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A.

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A  
DESCRIPTION  
OF  
ANCIENT MARBLES.

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B.

A

DESCRIPTION

OF THE COLLECTION OF

ANCIENT MARBLES

IN

THE BRITISH MUSEUM;

WITH ENGRAVINGS.

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PART I.



LONDON:

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW;  
AND SOLD AT THE BRITISH MUSEUM; BY G. AND W. NICOL, BOOKSELLERS  
TO HIS MAJESTY, PALL-MALL; W. MILLER, ALBEMARLE-STREET;  
AND LONGMAN, HURST, REES, ORME, AND CO. PATERNOSTER-ROW.

1812.





## INTRODUCTION.

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THE present work comprises the Marbles which are contained in the Second Room of the Gallery of Antiquities. A description of the contents of the First Room, namely the Terracottas, is already before the Public.

The greater part of the Marbles in this Collection, belonged to the late Charles Townley, Esq. but where any article has been derived from another source, it will be invariably mentioned.

It may be proper to remark, that the dimensions of the Marbles are carefully given; that the names of the places, in which the different articles were discovered, are stated in every instance where they could be ascertained; and that in the engravings, as well as in the written descriptions, particular attention has been paid to distinguish and point out those parts which are not antique. It is to be regretted, that this practice has

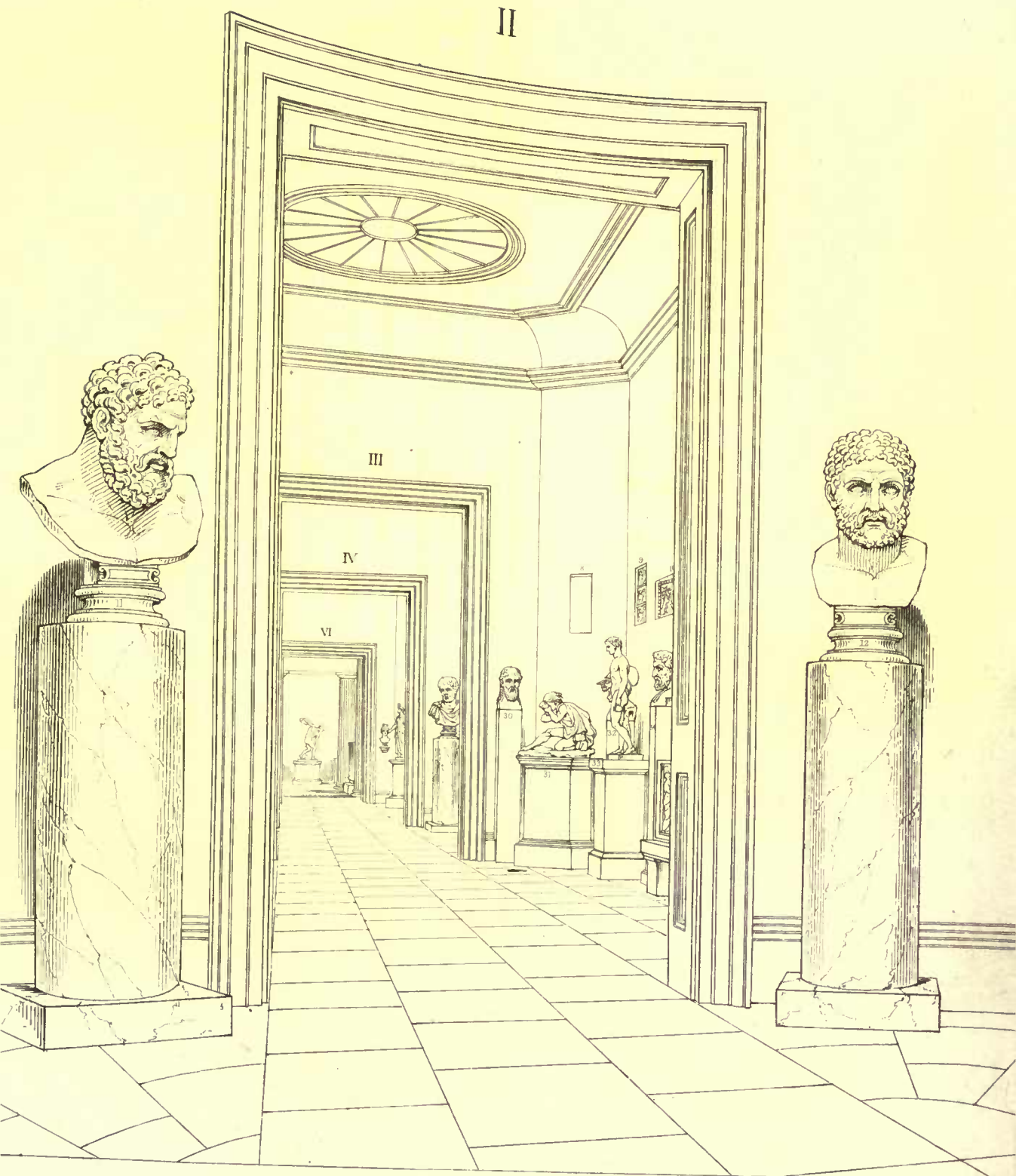
not been more generally adopted, particularly in the earlier publications on ancient sculpture, as it is in consequence of this omission, that the antiquary, relying too much on the accuracy of an engraving, has been frequently led into error.

