back it is plaited, and the plaits are coiled on top of the head. Loose curls hang down before and behind the ears. Cold but characteristic work of the Antonine period. For the hair-dress cf. Faustina the elder, *Imp.* 36.

Mori, iv, Misc. 30, 3; Armellini, iii. 280, 3.

### 87. Herm of youthful deity (pl. 40).

H. .58 m. Luna marble. Restored: nose, part of lower lip, most of free locks on r. and l. sides, with neck and bust; small patches on hair. Face much worked over.

This colossal head, probably that of an Apollo, is characterized by the mass of hair framing the forehead, and by the strong build of the face, which is of severe style.

The hair is swept off the forehead and carried in three main locks on each side over the upper half of the ear, behind which the masses are twisted through a thick ring (which they quite conceal in front) and fall in two twisted locks on each shoulder. The hair of the crown is parted and carried down under the ring, falling in a mass on to the back of the shoulders. In this copy the surface of the hair is carelessly cut, and over the forehead is corroded and broken. But in a replica in the Ny-Carlsberg collection the tresses in front are clearly cut and isolated, and their surface lightly scored with fine parallel lines; the hair on the crown is treated in the same way, the locks being finer, and the whole mass fitting closer to the skull, than in the Capitoline replica. In this copy, however, and in another in the Vatican, the forms of the face are stronger and better preserved. The forehead is smooth and high, and the prominence of the temporal regions and of the angles of the jaw give the face its characteristic squareness.

Of this type Arndt gives four replicas, and compares the series with the 'Apollo Barberini' and the Irene of Cephisodotus, both in Munich. The arrangement of the hair, and (allowing for the difference of sex) the general forms and modelling of the face, bring it nearer to the Irene than to the Apollo. In any case, the original of the herm must be dated about the end of the fifth century.

Good Roman work of the first half of the second century A.D.

Found at Hadrian's Villa.

Given by Benedict XIV in 1748 (cf. No. 18 in this room).

Bottari, i, p. 32; *Descr.*, 1750, p. 28 and p. 70 (described as Sappho); Mori, ii, Ercole 9, No. 1; Armellini, ii. 217, 1; Winnefeld, p. 164; Arndt-Amelung, 422-3, Text ii, p. 32, and iii, Nachträge, p. 51. Replicas at Ny-Carlsberg, *Cat.*, 1907, 66 and 67, pl. V, and Arndt, *La Glyptothèque Ny-Carlsberg*, pl. 59-61, pp. 96 ff.; in the Lateran, Benndorf-Schöne, 378; in the Vatican, *Museo Chiaramonti*, 502, cf. Amelung, *Vat. Cat.*, i, p. 643.

### 88. Roman male portrait (pl. 40).

H. .495 m., bust .34 m. Luna marble. Restored: nose, ears, and foot.

The head, that of an elderly man, is turned to r. The eyes are plain, the face clean shaven, the features wrinkled. The head also is entirely shaven. The bust in shape is small and semicircular; it is interesting to contrast it with the Augustan shape of No. 56. This is

a good example of republican portraiture. The imitation of waxen *imagines* is most marked.

Mori, iv, Misc. 5, 1; Armellini, ii. 215, 1.

### 89. Roman female portrait (pl. 42).

H. .47 m., head .36 m. Luna marble. Restored: nose, l. ear, and foot. Badly weathered; made to set in a statue originally.

The head looks up to r. The hair is parted in the centre, drawn to the back covering the tops of the ears, there it is plaited and fastened up in a loop. Three corkscrew curls hang down behind each ear. This coiffure occurs in the coins of Antonia, wife of the elder Drusus, cf. No. 44 (v. Bernoulli, *Röm. Ikon.*, ii. 1, pl. XXXIII, 9-12). Poor work.

Mori, iv, Misc. 41, 3; Armellini, iii, 311, 3.

### 90. Roman female portrait (pl. 42).

H. .59 m., bust .34 m. Luna marble. Restored: nose, lower part of bust, and foot; the hair over the centre of the forehead has been worked over.

This represents a lady in the prime of life. The head is turned slightly to r. The hair is parted in the centre, and separated on either side in five flat locks that lie close to the head. The lowest just overlaps the edge of the ear. These locks are all drawn straight back and twisted into a projecting knob at the back of the crown. The hair is fine and in grooved strands. The bust, before it was inserted in the modern drapery, was of about the same size and shape as No. 88. Cold, accurately modelled work, it shows some Greek influence, and probably belongs to the later first century B. C.

Mori, iv, Misc. 38, 3; Armellini, i. 51, 3.

### 91. Head of Satyr (pl. 39).

H. .55 m., original part .21 m. Greek marble. The only antique part is the face, with a small part of the throat and the hair over r. temple. All the rest, including tip of nose, lips, and chin, is restored. The restorations are in Luna marble, the helmet of *bigio antico*.

The head is turned up to l. with a smile. The hair is in rather coarse, loose curls.

Poor work.

Inv. Albani, D 55.

Mori, iv, Misc. 4, 3; Armellini, ii. 203, 3.

### 92. Roman male portrait (pl. 39).

H. .55 m., head .31 m. Luna marble. Restored: tip of nose, ears, bust, and foot. A cross is cut on the forehead, and the top of the crown is badly weathered.

The head looks a little to r. The hair is carefully brushed in rather long, smooth, grooved locks. The eyebrows are indicated, and the eyes have iris and pupil incised. The short beard and moustache are rendered by chisel strokes. Features naturally rendered, especially the snub nose. Very fair work of Gallienic period; cf. No. 27.

[Mr. A. H. S. Yeames (*loc. cit.*) has pointed out that the principal figure on the sarcophagus in the Ludovisi collection (Schreiber, *Die antiken Bildwerke der Villa Ludovisi*, No. 138), now in the Museo delle Terme, which also has a cross cut in the forehead, appears to represent the same person, and suggests that this may be C. Furius Sabinus Aquila

Timesitheus, son-in-law and *praefectus praetorio* of Gordian III, A.D. 238-244.—H. S. J.]

Mori, iv, Misc. 16, 3; Armellini, ii. 164, 3; Yeames, *Athenaeum*, 1908, p. 168.

### 93. Roman female portrait (pl. 40).

H. .55 m., head .32 m. Luna marble. Restored: nose, small pieces of hair on r. side and on crown, bust, and foot.

This head, which is much weathered, represents a lady in the prime of life. The head looks a little to its right. The hair is parted in the centre, and drawn to each side with undulating grooves; it is carried above the ears, rolled up at the back, braided, and brought up in a flat band of plaits over the crown almost to the forehead. A loose curl is left before each ear. Eyebrows plastically indicated, iris and pupil incised. The coiffure occurs on coins from Tranquillina to Salonina.

Poor work.

Mori, iv, Misc. 8, 1; Armellini, iii. 243, 1.

### 94. Head of Sabina (pl. 40).

H. .61 m., head .31 m. Luna marble. Restored: nose, l. ear, part of l. eye, patches on hair, face, &c., bust, and foot.

The head looks to l. The eyebrows are indicated, but the eyes are plain. The hair is parted in the centre, drawn down either side above the ears in wavy strands, and twisted into a loose coil on the crown. A round diadem is placed in the hair in front. Moderate work; the hair shows but little trace of the drill. Face smoothly modelled in the ideal style, but rather spiritless. Bernoulli has collected ten other heads of this type, which is usually named Sabina. In profile it has some likeness to her coin-portraits, but the coiffure is different. If it does represent her, it must be as *Diva*. Poor work.

Bottari, ii. 47; Mori, iv, Imp. 27, 2; Armellini, ii. 222, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 128 (1) sqq.

### 95. Roman female portrait (pl. 40).

H. .52 m. Parian marble. Restored: tip of nose and edge of l. ear. In very perfect condition; head, bust, and foot have never been separated.

The head looks slightly to r. The eyebrows are barely indicated; the eyes are plain. The hair is parted in the centre and carried down either side in undulating grooves. At the back it is braided into many plaits and coiled round the crown. A curl hangs before each ear. Bust is draped in a tunic buttoned on each shoulder. The bust is of Flavian shape. The foot is circular, its edge being decorated with a scotia between two tori. For the hair-dress cf. No. 84. Ordinary work, but much polished.

Inv. Albani, B 139 (?).

Mori, iv, Misc. 38, 1; Armellini, i. 51, 1.

### 96. Roman female portrait (pl. 42).

H. .57 m., head .25 m. Luna marble. Restored: nose, bust, and foot.

The head, that of a woman in the prime of life, looks slightly to r. The hair is parted in the centre, carried down either side, almost covering the ears, in marked undulating grooves. At the back it is loosely twisted into a knob. The eyes have iris and pupil incised, and the eyebrows indicated. A loose curl hangs before each ear. Very fair work.

To judge by the hair-dress this head (cf. No. 6, *Imp.* 44) belongs to the late Antonine period.

Mori, iv, Misc. 6, 2; Armellini, ii. 220, 2.

### 97. Roman male portrait (pl. 42).

H. .54 m., head .32 m. Luna marble. Restored: nose, upper part of l. ear, bust, and foot.

The head looks rather anxiously to r. The hair is in carefully brushed grooved locks, curling a little at the ends. Beard and moustache are rendered partly by incised strokes, partly by tight twisted little curls. Eyebrows indicated, and eyes have iris and pupils incised. Very fair, careful work of the time of Gallienus. For the treatment of the hair, which determines its date, cf. No. 27.

Mori, iv, Misc. 11, 2; Armellini, ii. 184, 2.

### 98. Small rectangular relief on pedestal (pl. 39).

H. .22 m., breadth .22 m. Luna marble.

An iron ring has been fixed in the top edge. On one side is a relief of a long-horned goat, with one hoof raised, nibbling at an oak on the right. On the other is a sow squatting on her haunches, with three young, one sitting on her back, one sucking, and the third leaping up under her snout.

Rough decorative work, probably an *oscillum*.<sup>1</sup>

For *oscillum* cf. *Rev. Arch.*, 42 (1881), pp. 92, 129, 193, 274 (Albert).

### 107. Bearded herm, inscribed ΠΑΤΩΝ (pl. 42).

H. .55 m. Marble, *grechetto*. Restored: chin in plaster, side-locks from ear to bust. The head has been split down to the neck behind the ears, and the beard and neck broken off.

The head conforms closely to early types. The hair on the crown is parted, incised in shallow grooves, and the surface given in concentric waves. A narrow band encircles the head, from under which a broad mass of hair falls on the back, and a lock on each shoulder in front. The long hair over the forehead is carried from the middle line over the ring and falls in a close bunch of curls in front of the ears. The long beard, carved into massive locks, is practically divided into two halves, in each of which the curled ends of the locks are arranged in slanting and symmetrically disposed lines. The skull is large and round, the forehead slightly convex, the brows prominent, and the eyelids sharp and carefully cut.

The herm is a good careful work of early Imperial times, repeating more or less closely a fine mid fifth-century Greek type of Hermes or Zeus. A possibly original head of this type on a smaller scale, from Athens, is in the Ny-Carlsberg Glyptothek (*Cat.*, 1907, No. 150, pl. XI).

The inscription is modern, and resembles that of *Filosofi* 17, and a similar herm, once in the Cortile, now in the Palazzo dei Conservatori.

Probably from the Albani collection.

For the inscription see on *Gall.* 13.

<sup>1</sup> Cf. the reliefs found in the *Casa degli Amorini dorati* at Pompeii, *Notizie degli Scavi*, 1907, p. 568 f., figs. 18, 19.—[H. S. J.]

**108. Roman male portrait (pl. 42).**

H. .65 m., bust .50 m. Greek marble. Restored: nose, edges of ears, edge of r. shoulder, and lower part of bust, foot of *nero antico*.

The head, that of a man in the prime of life, is turned to l. The eyes are plain, and the eyebrows barely indicated. The hair is handled as a loose disorderly mass; it is worked entirely with the chisel. The bust is of Flavian shape. Very good work. In style this portrait is fresh, vigorous, and natural. The quiet, incisive character of the bust is heightened by the loose, disorderly hair.

Inv. Albani, B 131.

Mori, iv, Misc. 31, 1; Armellini, iii. 280, 1.

**109. Cinerarium of C. Sextilius Fortunatus and Sextilia Aegiale (pl. 43).**

H. .595 m., width .54 m., depth .31 m. Marble, *grechetto*. The lid is lost. The interior is hollow, and the bottom is pierced by two holes, and the left side by one hole. It is much worn, and was at one time probably used as a water-tank.

At the angles of the front face are columns with twisted shafts and elaborate capitals, from which hang down towards the middle, chains of fruit and leaves. Above the inscription, which occupies most of the face, is a band on which is carved a pair of rams' heads turned inwards, and in the middle a gorgoneion with long hair. The heads are surrounded and connected above by a chain or fillet, while a garland is suspended from them and passes below the gorgoneion. Below the inscription is a band with two heads of Zeus Ammon facing outwards and connected by a garland, above which are two birds. The sides are plain. The type of decoration is common on altars and cineraria. Rough work, about the end of the first century A.D.

Before 1521 in S. Giacomo in Augusta, near the Mausoleum of Augustus (reff. in *C. I. L.*). Acquired after 1750.

For the type of decoration cf. Altmann, figs. 125, 130, 132.

*C. I. L.*, vi. 4 (1), 26504.

**109 a. Hermaphrodite holding Eros (statuette) (pl. 42).**

H. .745 m. Greek marble (large crystals). Restored: head and neck, r. shoulder and forearm with hand, and legs of child, and one-third of fold of chlamys; both legs, from middle of shin, with plinth and support; head and l. arm of child. On the mantle are traces of red colour.

The figure stands on the right leg, with the left bent and resting on the toes only. A mantle falls over the back, and over the forepart of the chest from the right shoulder; in the fold of the mantle the figure holds with both hands a winged Cupid. The forms are very long and slender; from the form of the breast the figure appears to represent an Hermaphrodite. Poor late work, much damaged.

Formerly in the Chablais collection (Clarac), and therefore probably found at Tor Marancia (cf. Nogara, *Musaici*, p. 12).

Clarac, 670, 1548 (p. 372 R).

**109 b. Altar of the Mater Deum, dedicated by Claudia Syntyche (pl. 43).**

H. .87 m., width .59 m., depth of side .51 m. Luna marble. The altar is rectangular and has simple mouldings at the top and bottom, and pulvini on top.

The front face is sunk within a plain border; above the inscription

is a relief of a vessel with a high prow and stern, a deck-house, and a rudder at the side. On the deck is a seated veiled figure of the goddess in profile. On the right, in front of the vessel, is a figure wearing the *suffibulum* and representing the Vestal Virgin Claudia; she stands on a plinth (as though recalling a statue). With the right hand she is drawing the vessel along by means of her girdle (cf. Liv. xxix. 14, Ov. *Fast.* iv. 291). On the right face are a pedom and cymbals, on the left a Phrygian cap with lappets; on the back are pipes.

The relief represents the legend of the Vestal Virgin Claudia Quinta, drawing safely to land the ship on which the Phrygian goddess was brought to Rome, 205 B.C. Found under Clement XI (1700-21) at the Marmorata, on the banks of the Tiber; before 1740 in the Vatican Library.

Drawing at Eton, *MS. Eton.*, bassirilievi f. 9, cf. *Bull. Com.*, 1894, p. 177; Ficoroni, *Roma antica*, 1741, p. 148 = *Mem.* 24, ap. Fea, *Miscellanea*, i, p. cxxvii; Guasco, *Mus. Cap. Inscr.*, i, cap. i, n. 15, p. 24; Foggini, p. 57 (fig.) and p. 364; Mori, i, Atrio 24; Righetti, ii. 312; Armellini, i. 72; Helbig, i.<sup>2</sup> 444 (further reff.); Jahrbuch, v (1890), p. 54; cf. Esdaile, *Röm. Mitth.*, xx (1908), p. 374; E. Schmidt, *Kultübertragungen (Religionsgeschichtl. Versuche u. Vorarbeiten herausg. von R. Wünsch u. L. Deubner, viii. 2)*, pp. 1 ff.

*C. I. L.*, vi. 492 = 30777; Dessau, 4096.

M. 10443.

## GABINETTO DELLA VENERE

### I. Statue of Aphrodite (pl. 45).

H. (with plinth) 1.93 m. Parian marble. Restored: nose, r. hand broken off and piece inserted in the wrist, thumb, first and second fingers, and third and fourth fingers, thumb and first finger of l. hand, a small piece on l. thigh, some small pieces on the drapery.

The goddess, entirely nude, is inclined forwards, turning her face towards her left side and covering herself with her hands. Her weight is thrown mainly on the left leg, by the side of which stands a slender vase covered with a fringed mantle. Her hair is elaborately dressed, two small locks on each side of the parting being drawn up into a thick knot on the crown, and the hair from the crown and forehead being carried into a small knot behind, from which fall two heavy locks on the shoulders behind. The statue is in an admirable condition, almost untouched and unrestored. The aim of the sculptor is almost entirely concentrated on the rendering of the fully developed nude female form. Though the weight is thrown mainly to one side, viz. the left leg, yet the shoulders are level, and the inequality in the hips is almost imperceptible. This strictly upright position and the crossing of both arms over the torso contract the design and limit the movement, a sacrifice made to the expression of the feeling of the moment. From the same motive the modelling of the torso is concentrated principally on the breast and abdomen. The breasts are conventional in form, and arise abruptly from the remarkably level expanse of the chest and shoulders. From the waist to the hips the contour is full, uncertain, and without breadth. The minutiae of the form, as on the back, are well understood,

but clumsily rendered. There is no spring in the muscles and no joint is finely or clearly articulated. The statue is in a sense truthful, but the treatment is insensitive, even that of the surface, which is subtler than that of most statues in the Museums, apart from Greek original works. The hair is coarsely drilled, and the knot on the forehead and the locks on the shoulders are heavy and wooden. A comparison with the better copies of the Cnidian Aphrodite shows a marked loss in form, rhythm, and movement. A peculiarity in the lower part of the statue, viz. the foreshortening of the foot of the vase and the hem of the mantle behind and the slanting upper surface of the plinth, seem to indicate that the statue was intended to stand on a low pedestal. [Sieveking, *loc. cit.*, has pointed out the close resemblance between the head of this statue and a head recently acquired for the Glyptothek at Munich, which he considers to be an original work of the fourth century B.C., and draws the conclusion that the prototype of this statue was a work of the same epoch, independent of the Cnidian Aphrodite of Praxiteles, and possibly to be attributed to Lecchaes on account of the resemblance of the head to that of the Apollo of the Belvedere. It must in any case be admitted that the body—which is evidently a faithful study of the living model—can at most preserve the *motive* of the supposed fourth-century statue; and it is easier to believe that our statue is a work of the first century B.C., by a Greek artist who merely repeated a conventional type in the head and gave in the body the latest refinement, in the spirit of his time, of the motive originally created by Praxiteles. It is, moreover, far from certain that either the Munich head or the original of the Apollo of the Belvedere are to be dated as early as the time of Leochares.—H. S. J.]

Good work of late Greek or Early Roman times.

Found under Clement X (1667–70) near the church of S. Vitale in the gardens of the Stazi (see Bartoli, *Roma antica*, 1741, 302 = *Mem.* 27, ap. Fea, *Miscellanea*, i, p. clxxviii [*sic*, should be ccxxviii], and Ficoroni, *op. cit.*, 288 = *op. cit.*, *Mem.* 104), from whom it was bought by Benedict XIV in 1752 (Inscr. on base), and placed in the Stanza degli Imperatori (cf. *Diario del Chracas*, May 6, 1752, where it is wrongly stated to have been found 100 years before in a house in the Contrada del Babuino). It was in the Louvre from 1797 to 1816, when it was placed in the Stanza del Gladiatore, and removed to its present position between 1830 and 1834.<sup>1</sup> The site of its discovery is believed by Lanciani (*Storia*, i. 230) to be that of the *Lavacrum Agrippinae*, but Huelsen (Jordan, *Topographie*, i. 3, p. 376, n. 10) shows that this is incorrect.

Bottari, iii. 19; Mori, iv, Imperatori 1; *Musée Napoléon*, i. 56, p. 133; Bouillon, *Musée des Antiques*, i. 10; Clarac, 621, 1384 (p. 333 K), three views; E. Q. Visconti, *Op. var.* (1831), iv, p. 63, No. xvii, p. 414, No. 253, pl. 2; Armellini, ii. 317; Braun, *Vorschule*, p. 81, pl. LXXXI; Stark, *Leipziger Berichte* (1860), p. 55; Bernoulli, *Aphrodite*, p. 223; Friederichs-Wolters, 1459; Brunn-Bruckmann, 373; Klein, *Praxiteles*, p. 276; Helbig, i.<sup>2</sup> 466 (further reff.); Amelung, p. 177, fig. 96; Sieveking,

<sup>1</sup> A replica of this type in the Villa d'Este (Inv. 1572, No. 54, Del Re, *Antichità Tiburtine*, p. 12) was purchased by Benedict XIV in 1753 (cf. *Archaeologia*, LXI, pp. 235 n. c., 248 f., 255) and placed in the Salone (Montagnani-Mirabili, i.<sup>1</sup> 82 = i.<sup>2</sup> 32 Mori, ii, Grande 25), whence it was removed between 1830 and 1834. It agrees in type and measurements with a statue now on the roof of the Sala della Rotonda of the Vatican; but the l. leg of the Venus from the Villa d'Este was partly restored, which is not the case with this statue.

*Münchener Jahrbücher der bildenden Kunst*, 1908, pp. 5 ff., figs. 2, 3; Amelung, *Ausonia*, iii (1908), p. 132, n. 2.

Alin. 6024 (s, a, p, e, g), 6025 (a, p, e, g; r. side), 6025 A (detail), 6026 (s, a, p, e; back), 6027 (p, e; bust); And. 1796, 4651 (g, n, d, f), 1797 (g, n, d; back), 1798 (g, n, d; r. side), 1798 A (head), 4810 (head in profile), 5243 (n, d; detail); B. 4244 (g, e, s, eg), 4244 A (g, e, s, eg; r. side), 4244 B (e, eg; detail), 4244 C (detail), 4244 D (head), 4244 E (detail), 4244 F, 4245 (g, e, s; back); C.R. 715, 716 (back), 716 A (r. side), 716 B (detail), 1905 (head), 417 (g), 417 A (g), 418 (g; back), 13 (c), 2072 (f); M. 721, 721 A, 721 B (back), 722, 723 (back), 5244 (head), 5243 (head in profile), 2144 (g), 2145 (g; profile), 2146 (g; back), 2628 (30 x 40), 2629 (30 x 40; profile).

## 2. Leda and the swan (pl. 45).

H. 1.32 m. Greek marble. Restored: r. upper arm, head and neck of swan, big toe of r. foot, big toe of l. foot and piece at ankle, frequent pieces of the drapery. Head is broken into pieces but belongs. L. arm with triangular piece of drapery and r. arm have been broken off.

The girl, who has been seated on a rock, is in the act of rising in fear of the eagle coming down from the right. With her right hand she presses the swan closer to her, and with the left she raises her himation (which has a frilled edge) to act as a screen or protection. The himation, which still lies on the rock and round her left leg, is thus drawn out to the right in a large fold. She wears a very thin *chiton poderes* tied above the left shoulder and leaving the right half of her body uncovered. On her feet are sandals, and her left foot rests on a raised block roughly moulded at the sides into the form of a foot-stool.

The forms throughout are slender and clearly defined both in the nude and through the chiton, and the modelling is broad. The hair is parted over the forehead in separate strands, twisted on itself over the ears and carried through a ring on to the shoulders behind, where the ends form a mass of tight curls. The forehead is high and, owing to the line of the hair, triangular in shape, the eyeballs are prominent, and the lids and lips slender and sharp in outline. In the face the expression of fear is hardly more than suggested.

The general design is markedly asymmetrical, almost as though the statue originally belonged to a group, and this asymmetry is carried out in detail through the elaborately arranged and folded drapery.

Overbeck gives a list of the replicas of this group, which are numerous, one; in the Villa Borghese, having the head unbroken but having been much worked over in modern times. The problem of the lost original of this group lies in the contrast between the forms of the head and the drapery and general design. Winter and Amelung first pointed out the striking similarity, not merely in design but in detail, between this statue and the fragments of the sculpture from the temple of Asclepius at Epidauros. The leading sculptor for the decoration of this temple (erected *circa* 375 B.C.) is known from an inscription to have been a certain Timotheus, and this sculptor is generally accepted as the Timotheus mentioned by Pliny as working with Scopas, Bryaxis, and Leochares on the Mausoleum (*circa* 350 B.C.) at Halicarnassus. This identification would give the original of the Leda to a leading sculptor working during the middle third of the fourth century B.C. On the other hand, Furtwängler has pointed out early traits in the head (the fashion and treatment of the hair, the eyes à *fleur de tête*, the thin pro-

jecting lips), and the reduction of the drapery to the function of defining the bodily forms and of providing a scheme of sharp lines of light and shade would in general suit a period represented by the sculptures of the Nike Balustrade as well as that represented by the fragments from Epidaurus. But Amelung has shown (*Ausonia*, iii, 1908, p. 93 f.) that the latter, undoubtedly produced under the immediate influence of Timotheus, show similar characteristics. He also shows that a statue of Leda in Boston (*Museum of Fine Arts Bulletin*, v, p. 15, fig. 1, Amelung, *loc. cit.*, *supra*, p. 95, fig. 2) is a prototype of, and intermediate between, the Capitol type and the figures on the Balustrade. On the whole it is probable that the original of the Leda is to be attributed to Timotheus or his school, continuing the tradition of the Attic sculptors of the Erechtheion and the Nike Balustrade.

Fair Roman work.

Placed in the Salone when acquired, removed to the Stanza del Fauno in 1818, and thence to its present position between 1830 and 1834.

Inv. Albani, C 19.

Bottari, iii. 41; Mori, ii, Grande 24; Montagnani-Mirabili, i.<sup>1</sup> 81 = ii.<sup>2</sup> 64; Clarac, 412, 715 (p. 197 R); Armellini, iii. 269; Overbeck, *Kunstmythologie*, Zeus, p. 491, pl. VII, No. 2; Furtwängler, *Coll. Sabouroff*, 1, Vases, introd., pp. 9 ff.; Winter, *Ath. Mitth.*, xix (1894), pp. 160-2; *Altertümer von Pergamon*, vol. viii, text pt. 1, p. 58; Amelung, *Basis des Praxiteles*, p. 70; Arndt-Amelung, text to 401, 402, and to 710, 711 (Arndt); Helbig, i.<sup>2</sup> 467; Amelung, p. 179. On Timotheus see Wolters-Sievekink, *Fahrh.*, xxiv (1909), pp. 186 ff.

Alin. 5976 (s, a, p, e); And. 1646 (g, n, d); 3980 (detail); B. 4246 (g, e, s); C.R. 718, 423 (g), 2073 (f); M. 724, 2147 (g).

### 3. Group of 'Eros and Psyche' (pl. 45).

H. 1.254 m. Marble, *grechetto*. Restored: Eros, a piece of the tuft of hair above forehead, a piece on r. brow, nose, pieces in neck (broken), back of head with r. hand and wrist of Psyche, r. hand and wrist, wrist of l. hand with part of little finger, heel of r. foot with lower part of back of shin, forepart of l. foot and ankle: Psyche, nose and part of forehead, r. hand and wrist with back of head of Eros, a piece of the drapery covering the heels, several small folds of drapery: plinth into which the base of the group is set. The neck of Eros and his r. leg below the knee are broken. The position of the restored r. hand of Eros is justified by the finger tips. The surface of the group is damaged and has been much worked over.

The pair, represented as a young boy and girl, have cast their arms around each other in a first embrace. Eros, standing more upright and half supporting Psyche, draws her head towards him with his left hand and with his right touches her lips. Psyche, with her right, presses his head nearer and frames her lips as if to kiss him. Her left arm is wound round him and her head leans on his left shoulder. Each stands firmly on both feet, their bodies turned to the observer, their heads and shoulders turned to each other. This pose, expressing the innocence of their love, provides also an elaborate and finely balanced design. The actual workmanship is very inferior to the design, the arms being roughly worked in relief, and the cutting between the thighs of Eros and between the chests of the two not being carried beyond a minimum. The dating of the invention of this type, and, one may safely add, of the original of this copy, is a difficult problem. The group itself shows unmistakable signs of late origin. The modelling of both figures is heavy and exaggerated. Thus the waist of the boy is narrow, the hips very full

and contained in a contour even more complex and broken than that of the Venus (No. 1). The head of the Eros with its central tuft of hair above the forehead, the large rounded forehead and dimpled cheeks, can be traced from its finer form in the Eros with the bow down to Roman times. The forelocks above the forehead of the Psyche are lifted up and tied in a small bow. This and the arrangement of the mantle, twisted round the legs and held up between them, are common in the later Aphrodite types. A terra-cotta group of the second century B. C. from Ephesus (Furtwängler, *Coll. Sabouroff*, pl. CXXXV, cf. Petersen, *Röm. Mitth.*, xvi, 1901, p. 67 f.) shows that the type and general design were in existence at that date, and it may be presumed that the former was derived from a pre-existing group either in painting or in the round. It has been debated whether the winged type (as in the Ephesus terra-cotta group) preceded or succeeded the wingless type. The fact that the majority of the close replicas of the type, exhibited best in this Capitoline group, are wingless is in favour of its priority. On the assumption that this group is on the whole a faithful copy, the original may be dated as early as the beginning of the third century B. C. and as late as the latter part of the second century B. C.

A Roman copy of the second century A. D. Found on the Aventine near Santa Balbina in 1749 and given to the Museum in that year by Benedict XIV (*Descr.* 1750, p. 30), when it was placed in the Stanza del Fauno. It was in Paris from 1797 to 1816, then in the Stanza del Gladiatore; removed to its present position between 1830 and 1834.

Bottari, iii. 22; Mori, ii, Ercole 15; Montagnani-Mirabili, i.<sup>1</sup> 54 = i.<sup>2</sup> 31; Bouillon, *Musée des Antiques*, i. 32; *Musée Napoléon*, i. 65, p. 151; Visconti, *Op. var.*, p. 347, No. 124; Righetti, ii. 253; Clarac, 653, 1501 (p. 361 R); Armellini, ii. 208; Brunn-Bruckmann, 375; Helbig, i.<sup>2</sup> 465 (further reff.); Klein, iii, p. 161 f. (ascribes the group to Boëthos); Sybel, *Weltgesch. der Kunst*<sup>2</sup>, p. 420; S. de Ricci, *Rev. Arch.*, 1907, ii, p. 103 ff. Replicas: *C. R. St. Pétr.*, 1877, p. 160 (Stephani), and *Arch. Zeit.*, xlii (1884), p. 14 (Wolters).

Alin. 27134; And. 1718 (g, n); B. 16638; C. R. 719, 427 (g); M. 725, 2148 (g).

## STANZA DEGLI IMPERATORI

### I. Male portrait bust (pl. 46).

H. .625 m., with foot .77 m. Head of Greek marble, bust of *alabastro fiorito*,<sup>1</sup> foot (modern) of *porto venere*. Restored: tip of nose, l. ear, lower part of neck, parts of drapery.

The head, which is of late Republican date, is that of a man past middle age, and looks straight forward. The cheeks are drawn, the forehead high and wrinkled. The hair is short, and in flat close-lying curls. The bust is draped with tunic and *paludamentum* clasped on r. shoulder. The head, which was nameless in the Albani collection, has, since its coming to the Capitol, been dubbed Caesar (Gaddi, p. 194). This

<sup>1</sup> It is to be understood, unless the contrary is stated, that all alabaster busts have a solid core of peperino.

identification, first questioned by Visconti, is rightly rejected by Bernoulli.

Inv. Albani, A 8.

Bottari, ii. 1; Mori, iv, Imp. 5, 1; Visconti, *Mus. Pio-Clem.*, vi, p. 54, note (d); Righetti, i. 32; *Beschr. Roms*, iii. 1, p. 198; Armellini, i. 15, 1; Bernoulli, *Röm. Ikon.*, i, pp. 156 (4), 175.

Alin. 5996; And. 1544; B. 16575; C.R. 742 C; M. 2595, 12140 (g).

## 2. Head of Augustus on Antonine bust (pl. 46).

H. .74 m., head .37 m. Head of Greek marble, bust also of Greek marble, but of different quality. Restored: lower part of nose, chin, part of l. cheek, l. ear, foot.

The head represents Augustus in the prime of life. It is turned to r. and has a stern expression. The hair is long, and the locks are sharply defined. Apparently the head once belonged to a statue. The bust is draped with tunic and *paludamentum* clasped on the r. shoulder.

Inv. Albani, A 35.

Bottari, ii. 2; Mori, iv, Imp. 5, 2; Righetti, i. 32, 2; Armellini, i. 15, 2; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 23 (1), 55; Strong, *Roman Sculpture*, p. 357.

And. 1573; B. 16552; C.R. 742 D; M. 12141 (g).

## 2 a. Bust of Augustus (pl. 46).

H. .42 m., with foot .57 m. Marble, *grechetto*. Restored: tip of nose, foot; prominent parts slightly damaged.

The head is turned slightly to r., and has a cold, stern look. As Visconti notes the l. cheek is fuller than the r. The arrangement of the hair corresponds less closely than in No. 2 with that usual in portraits of Augustus. The hair behind is summarily treated. He wears a wreath decorated at equal intervals with three plain disks, and tied with a fillet behind. Visconti thinks the wreath myrtle, and compares Vergil (*Georg.* i. 28) *cingens materna tempora myrto*; but though the treatment is rough, it is more probable that oak-leaves are represented. Then the wreath will be the *corona civica* decreed by the Senate on Jan. 13, 27 B.C. (*Fasti Praenestini*, s.d.; *Mon. Anc.*, 6, 14; cf. Mommsen, *R. G. D. A.*<sup>2</sup>, p. 149), and the bust may probably be dated to that year, the thirty-sixth of Augustus' life. Moderate work.

Found in 1889 in the ruins of an important private house in the Via Merulana, near SS. Pietro e Marcellino.

C. L. Visconti, *Bull. Com.*, 1889, pp. 140 ff., 403, pl. VII; Arndt-Bruckmann, 249, 250.

And. 1544 A; B. 16551.

## 3. Head of youth (pl. 46).

H. .58 m., head .34 m. Greek marble. Restored: tip of nose, bust, foot.

The hair is long, nearly covering the ears, and in disorder; it is worked with the running drill. The eyebrows are indicated, and the eyes have iris and pupil incised. Good work: a characteristic Antonine portrait, cf. No. 40, especially for the hair. The Albani inventory calls the head Marcellus, Augustus' nephew, but this identification is rightly rejected by Visconti and Bernoulli.

Inv. Albani, D 39.

Bottari, ii. 3; Mori, iv, Imp. 6, 1; Visconti, *Mus. Pio-Clem.*, iii, pl. 24 (note d); Armellini, i. 24, 1; Bernoulli, *Röm. Ikon.*, ii. 1, p. 125.

And. 1597; M. 12142 (g).

## 4. Head of Tiberius on Antonine bust (pl. 46).

H. .88 m., head .39 m., bust .38 m. Head of Greek marble; tunic of yellow alabaster, *paludamentum* of *alabastro fiorito*, cf. No. 1. Restored: nose, l. ear, chin, back of head, lower part of neck, patches on bust which is draped with a tunic and a *paludamentum* clasped on r. shoulder. Foot of *porto venere* is probably modern.

Tiberius is represented in middle age; his face is expressionless and looks straight forward. Poor work.

Inv. Albani, A 5.

Bottari, ii. 6; Winckelmann, vi, p. 184; Righetti, i. 32, 3; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 144 (1), 161; Helbig, i.<sup>2</sup> p. 313; Strong, *Roman Sculpture*, p. 358.

And. 1631; B. 16602; C.R. 742 E; M. 12143 (g).

## 5. Head of Germanicus(?) (pl. 46).

H. .44 m., with foot .55 m. Greek marble. Restored: tip of nose, back of head (l.), and a piece on top, bust, foot.

The head, turned slightly to r., represents a man in the prime of life. The hair is in close-lying, rather long locks. The expression of the face is calm and noble.

The subject is the same as that of the mailed statue from Cervetri in the Lateran (Benndorf-Schoene, 210), which has been called Germanicus (Garrucci), Drusus the elder (Helbig doubtfully), and Drusus the younger (Grifi, Benndorf-Schoene—the latter doubtfully). Bernoulli leaves the question open between the first and second. Most probably Germanicus is represented, since his brother Drusus died in B.C. 9, and both the statue and this head are considerably later in date. The statue was found in 1796, with other portraits of the Julio-Claudian house (v. Benndorf-Schoene, Nos. 205-11), in the Forum of Privernum (Piperno); cf. *Amer. Journ. Arch.*, xv (1911), p. 180.

A seated Tiberius (*Museo Chiaramonti*, 639), a colossal head of Claudius (*Braccio Nuovo*, 18), and the fragment (*Gall. Lapid.*, 203) were also found there. Formerly in the Vatican; presented to the Conservatori by Gregory XVI in 1839.

Melchiorri, *Ann. d. I.*, 1840, p. 97; Armellini, iv. 393, 2; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 144 (2), 160, cf. pp. 206, 214, 239 (3); Helbig, i.<sup>2</sup> p. 313.

And. 1632; M. 12144 (g).

## 6. Beardless male head (pl. 47).

H. .63 m., head .355 m. Greek marble. Restored: nose, both ears, part of l. cheek, bust, and foot.

It represents a man in middle life. The hair is rendered by rather thick curls. The cheeks are thin, the mouth drawn at the corners, and the forehead wrinkled. The iris of the eye is represented by a circle in the Flavian manner. Moderate work of early Flavian period. Wrongly called Drusus the elder by Winckelmann, and Germanicus by Bottari. Perhaps the same man as the subject of a head in the Vatican (*Sala dei Busti*, 360).

Perhaps Inv. Albani, D 59 (*testa consolare e maltrattata*).

Bottari, ii. 9; Winckelmann, vi, p. 185; Mori, iv, Imp. 8, 1; Righetti, ii. 21; Armellini, i. 43, 1; Bernoulli, *Röm. Ikon.*, ii. 1, p. 240; *P. B. S. R.*, iii, p. 291 (22).

And. 1561; M. 12145 (g).

## 7. Head of Drusus the younger (?) (pl. 47).

H. .67 m., head .32 m. Luna marble. Restored: parts of nose, r. cheek, both ears, and r. side of neck behind. Lower part of face is reset. Bust and foot modern.

This head represents a man in the prime of life. The hair is in long, fine, straight locks, and grows low down on the neck and forehead. The double row of locks above the forehead is remarkable. The face looks straight forward and has a hard expression, which suits the character of Drusus given by Tacitus (*Ann.* i. 29). The profile shows considerable likeness to the coin portraits of Drusus, but the damage done to the features makes a certain identification impossible. Helbig thinks it the elder Drusus, which is not possible on grounds of style. He died in B.C. 9, and this head is much later in date. Moderate work.

Found at Tusculum in 1818, brought into the Museum in 1842; it is the head of a statue (No. XXVIII) in the porch of the Villa Borghese Melchiorri (*Lettera al Sig. de Witte*, p. 9 (13)). Given by Gregory XVI. See Addenda.

Armellini, iv. 393, 1; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 168 (1), 178, 206, 240, pl. XII; Helbig, i.<sup>2</sup> p. 313.

And. 1562; B. 16565; M. 12146 (g).

## 8. Bust of lady of Julio-Claudian period (pl. 47).

H. .55 m. Greek marble. Restored: nose, l. ear, hanging curls, parts of bust, foot of black marble.

The bust represents a lady in the prime of life. The hair has three plaits in the centre, extending to the back of the head, and four waved curls on either side, and is fastened in a knot behind. Two curls (roots only antique) hang down either side behind the ears. The wreath, perhaps of myrtle berries, on the head is, as remarked by Bernoulli, the reason for its identification as Antonia, which Helbig thinks possible. But, though the head has little likeness to Antonia's coin-portraits, it may still be a member of the Julio-Claudian house if the wreath is myrtle (cf. Vergil, *Georg.* i. 28 *cingens materna tempora myrto*). For the hair-dress cf. a head in the Vatican (*Mus. Chiaramonti*, 623).

Bottari, ii. 8; Mori, iv, Imp. 7, 2; Righetti, i. 86; Armellini, i. 30, 2; Bernoulli, *Röm. Ikon.*, ii. 1, p. 218 (1); Helbig, i.<sup>2</sup> p. 313.

And. 1511; B. 16546; M. 12147 (g).

## 9. Beardless male bust of Trajanic shape (pl. 47).

H. .68 m. Luna marble. Restored: nose, point of chin; edges of ears, r. shoulder of bust. Head, bust, name-plate, and foot are unbroken.

The head, which is turned to r., represents a man in middle age. The forehead is wrinkled and the brows contracted, so that the face wears an anxious expression. The face and nude bust have been polished in modern times. The hair is in rather long, fine curls. There are slight traces of the running drill. Over the r. shoulder is a sword-belt, over the l. a *paludamentum* with clasp. Characteristic Trajanic work, cf. two busts in the Vatican (*Braccio Nuovo*, 106; *Mus. Chiaramonti*, 561). Once called Drusus the elder (Bottari), now Germanicus; Bernoulli rightly rejects the identification.

Inv. Albani, B 198.

Bottari, ii. 7; Mori, iv, Imp. 7, 1; Armellini, i. 30, 1; Bernoulli, *Röm. Ikon.*, ii. 1, p. 240.

And. 1582; C.R. 742 i; M. 12148 (g).

**10. Head of Agrippina the elder (pl. 47).**

H. .59 m., head .30 m. Greek marble. Restored: the bust with drapery and the ends of the locks of hair, foot of *nero antico*.

This head represents a lady in early middle life. The face, which looks to r., has little expression. Her hair is parted in the centre and drawn down to the sides over the ears to the back, where it is plaited and fastened in a knot on the neck. The loose hair at the edge of the forehead is elaborately curled, and shows signs of the drill. Two long twisted curls hang down from behind the ears. In the Albani inventory the head is called Antonia: by Bottari it is called Agrippina the younger. As noted by Bernoulli, its likeness to the coin-portraits of Agrippina the elder is so strong that there seems little reason to doubt the identification.

Inv. Albani, C 12.

Bottari, ii. 15; Mori, iv, Imp. 10, 2; Righetti, i. 119; Armellini, i. 70, 2; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 181 (1), 248, pl. XV; Helbig, i.<sup>2</sup> p. 313.

And. 1488; B. 16543; M. 12149 (g).

**11. Modern bust of Caligula (pl. 48).**

H. .69 m. Green basalt. The head is made in a separate piece and inserted in the mailed bust. The foot also is modern.

This bust cannot be later than the eighteenth century, since it belonged to Cardinal Albani. It is perhaps a Renaissance portrait of Caligula, derived from his coins, and made to fill the gap in the series of imperial portraits.

Inv. Albani, A 7.

Bottari, ii. 11; Winckelmann, vi, p. 191; Mori, iv, Imp. 9, 1; Visconti, *Mus. Pio-Clem.*, iii, p. 28; Righetti, ii. 272, 2; *Beschr. Roms*, iii. 1, p. 199, 9; Armellini, i. 62, 1; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 304 (1), 315; Helbig, i.<sup>2</sup> p. 313.

Alin. 11772; And. 1540; B. 16554; C.R. 742 F; M. 717, 12150 (g).

**12. Beardless male head on Hadrianic bust (pl. 48).**

H. .80 m., head .39 m., bust .30 m. Greek marble. Restored: tip of nose, edges of ears, back of head, drapery, l. side of bust, foot.

The head is that of a middle-aged man, and is turned slightly to r. The look is fixed, and the features wrinkled. The hair is rendered by short, thick curls. The bust is draped with a cuirass, and *paludamentum* clasped on r. shoulder. Ordinary hard work of late Julio-Claudian age. Bottari called it Claudius. Bernoulli rightly rejects this.

Bottari, ii. 13; Mori, iv, Imp. 9, 2; Armellini, i. 62, 2; Bernoulli, *Röm. Ikon.*, ii. 1, p. 331 (1).

And. 1546; C.R. 742 G; M. 12151 (g).

**13. Bust of lady of Julio-Claudian period (pl. 48).**

H. .59 m., head .39 m. Greek marble. Restored: nose, parts of chin, and neck, most of bust and the ribbon-like curls, foot of *nero antico*.

The head, which looks proudly to r., represents a lady in the prime of life. The hair is parted in the middle, waved to the back, and hangs down the neck in a bunch of double corkscrew curls. A loose curl hangs behind each ear. On the edge of the forehead the hair is precisely arranged in a row of twisted curls, above which are three rows of locks resembling the curled ends of ribbons. For these cf. *Colombe* 16, which is shown by the form of the bust to be of the early Flavian period.

The present bust is probably Neronian. The name Messalina given to the bust in the Albani inventory is quite rightly rejected by Bernoulli.

Inv. Albani, B 142.

Drawing at Windsor, Dal Pozzo, ix. 55; Bottari, ii. 14; Mori, iv, Imp. 10, 1; Armellini, i. 70, 1; Bernoulli, *Röm. Ikon.*, ii. 1, p. 362; Arndt-Bruckmann, 721, 722.

Alin. 11773; And. 1605; B. 16588 (l. profile); M. 2597, 12152 (g).

#### 14. Head of lady of Julio-Claudian period (pl. 48).

H. .66 m., head .37 m. Greek marble. Restored: tip of nose, l. ear, bust, lower part of hair on back of neck, foot.

The head, which looks slightly to r., represents a middle-aged lady. The hair resembles that of No. 10, but there is no parting in the centre. Moderate work. The subject may be the same as that of the female statue from Cervetri in the Lateran (Benndorf-Schoene, 207). This, judging by the others found with it, should be either Messalina or the younger Agrippina. The balance of probability, as Bernoulli shows, inclines in favour of the latter identification, which is also the traditional one.

Inv. Albani, B 208 (Busto d' Agrippina).

Bottari, ii. 10; Mori, iv, Imp. 8, 2; Righetti, ii. 72, 3; Armellini, i. 43, 2; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 182 (2), 196, cf. p. 376.

And. 1498; M. 2596, 12153 (g).

#### 15. Head of Nero (modern?) (pl. 48).

H. .70 m., head .52 m. Carrara marble. Restored: tip of nose, l. ear; the foot, of *breccia pavonazza*, is modern.

The head, which is very fat and has long, disorderly hair, represents Nero as a young man. Bernoulli follows the traditional view, and regards the head as a genuine Nero. But from its style and workmanship it seems to be modern, which was the opinion of Winckelmann.

Inv. Albani, B 167.

Bottari, ii. 16; Winckelmann, vi, p. 208; Mori, iv, Imp. 10, 3; Righetti, i. 78, 2; Armellini, i. 70, 3; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 391 (1), 407.

M. 12154 (g).

#### 16. Fragment of head restored as Nero (pl. 48).

H. .66 m., head .45 m. Greek marble. Restored: the only original piece is the upper part of the face, with the forehead and hair above it, the eyes, nose, and a part of the l. cheek. All the rest is modern and of Carrara marble; foot, of *giallo brecciato*, is also modern.

The small piece that is original, to judge by the hair, belonged to a Neronian portrait.

Inv. Albani, B 121: formerly in the Giustiniani collection.

*Galleria Giustiniani*, ii. 11, 1; Bottari, ii. 17; Winckelmann, vi, p. 207. Bernoulli, *Röm. Ikon.*, pp. 391 (2), 408.

Alin. 11774; And. 1606; B. 16589; C.R. 742 H, 426 G (g); M. 2598, 12155 (g), 2184 (g).

#### 17. Modern female head (pl. 48).

H. .78 m., head .59 m. Marble, *pavonazetto*. Restored: tip of nose.

The bust and head are made of one piece of marble, so that the head is of white, while the bust is of coloured marble. The hair-dress follows the fashion of the time of Faustina the elder; cf. No. 36. Above

the forehead are several iron nails; their purpose is obscure. This bust seems to have been made to fill the gap in the imperial series caused by the want of a Poppaea.

Inv. Albani, B 164.

Bottari, ii. 18; Winckelmann, vi, p. 209; Mori, iv, Imp. 11, 1; Armellini, i. 82, 1; Bernoulli, *Röm. Ikon.*, ii. 1, p. 417.

Alin. 11775; And. 1619, 3982 (head); M. 12156 (g).

### 18. Beardless male head (restored as Galba) (pl. 49).

H. .89 m., head .25 m. Carrara marble. Restored: nose, chin, part of top of head, bust, foot of *pavonazzetto*. Worked over: front hair, forehead, eyes, part of cheeks, mouth, chin.

Bernoulli thinks the head antique, but only a probable portrait of Galba. Helbig condemns it as a seventeenth-century likeness of that emperor. Both are partly right. The head is antique, apparently of the late republican period, but it has been cut down and restored to make a Galba to fill the gap in the series. It is called Galba in the Albani inventory.

Inv. Albani, B 180.

Bottari, ii. 19; Mori, iv, Imp. 11, 2; Righetti, i. 78; Armellini, i. 82, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 3; Helbig, i.<sup>2</sup> p. 313.

Alin. 11754; And. 1580; B. 16593; C.R. 742 K; Inst. 1424 (g); M. 12157 (g).

### 19. Beardless male head on Antonine bust (pl. 49).

H. .81 m., head .32 m. Greek marble. Restored: nose, parts of ears, neck, parts of drapery, brooch, foot.

This head represents a man in early middle life. The hair, which is short and curly, is brushed down from the crown to the forehead and waved in three ridges. The loose ends are slightly curled. There are two replicas of this head, one in Paris (Louvre, 1215), the other in Munich (Glyptothek, 417). The traditional name for all three is Otho, and Bernoulli, from their likeness in hair-dress and features to the coin-portraits, considers it a possible identification. Brunn and Furtwängler, however, assign the Munich head to the third century A.D., and the latter calls it Constantinian. The fact that the eyes are not plastically rendered seems against this latter view. Probably Bernoulli's opinion should be followed.

The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder.

Inv. Albani, D 62.

Bottari, ii. 20; Winckelmann, vi, p. 233; Mori, iv, Imp. 12, 1; Righetti, i. 94; Armellini, i. 92, 1; Bernoulli, *Röm. Ikon.*, ii. 2, p. 9 (1); Helbig, i.<sup>2</sup> p. 313.

And. 1612; B. 16572; C.R. 742 L; M. 12188 (g).

### 20. Head of Vitellius (modern?) on third-century bust (pl. 49).

H. .91 m., head .40 m., bust .44 m. Greek marble, bust; Carrara marble, head. Restored: nose, brooch, parts of drapery.

The antiquity of this head has often been questioned, but, as it is not very like the conventional portraits of Vitellius, it may be a private portrait of the period. Nevertheless there are strong reasons for believing with Petersen that it is a modern portrait of Vitellius. In any case, if antique, the head has been much worked over and polished.

The bust is draped with a cuirass and a *paludamentum* clasped on the r. shoulder. On the shoulder-strap is a *Victoria*.

Inv. Albani, A 3.

Bottari, ii. 21; Mori, iv, Imp. 12, 2; *Beschr. Roms*, iii. 1, p. 199; Armellini, i. 92, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 14 (1), 18; Petersen, *Röm. Mitth.*, 1899, p. 267 (1); Helbig, i.<sup>2</sup> p. 313.

Alin. 11776; And. 1640; B. 16609; C.R. 742 M; M. 2599, 12159 (g).

## 21. Head of Vespasian on Antonine bust (pl. 49).

H. .85 m., head .54 m., bust .42 m. Greek marble: bust of red, tunic of yellow alabaster. Restored: nose, most of ears, lower part of neck, clasp and some folds of *paludamentum*, foot of *porto venere*.

This head shows Vespasian at an advanced age. It is almost bald: the remaining hair is long and fine, slightly curled, and carefully brushed. The features are much wrinkled. The expression is hard. Fair work.

The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder.

Inv. Albani, A 4.

Bottari, ii. 22; Winckelmann, vi, p. 235, n. 1; Mori, iv, Imp. 15, 1; Righetti, i. 94; Armellini, i. 101, 1; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 22 (1), 27.

And. 1638; B. 16607; C.R. 742 O; M. 2900, 12160 (g).

## 22. Head of Titus on modern bust (pl. 49).

H. .92 m., head .34 m. Head of coarse Parian marble. There are no restorations, but the surface is weathered. Bust and foot modern.

Titus is represented in early middle life. The head is big, the forehead high, the cheeks fat, the chin small and projecting. The hair, which shows signs of early baldness, is in short curls. Moderate work.

Inv. Albani, B 171.

Bottari, ii. 23; Winckelmann, vi, p. 238, n. 2; Mori, iv, Imp. 15, 2; Righetti, i. 102; Armellini, i. 101, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 22 (1).

And. 1637; C.R. 742 N; M. 2901, 12161 (g).

## 23. Head of lady of Flavian period (pl. 49).

H. .63 m., head .38 m. Carrara marble. Restored: some curls in front, nose, bust, foot. Neck has been broken through.

The head is that of a lady in the prime of life. The hair over the forehead is heaped up in a loose mass of carefully arranged corkscrew curls. The back hair is braided into a large number of plaits and wound in an open coil round the back of the head. The head looks up to l. coquettishly. The eyebrows are rendered. The drill has been used for the hair. Good work, but highly polished. Bernoulli thinks this head represents the same subject as the head on the Venus in the Galleria No. 54, but earlier in life. But there seems no reason for this identification. Nor is there any ground to suppose it to be Julia, daughter of Titus.

Provenance; EX DONO RMI P JOSEPHI MARIAE FONSECA AB EBORA EX GENLIS ORD. MIN. S. FRANCISCI REG. LVSITAN. APUD S.S. MIÑRI (inscription on base).

Bottari, ii. 24; Mori, iv, Imp. 16, 1; Righetti, i. 102; Armellini, ii. 117, 1; Bernoulli, *Röm. Ikon.*, ii. 2, p. 50; Arndt-Bruckmann, 727, 728; Helbig, i.<sup>2</sup> p. 314.

And. 1584; M. 12162 (g).

**24. Beardless male head (pl. 50).**

H. .65 m., head .38 m. Greek marble. Restored: nose, lobe of r. and edge of l. ear, bust, foot, and small pieces on chin.

The head represents a man in early middle life. The hair is short and in fine curls. The treatment rather recalls Julio-Claudian portraits; cf. Nos. 4, 5, 7. The forehead is high, the profile straight, the features fresh and clean cut. The impressionist rendering rather suggests Flavian portraits. Thus, since the head is partly Julio-Claudian and partly Flavian, it may belong to the Neronian age. Gaddi (p. 195) calls it Domitian, a name rightly rejected by Bernoulli.

Bottari, ii. 25; Winckelmann, vi, p. 244; Mori, iv, Imp. 16, 2; Righetti, i. 102; *Beschr. Roms*, i, p. 200 (22); Armellini, ii. 117, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 61.

Alin. 11755; And. 1560 (with 25); C.R. 742 P; M. 12163 (g).

**25. Bust of Domitia (?) (pl. 50).**

H. .60 m. Carrara marble. Restored: nose, parts of both ears; otherwise in perfect preservation. Bust of Flavian shape and the circle are unbroken.

This represents a lady in the prime of life. The hair over the forehead is in a mass of loose honeycomb curls, and the plaits of the back hair are bound up in a bunch hanging down the back of the neck. The head looks slightly to l. The features are soft and pleasant. The drill has been used in the hair. Good work. The profile resembles the coin-portraits of Domitia, but as the nose is modern the identification cannot be certain.

Inv. Albani, B 118.

Bottari, ii. 26; Visconti, *Mus. Pio-Clem.*, iii, p. 33; Mori, iv, Imp. 16, 3; Righetti, i. 94; Armellini, ii. 117, 3; Bernoulli, *Röm. Ikon.*, ii. 2, p. 64; Helbig, i.<sup>2</sup> p. 314; Strong, *Roman Sculpture*, p. 362.

And. 1560 (with 24); B. 16564; Inst. 1254 (g), 1255 (g; l. profile); M. 12164 (g).

**26. Modern head of Nerva (pl. 50).**

H. .63 m., head .45 m. Carrara marble: the foot is of *affricano*. Restored: ip of nose.

This head, as suggested by Bottari, is in all probability a work of the seventeenth-century sculptor Algardi. It is doubtful whether he intended it as an imitation of the antique, or as an attempt to produce a Nerva after the coin-portraits.

Inv. Albani, A 43.

Bottari, ii. 27; Winckelmann, vi, p. 248; Mori, iv, Imp. 17, 1; Visconti, *Mus. Pio-Clem.*, iii, p. 7, note (c); Armellini, ii. 126, 1; Bernoulli, *Röm. Ikon.*, ii. 2, p. 68 (1); Helbig, i.<sup>2</sup> p. 314.

And. 1607; B. 16590; C.R. 742 Q; M. 4209, 12165 (g).

**27. Bust of Trajan (pl. 50).**

H. .68 m., head and original part of bust .40 m. Greek marble. Restored: nose, upper part of r. ear, lower part of bust, foot.

The hair is in long, straight locks, brushed downwards. The head looks to r. with a firm but kind expression. The worn face characterizes the veteran soldier. Good work, but badly weathered. Bernoulli ranks this among the best portraits of Trajan, and classes it with those (e.g. Vatican, *Sala dei Busti* 21) which represent him at the beginning of his reign; but it is inferior to *Galleria* 30 and cannot be dated precisely. On the r. shoulder is a sword-belt decorated with a star and maeander

pattern; on the l. is a cloak. Behind the lobes of the ears small supports have been left.

Inv. Albani, B 202.

Bottari, ii. 29; Mori, iv, Imp. 17, 2; Armellini, ii. 126, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 77 (14), 84 seqq.; Helbig, i.<sup>2</sup> p. 314; Strong, *Roman Sculpture*, p. 367.

And. 1633; Inst. 1252 (g), 1253 (g; l. profile); M. 12166 (g).

## 28. Head of Plotina (pl. 50).

H. .55 m., head .37 m. Italian marble. Restored: ears, nose, lower part of neck<sup>1</sup>; it is hard to see whether the head was broken off a bust or made to be inserted in a statue. The foot of alabaster is modern.

Plotina is represented in middle life, and looks up rather pathetically to r. The straight hair is puffed up in front (apparently over a frame) into a toupet. Between this and the forehead is a carefully waved line of hair ending in a short corkscrew curl before each ear. The back hair is dressed as No. 25. This hair-dress is characteristic of the coin-portraits of Plotina. Bernoulli suggests that the Niobe-like pose of the head is meant to typify the widowed Empress; but this pathetic attitude can be paralleled in portraits of Trajan (e.g. Florence, *Uffizi* 96).

Bottari, ii. 30; Mori, iv, Imp. 17, 3; Righetti, i. 135; Armellini, ii. 126, 3; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 93 (1), 94, 252, pl. XXIX; Helbig, i.<sup>2</sup> p. 314; Strong, *Roman Sculpture*, p. 368.

B. 16595; Inst. 1431 (g), 1432 (g; l. profile); M. 4211, 12167 (g).

## 29. Head of Matidia, niece of Trajan (?) (pl. 50).

H. .53 m., with foot .67 m. Carrara marble. Restored: tip of nose, ears, some curls over forehead, bust, and foot.

This represents a lady in middle life. It looks slightly upwards to l. Over the forehead is a line of hair as in No. 28, but it is parted in the middle and each side curled in the opposite direction. Above this are two rows of tight curls, standing high and upright. The back hair is as in No. 28. The head seems to represent the same person as a bust at Naples (Bernoulli, *Röm. Ikon.*, ii. 2, pl. XXXII) and a head in the Palazzo dei Conservatori (*Bull. Com.*, ii, pl. X). For a discussion as to its identification see No. 30.

Presented in 1746 by Benedict XIV.

Bottari, ii. 31; Mori, iv, Imp. 18, 1; Righetti, i. 135; Armellini, ii. 139; Bernoulli, *Röm. Ikon.*, ii. 2, p. 98 (3), pl. XXXI; Strong, *Roman Sculpture*, p. 368.

And. 1596; B. 16581; M. 12168 (g).

## 30. Head of lady of Trajanic period (pl. 50).

H. .57 m., head .37 m. Greek marble. Restored: nose, both ears, parts of r. cheek and hair, foot.

This head represents a lady in middle life, whose hair is arranged in front in three neatly waved rows, each being parted in the centre and curling inwards. In the centre of the top row is a small bunch of loose curls. The back hair is braided in many plaits and wound into a big coil behind. Both this head and No. 29 have their hair dressed in the fashion of Trajan's reign, as shown by the coins of his sister Marciana and her daughter Matidia. Bernoulli thinks that No. 29 may possibly be Marciana, but regards No. 30 as a private portrait.

<sup>1</sup> Bernoulli (*op. cit.*, p. 252) is mistaken in believing the back of the head to be restored.

Helbig considers both as portraits of Matidia at different ages. This is probably right as regards No. 29, which in profile resembles the coin-portraits both of Marciana and Matidia, but seems too young for the former, who was older than Trajan and predeceased him. No. 30, which has no likeness to the coin-portraits, probably represents a private person.

Bottari, ii. 32; Mori, iv, Imp. 18, 2; Righetti, l. 149; Armellini, ii. 139, 2 Bernoulli, *Röm. Ikon.*, ii. 2, p. 104.

And. 1604; B. 16587; M. 12169 (g).

### 31. Head of Hadrian on Antonine bust (pl. 50).

Head h. .38 m., bust .42 m. Greek marble: bust greenish yellow alabaster, foot *giallo antico*. Restored: nose, ears, chin, lower lip, lower part of neck, back of head, and perhaps r. shoulder of bust.

The head looks to l. in a commanding manner. The hair is in a thick mass of curls over the forehead. The beard is short and in small tufts. Good modelling and style. The eyes are plain, a peculiarity that does not often occur in Hadrianic portraits; cf. No. 49, and Vatican, Croce Greca 575. The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder.

Inv. Albani, A 25.

Bottari, ii. 33; Winckelmann, vi, p. 288; Visconti, *Mus. Pio-Clem.*, vi, p. 196 (1); Bernoulli, *Röm. Ikon.*, ii. 2, pp. 111 (23), 119, 121.

And. 1562 A; M. 12170 (g).

### 32. Mailed bust of Hadrian (pl. 50, 51).

H. .76 m., head and bust .62 m. Greek marble. Restored: tip of nose, foot.

The head looks to r., otherwise in expression and treatment it resembles No. 31. The eyes are plain. In the centre of the cuirass is a winged Medusa head, with protruding tongue and a heavy frown. On each shoulder-piece is an archaistic bearded male figure with the hair fastened in a knot at the back of the head, the r. arm raised and bent, and the l. hanging to the hip. Each leg just above the knee splits into a double scroll. The figures face outwards.

Inv. Albani, A 26.

Righetti, i. 159; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 111 (24), 119, 124.

M. 715, 12171 (g).

### 33. Head of Sabina (?) on Antonine draped bust (pl. 51).

H. .96 m., head .39 m., bust .48 m. Luna marble: bust of yellow transparent alabaster, foot of *bigio affricano*. Restored: nose, parts of edge of diadem, which though broken off seems to belong, parts of bust below and on l. shoulder, foot.

This head, which represents a lady with idealized features, is turned slightly to r. The hair, parted in the centre, is waved over the ears, which it almost entirely covers, and fastened in a knot behind. In fact it is adorned with a diadem, ornamented with six ears of bearded wheat and three poppy-heads springing out of an acanthus in the centre. On the edge are ornamental knobs. Moderate work. As Bernoulli remarks, this head, whose traditional name is Sabina, has a Juno-like appearance and seems to represent a woman deified as Ceres. Sabina was worshipped as Ceres (*C. I. L.*, vi. 1073) and was deified after her death. So we may consider this type and another represented here by a head in the

Sala delle Colombe, No. 94, if they must be called Sabina, to be the *Diva Sabina*, for they bear some resemblance to her coin-portraits.

Inv. Albani, A 24.

Bottari, ii. 35; Mori, iv, Imp. 19, 2; Righetti, i. 149; Armellini, ii. 152, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 131 ff., pl. XLI; Helbig, i.<sup>2</sup> p. 314.

Alin. 11777; And. 1620; B. 16596; Inst. 1423 (g); M. 12172 (g).

### 34. Head of Commodus on Hadrianic bust (pl. 51).

H. .77 m., head .35 m., bust .28 m. Luna marble. Restored: nose, piece of upper lip, piece of neck, lower part of bust. The whole of the face with the hair over the forehead has been broken off and refitted. This part has been thought to be modern, but the break is irregular and the style is the same. It has, however, been much polished. The foot of alabaster seems antique.

This head, of which there are many replicas (v. Bernoulli, *loc. cit.*), represents Commodus in the prime of life. The hair is a mass of tangled curls; the beard is similar, but the curls are smaller. Both are almost entirely worked with the running drill. The eyes have both pupil and iris incised. The head, which looks slightly to r., is wrongly described as Aelius Caesar in the Albani inventory, and this identification, which Bernoulli rightly rejects, is accepted by Helbig.

In the centre of the bust is a Gorgon's head, which has been spoilt by over-working. The r. shoulder-piece has its end ornamented with a lion's head. On the l. shoulder is a *paludamentum*.

Found shortly before 1725 at Porto d' Anzio (Volpi, *loc. cit.*); cf. No. 50

Inv. Albani, B 150.

Volpi, *Vetus Latium*, vol. iii, pl. v, p. 58; Bottari, ii. 36; Mori, iv, Imp. 20, 1; Righetti, i. 149; Armellini, ii. 141, 1; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 230 (2), 238; Helbig, i.<sup>2</sup> p. 314; Strong, *Roman Sculpture*, p. 374.

And. 1564; B. 16566; M. 716, 12173 (g).

### 35. Bust of Antoninus Pius (pl. 51).

H. .86 m., head and bust .69 m. Luna marble. Restored: head and bust are in perfect condition and unbroken. Foot and lower part of name-plate are separate, and seem to be modern.

The head looks slightly to l. The hair is treated as a mass of curls bushed up a little off the forehead. The beard is in short, small tufts. The forehead is wrinkled, and the cheeks are drawn. The face has a kind, but anxious expression. The pose and the treatment of the hair recall portraits of Hadrian (e.g. No. 31), which is perhaps due to a desire to make Antoninus like his adoptive father. On the bust is a *paludamentum* fastened on the r. shoulder.

Found in the so-called Villa of Antoninus Pius at Lanuvium. See on *Glad.* 8.

Inv. Albani, A 21.

Bottari, ii. 37; Mori, iv, Imp. 21, 1; Righetti, i. 157; Armellini, ii. 175, 1; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 141 (9), 150; Helbig, i.<sup>2</sup> p. 314.

And. 1512; B. 16547; C.R. 742 T; M. 12174 (g).

### 36. Head of Faustina the elder (pl. 51).

H. .63 m., head .32 m. Luna marble. Restored: foot, and bust except a piece of drapery at back of neck.

Faustina is represented in the prime of life. The head looks to r., rather proudly. The hair is fastened in the centre and waved back over

the ears. At the back it is plaited, and is then fastened in a large coil on top of the head. Good work. The hair is worked with the chisel: but the face is rather spoilt through having been polished. Bernoulli (*loc. cit.*) regards this as one of the best examples of a type of which there are many replicas, including three in the Palazzo dei Conservatori.

Probably Inv. Albani A 40, and if so, found at Civita Lavinia; see on *Glad.* 8. The 'Faustina' of Inv. Boccapaduli 134 most probably remained in the Palazzo dei Conservatori.

Bottari, ii. 38; Winckelmann, vi, p. 301, n. 2 (Fea); Mori, iv, Imp. 21, 2; Righetti, i. 157; Armellini, ii. 175, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 153 (3), 157.

And. 1576; B. 16570; Inst. 1430 (g); M. 12175 (g).

### 37. Bust of Marcus Aurelius (pl. 52).

H. .75 m. Carrara marble. Restored: tip of nose, part of r. ear, part of drapery on bust. Foot antique, and though made separately does not seem to have ever been broken off.

Marcus Aurelius is represented as a youth. The face, which looks slightly to r., has a simple and childlike expression. The hair is in a mass of tangled curls worked freely with the running drill. The eyes have iris and pupil incised. Characteristic work. For the type cf. *Galleria* 28. The bust is draped with a *paludamentum* fastened on the r. shoulder.

Found in the so-called Villa of Antoninus Pius at Lanuvium. See on *Glad.* 8.

Perhaps Inv. Albani, A 28.

Bottari, ii. 40; Mori, iv, Imp. 22, 2; Righetti, i. 157 (3); Armellini, ii. 193, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 174 (99), 179 ff.; Helbig, i.<sup>2</sup> p. 314.

Alin. 11756; And. 1600; B. 16584; Inst. 1425 (g), 1426 (g); l. profile; M. 12176 (g).

### 38. Bust of Marcus Aurelius (pl. 51, 52).

H. 1.02 m., head and bust .82 m. Carrara marble. Restored: parts of drapery, foot; the head is perfect.

Marcus Aurelius is here represented in middle life. The head looks slightly to r. The hair is a mass of tangled curls and freely worked with the running drill: the beard is similar. The large bust showing portions of the upper arms is typical of the late Antonine age. It is draped with a tunic and a *paludamentum* clasped on the r. shoulder over the cuirass. Good work.

Inv. Albani, A 33 (the bust is apparently numbered 32).

Bottari, ii. 42; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 168 (17), 179 ff.; Helbig, i.<sup>2</sup> p. 314.

And. 1598; B. 16582; M. 4210, 12177 (g).

### 39. Bust of lady of later Antonine period (pl. 52).

H. .60 m., head and bust .61 m. Restored: tip of nose, pieces of ears, patches of drapery, foot.

The head, which is turned a little to l., represents a lady in the prime of life. The hair is parted in the middle, and arranged on each side in four flat, overlapping curls. The back hair is in several plaits, wound into a tight coil. The eyes have iris and pupil incised. The bust is traditionally identified with Faustina the younger (*Descr.*, 1750, p. 50, and Bottari), a view that Helbig accepts. Bernoulli, who gives

ten replicas, some of which are doubtful, thinks it may be Crispina, wife of Commodus, although he prefers to recognize her portrait in a head at Berlin (No. 451) and its replicas. It is very possibly a private portrait. The bust is draped in a tunic over which is a *pallium* thrown over r. shoulder and joined on l. side below arm.

Presented by Benedict XIV in 1748.

Bottari, ii. 43; Mori, iv, Imp. 25, 2; Winckelmann, vi, p. 300; Righetti, i. 159; Armellini, ii. 206, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 191, 247, pl. LXIV; Helbig, i.<sup>2</sup> p. 314.

And. 1575; B. 16571; Inst. 1259 (g), 1428 (g; l. profile); M. 12178 (g).

#### 40. Bust of Annius Verus(?) (pl. 52).

H. .57 m., head and bust .44 m. Carrara marble. Restored: tip of nose, part of l. ear, part of drapery on r. shoulder and chest, foot. Head has been broken off neck, but clearly belongs.

The head represents a boy looking inquisitively to r. The hair is in a thick mass of curls worked with the running drill; cf. No. 3. The eyes have iris and pupil incised. Moderate work. In the Albani inventory the bust is called Annius Verus (son of M. Aurelius, *b.* 163, *d.* 170 A.D.), and this identification seems probable since there is a family likeness between this subject and the young Commodus (No. 43). Visconti and Braun suggested that it might be Galerius Antoninus, son of Antoninus Pius. Bernoulli rejects the identification with Annius Verus on the ground that it does not resemble his coin-portraits. The bust is draped in a cloak fastened on the r. shoulder.

Found in the so-called Villa of Antoninus Pius at Lanuvium. See on *Glad.* 8.

Inv. Albani, A 37.

Bottari, ii. 44; Mori, iv, Imp. 26, 1; Visconti, *Mus. Pio-Clem.*, vii, p. 112 (1); Armellini, iii. 225, 1; Bernoulli, *Röm. Ikon.*, ii. 2, p. 204.

And. 1514; Inst. 1427 (profile); M. 12179 (g).

#### 41. Bust of Lucius Verus (pl. 52).

H. .93 m., head and bust .725 m. Luna marble. Restored: tip of nose, parts of ears, edges of folds of drapery, foot. The neck has been broken through, but the head belongs to the bust.

Lucius Verus is represented in early middle life, and looks to r. with a proud and disagreeable expression. The forehead is low; the lips pout, and the oval eyes have iris and pupil incised. The hair and beard are freely worked with the running drill, and treated as a mass of tight curls. A very good portrait. Compare the head of M. Aurelius, No. 38, and observe how the portraits of the joint emperors were purposely made to resemble one another. The bust is draped with a tunic and a *paludamentum* fastened on the r. shoulder.

Found in the so-called Villa of Antoninus Pius at Lanuvium. See on *Glad.* 8.

Inv. Albani, A 19.

Bottari, ii. 45; Mori, iv, Imp. 26, 2; Righetti, i. 162; Armellini, iii. 225, 2; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 208 (14), 215; Helbig, i.<sup>2</sup> p. 314.

And. 1593; B. 16579; C.R. 742 V; M. 713, 12180 (g).

#### 42. Female head on bust of early third century (pl. 52).

H. .81 m., head and bust .60 m. Luna marble: hair, which is modern, of *nero antico*, tunic of white, *pallium* of reddish-yellow variegated alabaster. Restored:

tip of nose, patches on bust, hair, which is removable, foot of gilt bronze. It is probable, but not certain, that the head belongs to the bust.

The head is highly polished, and looks to r. in a supercilious manner. It represents a woman in the prime of life. Bernoulli rightly points out that it has no right to the name Lucilla given to it by Bottari, which is due to the fact that it was supposed to have been found with a bust of L. Verus. But he did not observe that this head closely resembles a statue in Museo Chiaramonti No. 639 (Bernoulli, *op. cit.*, ii. 3, pl. XXV, pp. 93 ff.), probably to be identified as Julia Soaemias. At all events this head, from the remarkable hair (cf. Nos. 52, 77) and the shape of the bust, belongs to this period. The eyes have iris and pupil incised.

Brought from Smyrna by a Capuchin, according to Bottari, *loc. cit.* (text), and presented by Benedict XIV in 1750.

Bottari, ii. 46; Mori, iv, Imp. 27, 1; Righetti, i. 162; Armellini, ii. 222, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 222.

And. 1592; M. 12181 (g).

#### 43. Bust of Commodus (pl. 52).

H. .72 m. Luna marble. Restored: fold of drapery on chest; otherwise condition is perfect. Foot antique, and made separately, but does not seem to have been broken off.

Commodus is represented as a youth. The long, narrow face is characteristic of his later portraits, e. g. No. 34, and recalls his father; cf. Nos. 37, 38. The head is turned to r., and has an unpleasant expression. The thick, curly hair is freely worked with the running drill. The eyes have iris and pupil incised. Good work, and thoroughly deserves the praise given to it by Winckelmann.

Found in the so-called Villa of Antoninus Pius at Lanuvium. See on *Glad.* 8.

Inv. Albani, A 32.

Bottari, ii. 48; Winckelmann, vi, p. 310; Mori, iv, Imp. 28, 1; Righetti, i. 162; Armellini, iii. 241, 1; Bernoulli, *Röm. Ikon.*, ii. 2, pp. 232 (29), 240; Arndt-Bruckmann, 229, 230; Helbig, i.<sup>2</sup> p. 314.

Alin. 11757; And. 1548; B. 16558; Inst. 1260 (g), 1261 (g; l. profile); M. 12182 (g).

#### 44. Bust of lady of late Antonine period (pl. 52).

H. .66 m. Luna marble. Restored: tip of nose, patches of drapery, foot.

This head represents a woman of mature age. The female character of the bust is not strongly marked: it is draped with a clinging tunic, over which is a *pallium* over r. shoulder and twisted together below l. arm. The face is small and unintelligent. The hair is parted in the middle. On the edge of the face it is carried in waves over the ears, which it covers, to a knot on the neck. Above the waved hair there is on each side a twisted lock, which is also carried back to the knot. Bernoulli rejects the name Crispina given to the head by the Albani inventory. But judging by the resemblance of the hair-dress to coin-portraits of Crispina, it probably belongs to that period.

Inv. Albani, B 100 (?).

Bottari, ii. 49; Mori, iv, Imp. 28, 2; Righetti, i. 181; Armellini, iii. 241, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 250.

And. 1552; M. 12183 (g).

**45. Bearded male head of late Antonine period (pl. 46).**

H. .69 m., head .38 m. Carrara marble. Restored : nose, parts of upper lip and l. ear, bust and foot.

The head represents a man of middle age. The hair is long and fine and in disorder, and roughly worked with the chisel. The long beard divides into two points, and is worked with the running drill. The face wears a dull expression and looks straight forward. Bernoulli rightly rejects its arbitrary identification as Pertinax : it is a private portrait of the later Antonine age ; cf. No. 38. The eyes have iris and pupil incised.

Inv. Albani, D 60.

Bottari, ii. 50 ; Mori, iv, Imp. 29, 1 ; Armellini, iii. 251, 1 ; Bernoulli, *Röm. Ikon.*, ii. 3, p. 3 (2), pl. 2 ; Helbig, i.<sup>2</sup> p. 314.

And. 1615 (with 46) ; M. 12184 (g).

**46. Bearded male head of time of Septimius Severus (pl. 46).**

H. .72 m., head .35 m. Greek marble. Restored : bust and foot.

This head, that of a middle-aged man, has the tangled hair and beard freely worked with the running drill. The eyes have iris and pupil incised. The forehead is high and wrinkled ; the cheeks are rather full. The head was identified by Visconti as Didius Julianus ; an identification rightly rejected by Bernoulli.

Found in the garden of the Mendicanti behind the Basilica of Constantine, and presented by Pius VII in 1816 ; formerly in the Vatican.

Mori, iv, Misc. 5, 3 ; Visconti, *Mus. Pio-Clem.*, vii. 21 ; Righetti, i. 181 ; Armellini, ii. 215, 3 ; Bernoulli, *Röm. Ikon.*, ii. 3, p. 9, pl. IV.

And. 1615 (with 45) ; B. 16561 ; Inst. 1251 (g ; l. profile) ; M. 12185 (g).

**47. Bust of Julia Mammaea (pl. 46).**

H. .58 m., head and bust .43 m. Luna marble. Restored : tip of nose, r. shoulder, foot of *nero antico*.

The bust in its present form is Neronian in shape, but in the third century earlier shapes were occasionally used. The head represents Mammaea in the prime of life. She looks to r. The eyes have iris and pupil incised. The hair is parted in the middle, and carried in waves above the ears to the back of the neck, where it is coiled up. The bust is draped with a tunic and mantle. This head, as shown by Bernoulli, is a replica of a portrait of Mammaea, the best example of which is in the Vatican (*Sala dei Busti*, 301, Bernoulli, *loc. cit.*, pl. XXXII). Visconti was the first to recognize that the traditional name Manlia Scantilla was wrong (v. Gaddi, p. 196), and that this was Julia Mammaea.

Inv. Albani, C 1 (?).

Bottari, ii. 51 ; Mori, iv, Imp. 29, 2 ; Visconti, *Mus. Pio-Clem.*, vi, p. 225 ; Armellini, iii. 251, 2 ; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 14, 109 (1), 112 ff. ; Helbig, i.<sup>2</sup> p. 314 ; Strong, *Roman Sculpture*, p. 381.

And. 1621 ; B. 16580 ; M. 12186 (g).

**48. Bearded male head on Antonine bust (pl. 46).**

H. .97 m., head .37 m., bust .48 m. Greek marble : bust of *giallo antico* ; lower neck, tunic and cuirass of Carrara marble. Restored : nose, lips, both ears and eyes, brows, point of beard, back of neck and head. Bust and head are much damaged and in bad condition. Foot of *porta santa* is modern.

The head, which represents a man of advanced age, has the hair lying close to the head. The beard is slightly worked with the running drill.

The face is long and has an anxious look. The traditional name for this head is Pescennius Niger, the name given it in the Albani inventory and in Gaddi. Helbig in his first edition thought it a possible Macrinus; in his second edition he believes it to be most probably Pescennius Niger. Bernoulli also thinks this latter identification not impossible. The head has been so much damaged that certain identification is impossible. It may be a private portrait. In any case a portrait of Niger as emperor would be impossible in Rome. From its style the head should date from the late second century. The bust is draped with a tunic and cuirass, over which is a *paludamentum* clasped on r. shoulder. There were formerly acanthus leaves at the base of the bust (Visconti, *Mus. Pio-Clem.*, vi, p. 62).

Inv. Albani, B 177.

Bottari, ii. 52; Mori, iv, Imp. 30, 1; Armellini, iii. 260, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 16, 75 (2), 79; Helbig, i.<sup>2</sup> p. 314.

And. 1608; B. 16594; M. 12187 (g).

#### 49. Bearded male bust of Hadrianic period (pl. 46).

H. .69 m. Carrara marble: perfect preservation.

This represents a man in the prime of life. The head looks confidently to l. The hair is worked entirely with the chisel, as is the beard also, in long, crisp curls, and is thick and disorderly. The small beard consists of short, tight curls. The forehead is low. The brows are rendered with a few chisel strokes. The bust is nude and Hadrianic in shape. The foot is unbroken and bears on its lower edge the following inscription:—

ΖΗΝΑΣΒΕΤΤΟΙΕΙ

There are three replicas of this bust: (1) in the Vatican (*Sala dei Busti*, 290), (2) formerly in Villa Mattei (*Mon. Matth.*, ii, pl. 27, 2), (3) at Toulouse (Joulin, *Martres-Tolosanes*, pl. XVII, 265 B).<sup>1</sup> Although nameless in the Albani collection, it has since been dubbed Clodius Albinus. This identification is rightly rejected by Helbig, who first recognized it as a Hadrianic bust, Visconti, and Bernoulli, who was not certain of its antiquity, which has also been disputed by Wood (*Bull. d. I.*, 1873, p. 8). This bust probably represents some one closely connected with the court in the time of Hadrian, e.g. Pedanius Fuscus. Good work. The artist Zenas was one of the group from Aphrodisias so active in Rome at that period (v. Loewy, *op. cit.*, Gauckler, *Mém. Acad. Inscr.*, 1908, p. 338, Rizzo, *Ausonia*, 1908, p. 9). [*Fil.* 66 is signed by Zenas, who may have been the father of the artist of this bust, since Zenas β' (i.e. δῖς) means 'Zenas the son of Zenas'.—H. S. J.]

Inv. Albani, A 20: once in Aldobrandini Gardens (Dati, *Vite de' pittori*, p. 118).

Bottari, ii. 53; Mori, iv, Imp. 30, 2; Visconti, *Mus. Pio-Clem.*, iii, p. 12; *Beschr. Roms*, iii. 1, p. 202; Armellini, iii. 260, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 20 (1); Helbig, i.<sup>2</sup> p. 384; Strong, *Roman Sculpture*, p. 233.

*I. G.*, xiv. 1242. Loewy, *I. G. B.*, p. 268, No. 383 b (further ref.).

And. 1495; M. 12188 (g).

<sup>1</sup> The identity of the subject of this last with that of the others seems doubtful.—[H. S. J.]

## 50. Bust of Clodius Albinus (pl. 47).

H. .83 m., head and bust .63 m. Luna marble. Restored: tip of nose, folds of drapery on l. shoulder, nose of gorgon on cuirass, patches on beard and armour, lion's head on r. breast, foot.

The head, which looks slightly to r., represents a man in middle life. The hair and beard, both worked freely with the running drill, are in short curls. The forehead is wrinkled, and the hair recedes from it. The eyes have iris and pupil incised. This portrait, of which this head is the best replica (another, *Galleria*, 62), was long supposed to be Septimius Severus. Bernoulli has shown that it is distinct from the true Septimius type and is a possible Clodius Albinus. He was not confident of this identification because of the likeness shown by this head to the real Septimius type (v. No. 51). But the profile almost exactly corresponds to the coin-portraits. Also, since Albinus was for two years Caesar with Septimius, it is quite natural that the two portraits should be made to resemble each other, as seen in the case of M. Aurelius and L. Verus (cf. Nos. 38 and 41). On the l. shoulder is a *paludamentum*. In the centre of the cuirass is a winged Medusa head of the pathetic type, and the r. shoulder-piece has a lion's head in front that has been almost entirely restored.

Found in the ruins of Antium (Porto d'Anzio) (Volpi, *loc. cit.*). Cf. No. 34.

Inv. Albani, A 30.

Volpi, *Vetus Latium*, vol. iii, pl. vi, p. 58; Bottari, ii. 56; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 19, 22 (2), 33 ff.; Helbig, i.<sup>2</sup> p. 315; Strong, *Roman Sculpture*, p. 376.

And. 1624; M. 12189 (g).

## 51. Head of Septimius Severus (pl. 47).

H. .85 m., head .31 m., bust .43 m. Head of Greek marble: bust of transparent greenish yellow alabaster. Restored: both ears and hair above them and at back of neck, patch on l. brow and small pieces of bust, lower part of neck in Luna marble, foot of red porphyry.

Severus is represented in middle life. The hair and beard, which are worked freely with the running drill, are in loose curls. Most noticeable are the four curls hanging over the forehead, and the two points of the beard. The eyes have iris and pupil incised. The expression is genial. There is a cuirass on the bust, which is also draped with a *paludamentum* clasped on the r. shoulder.

Presented by Card. Alessandro Albani to Benedict XIV (Bottari, text).

Bottari, ii. 54; Mori, iv, Imp. 31, 1; Armellini, iii. 274, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 22 (1), 31 ff., pl. X; Strong, *Roman Sculpture*, p. 376.

And. 1626; M. 718, 12190 (g).

## 52. Bust of Julia Domna (?) (pl. 47).

H. .80 m., head and bust (antique part) .60 m. Luna marble. Restored: the hair (in plaster) which was originally removable, lower part of nose, foot.

This head, which represents a lady in the prime of life, is like many portraits of the period slightly inclined, but the eyes, which have iris and pupil incised, look up. It has considerable resemblance to the portrait of Julia Domna recognized by Bernoulli (*loc. cit.*) in the Gabii type (Louvre, *Cat. Somm.*, 1107, 1109). However, owing to the lack of the all important hair and the damage done to the features, this head cannot be

certainly identified. It has always been called Julia Domna, and Helbig thinks it a youthful portrait of her.

Inv. Albani, A 11.

Bottari, ii. 57; Mori, iv, Imp. 31, 2; Armellini, iii. 274, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 46; Helbig, i.<sup>2</sup> p. 315.

And. 1586; B. 16573; M. 12191 (g).

### 53. Bust of Caracalla (pl. 48).

H. .72 m., head .31 m. Head of Luna marble; bust of red porphyry; foot of *giallo brecciato*. Restored: nose, top of head, ears; most of r. shoulder and breast, drapery on l. shoulder in *rosso antico*. There is no evidence that head, bust, and foot belong together.

The head, which represents Caracalla during the last years of his reign, looks savagely to l. The hair and beard, worked entirely by the chisel, are rendered by short, tight curls. The eyes have iris and pupil incised. This is a poor replica of the most characteristic portrait of this emperor, the best examples of which are at Berlin (No. 384, Bernoulli, *op. cit.*, pl. XX) and Naples (*Mus. Borb.*, iii. 251).

Inv. Albani, A 6.

Bottari, ii. 58; Mori, iv, Imp. 32, 1; Armellini, iii. 284, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 51 (2), 62; Helbig, i.<sup>2</sup> p. 315; Strong, *Roman Sculpture*, p. 377.

And. 1541; B. 16555; C.R. 742 Z, 426 F (g); M. 2903, 12192 (g).

### 54. Bust of Caracalla (pl. 48).

H. .74 m., head and bust .58 m. Marble, *grechetto*. Restored: tip of nose, foot.

The head looks slightly to r. with a stern and cruel expression. The hair is rendered as in No. 53; the beard is incised. The eyes have iris and pupil incised. The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder. This, as shown by Bernoulli, is clearly a portrait of Caracalla early in life. The features almost exactly correspond with his later portraits (cf. No. 53), but are naturally milder, since at this time his tyrannical character was not developed. The face shows no likeness to the coin-portraits of Geta. For a replica of this type see *Salone* 40. Bottari calls the bust Geta, its traditional name. Helbig considers it a bad likeness of Caracalla.

Inv. Albani, C 3.

Bottari, ii. 60; Mori, iv, Imp. 32, 2; Armellini, iii. 284, 2; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 51 (3), 59, 72, pl. XXI; Helbig, i.<sup>2</sup> p. 315; Strong, *Roman Sculpture*, p. 377; *B. S. R.*, iv, p. 265, fig. 5.

Alin. 11758; And. 1583; M. 12193 (g).

### 55. Bearded male bust of Antonine period (pl. 48).

H. .765 m., head and bust .60 m. Carrara marble. Restored: bridge and tip of nose, fold of drapery on chest, foot.

The head looks vacantly to r.; it represents a man in middle life. The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder. The eyes have iris and pupil incised. The bust cannot be Macrinus, which is its traditional name given in the Albani inventory (cf. Gaddi, p. 196, and Bottari), since from the rendering of the hair it belongs to the time of Antoninus Pius; cf. No. 35. No drill work

is visible in the hair. Bernoulli rightly rejects its identification as Macrinus.

Inv. Albani, B 209.

Bottari, ii. 61; Mori, iv, Imp. 35, 1; Armellini, iii. 300, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 75 (1), 79.

Alin. 11759; And. 1594; Inst. 1267 (g; l. profile); M. 12194 (g).

**56.** Youthful male head of Augustan age on modern bust (pl. 48).

H. .74 m., head .30 m. Pentelic marble. Restored: nose, l. ear, some locks of hair, patch on l. cheek. Bust of yellowish alabaster and foot of white-veined black marble are modern.

The head looks to r. The treatment of the hair recalls the portraits of Augustus (e.g. Nos. 2, 2 a); and the general handling of the surface suggests the Hellenistic manner of his age. Bernoulli rightly rejects its arbitrary but traditional identification as Diadumenianus.

Inv. Albani, B 101.

Bottari, ii. 62; Mori, iv, Imp. 35, 2; Armellini, iii. 300, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 81.

Alin. 11760; And. 1557; M. 12195 (g).

**57.** Mailed bust of Geta (pl. 48).

H. .77 m., head and bust .65 m. Parian marble. Restored: nose, part of lips and chin, r. brow, some folds of drapery, part of sword-hilt, foot. Surface much weathered.

The head looks straight forward. The hair is in short, tight curls, and there are short whiskers. The features are full, and the eyes have iris and pupil incised. This head has since Bottari been called Elagabalus, to whose coin-portraits it has little or no likeness. As shown by Bernoulli it represents the same person as a bust from Gabii in the Louvre (Louvre, *Cat. Somm.*, 1076, Bernoulli, *op. cit.*, pl. XXII), which corresponds exactly to the coin-portraits of Geta. The rendering of the hair resembles the busts of Caracalla, to whom this head has some likeness. The shape of the bust (so-called navel-bust) is typical of the early third century: the sword-hilt on the l. side is to be noted. The bust wears a cuirass and *paludamentum* clasped on the r. shoulder.

Inv. Albani, B 191? (cf. *Salone* 40).

Bottari, ii. 63; Mori, iv, Imp. 36, 1; Armellini, iii. 308, 1; Bernoulli, *Röm. Ikon.*, ii. 3, 71 (5), 85 (1).

Alin. 11761; And. 1563; C.R. 742 II; M. 12196 (g).

**58.** Female head of early third century on modern bust (pl. 48).

H. .84 m., head .34 m. Luna marble. Restored: tip of nose; lower part of neck is broken through, but belongs. The bust and foot, of *pavonazzetto*, are probably modern.

The head looks to r. with a proud and unpleasant expression. The eyes have iris and pupil incised, and the eyebrows are strongly marked. The hair is parted in the middle, brushed carefully down each side above the ears, behind which it is twisted into a roll each side. The rolls are then plaited and wound into a coil. Several loose curls peep out under the ears. This hair-dress most nearly resembles that shown on the coins of the wives of Elagabalus. It is probably a private portrait of about that date. The traditional name for the head, Annia Faustina,

dates from the time of Gaddi (p. 196). But, as Bernoulli points out, it has no likeness to her.

Inv. Albani, B 189.

Bottari, ii. 64; Mori, iv, Imp. 36, 2; Armellini, iii. 308, 2; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 92, 107.

Alin. 11762; And. 1577; M. 12197 (g).

### 59. Female head of Antonine period on modern bust (pl. 49).

H. .84 m., head .32 m. Carrara marble. Bust and foot (latter of *giallo antico*) are modern. Restored: nose, parts of ears, and hair. The prominent features are damaged.

The head looks proudly to r. The hair over the forehead is arranged in a row of waved, hollow curls. Above these is a twisted roll. Behind, the hair is parted in the centre, carried down to the back, and made into a big plait, which is then coiled in an oval on top of the head. The eyes have iris and pupil incised. Moderate work. As shown by Bernoulli, the identification of this head as Julia Maesa is totally wrong, for this hair-dress is not found on her coins. The style of the head is of the Antonine age; and the hair-dress resembles *Galleria* 64 and *Imperatori* 36. Helbig, however, thinks it a possible Julia Maesa.

From the Vatican 1839 (Melchiorri, *Ann. d. I.*, 1840, p. 97 (6), *Lettera al Sig. de Witte*, p. 9 (6)).

Armellini, ii. 114, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 96; Helbig, i.<sup>2</sup> p. 315.

And. 1585; M. 12198 (g).

### 60. Youthful male bust of early third century (pl. 49).

H. .645 m., head and bust .52 m. Luna marble. Restored: nose, lobe of l. ear, some folds of drapery, foot.

This head represents a young man in the prime of life looking to r. The hair is irregularly blocked out by the chisel on a roughened surface. The whiskers are similarly treated, but the beard, moustache, and eyebrows are incised. The eyes have iris and pupil incised. The features have no likeness to Severus Alexander or any other emperor. In style it stands midway between Geta (No. 57) and Maximinus (No. 62) and is probably a private portrait of the time of Severus Alexander. This is Bernoulli's opinion. The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder.

From the Vatican, given by Pius VII (Montagnani-Mirabili).

Montagnani-Mirabili, iv. 2, 64 A; Bernoulli, *Röm. Ikon.*, ii. 3, p. 99 (1).

And. 1499; M. 2902, 12199 (g).

### 61. Head of lady of middle of third century (pl. 49).

H. .57 m., head .30 m. Luna marble. Restored: bridge and tip of nose, patches on cheek and neck, bust and foot.

The head is that of a lady advanced in life. The features are drawn and angular. The eyes have iris and pupil incised. As Bernoulli points out, this head has no right to its traditional name Julia Mamaea (v. Armellini). It is too old, is not like her coin-portraits, and has a different hair-dress. The hair is parted in the centre, waved down behind about the ears, and then turned up to the crown in a broad flat band of plaits. This fashion of doing the hair most nearly resembles the coins of Otacilia. So the head is probably a private portrait of that period.

From the Vatican 1839 (Melchiorri, *Ann. d. I.*, 1840, p. 97 (5), *Lettera al Sig. de Witte*, p. 9 (7)).

Armellini, ii. 114, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 115.

And. 1595; M. 12200 (g).

## 62. Bust of Maximinus Thrax (pl. 49).

H. .77 m., head and antique part of bust .43 m. Luna marble. Restored: ears, nose, part of chin, l. eyebrow, lower part of bust, and foot. The head was broken through at the eyes, and also at the neck.

Maximinus, who looks slightly to r. with an angry expression, is represented in late middle life. The eyes have iris and pupil incised. The hair is blocked out by the chisel as in No. 60. The short beard and moustache are simply incised. Good work. This is the best portrait of Maximinus (v. Bernoulli, *op. cit.*). On the l. shoulder of the bust are the remains of the *contabulatio* of the toga (3 + 4 folds, cf. Wilpert, *L'Arte*, 1898, pp. 94 ff.; 1899, pp. 1 ff.).

Inv. Albani, B 199.

Bottari, ii. 65; Mori, iv, Imp. 37, 1; Armellini, iii. 316, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 117 (6); Helbig, i.<sup>2</sup> p. 315; Strong, *Roman Sculpture*, p. 377.

Alin. 11763; And. 1601; B. 16576; M. 12201 (g).

## 63. Bust of Maximus (?) (pl. 49).

H. .77 m., head and bust .625 m. Luna marble. Restored: ears, nose, chin, patches on forehead, both shoulders and foot. The head is reset, but clearly belongs to the bust.

The head looks slightly to r. The hair is rendered as in No. 60, and is in short tufts symmetrically arranged. The eyebrows are similarly treated. The eyes have iris and pupil incised. The moustache and beard are rendered by incisions. The traditional name of this head, since it was in the Albani Collection, is Maximus. It has some likeness to his coin-portraits, but owing to the damaged features certainty is impossible. Helbig accepts the identification, which Bernoulli regards as doubtful. The bust is draped with a tunic and a *paludamentum* clasped on r. shoulder.

Inv. Albani, A 38.

Bottari, ii. 66; Mori, iv, Imp. 37, 2; Armellini, iii. 316, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 120; Helbig, i.<sup>2</sup> p. 315.

Alin. 11764; And. 1602; M. 12202 (g).

## 64. Bearded male head of early third century (pl. 49).

H. .67 m., head .37 m. Luna marble. Restored: tip of nose, edges of ears, bust, foot of *breccia corallina*.

The head, which is turned slightly to r., represents a bearded man in middle life. The eyes have iris and pupil incised. The hair and beard are very carefully rendered with short, close chisel strokes. This head bears the traditional name (Gaddi, p. 196) of Gordian I. It is, however, too young for him, and is not like his coin-portraits. Helbig thinks the identification possible, but Bernoulli rightly rejects it.

Bottari, ii. 67; Mori, iv, Imp. 38, 1; Armellini, iv. 403, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 123; Helbig, i.<sup>2</sup> p. 315.

Alin. 11768; And. 1589; B. 16577; C.R. 742 III; M. 12203 (g).

**65.** Bearded male head of second quarter of third century, on mailed Antonine bust (pl. 50).

H. .79 m., head .30 m. Luna marble: bust of *lumachella*, and white and flowered alabaster. Restored: nose, edges of ears, piece joining neck to bust, foot of *rosso antico*. The whole somewhat weathered.

The head, that of a man in middle life, looks to l. The eyes have iris and pupil incised. The hair is treated as on No. 62, but less carefully. The traditional name of this head is Gordian II (Gaddi, p. 196). As Bernoulli has shown, this identification is quite arbitrary, for the head has no likeness to the coin-portraits, although Helbig thinks it possible. It probably represents a private person of the period. On the bust is a cuirass over which is a *paludamentum* clasped on the r. shoulder.

Inv. Albani, B 195.

Bottari, ii. 68; Mori, iv, Imp. 38, 2; Armellini, iv. 403, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 123; Helbig, i.<sup>2</sup> p. 315.

Alin. 11766; And. 1588; B. 16578; M. 12204 (g).

**66.** Head of Pupienus on mailed navel-bust of third century (pl. 50).

H. .77 m., head .34 m., bust .41 m. Greek marble. Restored: nose, both ears, brooch, many folds of drapery, foot.

The head looks thoughtfully to r. The hair is blocked out with the chisel on a rough surface. The beard is worked with the running drill. The eyes have iris and pupil incised. The crow's-feet by l. eye are more marked than those of r. This is another and a poorer version of the fine bust of Pupienus in the Vatican (*Braccio Nuovo*, 54). Both without doubt represent Pupienus since they exactly correspond with his coins. The bust wears a cuirass over which is a *paludamentum* clasped on the r. shoulder.

Inv. Albani, A 1.

Bottari, ii. 69; Mori, iv, Imp. 39, 1; Armellini, iv. 409, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 126 (2); Helbig, i.<sup>2</sup> p. 315.

And. 1618; B. 16586; M. 12205 (g).

**67.** Bearded male head of second quarter of third century (pl. 50).

H. .90 m., head .265 m. Carrara marble. Restored: lower part of nose, neck, bust, and foot.

The head, that of a man in middle life, looks to l. The hair is rendered as in No. 64, but the locks are more distinct. The hair recedes from the forehead. The eyes have iris and pupil incised. Good work, but badly weathered. Bernoulli rightly condemns the identification of this head as Balbinus, which dates from the time of Armellini, on the ground that it has no resemblance to the coin-portraits.

Found outside Porta Portese in 1839, brought into the Museum in 1843 (Inscription on base, cf. Melchiorri, *Lettera al Sig. de Witte*, p. 11 (15)).

Armellini, iii. 230, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 129.

And. 1536; M. 12206 (g).

**68. Youthful male head of second quarter of third century on Antonine mailed bust (pl. 50).**

H. .70 m., head .245 m., bust .35 m. Carrara marble. Restored : nose, both ears, some folds of drapery, foot. The head is much damaged.

The head represents an alert youth looking to r. The short hair is rendered as in No. 62; and there are slight whiskers and moustache. The eyebrows are indicated by incisions on a rough surface. The eyes have iris and pupil incised. The traditional name of this head is Gordianus Pius (Gaddi, p. 196). But it has no likeness either to the bust of this emperor in the Louvre (No. 2269, Bernoulli, *op. cit.*, pl. XXXVIII) or to his coin-portraits. If it must be an imperial portrait it is, as Bernoulli points out, far more like Herennius Etruscus. But most probably it is a private portrait of the period. Poor work. On the bust is a cuirass, over which is a *paludamentum* clasped on the r. shoulder.

Bottari, ii. 70; Mori, iv, Imp. 39, 2; Armellini, iv. 409, 2; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 133 (16), 136.

And. 1598; M. 12207 (g).

**69. Bust of Philip the younger (?) (pl. 50).**

H. .76 m. Luna marble. Unrestored. The foot with name-plate is antique and belongs to the bust, but has at some time been broken off.

The head looks slightly to r. with a friendly expression. The hair is rendered as on No. 62, but the individual locks are more distinct. The eyes have iris and pupil incised. The eyebrows also are rendered by incisions. The bust was first named Philip the younger by Bottari; Visconti thought it Galerius Antoninus. Bernoulli is doubtful if it can be Philip the younger, for, although the features agree with the coin-portraits, the bust seems to him too old for this prince. Helbig thinks the identification probable. The bust probably represents Philip, and its size makes him appear older than he really was. The likeness to the coin-portraits is very strong. Good work, but highly polished. The bust is clad with a *toga contabulata* (4 + 5 folds, cf. Wilpert, *L'Arte*, 1898, pp. 94 ff.; 1899, pp. 1 ff.). Found at Civita Lavinia; see on *Glad.* 8.

Inv. Albani, A 31.

Drawing at Eton, Topham, Misc. (c), B n 9, f. 23; Bottari, ii. 71; Mori, iv, Imp. 40, 1; Visconti, *Mus. Pio-Clem.*, vi, p. 228, 1; Armellini, vi. 419, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 147 (1), 149 ff., pl. XLV; Helbig, i.<sup>2</sup> p. 315.

And. 1578; M. 12208 (g).

**70. Head of Trajan Decius (pl. 50, 51).**

H. .78 m., head .33 m. Carrara marble. Restored : tip of nose, both ears, bust. Foot is antique, but does not belong.

This head, as Bernoulli rightly says, is the only one that has any likeness to the coin-portraits of Trajan Decius, which it exactly resembles. Therefore we may consider its traditional identification (Gaddi, p. 196) as that emperor, to be correct. He is represented as advanced in life. The head looks to l. with a careworn expression. The eyes have iris and pupil incised. The beard and hair are rendered by sweeping chisel strokes on a roughened surface. The upper lip is shaven. Good, characteristic work.

Bottari, ii. 72; Mori, iv, Imp. 40, 2; Armellini, iv. 419, 2; Bernoulli, *Röm.*

*Ikon.*, ii. 3, p. 153; Helbig, i.<sup>2</sup> p. 315; Riegl, *Spätrömische Kunstindustrie*, p. 70, fig. 9; Strong, *Roman Sculpture*, p. 379.

And. 1553; B. 16605; M. 12209 (g).

### 71. Young male bust of middle of third century (pl. 51).

H. .57 m., antique part only .495 m. Luna marble. Restored: tip of nose, both ears, patches on neck and bust, lower part of foot. The neck is broken through, but head and bust clearly belong together.

The bust represents a young boy, who looks to r. The hair is worked with fine chisel strokes like No. 62. The eyes have iris and pupil incised. The traditional identification (v. Inv. Albani) of this bust as Herennius Etruscus is quite arbitrary; it is quite unlike his coins, and Bernoulli rightly rejects the name. The tunic and *paludamentum* clasped on the r. shoulder may indicate an imperial bust.

Inv. Albani, A 36.

Bottari, ii. 73; Mori, iv, Imp. 41, 1; Armellini, iv. 428, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 157.

And. 1568; M. 12210 (g).

### 72. Young male bust (mailed) of early third century (pl. 51).

H. .85 m., head and bust .68 m. Carrara marble. Restored: tip of nose, ears, part of neck, many patches on bust, foot.

The beardless head looks to r. The surface of the face and neck is smooth and polished. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is treated as No. 62, but is thicker. Over the cuirass on the bust is a fringed *paludamentum* clasped on the r. shoulder. There are no sufficient grounds for calling this head Hostilianus (v. Gaddi, p. 196), although Helbig thinks the identification possible. Bernoulli rightly rejects it. In style it is most like heads of Severus Alexander (v. Bernoulli, *op. cit.*, pls. XXIX, XXX).

Bottari, ii. 74; Mori, iv, Imp. 41, 2; Armellini, iv. 428, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 157; Helbig, i.<sup>2</sup> p. 315.

And. 1611; M. 12211 (g).

### 73. Bearded Flavian head on Antonine bust (pl. 51).

H. .73 m., head .28 m., bust .33 m. Head Greek marble, bust Luna marble. Restored: nose, l. brow, piece of l. cheek, part of wreath and hair, r. shoulder, parts of drapery, foot. Bust clearly does not belong to head.

The head, that of a man in middle life, looks to l. There is a full beard and moustache clipped close; both being rendered by merely roughening the surface. The hair is in loose, coarse curls, round it is a laurel wreath. The eyes are rendered by a crescent. The style seems Flavian; for beards on Flavian portraits cf. *J. H. S.*, 1900, p. 33, pl. II. Poor work. The traditional name of Trebonianus Gallus (v. Gaddi, p. 196) is rightly rejected by Bernoulli, since there are no grounds to support the identification. On the bust is a tunic, over which is a *paludamentum* clasped on r. shoulder.

Inv. Albani, B 172.

Bottari, ii. 75; Mori, iv, Imp. 42, 1; Armellini, iv. 358, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 158, 159.

And. 1635; M. 714, 12212 (g).

**74. Male bust of middle of third century (pl. 51).**

H. .78 m., head and bust .61 m. Carrara marble. Restored: tip of nose, edges of ears, foot.

The head, that of a man advanced in life, is turned to r. The eyes have iris and pupil incised. The short whiskers are rendered by small, twisted curls. The short hair is indicated by incisions on a roughened surface. For a further discussion of the head see No. 75. Bernoulli rightly rejects its identification as Volusianus (v. Bottari). The bust is draped with a tunic, over which is a *paludamentum* clasped on the r. shoulder.

Bottari, ii. 76; Mori, iv, Imp. 42, 2; Armellini, iv. 358, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 160.

M. 12213 (g).

**75. Male bust of middle of third century (pl. 51).**

H. .79 m., head .32 m. Carrara marble. Restored: tip of nose, edges of ears, piece on l. side of head. The head has been reinserted in bust, but seems to belong to it.

The head, that of a man in early middle life, looks to r. The eyes have iris and pupil incised. The hair is in long, fine, smooth locks, carefully brushed. The face is clean shaven. There is hair on the throat, which seems to have been injured or operated on. In style this head and No. 74 are very like the portraits of Gallienus; cf. No. 76. From the strong family likeness and their ages they seem to represent father and son. The different style of wearing the hair is natural: the father (No. 74), an elderly man, would still observe the fashion of Severus Alexander, Gordian III, Philippus Arabs, and Trajan Decius (cf. Nos. 62, 63, 69, 70), under whom he had lived. His son, a fashionable man, has adopted the mode started by Gallienus (cf. No. 76). Very good work. The name Volusianus applied to this bust by Bottari is rightly disregarded by Bernoulli. On the bust is a tunic, over which is a *paludamentum* clasped on the r. shoulder.

Bottari, ii. 77; Bernoulli, *Röm. Ikon.*, ii. 3, p. 160.

And. 1581; M. 12214 (g).

**76. Mailed bust of Gallienus (pl. 52).**

H. .83 m., head .34 m., bust .43 m. Luna marble. Restored: nose, upper lip, l. ear, piece on top of head, patches on cuirass and drapery.

The head, which represents Gallienus in the prime of life, looks proudly to r. The eyebrows are indicated, and the eyes have iris and pupil incised. There is a short beard rendered by small, twisted curls. The hair is long in smooth locks that curl slightly over the forehead. This head is undoubtedly Gallienus (cf. Gaddi, p. 196); the likeness shown by it to the best portrait of him extant (Louvre 2247, Bernoulli, *op. cit.*, pl. XLVIII), which is exactly like his coins, is too strong to be ignored; cf. *Colombe* 27. In the centre of the cuirass is a winged gorgoneion of the pathetic type badly rendered: on the l. shoulder is a *paludamentum*. Characteristic work.

Inv. Albani, B 205.

Bottari, ii. 79; Mori, iv, Imp. 43, 1; Visconti, *Mus. Pio-Clem.*, iii, p. 227 (1); Armellini, iv. 365, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 167 (1), 169.

Alin. 11767; And. 1641; M. 12215 (g).

**77. Female bust of early third century (pl. 52).**

H. .57 m. Carrara marble. Restored: lower part of nose, l. and part of r. ear. Hair made separately and fastened on.

The head, that of a lady in middle life, looks to l. The hair is parted in the centre, carried down either side above the ears, and then made into two plaits, which are fastened up in a flat coil. There is a short lock before each ear. Bernoulli points out that from the hair-dress the head belongs to the early part of the third century (cf. Nos. 47, 58), and that its traditional name of Salonina (Gaddi, p. 196) is wrong. The Albani inventory more correctly attributes it to the time of Elagabalus. The removable hair agrees with the period; cf. Nos. 42, 52. The eyes have iris and pupil incised, and the eyebrows are indicated. Where the bust, which is Antonine in shape, but armless (earlier shapes were used occasionally in the third century), joins the foot, three acanthus leaves take the place of the name-plate. The bust wears a tunic.

Inv. Albani, B 109.

Bottari, ii. 80; Mori, iv, Imp. 43, 2; Armellini, iv. 365, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 173.

M. 12216 (g).

**78. Bust of boy of first half of third century (pl. 52).**

H. .455 m. Luna marble. Restored: part of neck, ears, l. temple. Head has been reset, but probably belongs to bust.

The head looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The short hair is rendered by incisions on a rough surface, so arranged as to form small locks; cf. No. 72. The bust is traditionally called Saloninus (Gaddi, p. 196), but Bernoulli rightly condemns this identification and suggests that it belongs to a group he connects with Gordian III. The bust has some resemblance to a head of Gordian III in the Villa Albani (Bernoulli, *op. cit.*, pl. XXXIX). The nude bust is Flavian in shape, but in the third century earlier shapes were sometimes used.

Bottari, ii. 81; Mori, iv, Imp. 44, 1; Armellini, iv. 378, 1; Bernoulli, *Röm. Ikon.*, ii. 3, pp. 133 (17), 135, 175.

M. 12217 (g).

**79. Male bust of late Antonine period (pl. 52).**

H. .90 m., head and bust .75 m. Luna marble. Restored: tip of nose, edges of ears, some folds of drapery, foot.

The head is turned to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair and beard are in loose curls freely rendered by the running drill. In style it resembles busts of M. Aurelius and L. Verus; cf. Nos. 38, 41; so it probably belongs to that period. On the name-plate is inscribed:—

M · A · CARI

The two dots are modern. The inscription is as old as the eighteenth century, for it occurs in the Albani inventory, when it was read **MACARI**. Bottari reads **MACAR**. Helbig considers the inscription modern.<sup>1</sup> The

<sup>1</sup> If ancient, it must be the gen. of *Macarius*. For similar inscriptions on statues cp. *C. I. L.*, vi. 1678 f., 1682 f., 1690, 1692, 1698, 1704, 1748, 1767 f., 1772; ix. 1576; x. 1695.—[H. S. J.]

traditional name for the bust, Carinus (v. Bottari), is derived from the inscription. Helbig and Bernoulli rightly disregard the identification. The bust is draped with a tunic and a *paludamentum* clasped on the r. shoulder.

Inv. Albani, B 183.

Bottari, ii. 82; Mori, iv, Imp. 44, 2; Armellini, iv. 378, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 192; Helbig, i.<sup>2</sup> p. 315.

Alin. 11768; And. 1542; M. 12218 (g).

### 80. Beardless male head on modern bust (pl. 52).

H. .73 m., head .33 m. Greek marble: modern bust and foot of Luna marble. Restored: tip of nose, edge of l. ear.

The head represents a man advanced in life. The face is clean shaven. The hair is in long, rather straight locks carefully arranged over the forehead with slightly curled ends. As Helbig first pointed out, the name Diocletian given to the head (Armellini) is quite wrong. Bernoulli, comparing the head with the coin-portraits, suggests with small probability that it represents Traianus pater. In any case, from its style the head is Trajanic.

Found at Roma Vecchia,<sup>1</sup> once in Vatican, presented by Gregory XVI in 1839 (Melchiorri, *Ann. d. I.*, 1840, p. 97 (7), *Lettera al Sig. de Witte*, p. 8 (8)). Armellini states wrongly that it was given by Pius VII.

Armellini, iii. 230, 3; Bernoulli, *Röm. Ikon.*, ii. 2, p. 90, pl. XXVIII; ii. 3, p. 196; Helbig, i.<sup>2</sup> p. 315.

Alin. 11769; And. 1558; B. 16562; Inst. 1258 (g; l. profile); M. 12219 (g).

### 81. Colossal beardless male head (pl. 52).

H. .76 m., head .44 m. Pentelic marble. Restored: nose, edges of ears, bust, and foot.

The head looks slightly downwards to l. The eyebrows are indicated: a heavy roll of flesh overhangs the upper eyelid. The hair is rendered by long, coarse-grained locks carefully brushed down. The naturalism and feeling for texture indicate a Flavian date for the head, which is confirmed by material features such as the plain eyes and clean-shaven face. The identification of the head as Constantius Chlorus (Armellini) is rightly disregarded by Bernoulli.

From the Vatican, given by Gregory XVI in 1839 (Melchiorri, *Ann. d. I.*, 1840, p. 97 n., No. 8, *Lettera al Sig. de Witte*, p. 8 (9)). Formerly in the collection of the sculptor Cavaceppi.

Armellini, iii. 230, 2; Bernoulli, *Röm. Ikon.*, ii. 3, p. 200; Helbig, i.<sup>2</sup> p. 315.

Alin. 11770; And. 1550; B. 16560; M. 12220 (g).

### 82. Bearded male herm (pl. 52).

H. .54 m. Marble, *grechetto*. Restored: nose, edges of ears, part of moustache.

The head is turned to l. The eyes are long and almond-shaped. The hair and beard are in thin, fine-grained locks waved at the ends. Under the chin the beard is twisted in a knot. The rendering of the hair points to a Greek original in bronze of the fifth century B. C. Three replicas are known: two in the Capitol, *Filosofi*, 72, 73, and one at Naples, Gerhard, No. 334. The best example is *Filosofi*, No. 72, q.v. The herm shape includes most of the chest and shoulders, but not the arms. It is hollowed

<sup>1</sup> Probably Roma Vecchia di Frascati, i. e. Sette Bassi (*B. S. R.*, iv. 92).—[T. A.]

out behind. On the l. shoulder is part of a garment. On the lower edge is inscribed:—

### IΛNVS X INPEĀTOR

The inscription is not antique (it is first mentioned by Bottari), but is probably mediaeval. It was taken traditionally (v. Fea, *Nuova descrizione*, 1819, p. 210, who first called the head Julianus) to signify Iulianus Imperator. Helbig thinks the bust may be that of a Greek philosopher, whom Julian resembled, and whose portrait was reproduced as Julian. Bernoulli rightly condemns the identification.

Bottari, i. 81; Armellini, iii. 328, 1; Bernoulli, *Röm. Ikon.*, ii. 3, p. 247; Arndt-Bruckmann, 681, 682, cf. text to 685, 686; Helbig, i.<sup>2</sup> p. 316.

*C. I. L.*, vi. 5, 3494\*.

Alin. 11771; And. 1587; B. 16574; C.R. 742 X; M. 12221 (g).

### 83. Young male head of post-Constantinian period (pl. 52).

H. .67 m., head .47 m. Carrara marble. Restored: tip of nose, both ears.

The colossal head looks straight before it. The eyes have pupil and iris rendered by a crescent in a semicircle. The eyebrows are indicated by a roughened surface. The hair, in thin, fine locks carefully arranged, is rendered by scraping the surface into shallow grooves. In style this head, which resembles a head from Ostia in the Museo delle Terme (No. 137, Mariani-Vaglieri, *Guida*<sup>3</sup>, p. 48), shows a decided advance on Constantinian portraits. The frontality is more marked. Braun and Montagnani-Mirabili call the head Magnus Decentius. The authors of the *Beschr. Roms* name it Valens. Helbig calls it Valentinian. As there is no diadem it can hardly be an imperial portrait. Bernoulli is perhaps right in considering it a private portrait of the time of Valentinian.

Formerly in the Giustiniani collection, then in the Vatican; presented by Pius VII (Montagnani-Mirabili).

Galleria Giustiniani, ii. 25, 2; Montagnani-Mirabili, iv. 2, 84; *Beschr. Roms*, iii. 1, p. 204; Bernoulli, *Röm. Ikon.*, ii. 3, p. 239; Arndt-Bruckmann, 319, 320; Helbig, i.<sup>2</sup> p. 316; Riegl, *Spätromische Kunstindustrie*, p. 110, fig. 34; Strong, *Roman Sculpture*, p. 385; Haseloff, *Röm. Mitth.*, xxiii (1908), p. 375.

And. 1554; M. 12222 (g).

### 84. Seated female statue (pl. 53).

H. 1.21 m. Greek marble. Restored: tip of nose, fingers of l. hand, thumb and first two fingers of r. hand, big toe of r. foot. Head which was made separately, but belongs, has been reset.

The lady represented sits in an easy position with r. hand on her lap, and the l. hanging over the chair back. The r. foot is crossed over l. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is parted in the centre and waved back over the ears, and then twisted in a long roll, and wound twice round the head. The back and top of the head are unfinished. She wears sandals, and is clad in a long tunic girt below the breasts. Round her legs and the chair-back is a mantle. The legs and back of the chair curve outwards. There is a footstool, and a cushion on the seat. The drapery is drill-worked. Commonplace work. The traditional name of the figure is Agrippina the elder (v. Piranesi, and Bottari), which Visconti and Mongez were the first to dispute. Helbig and Bernoulli rightly point out that from the style and

hair-dress this statue is of the Antonine age, and cannot be Agrippina. The motive of the seated figure seems to go back to Greek work of the fifth century B. C., cf. von Duhn, *Ann. d. I.*, 1879, pp. 82 ff.; Amelung, *Führer durch die Antiken in Florenz*, No. 85, p. 59.

From the Vatican; see on Inv. Boccapaduli 8. In the seventeenth century it stood in the Stanza del Gladiatore, in the eighteenth it was in the Stanza del Fauno. Removed to its present position by 1817.

Bottari, iii. 53; Winckelmann, vi, p. 209; Piranesi, pl. 36; Visconti, *Mon. scelti borgh.*, p. 167; Clarac, 932, 2368 (p. 471 R); Visconti-Mongez, *Rom. Icon.*, ii, p. 134; Montagnani-Mirabili, i.<sup>1</sup> 57, ii.<sup>2</sup> 82; Righetti, i. 31; Armellini, ii. 183; Müller-Wieseler, *Denk. d. alten Kunst*, i. 68, 371 (for early references); Baumeister, i, p. 232, fig. 192; Bernoulli, *Röm. Ikon.*, ii. 1, pp. 245 ff.; Overbeck, ii.<sup>4</sup> p. 511, fig. 234; Helbig, i.<sup>2</sup> p. 310; Hekler, *Münchener Archäologische Studien*, p. 198 f.

Alin. 597<sup>1</sup> (a, p, e); And. 1642 (g, n, d), 5195 (head); B. 16618, 16619 (head); C.R. 732, 425 E (g); M. 719, 2156 (g).

## 85. Relief formed of the faces of two sarcophagi.

A. On right: Erotes racing in the Circus (pl. 53).

H. .34 m., length 1.20 m. Luna marble. Restored: r. forelegs of foremost, third and fourth horses, raised arm of Eros on top chariot, Eros under fourth horse.

This relief, which on its entry into the Museum most probably formed with Nos. 106 and 108 in the *Filosofi* a complete sarcophagus, presents a common type of Erotes in the guise of circus competitors. Four bigae, driven by Erotes and accompanied in each case by an Eros on horseback, are racing to the right. At the extreme right are two pillars of the meta, the third being cut on the end panel (*Filosofi*, 108). In the background are two structures, supposed to be standing on the central platform of the circus, to l. a beam carried on two Corinthian capitals and surmounted by seven balls (*ova*), to r. a similar erection carrying seven dolphins, one of which is turned in the opposite direction to the rest. These symbols marked the number of rounds in a race, and an 'egg' was removed and a 'dolphin' turned, at the completion of each lap. Between the two is seen the top of an obelisk. Beneath the first chariot is a recumbent Eros, who from analogy with other sarcophagi possibly represents the personified Circus. The Eros on the ground beneath the last chariot represents or replaces the *spartores* (men responsible for the sanding or watering of the racecourse) in accurate representations. The Erotes riding appear from their gestures to be accompanying the several chariots and sympathizing with their success or failure rather than competing, though it has been suggested that similar representations are intended for *desultores* without a second horse.

Of the chariots, the second has come to grief and the driver is being flung forward head first on to the horse's back. Most of the Erotes are nude, except the first driver, who wears a chlamys, and the third, who has a short tunic. These two are also exceptional in having close-cropped hair, while the others have curly locks brushed into a top-knot over the forehead.

This subject is common for children's sarcophagi. Ordinary Roman work of the second century A. D.

Inv. Albani, C 38.

Mori, iv, Imperatori 3; Armellini, iii. 320.

## B. On left: triumph of Dionysus.

H. .34 m., length 1.05 m. Luna marble. Restored: r. hand and part of chlamys of Dionysus; l. foreleg of the centaur.

This sarcophagus shows Dionysus and his attendants, represented as children, and from its size was probably made for a child.

Dionysus, on the extreme l., sits on a throne in a chariot drawn by two Centaurs, and leans his l. hand on a thyrsus. The throne is covered with a garment, and a scarf or chlamys flutters above his head, which is turned to the r. shoulder. The nearer Centaur leads a lion by a leash and bears a pine-branch over the l. shoulder, the further one supports a large two-handled crater on the r. shoulder and a thyrsus (top concealed) on the l. A panther runs between them. Behind the car appears a Bacchante, wearing on her head a Silenus-mask and draped in a chiton, over which is girt a nebris; she holds a thyrsus in her l. hand. Before the Centaurs move a little nude Faun, dancing and playing the double flute, and a Bacchante sounding the tympanum, and moving rapidly forwards; her drapery (Doric chiton and peplos) flies behind her and she looks back at her companion. On her l. is a child holding a thyrsus and driving a chariot harnessed to a horse and a mule, which have fallen on their knees, pulling the charioteer forwards; in front of the animals a young Satyr approaches and with his r. hand prevents him from falling. This last scene is foreign to the Dionysiac procession as usually represented, and appears to be borrowed from the motive of the chariot-races.

Careless Roman work.

Inv. Albani, C 33.

Mori, iv, Imperatori 3; Righetti, i. 56 (except group of falling charioteer); Armellini, iii. 320.

## 86. Sarcophagus relief: triumph of Dionysus (pl. 53).

H. .36 m., length 1.83 m. Greek marble. Restored (l. to r.): a piece at the upper l.-hand corner, including the head, r. shoulder, both forearms and pipe of bearded Satyr, and the forearms and pipe of young Satyr; l. arm of child (in plaster); l. hand with wrist and pedom (in plaster) of Pan; foliage on r. branch of tree; r. arm with fold of drapery of Bacchante.

The relief represents a procession of Dionysus and his train. The whole is moving to the r., preceded by a dancing Bacchante bearing a thyrsus on her l. shoulder and wearing a *sakkos* on her head and a long girt chiton with *kolpos*. In front of her is a small circular altar, round which a taenia is twisted. Behind her is a tree. At the other end is a dancing male figure with a portion of a goat-skin, presumably a Satyr. The rest of the train consists of three groups of three figures each. In the centre Dionysus, with a sceptre or thyrsus in his r. hand and a bunch of grapes in his l., is reclining on a panther's or lioness' back. The panther's head is reversed, and round its neck are a collar and a necklace with a pendant. In front is a Pan, Dionysus' constant attendant in this scene, with goats' horns, ears, and legs, and a goat-skin across the chest. With his r. hand he leads the panther by a rein. Behind a Satyr mischievously twists the panther's tail. In front of this group is Silenus, sleepy and drunken, reclining on the back of a lion (usually a mule or ass), which has succumbed to its burden, and squatting on its haunches,

refuses to move. In his l. hand Silenus holds a wine-cup. In front a Satyr is threatening the lion with open palm and urging it to rise. Behind another Bacchante, draped like the previous one, moves forward beating a tympanum. Behind the Dionysus group is a third Bacchante (? Ariadne), who reclines on a goat with long horns and a shaggy coat. She holds an object (seemingly a drinking-horn) in her r. hand and wears a sleeveless girt chiton with kolpos. In front of her a shepherd with a kid in his l. hand, a pedum in his r., and two rows of bells adorning his tunic, round the neck and waist respectively, dances forward, looking back towards her. Behind the Bacchante is a tree and a Pan turned to l. In front and to l. of the latter is a dancing child wearing a tunic and girdles of bells like the shepherd above. In the foreground below the goat and again below the panther lie a basket of fruit and a snake.

The relief is dull in workmanship, good in condition, and orderly in arrangement. Roman work of the second century A.D.

Inv. Albani, C 45.

Drawing in the Dal Pozzo collection (Windsor, 8324), with lid (Bacchic figures and masks at angles). Foggini, 49; Mori, iv, Imperatori 23; Armellini, iii. 327.

### 87. Relief from a sarcophagus: Dionysiac combat or *venatio* (pl. 53).

H. .31 m., length of antique part 1.42 m. Luna marble. Restored (l. to r.) : of Victory, head, r. arm, r. leg from middle of thigh, l. leg from knee; of beardless male figure, all the upper half (except l. hand); of fallen combatant, r. arm and l. forearm; of first bearded man, r. arm, r. leg from middle of thigh (except foot); of lioness, muzzle; of combatant with shield bearing emblem of wolf and twins, both legs from above knee, r. arm with piece of elephant's saddle-cloth; of second boy on elephant, r. arm; part of elephant's trunk and tusk; of next combatant with shield, upper part of head, r. arm (except hand), r. leg from knee; of fallen combatant, l. elbow; of combatant seen from behind, r. arm (except hand); of figure in front of trumpeter, r. arm (except wrist and hand), l. leg (except foot). The last five figures were added in stucco to give the required length to the relief, but the r. leg of the first is an ancient marble fragment. The r. arm of the first child riding on the elephant is wanting.

The interpretation of this scene is obscure, probably owing to a lack of clear intention on the part of the Roman sculptor. On first impression it appears to represent a hunting-scene. Graef noted the fact that in an early drawing of it (in the Codex Coburgensis) certain of the combatants were represented with Satyrs' tails, and concluded from this and the presence of the elephant and camel (cf. the scheme of the Bacchic triumphs), as well as the subordinate position of the lion and lioness in the struggle, that the relief represented a combat between the followers of Dionysus and Orientals. The draughtsman of the Codex Coburgensis was, however, mistaken in assigning Satyrs' tails to the nude combatants. The source of his error is manifest from the photograph on Pl. 54. One of the supposed tails (to l.) is in reality the peak of the helmet worn by the fallen warrior, the other is formed by a fold of the chlamys. Thus there is no direct proof of the Dionysiac character of the combatants.

The relief contains two main combats separated or united by an attack by a nude warrior on an elephant ridden by two children, and a camel. The l. combat is twofold, viz. : one between the bearded man in the background who appears to be attacking the figure (largely restored) who supports with his l. hand an expiring comrade falling at his feet, and the other around the elephant-rider, who is attacking the bearded

man in front and is attacked (or supported) by the helmeted figure bearing a shield with the emblem of the wolf and twins. A lioness below (whose head should be turned to the r.) appears to be clawing the r. thigh of the fallen combatant, but this action is uncertain. On the whole it is probable that the two left-hand figures are Dionysiac and that the remaining three are their antagonists, to whom belong the elephant as well as the elephant and camel in the central scene.

The combat on the r. is between a nude figure on the extreme r., helmeted, and with a lion's skin thrown over his l. arm, and a warrior wearing a Corinthian helmet, tunic, and paludamentum. In front of the latter a warrior in the Oriental sleeved tunic and breeches is falling headlong from his horse, which itself is seized by a lion, in this case clearly a Dionysiac supporter. A third combatant appears to be attacking from behind the warrior with the Corinthian helmet. Behind the Dionysiac warrior is another in helmet and tunic, blowing a long trumpet. The warrior in the central group appears to be attacking the children on the elephant with a view to capture. In front of him is a wounded warrior, and below the elephant is a dead body. The whole scene is closed on the l. by a winged Victory, bearing a palm branch in the l. hand.

Graef regards the supposed Orientals as attacking from the l., and the Dionysiac troop as approaching from the r. He holds the warrior with the Corinthian helmet to be the leader of the former, and the figure at the l. end who is attacking the elephant rider to be Dionysus, mainly on account of a wreath depicted in the Coburg drawing. This appears to have been held in the lost r. hand of the Victory over the head of that figure. The existence of this wreath, however, cannot now be substantiated in the present condition of the relief, and there are no other signs of distinction about the supposed Dionysus.

The style is Greek; the workmanship is Roman, of the second century A.D. At the beginning of the sixteenth century the relief was in the Della Valle collection.

Inv. Albani, C 42.

Drawings: *Codex Wolfegg*, 28<sup>r</sup>, 29 (cf. Robert, *Röm. Mitth.* (1901), xvi, p. 228); *Codex Coburg.*, 41 (243, Matz); Dal Pozzo, Windsor, 8241.

Foggini, 51; Mori, iv, *Imperatori* 24; Righetti, i. 85; *Beschr. Roms*, iii. 1, p. 194 D; Graef (B.), *De Bacchi expeditione Indica monumentis expressa*, pl. fig. 2, and p. 54, No. 34; Graeven, *Jahrb.*, xv (1900), p. 216, No. 2.

### 89. Relief representing Perseus and Andromeda (pl. 53).

H. 1.55 m., width 1.09 m. Luna marble. Restored: Andromeda, nose, l. hand; Perseus, both legs from knees, lower part of drapery; monster, end of nose; edge at top and on r., upper and lower r. corners.

On the l. is seen Andromeda stepping down (l. foot first) from the rock; her hair is long and coarse; she wears a thin chiton and cloak over her shoulders, which her r. hand holds in to her side. Her l. arm is supported at the elbow by Perseus' r. hand. He stands before her (l. free leg) in a statuesque attitude. A broken wing is visible on his head. On his l. shoulder is a chlamys which is twisted round the l. arm. The l. hand rests on hips behind. Between them on the ground is the head of a large fish protruding from the rock on which Andromeda is. The background on l. is rocky, on r. blank.

This relief is believed by Schreiber and Helbig to depend on a Greek

composition, probably a painting, of the Alexandrine age. Wickhoff considers it Augustan. The composition is eclectic and differs from the Pompeian paintings (Wickhoff, *op. cit.*, p. 140, fig. 57; Helbig, *Wandgemälde*, No. 1186 ff.) and the group at Hannover (Arndt-Amelung, 1074). The Perseus is not a Perseus, but a Hermes of the type of the Hermes of Andros and of the Belvedere (v. Friederichs-Wolters, 1218-20). The wing on his head clearly marks him as Hermes, and he holds neither *harpa* nor gorgoneion. Andromeda is a neo-Attic type (cf. Hauser, *Neu-Att. Reliefs*, type 31), and recalls a Pergamene relief (*Ant. Denk.*, ii. 35) and the dancing Muse (Watzinger, *Archelaos-Relief*, p. 4). For the hair of Andromeda cf. Endymion, No. 92, the Medusa Ludovisi, and Hypsipyle in one of the Spada reliefs (Wickhoff, *op. cit.*, pp. 38 ff., fig. 14). Judging by its eclectic character, the relief is certainly Roman, and probably dates from the early second century A.D.

Found with two others, that were broken up and re-buried, in Piazza SS. Apostoli in digging foundations of Palazzo Muti, afterwards in Villa Pamfili (Bartoli, *Mem.* 45, ap. Fea, *Miscellanea*, i, p. ccxxxiii), later in Albani collection.

Inv. Albani, B 216.

Bartoli, *Admiranda*, pl. 34; Foggini, iv. 52; Barbault, 63; Mori, iv, Imperatori 33; Righetti, i. 72; Armellini, iii. 331; Braun, *Zwölf Basreliefs*, pl. X; Fedde, *De Perseo et Andromeda* (Berlin, 1860), p. 63 (1) (reff. to earlier literature); *Arch. Zeit.*, 1880, p. 148; Courband, *Bas-relief romain*, p. 268; Schreiber, *Brunnenreliefs*, pp. 11, 94 (18); id., *Hell. Reliefbilder*, pl. 12; Wickhoff, *Roman Art*, p. 37, fig. 12; Overbeck, ii.<sup>4</sup> pp. 352 ff.; Collignon, ii, p. 571, fig. 295; Brunn-Bruckmann, 440; Roscher, i, p. 316; Waser, *Neue Jahrb. kl. Alt.*, 1905, p. 117; Klein, iii, p. 142; Strong, *Roman Sculpture*, pp. 82 ff.; Wace, *B. S. R.*, v, p. 190.

Alin. 6007; And. 1755 (g, n, d); B. 16611, 16611 A; M. 8163.

## 92. Relief representing Endymion (pl. 53).

H. 1.50 m., width 1.03 m. Luna marble. Restored: edges all round, some locks of hair, toes, end of spear.

Endymion is seen seated on a rock asleep. His hair is long, and coarse in texture. His r. arm hangs free at his side, his head droops on spear on l. shoulder. The r. leg hangs down, the l. knee is bent up and on it rests l. hand. Over l. arm and rock, on which he sits, is a chlamys. Above him on r. is a dog with a thong round its neck; its head is raised and looks back barking. This representation of Endymion is unique, and has no likeness to any other relief or painting of the myth. The 'ropy' treatment of the hair shows that in style it belongs to the same group as Perseus and Andromeda, No. 89, the Medusa Ludovisi, and Hypsipyle in one of the Spada reliefs (Wickhoff, *op. cit.*, pp. 38 ff., fig. 14). From the excellent work it probably is of the Flavian period. For the rock background cf. Polyphemus at Munich (Schreiber, *Hell. Reliefbilder*, pl. 18), the Grimani reliefs at Vienna (Schreiber, *Brunnenreliefs*, pl. 1-3), and Prometheus in the Museo delle Terme (Helbig, ii.<sup>2</sup> 1099), all of which date from the first century A.D. This relief also is considered by Schreiber to be Alexandrian, and by Wickhoff to be Augustan.

Found under Clement XI (1700-21) on the Aventine (Ficoroni, *Vestigia* (1741), p. 22 = *Mem.* 21, ap. Fea, *Miscellanea*, i, p. cxxvi), later in Albani collection.

Inv. Albani, B 217.

Foggini, iv. 53; Mori, iv, Imperatori 34; Righetti, i. 16; Armellini, iii. 332;

Jahn, *Arch. Beitr.*, p. 70; *Arch. Zeit.*, 1880, p. 156; Courbaud, *Bas-relief romain*, p. 269; Waser, *Neue Jahrb. kl. Alt.*, 1905, p. 118; Schreiber, *Brunnenreliefs*, pp. 10, 94 (19); id., *Hell. Reliefbilder*, pl. 13; Wickhoff, *Roman Art*, p. 38, fig. 13; Brunn-Bruckmann, 440; Roscher, i, p. 1245; Klein, iii, p. 143; Wace, *B. S. R.*, v, p. 191.

Alin. 5988; And. 1668 (g, n, d); B. 16610, 16610 A; C.R. 2512; M. 8164.

### 93. Relief dedicated to the Springs and Nymphs (pl. 53).

H. .66 m., length 1.62 m. Luna marble. Restored: of Hermes, piece of r. forearm, piece on r. thigh; of River-god, piece on head; of nymph behind the River-god, piece of chin and cheek; of Heracles, piece of r. shin. The relief has been broken into many pieces and put together, and the surface has been worked over.

Lying in the centre of the foreground is the figure of a river-god, with a water-plant resting against his r. arm, and his l. hand and arm leaning on a vase. An himation is wound round his lower limbs, and one end appears across his l. elbow. Behind this figure on a rocky plateau in the distance are Hermes (with *petasos*, purse in r. hand, *kerukeion* in left, and a chlamys hanging from l. shoulder over his l. arm) and Heracles (with his r. hand raised to his brow, a club or rough-hewn branch in his l. hand, and the lion's skin hanging from his l. elbow). Both Hermes and Heracles are looking towards the l. In the r. third of the relief is the youthful figure of Hylas with long tumbled hair, a chlamys fastened with a brooch on the r. shoulder, a vase in his r. hand, and his l. outstretched in surprise. He appears to be arrested, on turning away from the spring, by two nymphs, one in a sleeveless high-girt chiton, the other in a long thin chiton without girdle, and with short sleeves and a small chlamys. In the l. third of the relief are three nude figures in the well-known schema of the three Graces or Charites, composed in strict symmetry. Each of the outer figures of the group holds in her outer hand ears of corn.

This relief was dedicated by a freedman of M. Aurelius Caesar (i.e. between A.D. 139 and A.D. 161) to the Springs and Nymphs. With these is naturally connected the legend of Hylas, and with him, the presence of Heracles. The three 'Charites' in the orthodox schema and the Hermes have caused much discussion. Their association together is habitual, and their presence here is best explained by the adoption of the former in Roman times as local divinities. The ears of corn in their hands bear out this hypothesis. Roman work of the second half of second century A.D. Found about 1680 below the Villa Mattei, near the Via Appia; subsequently in the Albani collection.

Inv. Albani, C 55.

Drawings: Dal Pozzo, *Brit. Mus.*, Franks, ii. 49 (368); Holkham, Bartoli, ii. 52.

Fabretti, *De columna Traiana* (1683), p. 174 (fig.); Montfaucon, *L'Antiquité expliquée* (1722), i. 1, pl. 110; Bottari, ii, p. 1; Foggini, 54; Mori, iv, *Imperatori* 2; Millin, *Galerie Myth.*, ii. 127; Armellini, iii. 318; Jahn, *Die Entführung der Europa*, p. 38.

*C. I. L.*, vi. 166 = 30706, and *C. I. L.*, x. 1089\* 54, cf. xi. 27\* 17.

## STANZA DEI FILOSOFI

### 1. Herm of Eleusinian Deity (pl. 54).

H. .615 m. Luna marble. Restored: part of nose, chin, lock of hair above r. eye; base of neck is much broken and refitted. The herm is antique, reworked, but does not belong to the head.

Since the discovery at Eleusis by Philios in 1885 of a Greek original herm of fine style, of which this, a head in Mantua (Arndt-Amelung, 17), two heads (one a fragment only) found also at Eleusis (*Ath. Mitth.*, xvi, p. 27 ff.), and a fifth found recently in Athens, are copies of Roman date, this herm, long known from the Mantuan copy as 'Virgil', has gained increased importance. The type is characterized by the rich, deeply cut masses of hair falling from the forehead on to the neck and framing the face, by the broad receding cheeks, the full rounded neck, and in the original by the summary yet subtle treatment of the masses of the hair and the surface of the nude.

This copy is valuable in that the eyebrows, the upper half of the nose, and the lips are preserved, parts destroyed in the original. It is the best preserved of all the copies, and is most accurate in detail, allowance being made for an excessive use of the drill in breaking up the separate locks and in the corners of the mouth, and an entire inability on the part of the copyist to preserve the lightness and spring of the hair and the finer modelling of the nude.

The Eleusis head was published by Philios ('Εφ. Ἀρχ., 1886, p. 258 ff., Pl. X) and Benndorf (*Antike Denkmäler*, i. 34) soon after its discovery, and brought by the latter and by Furtwängler (*MW.*, p. 561 = *MP.*, p. 329) into relation with a headless herm in the Galleria Lapidaria of the Vatican bearing the inscription Εὐβουλεύς Πραξιτέλους and attributed to Praxiteles. Both the identification and the attribution have been strongly contested. This head is traditionally described as Apuleius.

Possibly Inv. Albani, B 15 (*Erme con testa di filosofo Poeta*).

Bottari, i. 2; Mori, iii, *Filos.* 6, 1; Righetti, i. 15, 3; Armellini, i. 21, 2; Arndt-Amelung, 424 (profile); Helbig, i.<sup>2</sup> 471.

Alin. 11778; And. 1639; B. 16608.

### 2. Greek portrait head (pl. 54).

H. .59 m. Greek marble (?). Restored: tip of nose, edge of r. ear. Surface well preserved. The greater part of the bust is modern.

Portrait of a Greek philosopher. The face is square and massive; the brows are contracted, giving an expression of pain. The hair, in thick strands, lies close to the skull, the outline of which is flat. The beard is full, the lower part projecting. The muscles of the breast are strongly marked. The original belonged to the early Hellenistic period; the copy is a poor one of the second century A.D., as is shown by the drill-work in the beard and the rendering of iris and pupil (the eyes are asymmetrical). The head has been worked over in modern times.

Traditionally identified as Heraclitus, probably (as Bernoulli suggests) on account of its pathetic expression.

Inv. Albani, B 53.

Bottari, i. 12; Righetti, i. 23, 1; *Beschr. Roms.* iii. 1, p. 215 (where it is wrongly identified with the inscribed herm, now lost, formerly in the Villa di Papa Giulio); Bernoulli, *Gr. Ikon.*, i, p. 85; Arndt-Bruckmann, 675, 676.

And. 1567; B. 1657.

### 3. Greek portrait head (pl. 54).

H. .565 m. Luna marble. The surface is badly weathered, but the head is otherwise well preserved; it was, however, broken into two pieces. Bust modern.

Portrait of a Greek philosopher. The head resembles No. 2, especially in the contracted brows, but has more expression; the hair is somewhat thinner on the temples. The arrangement of the beard, especially on the lower lip, also recalls No. 2, and it is possible that the same person is represented. In any case the original was of the same period. Traditionally described as Heraclitus.

Inv. Albani, B 67.

Bottari, i. 13; Mori, iii, Fil. 11, 2; Armellini, i. 76, 2; Bernoulli, *Gr. Ikon.*, i, p. 85; Arndt-Bruckmann, 677, 678.

### 4. Portrait of Socrates (pl. 54).

H. .548 m. Marble, *grechetto*. Restored: nose and l. cheek, together with l. half of upper lip, l. part of beard, parts of hair on both sides, neck. Bust modern.

This head has been said to present a somewhat idealized version of the 'Silenus' type of Socrates; but this is largely due to the restored nose. The formal arrangement of beard and moustache is noteworthy.

Formerly in the Cesi collection, then in that of Card. Albani.

Inv. Albani, B 82.

Statius, pl. 32 (in the Cesi collection); Bottari, i. 14; Mori, iii, Fil. 16, 1; Righetti, i. 23, 2; Visconti, *Icon. Gr.*, i, p. 80, n. 2; Armellini, i. 85, 1; Bernoulli, *Gr. Ikon.*, i, p. 185 (1); Helbig, i.<sup>2</sup> 472; Kekulé von Stradonitz, *Berliner Abhandlungen*, 1908, p. 46, No. 2, fig. 25. On the portraits of Socrates cf. Bulle, *Beilage zur Allgemeinen Zeitung*, 1908, No. 2.

Alin. 27155; And. 1627; C.R. 742 V; M. 8160 (with 5).

### 5. Portrait of Socrates (pl. 54).

H. .922 m. Greek marble. The surface is much weathered, but the head is well preserved. Restored: nose, part of upper lip.

The head is one of those in which (as in that in the Vatican, *Sala delle Muse*, 514, Bernoulli, *op. cit.*, i, Pl. XXII) the uglier features of the 'Silenus' type are emphasized; note the thick, short neck, flat face, and high spherical forehead. Good work.

Placed in the Nuovo Palazzo in the seventeenth century. First mentioned by Rossini, *Mercurio errante* (1693), p. 9.

Bottari, i. 15; Bernoulli, *Gr. Ikon.*, i, p. 186, n. 2, p. 195; Helbig, i.<sup>2</sup> 472 a; Kekulé von Stradonitz, *Berliner Abhandlungen*, 1908, p. 51, No. 10, fig. 33.

Alin. 27154; M. 8160 (with 4).

### 6. Greek portrait head restored as Socrates (pl. 54).

H. .554 m. Luna marble. Restored: nose, r. brow, part of upper lip and moustache, edges of ears. The beard has been worked over. The bust is modern.

The head is regarded by Helbig as an idealized presentation of Socrates, but Bernoulli has pointed out that its only distinctively Socratic

feature is the snub-nose, which is due to restoration. Not only is this the case, but an examination of this feature shows that the nose was originally straight, and was partly worked away by the restorer, who also modified the beard of the original. The head is bald on the crown and forehead, the brows are very prominent, the eyes somewhat deep-set, with strongly marked crows'-feet; the beard is bushy. The original was of early Hellenistic date.

Formerly in the Giustiniani collection, then in that of Card. Albani. Inv. Albani, B 66.

Galleria Giustiniani, ii. 35, 1; Braun, *Ruinen und Museen Roms*, p. 179, No. 47; Bernoulli, *Gr. Ikon.*, i, p. 190 (29), p. 197; Helbig, i.<sup>2</sup> 473; Kekulé von Stradonitz, *Berliner Abhandlungen*, 1908, p. 57, No. 35.

### 7. Greek portrait head (pl. 54).

H. .525. Luna marble. Very well preserved, but certainly antique.

Portrait of a Greek of the second century A.D., as is shown by the style (iris and pupil incised, drill-work in the short curly hair and beard). Described by Bottari as Alcibiades, from a supposed resemblance to the gem first published by Faber (cf. Visconti, *Icon. Gr.*, i, pl. 16 a, 3). The identification was first questioned by Visconti. This cannot be the Alcibiades mentioned in the early guide-books, as it came from the Albani collection.

Inv. Albani, B 78.

Bottari, i. 16; Mori, iii, Fil. 16, 2; Visconti, *Mus. Pio-Clem.*, vi, p. 45, note (e); Righetti, i. 55; Armellini, i. 85, 2; Helbig, *Ann. d. I.*, 1886, p. 238; Bernoulli, *Gr. Ikon.*, i, p. 212.

### 8. Greek portrait head (pl. 54).

H. with foot .625 m., h. .51 m. Greek marble. Restored: nose, small pieces of beard, neck, and bust. Parts of the beard are broken off; the head has been reset. The bust is of Hadrianic form, with name-plate (no volutes) and rests on a circular disk with plain mouldings.

The portrait is that of a man of advanced years with high, bald forehead, from both sides of which the hair falls in long strands to the level of the ears, where it begins to curl. The beard and whiskers are full and curly. The original was of the fourth century B.C., the copy is of the second century A.D. Hard work. Described by Bottari as Carneades, but without resemblance to the inscribed bust formerly at Naples.

Inv. Albani, B 45.

Bottari, i. 17; Armellini, i. 94, 1; Righetti, i. 23, 3; Mori, iii, Fil. 17, 1; Visconti, *Icon. Gr.*, i, pl. xix, 1, 2, p. 222; Furtwängler, *Münchener Abhandlungen*, xxi, p. 47, n. 2; Bernoulli, *Gr. Ikon.*, ii, p. 184; Helbig, i.<sup>2</sup> 474.

C.R. 742 VI.

### 9. Greek portrait head (pl. 55).

H. .55 m. Luna marble. Restored: tip of nose, a fragment of the l. ear, herm. Iris and pupil incised.

Portrait of a Greek of the Antonine period. The head looks upward to the r. The forehead is bald in the centre, but the hair at the sides is raised in thick curls. The beard is also thick and curly. The expression is smug and self-conscious. Identified by Bottari as Aelius Aristides without reason. It bears no resemblance to the statue in the Vatican

Library (the inscription on which is modern, cp. Studniczka, *Bildniss des Aristoteles*, p. 7).

Inv. Albani, B 74.

Bottari, i. 18; Mori, iii, Fil. 17, 2; Righetti, ii. 211, 1; Armellini, i. 94, 2; Bernoulli, *Gr. Ikon.*, ii, p. 212; Helbig, i.<sup>2</sup> 475.

Alin. 11790; And. 1525; B. 16549; C.R. 742 VII.

# 10. Greek portrait head (pl. 55).

H. .5 m. Greek marble. Restored: nose, herm.

A moderate example, badly preserved, of a portrait which exists in a large number of replicas. It was identified as Seneca in the sixteenth century from its supposed resemblance to a head on a contorniate (now lost) in the possession of Cardinal Maffei, and the extreme emaciation of the features (cf. Sen. *Ep.* 78 *ad summam maciem deductus*). This identification was first combated by Winckelmann, but maintained by E. Q. Visconti in his earlier writings, until the discovery of the inscribed double herm of Socrates and Seneca, now in Berlin, in 1813 made it untenable.<sup>1</sup> The discovery of a replica (now in the Museo delle Terme) with an ivy-wreath,<sup>2</sup> which seemed to indicate that the subject was a poet, led Brizio to conjecture that Philetas of Cos was represented, while Dilthey suggested Callimachus. Since the type is combined in a double herm in the Villa Albani (Bernoulli, *Gr. Ikon.*, ii, p. 162, fig. 19) with a portrait of Menander, it is perhaps more likely that a dramatist is represented, and Studniczka has suggested Philemon. Others believe that we have in this type an ideal portrait of some early satirist such as Archilochus (Arndt) or Hipponax (Furtwängler). Of these conjectures that of Studniczka seems the most probable. The deep furrows in the neck and the upward gaze of the head are noteworthy features of this example.

Inv. Albani, B 1.

Bottari, i. 20; Mori, iii, Fil. 18, 2; Righetti, i. 63, 1; Armellini, ii. 120, 2; Bernoulli, *Gr. Ikon.*, ii, p. 162 (7); Helbig, i.<sup>2</sup> 476. For further reff. on the type see *Bonner Jahrbücher*, lxxv (1888), p. 55 ff. (Schaafhausen), and *Jahresh.*, 1898, Beibl., p. 140 (Vysoky). Cf. *Jahrb.*, 1900, *Anzeiger*, p. 200 (Schrader); *ib.* 1903, p. 92; Gauckler, *Tête de poète grec trouvée à Carthage* (Constantine, 1903); Sieveking ap. Christ, *Griechische Litteraturgeschichte*<sup>4</sup>, p. 985.

Alin. 27152; And. 1623; B. 16598.

# 11. Archaic herm, probably female (pl. 55).

H. .45 m. Luna marble. Restored: lower half of nose, ends of locks in front and behind r. ear, and of that behind l. ear, whole of bust. Face and lips especially have been worked over.

This and the following head are characterized by the elaborate arrangement of the hair. The crown of the head is bound with a flat ring or taenia. The front hair in the centre of the forehead is arranged in a fringe of three rows of tight curls. At each side of this the rest of the front hair is carried down towards the ear, and just in front of it is turned up towards the taenia, part turning round it, and the rest passing over the ear, and falling on to the shoulders as a single

<sup>1</sup> Comparetti (*La Villa Ercolanese*, p. 12) made the curious suggestion that the bronze replica found in the Villa at Herculaneum might be a portrait of the owner, L. Calpurnius Piso Caesoninus, which was afterwards mistaken for that of Seneca.

<sup>2</sup> Another was found in the remains of the Odeum at Carthage (Gauckler, *op. cit.*).

lock. The hair which was turned over the taenia, together with that of the crown, is again doubled through and forms a *krabylos*, with the tightly curled ends forming a triple row of twisted locks. The broken ends of the shoulder locks have been restored as short loops, but the shape of the locks and the exact parallelism of the arrangement with that of No. 12 prove that the restoration is wrong. The surface of the crown of the head shows the archaic concentric waves crossed by fine incised lines. The eyes are narrow, the mouth has something of 'the archaic smile', and the angles of the mouth and the area near the nostrils are sunk in the early manner. The drawing of the features, however, and the modelling of the face show far less of severity and early character than the hair. It has been suggested that this is due to the original itself embodying both earlier and later traits, but in rough decorative work such as this it is sufficient to attribute the difference to the workmanship. Of the allied heads enumerated by Arndt (see next No.), that in Ny-Carlsberg (*Glyptothèque Ny-Carlsberg*, pl. XVI) resembles it most closely. The type belongs to the early fifth century B.C. Its traditional identification with Sappho is without foundation.

Decorative Roman work.

Inv. Albani, B 42.

Bottari, i. 60; Armellini, iv. 397, 1; Arndt-Amelung, 425, 426.

Alin. 27148.

## 12. Archaic herm, probably female (pl. 55).

H. .445 m. Luna marble. Restored: nose, upper lip (in plaster), chin, extending to r. cheek, free portion (from ear to shoulder) of both locks, r. half of herm, together with the r. lock in relief on it. The crown is mended with plaster, the neck is broken through, and a thin plaque (modern) is placed under the herm.

In the arrangement of the hair and in the type this head resembles No. 11, but is not a replica of that type. The forms (especially the ear and lower lip) are more archaic.

Decorative Roman work.

Inv. Albani, B 20.

Bottari, i. 58; Righetti, i. 103, 3; Arndt-Amelung, 427, 428, text Series II, p. 32 (list of replicas).

## 13. Greek portrait head (pl. 55).

H. .565 m. Luna marble. Restored: several locks of hair and beard, l. eye-brow, nose, mouth, greater part of moustache, herm.

Portrait of a man past middle age, with strongly marked brows contracted above the nose, thick curly locks which hang down without covering the ears, beard cut close under the lower lip, then thick, and parted in the centre. Good copy of a fourth-century original, but badly preserved. Traditionally described as Lysias. In style it resembles the so-called Lycurgus at Naples (Arndt-Bruckmann, 161-2), and possibly represents the same person.

Arndt-Bruckmann, 163-4; Bernoulli, *Gr. Ikon.*, ii, p. 3.

## 14. Greek portrait head (pl. 55).

H. .56 m. Greek marble. Restored: part of nose, some locks of the beard, almost all the herm. The eyes are hollow.

A replica of No. 13, but somewhat more ideal in treatment.

Bottari, i. 64; Arndt-Bruckmann, 165-6; Bernoulli, *Gr. Ikon.*, ii, p. 3.

## 15. Greek portrait herm (pl. 55).

H. .538 m. Greek marble. Restored: nose. Beard and hair somewhat damaged.

A good copy of a Greek portrait of the late fifth or early fourth century B.C., which may represent an attic orator or statesman. The herm bears the inscription  $\Lambda \nu \kappa \iota \alpha \varsigma$  (i.e. Lysias) enclosed in a rectangle; this was copied in the sixteenth century and is accepted by Huelsen as genuine, but the absence of any trace of weathering in the incisions renders its antiquity doubtful. The subject of the portrait is not identical with that of the inscribed bust at Naples (see on No. 96).

Formerly in the possession of the Vettori (reff. in *I. G.*). Ligorio (*Taur.*, vol. 23, f. 326) gives the provenance *trovata nella Villa Gordiana Vitellia Portuense*, which renders it highly probable that the herm was one of the *teste di filosofi* found in the Vigna Vettori outside Porta Portese (Vacca, *Mem.* 96).

Statius, pl. 7 *apud Io. Bapt. Victorium*; Bottari, i. 63; Visconti, *Icon. gr.*, i, p. 129; Righetti, i. 111, 3; Armellini, iv. 406, 2; Bernoulli, *Gr. Ikon.*, ii, p. 3; Huelsen, *Röm. Mith.*, 1901, p. 163, No. 23; Studniczka, *Bildniss des Aristoteles*, p. 27, n. 12.

*I. G.*, xiv. 223\*.

## 16. Beardless male head (colossal) of Augustan period (pl. 55).

H. .96 m., head .70 m. Greek marble. In perfect condition; originally made to set in a statue; foot modern.

The head, which represents a man past middle age, looks up to l.: the eyes are deep-set. The hair is in rather coarse, slightly curling, thick locks. The features are accurate, but hard in line: this is probably due to the size of the head. It was called Agrippa because it was found near the Pantheon: Bernoulli rightly rejects this identification.

Found near the Pantheon: given by Lattanzio Sergardi to Benedict XIV, who gave it to the Museum in 1743 (Inscr. on base). It was then placed in the Stanza degli Imperatori, removed to the Galleria early in the nineteenth century, and placed in its present position by Melchiorri.

Bottari, ii. 4; Mori, iv, Imp. 45, 2; Righetti, ii. 237, 1; Armellini, iii. 319, 2; Bernoulli, *Röm. Ikon.*, i, p. 261, fig. 40.

Alin. 11780; And. 1485.

17. Herm of Heracles with modern inscription  $\text{Ἡράκλῆς}$  (pl. 56).

H. .65 m. Luna marble. Restored: all the herm except the top of the shoulders on which are portions of the taenia ends in relief; free end of taenia between r. ear and shoulder; lower half of nose; the crown and back of the head in two pieces, extending furthest forwards on the l. side of the head, where it includes the rolled taenia and part of the rim of the l. ear. The portion of the rolled taenia above r. ear and the ends in relief on the top of the shoulders are antique, also the free portion from l. ear to shoulder. The face has been worked over.

This herm conforms closely in type to a beardless Heracles with a white poplar wreath, generally accepted as Scopaeic and best known from the head from Genzano in the British Museum. Instead of the wreath, this example has a broad twisted taenia found on other Heracles' heads. The head is tilted back and turned slightly towards the left shoulder. The hair—to judge from the antique portion near the right temple—was roughly and hastily cut. The modelling follows the better examples of this type, but is exaggerated and heavy. The eyes are too

deeply set, and the expression is sentimental rather than vigorous. The ears are of the pancratiast type. The eyes are not incised. The inscription is (as Winckelmann saw) a modern forgery, probably by Pirro Ligorio, who mentions the herm in *Taur.*, vol. 23, f. 141, amongst those used by him in the decoration of the Belvedere. Meyer (note in Winckelmann, *loc. cit.*) recognized the head as probably representing Heracles.

Inferior Roman copy.

From the Vatican, Inv. Boccapaduli 26.

Bottari, i. 33; Winckelmann, v, p. 342; Mori, iii, Fil. 23, 1; Armellini, ii, 179, 1; *Röm. Mitth.*, iv (1889), p. 197, No. 12 (Graef); Arndt-Amelung, 429, 430, cf. text to Series IV, p. 59 (Herrmann); Helbig, i.<sup>2</sup> 477.

*I. G.*, xiv. 1166; cp. *Röm. Mitth.*, xvi (1901), pp. 134, 188, No 80\*.

Alin. 11781.

## 18. Portrait of Epicurus (?) (pl. 56).

H. .55 m. Greek marble. Restored: nose, ears, patch on beard, draped herm. The head is put together from two pieces.

Portrait of a Greek philosopher, probably, as Bernoulli points out, representing Epicurus. It most nearly resembles the example in the Museo Barracco (Helbig, *Sammlung Barracco*, Pl. 63 A). The work is bad, and the narrowness of the face which is characteristic of Epicurus is much exaggerated. Described as Isocrates by Bottari.

Found (according to Bottari) in the Piazza of S. Maria Maggiore in 1742, and presented by Benedict XIV to the Museum.

Bottari, i. 65; Righetti, i. 111, 2; Armellini, iv. 416, 1; Bernoulli, *Gr. Ikon.*, ii, p. 16, p. 126 (20).

## 19. Greek portrait herm (pl. 56).

H. .578 m. Luna marble. Restored: r. ear (and part of l.), nose, patches on neck, l. cheek and eyebrows (this last in plaster). The head has been reset, but belongs to the herm.

Portrait of a Greek philosopher. The face is square, the forehead high, the eyes small and very deep-set. The hair is thin, but the moustache and beard thick. Poor copy of a good original of the early Hellenistic period. Described by Bottari as Theophrastus (on whose portraits see No. 97).

Bottari, i. 24; Mori, iii, Fil. 20, 1; Righetti, i. 63, 3; Armellini, ii. 143, 1; Bernoulli, *Gr. Ikon.*, ii, p. 100.

## 20. Portrait of Marcus Aurelius (pl. 56).

H. .70 m., head .44 m. Luna marble. Restored: nose, ears, parts of beard and hair, bust and foot of *bigio*.

The head looks up a little to r. The eyes have iris and pupil incised. The long hair and beard are freely worked with the drill. A bad head in bad condition.

Perhaps to be identified with the bust of M. Aurelius found by a fisherman in the Tiber in 1718 and bought by Antonio Borioni, which Ficoroni (*Roma Antica*, 1741, p. 281, partly reproduced in *Mem.* 16, ap. Fea, *Miscellanea*, i, p. cxxv) mentions as being in the Capitoline Museum.

Bottari, i. 26; Mori, iii, Fil. 20, 2; Righetti, ii. 205, 3; Armellini, ii. 143, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 168 (18).

## 21. Greek portrait bust (pl. 56).

H. .555 m., with foot .74 m. Greek marble. Restored: nose, surface of forehead, part of moustache, r. shoulder, some folds of the drapery, a piece of the name-plate, together with the foot. The bust (with name-plate) is of Antonine shape.

Portrait of a Greek philosopher of the later Hellenistic age. The head looks to l. The eyes are deep-set; Six believes that the artist intended to represent a blind man.<sup>1</sup> The beard leaves the lower lip free, is parted in the middle, and ends in two points. The bust is described as Diogenes in the Albani inventory, and this identification (tacitly rejected by Winckelmann and Visconti) is accepted by Helbig, but condemned by Bernoulli, who points out that the resemblance to the inscribed statuette of Diogenes in the Villa Albani is superficial. He notices its resemblance to the bust (with forged inscription) in the Palazzo dei Conservatori and to the seated figure on the relief from the side of a sarcophagus at Naples (Inv. 6736, Arndt-Amelung, 530, cf. text to Series III, p. 51). Hauser, in the text of the above-named publication (ii, p. 47) interprets the figure as Diogenes; Robert (*loc. cit.*), assuming that the relief belonged to a Muse sarcophagus, identifies both the seated figure and this bust as Hesiod.

Inv. Albani, A 15.

Bottari, i. 27; Mori, iii, Fil. 21, 1; Righetti, i. 55, 1; Armellini, ii. 155, 1; Visconti, *Icon. Gr.*, i, p. 101 f.; *Röm. Mitth.*, xiii (1898), p. 64 (Six); *Hermes*, xxxv (1900), p. 650 (Robert); Helbig, i.<sup>2</sup> 478; Bernoulli, *Gr. Ikon.*, ii, p. 50 f.; Arndt-Bruckmann, 325, 326.

Alin, 11782; And. 1559; B. 16563; C.R. 742 VIII.

## 22. Oval medallion, with head of Sophocles (?) in relief (pl. 56).

H. .85 m., head and neck .46 m. The head (which was, no doubt, once complete) is of Luna marble, the modern medallion is of *verde antico*, with a frame and foot of alabaster. The inscription ΑΡΧΙΜΗΔ is modern (see below). Restored: nose, parts of eyebrow and ear.

The hand seems to be a replica of the so-called 'Farnese' type of the aged Sophocles, which is likewise possibly represented by No. 47 and certainly by *Salone* 67. The identification rests on the inscribed herm in the Vatican gardens. Good work; but has been worked over. Bottari states that this fragment was once in the possession of Nicolao Corona (to whose hand the inscription was due) and afterwards in that of Bianchini, from whom it passed to Card. Albani.

Inv. Albani, C 30.

Bottari, i. 89; Visconti, *Icon. Gr.*, i, p. 115; Righetti, i. 55, 2; Armellini, iv. 338, 2; Bernoulli, *Gr. Ikon.*, i, pp. 131 (21), 138 n. 5, ii, p. 178; Helbig, i.<sup>2</sup> 479.

And. 1521.

## 23. Roman male portrait (pl. 56, 57).

H. .70 m., bust .54 m. Luna marble. Restored: tip of nose, r. shoulder, parts of ears; the foot of *bigio* is modern.

The head looks to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is in rather flat and straight locks, and thick. The beard is curly, and both it and the hair are worked with the drill to some extent. Bernoulli rightly condemns the arbitrary

<sup>1</sup> Spruyt (ap. Six, *loc. cit.*) conjectures on this ground that the bust represents the Socratic philosopher Antipater of Cyrene (cp. Cic., *Tusc.*, v. 38).

designation of Thales given to this bust by Bottari: it possibly represents a philosopher of the Antonine period. For the style cf. *Gall.* 57.

Inv. Albani, B 129 (?).

Bottari, i. 28; Mori, iii, Fil. 21, 2; Righetti, i. 63, 2; Armellini, ii. 155, 2; Bernoulli, *Gr. Ikon.*, i, p. 48.

And. 1629.

## 24. Herm of Asclepiades (pl. 57).

H. .575 m. Luna marble. Very well preserved (tip of nose slightly damaged).

Portrait of a man with broad projecting forehead, large eyes, slightly aquiline nose, and prominent chin. He has short curly hair at the sides and back of the head; the rest is bald. A short beard and whiskers are indicated by incised strokes, after the manner of Roman portraits of the early third century A.D., at which date the bust was executed. Whether it represents a contemporary or is a copy of an earlier work is hard to decide. The name Asclepiades was common in antiquity, especially amongst physicians; the most famous was Asclepiades of Prusa, who lived in the first century B.C., and was thought by Bottari to be represented here. Most probably, however, this bust, having been found in a tomb, represents a later personage, possibly also a Greek physician.

Discovered early in the eighteenth century in a tomb on the Via Appia within the Aurelian wall; formerly in the possession of Marco Antonio Sabbadini (Garofalo, *Giornale dei letterati*, xi, No. 10, p. 236). This may be the herm described in Inv. Albani (B 44) as *Erme di Alcibiade con nome Greco*. There is no such herm in the museum, and no 'Asclepiades' in the Albani inventory, which always mentions inscriptions when they exist.

Bottari, i. 3; Mori, iii, Filos. 7, 1; Visconti, *Icon. Gr.*, i, p. 155, pl. 32, 415; Righetti, i. 47, 3; Helbig, i.<sup>2</sup> 480; Armellini, i. 35, 1; Bernoulli, *Gr. Ikon.*, ii, pp. 191 ff., Pl. xxvi.

*I. G.*, xiv. 1142:

## 25. Bust of Theon of Smyrna (pl. 57).

H. .53 m., with foot (in one block) .605 m. Parian marble. Restored: tip of nose.

The bust, draped with a *pallium*, approximates to the Hadrianic form and is set on a block rudely moulded except in the front, which bears the inscription ΘΕΩΝΑΠΛΑΤΩΝΙ | ΚΟΝΦΙΛΟΣΟΦΟΝ | ΟΙΕ ΠΕΥΣΘΕΩΝ | ΤΟΝΓΑΤΕΡΑ, from which we learn that the subject was the well-known mathematician and commentator on Plato, who lived in the early part of the second century A.D. (cf. Christ, *Griechische Literaturgeschichte*<sup>4</sup>, p. 473). The style would point to the Hadrianic or early Antonine period. The work of a Greek artist.

Bought in Smyrna by the French merchant Fouquier and brought by him to Marseilles, together with No. 65. Afterwards in the possession of Card. Albani.

Inv. Albani, B 41.

Spon, *Miscellanea*, iv, p. 135; Gronovius, *Thesaurus*, iii. f f f f; Bottari, i. 29; Mori, iii, Filos. 26, 1; Visconti, *Icon. Gr.*, i, p. 86 f., Pl. 190, 3, 4; Armellini, ii. 212, 1; Schuster, *Ueber die erhaltenen Porträts griechischer Philosophen*, p. 26,

Pl. II, 6; Helbig, i.<sup>2</sup> 481; Bernoulli, *Gr. Ikon.*, ii, p. 202 f., Pl. xxix; Sieveking ap. Christ, *Griechische Literaturgeschichte*, p. 905.

*C. I. G.*, ii. 3198.

B. 16601.

## 26. Beardless herm (pl. 57).

H. .585 m. Greek marble. Restored: nose. The herm from the base of the neck is antique, but does not belong to the head.

This herm of very rough workmanship was for a long time named Apuleius, and subsequently Sol or Helios. The hair is cut in thick, large locks, mounting up from the forehead and falling down over the ears in a heavy mass. Following the line of the hair fringe there is also, as in the Zeus fashion, a small circlet. The forehead is cut back into a deep groove, the eyebrows are prominent and the lips pursed up. The expression is intended to be vigorous, if not fierce, but the whole head is out of drawing and the execution miserable. Many heads, beardless, and with hair in this fashion, are to be found. So far as the execution of this head permits a suggestion, it represents a deity rather than a portrait.

Rough late work.

Bottari, i. 1; Mori, iii, Fil. 6, 1; Righetti, i. 47, 2; Armellini, i. 21, 11; Helbig, i.<sup>2</sup> 482.

B. 16600.

## 27. Greek portrait herm (pl. 57).

H. .515 m. Greek marble. Restored: nose, part of neck and all the herm. The surface is badly weathered.

Poor copy of a portrait of the fourth century B.C., possibly representing an Athenian orator. The hair, whiskers, and beard are close and thick, the beard somewhat pointed. The copy is of the second century A.D. (iris and pupil incised). The designation of Pythagoras given to this head by Bottari was rightly rejected by Visconti.

Inv. Albani, B 57.

Bottari, i. 32; Mori, iii, Fil. 27, 2; Visconti, *Mus. Pio-Clem.*, vi, p. 39, note (a); id., *Ikon. Gr.*, i, p. 154 f.; Armellini, ii. 169, 2; Bernoulli, *Gr. Ikon.*, i, p. 76.

Alin. 11791; And. 1616.

## 28. Colossal portrait head (pl. 57, 58).

H. .64 m., with foot .815 m. Greek marble. Restored: a large piece of the hair above the r. temple extending on to the crown, the tip of the nose, most of r. ear, r. half of upper lip, a piece on the chin, the bust below the neck. The surface has been cleaned.

This head, of striking character and colossal size, has a marked movement towards the left shoulder. It has every appearance of having been broken from a complete statue, and from the fullness of the neck muscles on the left side it is likely that the left shoulder and arm of the statue were raised. The hair is thick with an irregular surface and locks in high relief, not undercut, nor showing the drill. The locks are continued down the neck, and their surface at the nape is left rough (perhaps for a fillet) or possibly damaged. At the sides of the neck the execution is also more hasty and superficial. The crown of the head is covered with short triangular tufts, mounting up from the forehead and irregularly disposed. The modelling of the face is pronounced and intentionally simplified in the grand style. The forehead sinks below

the hair-line, has a marked double brow and lateral depressions above the prominent eyebrows. The root of the nose is depressed, its bridge broad and convex. The eyes are deep-set below the brows, wide open and with distinct well-modelled eyelids. The full short lips, not wider than the breadth of the nostrils, are parted, showing the upper teeth. The chin is broad and flattened. There is some asymmetry in the lower half of the face owing to the falling away of the left half of the lower jaw. The head, especially in profile, shows such pronounced characteristics that on its discovery it was considered a portrait of Alexander the Great. But certain features, such as the short hair and small mouth, militate against this hypothesis, though the head has the general characteristics of the different types identified by archaeologists as portraits of Alexander. Thus it may be compared with the Chatsworth head published by Furtwängler (*J. H. S.*, xxi, pl. 9 and 10) as a copy of the 'Alexander with the spear' by Lysippos. It is strikingly like a colossal head from Tarsus, now at Ny-Carlsberg (*Cal.*, 1907, 445). The work is probably an original of Hellenistic times.<sup>1</sup>

Found in 1832 by de Bonis at Piperno Vecchio in building a sacristy for the Church of the Assunta, and presented by him to the Museum in 1839 (inscr. on plinth). It had been used as building material for a semicircular wall, together with a bust supposed to represent Galba and other fragments of sculpture (*Atti del Camerlengato*, tit. iv, fasc. 1492, 1831); cf. *Imp.* 5, and v. *Amer. Journ. Arch.*, xv, 1911, p. 187.

Armellini, ii. 187, 1; Melchiorri, *Ann. d. I.*, 1840, p. 97 (1); id., *Lettera al Sig. De Witte*, p. 10 (11); *Bull. d. I.*, 1832, p. 4, 1834, p. 227; Arndt-Amelung, 431-2; Bernoulli, *Die erhaltenen Darstellungen Alexanders des Grossen*, p. 94.

### 29. Roman male portrait (pl. 58).

H. .58 m., head .30 m. Luna marble. Restored: nose, l. ear, edge of r. ear, herm.

The head looks slightly to r. The hair is in short, tight, roughly blocked out curls. The beard is rendered by incisions. The eyes have iris and pupil incised, and the eyebrows are indicated. The name Posidonius was given to this head by Bottari from a supposed resemblance to the inscribed bust at Naples. It is in reality a private portrait of the early third century A.D.; cf. *Imp.* 60, 62, 64.

Bottari, i. 10; Mori, iii, Fil. 10, 2; Visconti, *Icon. Gr.*, i, p. 108, n. 3; Righetti, i. 71, 1; Armellini, i. 64, 2; Bernoulli, *Gr. Ikon.*, ii. 190.

### 30. Greek portrait herm (pl. 58).

H. .58 m. Pentelic marble. Restored: a large part of the nose, the back of the head, the herm.

The head looks slightly upwards, the mouth is slightly opened. The hair is a mass of thick curls, bound by a fillet knotted at the back. The portrait resembles in style that of Antisthenes and others, attributed by Arndt to the sculptor Demetrius (text to Arndt-Bruckmann, 167 ff.), but has idealistic traits. Identified by Bottari as Aristophanes, from a doubtful resemblance to a head (figured by Statius, pl. 9) which in the eighteenth century was set on the inscribed herm at Florence. This

<sup>1</sup> It appears rather to be a Roman copy of early Imperial times.—H. S. J.

identification was ignored by Visconti and condemned by Locatelli. Fair work, but badly preserved.

Inv. Albani, B 85.

Bottari, i. 35; Mori, iii, Fil. 29, 1; Righetti, i. 111, 1; Locatelli, i. 35, p. 96; Armellini, ii. 196, 1; Bernoulli, *Gr. Ikon.*, i, p. 179.

And. 1526.

### 31. Portrait herm of Demosthenes (pl. 58).

H. .51 m. Luna marble. Restored: part of the back of the head, the r. eyebrow, a piece of the nose, the herm.

A poor specimen of the type, badly preserved. The eyes are somewhat less deep-set than is usual. Described as Terence by Bottari, from a supposed resemblance to the portrait in the illustrated MS. of the Vatican Library. The identification with Demosthenes was due to the discovery of the inscribed bronze bust at Herculaneum in 1753.

Inv. Albani, B 77.

Bottari, i. 36; Mori, iii, Fil. 29, 2; Visconti, *Mus. Pio-Clem.*, vi, p. 53, note (d); Righetti, i. 39, 1; Schröder, *Ueber die Abbildungen von Demosthenes* (1842), pl. II, 6, p. 15; Armellini, ii. 196, 2; Michaelis ap. Schäfer, *Demosthenes*, iii. 2, p. 401 (u); Bernoulli, *Gr. Ikon.*, ii, p. 69 (1).

And. 1556.

### 32. Portrait head of the second century A.D. (pl. 58).

H. .49 m. Luna marble. Restored: part of nose, most of the neck with the herm, edges of ears (in plaster).

Portrait of a man with short hair brushed back from the high forehead and receding a little from the temples, short beard, and whiskers. The hair is worked with the chisel, the iris and pupil (which is exceptionally large) are incised. Moderate work of the early Antonine period. Identified by Bottari as Terence from its supposed resemblance to No. 31.

Inv. Albani, B 55.

Bottari, i. 37; Mori, iii, Fil. 30, 1; Righetti, i. 71, 2; Armellini, ii. 209, 1; Visconti, *Mus. Pio-Clem.*, vi, p. 53, note (d); Michaelis ap. Schaefer, *Demosthenes*, iii. 2, p. 401 (u); Bernoulli, *Gr. Ikon.*, ii, p. 74.

### 33. Portrait herm of Sophocles (pl. 58).

H. .52 m. Luna marble. Restored: almost all the back of the head and neck, the nose, some patches of the herm. The inscription ΠΙΝΔΑΡΟΣ is probably of the sixteenth century.

A replica of the Lateran type of Sophocles. Hard work, probably of the early second century A.D. First recognized as Sophocles by Visconti (*loc. cit.*).

Formerly in the Giustiniani collection, then in that of Card. Albani.

Inv. Albani, B 73.

Canini, *Iconografia*, pl. 28 (with inscr.); Bellori, *Imagines*, pl. 59; Galleria Giustiniani, ii. 33 (without inscr.); Gronovius, *Thesaurus*, ii, p. 60; Bottari, i. 38; Mori, iii, Fil. 30, 2; Visconti, *Mus. Pio-Clem.*, vi, p. 41, note (c); Righetti, i. 71, 3; Armellini, ii. 209, 2; Bernoulli, *Gr. Ikon.*, i, p. 86, p. 137 (2); Helbig, i.<sup>2</sup> 483.

And. 1628; C.R. 742 X.

## 34. Portrait herm of Sophocles (pl. 58).

H. .555 m. Luna marble. Restored : nose, almost all the neck with the herm. Surface much weathered.

A fair replica, badly preserved, of the same type as No. 33.

Inv. Albani, B 7.

Bernoulli, *Gr. Ikon.*, i, p. 137 (3); Helbig, i.<sup>2</sup> 484.

## 35. Greek portrait herm (pl. 58).

H. .605 m. Marble, *grechetto*. Restored : a small piece of the r. ear, the herm. Surface a good deal corroded.

A poorly preserved specimen of the type best represented by a head in the Vatican (*Museo Chiaramonti*, 441). This head was conjectured by Platner (*Beschr. Roms*, ii, p. 66) to be a portrait of Alcibiades; and Helbig (*loc. cit.*) argued in favour of this identification, observing that the almost ideal beauty (and, it may be added, intellectual distinction) of the upper part of the face is combined with indications of a sensuous temperament in the region of the mouth. He also thought that the form of the lower lip pointed to the lisp characteristic of Alcibiades. It is clear that (as Arndt and Amelung have pointed out) the type is of the fourth century; the closest analogy is to be found in the head from the Mausoleum (*B. M. Sculpt.*, 1054, pl. XX. 1), which has been thought to represent 'some ancestor of Mausolos, or other local hero' (Smith, *loc. cit.*), and it is to be noted that a slightly different version of the portrait represented by a head at Munich (Arndt-Amelung, 965-7; Arndt-Bruckmann, 469, 470) wears a diadem, pointing to the worship of the subject as a hero. Arndt conjectures that Philip II of Macedon is represented, but Amelung observes that the style points to an earlier date. It seems, however, very probable that the portrait is semi-ideal and represents an ancestor (to whom divine honours were paid) of some fourth-century dynast. The head was described as Persius by Bottari, and cannot be identified with Inv. Albani, B (*Erme con testa di Alcibiade*).

Bottari, i. 39; Mori, iii, Fil. 31, 1; Righetti, i. 95, 2; Armellini, iii. 227, 1; Helbig, *Ann. d. I.*, 1866, pp. 228 ff., tav. d'agg. O 1; id., *Rendiconti dei Lincei*, 1892, pp. 199 ff.; Bernoulli, *Gr. Ikon.*, i, p. 209 (2); Helbig, i.<sup>2</sup> 485. For the type see Arndt, *Strena Helbigiana*, pp. 10 ff., and Amelung, *Vat. Cat.*, i, p. 598 f., on Museo Chiaramonti, 441, and *Neue Jahrb. f. kl. Alt.*, 1900, p. 505.

And. 1496; B. 16544; C.R. 742 XI.

## 36. Bearded male head of late Antonine period (pl. 58, 59).

H. .58 m., head .32 m. Marble, *grechetto*. Restored: nose, herm.

The head looks straight before it. The hair is in a thick mass of tangled curls, rather thin on top, worked slightly with the drill. The heavy, square beard is worked more freely with the drill. The eyes have iris and pupil incised. For the style of the hair cf. *Imp.* 38, 41. Described as Anacreon by Bottari.

Bottari, i. 40; Mori, iii, Fil. 31, 2; Righetti, i. 15, 2; Armellini, iii. 227, 2; Bernoulli, *Gr. Ikon.*, i, p. 83.

And. 1505.

## 37. Greek portrait herm (pl. 59).

H. .465 m. Luna marble. Restored: the greater part of the nose. The beard and edges of the ears are damaged in parts.

Portrait of a man of advanced age; the crown of the head is bald,

the forehead deeply furrowed with wrinkles, the beard and whiskers short and curly, the eyes deep set. The replicas of this type, which was identified by Bottari as Hippocrates, from its supposed resemblance to a head on the coins of Cos,<sup>1</sup> are enumerated by Bernoulli, *loc. cit.* The original was of the early Hellenistic period. See also on No. 38.

Bottari, i. 19; Mori, iii, Fil. 18, 1; Visconti, *Icon. Gr.*, i, p. 153, n. 2; Righetti, i. 87, 1; Armellini, ii. 120, 1; Bernoulli, *Gr. Ikon.*, i, p. 167 (2).

Alin. 11792; And. 1591.

### 38. Greek portrait herm (pl. 59).

H. .45 m. Luna marble. Restored: nose, part of the back of the head, edge of l. ear (that of the r. ear is wanting), most of neck with draped herm.

Portrait of a man of advanced age, with bald head, deep-set eyes gazing keenly before them, close-lying beard and whiskers, thin, sinewy neck and prominent chin. The original clearly belongs to the third century B.C., and was identified by Bottari as Aratus, from its resemblance to a head which appears on the coins of Soli.<sup>2</sup> The same coins show another head on the reverse, and while it is certain that Aratus and Chrysippus are represented, it is not clear which name should be attached to the head in question. Gercke maintained the claims of Chrysippus on the ground that his date (somewhat later than that of Aratus) was more consistent with the style of the head, and this view has been accepted by Helbig, who also agrees in regarding the subject of No. 37 as identical. Bottari considered Nos. 39 and 40 (q. v.) as replicas of the type. Bernoulli rightly rejects these identifications and compares heads in the British Museum (*Cat.*, 1846, *Ancient Marbles*, xi. 19) and at Naples (Gerhard, 392).