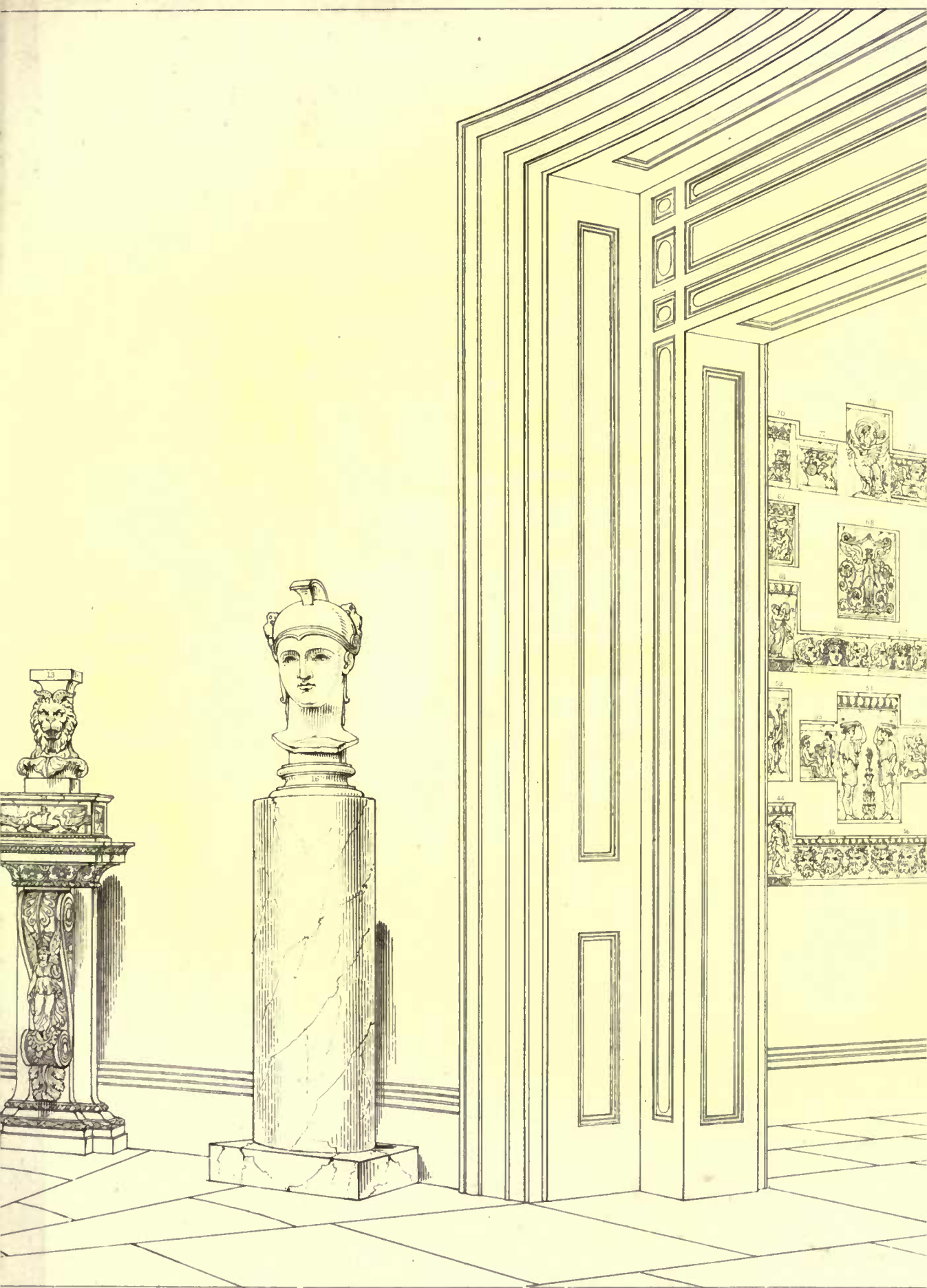
TAYLOR COMBE.

*British Museum, January 27th, 1812.*













## C O N T E N T S.

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In the title-page is a plate representing a part of the capital of a votive cippus.

After the introduction is a plate representing the Gallery of Antiquities, as viewed from Room II.

- Plate I.      A colossal head of Minerva.
- II.      { 1. A Cinerary urn.  
          { 2. A general view of the figures surrounding the urn.
- III.      The foot of a tripod-table.
- IV.      An architectural statue of a female, with a modius on her head.
- V.      { 1. A candelabrum.  
          { 2. and 3. The figures represented on the two sides of the candelabrum.
- VI.      { 1. The triangular base of a candelabrum.  
          { 2. and 3. The figures represented on the two other sides of the base.
- VII.      { 1. A Bacchanalian vase.  
          { 2. A general view of the figures surrounding the vase.
- VIII.      A statue of Venus.
- IX.      { 1. A Bacchanalian vase.  
          { 2. The figures represented on the front of the vase.
- X.      A fountain.
- XI.      A colossal bust of the Farnese Hercules.
- XII.      A colossal bust of Hercules, of very ancient sculpture.
- XIII.      A fragment of one of the supports of a tripod.
- XIV.      { 1. The capital of a votive cippus.  
          { 2. 3. and 4. Views of the back, and the two sides of the votive cippus.
- XV.      One of the feet or supports of a table.
- XVI.      A colossal head of Minerva, of very early sculpture.

The bas relief, in the Title-page, has formed part of the capital of a votive cippus, which was probably sacred both to Bacchus and Hercules. The subject represents a head of Hercules between two terminal statues, namely, one of the god Pan, who is playing upon the syrinx, or pipe of reeds, and the other of the god of Lampsacus, who is loaded with fruit. In the intervals are placed a quiver and an altar. There is very little relief in these figures, but the head of Hercules is executed in a very exquisite style, and possesses great force and character. The lion's skin is tied round the neck, and the head is crowned with a wreath of ivy. The crown of Hercules is usually composed of the poplar, which in the form of its leaves bears so much resemblance to the ivy, that the one has frequently been mistaken for the other; but when the berries of the ivy are apparent, this error cannot be committed. The head of Hercules is distinguished by a greater variety of chaplets, than that of any other divinity. He is crowned not only with the poplar<sup>(1)</sup> and the ivy,<sup>(2)</sup> but with the laurel,<sup>(3)</sup> the olive,<sup>(4)</sup> and the pine,<sup>(5)</sup> and sometimes with a wreath, composed of flowers and ribbands interwoven together.<sup>(6)</sup>

It measures  $11\frac{1}{2}$  inches in length, and  $5\frac{1}{2}$  inches in height.

<sup>1</sup> Aptior Herculeæ populus alba comæ. Ovid. Epist. ix. 64.

See Mus. Flor. Gem. vol. i. tab. xxxiv. fig. 11.

<sup>2</sup> See Mus. Flor. Gem. vol. i. tab. xxxiv. fig. 8.

<sup>3</sup> See the gold coins of Philip, the father of Alexander.

<sup>4</sup> ——— Primus Pisæa per arva

Hunc pius Alcides Pelopi certavit honorem,

Pulvereumque fera crinem detorsit oliva. Stat. Theb. lib. vi. 7.

See Stosch, Pierres Gravées, tab. xlvi.

<sup>5</sup> It occurs on a bronze figure of Hercules in the collection of R. P. Knight, Esq.

<sup>6</sup> See Museo Pio-Clementino, tom. ii. tab. 9. and Museum Worsleyanum, vol. i. p. 85.







## PLATE II.

A FUNERAL urn of a circular form, ornamented with figures in very high relief. The sculpture of these figures is exceedingly coarse, but their general effect is good. The subject represents a battle, in which a number of combatants are engaged. One party, of whom a few are on horseback, is armed with helmets, cuirasses, and shields, which last are of an oblong square form, and have a large umbo or boss in the centre of each: the other party is distinguished by their oval shields; they are bearded, entirely without covering on their bodies, and are represented for the most part lying on the ground, as if completely vanquished. In the collection of the late Henry Blundell, Esq.<sup>(1)</sup> is a large bas-relief (8 feet by 3) which represents the same subject, and in which the costume of the respective combatants is precisely the same as on the urn we are now describing. It is evident that the subject here recorded is a battle between the Romans and Germans, in which the former are triumphant. The costume of the Romans exactly agrees with that which we see on the Trajan and Antonine columns, and though the same ancient monuments represent the Germans cloathed, yet the state in which they are here exhibited, accords with the description given of this people by Tacitus<sup>(2)</sup> and Dion Cassius,<sup>(3)</sup> who both speak of them as being accustomed to fight either perfectly naked, or very lightly clad. The Romans were so frequently engaged in warfare with the Germans, that it is impossible to say with certainty to what particular period the present subject alludes; but the victories achieved over the Germans by Trajan were so popular in Rome, were celebrated with so much splendour, and commemorated in so many monuments of art, that it is most probable the subject of the figures on this urn refer to the time of that Emperor.

<sup>1</sup> Statues, Busts, &c. at Ince, in the collection of Henry Blundell, Esq. vol. ii. pl. 122.

<sup>2</sup> Nudi, aut sagulo leves. Taciti Germ. c. 6.

<sup>3</sup> Ἐκεῖνο γε τίς οὐκ οἶδεν, ὅτι ἡμεῖς μὲν κατὰ πάνθ' ὁμοίως τὸ σῶμα ὑπλίσμεθα, ἐκεῖνοι δὲ θῆ γυμνοὶ τὸ πλεῖστον εἰσὶ. Dion. Cass. lib. xxxviii. c. 45.



## PLATE II.

With respect to the connection which this subject may have had with the history of the person whose ashes the urn enclosed, the deceased might perhaps have fallen or distinguished himself in the war alluded to: this, however, is exceedingly doubtful, as the subjects represented on sepulchral monuments, had frequently no allusion to the parties for whom they were designed. It is not, indeed, improbable that the subject may have been chosen by the artist as being that which was most popular at the time when the urn was executed. The urn, however, is without any inscription. Both above and underneath the figures is a border composed of ivy-leaves. The lid, the handle of which is restored, is gracefully ornamented with the leaves of the acanthus.<sup>(4)</sup> The urn, in its original state, terminated just beneath the lower border of ivy-leaves; the rest is a modern addition.

This urn was formerly in the collection of Victor Amadei at Rome, and was purchased from thence by Mr. Townley in the year 1768. Piranesi has engraved it in his *Raccolta di Vasi Antichi*.<sup>(5)</sup>

The urn, in its present state, measures 1 foot  $11\frac{1}{4}$  inches in height; but, exclusive of the modern addition, its height is only 1 foot 3 inches.

<sup>4</sup> *Acanthus mollis*. Linn.

<sup>5</sup> Tom. i. Tav. 45.







### PLATE III.

ONE of the feet, or supports, of a tripod table. The upper part of it exhibits the head of a lion rising out of foliage; and the lower part, which is restored from the calcaneum, represents the leg of that animal. The feet of the ancient tables were executed in a great variety of forms; sometimes they represented the human figure, and sometimes that of the eagle, the sphinx, the griffin, and other animals. The sculpture of them was often very highly finished; they were distinguished by the name of *τραπέζοφορά*,<sup>(1)</sup> and it is under this title that Cicero speaks of one of these supports in a letter written to his friend, Fabius Gallus.<sup>(2)</sup> The legs of tables, however, were more generally imitations of the legs of animals, to which the heads of the animals were occasionally added; but in order to obviate, in some measure, the disagreeable effect arising from the close union of these incongruous parts, the artist, in many instances, had recourse to the intervention of foliage, by which means a more graceful connection was produced.

Height 2 feet  $7\frac{7}{8}$  inches. The pedestal, in which it is inserted, is modern.

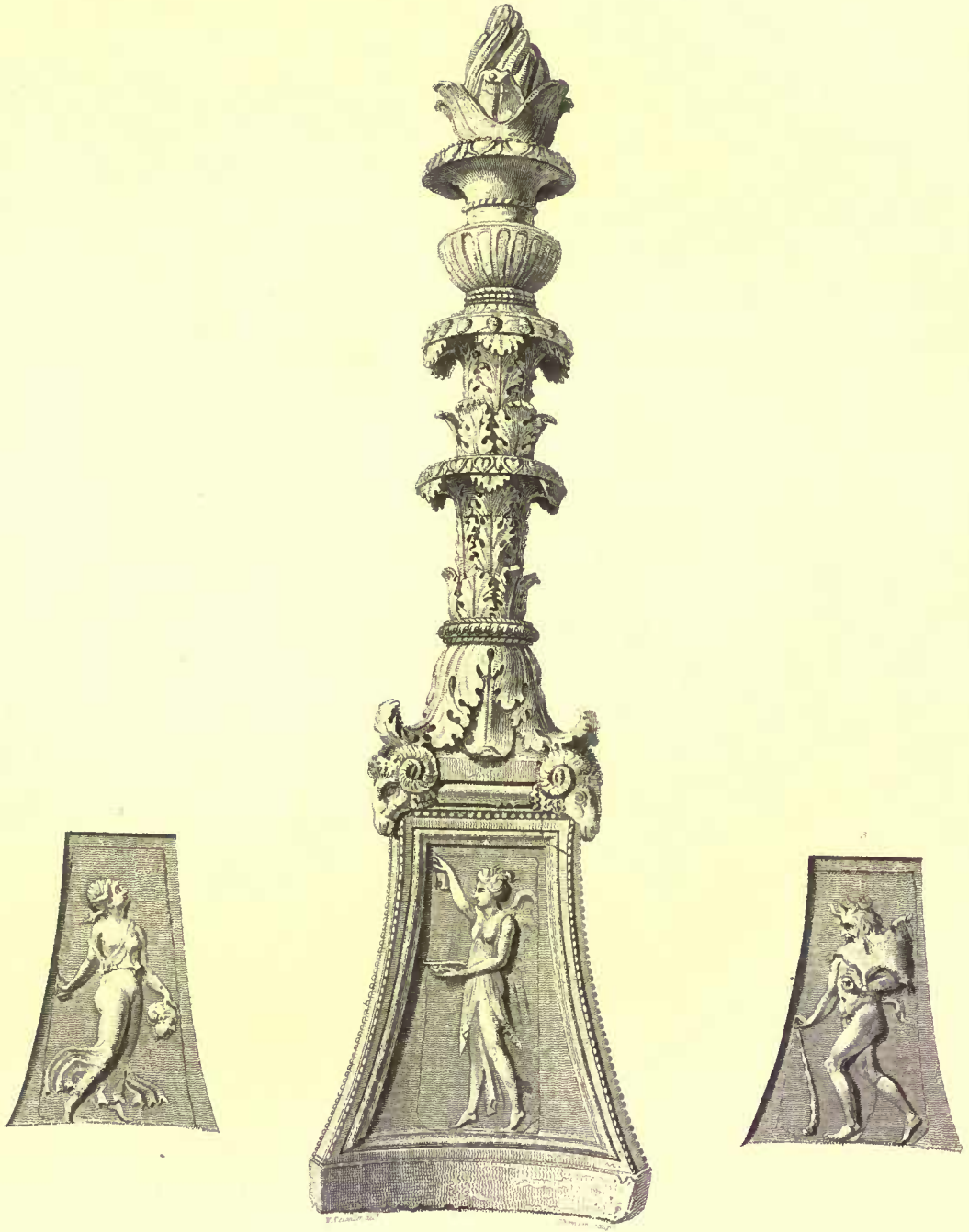
<sup>1</sup> Jul. Poll. lib. x. c. 20.