Bottari, i. 42; Mori, iii, Fil. 35, 2; Righetti, i. 87, 3; Armellini, iii. 235, 2; *Jahrb.*, v (1890), *Anzeiger* 56 (Gercke); Bernoulli, *Gr. Ikon.*, i, p. 169; Helbig, i.<sup>2</sup> 486. Cf. *Ath. Mitth.*, 1902, p. 297.

Alin. 27108; And. 1520.

### 39. Greek genre head (pl. 59).

H. .35 m., with foot .51 m. Greek marble. Restored: nose, most of the ears, part of the neck, bust with foot of *pavonazetto*.

The original was a work of the third century B.C., superficially resembling No. 38 and (in a lesser degree) No. 37. The forehead is narrow, the ears projecting, the cheek bones prominent, and the teeth exposed. The grimace caused by this last feature led to the traditional identification of this and No. 40 as Democritus. Bottari, however, thought that the subject was identical with that of No. 38. The head of the fisherman of the Galleria dei Candelabri (*Mus. Pio-Clem.*, iii, pl. 32) is a replica of the type. The copy is of the second century A.D. (iris and pupil incised).

Inv. Albani, B 37.

Bottari, i. 43; Mori, iii, Fil. 36, 1; Armellini, iii. 248, 1; Bernoulli, *Gr. Ikon.*, i, pp. 164, 170.

Alin. 11793; And. 1555; C.R. 742 XII.

<sup>1</sup> Imhoof-Blumer, *Porträtköpfe auf Münzen hellenischer und hellenistischer Völker*, viii. 30, p. 69.

<sup>2</sup> Imhoof-Blumer, *ibid.*, viii. 31, 2, p. 69.

**40. Greek portrait herm (pl. 59).**

H. .444 m. Luna marble. Restored: tip of nose, part of neck, herm.

Replica of No. 39 [q. v.], but without the prominent ears and with the head raised at a slightly higher angle. Careless late work: the pupil (not the iris) is indicated, the brows and wrinkles roughly incised. Described as Aratus by Bottari, and as Democritus in nineteenth-century catalogues.

Inv. Albani, B 56.

Righetti, i. 39, 2; Bernoulli, *Gr. Ikon.*, i, pp. 164, 170.

**41. Portrait herm of Euripides (pl. 59).**

H. .56 m. Greek marble. Restored: nose, part of neck, herm. The side locks have sustained some damage. The face has been worked over.

A very fair replica of the portrait identified as that of Euripides by the inscribed bust at Naples. This herm (as well as Nos. 42 and 43) is so described in the Albani inventory; but Bottari, following Ursinus, identified the type as Hesiod.

Inv. Albani, B 32.

E. Q. Visconti, *Mus. Pio-Clem.*, vi, p. 42; Righetti, i. 39, 3; Bernoulli, *Gr. Ikon.*, i, pp. 151 (5), 155. On the type see Studniczka, *Bildniss des Aristoteles*, p. 29. And. 1572; C.R. 742 XIII.

**42. Portrait herm of Euripides (pl. 59).**

H. .456. Greek marble. Restored: the greater part of the nose, piece of neck, on which the head has been set with an upward turn to l.

Compare previous No. In this example the side locks are specially loose and long, and the division between the upper and lower portions of the beard less clearly marked than usual.

Inv. Albani, B 47.

Mori, iii, Fil. 36, 2; Bernoulli, *Gr. Ikon.*, i, pp. 151 (6), 155; Armellini, iii. 248, 2.

**43. Portrait herm of Euripides (pl. 59).**

H. .56 m. Luna marble. Restored: nose, half the upper lip, some locks of hair, part of neck with herm.

Cp. Nos. 41, 42. A moderate specimen of the type, poorly preserved

Inv. Albani, B 68.

Bottari, i. 44; Bernoulli, *Gr. Ikon.*, i, p. 151 (7).

**44. Bust of Homer (pl. 54).**

H. .54 m., with foot .71 m. Luna marble. Restored: nose, draped bust, name-plate with volutes and foot.

The coarse workmanship, and especially the free use of the drill, points to a fairly advanced date in the second century A.D. The original was one of those in which the pathetic features of the ideal type of Homer were strongly accentuated and was therefore of fairly advanced Hellenistic date. The marked upward gaze of the head (noted by Visconti) is at least partly due to the modern restorer. This is probably the head found (according to Ficoroni, *Mem.* 9, ap. Fea, *Miscellanea*, i, p. cxxi) in 1704 in the garden of the Canons of S. Antonio Abate.

Inv. Albani, B 10.

Bottari, i. 54; Visconti, *Mus. Pio-Clem.*, vi, p. 33; id., *Ikon. Gr.*, i, p. 4, n. 8; Righetti, i. 15, 1; Armellini, iii. 305, 1; *Jahrb.*, xi. (1896), p. 161, No. 4; Bernoulli, *Gr. Ikon.*, i, p. 9 (2); Helbig, i.<sup>2</sup> 487.

And. 1609; M. 2592.

## 45. Herm of Homer (pl. 54).

H. .565 m. Luna marble. The mask and upper part of the head are antique, but have been much worked over, especially the hair and forehead. The greater part of the nose, the projecting locks of hair on both sides of the face, and a patch (in plaster) over the r. brow are modern. The line of breakage passes behind the r. ear, across the back of the crown, and through the middle of the l. ear. At the back a veil has been attached by the restorer, and the hair worked away at the point of juncture. The upper portion of the veil is of Parian marble, and is probably a fragment of antique origin. The lower portion, together with the locks of hair behind the ears, is of Luna marble of a different quality from that of the mask.

By reason of the restorations this head possesses little iconographic value. The copy is of somewhat earlier date than No. 44. Visconti regards the veil as a symbol of apotheosis.

Inv. Albani, B 65.

Visconti, *Icon. Gr.*, i, p. 4; *Jahrb.*, xi. (1896), p. 161, No. 5; Bernoulli, *Gr. Ikon.*, i, p. 9 (3); Helbig, i.<sup>2</sup> 488.

Alin. 27143, 27143 A; And. 1610; B. 16592; C.R. 742 XIV; M. 8161, 2195 (g).

## 46. Herm of Homer (pl. 54).

H. .53 m. Greek marble. Restored: nose. Surface somewhat weathered and in parts worked over.

Cp. Nos. 44, 45. In execution this herm is superior to the other two, and has been supposed by Bernoulli to be an original Greek work. Helbig describes it as inferior in conception to the type represented by them, but in fact it reproduces an earlier and less exaggerated original. The hair at the sides, for example, is less prominent. The workmanship, however, is not remarkably good, and the eyes are asymmetric.

Mentioned in the early guide-books (e.g. Pinarolo, *Antichità di Roma*, 1703, p. 34).<sup>1</sup>

Visconti, *loc. cit.*, p. 60, and *op. var.*, iv. 406, No. 242; *Jahrb.*, xi. (1896), p. 161, No. 3; Helbig, i.<sup>2</sup> 489; Bernoulli, i. 8 (1).

Alin. 27144; B. 16591.

## 47. Greek portrait herm (pl. 54).

H. .542 m. Luna marble. Restored: the upper part of the nape of the neck (r. side), the nose, the herm. Patches of plaster in the eyes.

The head was originally a replica of the 'Farnese' type of the aged Sophocles (cp. No. 22, *Salone*, 67). It has been worked over, and the eyes treated so as to produce the impression of blindness, doubtless with the object of representing Homer.<sup>2</sup> Winckelmann called it Tiresias, Locatelli suggested that it might represent Heraclitus *fletu oculis clausus* (Sid. Apoll., ix. 9).

Inv. Albani, B 58.

Bottari, i. 7; Winckelmann, *Mon. Ined.*, p. 211; Møri, iii, Fil. 9, 1; Locatelli, i, p. 56; *Jahrb.*, 1890, p. 163 (Winter); ib., 1896, pp. 167 (2), 169 (Amelung quoted by Bernoulli); Armellini, i. 54, 1; Arndt, Text to Arndt-Bruckmann, 421, 422, and 423, 424; Bernoulli, *Gr. Ikon.*, i, pp. 35, 131 (17).

<sup>1</sup> Another herm of Homer (Inv. Albani, B 59; Bottari, i. 55; Bernoulli, *Gr. Ikon.*, i, p. 10, No. 10) was removed to Paris in 1797, and is still in the Louvre (*Cat. Somm.*, 440); cf. p. 7, n. 5. This was the herm stated by Ficoroni, *Vestigia*, 1744, p. 56, to have been found broken in two pieces in a wall of the Villa Caetani near S. Maria Maggiore. It was sold to Ficoroni, and by him to the dealer Borioni (Venuti, *Collectanea Antiqu. Rom.*, pl. 10), from whom it passed to Card. Albani.

<sup>2</sup> If this head is represented in Galleria Giustiniani, ii. 33, 1, this alteration had not then been made.

## 48. Head of Corbulo (pl. 54).

H. .48 m., head .35 m. Greek marble. Restored: nose, edges of ears, piece of neck on r.; head made to set on a statue; foot modern.

The head looks to l.; the features are keen and energetic. The face is clean shaven, and the eyes long and narrow. The hair is in long, thick curls treated rather individually. The life-like character and excellent modelling show the beginning of the Flavian style. Several replicas of this head are known: the two best are at Florence (Bernoulli, *op. cit.*, p. 275, fig. 41) and in the Louvre (923, Visconti, *Mon. Gab.*, No. 6) from Gabii. The latter was found in 1792 with an inscription of 140 A.D., mentioning Domitia, Corbulo's daughter and wife of Domitian, and Visconti (*op. cit.*, p. 7) rightly concluded that the head could only represent Corbulo. Till the time of Visconti this Capitoline head was called Brutus (v. Winckelmann, *loc. cit.*). For other replicas see Bernoulli, *loc. cit.* Corbulo was the best general of the early empire; under Claudius in 47 A.D. he commanded in Germany, and in 54-63 A.D., under Nero, conducted a series of campaigns in Armenia. He was forced to commit suicide in 67 A.D. through Nero's jealousy.

Formerly in the Giustiniani collection, then acquired for the Vatican by Pius VI (inscr. on foot); transferred to the Museum in 1839, cf. Melchiorri, *Ann. d. L.*, i. 1840, p. 7 (4), *Lettera al Sig. De Witte*, p. 9 (5).

Galleria Giustiniani, ii. 27, 2; Winckelmann, vi, p. 215; Visconti, *Mus. Pio-Clem.*, vi, pl. 61; Visconti-Mongez, *Icon. rom.*, ix. 1, 2; Armellini, iv. 343, 1; Bernoulli, *Röm. Ikon.*, i, pp. 273 ff., pl. xxii; Arndt-Bruckmann, 296, 297; Helbig, i.<sup>2</sup> 490; Strong, *Roman Sculpture*, p. 362.

Alin. 11783; And. 1551; B. 16559.

## 49. Beardless male bust (pl. 54).

H. .78 m., bust .66 m. Greek marble. Restored: nose, ears, foot.

The head represents a man past middle age, and looks straight before it. It is clean shaven, and there is a scar above the l. temple, where the surface has been worked over in modern times. The iris and pupil are incised, and the shape of the bust is a compromise between that of the Hadrianic period and the form commonly found in bronzes of Republican date (cf. Bernoulli, *Röm. Ikon.*, i, pl. 2).

The bust is one of a large number which were, until recent times, identified by writers on iconography as portraits of P. Cornelius Scipio Africanus the elder, the conqueror of Hannibal. Studniczka points out that the medallion portrait of Scipio Africanus in the room adjoining the chapel of the Palazzo dei Conservatori, a fifteenth-century work attributed to Benedetto Bonfigli of Perugia, reproduces this type. The earliest writer by whom the identification is discussed is Faber, who, in his commentary on Ursinus (1606), argues from the fact that the basalt head, then in the possession of the Cesi family (Bernoulli, *Röm. Ikon.*, i, pl. 2), was found at Liternum, where Scipio had a villa. Winckelmann pointed out the occurrence of the scar in some examples, and referred it to a wound received by Scipio at the battle of the Ticinus; and Visconti developed the argument, also citing a coin with a helmeted head of Scipio (which is of scarcely any iconographic value) and a Pompeian wall-painting supposed to represent the poisoning of Sophonisba (cf. Helbig, *Wandgemälde Campaniens*, 1385, Bernoulli, *Röm. Ikon.*, i, pl. 4), at which we should not

expect to see Scipio present. The weakness of these arguments did not escape Bernoulli, who left the question open. Wolters conjectured that Ennius was represented by the so-called portraits of Scipio, basing this theory on a comparison with the head of Ennius on the mosaic signed by Monnus, found at Trier (*Antike Denkmäler*, i. 49); but the resemblance is slight, and the head is not bald. Six explained the busts as portraits of freedmen, who shaved their heads on manumission, and were struck with the *festuca* in the course of the ceremony—hence the scar; this is, however, quite fanciful. He was right, however, in observing that the ‘Scipio’ busts represent not one, but many individuals; indeed, though Arndt (text to Arndt-Bruckmann, 201) thinks that several of them are *derived* (with modifications) from a common original, it seems very doubtful whether any two present the same portrait. Dennison maintained that the busts were those of priests of Isis, who were clean shaven and may well have been branded in the forehead, in token of dedication to the goddess, with the Egyptian Tau. The argument derived from the scar is weakened by the circumstances (*a*) that it is seldom in the form of a cross, (*b*) that it is not found in several examples of the ‘Scipio’ type, nor in undoubted representations of priests of Isis. Hauser has, however, observed it in a recently discovered figure in the hands of a dealer, representing such a priest (*Amer. Journ. Arch.*, 1908, p. 56 f.), a fact which goes far towards supplying a proof of Dennison’s contention. The only alternative theory would seem to be that the ‘Scipio’ portraits represent distinguished Romans of the Republic, whose features were reproduced in later times; the scars, indicating wounds received in battle, would be tokens of the brutal realism of purely Roman art, and the *appearance* of baldness might, as suggested by Mr. Wace, be due to the unintelligent imitation of waxen *imagines*. This, however, is scarcely probable. An example of the type, belonging to the second century A.D., was discovered in 1909 at Corwen in N. Wales, which should be added to Dennison’s list.

The history of the bust and its inscription are obscure. In the eighteenth century it stood in the Galleria opposite to a bust of Hadrian, and both were supported by pedestals bearing the names of the Conservatori of 1592 (third quarter); cp. Forcella, i. 94, who cites the inscription from Galletti (1760) as existing *ad protomes Scipionis Africani et Hadriani*, where *ad* means ‘under’ (cf. Galletti, vii. 53 = Forcella, i. 77), not ‘near’, as Huelsen takes it (*C. I. L.*, vi, p. 3135). The head is described as Scipio Africanus by Gaddi, but in *Descr.* 1750 it appears as *un busto che dicono di Scipione Africano*, which implies that it was uninscribed. Moreover, the inscription does not appear in Guasco’s collection (1750), and its existence is ignored by Winckelmann, who, in the *Geschichte der Kunst* (ed. i, 1764), bases his identification of the portraits of Scipio in the Rospigliosi bust, and refers to this one merely as showing the scar on the forehead (vi. 126, n. 1<sup>1</sup>). The inscription is first mentioned in 1783 by Fea in a note to his translation of Winckelmann (*Storia dell’ Arte*, ii, p. 307, n. A), where he says: *la testa Capitolina ha l’ iscrizione che si crede antica e avrà servito a conoscere le altre*. These facts create a presumption that it had been added between

<sup>1</sup> This passage was omitted in the later editions of the *Geschichte der Kunst*.

1764 and 1783; but there is a pencilled entry in the Albani Inventory (C 16) *v. (sic) Cor. Scipio Afr.* which (in spite of the error) appears to refer to it.<sup>1</sup>

E. Q. Visconti (*Icon. rom.*, i, p. 34) states that the bust was placed in 'one of the Capitoline palaces' in the sixteenth century; but it is more than probable that he based this statement upon the fact that it stood on a pedestal of 1592. This is, however, inconclusive, as pedestals were often changed; it may be remarked that our bust was removed to the Stanza dei Filosofi by Melchiorri, and the pedestals of 1592 now support Nos. 49 and 51 in the Galleria. There is thus no evidence *against* the identification with Inv. Albani, C 16; and the bust is certainly not identical with that bought in 1705 (Valesio, *Diary*, April 13, where it is strangely called *una famosa statua rappresentante Scipione Africano*), which is in the Palazzo dei Conservatori (in the Sala dell' Udienza, with an inscription of Clement XI, Forcella, i. 205). It might, however, be one of those described as *eroe Romano* in the seventeenth-century inventories.

Winckelmann, vi, p. 126, n. 1; Winckelmann-Fea, ii, p. 307, note A; E. Q. Visconti, *Icon. rom.*, i, pl. iii, 1-4, p. 34; *Beschr. Roms*, iii, 1, p. 171; Righetti, ii, 258; Bernoulli, *Röm. Ikon.*, i, pl. 1, pp. 36 ff. (reff. to earlier literature); Arndt-Bruckmann, 191, 192; *Jahrb.*, v (1890), p. 213 f. (Wolters); *Röm. Mitth.*, x (1895), pp. 184 ff. (Six); Helbig, i.<sup>2</sup> 491; *Amer. Journ. Arch.*, 1905, p. 12, fig. 1, No. 2 (Dennison); cf. ib. 1908, p. 56 (Hauser); *Berliner philol. Wochenschrift*, 1907, p. 599; *Münchener Jahrbücher*, 1909, p. 201 (Wolters).

Alin. 11794; And. 1622; B. 16597; C.R. 742 XV.

### 50. Greek portrait bust (pl. 54).

H. .67 m., with foot .88 m. Marble, *grechetto*. Restored: nose, patch on r. arm, foot. The bust is of Antonine form and has name-plate with volutes.

Portrait of a man of advanced age, with curly hair slightly receding from the temples, wrinkled forehead, contracted eyebrows, and beard separated into long curling strands and ending in two points. Second-century work (iris and pupil incised). Identified by Bottari with Aristomachus of Soli from a supposed resemblance to a head on a gem at Florence (Cades, 35, 110). It represents a Greek of the second century A. D.

Inv. Albani, B 46.

Bottari, i. 59; Righetti, i. 103, 2; Armellini, iii. 314, 2; Bernoulli, *Gr. Ikon.*, ii, p. 191.

Alin. 27109; And. 1527.

### 51. Roman male portrait of Republican date (pl. 55).

H. .81 m., head .27 m. Greek marble. Restored: tip of nose, r. side of chin, r. ear. Bust and foot of Luna marble are modern.

The head, which looks to r., represents a man in the prime of life. The hair is thick and lies close to the head in fine, slightly curling locks. The eyebrows are indicated. The features are somewhat hard, but idealized. The head shows considerable Greek influence; and is

<sup>1</sup> Huelsen, in *C. I. L.*, i.<sup>2</sup> p. 186, stated that the forms of the letters pointed to the sixteenth or seventeenth century. In *C. I. L.*, vi, p. 3135, he rejected the identification of our bust with that mentioned by Gaddi, partly on account of his mistranslation of *ad* in Galletti's phrase (v. *supra*), partly because the bust is not figured by Bottari (an argument derived from Bernoulli, *Röm. Ikon.*, i, p. 36), who does not, however, reproduce all the busts existing in his time in the Museum, and omitted this amongst several others.

a very fair specimen of the art of the period. The name Pompeius, which it has borne since the eighteenth century, is purely arbitrary. It stood in the Sala delle Colombe until 1816, then in the Galleria, from whence it was removed by Melchiorri to its present position.

Mori, iv, Misc. 22, 2; Righetti, ii. 263, 3; Armellini, ii. 149, 2; Bernoulli, *Röm. Ikon.*, i, p. 129, fig. 18.

Alin. 27146; And. 1617.

## 52. Roman male portrait of late Republican date (pl. 55).

H. .63 m., head .23 m. Luna marble. Restored: nose, edges of ears, parts of chin and cheeks, bust and foot, piece on back of head.

The head, that of a man advanced in life, looks before it slightly to r. The eyebrows are indicated. The hair, which recedes from the forehead, is in thin, rather coarse locks, that lie close to the head and curl very slightly. The features are dry and hard, and faithfully rendered with brutal realism. The head shows traces of the waxen style. The Roman style is shown here in its development. This head (doubtless from the Albani collection) was at first placed in the Sala delle Colombe, but by 1750 had been removed to the Galleria, whence it was removed by Melchiorri. In the eighteenth century it was nameless (*logato console*); it is called Cato in nineteenth-century descriptions.

Mori, iv, Misc. 37, 3; Righetti, ii. 233, 2; Armellini, i. 57, 3; Bernoulli, *Röm. Ikon.*, i, p. 186.

Alin. 11784; And. 1539.

## 53. Greek portrait herm (pl. 55).

H. .575 m. Greek marble. Restored: tip and bridge of nose, portions of the herm. The head has been broken off and reset. The surface has been worked over in modern times.

A very poor replica of the portrait identified by Studniczka as Menander. The pupils are rendered by a deep hollow: the lower parts of the cheeks are asymmetrical. Described by Bottari as Aristotle (probably from a supposed resemblance to the head figured by Faber, Pl. 35).

Drawing at Eton, Topham, Misc. (c), B n 9, f. 21.

Bottari, i. 8; Mori, iii, Fil. 9, 2; Righetti, i. 47, 1; Armellini, i. 54, 2; Bernoulli, *Gr. Ikon.*, ii, pp. 90, 93.

Alin. 11785; And. 1528.

## 54. Herm of Athena (pl. 55).

H. .45 m. Greek marble, *grechetto*. Restored: tip of nose, a large portion of the back and left side of the head extending to the ear, edge of herm bust on that side.

The head is covered with a close-fitting helmet of the Attic type, with peaked frontal and large neck-brim in one piece. The top of the helmet is rough and corroded, but there is no clear trace of a crest. The frontal is decorated in the centre with a gorgoneion with protruded tongue, flying hair, and a pair of knotted snakes under the chin, and over the rest of its extent with a scale pattern. The upper margin of the frontal ends in a spiral in relief on the sides of the helmet above the ears. The hair of the goddess appears on the forehead on each side of the middle line, and is carried back in bold wavy locks, crossing each other, over the ears. Behind the ears rich locks fall on to the shoulders and neck. In the middle line behind there is a separate mass of hair fastened near the end with a ring or loop. The forehead is low, and little of it is visible.

The features are small, and the lower half of the face is heavy in proportion. The shoulders are draped with a thin chiton, fastened on the shoulders with brooches, without sleeves and without the aegis. At the neck it is triangular in outline and folded in the middle line.

The face is poorly constructed, and the features are superficially cut and lifeless. On the other hand, the hair has a luxuriant growth and is finely designed. A head in the Naples Museum has, from the similarity of the helmet, the hair, and the form in general, been recognized as a copy from the same original. The original, presumably Attic, has been variously dated from about the middle of the fifth century B.C. to the end of the first third of the fourth century B.C., Furtwängler attributing it to the young Phidias and Wolters to Cephisodotus the elder on the basis of the Irene and Plutus.

Moderate work of early Imperial times.

Inv. Albani, B 38.

Bottari, i. 56; Righetti, i. 103, 1; Armellini, iii. 305, 2; Arndt-Amelung, 433, 434; text iv, p. 59; *Jahrb.*, viii (1893), pp. 173 ff. (Wolters); Furtwängler, *MW.*, p. 90 f., p. 747 f. = *MP.*, p. 60; Reinach, *Recueil de têtes antiques*, p. 76; Ducati, *Rev. Arch.*, 1906, i, p. 126; Helbig, i.<sup>2</sup> 492.

Alin. 27136.

## 55. Head of a young goddess (pl. 55).

H. .48 m. Luna marble. Restored: most of nose, bust. The eyes of chalcidony (possibly rock crystal) are inserted. The eyelids are chipped away, seemingly in attempts to remove the eyeballs.

The head, traditionally claimed as the portrait of Cleopatra, is that of a young girl with elaborately dressed hair and delicate features. The hair, the front locks of which are parted and pulled down loosely over the temples and ears, is drawn into a full knot behind, which is carried in an elaborate sphendone. This consists of a small sack supporting the hair-knot and held in place by a narrow band or loops, passing across the forehead and three times over the crown of the head. In this head the sphendone seems sewn together in one piece, but in the replica in Copenhagen the loops can be seen to cross, and the mechanism of this coiffure is better understood. The nature of the hair, yielding to the loops and pressing out between them, is finely studied, and the surface is conventionally but beautifully designed in slender waving strands, smooth and symmetrical on the whole, but varied subtly.

The face, which suffers greatly from the discoloration of the marble, the destruction of the eyelids, and the carelessly cut mouth, still shows some delicacy of modelling in the smooth brow and slender nose, so far as the last is preserved. The depression of the eye is shallow, and the region between the eyebrow and upper lid is almost concave in vertical section. Behind the ears are broken ends, possibly of locks of hair falling on to the shoulders, more probably of taenia ends. These are absent in the Copenhagen copy. Their presence and the extreme straightness of the sides of the neck suggest that the Capitoline head was originally made in herm form.

Of this type Furtwängler enumerates three other replicas, viz. that in Ny-Carlsberg (*Cat.*, 1907, 300, Pl. XXI) and two in the Torlonia collection (*Museo Torlonia*, 54, 58). Another is in the Museo Chiaramonti,

No. 620 (cp. Amelung, *Vat. Cat.*, i, p. 728). The Copenhagen head, more summary in detail but finer in work, differs only in the parted lips, in the fuller modelling about the eyes and chin, and in the absence of taenia ends behind the ears. Furtwängler and Arndt agree in attributing the original to the school of Phidias, about the middle of the fifth century B.C. Amelung assigns it to a contemporaneous but distinct group which includes the Athena Albani. Roman work.

Inv. Albani, B 5.

Bottari, i. 57; Righetti, i. 87, 2; Armellini, iii. 314, 1; Arndt-Amelung, 435, 436; Furtwängler, *MW.*, p. 98, n. 1 = *MP.*, p. 66, n. 1 a.

Alin. 5986; And. 1547; B. 16557.

## 56. Greek portrait herm (pl. 55).

H. .45 m. Marble, *grechetto*. Restored: tip of nose, edges of ears, herm. The inscription LEODEMAS is modern, as was observed by Visconti.

Portrait of a Greek philosopher, probably of the close of the fourth century B.C., rather than (as Arndt thinks, *loc. cit.*, text to No. 369, 370, a replica of this head) of the third. The facial type is vulgar and unpleasing. Hair and beard (in short curls) are broadly treated, but there is much detailed modelling round the eyes.

The inscription may have been added on account of a supposed resemblance to a herm once belonging to the Cesi collection with the inscription . . . ΔΑΜΑΣ.

The head resembles that of Anaxarchus the Sceptic shown on a Contorniate in Paris (Sabatier, *Description générale des médaillons contorniates*, xv. 2), which, however, appears to be a forgery (Cohen, *Médailles Impériales*<sup>2</sup>, viii. 283; Pick, in Pauly-Wissowa, iv. 1155).

Inv. Albani, B 48.

Bottari, i. 61; Righetti, i. 95, 1; Armellini, iv. 397, 2; Visconti, *Icon. Gr.*, i, p. 264; Arndt-Bruckmann, 367-8.

## 57. Roman male portrait (pl. 55).

H. .53 m., head .32 m. Luna marble. Restored: nose, part of l. ear, neck, herm.

The head looks slightly to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The beard is in a thick mass of twisted curls. The hair is in long, fine sweeping locks. Very fair work. The hair and beard are drilled a little. The rendering of the hair, from its resemblance to portraits of Gallienus (cf. *Imp.* 76; *Colombe*, 27), dates the head to that age. The name Mettius Epaphroditus is quite arbitrary.

Bottari, i. 66; Righetti, ii. 141, 1; Armellini, iv. 416, 2; Bernoulli, *Gr. Ikon.*, ii, p. 202 (who compares Galleria 57, which is, however, Antonine).

## 58. Portrait herm of Plato (pl. 56).

H. .552 m. Greek marble. Restored: part of nose, tip of beard with herm. Eyebrows, lips, and beard are somewhat damaged.

A replica of the portrait of Plato identified by the inscribed herm in Berlin (*Beschr.*, 300). The skull is somewhat domed, the forehead less broad than in most examples; the strands of the beard are not very

sharply separated; the ears are prominent. Poor work, badly preserved. Described by Bottari as Herodotus.

Inv. Albani, B 52.

Bottari, i. 67; Righetti, i. 95, 3; Armellini, iv. 424, 1; *Bull. d. I.*, 1879, p. 232 (Helbig); *Jahrb.*, 1886, p. 75 (Winter); Helbig, i.<sup>2</sup> 493; Bernoulli, *Gr. Ikon.*, i, p. 160, n. 1, ii, p. 27 (2).

And. 1569; C.R. 742 XVI.

### 59. Roman male portrait (pl. 56).

H. .75 m. Greek marble. Restored: tip of nose.

The head, which represents a rather fierce-looking youth of about twenty, is turned to r. The eyebrows are indicated, and the eyes have iris and pupil incised. There is a slight beard indicated by incised lines. The hair is very long and falls down all over the head, covering the ears. It is worked almost entirely with the drill. The bust is Antonine in shape, since it includes a good portion of the upper arm. The treatment of the hair recalls heads of Lucius Verus (cf. *Imp.* 41). The head has been called Cecrops, Arminius (Braun), and Apuleius (Flasch). All these names are clearly wrong. All consider it a barbarian head. It seems, however, to owe nearly all its barbarian character to its hair. It may quite possibly be a portrait of some fop who wished to imitate Lucius Verus. In any case the bust must remain nameless. It is a fair specimen, though rather weathered, of the art of the later Antonine period.

Found near Naples (*Beschr. Roms, l. c.*). In the Galleria until 1839.

Mori, iv, Misc. 37, 2; Righetti, ii. 233, 1; *Beschr. Roms*, iii. 1, p. 164; Braun, p. 174; Armellini, i. 57, 2; Flasch, *Bull. d. I.*, 1873, p. 9; Bernoulli, *Röm. Ikon.*, i, p. 286; Friederichs-Wolters, 1566; Helbig, i.<sup>2</sup> 494.

Alin. 11795; And. 1543; B. 16550; M. 2593.

### 60. Greek portrait herm (pl. 56).

H. .61 m. Greek marble. Restored in plaster: nose and edges of ears. The beard has sustained damage, and may have been partly worked away. The herm is unbroken; the drapery passes behind the back and over the l. shoulder.

The original appears to have been of the early fourth century B.C. The face is square and massive, the hair short and curly, the beard short and close, leaving the lower lip free. The head was described by Bottari as a portrait of Thucydides, and Winter thinks it possible that it may be derived from the original represented by the inscribed double herm at Naples with some loss of the characteristic traits. Bernoulli believes it to be a Hellenistic portrait; but this seems inconsistent with the style.

Statins, pl. 37 (*apud Card. Caesium*); Bottari, i. 68; Armellini, iv. 424, 2; *Jahrb.* v (1890), p. 157 (Winter); Bernoulli, *Gr. Ikon.*, i, p. 183.

Alin. 11786; And. 1636; B. 16606.

### 61. Portrait herm of Aeschines (pl. 56).

H. .545 m. Greek marble. Restored: nose and most of herm (which had no drapery). Badly weathered.

<sup>1</sup> First recognized by Visconti as a replica of the portrait of Aeschines represented by the herm in the Vatican (*Sala delle Muse*, 502). Though

poorly preserved, it seems to have been well executed. Described as Thucydides in the early nineteenth-century guide-books.

Bottari, i. 69; Visconti, *Mus. Pio-Clem.*, vi, p. 53, note (b); Righetti, i. 127, 1; Armellini, iv. 345, 1; Arndt-Bruckmann, 119, 120; Collignon, ii, p. 351, fig. 179; Helbig, i.<sup>2</sup> 495; Bernoulli, *Gr. Ikon.* ii, p. 62 (3).

Alin. 27123; And. 1571; B. 16569.

## 62. Portrait bust of Metrodorus (pl. 56).

H. .55 m., with foot .728 m. Luna marble. Restored: tip of nose, edge of l. ear (in plaster: that of the r. ear is lost), name-plate and foot of alabaster. Some drapery lost on l. shoulder. The whole much worked over.

A replica of the portrait of Metrodorus identified by the next number. Bottari's plate, engraved before 1742, gives it as unknown, but in his text, written after the discovery of No. 63, it is described as Epicurus, and the same designation is given to it by Visconti. The true identification is suggested in the *Beschr. Roms* (iii. 1, p. 223). The shape of the bust dates it to the early Antonine period.

Bottari, i. 25; E. Q. Visconti, *Mus. Pio-Clem.*, vi, p. 51, note (a); Righetti, ii. 205, 2; Armellini, i. 13, 3; Bernoulli, *Gr. Ikon.*, ii, p. 131 (2).

## 63. Double herm of Epicurus and Metrodorus (pl. 56).

H. .6 m. Marble, *grechetto*. Restored: tip of nose, corner of herm of Metrodorus, l. eyebrow of Epicurus. The inscriptions are certainly authentic.

Epicurus (b. 342, d. 270 B.C.) is represented in advanced years. The high, narrow skull, aquiline nose, and contracted brows are characteristic features. Metrodorus, who was twelve years younger than his friend and master, and died at the age of fifty-three, resembles Epicurus in the form of the head (which may perhaps be set down to the artist), but has a smoother face and straight nose. Sieveking points out that the two portraits proceed from different schools; that of Epicurus is realistic, while that of Metrodorus has ideal traits. Fairly good work of the first to second century A.D. Discovered in laying the foundations of the portico of S. Maria Maggiore in 1742, and presented by Benedict XIV.

Buonaccorsi, *Lettera sopra la vera imagine di Epicuro* (1744); Bottari, i, p. 12; Mori, iii, Fil. 1; Helbig, i.<sup>2</sup> 496; Visconti, *Mus. Pio-Clem.*, vi, p. 50, *Icon. Gr.*, i, p. 111; Righetti, i. 127, 2; Armellini, i. 13, 2; Schuster, *Ueber die erhaltenen Portraits griechischer Philosophen* (1876), p. 23, Pl. IV, 4, 5; Bernoulli, *Gr. Ikon.*, ii, p. 123 (1), p. 131 (1), Pls. XVI, XVII; Sieveking ap. Christ, *Griechische Literaturgeschichte*, p. 994. See Addenda.

Alin. 11787; And. 1566; Inst. 127 (g; Epicurus, r. profile), 128 (g; Epicurus, full face).

## 64. Portrait bust of Epicurus (pl. 57).

H. .508 m., with foot .69 m. Luna marble. Restored: tip of nose, foot. Has been worked over, like No. 62.

Companion to No. 62; apparently by the same hand. The forehead is less deeply furrowed than in No. 63. Figured by Bottari as Mago (after a gem published by Faber, *Illustrium imagines*, Pl. 86), but afterwards recognized by him as Epicurus (cp. No. 62).

Inv. Albani, B 95.

Bottari, i. 30; Mori, iii, Fil. 26, 2; E. Q. Visconti, *Mus. Pio-Clem.*, vi, p. 51, note (a); Armellini, ii. 212, 2; Bernoulli, *Gr. Ikon.*, ii, p. 123 (2).

C.R. 742 XVII.

## 65. Inscribed portrait bust (pl. 57).

H. .49 m., with foot (in one block) .644 m. Parian marble. Restored: nose.

Portrait bust of a Greek, inscribed with the name Pythodoris; the feminine termination is curious, and may be a mistake for Pythodorus (Bottari, in the legend of his plate, suggested that Pythodorus, victor in the foot-race in the 103rd Olympiad, was represented). The head is crowned with a large laurel wreath, which no doubt indicates victory in a musical, literary, or athletic contest. The eyebrows, moustache, and hair on lower lip are roughly rendered with incised lines. The eyeballs are plain. The ears are very small. The bust is of Flavian shape. Poor work of the late first or early second century A.D.

Brought by the French merchant Fouquier from Ephesus to Marseilles (together with No. 25), where it was seen by Spon. Then acquired by Card. Albani.

Inv. Albani, B 40.

Spon, *Miscellanea*, iv, p. 137; Bottari, i, 73; *Beschr. Roms*, iii, 1, p. 223, No. 65; Righetti, i, 127, 3; Armellini, iv, 371, 1; Arndt-Bruckmann, 155, 156; Bernoulli, *Gr. Ikon.*, ii, p. 203, n. 1.

*I. G.*, xiv, 1205.

Alin. 27145; And. 1565.

## 66. Roman male portrait (pl. 57).

H. .71 m. Luna marble. In perfect condition; the bust, though broken through, has been set together again.

The head represents a man advanced in life. The eyebrows are indicated: the forehead is wrinkled: the modelling of the features is hard. The hair is in smooth, flat strands, curling at the ends over the forehead. The bust, which includes shoulders and chest, is Hadrianic in shape, and the hair is also Hadrianic (cf. *Imp.* 31, 32, 49), but the head is Trajanic. On the name-plate is an incised acanthus leaf. The foot is circular, with a scotia between two tori. On the lowest torus is inscribed:—

ΖΗΝΑΣ ΑΛΕΞΑΝΔΡΟΥ—ΕΠΟΙΕΙ

Cf. *Imp.* 49. Zenas was one of the artists from Aphrodisias who were active in Rome under Hadrian. The bust probably belongs to the transition from the Trajanic to the Hadrianic style.

[Zenas was most probably the father of the artist of *Imp.* 49, q. v. Brunn and others suppose the two signatures to be those of the same sculptor, but the difference in style is sufficiently noticeable to lend weight to the contrary view; cf. Loewy, *loc. cit.* The two busts (both of Luna marble) were almost certainly executed in Rome, not imported from Aphrodisias, as some have supposed other works of this school to have been; cf. Gauckler, *Comptes rendus de l'Académie des Inscriptions*, 1908, p. 228.—H. S. J.]

Once in the Aldobrandini gardens (Dati, *Vite de' pittori*, p. 118), then in the Albani collection. It stood in the Galleria until 1839. Traditionally known as Phocion.

Inv. Albani, A 29.

Mori, iv, *Misc.* 14, 2; Righetti, ii, 233, 3; Armellini, ii, 173, 2; Raoul-Rochette, *Lettre à M. Schorn*, p. 428; id., *Questions sur l'histoire de l'art*, p. 75; Stosch, *Pierres gravées*, pref. p. xii; Brunn, *Geschichte der griechischen Künstler*, i, p. 611.

*I. G.*, xiv, 1241; Loewy, *I. G. B.*, 383 a (further reff.).

And. 1579.

### 67. Roman male portrait (pl. 57).

H. .57 m., antique feet .38 m. Greek marble. Restored : nose, ears, two-thirds of bust, and foot.

The head looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair is long, the beard is short and curly. The work is very ordinary. The bust is of Hadrianic form. On the left shoulder is inscribed :—

AGATHONIS  
ERIT

As Bernoulli remarks, if the person represented was called Agathon, it is some Agathon unknown to fame.

Inv. Albani, B 133.

Mori, iii, Fil. 10, 1 ; Bottari, i. 9 ; Righetti, i. 141, 3 ; Armellini, i. 64, 1 ; Bernoulli, *Gr. Ikon.*, ii, p. 223.

### 68. Helmeted head (pl. 57).

H. .595 m., head .442 m. Greek marble. Restored : nose, bust with lower part of neck.

The head, representing, according to Bottari, Massinissa, King of Numidia, and according to Visconti Miltiades, is bearded and wears a helmet richly decorated with reliefs.

The helmet is of the so-called Attic type (cp. series of Athenian coins with the helmeted Athena), with rounded basin, pointed frontal, and short covering-brim at the back of the neck, leaving the ears free, without nasal and cheek-pieces. On the frontal is a star of two rows of eight rays and a central boss. From the crown to the occiput are the remains of a crest, and from the crown towards the forehead are traces of the fore-legs and haunches of a crouching animal with lion paws, seemingly a sphinx supporting the forepart of the crest. On each side parallel to the crest are winged animals, one female, in low relief, except for the head and neck and wings, which are disengaged. Both heads are destroyed, but from the clawed fore-feet they were apparently griffins. On each side, midway between the crest and the backs of the griffins, is a rough projection. It is tempting to think that these at one time supported subordinate plumes, but the oval outline and direction makes it more probable that they supported the tip of the griffins' wings. Below and behind the crest a branching spiral passes over the back of the basin above and below the griffins. On the brim at the neck are a pair of animals confronted and in relatively high relief, a bull kneeling on the right knee in the attitude of tossing, and a lion creeping towards him. They stand on a narrow rib which at its extremities turns up and branches. The likeness of this helmet, in form and in the details of the decoration, to that of the Athena Parthenos is striking.

The face is that of a man in the prime of life, vigorous and kindly in expression. The forehead has a marked furrow and is strongly built. The eyes are large and the edges of the teeth are visible between the parted lips. The hair is combed away, as it were, from the forehead and the cheeks, and overlaps the rim of the helmet in separate broad strands. The beard is formed of similar locks, the ends of which

curl up sharply, and lies close to the chin so as to show its form clearly.

There is a replica of this head in the Louvre (*Cat. Somm.*, 278; Furtwängler, *MP.*, pl. IV); that in the Palazzo Colonna, given as a third by Furtwängler (*MW.*, p. 122 = *MP.*, p. 90), is, as has been pointed out by Matz-Duhn, Amelung, and Petersen, a modern copy. The Louvre head, a herm in form, is much restored (the crest of the helmet, part of the frontal, part of the left brow, the nose, the upper lip, and a large part of the beard), and these restorations alter the expression considerably. Otherwise the two agree closely. The close correspondence in the form and decoration of the helmet to that of the Athena Parthenos, the general forms of the features, and the transitional archaism of the hair and beard, point to an Attic original somewhat later than the middle of the fifth century B.C. Furtwängler has attributed the original to Phidias himself. A decision on the individual represented, whether god, hero, or man, is difficult. The earlier authorities conceived the head to be a portrait, and Conze has upheld this view. But the type of the helmet, contrasting with the strategos helmet of the Corinthian type on the Pericles and its allied busts, and its decoration, resembling that on the Athena Parthenos and certain types of beardless Ares of fifth-century origin, suggest a god rather than a hero or man. Petersen has published a fragment in Vienna which he conjectures to belong to the reliefs of the Ara Pacis (*Ara Pacis Augustae*, pl. VIII, pp. 182, 190) bearing a similar bearded and helmeted head, and representing a deity, evidently Mars. The arrangement and many details on this frieze are closely derived from Attic prototypes, and the presence here of a Mars head with fifth-century B.C. characteristics and similar to the Capitoline head supports the view that the original was an Ares.

Roman work of the early Empire.

Probably the head described as Miltiades in Bianchini's inventory of the Museo Ecclesiastico of Clement XI (*Bull. Com.*, 1890, p. 276, No. 122, which is said to have been found in Ardea and to have been bought for 6 scudi): then in the collection of Card. Albani.

Inv. Albani, B 152.

Bottari, i. 77; Righetti, i. 141, 2; Armellini, iii. 322, 1; Conze, *Beiträge zur Gesch. der griech. Plastik*<sup>2</sup>, p. 9; Bernoulli, *Gr. Ikon.*, pp. 94-5, fig. 17; Petersen, *Ara Pacis Augustae*, p. 182, fig. 57; Arndt-Amelung, 437, 438; Helbig, i.<sup>2</sup> 497; Kekulé v. Stradonitz, *Strategenköpfe*, 1911, pp. 22 f., 37 f.

And. 1603; Inst. 918-920 (g; r. profile).

## 69. Greek ideal portrait herm (pl. 57, 58).

H. .49 m. Greek marble. Restored: nose and part of neck. The upper edge of the diadem (or fillet) is broken off; the hair is damaged in parts and worked away at the lower edge, the r. extremity of the fillet broken off.

Bearded head, wearing long hair bound up at the back, and encircled with a fillet or diadem (it is uncertain which, as the upper edge is lost), through which is drawn, close to either extremity, what appears to be a strand of hair (so Arndt) or a woollen band. Possibly the copyist misunderstood his original, an ideal type of the middle of the fifth century B.C., the significance of which there is no means of determining.

The copy is of the second century A.D. (drill-work in hair) and some-

what lifeless in execution. Traditionally designated by the name of Massinissa.

Inv. Albani, B 69.

Bottari, i. 78; Armellini, iii. 322, 2; Arndt-Amelung, 439, 440, text, ii, p. 34.

### 70. Portrait herm of Antisthenes (pl. 58).

H. .602 m. Greek marble. Restored: hair on top of head, nose, l. eyebrow (in plaster), herm. Surface in poor preservation.

A replica of the portrait of Antisthenes identified by the inscribed herm from Tivoli in the Vatican (*Sala delle Muse*, 507). Careless but effective work. Until the discovery (in 1774) of the Vatican herm this head and its replicas bore the traditional designation of Carneades, since one of them was placed on a herm inscribed with that name (Statius, pl. 14). If the type is derived from a contemporary portrait it must have been modified at a later date (perhaps, as Sieveking suggests, in the time of Lysippus). Found in the Via di S. Croce in Gerusalemme in 1741, and presented by Benedict XIV (inscr. on herm). Bottari, vol. i (1748), p. 36, speaks of it as discovered *ante hos duos annos*, but his text was written some years before the publication of the volume.

Bottari, i. 79; Visconti, *Mus. Pio-Clem.*, vi, p. 53, note (b); Righetti, ii. 205, 1; Armellini, iii. 326, 1; Bernoulli, *Gr. Ikon.*, ii, p. 5 (3); Sieveking, ap. Christ, *Griechische Litteraturgeschichte*<sup>4</sup>, p. 993.

And. 1509.

### 71. Greek portrait herm (pl. 58).

H. .545 m. Greek marble. Restored: nose. In parts worked over.

The original was a good portrait of the late fourth century B.C. A replica, formerly in the Giustiniani-Recanati collection at Venice, now at Ny-Carlsberg (Arndt-Amelung, 1131), has a palm-branch represented in relief on the herm, which probably indicates victory in a poetical or musical contest.

The head is turned slightly to the right. Good work.

Described by Bottari as L. Junius Rusticus, from a supposed resemblance to the herm with a forged inscription figured by Ursinus, pl. 69; cp. Huelsen, *Röm. Mitth.*, 1902, pp. 317 ff.

Bottari, i. 23; Mori, iii, Fil. 19, 2; Righetti, i. 197, 3; Armellini, ii. 129, 2; Arndt-Bruckmann, 613, 614; Bernoulli, *Röm. Ikon.*, i, p. 184.

### 72. Greek portrait herm (pl. 58).

H. .475 m. Luna marble. Restored: tip of nose. The edges of the ears are broken.

Replica of the type exemplified by *Imp.* 82. In style it closely reproduces the bronze technique of the original. The eyebrows are rendered with incised lines; the eyelids meet at an acute angle without overlapping; there are marked furrows in the upper part of the forehead. The original was a Greek philosopher of the fifth century B.C., and the type is one of the earliest examples of realism in portraiture. Arndt's suggestion that it is a Roman ideal creation cannot be accepted. Hard work. See next No.

Once in the Giustiniani collection, then doubtless in that of Card. Albani.

Drawing at Eton, Topham collection, Misc. (c), B n 9, fol. 20.

Galleria Giustiniani, ii. 16, 1; Righetti, i. 188, 1; Helbig, 1.<sup>2</sup> 499.

**73. Greek portrait head (pl. 58).**

H. .37 m., with foot .49 m. Luna marble. Restored: part of nose and l. ear, foot. The head was made for insertion in a statue.

Cp. previous No. The eyebrows are not plastically rendered; the upper eyelid overlaps the lower. The treatment of the beard is somewhat less formal than in No. 72, and the copy is less true to the original.

Arndt-Bruckmann, 683, 684.

**74. Roman male portrait (pl. 58).**

H. .76 m., bust .63 m. Luna marble. Restored: tip of nose, edge of l. ear; foot modern.

The head looks to r.: it represents a man advanced in life. The eyes have iris and pupil incised. The beard is short, and rendered with great detail, and on the throat with twisted curls. The hair is long and thick and shows slight traces of drill. The whole much worked over. The style shows it to be of the middle of the third century A.D., cf. *Imp.* 74-6. The name Domitius Ahenobarbus is rightly disregarded by Bernoulli.

In the eighteenth century this head was in the Sala delle Colombe, then in the Galleria, whence it was removed by Melchiorri to its present position.

Mori, iv, Misc. 11, 1; Armellini, ii. 184, 1; Bernoulli, *Röm. Ikon.*, i, p. 199; Helbig, i.<sup>2</sup> 500 (described as Thucydides).

And. 1493.

**75. Portrait of Cicero (?) (pl. 58, 59).**

H. .93 m., head .36 m. Greek marble. Restored: bust and foot. The head has been much cleaned, the bust patched in several places.

Portrait of a man past middle age, somewhat bald on forehead and temples; the forehead is wrinkled and there is a prominent bar above the eyebrows; the nose is somewhat aquiline and broad at the bridge, the cheeks sunken. The head is slightly turned to l., the muscles of the neck strongly marked. The eyebrows are slightly indicated, the mouth a little open, the lower lip full.

The identification of this head (which was supposed by Visconti to represent Maecenas) as a portrait of Cicero rests on its similarity with the inscribed bust in Apsley House (Visconti, *Icon. Rom.*, i, pl. XII, 1, 23). There is no reason to doubt (with S. Reinach, *Rev. Arch.*, 1899, i, p. 126) the genuineness of the inscription on this bust; but the head has been much restored, including nose, mouth, and chin, so that the profile is without iconographic value. Furtwängler, however (*Die antiken Gemmen*, iii, p. 351 n.), somewhat exaggerates the extent of the restorations on the r. side of the face. Enough remains of both cheeks and eyes (as well as the top and back of the head) to make it practically certain that our head, though derived from a different original, represents the same subject as that in Apsley House. The head in Madrid (Bernoulli, *Röm. Ikon.*, i, pl. X), together with its inscription, is a modern copy from the Apsley House bust. Formerly in the Barberini collection, then in that of Card. Albani.

Inv. Albani, A 27.

Tezi, *Aedes Barberiniana* (1642), pp. 174, 197; De la Chausse, *Romanum Museum*, i. 82, Pl. VII; Bottari, i. 82; Righetti, i. 197, 2; Visconti, *Icon. Rom.*, i,

p. 175, n. 3, p. 195, Pl. XII, 7, 8; Armellini, iii. 328, 2; Bernoulli, *Röm. Ikon.*, i, p. 139, Pl. XII; Arndt-Bruckmann, 254, 255; Helbig, i.<sup>2</sup> 501.

Alin. 27119; And. 1545, 3986 (head); B. 16556; M. 2594.

## 76. Roman male portrait (pl. 59).

H. .60 m. Luna marble. Bust has been broken and set together again. Foot was made separately; otherwise head, bust, and foot are complete.

The head looks to l.: the eyes have iris and pupil incised, and the eyebrows are indicated. The hair and beard are rendered by frequent incisions over a rough surface. The face is polished: the l. shoulder is higher than the r., on which a tragic mask is incised. The working of the hair is typical of the time after Severus Alexander, cf. *Imp.* 62-6. Bernoulli rightly doubts the traditional identification of the head with Terence, due to the erroneous supposition that the place of its discovery was near to the spot where he had a villa (see below). It may represent a tragic poet of the period, or, as Gercke and Helbig think, a tragic actor. Marx's conjecture that the type is derived from a painting of Aristarchus by Dionysius Thrax, 'with Tragedy on his breast' (*E. M.* p. 277, 53), is most improbable. Found in 1826 (*Giornale Arcadico*, 1826, p. 106) in the excavations carried on by G. D. di Puccio (*Atti del Camerlengato*, Tit. iv, fasc. 145 and 517) in the Vigna delle tre Madonne on the NE. side of the Via Latina, a quarter of a mile from the Porta Latina, in a sepulchral chamber, together with the inscription *C. I. L.* vi. 29152 (*Ann. d. I.*, 1840, p. 97), and therefore at a considerable distance from the site of Terence's villa (*via Appia ad Martis villam*, Suet. ed. Roth., p. 294). Brought into the Museum in 1839 (Melchiorri, *Ann. d. I.*, 1840, p. 97 (9), *Lettera al Sig. De Witte*, p. 9 (10)).

Melchiorri, *Ann. d. I.*, 1840, Pl. G., p. 101; Armellini, ii. 187, 2; Braun, p. 170, No. 40; Bernoulli, *Röm. Ikon.*, i, p. 67, fig. 5; id., *Gr. Ikon.*, ii, p. 180; Marx, *Interpretationum hexas*, No. 4 (Rostocker Lektionskatalog, 1888-9); Gercke, *Jahrb.*, v (1890), Anzeiger, p. 56; Helbig, i.<sup>2</sup> 502; *B. S. R.*, iv, p. 22.

Alin. 11788; And. 1630.

## 77. Greek ideal portrait herm (pl. 59).

H. .58 m. Parian marble. Restored: nose, piece of fillet, neck, and herm. Part of the hair at the back is lost. The head is not set straight on the herm.

This and the two following Nos. are examples of a type the replicas of which, eleven in number, are enumerated by Bernoulli, *Gr. Ikon.*, i, p. 26, 4.<sup>1</sup> The original was evidently an ideal portrait such as that of Homer, and is a replica (with slight variations) of the type represented by Nos. 78, 79, which were conjectured by Visconti to be portraits of Homer, on the ground of their resemblance to the portrait of Homer shown on coins of Amastris in Paphlagonia (Imhoof-Blumer, *Porträtköpfe auf Münzen hellenischer und hellenistischer Völker*, viii. 25, p. 68). This view is accepted by Helbig. Wolters proposes to identify the heads as portraits of Hesiod; they have, in fact, some resemblance to the figure of that poet on the mosaic of Monnus at Trier (*Antike Denkmäler*, i, pl. 42). Bernoulli suggests that they may be portraits of Pythagoras; but it will be seen that he is represented by No. 80. The present No. is a poor copy of the later Antonine age; the treatment of the ears is notably

<sup>1</sup> A replica, with shaft complete, found at Naples, is figured by Sogliano, *Notizie degli Scavi*, 1892, p. 114.

defective. The drill is used freely in parts. The rolled fillet, which is knotted at the back and has its crossed ends hanging loose, has no precise parallel. Neither Bottari nor Visconti recognized the identity of type between this head and the following Nos., and Bernoulli treats it as doubtful. It is, however, rightly insisted on by Helbig.

Inv. Albani, B 31.

Bottari, i. 51; Mori, iii, Fil. 40, 1; Armellini, iii. 293, 1; Helbig, i.<sup>2</sup> 503; Bernoulli, *Gr. Ikon.*, i, p. 26, n. 4. For the type see ref. on No. 79.

### 78. Greek ideal portrait herm (pl. 59).

H. .485 m. Luna marble. Restored: nose and mouth, r. eyebrow, patch of plaster in l. cheek. Part of beard lost. Pupils rendered by incised circle touching edge of upper eyelid.

Replica of No. 77 (q. v.), with plain fillet. Bad work. Bottari, who did not recognize the identity of subject between this head and the preceding No., described it (as well as No. 79) as Apollonius of Tyana.

Bottari, i. 52; Visconti, *Icon. Gr.*, i, p. 5, n. 2; Bernoulli, *Jahrb.*, 1896, p. 164 (2); id., *Gr. Ikon.*, i, p. 26, n. 4 (2); Helbig, i.<sup>2</sup> 504.

Alin. 27107.

### 79. Greek ideal portrait herm (pl. 59).

H. .52 m. Greek marble. Restored: tip of nose, both edges and lower part of herm.

Cp. Nos. 77, 78. This example is the most carefully worked of the three. It has a plain fillet, round which curls of hair twine themselves in places. The locks are engraved with incised lines, a detail which (like the careful but somewhat lifeless workmanship) points to the time of Hadrian.

Bottari, i. 53; Mori, iii, Fil. 40, 2; Visconti, *Icon. Gr.*, i, p. 5, Pl. I, 3, 4; id., *Mus. Pio-Clem.*, vi, p. 33, note (e); Righetti, i. 188, 2; Armellini, iii. 293, 2; Baumeister, i, p. 199, fig. 576; *Jahrb.*, v (1890), pp. 213, 314 (Wolters); ib., xi (1896), p. 164 (Bernoulli); *Mélanges Weil*, p. 407 (Reinach); Helbig, i.<sup>2</sup> 504; Bernoulli, *Gr. Ikon.*, i, pp. 21, 26, n. 4 (1), 76, Pl. III, ii, p. 199.

And. 1519.

### 80. Portrait herm of Pythagoras (pl. 59).

H. .493 m. Greek marble. Restored: nose, lower part of herm. Eyeballs patched with plaster.

The portrait represents a man in middle life with broad, flat skull, wrapped with a kerchief knotted turban-wise over the r. ear, wearing whiskers, moustache, and pointed beard. The original belonged to a period not later than the middle of the fifth century B.C.,<sup>1</sup> and has been somewhat unintelligently rendered by the copyist, who has misunderstood the treatment of the hair. It was called Archytas by Bottari, but has been identified by Mrs. Esdaile as Pythagoras, from its resemblance to a head on a contorniate in Paris (Sabatier, *Description générale des médaillons contorniates*, xv. 1; Visconti, *Icon. Gr.*, xvi. 3). The turban indicates Pythagoras' adoption of Oriental manners. It is also found in a bronze head from Herculaneum, at Naples (Arndt-Bruckmann, 153-4), which, however, seems to represent a different individual. The traditional designation of this head as Archytas was suggested by Bottari (*loc. cit.*,

<sup>1</sup> A head of the bearded Dionysus in the Vatican (*Museo Chiaramonti*, 44), though evidently somewhat later, is closely parallel in style and manner, and may represent work of the same artist.

text), and adopted in *Descr.* 1750. Visconti conjectured that a physician was indicated by the turban.

Formerly in the Giustiniani collection, then in that of Card. Albani.  
Inv. Albani, B 83.

Galleria Giustiniani, i. 38, 1; Bottari, i. 88; Visconti, *Mus. Pio-Clem.*, vii, p. 97; *ib.*, *Icon. Gr.*, i, p. 151, n. 4; Bottari, i. 88 (incog.); Arndt-Bruckmann, 151-2; *Icon. Gr.*, i, p. 276 n.; Righetti, i. 188, 3; Armellini, iv. 338, 3; Bernoulli, *Gr. Ikon.*, ii, p. 17; *B. S. R.*, iii, pp. 307 ff. (Macdowall).

And. 1522.

### 81. Greek portrait herm (pl. 60).

H. 595 m. Luna marble. Restored: tip of nose, edges of ears, edge of l. side of herm.

Copy of a Greek portrait of the late fourth century B. C., perhaps an ideal representation of an early philosopher. The long, curling strands of hair and slightly open mouth are noticeable. The head bears a certain resemblance to the Periander of the Vatican (*Sala delle Muse*, 531; Arndt-Bruckmann, 375, 376), and is a work of the same school (cp. Nos. 86, 87), though scarcely to be regarded (with Visconti) as representing the same person. On the herm are traces of the modern legend ARISTIDE.

Formerly in the Cesi collection, then doubtless acquired by Card. Albani, but not to be identified in the inventory.

Bottari, i. 49; Mori, iii, Fil. 39, 1; Visconti, *Mus. Pio-Clem.*, vi, p. 39; Armellini, iii. 277, 1; Bernoulli, *Gr. Ikon.*, i, p. 44.

And. 1613.

### 82. Greek portrait herm (pl. 60).

H. 56 m. Greek marble. Restored: tip of nose, herm.

The original, which is not very well reproduced—there is coarse drill-work in the beard—was a fine work of the early fourth century B. C. It represents a man of advanced years with high bald head, contracted brows, and long beard, the strands of which curl at the tips. The bony process at the edge of the l. brow is emphasized. The head was identified—chiefly on account of its baldness—as Aeschylus by Melchiorri; but it wears no fillet, nor are the features those of a poet. The bony formation noted above is said to be characteristic of calculators, and Studniczka has conjectured that the head may be a portrait of Xenocrates, while Möbius suggests the name of Archimedes. Bernoulli is inclined to accept Kroker's suggestion that Phidias is represented. The original has been dated in the fifth century by Arndt and Brunn, claimed for the School of Silanion by Winter, and placed in the latter part of the fourth century by Studniczka.

Formerly in the Giustiniani collection; doubtless acquired by Card. Albani, but not to be identified in the inventory. Formerly in the Salone; transferred by Melchiorri to its present position.

Galleria Giustiniani, ii. 38, 2; Bottari, i. 46 (undraped); *Mon. d. I.*, v. 4; Melchiorri, *Bull. d. I.*, 1843, p. 73; *id.*, *Lettera al Sig. de Witte*, p. 10 (14); Armellini, iv. 343, 2; Welcker, *Alle Denkmäler*, v, p. 96; Friederichs-Wolters, 487; *Berl. Phil. Wochenschrift*, 1885, p. 397 f. (Kroker); Arndt-Bruckmann, 111, 112; *Jahrb.*, 1890, pp. 162 ff. (Winter); *Münchener Berichte*, 1892, p. 668 (Brunn); Helbig, i.<sup>2</sup> 506; *Neue Jahrb. kl. Alt.*, 1900, pp. 166 ff., Pl. I (Studniczka and Möbius); Bernoulli, *Gr. Ikon.*, i, p. 103 f., fig. 20; Sieveking ap. Christ, *Griechische Literaturgeschichte*<sup>1</sup>, p. 986.

Alin. 11789; And. 1570; B. 16568; C.R. 742 XVIII.

## 83. Portrait bust of a barbarian (pl. 60).

H. .385 m., with foot (in one block) .486 m. Greek marble, grey in colour, but not *bigia*. Restored: tip of nose, piece of foot. The beard is somewhat damaged: the surface has acquired a considerable patina in parts. There is a raised label for an inscription, which, however, is wanting.

The portrait represents a man in early middle life with hair parted in the middle and falling in flowing locks over the ears and neck, and thick curling beard, whose features are neither Greek nor Roman in type. The style and workmanship (hair much undercut, iris and pupil incised) point to the middle of the second century A.D., and the type finds its nearest parallel in the portraits on coins struck by the kings of Bosphorus. The rulers whose reigns correspond with the date of this head are Ti. Julius Rhoemetalces (A.D. 131/2-153/4) and Ti. Julius Eupator (A.D. 154/5-170/1), and there appears to be a reference to a dispute between them in the Life of Antoninus Pius, c. 9, *Rimetalcen in regnum Bosporanum audito inter ipsum et curatorem negotio remisit*, where Latyschew (*Berliner Berichte*, 1895, p. 510) seems to be right in conjecturing *Eupatorem*. The portrait may have been executed in Rome when Rhoemetalces was pleading his cause before Antoninus Pius. There are two replicas in black marble, (a) at Modena (*Röm. Mitth.*, 1901, Pl. VIII), with the inscription ΕΥΡΕΠΙΔΗΣ, a forgery by Ligorio (Huelsen, *loc. cit.*, p. 135, 65\*), and (b) at Florence (Arndt-Bruckmann, 305, 306), with an inscription variously read, but almost certainly ΟΜΗΡΟΣ, which likewise appears to be a forgery by Ligorio (Huelsen, *loc. cit.*, p. 195, 115\*). These two busts are said by Ligorio (*Taur.*, vol. xxiii, f. 78, *Neap.*, vol. vii, p. 414) to have been found on the Aventine; but there seems to be no record of the discovery of this head. The use of a dark material and the style (especially the undercutting of the hair) recall the mannerisms of the School of Aphrodisias (cf. *Salone*, 2, 4).

Bottari, i. 62; Righetti, ii. 211, 3; Armellini, iv. 406, 1; *Arch. Zeit.*, 1877, p. 68 (Dütschke); id., 1880, p. 36 (Mommson); *Bull. d. L.*, 1879, p. 73; *Hermes*, xvii, pp. 134 ff. (Robert); Arndt-Bruckmann, 305, 306; Amelung, *Florentiner Antiken*, p. 87; *Röm. Mitth.*, 1901, p. 135 (Huelsen); Bernoulli, *Gr. Ikon.*, i, p. 150.

## 84. Greek portrait herm (pl. 60).

H. .515 m. Greek marble. Restored: nose, top of head, neck with herm (on which the head is badly set).

Bad copy of a Greek portrait of the late fourth century B.C. The face is oblong, the hair and beard are in long, coarse strands; those of the beard form parallel divisions, for which cp. the inscribed herm of Herodotus in Naples (Bernoulli, *Gr. Ikon.*, i, Pl. XIX). At the sides the hair falls over and completely covers the ears.

Bottari, i. 41; Mori, iii, Fil. 35, 1; Armellini, iii. 235, 1.

## 85. Beardless male herm (pl. 60).

H. .475 m. Marble, *grechetto*. Restored: almost the whole of the nose, the front and back angles of the herm on its r. side. The back edge on the l. side has been cut away. The hair above the forehead is damaged.

This head, of fine type and strong build, is crowned with a rich growth of hair bound with a circlet, which divides the hair on the crown from the fringe. On the crown the hair is cut in freely waving strands, with incised surfaces, and in more than one layer. The fringe is parted in the middle line, and the locks on the brow are shorter, more lightly curled, and

arranged with a slight asymmetry. The ears are covered, and the locks from the crown tumble on the neck and shoulders. Here and there the ends of the locks are twisted into tight curls, drilled in the centre. The face, without being of fine execution, is carefully, even subtly, modelled, especially on the forehead and about the eyes. The eyes are wide open, the upper lid much arched, and the lower lid relatively straight. The mouth is closed and the upper lip bow-shaped. The lower part of the face is heavy and the chin prominent. The neck is unbroken, heavy, and short, and from the horizontal folds might be judged to be female in form. But the bust was cut as a herm, in which case the neck is frequently shaped and modelled carelessly.

From the treatment of the hair and the character of the features the head can be compared with certain Apollo types (e.g. *Salone*, 30, and a head in the Museo delle Terme, Brunn-Bruckmann, 462), and is a copy of a Greek original of about 450 B.C. Furtwängler classes it with the above-mentioned Apollo in the *Salone* and the *Athena Albani*, and attributes the originals of these and other works to an Attic sculptor of that date, contemporary with Phidias. Amelung (*Vat. Cat.*, i, p. 38) regards a bust in the Braccio Nuovo (No. 24) as a modified copy of the same original, and accepts the above comparisons and date.

Good Roman copy of early Imperial times.

Bottari, i. 83; Armellini, iii. 330, 1; Arndt-Amelung, 441, 442; Furtwängler, *MW.*, p. 83, fig. 4, and p. 115 = *MP.*, p. 54, fig. 11 and p. 81; Helbig, i.<sup>2</sup> 507. Inst. 129 (g).

### 86. Greek portrait herm (pl. 60).

H. .55 m. Greek marble. Restored: tip of nose, a piece of the l. side of the head, together with the upper edge of the ear, the lower part of the herm.

Portrait of a Greek philosopher of about 400 B.C. The tufts of hair over the centre of the forehead and short wrinkles above the contracted brows are characteristic features; the modelling, notably of the forehead and the parts about the mouth, is poor and hard. The head wears a strong resemblance (especially in the features noted above) to the bronze bust inscribed ΖΗΝΩΝ at Naples (Bernoulli, *Gr. Ikon.*, ii, Pl. XVIII), and is possibly a replica of the type. Zeno of Citium, the Stoic (331-264 B.C.), is probably the subject, rather than Zeno of Sidon, the Epicurean, a philosopher of the first century B.C., as has been conjectured on the ground that the bronze bust was found in the villa at Herculaneum together with those of other Epicureans (cp. Gercke, *Jahrb.*, v (1890), Anzeiger, p. 55).

Bottari, i. 4 (not i. 6, as Bernoulli states); Mori, iii, Fil. 72; Armellini, i. 35, 2; Bernoulli, *Gr. Ikon.*, ii, p. 140 (3).

### 87. Greek portrait herm (pl. 60).

H. .543 m. Luna marble. Restored: nose, edges of ears, herm. The lower part of the beard is damaged.

Portrait of a Greek philosopher of the early Hellenistic period, similar in style to the previous No. The modelling of the copy is poor. Bernoulli enumerates this head amongst those which he believes to represent Hermarchus, from their resemblance to the inscribed bronze bust at Naples (Bernoulli, *Gr. Ikon.*, ii, Pl. XIX A), but it bears a closer resemblance, especially in the treatment of the hair and beard, to the bronze

bust at Naples generally identified as Metrodorus (Comparetti and De Petra, *La Villa Ercolanese*, Pl. XII, 2).

Inv. Albani, B 75.

Bottari, i. 6; Mori, iii, Fil. 8, 1; Armellini, i. 49, 1; Bernoulli, *Gr. Ikon.*, ii, p. 140 (3).

### 88. Greek portrait herm (pl. 60).

H. .555 m. Luna marble. Restored: lower part of nose (in plaster), lower part of herm.

Portrait of a man of advanced years, with high bald forehead, deeply furrowed with wrinkles, hair in thick tufts, whiskers and short beard as well as a roll of hair below the chin (cp. No. 90). The head is turned to the r., the expression is severe. Good, characteristic work, after a bronze original of the fourth century B.C. The head was at one time set on a herm bearing the inscription ΕΠΙΚΟΥΡΟΣ, which Bottari recognized to be a forgery. It is now set on a herm with no inscription. Bottari suggested that the head might be a portrait of Lysias (cp. Nos. 13, 14).

Formerly in the Giustiniani collection, then in that of Card. Albani.

Inv. Albani, B 11.

Galleria Giustiniani, ii. 34, 2; Bottari, i. 11; Mori, iii, Fil. 11, 1; Arndt-Bruckmann, 581, 582; Armellini, i. 76, 1; Bernoulli, *Gr. Ikon.*, ii, p. 123, n. 10.

### 89. Greek portrait herm (pl. 60).

H. .51 m. Luna marble. Restored: part of the back of the head, nose (in plaster), herm. In poor preservation.

Carelessly executed portrait of a man of advanced years, with hair somewhat thin at the temples, confined by a narrow fillet tied in front, forehead much wrinkled, narrow eyes, short whiskers and beard summarily indicated, sinewy neck with prominent Adam's apple. It probably represents a poet of the early Hellenistic age.

Inv. Albani, B 90.

Bottari, i. 74; Armellini, iv. 371, 2.

### 90. Greek portrait herm (pl. 60).

H. .553 m. Greek marble. Restored: nose, upper lip, almost the whole herm.

A poor copy, badly preserved, of an excellent work of the same school as No. 88 (q.v.), which it resembles in the characteristic treatment of the beard; it is scarcely probable, however, that (as suggested by Arndt) it represents the same person.

Arndt-Bruckmann, 583, 584.

### 91. Roman male portrait of late Republican date (pl. 60).

H. .535 m., head .37 m. Greek marble. Restored: edges of ears. Head was made to set in a statue. Foot of *porta santa* is modern.

The head looks down to l. The head is half bald; the hair is in fine, close clinging, slightly waving strands. The modelling of the face is close and accurate. The waxen style is still discernible, but the head shows the beginning of a marble style.

Good work, and in very good condition.

Inv. Albani, B 174 (?) (*busto di Giulio Cesare*).

Bottari, i. 85; Armellini, iii. 330, 2.

## 92. Roman male portrait (pl. 60).

H. .51 m., head .23 m. Luna marble. Restored: tip of nose, both ears, herm. A piece has been split off the back of the head, but reset.

The head looks straight before it. The eyes have iris and pupil incised. The hair lies close to the head in long sweeping locks. The eyebrows are indicated, and are very thick. The beard is short and pointed; it is composed of fine, carefully arranged, small locks. In style and rendering this head strongly resembles portraits of Hadrian (cp. *Imp.* 31, 32).

Good, characteristic work.

Inv. Albani, B 3.

Armellini, iv. 345, 2.

## 93. Greek portrait herm (pl. 60).

H. .53 m. Marble, *grechetto*. Restored: nose, part of r. side of herm.

Portrait of a man of advanced age, with long hair almost covering the ears, and falling on the shoulders. Smooth strands of hair radiate from a central point at the back of the head, and break into curls over the forehead as though confined by a fillet, which may in fact have been present in the original (cp. No. 30). The beard is parted in the middle. The head looks slightly upwards. In style it resembles Nos. 13, 14, 70 (Antisthenes).

Bad work of the Antonine period (eyebrows indicated by incised lines, iris and pupil incised).

Bottari, i. 45; Mori, iii, Fil. 37, 1; Armellini, iii. 257, 1.

Alin. 11779.

## 94. Bearded herm (pl. 60).

H. .575 m. Greek marble, *grechetto*. Restored: part of nose, almost the whole of the front surface of the beard from the lip to its lower edge, all the herm. The surface has been much corroded.

The head, though of superficial execution, repeats the transitional severe Greek type. A flat ring or taenia encircles the head, pressing into the hair of the forehead and temples and leaving a deep depression in the hair above the neck, though the circlet itself is not defined beyond the temples. The crown in profile is long and somewhat flat. The hair is close-fitting on the crown, except for a few superficial locks near the centre, and from that point to the diadem on the forehead. Below the diadem the locks are cut more freely and in higher relief, though in a pattern strictly symmetrical. The beard, though disguised by the restoration, arises gradually from the cheeks, clings closely to the frame of the jaws, and is without definitely cut edges except at its lower end. The locks are slightly incised, but neither the beard nor the hair-fringe have the pronounced tight curls of the archaic herms. The forehead is low and smooth, the sockets of the eyes shallow, and the lids defined by sharp lines. The head presents that contrast between the simplicity of the modelling and the fullness and richness of the hair so frequent in works judged to be just before the middle of the fifth century B.C. Arndt notes a second replica in Stockholm, and a third in Madrid (Arndt-Amelung, 1651, 1652). The series may be compared with an original

head from Athens in the Ny-Carlsberg collection (*Cat.*, 1907, 514, Pl. 39).

Fair work of the early Empire.

Inv. Albani, B 43.

Bottari, i, 50; Mori, iii, Fil. 39, 2; Armellini, iii, 277, 2; Arndt-Amelung, 443, 444, text, ii, p. 34.

### 95. Greek portrait herm (pl. 60).

H. .42 m. Greek marble. Restored: nose, r. ear, patch of hair (in plaster). Surface badly weathered.

A poor copy, badly preserved, of a type represented by several replicas, and believed by Wolters (Friederichs-Wolters, 1308), Winter (*Jahrb.*, v, 1890, p. 160), Arndt (Arndt-Bruckmann, 31, 32), and others to be a contemporary portrait of Sophocles.

The head wears no fillet, and probably represents a historian or philosopher rather than a poet. On a double herm in the Louvre (*Cat. Somm.*, 84; D'Escamps, *Musée Campana*, Pl. 46) it is coupled with a portrait resembling the so-called Aristophanes of the double herm at Bonn (Arndt-Bruckmann, 124), who is there joined with Menander.

Bottari, i, 47; Mori, iii, Fil. 8, 2; Armellini, i, 49, 2; Bernoulli, *Gr. Ikon.*, i, 142 (1).

### 96. Greek portrait herm (pl. 60).

H. .57 m. Greek marble. Restored: tip of nose, edges of ears, herm. The inscription  $\Lambda\Upsilon\Upsilon\Upsilon\Upsilon\Lambda\Upsilon\Upsilon$  is modern.

The head seems to be a copy of the bronze original represented by the herm of Lysias at Naples (Bernardi, *Gr. Ikon.*, ii, Pl. I, Arndt-Bruckmann, 131, 132). The artist has slavishly followed the technique of the original, as may be seen in the treatment of the hair, the wrinkles on the forehead, and the sharp edges of the eyelids and lips. Poor, hard work. Bottari (*loc. cit.*, legend under plate) recognizes the inscription as modern, and rejects the identification with Lysias.

Inv. Albani, B 26.

Bottari, i, 31; Mori, iii, Fil. 27, 1; Armellini, ii, 169, 1; Arndt-Bruckmann, 133, 134; *Jahrb.*, v, 1890, p. 162 (Winter); Bernoulli, *Gr. Ikon.*, ii, p. 2; Sieveking ap. Christ, *Griechische Literaturgeschichte*<sup>4</sup>, p. 990; Studniczka, *Bildniss des Aristoteles*, p. 27, n. 12.

### 97. Portrait herm of Theophrastus (pl. 60).

H. .525 m. Head of Luna marble, herm of *alabastro sardonico*. Restored: nose, edges of ears, piece of neck, herm. Patches of plaster about r. cheek and eyebrow.

Identified by Arndt as a replica of the inscribed herm of Theophrastus, found in the so-called 'Villa of the Pisones' at Tivoli (*Röm. Mitth.*, 1901, p. 161, No. 17), and now in the Villa Albani (Helbig, i.<sup>2</sup> 782). In the present example the face is somewhat narrower, the lips thinner, and the whiskers fuller. The head is badly preserved, but was probably more characteristic than the Albani herm. Theophrastus was born 372 B.C., succeeded Aristotle as head of the Peripatetic School in 322 B.C., and died in 287 B.C. The original of the portrait seems to date from the close of the fourth century.

Bottari, i, 75; Arndt-Bruckmann, 233, 234; Bernoulli, *Gr. Ikon.*, ii, p. 100; Sieveking ap. Christ, *Griechische Literaturgeschichte*<sup>4</sup>, p. 993.

## 98. Seated male statue (pl. 73).

H. 1.70 m. Greek marble. Restored: part of r. shoulder and r. upper arm, r. hand with roll, l. forearm (except a piece with fingers), l. leg, patches on drapery, corners of cushion, legs of chair.

A man is seated on a chair with a high back: on the seat is a cushion. He wears a tunic and a toga over his l. shoulder and about the lower limbs. The r. hand, which seems to be restored correctly, rests on the knees; the l. on the cushion. The r. foot is drawn back behind the l., which rests on a footstool. Both feet wear sandals. Moderate work: from traces of drill work in drapery, probably of second century A.D. Amelung (*op. cit.*) traces the motive of the figure to a Greek original of the fourth century B.C., a statue of Moschion, a poor copy of which is at Naples (Amelung, p. 186, fig. 99). The motive was popular, since it appears in the Ludovisi statue by Zenon of Aphrodisias (Schreiber, *loc. cit.*, p. 16), and in a statuette at Florence (Uffizi, 289). The two seated statues in the Vatican should also be compared (*Galleria delle Statue*, 271, 390).

The head on this statue [H. .32 m. Greek marble. Restored: nose] does not belong to it, as Schreiber pointed out.

It looks to r.; the eyes have iris and pupil incised. The face is clean shaven. The hair lies close to the head in slightly curling coarse locks. The head, from its style, and since it is beardless, would be Augustan, but the eyes show that it cannot be pre-Hadrianic. It is possibly a second-century copy of a Republican portrait (cp. *Filosofi*, 49). The name Marcellus, which the statue has borne ever since it was in the Giustiniani collection, is rightly disregarded by Bernoulli and Helbig. [Amelung seems to be right in regarding this head as a modern restoration. It is impossible to say whether the person represented was Greek or Roman; but the fact that the feet are shod with sandals, not *calcei*, is in favour of a Greek subject.—H. S. J.]

Formerly in the Giustiniani collection, then in the Vatican, where it stood in the Museo Chiaramonti. Presented to the Museum by Gregory XVI in 1839 (Melchiorri, *Ann. d. I.*, 1840, p. 97 (3); id., *Lettera al Sig. de Witte*, p. 8 (2)).

Galleria Giustiniani, i. 113; Nibby, *Museo Chiaramonti*, i. 46; Clarac, 895, 2288 (p. 548 R.), 902, 2308 (p. 554 R.); Righetti, ii. 367; Armellini, iv. 412; Schreiber, *Die antiken Bildwerke der Villa Ludovisi*, p. 55; Bernoulli, *Röm. Ikon.*, i, p. 30; id., *Gr. Ikon.*, i, p. 56; Helbig, i.<sup>2</sup> 509; Amelung, p. 186; Birt, *Die Buchrolle in der Kunst*, p. 89, fig. 47.

Alin. 6001; And. 1724; B. 16640; C.R. 742 IV, 424 A (g); M. 711, 2157 (g).

## 99. Fragment of frieze (pl. 62).

H. .59 m., length (exclusive of side-mouldings) 2.27 m. Luna marble. Restored (in plaster): the lateral mouldings, patches on the horizontal mouldings, a piece of the edge of the *simpulum*.

This fragment was originally continuous with No. 102, as may be seen from the fact that the four objects to the r. in that No. and the three to the l. in the present No. are symmetrically disposed; the fact is confirmed by the early drawings and engravings, on which see below. It belongs to the group which includes Nos. 100, 104, 105, and 107, all of which doubtless belonged to the same monument. There are, it is true, slight differences between the leaf and dart mouldings of

the several pieces, but they are not too great to be explained by the employment of different workmen. Again, the naval symbols so conspicuous on Nos. 99, 102, 105, and 107 are absent on Nos. 100 and 104, which may have belonged to a separate frieze. The workmanship of all the fragments is careful and good, though somewhat lifeless; it is natural to connect the ships' prows, &c., with a naval victory, such as that of Actium, but no probable conjecture can be made concerning the building to which the frieze belonged. Objects connected with religious worship were often represented on the friezes of temples, such as those of Vesta and Vespasian, and other public monuments (e. g. the *Arcus Argentariorum*).

The objects here represented are (from l. to r.):

1. A *simpulum* (handle lost) which projects in part over the restored cornice.

2. A *bucranium*; the horns are bound with *vittae*, the ends of which wave in the air on either side, and a woollen *infula* passes over the forehead and hangs down on either side.

3. The prow of a war-ship to r. It has a triple ram in the form of three swords; behind these is shown in relief a Triton sounding a conch held in his right hand and carrying a rudder (?) in his l. Above the waling-pieces the prow is decorated with an eye and eyebrows, and above this with a head of Athena (helmeted) in a separate compartment; in front projects the muzzle of a wolf with ears erect. Above the gunwale is a railing or screen, in which an opening is left for the purposes of boarding; cf. the ship represented on the relief in the Vatican, *Sala del Meleagro* 22 (Amelung, *Vat. Cat.*, ii, pp. 66 ff.).

4. A steering-paddle.

5. A *cheniscus*, i. e. the terminal ornament of a ship's prow<sup>1</sup>; the upper part is in the form of a swan's head and neck, the lower has an astragalus border and a graceful acanthus ornament.

6. An anchor, attached by a rope to

7. An *aplustre* or terminal ornament of a ship's stern, fan-shaped; the form is apparently derived from the lotos ornament used in Egyptian ships.

8. A *turibulum* with feet in the shape of claws.

9. An *aplustre* placed symmetrically with regard to No. 7 but not quite identical in form with it.

The provenance of this No. and of the other portions of the frieze is difficult to determine. Nos. 99, 100, 102, 104 were in the Palazzo dei Conservatori in the middle of the sixteenth century, for they are engraved on a plate contained in Lafréry's *Speculum Romanae magnificentiae* with the legend ending 'quae omnia hodie intra Conservatorum palatium visuntur'.<sup>2</sup> They were then unrestored, and the *simpulum* which

<sup>1</sup> The *χηνίσκος*, which was usually gilded, was also employed as an ornament of the stern-post; cf. Lucian, *Navigium*, 5, v. 4, ii. 41; Apul. *Met.*, xi. 16; and Torr, *Ancient Ships*, fig. 26, &c. Here, however, it seems to have formed the *acrostolium*.

<sup>2</sup> In the index of Lafréry's works, printed in 1572 (reprinted by Ehrle, *La Pianta di Roma del 1577*, text, p. 54 sqq.), we find this plate entered (p. 56, l. 227). Cf. Quaritch, *Rough List*, No. 135, p. 126, Nos. 294-6. The engraving is partly reproduced by Hülsen, *Le Illustrazioni della Hypnerotomachia Polifili*, fig. 11, from *Bibliofilia*, xii (1910), parts 5-6, p. 14 of reprint, who points out that the artist of these illustrations knew this frieze; cf. c. i *recto* (reproduced as fig. 12), d. vii *recto*, p. vi

projects over the restored cornice at the l. of No. 99 is figured at the r. extremity of No. 102. These two fragments were, in fact, continuous, as is proved by the symmetrical disposition of the objects represented, v. *supra*. Moreover, the artist of the Codex Escorialensis (f. 43), who saw the reliefs in S. Lorenzo fuori le mura, drew (in one line) the *acrostolium*, prow,<sup>1</sup> *bucranium*, and *simpulum* of No. 102, and the *turibulum* of No. 99, and Heemskerck (I, f. 53) gives a drawing of No. 102 in two rows and the *simpulum*, *bucranium*, and prow of No. 99 in a third row, and another (I, f. 21) of the remaining objects in No. 99 (with the addition of an *acrostolium* and *lituus* to r.). Lastly, a drawing in the Destailleur sketch-book preserved in the Kunstgewerbe-Museum at Berlin (which, as Prof. Jensen kindly informs me, seems to date from about 1600) gives Nos. 102 + 99 in two rows, divided after the second *bucranium* (with the legend *détails au Capitole à Rome*). Nos. 100 and 104 were drawn in their unrestored state by Pierre Jacques (f. 9) with the legend *in Campidoglio*. No. 107 (with the omission of the *simpulum* and *lituus*) was drawn by the artist of the Codex Escorialensis a S. Lorenzo on the same sheet as the objects mentioned above.

In the Albani inventory, however, we find mention (C 60) of 'quattro pezzi grandi di bassi rilievi, con instrumti di sacrificii, prore di navi, ancore, ed altro p. fregio d' un tempio, long. tti quattro p<sup>mi</sup> 37½, alti p<sup>mi</sup> 2 onc. 7, grossi p<sup>mi</sup> ½'. The total length [37½ p. = 8.25 m.] corresponds fairly accurately with that of 99 + 102 together with 105 and 107 (before restoration), i.e. 2.27 + 2.05 + 2.24 + 1.80 = 8.36 m. It can neither be shown that 100 and 104 were ever at S. Lorenzo, nor that 105 and 107 were ever in the Palazzo dei Conservatori, and it is just possible that there might have been duplicates of 99 and 102. It is to be noted that Fabretti, *De columna Traiana* (1690), p. 115 f., figures the prows of Nos. 105, 102, and 99 with the legend 'in aede D. Laurentii extra muros', which suggests that a duplicate of those fragments may have remained at S. Lorenzo until the close of the seventeenth century; we might then suppose that of the four pieces acquired by Cardinal Albani two were not exhibited (as being duplicates of existing portions) and in course of time disappeared, while 105 and 107 entered the Museum with the Albani collection.

Robert (*Röm. Mitth.*, xv (1901), p. 228) suggests that the drawings on ff. 27<sup>v</sup>, 28 of the Wolfegg sketch-book were inspired by this frieze, but photographs of the leaves, kindly sent by Herr Heiss, librarian at Schloss Wolfegg, show that this is not so, though several of the objects drawn are very similar to those shown on the frieze.

In the sketch-book of Giuliano da Sangallo in the Vatican (*Cod. Barb. Lat.* 442, reproduced in facsimile in *Codices e Vaticano selecti*, vol. xi) there are drawings (f. 15, h, l, m) of a *bucranium*, a two-handled vase, and a *turibulum*, which seem to argue acquaintance with this frieze; and the same may perhaps be said of three out of the four drawings of ships' prows (f. 35, b, d, e). These four designs, however, also occur in the Codex Escorialensis, f. 66<sup>v</sup>-68, and in the reliefs of the plinth of the Palazzo Ducale at Urbino, designed by Francesco di Giorgio

*verso*, q. viii *verso*. The *Hypnerotomachia* has been published in facsimile by Methuen & Co. (London, 1904). [T.A.]

<sup>1</sup> This prow is also drawn by itself on f. 66<sup>v</sup> of the same Codex.

Martini. Cf. Huelsen, *Il libro di Giuliano da Sangallo*, text, p. 25, 50, and *Jahresh.*, 1910, p. 217. A drawing by Étienne Dupérac in the Louvre (*Inventaire général des dessins*, v. 3922, Inv. 26461) reproduces the portions figured by Lafréry.

Foggini, 34 a; Righetti, ii. 337 b; Armellini, iv. 426 a.

### 100. Fragment of frieze (pl. 61).

H. .59 m., length .356 m. (ancient portion 2.12 m.). Restored: a piece at either end of the frieze (with the lateral mouldings); to l. this includes the *bucranium* (except the end of the *vitta* and part of the *lituus*), to r. the corresponding portion of the *bucranium* and the *simpulum*.

This fragment, though it belongs to the same group as No. 99 and the others there mentioned, resembles No. 104 more closely than the rest: it contains no naval objects, and the leaf and dart mouldings are slightly different in pattern from those of Nos. 99, 102, 105, 107. Probably it belonged to a different portion of the same building or monument.

The objects represented are (from l. to r.), excluding restorations:

1. A *lituus* (incomplete), the symbol of the augur.
2. An *albogalerus* surmounted by the *apex* or spike of olive wood and furnished with cheek-straps; cf. the representation of *flamines* on the slab from the Ara Pacis Augustae (Strong, *Roman Sculpture*, Pl. XV).
3. An *aspergillum* or sprinkler.
4. A *sacena* or sacrificial axe, used by the *pontifices* ('*scena sive sacena, dolabra pontificalis*', Fest.).
5. A *culler* or sacrificial knife. It has two blades and is probably not to be identified with the *secespita*, on which see No. 104. For the form cf. Daremberg and Saglio, *Dictionnaire des antiquités*, s.v. *culler*, fig. 2120, derived from a composite plate originally designed by Piranesi, *Lapides Capitolini* (opp. vol. ix, pt. 1, *Fasti trionfali*, Nos. 392, 393), who made free use of antique models.
6. An *acerra* or incense-box, with feet in the shape of lions' claws, decorated in front with a pattern of three *bucrania*, between which are crossed sprays of bay. The lid is open and behind it appears a spray of laurel.

7. An *urceus* or wine-jug with fluted neck, the body decorated with a pattern of laurel boughs, from the neck of which rises a spray of olive.

8. A *patera* or bowl, with *umbilicus* in the form of a flower (paeony?) surrounded by palmette ornament.

9. A *mantele* or fringed towel, suspended on a rail.

10. The extremity of a *vitta* belonging to a second *bucranium*.

For drawings, &c., see on No. 99.

Righetti, ii. 337 a; Armellini, iv. 427 a. The *mantele* alone is figured by Wilpert in *L'Arte*, ii (1899), p. 9, fig. 8 a.

### 101. Griffin (pl. 63).

H. .41 m., width .455 m. Luna marble. Restored: frame.

The relief is from the side of a sarcophagus, and represents a griffin with goat's horns, cock's comb, and lion's head, sitting to right, an ox's head under the l. forepaw.

Rough work. This panel, together with No. 103, formed the ends

of a sarcophagus, possibly No. 119, which entered the Museum as 'urna', from the Albani collection.

Inv. Albani, C 35.

Armellini, iv. 426, 1.

### 102. Fragment of frieze (pl. 61).

H. .59 m., length (exclusive of side-cornices) 2.05 m. Restored (in plaster): the vertical mouldings, patches on the horizontal mouldings.

The fragment originally joined No. 99; see on that No. The objects represented are (from l. to r.):

1. An anchor.

2. An *acrostolium*, i.e. the terminal ornament of a ship's stern: it is found with a *taenia*, and a pear-shaped object hangs from the upper part of it by a rope. The body is decorated with a conventional ivy branch, the volute-shaped extremity with a beardless male head, which has long rough hair hanging at the back (cf. the relief in the Vatican, *Sala del Meleagro*, 22; Amelung, *Vat. Cat.*, ii, p. 68). It is suggested in the *Nuova descrizione* that the suspended object is a pine-cone, and that this gave its name to the *κόρυμβα* (*κόρυμβος* properly = an ivy cluster), but the object is perhaps rather to be explained as a sounding-lead.