<sup>2</sup> Quod tibi destinaras trapezophoron, si te delectat, habebis: sin autem sententiam mutasti, ego habebo scilicet. Cic. Epist. Fam. lib. vii. 23.









## PLATE V.

A CANDELABRUM, considerably restored. Those parts which are antique, are the upper half of the stem, the three figures inserted in the sides of the triangular pedestal, and one of the rams' heads, together with a portion of the pedestal attached to it. The upper part of the candelabrum was found in the ruins of the villa of Antoninus Pius; the three figures in the pedestal have belonged to a candelabrum of a similar kind. One of these figures appears to have been part of a group, which represented Victory pouring out a libation to Apollo Musagetes, a subject which has been explained in the description of the Terracottas (1) Of the remaining figures, one represents an old Faun carrying an *uter* or goat's skin, filled with wine, on his shoulder, and making use of a pedom, as a walking stick, in his right hand; the other represents a female Bacchante, who is distinguished by the wildness of her gesture: her head is thrown back, her hair is dishevelled, and she holds a human head in one hand, and brandishes a sword in the other hand. There can be little doubt but that this figure represents Agave, the priestess of Bacchus, with the head of her son, Pentheus,(2) king of Thebes. Pentheus having forbade his subjects to celebrate the festivals of

<sup>1</sup> No. xviii. p. 12.

<sup>2</sup> Φερόμενος ἥξεις ἐν χερσὶ μητρος, Eurip. Bacch. v. 968.

————— κρᾶτα δ' ἄθλιον

Ὅπερ λαβῶσα τυγχάνει μήτηρ χεροῖν

Πήξας' ἐπ' ἄκρον θύρσον. Ib. v. 1139.

Quid, caput abscissum demens cum portat Agave

Gnati infelicit, sibi tum furiosa videtur. Horat. Sermon. lib. ii. 3, 303.

————— visis ululavit Agave,

Collaque jactavit, movitque per aera crinem,

Avulsumque caput digitis complexa eruentis

Clamat, Io, &c.

Ovid. Met. lib. iii. 725.

Felix Agave facinus horrendum manu,

Qua fecerat, gestavit: et spoliū tulit

Cruenta nati Mænas in partes dati.

Senecæ Phœniss. v. 363.

## PLATE V.

Bacchus, was, for this act of impiety, torn in pieces by his mother and her two sisters, when, with other Theban women, they were assembled to perform the orgies of the god on Mount Cithæron. Agave, whose sense of vision was deluded by the influence of Bacchus, mistook her son for a lion,(3) and it was not till her return to the palace that she perceived her unhappy mistake, and that the head which she held by the hair was not that of a wild beast, but of her own son.(4) Agave is represented in a similar manner on a funeral urn published by Spon.(5) The story of Pentheus suffering for his crime in not acknowledging the divinity of Bacchus, is engraved in a bas-relief in the Giustiniani palace;(6) and the same subject, according to Pausanias, was painted on the walls of the Temple of Bacchus, which stood near the theatre at Athens.(7)

Height 4 feet  $1\frac{1}{8}$  inch.

<sup>3</sup> The form in which Pentheus appeared to his mother was that of a wild boar, according to Ovid, (Met. lib. iii. 714,) and of a bull, according to Oppian, (Cyneg. lib. iv. 307.)

<sup>4</sup> Κάδ. Τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;

Ἄγ. Λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.

Κάδ. Σκέψαι νῦν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.

Ἄγ. Ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;

Κάδ. Ἀθρήσον αὐτό, καὶ σαφέστερον μάθε.

Ἄγ. Ὅρῳ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.

Κάδ. Μῶν σοι λέοντι φαίνεται προσεικέναι;

Ἄγ. Οὐκ, ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα. Eurip. Bacch. v. 1278.

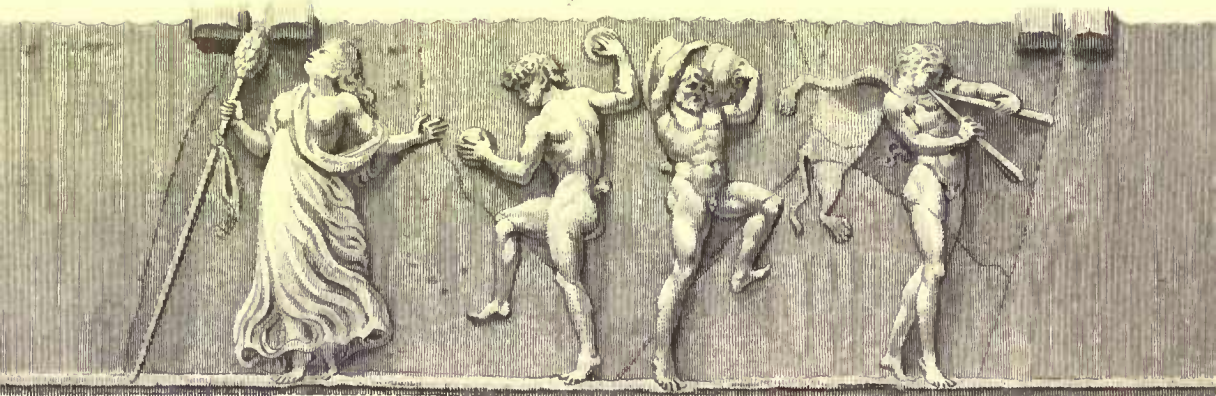
<sup>5</sup> Miscellanca Eruditæ Antiquitatis, p. 29.

<sup>6</sup> Galleria Giustiniana, part. ii. tav. 104.

<sup>7</sup> Τᾶντα δὴ γεγραμμένα εἰσὶ, καὶ Πενθεὺς καὶ Λυκοῦργος ὧν ἐς Διόνυσον ὕβρισαν διδόντες δίκας. Pausan. Att. c. 20.