3. The prow of a war-ship (to l.): it has a triple ram, sword-shaped as in No. 99, behind which is shown in relief a hippocamp: above the waling-piece (here single) it is decorated with an eye and (in the compartment below the break in the screen) a hand of Mercury with winged cap. The stem ends in a volute-shaped *acrostolium*. In front projects a boar's head with ears laid back.

4. A *bucranium* similar and similarly adorned to that in No. 99.

5. A *simpulum*.

6. An *acerra*, with feet in the shape of lions' claws, decorated with palmette ornament and beading; the lid is open, and behind it is seen a spray of laurel.

For drawings, &c., see on No. 99.

Foggini, 34 b; Righetti, ii. 336 b; Armellini, iv. 425 b.

### 103. Griffin (pl. 63).

H. .30 m., width .35 m. Luna marble. Restored: frame.

The griffin resembles that of 101, but has an eagle's head and cock's comb; it faces to l., and has a ram's head under the r. forepaw.

Rough work. Cp. No. 101.

Armellini, iv. 426, 3.

### 104. Fragment of frieze (pl. 61).

H. .59 m., length .358 m. (ancient portion 2.47 m.). Restored: a piece at either end (together with the vertical mouldings). To the l. this includes the horn of the *bucranium* with the *vitta*, or part of the *infula*; to the r. half of the *urceolus* and the *bucranium*.

This fragment corresponds in decoration closely with No. 100, q. v. The objects represented are (l. to r.):

1. A *bucranium* bound with *vittae* and *infula* (incomplete to l.).

2. A *simpulum*.

3. An *albogalerus* with *apex*.

4. A *lituus*.

5. An *aspergillum*.

6. A *sacena*.

7. A sacrificial knife, perhaps the *secespita*, which according to Labeo (ap. Serv. ad *Aen.* iv. 262, p. 513 Thilo) was used by the *flamines*, vestals, and *pontifices*; a knife of this shape is frequently represented on Republican coins (e. g. of the *Gentes Iulia* and *Sulpicia*, on which it is found together with the *simpulum* and *sacena*).

8. An *acerra*, with feet in the form of lions' claws, decorated with palmette ornament and beading; the open lid is adorned with a festoon suspended from two *bucrania* bound with *vittae*; cp. the internal decoration of the Ara Pacis Augustae. Behind the *acerra* appears a spray of laurel.

9. A *turibulum*.

10. A *patera*, with *umbilicus* in form of a flower (paeony?) surrounded by egg and dart border.

11. An *urceus* (incomplete), behind which appears a spray of laurel. For drawings, &c., see on No. 99.

Righetti, ii. 33 b a; Armellini, iv. 427 b.

### 105. Fragment of frieze (pl. 62).

Length (exclusive of side-mouldings) 2.24 m. Luna marble. The vertical mouldings are restored in plaster.

This fragment corresponds with No. 107, upon which the same objects are represented in reverse order. They are as follows (l. to r.):

1. An *aplustre*, above which is tied a *taenia*.

2. An *acrostolium*, terminating in a volute on which is carved a beardless male head, and decorated with a spiral vegetable motive.

3. An anchor.

4. The prow of a war-ship to l., with triple sword-shaped ram and projecting sea-griffin's head, adorned with a dolphin in relief (above the lower waling-piece) and an eye. From behind the ram projects the blade of a steering-paddle.

5. A *bucranium* bound with *vitta* and *taeniae*.

6. A *simpulum*, behind which is

7. A *lituus*.

For drawings, &c., see on No. 99.

Righetti, ii. 337 c; Armellini, iv. 426 b.

### 106. Eros riding (pl. 63).

H. .30 m., width .35 m. Luna marble. Restored: frame.

An Eros rides to r. on a rearing horse. From the l. end of a sarcophagus, of which the r. half of the relief (*Imp.* 85) formed the front side and No. 108 the r. end. The sarcophagus apparently entered the Museum with the Albani collection and was broken up subsequently.

Inv. Albani, C 38.

Armellini, iv. 425, 1.

### 107. Fragment of frieze (pl. 62).

H. .59 m., length 2.22 m. (ancient portion 1.80 m.). Restored: a piece at either end, together with the vertical mouldings. To the l. this includes part of the *vitta*, *lituus*, and *simpulum*; to the r. all the lower part of the *aplustre*.

For description see on No. 105, where the same objects are repro-

duced in reverse order with some very slight differences of form in Nos. 1, 3, 6, 7.

Foggini, 34 c; Righetti, ii. 33 b c; Armellini, iv. 425 a.

### 108. Relief: Eros riding (pl. 63).

H. .35 m., width .30 m. Luna marble. Restored: frame.

An Eros rides to l. on a rearing horse; he has a palm-branch in the l. hand. Similar to No. 106. On l. edge is seen one of the posts of the meta, the other two of which are seen on the extreme r. of *Imp.* 85.

Inv. Albani, C 38.

Armellini, iv. 425, 3.

### 109. Relief from a sarcophagus (called 'the Apotheosis of a child') (pl. 62).

H. 1.465 m., length .38 m. Luna marble. Restored: the whole of the extreme figure at each end. Of the rest, from l. to r.; r. arm and legs of youth carrying the small female figure; head, r. forearm and shins of Athena; portion of ground with the feet of Athena and of the female figure following and of Zeus; r. forearm of female figure on l. of Zeus; r. forearm of Zeus; legs of child; head, forearms, and l. shin of Hera; head and both forearms of seated female figure and l. forearm of figure behind; head, r. arm, and l. forearm of Artemis; head, r. forearm, and l. hand of seated figure; head and legs (from knees) of child.

(From l. to r.) A youthful nude male figure, with head thrown back, carries on his l. shoulder a small female figure who is clothed in chiton and himation, and holds both arms extended. Next is Athena, wearing a helmet (piece of the crest remains), a sleeved chiton, an himation and an aegis crossing her chest from the r. shoulder under the l. arm.

A group follows, consisting of Zeus, a massive figure, draped in an himation and seated on a throne, a female figure in the background (? Hebe) wearing a sleeveless girt chiton with diplois and holding a shield with her l. hand, and a small nude boy leaning his elbow on the l. knee of Zeus. On the right of the boy is a goddess (Hera?) draped in a chiton, himation, and veil, and placing her hand on the child's shoulder. Seated with her back to Hera is another female figure on a cushioned stool, wearing a double (sleeved and sleeveless) chiton and himation, and standing behind her is another female figure looking downwards. Between Hera and the seated figure is an oenochoe, either raised on a pilaster or held in the hand of the girl standing behind the latter figure. Following these is a figure of Artemis bending forwards behind a rock, and wearing the short chiton, a chlamys wound round her waist and flying behind, and a quiver. Below her l. hand is the end of her bow. On the rock is a scroll. To r. again is a seated female figure of imposing form in a sleeveless girt chiton and an himation, one end of which she holds out in the form of a crescent. Beside her on r. is a small boy wearing a sleeveless tunic and holding with his l. hand a mantle spread out behind.

Rough Roman work.

Inv. Albani, C 44.

Foggini, 44; Mori, iii, Filos. 12; Righetti, i. 101; Armellini, iv. 404.

### 110. Archaistic relief: Pan and the Nymphs (pl. 61).

H. .455 m., width .635 m. Pentelic marble.

The relief is an archaistic version of the frequent type of a male

figure (Pan or Hermes) followed by three nymphs or goddesses. All four figures walk towards the right. First is Pan, in the form of a nude youth with pointed ears and small horns over his forehead. Round his head is a wreath of pine-needles; in the r. hand he holds up a gnarled curving pedum, in the l., which is lowered, a goat-skin. The upper part of his body is thrown back and the waist much contracted, an exaggerated archaism which is contradicted by the full modelling of the limbs and the deep-set eyes. The foremost nymph turns her head towards the other two; like them, she wears a strophion and ear-rings, and has three stiff locks on each shoulder. Her dress consists of a fine crimped Ionic chiton with sleeves, and over it a Doric chiton, girt high up over a long diplois, which is pulled out into a small kolpos under each arm; the lower edges of both this chiton and its diplois are arranged in symmetrically fluted 'swallow-tail' folds; the l. hand holds daintily one end of the diplois, the r. raises towards the face an obscure object resembling krotala. (Hauser suggests a garden-knife.) In the second nymph the arrangement of the back hair, in a kind of bunch on the neck, is visible. She wears a thin chiton like the first, girt high up, and over it a large himation, one end of which is thrown over the back of the head and l. shoulder, while the other passes across the front of the body, where the upper edge is turned over in elaborate zigzag folds, and flung over the l. forearm, whence it falls to the ground with the usual symmetrical edge. The l. hand holds a flower, the r. the edge of the himation where it passes over the head. The r. side of the body is very clearly outlined under the himation. The third nymph is dressed like the second, but holds up in her r. hand a portion of the himation, thus causing a different arrangement of its folds, and in the l. the end which crosses the l. shoulder. The Ionic chitons of all three have hems at the neck, sleeves, and skirts, and seams at the shoulders; and all three nymphs wear sandals. The gestures of hands and feet are ultra-refined. The faces are much rubbed, but appear to have had the 'archaic smile'.

Roughly incised on the lower edge of the relief is the inscription ΚΑΛΛΙΜΑΧΟΣ ΕΠΟΙΕΙ.

The authenticity of this inscription has been much debated. It has been regarded as the signature of the Attic sculptor of the fifth century B.C., as an original part of the relief produced in Roman times, or as an addition in modern times. Furtwängler holds the relief to be a copy of a work of the Attic sculptor. Comparison with similar works makes more probable the view that it is a work of Roman date, and of the 'Neo-Attic' school, and that relief and inscription may well be contemporaneous.

Formerly in the Villa Nuzi near Orte, then in the Albani collection. Inv. Albani, C 57.

Montfaucon, *L'Antiquité expliquée* (1719), II. i, Pl. 174; Fontanini, *De antiquitatibus Hortae* (1723), I. vi, p. 117; Winckelmann, *Mon. ined., Trattato Preliminare*, p. ix (vignette) and p. lxii f.; Foggini, 43; Hirt, *Bilderbuch* (1805), Pl. 23, No. 5; Mori, iii, Filos. 13; Righetti, i. 100; Armellini, iv. 407; Brunn, *KG.*, i, p. 255; Friederichs-Wolters, 435; Hauser, *Neuattische Reliefs*, p. 58, No. 80; Furtwängler, *MW.*, p. 203 = *MP.*, p. 439; Helbig, i.<sup>2</sup> 510.

*I. G.*, xiv. 1246; Loewy, *I. G. B.*, No. 500, p. 331.

Alin. 27116; M. 8166 (with 111 and 112).

### III. Relief: sacrifice to Hygieia (Salus) (pl. 61).

H. .77 m., width .64 m. Marble, *rosso antico*. Restored: part of r. shoulder of worshipper and pieces of background; piece of edge behind tree; l. forearm with cup, and triangular piece including middle of shins of image, head of snake, parts of altar-table. Broken vertically through front of statuette and transversely through thighs and ankles of worshipper. Heads and other parts worked over. Surface damaged.

The relief is framed in simple mouldings on three sides. Before an altar stands a female figure, wearing a thin chiton, which leaves the r. shoulder bare, and an himation flung over the l. shoulder and round the waist in front, and then gathered in a bunch under the l. elbow. This is supported upon a vase placed on the altar, while the r. hand leans on the edge of the table; the r. leg bears the weight of the body and the l. is crossed over it, the whole pose being easy and negligent. The hair is gathered in a knot at the back. The worshipper offers a fruit to the image, and on the altar are placed two rolls of material, probably her girdles offered as a bride. The image of the goddess is a small archaic figure stiffly posed with both feet flat on the ground, one behind the other. She wears an inner sleeved chiton, and over it another with long diplois, and a stephane. Stiff locks fall on her shoulder. A large snake is curled round her with its head over her r. shoulder. The altar-table has a cross-bar and a claw-footed leg. Underneath is rocky ground, and behind and above the worshipper is an olive-tree, on the trunk of which hangs a bucranium.

A medallion type used by Marcus Aurelius and Commodus (Grueber, *Roman Medallions*, p. 14, Nos. 7, 8, p. 22, No. 4, Pl. XX, 1; cf. Fröhner, *Médailles*, pp. 88, 115) bears on its reverse the same scene, slightly modified. The tree is swept round in order to fit the circle. The whole of the altar-table is shown. The snake is wound round the lower half only of the figure, and the tail hangs over the edge of the table as far as the cross-bar. A floral wreath also hangs parallel to the tail. On the cross-bar is a small bird to left. The essential difference in the motive is that the snake is feeding from the object (? fruit) held in the l. hand of the worshipper, who looks up instead of down as in the relief.<sup>1</sup> The material of the relief suggests the second century A.D. as the date of its execution. The medallion proves the use of the design at that date. The proportions of the figure, the extreme elegance of the drapery, the details expressive of the environment, class it with the larger and more elegant of the so-called Hellenistic reliefs.

Inv. Albani, C 56.

Foggini, 42; Winckelmann, *Mon. ined.*, Pl. XIII, and p. civ of *Trattato Preliminare*; Mori, iii, *Filos.* 14; Righetti, i, 92; Armellini, iv, 408; Müller-Wieseler, *Denkmäler*, ii, Pl. LXI, No. 783; Amelung, *Text to Brunn-Bruckmann*, 583, 584, p. 4, n. 7.

Alin. 27114; M. 8166 (with 110 and 112).

### II2. Fragment of relief (pl. 61).

H. (relief only) .44 m., width .63 m. Luna marble. Much corroded and worked over.

The fragment is cut off on the left, right through the figure of a horse drawing a square cart with large 8-spoked wheel. In the cart stands a

<sup>1</sup> There is also a fragment of a replica in the Blundell collection at Ince (Michaelis, *Ancient Marbles*, p. 394, No. 289). It contains the figure of Hygieia; the l. hand is restored, holding a shell.

goddess leaning on a sceptre and holding in her l. hand a large palm-branch. She wears a girt chiton and an himation over the l. shoulder; a stephane encircles her head, and her hair is fastened in a knot low on the neck. Behind her l. shoulder appears a small Eros. Two men follow the cart, both facing the spectator, but turning their heads to look after it. Both have short hair and wear a sleeved tunic, an himation over the l. shoulder and round the waist, and shoes; the one on the l. holds up a large vase with handles (of the shape of the Boscoreale cups) full of fruit, the other a conical object.

The relief represents part of a Dionysiac procession. Rough work.

Inv. Albani, C 59.

Foggini, p. 207 fig.; Mori, iii, Filos. 15; Righetti, i. 110; Armellini, iv. 410. Alin. 27115; M. 8166 (with 110 and 111).

### 113. Relief: Asclepius and Hygieia (pl. 63).

H. .455 m., width .41 m. Marble, *grechetto*. Restored: face of Hygieia, forepart and head of serpent, piece of r. knee of Asclepius, two legs of his chair. The lower edge is much broken. Right hand of Asclepius and perhaps folds worked over.

Asclepius sits, facing to r., on a cushioned chair with curved back, decorated below the seat with a lion's mask. He leans over the back of the chair resting his r. wrist upon it, and his l. hand lies on his knee holding a staff. An himation, one end of which is wrapped round his r. forearm, passes round the back of the shoulders and drapes his lower limbs. On his feet are richly decorated sandals. He has long hair and a beard of the usual type, and a groove for a taenia encircles his head. Before him stands Hygieia leaning her r. elbow on a pillar, her feet crossed, and her l. arm akimbo. She is enveloped in an ample himation flung over the front of her body and l. upper arm, entirely covering the r. arm, falling in folds down the l. side, and outlining the whole of her form; on her feet are sandals. In front of her lies a snake curled up. Behind Asclepius are two square pilasters, from the right one of which is hung one end of a parapetasma; the present edge of the relief cuts it off on the right, but it clearly continued and served as background to one or more worshippers.

The relief is thoroughly Greek in subject and in composition, and can be paralleled by numerous votive reliefs from Athens and elsewhere. The Asclepius type may be traced through reliefs to a famous fourth-century statue. The elegant proportions and somewhat affected pose of Hygieia are, however, later in date than the prototype of the god. Amelung and Schreiber agree in ascribing the work to Greek hands, and the former dates it at the end of the fourth century B.C.

The work, if Greek, is moderate. Perhaps a good Roman copy.

Inv. Albani, C 51.

Drawing at Eton, Topham, Misc. (c), B n 9, f. 23.

Foggini, 41; Mori, iii, Filos. 22; Armellini, iv. 411; Amelung, *Röm. Mitth.*, ix (1894), pp. 66 ff.; Schreiber, *Wiener Brunnenreliefs*, p. 52; Helbig, i.<sup>2</sup> 511.

### 114. Relief: funeral of Meleager (pl. 61).

H. .265 m., length 1.48 m. Marble, *grechetto*. Restored: all upper half of figure on extreme r.

The left half of the relief is occupied by a procession of five figures

moving towards the centre, where stands the funeral pyre. On the extreme left is a female figure in long chiton with diplois and himation, moving rapidly, with loosened hair and hands raised in grief. She follows the body of Meleager, borne on the shoulders of two men in short, sleeved tunics, who bend beneath its weight. The corpse, which seems bearded (but cp. Robert, *infra*), is disproportionately long; its r. arm hangs down limply. In front is Althaea in the act of sinking to the ground; her hair is unbound, her chiton slips from her r. side, and an ample himation hangs loosely about her: she is stabbing herself with the r. hand, while the l. is outstretched. In front of her another woman carrying a vase turns back to look; her hair is bound up, she wears a thin, sleeved chiton, and an himation round her waist. The pyre consists of eight rows of logs placed alternate ways. Behind it appears the upper part of a female figure in a girt chiton, tearing her hair with both hands.

The right half of the relief contains a fragment of a feast-scene found in other representations of the myth, the clue being furnished by the figure, on the l., of a kneeling slave in a short tunic, putting wood upon a fire lighted under an oven; on the top stands a lebes (into which, in another example, a fellow slave is pouring wine). The figure on the r., restored as Atalanta, should probably represent a slave; the hand held the leash of two hounds, one sniffing the ground, the other lifting his head.

Rough Roman work of third century A.D.

Perhaps to be identified with No. 29 (length 6 *palmi* = 1.34 m.) in Bianchini's inventory of the Museo Ecclesiastico of Clement XI (*Bull. Com.*, 1890, p. 268), from which it passed to Card. Albani.

Inv. Albani, C 41.

Foggini, 40; Mori, iii, Filos. 23; Righetti, ii, 265; Armellini, iii, 414; Helbig, *Ann. d. I.*, 1863, p. 101, No. 1; Matz, *ib.*, 1869, p. 99 f.; Zielinski, *Rhein. Mus.*, xxxix (1884), p. 91; Robert, iii, 2, Pl. 97, No. 293 a, p. 353.

## 115. Relief: Meleager's body carried by his companions (pl. 63).

H. .47 m., breadth .50 m. Greek marble. Restored: part of background with the lower part of legs of warrior with cuirass, r. wrist, hand and feet of the corpse, r. knee of the man bending beneath corpse, and perhaps his l. shin and the lower half of the shield, head and l. leg of bearded man holding feet of corpse.

The body of Meleager is carried by several companions. His shoulders are supported by an armed warrior in helmet, cuirass, and tunic, his feet by a man in a short tunic; a boy or slave in a short tunic supports on his back the thighs of the dead man, and grasps the r. shin with his arm. Beneath the body is a shield. An elderly man (Oineus or pedagogue), in chiton and himation, stands behind, holding the dead man's l. hand. In the background on the right appears a female figure (perhaps Atalanta, from the object behind her l. shoulder, which may be a quiver) raising her hand to her head in sign of grief. The relief is much worn and smeared with plaster, so that it is impossible to say whether it was originally continued at either end; it probably was, for in other representations of this group on sarcophagi it forms but a part of the whole design.

The relief used formerly to be known as 'Pietà Militare', from the dress of the warrior on l.

Formerly in the Museo Ecclesiastico of Clement XI (*Bull. Com.*, 1890, p. 272, No. 75), from whom it passed to Card. Albani.

Inv. Albani, C 43.

Foggini, 39; Mori, iii, Filos. 24; Righetti, i. 171; Armellini, iv. 415; Helbig, *Ann. d. I.*, 1863, p. 101, n. 1, p. 102; Matz, ib., 1869, p. 99 (D); Robert, iii. 2, p. 352 f., No. 293, Pl. XCVII.

## 116. Relief: Apollo and Muse (pl. 61).

H. .55 m., width .42 m. Greek marble. Restored: r. arm of Muse (except hand), elbow of Apollo (in plaster); l. ankle and r. foot of Apollo. Much worked over, and folds strengthened in modern times.

In the centre stands a square base or altar bearing the image of a nude god, who stands with both feet flat on the ground, extending his r. arm with a patera, and resting his l. on a staff. The hair is treated in the archaic manner, with fine incised lines radiating from the crown, and is bound with a taenia; on the crown is lightly poised a folded veil, with floating ends. On the left of the base stands a slender female figure wearing a sleeveless, finely folded chiton girt high up; over it an himation drawn across the r. thigh and wound round the l. forearm; her hair is bound with a sphendone. The hem at the neck of the chiton, the fine elaborate folds and effective lines of the himation, seem to be derived from an Asia Minor type. The r. leg supports the weight of the body, the l. foot rests on a stool in the form of an Ionic capital. With the fingers of the r. hand she touches the strings of a cithara, which rests against the image of the god.

On the right, facing the Muse, is the pensive figure of Apollo, leaning his head on his r. hand, the elbow of which rests on the r. forearm of the image; he stands negligently with crossed feet. In his l. hand he holds a plectrum above the instrument. His hair is gathered into a large knot behind, which is crossed by a taenia, so as to form a sort of krobylos. He is nude but for a mantle gathered carelessly up under the l. armpit, and falling in front of the body, the end being held between his knees, an arrangement which reveals the soft and elegant forms of his body. The forms are derived from Greek types; the work is Roman of the first or second century A.D.

Foggini states that Winckelmann considered this to be an Etruscan work and intended to illustrate it in the *Geschichte der Kunst*.

Found at Cori (Foggini, *loc. cit.*).

Inv. Albani, C 52.

Foggini, 38, and fig. on p. 195; Mori, iii, Filos. 25; Righetti, i. 193; Armellini, iv. 417.

Alin. 27117 (with 117 and 118); M. 8165 (with 117 and 118).

## 117. Artemis (pl. 61).

H. .68 m., width .66 m. Luna marble. Restored: head of Artemis, upper r. angle,

Artemis stands facing, resting mainly on the r. leg, though both feet are flat on the ground. In the r. hand she carries a torch, in the l. a bow. Her dress is a fine, short chiton with girdle, over which loose folds form a kolpos below the arms; a chlamys resting in a fold on the l. shoulder, crossing the back and wound round the r. forearm; and

embades. On her right sits a hound looking up; on her left rises a rocky eminence, upon which rests a boar's head.

Fair Roman work.

Inv. Albani, C 54.

Foggini, 37; Mori, iii, *Filos.* 32; Righetti, i, 84; Armellini, iv, 418.

Alin. 27117 (with 116 and 118); M. 8165 (with 116 and 118).

### 118. Relief: Bacchic scene (pl. 61).

H. .54 m., width .42 m. Greek marble. Restored: wide strip on l., l. arm of seated figure; figures below, legs, r. hand, l. upper arm and hair knot on front one; pair behind, feet, and r. hand and l. arm of foremost one. Tree is much worked over (some branches restored), and whole relief is much patched.

Two levels are seen in the relief. In the upper there is on l. a plane-tree. On r. is a votive relief on a square pillar, behind which a girl in a chiton and a nude boy are kissing. Before this is a square base on which sits a semi-nude woman; her r. hand holds on her lap a bearded mask; she is draped with a cloak about her lower limbs. Between her and the tree is a tomb or a small shrine with a gable roof. On the lower level is a satyr advancing to the l., behind him come two other satyrs with their hands clasped in front of them. On the right is a circular altar on a rock tied round with a fillet: by it stands a bearded and ithyphallic herm. No satisfactory explanation of this scene has yet been given. There are four replicas of the relief—one at Naples (Schreiber, *Hell. Rel.*, Pl. 47), one in the Palazzo dei Conservatori (Schreiber, *op. cit.*, Pl. 46), and two in the Museo Civico at Bologna.<sup>1</sup> As pointed out by Wickhoff, the treatment of the foliage connects this relief with one at Munich (Furtwängler, *Glyptothek*, 206), a relief from Tralles (*B. C. H.*, 1904, Pl. VII), and a large group of others that show a similar rendering of the foliage. This group of reliefs is to be dated to the second century B.C., from their likeness in style to the Telephus frieze from Pergamum (*Jahrb.*, 1900, Pl. I (3, 4), p. 124, fig. 15). This relief is probably of the same period.

Inv. Albani, C 50.

Foggini, 36; Mori, iii, *Filos.* 33; Armellini, iv, 420; Schreiber, *Hell. Rel.*, Pl. 48; Wickhoff, *Roman Art*, p. 36; Waser, *Neue Jahrb. f. kl. Alt.*, 1905, p. 130; Schreiber, *Leipziger Abhandlungen*, xxvii, 1909, p. 263 C, Pl. III; cf. Petersen, *Berliner philol. Wochenschrift*, 1910, No. 25; Brunn-Bruckmann, text to 627 (Sieveking); Wace, *B. S. R.*, v, p. 182, 1.

Alin. 27117 (with 116 and 117); M. 8165 (with 116 and 117).

### 119. Sarcophagus: Meleager (pl. 62).

H. .385 m., width 1.95 m. Luna marble.

The relief forms three scenes, two in the right half and one in the left of the slab. The scene to the right of the centre is first in point of time—Meleager, grasping the hide of the Calydonian Boar in his l. hand, is fighting for it with his uncles, the Thestiades. His body is thrown violently back in a defensive attitude, and he grasps in his r. hand a sword, the sheath of which hangs from a belt crossing his chest. One of the Thestiades, still clutching at the boar's hide, has fallen dead, and the other advances rapidly from the r., drawing his sword from its sheath with the r. hand, and holding two spears in the l.; a

<sup>1</sup> In all the replicas a boy with two flutes is seen leaning on the tomb.

chlamys is wound round his l. forearm. Between him and Meleager an Erinyes rises from behind a rock, grasping a snake in the l. hand, and in the r. what was probably a scourge. She has short, wild hair, and wears a chiton. On the right of this group is another scene—Althaea, with face averted and hand raised in horror, seizes in her r. hand the already half-burnt brand on which Meleager's life depends, and thrusts it into a fire burning on a square altar. In front of her, but in the background, is seen another Erinyes or Ate, menacing her with lighted torch. She wears a chiton, and a mantle is seen forming a curve over her head. The left half of the relief shows the death of Meleager, framed by a parapetasma, which extends from the head of Meleager's bed to behind Atalanta, where a knot is visible. The only figure excluded from the frame (on the extreme l.) belongs in other examples of this type to the scene of the burning of the brand—it is that of a Fate holding a scroll in the l. hand (and probably a stylus in the r.), and resting her l. foot on a wheel; she wears a thin chiton that slips from the r. shoulder, and an himation flung round her thighs.

Meleager lies on a couch with a scroll-like head, and is supported on high cushions. The coverlet is drawn up to his waist, leaving chest and shoulders bare. A female figure bends over him from behind, raising his head, and apparently placing something on his lips. A second female figure, her l. breast bare, stands behind the couch, tearing her hair. At the foot of the couch an aged man, probably Oineus, draped in an himation, leans on a knotted staff, one foot resting on the daïs whereon the couch is placed, and where also lie the helmet and sheathed sword of Meleager; his shield, adorned with a Gorgoneion, is behind Oineus. Althaea, represented with aged features and loosened hair, stands next, her chiton slipping off both shoulders, her arms extended backwards in violent grief. The next figure is that of Atalanta, seated on a rock weeping, her hound beside her looking up; she wears a short tunic, chlamys, and embades; a quiver is slung over her r. shoulder, and a bow grasped in her l. hand.

The two scenes of the death of the Thestiades and the burning of the brand come from Euripides' version of the myth.

Careful, but exaggerated and clumsy, Roman work, probably of the end of the second or beginning of the third century A.D. The design is crowded and ill-balanced, and the effect marred by a crude isocephalism.

Inv. Albani, C 35.

Foggini, 35; Millin, *Galerie mythologique* (1811), ii, Pl. 104, No. 415, p. 14; Mori, iii, Fil. 34; Righetti, i. 148; Armellini, iv. 421; Kekulé, *de Fabula Meleagrea*, p. 52; Matz, *Ann. d. I.*, 1869, pp. 91 ff.; Rosenberg, *Die Erinyen* (1874), p. 60, No. 29; Blümner, ed. Lessing's *Laokoon* (1876), p. 38 f.; Rubrichi in Milani, *Studi e Materiali*, i, p. 305; Robert, iii. 2, No. 281, Pl. 93, p. 340; Helbig, i.<sup>2</sup> 512.

## 120. Woman and cat (pl. 63).

H. .295 m., width .49 m. Luna marble. Much worked over. Broken at upper edge.

On the left, seen in profile, sits a girl playing on a lyre. Her chair is roughly cut, and has a high, straight back. She has long hair, delicately incised, falling down her back, and is crowned with a laurel wreath. Her dress is a long, thin chiton, girt at the waist and slipping

from the r. shoulder, where it is fastened with a brooch; and an himation flung round her waist and knees, and drawn tight so that it shows the outline of the limbs. The lyre has long curved horns, and is supported by her l. hand, while she plays it with her r. Before her a cat sits upon its hind legs as if being taught to dance, and looking up at a couple of ducks hanging head downwards from the branch of a leafless tree, which grows on a rock to r.

The relief is very low. The work is dainty, but somewhat empty in design. The execution is Roman, probably of the Hadrianic period; the subject recalls the Young Satyr in the Louvre (Schreiber, *Hell. Reliefbilder*, Pl. 22), and the original belongs to the class of so-called 'Alexandrine' reliefs.

Inv. Albani, C 40.

Foggini, 45; Mori, iii, Filos. 4; Armellini, iv. 401; Keller, *Röm. Mitth.*, xxiii (1908), p. 65, fig. 11.

## 121. Relief representing a harbour (pl. 63).

H. .37 m., width .45 m. Luna marble. Restored: heads of sheep and dog, leg of sheep, patches to the upper corners.

In foreground is the sea, behind which is a harbour wall pierced with six arches. In the second arch on r. is a boat; in it is a barrel and a man wearing a hat and waist-cloth. With his l. hand he holds out a bag or net to a fisherman standing in the sea on the l. He wears a waist-cloth and holds in his r. hand a net (?). His l. hand is stretched out to man in boat. In background is a rocky hill; on r. is a shrine in which are seen a bowl and a jug on a base; in centre is a vase with a lid on a votive pillar; by its side is a hut, before which lies a dog; by the dog is a tree. On l. are two sheep running to l. Inferior work. Schreiber considers this relief Alexandrian. Wickhoff assigns it to the second century A.D., and believes it Roman. From its style, which resembles that of second-century sarcophagi, the relief can hardly be older than the Antonine age. In the pediment of the shrine is a wreath in relief.

Inv. Albani, C 48.

Foggini, 46; Mori, iii, Filos. 5; Armellini, iv. 402; Schreiber, *Bilderatlas*, Pl. LXIV, 8; Courbaud, *Bas-relief romain*, p. 270; Collignon, ii, p. 575; Schreiber, *Hell. Reliefbilder*, Pl. 79; id., *Jahrb.*, 1896, p. 97, fig. 5; Wickhoff, *Roman Art*, p. 40, fig. 15; Strong, *Roman Sculpture*, p. 83; Waser, *Neue Jahrb. kl. Alt.*, 1905, p. 130.

# SALONE

## 1. Zeus standing (pl. 64).

H. 1.41 m. Marble, *bigio morato*. Restored: nose, part of l. side of head from l. eye and brow, including l. ear and part of beard, crown of head, r. forearm and hand with thunderbolt, and front part of upper arm, forepart of r. foot, with segment of plinth l., great toe, patches in drapery.

Zeus standing, clad in mantle which passes over l. shoulder, under r. arm, and across breast; long fold falling to knees; also wears sandals. Weight on l. leg. Hair long and clustering, bound with taenia.

The type is placed by Overbeck (*loc. cit.*) in Class IV, Group 4. The l. arm hanging down by the side discriminates it from most statues of the

kind, in which the arm rests on the hip. The resemblance to the statues of Asclepius is close (cf. No. 5 below), and in the Albani inventory it is called an Aesculapius.

The type belongs to the fourth century, but the exact but stiff arrangement of folds and the lifeless attitude indicate the age of Hadrian. Abeken compares the Zeus on coins of Amastris bearing the inscription Zeus Strategos.

Found at Porto d'Anzio (Antium) in the excavations carried on by Cardinal Albani from 1711 onwards. Winckelmann (*loc. cit.*) speaks of the discovery of four statues in 1718 in a hall near the theatre, and this must be one of these. Volpi, *Vetus Latium* (1724), merely calls it *signum Iovis e ruinis Antiatum eductum* (text to pl. XII); Bianchini (*loc. cit.*) speaks of a statue found in the apse of the left-hand of the two halls behind the stage of the theatre, not certainly to be identified with this No. Lombardi (*loc. cit.*) wrongly states that it was found in the Villa Aldobrandini in 1751. The statue obviously forms a pendant to No. 5, which, according to the text to Volpi, *op. cit.*, pl. VIII, was found in the ruins of the temple of Aesculapius. Volpi's proof that the remains in question were those of a temple is based on the evidence of forged or misapplied inscriptions, and, as his plan and view show (pls. X, XI), they were the ruins of an ancient villa. Two statues at Munich (*Glyptothek* 458, 466) were found in the same excavation; both are likewise of black marble (athlete and satyr).

This statue and No. 5, when acquired from Card. Albani, were placed in the Galleria on either side of the doorway leading into the Salone, and removed to their present position by 1817. They have always been supposed by the altars Nos. 1a and 5a.

Inv. Albani, D 21.

Volpi, *Vetus Latium*, iii, p. 98, pl. XII; Bianchini, *Iscrizioni sepolcrali*, p. 79; Ficoroni, *Vestigia*, p. 58; Bottari, iii. 3; Winckelmann, ii, pp. 105 f., 248, v. p. 31; Montagnani-Mirabili, ii.<sup>1</sup> 96 = i.<sup>2</sup> 10; Righetti, ii. 266, 267; Armellini, iii. 282, 283; *Beschr. Roms*, iii. 1, p. 227; Clarac, 400, 675 (p. 187 R); *Ann. d. I.*, 1839, p. 71, tav. d'agg. A (Abeken); Overbeck, *Kunstmythologie*, Zeus, p. 137; Lombardi, *Anzio antico e moderno* (1865), p. 235.

Alin. 27131; And. 1699; B. 16637.

### 1a. Circular base supporting No. 1 (pl. 65).

H. 1.01 m. Marble, *grechetto*. Restored: almost all the cornice, part of the l. elbow, and upper arm of Hermes.

The reliefs represent three deities proceeding from the l. towards a burning altar: archaistic style.

1. Artemis clad in Ionic chiton and over-dress, holds in r. hand long lighted torch, with l. raises her dress, stephane on head, bow and quiver at shoulder; wears shoes.

2. Hermes bearded, head bound with taenia, a chlamys over the shoulders, and a caduceus (without wings) in r., held with thumb and forefinger.

3. Apollo beardless, laureate, holds arrow (point upwards) and bow, his garment thrown back over his upper arms: the ends of it in swallow-tail form.

All these figures show in an exaggerated form the conventions of archaic art: they advance with both heels raised from the ground and

hold their attributes with thumb and forefinger, their hair falls in long and formal curls, their garments hang rigidly, and are bordered with elaborate zigzags. In some respects the nude parts, especially the faces, are freer. Formal decorative work. The whole has been worked over. The relief is high and rounded.

Gaddi makes no statement as to the provenance either of this altar or of No. 5 a, but in *Descr.* 1750 it is stated that both were found at Porto d'Anzio. This is certainly not true of No. 5 a (q. v.), and therefore doubtful as regards this No. The statement is repeated by Montagnani-Mirabili, but this adds nothing to its value. Lombardi also states that this altar was found at Porto d'Anzio.

Inv. Albani, B 230.

Foggini, 56; Montagnani-Mirabili, ii.<sup>1</sup> pp. 46, 49; Armellini, iv. 357; Lombardi, *Anzio antico e moderno* (1865), p. 233; Hauser, *Neuattische Reliefs*, p. 34, No. 41.

## 2. Young Centaur by Aristeas and Papias (pl. 64).

H. 1.56 m. (to hand). Marble, *bigio morato*. Restored: ends of nose, ears, and locks of hair, l. hand and pedum (except on l. shoulder), r. hand and wrist, patches on r. shoulder, pigskin and ribs, r. fore-hoof and support, middle part of l. foreleg (hoof antique), lower part of r. hind-leg and hoof, patch on l. hind-leg, support between hind-legs, tail, most of plinth, with lower part of support, including syrinx and most of pine-branch. The restorations are difficult to distinguish.

Of the inscription the following is antique, and has been let into the plinth—

ΑΡΙΣΤΕΑΣ · ΚΑΙ · ΠΑΠΙΑ[.....]ΙΙΕΙC

Young Centaur, with clustering hair and whiskers and pointed ears, trotting gaily; in his l. hand a pedum, over l. arm and shoulder the skin of a boar or pig, which is wanting in replicas. The r. hand is raised, it is restored as snapping the fingers; the parallel figure in the Vatican is restored as holding a hare. That there was no such thing in this case is proved by the absence of attachment. On the tree-trunk which supports the rump are a pine-branch and a syrinx in relief. The head turned towards the l. shoulder is coarse and laughing. The tail is frisking. Lines of hairs and veins on body. On the back is a *puntello* with iron clamp (broken off) marking the place where Eros was seated, as in the replica in the Vatican (*Sala degli Animali*, 138, Clarac, 739, 1783, p. 426 R). In this latter statue, however, the figure of Eros is almost all restoration, and the motive of his action doubtful, though Amelung considers him to be rightly restored.

This statue and No. 4 were found in the Villa of Hadrian: they are companion pieces, probably executed for the emperor. The contrast is evidently between the effects of sexual desire on a young and on an elderly man; the one is stimulated and pleased by it, the other tormented. The artists are of Aphrodisias; the inscriptions on the statues are of the time of Hadrian or not much earlier. The superficial character of the work, and the want of organic rendering of the muscles, indicate the same age. But the statues are evidently copies of earlier bronze originals, the supports beneath being arbitrary additions. The method of bronze work is copied in the loose locks of hair on the head, and the fashion in which the body-hair is rendered by engraving. The date of these originals is not easy to fix, though it certainly falls into the later part of the Hellenistic age. The idea embodied reminds us of the poetry of Alexandria.

The head of the elder Centaur has been spoken of as like that of the Laocoon, but in fact it is dissimilar (compare hair, mouth, cheeks, and eyebrows), and far more superficial.

Löwy (*Inscr. griech. Bildhauer*, Nos. 364-73) gives a series of inscriptions bearing names of sculptors of Aphrodisias in the second century A.D., some found in Italy, some elsewhere. The place is doubtless the city of Aphrodisias in Caria (Löwy, p. 257). Gauckler (*Mém. Acad. Inscr.*, 1908, pp. 338 ff.) gives a list of the artists of Aphrodisias and their works. As Antonianus of Aphrodisias made a relief of Antinous, we can date him at all events to A.D. 130-138. The work of the school generally is delicate and fine but overdone and conventional. See also on *Imp.* 114, *Fil.* 66, *Fauno* 1.

Besides the replica of this statue in the Vatican, there is another in Palazzo Doria (Matz-Duhn 1611), which was found at Albano together with fragments of the companion figure and of a second example of the group, which have disappeared (Henzen, *Arch. Zeit.*, 1850, Anzeiger, p. 175). See also on No. 4.

Nos. 2 and 4 were found in December, 1736, in the excavations carried on by Card. Alessandro Furietti in Hadrian's villa at Tivoli, where they stood in the domed hall of the small palace (Winnefeld, p. 152). Valesio, writing on Dec. 28, 1736, mentions the finding of one only, which was brought to Rome early in January, 1737, and restored by the sculptor Napoleoni. De Brosses tells us (*Lettres familières*, vol. ii, p. 49) that he saw both statues in 1739-40 in Furietti's rooms. They were bought for the Museum by Clement XIII in 1765, as the inscriptions state, and placed in their present position.

Volpi, *Vetus Latium*, x. 2, p. 423, pl. XXIII; Ficoroni, *Roma antica* (1741), p. 271; id., *Gemmae antiquae* (1757), p. 128, pl. XXII; Bulgarini, *Notizie su Tivoli*, p. 124 f.; Piranesi, *Accademia*, 15; Foggini, iv. 33; Montagnani-Mirabili, i.<sup>1</sup> 87 = i.<sup>2</sup> 61; Mori, ii, Grande 29; Righetti, i. 29; Clarac, 739, 1780 (p. 426 R); Armellini, iii. 276; *Beschr. Roms*, iii. 1, p. 227; Penna, *Villa Adriana*, iii, p. 57 f.; Helbig, i.<sup>2</sup> 525, 6; Overbeck, ii, p. 468; Collignon, ii, p. 678 f.; Brunn, *Kunstlergeschichte*, i.<sup>2</sup> p. 414; Brunn-Bruckmann, 392; Amelung, p. 190 f.; *Bonner Jahrbücher*, xciv (1892), pp. 58 ff. (Furtwängler); Winnefeld, p. 152. On the inscription see Löwy, *I. G. B.*, 369 (further reff.).

Alin. 5983 (a, p); And. 1654 (g, n, d); B. 4248 (g, e; l. flank), 4248 bis; C.R. 727, 421 C (g); M. 707, 2160 (g).

### 3. Infant Heracles. Colossal (pl. 64).

H. 2.07 m. Green basalt. Restored: part of r. upper arm (front), l. hand with apples, part of lion's skin falling from l. arm (but the ends antique), edges of plinth. Club truncated, formerly completed in another material (bronze?). Legs worked over.

The child Heracles: lion's skin tied on chest, and drawn over head and l. arm. R. foot slightly advanced, in r. hand club. The scale is absurd for a child, the hard material for soft forms. The attributes are the only indications of the adult hero.

Work poor; the grinning face with high forehead and prominent eyes is almost grotesque. A late Roman exaggeration of a Hellenistic conceit. The only merit lies in the intractability of the material.

Found on the Aventine in the vineyard of Monsignor de' Massimi, i. e. probably on the site of the Thermae Decianae, built by the Emperor Trajanus Decius in A.D. 252. It was decided (*nem. con.*) by the Conservatori on Nov. 18, 1570, to purchase it for the collection (*Arch.*

*Stor. Capit.*, Cred. i, vol. 38, f. 342). The price was 1000 ducats (Vacca, *Mem.*, 91). It formerly stood on a base bearing the names of the Conservatori of 1591 (Forcella, i. 92, citing Valesio, *Arch. Stor. Capit.*, Cred. xiv, vol. 39, f. 6<sup>v</sup>), but this need not imply that it was first placed in the Museum in that year. In 1671 it stood in the Stanza dei Filosofi, but by 1687 had been transferred to the Stanza degli Imperatori; it was moved to its present position by 1817.

Drawing at Eton, Topham, Misc. B m 14, f. 10.

De Cavalleriis, iii, iv. 40; Montfaucon, *L'antiquité expliquée*, i. 48; Maffei-De Rossi, *Raccolta*, 19; Bottari, iii. 26; Mori, iv, Imperatori 4; Montagnani-Mirabili, ii.<sup>1</sup> 91 = i.<sup>2</sup> 40; Righetti, i. 59; Clarac, 781, 1956 (p. 461 R); Armellini, iii. 321; *Beschr. Roms*, iii. 1, p. 229; Helbig, i.<sup>2</sup> 528.

Alin. 5989 (a, p); And. 1671; B. 16630; C.R. 722; M. 708, 2162 (g).

### 3 a. Base with reliefs illustrating the legend of Zeus (pl. 66).

H. 1.02 m., width at cornice .88 m. Marble, *grechetto*. Restored: on the front, r. side of the shield of the r. Corybant, on the l. side, nose of Zeus. The whole is much damaged at the top and restored partly in marble and partly in plaster. All the surface is corroded, especially sides 1 and 3 and the lower part of 4.

1. Rhea or Gê, reclining towards the r., clad in mantle, which veils her head and covers her arm and her body below the breasts. Her r. elbow rests on rocks, she raises her l. hand in appeal. The rest of the relief has been destroyed.

2. Rhea, clad in chiton and mantle, which veils her head, offering a stone wrapped in a cloth to Cronus, who is seated to l. on throne, and wears garment over head, l. shoulder, and body from waist downwards: l. hand raised to head. Back of Cronus defaced.

3. Two Corybants, wearing helmet and chlamys, dancing and clashing sword and shield above the goat Amalthea, who stands on a rock and offers her udder to the naked infant Zeus. On the l. sits Creta on a rock, wearing turreted crown, chiton, and mantle.

4. Zeus seated to l. on a throne, wearing fillet, mantle over l. shoulder and knees, and sandals; holds sceptre and thunderbolt; a globe under his seat. Around him stand the gods of Olympus, who are thus arranged, passing from right to left:—

Hestia, Hermes (holding caduceus and purse), Hephaestus, two female figures (Demeter and Aphrodite?), Athena (helmeted and wearing aegis), Apollo (laureate), Artemis, and Hera (who stands opposite to Zeus). Further to l. the leg of a male figure (Ares?). This side of the basis had been broken; four pieces remain: some of the upper part was evidently early buried and so preserved.

The typology and meaning of these interesting and indeed unique reliefs have been much discussed. In the reclining figure on (1) some archaeologists have seen Rhea in the act of labour, beseeching Heaven and Earth to keep her secret (so Hes., *Theog.*, 469). Overbeck (*Kunstmyth.*, ii, p. 325) inclines to this view, but observes that in earlier art women under these conditions are represented as kneeling, not reclining. The question raised is the more difficult of solution because the upper half of the slab has perished, and we do not know whether further figures were represented, or only (as Overbeck thinks) an inscription. If there were other figures, Gê as a subsidiary figure would be in place; if not, the Rhea attribution seems more suitable.

(2) has been remarked as a fine early composition. Some writers have tried to establish a connexion between it and the statue of Praxiteles (Paus. ix. 2, 7), which represented Rhea carrying to Cronus the stone wrapped in swaddling-clothes. For this collocation there is no justification (Overbeck, *loc. cit.*). The group is evidently composed for a relief. Its gentleness, and the absence alike of the barbarous and the ludicrous, may well indicate the Attic art of the fourth century as the source of the composition.

(3) In regard to this, the identification of the seated goddess has been disputed. The older writers, as Braun, thought of Rhea as identified with Cybele, but it is very unlikely that on one monument two inconsistent views of the person of a deity should be presented. Overbeck (*loc. cit.*, p. 329) is disposed to favour the view of Wieseler that the position of the l. hand close to the neck suggests Nemesis, who in the form Adrasteia was in the legends the nurse of Zeus and the sister of the Curetes. (Immisch in Roscher's *Lexikon*, ii. 1600.)

(4) The group of the gods contains early, almost archaic, elements, but the composition is late, as are some of the attributes (purse of Hermes, &c.). The names of some of the goddesses cannot be assigned with certainty.

Formerly in the Villa Savelli-Paolucci at Albano. Purchased for the Museum by Benedict XIV in 1743, and placed in the Atrio. It was in its present position by 1817.

Gori, *Donii Inscriptiones Antiquae* (1731), Praef., pp. xxxvi ff., pls. A, I-III; Buonaccorsi, *Lettera sopra la vera immagine di Epicuro* (1744), p. 8; Foggini, 5-8; Mori, i, Atrio 3-6; Righetti, i. 24, 25; *Beschr. Roms*, iii. 1, p. 229; Armellini, i. 31-4; Overbeck, *Kunstmythologie*, iii. 23, 24; iv. 1, text, ii. pp. 170, 175, 325, 326, 328; iii. p. 129; Friederichs-Wolters, 2142; Roscher, ii, p. 1564, fig. 14 (face I), p. 1602; Baumeister, ii, p. 798, fig. 861 f.; iii, p. 2134, fig. 2391, p. 2139, fig. 2397; *A.-E. M.*, xvi, p. 74 f.; Helbig, i.<sup>2</sup> 529.

M. 10457.

#### 4. Old Centaur by Aristetas and Papias (pl. 64).

H. 1.34 m. (plinth 10 cm.). Marble, *bigio morato*. Restored: l. eyebrow, thumb and fingers of r. hand, thumb and tip of little finger of l., middle part of r. fore-leg, and half r. hoof, with part of support, pieces above hock of r. hind-leg, most of support between hind-legs, free part of tail and support, supports of panther-skin. Plinth and support worked over but antique. The restorations are hard to distinguish.

Inscription:—

ΑΡΙΣΤΕΑΣ · ΚΑΙ · ΠΑΠΙΑΣ ΑΦΡΟΛΕΙΣΙΣ

Elderly centaur with thick hair standing up from his head, clustering beard, and pointed ears, trotting. His arms are bound behind his back. A panther-skin on the l. shoulder. The face, which bears an expression of pain, is turned over the r. shoulder. On the tree-trunk which supports his rump a pair of castanets in relief hung over a stump. The tail lashes the flank. Veins strongly marked, especially in the legs, muscles prominent but not precisely rendered, tufts of hair engraved on breast, shoulders, and other parts. On the back of this figure are the remains of two *puntelli*, by means of which was fixed an Eros as in the figure in the Louvre (Clarac, p. 277, 1782 R). Here, however, the arms of the Eros are modern; it remains doubtful whether he was pulling the hair of the Centaur, striking him with a whip, or otherwise tormenting him.

As to style, date, and previous publications see No. 2. A replica of the

head, crowned with vine, in the Museo Chiaramonti 652 (cf. Amelung, *Vat. Cat.*, i, p. 753).

For provenance, &c., see on No. 2.

Foggini, 32; Mori, ii, Grande 28; Montagnani-Mirabili, i.<sup>1</sup> 85 = i.<sup>2</sup> 60; Righetti, i. 34; Clarac, 739, 1781 (p. 426 R); Armellini, iii. 275. For further reff. see on No. 2.

Alin. 5984 (a, p); And. 1653 (g, n, d); B. 4249 (g, e), 4249 bis; C.R. 728, 421 B (g); M. 706, 2161 (g).

### 5. Asclepius standing (pl. 67).

H. 1.445 m. Marble, *bigio morato*. Restored: three small locks of hair, r. hand with top of staff, part of staff with coil of snake adjoining support, front of basis with snake's tail and forepart of l. foot, extreme ends of mantle. Head broken off but belonging. (Cf. Inv. Albani, *senza una mano e mezzo piede*.)

Asclepius standing, holding in r. hand serpent-entwined staff, which rests on the ground. Mantle passes over l. shoulder, under r. arm, and across chest, tassel at corner, fold hanging down to knees; wears sandals. Weight of body on l. leg. In forehead strong bar. Hair bound with taenia. The style, dimensions, and material of this statue are the same as those of the statue of Zeus (No. 1), and they were found together. The attitudes also are the same, except that in the present figure the l. arm is supported on the hip. The scheme is more usual for Asclepius than for Zeus. The chief difference between the two figures is in the position of the l. arm; also the hair of the Asclepius is looser and less regular, standing up from the forehead, and the sandals are more elaborate. As the statues were evidently made as a pair by the same artist these differences are important.

For provenance, &c., see on No. 1.

Inv. Albani, D 22.

Bottari, iii. 28; Montagnani-Mirabili, ii.<sup>1</sup> 97 = i.<sup>2</sup> 43; Righetti, i. 45; Clarac, 547, 1155 (p. 288 R); Armellini, iv. 363.

Alin. 27124; And. 1679; B. 16633.

### 5a. Round basis with sacrificial reliefs (pl. 65).

H. from below top moulding, which is added in Luna marble, .89 m. Marble, *grechetto*. Surface corroded. Restored: one piece of shaft above and behind; figure to l. of altar.

Altar on which offerings are burning. There approach it from the right, each figure on a sort of projecting basis:

1. Young man, chlamys over l. shoulder and arm, long hair of feminine type in knot behind, holds patera over flame, and in l. hand a strigil.

2. Figure similar to the last, but with hands empty.

3. Woman clad in long chiton with sleeves and diplois, body facing, head turned to l., hair waved in front, in knot behind, she raises her dress with r. hand.

There approach the altar from the left:

1. Young man advancing r., veiled and clad in chiton, long mantle and sandals, holds in r. hand something over the altar.

2, 3. Two bearded men with veils, and clad in chiton and mantle, each holds in l. hand an open box.

This is certainly a sacrificial scene, but the nature of the sacrifice is uncertain. The feminine arrangement of the hair of the sacrificers is not

Greek, but like that of Roman camilli. The veiled heads of the older men and the boxes (*acerrae*) they carry belong also to Roman ritual.

Drawn about 1600; it was then in *Campidoglio*. The drawing is in the Dal Pozzo collection at Windsor (8001 = 8275). Hence the statement of *Descr.* 1750 (p. 57) and later authorities that it was discovered at Antium is clearly based on the false assumption that it was found with Nos. 1, 1 a, and 5. It was used as a base for No. 5 when that statue was acquired.

Foggini, 59; Righetti, ii. 327, 328; *Beschr. Roms*, iii. 1, p. 231; Armellini, iv. 363.

## 6. Young Satyr (pl. 67).

H. to raised fingers 1.81 m. Pentelic marble. Restored: tip of nose, r. upper arm and fingers with apple, apple to r. in nebris and part of nebris below, insteps of both feet, two toes of r. foot, and three of l., most of tail, pieces of base of support and of plinth, support under l. great toe.

Young Satyr with pointed ears and bristling hair; his l. leg, which is slightly advanced with upturned toe, is supported by a tree-trunk. A nebris fastened on the r. shoulder, which he holds out with l. hand, is filled with grapes and apples. In the raised r. he holds an apple (restored), in other examples grapes are restored. His head thrown back, and looking up to r. with laughing expression.

This Satyr is of the class called (*Furtwängler, Satyr aus Pergamon*, p. 7) *bäurische Satyrn*, in which the human side of the Satyr is emphasized. The attitude resembles that of the Silenus and Infant Dionysus (Vatican, *Braccio Nuovo*, 11). The School is the Praxitelean, but the details belong to the Hellenistic age. The present copy is rather poor Roman, the muscles are softened and generalized.

There is a better replica in the next room (*Fauno* 1), and another in the Vatican (*Gabinetto delle Maschere*, 432), on which see Amelung, *Vat. Cat.*, ii, p. 694.

Aldrovandi (p. 225) describes a Faun of this type in the collection of Tommaso Cavalieri (in Piazza Cavalieri, near the Palazzo Cesarini), and Bottari (text to iii. 33) notices the resemblance. Montagnani-Mirabili (i.<sup>1</sup> p. lxxxi) identifies the two, but this is improbable, as the type is common, and the statue seen by Aldrovandi held a bunch of grapes in the r. hand, so that it would be necessary to assume a second restoration. As this statue came from the Albani collection, it is much more probably to be identified with that found in the so-called villa of Antoninus Pius at Civita Lavinia. See on *Glad.* 8.

Inv. Albani, C 26.

Bottari, iii. 33; Mori, ii, Grande 23; Montagnani-Mirabili, i.<sup>1</sup> 80 = i.<sup>2</sup> 52; Righetti, i. 12; Clarac, 694 C, 1596 D (p. 390 R); *Beschr. Roms*, iii. 1, p. 234; Armellini, iii. 267. See also reff. on *Fauno* 1.

And. 1684.

## 7. Apollo as Citharist: colossal (pl. 67).

H. 2.29 m. to r. wrist. Marble: body, Parian; head, Pentelic. Restored: r. arm from deltoid with hand and plectrum, l. arm from shoulder, l. knee with drapery hanging from it, forepart of l. foot. Also all the lyre except the lower part near the body; of the tripod, both free legs and horizontal bands; of the snake, all except one coil next drapery. Basin of tripod split through and clamped but antique. Outer margin of plinth restored, with drapery under tripod. Head joined to body by section of neck and hair. Nose restored. Helbig rightly observes that the head had no curls

hanging down, whereas on the body there are ends of curls. It in fact belongs to another class of Apollo types (Overbeck, *Kunstmythologie*, Apollon, p. 119), the so-called Apollo Lycius, of which there is another example in the Museum (*Glad.*, No. 7), the notable feature of which is a plait of hair going back from the forehead.

Apollo is in an attitude of rest. His r. hand (as restored) rests on his head, holding plectrum; the l. (as restored) grasps the lyre, which rests on tripod, out of the basin of which serpent drinks. His body is nude down to the thighs, round which is wrapped a mantle, one end of which falls from l. knee, while the other is fixed on the tripod; l. leg bent and somewhat advanced; sandals.

The head should be, as in the example from Cyrene in the British Museum (Overbeck, *Kunstmythologie*, pl. XXI. 34, *B. M. Cat.* ii, p. 222), laurel-crowned and turned towards the lyre; the l. hand should touch the strings of the lyre. Other examples are mentioned by Overbeck (*Apollo*, p. 189) and Klein (*Praxiteles*, p. 163). A beautiful copy of an original of the latter part of the fourth century.

On the type see Amelung, text to Brunn-Bruckmann 593, and *Ausonia*, 1908, p. 133 f.

The body of this statue is doubtless identical with *torso d'una statua* purchased by Clement XII for 1,000 scudi from the Duca Palombara in 1734 (Valesio, *Diary*, April 5), which, though not described by Gaddi (1736), is mentioned in *Descr.* 1750 (p. 12) as *un bel torso d'Apollo ritrovato nella villa della nobile famiglia Palombara* (the villa was on the Esquiline). It was then in the Atrio. The head is to be identified with that described in the Albani inventory (D 50) as *testa d'Apollo grande due volte il naturale*, &c., which seems to be one of those described as Amazons in the eighteenth-century descriptions (then in the Sala delle Colombe). The restoration of the statue is dated by the inscription on the base to the reign of Pius VI (1775-1800),<sup>1</sup> and it occupied its present position at the beginning of the nineteenth century.

Mori, ii, Grande 6; Montagnani-Mirabili, i.<sup>1</sup> 63 = i.<sup>2</sup> 19; Righetti, i. 44; Clarac, 490, 954 (p. 251 R); *Beschr. Roms*, iii. 1, p. 234; Armellini, iii. 236; Overbeck, *Kunstmythologie*, Apollon, p. 189, No. 2 (further reff.); Klein, *Praxiteles*, pp. 163 ff.; Amelung, p. 187; Arndt-Amelung, 292; Helbig, i.<sup>2</sup> 524.

Alin. 27106; And. 1648; C.R. 729; M. 709, 2159 (g).

## 8. Athena standing (pl. 67).

H. 1.63 m. Marble: head, Parian; body, Pentelic (?); arms and restorations, Luna. Restored: nose, part of forehead on right, r. side of lower lip, chin, top of helmet (where a crest was probably inserted), front point of helmet with hair adjoining. Of body, both arms with attributes, some snakes of aegis, end of l. foot, edges of folds of chiton, small pieces of plinth. The head is inserted, and made to fit with small pieces of Luna marble; it does not belong. Hair cut off at end, probably because it did not suit the join to the body.

The body is in the attitude of the Parthenos, with l. foot drawn back. She wears a heavy chiton, with diplois girt in. The material is heavy, the folds monotonous and not deep-cut. On the breast is a narrow aegis with gorgoneion; sandals; holds (as restored) spear and shield.

This is a copy of a work of the Phidian school, but later than the Parthenos, from which it differs in the fashion of the hair and drapery. It belongs to a class of which the statue at Ince Blundell (Michaelis,

<sup>1</sup> Cf. the similar case of *Glad.* 4.

No. 8) is the only one with head belonging. The helmet is Corinthian. Furtwängler (*loc. cit.*) mentions a variety of replicas; he observes that the present copy is somewhat severe in style and archaizes. He compares the Athena of Velletri, and regards the original as coming from the School of Phidias at the end of the fifth century. Amelung, however, observes (*loc. cit.*, à propos of a replica in the Palazzo Colonna) that most of the copies are somewhat archaic in style, so that the date of the original must be earlier.

Schreiber, Lange, and Puchstein (*ll. cc.*) regarded this type as a copy of the Parthenos. But the Corinthian helmet is fatal to this view. Besides the replicas above referred to, there is a torso in the Ny-Carlsberg collection; text, p. 71.

The head, which does not belong to the statue, has no marked character: wears Corinthian helmet, and has long bunch of hair at back.

Found at Porto d'Anzio in the excavations carried on by Cardinal Albani (see on No. 1). The statement in the *Beschr. Roms* (*loc. cit.*) that it was once in the Villa d'Este is erroneous. It occupied the place of No. 23 in the eighteenth century, and having been temporarily removed to the Atrio, was placed in its present position by 1817.

Inv. Albani, D 20.

Volpi, *Vetus Latium*, iii, pl. XIII (*ε ruins Antiatum*); Bottari, iii, 11; Mori, ii, Grande 14; Montagnani-Mirabili, i.<sup>1</sup> 18 = i.<sup>2</sup> 14; Righetti, i, 43; Clarac, 462, 860 (p. 228 R); *Beschr. Roms*, iii, 1, p. 234; Armellini, i, 69; *Leipziger Abhandlungen*, viii, p. 578 (Schreiber); *Ath. Mitth.*, vi, p. 60 (Lange); *Jahrb.*, 1890, p. 83 (Puchstein); Furtwängler, *Münchener Abhandlungen*, xxi, p. 31; Arndt-Amelung, text to No. 1129.

And. 1740.

## 9. Modern bust of Trajan (pl. 76).

H. 1.40 m. Greek marble; but head and bust do not seem to be of the same quality. Restored: nose, mouth, chin, part of r. cheek, and neck. The head is reset.

In style the bust appears to be of the sixteenth century. It forms a pendant to No. 25. In the eighteenth century these two busts stood in the Galleria; No. 9 occupied the place of *Gall.* 38, No. 25 that of *Gall.* 29. They were removed to the Salone by 1817.

Apparently from the Vatican, Inv. Boccapaduli 52. It seems clear that this bust and No. 25 are identical with those which stood in the Belvedere in the sixteenth century; but it has been suggested that they are the two 'statues' bought by the Conservatori on March 8, 1583, from Vincenzo Stampa and Hieronimo Pico (*Arch. Stor. Capit.*, Cred. vi, vol. 16, f. 17, Cred. i, vol. 28, f. 159, cf. Lanciani, *Storia*, ii, 66) on the ground that inscriptions with the names of the Conservatori of that date were seen by Galletti *ad colosseas protomas Trajani et Antonini Pii* (Forcella, i, 77). But the inscriptions may refer to the provision of fresh pedestals: cf. No. 3; and as the statues came from different collections they would probably not be pendants.

Rossini, *Mercurio errante*, 1693, p. 6; Pococke, *B. M. Add. MS.*, 22980, 61; Righetti, ii, 218, 1; Armellini, iv, 381, 1; Bernoulli, *Röm. Ikon.*, ii, 2, p. 78 (16).

Alin. 27156; And. 1634; B. 16604; M. 2904, 2191 (g).

## 10. Augustus nude (pl. 68).

H. 2.06 m. Marble: head, *grechetto*; body, Greek. Restored: nose, r. ear, r. eyelid, part of top of head on l., back of head with l. ear and top of neck, lower part of neck

(in separate piece); outer part of l. pectoral muscle, r. hand with globe and wrist, fingers of l. hand with palm of hand and sceptre, instep of l. foot, plinth in which base is sunk. The face is antique but apparently of different marble and not belonging; both arms are broken off at shoulder and restored, partly with the original fragments (the shoulder-blades are modern), but are ancient and belong to the statue. The r. leg is broken at mid-thigh, the l. leg below the knee. L. side, especially shin, worked over.

The head, which does not belong to the body, is a poor portrait of Augustus in middle life. The body is that of an athlete of Polyclitan type; the l. leg is somewhat drawn back; the r. leg is supported by a palm-tree. The sharply cut breasts and the clearly marked surface may be due, as suggested by Petersen (*loc. cit.*, p. 189), to the influence of bronze work.

If the arms were in a different position the statue would be classed as a good replica of the diadumenos of Polyclitus. Petersen suggests that the r. arm is either modern or else belongs to another statue. The same view must be taken of the l. arm also, if the figure is to be regarded as a diadumenos. Since, however, the arms appear to be antique and of the same material as the statue, we must suppose that the diadumenos type of Polyclitus is modified, and it is not easy to suggest any purpose in this modification except the intention to represent a King or Emperor. The sceptre in the l. hand would in this case be rightly restored.

Bernoulli (*Röm. Ikon.*, ii, p. 76) is of opinion that naked statues of Emperors are scarcely found in the age of Augustus, though they are later: compare, however, the bronze figure of the Terme (*Ant. Denkm.*, pl. V) of the Hellenistic age, standing portraits of Alexander, &c.

The statue was placed in its present position when acquired.

Inv. Albani, D 10.

Bottari, iii. 52; Mori, ii, Grande 14; Montagnani-Mirabili, i.<sup>1</sup> 71 = ii.<sup>2</sup> 80; Righetti, i. 13; Clarac, 912 A, 2325 (p. 560 R); *Beschr. Roms*, iii. 1, p. 234; Armellini, iii. 252; Bernoulli, *Röm. Ikon.*, ii. 1, 24 (3); *Bull. Com.*, 1890, p. 189 (Petersen); Arndt-Amelung, 445; Reinach, ii, p. 547, 10. See Addenda.

Alin. 27110.

## II. Hera (Juno), restored as Ceres, with head of Roman Empress, possibly Lucilla (pl. 68).

H. 1.80 m. Marble: head, *grechetto*; body, Luna. Restored: nose, broad section of neck; r. arm with drapery adjoining, l. forearm with drapery adjoining, fold of mantle across body, small patches in drapery, forepart of r. foot, l. big toe, part of plinth. Plinth antique but not belonging, torso broken through middle. As the head is of different marble from the body and not connected with it, it must be taken as not belonging. The Albani Inventory (D. 3) has 'testa non sua'. It is probably a portrait of Lucilla; see on the replica, *Galleria* 53. No. 46 in this room is another example of the type.

Matronly goddess standing, the weight rests on the l. leg, the r. is bent. Transparent chiton, in fine folds, falling from shoulders; mantle over l. shoulder passing round body, and retained by l. elbow, fold falling to knees. Sandals. Restored as Demeter with torch and ears of corn. For lists of replicas see Overbeck and Klein (*ll. cc.*). As, however, none of the figures cited by Overbeck is complete in the arms, and as a closely similar type of body and drapery is used for Athena and Hygieia (Arndt, *loc. cit.*, p. 93), the attribution to Hera remains uncertain. At the same time the attributes of sceptre and patera borne by Hera on the

coins of Antonine Empresses (Overbeck, *Kunstmythologie*, Hera, Münztafel iii. 8-10) suit the present statue very well.

Overbeck (*loc. cit.*, p. 57) and others regard a relief at S. Petersburg as evidence that the type of our statue (which represents Juno Pronuba) is derived from the Hera Teleia of Praxiteles at Thespieae (Paus. ix. 2, 7). This view falls through, because at Copenhagen (*Glypt. Ny-Carlsberg*, pls. 56-8) there is a replica of fifth-century style which Arndt (*op. cit.*, text, p. 90) and Klein (*loc. cit.*) regard as of the style of Alcamenes, comparing it with the Aphrodite from Fréjus in the Louvre, which is commonly attributed to that master.

We must be content with regarding the present statue as a copy of the age of the Antonines from a fifth-century original, probably representing Hera.

The statue was placed in its present position when acquired.

Formerly in the Cesi collection, then in that of Card. Albani.

Inv. Albani, D 3.

De Cavalleriis, i. 5 = i. ii. 25 (*Agrippina Marci Agrippae filia ibidem*, i. e. *in aedibus Caesiis*); Bottari, iii. 9; Mori, ii, Grande 13; Montagnani-Mirabili, i.<sup>1</sup> 70 = i.<sup>2</sup> 45; Righetti, i. 21; *Beschr. Roms*, iii. 1, p. 234; Armellini, iii. 250; Overbeck, *Kunstmythologie*, Hera, p. 56; Klein, *Praxiteles*, pp. 64 ff.

And. 1722; B. 16639.

## 12. Young athlete (pl. 68).

H. 1.72 m. Greek marble. Restored: nose, patches (in plaster) on l. eyebrow and cheek, r. arm, l. hand and wrist, r. leg from above knee, l. leg from below knee, trunk of palm and plinth. Two puntelli filled with plaster on r. hip and r. thigh, trace of attachment one-third down l. thigh. Front of body worked over.

Young athlete standing, l. leg somewhat advanced and bent, head turned towards r. shoulder; short curling hair more carefully wrought behind than in front. The puntelli show that the r. arm hung down as well as the l., and suggest an attribute in the r. hand. Figure somewhat slight, the breadth of chest small in proportion to the shoulders. The head is small, of late fourth or early third-century type. Some parts of the body, such as that between hip and thigh, are treated with naturalism. Outlines somewhat soft and rounded.

This is an interesting example of a third-century athlete type of non-Lysippic style. The proportions of body and limbs remind us of what is said of Euphranor by Pliny (*N. H.* xxxv. 128): 'fuit in universitate corporum exilior et capitibus articulisque grandior,' but Euphranor's heads were large, that of the present statue is not. Furtwängler (*MW.*, p. 596) points out the likeness of pose to that of the Idolino, and regards the statue as a work of the school of Euphranor, but hardly of the master himself.

A copy of good, though not first-rate, work, probably of a bronze original. It is described as Antinous in the Albani inventory. The identification was rightly rejected by Levezow.

The statue was placed in its present position when acquired.

Inv. Albani, D 24.

Bottari, iii. 57; Mori, i, Grande 12; Montagnani-Mirabili, i.<sup>1</sup> 69 = ii.<sup>2</sup> 90; Levezow, *Antinous* (1808), p. 61; Righetti, i. 60; Clarac, 953, 2434 (p. 587 R); *Beschr. Roms*, iii. 1, p. 234; Armellini, iii. 249; Dietrichson, *Antinous*, p. 186 (19), pl. IV, fig. 10; Furtwängler, *MW.*, p. 596 = *MP.*, p. 363; id., *Sammlung Sonzée*, text, p. 54; Arndt-Amelung, ii. 446-8; Reinach, *Répertoire*, ii, p. 590, 7.

Inst. 130 (g; three-quarter length).

## 13. Hadrian as Ares (Mars) (pl. 68).

H. 2.115 m. Pentelic marble. Restored: crest of helmet, two locks on forehead, nose, r. arm, l. hand with portion of shield, rest of shield except part adhering to arm, including most of gorgoneion, r. foot (in two pieces), l. leg from knee downwards, with support and plinth and edges of sword-belt. Pupils not marked.

Hadrian nude, in the character of Mars, standing on both feet, with the r. somewhat advanced and turned outwards. Attic helmet of rounded form, with frontal, griffin in relief on each side; sword-belt over r. shoulder, shield adorned with gorgoneion on l. arm.

The head is somewhat idealized, with clustering curls over the forehead, and short beard, but it is certainly that of Hadrian. The type is that of the Ares Borghese in the Louvre (*F. W.* 1298; Brunn-Bruckmann, 63), which has been attributed to various Schools, but is certainly a fifth-century production. For replicas see Dilthey, *Bonner Jahrbücher*, liii, p. 86; for earlier literature Ulrichs, *Gruppe des Pasquino*, 1867, p. 35, and cf. Furtwängler, *MW.*, p. 121 f. = *MP.*, p. 89.

The present copy is a careful but lifeless work.

Found at Ceprano, according to *Descr.* 1750, p. 32, and placed in its present position when acquired.

Inv. Albani, B 223.

Pernoulli, *Röm. Ikon.*, ii, p. 108, 1.

Alin. 27103; And. 1641 A; B. 16617.

## 14. Roman writer clad in toga, formerly called Marius (pl. 69).

H. 1.89 m. Luna marble. Restored: l. hand with scroll and drapery at wrist, part of little finger of r. hand, small part of r. foot, fore-half of l. foot, edge of plinth. Head inserted, probably of sixteenth century, much worked over.

Elderly man bald and shaven: clad in tunic and toga of moderate dimensions, the r. hand emerging from the fold over the breast and the l. hand by the l. thigh. The garment covers both shoulders and the body almost to the ankles. High boots coming part way up the leg with four bands above ankle (*calceus patricius*). A support to the l. leg in the form of a box of manuscripts.

Late Roman epoch, superficial work.

Doubtless from the Vatican. It might be identified either with Inv. Boccapaduli 23 (*console togato* . . . p. 8 *e mezzo* [= 1.89 m.], or with *ib.* 124, *Antonio oratore*; it is once called L. Antonius by Clarac (see below). The statue of 'Antonius' (eight palms high) was purchased by Pius IV from Tommaso della Porta on Mar. 27, 1565 (Lanciani, *Storia degli Scavi*, iii, p. 221). It had received the name of 'Marius' before the time of Faber (1606), who rejects the identification. It was placed on a new base in 1653 (Forcella, i. 151), and was amongst the first statues placed in this museum. It was in the Stanza dei Filosofi in 1687, where it seems to have remained until the time of Clement XII; since then it has stood in the Salone (in the place of No. 8 till 1816).

Franzini, E 3; Faber, p. 55; Servi, *Juveniles feriae*, &c. (1640), p. 8; Bottari, iii. 50; Mori, ii, Grande 15; Montagnani-Mirabili, i.<sup>1</sup> 22 = ii.<sup>2</sup> 79; Righetti, i. 22; Clarac, 902, 2304 (p. 554 R), with title 'C. Marius'; also 921, 2346 (p. 560 R), with title 'L. Antonius'; Armellini, iii. 255; Bernoulli, *Röm. Ikon.*, i, p. 80.

And. 1735.

## 15. Roman Matron as Pudicitia (pl. 69).

H. 1.81 m. Luna marble. Restored: nose, upper lip, drapery on each side of neck, r. hand and adjoining fold of drapery (in plaster), fingers and part of thumb of l. hand, lowest part of drapery in front for a quarter of a metre and feet, plinth. No break at neck.

Roman lady, clad in fine chiton, and a mantle covering her head and all her body except her hands and toes. The r. hand is raised to the neck, the l. arm is folded across the bosom, l. leg slightly bent. A notable feature of the mantle is a heavy fringe, running from l. wrist to l. knee. The folds of the chiton over the l. leg are elaborate.

The head does not appear to be of an Empress; it represents a woman of middle age; the waves of the hair and the pupils of the eyes indicate the age of the Severi. The coquettish arrangement of the drapery, to display the forms of breasts and arms, and the presence of the fringe, show imitation of a Hellenistic original, but the great elaboration of detail belongs to the Roman copyist. The type is that of Pudicitia as often represented on coins of Roman Empresses of the Antonine and subsequent ages. It may ultimately derive from the Attic School of Praxiteles; cf. the sarcophagus of the weeping women at Constantinople (Klein, *Praxiteles*, 365). On this type see *Scala* 1 and reff. there given.

From the Vatican, possibly to be identified with Inv. Boccapaduli 51 (*una Pudicitia alta* p. 8 [1.78 m.]), unless that be the figure on the roof of the Palazzo del Senatore [H. 1.82 m.], when this might be 'Aurelia Sabina' (No. 101). It is probably the statue first mentioned in the inventory of 1687 under the name of Vesta, which was then in the Sala dei Filosofi. It was placed in its present position under Clement XII.

Maffei-De Rossi, 18; Bottari, iii. 44; Mori, ii, Grande 9; Montagnani-Mirabili, i.<sup>1</sup> 66 = ii.<sup>2</sup> 95; Righetti, i. 61; Clarac, 765, 1884 (p. 449 R); *Beschr. Roms*, iii. 1, p. 235; Armellini, iii. 242; Bernoulli, *Röm. Ikon.*, ii. 3, p. 46; Hekler, *Münchener Archäologische Studien*, p. 215.

M. 739.

## 16. Roman male portrait (pl. 76).

H. .82 m., antique part .58 m. Luna marble. Restored: tip of nose, parts of drapery, foot, helmet, and top of head.

The head looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. There is a slight moustache worked with a few incised strokes. The bust seems to be mailed. Over the cuirass is a tunic fastened on his shoulder by two sets of cross-fastenings, and a cloak. If the drill-work of the loose curls of hair visible over the forehead is antique, the bust is probably of the later Antonine period (cf. *Imperatorii* 37-43), otherwise the treatment of the face, which is polished, suggests rather the third century (cf. *Imp.* 60-74).

Inv. Albani, C 6.

Armellini, iii. 324, 2.

## 18. Roman male portrait (pl. 76).

H. .80 m., bust .64 m. Luna marble. Restored: ears, nose, foot.

The head looks to r.: the eyebrows are indicated, and the eyes have iris and pupil incised. The hair is blocked out on a rough surface slightly higher than the face, which is rather long and thin. The bust is clad with a *toga contabulata* (3 + 4 folds, cf. Wilpert, *L'Arte*, 1898, pp. 94 ff.,

1899, pp. 1 ff.). For the style of the bust compare the supposed Philippus Junior (*Imp.* 69), to which it has some likeness.

Inv. Albani, C 11.

Mori, ii, Grande 36; Armellini, ii. 167, 1.

### 19. Wounded Amazon (pl. 69).

H. 1.90 m. Marble: head, Greek; body, *grechetto*. Restored: r. arm, l. forearm and hand, both knees, great toe of r. foot, all but the heel of l. foot, with outer part of plinth, points of the shield on the support, edges of drapery, and fold of *kolpos* under l. arm. The head is fitted to neck with plaster, and at some points is cut to fit; the lower part of neck at the juncture is somewhat larger in diameter than the upper part, the workmanship of hair is rougher than that of body. The head is apparently a poor antique copy of a fifth-century type; the pupils represented by circles. It does not belong to the body.

Amazon, clad in a chiton girt to make a *kolpos*, loosened from r. shoulder and hanging over girdle, *chlamys* fastened in front of neck, and falling down the back to below the knee, r. leg bent and drawn back, l. supported by stem, on which is figured in relief a *pelta* and a double axe. Two wounds appear on the r. side, one on the upper slope of the breast, one beneath it, blood flowing from each. The restoration of the arms presents difficulties. The r. as restored here, raised and grasping a spear, corresponds with the arm of the replica in the Louvre (Michaelis, p. 28), which is believed to be antique, though broken into four pieces. Furtwängler, however, maintains (*MW.*, p. 294) that the elbow should be more nearly on the level of the shoulder. The l. hand is restored as withdrawing the garment from the wound, although in this replica the garment comes straight down and does not come near the wound. In the other replica (No. 33) in this room enough of the r. upper arm remains to guarantee its direction, so that Furtwängler's view falls to the ground. The l. forearm and hand with the drapery it holds are restored, and as this hand and drapery are restored in the other examples, there is no proof of the correctness of the motive. On the contrary, the drapery when unrestored in both 19 and 33 seems to indicate no approach to the wound. Michaelis says that the drapery over the breast in 19 is much worked over; but it does not seem to have been cut down, but to preserve its original form. It seems, therefore, probable that the l. hand in all examples did not hold drapery, but was stretched out to touch the wound, and that the chiton was already removed from the wound and hung down.

This type of Amazon has usually been regarded as the *Amazon vulnerata* of Cresilas (Pliny, *N. H.*, xxxiv. 74). B. Graef, however (*Jahrb.*, xii, pp. 81-6), tries to show, largely on the ground of similarity to the Diadumenos heads, that it is Polyclitan. So also Mahler, *Polyklet und seine Schule*, pp. 80-6. The workmanship of this statue is quite as detailed and careful as that of the Amazon of Sosicles, No. 33: it has, however, been worked over.

Either this No. or *Glad.* 4 was discovered on the Palatine in the Vigna Ronconi (near the so-called Stadium) and sold by Francesco Ronconi for 75 scudi to Cardinal Ippolito d'Este on March 5, 1570 (*Archivio Storico dell' Arte*, iii. 204; cf. Huelsen in *Röm. Mitth.*, 1891, p. 106; 1896, p. 207). Both are mentioned in the inventory of the statues in the Villa d'Este at Tivoli made in 1572, Nos. 29 (= *Glad.* 4)

and 30 ('Lucrezia', this No.); see Ashby in *Archaeologia*, lxi, p. 244. Zappi, in his MS. description of the Villa (dated 1575), states, probably wrongly, that *both* were found on the Palatine. They were placed in the 'Fountain of Diana' and known as the 'Amazon with the Bow' (*Glad.* 4) and the 'Queen of the Amazons' (this No.): cf. Del Re, *Antichità Tiburtine*, p. 41. This one was bought by Benedict XIV in 1753 (*Archaeologia*, lxi, pp. 235, 255) and placed in the Atrio, whence it was moved to its present position in 1818.

Mori, i, Atrio 18; Montagnani-Mirabili, i.<sup>1</sup> 78 = ii.<sup>2</sup> 73; Clarac, 812 B, 2032 A (p. 486 R); *Beschr. Roms*, iii. 1, p. 232; Armellini, i. 58; *Jahrb.*, i (1886), p. 28 (Michaelis); Furtwängler, *MW.*, p. 294 (2) = *MP.*, p. 132; *Jahrb.*, xii, p. 81 (Graef).

Alin. 5975 (a, p); And. 1644; C.R. 730 A, 418 A (g).

## 20. Archaic figure of Apollo (or athlete) (pl. 69).

H. 1.81 m. Marble, Pentelic, restorations in Luna. Restored: nose, both fore-arms and hands, both legs from the knees downwards, tree-trunk and plinth. Head rejoined but belonging.

Male figure naked, weight mainly on the r. foot, which is in advance (the restorer has wrongly made the l. foot rest on the toes). The hair falls in regular locks over the forehead and is gathered into a long plait twisted round the head. The form of the face oval, the expression somewhat dull and wearied. Hair of pubes formal. Chest and shoulders massive and prominent, veins marked in upper arms, forms of muscles somewhat rigid, legs long and powerful.

A Roman copy of the type known as the Apollo of the Omphalos or Choiseul-Gouffier Apollo. The attribution and school have been much disputed. The date is about 470-460 B.C. There is some evidence that the figure is an Apollo. A fragment in the Terme (*J. H. S.*, 1906, p. 280) and the Torlonia replica (Overbeck, *Kunstmythologie*, Apollo, p. 162) both show a quiver on the support, and the head from Cyrene in the British Museum was found in a temple of Apollo. There is insufficient ground for connecting the example found at Athens with the Omphalos. On the other hand, the physical type and the fashion of the hair are better suited to a boxer than to Apollo. It is difficult to decide the question; a parallel question has been raised whether the Diadumenos of Delos is an Apollo, as a quiver appears on its support.

For the various views in regard to the attribution and school of this statue, a question at present quite undecided, see Overbeck, *Kunstmythologie*, Apollo, p. 161, Héron de Villefosse in *Mon. Piot*, 1894, pp. 61 ff., Furtwängler, *Fünfzigstes Winckelmannsprogramm*, p. 150, Smith in *B.M. Sculpt.*, i, p. 86, Friederichs-Wolters, 219-21, Furtwängler, *loc. cit.*, Amelung, *loc. cit.*, Strong, *Strena Helbigiana*, p. 297; Klein, iii. 343.

The statue was long known as *Tolomeo*, i.e. Ptolemy Apion. It was placed in its present position when acquired.

Inv. Albani, D 23.

Bottari, iii. 49; Mori, ii, Grande 7; Montagnani-Mirabili, i.<sup>1</sup> 64 = ii.<sup>2</sup> 78; Righetti, i. 20; Clarac, 862, 2189 (p. 526 R); *Beschr. Roms*, iii. 1, p. 236; Armellini, iii. 239; Conze, *Beiträge zur Geschichte der griechischen Plastik*, pl. VII; Furtwängler, *MW.*, pp. 77, 381 = *MP.*, pp. 49, 197 n. 2; Arndt-Amelung, ii. 452-4; Helbig, i.<sup>2</sup> 522 (further reff.).

Alin. 27105; And. 1763.

## 21. Ephebus, foot resting on rock (pl. 71).

H. 1.845 m. Luna Marble. Restored: nose, r. hand and wrist (fingers a further restoration). The r. arm is broken at shoulder and refitted with an inserted piece, also at elbow and rejoined with plaster. Also l. hand, front half of r. foot, l. leg from knee with rock and plinth, small patches in drapery. The statue was made in two pieces joined together below cross-fold of drapery at waist.

The youth is naked, but for a mantle wrapped round waist and wound round l. arm. He stands in an easy position, bending forwards over his l. leg, which rests on a rock (restored); the r. hand is extended; whether it carried anything is uncertain. A tree-trunk serves as support. The head is youthful, with short clustering hair, in the manner of the later fourth century. The type and attitude also belong to the same age, but the execution is in the smooth and superficial style of the age of Hadrian.

The figure was formerly regarded as an athlete (Pancratiast) resting. Kekulé mentions it as an adaptation of the type of Jason. Furtwängler observes the general likeness of the figure to those of Praxiteles and Scopas, and suggests that it is a Hermes Agoraeus. The last suggestion has probability, but the statue may well be an idealized portrait of the age of Hadrian, representing a young man in the guise of Hermes (cf. *Glad.* 12, and the Asclepius of the Vatican, *Braccio Nuovo*, 17).

Found in a chamber of the substructures of the so-called Poikile in the Villa of Hadrian by Michilli in 1742 (*Descr.*, 1750, p. 47) and acquired for the Museum by Benedict XIV in 1744 (inscr. on base). It was placed in the Stanza degli Imperatori, but was soon replaced by the Capitoline Venus and removed to the Sala del Fauno. It was transferred to its present position in 1816.

Volpi, *Vetus Latium*, x. 2, p. 424; Ficoroni, *Vestigia* (1744), p. 57 = *Mem.* 75, ap. Fea, *Miscellanea*, i, p. clvi (*sic*, really cliv); Bottari, ap. Schreiber, *Leipziger Berichte*, 1885, p. 89, no. 27; Bottari, iii. 61; Piranesi, *Villa Adriana*, Castro, p. 4; Visconti, *Mus. Pio-Clem.*, i, p. 39; Mori, ii, Vaso 11; Montagnani-Mirabili, i.<sup>1</sup> 41 = ii.<sup>2</sup> 99; Righetti, i. 49; Clarac, 859, 2170 (p. 525 R); *Beschr. Roms*, iii. 1, p. 236; Armellini, ii. 162; Penna, *Villa Adriana*, iii. 65; Kekulé, *Gruppe des Künstlers Menelaos*, p. 40; Brunn-Bruckmann, 387; Lange, *Motiv des aufgestellten Fusses*, pp. 13 ff.; Winnefeld, p. 155; Furtwängler, *MW.*, p. 525, n. 1 = *MP.*, p. 303; Arndt-Ameling, 455, 6 (head only); Helbig, i.<sup>2</sup> 521.

Alin. 6004; And. 1692; B. 4253 (g, e); C.R. 736 C, 424 D (g), M. 738.

## 22. Old woman (pl. 70).

H. 1.45 m. Parian marble. Restored: head, r. forearm and hand, fingers (not thumb) of l. hand, forepart of r. foot, margin of plinth, small pieces of drapery. The upper edge of the part of the neck belonging to the body is larger in diameter than the lower edge of the part belonging to the head.

An old woman, clad in chiton (girded) with long sleeves and mantle, holds with l. hand the cross-fold of her mantle, which passes over l. shoulder and across hips, wears boots; she is stooping, and looking upwards towards her l. with evident apprehension. The meagre form and pendent breasts are rendered in the fashion of Hellenistic *genre*. An expressive and powerful work, but not finely executed.

Attempts have been made to introduce this figure into the Niobid group as the figure of an old nurse, but the style is far later than that of the Niobid group. The pose and drapery of the statue have been compared by Helbig with those of a young female figure at Berlin

(*Beschr.*, No. 585, *Arch. Zeit.*, 1844, pl. 19), and the suggestion has been made that this figure may belong to the group of Danaus and his daughters set up in the temple of Apollo Palatinus (Stark, *Niobe*, p. 328).

The statue evidently formed a part of a *genre* group; her action is like that of an actor in a comedy.

The restored head has some likeness to that of No. 8 in the Galleria, which is also modern, and apparently copied from a similar statue at Munich, (Furtwängler, *Glyptothek*, No. 437, *Ein hundert Tafeln*, pl. 89).

From the Vatican (Inv. Boccapaduli 73). Removed from the Palazzo dei Conservatori before 1687 and placed in the Sala dei Filosofi. Transferred to its present position on the acquisition of the Albani Collection.

Maffei-De Rossi, 28; Ficoroni, *Vestigia*, p. 52 (plate); Bottari, iii. 62; Winckelmann, iv, p. 371; id., *Mon. ined.*, Trattato preliminare, p. xlvi; Mori, ii, Grande 5; Montagnani-Mirabili, i.<sup>1</sup> 62 = ii.<sup>2</sup> 100; Righetti, i. 18; Clarac, 780, 1947 (p. 460 R); *Beschr. Roms*, iii. 1, p. 237; Armellini, iii. 234; Welcker, *Alte Denkmäler*, v, pp. 88 ff.; Stark, *Niobe*, pp. 291 ff.; Helbig, i.<sup>2</sup> 520.

Alin. 6023; And. 1765; B. 4256 (g, e); M. 733.

### 23. Female figure (Hera?) restored as a Muse (pl. 70).

H. 1.505 m. Marble: head, Luna, body, *grechetto*. Restored: nose, lower lip, back of head, neck, curls falling on each side; r. arm with sleeve from shoulder-piece on l. shoulder, l. forearm with folds over it, piece of drapery on back below neck, l. breast, edges of folds of drapery, and of plinth in front of r. foot.

The head, being of different marble and somewhat small for the body, while the curls fall down and do not join the body, does not appear to belong to the statue. It wears a stephane. The hair goes back in parallel waves, with two curls falling over shoulders. The body is clad in a delicate chiton, with sleeves to the elbows, a mantle which passes over the l. shoulder and comes across the bosom, with a fold falling half-way down the thigh and over the l. arm, and leather boots. The r. leg is bent and the foot drawn back. The flute and mask in the hands, which are restorations, are not happy, as the types alike of head and drapery are little suited to a Muse. They are both better suited to Hera. The drapery has some resemblance to that of the figure from Otricoli in the Vatican (*Galleria delle Statue*, 268; Overbeck, *K. M. Hera*, pl. X. 32), but in the absence of attributes the assignment of the body is uncertain. Both head and body appear to be of fourth-century type, though of ordinary inexpressive Roman work.<sup>1</sup>

The statue occupied the position of No. 35 in the eighteenth century, and was removed to its present place by 1817.

Inv. Albani, D 18.

Bottari, iii. 38; Mori, ii, Grande 19; Montagnani-Mirabili, i.<sup>1</sup> 76 = ii.<sup>2</sup> 93; Righetti, i. 11; Clarac, 511, 1033 (p. 267 R); *Beschr. Roms*, iii. 1, p. 237; Armellini iii. 262; Helbig, i.<sup>2</sup> 519.

<sup>1</sup> The type of the figure from Otricoli (which differs from that of this statue in the posture of the r. arm) was used for Roman portrait-statues; cf. the replicas mentioned by Amelung, *Vat. Cat.*, ii, p. 465. The under-tunic is no doubt a copyist's addition common in portrait-figures, such as this probably was. [H. S. J.]