## PLATE IX.

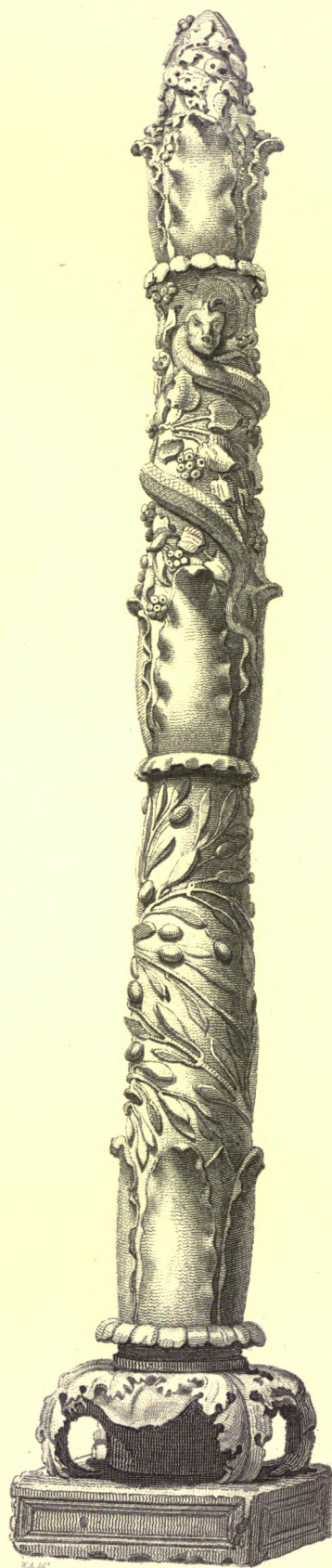
A vase, the front of which is ornamented with a group of Bacchanalians, and the neck with branches of ivy. It is of an oval form, and has two upright double handles, which spring from the necks of swans. There are four figures on the body of the vase, all of whom are joining the wild and irregular dance of Bacchus: The first represents a female Bacchant holding a thyrsus in her right hand; her hair is dishevelled, her head thrown back, and her whole action bespeaks the excess of enthusiasm by which the votaries of Bacchus were distinguished: the second is a young Faun playing on the cymbals; the third is an aged Faun bearing a vase upon his shoulder; and the fourth is another young Faun playing upon the tibia or double pipe. This vase has been so much restored, that, it may perhaps be best to particularize those parts which are ancient. Among these are the four Bacchanalian figures, with the exception of the Faun playing upon the cymbals, of which figure only the legs and part of the left arm are of ancient sculpture. The head of one of the swans, and a great portion of the neck of the vase, namely, that which is over the two last described figures, are likewise antique; all the rest of the vase is modern.

It is 2 feet 8 inches high.









W.A. 1817

Thomas 1817



## PLATE X.

A domestic fountain, which has probably been used for sacred purposes. It consists of an upright, cylindrical piece of marble, enriched with different sorts of foliage. It is divided into three parts, each part emanating from a number of broad leaves,<sup>(1)</sup> which form a kind of calyx. The first or lower division is ornamented with branches of the olive tree, the second with branches of ivy, and the third or upper division with the leaves and flowers of some unknown plant. In addition to the other ornaments, the middle division has a serpent twined round it. The water appears to have been conveyed through a perforation on the back part of the column, and to have issued from the mouth of the serpent, in which a leaden pipe was introduced, part of which still remains. This fountain, in its original state, probably stood in the centre of a small basin or reservoir for water, of which kind two are preserved in this collection. The pedestal in which it is at present inserted is modern, as is likewise a small portion, about three inches and a half, at the top.

This curious and very elegant monument was found by Nicolo la Picola, in the year 1776, near the road, between Tivoli and Præneste.

It measures in height, including the pedestal, 5 feet  $10\frac{6}{8}$  inches. The diameter, in the thickest part, is  $6\frac{1}{2}$  inches.

<sup>1</sup> These leaves mark the commencement of a new nature. When different plants appear growing from the same stem, in specimens of ancient sculpture, it may be observed that care has been taken that each plant shall issue from a separate germ, to indicate the termination of one genus, and the beginning of another. These leaves, however, have no connection with the plant which rises out of them, but their form is entirely regulated by the taste and fancy of the artist. In like manner, when any two things, not naturally connected, are placed together, the incongruity arising from thence is in some measure obviated by the intervention of foliage, an instance of which we have just seen in the leg of a tripod table, formed of the head and leg of a lion,









*Al. del.*

*J. Hart sculp.*

## PLATE XIII.

A fragment of one of the supports of a table, or more probably of a tripod ; it represents the head of a lion with the horns of a goat. Underneath the head is a circle composed of leaves, below which, when perfect, this piece of sculpture terminated in the leg of a lion, in the same manner as we have already seen in an article lately described.<sup>(1)</sup> This head, though it bears the character of a lion, is in reality that of a griffin, which was a fabulous animal sacred to Apollo, and was represented partly under the form of an eagle, and partly under that of a lion. It was usually represented having the body, legs, and tail of the latter, with the head and wings of the former. But this mode of representation, though most frequently adopted by the ancients, was not always observed, for we sometimes see the griffin without any portion of the eagle except the wings, in which cases we have remarked that the horns of the goat have been generally affixed to the head.<sup>(2)</sup> On the frieze of the temple of Apollo Didymæus,<sup>(3)</sup> at Miletus, two of these animals are guarding the lyre of Apollo, and they are each distinguished, in like manner, with the head of a lion and the horns of a goat. Two of these animals are also represented with the same characteristics on a marble vase,<sup>(4)</sup> in the collection of M. Van-Hoorn, an engraving of which has been published by the learned author of the *Monumens Antiques Inédits*. Many other instances of the same kind might, if it were necessary, be enumerated.

This fragment is executed with great spirit; it was found in the year 1769, by Mr. Gavin Hamilton, in the Pantanella, within the grounds of Hadrian's Villa, near Tivoli.

The foliage underneath the head, the alæ of the nose, and both the horns, with the exception of a small portion towards the base, have been restored. It measures 1 foot  $3\frac{2}{8}$  inches.

<sup>1</sup> See Plate III.

<sup>2</sup> As the goat was an emblem of fecundity among the ancients, it is not improbable that the horns of that animal indicate in these instances the prolific qualities of the sun.

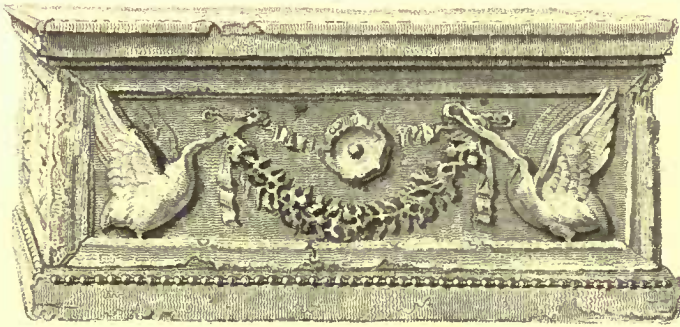
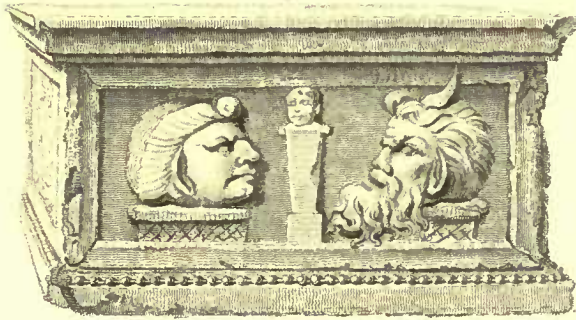
<sup>3</sup> Ionian Antiquities, Part I. pl. x. fig. 1.

<sup>4</sup> Millin, *Mon. Ant. Inéd.* tom. 4. pl. xxxi. xxxii. p. 303.









## PLATE XIV.

The capital of a votive cippus, the four sides of which are ornamented with subjects principally relating to the mythology of Bacchus. In the front is a vase with two handles, on each side of which is a dove drinking out of it; behind the vase is a terminus of the bearded Bacchus. At the back part of this capital are two geese pecking at a festoon of fruit suspended between them; over the festoon is a patera. The ornaments on one of the sides of this capital consist of two masks, namely, those of a young Faun, and a Satyr, each of which is placed upon the wicker basket<sup>(1)</sup> which was sacred to Bacchus; between the masks is a terminus probably intended for a Faun. The ornaments on the other side also consist of two masks, placed upon similar baskets; the masks are those of young Fauns, with a drinking horn and a pair of cymbals suspended between them.

The body of the cippus, from which this capital was cut at Rome, was decorated with foliage of the ivy, the vine, and the olive.

The upper and lower divisions of this capital, which project beyond the border that surrounds the figures, are of modern workmanship.

It measures  $7\frac{5}{8}$  inches in height, 1 foot  $4\frac{2}{8}$  inches in length, and 1 foot  $1\frac{2}{8}$  inches in depth.

<sup>1</sup> Et levis occultis conscia cista sacris. Tibul. lib. 1. El. vii. 48.











## PLATE XV.

A part of one of the supports of an ancient table ; it consists of a double volute, of a very elegant form. The circumvolutions of the upper and lower parts turn in contrary directions. The lower volute serves as a basis or pedestal to a figure of Victory, which fills up the intervening space in a light and beautiful manner. The marble has been so elaborately hollowed out behind this figure, that with the exception of the feet and wings it is perfectly detached. This support was found, with many other similar fragments, among some extensive ruins in the neighbourhood of Frascati.

It measures 3 feet  $\frac{6}{8}$  inch in height. The head and the left fore arm of the figure of Victory are modern.



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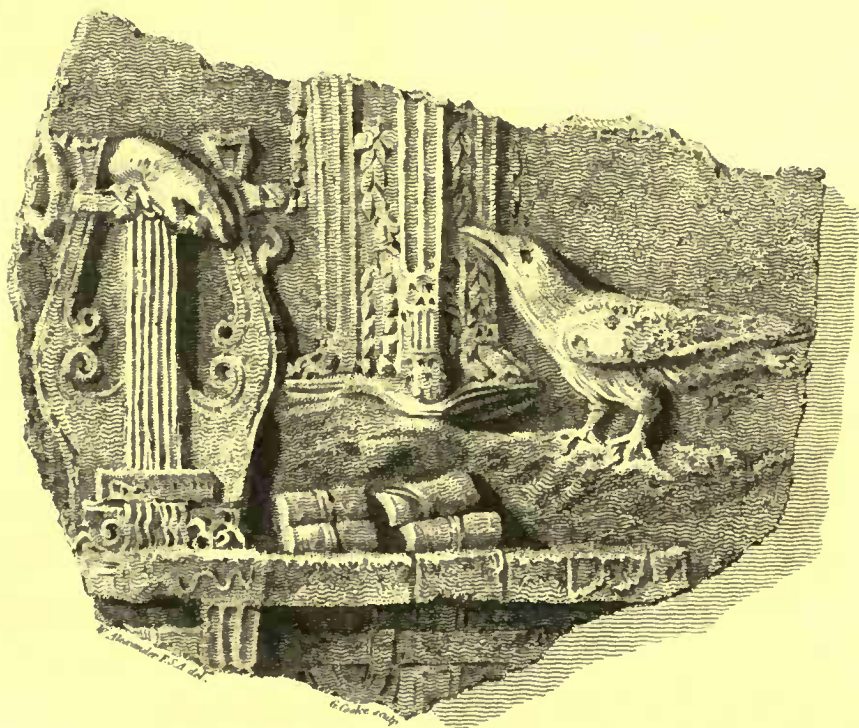
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1810.





## INTRODUCTION.

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NEARLY the whole of the Terracottas, from which the engravings in this volume are made, were the property of the late Charles Towneley, Esq. and, at his death, were purchased, together with his Marbles, by Parliament, and vested in the Trustees of the British Museum, for the use of the Public.

The foundation of Mr. Towneley's Collection was begun in Italy, where a long residence enabled him to make many valuable acquisitions. After his return to England, the collection of Terracottas, belonging to Mr. Nollekens, was added to that formed by Mr. Towneley. This addition, both in extent and interest, was very considerable, for Mr. Nollekens, when a student at Rome, had paid particular attention to the acquisition of Terracottas, and had met with great success.

All the statues here engraved, one only excepted, were found about the year 1765, in a well which was

completely dry, near the Porta Latina at Rome. A labourer in digging red gravel, called *pozzolana*, with which the Italians harden their mortar, broke into the well, and discovered a heap of fragments of Terracotta. These fragments were purchased by Mr. Nollekens, who carefully joined the pieces together, and succeeded in restoring the figures nearly to their original state.

The bas-reliefs were made use of by the ancients as decorations for their temples, tombs, and other buildings. They evidently formed the friezes. In the year 1761, a subterraneous place, divided into many chambers, was discovered at Scrofino,\* which is supposed to be the ancient Veii, and is about sixteen miles from Rome. The dome of the largest of these chambers was enriched with paintings, in *fresco*, representing animals. The whole of the frieze below the dome was ornamented with bas-reliefs in Terracotta, which were fastened to the wall with leaden nails. Many tombs in the Appian road, as well as the temple, dedicated to Honour and Virtue, near the Circus of Caracalla, were ornamented in a similar manner with Terracottas; and there are several ancient chambers still visible in the neighbourhood of

\* See Caylus, Recueil d' Antiquités, tom. v. p. 200.

Rome, in which, though the bas-reliefs have been long since removed, the places which they occupied are perfectly distinguishable.

The bas-reliefs have been undoubtedly cast in moulds; they were afterwards baked, and perhaps occasionally retouched by the graver. Of the designs, some are of Roman invention, but the greater part of them appear to have been copied from the works of Greek artists.

A few of the Terracottas here engraved, were originally in the possession of Sir Hans Sloane. In the following description these will be particularly specified.

TAYLOR COMBE.

*British Museum, May 16th, 1810.*



The Vignette, in the Title-page, is a fragment of a Bas-relief, which, when perfect, represented Apollo, with his left arm thrown over a lyre. The lyre is placed upon a table, on which we likewise see a tripod, a raven, and four rolls of manuscripts. The same interesting subject is represented in marble, on a Greek altar in the collection of the British Museum. The latter, though it is in perfect preservation, is very inferior in point of execution to the beautiful fragment here engraved.

## ANCIENT TERRACOTTAS.

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### No. I.

A STATUE of a female, probably one of the Muses. The right arm is entirely lost, and the left arm from the elbow is imperfect. The hair of the head is tied in a knot behind, and the eyes and eyebrows retain some traces of the paint, with which they were originally coloured. The drapery of this figure is well executed. Height 2 feet  $2\frac{3}{4}$  inches.

### No. II.

AN amphora; it has two upright handles, and tapers towards the bottom, which terminates in a blunt point. In a bas-relief,<sup>(1)</sup> which is described in the present volume, an amphora of the same kind is carried on the shoulder of a Faun, and similar vessels may be seen on coins of the island Chios. The amphora was so called, from having two handles,<sup>(2)</sup> by either or both of which it might be carried. These

<sup>1</sup> See No. XXI.