## 24. Goddess, colossal, restored as Hera (pl. 70).

H. 2.17 m. Marble (*grachetto*). Restored: tip of nose, r. forearm from above elbow, whole l. arm, l. breast, front nude base of neck on l., with upper fold of diplois, all the lower part of the statue (from above knees in front the line slopes backwards and downwards), including feet and plinth, many projecting edges of drapery. Head reset, much worked over.

Goddess standing with l. leg bent and the foot drawn back, her face is turned somewhat downwards and to her r. The drapery consists of a long chiton with girded *kolpos* and diplois, and a mantle falling down the back and drawn forwards on both shoulders. The sceptre of the l. hand seems rightly restored; what was held in the r. remains uncertain. Three holes in the hair-band show where a metal stephane was affixed; hair at back in sphendone.

The attribution and school of this stately figure have been much discussed. Overbeck (*Kunstmythologie*, Demeter, p. 462) regards it as a Demeter and would restore ears of corn in r. hand. Some archaeologists, however, have agreed with the restorer that it is a Hera. Helbig (*loc. cit.*) cites the reliefs at the heads of Athenian treasure-lists in which a figure appears in this dress whom he regards as Hera, but this figure is more probably Demeter or Persephone (Schöne, *Griech. Reliefs*, p. 30). Recently Amelung (*loc. cit.*) and Block (ap. Roscher, *loc. cit.*) have argued for the identification with Demeter. The fashion of dress and particularly the way of wearing the mantle is our best clue for the interpretation of the statue. It is a fashion to be found in the Demeter of the Parthenon frieze, the Caryatids of the Erechtheum, the maidens in the Parthenon frieze, Sterope in the pediment of Olympia, the Demeter of the Eleusinian relief, and several other figures of Demeter or Persephone (who in art are closely assimilated), but it is never found in the case of a figure certainly of Hera. Properly it would seem to be the dress of a maiden, but it is sometimes given to matrons. This fact is fatal to the theory of Petersen (text to *Ant. Denkm.*, pl. 55) that our statue is a copy of a Hera of Alcamenes. The argument, derived from a supposed likeness between the head and that of the Aphrodite of Fréjus, which is sometimes given to Alcamenes, has small value, the likeness is, in fact, anything but close. We have a dignified but rather hard copy of a statue of Demeter or her daughter dating from the latter part of the fifth century, and from an Athenian school. The head-dress (metal stephane and sphendone) is that used for Demeter or Persephone on fifth-century coins of Syracuse.

From the Vatican, Inv. Boccapaduli 113 (*Giunone placida*); the identification is confirmed by the legend 'IVNONI PLACIDAE *nel boschetto*' on the drawing mentioned below. It is uncertain when it was transferred from the Palazzo dei Conservatori, but it is found in 1736 (Gaddi, p. 180) under the name of 'Clemenza' in the place now occupied by No. 29. In *Descr.* 1750 it is stated that it was found on the Aventine, 'where there was a temple of the Goddess'; the statement seems to be purely conjectural, but it was repeated by later authorities. It was moved to its present place in 1816.

Drawn in Cod. Berolinensis (f. 66<sup>v</sup>) about 1560; it cannot therefore be identified with the statue drawn by Pierre Jacques (73<sup>bis</sup>) in the Della Valle collection, as Reinach conjectures.

De Cavalleriis, i, ii. 8 (*in viridario Vaticano*); Bottari, iii. 6; Mori, ii, Grande 3; Montagnani-Mirabili, i.<sup>1</sup> 60=ii.<sup>2</sup> 69; Righetti, i. 19; Clarac, 423, 749 (p. 204 R); *Beschr. Roms*, iii. 1, p. 237; Armellini, iii. 231; Overbeck, *KM.*, Demeter, 461 (5), pl. XIV. 10; Baumeister, i, p. 414, fig. 455; Roscher, ii, p. 1352 f., fig. 5; *Röm. Mitth.*, 1889, pp. 65 ff.; *Jahrb.*, 1890, p. 92, n. 27; *Antike Denkmäler*, i, pl. 55; Brunn-Bruckmann, 358; *Éranos Vindobonensis*, p. 18; Furtwängler, *MW.*, p. 117=MP, p. 82; id., *Münchener Abhandlungen*, xxi, p. 259 f.; Amelung, *Führer durch die Antiken in Florenz*, p. 142, fig. 40; id., *Ruins and Museums*, p. 191; Klein, *Praxiteles*, p. 62; Arndt-Amelung, ii. 457/8 (cf. text to iv, p. 60). Cf. Hübner, *Antike Bildwerke in Madrid*, No. 72.

Alin. 27127; Inst. 575, 576 (r. profile).

## 25. Modern bust of Antoninus Pius (pl. 76).

H. 1.50 m. Marble: head Luna, bust Greek. Restored: nose, chin, and neck.

From the Vatican, Inv. Boccapaduli 56. See on No. 9.

Rossini, *Mercurio errante*, 1693, p. 6; Pococke, *B. M. Add. MS.*, 22980, 61; Montagnani-Mirabili, iv. 2, 37; Righetti, i. 218, 2; Armellini, iv. 381, 2; Bernoulli, *Röm. Ikon.*, ii. 2, p. 141 (10).

Alin. 27104; And. 1513; B. 16548.

## 26. Artemis (pl. 71).

H. 1.575 m. Marble: head, Greek, body, *grechetto*. Restored: nose, base of neck, r. arm (Luna marble, antique but not belonging, fingers restored), l. arm and hand except knuckles and base of fingers (also Luna and antique?), tip of r. great toe and sandal, folds of drapery, especially at back and r. side. The body originally carried an inserted head; the present head does not belong, and is fitted by a modern base to neck.

Artemis advancing with the r. foot. She is clad in long chiton with diplois, and sandals. A strap passes over the r. shoulder and under the l. arm. As restored, she draws with r. an arrow from the quiver at her shoulder (which is now missing), and this is probably the true motive; the bow was in her l. Formerly there were bronze sandal-straps between first and second toes.

The head is a later example of the class of which archaic examples are found in the Lansdowne Collection (Smith's *Cat.*, No. 53) and the Vatican (*Museo Chiaramonti*, 363; cf. Amelung, *Vat. Cat.*, i, p. 549). It is rather poor and expressionless.

The attitude and drapery are a variant on the Artemis in the Vatican (*Braccio Nuovo*, 92; cf. Amelung, *Vat. Cat.*, i, p. 106, where additions are made to the list of replicas in Klein's *Praxiteles*, p. 311). The present statue differs in that the r. foot, not the l., is advanced. The type is usually given to the time of Praxiteles, but the extreme simplicity of the drapery of the present statue points to the fifth century for the origin of the type, though some features are Hellenistic. Work rather commonplace.

In the eighteenth century this statue occupied the place of No. 33. It was removed to its present position in 1816.

Inv. Albani, D 13.

Bottari, iii. 17; Mori, ii, Grande 20; Montagnani-Mirabili, i.<sup>1</sup> 77=i.<sup>2</sup> 25; *Beschr. Roms*, iii. 1, p. 238; Clarac, 573, 1225 (p. 307 R); Armellini, iii. 264.

Inst. 1205\* (g).

## 27. Hunter and pine-tree (pl. 71).

H. of tree, 2.52 m., of hunter, 1.98 m. Greek (Pentelic?) marble. Restored: nose, two-thirds of l. upper arm, and l. first finger, both big toes, all spear except part in hand and possibly also the lowest part joined to the support, the hare except paws in r. hand and extremities of hind-paws, upper branches of the tree, edges of plinth except on r. side. Patches in knees. Something at the foot of the tree seems to have been chiselled away.

Hunter with short hair and beard, facing naked, holds in raised r. hand a hare, in lowered l. hand a spear, the pointed end of which rests on the ground. A pine-tree grows from the ground, and supports the hunter with four branches; a pedum is hung against the stem.

On the right side of the plinth is the inscription:

POLYTIMVS ♀ LIB ♀

The head is a portrait; the treatment of hair, beard, and eyes indicates the age of Gallienus. The type of body is taken from an early athlete statue, some features (position of legs, roll of muscle above knee) are Polycleitan, but the treatment of the muscles of the body is more rigid than in the Polycleitan School. The motive, the hare, tree, and pedum are Hellenistic (Schreiber, *Hellenistische Reliefbilder*, pl. 22). Thus the whole is highly eclectic.

It is notable that the end of the spear resting on the ground is the spear-tail of a lance, not the end of a hunting-spear.

For the hare compare *Sala degli Animali*, No. 150.

For the type Helbig compares a statue at Naples (Brunn-Bruckmann, 331); cf. Amelung, *Vat. Cat.*, ii, p. 354.

The meaning of the inscription is doubtful. The statue may have been set up by Polytimus, a freedman, in honour of his patron, or Polytimus may be the artist.

Found in 1747 near the Porta Latina ('in un orto detto alla Ferratella', *Descr.* 1750) and presented by Benedict XIV. It was placed in the Sala del Fauno and removed to its present position by 1817.

Bottari, iii. 60; Ficoroni, *Mem.* 91, ap. Fea, *Miscellanea*, i, p. clxiii; Mori, ii, Ercole 14; Montagnani-Mirabili, i.<sup>1</sup> 53 = ii.<sup>2</sup> 98; Righetti, i. 62; Clarac, 739, 1787 (p. 426 R); E. Q. Visconti, *Op. Var.*, i, p. 83; Armellini, ii. 207; Arndt-Amelung, Text to No. 25 (i. 2, p. 18); Helbig, i.<sup>2</sup> 518.

*C. I. L.*, vi. 29801.

Alin. 27118; And. 1758; B. 16648.

## 28. Harpocrates (pl. 71).

H. 1.58 m. Luna marble. Restored: three fingers of l. hand with end of horn, patches in l. lower leg and foot. Worked over on l. side.

Harpocrates standing naked, hair falling in long curls, on top of head a top-knot and a lotus-bud, his right index finger to his lips, a diminutive cornucopiae in l. hand. A palm-tree as support to r. leg, l. leg turned aside and somewhat bent.

The pupils are marked by holes in the centre of circles. The face is plump and unmeaning. A superficial work, probably of the age of Hadrian.

Found by Michilli in the Villa of Hadrian in 1741, in the same place as No. 21, q. v. Presented by Benedict XIV in 1744 (the inscribed base on which *Glad.* 14 now stands seems to have belonged to this statue)

and placed where No. 2 now stands. When the Centaurs were acquired in 1765 it was moved to its present position.

Bottari, Letter to Gori, Feb. 25, 1741 (ap. Schreiber, *Leipziger Berichte*, 1885, p. 16); Descrizione di Roma Antica (1741), p. 272; Ficoroni, *Vestigia* (1744), p. 517; *Mem.* 87, ap. Fea, *Miscellanea*, i, p. clx; Volpi, *Vetus Latium*, x. 2, 424; Bottari, iii. 74; Piranesi, *Raccolta*, pl. 18; Mori, ii, Grande i; Montagnani-Mirabili, i.<sup>1</sup> 58=ii.<sup>2</sup> 72; Righetti, i. 17; Clarac, 763, 1876 (p. 448 R); *Beschr. Roms*, iii. 1, p. 238; Penna, *Villa Adriana*, iii. 67; Armellini, iii. 228; Roscher, i, p. 2747; Winnefeld, p. 155.

Alin. 11750; And. 1529, 5196 (head); B. 16626, 16627 (head); M. 734.

## 29. Roman female portrait restored as Hygieia (pl. 71).

H. 1.87 m. Luna marble. Restored: of head, nose, chin, lips, l. ear, neck from chin to drapery. Of body, both forearms with attributes, fold of drapery on l. forearm, parts of other folds. The head has suffered from fire.

The head is a portrait of a Roman lady of the time of the elder Faustina, as is shown by the fashion of the hair, which is built up into a sort of tower of plaits, in front waved over fillet. It is most improbable that it belongs to the statue.

The drapery is of the fashion of Greek sculpture of the fifth century. It consists of an under-chiton with sleeves to elbows, fastened by fibulae; over this the Doric peplos with kolpos and diplois fastened on the shoulders with fibulae. To represent the sleeves of the under-chiton when this overgarment is used is most unusual in fifth-century art; it is common in archaistic art, and appears, e. g., in the case of one of the figures on the sculptured column from Ephesus. (Cf. also Overbeck, *KM.*, Hera, pl. x, No. 34.)

The attitude and drapery are somewhat like those of the Irene of Cephisodotus, but the present type is somewhat earlier. The restorations, serpent and patera, are arbitrary. Fairly good Roman work.

Bottari (*loc. cit.*, text) states that this statue was presented by Cardinal Pietro Ottoboni (cf. *Gall.*, 8, 46, 54). If so, it cannot be identified with Inv. Albani, D 14, the measurements of which, moreover, do not agree (p<sup>mi</sup> 10 = 2.23 m.). Montagnani-Mirabili, i.<sup>2</sup> p. 122, states that it came from the Belvedere; and it might be identified with Inv. Boccapaduli 85 or 103 (*Salute*). Till 1816 it occupied the place of No. 24.

Bottari, iii. 29; Mori, ii, Grande 26; Montagnani-Mirabili, i.<sup>1</sup> 83=i.<sup>2</sup> 44; Righetti, i. 52; Clarac, 555, 1177 (p. 293 R); *Beschr. Roms*, iii. 1, p. 232; Armellini, iii. 272.

Alin. 27132.

## 30. Archaic Apollo (pl. 72).

H. 1.99 m. Pentelic marble. Restored: nose, part of upper lip, chin, wedge in neck, lower parts of locks except ends of two front locks on shoulders (in plaster and marble), r. arm from below shoulder (in two pieces) with part of support, l. arm from below elbow, r. shin from above knee to ankle, the whole support with a piece of base of quiver (the rest antique), margin of plinth.

The whole of the body has been worked over in front, the face polished but not worked over, the backs of head and body are untouched and similar in appearance. The l. leg is broken in three places at knee, shin, and ankle. The question whether head and body belong together is a difficult one. Overbeck (*KM.*, Apollo, p. 113) writes: 'Der Kopf ist aufgesetzt, aber gehört sicher zur Statue.' This view was accepted by Petersen on the ground of the fitting of the locks

(*Einzelverkauf*, iv, p. 60); also by Helbig, and in the official Catalogue, &c. Furtwängler, however (in *MW.*, p. 77, note 5, and p. 381), observed that head and body belong to two different types. Arndt, Herrmann, and Amelung (*Einzelverkauf*, ii, p. 35, iv, p. 60), following up this clue, give reasons for thinking that the head does not belong to the body. They are supported by the entry in the Albani Inventory (D 12), 'testa antica ben adattata ma non sua'; in fact the line between head and body is a cut, not a break. The examination of the mass of hair is difficult; it is largely in plaster, and does not appear anywhere to afford positive proof of connexion between head and shoulders. We therefore treat head and body apart.

The face is somewhat rounded and expressionless. The hair is bound with a narrow band, the lines run forward to the forehead, and end in a series of formal curls, with long locks falling at the back. The face has been compared with that of copies of the Parthenos of Phidias (Arndt). Furtwängler writes (*MP.*, p. 197), 'the artist for the head modelled himself superficially at least upon Phidias, though he either could not or would not adopt the special forms that lend the face its expression. The likeness to the head of the Apollo of the Terme (Brunn-Bruckmann, pl. 462) has been generally recognized.

The body is square to the front, the r. arm hanging down, the l. bent at the elbow. The attributes, plectrum (?), and lyre are arbitrarily and wrongly restored, the bow would have been more in place. The r. leg is slightly bent, the feet turned outwards. A quiver as support of the l. leg.

The attitude and the stiff rendering of the muscles are like those of the Apollo of Cassel (Brunn-Bruckmann, pl. 463 a). Herrmann shows reason for thinking, from the position of the (antique) ends of locks on the shoulders, that the head of the statue was turned towards the l. shoulder, here also corresponding to the Cassel Apollo. But these ends of locks do not correspond to those of the Cassel figure.

Head and body are of the same period, from originals of about B.C. 470.

This statue stood next to the central window until 1816. Like No. 20, it was regarded as a portrait of Ptolemy Apion.

Inv. Albani, D 12.

Bottari, iii. 14; Mori, i, Atrio 8; Montagnani-Mirabili, i.<sup>1</sup> 13 = i.<sup>2</sup> 21; Righetti, i. 194; Clarac, 483, 929 (p. 247 R), 861, 2188 (p. 526 R); *Beschr. Roms.*, iii. 1, p. 232; Armellini, i. 39; Overbeck, *KM.*, Apollo, p. 412 (1), 175 (4), pl. X. 22; *Ann. d. I.*, 1880, pp. 198 ff. (Benndorf); *Ath. Mitth.*, 1884, p. 237; *Röm. Mitth.*, 1891, pp. 302, 378 f. (Petersen), pl. XI, XII (head only); Roscher, i, p. 456; Furtwängler, *MW.*, pp. 77, 381 = *MP.*, pp. 49, 197; Arndt-Amelung, ii. 459-61, cf. iv, text, p. 60; Helbig, i.<sup>2</sup> 516.

Alin. 11751; And. 5197; B. 16623; Inst. 244, 246 (g; head), 248 (g; profile).

### 31. Apollo with Lyre (pl. 72).

H. 1.81 m. Pentelic marble, restored in Luna. Restored: end of nose, part of r. cheek, both ears, l. half of upper lip, back of knot of hair, r. arm from middle of upper arm with chest adjoining, left arm with shoulder and part of ribs, whole of lyre, support with drapery, both feet and plinth.

Thus only the figure of Apollo from above the ankles is antique. Head reset. Clarac (iii, p. 210) says that it does not belong, but this is incorrect.

Apollo naked, head thrown back, l. leg crossed over r., leaning

in an easy attitude on a support with l. arm raised, and r. bent across body. The restorer has made him place the l. arm on a lyre, which rests on a support covered with a chlamys, while he strikes the strings with a plectrum in the r. hand.

There is evidence that the same statue was at an earlier period differently restored (by Pierantoni, according to Clarac), as an Apollo with the goose at his feet, resting on a support covered by drapery. This restoration appears in *Descr.* 1750, p. 32, l. 23, and in Bottari, *loc. cit.* (copied by Clarac, 483, 928 a). The close correspondence of the genuine parts with a statue at Florence (Overbeck, *Kunstmythologie*, Apollo, p. 240 (1), pl. XXIII. 5), where the head is unbroken, and other replicas of the same type, proves that this restoration was mainly correct. But by the time of Mori (1806) these restorations were removed, and the present arbitrary ones put in their place.

The true motive and interpretation of the statue are very difficult. The type of body is soft and effeminate, the attitude not unlike that of the Sauroctonus of Praxiteles. The head, both in forms and expression, and in the treatment of the hair, is not merely female but feminine. Clarac writes: 'à notre avis cette tête est empruntée d'une femme.' The half-open mouth, large eyes, and expression of longing make this impression irresistible. Yet the similar head at Florence is continuous with the male body.

No replica of the statue has the arms sufficiently well preserved to determine their motive.

B. Graef has maintained (*loc. cit.*) that the position of the statue is really a standing, not a leaning, attitude, and that no support need be supposed to be hidden by the drapery hanging from the l. arm in some examples.

The presence of the goose (not a swan) in some replicas is difficult to explain. The goose is not known to be connected with Apollo. In the crossing of the legs and the position of the head there is something which reminds us of Ganymedes. A new light has been thrown on the type by the publication by Furtwängler of a gem (*Ant. Gemmen*, pl. XLIII. 52, vol. ii, pp. 208 and 314), in which a winged genius appears in this attitude holding a thyrsus and with a goose at his feet. Furtwängler has also discovered (*Münchener Berichte*, *loc. cit.*) that a torso of the type of our statue at Candia in Crete has at the back two square vertical deep holes (for wings) and that the already mentioned replica at Florence has also two holes at the back. He thinks that the group of statues may derive from a figure of Pothos by Scopas. Since, however, their character is in marked contrast to that of known works of Scopas, this view lacks basis. It remains uncertain whether the statue in its original form was winged or unwinged; the latter is more probable.

Fabbroni, *loc. cit.*, identifies this statue with one seen by Aldrovandi (p. 304) in the Garden of Cardinal Pio de' Carpi on the Quirinal, which Reinach believes to be at Florence (*Répertoire*, ii. 99, 2, 3, cf. *L'Album de Pierre Jacques*, p. 87); but the restorations agree fairly well with Aldrovandi's description. Probably it is identical with Inv. Albani, D 30 (*statua creduta di Ganimede senza braccia e senza piedi*). It occupied the position of No. 14 in the eighteenth century, and was

then temporarily placed in the Atrio, but brought back to the Salone between 1830 and 1834.

Bottari, iii. 15; Fabbroni, *Aeliosi* (1749), p. 7; Mori, i, Atrio 20; Montagnani-Mirabili, i.<sup>1</sup> 17=i.<sup>2</sup> 18; Righetti, i. 122; Clarac, 483, 928 A (p. 247 R), 490, 954 A (p. 251 R); *Beschr. Roms*, iii. 1, p. 140; Armellini, i. 65; Klein, *Praxiteles*, pp. 122, 163; Furtwängler, *Münchener Berichte*, 1901, p. 783; Müller-Wieseler, ii.<sup>4</sup> p. 312 (Graef).

B. 16625.

### 32. Marcus Aurelius in armour (pl. 72).

H. 1.99 m. Marble: head, *grechetto*; body, Luna. Restored: nose, lower part of neck, r. shoulder and arm with part of strap over shoulder, l. forearm with drapery from forearm downwards, both legs (r. from above, l. from middle of knee), with base and support, folds of mantle in front of l. shoulder, fragments of tunic and cuirass, including many ends of tabs, small patches in relief on cuirass.

There is no proof that the head belongs to the body.

The Emperor stands in the attitude of the *allocutio*, with r. arm outstretched, the r. foot somewhat advanced, the l. arm hanging down with mantle (paludamentum) wrapped round it, the end over l. shoulder.

He is clad in a tunic which comes down to the knees, and has short sleeves, and is in military boots. The cuirass is highly ornamented. On the r. shoulder-strap of it is a thunderbolt, on the breast a Medusa head, beneath which are two Victories setting up a trophy on a support against which a shield rests; one of the Victories places a helmet on the trophy, one brings another shield, below a palmette reversed. Leather flaps to protect shoulders and groin. On the lower flaps (pteryges) are the following devices. In front:

1. Head of Zeus; beneath, flower.
2. Head of horned lion; beneath, palmette.
3. Head of Medusa; beneath, two elephant heads.
4. Head of lion; beneath, palmette.
5. Head of Zeus Ammon; beneath, flower.
6. Head of Medusa; beneath, palmette.

At the back, alternately, head of Zeus (beneath, palmette) and head of Medusa (beneath, palmette).

A second row of flaps lower down are adorned with palmettes.

For the cuirass compare Bernoulli, *Röm. Ikon.*, ii, pl. XIII; Clarac, 942, 2412; 964, 2479, &c.

This statue occupied the position of No. 21 in the eighteenth century, was then removed to the Galleria (before 1817), and replaced in the Salone by Melchiorri between 1837 and 1840.

Inv. Albani, C 18.

Drawing at Eton, Topham, Misc. (a), B m 14, f. 27.

Bottari, iii. 58; Mori, ii, Grande 10; Montagnani-Mirabili, i.<sup>1</sup> 67=ii.<sup>2</sup> 92; Righetti, i. 70; Clarac, 953, 2447 (p. 587 R); *Beschr. Roms*, iii. 1, p. 238; Armellini, iii. 244; Bernoulli, *Röm. Ikon.*, ii. 2, p. 166 (2).

And. 1725; B. 16641; Inst. 50 (g), 51 (g).

### 33. Wounded Amazon (pl. 72).

H. 2.02 m. Marble, *grechetto*. Restored: tip of nose, lower lip, r. arm (but lower side of upper arm antique for a third of its length), l. forearm and hand with drapery, three toes of l. foot, point of l. breast, part of garment by support and its lower edge, margin of plinth. R. foot and l. shin broken and replaced.

Amazon clad in chiton and chlamys as No. 19, two wounds on

r. side, one above and one below breast. The head belongs to the statue, and is of beautiful fifth-century form, the hair runs back in parallel waves and is fastened at the back. In the restoration the r. hand is extended empty, the l. removes the garment from the wounds. Against the r. leg is a support bearing the inscription:—CΩCIKAHC.

N

(The last C has been usually overlooked.)

Reasons have been given above (No. 19) for the view that the arms are here wrongly restored; the r. hand should hold a spear, the l. should not hold a bunch of drapery.

The name Sosicles may be that of the maker, the seller, or the owner of the statue; the letter N may signify its place in a collection; compare the bronze statues of the Terme (*Antike Denkmäler*, pl. IV, V).

Work careful and fine.

This statue was placed in its present position when acquired, Inv. Albani, D 19. (Montagnani-Mirabili's statement that it was presented by Benedict XIV is erroneous.)

Bottari, iii. 46; Mori, ii, Grande 21; Montagnani-Mirabili, i.<sup>1</sup> 15=ii.<sup>2</sup> 74; Righetti, i. 179; Clarac, 812 B, 2032 (p. 486 R); *Beschr. Roms*, iii. 1, p. 232; Armellini, i. 59; *Jahrb.*, 1886, p. 17 b (Michaelis), 1897, p. 82, fig. (Graef); Baummeister, iii, p. 1350, pl. XLVIII, fig. 1501; Collignon, i, p. 504, fig. 257; Brunn-Bruckmann, 349; Amelung, p. 188; Helbig, i.<sup>2</sup> 515; Sybel, *Weltgeschichte der Kunst*,<sup>3</sup> p. 219. See also reff. on No. 19. The inscription: Löwy, *I. G. B.*, 434 (omitted in *I. G.* xiv).

Alin. 5973 (a, p); And. 1645; B. 16622.

### 34. Roman Man and Woman as Ares and Aphrodite ('Mars and Venus') (pl. 73).

H. (to crest of man's helmet) 1.88 m. Marble, *grechetto*. Restored: 'Mars': crest and top of helmet, nose, thumb, and fingers of r. hand, left hand and wrist with part of support, all the spear except butt end. 'Venus': nose, lock of hair on r. shoulder, second and fourth fingers of r. hand, and part of first finger, folds of drapery, angles of base. Head broken and replaced.

Ares, wearing crested helmet and chlamys, fastened on r. shoulder and falling over his back, holds in l. hand spear, l. leg rests against cuirass, r. leg slightly advanced, r. arm hangs down, head turned somewhat towards r. shoulder. Standing beside him, and embracing him with both arms, Aphrodite, clad in chiton with sleeves to elbow, girt at waist and hips, and mantle folded round thighs. Her l. foot rests on a footstool and the l. knee is raised.

This pair of figures can scarcely be called a group, since it has no satisfactory principle of unity. The figure of Ares is of late fifth-century type (cf. the Ares Borghese in the Louvre). The Aphrodite is an adaptation of the type of the Aphrodite of Melos, the undergarment being added. There are replicas of the group in the Louvre and at Florence.

The heads are portraits. Both have iris and pupil incised. The man has short beard, whiskers, and moustache, and his hair is treated in the same manner as that of the young Caracalla (*Imp.* 54). The hair of the woman (who wears a metal *stephane*) is arranged after the fashion of the later Antonine period (cf. *Imp.* 39, 44, *Salone* 46). The group can therefore scarcely be earlier than the reign of Septimius Severus.

The work is careful, hard, and poor.

Found in 1750 on the Isola Sagra at the mouth of the Tiber (*Novelle letterarie di Firenze*, 1750, p. 535), and presented to the Museum by Benedict XIV (Ficoroni, *Mem.* 97, ap. Fea, *Miscellanea*, i, p. clxv). It was placed in the Sala del Fauno, and removed to the Salone by 1817. The group was traditionally called 'Coriolanus and Veturia' in the eighteenth century.

Bottari, iii. 20; Ficoroni, *Vestigia*, i, Cap. 5, p. 19 (fig.); Mori, ii, Ercole 12; Montagnani-Mirabili, i.<sup>1</sup> 52=i.<sup>2</sup> 35; Millin, *Galerie mythologique*, pl. XLIII, 169; Hirt, *Götter und Heroen*, pl. V, 39; Righetti, ii. 217; Clarac, 634, 1428 (p. 346 R); *Beschr. Roms*, iii. 1, p. 233; Armellini, ii. 201; *Leipziger Berichte*, 1861, p. 126; Helbig, *Untersuchungen über die Campanische Wandmalerei*, p. 26 f.; Bernoulli, *Aphrodite*, p. 163, n. 3; id., *Röm. Ikon.*, ii. 2, p. 123, 249; Furtwängler, *MW.*, p. 629, n. 1=MP., p. 384, n. 6; Helbig, i.<sup>2</sup> 514. On the replica in the Louvre (Clarac, 326, 1431, p. 165 R) see Fröhner, *Notice sur la sculpture antique*, p. 161.

Alin. 27120.

### 35. Muse (pl. 73).

H. (to feathers) 1.88 m. Pentelic marble. Restored: tips of feathers and of nose, thumb and fingers of r. hand, l. forearm with hand and flowers, forepart of l. foot, and plinth. Head broken off and reset, r. forearm broken off and reset (probably belonging, though the opening of the sleeve suggests a less bent position of arm).

A Muse standing, clad in chiton with sleeves to elbows, mantle passing over l. shoulder and under r. arm, and sandals. On her head three feathers. The r. knee is somewhat bent, and the foot drawn back.

The restoration with flowers is unjustified. The figure resembles that in the Vatican (*Sala delle Muse*, 504, Clarac, 530, 1101) restored as Urania, with pointer and globe, which Amelung and others regard as a copy of a Praxitelean type, perhaps of Cora (Amelung, *Basis des Praxiteles*, pp. 51-3; Helbig, i.<sup>2</sup> No. 282; Klein, *Praxiteles*, pp. 358-62). The drapery may be fairly regarded as an arrangement of the Praxitelean School. But the feathers on the head of the present statue are decisive for the identification of it as a Muse; which Muse cannot be decided. Certainly the pointer and the globe of Urania would well suit the position of the hands, though the figure with the flutes on the Praxitelean basis has similar drapery. Loeschcke and Flasch have suggested à propos of figures of the same type at Munich (No. 314) and in the Palazzo Giustiniani (Clarac, 439, 795 B) that we have here a copy of the *κατάγονσα* or spinning-girl of Praxiteles. See, however, the discussions by Amelung and Klein.

The feathers are a late feature (Bie, in Roscher's *Lexikon*, ii. 3290).

The drapery is simple in arrangement, but superficial and rather poor, the work is of the second century A.D.

The statue was seen by Aldrovandi in the house of Francesco Lisca in Parione, and thus described:—*Una statua di Giunone Lucina togata, con tre penne in testa, e con la mano sinistra tiene un branco di rose* (p. 173). It was therefore probably found in the Vigna Lisca, opposite S. Sabina on the Aventine (Lanciani, *Storia degli Scavi*, iii. 140), and may have adorned the *Thermae Decianae*; cf. No. 3. It is unknown at what date it was acquired by the Conservatori, but it was already in the Museum in 1687, where it stood in the Sala dei Filosofi, and bore the name Flora.

In the eighteenth century it was transferred to the position now occupied by No. 26, and remained there until 1816. See Addenda.

Bottari, iii. 39; Mori, ii, Grande 2; Montagnani-Mirabili, i.<sup>1</sup> 59 = ii.<sup>2</sup> 62; Righetti, ii. 268; Clarac, 510, 1028 (p. 266 R); *Beschr. Roms*, iii. 1, p. 233; Armellini, iii. 229.

### 36. Athena, running (pl. 73).

H. 2.23 m. Marble: body, Parian; r. arm, Parian; head and l. arm with shield, Luna. Restored: head and neck (inserted), both arms with shield, two toes of r. foot and four of l., small parts of edge of aegis and of folds of drapery, outer edge of plinth. On upper part of l. thigh is a puntello mark filled up.

The torso and legs, the only genuine parts, belong to a figure of Athena running rapidly towards the l., her garments blown back by the wind. She is clad in two separate chitons; the outer one, with diplois girt in, does not cover the r. leg. The edges of the aegis curl back. The pose of the statue must have been like that of the Athena on a relief published by R. Schöne (*Griech. Reliefs*, pl. 22, 95), but the meaning in that relief is uncertain. The goddess seems to be hurrying to meet a foe. We may also compare the Epidaurian statuettes, *Athen. Mitth.*, 1886, 309-21. The original of the statue has been sought in many quarters; it has been regarded as a copy of the Athena of Myron from the Marsyas group, or the Athena of the W. Pediment of the Parthenon, and it has been grouped with the Apollo Belvedere and the Artemis of Versailles into a trinity of defenders of Delphi from the Gauls in B.C. 278. It is the latter period to which the treatment of drapery seems to point, but the type is doubtless earlier.

Formerly in the Villa d'Este (inventory of 1572, No. 28), where it stood in the 'Fountain of Diana' and was called 'Bellona' (Del Re, *Antichità Tiburtine*, p. 42). Purchased by Benedict XIV in 1753 and presented to the Museum (see *Archaeologia*, lxi, pp. 244, 255). It was placed in the Atrio and removed to the Salone by 1804, when it occupied the place of No. 23. In 1817 it was in its present position. Winnefeld, *loc. cit.*, states that it was found in the Villa of Hadrian; but he confuses it with *Fauno* 10.

Possibly to be identified with the statue drawn in the Basel Sketch-book, v. 4 f., 19 (e), about 1540; it is there shown without the restorations. The aegis is, however, partly covered by the drapery. See *Jahrb.*, 1892, p. 88.

Mori, ii, Grande 4; Montagnani-Mirabili, i.<sup>1</sup> 61 = i.<sup>2</sup> 16; Clarac, 462 A, 858 A (p. 229 R); Armellini, iii. 233; *Ann. d. I.*, 1864, pp. 235 ff., tav. d'agg. Q.; *Leipziger Berichte*, 1867, p. 121, pl. VI; Overbeck, ii.<sup>4</sup> p. 378, fig. 138; *Ath. Mitth.*, 1886, p. 317 f. (Petersen); Friederichs-Wolters, 1176; Helbig, i.<sup>2</sup> 513 (reff. to earlier literature).

Alin. 6005 (a, p); And. 1739; B. 16647.

### 37. Roman female portrait (pl. 74).

H. .68 m., head .25 m., bust .33 m. Head of Greek, bust of Luna marble. Restored: nose, neck, parts of drapery, foot.

The head looks to l. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair is parted in the centre, and waved down to the sides, covering the ears. At the back the hair is fastened in a coil. This was the fashion of the time of Julia Domna and Julia Mamaea (cf. *Gall.* 27, *Imp.* 47). Poor work.

The bust, which is draped in a tunic and a cloak, shows the body to the waist, and the r. arm in the cloak (cf. *Gall.* 1). It is of early third-century date.

### 38. Roman male portrait (pl. 74).

H. .805 m., head .26 m., bust .41 m. Luna marble. Restored: tip of nose, slight damage to head and bust, foot.

The head looks slightly to l. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is in a thick mass of loose, straight locks, which entirely lack arrangement. The beard is in short, twisted curls, similarly treated. The style is typically that of the age of Gallienus (cf. *Imp.* 74, 75, 76; *Colombe*, 27; Vatican, *Braccio Nuovo*, 63), but in execution the head is not good. On the bust (of late Antonine form) is a cuirass, over which is a *paludamentum* clasped on r. shoulder.

### 39. Roman male portrait (pl. 74).

H. .67 m., head .22 m., bust .34 m. Luna marble. Restored: nose, neck, parts of drapery, foot.

Head looks to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is rendered by fine chisel strokes over a rough surface, but little higher than the face; the beard is similarly treated. The surface of the face is polished, and the features are well modelled. Good work in the style of the portrait of Philippus Arabs (Vatican, *Braccio Nuovo*, 124). Bust of Antonine form.

Inv. Albani, B 187.

Mori, iv, Misc. 11, 3; Armellini, ii. 184, 3.

### 40. Bust of Caracalla (pl. 74).

H. .75 m., bust .57 m. Luna marble. Restored: nose, brow, eyes, mouth, chin, l. ear, cheeks, foot. Head is very badly damaged.

The eyes have iris and pupil incised. The short beard is in small, tight curls, worked by the drill. The hair lies close, in short locks, that curve slightly; over the edge of the forehead the ends curl into lumps. Fair work, badly damaged. The head represents Caracalla at the same age as *Imp.* 54, under which number is given the necessary iconographical discussion. The bust is draped with tunic and toga, which shows an early form of *contabulatio* (2 + 1 folds, cf. Wilpert, *L'Arte*, 1898, pp. 94 ff., 1899, pp. 1 ff.).

Inv. Albani, B 191? (cf. *Imp.* 57).

Bernoulli, *Röm. Ikon.*, ii. 3, p. 51 (4); Armellini, ii. 135, 3.

### 41. Roman female portrait (pl. 74).

H. .84 m., head .23 m., bust .61 m. Luna marble. Restored: nose, part of l. side of head, part of neck, patches on drapery. The head has been broken through by the eyes.

The head looks straight before it. The eyes have iris and pupil incised; the eyebrows are indicated. The hair is parted in the centre, and waved to the sides with long sweeping locks to the back. There it is twisted in a coil. The ears are covered. The hair-dress is similar to that of Julia Domna and Julia Mamaea (see on No. 37), and therefore the head can probably be dated to that period. The bust (of the same

period) is draped in a thin tunic, over which is wrapped a *pallium* fastened on l. side.

Armellini, iv. 413, 3.

#### 42. Roman male portrait (pl. 74).

H. .81 m., head .29 m., bust .41 m. Luna marble. Restored: nose, chin, parts of drapery, foot. Head and bust do not belong together; both have been much damaged by exposure to the weather.

The head, that of a man advanced in life, looks to l. The hair is in rather long, coarse curls, and grows low down on the neck. The rendering of the features is thoroughly brutal and Roman in style. The head probably dates from the reign of Claudius. The bust (of Antonine form) wears a cuirass, over which is a *paludamentum* clasped on r. shoulder.

#### 43. Roman female portrait (pl. 74).

H. .74 m., bust .51 m., head .23 m. Luna marble; bust of Greek marble. Restored: nose, chin, patches to bust. Bust and foot unbroken.

The head looks straight before it. The eyes have iris and pupil incised, and the eyebrows indicated. The hair is parted in the centre, and waved down covering the ears to the back; there it is turned up, plaited, and carried up towards the crown. A loose lock hangs before each ear. This fashion prevailed from Tranquillina to Salonina. The head, that of a lady advanced in life, is very well modelled, though rather hard. From its style it should date from the middle of the third century. The bust (of late Antonine form) is draped with tunic and *pallium*.

Inv. Albani, B 103.

Armellini, ii. 199, 1.

#### 44. Roman male portrait (pl. 74).

H. .78 m., head .28 m., bust .38 m. Luna marble. Restored: nose, foot, parts of drapery, foot of *breccia gialla*.

The head looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The eyes are deep-set, the face long, thin, and narrow. The very short hair is rendered by chisel strokes. Over the forehead it is longer and curls a little. The beard is treated like the hair. The style is good. The rendering of the face and hair recalls an early Gallienic bust in the Stanza degli Imperatori (74). Therefore, we may place this head slightly before that time; perhaps in the time of Trajan Decius. The bust (of late Antonine form) is draped with a tunic and a *paludamentum* clasped on r. shoulder.

Inv. Albani, B 196.

Mori, ii, Grande 35; Armellini, i. 105, 2.

#### 45. Ideal female head (pl. 74).

H. .71 m., head .24 m., bust .34 m. Greek marble; bust of Carrara marble. Restored: chin, nose, top of head, parts of drapery, foot.

The head looks down to l. The hair, which is partly drill-worked, is parted in the centre, and waved back at the sides, partly covering the ears. Behind it is fastened in a knob. Over the forehead it is in a twisted roll. The head seems to reproduce an Aphrodite type of the third century by

one of the followers of Praxiteles. It is good and soft in execution, and shows a fine feeling for texture.

The male bust is of late Antonine shape, and is draped with tunic and toga.

#### 46. Bust of Lucilla (?) (pl. 74).

H. .70 m., bust .52 m. Greek marble. Restored : nose, part of chin, and pieces of drapery, foot. The bust is badly weathered.

The head looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair is parted in the centre, waved to the back, where it is fastened in a knob. The ears are covered all but the lobes. The bust is draped with a tunic and cloak, and is typically Aurelian in shape.

The head is a replica of *Gall.* 53, which may represent Faustina the younger, Lucilla, or Crispina. See on that No.

Inv. Albani, B 102.

Bernoulli, *Röm. Ikon.*, ii. 2, pp. 94 (5) seqq., 223 seqq.; Armellini, ii. 147.

#### 47. Roman female portrait (pl. 74).

H. .81 m., bust .61 m. Greek marble. Restored : tip of nose, and small patches, foot of *brecchia gialla*.

The head looks straight before it; the eyebrows are indicated. The hair is parted in the centre. Over the forehead it is turned up and arranged in a row of fine, close curls (cf. *Imp.* 28-30). At the back it is plaited and coiled in an oval mass on the crown. Round the foot of this mass twine two twisted locks. Loose locks hang behind the ears. The bust is draped with a tunic and a cloak. It includes the breast and shoulders, and is Hadrianic in shape. The hair-dress is a cross between the Trajanic and the Antonine (cf. *Imp.* 36).

Inv. Albani, B 184.

Armellini, iii. 232, 1.

#### 48. Roman female portrait (pl. 74).

H. .67 m., head .30 m., antique part of bust .27 m. Head of Luna, bust of Greek marble. Restored : l. side of head, tip of nose, part of the neck, both shoulders, foot. The bust seems to have been made out of a fragment of a statue.

The head looks slightly to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair is parted in the centre, and drawn along the sides, partly covering the ears to the back; it is there fastened in a knob. A loose curl hangs behind each ear. For this style of hair-dress cf. 46. It belongs to the late Antonine period. The bust is draped in a thin tunic girt just below the breasts.

Mori, ii, Grande 35; Armellini, i. 105, 3.

#### 49. Floating Victory, relief (pl. 76).

H. 1.92 m., width above 1.30 m. Luna marble. Restored : piece in chin, r. forearm and hand with lower half of palm, tip of palm, r. foot.

Victory, clad in under-chiton with sleeves, and over-chiton with diplois, floating to r., resting on clouds, carries in r. hand a palm. Head facing.

See next No.

**50. Floating Victory, relief (pl. 76).**

Size and marble as last. Restored : elbow of wing, part of palm, some fingers of l. hand, lower angle of relief.

Victory, clad as last, holding palm in l. hand, and floating to l. Head in profile.

These figures flank the Arms of Clement XII. Though they came from the Albani collection, they are first mentioned in *Descr.* 1750 (p. 32), where it is stated that they came from the Arch of M. Aurelius and L. Verus in the Corso, i.e. the so-called Arco di Portogallo, destroyed in 1665. They are not, however, shown in any of the views of that Arch (list in Jordan-Huelsen, *Topographie*, iii, p. 466, n. 53) and may be modern. In any case they must have been entirely worked over, as the surface of the marble is fresh and the chisel marks distinct.

Inv. Albani, B 218, 219.

Mori, ii, Grande 32, 33; Righetti, ii, 266, 267; *Beschr. Roms*, iii, 1, p. 227; Armellini, iii, 282, 283.

**51. Roman female portrait (pl. 74).**

H. .64 m. Luna marble. Restored : small patches here and there. The head has been reset on bust. Bust and foot unbroken.

The head is turned a little to l. The eyebrows are indicated, and eyes have iris and pupil incised. The ears are pierced. The hair is parted in the centre, waved down each side, partly covering the ears. At the back it is fastened in a knob. This style of hair-dressing is that of the late Antonine period (cf. No. 58). The bust is draped with a tunic and cloak; it shows the whole of the shoulders and the breasts. Good work.

Inv. Albani, B 105.

Armellini, i, 73.

**52. Roman male portrait (pl. 74).**

H. .74 m., head .58 m. Greek marble. Restored : nose, top of head, ears, foot (which is of *porta santa*). Head seems to have been inserted in the bust, to which it does not belong. The neck has been broken through.

The head looks to l. The hair, which grows low down the neck, lies close to the head in long, coarse locks. The features resemble Drusus the younger, and the hair growing low on the neck seems to indicate a member of the Claudian family (cf. *Imp.* 7).

The head and bust (which is of Antonine form) can scarcely belong together, unless the portrait is a copy. The bust is draped with a tunic and a *paludamentum* clasped on r. shoulder.

**53. Portrait of Roman boy (pl. 74).**

H. .64 m., head .24 m., bust .26 m. Greek marble. Restored : nose, ears. The bust is badly damaged. Foot of pink alabaster is modern.

The head looks slightly to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is short in tight, small curls. The treatment of the hair dates the head to the early third century (cf. *Imp.* 62-6). The bust is draped with a tunic and cloak.

**54. Roman female portrait (pl. 74).**

H. .66 m., head .22 m. Greek marble. Restored : nose, ears, neck, bust, and foot.

The eyes have iris and pupil incised. The head looks up a little

to r. The hair in front above the forehead is arranged in a formal row of curls. At the back the hair is braided in several plaits, and coiled round the crown. This hair-dress seems to stand midway between the Trajanic (cf. *Imp.* 28-30) and the Antonine (cf. No. 55), and since the iris and pupil are rendered we may perhaps place the head in the time of Hadrian. Poor work. The bust is draped with tunic and mantle.

Mori, ii, Grande 35; Armellini, i. 105, 1.

### 55. Roman female portrait (pl. 74).

H. .78 m., bust .61 m. Luna marble. Restored: tip of nose, lobe of l. ear, parts of drapery. Foot of *breccia gialla* is modern.

The head looks to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is parted in the centre, and waved to the back. It is then plaited and coiled in an oval on the crown. A little behind the edge of the hair, over the forehead, is a twisted, thin strand of hair, which is fastened in the coil. This hair-dress is that of Faustina the elder (cf. *Imp.* 36), and the bust-form is of the same period. Good work. The hair is finely rendered with the chisel, and the drill is nowhere used. The bust is draped with tunic and mantle.

Inv. Albani, B 111.

### 56. Roman male portrait (pl. 74).

H. .64 m., bust .49 m. Greek marble. Restored: tip of nose, ears, parts of drapery, r. shoulder, foot. Head and bust are unbroken: at the bottom of the bust is a row of small acanthus leaves.

The head looks to r. The hair is handled as a loose mass of thick curls (cf. *Colombe*, 108). On the cheeks is a short beard in loose curls. On the l. shoulder is a cloak, on the r. a sword-belt. The bust, by its shape, is late Flavian or early Trajanic (cf. *Stanze Terrene a destra*, i. 24). In style it shows the transition from the Flavian to the Trajanic manner.

Inv. Albani, B 106.

Armellini, iii. 324, 3.

### 57. Roman female portrait (pl. 75).

H. .73 m., head .28 m., bust .38 m. Luna marble; both head and bust. Restored: nose, parts of drapery. The neck has been broken through, but belongs to the head.

The head looks a little to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The ears are pierced. The hair is parted in the centre and drawn back, covering the upper parts of the ears. At the back at each side it is braided into a thick plait. The two plaits are then taken up over the head at the sides, and fastened one over the other on the crown. There is no precise parallel to this hair-dress. But it resembles that of Faustina the elder (*Imp.* 36), and the head, which is in bad condition, is probably of that period. The bust is draped with tunic and mantle.

Armellini, ii. 199, 3.

### 58. Roman female portrait (pl. 75).

H. .81 m., bust .63 m. Luna marble. Restored: nose, and foot, which is of *breccia gialla*. The bust has had l. shoulder reset, and is considerably patched.

The head looks to r. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair lies close to the head, and is all chisel-worked. It is parted in the centre, drawn straight to the back,

where it is twisted in a knob. The work is good. For the hair-dress cf. No. 46; it is in the style of the late Antonine period. Thus we obtain a date for the head. The bust is draped with tunic and mantle.

Inv. Albani, C 9.

Armellini, iii. 232, 3.

### 59. Roman female portrait (pl. 75).

H. .77 m. Luna marble. Restored: nose, parts of hair, and drapery. The bust is complete and unbroken.

The head, that of a young lady, looks to r. The eyebrows are rendered, and the eyes have iris and pupil incised. The hair is parted in the centre, and drawn down to the sides, covering the ears, in very smooth strands. At the back it is plaited, and the plait coiled on the back of the neck. Just behind the edge of the hair, over the forehead, a roll of hair is taken down each side and twisted into the coiled plait behind. Loose curls hang before the ears. Good work. For the hair-dress cf. *Gall.* 27, which may be a portrait of Julia Domna. The bust is draped with tunic and mantle.

Inv. Albani, B 176.

Armellini, iv. 413, 2.

### 60. Roman female portrait (pl. 75).

H. .81 m., head .39 m. Luna marble. Restored: nose, eyebrows, l. eye, top of head, bust, and foot. Neck, part of chest, and l. shoulder are antique, and show that the head comes from a statue, probably a semi-nude figure.

The head looks down to r. The hair is parted in the centre, and carried down the sides, covering the ears all but the lobes, to the back of the neck, and there it is twisted in a knob. For the hair-dress of late Antonine fashion cf. No. 46. The r. eye is of paste or enamel set in with a bronze case. The iris is missing. The ears are pierced for rings. Fair work.

Armellini, iii. 263, 3.

### 61. Ideal female head (pl. 75).

H. .93 m., head .33 m. Greek marble. Restored: nose, back hair, and back of neck, bust, and foot.

The features are hard, and have an empty ideal expression. The hair is parted in the centre and drawn to the back. Some distance above the forehead it has a fillet round it. The hair is drill-worked, and has little supports between the strands. The work is fresh and good, and hardly looks antique. The style is that of the late Antonine period. It is probably a Roman ideal type.

Inv. Albani, B 203.

Locatelli, ii, p. 129, fig. before 61; Montagnani-Mirabili, iv. 2, p. 127; Armellini, iv. 390, 1.

### 62. Roman female portrait (pl. 75).

H. .77 m., head .61 m. Luna marble. Restored: nose, part of neck, both ears, and parts of head round them, and foot. The head has been reset, and is badly weathered.

The head looks up to l. The eyes have iris and pupil incised. The hair is parted in the centre and waved to the back. There it is plaited in several braids, which are coiled at the back of the head.

This method of hair-dressing was practised in the Flavian period, and it is interesting to find it surviving in the Antonine period (cf. *Colombe*, 84, 95). It was probably never a court fashion. The style of the head is that of the period of Antoninus Pius. The bust is draped with tunic and mantle, and is somewhat large.

Inv. Albani, B 181.

Armellini, i. 73, 2.

### 63. Ideal male head (pl. 75).

H. .57 m., head .32 m. Greek marble. Restored: bust and foot, and small fragments.

The head looks upwards to r. The hair stands up all round the head in a mass of loose curls, worked by the drill. The eyes have iris and pupil incised. In type the head suggests either a solar divinity or one of the Dioscuri; its style is that of the Antonine age. It has an 'Alexandroid' appearance.

On top of the head is a dowel-hole; the top and back of the head are not worked.

Inv. Albani, D 52.

Armellini, iv. 362, 3.

### 64. Roman female portrait (pl. 75).

H. .635 m., head .22 m. Luna marble. Restored: bust and foot, and small patches.

The head looks straight before it. The eyes have iris and pupil incised. The hair is parted in the centre, drawn to the sides, with the locks on the edge a trifle turned over. Behind this is a fillet. The back of the head is covered by a veil. Careful work, surface highly polished. The style seems to be that of the late second century; the hair-dress cannot be accurately dated owing to the presence of the veil.

Inv. Albani, B 159.

Armellini, iii. 324, 1.

### 65. Ideal female head (pl. 75).

H. .65 m., head .36 m. Luna marble, blue-veined, and of inferior quality. Modern bust and foot.

The head looks straight before it. The hair is parted in the centre and waved away to the sides, leaving the ears free. It is fastened in a roll which goes all round the back of the head. There is a wreath of flowers round the head. The work throughout has a very fresh, modern appearance, and it is quite likely that the head is not antique. It may be of the seventeenth century.

Inv. Albani, B 154.

Armellini, iv. 362, 2.

### 66. Roman male portrait (pl. 75).

H. .63 m., head .45 m. Luna marble. Restored: nose, edges of ears, foot. Head was made for a statue.

The head is bearded, and looks very slightly to r. The forehead is wrinkled, the cheeks are drawn. The eyes have iris and pupil incised, and the eyebrows are indicated. The hair and beard are short, and in small locks very carefully arranged, and rendered by sweeping strokes of the chisel. A first-rate piece of work, which illustrates the transition

from the impressionism of the Gallienic period to the frontality of the Constantinian; the head of the statue of Caelius Saturninus in the Lateran (Benndorf-Schoene, 453) is to be compared with it.<sup>1</sup> This head, as suggested by Bernoulli, may possibly represent Diocletian.

Inv. Albani, D 49.

Bernoulli, *Röm. Ikon.*, ii. 3, p. 196; Armellini, iv. 368, 1.

### 67. Head of Sophocles (pl. 75).

H. .67 m., head .31 m. Greek marble. Restored: nose, mouth, l. eye, and surrounding parts of head, r. brow, bust, and foot.

The head looks upwards to l., with a rather intense expression. The hair and beard are in a thick mass of loose curling, grained locks. The features are aged and sunken, but well modelled. The head has been very badly damaged; it is a poor replica of the Farnese type of Sophocles, for which see *Fil.* 22, 47.

Bernoulli, *Gr. Ikon.*, i, p. 129 (2).

### 68. Roman female portrait (pl. 75).

H. .64 m., head .32 m. Greek marble. Restored: nose, ears, part of top of head, bust, foot of *breccia rossa*. A piece of the hair over the forehead has been reset.

The head looks straight before it. The hair is parted in the centre, and drawn to the back, leaving the ears free. It is then twisted in a coil which hangs down the back of the neck. A twisted coil is made of the hair on each side above the forehead, and is drawn round the head and fastened in the coil. The coiffure resembles that of Sabina on some coins (v. Bernoulli, *op. cit.*, ii. 2, Coin-plate III. 19), and it has been suggested that this head represents her. This, however, is hardly likely.

Inv. Albani, B 99.

Bernoulli, *Röm. Ikon.*, ii. 2, p. 132; Armellini, iv. 350, 3.

### 69. Roman female portrait (pl. 75).

H. .67 m., head .44 m. Luna marble. Restored: forehead and hair above it, eyes, nose, part of cheeks, other small patches, foot. Head much broken; was made to set in a statue.

It is the head of a woman in the prime of life and looks to l. The hair is parted in the centre and drawn down to the back, leaving the ears free, and there fastened in a flat coil. A loose curl hangs before each ear. The hair is chisel-worked, and the face is polished. Good work. The hair-dress resembles that shown of Julia Domna and Julia Mamaea (*Gall.* 27, *Imp.* 47).

Inv. Albani, B 148.

Armellini, iv. 356, 1.

### 70. Male ideal head (pl. 75).

H. .65 m., antique part only .19 m. Greek marble. All is restored except the top of the head with the forehead, eyes, ears, back of head, parts of cheeks, &c.

The head looks to r., and slightly upwards. The hair is long; it seems to have been fastened in a knot behind. The ends of the locks over the forehead curl up tightly. This fact and the grooved strands of

<sup>1</sup> Caelius Saturninus is described (*C. I. L.*, vi. 1704 = Dessau, 1214) as *Comes d. n. Constantini victoris Aug.*, which title is apparently held by Seeck (Pauly-Wissowa, iv. 630) to date the inscription to A. D. 312-314. Mommsen considered that the use of *victor* implied a date later than A. D. 323.—[H. S. J.]

hair suggest a bronze original. There is an ivy-wreath round the head. The work is not good, but it seems to suggest a copy of a Greek original of the later fourth century.

It may represent Dionysus or Marsyas.

**71. Ideal female head (pl. 75).**

H. .71 m., antique portion .31 m. Luna marble. Restored: chin, nose, a third of the head on the right including the ear and half the cheek, bust, and foot.

The head looks down slightly to l. The eyes have iris and pupil incised. The hair is parted in the centre and waved to a knob at the back, half covering the ears. There is a fillet round it. The head is in bad condition, and is of poor workmanship. It is a Roman ideal type probably of the Hadrianic or Antonine period.

**72. Roman male portrait (pl. 75).**

H. .65 m., head .36 m. Luna marble. Restored: tip of nose, bust, and foot.

The head looks straight before it. The hair, which recedes a little from the forehead, is in short curls. The face is big, and rather round and fat. The chin is prominent.

The features recall those of the Flavian emperors, especially Domitian, and the head may be a portrait of some member of their family. Poor work.

**73. Head of Apollo (?) (pl. 75).**

H. .75 m., head .37 m. Greek marble. Restored: nose, hair over centre of forehead, and part of wreath, bust, and foot.

The head looks straight before it. The hair is parted in the centre, and waved to a knob at the back, partly covering the ears. The head is encircled by a laurel-wreath. On top of the head is a square base measuring .14 m.

Armellini, iv. 362, 1.

**74. Head of Marcus Aurelius (pl. 75).**

H. .67 m., head .37 m. Luna marble. Restored: nose, hair over forehead, bust and foot, cf. *pavonazetto*.

The head looks straight before it. The eyes have iris and pupil incised. The hair and beard are in loose, thick curls, not very much worked by the drill. The head has suffered considerably from the weather. It belongs to the class of busts which represent the emperor at the beginning of his reign; cf. *Imp.* 38. Poor work.

Possibly Inv. Albani, D 36.

Bernoulli, *Röm. Ikon.*, ii. 2, p. 168 (2).

## STANZA DEL FAUNO

NOTE.—This room was called Stanza dell' Ercole from 1738, when the group of Heracles and the hydra, now *Gall.* 61, was placed there, until 1817, when it was replaced by the Satyr of *rosso antico*, to which the room owes its present name.

### 1. Satyr of *Rosso Antico* (pl. 77).

H. 1.675 m. (from r. hand). Marble, *rosso antico*. Restored: small pieces of nose, lips, and chin, many locks, tip of l. ear, r. arm with grapes from middle of upper arm, l. hand and pedum, r. leg from upper part of thigh down to and including heel, whole l. leg from groin to heel and tips of three toes of l. foot, a fold of the goatskin on the chest and the part hanging free below l. arm, with elbow, pieces of the fruit, the support, and practically all the plinth. Of the goat, head, neck, and part of chest, hind legs and tail.

The Satyr stands with his weight resting on the right leg, the left being thrust slightly forward and resting on the outer edge of the foot. The torso inclines to the left, the head looks and turns to the right, giving an undulating line to the figure. The right arm (the correct position of which may be seen in the replica, *Salone*, 6) holds up a bunch of grapes, on which the Satyr's gaze is fixed. A nebris, fastened on the right shoulder, hangs over the chest and the left arm, which is bent at right angles to the body. In the fold between chest and arm are grapes and pomegranates. Beside the left foot stands a covered wicker basket full of fruit, the lid tilted by a goat, which rests its right foreleg on it and looks up at the Satyr. The latter is represented with bristling hair and a round face, flat nose and wide mouth, pointed ears, goat's dewlaps on the neck, and a tail.

The material is costly and difficult to work, and is chosen rather for its costliness than for its fitness for statuary. The accessories are elaborate and highly finished, and their multiplicity is probably due to the Roman sculptor. The dry treatment of the elaborately rendered musculature is also due to the Roman worker, who fails in preserving both the general fleshiness of the surface and the prominence of each muscle.

This statue may be compared with a series in the Ny-Carlsberg Museum in Copenhagen by sculptors of Aphrodisias in Asia Minor (second century A.D.), and these again with the two Centaurs in the *Salone*; see also on *Imp.* 49, *Fil.* 66, 83. The lithe elegance of the figure, together with the elaborate musculature, point to somewhat late Hellenistic times as the date of its original. The copy is Hadrianic.

Found by Furietti in the small palace of the Villa of Hadrian in 1736, and given to the Museum in 1746 by Benedict XIV (Inscr.). Ficoroni (*Roma antica*, 1741, p. 271 = *Mem.* 55, ap. Fea, *Miscellanea*, i, p. cxxxxiv) says *la metà di questo gruppo dicesi sia in altra parte*. This perhaps supports the statement of G. B. Visconti (*Mus. Pio-Clem.*, i. 253) that the replica in the Vatican was found in the same place, and not, as is stated by Piranesi, in the 'Teatro Marittimo'. When acquired this statue was placed in the Sala delle Colombe, whence it was transferred to its present position by 1817.

Bottari, iii. 34; Mori, iv, Misc. 1, 1 a; Montagnani-Mirabili, ii.<sup>1</sup> 106 = i.<sup>2</sup> 53; Clarac, 706, 1685 (p. 399 R); Righetti, i. 89; Armellini, iii. 287; Friederichs-Wolters, 1500; Furtwängler, *Kleine Schriften*, i, pp. 190 ff.; Winnefeld, p. 152; Helbig, i.<sup>2</sup> 534; Klein,

iii, p. 103. For the replica in Vatican (*Gabinetto delle Maschere*, 432) cf. Amelung, *Vat. Cat.*, ii, p. 694. On the Ny-Carlsberg statues see *Cat.*, 1907, Nos. 521-5, pl. XXXIX.

Alin. 5992 (a, p, e); And. 1682 (g, n, d); B. 4247 (g, e); C.R. 723, 422 (g); M. 701, 2163 (g).

**1a. Basis dedicated to Jupiter Optimus Maximus Sol Sarapis (pl. 83).**

H. .77 m., width of front .733 m., of side .59 m. Luna marble. Restored: front: parts of three turrets, forepart of head of rider, his nose, lips, and chin, r. breast, piece of r. forearm, r. knee and foot; of bull, r. horn, eye, muzzle, r. foreleg and elbow, r. hindleg; of Tellus, head, breasts, r. forearm, l. shoulder and part of l. hand; child's head and body worked over. R. side: of bull, top of skull, l. shoulder and withers together with a triangular piece of background, l. foreleg with projecting ground, muzzle; of camillus, r. hand and knee, and portion of r. leg; of sacrificans, r. forearm and patera. L. side: of trophy, helmet; of Victory, head and part of r. shin; of Roma, head, upper half of spear and l. hand, r. leg with drapery. Part of lower mouldings of panel. The upper and lower mouldings of the basis are restored, with parts of the edges of the panels.

The inscription on the back records the dedication of the basis by Scipio Orfitus, *vir clarissimus* and augur, in fulfilment of a vow. It is placed in the centre of a large oak-wreath, tied with ribbons.

On the front is a relief of a warrior clothed in a cuirass (with a double fringe of tabs, with gorgoneion and girt with a cingulum) and *calcei patricii*, galloping to r. on a bull; his raised r. hand holds olive-twigs, his left supports a cornucopia. On his head is a taenia or wreath with fluttering ends. The bull is finely designed and in vigorous movement. In front of the bull, to r., reclines Tellus, her lower limbs wrapped in a mantle, one edge of which she raises with her right hand; the upper part of her body is nude. In her lap are fruits, and with her left hand she caresses a nude child, seated beside her and looking up at the approaching rider. Behind her is an arched gateway in a wall which encloses a square unroofed space, within which are cypress-trees (in very low relief); a clerestory is visible behind the rider, and turrets in rough perspective, alternately with and without battlements, surmount the wall. Across the relief is festooned a garland of laurel, one end of which is caught round a turret and hangs down above the head of Tellus.

On the *right* face is a sacrificial scene, representing to left a camillus, wearing a laurel-wreath and a short-sleeved tunic, and holding with effort the muzzle of a bull. A broad sacrificial girth surrounds the animal's body. To the right stands a man in long tunic and toga, one end of which passes over his head in the usual sacrificial manner, holding in his outstretched right hand a patera, from which he pours a libation over the head of the bull. On his feet are calcei. Below the figures the ground projects in the form of a rocky ledge.

On the *left* face is shown to left a Victory in a thin chiton with kolpos, which slips from her right shoulder, and a mantle knotted round the thighs. She is winged and holds in her right hand a short staff, while she raises the left in exhortation. To the right, with her back to the Victory, but turning her head towards her, is a seated figure of Roma. She wears a short sleeveless tunic with girdle, unfastened on the right shoulder and leaving the right breast uncovered, a sword-belt across her chest supporting a sword visible to her left, and *cothurni venatici*. A mantle rests on her left shoulder, and, falling below the arm, probably

lies on the cuirass. She is seated on a cuirass(?) on which her right hand rests; her left is raised and grasps a lance. Her feet rest on a ship's beak, and beneath are a helmet with high crest and cheek-pieces and a round shield with umbo. Between the two figures is a trophy arranged on a tree-trunk, and consisting of a helmet, tunic, sword in sheath, and belt, and two spears. Above are seen in perspective two edges of a wall, surmounted by two vases.

There is no reason to question the date of the dedication of the altar, as (L. Cornelius) Scipio Orfitus, *vir clarissimus, augur*, is known by two other monuments, one in the Galleria (No. 40 a), the other in the Villa Albani, dated 295 A.D.—both dedicated to the Magna Mater and Attis. If the sculpture is contemporary with the dedication, it is a most important monument of the style and workmanship of that period. Stuart Jones, however, has suggested that it was an earlier monument used by Scipio Orfitus, and much in the reliefs is more easily explained on such a theory. The *corona civica* as a leading motive (cf. Altmann, p. 181 f.), the features and dress of the *sacrificans* and the *camillus*, the execution of the *corona* and of the laurel festoon—partly in high relief and partly incised—recall work of the first century A.D. The architectural background of the main relief, with the arch and the festoon, is most closely paralleled in certain of the so-called Hellenistic reliefs (cf. Schreiber, *Hellenistische Reliefbilder*, pl. V, XLI, XCIV). The Amphion and Zethus relief of the Palazzo Spada has a wreath swung across a flatly-moulded architectural background, and caught up with one end falling free. Reliefs in the Palazzo dei Conservatori and in the Villa Albani have battlements or towers on the walls behind, resembling those on the main altar relief, and the latter has a clerestory. Whatever date may finally be given to the Hellenistic reliefs, as they stand, the latest in date of those above mentioned cannot be brought lower than the time of the Antonines. The main relief, in fact, contains just that combination of an architectural frame with a classic figure (the Tellus), which Cultrera describes as characteristic of one group of the Hellenistic reliefs. The Roma is of the strict coin-type from the time of Nero onwards. The four sides present the same conjunction of a fantastic Hellenising scene (the Tellus relief) with standard Roman types (e.g. the sacrificial scene) that we find in the Ara Pacis. The difficulty of the theory arises in the warrior on the bull. He is the theme of the whole: the remaining sides indicate his honours and victories. He is deified, and has the form of a tutelary deity, with cornucopia and fruits. The bull, however, is no Roman symbol, and hardly a symbol adopted by a Roman at so early a period as that to which the relief otherwise points, whereas in the third century the form would have been fixed and canonical. On the other hand, it bears no relation to Sarapis. It is the symbol of certain divinities of Western Asia Minor, such as Jupiter Heliopolitanus (*Rev. Arch.* (1903), i, pp. 347 f., 364 f.; ii, p. 400, fig. 1; *Monuments Piot*, xii, p. 67 f., pl. VII) and Jupiter O. M. Dolichenus (*Bonner Jahrbücher*, 107, p. 61 f., pl. VII. 1, VIII) though in a different form. The bull and its rider may perhaps be regarded as a Roman representation of some such object of worship before the type was known in Rome in its canonical form. In the third century these deities like Sarapis were closely identified with Sol, whence might well arise the dedication of this altar to Sarapis. Helbig recognized that

on the ground of style the reliefs could not have been executed at the end of the third century A.D., and from the form of the head and that emperor's attitude towards the Sarapis worship, suggested that the armed rider represented Caracalla.

[The Scipiones Orfiti (on whom see *Prosopographia Imperii Romani*, i, p. 463 f., C 1178-1184, Pauly-Wissowa, iv, pp. 1506 ff., Nos. 385 ff.) were a family of high distinction under the emperors, and furnished *consules ordinarii* in the years A.D. 51, 110, 149, and 178. Another member of the family was *consul suffectus* before A.D. 93. Either this person or even the consul of A.D. 51 may have been the original dedicator of the altar, which doubtless stood in the burial-place of the family. For the conversion of such altars to a fresh purpose cf. Amelung, *Vat. Cat.*, i, p. 216, on *Galleria Lapidaria*, 73.—H. S. J.]

Found (together with the altar, *Galleria*, No. 40 a) in December, 1745, in a vineyard between S. Sebastiano in Via Appia and the tomb of Caecilia Metella, and presented to the Museum by Benedict XIV in that year.

Marangoni, *Anfiteatro Flavio* (1746), p. 85; Ficoroni, *Gemmae Antiquae*, 1757, p. 138 = *Mem.* 90, ap. Fea, *Miscellanea*, i, p. clxii; Foggini, 64-7; Mori, iv, Misc. 2, 3; Righetti, i. 99; Armellini, iii. 288, 289; Helbig, i.<sup>2</sup> 535; Altmann, p. 183, No. 249; Strong, *Roman Sculpture*, pp. 312 ff., pl. 97; Stuart Jones, *Athenaeum*, Feb. 27, 1909, p. 264.

*C. I. L.*, vi. 402 = 30755, cf. ib. 505, 506. Dessau, 4396, cf. 4143/4.

M. 10453 (front), 10454 (r. face), 10455 (l. face), 10456 (back).

## 2. Roman male portrait (pl. 82).

H. .88 m., head .37 m. Luna marble. Restored: tip of nose, lobe of r. ear, part of r. shoulder. Bust and foot (with name-plate) are set together: they do not belong to one another. On the name-plate is inscribed:

CETHEGO · V · C · PATRI  
F · MAECHIVS  
GRACCHVS · V · C

The head, which represents a man in middle life, looks to r. with a tired expression. The eyes have iris and pupil incised. The eyebrows are indicated. The hair is short, and roughly blocked out by chisel strokes on a raised surface. The beard and moustache are similarly worked to represent short, tangled locks. Part of the hair above each has been worked over the engraved lines. The bust shows the arrangement of the toga called *contabulatio* (3 + 4 folds, cf. Wilpert, *L'Arte*, 1898, pp. 94 ff., 1899, pp. 1 ff.) in its earliest form, cf. *Imp.* 62, 69, and *Salone*, 40. The profile recalls the coin-portraits of Aemilianus (cf. Bernoulli, *op. cit.*, ii. 3, coin-plate V). The rendering of the hair points to the second quarter of the third century. [Cethegus was *corrector Flaminiae et Piceni* and restored the Thermae of Tibur (*C. I. L.*, xiv. 3594), and when *praefectus urbi* destroyed a Mithraeum (Hieron., *Epist.*, vii). His son, who set up his bust, was *praefectus urbi* in A.D. 376-377, and was afterwards convicted of adultery and beheaded (Amm. Marc., xxviii. 1. 16). This proves that the foot is later than the bust.—H. S. J.]

Inv. Albani, B 122.

Armellini, iii. 232, 2.

*C. I. L.*, vi. 1709 = 31907.

## 3. Sarcophagus (with lid not belonging) (pl. 78, 82).

## A. Sarcophagus.

H. .66 m., length 2.40 m., depth of side .80 m. Marble, *grechetto*, restored in Luna where not otherwise stated. Restored (l. to r.): head of near horse and upper part of head of off horse, lower jaw of the latter (plaster), near foreleg of near horse and its attachment, head and neck of Ge; of Eros, all but r. wing and r. foot; of Selene, r. forearm, forehead, and front hair (plaster), parts of drapery, most of reins (plaster); heads of both topmost goats and muzzle of sheep just beneath; head and forepart of dog with both forelegs and thigh (partly plaster); of shepherd, nose, both forearms with bowl, and l. knee; of Aura, nose, r. forearm and wreath, l. forearm and wreath (plaster); of near horse, near foreleg (lower part in plaster), whole of Eros holding reins, except small piece of wing, small pieces of reins (plaster); whole of the two Erotes holding drapery of Selene, except l. wing of l. Eros, and wings, r. forearm and r. foot of r. Eros; of Selene, nose and parts of drapery (plaster); of Eros near her foot, hair, and brow (plaster); of Latmos, knee and part of drapery, noses of Hypnos and Endymion.

The long side of the sarcophagus represents two scenes from the myth of Selene and Endymion, separated by an upright figure of Aura, who is winged and wears a short chiton with diplois and *kolpos*, and buskins. In her hands should probably be restored a whip (r.) and the reins of the horses (l.).

The scene on the r. comes first in point of time. At the corner is represented Endymion lying asleep on his l. elbow, his r. arm thrown up behind his head. Two spears are held in his l. hand. His cloak is under him, one end over the l. thigh, the other raised by two Erotes. Above is a half-figure of Hypnos, with butterfly's wings on shoulders and bearded winged head; he wears a long-sleeved garment with short-sleeved tunic above it; his r. hand holds a plant (probably poppy) and l. supports his head. To his r. is seated a figure on small scale, probably representing Mt. Latmos, who is nude except for a bull's hide thrown across his knees. Selene, alighting from her chariot, steps towards Endymion from the l. She wears a long chiton with *kolpos*, slipping from the r. shoulder, and grasps in each hand the ends of a large scarf or mantle, which blows out behind her, forming a crescent-shaped frame for her head. A crescent on her forehead marks her identity. Two Erotes fly above her and hold her drapery. Her chariot, adorned with a relief of a centaur, the axle decorated with the mask of an animal, is drawn by two horses, the reins held by an Eros (almost entirely restored). Beneath appears a tree-trunk, above is a small half-figure of a woman, attired like Selene, rising from the sign of the scorpion (= possibly a repetition of Selene, with her Zodiacal sign).

The scene on the l. shows to the r. a bald and bearded old shepherd seated and bending towards his dog, who sits expectantly before him. He wears short-sleeved tunic and shoes. In front of, and above, this group is a flock of three goats, two rams, and a sheep, arranged in three tiers, with rocks, trees, and an altar with offerings on the topmost tier. To the l., Selene, attired as before, steps into her chariot, grasping the reins, and looking back as the horses begin to rise. Above flies an Eros. Beneath the horses, the head and shoulders of Ge rise from the ground, framed in crescent-shaped drapery; she raises eyes and hand towards Selene.

The relief on the r. end of the sarcophagus is roughly executed. It shows the figure of a youth in short tunic and long trousers, leaning

on his staff; before him are grouped two cows and a goat cropping the leaves of a tree which stands at the corner.

The l. end has been simply roughed out, and appears to have been intended to represent a similar scene to that just described; the outlines of a man seated, of two or three animals, and of a couple of trees, may be made out.

The composition on the front side is symmetrically balanced, though the effect is disturbed by the varying scales of the principal and the subordinate figures; the relief is high and the work fair. It probably belongs to the late second or early third century A.D. Robert dates it in the first half of the second century.

Found in the restoration of the church of S. Eustachio, under Clement XI, beneath the high altar (Valesio, *Diary*, Sept. 18, 1703; Foggini, *loc. cit.*), and acquired by Cardinal Albani. In the eighteenth century it stood in the Stanza del Gladiatore.

Inv. Albani, D 26.

Foggini, 29; Mori, ii, Vaso 6; Moses, *Collection of Antique Vases*, 1814, pl. 139; Righetti, i. 64; *Beschr. Roms*, iii. 1, p. 244; Canina, *Architettura Romana* (1832), pl. 226, fig. 2; Armellini, ii. 153 and 154; Robert, iii. 1, pl. XVI, No. 61, p. 76; Baumeister, fig. 523. For the figure of Hypnos cf. Winnefeld, *Hypnos*, p. 20.

## B. Lid of Sarcophagus.

H. .32 m., length 2.345 m. Luna marble. The lid is too small for the sarcophagus on which it is placed, and has been cut down at the ends, which originally appear to have carried masks with spiral locks. Restorations: numerous but slight, the chief being (l. to r.), hands of Atropos with scroll, face of kneeling man, face of veiled female, two muzzles of Cerberus, several hands, parts of faces, &c., pieces of upper moulding. The lid was broken in half.

The long side of the roof-shaped lid has a wide face divided into five compartments, two gable-shaped at the ends, and one lunette-shaped in the middle, separated by two smaller sections, in form resembling antefixes. A moulding runs along the whole upper edge, and a projecting edge limits the field at the base. The short ends are left rough.

The reliefs represent, from l. to r.:

1. The three Fates standing, draped; on l., Clotho spinning, in centre, Lachesis with a pair of scales and a cornucopia (the attributes of Fortune), on r. Atropos; they are flanked by the kneeling figures of a woman, with coiffure of the Antonine period, and of a man, who appear to entreat them.

2. A veiled and draped figure, probably representing the woman's Soul, moving to right.

3. Hades and Persephone, seated on a double throne, bearing sceptres, appear to welcome the figure last mentioned. Hades is nude but for himation round his knees and over l. shoulder, Persephone is veiled and fully draped. To r. of Hades are a garlanded altar with burning offering, and the dog Cerberus; to l. of Persephone, a Cupid advancing with a bowl, and a thymiaterion, on which rests a vase wherein incense is burning.

4. Hermes Psychopompus approaches central group, looking back over his shoulder. He wears winged *petasos*, bears staff and caduceus, and his feet are also winged.

5. A man and woman seated on a couch, she about to rise, he apparently remonstrating. To their right a dog howling.

The scenes appear to refer to the death of a wife; in scene 1 she and her husband implore the Fates for delay; in 2 she is proceeding to obey the summons of Hermes (4); in 3 is shown the scene in the lower world; in 5 her husband endeavours to restrain her from departing. The work (second century A.D.) is moderate but interesting, for its dramatic presentment of the reluctance and grief at the inevitable parting.

Apparently found with the body of the sarcophagus, q.v. for reff.

Roscher, ii, p. 3096 f. and fig. 4 on p. 3099. For a somewhat similar lid cf. Altmann, *Architektur u. Ornamentik d. ant. Sarkophage*, p. 98 and fig. 16.

Alin. 6017; And. 1766 (g, n, d); B. 4258 (g, e, s; with Nos. 4-6); C.R. 7111 (with Nos. 4-6), 425 D (g; with Nos. 4-6); M. 702 (with Nos. 4-6), 2165 (g; with Nos. 4-6).

#### 4. Ideal male head (pl. 78).

H. .50 m., with foot .66 m. Marble, *grechetto*. Restored: part of l. cheek and chin, l. lower lip, tip of l. ear, two pieces of back of head, neck, and bust. The lower part of the face is worked over.

This youthful head, which is tolerably well preserved, appears to be derived from a good fourth-century type. The profile line from brow to chin is markedly straight. The hair is cut in bold, irregular locks, a star-shaped group of which above the forehead is a noteworthy peculiarity of the head. A few curls lie on the edge of the forehead and run down in front of each ear into a small whisker. The forehead is furrowed, and the lower jaw deep and strongly built. The alert look of the head perhaps gave rise to the name of Meleager, traditionally attached to it.

Though the head has not the full modelling of Scopas or Praxiteles, nor the complex expression of the latter, the original of which it is doubtless a trustworthy copy, does not appear to be earlier in date than the middle of the fourth century. It should be noted that Arndt (text to Arndt-Amelung, *loc. cit.*) places the original in the early part of the fourth century B.C.

Careful Roman work of first century A.D.

Perhaps Inv. Albani, A 41 [*testa di Ercole giovane*].

Mori, ii, Grande 34, 1; Righetti, ii. 259, 1; Armellini, i. 41, 1; Arndt-Amelung, 462, 463, text ii, p. 35.

Photos, see No. 3.

#### 5. Circular disk with head in relief, known as 'Tideo' (pl. 78).

H. .535 m., with foot .71 m. Luna marble. Restored: tip of nose, both lips and teeth; tusks, ears, and tip of muzzle of skin over head, small piece at lowest edge of disk.

A bearded head, with shoulders and chin, is cut in very high relief against a circular disk of marble. A small boar's skin is worn as a head-dress, the fore-paws forming lappets on the shoulders. The back of the head is hollow, and the open mouth perhaps formed the outlet for a fountain.

The head is turned to the r. shoulder and peers out with an expression of excitement. The eyes, wide open, have much-arched upper lids, the nostrils are distended, the mouth open, showing teeth.

Thick wild locks of hair surround the brow; the moustache and beard, on the contrary, are close and neat. Modern work, artificially tinted.

This is probably the head of 'Meleager' bought<sup>1</sup> by Cardinal Ippolito d'Este on April 1, 1568 (*Archivio Storico dell'Arte*, iii, p. 201), and placed in the Villa d'Este (Inv. 1572, No. 70, Del Re, *Antichità Tiburtine*, p. 10). Bought by Benedict XIV in 1753, and presented to the Museum, cf. *Archaeologia*, lxi, pp. 248 f., 255.

Mori, i, Scala 11, 1; Righetti, ii. 259, 2; Armellini, ii. 135, 1.

Alin. 6022; B. 8168; M. 10415. See No. 3.

## 6. Head of Isis (pl. 78).

H. .48 m., with foot .69 m. Greek marble. Restored: nose, lower lips and part of upper, r. eyelid, patch on neck (all in plaster); free part of lock and lower part of veil on l. side, with most of edge of bust. Behind the knot of hair over the forehead is a hole  $4\frac{1}{2}$  cm. from front to back, and  $1-1\frac{1}{2}$  cm. wide. The surface has been cleaned.

The head has features of pure Greek type, the forms being simple, and derived from models of the late fifth century. The front hair is parted and swept back on each side in two main masses from the forehead, the lower mass being turned over the upper, and both falling in a heavy lock on each shoulder, as though through a taenia. In addition, two small locks are separated from the mass, and tied in a bow over the centre of the brow; in front of this knot some attribute or ornament was fixed, to judge by a hole drilled at the base of each lock. A veil covers the back of the head; its front edge is broken away, and, from the rough working of the crown of the head and of the outer surface of the side locks, should have extended forwards 6-7 cm. and covered the sides of the neck and shoulders. The original surface at the base of the neck on the right side shows that the head was made for insertion in a statue, presumably draped. The hole between the veil and the hair over the forehead has carried some attribute, such as a lotos-flower.

The statue was almost certainly an Isis, as suggested by the older authorities.

Hasty work of the early Empire.

Mori, ii, Grande 34, 2; Righetti, ii. 259, 3; Armellini, i. 41, 3.

Photo, see No. 3.

## 7. Roman male portrait (pl. 79).

H. .81 m. Greek marble. Restored: tip of nose, patches on drapery. Head, bust, and foot are complete and unbroken.

The head, which represents a man in late middle life, is turned to r. The deep-set eyes have iris and pupil incised, and the eyebrows are indicated. The hair is in short, tight curls; and the upper lip is clean shaven. The beard is rendered by incisions. The bust is draped with tunic and cloak. The rendering of the hair points to the early third century (cf. *Imp.* 53, 54) as the date of the bust, with which its shape agrees. Good work.

Armellini, iv. 167, 3.

<sup>1</sup> The price paid for this head, a 'small statue of the Nile', and a head of Severus Alexander was equivalent to 33 scudi in gold.

## 8. Boy with mask (pl. 79).

H. 1.25 m. Pentelic marble. Restored: tip of nose, most of lips, cheeks and chin; r. hand and wrist, with lock of hair held in fingers; l. ear, and lock near it, of the mask; l. wrist, and two patches on l. forearm, both shins and feet, piece of l. knee.

A small chubby boy, entirely nude, sits with crossed legs upon a goat's skin thrown over a small square base. Over his head, which is thrown back, he holds in both hands a large Satyr's mask, with flowing hair and beard, and is apparently on the point of burying his head in it. The boy has short curly hair bound with a taenia.

The work is good and realistic, especially in the rendering of the child's soft flesh, in which the sculptor adheres closely to the living model. The movement is complex, and the figure and base are composed in a finely contrasting and entirely successful design.

From the taenia and attributes, it is possible that the boy represents an infant Dionysus, as Klein suggests; but neither the proportions nor the modelling support his further theory that it is an adaptation of the infant in the groups of Cephisodotus and Praxiteles.

Good work of early Imperial times.

Inv. Albani, C 20.

Ficoroni, *Le Maschere sceniche* (1736), pl. 73, and *De Larvis scenicis* (1750), pl. 73; Bottari, iii. 40; Mori, ii, Ercole 6; Montagnani-Mirabili, i.<sup>1</sup> 48 = i.<sup>2</sup> 49; Righetti, i. 90; Clarac, 540, 1134 (p. 283 R); Armellini, ii. 191; Friederichs-Wolters, 1587; Helbig, i.<sup>2</sup> 533; Klein, ii, p. 243.

Alin. 11753; And. 1674 (g, n); B. 16632; M. 704, 2166 (g).

## 9. Draped herm (pl. 79).

H. 1.69 m. (restored piece .42 m.). Coarse-grained Parian marble, much corroded. Restored: nose, neck, lowest part of shaft. A knot of hair, once restored at back of head, has been lost. The head appears to belong to the shaft.

The head is that of a young girl, with a laughing, faun-like expression. The hair is parted in front and gathered up at the back of the head. A cloak drapes the shoulders and falls nearly to the bottom of the herm-shaft, covering both arms, and falling over the left shoulder behind the arm, which hangs at the side. Half-way down the front of the shaft is a smoothed panel inscribed in Greek letters with the name Αἰλία Πατροφίλα. Though, from its corrosion, the panel must have been placed there in Roman times, it may have been a subsequent addition to the original herm. The grooves of the folds are continued into its surface, and the head is hardly a portrait: in that case the herm may originally have been hermaphrodite, and re-used as a sepulchral monument.

The work is good and effective, without being minutely finished, and appears to belong to early Imperial times.

Seen about 1730 by Lesley in a shop in Via Condotti (ref. in *I. G.*), then in the Albani collection, whence it passed to the Museum.

Inv. Albani, C 29.

Bottari, i, *Animadv.*, p. 5, pl. II; Mori, ii, Ercole 18, 1; Montagnani-Mirabili, iii. 2, p. 15, *Osserv.*; Armellini, ii. 216, 1; Reinach, ii. 526, 6. For similar herms cf. *Ann. d. I.*, 1884, pl. L (Barracco collection), and Reinach, ii. 526, 9 (from Nemi). Also cf. head of Maenad, Berlin, *Beschr.*, 571, and similar head placed on hermaphrodite torso, ib. 195.

*I. G.*, xiv. 1350.

**10. Athena, statuette (pl. 77).**

H. 1.13 m. Marble, *grechetto*. Restored: head, neck, r. shoulder, and part of r. side in front and nearly all back to waist; whole r. arm, and l. from just below top of shoulder with shield, r. foot, edges of drapery folds. All plinth in which base is set. The back from below waist is left quite rough.

The goddess is represented advancing with rapid step, her drapery blowing back with the motion. Her form is youthful. The aegis comes down in a double curve over breast and back, half-way to the waist, and has a plain edge. The gorgoneion is full face with spreading hair. Athena wears a thin Ionic chiton with diplois, confined by a plain knotted girdle, over which beneath each arm a long fold of the diplois is pulled; the sleeves were fastened with clasps. The drapery, though almost transparent over the knees, forms heavy deeply-cut folds at the edges.

The original was probably of late fourth century or early Hellenistic date, but the copy is indifferent.

According to Montagnani-Mirabili and later authorities, found in the Villa of Hadrian, but this is a mistake, as the statue is mentioned as being in this room in the Inventory of 1692; it was afterwards in the Galleria, and was brought back to this room in 1818.

Bottari, iii. 12; Montagnani-Mirabili, ii.<sup>1</sup> 101 = i.<sup>2</sup> 15; Clarac, 461, 857 (p. 228 R), and text vol. iii, p. 171; Penna, *Villa Adriana*, iii. 36; Armellini, iv. 377; Winnefeld, p. 163 (confusing this statue with *Salone*, 36).

No. 10 stands on the grave-altar of Julia Phoebas, with much-defaced pediment (*C. I. L.*, vi. 19993, in *hortis Justinianis*).

**11. Roman male portrait (pl. 79).**

H. .76 m., bust .64 m. Greek marble. Restored: tip of nose, foot. The head has been broken off, but belongs.

The head looks to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair and beard are rendered as a tangled mass of curls, freely worked by the drill. This working of the hair resembles busts of Septimius Severus and his time; cf. *Imp.* 51. On the name-plate is inscribed:

M. AVRELIVS  
ANATELLON.

The bust is nude. It was in the Sala delle Colombe in the eighteenth century, then in the Galleria.

Inv. Albani, B 192.

Mori, iv, Misc. 29, 2; Armellini, iii. 268, 2.

The inscription is omitted in *C. I. L.*, but the sepulchral inscription of M. Aurelius Anateillon, now in Paris, is *C. I. L.*, vi. 13004 and *addit.*

**11 a. Silenus (pl. 79).**

H. 1.115 m. Greek marble. Restored: nose, tip of l. ear and leaf above, two locks on r. side of chin, a piece all round base of neck and beard, where it has been refixed to torso; small pieces of both breasts; both arms with jug and patera, the latter since Armellini's engraving; many small pieces on torso and r. leg; l. foot; three toes of r. L. leg was broken off at thigh, but has been refixed. Cista and drapery much broken, and mended in various places. Most of drapery round waist, including end between legs in front.

Silenus sits in a relaxed attitude on a cista, his head sunk on his chest, his r. leg thrown forward and the l. drawn back. He is bald and

crowned with ivy, and has a beard; he is nude save for the end of the chlamys over his l. thigh.

The eyes are incised, and there are traces of colour round the mouth. The attitude is natural, and the contrast between the grossly developed chest and abdomen and the strong muscular legs is marked.

The statue was formerly in the Borgia Apartments in the Vatican, having been sold to the government by Vescovali, together with the Athena from Velletri (*Galleria*, 29). Brought from the Vatican in 1839 (cf. *Introd.* p. 8).

Roman work of the second century A. D.

Nibby, *Museo Chiaramonti*, ii. 11 (1808); Pistolesi, *Il Vaticano descritto* (1829), iii. 25; Gerhard, *Antike Bildwerke* (1837), pl. CV. 4, and p. 349; Righetti, ii. 366; Clarac, 730, 1756 (p. 418 R); Armellini, iv. 361; Daremberg-Saglio, s. v. *cista*, p. 1206, fig. 1547; Helbig, i.<sup>2</sup> 456.

Alin. 27153; And. 1781; C.R. 736 A, 424 i (g); M. 732, 2137 (g).

## 12. Statuette called 'Alexander' (pl. 77).

H. 1.10 m. Marble, *grechetto*. Restored: neck, r. arm and shoulder with drapery falling down, l. wrist and hand with lower end of drapery, legs from above knee with plinth and support. The head belongs.

The statuette is that of a beardless warrior, in helmet, cuirass, and short tunic. He stands with right leg straight and left slightly bent; his raised right arm should probably be restored lifted higher and resting perhaps on a spear. The left arm hangs at the side, holding the folds of a cloak which is wound round it, passes across back, and over the right shoulder from the front. The head, with its curly hair, drawn brows, firm mouth and short chin, has a portrait-like character which has suggested its traditional name.

The helmet has a long crest supported by a sphinx, and reliefs of sea-horses and palmettes on the sides; the nose-piece bears rosettes, which retain traces of gilding, and is edged with a wavy pattern. The cuirass has thunderbolts and rosettes on the shoulder-straps, which are secured by strings tied in bows. Between these is a gorgoneion in full face, with long hair. Below are two griffins opposed, with averted heads, standing on spirals, and each resting a paw on a conventionalized rose-plant. In the middle line, below the spirals, is a palmette. The cuirass has a simple raised edge defining the abdomen in a strong curve, and below this another less curved edge from which hang three rows of metal flaps, arranged alternately. The top row is adorned with heads of Isis, of lions, panthers, and goats; the second, which has hinged flaps with grotesque gorgoneia, heads of Sarapis, pairs of elephants' and of sheep's heads; the third with palmettes. The thin tunic has split sleeves, and falls below the cuirass nearly half-way to the knees.