<sup>2</sup> Ἀμφιφορεὺς λέγεται ὁ ἀμφοτέρωθεν κατὰ τὰ ὦτα δυνάμενος φέρεσθαι. Athenæi Deip. lib. xi. p. 501.

Κεραμεοὶ ἦσαν ἀμφοτέρωθεν φερόμενοι. ὃ ἔστιν ἄμφωτοι, δύωτοι. Schol. Didymi ad Hom. Od. B. 290.

vessels were used not only for wine but other liquids, and we learn from Homer (1) that they sometimes contained oil and sometimes honey. The Roman amphora differed in size from the Attic,(2) for the former contained only two urnæ, while the latter contained three of those measures. The Roman amphora ought to contain a cubic foot of wine, which, as their foot was  $\frac{3}{8}$  of an inch shorter than ours, is equal to  $44 \frac{17}{30}$  ale pints, or  $54 \frac{15}{37}$  wine pints. This amphora, when filled to the brim, held fifty-two ale pints, but some allowance should be made for the suction of the vessel. In the same manner as we keep our standard weights and measures at the Exchequer, so the Romans kept a model of their amphora in the Capitol;(3) it was dedicated to Jupiter, and called the Amphora Capitolina. The present amphora was found, together with many others, in the baths of Titus, in the year 1772. Height 3 feet  $9\frac{1}{4}$  inches.

### No. III.

A terminal head of the Indian, or bearded (4) Bacchus. It is crowned with vine leaves which descend on each side of the face, and with a broad ample diadem, hanging loosely over the forehead, in the form of a festoon. Most of the ancient marble terms have a square cavity on each side of them, rather below the height

<sup>1</sup> Ἐν δὲ τίθει μέλιτος καὶ ἀλείφατος ἀμφοφορῆας.

Hom. Il. Ψ. 170.

<sup>2</sup> Attica præterea dicenda est amphora nobis,  
Seu cadus; hanc facies, nostræ si adjeceris urnam.

Rhemnius Fannius.

<sup>3</sup> ————— quam, ne violare liceret,  
Sacravere Jovi Tarpeio in monte Quirites.

Rhemnius Fannius.

<sup>4</sup> Τὸν αὐτὸν δὲ καὶ καταπώγωνα λέγουσι, διὰ τὸ τοῖς Ἰνδοῖς νόμιμον εἶναι μέχρι τῆς τελευτῆς ἐπιμελῶς ἀνατρέφειν τὰς πώγωνας. Diod. Sic. lib. iii. p. 232. edit. Wesseling.



of the shoulders, but the present term has these cavities filled up by two square projections, on which the ends of the diadem, brought forward from the back part of the head, are resting. These projections shew the ancient mode of joining a number of terms together by rails or bars, in allusion to the use to which terms were originally applied, namely, as fences or boundaries. This head was found, together with the statues engraved in this volume, near the Porta Latina at Rome. Height 1 foot  $3\frac{3}{4}$  inches.

#### No. IV.

A bas-relief, representing a combat between two Amazons and two griffins. Both the Amazons are on their knees, and one of them has sustained the loss of her shield and battle-axe. It is remarkable, that Herodotus, Pausanias, and every other author, who gives an account of the exploits of these heroines, should be entirely silent on the subject of their warfare with the griffins. The subject, however, was familiar to the ancient artists, and we find it very frequently painted on the Greek vases. The Amazons, when engaged in these contests, were most frequently on horseback, though they are here represented on foot. Their arms consist of a buckler in the form of a crescent, called pelta,<sup>(1)</sup> and a double-edged battle-axe, which last is said by Pliny<sup>(2)</sup> to have been invented by Penthesilea, the queen of the Amazons. Dimensions 1 foot  $5\frac{1}{2}$  inches, by  $8\frac{1}{4}$  inches

#### No. V.

A bas-relief, representing the head of a Triton, on each side of which is a Cupid riding on a dolphin. The appearance of

<sup>1</sup> Ducit Amazonidum lunatis agmina peltis

Penthesilea furens, mediisque in millibus ardet.—Virg. *Æn.* i. 494.

<sup>2</sup> Penthesileam Amazonem securim invenisse dicunt.

Plin. *Hist. lib.* vii. c. 56.

leaves on the lower part of the Triton's face deserves to be noticed. What the ancients intended to represent by this appearance, is a point on which antiquaries have formed different conjectures. Winckelmann<sup>(1)</sup> at one time supposed that they intended to represent the gills of fish, and at another time he thought they meant to signify fins. D'Hancarville<sup>(2)</sup> acknowledges the resemblance to leaves; and M. Radet<sup>(3)</sup> conceives that the ancients intended to represent the mangled skins of fish. But whatever may have been the intention of the ancients, it is certain, that, in their figures of Tritons and other marine deities, they frequently made use of the same species of ornament, not only on the face, but also on the breast and other parts of the body. In the Villa Albani<sup>(4)</sup> are two colossal heads of Tritons, characterised in this manner, one of which was formerly in the Villa Medici; and in the collection at Paris<sup>(5)</sup> is another example of the same kind, which was brought from the Vatican. In the collection of the king of Naples is a gem,<sup>(6)</sup> representing a bust of Neptune, on chalcedony, the breast of which exhibits the same appearance of leaves: and in the collection of R. P. Knight, Esq. is a fine bust,<sup>(7)</sup> in bronze, of a Triton, or of a river god, the face and breast of which are ornamented with leaves, and the head is likewise characterised by dolphins, and the claws of a crab. In all these instances, the appearance of leaves is so decided, that it is matter of surprise that any doubt should have arisen on the subject. The leaves are probably those

<sup>1</sup> Winckelmann, *Mon. Ant. Ined.* Vol. i p. 42. Winckelmann, *Hist. de l'Art chez les Anciens*, tom. i. p. 388. Edit. Par.

<sup>2</sup> D'Hancarville, *Recherches sur l'Origine des Arts de la Grèce*, tom. i. p. 374.

<sup>3</sup> *Mus. Nap.* tom. ii. p. 97.

<sup>4</sup> Winckelmann, *Mon. Ant. Ined.* Tav. 35. Winckelmann, *Hist. de l'Art, &c.* tom. i. p. 388.

<sup>5</sup> *Mus. Nap.* tom. ii. pl. 45.

<sup>6</sup> Tassie, *Collection of Engraved Gems*, Pl. 31. No. 2648.

<sup>7</sup> D'Hancarville, *Recherches, &c.* tom. i. pl. xvii. B.

of some marine plant. Dimensions 1 foot  $6\frac{1}{2}$  inches, by  $9\frac{1}{2}$  inches.