This statue has traditionally but wrongly been called Alexander. The general pose and panoply correspond closely with a widely distributed type, referred primarily to a statue of Mars Ultor set up in Rome by Augustus (2 B.C.), and secondarily by some to a lost Greek original. The design on the cuirass, two griffins facing an upright object, such as a candelabrum, flower, &c., and standing on an elaborate palmette and spiral, is common in Roman Imperial and private portrait statues such as that of Holconius Rufus from Pompeii (*Bonner Studien*, pl. II,

No. 1, p. 8) or the Leyden Trajan (Janssen, *Grieksch en Romein Beelden te Leyden*, pl. V, 13). To the former the 'Alexander' corresponds very closely, not only in the design on the cuirass, but in the carriage of the paludamentum, in the absence of leather fringes, and in the triple row and close arrangement of the metal flaps. On the Louvre frieze (Furtwängler, *Intermezzi*, p. 36, fig. 8), which forms with the Poseidon-Amphitrite reliefs in Munich a monument dedicated according to Furtwängler by Domitius Ahenobarbus (35-32 B.C.),<sup>1</sup> the general himself appears in much the same pose and costume, save that the paludamentum is fastened on the right shoulder with a brooch. There is thus some evidence for the appearance of the type before the erection of the statue of Mars Ultor by Augustus (see on *Atrio*, 40), and for its application to statues of Roman personages. The workmanship of the statuette is undoubtedly Roman, and, despite the earlier form and decoration of the cuirass, dates from the end of the first century A.D. The head, though portrait-like, is no ordinary Roman portrait: it is classicising, and the type, if Roman, is Julio-Claudian in style.

The statuette, distinct from the Mars Ultor series proper, is a reduced copy of an earlier Roman Emperor statue, or of that of some Hellenistic prince.

Until 1816 this statue stood in the Sala delle Colombe. The base on which it stands, bearing an inscription of 1594 (Forcella, i. 98), has no connexion with it.

Inv. Albani, C 21.

Bottari, iii. 47; Mori, iv, Misc. 15; Montagnani-Mirabili, ii.<sup>1</sup> 112 = ii.<sup>2</sup> 76; Righetti, ii. 271; Clarac, 839, 2103 (p. 508 R); Armellini, iii. 297; *Röm. Mitth.*, xv (1900), p. 206, No. 2, i (Amelung).

And. 1738 B; B. 16643.

### 13. Roman male portrait (pl. 79).

H. .85 m., head .29 m., bust .60 m. Luna marble. Restored: both ears, a large piece to r. side of head behind. The bust does not seem to belong to the head. The head has been much cracked, if not broken, at the upper part of the neck.

The head looks slightly to r. The hair is short and worked rather like No. 2, but more carefully. The beard and moustache are long and worked freely with the drill. This fashion of wearing the hair recalls the portraits of Pupienus; cf. *Imp.* 66, Vatican, *Braccio Nuovo*, 54. It is careful and effective in style.

The bust is draped with tunic and cloak. The eyes have iris and pupil incised.

Presented by Benedict XIV in 1744 (Inscr.).

Mori, iv, Misc. 13, 3; Armellini, iii. 246, 3.

### 14. Statuette of Isis (pl. 77).

H. 1.16 m. Greek marble. Restored: nose, neck, with edge of shawl, both arms from above elbow, many folds of drapery. The head does not belong. A puntello mark on the r. side just below the waist, and another slightly lower down on the l. side, with a hollow below it, in which are the remains of an iron support, show that the r. forearm should be extended at a more obtuse angle to the upper arm, and the l. hang down straight and carry an attribute.

The figure stands erect, the right foot slightly drawn back and knee

<sup>1</sup> v. Domaszewski (*Archiv für Religionswissenschaft*, 1909, p. 78 f.) has proposed to refer this relief to the census taken by an earlier Cn. Domitius Ahenobarbus in 115 B.C., but this seems improbable; cf. Sieveking, *Jahresh.*, 1910, p. 97.—[H. S. J.]

bent. The dress is a long chiton, with a fringed shawl passing round the waist at back, and knotted together between the breasts with folds coming down from the shoulders in a cross-shaped design. On the shoulders is a small fringed cape, which ought perhaps to have been restored as a veil over the head.

The head wears a stephane and may represent a Juno. The hair is parted and has roughly incised parallel waves; it is gathered into a knot behind, and spiral curls seem to have hung on the shoulders. Eyes incised. The base is roughly triangular, and in profile shows a concave band between plain mouldings.

Poor work of late Roman date. The head is even poorer than the body.

This is probably the statue of 'another goddess' which is mentioned in this room together with No. 10 in the Inventory of 1687. It was afterwards removed (with No. 10) to the Galleria, and brought back to this room in 1818. The measurements do not permit of the identification proposed by Michaelis with Inv. Boccapaduli 9 (*Salute*, p<sup>mi</sup> 7 [1.56 m.]).

Bottari, iii. 7; Montagnani-Mirabili, ii.<sup>1</sup> 102; Clarac, 992, 2575 (p. 612 R); Armellini, iv. 382.

### 15. Heracles herm (pl. 80).

H. 1.245 m. Pentelic marble. Restored: tip of nose, small pieces on l. arm and across body; the whole has been broken across.

This herm is one of a frequently recurring type of the bearded Heracles, with shoulders and arms fully draped in the lion's skin, terminating in the herm-shaft. The head is bound with a twisted taenia, and looks down towards the left. The lion's mask falls below the left hand, which grasps it; the right hand rests on the chest, wrapped in the folds of the skin. The forepaws and tail hang down over the shaft, which terminates in a circular moulded base. The iris is incised, and the hair, beard, and mane worked with the drill.

Such herms were frequently set up in gymnasia.

Good decorative work of the second century A.D.

Inv. Albani, B 227.

Bottari, i, *Animadu.*, p. 5, pl. I; Mori, ii, Ercole 18, 2; Montagnani-Mirabili, iii. 2, p. 14, *Osserv.*; Armellini, ii. 216, 2. Cp. a variant (in relief) of the type from Troy, *Troja u. Ilion*, II. Beil. 53, and p. 430, and from Sparta, Tod and Wace, *Sparta Museum Cat.*, p. 177, No. 442 a and b.

### 16. Boy with goose (pl. 80).

H. .85 m. Greek marble, perhaps Pentelic. Restored: tip of nose, piece on top of r. forearm with neck and head of goose, l. leg from middle of thigh to ankle, and toes of l. foot with edge of plinth; lower half of goose's r. leg and middle claw of r. leg. Two small pieces of edge of plinth.

A boy, about four years old, stands with feet planted wide apart and body thrown back, clasping tightly to his breast with both arms the neck and extended right wing of a goose, which struggles forwards to free itself. The child is nude; he has a high rounded forehead and chubby body and limbs; his hair, parted on both sides, is brushed smoothly over his head, curling at the tips, and forming a top-knot on his forehead, where two or three little wisps are also indicated. The technique appears to be derived from bronze. The mouth is parted with an expression of gleeful effort, and the teeth are shown. The iris is incised. The goose

has its legs planted also wide apart, but throws its weight forward instead of back.

The triangular base has a profile of a concave band between simple mouldings. The copy appears to be of the second century A.D., and is a good and lively work. It differs from the replicas in the Louvre, Munich, and the Vatican, in having no support under the goose, the body of which is made larger, and the legs planted further apart. The head of the bird should probably look forwards and not up at the child; as restored, it hides his face, and loses in effect.

This type has, from the time of Fea onwards, been connected with a group described by Pliny, the work of Boethus of Chalcedon. A similar group mentioned by Herondas has led some authorities to date Boethus' in the early Hellenistic period, but a careful examination of the passage connects it more probably with the type of a seated child with a smaller bird. At Lindus an inscribed base has been found, bearing the name of Boethus, son of Athanaion of Chalcedon, dating from the middle of the second century B.C., which confirms Pliny's assertion that works by Boethus were dedicated to Athena Lindia; and the base of a statue of Antiochus IV (175-164 B.C.) from Delos by Boethus, son of Athanaion, gives the same date, which, but for the passage in Herondas, was formerly regarded as the most probable, and is now confirmed.

Found in 1741, together with *Fil.* 70, q. v., and a head of Caracalla, between the Lateran and S. Croce in cutting away the so-called Monte Cipollaro (Ficoroni, *Roma antica* (1741), p. 275 f. = *Mem.* 71, ap. Fea, *Miscellanea*, i, p. clii), and presented to the Museum by Benedict XIV (*Descr.*, 1750, pp. 29, 70).

Bottari, iii. 64; Winckelmann, *Storia dell' Arte*, VIII. ii. 25, and Fea's note; Mori, ii, Ercole 7; Montagnani-Mirabili, i.<sup>1</sup> = ii.<sup>2</sup> 102; Righetti, i. 37; Clarac, 874 C, 2227 A (p. 534 R); Armellini, ii. 192; Brunn-Bruckmann, 433; Helbig, i.<sup>2</sup> 532; *Jahresh.*, vi (1903), pp. 215 ff., fig. 120 (Herzog); Amelung, p. 192; Klein, iii, p. 155 f. Cf. Furtwängler, *Beschreibung d. Glypt.*, No. 268. On Boethus cf. *Jahrb.*, xix (1904), *Anz.*, p. 212, *Mon. Piot.*, xvii (1909), p. 45; Thieme-Becker, *Künstlerlexikon*, s.v. Boëthos.

Alin. 11752; And. 1696 (g, n); B. 16635.

No. 16 stands on a grave-altar with pediment, in which is a wreath tied with taeniae; the volutes are decorated with rosettes.

### 17. Roman male portrait (pl. 80).

H. .85 m. Luna marble. Restored: nose, and part of the foot. The foot has been separated from the bust, but seems to belong; it was probably made separately originally.

The head looks to r. The eyebrows are indicated, and the eyes have iris and pupil incised. The hair is handled as a thick mass of curling locks worked freely with the drill. The beard is chisel-worked, but indicated as composed of thick curls. This treatment of the hair is found in portraits of M. Aurelius and L. Verus and so determines the date, with which the shape agrees.

Moderate work. The bust is draped with a tunic, and a *paludamentum* clasped on r. shoulder.

Inv. Albani, B 126.

Armellini, ii. 189, 3.

No. 17 stands on the grave-altar of Fannius Hellanicus, with eagle in pediment (*C. I. L.*, vi. 17713; found in 1704 in Vigna Moroni).

### 18. Amazon Sarcophagus (pl. 81).

H. .93 m., lid only .255 m., length 2.49 m., depth of side along cornice 1.045 m. Marble, *grechetto*. Restored: (of lid) tip of pelta on l., piece of crest of helmet in centre. (Of body) l. to r.—fold of drapery of Victory, knot of hair of first fallen Amazon, piece of shield of Greek to l. of horse, foot of Greek falling from horse. Various small pieces broken and replaced.

This sarcophagus belongs to a large class representing a battle of Amazons and armed warriors, probably Greeks, referring to the story of the invasion of Attica by the Amazons. The chief characters, Theseus, Pirithous, and Antiope, are often no longer indicated, and the result is a series of fighting groups. On the front side of this sarcophagus are three such groups. In the centre an Amazon has fallen dead from her horse, which rears as its bridle is grasped by a bearded Greek from behind on l. (possibly meant for Theseus, as he is distinguished from the other Greeks in dress and in having a beard); from r. another Amazon rushes forward with axe raised to strike the warrior. The horse has a wild beast's skin for saddle. On the left an Amazon, riding to l. on a rearing horse and holding an axe in her right hand, steadies herself with her r. arm leaning on its hind-quarters, to resist being dragged off by a Greek who has seized her by the hair and who moves in the opposite direction. He holds in his l. hand an axe seized from another victim. Between them another Amazon seizes his arm with both hands and strives to make him relinquish his hold. On the ground are two dead Amazons, lying on their faces. On the right is a group in which a Greek is just falling from his horse, the bridle still grasped in his hand; above him an Amazon, riding away to r., raises her axe to deal him a final blow. Behind is another Greek hastening with drawn sword to help his comrade. To the right, again, an Amazon steps upon the body of a prostrate foe; she has the remains of a spear (or leaping pole?) in her right hand, and an axe in her left. At the corners are Victories in long chitons, girt over the diplois; their hair is arranged in a bow on the top of the head and a knot behind; that on the l. holds a trophy, consisting of a pole bearing a tunic, two oval shields, and a helmet covered with hair, that on the r. a long garland of leaves and flowers. On the left short face of the sarcophagus is a group of a warrior to l. advancing behind an Amazon on horseback, whom he seizes by the hair with his l. hand, while his r. holds a short sword. Three shields are on the ground, and an olive-tree is seen behind the Greek. On the right short side an Amazon, riding to l., thrusts forward her l. arm with the pelta to parry the blow aimed by a Greek from in front, while she raises her r. arm to strike him. Behind her is a Greek moving to r., but turning back and blowing a long trumpet. The ground is left rough between him and the Amazon.

The lid has at the front corners heads of young men, perhaps barbarians, with long wild hair and parted lips. The iris of the eyes is incised. In front is a frieze of captive and mourning Amazons seated on the ground with hair unbound; the captives have their arms tied behind them, the others lean their heads on their hands. The spaces in the design are filled with weapons—helmets, peltae, axes, bows, arrows,

and quivers. The right gable is filled with a group of weapons; the left has a mourning Amazon amongst weapons.

The dress of the Amazons is a short chiton with diplois, sometimes girt over this as well; the right breast is often left bare; they have high boots laced in front, with flaps; their arms are the pelta and bipennis, and a few wear helmets. Their hair is gathered in a knot behind. The Greeks wear a short exomis, girt at the waist, and high boots; they have round helmets, round shields, and short swords, except the figure in the central group, who has a Corinthian helmet and a cuirass, while the Greek in front of him also wears a cuirass; most of them have high laced shoes. The shields used decoratively are the pelta, an oval, and an hexagonal shield. The relief on the front side is so high as to be almost in the round, while much lower relief is used for objects on the background and for the scenes on the short sides and the lid. The work is much rougher on the short sides.

Good work of early second century A.D.

Found in 1744 on the estate of Salone (*B.S.R.*, i, p. 143), belonging to the chapter of S. Maria Maggiore, on the Via Collatina, and presented in the same year by Benedict XIV (*Descr.*, 1750, p. 70). It contained bones and remains of jewellery (Ficoroni, *Gemmae Antiquae*, 1757, p. 137 = *Mem.* 88, ap. Fea, *Miscellanea*, i, p. clx). Until 1816 this sarcophagus stood in the Stanza del Gladiatore.

Foggini, 23, pp. 111, 120; Mori, iii, Vaso 15-17; H. Moses, *Collection of Antique Vases* (1814), pl. 138; Righetti, i. 8; Armellini, ii. 170-172; Robert, ii, pl. 32, Nos. 77, 77 a, 77 b, pp. 91 ff.; cf. pp. 76 ff. (further reff.); Helbig, i.<sup>2</sup> 530.

Alin. 6015; And. 1769 (g, n, d); B. 4257 (g, e, s; with Nos. 19-21); C.R. 712 (with Nos. 19-21), 425 C (with Nos. 19-21); M. 703 (with Nos. 19-21), 2164 (g; with Nos. 19-21).

### 19. Head of Dionysus (pl. 81).

H. .43 m., with foot .585 m. Marble, *grechetto*. Restored: nose, base of neck, two clusters of ivy berries.

The head is one of the many youthful Dionysus types with long hair, richly decorated with the taenia, and with the wreath of ivy and berries. The back of the head is damaged and was originally perhaps left somewhat rough; but, so far as can be judged, the masses of hair, cut deeply by the taenia, were carried to a knot low down on the neck, from in front of which a lock or taenia-end fell on each shoulder. The head is tilted towards the left shoulder, with a pensive, almost pathetic, expression; it belonged originally to a statue. The hair is in treatment closely allied to the more famous 'Ariadne' head (*Gladiatore*, No. 5); it is deeply undercut, so that it stands away from the face and is channelled into separate strands, the surface of which is broken and undulating.

On the other hand, the modelling and contours of the face are simpler, the lines of the brows and lids more defined, than in the 'Ariadne'. The dry polish of the surface and something of the simplicity of its modelling are due partly to the copyist, partly to overworking. The loss of many ivy-leaves, cut in high relief, also detracts from the richness of the effect (cp. the modern copy in the Colonna Gallery, Matz-Duhn, 708). In this head, however, we have a copy of a fine Attic original of the latter half of the fourth century.

The copy is perhaps a work of the earlier second century A.D.  
Inv. Albani, B 147.

Mori, iv, Misc. 24, 3; Armellini, ii. 132, 3; Arndt-Amelung, 464, 465.

Photos, see No. 18.

## 20. Mask (pl. 81).

H. .55 m., with foot .69 m. Luna marble. Restored: l. side of tip and nostril of nose, whole lower part of face through mouth with l. side of head, including lower part of eye, and l. ear; triangular piece in r. cheek, top of r. ear, horns; slab forming the whole back of mask.

The mask shows the colossal grotesque features of a Satyr. It has bristly hair and beard, with little tufts on forehead, nose, and cheeks, and a moustache ending in twisted curls. The eyebrows form an exaggerated double curve, continued by the wrinkles between them. The nose is flat and broad with wide nostrils. The round irises of the eyes and the mouth are hollow. The animal nature of the Satyr is emphasized by large pointed ears and goat's horns.

Roman decorative work of second century.

Given by Benedict XIV in 1748 (Inscr.); at one time in the possession of the Boccapaduli family (*Descr.*, 1750, p. 26). Formerly in the Stanza del Gladiatore.

Foggini, p. 142 (fig.); Mori, ii, Vaso 21, 2; Armellini, ii. 181, 1; (modern inscription) Forcella, i. 253.

Alin. 6021; B. 8169; M. 10416. See No. 18.

## 21. Head of Dionysus (pl. 81).

H., head and bust .42 m., with foot .585 m. Marble, *grechetto*. Restored: nose, upper lip, outer edge of bust in front with ends of hair, bust on l. side and back of l. shoulder. The traces of colour or gilding referred to by Helbig seem to have disappeared. The head was made for insertion.

This head is called 'Arianna' and 'a Baccante' in former works, but is more likely male, as the neck is powerful and the thyroid distinctly marked. Otherwise it is of a feminine character. The head is inclined forwards and to the right shoulder. The eye-sockets (the eyes were inserted) are large and oval. The mouth is small and slightly open. The cheeks are flat and slender, the chin short. The forehead is somewhat broad and square. The skull is remarkably deep from the brow to the back of the head and rather flat on the top. The hair, which is encircled with a wreath of ivy-leaves and berries (the latter mostly broken off), is rich and full and entirely covers the ears. It is parted in the centre and falls in long wavy locks on each shoulder and over the neck, except in the middle of the back. Here there appears to have been a slight knot low down, formed of the locks which are loosely taken back from the middle in front. Other shorter locks are taken back also, but are too short to reach the knot, and end in a curl at the side of the head. The leaves of the wreath are seen on the right side at the back mingling with these locks. On the left side, and where the knot appears to have been, the head has been much injured.

The elevation of the right shoulder, so far as it remains, and the contraction of the muscles connected with the collar-bone on that side, suggest that the right arm was raised. Robert (*loc. cit.*) notes an affinity between this head and one now in the British Museum (*Cat.*, 1627).

Matz and von Duhn (on No. 404) indeed call the two replicas. But the British Museum head is turned to the left shoulder, and the left arm appears to have been raised. In the type, however, and in the coiffure (without taenia and with little or no hair-knot) they are very similar. Robert attributed the prototype of the B. M. head to the Attic school of the time of Praxiteles. The period of this copy (second century A. D.), with the high polish and simplified planes of the face and the forcible drilling of the hair, prevent a closer attribution for the Greek prototype.

Inv. Albani, B 149.

Mori, iv, Misc. 39, 3; Armellini, iii. 302, 3; *Ann. d. I.*, 1875, p. 37 (Robert); Helbig, i.<sup>2</sup> No. 531; Arndt-Amelung, 466, 467.

Alin. 5981; B. 8170. See No. 18.

## 22. Roman male portrait (pl. 82).

H. .84 m., bust .73 m. Luna marble. Restored: nose, part of hair, and neck, all l., and part of r. shoulder, parts of drapery, foot. Head has been reset on bust, but belongs to it. On name-plate is inscribed **LATV** (not in *C. I. L.*).

The head looks to l. The eyes are rendered by a hollow just below the eye-ball. The hair and beard are in a tangled mass of curls worked by the drill. On the bust is a tunic and *paludamentum* clasped on r. shoulder. Effective but careless work. The rendering of the beard and hair dates the bust to the time of Antoninus Pius, whose portraits should be compared, e. g. *Imp.* 35.

Inv. Albani, B 185.

Armellini, ii. 189, 1.

## 22 a. Cinerarium of Antonia Helene, freedwoman of a certain Paneros (pl. 82).

H. 1.18 m., width .62 m., width of side face .50 m. Luna marble. Restored: muzzles of the rams' heads; the lower part and base, up to and including the middle part of the garland on the r. face and the ends of the taeniae at the angles; head and part of l. leg, and angle of wing of eagle.

The altar has at the upper angles rams' heads, from the horns of which hang, on the front and side faces, garlands of pine-cones, fruit, and flowers. The garlands are in high relief and are fastened to the horns by ribbons. On the front face, within the garland, is the inscription, framed in a simple moulding; the semicircle between this and the garland is filled by an eagle with outspread wings, looking to the right. On the lower surface of the garland at each side is the upper portion of an incurved wing, probably of a Sphinx projecting from the angle. On the right face within the garland is a patera, beneath which are two birds pecking at the fruit; on the left face, a jug and similar birds. The altar is crowned with a series of plain mouldings. The cover has a pediment-shaped face (the upper part of which is cut away) decorated with double volutes, having rosettes in the eye and palmettes in each angle. The outer volutes are continued in bolster-like rolls to the back, and the centre of the cover is sunk.

Good work of the first half of the first century.

Found in the columbarium of the slaves and freedmen of Livia on the Via Appia in 1726 (reff. in *C. I. L.*) and bought by Cardinal Albani,

with whose collection it passed into the Museum and was placed in the Stanza del Gladiatore.

Gori, *Monumentum Libert. et Serv. Liviae* (1727), pl. XV a (unrestored); Piranesi, *Antichità di Roma* (1756), iii, pl. 28 A; Barbault, pl. 30, 5; Mori, iii, Vaso 13, 2; Armellini, ii. 166, 2 and 3; Altmann, p. 75, No. 25, fig. 64.

C. I. L., vi. 4224.

M. 10461.

### 23. Colossal head of Heracles (pl. 80).

H. .615 m., with foot .807 m. Luna marble. Restored: nose, with two-thirds of brow and upper edge of l. eye. Some locks above forehead, and one on beard. All neck. Right ear.

This colossal head, in all probability broken from a complete statue, belongs to a late type of Heracles at rest. To judge from the remains of the neck, the head was bent forwards, and the chin pressed on the chest. The furrowed and divided forehead, the highly projecting brow (above right eye), the deep-set eyes, and the strongly modelled cheek, give that gigantic development of form which does not appear before the end of the fourth century B.C. The broken, irregular strands of the short hair and beard suggest an inferior copyist's attempt to render the summary treatment of hair in marble such as is seen in the head of the Hermes at Olympia. But the angular contours of the head and face, in contrast to the finer oval visible in such heads as those of the Albani, Museo Chiaramonti, and even Farnese statues, the wide insensitive mouth and the eyes placed somewhat obliquely in the mask, indicate a conception of form invented in a period when the grace and design of fourth-century ideals, still traceable in the above statues, had lost its influence. It may be derived from a Hellenistic original.

Hasty work of the first century, A.D.

Inv. Albani, B 213.

Armellini, iv. 341, 1.

### 23 a. Altar of Neptune (pl. 80).

H. .625 m. Luna marble. Similar to Nos. 26 a, 27 a. A small piece of the lower moulding has been broken and replaced. The inscription is **ARA·NEPTVNI**, repeated at back.

The relief represents Neptune, who stands looking to l. His right leg is straight, and the left slightly bent and drawn to one side. His right arm is extended almost at right angles and carries a dolphin, and his left raised, grasping the trident. Over the front of the left shoulder rests a fold of the chlamys, which hangs behind him, filling nearly all the space between his body and the trident; otherwise the god is nude. His long hair, parted in the middle, rises up from the forehead and falls on each side of the face; the moustache leaves the lips quite uncovered; the beard is parted and curls symmetrically on each side.

A Poseidon of this type, both with and without the chlamys, frequently occurs, and this relief is probably derived from a statue. The type appears on Imperial coins of Corinth, representing a colossal statue set up in the harbour, probably during the rebuilding of the city after the sack by Mummius. Overbeck has also recognized this type as a distinct

class, and Furtwängler compares with this a statue once in the Somzé collection.

For provenance see on No. 26 a.

Volpi, *Vetus Latium*, iii, pl. XVII; Overbeck, *Kunstmythologie*, Poseidon, pp. 283, 305, No. 10, pl. XII, No. 19; Furtwängler, *Sammlung Somzé*, p. 23, No. 30; Daremberg-Saglio, s. v. *Neptunus*, p. 72, n. 10. Cp. Frazer on *Paus.* II. ii. 3. *C. I. L.*, x. 6642; Dessau, 3297.

#### 24. Statuette of Artemis (pl. 82).

H. 1.17 m. Pentelic marble. Restored; front of diadem with crescent; tip of nose, r. arm with most of sleeve, l. arm from middle upper arm, piece of r. knee, l. back corner of plinth. Both ends of quiver. The statuette was broken through both knees and the top of the support, and the l. leg was also broken through the shin.

The goddess stands erect, her weight on the r. leg, which is slightly bent at the knee, the left bent and drawn backwards, so that only the toes rest on the ground. Her head is turned to the left. The right hand is raised to the quiver, which hangs at her back (restored rightly). The left, to judge by the remains of an iron dowel in the upper part of the left thigh, probably hung down straighter and held a bow. By the right leg is a trunk as support, in front of which sits a small dog with a collar, looking up. The goddess' hair is parted in front, waved and gathered in a knot behind. The dress is a thick short chiton, arranged as if open down the right side, girt at the waist, and crossed in front from right to left by the quiver strap; the folds are pulled irregularly over the girdle in places, especially under the arms. Below the waist the folds fall in three masses, at the sides and in the middle of the front. Underneath is a sleeved thinner chiton, reaching a little lower than the upper one, and repeating the arrangement of folds. On the feet are high laced boots of soft material. The plinth is left rough except in front, where it has a flat band between slight mouldings.

An insignificant Roman work of poor execution.

Taken from the library of S. Calisto in Trastevere to the Museum in 1815.

Tofanelli, 1817, p. 87, No. 4; Righetti, i. 36; Clarac, 566, 1246 A (p. 303 R); Armellini, iii. 237.

And. 1668; B. 16629.

#### 25. Statuette of Heracles (pl. 80).

H. 1.087 m. Parian marble. Restored; tip of nose, r. hand and most of club (in plaster); forepart and toes of r. foot with piece of plinth, band round each ankle; front part of plinth in centre between feet. The r. leg has been broken below the knee and reset. The lion's skin is broken through in two places.

The figure stands on the right leg, placed vertically and carrying practically the whole weight of the body; the left leg, resting with full sole on the ground, is advanced and bent, and the position is one of complete rest and stationariness. Both upper arms are close to the sides, the right with elbow slightly drawn back and hand resting on the club, the left wound in the lion's skin, which is prolonged to the plinth, forming a kind of support. The head is small in proportion to the figure, with long, somewhat narrow skull and face, the narrowness being accentuated by the fullness of the neck. The brow, eyebrows, and cheekbones are highly modelled and the eyes sunk. As far as can be seen

from the weathering, the hair and beard were close and sharply curled; the hair is bound with a fillet. The ears are swollen. In the form are to be noticed the muscles of the back, rising sharply towards the occiput; the chest muscles with full rounded contours, the oblique abdominal muscles inclining inwards, and the somewhat prominent lower half of the abdomen.

On the left arm and the lion's skin are the remains of small iron supports, two just above the elbow, two near the wrist, and one on the outer side of the shoulder; these suggest that some attribute, probably a cornucopia, was fastened there: but as the left hand is quite concealed and could not have supported it, it was probably foreign to the original type.

The statuette agrees closely with the central figure on a terracotta relief of Augustan date in Vienna, published by Hartwig (*Jahresh.*, vi, 1903, pl. II, pp. 16 ff.<sup>1</sup>), who brings it into relation with the Heracles of the Museo Chiaramonti (cf. Furtwängler, *MW.*, p. 597, n. 1 = *MP.*, p. 363, n. 5, Amelung, *Vat. Cat.*, i, p. 506 f.). The figure on the relief is, however, identical with the statuette in the attitude of complete rest and in the forward position of the left leg, whereas the Chiaramonti figure is characterized by the swing of the whole figure and a position of the left leg recognized as peculiarly Polyclitan. The forms of the statuette in the proportion of the head to the whole figure, in the modelling of the short torso, and in the relative smallness of the extremities, agree with those generally recognized as Lysippic. The statuette and relief may thus, in spite of their insignificance, reflect a new Heracles type of the late fourth century or early Hellenistic period. An Heracles of the same type appears on a rough pedimental relief in the Cortile del Belvedere (cf. Amelung, *Vat. Cat.*, ii, p. 324, No. 102 σ).

Placed in the Museum in 1813.

Tofanelli, 1817, p. 87, No. 5; Righetti, ii. 269; Clarac, 790 A, 1985 A (p. 466 R); Armellini, iii. 301.

## 26. Head of Dionysus (pl. 80).

H. .58 m., (with foot) .78 m. Marble: very small-grained *grechetto*. Restored: nose, lower and part of upper lip, chin, piece of l. cheek, many locks and parts of wreath, including berries over l. temple, half neck, and all bust. Just behind the line of the wreath are three small holes, one containing an iron dowel, for the attachment of some ornament.

This head, over life-size and inclined slightly towards the right shoulder, originally belonged to a statue of Dionysus in repose, with one arm resting on the head; there is a broken attachment surface above the right temple, where the arm probably rested, as in the frequent 'Apollo Lycius' type (cp. *Salone* 7, *Glad.* 7). An ivy-leaf with two masses of berries binds down the hair, which is short round the neck, but long and tangled round the face. The face is characterized by a high brow of complex, though shallow, modelling, partly concealed under curiously knotted locks, by the broad and somewhat flattened cheeks, and by the pouting expression. In the half-closed eyes and sharp curves of the lids, and in the drooping mouth, there is some likeness to the Pourtalès Apollo in the British Museum. On the other hand, the hair on the side

<sup>1</sup> Other specimens of the type are to be found at Ny-Carlsberg, *Cat.*, 1907, p. 327 (T 139), p. 328 (T 141), and in Dresden, Albertinum, window-case in Room VII.

of the head and the general modelling and proportions of the lower half of the face suggest the Eubuleus head in Athens. The locks framing the forehead and face may be derived from a prototype in bronze or, as is more likely, are an elaboration by the Roman sculptor.

The copy is dry and hard, and in the absence of the torso it is impossible to form a clear idea of the type. At the earliest, the original cannot date before the end of the fourth century.

Doubtless from the Albani collection.

Armellini, iv. 341, 2; Arndt-Amelung, 468, 469 (and Text, i, pt. 2, p. 36, and iv, p. 61).

## 26 a. Altar of Tranquillitas (pl. 80).

H. .63 m. Luna Marble. A small piece of the lower moulding is broken off.

The altar consists of a straight cylindrical shaft with simple kyma and projecting mouldings above and below. There is a rough cup-shaped depression in the top surface.

Immediately below the upper moulding is cut the inscription **ARA TRANQVILLITATIS**, repeated at the back. Under this, in front, projects a ship's beak, and immediately below this again, the relief. This represents a small boat with pointed bows, beak, and high stern, sailing on the sea, which is indicated. It has a mast in the centre, with a large square sail, the lower front corner of which is drawn up, presumably by the sheet held in the skipper's hand. The sail is scored with horizontal lines (probably ropes for reefing). The skipper, entirely nude, sits in the stern, from which floats a pennant, and holds the sheet; in front of him is the paddle-shaped rudder and behind him a small roofed cabin.

This altar was found, together with Nos. 23 a and 27 a and a fourth, without inscription but having a similar rostrum bearing a relief of a trident, during dredging operations undertaken by Innocent XII in the small harbour at Antium; they passed into the Albani collection and thence to the Capitoline Museum.

The three inscribed altars form an apt illustration of a passage in Appian (*B. C.*, v. 98), where Octavius is recorded to have sacrificed *ἀνέμοις ἐνδίοις καὶ Ἀσφαλείῳ Ποσειδῶνι καὶ ἀκύμονι θάλασση*, before starting from Dicaearchia on an expedition against Sextus Pompeius.

Montfaucon, *L'Antiquité expliquée* (1721), II. i, pl. 51; Volpi, *Vetus Latium*, iii, pl. XVII; Muratori, *Thesaurus*, i, p. 148, 4 and 5; Foggini, 31; Mori, ii, Ercole 16, pp. 177 ff., Nos. 2-4; Armellini, ii. 211, 2-4. On the cult of Tranquillitas see Wissowa, *Rel. u. Kultus d. Römer*, pp. 252, 278 n. 3.

*C. I. L.*, x. 6643; Dessau, 3278.

Inst. 923 (g), 924 (g).

## 27. Herm of bearded Heracles (pl. 80).

H. .46 m. (to base of herm). Parian marble. The nose-tip is broken; the whole head much rubbed, especially on the l. side.

This herm, in the twisted taenia with ends falling on the shoulders, the general form of hair and face, and the boxer's ears, conforms to an Heracles type. The complex modelling of the brow with a double furrow, the deep-set eyes, the bony frame of the sockets, indicate the latter part of the fourth century as the upper limit. The surface of the hair, cut in small, tightly twisted curls, suggests archaic forms, especially

in the neck behind. But the arrangement of the locks of the beard, in symmetrical deeply cut rows on each side of the point of the chin, agrees with well-known late types, and the outline of the hair on the forehead is in keeping. On the other hand, the physiognomy is portrait-like and suggests an idealized pancratiast or boxer rather than a Heracles. A bearded head with twisted taenia, now in the British Museum, from the Somzée Collection (Furtwängler, *Collection Somzée*, p. 34, pl. XXIV), agrees with this in the adaptation of an Heracles formula to an idealized athlete head. The copy is bad, is weathered and also cleaned, but the original is likely to have belonged to early Hellenistic times.

Roman work of the first century A.D.

Mori, ii, Ercole 9, 3; Armellini, ii. 217, 3.

### 27 a. Altar of the winds (pl. 80).

H. .61 m. Luna marble.

The altar is similar in shape to No. 27 a. The inscription, ARA VENTORVM, is repeated at the back. The relief under the ship's beak represents a Wind flying to l. Round his shoulders is fastened a chlamys, which flutters wing-like behind him. His r. hand holds a large twisted shell, into which he is blowing, while his l. is bent and supports the back of his head, a usual gesture of effort. His long hair blows backwards. The l. leg hangs straight down, while the r. knee is bent behind it. (Cp. the figure of a Wind on the sarcophagus, *Colombe*, 13.)

For provenance, &c., see on No. 26 a.

Volpi, *Vetus Latium*, iii, pl. XVII; *Röm. Mitth.*, i, 1886, p. 127; Baumeister, p. 588 and p. 2117. Cf. Arndt-Amelung, 1164 and 1165.

*C. I. L.*, x. 6644; Dessau, 3279.

### 28. Relief from the sarcophagus of Materna (pl. 83).

H. .37 m., length of antique part 1.51 m. Greek marble. Restored: both ends, with two children on l. and one on r.

The relief is divided into two portions by the cross-shaped panel bearing the inscription. On the left is a usual type of vintage-scene, with children plucking, carrying, and treading grapes. On the right is the bust of Materna draped in a mantle and holding a scroll in her left hand. An Eros on each side holds up in one hand a curtain behind the bust, and carries in the other hand a basket of fruit. From the coiffure of Materna (hair parted and waved in front, and crowned by a plait brought forward over the top of the head) and the style of the sculpture, the work appears to belong to the Antonine period. The wording of the inscription is Christian.

Inv. Albani, C 47.

Foggini, p. 219 (fig.); Mori, ii, Ercole 17; Armellini, ii. 214. For similar vintage scenes on Christian sarcophagi cf. Garrucci, *Storia dell' Arte Cristiana*, v, pl. 302, No. 2, and pl. 306, Nos. 1-4.

### 29. Relief from a sarcophagus, with Erotes as charioteers (pl. 83).

H. .28 m., length (total) 1.82 m., (without restored ends) 1.35 m. Luna marble. Restored: each end of the relief, with an Eros on a lion and an elephant respectively. And (from r. to l.) beak of griffin and upper half of r. wing, parts of tripod and kithara (broken), muzzle of panther at back, face, arm, and r. leg of Eros, with reins, muzzle of hind, and head and r. arm of the Eros riding it, face and l. knee of Eros in car,

head of ram, head and r. arm with reins of Eros driving sheep, portions of the objects in the car, head of Eros mounting chariot.

The relief contains a procession of four chariots driven by Erotes, each carrying the attributes of a different god. The first (r.), drawn by griffins, carries a kithara, a tripod, and an amphora, bound with a fillet, symbolical of Apollo. The second, drawn by panthers, carries crater, cista mystica with snake issuing therefrom, and thyrsus, symbolical of Dionysus. The third, drawn by hinds, contains bow and quiver, and an image of Artemis-Hekate, veiled and with a long torch in each hand, symbolical of Artemis. The fourth, drawn by rams, carries a winged petasus, a caduceus, and an urceolus, symbolical of Hermes. The scene is a playful variation on the triumph of Bacchus.

Formerly in the Museo Ecclesiastico of Clement XI. It is described in the inventory of that collection (*Bull. Com.*, 1890, p. 269, No. 39) as *un pilo istoriato di bassirilievi*, and in that of the Albani collection (into which it afterwards passed) as *urna*, i. e. a complete sarcophagus. It may have been broken up on its transference to the Museum, when the relief was placed in its present position.

Inv. Albani, C 39.

Foggini, 30; Mori, ii, Ercole 3; Righetti, i. 109; Armellini, ii. 185.

### 30. Relief: Arms of Achilles (pl. 83).

H. .31 m., length 1.52 m. Luna marble. Restored at r. and l. ends and l. upper angle.

The relief has three separate scenes, of which the right-hand one is incomplete. If it belonged to a sarcophagus, it must have formed part of the lid, owing to its dimensions. All three reliefs seem to refer to the story of Achilles.

In the centre is the forging of the arms: Hephaestus, wearing a pilos and with an himation wrapped round his legs, sits on a stool, holding firmly with both hands the shield, which rests on an anvil. Three Cyclopes are vigorously engaged in hammering it. Beside Hephaestus is his short, heavy-headed hammer, and below the anvil are a large pair of tongs and a pair of greaves. Two of the Cyclopes, standing behind the anvil, are nude, the third, seen from the back, wears a short garment round his waist. Behind him appears the great door of the oven.

On the left is the arming of Achilles, who is represented nude and facing the spectator; a large crested helmet is upon his head, which is turned towards Athena, on his right, who hands him his sword in its sheath. Between the two, a large round covered cista or basket stands on the ground. Athena is clad in a long chiton with diplois and has the aegis; a helmet similar to Achilles' is on her head, and she carries a round shield on her left arm. On Achilles' left a man wearing a chlamys hands him his large round shield, through the handles of which he slips his left arm; a pair of greaves are shown in the field between them. On the extreme right this group is completed by a young warrior with helmet and shield, hastening to right, but looking back and beckoning to Achilles.

The group at the right end consists of three figures moving to right. First walks a woman in long chiton with diplois and kolpos and shoes, with a veil over her head. She is followed by a youth wearing an himation,

thrown round his lower limbs and over the left shoulder; with his left hand he holds a staff; his right is extended, holding a patera. He has long hair bound with a taenia, falling over his neck. Last comes a young warrior, nude but for the chlamys which hangs from his shoulders at the back, and armed with helmet, shield, and spear. He looks back towards the centre. This group has been variously explained: Robert suggests that it represents Thetis, Achilles, and Antilochus going to Hephaestus to ask for the arms; the latter should perhaps complete the group on the right, forming a fourth figure which would balance that at the opposite end; the sequence of scenes would thus run consecutively from right to left.

The figures are short, muscular, and well modelled, and in certain characteristics suggest an imitation of an early severe style.

Known in the sixteenth century, afterwards in the Albani collection. Inv. Albani, C 49.

Drawings: Heemskerck, ii, f. 20<sup>b</sup>; Cod. Cob., f. 18, No. 153 (l. portion), No. 216, 2 (r. portion), copied Cod. Pigh., f. 262, No. 160; Cod. Cantab., f. 53; Dal Pozzo collection, Brit. Mus., Franks, i, f. 4, No. 4 (two scenes on l. only), Windsor, 8056, 8780, viii. 75; engraving by Kock, cf. *Jahrb.*, vi (1891), p. 233, No. 116.

Beger, *Bellum Troianum* (1699), p. 22, fig.; Foggini, pp. 77 (fig.) and 406; Mori, ii, Ercole 22; Inghirami, *Galleria Omerica* (1831), ii, pl. 181, 163, 159; Armellini, ii. 221; Robert, ii, p. 54, pl. XXI, No. 43 (further ref.).

### 30 a. Cippus of M. Aur. Lucianus (pl. 82).

H., total .93 m., relief .73 m., width .57 m. Luna marble. Restored: capital of pillar on l. The relief is broken at the upper and lower edges and on the l. side above.

The inscription occupies the lower part of the slab. Above is represented the soldier in a niche formed by an arch, decorated with a moulding of laurel-leaves, and resting on Corinthian columns. On the capital of the r. pillar is an eagle holding a snake. The figure is that of a middle-aged man, looking to his l. He wears a short tunic, girt with a belt (*cingulum*), and an ample mantle (*sagum*) with fringe, fastened with a brooch on the r. shoulder and falling over his chest and l. arm, and shoes (*calcei*). He wears a sword in a sheath, supported by a baldric (*balleus*) adorned with metal studs, and holds a crooked staff, with a knob as handle, in the r. hand, and a pilum in the l. The shaft of the latter is bound round with leather or metal bands. In the field on each side of the head are represented a moon and a four-pointed star, perhaps as emblems of some oriental divinity. The deceased was a Dacian and a soldier of the 7th praetorian cohort. Dacians were not enlisted before the time of Septimius Severus.

The work is rough and without merit; the figure is outlined by a drilled groove. It cannot have been executed before the third century.

Seen at S. Benedetto in Piscinula near the Ponte Sisto in 1474. It changed hands frequently before coming to the Capitol (reff. in *C. I. L.*).

Boissard, *Topographia Romana*, pt. III. (1597), fig. 94; Montfaucon, *L'Antiquité expliquée* (1714), iv. 1, pl. 9 (after Boissard); Mori, ii, p. 170, Ercole 13; Armellini, ii. 202; Dar.-Sag., s. v. *praetoriae cohortes*, p. 638, fig. 5786; A. Müller, *Philologus*, xl (1881), p. 231, No. 2.

*C. I. L.*, vi. 2602.

**30 b.** Cippus of T. Aurelius Genetivus, a Decurio of the *equites singulares* (pl. 84).

H. of relief .19 m., total .42 m., breadth .335 m. Greek marble.

Below the inscription, which occupies the upper part of the slab, is the relief. It represents a beardless man in a short tunic, holding two horses by the bridles. The horses face each other on each side of the man and have long fringed saddle-cloths. The whole is enclosed in a plain moulding. Another moulding divides the inscription from the relief.

The deceased was an *eques singularis Augusti* and born in Noricum. As decurio he had charge of a turma.

Poor work.

From the Albani collection.

Bartoli, *Pitture antiche*, App., pl. V; Montfaucon, *L'Antiquité expliquée*, v. 1 (1719), pl. 88 (after Bartoli). For a similar relief cf. Amelung, *Vat. Cat.*, i, p. 268, on *Gall. Lapid.*, No. 1371.

*C. I. L.*, vi. 3206; Dessau, 2195.

**30 c.** Fragment of grave-cippus of Aurelius Scribonius, an *eques singularis* (pl. 84).

Width .50 m. Marble, *grechetto*. The whole upper part and the lower r.-hand corner are broken and missing.

The inscription is framed in a plain moulding, flanked on either side by a column with twisted shaft. Below the inscription is a relief representing a hunting-scene. The dead man is shown galloping to r., in the act of spearing a boar, whose head alone is seen on the r. The animal is doubtless supposed to have taken refuge in a cave, which may be seen clearly to r. (cf. below, No. 30 g). On the religious significance of these 'Thracian horseman' reliefs see J. Ziehen in *Jahrb.*, xix (1904), *Anzeiger*, pp. 14 ff.

The monument was complete when the inscription was copied in the Cesarini gardens in the seventeenth century (ref. in *C. I. L.*); above the inscription was a relief representing a man reclining on a couch. It was already broken when it entered the Albani collection, from which it passed to the Museum.

*C. I. L.*, vi. 3223.

**30 d.** Grave-relief of C. Petronius (pl. 89).

H. .585 m., width .46 m. Marble, *grechetto*.

A simple moulding encloses the whole slab; at the top are the letters D. M., beneath which is the relief, and beneath this again the inscription.

A boy in a short tunic, with a mantle passing over his l. shoulder, the end being held in the r. hand, and with a laurel-wreath on his head, from which flutter the ends of a taenia, rides to r., turning slightly to face spectator, and holding in the l. hand the rein on the front side of the horse's neck. The saddle-cloth is fringed. The boy's hair is short and lies in a straight fringe on his forehead; he seems to have worn high shoes.

Careful work of the end of the first century A. D.

Formerly in the Albani collection.

*C. I. L.*, vi. 24011.

**30 e.** Grave-relief of L. Septimius, an *eques singularis* (pl. 82).

H. .52 m., breadth .325 m. Luna marble. Broken on l. side.

Above the inscription is a relief showing a man on a couch, with a garland in his raised r. hand and a phiale in his l.; a table, laid with a meal, stands before the couch. In the right-hand corner (in the akroterion) is a small slave seated with his chin on his hand. In front of the slave is a basket, and between the two a semicircular object, perhaps a snake. The deceased was an *eques singularis Augusti*, born in Pannonia (Colonia Claudia Savaria = modern Stein am Anger, Hungary). Formerly in the Albani collection.

On the *equites singulares* cf. *Eph. Epigr.*, iv, p. 404 (Cauer), v, p. 233 (Mommson), Pauly-Wissowa, s. v., and on their grave-reliefs A. Müller, *Philologus*, 1881, pp. 257 ff.

*C. I. L.*, vi. 3287 (the relief is not mentioned).

**30 f.** Grave-relief of Paulinius Abentinus, an *eques singularis* (pl. 82).

H. .93 m., width .49 m. Luna marble. Broken above and below.

The inscription is in the centre and has a relief above and one below, the most usual arrangement for this class of monuments.

Above, a man lies on a couch, his right hand extended and seemingly closed. He has long hair and a beard. In front of the couch is a table, by which stands a dog. To right is a basket, and at the foot of the couch a boy, bearing an inverted torch. Palmettes fill the corners of the slab.

Below is a man, armed with shield and spear, leading a saddled horse.

The deceased was a German.

Formerly in the Albani collection.

For a similar monument cf. Amelung, *Vat. Cat.*, i, p. 264, on *Galleria Lapidaria*, No. 137 b; Altmann, p. 189.

*C. I. L.*, vi. 3280.

**30 g.** Cippus of M. Aurelius Bitho, an *eques singularis* (pl. 82).

H. of relief .364 m., of inscr. .30 m., breadth .54 m. Luna marble. Broken below and at upper l. angle.

The relief occupies the upper part of the slab and represents a hunting scene. The dead man is shown galloping to r., and probably was in the act of spearing the boar; the animal has taken refuge in a hollow tree or cave (?) to r., and turns to bay before the hound which faces it. Behind the horseman is a servant carrying a Thracian cap. The horse has a fringed saddle-cloth.

The deceased was a Thracian by birth.

Rough work of the third century A. D.

From the Albani collection. Huelsen proposes to identify this relief with No. 10 in Bianchini's inventory of the contents of the Museo Ecclesiastico of Clement XI (*Bull. Com.*, 1890, p. 266), but the height there given is double that of the relief.

Bartoli, *Pitture antiche*, app., pl. V, gives engraving of inscr. but says it is *sine ullo opere anaglypho*; Montfaucon, *L'Antiquité expl.*, v, pt. I (1719), pl. 88. Cf. Altmann, p. 189 and reff.

*C. I. L.*, vi. 3195 = 32783.

**30 h. Grave-relief of a mime (pl. 84).**

H. .40 m., breadth .735 m. Luna marble. Restored: both upper angles, with heads and raised arms of Cupids.

The relief perhaps continued at each end, as there appears to be no finished edge.

In the centre of the slab is a panel shaped like a Maltese cross, surrounded by simple mouldings, and bearing an epigram in Greek, describing the excellence of the mime, who appeared to speak with his hands. On each side of the inscription are reliefs of Erotes moving outwards, with heads turned to look back. They are winged and grasp in their hands the edges of a floating curtain or drapery.

Fairly good work. Third century A.D.

Formerly in the possession of Francesco Bianchini.

*I. G.*, xiv. 2124; Kaibel, *Epigrammata Graeca*, 608.

**30 i. Fragment of grave-relief of Ti. Cl. Abascantus (pl. 84).**

H. .40 m., width .24 m. Luna marble (?). Broken round all the edges, especially on l. side and at top r.-hand corner.

Above is the inscription in a slightly sunk panel. On the r. side are remains of a pilaster with scale-pattern on the shaft. Below the inscription is a relief of two griffins flanking a tripod. (For a similar design cf. Altmann, fig. 133.)

The deceased was an Imperial freedman and held the office of *a rationibus* or Financial Secretary to the Emperor.

Very rough work.

Seen about the end of the fifteenth century in S. Silvestro 'in montibus' al Quirinale. It appears as No. 47 in Bianchini's inventory (*Bull. Com.*, 1890, p. 268) of the contents of the Museo Ecclesiastico in the Vatican formed by Clement XI, who received this piece from the Fathers of S. Silvestro.

Friedländer, *Darstellungen aus der Sittengeschichte Roms*, i, p. 171.

*C. I. L.*, vi. 8411; Dessau, 1473.

**30 k. Face of cippus of Calamus (pl. 80).**

H. .53 m., width .485 m. Luna marble.

The inscription is framed in a border of conventionalized branches of leaves and flowers, springing from an acanthus plant in the centre below the inscription. The branches meet and intertwine in the centre above. The corners and other spaces of the design are filled by birds, in the upper r.-hand corner being a nest with three young.

Somewhat hastily and roughly cut, but well spaced and designed. Probably of the time of Claudius.

From the columbarium of the slaves and freedmen of Livia. Cf. No. 22 a.

Formerly in the Albani collection.

Gori, *Monumentum Libertorum et Servorum Liviae* (1727), pl. XV. D; Barbault, *Monumens anciens* (1770), p. 16, pl. 14; Piranesi, *Antichità di Roma* (1756), iii, pl. 28 A; Altmann, p. 126, No. 134.

*C. I. L.*, vi. 4226; Dessau, 1620.

**301.** Face of cippus of Dorcas, an Imperial tire-woman (pl. 80).

H. .61 m., width .42 m. Luna marble.

The interesting inscription to the 'Juno' (i.e. the 'Genius') of Dorcas, who had been *ornatrix* or tire-woman to Julia, daughter of Titus, is flanked by two Corinthian pilasters which support a pediment. Above each of the outer angles of the pediment are rosettes in place of acroteria; the gable is blank. A plain moulding runs along the bottom of the cippus.

First copied by Fabretti (before 1699) in the Vigna Nari on the Via Salaria.

Formerly in the Albani collection.

*C. I. L.*, vi. 2, 8958; Dessau, 1784.

**30m.** Face of cippus of T. Fl. Capitolinus (pl. 84).

H. .50 m., width .47 m. Luna marble. Broken above.

The inscription fills most of the face, within a raised border of simple mouldings. On each side are columns with Corinthian capitals, spiral flutes, and bases of which the mouldings are continued to meet each other across the face of the slab. Between the capitals is a frieze bearing two opposed winged panthers ending conventionally in spirals with acanthus leaves and rosettes in the centres. Below, an astragalus moulding.

Fine work of the Flavian period.

Formerly in the house of Cardinal Monti (end of sixteenth century); it changed hands and was in the possession of Ficoroni in 1738 (reff. in *C. I. L.*).

*C. I. L.*, vi. 32313.

**30n.** Cippus of Thetis and Charis (pl. 84).

H. .71 m., breadth at base of lunette .34 m. Luna marble.

Above the panel with the inscription is a lunette containing two draped female busts (to the shoulders) of the Flavian period, with a wreath between and rosettes in the field. Rosettes fill the triangular spaces outside the lunette.

Found in 1716 in the Vigna Moroni near Porta S. Sebastiano; later in the Albani collection.

*C. I. L.*, vi. 27365; Dessau, 8201 a.

**30o.** Votive relief (pl. 84).

H. .35 m., length .28 m. ? Greek marble.

The tablet is dedicated to the Sun, the Moon, Silvanus, and the Genius of the Cella Groesiana. The inscription, in a sunk panel, occupies the lower part of the relief.

Above is a row of three busts, facing, carved in low relief on a curved sunk ground. On the left is that of Sol, with hair brushed away from the face and nine rays issuing from the head; in the centre that of Luna, with a crescent on the forehead; on the right that of Silvanus, elderly and bearded, wreathed with ears of corn, and having a sickle appearing over the right shoulder.

Superficial but good work.

Silvanus is found in other inscriptions as a local deity in conjunction with a Genius. Sol and Luna are here probably Roman or Graeco-Roman personifications of the sun and moon, but in many cases represent Syrian deities; cf. the Sol (= Malakbelos) in the Palmyrene altar in the Stanze *Terrene a sinistra*, II. 1. The dedicators were seemingly fellow members of a *cella familiaris* or *cella servorum*.

Formerly in the Albani collection.

Cumont, *Mithras*, ii, No. 126, p. 114. For Silvanus as a local deity cf. Wissowa, *Religion u. Kultus d. Römer*, p. 176, and Domaszewski, *Abhand. zur röm. Religion*, p. 65; and in connexion with Oriental worship Cumont, *Rev. Arch.*, xix (1892), pp. 186 ff.

*C. I. L.*, vi. 706; Dessau, 3941.

## STANZA DEL GLADIATORE

NOTE.—This room was known as the Stanza del Vaso from 1750 (or earlier), when the crater, now *Gall.* 31 a, was placed there, until 1817, when it was cleared for the reception of the monuments recovered from the Louvre; cf. *Introd.*, p. 8.

### I. Dying Gaul (pl. 85).

H. (with plinth) .93 m., length of plinth 1.865 m., breadth .89 m. Greek marble, small-grained, yellowish. Restored: tip of nose, r. arm (thumb a later restoration) with plinth attached; l. thumb; toes of r. foot (part of ankle broken off but belonging); pieces on l. knee and shin; toes of l. foot. All the left part of the base from front to back, carrying sword-belt and part of horn (this in Luna marble). Also part of the other end of horn, two pieces of shield near r. leg, and under r. foot. Head broken off and replaced; l. shin twice broken, and refitted with patches. Locks of hair also damaged. The breakages of the plinth start from a point behind r. foot. The marble of the r. arm closely resembles that of the statue, but the surface is more polished and the proportions are not quite the same as those of the l. arm. It is by a baseless tradition attributed to Michelangelo; but there is no sufficient reason for doubting its antiquity. By the foot there is cut in the plinth a geometric pattern of concentric circles. Such a device is often found on marbles accessible in Rome to boys of the street, and was evidently used for a game with counters. In this case it proves that the statue was at one time set up at so low an elevation as to be accessible to all.

The character of the marble has been disputed. It is of the same quality as that used for other works of the Pergamene School, such as the Ludovisi group of a Gaul and his wife. Sigel, an excellent authority, as cited by G. Kinkel (*Mosaik zur Kunstgeschichte*, p. 80), says that it comes from Phurni, an island near Samos. He cites in confirmation the cloudy marks on the left thigh, which are characteristic of the marble of Phurni, and that of Thasos and Thrace. Michaelis (*Arch. Zeit.*, 1876, p. 153) supports Sigel's view. Von Duhn (*Ath. Mitth.*, 1877, p. 134) maintains that the marble comes from Mount Sipylus. See Bienkowski, *loc. cit.*, p. 2.

Gaul, naked, reclining on shield in a dying state, though he tries still to support himself by his r. arm, which rests on the ground, and his l., which rests on the r. thigh; r. leg drawn up, head sinking. He wears a *torques* of rope-pattern round his neck. Under the r. breast is a wound from which blood flows. On the basis are a Gaulish (oval) shield, a trumpet, and a sword (restored).

The figure as set up is not well ponderated; it is falling on its back. Possibly the artist purposely showed as much as he could of the body. The type of body, with strong bony frame, and hard inelastic skin, does not correspond to the Greek athletic ideal.

The type of head, with hair in bristling locks and moustache, is familiar to us from many works in which Gauls are represented. The *torques* also is Gaulish.

The character of physical frame, hair, and beard is exactly that attributed to the Gallic nobles by Diodorus (v. 28). He says: 'their bodies are tall, their flesh moist and white: their yellow hair they stiffen with clay into a sort of mane, which they throw backwards: they shave the cheek, but allow a long moustache to grow.'

The attitude has given rise to much controversy. The bending of the r. arm seems motived by a desire not to stretch the wound. This latter, being on the right side, should not be immediately mortal. Hence a dispute whether it is inflicted by an enemy or self-caused. The weapon with which it was made is said to have been a spear, with which a man could scarcely slay himself; nor would a soldier be likely to try to commit suicide by piercing the r. side. At the same time such arguments as these must not be pressed so far as they are by Belger (*Jahrb.*, 1888, p. 150), since the artistic problem is distinct from that of actual life. Greek art does not photograph fact, but aims at producing an impression; and in this case the impression produced is that of suicide in despair, as may be seen by comparing a figure on the Ammendola sarcophagus *Stanze Terrene a destra*, II. 5, where a Gaul, in closely similar attitude, is plunging a sword into his r. side.

The statue has long been regarded as a fine Greek original of the Pergamene School, or a contemporary replica in marble of an original in bronze. Recently, however, Furtwängler has expressed the view that it is a Roman copy of a Pergamene bronze, a view which Bienkowski pronounces probably true. It assumes, however, in Roman copyists, such an exact adherence to a prototype, and such an appreciation of style as can seldom, if ever, be found in workmen of the Roman age. In any case, the original belongs to the same series of representations as the Gaul Slaying his Wife in the Ludovisi collection. The originals of both perhaps stood on the bases discovered at Pergamon recording the victories of Attalus I (241-197 B.C.) and Eumenes II (197-159 B.C.). For the inscriptions on these bases see *ref.*

Pliny (34, 84) mentions Isigonus (perhaps a corruption of Epigonus), Phryomachus, Stratoniceus, and Antigonus as the sculptors of the Pergamene groups. A *tubicen* or trumpeter by Epigonus is also mentioned by Pliny (34, 88); and Ulrichs and Michaelis would identify the present statue with it (*Jahrb.*, 1888, p. 132: cf., however, Petersen, in *Röm. Mitth.*, 1893, p. 253).

The representation of the Celtic type here preserved is the more valuable since the Celts have disappeared as a race, being merged in Iberian and Teutonic stocks.

With the present statue must be compared a torso in Dresden (Pontremoli and Collignon, *Pergame*, p. 131; Clarac, 872, 2213 (p. 531 R); Bienkowski, p. 4), of fine work, which is a replica of this statue, from neck to hips, without arms, and on the same scale. It would

seem, however, from an examination of the stump of the l. arm, that it was in a more strained attitude (Bienkowski).

The statue was formerly in the Villa Ludovisi, and is first mentioned in the inventory of 1633 (Schreiber, *Die antiken Bildwerke der Villa Ludovisi*, p. 30), as are the groups of the Gaul and his Wife and the so-called Orestes and Electra: hence Schreiber (p. 12) conjectures that these sculptures were found in or about 1622, when the Villa was built. The statement that the r. arm was restored by Michelangelo was current in the eighteenth century, according to Quojani (p. 61); but Maffei (*Raccolta di statue* [1704], text to Pl. 65) is wrong in identifying the statue with the *torso di gladiatore* seen by Aldrovandi in the Cesi collection, and there is no evidence to show that it had been discovered in the sixteenth century. By 1693 it had passed into the possession of Don Livio Odescalchi, nephew of Innocent XI (Rossini, *Mercurio errante*, p. 94), and was acquired for the Museum by Clement XII (*Descrizione di Roma moderna*, 1741, p. 10). The report quoted by Sebastiani (*Viaggio a Tivoli*, p. 280) that it was found in the Villa of Hadrian is referred by Bienkowski to the Dresden torso, formerly in the Chigi collection (*loc. cit.*, p. 6).

In the eighteenth century the statue stood in the centre of the Salone; it was removed to Paris in 1797 and restored in 1816.

Perrier, 32; Maffei-De Rossi, 65; Bottari, iii. 67, 68; Mori, ii, Grande 31; Montagnani-Mirabili, i.<sup>1</sup> 88=ii.<sup>2</sup> 104; Bouillon, *Musée des Antiques*, ii. 21; *Musée Napoléon*, iv. 22, p. 51; Visconti, *Op. var.*, iv, p. 325, No. 96; Righetti, i. 1, 2; Armellini, iii. 281; Clarac, 869, 2214 (p. 530 R); Brunn, *Geschichte der griechischen Künstler*, i. 444; *Beschr. Roms*, iii. 1, p. 248; Murray, ii, p. 381; Friederichs-Wolters, 1412; *Rev. Arch.*, 1888, p. 280; *Jahrb.*, 1888, pp. 150 ff.; *ib.*, 1893, pp. 129 ff.; *Röm. Mitth.*, 1893, p. 253; *ib.*, 1895, pp. 129 ff., pl. II (head only); Brunn-Bruckmann, 421; Collignon, ii, p. 503, fig. 258; Overbeck, ii.<sup>4</sup> p. 230; Helbig, i.<sup>2</sup> 548 (ref. to earlier literature); Amelung, p. 195; Bienkowski, *Darstellungen der Gallier in der hellenistischen Kunst*, pp. 1 ff. (full ref. to literature on Gauls in ancient Art). On the inscriptions of Pergamene sculptors see Löwy, *I. G. B.*, pp. 113-22, Fränkel, *Inschriften von Pergamon*, ii. 84.

Alin. 5997 (s, a, p, e, g), 5998 (s, a, p, e; back), 5999 (p, e; head); And. 1709 (g, n, d, f), 1710 (g, n, d; back), 1710 A (head); B. 4242 (g, e, s, eg), 4243 (g, e, s; back), 4242 A; C.R. 713, 714 (back), 419 (g), 420 (g; back), 3 (c), 2071 (f); Inst. 1449; M. 690, 639 (back), 690 A (head), 2167 (g), 2168 (g), 2169 (g; back), 2627 (30 x 40).

## 2. Colossal female figure (pl. 85).

H. 2.28 m. Greek marble. Restored: tip of nose, part of lower lip, part of back of head, both arms from the shoulder, l. breast, front part of r. foot, tips of three toes of l. foot, part of chiton on r. shoulder, many patches in drapery. The head and neck are of a separate piece, and the junction is smeared with plaster. Furtwängler (*loc. cit.*) and Arndt (Arndt-Amelung, text to Nos. 281, 282, p. 471) have suggested that the head does not belong to the statue; but Mr. Daniel has observed that part of the hem of the chiton in front and part of the folds of the himation at the back are of the same block as the head. The statue must therefore be treated as a whole.

Female figure standing, clad in long sleeveless chiton, girt just below the breasts, bordered at top with a hem, and himation passing over left shoulder and drawn across; and sandals. Hair bound with fillet, and falling in a square mass behind. Right foot somewhat advanced.

The drapery is of the style of Asia Minor in the Hellenistic age; the creases in the himation are notable. The band at the top of the

chiton is (as Helbig observes) a mark of Pergamene art. The back alike of head and body is left rough, and was evidently not visible. The head has been assigned to various schools; called Scopaic by Furtwängler, and compared with the head of the Aphrodite of Capua.

The work is a Hellenistic original of great dignity and beauty. As both arms are restored, there are no attributes to help us to determine the subject. Some have regarded it as a Persephone, comparing a statuette in the Vatican, *Museo Chiaramonti*, 81 (Overbeck, *Kunstmythologie*, pl. XIV, 16, Amelung, *Vat. Cat.*, i, p. 362, who observes that the head is modern). It is better to leave the subject undetermined.

The head is like works from Pergamon, of which the creases in the garment and the hem also remind us.

Formerly in the Palazzo Cesi, where it was seen by Aldrovandi (p. 122) and thus described: *una donna Amazona vestita: ma non ha le braccia . . . è stata da Michel' Angelo lodata, per la più bella cosa, che sia in tutta Roma, e il Re di Francia n'ha fatto più uolte cavar ritratti*. Afterwards in the Albani collection. It was commonly called the *Giunone de' Cesi*, but is described as an Amazon in the Albani Inventory. It stood in the corner of the Salone near the entrance of the Stanza degli Imperatori until removed to Paris.

Inv. Albani, D 1.

Drawn by Pierre Jacques, f. 14.

De Cavalleriis, i. 4=i. ii. 24; Episcopus, 36; Bottari, iii. 8; Mori, ii, Grande 17; Bouillon, *Musée des Antiques*, i. 2; *Musée Napoléon*, i, p. 77; Visconti, *Op. var.*, p. 367, No. 147; Montagnani-Mirabili, i.<sup>1</sup> 74=i.<sup>2</sup> 12; Righetti, i. 5; Clarac, 417, 727 (p. 200 R); Armellini, iii. 258; Brunn-Bruckmann, 359; Arndt-Amelung, 470, 471, cf. text to 281, 282; Furtwängler, *MW.*, p. 644=MP., p. 393; Reinach, ii, p. 664, 9; Helbig, i.<sup>2</sup> 547; *Röm. Mith.*, xviii (1903), p. 12 (Amelung).

Alin. 5985 (a, p); And. 1705 (n, d); B. 16645; M. 2176 (g).

## 2a. Circular altar (pl. 89).

H. .93 m. Marble, *grechetto*. Upper rim reworked and polished.

The circumference of the altar is adorned with four bucrania, hung from the horns of which are garlands, consisting of leaves, flowers, and fruit, also fillets. In the interstices, urceus and patera.

In the eighteenth century this altar stood in the Galleria and supported the seated statue of Ceres, No. 40; see Gaddi, p. 164.

Armellini, iv. 374, 2.

M. 10451.

## 3. Colossal head of Helios (pl. 85).

H. .583 m., foot .20 m. Marble, *grechetto*. Restored: end of nose, bust from base of neck, small pieces of locks on back of neck to r. The head probably belonged to a statue and was broken off. The head is turned somewhat to the left and upwards. It is broad and powerful. Lips slightly parted, forehead with strong bar, hair rising in detached locks from the forehead. Head bound with fillet, in which are seven holes for the insertion of rays of metal. Another square hole at the top. Back of head left rough. Slight whiskers. The number of the holes on this head has been variously given; there seem to be seven. Bernoulli doubts whether they were intended for the insertion of rays, but it is very difficult to say what other purpose they can have served. Rays are, however, wanting in the similar head at Boston, the authenticity of which is in dispute.

A Roman copy of a work of the third century B.C., as is shown alike by the type of head and the treatment of the hair. It has been

much disputed whether the original was intended for an idealizing portrait of Alexander as the Sun-god (there being, however, no literary justification for such an identification) or for a head of Helios assimilated to the type of Alexander. This is a difficult, almost an insoluble, problem. For the arguments on both sides see literature below. We may reject the suggestion of J. P. Six that the head is a portrait of Mithradates VI, of Pontus; the likeness to the portrait on his coins is not close, and the hair is too nobly treated for the age of Mithradates. In any case the metal rays and the ray-like locks of hair prove that the Sun-god is here represented. If there be any likeness to Alexander, it is of an idealizing kind. The type is decidedly earlier than those of the Giants in the Pergamene frieze, or the so-called Dying Alexander of Florence. The neck is somewhat fleshy and feminine, the twist in it may be an Alexandrine trait.

Probably from the Vatican, to be identified with Inv. Boccapaduli, 139 (*Alessandro: facchini* 1). It stood in the Sala delle Colombe till 1797, was placed in the Stanza del Fauno in 1816, and removed to its present position in 1817.

Winckelmann, *Mon. ined.*, 175; Mori, iv, Misc. 35, 2; Bouillon, *Musée des Antiques*, i. 80; *Musée Napoléon*, i. 45, p. 105; Visconti, *Op. var.*, p. 347, No. 124; Righetti, i. 7, 1; *Beschr. Roms*, iii. 1, p. 254; E. Q. Visconti, *Monumenti scelti Borgh.*, i, p. 90, n. 2; Armellini, i. 18, 2; Friederichs-Wolters, 1416; Overbeck, ii.<sup>4</sup> p. 147; *Monumenti antichi*, vi, pp. 73 ff.; Arndt-Bruckmann, 186, 187; *Röm. Mitth.*, 1895, pp. 179 ff. (Six); Collignon, ii, p. 434, fig. 226; Koepf, *Ueber das Bildniss Alexanders*, p. 21; Helbig, i.<sup>2</sup> 546; Schreiber, *Bildnisse Alexanders*, pp. 75 ff.; Bernoulli, *Darstellungen Alexanders*, pp. 65 ff.; Amelung, p. 194.

Alin. 5972 (a, p); And. 1498; B. 16545; C.R. 742 A, 426 E (g); M. 697.

#### 4. Amazon preparing to leap (pl. 85).

H. 1.97 m. Greek marble, restorations in Luna marble. Restored: end of nose, neck and part of breast, r. arm and hand, l. upper arm, end of thumb and three fingers of l. hand (the rest, with the object held in it, is antique). The bow, r. foot, l. knee with part of thigh, toes of l. foot, helmet, upper part of support, three volutes of shield, outer blade of axe, plinth, small patches in chiton. The two round plugs of marble in l. upper arm and l. thigh are modern, and conceal holes made to fix attributes.

The head is not original, and belongs to another type of Amazon (cf. *Salone*, 33), but it is of similar marble to the figure.

Apart from incorrect restorations, the type is that of an Amazon of fifth-century style, clad in chiton fastened on r. shoulder and twice girt at waist. This chiton is divided on the r. side from hip to bottom. L. shoulder and breast are bare, the end of the chiton on this side being pulled up through girdle. The l. knee is advanced, and the l. foot drawn back. Round the ankle is fastened by a buckle a spur, though the actual point is omitted. A large quiver is suspended by a strap passing over r. shoulder, and hangs at l. side. Beneath it, there seems to have been fastened a bow, though all but the middle of it has disappeared.

To the tree-trunk, which forms a support, are joined a two-edged axe and a pelta.

The object held in the two hands was not a bow, as is proved by its rounded section, but a spear or pole, by help of which the Amazon is supposed to be about to leap on to her horse (*ἀπὸ δόρατος ἀναπηδᾶν*,

Xenophon, *De re equestri*, vii. 1). This view is based mainly on a gem in the Natter collection (now lost), figured in Overbeck (i. 516), Helbig (No. 193), and elsewhere. As to the particular motive, opinions differ. Michaelis thinks that the Amazon is feeling with the end of the spear for a firm place; Helbig that she is about to make some leap celebrated in myth. The attitude does not closely correspond to any assumed by modern pole-jumpers, but it was the custom with fifth-century artists rather to represent a characteristic and easily intelligible conventional pose of body than one precisely corresponding to life (cf. No. 1 above). Amelung (*loc. cit.*), who doubts the leaping theory, cites from Sarcophagi (Robert, ii, pl. XXXVII, XXXVIII) Amazons who hold a trophy with both hands in this attitude. He deduces that the present figure held up some heavy object in both hands.

Mr. E. Norman Gardiner writes: 'The jumping-pole theory is unsatisfactory. The whole attitude seems against it, and particularly the delicate way in which the Amazon fingers the spear. Suppose the Amazon to be carrying a spear in her left hand and to wish to throw it. She naturally takes hold of it at once with the fingers of the right hand, and with the left hand pushes the shaft up till her right hand is in the centre or thereabouts. This would give the position shown in the statue.' Thus interpreted, the Amazon would be preparing to throw a spear.

Dr. Goepel, in the *Jahrb.*, xx (1905), p. 3, denies that the attitude suits one about to leap, but gives no other interpretation.

We are unable to say who was the author of this type. Amazons by Polyclitus, Pheidias, Cresilas, Phradmon, and Strongylion are mentioned by ancient authorities; but among extant fifth-century Amazons only that of Polyclitus has been with great probability identified. Identification is in the present case made more difficult, because no replica of the statue bears a head which properly belongs to it. The head at Petworth was regarded by Michaelis as belonging, but this is disputed by more recent writers. Compare, however, the head of the figure from Luku at Athens, *MW.*, p. 299, note 2. Various views of archaeologists as to the assignment of the different types of Amazons will be found in the literature cited below, especially the writings of Michaelis and Furtwängler. It must be conceded to the last-mentioned writer, who thinks the original of the type Pheidian, that if the restoration with a spear is correct, there would be a close correspondence with the phrase which Lucian applies to the Amazon of Pheidias, ἐπερειδομένην τῷ δορατίῳ.

Good Roman copy of early date.

Formerly in the Villa d'Este: first mentioned in the Inventory of 1572 (*Archaeologia*, lxi, p. 244, No. 29). According to Del Re (*Antichità Tiburtine*, p. 41), it then bore a helmeted head; but when purchased in 1753 by Benedict XIV (*Archaeologia*, *loc. cit.*, p. 255) and placed in the Atrio it was headless, and is so described by Winckelmann (*Geschichte der Kunst*, v. 22, § 2 = *Werke*, iv, p. 129 f.). The head which it now bears was in the Sala delle Colombe as late as 1775 (Quojani, p. 122). The statue had been removed to the Salone by 1804, and was transferred to its present position by Melchiorri, when the so-called Antinous of Egyptian style was removed to the Vatican (cf. *Introd.*, p. 8). The inscription on the plinth records the purchase of the statue

by Benedict XIV, a restoration by Pius VI (probably that of the head, cf. *Salone*, 7), and some slight repairs in 1881. See also on *Salone*, 19.

Mori, ii, Grande 22; Montagnani-Mirabili, i.<sup>1</sup> 79 = ii.<sup>2</sup> 75; Righetti, i. 10 and 195; Armellini, i. 60; *Rhein. Mus.*, xxi. 322, No. 2 (Klügmann); Michaelis, *Jahrb.*, 1888, p. 19 B (further reff.); Furtwängler, *MW.*, pp. 296 ff. = *MP.*, pp. 134 ff.; Reinach, ii, p. 324, 1; Helbig, i.<sup>2</sup> 545; Amelung, *Vat. Cat.*, ii, p. 453, on the replica, *Galleria delle Statue*, 265.

Alin. 5974 (a, p); And. 1645 A (g, n, d); B. 16621; C.R. 730; M. 698, 2179 (g).

#### 4 a. Basis with three reliefs (pl. 88).

H. .74 m., width .74 m.; greatest width of l. face .50 m., of r. face .30 m. Pentelic marble.

*Reliefs.* On the front, two young men standing, the one to l. is facing, has a chlamys over his shoulders, and holds a spear in l. hand, the r. hand pierced to hold some object: the one to r. turns his body towards his r., his head to his l., he is helmeted and holds chlamys in l. hand. Further to r. is a closely draped and veiled female figure, who leans on a pedestal. On the left face is a veiled and draped female figure seated on a throne; before her, stands leaning on a pedestal a young female figure in chiton with diplois. On the right face appear traces of a male figure holding a spear.

The subjects of these reliefs are not easy to make out. In the first it would be natural to see the Dioscuri with their mother Leda, in the second possibly Leda with Helen. This, however, is only conjecture.

The basis appears to be a Greek original of a good period, the insertion of an attribute in metal is notable. The whole has been terribly defaced.

Presented by Benedict XIV; remains of inscription (date lost) on r. top corner.

Mori, i, Atrio 23, 2; Armellini, i. 71, 2.

#### 5. Head of Dionysus (pl. 86).

H. .545 m., foot .178 m. Greek marble. Restored; end of nose, lower lip, lobe of r. ear, locks on shoulders, lower part of bust with ends of curls.

Head of Dionysus, represented as a youth of feminine aspect. The head is turned towards its right, the hair is bound with an ivy-wreath, and a broad band visible over the forehead but passing under the hair behind, it is parted in the midst, combed back from the parting, tied at the back, and falls in long spiral curls over the shoulders. Horns under the hair seem to be suggested by two risings; and they are so explained by Welcker, *Das akad. Kunstmuseum zu Bonn*, pp. 73, 117; cf. Schneider in *Jahrb. der Kunstsammlungen des allerhöchsten Kaiserhauses*; ii. 49. These may, however, be the remains of clusters of ivy-berries.

It has been disputed whether this head is of Dionysus or of his female counterpart Ariadne. But the occurrence of similar heads on statues of Dionysus seems decisive for the former attribution. The full lips, rounded chin, long narrow eyes, and abundant locks give a sensuous and effeminate character to the head, the head also is fleshy and soft. The expression is one of repose.

The head takes its place in the series of Hellenistic developments or exaggerations of the Praxitelean rendering of Dionysus (Thraemer, in Roscher's *Lexikon*, i. 1237). The fashion of the hair may be compared

with that of the Petworth head of Aphrodite (Furtwängler, *MW.*, pl. XXXI, *MP.*, p. 344). The long spiral curls are usual in Hellenistic art. Amelung regards the work as a fragment of a Greek original. Perhaps from the Vatican and identical with Inv. Boccapaduli 27 (*Arianna*). Its museum history was the same as that of No. 3, q.v.

Winckelmann, *Geschichte der Kunst*, v. 1, § 24 = iv. 118, n. 1; id., *Mon. ined.*, 55; Mori, iv, Misc. 35, 1; Bouillon, *Musée des Antiques*, i. 70, 2; *Musée Napoléon*, ii. 9, p. 25; Visconti, *Op. var.*, iv, p. 369, No. 150; Righetti, i. 7, 3; *Beschr. Roms*, iii. 1, p. 255; Roscher, i, p. 1137, fig. 16; Friederichs-Wolters, 1490; Brunn-Bruckmann, 383; Helbig, i.<sup>2</sup> 544; Amelung, p. 193.

Alin. 5982 (a, p); And. 1523; B. 16553; C.R. 739 A; M. 699, 2178 (g).

## 6. Priestess carrying vessel (pl. 86).

H. 2.135 m. Pentelic marble. Restored: end of nose, patch above l. temple, middle part of neck, r. elbow, rim of vase, upper edge of drapery round neck at back and side, patch in hair on r. side, patch in back, lower portion of statue from knees with base. Head inserted, but seems to belong. Helbig, however, states that the material is *grechetto*.

Priestess or attendant, bearing in both hands, which are covered with her mantle, a vessel, from the bottom of which a lead pipe, still remaining, led (apparently) to an aperture at the back of the figure (now filled up). She is draped in chiton, mantle, and sandals, her hair is drawn back from the temples.

A work of poor and superficial style, especially the head. A notable feature is the tear-ducts, which are curiously represented. From the style (form of skull, flat treatment of hair, soft modelling of flesh) some archaeologists have inferred an Alexandrian origin. In any case the style is Hellenistic; cf. Amelung (*Bull. Com.*, *loc. cit.*).

Ligorio's statement (*v. infra*) that this statue was found in the same part of Hadrian's Villa as a colossal head of Isis (now in the Vatican, *Museo Chiaramonti*, 547) and fragments of Egyptian priests in red marble, led E. Q. Visconti to suggest that it was connected with the worship of Isis.

With regard to the motive of the statue, which appears to be unique, many suggestions have been made. Winckelmann rejects the views that the figure is of Psyche carrying a vessel of the water of Cocytus, and that it is Pandora: he prefers to consider it one of the Danaides. A more recent suggestion is that the statue served for a fountain, water running over from the vessel. To this view neither the scale of the statue nor the form of the vessel conforms. Hauser (*loc. cit.*) holds that the vessel is a cooking vessel, carried by a matron in connexion with the Athenian Thargelia, or Pyanepsia. The attitude of the bearer and the form of the vase resemble those of a woman on a red-figured vase in the Ashmolean Museum (*J. H. S.*, xxiv, p. 313), which is almost certainly connected with some Attic festival. We are safe in considering the statue to represent an attendant bearing water, wine, or food for some sacred purpose at a festival. The purpose of the pipe of outlet remains doubtful. Helbig suggests that the hole at the back, supposed to mark its exit, was only occupied by an iron holdfast.

Found in the so-called Palaestra of the Villa Adriana, according to Ligorio (*Vat. Lat.*, 5295, f. 14<sup>v</sup>, *Taur.*, xx, f. 36<sup>v</sup> '*Hecate vestita che portava in un vaso il biglietto a Junone*'), and acquired by Cardinal Ippolito d'Este. It stood for some time in his gardens on the Quirinal and was known as

'Psyche', but was removed between 1568 and 1572 (it is No. 34 in the inventory of that year) to the Villa d'Este at Tivoli, where it was employed as a fountain figure under the name of Pandora (Del Re, *Antichità Tiburtine*, p. 37). It was bought by Benedict XIV in 1753 (inscr. on plinth: cf. *Archaeologia*, lxi, p. 255) and placed in the Salone. See Addenda.

De Cavalleriis, i. 24 = i. ii. 43; Bottari, iii. 23; Winckelmann, *Mon. ined.*, p. 64; Mori, ii, Grande 18; *Musée Napoléon*, iv. 3, p. 11; Montagnani-Mirabili, i. 85; Righetti, i. 58; E. Q. Visconti, *Op. var.*, iv, p. 193, No. lviii, p. 324, No. 94; Penna, *Villa Adriana*, iii. 21; Armellini, iii. 261; *Arch. Zeit.*, xxii, pp. 202\*, 204\*; Winnefeld, p. 156; *Philol.*, 1895, pp. 393 ff. (Hanser); *Bull. Com.*, 1897, pp. 129 ff.; Helbig, i.<sup>2</sup> 543. Alin. 27126; M. 10411.

## 6 a. Circular altar, dedicated to Hercules by C. Ulpius Fronto (pl. 89).

H. .65 m., without foot and cornice, which are modern. Pentelic marble.

Relief: four clubs, the handles connected by wreaths of oak, tied with ribbons. In field below—

1. Heracles r., carrying club in l., and leading Cerberus by a band.
2. Two-handled cup, adorned with vine-leaves.<sup>1</sup>
3. Pig, girt with band.
4. Bow and quiver crossed.

Seen on the Capitol by Petrus Sabinus (*Cod. Marc.*, f. 117<sup>v</sup>, written before 1495), in whose time (and later, cp. Aldrovandi, p. 273) it supported the Hercules of gilt-bronze found in the Forum Boarium, now in the Palazzo dei Conservatori. In this position it was engraved by Diana Ghisi (Lafréry, *Speculum*, 182, Quaritch). Ligorio's statement (*Val.*, 3439, f. 136<sup>v</sup>; *Ottob.*, 3374, p. 189) that it was found (like the statue) in the Forum Boarium carries no weight, and Aldrovandi asserts that it was discovered in the Via Sacra. In the eighteenth century it stood in the Galleria and served as a base for the seated statue, now No. 44.

Foggini, 61; *Beschr. Roms*, iii. 1, p. 255; Armellini, iv. 373; *Röm. Mitth.*, 1891, p. 17, fig. 3.

*C.I.L.*, vi. 328.

M. 10411.

## 7. Apollo as citharist: colossal (pl. 86).

H. 2.25 m. Greek marble. Restored: plait of hair above forehead, all the face except temples and l. cheek, r. arm from shoulder to wrist, fingers of r. hand; of l. arm part above elbow, thumb, and fingers; outer part of lyre, including three-fourths of top-bar, free part of drapery from elbow to plinth, with connexion (except parts between wings of griffin and close to lyre), drapery in front of l. shoulder, outer edge of plinth. Of the griffin the restorations are: forepart with forelegs (except l. foot), hind part (except lower part of r. leg and l. haunch), free part of l. wing; surface patched. Head broken off, but belonging to the statue.

Apollo as citharist, standing, hair long and gathered at top and back, a plait running back from the forehead. His r. hand rests on his head, his l. grasps a lyre, which rests on a support. A garment passes over his l. shoulder, and covers the support. A griffin seated by him with raised fore-paws looks up at him (the attitude mostly due to the restorer).

In spite of all the restorations, the type of this statue (hair, drapery, lyre, griffin) is preserved. It is a rich variety of the resting (Lyceus) type with hand supported on head. For the whole class see Overbeck's

<sup>1</sup> Cp. the silver cup from Bosco Reale, *Monuments Piot*, v, pl. XVIII.—[H. S. J.]

*Kunstmythologie*, pp. 208–18. The original is probably of the early Hellenistic age. The present copy is not very fine in execution. The chief varieties of the type are given in Overbeck, pl. XXII, 39–42. The original statue in the Lyceum at Athens, perhaps of the time of Lycurgus (Imhoof and Gardner, *Num. Com.*, pl. XXII, 39–42), would probably come from the school of Praxiteles; it is undraped. The drapery distinguishes our figure from others of the class, but as it is in design and use Praxitelean (cf. the Cnidian Aphrodite), it seems still further to connect the statue with Praxiteles.

Klein (*Praxiteles*, pp. 171 ff.) gives an elaborate analysis of the group, insisting upon its Praxitelean origin.

Found in the sulphur springs of Aquae Albulae (cf. Volpi, *loc. cit.*). In the eighteenth century it stood in the Stanza del Fauno.

Volpi, *Diss. accad. di Cortona*, ii, p. 180; Bulgarini, *Notizie di Tivoli*, p. 132; Bottari, iii, 13; Montagnani-Mirabili, i.<sup>1</sup> 45 = i.<sup>2</sup> 17; Bouillon, *Musée des Antiques*, iii, 3, 2, p. 4; *Musée Napoléon*, i, 17, p. 49; Visconti, *Op. var.*, p. 296, No. 41; Righetti, i, 6; Clarac, 480, 921 A (p. 243 R); Armellini, iii, 306; Müller-Wieseler, ii, 11, 128; Stephani, *Comptes-rendus*, 1864, p. 92, n. 2; Overbeck, *Kunstmythologie*, p. 214, pl. XXII, 41; Klein, *Praxiteles*, pp. 171 ff.; Roscher, *Apollon*, i, pp. 460 ff.; Furtwängler, *MW.*, 570, n. 3 = *MP.*, 337, n. 2; Amelung, p. 193; Helbig, i.<sup>2</sup> 542.

Alin. 5980 (a, p); And. 1647; B. 16624; C.R. 729 A, 421 D (g); M. 700, 2180 (g).

## 8. Portrait of a philosopher (pl. 86).

H. 1.715 m. Greek marble. Restored: nose, r. arm and hand with scroll, little finger of l. hand, the feet and base, parts of drapery. The scrinium is antique.

A Greek philosopher standing, with mantle wrapped round chest and l. arm, and falling below knees. Locks of hair fall over his forehead, his beard is short and clustering, his expression determined and keen; his body is short and square and thick-set, the veins in forehead, hand, and legs prominent. A box of manuscripts serves as support to the l. leg. In the garment are creases.

This statue is traditionally identified as Zeno the Stoic, because it was found in the Villa near Civita Lavinia (Lanuvium), which has been supposed to belong to the Antonines. We have now, however, what appear to be authentic portraits of Zeno (Arndt-Bruckmann, 235–8) which are of a very different type.<sup>1</sup> The hard and severe type of the man, the clustering beard and short cloak, point rather to a Cynic (so Arndt). The remarkable naturalism in the veins and under the eyes, and the creases in the dress, seem to point to the third century B. C. Arndt compares the bronze head of a boxer from Olympia, which, however, he rightly considers an earlier work. This may be either a Greek original (Amelung, Helbig) or a good copy.

Said to have been found in the excavations carried on by Cardinal Albani at Civita Lavinia (Lanuvium) in 1701 (Ficoroni, *Vestigia*, p. 55 = *Mem.* 6, ap. Fea, *Miscellanea*, i, p. cxx) together with several Imperial portraits. The site was the property of the Cesarini, from whom the statue was eventually acquired by Card. Albani, with whose collection it passed to the Museum.

<sup>1</sup> It is not, however, certain that these portraits represent Zeno the Stoic, cf. Gercke, *Jahrb.*, v (1890), *Anzeiger*, p. 55. The identification of this statue as Zeno is purely fanciful.—[H. S. J.]

Addison, writing in 1703 (*Remarks on several parts of Italy*, &c., ed. 3, 1726, p. 193), says: 'In a palace of Prince Cesarini I saw busts of all the Antonine family, which were dug up about two years since, not far from Albano, in a place where is supposed to have stood a Villa of Marcus Aurelius. There are the heads of Antoninus Pius, the Faustinas, Marcus Aurelius, Lucius Verus, a young Commodus, and Annius Verus, all incomparably well cut.' Ficoroni's account of the same finds (*Vestigia*, 1744, p. 55) runs as follows: 'Gli altri busti eccellenti di tutta conservazione sono d'Antonino Pio, di M. Aurelio, Commodo, e Annio Vero fanciulli, i quali colle statue di un Filosofo e d'un Fauno di Greco scalpello si ritrovarono nel primo anno del Pontificato di Clemente XI [1701] nella Villa di Antonino Pio posta fra la Via Appia e l'antico Lanuvio, di cui se ne vedono non poche rovine.' A somewhat fuller version is found in the notes printed posthumously in his *Gemmae Antiquae*, &c. (1757), p. 109 (Latin tr.), and *Mem.* 6, ap. Fea, *Miscellanea*, i, p. cxx (Italian). Here he mentions *busti dello stesso Antonino Pio, di M. Aurelio, di Comodo e di Annio Vero*; e questi due ultimi con faccia di fanciullo, and adds: *Vi si trovarono anche due statue, una di un filosofo, l'altra di un Fauno*; e quella di Zenone filosofo, di marmo lavorato con gran maestria, vestito di un semplice e rozzo pallio, nudo però in gran parte, e con un volume nella destra. This would seem to imply that the statue of Zeno was distinct from that of the *filosofo* grouped with the *Fauno*; and the Latin version has *Statuae insuper duae nimirum Philosophi et Fauni*; *ibidemque Zeno pariter philosophus*, &c., from which it appears that the translator took the words in this sense.

The identification of these works is not always easy. This No. is certainly the Zeno of Ficoroni, and the Faun is to be found in *Salone* 6 or *Gall.* 60. Bottari gives Civita Lavinia as the provenance of *Gall.* 63 (Marcus Aurelius), *Imp.* 40 (Annius Verus), and *Imp.* 41 (L. Verus), which are mentioned by Addison and Ficoroni; but he throws no light on the identification of the other Antonine portraits, while he gives the same provenance for *Imp.* 37 (youthful Marcus Aurelius) and *Imp.* 69 (Philippus junior, which, he says, was found *nella sua nicchia*), neither of which are included in the lists given above. It would be possible to identify the Antoninus Pius with *Imp.* 35, and the Faustinas with *Imp.* 36 (this is doubtful, see on that No.) and *Gall.* 11; and the young Commodus is clearly *Imp.* 43. The second *filosofo* (if we so interpret Ficoroni) might very well be the statuette now *Stanze Terrene a destra*, i. 15, which was called Zeno in the eighteenth century; but this is not to be found in the Albani Inventory.

In the eighteenth century it stood in the Stanza dei Filosofi, and seems to have been temporarily replaced there (on its return from Paris) in 1816, but was in its present place in 1817.

Inv. Albani, C 21.

Drawing at Eton, Topham, Misc. (a), B m 14, f. 42.

Bottari, i. 90; Piranesi, *Raccolta*, 15; Mori, iii, Fil. 3; Bouillon, *Musée des Antiques*, ii. 27; *Musée Napoléon*, iv. 49, p. 97; Montagnani-Mirabili, ii.<sup>1</sup> 90=ii.<sup>2</sup> 96; Righetti, i. 14; Clarac, 483, 2117 (p. 512 R); E. Q. Visconti, *Op. var.*, iv, p. 310, No. 71; Armellini, iv. 398; Brunn-Bruckmann, 430; Arndt-Bruckmann, 327-9; Bernoulli, *Gr. Ikon.*, ii, p. 138; Helbig, i.<sup>2</sup> 541; Amelung, p. 193.

Alin. 27157; And. 1806 (g, n); C.R. 742, xix, 424 B (g); M. 691, 2170 (g).

## 9. Girl protecting dove (pl. 87).

H. .95 m. Luna marble. Restored: end of nose, r. forearm and elbow, head of dove, parts of drapery. The head has been broken off, but belongs. The snake is a modern addition. Mouldings of plinth worked away; originally there was room for a larger animal.

A little girl, about five years old, clad in a chiton with girdle and mantle, holds in a fold of the latter with her l. hand a dove, and raises it to the height of her head, to protect it from some foe, at which she looks down over her l. shoulder.

This foe has been restored as a serpent. Helbig states that part of it is antique. This is incorrect: not only do the older representations omit the snake, but it is attached to the figure of the girl and the basis with plaster. The snake does not suit the puntelli, of which the uppermost was originally much larger, while another at the edge of the girl's dress on the plinth has been removed, whence the enemy of the dove seems to have been a four-footed animal rearing up. Clearly it was a household pet, as the girl shows no fear, possibly a cat, more probably a dog. Roman work.

The work is of Pergamene or Hellenistic genre: the upper border of the chiton is a band, as in other Pergamene monuments, which passes over l. shoulder; also creases exist for both, cf. No. 2 above. A similar motive occurs on Attic sepulchral reliefs of the fourth century. Examples will be found in Conze's *Attische Grabreliefs*, pl. CLVII, 839-41, where a girl does not offer a bird to a dog (the usual motive), but seems to protect it from its enemy.

In the eighteenth century this statue stood in the Sala delle Colombe, whence it was transferred to the Stanza del Fauno in 1816, and removed to its present place between 1830 and 1834 to take the place of *Venere* 3. The snake was restored (according to Armellini) by E. Melchiorri, and is therefore not shown in the earlier engravings.

Inv. Albani, B 221 (there is no ground for identifying this statue with Inv. Boccapaduli 86, *Dirce colla colomba o Venere*, v. App. III).

Bottari, iii. 63; Mori, iv. Misc. 12; Montagnani-Mirabili, ii.<sup>1</sup> 110=ii.<sup>2</sup> 101; Righetti, i. 38; Clarac, 877, 2235 (p. 536 R); Armellini, iii. 295; Welcker, *Alle Denkmäler*, v, p. 90; Helbig, i.<sup>2</sup> 540.

Alin. 5991; And. 1714 (g, n); B. 16634; C.R. 725, 417 B; M. 692, 2171 (g), 2630 (30 x 40).

## 9 a. Tripod (pl. 87).

H. .99 m. Luna marble. Restored: angles of cornice, heads of griffins, tips and angles of wings.

Tripod formed of three seated griffins, in the midst of which rises a laurel-tree.

At one time this tripod stood in the Stanza del Fauno and supported the group of 'Eros and Psyche', *Venere* 2, cf. *Descr.*, 1750, p. 30; but Roiseco (ed. 1765, p. 367) seems to place it in the Atrio, stating that it came from Hadrian's Villa (so, too, in the *Supplément à la notice des antiques du Musée* [i. e. the Louvre], Paris, 1814, p. 24, No. 312.

*Musée Napoléon*, iv. 14, p. 40; Visconti, *Op. var.*, p. 252, No. lxiv, p. 285, No. 15; Mori, ii, Ercole 16; Armellini, ii. 211, 1.

## 10. Resting Satyr (pl. 87).

H. 1.705 m. Luna marble. Restored: nose, two locks above l. ear, r. forearm and hand with flute (which, however, is given in other replicas), l. arm (except upper part of thumb and forefinger), three toes of l. foot, margin of plinth, some folds of nebris with mask on chest. The r. foot is too short, but is in one block with the plinth. The nebris (on which some traces of colour may be detected) originally reached further to a puntello on the back of the l. leg.

Young Satyr, standing, clad in a panther-skin, which passes over r. shoulder and back, the panther's head on his r. breast. He lounges, resting the r. elbow on a tree-trunk, and holding a flute in the r. hand; his l. hand rests on his hip. The r. foot is drawn back, and the toes touch the l. foot. Tree-trunk joined to thigh by a branch.

The figure is distinguished as a Satyr only by the pointed ears; the face, which expresses animal contentment and thoughtless good-nature, and the limbs, which are in Nature's mould, but do not betray gymnastic training, well suit the Satyr nature. It has been disputed what is the exact motive of the statue; the reply probably is that the motive is purely artistic, to exhibit in the most favourable position an exquisitely formed impersonation of the wild life of Nature as understood in the fourth century.

The attitude, the ponderation, the forms, the expression are all Praxitelean; and there can be little doubt that the consensus of critics, which since the time of Winckelmann has regarded the statue as of Praxitelean origin, is justified. But it cannot be identified with any of the Satyrs of Praxiteles mentioned by ancient authorities. The Periboetos was grouped with Dionysus. The statue of the Street of Tripods seems from the account of Pausanias (i. 20. 1) to have been a boy pouring into a cup, though this is disputed (see Furtwängler, *MP.*, p. 311).

It is, however, certain that our resting Satyr was a greater favourite in antiquity than either of these. Klein (*Praxiteles*, p. 204) gives a list of forty-seven statuettes which repeat the type, and of nineteen copies of the head. The most beautiful of these copies is the torso in the Louvre, found during the excavations of Napoleon III on the Palatine, which Brunn (*Deutsche Rundschau*, 1882, p. 200) maintained to be a Praxitelean original: but Grüttner (on Friederichs-Wolters, 1216, p. 420) disputes this on account of the hardness of some of its lines. The present copy is careful but conventional. Furtwängler (*loc. cit.*) refers it to the reign of Hadrian.

Stephani (*loc. cit.*) suggests that the statue is derived from the *Satyros anapauomenos* of Protogenes (Pliny, *N.H.*, xxxv. 106). In regard to this view it need only be said that the provinces of sculpture and painting are quite separate, and that the Satyr of the Capitol does not stand by a pillar as did that of Protogenes (Strabo, xiv, p. 652).

Formerly in the Villa d'Este (Inv. 1572, No. 62, Del Re, *Antichità Tiburtine*, p. 27); bought by Benedict XIV in 1753 (cf. *Archaeologia*, lxi, p. 248 f., 255). Bottari (*loc. cit.*, text) states that it was found in Hadrian's Villa, and this is repeated by later authorities such as Nibby and Penna; but the statement is probably a mere conjecture. This may be the Faun bought in 1568 by Cardinal Ippolito d'Este from the Abbot of S. Sebastiano (through the antiquary Stampa) for 46.40 scudi (Venturi, *Archivio storico dell'Arte*, iii, p. 201), in which case it

was doubtless found on the Palatine. The statement of Montagnani-Mirabili and Bouillon (*loc. cit.*, text) that it was found in the so-called Villa of Antoninus Pius at Civita Lavinia seems to rest on a confusion with Salone 6.

Bottari, iii. 32; Mori, ii, Grande 16; Montagnani-Mirabili, i.<sup>1</sup> 73 = i.<sup>2</sup> 51; Bouillon, *Musée des Antiques*, i. 55; *Musée Napoléon*, ii. 13, p. 33; Visconti, *Op. var.*, p. 300, No. 50; Righetti, i. 105; Clarac, 710, 1688 (p. 401 R); Nibby, *Villa Adriana*, p. 11; Müller-Wieseler, i. 35, 143; Penna, *Villa Adriana*, iii. 40; Stephani, *C. R. St. Pé.*, 1870, p. 99; Baumeister, iii, p. 1398, fig. 1548; *Arch. Zeit.*, 1885, pp. 82 ff.; Brunn-Bruckmann, 377; Overbeck, ii.<sup>4</sup> p. 58, fig. 157, p. 77, n. 59 (ref. to earlier literature); Collignon, ii, p. 289, fig. 148; Klein, *Praxiteles*, p. 203, fig. 32, p. 207, fig. 33; Furtwängler, *MW.*, p. 559 f. = *MP.*, p. 329; Helbig, i.<sup>2</sup> 539; Amelung, p. 16. Cf. also Friederichs-Wolters, 1216, 1217, and ref. there given.

Alin. 5993 (s, a, p, e), 5993 A (a, p), 5994 (a, p; detail); And. 1683 (g, n, d, f), 3245 (r. side), 3246 (l. side), 1683 A (head), 1683 B (g, n, d; detail); B. 4255 (g, e, eg), 4255 A (l. side), 4255 B (head); C.R. 720, 1906 (head), 421 (g), 16 (c), 2074 (f); M. 693, 8159 (head), 2172 (g), 2632 (30 x 40).

## II. Roman female portrait (pl. 88).

H. .76 m., bust .36 m., head .28 m. Head of Greek marble, bust of Luna marble. Restored: nose, ears, lips, parts of drapery, small chips on head and foot.

The head looks before it. Over the forehead the hair is built up into the honeycombed mass of small curls characteristic of the Flavian period. Behind it is plaited in several plaits and coiled round the back of the head. The bust is draped with tunic and cloak. Poor, ordinary work. Bust of Antonine form.

The head stands on a column of *alabastro cotognino* (called *alabastro a giaccione* in Pullen, *Roman Marbles*, p. 188), found in the time of Clement XI in the Vigna Sforza-Cesarini near the Marmorata (Ficoroni, *Mem.* 71, ap. Fea, *Miscellanea*, i, p. cxxvi).

Locatelli, ii, p. 103, second fig. after 40; Montagnani-Mirabili, iv. 1, p. 105; Armellini, ii. 181, 3.

## 12. Antinous as Hermes (pl. 87).

H. 1.801 m. Luna marble. Restored; thumb and first finger of r. hand, l. forearm (including elbow) with hand, r. foot with plinth, l. leg from below knee and foot (toes again restored), support. R. arm broken in two places, has puntello on both edges of fracture at wrist corresponding to another on thigh (worked away). Head broken off, but belonging, and very well preserved. Pupils of eyes marked by dot in circle; eyebrows faintly indicated.

Young man, nude, standing, with head turned towards r. shoulder, l. foot drawn back; in r. hand a staff (part antique). The head with narrow eyes, fleshy cheeks, full lips, and peevish expression, is like that of Antinous, and the body with deep chest and square shoulders is also like his. As the statue was found in the Villa of Hadrian and the correct but somewhat lifeless style is of the period of that Emperor, the old attribution which regards the figure as a portrait of Antinous has good grounds. But it is obviously an idealized portrait. And since the staff which projects from the right hand can scarcely be restored save as the caduceus of Hermes, it is clear that Antinous is figured in the guise of Hermes. Objections to this view have been raised on the ground that the likeness to Antinous is not close, and that this scheme for Hermes is unknown. But it is certain that the representations of Antinous differ widely among themselves, and the attitude is so simple that a prototype need scarcely

be sought. Helbig's suggestion that the type is that of a fisher is unfortunate; a naked fisher is improbable. Furtwängler suggests that the statue may follow a type by Euphranor. If, however, as I hold with Furtwängler (*MP.*, 363), the athlete *Salone* 12 is of the style of Euphranor, the formation there of chest and shoulders is so unlike those of the present figure as to discredit the hypothesis. For Hermes in a similar attitude compare the sculptured column from Ephesus (Brunn-Bruckmann, 52), where, however, Hermes looks up and not down; the bend of the head is characteristic of Antinous.

The short close-curved hair, on the other hand, is not appropriate to Antinous, but rather to Hermes, a reproduction in Hadrianic style of curls like those of the Praxitelean Hermes.

Amelung, *Vat. Cat.*, ii, p. 599, compares with this statue a figure in the Vatican (*Galleria delle Statue*, 396), which is possibly also an idealized portrait of the Antinous age. There is also a replica (statuette) in St. Petersburg, cf. Kieseritzky, *Érémitage*<sup>4</sup>, No. 286.

Found in Hadrian's Villa, according to *Descr.*, 1750, p. 34. The statements (a) of Justi, *Winckelmann*, ii.<sup>2</sup> 25, 287 (followed by Winnefeld), that it was given by Cardinal Albani to Clement XII in 1735 and placed in the Aula dell' Agricoltura at the foot of the Capitol, and (b) of Helbig, that it was found about 1738 in an excavation made by Cardinal Albani in Hadrian's Villa, are without authority, and in any case erroneous in regard to date.

Until 1797 this statue stood in the centre of the Salone.

Inv. Albani, D 8.

Drawing at Eton, Topham, Misc. (a), B m 14, f. 41.

Bottari, iii. 56; Mori, ii, Ercole 4; Bouillon, *Musée des Antiques*, iii. 20, 1; *Musée Napoléon*, iii. 45, p. 99; Visconti, *Op. var.*, p. 327, No. 98; Montagnani-Mirabili, i.<sup>1</sup> 44 = ii.<sup>2</sup> 89; Righetti, i. 3; Levezow, *Antinous*, p. 58, pl. III, IV; Clarac, 947, 2426 (p. 584 R); *Beschr. Roms*, iii. 1, p. 251; E. Q. Visconti, *Op. var.*, iv, p. 327; Penna, *Villa Adriana*, iii. 54; Armellini, ii. 188; Welcker, *Alle Denkmäler*, v, p. 90; Dietrichson, *Antinous*, pp. 145 ff., 182, pl. IV. 9; *Röm. Mitth.*, 1887, p. 61 (Helbig); Friederichs-Wolters, 1659; Furtwängler, *MW.*, p. 586, n. 2 = *MP.*, p. 353, n. 5; Helbig, i.<sup>2</sup> 538; Amelung, p. 198.

Alin. 5978 (s, a, p, e), 5979 (a, p; head), 5978 A (detail); And. 1646 A (g, n, d), 1685 (head); B. 4250 (g, e), 4250 A (head); C.R. 721, 423 B (g); M. 694, 694 A (head), 8158 (head), 2173 (g).

**12a.** Grave-stone of Atimetus Pamphilus, freedman of Tiberius (pl. 89).

H. .945 m., breadth .69 m., depth .475 m. Luna marble.

The inscription in a sunk oblong panel, bordered by astragalus and Lesbian cyma. Around this an acanthus device arranged in scrolls, with palmettes above and below.

Fine work.

From the Albani collection; for its previous history see reff. in *C. I. L.*

Boissard, *Topographia Romana*, iii. 83 (cf. *Bull. Com.*, 1881, pl. VIII); Altmann, p. 125, No. 131, fig. 100; Strong, *Roman Sculpture*, p. 63; *C. I. L.*, vi. 12652 and add.

M. 10460.

## 13. Roman male portrait (pl. 88).

H. .66 m., head .27 m. Head of Luna marble; bust (modern) of variegated alabaster. Restored: patches on head, foot of *nero antico*.

The head, which is small and thin, looks straight before it. The eyebrows are rendered, and the eyes have iris and pupil incised. The hair, which recedes from forehead, and the beard are worked by rough chisel strokes on a raised surface. Effective work of middle of third century. On the bust is a cuirass, over which is a *paludamentum* clasped on the r. shoulder.

Inv. Albani, B 104.

Mori, iv, Misc. 6, 1; Armellini, ii. 220, 1.

## 14. Statue of a girl (pl. 87).

H. 1.68 m. Luna marble. Restored: some flowers of wreath, parts of hair, and band at the back, l. hand with flowers, thumb and three fingers of r. hand, tip of r. big toe, edges of drapery. Head and r. forearm broken off, but belonging. Plinth restored in 1881.

A girl standing, the r. leg slightly bent. On the head is a crown of flowers of five and six petals. The dress is peculiar; it consists of a tunic with sleeves to elbows, and an overgarment with holes partly closed by fibulae for the arms. The over-dress is raised over l. arm, a bracelet on the r. wrist, leaf-shaped ornament on sandals. Helbig regards the work as a copy of a bronze original.

The fashion of the drapery (creases visible) seems to indicate the Hellenistic age as the time of origination of the type. The present copy belongs to the age of Hadrian, in whose villa it was found. Another account makes it come from Antium. The attribution is disputable. The figure has been called a Hora, a Muse, or Flora. The crown of roses would suit a Muse; compare the so-called Polyhymnia of the Vatican and a Muse in Stockholm (Clarac, 527, 1092 A, 1094, p. 275 R). But the statue is no doubt an idealized portrait of a girl, represented according to a common fashion of the courts of the Hellenistic kings in the guise of a deity.

Found in 1744 (according to Ficoroni, *Gemmae antiquae*, p. 136, = *Mem.*, 84, ap. Fea, *Miscellanea*, i, p. clix, who wrongly gives the date as 1743) by Michilli in or near the so-called Poecile of Hadrian's Villa, and presented to the Museum by Benedict XIV. It stood in the Stanza degli Imperatori in the eighteenth century. See on No. 15.

Bottari, iii. 45; Piranesi, 10; Mori, iv, Imperatori 14; Montagnani-Mirabili, ii.<sup>1</sup> 92 = ii.<sup>2</sup> 88; Bouillon, *Musée des Antiques*, i. 51; *Musée Napoléon*, iv. 63, p. 131; Righetti, i. 4; Clarac, 439, 795 A (p. 216 R); Guigniaut, *Religions de l'antiquité*, 101, 599 C; Visconti, *Mus. Pio-Clem.*, i, p. 149 f., 154; id., *Op. var.*, iv, p. 101, No. xxvii, p. 306, No. 61; Meyer, note 3 on Winckelmann, *Geschichte der Kunst*, i. 2, § 17; *Münchener Berichte*, 1892, p. 658; Brunn-Bruckmann, 257; Winnefeld, p. 155; Amelung, *Basis des Praxiteles*, p. 72; Helbig, i.<sup>2</sup> 537.

Alin. 5995; And. 1690 (g, n); B. 4252 (g, e); C.R. 726, 428 (g); M. 695, 2174 (g).

## 14 a. Cippus of C. Calpurnius Perillus (pl. 89).

H., without upper and lower mouldings (restored) .585 m., width .493 m., depth .37 m. Luna marble. Restored: part of capitals of pilasters on r. front and r. back, side of face of griffin on r. side, and pieces at r. upper angle of side. At each

corner a Corinthian column. Those in front attached, but rounded with spiral fluting, those at the back square pilasters.

On the front, above, two heads of rams emerging from circles, between them a Medusa head: below, the deceased, holding in r. a wreath, in l. a patera, reclining on a couch at a banquet, on either side an attendant in tunic girt at wrist. In front of couch tripod-table, with dish and spoon.

On each side a griffin seated with forepaw raised.

From the Albani collection. For previous history see reff. in *C. I. L.*

Altmann, No. 182, p. 152, fig. 124.

*C. I. L.*, vi. 14150.

M. 10459.

### 15. Isis (pl. 88).

H. 1.795 m. Luna marble. Restored: top of palmette, nose, drapery on both sides of neck, fingers of r. hand with sistrum (r. forearm broken off, but antique), l. hand and vessel, little toe of r. foot, big toe and next toe of l. foot, patches in drapery. Plinth worked over and re-shaped, but antique.

Isis clad in a chiton with sleeves to wrists (ending in bands), over which she wears an ample garment with fringes, which passes over the shoulders and under the breasts, and is held together in front by a knot. She wears ample veil and has long curls; above her head is an ornament consisting of globe, snakes, and palmette. Sandals on her feet. In the r. hand is a sistrum, in the l. a jug. R. elbow and l. wrist joined to body by connexions.

Elaborate work of the time of Hadrian; head inexpressive. This is the most beautiful of the representations of the Goddess. It comes from the Villa of Hadrian (Winnefeld, p. 155), not from the Canopus, but from the Poecile (so-called). The dress is the same as that of the Isiatic priestess on a stele in the Museo delle Terme (*Cat.*, No. 1196). Its origin may probably be traced to Alexandria. The folds of drapery are rendered by shallow incisions.

According to the inscription upon the base, this statue was presented to the Museum by Benedict XIV. Hence it has been conjectured by Winnefeld (*loc. cit.*) to be identical with the *mulier pene Aegyptio ritu vestita* found by Michilli in the so-called Poecile of the Villa Adriana in or about 1743, which according to Volpi (*Vetus Latium*, x. 2, 424) came to the Capitoline Museum. This, however, is impossible. Maffei (*loc. cit.*, text), writing in 1704, describes it as *statua d'Iside in casa di Girolamo Lotteri*, from whom it was doubtless purchased by Cardinal Albani. It stood in the Salone until removed to its present position between 1830 and 1834 to take the place of the Venus. The base, therefore, does not belong to this statue, but rather to No. 14, q. v.

Maffei-De Rossi, 143; Bottari, iii. 73; Mori, ii, Grande 8; Montagnani-Mirabili, i.<sup>1</sup> 65 = ii. 70; Righetti, i. 9; Clarac, 993, 2574 F (p. 613 R); Armellini, iii. 240; Lafaye, *Divinités d'Alexandrie*, p. 277, No. 45 (further reff.); Winnefeld, p. 158.

Alin. 6000; And. 1716 (g, n, d); B. 4254 (g, e); C.R. 724, 429 (g); M. 696, 2175 (g).

## 16. Roman male portrait (pl. 88).

H. .60 m., bust .44 m. Greek marble. Restored: tip of nose, patches to ears, forehead, and l. cheek, foot.

Greek marble. Restored: tip of nose, patches to ears, forehead, and l. cheek, foot.

The head represents a man in middle life, and looks to r. The eyebrows are indicated. The hair, which overhangs the forehead, is in a smooth mass of slightly curling locks. The features are hard: there are furrows in the neck. The bust, which barely touches the shoulders and includes part of the chest, is of the Julio-Claudian shape, with which date the style agrees. Bernoulli, who has collected the replicas of this head,<sup>1</sup> rightly rejects its designation Brutus. Helbig, on the authority of the Hadrumetum Mosaic (*Monuments Piot*, iv, pl. 20), suggests it may be Virgil. [Studniczka (*loc. cit.*) has recently proposed to identify it as a portrait of Agrippa Postumus, since a replica (Arndt-Bruckmann, 693, 694) was found hidden in the stable of a house at Pompeii together with another bust (Arndt-Bruckmann, 695, 696), in which he would recognize a portrait of Sejanus; cf. his leaflet published on the Winckelmannsfest (1909) of the Archaeologisches Seminar in Leipzig.—H. S. J.]

Visconti, *Icon. rom.*, vi. 2, 3, cp. *Op. var.*, iv, p. 321, No. 89; Bonillon, *Musée des Antiques*, ii. 8; *Musée Napoléon*, iii. 5, p. 29; Mori, iv, Misc. 33, 2; Righetti, i. 7, 2; *Beschr. Roms*, iii. 1, p. 253; Armellini, i. 67, 2; Middleton, *Life of Cicero*, Spanish tr. by Azara, vol. iii, p. 145; Bernoulli, *Röm. Ikon.*, i, p. 191 (further reff.), pl. XIX; Friederichs-Wolters, 1636; Arndt-Bruckmann, 691, 692; Helbig, i.<sup>2</sup> 536; Strong, *Roman Sculpture*, p. 359; Studniczka, *Das Bildniss des Aristoteles*, p. 31.

Alin. 6002 (a, p); And. 1538; B. 16585; C.R. 742 B, 426 A (g); M. 2591, 12223 (g).

## 17. Roman female portrait (pl. 88).

H. .66 m., head .20 m. Head of Luna marble; bust of yellow alabaster. Restored: nose, chin, ears, and small chips, foot of *affricano*.

The head looks slightly to l. The eyes have iris and pupil incised. The hair is parted in the centre, drawn away to the sides, and leaves the ears free. Behind it is drawn down regularly to the back in grooved undulations to a small knot. This fashion resembles most the hair-dress of Julia Domna and Julia Mamaea.

Poor work.

Inv. Albani, A 9.

Mori, iv, Misc. 6, 3; Armellini, ii. 220, 3.

<sup>1</sup> To his list add a head in the Museo delle Terme (Helbig, ii.<sup>2</sup> p. 186), and a head in *mezzorilievo* in the Barracco collection (Strong, *op. cit.*, pl. CIX), which seems to be modern.

# APPENDIX I

## EGYPTIAN COLLECTION

NOTE.—These Egyptian monuments were scattered in various parts of the Museum, and were collected in one room, on the proposal and under the supervision of O. Marucchi, in the year 1907. On the upper part of the wall is an inscription in hieroglyphic characters commemorating the formation of the Collection.

### 1. Statuette of priest.

Granite. Measurement of the base .52 m. × .22 m.

Lower portion of statuette representing an Egyptian priest bearing a shrine, kneeling, with the legs covered by the *shenti*. He must have held up in front of himself a shrine supported on a small pilaster, of which only the lower part is visible.

The statuette is adorned with two hieroglyphic inscriptions, one on the imitative obelisk behind the figure, the other on the pilaster which serves as a support in the front.

The inscription on the back may be thus translated:—

‘The King of Upper and Lower Egypt (powerful sun of justice, elect of the Sun<sup>1</sup>), son of the Sun (Ramessu<sup>2</sup>), beloved of Harmachis, beloved of Tum in On [Heliopolis], giver of life like the Sun.’ The royal cartouches refer to Ramses II of the XIXth Dynasty (thirteenth century B.C.).

The inscriptions on the front, which is that of our figure, are less completely preserved, and the ends only of the above-mentioned royal cartouches remain. The signs engraved on the face beneath the royal cartouches may be translated thus (from left to right):—

Line 1. Beloved of Horus, Great God of the two horizons.

Line 2. Beloved of Amun, Lord of On [Heliopolis].

The signs engraved on the side visible in our figure (from right to left) run as follows:—

. . . beloved of Cheper, Great God.

Found near the Exhibition Building in Via Nazionale in 1882, in the demolition of a mediaeval wall.

*Bull. Com.*, 1882, p. 191; *Nuova Descr.* (1888), p. 15, No. 6.

### 2. Fragment of statuette of priest.

Granite. H. .35 m.

Lower part of another statuette of an Egyptian priest bearing a shrine, clothed in a long tunic. The hands are preserved, and hold the *naos*, which contains the God Horus in the form of a hawk resting on a small pilaster.

Late work.

From the Esquiline.

Unpublished.

<sup>1</sup> Royal forename.

<sup>2</sup> Royal surname.

### 3. Sphinx.

Basalt. Measurements of the base 1.25 m. x .36 m.

Sphinx with body of lion and human head covered with the *calvatica*, upon which was placed the *uraeus* which is now missing, as are also the fore-paws and the nose.

On the breast is engraved a rich necklace, and beneath this is a square cartouche containing a hieroglyphic inscription in three vertical lines. This inscription is in part defaced, but may be restored as follows:—

(Central line, from left to right) 'The beneficent God, lord of the lands (Chnum-ab-ra).<sup>1</sup>'

(Right-hand line) 'The son of the Sun, from his flank (Ah-messe-neit).<sup>2</sup>'

(Left-hand line, from right to left) 'By Osiris, Great God who resides in the dwelling of Apis, beloved.'

These two royal cartouches belong to Amasis II of the XXVIth Dynasty (569–525 B.C.).

The royal sphinx of Amasis came from Sais in Lower Egypt, and was brought to Rome in Imperial times and placed in the Iseum in the Campus Martius, where it was found in June, 1883.

*Bull. Com.*, 1883, 58 (Lanciani), 61 (Schiaparelli), 104 (Barracco), 112 (Marucchi), Pls. v, vi, *Not. degli Scavi*, 1883, 209, 243; *Nuova Descr.* (1888), p. 30, No. 34.

### 4. Cynocephalus.

Basalt. H. of cynocephalus 1 m., h. of plinth .47 m.

Statue of a cynocephalus seated on its hind legs, with its fore-paws resting on its knees. In the sockets, which are now empty, were inserted eyes of enamel or other material. It stands on a high pedestal in the form of a base on which are seen three lines, of hieroglyphic inscriptions. The text begins in the central line, is continued in the left-hand line, and ends in the right-hand line, and may be translated as follows:—

(1) The King of Upper and Lower Egypt (Snotem-hat-Amon-sotep-en-Ra).<sup>3</sup>

(2) Son of Osiris (nech-hor-heb-sa-as-mer-amun)<sup>4</sup> [Giver of life like the Sun which lives for ever].

(3) Beloved of the Ape (Thoth), the bull which is in the divine dwelling.

These cartouches belong to Nectanebo I of the XXXth Dynasty (378–364 B.C.).

Found in the excavations of the Iseum Campense in the summer of 1883.

*Bull. Com.*, 1883, 58, 67, pls. vii, viii; *Nuova Descr.*, 1888, p. 42, No. 51.

### 5. Cynocephalus.

Statue of cynocephalus precisely similar to the previous No., and found in the same spot. The inscription on the base is partly lacking, but may easily be restored. It begins in the central line, is continued in the right-hand line, and ends in the left-hand line, and may be translated as follows:—

(1) The King of Upper and Lower Egypt [royal forename as before].

<sup>1</sup> Royal forename.

<sup>3</sup> Royal forename.

<sup>2</sup> Royal surname.

<sup>4</sup> Royal surname.

(2) Son of Osiris [royal surname as before] (living for ever like the Sun).

(3) Beloved of the Ape (Thoth), the Scribe of the Mystery.

*Bull. Com.*, l.c.; *Nuova Descr.* (1888), p. 38, No. 44.

## 6. Sphinx.

Red granite. Measurements of base 1.33 m.  $\times$  .44 m.

Royal Sphinx with body of lion and human head crouching on a plinth. On its head is the *calvatica* adorned with the royal *uraeus*; the empty sockets must have contained eyes of enamel or other material. The nose is missing.

As there is no inscription, the king to whom it belonged cannot be identified. The workmanship, however, is late.

Found in 1883 near the Church of S. Maria sopra Minerva.

*Nuova Descr.* (1888), p. 28, No. 32.

## 7. Head.

Marble. H. .24 m.

Egyptian head covered with the *calvatica*, in the imitative style. On the *calvatica* is a trace of the *uraeus*. The nose is missing; it was in a separate piece.

Found in 1875 near the church of SS. Pietro e Marcellino, not far from the Via Merulana, in the neighbourhood of the supposed site of the temple of Isis which gave its name to the third region of Augustus.

*Bull. Com.*, 1875, p. 245, No. 11.

## 8, 9. Lions.

Basalt. Measurement of the base 2 m.  $\times$  .6 m.

Two lions *couchant* of Egyptian style of the latest artistic period, perhaps contemporary with those of Nectanebo preserved in the Egyptian Museum of the Vatican.

From the Iseum in the Campus Martius.

They stood in front of the church of S. Stefano del Cacco, which took its name from them, and were placed by Pius IV at the foot of the great staircase which leads from the Piazza Araceli to the Capitol, where they remained until 1885.

Vacca, *mem.* 27 ap. Fea, *Misc.* i, p. lxxvii; *Nuova Descr.* (1888), p. 2, Nos. 2, 3.

## 10. Hawk.

Basalt. H. .55 m.

Hawk, a symbol of the God Horus.

Said to have been found in the Villa of Hadrian. It belonged to the old Capitoline Collection.

Unpublished.

## 11. Crocodile.

Red granite. Measurements of the base 1.3 m.  $\times$  .5 m.

Crocodile resting on a plinth. Imitative style.

From the Iseum in the Campus Martius.

*Bull. Com.*, 1883, p. 131, p. 262, No. 7; *Nuova Descr.* (1888), p. 41, No. 49.

**12.** Altar dedicated to the goddess Isis with imitative sculptures of the Roman period.

Greek marble. Restored: the upper part of the l. side, the front of the head of Anubis, the lotus flower, and the nose of Harpocrates.

On the front is carved the mystical casket, on the cover of which is coiled the sacred serpent. On the body of the casket is represented the crescent moon, a symbol of the goddess Isis. Above is the dedicatory inscription in letters of the second century, **ISIDI SACR(um)**.

**12 R.** On the right-hand side (looking at the face above described) is the god Anubis with a jackal's head, clothed in a tunic girt at the waist and a traveller's *paenula*. In his r. hand, which is extended, he holds the *caduceus*, and in his l., which is lowered, the palm-branch and *situla*, both emblems of the cult of Isis. The *caduceus* is the emblem of Mercury, with whom the Romans identified Anubis as guardian of tombs and conductor of souls (Hermes *ψυχιοπομπός*).

**12 L.** On the l.-hand side is represented the Boy Horus with *cornucopia*. He places his r. hand in his mouth after the fashion of children. This gesture was erroneously interpreted by the Romans as that of silence, and hence they gave to the boy Horus (Har-pa-chrat in Egyptian) the name of Harpocrates, whom they called the God of silence.

On the back are represented the *urceus*, *patera* and *culler*.

Found in 1719 in the Iseum in the Campus Martius. It belonged to the old Capitoline collection, and stood in the Stanza del Fauno until recent times.

Oliva, *In marmor Isiacum Romae nuper effossum exercitationes* (Roma, 1719); Ficoroni, *Gemmae antiquae*, p. 114 = *Mem.* 17, ap. Fea, *Misc.* 1, p. cxxv; Montfaucon, *L'Antiquité expliquée*, Suppl., II, pl. xi, p. 52; Bottari, l. 10; *Beschr. Roms*, iii. 1, p. 246, No. 14; *Bull. Com.*, 1883, p. 46; *Nuova descr.* (1888), p. 29, No. 33.

### 13. Bell-shaped vase.

Basalt. H. .8 m.

Sacred Egyptian vase of the form known as 'bell-shaped'. It is adorned with flutings in the lower part, and has figures in relief in the upper part. There are four different subjects, divided by two obelisks crowned by the solar disk and by two handles in the form of tigers' heads. Imitative style.

**13 1.** To the r. of the obelisk a seated male divinity with the *pshent* on his head is extending a serpent and an ibis towards a hawk crowned with the *pshent* seated beneath the sacred sycomore tree. The scene is continued beyond the obelisk, where we see a second hawk behind the first. To the l. of the obelisk a male divinity wearing the *calvatica* on its head, crowned with a small tiger, holds in its lap two small hawks and raises its r. hand, which holds the *anch* (the symbol of life) towards two hawks which are perched beneath the sycomore tree, and are also seen to the r.

**13 2, 3.** To the r. a male divinity crowned with the *pshent* is seated at the foot of the sacred tree with trident in hand; before it is a kneeling figure, wearing the *calvatica* on its head, in the act of offering two small vases of balsam. The continuation of this scene is seen to the l. beyond the obelisk, where there is represented a seated male divinity crowned with

the *pschent*, who is giving drink with both hands to the sacred ibis which stands in the shade of the sacred sycamore tree. To the l. is seen the continuation of the scene already described on the r.

From the Villa of Hadrian. Presented to the Municipality by Comm. Augusto Castellani.

Winnefeld, p. 167; *Nuova descr.* (1888), p. 28, No. 33.

#### 14, 15. Fragments of columns with reliefs.

Grey granite. H. 4.70, diam. 1.00.

Two fragmentary drums of columns of large size. On the surface are carved in relief figures of priests of the cult of Isis in the Roman imitative style.

Figs. 14-16 represent the better-preserved column, figs. 17, 18 the other column, which is much damaged. The circumference of the columns is about 3 m., the height of the blocks about 6 m.

14 1. Two priests of Isis standing on stools, dressed in ritual vestments, with shaven heads, wearing wreaths, are presenting sacred vases of the form known as *canopi*, one of which is crowned by the head of Osiris and the other by that of Anubis.

14 2. Two priests of Isis as above. One holds with both hands a pole crowned by the sacred hawk, and the other, who stands facing him, is presenting two lotus flowers.

14 3. Two priests of Isis as above holding in their hands long poles crowned with the symbol of the lotus-flower.

15 1. Two priests of Isis as above, facing each other. Each is presenting a vase of the form known as *canopi*, surmounted by the head of a divinity crowned with the *atem*.

15 2. To the l. is seen the group described above. To the r. are traces of another priest facing to r., and presenting a canopic vase similar to those described above. The other figures on the surface of this column are much damaged.

These columns formed part of the great porticoes of the Iseum Campense, and are important because they represent the solemn ceremonies of the cult of Isis which took place there in the Roman period. Found in 1883, as well as the fragmentary white marble capital with lotus leaves (*Nuova descr.*, 1888, p. 8, No. 15) which is placed near them.

*Bull. Com.*, 1883, p. 130 (cf. p. 49 and pl. x); *Nuova descr.* (1888), p. 5, Nos. 13, 14.

## APPENDIX II

### CHRISTIAN COLLECTION

NOTE.—These Christian monuments were scattered in various parts of the Museum and in the Antiquarium on the Caelian, and in 1905 were collected in one room together with a number of early Christian inscriptions (not described in this Catalogue) on the proposal and under the supervision of O. Marucchi, who will shortly illustrate the whole of them in the *Bullettino archeologico comunale di Roma*.

#### 1. Statuette of the Good Shepherd.

White marble. H. .63 m.

Small statuette of the good Shepherd. Legs, l. arm (and part of the r.) missing.

The shepherd, who is youthful and beardless, is clothed in a tunic girt at the waist, and with his r. hand clasps to his breast the feet of the sheep which he is carrying on his shoulders. The shepherd has a sweet expression, and is looking up to r.: these details indicate the artist's intention to express the symbolism of the Good Shepherd of the Gospel in an attitude inspired by dignity and protection.

Found in demolishing a house built against the Aurelian Wall near the Porta S. Paolo.

The sculpture may belong to the third century.

De Rossi, *Bull. crist.*, 1887, p. 136 ff., pl. xi; *Bull. com.*, 1888, p. 415, 1889, p. 131 ff.

#### 2. Fragment of a sarcophagus.

White marble. H. .33 m., length .32 m.

The youthful figure of the Good Shepherd belongs to the l. side of the sarcophagus, and is next to the frame which contained the inscription. It is clothed in a tunic girt at the waist. With its left hand it holds the feet of the sheep, the head of which is missing. Fourth-century work.

From the excavations of the Esquiline.

Unpublished.

#### 3. Front portion of a child's sarcophagus.

H. .3 m., length 1.06 m. Restorations: the two extremities of the figures at the ends.

In the centre, in a *clipeus*, is the bust of the child, wearing tunic and pallium. Beneath the *clipeus* is represented a beardless shepherd, seated, in the act of milking a ewe (an allusion to the Good Shepherd). Above the *clipeus* are two doves, symbolizing the soul.

To r. a young man, seated, wearing tunic and pallium, holds a roll (open) in both hands. Before him stands a woman, holding a roll (closed). Behind him is another woman with raised r. hand; there are also two male figures. This scene probably represents the trial of Susanna before Daniel (as a figurative expression of the prayer for the liberation of the soul).

To l. the resurrection of Lazarus is represented in the usual manner. The Saviour, wearing the pallium only, accompanied by two persons, approaches the sepulchral shrine, and with his wand touches the lower part of the figure of Lazarus, wrapped in the cerecloths like a mummy.

At the ends are two standing figures: to r. a woman in the attitude of prayer, to l. a male figure, beardless, wearing the pallium, with a roll in his l. hand and a *scrinium* at his feet. These represent two saints, placed here as intercessors and advocates for the dead person.

Beginning of the fourth century.

From the old Capitoline collection.

Grousset, *Catalogue*, No. 112.

#### 4. Right half of the lid of a sarcophagus.

White marble. H. .29 m., length 1.13 m. Restored: The l. end of the frame with the inscription.

The frame contains the inscription set up by a certain Aerenius Repentinus to his wife Publilia Florentia. Above the frame on the edge of the lid is inscribed *Depositio pridie Kalendas Maias*.

To the r. of the frame are represented two symbolical scenes. First, that of the Three Holy Children in the furnace of Babylon. The three figures are clothed in tunics, wear the Phrygian cap on their heads, and are in the act of praying amid the flames. In the midst of them the artist has represented (as in some other examples of this scene) the figure of the prophet [Daniel?] bearded and clothed in the pallium.

The second scene, to the r. of the spectator, represents Noah, who is looking out of the ark to receive the dove which is bringing to him in its beak the olive branch. This last scene symbolizes baptism; and the other expresses figuratively the prayer for the repose of the soul—i.e. the prayer that God will set free the soul of the deceased, as he set free the Three Holy Children from the fiery furnace.

Found in the remains of a basilica near the Catacomb of S. Callisto in 1840 (De Rossi, *Roma sotterranea*, iii, p. 9). Formerly in the Antiquarium on the Caelian.

A poor drawing of the lid in *Cod. Chis.*, i. vi. 205, f. 59.

*Nuovo Bullettino di Archeologia cristiana*, 1897, p. 178 ff., pl. v (Stuhlfauth).

#### 5. Left-hand half of the lid of a sarcophagus.

White marble. H. .23 m., length .73 m.

The ends are restored. Only the lower half of the frame remains with traces of the inscription . . . (*deposi*)TA. III . . . IVNIAS I(n pace).

At the l. end is part of one of the usual masks forming the *acroteria* of the cover.

Between the mask and the frame is a rudely executed representation of the Epiphany. The Virgin, seated in a wicker arm-chair, holds in her arms the Child wrapped in swaddling-clothes. Towards her come running the Three Kings of the East with hats on their heads, wearing tunics and *chlamydes* floating in the air. Each of them is in the act of presenting an object of different shape.

Fifth-century work.

From the old Capitoline collection.

Grousset, *Catalogue*, No. 111.

## 6. Fragment of a sarcophagus.

White marble. H. .29 m., length .26 m.

Remains of three figures are preserved. To the l. is the head of a female figure with curly hair, to the r. a small fragment of the scene in which Christ foretells to Peter his threefold denial. All that remains is the r. hand of Christ with three fingers raised, and the head of the Apostle Peter, who was facing the Saviour and must have been in the act of protesting as in the other similar compositions.

## 7. Fragment of the lid of a sarcophagus.

H. .25 m., length .56 m.

On the r. is represented a fisherman seated on a rock by the seashore in the act of seizing a fish which he has extracted from the water.

On the l. is represented a ship riding on the waves with its sail set; in it are two male figures standing. That on the spectator's r. is bald and bearded, and wears a plain loin-cloth. With the r. hand he is pulling one of the sail-ropes, and with the left is working the tiller fixed on the ship's stern. Beside this figure we read the name **PAVLVS**. On the l., towards the prow of the ship, is represented a sailor clothed in the same way with a plain loin-cloth and beardless, who is occupied with the management of the other small sail; only the upper portion of the mast is preserved. On the side of the ship is written the name **THECLA**.

This scene is (up to the present) unique; it is inspired by the very early legend of Thecla, the disciple of the apostle Paul. It expresses the idea that the soul of the deceased after having received holy baptism (symbolized by the fish) and after the voyage of life in which it was guided—as Thecla was—by the doctrine and instruction of Paul, arrives at the harbour of eternal salvation.

Fourth-century work.

This important piece of sculpture was discovered by O. Marucchi in February, 1897, in a wall among the ruins of the Basilica of S. Valentine near the first milestone of the Via Flaminia.

Marucchi, *Nuovo Bullettino d' Arch. crist.*, 1897, p. 103 ff., pl. iv.

# APPENDIX III

## INVENTORY OF STATUES IN THE BELVEDERE AND BOSCHETTO INCLUDED IN THE DONATION OF PIUS V

NOTE.—This inventory was made for Prospero Boccapaduli (hence referred to as Inv. Boccapaduli) who held the office of *Deputato alla fabbrica del Palazzo del Senatore e de' Conservatori* (cf. the inscription set up by himself and his colleague, Tommaso Cavalieri, Forcella, i. 64, and see Rodocanachi, p. 87), and was first published by Bicci, *Notizie della famiglia Boccapaduli* (1762), p. 114. It is also printed by Michaelis (*Jahrb.* 1891, p. 60) as an appendix to his article on the Papal collection in the Belvedere, and is here given as arranged by him. Michaelis (referred to

below as 'M.') endeavoured to identify the statues with those now in the Capitoline and other collections in his article on the history of the Capitoline collection (*Röm. Mitth.* 1891, p. 1 ff.); but many of his identifications are untenable. An examination of the statues which now stand on the balustrades crowning the roofs of the Capitoline palaces has shown that several of them belong to the donation of Pius V; and these identifications, as well as any others which seem to possess a reasonable degree of probability, are noted below. An endeavour has also been made to identify (where possible) the Belvedere statues with those whose purchase is mentioned in the Papal account-books, extracts from which are published by Lanciani, *Storia degli Scavi*, iii, p. 219 ff. (referred to below as 'L.'). The donation of Pius V took place on Feb. 11, 1566, and included Nos. 1-127. Nos. 128-44 were added on Feb. 27. On Feb. 28 some thirty statues were transported to the Capitol, as the entries in the inventory (with the number of *facchini* employed) indicate. Others afterwards followed, but many remained in the Belvedere, and further donations were made by Pius V and his successors. A list of twenty-six statues presented to the Grand Duke of Tuscany in 1569 is printed in Appendix IV.

### I. TEATRO.

#### A. *Nel Teatro di Belvedere a man destra, uscendo dalla Porta sopra il Teatro anzi l'Emiciclo.*

- |   |   |
|---|---|
| 1. Pudicizia in terra, palmi 10.                    | Scala 1.  |
| 2. S. Ippolito Vescovo Portuense, a sedere.         | Lateran, Museo cristiano 223.   |
| 3. Cerere con spighe in mano, a sedere.             | Pincio (Matz-Duhn, 1399; Clarac, 438 G, 786 G, p. 215, 2 R <sup>1</sup> ; Armellini, iv. 394), formerly in Galleria, Tofanelli (ed. 1817), p. 51, No. 60. |
| 4. Una figura palliata senza nome, palmi 8 e mezzo. | M. suggests Salone 14, but see on No. 23; cf. Nos. 48, 114, 127.  |
| 5. Una Fortuna appresso, in terra.                  | Possibly Atrio 30. De Cavalleriis, i. ii. 13, figures a <i>Fortuna in viridario Vaticano</i> now lost; cf. Nos. 49, 93, 97, 110, 118, 123.                |
| 6. Cibele, a sedere, senza il piè sinistro.         | Pincio (Matz-Duhn 1401; Clarac, 396 B, 664 F, p. 183, 7 R; Montagnani-Mirabili, iii. 131); formerly Conservatori.   |
| 7. La Verità, intiera, p. 8 e mezzo.                |   |
| 8. Secuità, a sedere.                               | M. suggests Imperatori 84. Cf. Nos. 15, 19. Two ' <i>Securità</i> ' were bought from Alessandro Castalio in 1564 (L., p. 219).                            |
| 9. Salute, p. 7.                                    | M. suggests Fauno 14, but this is   |

<sup>1</sup> Reinach (Clarac-Reinach, Introd. p. v.) is wrong in his statement that this statue was never in the Capitoline Museum.

too small. Franzini A 9 figures a statue (now lost) in *theatro pontificis Palatii* which might correspond with this No.

10. Immortalità, p. 8 e mezzo. Atrio 31.  
11. Balbino togato, sopra l'Emiciclo, Palazzo del Senatore, Roof, No. 1.  
p. 8 e mezzo.

B. *Nel medesimo luogo a man sinistra.*

- ✓12. Urania, p. 9 e mezzo. ✓ Conservatori, Scala I. 4.  
13. Aristide, a sedere. Vatican library [a modern base upon which the statue once stood is in the Galleria]. Bought from Tommaso della Porta, Mar. 27, 1565 (L., p. 221).  
14. Giove col folgore, p. 10. Atrio 41.  
15. Sicurezza, a sedere. Cf. No. 8.  
16. Giunone hospite, p. 9 e mezzo. Scala 6.  
17. Angerona, a sedere, col dito alla bocca. Pincio [Matz-Duhn, 1398; Clarac, 538 C, 1088 A, p. 282, 3 R; Armellini, iii. 259], formerly Conservatori.  
18. Apollo, p. 7 e mezzo. Pincio [Clarac, 486 B, 954 F, p. 249, 5 R; Righetti, ii. 191; Armellini, iv. 383], formerly Salone (Tofanelli, ed. 1846, p. 80, No. 8). Cf. No. 8.  
19. Sicurezza, a sedere.  
20. Una Donna senza nome, appresso, in terra.  
21. Vertunno, p. 8 e mezzo.  
22. Roma col cimiero, p. 9. ✓ Conservatori, Roof, No. 8.  
23. Un console togato, sopra l'Emiciclo, p. 8 e mezzo. Conservatori, Scala II. 11 [formerly Salone 17].  
Probably Palazzo del Senatore, Roof, No. 2; or Salone 14; but cf. No. 124. [M. suggests the so-called 'Vergil' (Clarac, 907, 228 C, p. 557, 4 R) formerly in Conservatori; but the height of this statue is given by Clarac as 12 *palmi*, 6½ *oncie*, and by Montagnani - Mirabili [ii. 133] as 9 *palmi*, 4 *oncie*.

C. *Nel medesimo luogo sopra le dette Figure, e sopra i Modelli. Teste.*

24. Vergine coronata di fiori. } Bought from Niccolò Longhi,  
25. Un' altra simile. } Sept. 7, 1565 (L., p. 220).  
26. Ierone. Filosofi 17.  
27. Ariadna. Possibly Gladiatore 5. Bought from Niccolò Longhi, Sept. 27, 1565 (L., p. 220).  
28. Platone. Conservatori, Orto 102.

29. Gabrielle Faerno.

30. Alcibiade.

31. Diogene.

Palazzo del Senatore, staircase.

Conservatori, Sala III. 7 [formerly in Mus. Cap.]. See next No.

Conservatori, Sala III. 8 [removed from the Archivio dell' Agricoltura in 1823, with No. 31, Tofanelli, 1825, p. 149, No. 6 (the date was wrongly given as 1813 in later editions), *Beschr. Roms*, iii. 1, 122, cf. Huelsen, *Hermeninschriften*, No. 51\*]. Bought from Niccolò Longhi, Sept. 27, 1565 (L., p. 220).

*D. Appiè delle Scale dell' Emiciclo.*

32. Diana, p. 12.

33. Figura togata senza nome, p. 8 e mezzo.

Atrio 47.

M. suggests the so-called 'Cicero' (Clarac, 907, 2306 A, p. 557, 1 R), formerly in Conservatori; Clarac gives the height of this as 9 *palmi*, 6 *oncie*.

34. Un quadro con tre figure, Teti e Anfione, appresso al Muro dell' emiciclo a man destra.

Louvre, *Cat. Somm.*, 854 (Clarac, 116, 205, p. 5, 2 R); used in the decoration of the principal façade of the Villa Borghese (Manilli, *Villa Borghese*, 1650, p. 31, cf. Montelatici, *Villa Borghese*, 1700, p. 140), and therefore probably acquired by Card. Scipione Caffarelli-Borghese, the builder of the Villa (1615).

*E. Nel portico del Teatro a man sinistra dell' Emiciclo.*

35. Sileno, portato da due figure, e un Satiro, tutte insieme.

36. Polifemo con una Figura a piè senza testa.

Atrio 35.

✓ 37. Musa nel nicchio, p. 9 e mezzo

See No. 47 and Addenda.

II. SCALA.

*F. Nelle Scale per salire a Belvedere a mano sinistra.*

38. Un Leone con un capriolo sotto.

39. Una Religione in un nicchio.

40. Una Testa di Adriano.

41. Una Testa di Faustina.

42. Un' altra pur di Faustina.

*G. A mano destra in alto.*

43. Una Fede.

Cf. Michaelis, *Jahrb.* 1892, p. 87; No. 190, Aldrovandi, p. 262.

H. *A capo le scale nella piazza, a mano sinistra.*

44. Diana, p. 10. Drawn by Heemskerck, i. 60; engraved by Lafreri (*Speculum*, Quaritch, 353). See Addenda.

I. *A mano destra.*

45. Ariadna altra, p. 10 e mezzo. Conservatori, Cortile 3 (shown in Lafreri's engraving, see previous No.; Clarac, 694 B, 1696 C, p. 389, 7 R); probably bought from Tommaso della Porta, Mar. 27, 1565 (L., p. 221).
46. Un genio, p. 9 e mezzo. Mandato a di ultimo Febraro con Facchini 16. Conservatori, Roof, No. 3 (Vaccaria 27 in *Capitolio*).
47. Una Musa, alta p. 9. Mandata a di detto con Facchini 12. Conservatori, Scala I. 19 (Vaccaria 34 in *Capitolio*; Franzini, E 8; Montagnani - Mirabili, ii. 124; Clarac, 511, 1034, p. 267, 2 R; cf. p. li, where Reinach corrects the error of Clarac, who states that the statue is at Madrid; Armellini, ii. 213). See Addenda.
48. Una Figura palliata, p. 8 e mezzo. Cf. Nos. 4, 114, 127.

K. *Nel Portico di detta piazza a man destra in terra.*

49. Una Fortuna, senza testa, a sedere: Ultimo Febraro, Facchini 8. Pincio, formerly Conservatori (Matz-Duhn, 1400; Clarac, 438 H, 827 C, p. 215, 5 R; Righetti, ii. 241; Armellini, iii. 312).
50. Trajano togato, alto p. 10. Possibly the so-called 'Vergil' or 'Cicero'; see Nos. 23, 33.
51. Una Pudicizia, alta p. 8. Possibly Salone 15 (but cf. No. 101); or Palazzo del Senatore, Roof, No. 7.

L. *In detto luogo nel nicchietto sopra la porta.*

52. Trajano col suo petto. Salone 9.
53. Cerere, alta p. 8 e mezzo. This No. and No. 57 are probably identical with Palazzo del Senatore, Roof, Nos. 5 and 8, both of which bear the modern inscription CERES and measure 1.85 in. without plinth ( $8\frac{1}{2}$  palms = 1.89 m.).
54. Augusto a sedere. Galleria 44.
55. Diana, alta p. 7: Ultimo Febraro, Facchini 6. Palazzo del Senatore, Roof, No. 3. Bought from Niccolò Longhi, June 25, 1565 (L., p. 220).

M. *Nel Portico in della piazza, a man sinistra nel nicchio.*

56. Antonino Pio con suo petto. Salone 25.  
 57. Cerere, alta p. 8 e mezzo. See on No. 53.  
 58. Marco Aurelio, p. 7 e mezzo. √ Conservatori, Roof, No. 5, with the modern inscription MARCUS AURELIUS CAESAR PRINCEPS IUVENT. Perhaps bought from Tommaso della Porta, Mar. 27, 1565 (L., p. 221).  
 59. Tutela, con un Putto senza testa: Ultimo Febraro, Facchini 8. Galleria 56.  
 60. Bacco ignudo colla Lince à piè, p. 7 e mezzo. Galleria 38; probably the figure restored by Valente, Nov. 31 [sic], 1564 (L., p. 220), though the animal is called a *porco cinghiale*.

N. *Nel nicchio grande a piè di detta piazza, che fa fonte.*

61. Puttini quattro con Urne in spalla: Ultimo Febraro, Facchini 8. One such figure formerly Avio 45.  
 62. Apollo, alto p. 6: Ultimo Febraro, Facchini 4. The measurements are too small for any statue in the Museum or on the roofs.  
 63. Tre Nimfe. Two of these are probably to be identified with the *Ninfa nutrice di Giove* and *Hiera ninfa di fonte* bought from Niccolò Longhi, Mar. 27, 1565 (L., p. 220).  
 64. Mirtoessa.  
 65. Giunone. Possibly Museo Capitolino, Roof, No. 12. Cf. No. 122.  
 66. Angerona.  
 67. Un Fauno, alto p. 6.  
 68. Mercurio colla Borsa in mano. √ Conservatori, Roof, No. 2; probably the figure restored by Valente, Nov. 31 [sic], 1564 (L., p. 220).

O. *In faccia dello detto Nicchio.*

69. Nettunno, alto p. 8.  
 70. Un Fiume, a giacere, sopra un(a) Testolina. Galleria 46 d (if not No. 72).  
 71. Apollo Tenedo: Ultimo Febraro, Facchini 8. √ Perhaps Museo Capitolino, Roof, No. 4, or Conservatori, Roof, No. 7.  
 72. Un altro fiume, a giacere, e sopra una testolina: Ultimo Febraro, Facchini 4. Cf. No. 70.

P. *Nella Scala a mano sinistra sopra il predetto luogo.*

73. Una vecchia. Ultimo Febraro, Salone 22.  
Facchini 6.

Q. *A man destra nell' altra scala.*

74. Ermosine in termine. This No. and Nos. 94, 95, 104 may be the three *termini* bought from Antonio Treviso, Nov. 12, 1564 (L., p. 220 f.). A *termine alt. p.* 10 was bought from Niccolò Longhi, June 25, 1565 (L., p. 220).

R. *Nella loggia sopra la fonte.*

75. Cani due a sedere, moderni.  
76. Un porco, moderno.

S. *Nel Giardino de' Merangoli in un nicchio.*

77. Una Musa, alta p. 7. Ultimo The height (p. 7 = 1.56 in.) is too small for Salone 35 (1.88 in.).  
Febraro, Facchini 4.

## III. PALAZZINA.

T. *Nella peschiera della Palazzina nel boschetto.*

[On Nos. 78-82 see Addenda.]

78. Fede, a sedere. Bought from Niccolò Longhi, June 31 [sic], 1561 (L., p. 219). Still in the Palazzina (cf. fig. 2); Arndt-Amelung 787.
79. Cibile, a sedere. Bought from Niccolò Longhi, Oct. 1561 (L., p. 219). Still in the Palazzina (cf. fig. 2); De Cavalleriis i. ii. 12; Arndt-Amelung 784.
80. Pudicitia, a sedere. Bought from Antonio da Carrara and Niccolò Longhi, June, 1561 (L., p. 226). Arndt-Amelung 774-5.
81. Gioventù, a sedere. Bought from Antonio da Carrara and Niccolò Longhi, May, 1561 (L., p. 226). Still in the Palazzina (cf. fig. 2); De Cavalleriis i. ii. 14; Arndt-Amelung 786.
82. Flora, a sedere. Bought from Antonio da Carrara and Niccolò Longhi, September, 1561 (L., p. 226). Still in the Palazzina (cf. fig. 2); De Cavalleriis i. ii. 16; Arndt-Amelung 785.

U. *Sopra la Peschiera, in alto.*

83. Diana. √ Possibly Conservatori, Roof, No. 9  
(now restored as Athena).  
84. Un' altra Diana. See previous No. One of these  
was bought from Antonio da Car-  
rara and Niccolò Longhi, June,  
1561, and brought to the Boschetto  
in July (L., p. 219), the other in  
September of that year (L., p. 226).

V. *Sopra la porta della palazzina.*

(verso mezzogiorno.)

85. Salute. Cf. Nos. 9, 103. This may be the  
*Hirgia* (*sic*) bought from Niccolò  
Longhi, May, 1561 (L., p. 226).  
Still in the Palazzina (cf. fig. 2);  
Arndt-Amelung 799.

(verso tramontana.)

86. Dirce colla Colomba, o Venere. M. suggested Gladiatore 9; but this  
= Inv. Albani, C 221, and could  
never have been called 'Venere';  
cf. No. 105. Bought from Niccolò  
Longhi, May, 1561 (L., p. 226).  
Still in the Palazzina (cf. fig. 2);  
Arndt-Amelung 798.  
87. Genio. A *Genio alt. p.* 9½ was bought from  
Niccolò Longhi, June 25, 1565  
(L., p. 220). Still in the Palazzina  
(cf. fig. 2).

W. *Nell' entrare—(a) a mano diritta.*

88. Un putto. Perhaps the 'puttino che tiene  
un' aquila' bought from Niccolò  
Longhi, June 25, 1565 (L.,  
p. 220).  
89. Polinnia Musa. Florence, No. 13 [see Appendix  
IV]. A *Polyhymnia* was bought  
from Niccolò Longhi, May, 1562  
(L., p. 219).  
90. Euterpe Musa. Florence, No. 14.

(b) *a sinistra.*

91. Urania Musa. Florence, No. 12. An *Urania*  
was bought from Niccolò Longhi,  
May, 1562 (L., p. 219), and  
another, 11 palms high, from  
Tommaso della Porta, Mar. 27,  
1565 (L., p. 221). Cf. No. 106.

92. Memnosine. Florence, No. 15. A *Mnemosine* was bought from Niccolò Longhi, Dec. 31, 1561 (L., p. 219).  
 93. Fortuna. Bought from Antonio da Carrara and Niccolò Longhi, Sept. 1561 (L., p. 226).

X. *Nella Loggia, a mano destra.*

94. Un Termine femminile. Florence, No. 10; cf. No. 74.  
 95. Un altro simile. Florence, No. 11; cf. No. 74.  
 96. Giove ignudo senza mani. Perhaps the *giovane senza mani* which was at one time in the Cortile (Inv. 1671). Bought from Niccolò Longhi, Mar. 27, 1565 (L., p. 220).

Y. *Nella Loggia coperta, alla detta mano.*

97. Fortuna vestita. Florence, No. 17.  
 98. Cerere vestita. Florence, No. 18.  
 99. Venere mezza nuda. Bought from Niccolò Longhi, Dec. 31, 1561 (L., p. 219).  
 100. Cerere con la face. Museo Capitolino, Roof, No. 1.  
 101. Aurelia Sabina. Possibly Salone 15; this might be the *Giulia Mamea alta p. 9* bought from Niccolò Longhi, June 25, 1565 (L., p. 220).  
 102. Pirro Fanciullo.  
 103. Salute. Cf. Nos. 9, 85. This might be the 'Iride' (probably a mistake for 'Iside') bought from Antonio da Carrara and Niccolò Longhi, Sept. 1561 (L., p. 226).  
 104. Socrate in un termine. Florence, No. 5. See No. 74.

Z. *Nel portico della porta di mezzogiorno.*

105. Dirce o Venere. Bought from Niccolò Longhi, May 1562 (L., p. 219).  
 106. Urania. Cf. No. 91.  
 107. Memnosine. Florence, No. 4.  
 108. Erato. Florence, No. 1.  
 109. Memnosine. Florence, No. 3.  
 110. Fortuna. Florence, No. 2.  
 111. Due Vergini. Florence, Nos. 6 and 7.  
 112. Un Leone.

AA. *Sotto l'altra Loggia coperta.*

113. Giunone Placida. Salone 24. Either this or No. 122 was bought from Niccolò Longhi, Oct. 1, 1562 (L., p. 219).

114. Una Figura palliata.

✓ Cf. Nos. 4, 127. This may be Conservatori, Roof, No. 12, since, like No. 113, it was evidently removed from the *boschetto* before its neighbours were sent to Florence.

115. Memnosine.

Florence, No. 8.

116. Polimnia.

Florence, No. 9.

BB. *Sopra la Loggia.*

117. Genio.

Bought from Antonio da Carrara and Niccolò Longhi, Sept. 1561 (L., p. 226).

118. Fortuna.

Possibly still in the Palazzina; cf. No. 123, and see note at end.

CC. *Nel Fosso attorno alla Palazzina.*

119. Esculapio.

✓ Possibly Conservatori, Roof, No. 1.

120. Faustina vestita.

Florence, No. 19. Bought either from Niccolò Longhi, May, 1562 (L., p. 219), or from Tommaso della Porta, Mar. 27, 1565 (L., p. 221).

121. Antonino vestito da Sacerdote.

Florence, No. 20; perhaps the *Antonino Pio* bought from Antonio Treviso, Nov. 12, 1564 (L., p. 221).

122. Giunone Luni.

Cf. No. 65.

123. Fortuna.

Cf. No. 118.

124. Antonio Oratore.

Possibly Salone 14; cf. No. 4. Bought from Tommaso della Porta, Mar. 27, 1565 (L., p. 221).

125. Arianna.

M. identifies this No. with the Bacchante in Conservatori; but see No. 45.

126. Letizia.

Bought from Niccolò Longhi, Mar. 27, 1565 (L., p. 220).

127. Figura palliata senza nome.

Cf. Nos. 4, 48, 114.

DD. *Inventario fatto questo dì 27 di Febraro 1566 delle Figure nella stanza della Monizione nel mezzo delle scale del Teatro sotto la fabbrica nova. E tra queste si contano prima dodici Teste e due Fanciulli, comprati, come diceva Messer Pirro Ligorio, dal Tomassini.*<sup>1</sup>

128. Diana: Facchini due portatori.

129. Un' altra Diana: Facchini 4.

130. Claudio: Facchini 4.

131. Cesare: Facchini 2.

132. Magrino: Facchini 2.

133. Antonino Pio: Facchini 2.

134. Faustina: Facchini 1.

135. Bacco: Facchini 1.

} One of these two Nos. may be identical with Cortile 24.  
Probably Imperatori 12.

<sup>1</sup> Nos. 128-40 were bought from Tommaso della Porta in July, 1563 (L., p. 221).

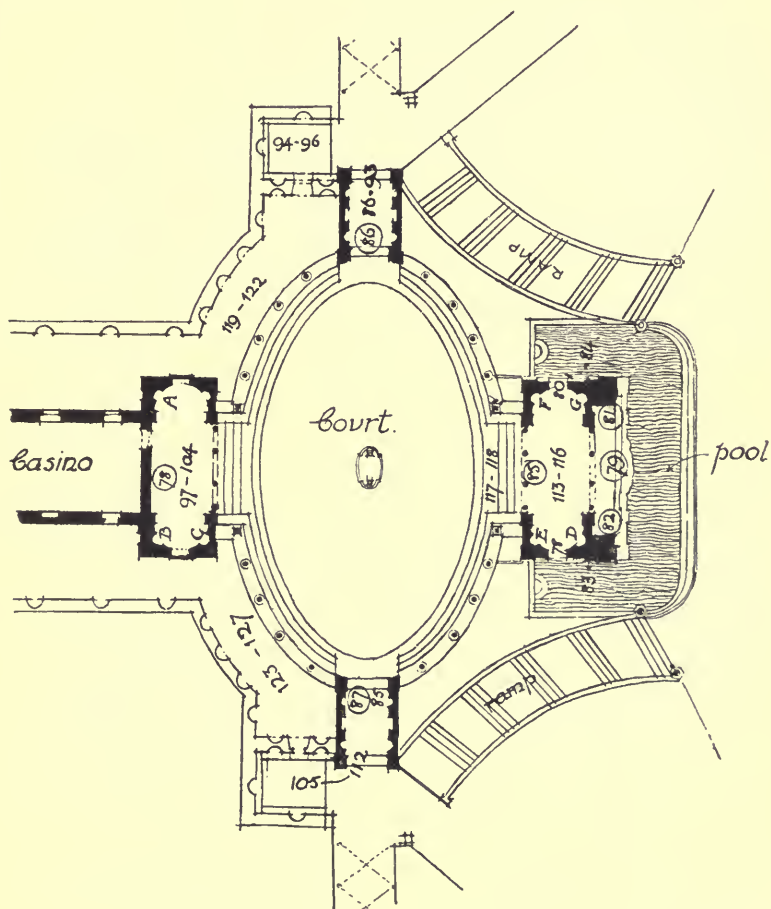


FIG. 2.

136. Donna senza nome: Facchini 4.  
 137. Tiberio: Facchini 1.  
 138. Eroe senza nome: Facchini 2.  
 139. Alessandro: Facchini 1.

This might be Gladiatore 3, which, however, seems too large to have been carried by a single porter.

140. Due putti con uccelli e nidi in mano: Facchini 2.  
 141. Giove in piedi col folgore in mano, alto p. 6: Facchini 6.  
 142. Una Nimfa che dorme: Facchini 6.  
 143. Teti sopra un Delfino: Facchini 8.

Possibly Museo Capitolino, Roof, No. 11.

#### EE. *Nell' Armeria.*

144. Una Conchiglia con due Anitre di pietra rossa.  
 145. Un Cupido, che tira l'arco.  
 146. Un Torso di una Figura intiera.

Bought from Niccolò Longhi, June, 1564 (L., p. 220).

NOTE (a).—Some of the statues whose purchase is recorded in the Papal accounts cannot certainly be identified with any Nos. in the above inventory, e.g. the 'Musa' bought from Niccolò Longhi, Oct. 1, 1562 (L., p. 219), the Ceres and 'Concia' bought from Antonio Conteschi, Dec. 31, 1561 (L., p. 219), the Ceres bought from Antonio Treviso, Nov. 12, 1564 (L., p. 221), the statue of the younger Faustina and Ceres, bought from Tommaso della Porta, Mar. 27, 1565 (L., p. 221), &c. A few of the statues still remain in the Palazzina, a plan of which is given on p. 373 (fig. 2), adapted from Triggs, *Art of Garden Design in Italy*, pl. 68). The plain figures indicate the arrangement of the statues, &c., at the time that the inventory was made, those enclosed in circles show the position of those which still remain. A few statues indicated by letters are difficult or impossible to identify with any of those mentioned in the inventory. A is a Silenus, B an Athena, C a female figure with cornucopiae (Arndt-Amelung 788) which may be one of the 'Fortunae', Nos. 118, 123, but does not seem to be the 'Fortuna' of De Cavalleriis i. ii. 13, D a draped female figure, E and F nude athletes, G a male draped figure. There are also two draped female figures in the niches of the façade of the Casino (Arndt-Amelung 796, 797), and several heads and busts in the porticoes to N. and S. thereof (Arndt-Amelung 777-780, 789-795).

NOTE (b).—In the above Appendix the statues now on the roofs of the Capitoline palaces are designated by numbers which indicate their position in a series running from left to right; those adorning each palace are separately numbered.

## APPENDIX IV

### INVENTORY OF STATUES PRESENTED BY PIUS V TO COSIMO I, GRAND DUKE OF TUSCANY, AND SENT TO FLORENCE IN 1569.

NOTE.—This list is given by Michaelis, *Jahrb.* 1891, p. 66. The identification of these statues with those mentioned in the Boccapaduli Inventory is fairly easy, owing to the fact that they are enumerated in groups corresponding to the various sites in the *boschetto*, as an inspection of the Nos. will show. M.'s identifications are often incorrect, and are not noticed here. Dr. W. Amelung has suggested several identifications of these statues with those now in Florentine collections. These are discussed below (A. = Amelung, *Führer durch die Antiken in Florenz*, D. = Dütschke, *Antike Bildwerke in Oberitalien*).

1. Erato, Musa	} Vestite, alte circa palmi 5.	Bocc. 108, Erato.
2. Cerere		Bocc. 110, Fortuna. <sup>1</sup>
3. Mnemosine, Musa		Bocc. 109, Memnosine.
4. Prudenza.		Bocc. 107, Memnosine. <sup>2</sup>
5. Socrate, Termine.		Bocc. 104, Socrate in un termine.
6. Giunone vestita, alta palmi 5.		
7. Vergine Vestale di med <sup>ma</sup> altezza.		} Bocc. 111, Due vergini. <sup>3</sup>
8. Mnemosine } di altezza med <sup>ma</sup>		Bocc. 115, Memnosine.
9. Polymnia } et vestite.		Bocc. 116, Polimnia.
10. } Duoi termini di donna vestiti,		Bocc. 94, Un termino femminile.
11. } alt. pal. 7.		Bocc. 95, Un altro simile.
12. Urania.		Bocc. 91, Urania Musa.
13. Polymnia. } Vestite, alt. pal. 5.		Bocc. 89, Polinnia Musa.
14. Euterpe.		Bocc. 90, Euterpe Musa.
15. La Pietà. }		Bocc. 92, Memnosine. <sup>4</sup>
16. Proserpina vestita, alt. pal. 6.		Bocc. 93, Fortuna. <sup>5</sup>
17. Abundanza } vestite et alt. pal. 8.		Bocc. 97, Fortuna vestita.
18. Cerere }		Bocc. 98, Cerere vestita.
19. Antonino } vestiti et alt. pal. 9.		Bocc. 121, Antonino vestito da sacerdote.
20. Faustina }		Bocc. 120, Faustina vestita.
21. Giunone vestita, alta pal. 8.		Bocc. 122, Giunone Lunia.

<sup>1</sup> 'Fortuna' is freely used in Inv. Bocc. for female statues (cf. Nos. 5, 49, 93, 97, 118, 123).

<sup>2</sup> 'Memnosine' (*sic*) is a common term for female statues (cf. Inv. Bocc., Nos. 92, 109, 115).

<sup>3</sup> Nos. 6 and 7 are clearly a pair, both being 5 palms in height, and therefore correspond to Inv. Bocc. 111.

<sup>4</sup> Cf. Note 2.

<sup>5</sup> 'Proserpina' might be identified with Inv. Bocc. 100 (Cerere con la face) but for the fact that this seems to be now on the roof of the Museo Capitolino (No. 1).

- |                                   |   |
|-----------------------------------|---|
| 22. Cerere, pal. 7 alta, vestita. | Bocc. 123, Fortuna. <sup>1</sup>  |
| 23. Consolo romano, alto pal. 8.  | Bocc. 124, Antonio oratore.   |
| 24. Una Bacchetta, alta<br>pal. 9 | Bocc. 125, Arianna.   |
| 25. Flora, alta pal. 9            | } Vestite.<br>Bocc. 126, Letizia.<br>Bocc. 127, Figura palliata senza nome. |
| 26. Pietà, alta pal. 9            |   |

4. Amelung suggests the Demeter with drapery in black marble from Poggio Imperiale, now in the Uffizi, D. III. 213, A. 98, Arndt-Amelung 357-9, which is described as *Prudentia con veste negra* in the letter of Cardinal Ricci di Montepulciano (dated June 5, 1570) published by Dütschke (III, p. xiv), but the 26 statues there mentioned (amongst which were 6 *Consolii* and an *Esculapio*) are not identical with those in this list. Ashby suggests the Hera in the Boboli Gardens, D. II. 80, Arndt-Amelung 280-282, which was published by Soldini, *R. Giardino di Boboli* (1757), Pl. X, as 'Prudenza'.

5. Amelung suggests Uffizi 294, D. III. 333, A. 120.

6, 7. Amelung suggests the two female figures from Poggio Imperiale, now in the Uffizi, D. III. 219, 221.

12. Pelli (*Saggio storico della r. Galleria di Firenze* (1779), I, p. 132) conjecturally identified this number in the Uffizi 81, D. III. 118, A. 53 (so-called 'Urania', really Persephone), published by Gori, *Mus. Flor.*, 1740, III, Pl. XIV, &c.

13, 14. Probably these are identical with some of the 'Muses' in Florentine collections, such as D. II 1, 5, 79 and Arndt-Amelung 288-291 (not in D.) now in the Boboli Gardens, and D. III. 110, 112 (Arndt-Amelung 348), 209 (A. 97, Arndt-Amelung 356), in the Uffizi. See Dütschke on the last-named and on III. 118, and Pelli, loc. cit.

17. Amelung suggests Arndt-Amelung 286 or 287 (A. 201; both Boboli Gardens, not in D.), which represent Tyche.

18. Amelung suggests the Demeter, Uffizi 187, D. III. 187, A. 91, Arndt-Amelung 91; or the similar statue in the Boboli Gardens, D. II. 72, A. 196, Arndt-Amelung 279. D. II. 92 (Demeter with portrait-head, Arndt-Amelung 279), both in Poggio Imperiale, are also possible.

19. Amelung suggests D. II. 75 (*togatus*) or 81 (Marcus Aurelius) in the Boboli Gardens.

23. Amelung suggests D. II. 73 or 83 (in the Boboli Gardens; the latter published by Soldini, op. cit., pl. xiv. 2).

24. Amelung suggests the so-called Ariadne in the Uffizi, D. III. 84, A. 33, published by Gori, op. cit. iii, pl. lv, &c. Dütschke is wrong in identifying this statue with the subject of De Cavalleriis, i. ii. 86 (*Bacchae signum marmoreum in aedibus Vallensibus Romae*) which is now in the Louvre (Clarac, 275, 1645, p. 139, 2 R.; cf. Fröhner, *Sculpture antique*, No. 291).

25. Amelung suggests Uffizi 74, D. III. 121, A. 56; but if this is the statue seen by Vasari in the Palazzo Pitti (Vite, ed. Livorno, 1767-72, vii. p. 471, cf. Dütschke, II, p. 9, on No. 17) the identification is impossible.

26. Amelung suggests D. III. 275, A. 112, in the Uffizi, published by Mongez-Wicar, *Galerie de Florence* (1787), I, 17<sup>e</sup> livr.

<sup>1</sup> See note 1, p. 375.

## APPENDIX V

### SEVENTEENTH-CENTURY INVENTORIES OF THE NUOVO PALAZZO.

NOTE.—In the Archivio Storico Capitolino are preserved a series of inventories of the contents of the Palazzi Capitolini, most of which are bound up in Cred. iv, vol. 60. The earliest of these date from a time when the Nuovo Palazzo was incomplete, and give the contents of the Palazzo dei Conservatori only; they belong to the years 1627 (vol. cit. f. 3 ff.), 1634 (f. 13 ff.), 1636 (f. 19<sup>v</sup> ff.), 1641 (f. 24 ff.), and 1646 (f. 28<sup>v</sup> ff.); additions to this last are entered on fol. 33 for the years 1648, 1651, and 1653. An inventory of 1663 (f. 35 ff.) proves by its omissions that several statues had by that date been removed to the Nuovo Palazzo. The earliest inventory of the Museo Capitolino is preserved in Cred. iv, vol. 99, f. 45 ff., and belongs to the year 1671; it was printed (with many inaccuracies) by Rodocanachi, *Le Capitole romain*, p. 155, note 5. In the volume cited above (Cred. iv, vol. 60, f. 41<sup>v</sup>) is a note, dated March 12, 1687, stating that on the retirement of Francesco Padovani, who had held the position of Maestro di Casa for eighteen years, the Commune of Vitorchiano, which had the privilege of nominating the occupant of this post, recommended one Alessio Troiani, who was dismissed as incompetent by the Conservatori; and a further note states that he was succeeded by a certain Domenico Sacchi, who was unable to furnish the necessary securities, and finally left the Palazzo dei Conservatori (in which he had been provisionally installed) on June 26. Then we have (f. 42) an inventory (dated August 8, 1687) of the contents of the Palazzo Vecchio, signed by Sebastiano Giustini as Maestro di Casa, and this is immediately followed (f. 47) by an inventory of the contents of the Palazzo Nuovo, *quali si consegnano al Sig<sup>ro</sup> Francesco Padovani al presente M<sup>ro</sup> di Casa del Popolo Romano*. Since Padovani retired at the beginning of the year, it would be natural to assume that this inventory was likewise of 1687, but at its close (in place of the usual receipt signed by the Maestro di Casa) we have an order of the Conservatori relating to the duties of that official, dated September 9, 1692 (f. 48). On f. 50 is a *Memoria* stating that the Conservatori for the third quarter of the year 1692, finding the furniture and plate of the Popolo Romano in bad condition, proceeded to sell certain objects in order to replace them (September 10, 1692); and three months later (December 14, 1692) an inventory of the goods in both palaces (Palazzo Vecchio, ff. 51–9, Palazzo Nuovo, ff. 59<sup>v</sup>–61) was made by order of the Conservatori for the Papal Camerlengo; this is signed by the three Conservatori and the Camerlengo, Santi Randanini. It seems best to conclude from these documents that both the last-named inventories belong to the year 1692, the second having been made for the benefit of the Camerlengo in consequence of the sale of part of the goods<sup>1</sup>; the

<sup>1</sup> Mr. Rigg, late Historical Adviser to the British School at Rome, who furnished transcripts of the various orders of the Conservatori, &c., relating to the transactions described in the text, considers the above explanation satisfactory.

occurrence of the name of Francesco Padovani at the head of the first might imply that he resumed his duties as Maestro di Casa after an interval. In the following appendix they are therefore distinguished as *Inv.* 1692 (A) and (B). There are also inventories of both Palazzi for 1697 (f. 63 ff.) and 1706 (f. 71<sup>v</sup> ff.), and of the Palazzo Vecchio only for 1723 (f. 80 ff.), 1729 (f. 90 ff.), and 1804 (f. 129 ff.); also of the Palazzo Vecchio for 1709 (Notari x. 177) and 1713 (Notari xi. 28). In the following Appendix the Inventory of 1671 is printed as it stands; that of 1692 (A) is rearranged so that the items in each room correspond with those in the earlier inventory. The *order* of the entries in the later document is indicated by their numbering. The slight variants which are found in *Inv.* 1692 (B) and *Inv.* 1697 are given in brackets.

## I. SALONE.

Arch. Stor. Capit. IV. 99, p. 45 ff.

*Inv.* 1671.

Arch. Stor. Capit. IV. 60, p. 47 ff.

*Inv.* 1692A.*Nella stanza detta la Sala Grande :*

1. *Nel salone grande della facciata a mano manca nell' entrare fra le due porte la statua di bronzo d'Innocenzo X sopra un piedestallo di marmo coll'iscrizione 'Innocentio X Pont. Max. ob Capitolium et Agonale Forum emptus obelisco et salientibus ornat, etc.'*

2. *A mano dritta della medesima stanza : una statua con veste e busto con piedestallo di marmo con un' Arme con corona con una sbarra in mezzo, senza lettere.*

3. *Segue appresso una Statua di marmo intiera, che tiene in mano un graso d' uva, ed ai piedi un cane, o sia una tigre,<sup>1</sup> con piedestallo di legno bianco con un' Arme di rilievo del S.P.R. parimente di legno.*

4. *Segue un' altra statua di marmo con testa e busto, con piedestallo di marmo coll' arme parimente in marmo del Pop. Romano.*

*Segue nella medesima facciata della porta magistrale :*

5. *Un' altra statua di marmo con testa e busto che rappresenta una Diana con mezza luna in*

1. *La Statua in Bronzo d'Innocenzo PP Xmo, con suo piedestallo di marmo, e iscrizione.*

2. *Un Piedestallo di Marmo con sopra un Busto parimente di Marmo con la Base di Pietra Portasanta.*

3. *Un Piedestallo di Legno tinto a color di Pietra, scorniciato con sopra una statua che rassembra un Giovane, che tiene nella mano dritta un graso d'uva, ai piedi del quale evvi un Leone<sup>1</sup>.*

4. *Un Piedestallo di marmo con sopra un busto grande rappresentante un Giovane con base di Pietra Portasanta.*

5. *Un Piedestallo simile con sopra un busto grande, rappresentante la dea Cintia.*

<sup>1</sup> Galleria, 38.

testa, con piedestallo di marmo, et Arme del Popolo Romano.

6. Segue appresso un' altra Statua intiera di marmo con piedestallo di legno et Arme del Popolo Romano.
7. Un' altra Statua di marmo, cioè testa e busto con piedestallo parimente di marmo col' Arme del Popolo Romano.
8. Un' altra Statua di marmo, cioè testa e busto sopra ad uno sgabellone di legno tinto bianco, senz' Arme, contiguo alla porta per entrare.
9. Nell' entrare nell' altra stanza un' altra Statua di marmo, cioè testa e busto, con suo piedestallo di marmo col' Arme del Popolo Romano.
10. Un' altra Statua di marmo, cioè testa e busto, con suo piedestallo di marmo coll' Arme del Popolo Romano.
11. Un' altra Statua di marmo, cioè testa e busto, sopra uno sgabellone di legno.  
Nella Prospettiva in faccia alla statua di Papa Innocenzo X:
- 12, 13. Due colonne di marmo di altezza a proportion delle porte con due statuette a capo di sopra. Alexander Pont. Max. con quel che segue e in mezzo di dette colonne vi è una descrizione in bronzo che comincia S.P.Q.R., con quel che segue.
6. Un Piedestallo di legno tinto a pietra con sopra la statua d'Appollo d'altezza di palmi sei e mezzo in circa.
7. Un Piedestallo di marmo con sopra un busto che rassembra un Eroe antico di Pietra mischia con Base di pietra bige.
8. Un scabellone di legno con sopra un Busto di Pietra bianca, rassembra un Giovane [un oratore B].
12. Un scabellone di legno tinto a color di pietra con sopra un busto che rassembra una Donna [una Lucrezia B].
- 13, 14. Due Piedestalli di marmo con due busti parimente di marmo rappresentanti due Eroi antichi.
- 9, 10. Due Colonne di Pietra Cipollina con sopra due statuette [in piedi B, om. 1697] d'altezza palmi  $3\frac{1}{2}$  in circa l'una.
11. Un Piedestallo di marmo con sopra una statuetta colca, che tiene nelle mani una Cornucopia [rappresenta un fiume B]<sup>1</sup>.

<sup>1</sup> Galleria, 46 a.

## II. FILOSOFI.

Inv. 1671.

*Nella Stanza contigua alla Sala  
a mano destra:*

1. Una Statua in piccolo di marmo dritta con tre fauni<sup>1</sup> sopra uno sgabellone di legno tinto in torchino parte dorato.
2. Statua di marmo sopra ad un piedestallo parimente di marmo con descrizione che comincia:  
'Signum Aventini Heroi.'<sup>2</sup>

Inv. 1692A.

*Quarta Stanza.*

1. Un Piedestallo di marmo con sopra una Statua parimente di marmo al naturale, che rassembra una Vecchia.<sup>3</sup>
- 2, 5. Quattro sgabelloni dorati con sopra quattro teste antiche di marmo bianco a foggia di termine [quattro filosofi B].
6. Un Piedestallo di marmo con sopra una statua simile grande quale rassembra la Dea Flora.<sup>4</sup>
7. Un Piedestallo simile con sopra una statua, rassembra la Dea Vesta.<sup>5</sup>
- 6, 7. [sopra al naturale, B].

## III. IMPERATORI.

Inv. 1671.

Inv. 1692A.

*Quinta Stanza.*

1. Due tavolini di pietra Cipollina con piedi di legno negri.
- 1, 4. Quattro sgabelloni dorati con sopra quattro teste due delle quali rassembrano due vecchi, e l'altre due donne ad uso di termine [quattro filosofi B].
5. Uno sgabellone dorato simile con sopra una statua alta palmi 3 in circa, e rappresenta il Dio Giano [om. B].

<sup>1</sup> Cf. Inv. Boccapaduli, 35.<sup>3</sup> Salone, 22.<sup>5</sup> Salone, 15?<sup>2</sup> Salone, 3.<sup>4</sup> Salone, 35.

6. Un Piedestallo di Marmo con sopra una statua in piedi quale sembra un Console Romano di marmo [Mario B].<sup>1</sup>

7. Un Piedestallo di marmo con una statua in piedi, quale rassembra un Cacciatore con cornetta in mano, et un braccio ai piedi [un pastore B].<sup>2</sup>

8. Un Piedestallo di marmo con sopra una statua grande, sembra un Ercole Giovine di Breccia Egiziaca.<sup>3</sup>

[Tutte le Porte (li stipiti delle porte 1697) di detto Appartamento sono di Alabastro di Sicilia con li fusti di noce, e li soffitti di legno intagliato B.]

## IV. FAUNO.

Inv. 1671.

1. *Nella prima stanza contigua alla Sala a mano manca nell'entrare:* Una statua di marmo, cioè testa e busto senza braccia, sopra uno sgabellone di legno tinto bianco.

2. Un'altra Statua di marmo, cioè testa e parte di busto senza braccia sopra uno sgabellone tinto bianco.

3. Un'altra Statua di marmo, cioè testa e busto senza braccia sopra uno sgabellone di legno tinto oro e azzurro.

4. Una Statua di marmo intiera che sta a sedere sopra ad un piedestallo di marmo coi nomi dei Sigri. Conservatori e non altro.<sup>4</sup>

5. Una Statua di marmo che sta a sedere con un putto in piedi colco con piedestallo di marmo con Arma del Popolo Romano.<sup>5</sup>

Inv. 1692A.

*Seconda Stanza [a mano manca B].*

2. Una Statua a sedere con piedestallo simile, che rassembra un Giovane Oratore (che tiene un libro in mano B).<sup>4</sup>

1. Una Statua con suo piedestallo di marmo bianco che rassembra il Dio Pane con un putto a piedi.<sup>5</sup>

<sup>1</sup> Salone, 14.<sup>2</sup> Atrio, 1.<sup>3</sup> Salone, 3.<sup>4</sup> Galleria, 44.<sup>5</sup> Atrio, 35.

6. Un' altra Statua di marmo, cioè testa e busto senza braccia, sopra ad un scabellone di legno tinto torchino parte dorato.
7. Un' altra Statua di una donna di marmo con un putto del medesimo con piedestallo di marmo.<sup>1</sup>
8. Una Statua di marmo, cioè testa e busto senza braccia sopra ad uno scabellone tinto torchino parte dorato.
3. Una Statua con piedestallo simile di marmo, che rassembra una Donna a sedere con un Puttino in piedi, nella mano dritta di detta statua in marmo vi manca un dito.<sup>1</sup>
- 4, 5. Due scabelloni di Legno con sopra due statuette in piedi di marmo bianco, una rassembra la Dea Minerva,<sup>2</sup> e l'altra un'altra Dea<sup>3</sup> d'altezza circa palmi 4 l'una.

## V. GLADIATORE.

Inv. 1671.

1. *Nella stanza contigua alla medesima:* Una Statua di marmo d'una donna che sta a sedere con piedestallo di marmo tondo.<sup>4</sup>
2. Una altra Statua di marmo parimenti che sta a sedere sopra ad un piedestallo di marmo.<sup>5</sup>

Inv. 1692A.

*Prima Stanza a capo le Scale Grandi.*

1. Una statua di Marmo Bianco antica che rassembra una Donna a sedere con suo piedestallo del medesimo marmo intagliato nella medesima maniera: nella mano dritta di detta Statua vi manca un dito.<sup>4</sup>
4. Una statua di marmo simile con suo piedestallo simile, quale sta a sedere, e tiene nella mano dritta alcuni frutti.<sup>5</sup>
5. Una statua con piedestallo simile, che sembra una donna a sedere, e nella mano dritta tiene un scettro, e nella sinistra alcune spighe di grano, e un granato.<sup>6</sup>
- 2, 3. Due scabelloni indorati con due teste di marmo bianco

<sup>1</sup> Galleria, 56.<sup>2</sup> Fauno, 10.<sup>3</sup> Fauno, 14?<sup>4</sup> Imperatori, 84.<sup>5</sup> Galleria, 40.<sup>6</sup> Pincio, formerly in Galleria (cf. Inv. Boccapaduli, 3).

Dieci sgabelloni di legno tinti bianchi.

In tutte le sudette stanze ci sono le loro porte di noce con tutti li suoi catenacci.

che rappresentano due termini, [due filosofi antichi a guisa di termini B].

Quattro scabelloni di legno usati tinti a color di pietra, [om. B].

## VI. GALLERIA.

Inv. 1671.

1. *Nel corridore dalla parte verso l' Araceli*: Una Statua di marmo con suo piedestallo di stucco:<sup>1</sup>
2. Altra identica dall' altra parte della porta della sala.<sup>2</sup>

Nella finestra del corridore, il fusto senza impannata.

Inv. 1692A.

*Nel Corritore in cima alle Scale vi sono :*

- 1, 2. Due nicchie con due Statue di Marmo con i loro Piedestalli, parimente di marmo, una delle quali rappresenta l'Immortalità,<sup>1</sup> e l'altra l'Autunno.<sup>2</sup>

## VII. COLOMBE.

Inv. 1671.

1. *Nella stanza a man dritta nell' entrare nel corridore*, con sua porta di noce, e catenaccio di dentro, che risponde nel cortile colle porte di legno:

Una Statua di marmo in piccolo a giacere con piedestallo di marmo.<sup>3</sup>

## VIII. SCALA.

Inv. 1671.

- 1, 2. *Nel Primo Piano*: Due Statue di marmo intiero; una rappresentante Giunone,<sup>4</sup> e l'altra la Giuditta,<sup>5</sup> con piedestallo di marmo.

Inv. 1692A.

3. A man manca vi è una Nicchia con una statua di marmo, rassembra la Pudicitia.<sup>5</sup>
4. Un' altra statua in una Nicchia in faccia alla detta di marmo rassembra la Dea Giunone.<sup>4</sup>
- 1, 2. *Nel ripiano del primo caposcala* vi sono due Bassirilievi rappresentante un Marco Aurelio

<sup>1</sup> Atrio, 31.

<sup>3</sup> Galleria, 46 d.

<sup>5</sup> Scala, 1.

<sup>2</sup> Atrio, 30.

<sup>4</sup> Scala, 6.

con altre figure, e l' altro Faustina.<sup>1</sup>

3. In faccia alle scale un piedestallo di marmo con iscrizione antica,

#### IX. ATRIO.

Inv. 1671.

- 1, 2. *Nel corridore del cortile da basso*: Due Statue di marmo, una a mano dritta,<sup>2</sup> e l'altra a mano manca con piedestallo di stucco.<sup>3</sup>

3. Un fusto con una mezza statua senza testa.

Inv. 1692A.

1. *Nell' ingresso di detto Palazzo vi è un Portico* a mano dritta del quale vi è una nicchia nella quale vi è una statua antica di marmo che rassembra Giove con suo piedestallo di marmo.<sup>2</sup>
2. Un' altra statua incontro alla detta parimente di marmo che rassembra Adriano Imperatore con suo piedestallo parimente di marmo.<sup>3</sup>

3. Da capo a detto Portico vi è un Piedestallo con una statua incisa in detto Piedestallo di marmo che significa l'Ongharia.<sup>4</sup>
4. A piedi le scale vi è un Piedestallo di marmo con sopra una mezza colonna con Bassi rilievi.

#### X. CORTILE.

Inv. 1671.

1. In faccia al detto *cortile* la Statua di Marforio di marmo.<sup>5</sup>
2. Nel Cortile a mano manca un piedistallo di marmo.
3. Presso a detto marmo, una figura di un giovane senza mani.<sup>6</sup>

Inv. 1692A.

*Nel Cortile di detto Palazzo.*

1. Vi è una Fontana con una statua di marmo volgarmente detto Marforio.<sup>5</sup>

<sup>1</sup> Conservatori (from the Arco di Portogallo), Scala II. 3, 13.

<sup>2</sup> Atrio, 41.

<sup>3</sup> Atrio, 36.

<sup>4</sup> Conservatori, Cortile 8.

<sup>5</sup> Cortile, 1.

<sup>6</sup> Cf. Inv. Boccapaduli 96.

## APPENDIX VI

### INVENTORY OF THE ALBANI COLLECTION.

This inventory is preserved in the Archivio di Stato (*Atti Galosius D. Segretario di Camera*, Prot. 918, fol. 880 sqq.). The documents include—(a) The contract of sale made on Dec. 15, 1733, between the Pope's agent, Marchese Alessandro Gregorio Capponi, Foriero Maggiore, and Abbate Pietro Conestabile, deputed by an instrument of Cardinal Albani; the price is fixed at 66,000 *scudi moneta* to be paid in such instalments as His Holiness shall determine from the profits of present and future lotteries.

(b) The inventory printed below.

(c) The authority given by Clement XII, by a *chirografo* dated December 5, 1733, to complete the purchase; this refers to Cardinal Albani's promise to make a free gift to the Pope of *tutte le sue iscrizioni, cippi ed are sì greche che latine per collocarsi nel divisato luogo*.

RELAZIONE della quantità delle Statue, Busti, Teste, Bassi Rilievi, Erme, Urne con bassi rilievi, Idoli egizzii, Vasi istoriati, Leone, e Colonne, spettanti all' Eŕno e Rŕno Sig<sup>re</sup>. Card. Alessandro Albani, raccolta in vero copiosissima e singolarissima fatta con prodiga scientata mente del sud<sup>o</sup>. Sig<sup>re</sup>. Cardinale.

#### Prima Anticamera, No. A.

- |  |   |
|--|---|
| 1. Busto di Poppiano con suo peduccio <i>di marmo</i> .  | Imperatori, 66.                             |
| 2. Busto di Traiano con suo peduccio <i>di marmo</i> .   | Galleria, 30?<br>(The bust is numbered 24.) |
| 3. Busto di Vitellio con suo peduccio <i>di marmo</i> .  | Imperatori, 20.                             |
| 4. Busto di Vespasiano con peduccio di nero e giallo moderno, Testa di marmo antico, Busto vestito all' eroica d' alabastro a pecorelle orientale. | Imperatori, 21.                             |
| 5. Busto di Tiberio con peduccio di nero e giallo moderno, Testa di marmo antica, Busto d' alabastro orientale a pecorelle.                        | Imperatori, 4.                              |
| 6. Busto di Caracalla con peduccio di giallo brecciato, Busto di porfido, e Testa di marmo.  | Imperatori, 53.                             |
| 7. Busto di Caligola tutto d' un pezzo di basalto, con peduccio simile stuccato, riguardevolissimo per la sua bellezza, e durezza della pietra.    | Imperatori, 11.                             |
| 8. Busto di Consolo con suo peduccio di nero e giallo, Testa di marmo antica, Busto d' alabastro fiorito orientale tutto intero.                   | Imperatori, 1.                              |
| 9. Busto di Donna incognita, peduccio d' Affricano con Busto d' Alabastro fiorito a garofalo massiccio, Testa di marmo antica.                     | Gladiatore, 17.                             |

## Seconda Anticamera.

- |   |                                    |
|---|------------------------------------|
| 10. Busto del Dio Pane, con suo piede di marmo, Testa antica di autor singolare, e Busto moderno rifatto.                     | Galleria, 6.                       |
| 11. Busto di Giulia di Severo con la cuffia levante di autore singolare e bellissima, con peduccio di marmo.                  | Imperatori, 52.                    |
| 12. Busto di Domitio Enoberbo con suo peduccio di marmo Pario di autor singolare, particolare sì Li Capelli come Le orecchie. | Galleria, 32 ?<br>Filosofi, 74 ?   |
| 13. Busto incognito con suo peduccio <i>di marmo</i> .  |                                    |
| 14. Busto incognito con suo peduccio <i>di marmo</i> .  | Galleria, 7.                       |
| 15. Busto di Diogene Filosofo, con peduccio di marmo, con spalla e orecchie ristaurate, per bellissimo e riguardevole.        | Filosofi, 21.                      |
| 16. Busto di Adriano con suo peduccio di marmo.   | Stanze Terrene<br>a destra, I. 12. |
| 17. Busto di Settimio Severo, peduccio di marmo, con vestim(ento) et ammantatura singolare.                                   | Galleria, 62.                      |

## Stanza della Cappelletta.

- |   |                 |
|---|-----------------|
| 18. Busto di Faustina La Giovane, con suo peduccio <i>di marmo</i> .  | Galleria, 11.   |
| 19. Busto di Lucio Vero intiero, con sua Vestitura <i>con piede di marmo</i> .  | Imperatori, 41. |
| 20. Busto incognito con suo peduccio, col nome dell'artefice in Greco, opera di gran consideraz <sup>ne</sup> .   | Imperatori, 49. |
| 21. Busto d' Antonino Pio con suo peduccio et intiero <i>di marmo</i> .   | Imperatori, 35. |
| 22. Busto di Marco Aurelio bellissimo di marmo Pario et di autore insigne <i>con suo piede di marmo</i> .   | Galleria, 63.   |
| 23. Busto di Adriano con maschera d'Alabastro Orientale trasparente e Busto d'Alabastro fiorito, e Cocuzza di marmo, e Collo mod <sup>no</sup> , con peduccio di Porta santa. | Galleria, 36.   |
| 24. Busto di Sauina coronata di Spighe, Testa di marmo antica, Busto massiccio d' alabastro trasparente, con suo peduccio d'Affricano.  | Imperatori, 33. |
| 25. Busto d'Adriano, con peduccio di giallo, Testa antica, e Busto d'alabastro massiccio antico.  | Imperatori, 31. |
| 26. Busto d'Adriano, con peduccio tt <sup>o</sup> d'un pezzo <i>in marmo</i> .  | Imperatori, 32. |
| 27. Busto creduto di Cicerone, Testa antica, Busto mod <sup>no</sup> , con peduccio di marmo.   | Filosofi, 75.   |
| 28. Busto di Marco Aurelio, con suo peduccio di autore singolare, e belliss <sup>mo</sup> .   | Imperatori, 37. |
| 29. Busto incognito col nome dell' artefice in greco, scolpito nel suo peduccio, rarissimo, et sing <sup>mo</sup> per il disegno, e diligenza nel lavoro del marmo.           | Filosofi, 66.   |
| 30. Busto di Settimio Severo di Autor classico. Busto molto riguardevole con suo peduccio di marmo.   | Imperatori, 50. |

31. Busto di Giovane incognito con suo peduccio di marmo, con Abito e Trabea consolare, di autor classico, Busto ben pensato. Imperatori, 69.
32. Busto di Comodo Giovane di autore insigne e bellissimo con suo peduccio di marmo. Imperatori, 43.
33. Busto di Marco Aurelio con suo peduccio di marmo tt<sup>o</sup> di un pezzo di insigne autore, riguardevole per Le pieghe della sua vestiura. Imperatori, 38.<sup>1</sup>
34. Altro Busto sim<sup>e</sup> di Marco Aurelio, con qualche esattezza maggiore del sud<sup>o</sup>, ambidue creduti dell' istesso autore, con peduccio di marmo. Galleria, 28.<sup>1</sup>
35. Busto di Augusto con suo peduccio di marmo. Imperatori, 2.

## Stanza d'Udienza.

36. Busto di Quinto Erennio, con suo peduccio di marmo. Imperatori, 71.
37. Busto di Annio Vero con suo peduccio di marmo. Imperatori, 40.
38. Busto di Massimino Cesare con suo peduccio di marmo. Imperatori, 63.
39. Testa di Giulia Mesa.
40. Testa di Faustina Seniore di Autor singolare, e bellissima. Imperatori, 36?
41. Testa d'Ercole Giovane. Fauno, 4?
42. Testa di Donna incognita.

## Stanza del Letto.

43. Testa di Cocceio Nerva con suo peduccio di autor classico, e rarissima. Imperatori, 26.
44. Busto di Filosofo incognito con suo peduccio d'autor singolare, e bellissimo.
45. Satiro con mantello e fistola restaurato nelle gambe, opera buona, e di buon maestro. Stanze terrene a destra, I 18.
46. Testa d'Huomo incognito.
47. Testa di Donna incognita.
48. Statuetta di Diana Efesia con Testa, mani e Piedi di Paragone. Colombe, 49.
49. Altra Statua di Diana Efesia con Testa, mani, e Piedi di Bronzo. Conservatori, Stanza E 7.
50. *Testa d'Huomo incognito con suo piede di nero.*
51. *Colonna di breccia antica alla p<sup>m</sup> 8<sup>2</sup>/<sub>3</sub> gr<sup>a</sup>. 1<sup>1</sup>/<sub>2</sub>.* [under Gladiatore, 13.]

## Gabinetto.

[The inventory has a blank here.]

## Camerone pian Terreno, No. B.

1. Erme con Testa di Seneca. Filosofi, 10.
2. Erme con Testa di Filosofo.
3. Erme con Testa di Filosofo. Filosofi, 92.

<sup>1</sup> It is hard to say which of these two busts corresponds with No. 33 and which with No. 34. Imp. 38 seems to bear the number 32.

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|--|---------------|
| 4. Erme con Testa di Filosofo.                                   | Colombe, 3?   |
| 5. Erme con Testa di Poetessa.                                   | Filosofi, 55. |
| 6. Erme con Testa di Filosofo con pieghe.                        |               |
| 7. Erme con Testa di Filosofo.                                   | Filosofi, 34. |
| 8. Erme con Testa di Alcibiade.                                  | Filosofi, 35. |
| 9. Erme con Testa di Filosofo.                                   |               |
| 10. Busto d'Homero con pieghe moderne <i>pieduccio di marmo.</i> | Filosofi, 44. |
| 11. Erme con Testa d'Epicuro col nome Greco.                     | Filosofi, 88. |
| 12. Erme con Testa di Filosofo.                                  |               |
| 13. Erme con Testa di Filosofo.                                  |               |
| 14. Erme con Testa di Platone.                                   |               |
| 15. Erme con Testa di Filosofo Poeta.                            | Filosofi, 1?  |
| 16. Erme di Giove Ammone.  | Galleria, 41. |
| 17. Erme con Testa di Filosofo.                                  |               |
| 18. Erme con Testa di Platone.                                   |               |
| 19. Erme con Testa di Filosofo.                                  |               |
| 20. Erme con Testa di Saffo Poetessa.                            | Filosofi, 12. |
| 21. Erme d'altro Filosofo.                                       |               |
| 22. Erme con Testa di Filosofo.                                  |               |
| 23. Erme con Testa di Platone.                                   |               |
| 24. Erme con Testa di Filosofo.                                  |               |
| 25. Erme con Testa di Filosofo.                                  |               |
| 26. Erme di Lisia Oratore col nome Greco.                        | Filosofi, 96. |
| 27. Erme di Giove Serapide.                                      | Galleria, 37. |
| 28. Erme con Testa di Platone col nome Greco.                    |               |
| 29. Erme con Testa di Filosofo.                                  |               |
| 30. Erme con Testa di Filosofo.                                  |               |
| 31. Erme con Testa di Filosofo.                                  | Filosofi, 77. |
| 32. Erme con Testa d'Euripide Poeta.                             | Filosofi, 42. |
| 33. Erme con Testa di Filosofo.                                  |               |
| 34. Erme con Testa coronata di Pampini.                          |               |
| 35. Erme con Testa di Filosofo.                                  |               |
| 36. Erme con Testa di Filosofo.                                  |               |
| 37. Testa d'altro Filosofo.                                      | Filosofi, 39. |
| 38. Testa di donna con petto galeata.                            | Filosofi, 54. |
| 39. Erme di Donna con due faccie con Cinto e Velo.               | Colombe, 22.  |
| 40. Erme di Pittodoride Poeta col nome Greco scolpito.           | Filosofi, 65. |
| 41. Busto di Filosofo con caratteri Greci <i>piede di marmo.</i> | Filosofi, 25. |
| 42. Erme di Saffo poetessa.                                      | Filosofi, 11. |
| 43. Erme con Testa di Filosofo.                                  | Filosofi, 94. |
| 44. Erme di Alcibiade con nome Greco.                            |               |
| 45. Busto con Testa di Filosofo <i>piede di marmo.</i>           | Filosofi, 8.  |
| 46. Busto d'altro Filosofo <i>con piede di marmo.</i>            | Filosofi, 50. |
| 47. Erme con Testa d'altro Euripide.                             | Filosofi, 41. |
| 48. Erme con Testa di filosofo con caratteri Latini.             | Filosofi, 56. |
| 49. Erme di Filosofo.  |               |
| 50. Erme con Testa di Diogene Filosofo.                          |               |
| 51. Erme con Testa di Filosofo.                                  |               |

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|---|-----------------------------------|
| 52. Erme con Testa di Filosofo.                                       | Filosofi, 58.                     |
| 53. Erme con Testa di Filosofo.                                       | Filosofi, 2.                      |
| 54. Erme con Testa di Filosofo Poeta giovane.                         | Stanze Terrene<br>a destra, I 23. |
| 55. Erme con Testa di Filosofo.                                       | Filosofi, 32.                     |
| 56. Erme con Testa di Filosofo.                                       | Filosofi, 40.                     |
| 57. Erme con Testa di Filosofo.                                       | Filosofi, 27.                     |
| 58. Erme con Testa di Filosofo.                                       | Filosofi, 47.                     |
| 59. Erme con Testa d'Homero.  | Filosofi, 46.                     |
| 60. Erme con Testa di Filosofo.                                       |                                   |
| 61. Erme con Testa di Filosofo.                                       |                                   |
| 62. Erme con Testa di Filosofo.                                       |                                   |
| 63. Erme con Testa di Filosofo.                                       |                                   |
| 64. Erme con Testa di Filosofo.                                       |                                   |
| 65. Erme con Testa d'Homero velata con Cinto.                         | Filosofi, 45.                     |
| 66. Erme con Testa di Filosofo.                                       | Filosofi, 6.                      |
| 67. Erme con Testa di Filosofo.                                       | Filosofi, 3.                      |
| 68. Erme con Testa d'altro Euripide.                                  | Filosofi, 43.                     |
| 69. Erme con Testa di Filosofo.                                       |                                   |
| 70. Erme con Testa di Platone.  |                                   |
| 71. Erme con Testa di Filosofo.                                       |                                   |
| 72. Erme con Testa di Filosofo.                                       |                                   |
| 73. Erme di Pindaro col nome Greco.                                   | Filosofi, 33.                     |
| 74. Erme con Testa di Filosofo.                                       | Filosofi, 9.                      |
| 75. Erme con Testa di Filosofo.                                       | Filosofi, 87.                     |
| 76. Erme con Testa di Filosofo.                                       |                                   |
| 77. Erme con Testa di Filosofo.                                       | Filosofi, 31.                     |
| 78. Erme con Testa di Filosofo.                                       | Filosofi, 7.                      |
| 79. Erme con Testa di Filosofo.                                       |                                   |
| 80. Erme con Testa di Filosofo.                                       |                                   |
| 81. Erme con Testa di Filosofo.                                       |                                   |
| 82. Erme con Testa di Socrate.  | Filosofi, 4.                      |
| 83. Erme con Testa fasciata d'altro Filosofo.                         | Filosofi, 80.                     |
| 84. Erme con Testa di Filosofo.                                       |                                   |
| 85. Erme con Testa di Filosofo.                                       | Filosofi, 30.                     |
| 86. Erme con Testa di Platone.  |                                   |
| 87. Erme con Testa di Filosofo.                                       |                                   |
| 88. Erme con Testa di Filosofo.                                       |                                   |
| 89. Erme con Testa di Filosofo.                                       |                                   |
| 90. Erme con Testa di Filosofo.                                       | Filosofi, 89.                     |
| 91. Erme con Testa di Filosofo.                                       |                                   |
| 92. Erme con Testa di Filosofo.                                       |                                   |
| 93. Erme con Testa di Filosofo.                                       | Filosofi, 69.                     |
| 94. Busto di Filosofo con pieghe, e peduccio <i>porta santa</i> .     | Galleria, 57.                     |
| 95. Busto di Filosofo con pieghe, e peduccio <i>di mistio rosso</i> . | Filosofi, 64.                     |
| 96. Testa di Donna con petto <i>con piede di porta santa</i> .        | Colombe, 15.                      |
| 97. Testa Consolare con petto <i>con piede di nero</i> .              | Colombe, 65.                      |
| 98. Testa di donna con petto <i>con piede di porta santa</i> .        | Colombe, 84.                      |
| 99. Testa di donna con petto <i>piede di breccia rossa</i> .          |                                   |

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|---|-----------------|
| 100. Testa di Crispina con petto <i>nero</i> .                              | Imperatori, 44. |
| 101. Busto di Adumeniano <i>con suo peduccio</i> .                          | Imperatori, 56. |
| 102. Busto di Faustina la Giovane <i>con suo peduccio</i> .                 | Salone, 46.     |
| 103. Busto di Giulia.   | Salone, 43.     |
| 104. Busto Imperiale <i>d'Alabastro fiorito, e Testa di marmo</i> .         | Gladiatore, 13. |
| 105. Busto di Lucilla.  | Salone, 51.     |
| 106. Busto incognito.   | Salone, 56.     |
| 107. Busto di Donna <i>Augusta</i> .  |                 |
| 108. Busto di Donna <i>incognita</i> .                                      | Galleria, 55.   |
| 109. Busto di Donna di Elagabalo <i>con Cuffia Levante</i> .                | Imperatori, 77. |
| 110. Testa con petto d'Huomo <i>con iscrizione Latina</i> .                 | Colombe, 5.     |
| 111. Busto di Faustina seniore <i>Giallo</i> .                              | Salone, 55.     |
| 112. Busto Imperiale.   |                 |
| 113. Testa con petto d'Huomo Consolare <i>piede di nero</i> .               |                 |
| 114. Testa di Fauno con petto.  | Galleria, 54 c. |
| 115. Testa con petto Consolare <i>piede di nero</i> .                       | Colombe, 63.    |
| 116. Testa di Giovane incognito <i>piede di verde antico</i> .              | Colombe, 43.    |
| 117. Testa incognita <i>piede d'alabastro</i> .                             | Colombe, 55.    |
| 118. Busto di Domitia Raro.   | Imperatori, 25. |
| 119. Busto Consolare.   | Galleria, 34.   |
| 120. Busto di donna.  |                 |
| 121. Testa di Nerone <i>piede di giallo</i> .                               | Imperatori, 16. |
| 122. Busto Consolare di <i>Ceteo con iscrizione nel peduccio di marmo</i> . | Fauno, 2.       |
| 123. Busto di Donna.  |                 |
| 124. Busto di Donna.  | Colombe, 44.    |
| 125. Erme di Pirro.   |                 |
| 126. Busto Imperiale <i>con piede di marmo</i> .                            | Colombe, 50?    |
| 127. Testa Consolare <i>piede di nero</i> .                                 | Fauno, 17.      |
| 128. Testa con petto di Apollo.   | Colombe, 66.    |
| 129. Testa con petto d'Huomo incognito.                                     |                 |
| 130. Testa con petto Consolare.   | Filosofi, 23?   |
| 131. Busto Consolare <i>con piede di nero</i> .                             | Colombe, 26.    |
| 132. Busto Consolare.   | Colombe, 108.   |
|   | Stanze Terrene  |
|   | a destra, I 14. |
| 133. Busto d'Agatone con iscrizione Latina sul petto.                       | Filosofi, 67.   |
| 134. Busto di Faustina.   |                 |
| 135. Busto Consolare <i>con piede di breccia verde</i> .                    | Stanze Terrene  |
|   | a destra, I 19. |
| 136. Testa con petto creduta d'Augusto <i>piede di nero</i> .               | Colombe, 56.    |
| 137. Busto di Donna con suo peduccio <i>di nero</i> .                       |                 |
| 138. Testa con petto di Donna inghirlandata.                                |                 |
| 139. Testa di Donna.  | Colombe, 95?    |
| 140. Testa con petto Consolare <i>piede di nero</i> .                       | Colombe, 57.    |
| 141. Testa con petto Consolare <i>piede di nero</i> .                       | Colombe, 59?    |
| 142. Testa con petto di Messalina <i>rarissimo piede di nero</i> .          | Imperatori, 13. |
| 143. Testa con petto Consolare <i>piede di nero</i> .                       |                 |
| 144. Testa con petto Consolare <i>piede di porta santa</i> .                | Colombe, 58.    |
| 145. Testa con petto di Fauno.  | Galleria, 9.    |

146. Testa con petto di Caracalla. Galleria, 31.  
 147. Testa di Donna incoronata *di bacche d'Edera con Fauno, 19.*  
*cinto et occhi incavati, piede di bigio.*  
 148. Testa di Donna Augusta. Salone, 69.  
 149. Testa di Donna coronata d'Edera *con occhi incavati.* Fauno, 21.  
 150. Busto con suo peduccio d'Elio Cesare rarissimo, Imperatori, 34.  
*piede di giallo.*  
 151. Busto di Cibale con Busto d'alabastro fiorito *piede Colombe, 25.*  
*di porta santa.*  
 152. Testa di Massinissa galeata *piede di giallo.* Filosofi, 68.  
 153. Busto di Donna *piede di porta santa.*  
 154. Testa di Donna. Salone, 65.  
 155. Testa con petto Consolare *piede di nero.* Colombe, 60.  
 156. Testa di Donna coronata d'Edera. Galleria, 22.  
 157. Testa di Donna incognita *piede di bigio.* Colombe, 52.  
 158. Testa con petto Consolare. Stanze Terrene  
 a destra, 117.  
 159. Busto di Donna velata. Salone, 64.  
 160. Busto di Donna Augusta. Stanza Terrene  
 a destra, 116.  
 161. Testa di Donna di deità.  
 162. Testa con petto di Donna *piede di bigio.*  
 163. Testa con petto di Tiberio *piede di nero.* Galleria, 24.  
 164. Busto di Poppea di paonazzetto tt<sup>o</sup> d'un pezzo, Imperatori, 17.  
 cauato in una parte d'una macchia bianca La  
 Testa, e Collo, essendoci ne' i capelli fori doue  
 doueuano essere Raggi di metallo, sì che si può  
 dire un Busto in Cameo.  
 165. Busto di Donna Augusta. Stanze Terrene  
 a destra, 120.  
 166. Testa consolare. Colombe, 62?  
 167. Testa di Nerone *piede di paonazzetto.* Imperatori, 15.  
 168. Testa di Donna velata, e coronata di bacche.  
 169. Busto di Donna Augusta. Stanze Terrene  
 a destra, 122.  
 170. Busto di Giulia di Tito.  
 171. Busto di Tito. Imperatori, 22.  
 172. Busto Imperiale coronato d'alloro. Imperatori, 73.  
 173. Busto d'Huomo. Galleria, 45.  
 174. Busto di Giulio Cesare. Filosofi, 91?  
 175. Busto d'Huomo.  
 176. Busto di Giulia di Severo. Salone, 59.  
 177. Busto di Pescennio Nigro, Testa di marmo, Busto Imperatori, 48.  
 di giallo antico rarissimo *piede porta santa.*  
 178. Testa di Bacco con Edera.  
 179. Testa d'Antino coronata *di Lauro.* Galleria, 43.  
 180. Busto di Galba Raris<sup>mo</sup>. Imperatori, 18.  
 181. Busto di Donna Augusta. Salone, 62.  
 182. Altro Busto di Donna Augusta.  
 183. Busto d'Huomo Imperiale col nome nel piede Imperatori, 79.  
 MACARI.

184. Busto di Donna *piède di giallo*. Salone, 47.  
 185. Busto all' Eroica d' Huomo con iscritt<sup>ne</sup> nel piède Fauno, 22.  
 LATU.  
 186. Busto Imperiale d' Huomo.  
 187. Busto Imperiale d' Huomo. Salone, 39.  
 188. Busto di Donna Augusta.  
 189. Busto di Donna Augusta, Testa di Marmo, Busto Imperatori, 58.  
     di paonazzetto *con piède del istesso d' un pezzo*.  
 190. Busto Consolare.  
 191. Busto di Caracalla. Imperatori, 54?  
     (or Salone, 40?).  
 192. Busto d' Huomo con iscritt<sup>ne</sup> nel piède M. AURELIUS Fauno, 11.  
     ARATELLION.  
 193. Busto imperiale d' Huomo, Testa di Marmo, Busto Colombe, 61.  
     d' alabastro fiorito e petto di bigio lumachellato  
     *piède di paonazzetto*.  
 194. Busto Imperiale d' Huomo, Testa di Marmo, Busto  
     d' Alabastro trasparente, con suo peduccio di  
     nero.  
 195. Busto Imperiale con testa di Marmo, Busto d' Ala- Imperatori, 65.  
     bastro, petto di bigio lumachellato *piède di*  
     *paonazzetto*.  
 196. Busto Imperiale d' Huomo. Salone, 44.  
 197. Busto d' Huomo Imperiale.  
 198. Busto d' Huomo Imperiale. Imperatori, 9.  
 199. Busto di Massimino con abito, e Trabea consolare. Imperatori, 62.  
 200. Busto Imperiale. -  
 201. Busto Consolare con Mano. Galleria, 1.  
 202. Busto di Traiano *piède di porta santa*. Imperatori, 27.  
 203. Busto di Donna incognita. Salone, 61.  
 204. Busto di Giulia di Severo. Galleria, 27.  
 205. Busto Imperiale. Imperatori, 76.  
 206. Busto Imperiale.  
 207. Busto di Donna con Cinto.  
 208. Busto d' Agrippina. Imperatori, 14.  
 209. Busto di Macrino Rarism<sup>o</sup>. Imperatori, 55.  
 210. Erme di Filosofo.  
 211. Testa di Donna grande di Deità con Diadema, et Galleria, 49.  
     occhi forati.  
 212. Testa di Donna, grande. Galleria, 51.  
 213. Testa d' Ercole, grande. Fauno, 23.  
 214. Testa di Venere, grande. Galleria, 15.  
 215. Testa di Donna, grande, di Deità, *con occhi forati*. Cortile, 2.  
 216. Basso Rilevo di Perseo che libera Andromeda dal Imperatori, 89.  
     Mostro Marino, opera in vero singolarism<sup>a</sup>, e  
     rarism<sup>a</sup>.  
 217. Basso Rilevo d' Endimione, che dorme. Imperatori, 92.  
 218. Angoli in basso Rilevo d' Arco Trionfale con una Salone, 49.  
     Vittoria p. ciasc. di grandezza La figura al naturale.  
 219. Altro angolo sim<sup>e</sup>. Salone, 50.  
 220. Leone al naturale. Atrio, 23 a.

221. Statuetta che abbraccia una Colomba, rapp<sup>e</sup> una Gladiatore, 9.  
giovannetta.
222. Ercole a sedere fanciullo, che strozza i serpi. Galleria, 54 b.
223. Statua d'Adriano nuda ristaurata in forma di gladiatore, con scudo più grande. La med<sup>ma</sup> del Salone, 13.  
naturale.
224. Idolo Egizio di basalto considerabile p. la pietra.
225. Erme intiera con due faccie di Donna. Colombe, 12.
226. Erme con due faccie una di Satiro et altra di Donna, Colombe, 28.  
molto curiosa.
227. Erme intiera con Testa d'Ercole. Fauno, 15.
228. Erme intiera con due faccie una d'Huomo, et altra Colombe, 14.  
di Donna.
229. Erme di Giano Bifronte. Galleria, 46 b.
230. Base Rotonda scolpiti tre figure a forma d'Ara. Salone, 1 a.
231. Vaso grande con due manichi, scolpito a fogliami Galleria, 31 a.  
tt<sup>o</sup> voto.
232. Erme intiera con Testa d'Huomo, e Priapo in mezzo. Conservatori,
233. Due colonne di giallo massiccie, diuise una in Orto 107.  
due pezzi, et altra in tre, Longhe p<sup>mi</sup> 20 $\frac{5}{8}$  grosse p<sup>mi</sup> 2 $\frac{7}{8}$ .
234. Altra Colonna d'Alabastro Orientale trasparente [under Gladiatore, 17.]  
non intiera Longa p<sup>mi</sup> 18 $\frac{7}{8}$  grossa p<sup>mi</sup> 2 $\frac{1}{4}$ .
235. Due Colonne scannellate di Porta Santa massiccie Salone [no  
Longhe l'una p<sup>mi</sup> 16 grosse p<sup>mi</sup> 2. number].

## Secondo Camerone pian Terreno, No. C.

1. Testa con petto di Donna Augusta *piède di nero*. Imperatori, 47?
2. Busto di donna con testa di marmo, busto d'alabastro trasparente *piède di bigio*.
3. Busto di Geta. Imperatori, 54.
4. Mezza Statua a sedere di Donna con Diadema. Galleria, 2.
5. Busto d'Huomo.
6. Busto d'Huomo Imperiale, con Testa, che haueua Salone, 16.  
la scuffia.
7. Altro Busto Imperiale *alabastro*.
8. Busto all' Eroica. Galleria, 59.
9. Busto di Donna Augusta *piède di alabastro*.
10. Busto Imperiale.
11. Busto d'Huomo con Abito, e Trabea Consolare. Salone, 18.
12. Testa con petto d'Antonia *piède di nero*. Imperatori, 10.
13. Testa con petto d'Huomo *piède di nero*.
14. Testa di Callicola con petto *piède di nero*. Galleria, 33.
15. Testa di Donna. Colombe, 54.
16. Busto d'Huomo. *v. cor. scipio afr.*
17. Busto del Giove della Valle d'Autore insigne, et Galleria, 47.  
opera Riguardevolis<sup>ma</sup> e precettosa appresso a tutti i Professori passati e presenti.
18. Statua al Naturale di Marco Aurelio alta p<sup>mi</sup> Salone, 32.  
[omitted].
19. Statua di Leda con il Cigno in braccio alta p<sup>mi</sup> 6. Venere, 3.

20. Statua d'un Putto particolarissimo p. la tenerezza del Lavoro. Fauno, 8.
21. Statua di Zenone Filosofo d'Autor classico, rarissima, e bellissima, in specie nel manto che Li veste mezzo L'ignudo, siccome p. L'espressione, e costume di detto Filosofo, che si'puol dire non haver pari, alta p<sup>mi</sup> 8 $\frac{1}{4}$ . Gladiatore, 8.
22. Statua d'Alessandro Magno ristaurata alta p<sup>mi</sup> 5. Fauno, 12.
23. Idolo Egizio di basalto alto p<sup>mi</sup> 4 $\frac{1}{2}$ .
24. Altro Idolo Egizio di basalto alto p<sup>mi</sup> 6 $\frac{1}{2}$ .
25. Statua d'Iside rarissima secondo L'Antiquarii in alcuni luoghi ristaurata alta p<sup>mi</sup> 8 $\frac{1}{2}$ . Gladiatore, 15.
26. Statua di Fauno in forma di Bacco alta p<sup>mi</sup> 7 $\frac{1}{2}$ . Salone, 6.
27. Statuetta d'Animale in forma d'Idolo Egizio di basalto alta p<sup>mi</sup> 9 $\frac{1}{2}$ .
28. Erme con Testa barbata, e coronata di bacche. Colombe, 36.
29. Erme di Donna con braccio et iscrizione Greca ΑΙΛΑ ΠΑΤΡΟΙΛΛΑ. Fauno, 9.
30. Medaglia con fondo di Verde antico, con Testa in profilo d'Archimede col suo nome Greco. Testa singolare. Filosofi, 22.
31. Urna grande con suo Coperchio configure di Donne et Huomini a giacere scolpitovi nell' urna Le nove Muse et altre figure, long. p<sup>mi</sup> 9 grossa p<sup>mi</sup> 3 et alta p<sup>mi</sup> 4. [Louvre, Catalogue Sommaire, 475.]
32. Urna con La fauola et altri simboli di Prometeo con suo coperchio con figura, che sopra Le giace, molto fatigata di minute figure con Carri et animali long. p<sup>mi</sup> 5 $\frac{1}{2}$ , grossa p<sup>mi</sup> 3 et alta p<sup>mi</sup> 2. Colombe, 13.
33. Urna di Bacco con baccanali, Carri, et animali long. p<sup>mi</sup> 4 $\frac{3}{4}$ , grossa p<sup>mi</sup> 1 on. 8 et alta p<sup>mi</sup> 2. Imperatori, 85 (l. half).
34. Urna con suo coperchio con la favola di Diana et Endimione, che dorme in braccio alla figura del tempo, et altre figure, e geroglifici curiosi, long. p<sup>mi</sup> 6 $\frac{1}{2}$ , grossa p<sup>mi</sup> 2, et alta p<sup>mi</sup> 4. Colombe, 37.
35. Urna con tutta la favola di Meleagro grande, p<sup>mi</sup> 6 long., grossa p<sup>mi</sup> 2 $\frac{1}{4}$ , et alta p<sup>mi</sup> 2. Filosofi, 119.
36. Urna grande con il Ratto di Proserpina e Carro di Cerere long. p<sup>mi</sup> 9 $\frac{3}{4}$ , grossa p<sup>mi</sup> 2 $\frac{3}{4}$ , alta p<sup>mi</sup> 2 $\frac{3}{4}$ . Galleria, 54 d.
37. Urna grande con Ninfe et Huomini marini e Putti, long. p<sup>mi</sup> 10 $\frac{3}{4}$ , grossa p<sup>mi</sup> 4 $\frac{1}{2}$ , alta p<sup>mi</sup> 2 $\frac{3}{4}$ . [Louvre, Catalogue Sommaire, 342.]
38. Urna con basso Rilevo rappresent<sup>o</sup> i giuochi Circiensi long. p<sup>mi</sup> 5, grossa p<sup>mo</sup> 1 $\frac{3}{4}$ , alta p<sup>mo</sup> 1 $\frac{3}{4}$ . Imperatori, 85 (r. half).
39. Urna con Genii, e Simboli appartenenti a Bacco, long. p<sup>mi</sup> 6, grossa p<sup>mi</sup> 2, et alta p<sup>mo</sup> 1 $\frac{1}{2}$ . Fauno, 29.
40. Basso Rilevo o sia frammento con Donna, che suona la Cetra, longo p<sup>mi</sup> 3, et alto p<sup>mi</sup> 1 $\frac{1}{2}$ . Filosofi, 120.
41. Basso Rilevo con Pira, cadaucero, et altre figure Filosofi, 114.

- piangenti, da una parte scantonato, long.  $p^{mi} 5\frac{1}{2}$ ,  
alto  $p^{mo} 1$  onc. 4.
42. Basso Rilevo con Soldati combattenti con Elefanti Imperatori, 87.  
et altri Animali, long.  $p^{mi} 6\frac{1}{4}$ , alto  $p^{mo} 1$  onc. 7.
43. Basso Rilevo con figure che portano un morto, Filosofi, 115.  
frammento  $p^{mo} 1\frac{1}{2}$  largo e  $p^{mo} 1\frac{1}{2}$  alto.
44. Basso Rilevo con Giove, Minerva, et altre Deità e Filosofi, 109.  
figure, long.  $p^{mi} 6\frac{1}{2}$ , alto  $p^{mi} 2$ .
45. Basso Rilevo con un baccanale copioso di figure Imperatori, 86.  
long.  $p^{mi} 8\frac{3}{4}$ , alt.  $p^{mi} 1\frac{3}{4}$ .
46. Basso Rilevo con Caccia di Cignale long.  $p^{mi} 5$   
onc. 5, alt.  $p^{mi} 3$  onc. 8.
47. Basso Rilevo con Putti, Vve, et iscrivtione long. Fauno, 28.  
 $p^{mi} 7$ , alt.  $p^{mo} 1$  onc. 8.
48. Basso Rilevo con Tempio, figure in Barca, et Filosofi, 121.  
animali long.  $p^{mi} 2$ , alto  $p^{mi} 2\frac{1}{4}$ .
49. Basso Rilevo con fucina di Vulcano, et altre figure, Fauno, 30.  
long.  $p^{mi} 6\frac{3}{4}$ , alto  $p^{mi} 1$  onc. 5.
50. Basso Rilevo con figura di Donna, che tiene una Filosofi, 118.  
Maschera, et una figura sotto di quella, che con-  
duce due altre fig<sup>e</sup>, long.  $p^{mi} 2$  et alto  $p^{mi} 2$   
onc. 7.
51. Basso Rilevo con La Dea Salute, et altra figura di Filosofi, 113.  
Esculapio, long.  $p^{mi} 2$  et alto  $p^{mi} 2$ .
52. Basso Rilevo con figure che suonano la lira, long. Filosofi, 116.  
 $p^{mi} 1$  onc. 11, et alto  $p^{mi} 2\frac{1}{2}$ .
53. Basso Rilevo con figure grandi con Volumi nelle  
mani long.  $p^{mi} 6$  alto  $p^{mi} 4$ .
54. Basso Rilevo con Diana e Teste di Cignali, long. Filosofi, 117.  
 $p^{mi} 3\frac{1}{4}$  alto  $p^{mi} 3\frac{1}{2}$ .
55. Basso Rilevo con le tre Gratie nude, Mercurio, Imperatori, 93.  
et Ercole, et altre figure ed iscrivtioni, long.  $p^{mi} 7\frac{1}{2}$   
et alto  $p^{mi} 3$  onc. 2.
56. Basso Rilevo con la Dea Salute et altre figure, con Filosofi, 111.  
Albero di Lauro, Teschio di Cavallo à mezzo,  
long.  $p^{mi} 3$  on. 7 et alto  $p^{mi} 3$ .
57. Basso Rilevo con quattro figure, con nome del-  
l'artefice in Greco, che dice Climaco fece, larg. Filosofi, 110.  
 $p^{mi} 2$  on. 11 et alto  $p^{mi} 2$  on. 1, rarissimo p.  
l'Autore che secondo Plinio fu il pmo. che facesse  
bassi Rilevi ap<sup>o</sup> i Greci, stimato molto da-  
gl'Antiquarii.
58. Basso Rilevo d'Huomo vecchio in piedi con La Lira Galleria, 9a.  
nella destra, larg.  $p^{mi} 3$  et alto  $p^{mi} 1$  on. 7.
59. Frammento di basso Rilevo con tre figure e mezzo Filosofi, 112?  
Capo, long.  $p^{mi} 3\frac{1}{2}$ , alto  $p^{mi} 2\frac{3}{4}$ .
60. Quattro pezzi grandi di bassi Rilevi, con istrumti Filosofi, 99,  
di sagrificii, Prore di navi, ancore, ed altro p. 102, 105,  
fregio d'un Tempio, long.  $tt^i$  quattro  $p^{mi} 37\frac{1}{2}$ , alti 107?  
 $p^{mi} 2$  onc. 7, grossi  $p^{mi} \frac{1}{2}$ .

Altre statue, Teste, Vasi, Colonne spettanti all' Emo e Rmo  
Sig. Card. Alessandro Albani, et esistenti nello studio di Sig.  
*Naporiuni*. No. D.

1. Statua d'un' Amazzone più grande del Naturale, la quale si dice volgarmente la Giunone de' Cesi senza braccia, e la Testa sua attaccata, manca mezzo piede, precettosa p. le pieghe ben considerate, siccome si dice la sua Testa esser perfetta, alta p<sup>mi</sup> 10 $\frac{1}{2}$ . Gladiatore, 2.
2. Due Satiri, che si dicono della Valle con Canestri di frutti in Capo senza braccia, ristaurata mezza gamba, opere rinomate, e di gran consideraz<sup>ae</sup>, e d'autor Classico, alt. p<sup>mi</sup> 13 l'uno. Cortile, 5, 23.
3. Statua di Lucilla al naturale alta, di Marmo Pario senza braccio, e mezzo piede rifatto, La Statua è in due pezzi così fatta dall' autore, Testa non sua da rimetterci di Lucilla, ch'era d' altra statua di bella perfezione. Salone, 11.
4. Mezza Statua d'una Musa. Galleria, 4.
5. Vaso tondo figurato con diu<sup>e</sup> Deià, con sua base e Cimase alt. p<sup>mo</sup> 1 $\frac{1}{4}$ , e 3 $\frac{3}{4}$  di diametro, scolpitovi dodici figure in basso Rilievo, che si credono dell'aut<sup>e</sup> istesso Climaco denotato da Plinio. Galleria, 31b.
6. Altro Vaso tondo figurato con baccanti in n. di Cinque figure alto p<sup>mi</sup> 2 $\frac{1}{2}$  e 2 $\frac{1}{4}$  di diametro. Galleria, 14.
7. Altro Vaso ottangolare con Putti, e da una parte iscrizioni alto p<sup>mi</sup> 2 e 1 $\frac{1}{2}$  di diametro, vuotato sotto e sopra. Galleria, 10.
8. Statua d'Antino senza un braccio et una Gamba, di Marmo Pario, opera che non ha prezzo sì p. L'autore come p. la rarità della med<sup>ma</sup> La quale puole stare accanto tt<sup>e</sup> Le altre singolari statue antiche, alta p<sup>mi</sup> 8 *in circa*. Gladiatore, 12.

In altra stanza dello studio.

9. Due Colonne di Cipollino alt. p<sup>mi</sup> 18 $\frac{7}{12}$ , di diametro p<sup>mi</sup> 2 $\frac{1}{2}$ .

Statue Le quali deuno essere ristaurate.

10. Statua d'Augusto alta p<sup>mi</sup> 10 c(irc)acon mano rifatta, e collo sim<sup>e</sup>. Salone, 10.
11. Statua di una Baccante alta p<sup>mi</sup> 10 $\frac{1}{2}$  ristaur<sup>a</sup> nelle braccia, mento, naso, e piedi. Atrio, 10.
12. Statua di Tolomeo Re d'Egitto alta p<sup>mi</sup> 10 c<sup>a</sup>, Gambe rifatte, senza un braccio, una mano, con Testa Antica bene adattata ma non sua. Salone, 30.
13. Statua di Diana al Naturale ben piegata. Salone, 26.
14. Statua della Dea Salute alta p<sup>mi</sup> 10 c<sup>a</sup>, ristaurato il braccio e Collo. Salone, 29??

15. Statua della Pudicizia rifatto il Collo, et un piede,  
e qualche piega, e Testa non sua adattataui, alta  
p<sup>mi</sup> 10 c<sup>a</sup>.
  16. Statua d'un Fauno Giovane alto p<sup>mi</sup> 6 senza mani      Galleria, 60.  
e senza Collo.
  17. Statua piegata d'una figlia di Niobe al Naturale      Galleria, 16.  
senza una Mano, e attaccata la Testa, e braccio.
  18. Statua d'una Musa con maschera, rifatto le due      Salone 23.  
braccia e Collo, alt. al naturale.
  19. Statua d'un' Amazzone col nome dell' artefice in      Salone, 33.  
Greco, che dice Sosicle, alta p<sup>mi</sup> 9 c<sup>a</sup>, senza un  
braccio et una mano.
  20. Statua d'una Minerva al Naturale senza braccia, e      Salone, 8.  
qualche pieghe rifatte.
  21. Statua d'un Esculapio di Marmo nero antico alto      Salone, 1.  
p<sup>mi</sup> 6 $\frac{3}{4}$ , senza un braccio e mezza Cocuzza.
  22. Statua d'altro Esculapio di Marmo nero antico alto      Salone, 5.  
p<sup>mi</sup> 7, senza una mano e mezzo piede.
  23. Statua di Tolomeo al Naturale, senza gambe e      Salone, 20.  
mezze braccia, nudo.
  24. Statua d'Antino al Naturale senza gambe, un brac-      Salone, 12.  
cio, et una mano.
  25. Statua d'una Flora così creduta mancante fino al  
ginocchio, senza un braccio, alt. p<sup>mi</sup> 10 $\frac{1}{2}$ .
  26. Urna grande figurata di Diana con Endimione      Fauno, 3.  
long. p<sup>mi</sup> 10 $\frac{1}{2}$ , alt. p<sup>mi</sup> 4 $\frac{1}{2}$ , larg. 3 $\frac{1}{2}$  con qualche  
scantonatura, et in due pezzi, con suo coperchio  
figurato.
  27. Un basso Rilevo grande con Trionfo di Bacco long.      Colombe, 81b.  
p<sup>mi</sup> 10 alto 4 con 16 figure, in molti luoghi rotto,  
cioè braccia, Teste, piedi, et altro.
  28. Due Erme intiere rapp. due Platoni alt. p<sup>mi</sup> 11 con  
Testa sopra.
  29. Un' erme intiera alta p<sup>mi</sup> 9 $\frac{1}{2}$  c<sup>a</sup> con Testa di Donna.      Conservatori,  
Orto 108.
  30. Statua creduta di Ganimede senza braccia e senza      Salone, 31?  
piedi.
  31. Cinque Teste d'Huomini sotto q(ue)sto num.
  32. Testa d'una Baccante.
  33. Teste tre di Donne Auguste fra le quali una Giulia  
di Tito sotto q(ue)sto num.
  34. Teste tre d'Huomini.      Colombe, 19?
  35. Teste due di Donne.      Galleria, 64?
- Lì appresso sono nel medesimo studio.
36. Testa di Marco Aurelio.      Salone, 74.
  37. Testa di Settimio Severo.      Colombe, 23.
  38. Testa Imperiale bellissima, punta del naso ed orec-  
chia rifatta.
  39. Testa di Marcello sing<sup>ma</sup>, bellissimi Capelli, e di      Imperatori, 3.  
marmo Pario.

- |  |                               |
|--|-------------------------------|
| 40. Testa d'Augusto.   | Galleria, 26.                 |
| 41. Testa di Paride con Pileo frigio, e naso rifatto.  | Galleria, 54a.                |
| 42. Testa di Silene coronato di Pampini senza naso.  | Galleria, 35.                 |
| 43. Testa d'una Baccante senza naso.   |                               |
| 44. Testa d'una Domitia raris <sup>ma</sup> così creduta dall' Anti-quarii.  |                               |
| 45. Testa di Traiano.  | Colombe, 45.                  |
| 46. Testa d'Apollo con naso rifatto.   |                               |
| 47. Testa di Tiberio.  |                               |
| 48. Testa di Donna con naso rifatto.   |                               |
| 49. Testa di Massimino rarissima p. non trovarsi, senza mezze orecchie.  | Salone, 66.                   |
| 50. Testa d'Apollo, grande due volte il naturale, d'Autor Classico, e belliss <sup>ma</sup> oltre modo, e di gran consideraz <sup>ne</sup> . | [on Salone, 7.]               |
| 51. Testa d'Antonino Pio con naso rifatto.   |                               |
| 52. Testa d'Apollo in marmo Salino.  | Salone, 63.                   |
| 53. Testa di Ritratto con naso rifatto.  |                               |
| 54. Testa Consolare.   |                               |
| 55. Testa con Elmo di bigio antico, di Deità Giovane.  | Colombe, 91.                  |
| 56. Testa Consolare.   |                               |
| 57. Testa di Lucilla, Naso Rotto.  |                               |
| 58. Testa di Donna senza Naso.   | Colombe, 85.                  |
| 59. Testa Consolare, e maltrattata.  | Imperatori, 6?                |
| 60. Testa creduta di Pertinace con naso rifatto, et altro.   | Imperatori, 45.               |
| 61. Testa d'Ercole senza Cocuzza.  | Stanze terrene a destra, I 9? |
| 62. Testa d'Ottone Imp <sup>re</sup> .   | Imperatori, 19.               |

Io Agostino Comacchini ò notate, segnate, e stimate tutte le sud<sup>to</sup> statue e altro assieme con il Sig<sup>re</sup> Maini questo dì 9 Xbre 1733.

Io sott<sup>o</sup> affermo quanto sopra in fede q<sup>to</sup> dì 9 Xbre 1733.

Gio. Batta. Maijani.

NOTE (a).—The words in italics above are additions by a second hand; some of them in the original are in pencil, and of these some have been inked in.

The identification of the sculptures has been made partly by the descriptions of the inventory, and partly by the original numbers which many of the busts and heads still show. These numbers, which were probably put on for the purpose of the inventory, are in red on the neck or body. In some cases, especially on the sculptures in section D, the numbers are in black on the cheeks or foreheads of heads that then lacked stands. All the numbers seem to have been written hurriedly, and clearly not for museum purposes.

NOTE (b).—In the Topham collection of MSS. in the Eton College Library is a volume containing a catalogue of *Bassirilievi, Pitture antiche, Gruppi, Statue, Busti, Vasi, Are, &c., in diversi Palazzi di Roma*; the contents of the Palazzo Albani are enumerated on ff. 123–127, and correspond for the most part with the works enumerated in the above inventory.

## APPENDIX VII

### LIST OF WORKS CONVEYED TO PARIS IN 1797.

(From *Correspondance des Directeurs de l'Académie de France à Rome*, publiée par A. de Montaiglon et J. Guiffrey, vol. xvii, p. 36 ff.; the list is dated 12 ventôse and 1 germinal, an V.)

#### Capitole.

- |  |  |
|--|--|
| 1. Brutus (Junius), buste en bronze.                 | Conservatori,<br>Stanza E 6.               |
| 2. Homère, buste en marbre.                          | Louvre, <i>Cat.</i><br><i>Somm.</i> , 440. |
| 3. Le tireur d'épine, figure en bronze.              | Conservatori,<br>Stanza E 1.               |
| 4. Ariadne, buste en marbre.                         | Gladiatore, 5.                             |
| 5. Alexandre, buste en marbre.                       | Gladiatore, 3.                             |
| 6. Brutus (Marcus), buste en marbre.                 | Gladiatore, 16.                            |
| 7. Vénus, figure en marbre.                          | Venere, 1.                                 |
| 8. Le gladiateur mourant, figure en marbre.          | Gladiatore, 1.                             |
| 9. L'Amour et Psyché, groupe en marbre.              | Venere, 2.                                 |
| 10. L'Antinous, figure en marbre.                    | Gladiatore, 12.                            |
| 11. Zénon, figure en marbre.                         | Gladiatore, 8.                             |
| 12. Le porteur égyptien, figure.                     | Vatican, <i>Museo</i><br><i>Egiziano</i> . |
| 13. Tombeau; triomphe des deux marins, en marbre.    | Louvre, <i>Cat.</i><br><i>Somm.</i> , 342. |
| 14. Tombeau; aux neuf Muses.                         | Louvre, <i>Cat.</i><br><i>Somm.</i> , 475. |
| 15. Vestale portant le feu sacré.                    | Gladiatore, 6.                             |
| 16. Junon.   | Gladiatore, 2.                             |
| 17. Flore.   | Gladiatore, 14.                            |
| 18. Faune jouant de la flûte.                        | Gladiatore, 10.                            |
| 19. Trépied, en marbre.                              | Gladiatore, 9a.                            |
| 20. Idole égyptienne, basalte noir.                  | Vatican, <i>Museo</i><br><i>Egiziano</i> . |
| 21. Apollon, jouant de la lyre, avec L'hippogrieffe. | Gladiatore, 7.                             |

NOTE.—In the *Catalogue sommaire des marbres antiques* the *provenance* 'Musée du Capitole' is assigned to two statues not in the above list, Nos. 566 (Hygie drapée, donnant à boire à un serpent) and 1062 (Tranquilline drapée et voilée, restaurée en Cérès). The latter, as appears from Bouillon, *Musée des Antiques*, was acquired from the Borghese collection; the question with regard to the former is more difficult. Fröhner (*Sculpture antique*, No. 408) gives the *provenance* 'Musée du Capitole, auquel elle avait été donnée par le cardinal Pierre Ottonboni.—Traité de Tolentino'; but this statement appears to rest solely on the authority of E. Q. Visconti's text to Robillard-Péronville et Laurent, *Musée français*, IV, pl. 15; the MS. inventory of the Louvre,

which I was enabled to inspect by the kindness of M. Étienne Michon, gives no information. Visconti's statement probably arose from a confusion between this statue and *Salone* 29, which Bottari states to have been acquired from Cardinal Ottoboni. It is remarkable that a statue of the *Dea Salute* in Inv. Albani (D. 14) should be unaccounted for; but as this was 10 palms (2.23 m.) in height, it cannot be identified either with the statue in the Louvre, which measures only 1.70 m. (almost exactly 8 palms), or with *Salone* 29, which is 1.87 m. in height (less than 9 palms). —H. S. J.

## APPENDIX VIII

TABLE SHOWING CORRESPONDENCE OF NUMBERS IN HELBIG, *Führer*, Ed. 2 (REFERRED TO IN THE TEXT OF THE CATALOGUE), WITH THOSE OF Ed. 3. NUMBERS IN SQUARE BRACKETS ARE THOSE OF INSCRIPTIONS NOT DESCRIBED IN THE CATALOGUE.

		Helbig				Helbig	
		Ed. 2	Ed. 3			Ed. 2	Ed. 3
Cortile	I	408	756	Gall.	42	450	785
	5	409	757		46 <sup>a</sup>	451	786
	23	410	758		48	452	—
	40	411	759		49	453	787
Atrio	37	414	—	Col.	50	454	788
	35	415	760		53	455	789
	23	416	—		61	412	790
	21	417	762		61 <sup>*</sup>	413	791
	22	418	761		13	457	792
	[19]	419	—		13 <sup>a</sup>	458	793
	12	420	763		28	459	794
	[17]	421	—		37	460	795
	10 <sup>a</sup>	—	764		61	461	796
	4	—	765		49	—	797
	I I	—	766		109 <sup>b</sup>	444	798
	II I	—	767		83	462	799
	[III Base of Statue of Cornelia].	—	768		83 <sup>a</sup>	463	800
St. Terr. a sin.	I 8	426	769	Ven.	83 <sup>b</sup>	464	801
	I 9	—	770		3	465	802
	I I	428	771		1	466	803
	II 5	430	772		2	467	804
	II 8	431	773		84	468	805
Scala Gall.	III I	432	774	Imp.	89	469	806
	6	436	775		92	470	807
	5	437	776	Fil.	1	471	808
	6	438	777		4	472	809
	8	439	778		5	472 <sup>a</sup>	810
	10	440	779		6	473	811
	12	441	—		8	474	812
	20	442	780		9	475	813
	21	443	—		10	476	814
	27	445	781		15	—	815
	29	446	782		17	477	—
	31 <sup>b</sup>	447	783		21	478	816
	31 <sup>a</sup>	448	784		22	479	817
	36	449	—		24	480	818

Fil.	/	Helbig				Helbig	
		Ed. 2	Ed. 3			Ed. 2	Ed. 3
	25	481	819	Salone	34	514	—
	26	482	—		33	515	852
	33	483	820		31	—	853
	34	484	—		30	516	854
	35	485	821		28	517	855
	38	486	822		27	518	856
	44	487	823		24	519	857
	45	488	824		22	520	—
	46	489	825		21	521	858
	48	490	826		20	522	859
	49	491	827		17	523	—
	54	492	—		7	524	860
	58	493	828		2	525	861
	59	494	829		4	526	862
	61	495	830		3	528	863
	63	496	831		3 <sup>a</sup>	529	864
	68	497	832	Fauno	18	530	865
	69	498	—		21	531	866
	72	499	833		1 <sup>b</sup>	532	867
	73	499 <sup>a</sup>	834	(Silenus 14 <sup>a</sup> )	14 <sup>a</sup>	456	868
	75	501	835		8	533	869
	76	502	836		1	534	870
	77	503	837		1 <sup>a</sup>	535	871
	78	504	838	Glad.	16	536	872
	79	505	839		14	537	873
	82	506	840		12	538	874
	85	507	841		10	539	875
	96	508	842		9	540	876
	98	509	843		8	541	877
	110	510	844		7	542	878
	111	—	845		6	543	879
	113	511	846		5	544	880
	116	—	847		4	545	881
	118	—	848		3	546	882
	119	512	849		2	547	883
	121	—	850		1	548	884
Salone	3 <sup>b</sup>	513	851				

Besides those noted above, Nos. 422-425, 427, 429, 433-435 in Ed. 2 are omitted in Ed. 3, and are not included in this catalogue, being for the most part no longer in the Museum.

## ADDENDA

P. 8, l. 21. See *Motuproprio della Santità di N. S. Papa Gregorio XVI del 18 6<sup>bre</sup> 1838 relativo al Museo Capitolino*, Roma, Tipografia Camerale, 1838. This document records the conditions under which the Capitoline collection was transferred to the custody of the Conservatori; the Egyptian monuments were reserved by the Pope, but others were promised in exchange.

P. 10, l. 21, and P. 11, l. 15. The publication of Mori's engravings (with text by Lorenzo Re) was suspended in 1808 before the completion of Vol. II, which had reached *Ercole* 8. Nibby issued the remainder of Vol. II in 1824 with a new preface. Vols. III and IV have no text, and in Vol. III the plates of *Vaso* are repeated from Vol. II (omitting No. 5) and those of *Canopo* are repeated from Vol. I. It is not known when or by whom they were published.

P. 37, No. 35. In a MS. of Pirro Ligorio (Vat. Ottob. Lat. 3368) it is stated that this group was discovered in laying the foundations of the Palazzo di Venezia and transferred to the Belvedere by Pius IV.

P. 48, No. 1. Drawings of the front and r. face of this altar in a MS. note-book in the Brit. Mus. (Harl. 942, cf. 13, 14) by one Richard Symonds, (circ. 1650). The altar was then outside the Porta del Popolo by a house once occupied by Bosio.

P. 50, above No. 5. A slab of slate (Armellini, iii, frontispiece), damaged at the edges and broken down the centre, with a relief apparently representing a scene of leave-taking between a seated female figure and a warrior, has not been described or illustrated in the Catalogue, since its antiquity seems more than doubtful.

P. 106, No. 31<sup>a</sup>. The *puteal* was drawn by Heemskerck, i. 47; cf. Huebner, *Röm. Mitth.* 1911, p. 315, fig. 12. The identification is due to Dr. Friedrich Hauser.

P. 115, No. 42. Cf. Collignon, *Les statues funéraires dans l'art grec*, p. 293, fig. 184.

P. 189, No. 7. This head, which was found in the course of excavations carried on at Tusculum by Lucien Bonaparte, Prince of Canino, and remained for some time in his possession, seems to be that reproduced by Canina, *Tuscolo*, Pl. 38, fig. 5. Cf. *B.S.R.* v. p. 365.

P. 243, No. 60. This herm was in the Cesi collection when figured by Statius, and doubtless passed thence to that of Card. Albani.

P. 244, No. 63. A MS. dissertation by R. Venuti on this herm, with a plate engraved by J. A. Schweickhart and dated 1743, is contained in Cod. Vat. Lat. 9027 f. 252.

P. 258, No. 99. In the MS. inventory of the contents of the Palazzo Albani at Eton referred to on p. 398, we find under No. 80, *Quattro Tavole di marmo, ò siano Fregi, con varii Ornamenti, ed istromenti da sacrificii e Teschi di Cavalli*. These are of course the reliefs described in Inv. Albani C 60. There is, moreover, a drawing of them in the Topham Collection (Misc. B n 9, fol. 2), which obviously represents Nos. 99, 102, 105 and 107 in their unrestored condition (except that on the extreme l. of No. 107 there appears in place of the antique portions of the *lituus* and *simpulum* an elaborately ornamented *patera umbilicata*). The incomplete *simpulum* appears at the l. end of 102, and this confirms the suggestion made in the text that 99 and 102 are not the pieces which were engraved by

Lafréry *intra Conservatorum palatium*, but duplicates. Further confirmation is to be found in the fact that the drawings of Étienne Dupérac in the Louvre (Inv. 3922) show No. 102 with a complete *simpulum* at the r. extremity and No. 99 with no *simpulum*, just as in Lafréry's engraving. Dr. Ashby has also drawn my attention to a series of drawings from the Coleraine collection in the library of Corpus Christi College, Oxford, in a vol. marked *Statues, &c.*, ff. 90, 91, with the legend *di S. Lorenzo fuori al Pal. Albani*, representing Nos. 99, 105 (on f. 90), 107, 102 (on f. 91). This supplies further confirmation of the conjecture that there were duplicates of Nos. 99 and 102 in the Albani collection. At the l. end of No. 107 the *lituus* and *simpulum* appear as well as the *patra umbilicata* of the Eton drawing, and it seems possible that the *patra* may have been a genuine fragment used by the restorer to hide the incomplete objects and afterwards removed.—H.S.J.

P. 282, No. 10. A. Maviglia contends (*Bull. Com.*, 1911, p. 137 ff.) that this statue and another at Madrid (Clarac-Reinach, p. 475, 6) are not *diadumenoi* but javelin-throwers.

P. 299, No. 35. This seems to be the statue drawn by Dosio (Marrucell. *Stampe* 100, f. 149) with the legend *la presente figura è in Belvedere nella facciata di una nicchia che guarda nell'orto*. It must therefore be identified with Inv. Bocc. 47, the height of which (9 palms = 2 metres) agrees fairly well with that of this number. The Muse now on the Staircase of the Palazzo dei Conservatori will then be No. 37. See pp. 366, 367.

P. 300, No. 38. The subject appears to be identical with that of the bust in the Vatican, *Braccio Nuovo* 63, referred to in the text.

P. 345, No. 6. Dieterich, in an unfinished essay (*Kleine Schriften*, 1911, p. 440 ff., on *Der Ritus der verhüllten Hände*, argues that the body of this statue is male, and compares it with the third figure from the l. in the relief representing a procession in honour of Isis in the Vatican, *Cortile del Belvedere* 55 (cf. Amelung, *Vat. Cat.* ii, p. 143 f.). Dieterich's theory that the figure was a ministrant in the cult of Isis was mentioned by Amelung in *Bull. Com.*, 1897, p. 132.

P. 366, No. 37 and p. 367, No. 47. See note above on p. 299, No. 35.

P. 367, No. 44. Heemskerck's drawing shows the statue unrestored; in Lafréry's engraving (on which see *B.S.R.* ii, p. 83) it is restored. Prof. Huelsen points out that this number is most probably identical with the *statua imperfetta che ha un cane appresso* seen by Aldrovandi (p. 262) in the Palazzo di S. Marco. A document relating to the transport of this statue and No. 43 to the Belvedere is printed by Bertolotti, *Artisti modenesi, &c.*, p. 62.

P. 369, Nos. 78-82. No. 78 is drawn in Cod. Berol. (177<sup>b</sup> Huebner); cf. also Reinach, ii, p. 687, 7. No. 79 was drawn by Heemskerck (i. 52), and also in Berol. (134 H.), and is reproduced in Visconti, *Mus. Pio-Clem.* i. 39 and Clarac, 395, 662 (= 182, 3 R.). No. 80 is drawn in Berol. (154<sup>a</sup> H.); cf. also Reinach, ii, p. 687, 2. No. 81 was drawn by Heemskerck, i. 52, also in Berol. (177<sup>o</sup> H.); cf. also Reinach, ii, p. 687, 5. For No. 82 cf. Reinach, ii. 687, 4.

# INDEX I

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Antelope. See Lion and . . . . Sarcophagus		Scala 5
Antinous. Head	. . . . .	Gall. 43
"    as Hermes. Statue	. . . . .	Glad. 12
Antisthenes. Herm	. . . . .	Fil. 70
Antonia (so-called). Head	. . . . .	Imp. 8
Antoninus Pius. Bust (modern)	. . . . .	Sal. 25
"    "    Bust	. . . . .	Imp. 35
Anus Ebria	. . . . .	Gall. 8
Aphrodite. Upper half of seated statue	. . . . .	Gall. 4
"    Head	. . . . .	Gall. 39, 51
"    Statue	. . . . .	Ven. 1; Sal. 73 (?); Glad. 7
Apollo. Head	. . . . .	Gall. 21
"    Statue	. . . . .	Sal. 7, 20, 30, 31
"    and a Muse. Relief	. . . . .	Fil. 116
Apollonius of Tyana. See Hesiod (?).		
Apotheosis of a Child. Sarcophagus	. . . . .	Fil. 109
Apuleius. See Deity. Herm.		
<i>Arae sacrae</i> . S.T.S. II. 1; III. 27; Gall. 11 <sup>a</sup> , 34 <sup>a</sup> ; Col. 8, 109 <sup>b</sup> ; Fauno 1 <sup>a</sup> , 23 <sup>a</sup> , 26 <sup>a</sup> , 27 <sup>a</sup> ; Glad. 6 <sup>a</sup> ; Eryp. 12.		
<i>Arae sepulcrales</i> . S.T.S. II. 8, 9; III. 18; Gall. 7 <sup>a</sup> , 37 <sup>a</sup> , 40 <sup>a</sup> , 47 <sup>a</sup> , 53 <sup>a</sup> , 57 <sup>a</sup> ; Glad. 2 <sup>a</sup> .		
Aratus (so-called). Head	. . . . .	Fil. 38
Ares and Aphrodite, Roman man and woman as	. . . . .	Sal. 34

## A.

## Room.

Aristides, Aelius (so-called). Head . . . . .	Fil. 9
Aristomachus of Soli (so-called). Head . . . . .	Fil. 50
Aristotle (so-called). <i>See</i> Menander.	
Arminius (so-called). Head . . . . .	Fil. 59
Artemis. Statue . . . . .	Atrio 47, 52; Sal. 26
„ Ephesian. Statue . . . . .	Col. 49
„ Relief . . . . .	Fil. 117
„ Statuette . . . . .	Fauno 24
Asclepiades. Herm . . . . .	Fil. 24
Asclepius. Statue . . . . .	Col. 47
„ Statuette . . . . .	Sal. 5
„ and Hygieia. Relief . . . . .	Fil. 113
Athena. Statue . . . . .	Atrio 4; Gall. 29; Sal. 8, 36
„ Herm . . . . .	Fil. 54
„ Statuette . . . . .	Fauno 10
Athlete. Head . . . . .	S.T.D. II. 8
„ Statue . . . . .	Sal. 12
Augustus. Bust . . . . .	Scala 7
„ Head . . . . .	Gall. 26; Imp. 2, 2 <sup>a</sup>
„ Statue . . . . .	Sal. 10
„ (so-called). Seated statue . . . . .	Gall. 44

## B.

Baby. Head . . . . .	Col. 38, 40
Bacchante . . . . .	Atrio 10
' Bacchic Scene '. Sarcophagus . . . . .	Atrio 10 <sup>a</sup>
„ Relief . . . . .	Fil. 118
Bacchus. Indian triumph of. Relief . . . . .	Col. 81 <sup>a</sup>
Balbinus (so-called) . . . . .	Imp. 67
Barbarian. Portrait. <i>See</i> Rhocimetalces (?).	
Base. Labours of Heracles. <i>See</i> Heracles.	
„ Circular . . . . .	Sal. 1 <sup>a</sup>
„ „ with legend of Zeus. <i>See</i> Zeus.	
„ with Sacrificial Reliefs . . . . .	Sal. 5 <sup>a</sup>
„ with three Reliefs . . . . .	Glad. 4 <sup>a</sup>
Basis. <i>See</i> Altar.	
Bellona (so-called). <i>See</i> Athena.	
Boethus of Chalcedon . . . . .	Fauno 16
Boy. Head . . . . .	Col. 43
„ with Mask. Statue . . . . .	Fauno 8
„ with Goose. „ . . . . .	Fauno 16
Bull. <i>See</i> Horse and. „ Relief.	
Busto all' eroica (so-called) . . . . .	Gall. 59

## C.

Caesar (so-called). Bust . . . . .	Imp. 1
Caligula. Bust . . . . .	Gall. 33
Caligula. Bust (Modern) . . . . .	Imp. 11
Calydonian Hunt. Sarcophagus . . . . .	Atrio 41 <sup>a</sup>
Camel. Relief . . . . .	Scala 4
Caracalla. Bust . . . . .	Gall. 31; Imp. 53, 54; Sal. 40
Carinus (so-called). Bust . . . . .	Imp. 79
Carneades (so-called). Bust . . . . .	Fil. 8
Cato (so-called). Bust . . . . .	Fil. 52
Cecrops (so-called). <i>See</i> Arminius.	
Centaur, young . . . . .	Sal. 2
„ old . . . . .	Sal. 4
Ceres, seated female statue restored as	Gall. 40
„ <i>See</i> Hera (Juno), restored as.	
Cethegus. Bust . . . . .	Fauno 2
Cicero (?). Bust . . . . .	Fil. 75

## C.

## Room.

<i>Cineraria</i> . S.T.S. III. 1, 2, 3, 4, 5, 6, 7, 8 (no inscription), 9, 10, 11, 12, 13, 14, 15, 16 (no inscription), 17, 19, 20, 21, 22, 23, 24, 26, 29; S.T.D. II. 3, 8; Gall. 10, 17 <sup>a</sup> , 18, 19 <sup>a</sup> , 22 <sup>a</sup> , 26 <sup>a</sup> , 35 <sup>a</sup> , 43 <sup>a</sup> ; Col. 109; Fauno 22 <sup>a</sup>	
<i>Cippi</i> . S.T.S. II. 7; S.T.D. II. 6, 9; Gall. 57 <sup>b</sup> ; Col. 37 <sup>b</sup> ; Fauno 30 <sup>a</sup> , 30 <sup>b</sup> , 30 <sup>c</sup> , 30 <sup>d</sup> , 30 <sup>e</sup> , 30 <sup>f</sup> , 30 <sup>g</sup> , 30 <sup>h</sup> , 30 <sup>i</sup> , 30 <sup>m</sup> , 30 <sup>n</sup>	
Claudius (so-called). Bust . . . . .	Imp. 12
Cleopatra (so-called). Bust . . . . .	Fil. 55
Column . . . . .	S.T.D. II. 7
Column. Fragments . . . . .	Egypt. 14, 15
Commodus. Head . . . . .	Imp. 34
" Bust . . . . .	Imp. 43
Constantius Chlorus (so-called). Bust . . . . .	Imp. 81
Corbulo. Head . . . . .	Fil. 48
Coriolanus and Veturia (so called). See Ares and Aphrodite.	
Crater . . . . .	Gall. 31 <sup>a</sup>
Crispina (so-called). Bust . . . . .	Imp. 44
" See Faustina the younger (so-called).	
Crocodile . . . . .	Egypt. 11
Cynocephalus . . . . .	Egypt. 4, 5

## D.

Dacian. Lower portion of colossal figure . . . . .	Atrio 21
Deity. Colossal head . . . . .	Gall. 15
" Head . . . . .	Col. 85
" Herm of a youthful . . . . .	Col. 87
" " an Eleusinian . . . . .	Fil. 1
" " " . . . . .	Fil. 26
Demeter. See Hera. Colossal goddess restored as.	
" (?) Statue . . . . .	Scala 6
Democritus (so-called). Bust . . . . .	Fil. 39
" " " " . . . . .	Fil. 40
Demosthenes. Herm . . . . .	Fil. 31
Diadumenianus (so-called). Bust . . . . .	Imp. 46
Dii Palmyræ. Altars to . . . . .	S.T.S. II. 1; II. 5
Diocletian (so-called). Bust . . . . .	Imp. 80
Diogenes (so called). Bust . . . . .	Fil. 21
' Dionysiac Procession'. Relief . . . . .	Fil. 112
Dionysus. Herm . . . . .	Col. 36
" Head . . . . .	Gall. 17, 22; Fauno 19, 21, 26; Glad. 5
" Double Herm . . . . .	Gall. 46 <sup>b</sup>
" Education of. Sarcophagus . . . . .	Gall. 46 <sup>a</sup>
" Triumph of. Sarcophagus . . . . .	Imp. 85, 86
Disc. Circular Marble . . . . .	Col. 1 <sup>a</sup>
" of Luna " . . . . .	Col. 15 <sup>a</sup> , 17 <sup>a</sup>
" Circular with head in relief . . . . .	Fauno 5
Discobolus, Torso of . . . . .	Gall. 50
Domitia. Bust . . . . .	Col. 20; Imp. 25 (?)
Domitius Ahenobarbus (so-called). Bust (modern) . . . . .	Gall. 32
" " (so-called) . . . . .	Fil. 74
Donne Auguste in Figura di Vestali . . . . .	Atrio 8, 12, 22, 25
Drusus the younger (?) . . . . .	Imp. 7

## E.

Elagabalus (so-called) . . . . .	Col. 55
Endymion (so-called). Statue . . . . .	Atrio 1
" Relief . . . . .	Imp. 92
" and Selene. Sarcophagus . . . . .	Fauno 3
Ephebus . . . . .	Sal. 21
Epicurus. Bust . . . . .	Fil. 64
" (?) Herm . . . . .	Fil. 18
" (so-called). Herm . . . . .	Fil. 88
" and Metrodorus. Double Herm . . . . .	Fil. 63

	E.	Room.
<i>Equites Singulares.</i>		
Eros. Statuette	Gall. 57 <sup>a</sup> ; Fauno 30 <sup>b</sup> , 30 <sup>c</sup> , 30 <sup>d</sup> , 30 <sup>e</sup>	Col. 1
" Statue		Gall. 5
" Head		Gall. 9
" riding. End of Sarcophagus		Fil. 106, 108
" and Psyche. Group		Ven. 3
Erotes as charioteers. Sarcophagus		Imp. 85; Fauno 29
Euripides. Herm		Fil. 41, 42, 43

	F.	
Faustina the Elder. Statue		Atrio 23
" " Pudicitia		Scala 1.
" " Head		Imp. 36
" the Younger. Bust		S.T.D. I. 22
" " (so-called) Bust		Imp. 39
" Annia (so-called). Bust		Imp. 58
Feet. Parts of a colossal pair		Gall. 60 <sup>a</sup>
Figure. <i>See</i> Statue, &c.		
" Fountain. Boy with urn		Atrio 45
Foot, forepart of a colossal right		Col. 34
Frieze with sacrificial implements, naval symbols.	Fil. 99, 100, 102, 104, 105, 107	

	G.	
Galba, Head restored as		Imp. 18
Gallienus		Col. 27; Imp. 76
Ganymede. <i>See</i> Paris.		
Gaul, Dying.		Glad. 1
Germanicus (?). Head		Imp. 5
" (so-called)		Imp. 9
Gerontia. Sarcophagus		Col. 37
Geta. Bust		Imp. 57
Girl protecting a dove		Glad. 9
'Giuditta'		Scala 1
Goddess. <i>See</i> Abbondanza.		
" <i>See</i> Demeter (?).		
" Statuette		S.T.D. I. 21
" Head of a . . . , with bust		S.T.D. I. 3
" Colossal Head		Gall. 49; Col. 10
" Head of a young		Fil. 55
" <i>See</i> Deity.		
Gordian I (so-called). Bust		Imp. 64
" II		Imp. 65
Grave-relief. " "	Fauno 30 <sup>d</sup> , 30 <sup>e</sup> , 30 <sup>f</sup> , 30 <sup>g</sup> , 30 <sup>h</sup>	Glad. 12 <sup>a</sup>
" stone		S.T.D. II. 5.
Greeks and Gauls, Battle of. Sarcophagus		
Group. Funeral Group. <i>See</i> Tombstone.		
" <i>See</i> Woman and Child.		
" of Roman Matron and her Son		Sall. 56
Griffin		Fil. 101, 103
Gymnasiarches. Statuette		S.T.S. I. 15

## II.

Hadrian. Statue of		Atrio 26
" Bust		S.T.D. I. 12
" Head	Gall.	36; Imp. 31, 32
" as Mars		Sal. 13
Harbour. Relief representing a		Fil. 121
Harpocrates. Statue		Sal. 28
Hawk		Egypt. 7, 10
Head. <i>Female.</i>		
Colossal Ideal		Cortile 4

	H.	Room.
Head. <i>Female.</i>		
Colossal Ideal . . . . .		Cortile 11
"    "    modern . . . . .		"    24
modern . . . . .		Imp. 17
Ideal . . . . .		Sal. 45
"    . . . . .		61
"    . . . . .		65
"    . . . . .		71
Head. <i>Male.</i> Youthful . . . . .		Atrio 19.
Ideal . . . . .		Sal. 63, 69, 70; Fauno 4
Egyptian . . . . .		Egyp. 7
Greek genre . . . . .		Fil. 39
Helios. Head . . . . .		Glad. 3
Hera. Colossal goddess restored as. Statue		Sal. 24
Hera. <i>See</i> Muse. Female figure restored as.		
Hera (Juno). Restored as Ceres. Statue . . . . .		Sal. 11
Heracles. Base with labours of . . . . .		S.T.D. I. 1
"    Herm . . . . .	S.T.D. I. 23; Fil. 17; Fauno 15, 27	
"    Statue . . . . .	Gall. 54 <sup>b</sup> , 61; Sal. 3	
"    Statuette . . . . .	Atrio 50; Col. 51; Fauno 25	
"    Colossal Head . . . . .	Fauno 23	
Heraclitus (so-called). Herm . . . . .	Fil. 3, 4	
Herennius Etruscus (so-called). Head . . . . .	Imp. 71	
Herm, Cortile 7, 20; Gall. 13, 19; Col. 3, 17, 19, 48, 50, 107; Imp. 82; Fil. 11, 12, 85, 94		
Herm (archaistic) . . . . .	Gall. 46 <sup>a</sup>	
"    (double) . . . . .	Col. 14	
"    (double, veiled) . . . . .	22	
"    draped, of a young girl . . . . .	Fauno 9	
Hermaphrodite holding Eros. Statue . . . . .	Col. 109 <sup>a</sup>	
Hermarchus (so-called). Herm . . . . .	Fil. 87	
Hermathena . . . . .	Col. 12	
Hermes. Statue restored as . . . . .	Atrio 42	
"    Colossal herm of bearded . . . . .	Col. 18	
"    Agoraeus. <i>See</i> Ephebus.		
Hesiod (?) (so-called). Herm . . . . .	Fil. 77, 78, 79	
Hippocrates . . . . .	37	
Hippolytus-Virbius. Double Herm . . . . .	Col. 28	
Homer. Bust . . . . .	Fil. 44	
"    . . . . .	45	
"    . . . . .	46	
Horse and Bull. Relief . . . . .	Scala 3	
Hostilianus (so-called). Bust . . . . .	Imp. 72	
Hunter and Pine Tree . . . . .	Sal. 27	
Hydra. <i>See</i> Leg. Fragment of.		
Hygieia. Sacrifice to. Relief . . . . .	Fil. 111	
"    Roman Female Portrait restored as . . . . .	Sal. 29	

## I.

Immortalità. Statue inscribed . . . . .	Atrio 31
Instruments on reliefs . . . . .	S.T.D. II. 3, 4, 6, 8
Isis. Head and Bust . . . . .	S.T.D. I. 7
"    Bust . . . . .	Col. 25
"    Head . . . . .	Fauno 6
"    Statuette . . . . .	14
"    Statue . . . . .	15

## J.

Julia Domna (?). Bust . . . . .	Imp. 52
"    Maesa (so-called). Bust . . . . .	59
"    Mammaca. Bust . . . . .	47

## J.

## Room.

Julia Mammaea (so-called). Bust	Imp. 61
„ Soaemias (?). See Lucilla (so-called). Bust.	
Julian (so-called). Herm	„ 82

## L.

Leda and the Swan	Venere 2
Leg. Fragment of a . . . encircled by a hydra	Gall. 61 <sup>a</sup>
Lion. Now in <i>Cortile</i>	Atrio 25 <sup>a</sup>
„ hunt. Sarcophagus	Scala 2
„ and antelope. Sarcophagus	„ 5
Lions	Egyp 8, 9
Lucilla (?). Bust	Gall. 53; Sal. 46
„ (so-called). Bust	Imp. 42
Lycurgus. See Lysias (so-called).	
Lysias (so-called). Head	Fil. 13, 14
„ „ Herm	Fil. 15, 96

## M.

Macrinus (so-called). Head	Col. 24; Imp. 55
Marcellus (so-called). Statue	Fil. 98
„ „ Head	Imp. 3
Marciana. See Matidia.	
Marcus Aurelius. Bust	Gall. 28, 63; Imp. 37, 38; Fil. 20
„ „ Head	Sal. 74
„ „ Statue	„ 32
Marforio	Atrio 1
Marius (so-called). Statue	Sal. 14
Marsyas. Statue	Gall. 6
Mars. Colossal statue of	Atrio 40
Mars. See Marforio.	
Mars and Venus. See Ares and Aphrodite.	
Mask	Fauno 2
Massinissa (so-called)	Fil. 68
Mater Deum. Altar of	Col. 109 <sup>b</sup>
Matidia. Head	Imp. 29
Maximinus Thrax. Head	„ 62
Maximus (?). Bust	„ 63
Meleager. Funeral of. Relief	Fil. 114
„ „ carried by companions. Relief	„ 115
„ Sarcophagus	„ 119
„ See Disc. Inscribed Tideo.	
Menander (so-called)	Fil. 53
Messalina (so-called)	Imp. 13
Metrodorus. Bust	Fil. 62
„ See Epicurus. Double Herm.	
Mettius Epaphroditus (so-called).	Gall. 57; Fil. 57
Mime. Grave relief of a	Fauno 30 <sup>b</sup>
Minerva. Altar to	Gall. 47 <sup>a</sup>
Mosaic of Doves	Col. 13 <sup>a</sup>
„ „ Masks	„ 37 <sup>a</sup>
„ See Achilles. Scenes from life of.	
Muse. Female figure restored as	Gall. 52
„ „ of Hera (?)	Sal. 23
„ (?). See Statue of a girl.	

## N.

Neptune. Altar of	Fauno 23 <sup>a</sup>
Nero. Forgery. See Disc of Luna Marble.	
„ Modern (?). Bust	Imp. 15
„ Fragment of Head restored as	„ 16

	N.	Room.
Nerva. Head (modern)	.	Imp. 26
Niger, Pescennius (so-called). Bust	.	" 48
Niobid (so-called). See Aphrodite. Head.	.	
"	.	Gall. 48
Nurse. See Woman, Old.	.	

## O.

Oscillum	.	Col. 98
Otho (?). Head	.	Imp. 19

## P.

Pan	.	Cortile 5, 23
" Statuette	.	S.T.D. I. 18
" and a child. See Polyphemus and a Greek.	.	
" and the Nymphs. Relief	.	Fil. 110
Paris or Ganymede. Head	.	Gall. 54 <sup>a</sup>
Persephone. Rape of. Sarcophagus	.	" 54 <sup>d</sup>
Perseus and Andromeda. Relief	.	Imp. 89
Pertinax (so-called). Bust	.	" 45
Phidias. See Xenocrates.	.	
Philemon (so-called)	.	Fil. 10
Philip the Younger. Bust	.	Imp. 69
Philosopher. Portrait of	.	Gall. 8
Plato. Herm	.	Fil. 58
Plotina. Head	.	Imp. 28
Polyphemus and a Greek	.	Atrio 35
Pompeius (so-called). Head	.	Fil. 50
Poppaea. Forgery. See Disc of Luna Marble.	.	

## Portraits.

*Portraits, barbarian, Fil. 68, 83; bearded (modern), Gall. 32*

" *Greek.* S.T.D. I. 9; Fil. 2, 3, 7, 8, 9, 10, 13, 14, 15, 19, 21, 27, 30, 38, 40, 47, 50, 53, 56, 60, 65, 69, 72, 73, 77, 78, 79, 81, 82, 84, 86, 87, 89, 90, 93, 95, 96

*Portraits, Roman: Female*

*Republican.* Col. 90

*Augustan.* Col. 21, 44, 89

*Julio-Claudian.* Col. 16; Imp. 8, 13, 14

*Flavian, &c.* Col. 95 (Flavio-Trajanic); Imp. 23

*Traiano Hadrian.* S.T.D. I. 20, 25; Gall. 45; Col. 7, 84; Imp. 30; Sal. 47, 54, 68

*Antonine and Second Century.* S.T.D. I. 2, 6; Gall. 11, 55, 57, 64; Col. 6, 31, 52, 86, 96; Imp. 44, 59; Sal. 48, 51, 55, 57, 58, 60, 62, 64, 69; Glad. 11

*Septimius Severus and Third Century.* Atrio 36<sup>a</sup> (Sarcophagus—clipeus bearing bust); S.T.D. I. 16; Gall. 27; Col. 45, 46, 54, 93; Imp. 42, 58, 61, 77; Sal. 37, 41, 43, 59; Glad. 17; Fauno

*Portraits, Roman: Male*

*Republican.* Col. 26, 60, 88; Imp. 1; Fil. 49 (?), 51 (?), 52, 91

*Augustan.* Atrio 6; Col. 38 (Baby), 40 (Baby), 56, 57 (Augusto-Claudian), 62, 66; Imp. 56; Fil. 16

*Julio-Claudian.* S.T.D. I. 17; Col. 57, 58, 59, 63, 64, 65; Imp. 12, 24; Sal. 42, 52; Glad. 16

*Flavian.* S.T.D. I. 24; Col. 5, 108; Imp. 6, 73, 81; Sal. 5, 6, 72

*Traiano-Hadrian.* S.T.D. I. 19; Gall. 7, 34; Col. 2; Imp. 9, 49, 80; Fil. 66, 67, 92

*Antonine and Second Century.* S.T.D. I. 10; Gall. 57; Col. 43 (Boy); Imp. 3, 45, 48, 55, 79; Fil. 23, 32, 36, 59; Sal. 16

*Septimius Severus and Third Century.* S.T.D. I. 4, 11, 13, 14; Col. 4<sup>a</sup>, 24, 55, 61, 92, 97; Imp. 46, 58, 60, 64, 65, 67, 68, 71, 72, 75, 78; Fil. 29, 57, 74, 76; Sal. 18, 38, 39, 44, 53; Fauno. 2, 7, 11, 13; Glad. 13

*Fourth Century and later.* Col. 53; Imp. 83

	P.	Room.
Posidonius (so-called). Portrait of . . . . .		Fil. 29
Priest. Statuette . . . . .		Egypt. 1
" Fragment of statuette . . . . .		Egypt. 2
Priestess . . . . .		Glad. 6
Prometheus. Myth of (sarcophagus) . . . . .		Col. 13
Psyche (without wings). Statue . . . . .		Gall. 16
" Statue . . . . .		Gall. 20
Ptolemy Apion. <i>See</i> Apollo Archaic and Apollo . . . . .		Sal. 20 and 30
Pudicitia (so-called). <i>See</i> Giuditta . . . . .		Scala 1
" Roman matron as . . . . .		Sal. 15
Pupienus. Head . . . . .		Imp. 66
Puteal of the Twelve Gods . . . . .		Gall. 31 <sup>b</sup>
Pythagoras. Herm . . . . .		Fil. 80
" (so-called). Herm . . . . .		Fil. 27
Pythodoris. Inscribed Portrait bust . . . . .		Fil. 65

## R.

<i>Reliefs.</i> Atrio, 23 <sup>a</sup> ; S.T.S. II. 2, 3, 4, 5; S.T.D. II. 4; Scala 3, 4, 5; Gall. 9 <sup>a</sup> , 65; Col. 81 <sup>a</sup> , 98; Imp. 89, 92, 93; Fil. 110, 111, 112, 113, 114, 115, 116, 118, 120, 121; Fauno, 30, 30 <sup>o</sup> (votive)	
Rhoemetalces (?). Bust . . . . .	Fil. 83
River god. Statuette . . . . .	Gall. 46 <sup>d</sup>
Rusticus L. Junius (so-called). Herm . . . . .	Fil. 71

## S.

Sabina. Head . . . . .	Col. 94; Imp. 33 (?)
Salonina (?). . . . .	Col. 15
Saloninus (so-called). Head . . . . .	Imp. 78
Sappho (so-called). Herm . . . . .	Fil. 11
Sarapis. Statue . . . . .	S.T.D. III. 2; S.T.D. III. 3
<i>Sarcophagi.</i> Cortile 18; Atrio 10 <sup>a</sup> , 36 <sup>a</sup> , 41 <sup>a</sup> ; S.T.D. II. 1, 5; S.T.D. III. 1; Scala 2, 5; Gall. 46 <sup>a</sup> , 54 <sup>d</sup> ; Col. 13, 37; Imp. 85, 86, 87; Fil. 106, 108, 109, 119; Fauno 3 (lid not belonging), 18, 28, 29; Christ. 2, 3, 4, 5, 6, 7	
Satyr with flute. Statue . . . . .	Gall. 12, 60
" or Silenus. Head . . . . .	" 35
" Head . . . . .	Gall. 54 <sup>c</sup> ; Col. 39, 91
" Statue . . . . .	Glad. 10
Scipio, P. Cornelius (so-called). Bust . . . . .	Fil. 49
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