## No. VI.

A bas-relief, representing a group of Bacchus and Cupid, before whom is a Bacchante dancing and playing upon the tabor. Bacchus appears desirous of detaining Cupid, who, on his part, seems anxious to obtain his release. The former is represented with a beard, a crown of ivy, and a long cloak flowing down his back. With the left arm, which is thrown over the right shoulder of Cupid, he is bending the pinion of one of Cupid's wings. The position of the right hand of Bacchus is very remarkable, the back part of it being pressed against the side of Cupid. The figures of Bacchus and Cupid are allegorical, and are intended to represent the union of wine and love, which union was often expressed by the ancients in their works of art, as well as in the writings of their poets.<sup>(1)</sup> Sometimes both Bacchus and Cupid were represented in order to convey this idea, and sometimes only one of them, accompanied by the attributes of the other. In the temple of Dionysius, at Athens, was a group of Bacchus and Cupid executed by Thymilus; <sup>(2)</sup> and on a gem, which formerly belonged to Cardinal Otthoboni, <sup>(3)</sup> Bacchus and

<sup>1</sup> Ὅμῃ καλῶ Λυαίῳ

<sup>2</sup> Ἐρωτα. — Anac. Od. xvii. 15.

Ὁ δ' Ἐρως ὁ χρυσοχαίτης

Μετὰ τῷ καλῷ Λυαίῳ. — Anac. Od. vi. 12.

Sæpe illic positi teneris adducta lacertis

Purpureus Bacchi cornua pressit Amor.

Vinaque cum bibulas sparsere Cupidinis alas

Permanet, et cæpto stat gravis ille loco.

Ov. Art. Am. lib. i. p. 231.

<sup>3</sup> Ἐρωτα δ' ἐσηκότα ὁμῶν καὶ Διόνυσον Θυμίλος ἐποίησε. Pausan. lib. i. c. 20.

<sup>3</sup> Rossi, Gemme Antiche, tom. iii. tav. 19.

Cupid are both represented as boys dancing together, and carrying their respective attributes, namely, the thyrsus, and the bow and quiver. Cupid, when unaccompanied by Bacchus, is often represented on gems, with a goblet or bunch of grapes in his hand. Dimensions 1 foot 6 inches, by 1 foot  $6\frac{1}{2}$  inches.

### No. VII. and VIII.

Two bas-reliefs, intended by the ancient artist as companions, and to be joined together in the manner in which they are here engraved. The subject, in each of these bas-reliefs, represents a combat between one of the Arimaspi and a griffin. The Arimaspi are in Scythian dresses, and are armed with shields and battle-axes. Behind each of the griffins is a bust of a very athletic figure; one of them is armed with a battle-axe, and the other with a sword and shield. The heads of these busts differ from those of the other figures; the latter have beards, and are covered with hoods, while the former are without beards, and are covered with helmets, ornamented with the head and wings of a bird. It is, nevertheless, probable that the Arimaspi alone are here designated, and that the head and wings of a bird are worn as trophies of their victories over the griffins. At least we know that the Amazons, who were also frequently engaged in contests with these animals, sometimes decorated their helmets, for a similar reason, with the spoils of a griffin. The Arimaspi were a people who inhabited the northern part of Scythia, and lived in a state of constant warfare with the griffins,<sup>(1)</sup> fabulous animals, said to have guarded the gold, with which the mountains in that part of the country abounded. As these combats are frequently represented on Greek vases, and in other works of ancient art, it may be worth while to attempt an explanation of the fable to which

<sup>1</sup> Herodotus, lib. iii. c. 116.  
Solin. c. 20.

Pausan. lib. i. c. 24.

Plin. Hist. lib. vii. c. 2.



they allude. The Arimaspi, when in search of gold in the more rude and unfrequented tracts of Scythia, were probably often exposed to the attacks of wild beasts. At that early period, when scarcely any part of natural history was understood, it is by no means improbable, that the Arimaspi should, in their descriptions of the different animals with which they had contended, magnify them into beings of a preternatural appearance. Herodotus and other authors, who speak of the Arimaspi, describe them as having only one eye, whereas they are here represented with two eyes. But this apparent contradiction is easily reconciled on the authority of Eustathius, who, in quoting a passage from Aeschylus,<sup>(1)</sup> in which the Arimaspi are called “ a one-eyed army,” informs us, that they are so called, because the army consisted of archers, whose general practice it was, when they took aim with their arrow at any particular object, to close one eye.<sup>(2)</sup> Dimensions of No. VII. 1 foot 7 inches, by  $9\frac{1}{2}$  inches. Dimensions of No. VIII. 1 foot  $7\frac{1}{2}$  inches, by  $9\frac{1}{2}$  inches.

## No. IX.

Repetition of No. VI.

## No. X.

A bas-relief, representing a head of Medusa, ornamented with wings; on each side of it an eagle is represented in the act of seizing, with its talons, one of the snakes, which are entwined in the locks of her hair. The custom of adding wings to the head of Medusa was not always followed by the ancient artists.

<sup>1</sup> Γρύπας φύλαξαι, τότε μενῶπα στρατὸν  
Αριμασπὸν ἱπποβάμον’

Aeschyl. Prom. Vinct. v. 803.

<sup>2</sup> Αἰσχύλος δὲ μενῶπα (sic) στρατὸν ὀνομάζει, διότι τοξικώτατοι ὄντες ἐπιμύουσι τὸν ἕτερον ὀφθαλμόν, διὰ τὸ πρὸς τὴν βολὴν εὐσοκον. Eustath. Comment. ad Dionysii Perieges. v. 31.

Aeschylus (1) and Apollodorus (2) have both described her as furnished with wings, but on coins of the cities of Amisus, Cabira, and Comana in Pontus, and of Amastris, and Sinope in Paphlagonia, the wings are represented not on the head of Medusa, but on her shoulders. Dimensions 1 foot 7 inches, by 9½ inches.

## No. XI.

A bas-relief, representing a couple of chimæras lapping water from vessels held to them by two youths, who are attired in Asiatic dresses, and are each kneeling on one knee. Dimensions 1 foot 8 inches, by 9 inches.

## No. XII.

A bas-relief, representing a female in a state of deep affliction. She is seated, and is resting her head upon her right arm, while the domestics, who are standing around her, appear, from the concern which is visible in their countenances, to participate in her sorrow. A similar bas-relief was formerly in the possession of Dr Mead, in the Catalogue (3) of whose collection, it is, with some hesitation, described as representing Lucretia, overwhelmed with grief at the injury which she had received from Sextus Tarquinius. The subject, however, rather represents Penelope, dejected at the departure of Ulysses. The incidents connected with the history of Ulysses, formed the subject of many ancient designs; and the

<sup>1</sup> Πέλας δ' ἀδελφαὶ τῶνδε τρεῖς κατάπτεροι,  
Δρακοντόμαλλοι, Γοργόνες βροτοσυγεῖς,  
Ἄς Θνητὸς ἄδεις εἰσίδων ἔξει πνοάς.

Aeschyl. Prom. Vinc. v. 797.

<sup>2</sup> Εἶχον δὲ αἱ Γοργόνες κεφαλὰς μὲν περιεσπειραμένας φολίσσι δρακόντων, ὀδόντας δὲ μεγάλους ὡς συῶν, καὶ χεῖρας χελκᾶς, καὶ πτέρυγας χρυσαῖς, δι' ὧν ἐπέτοντο. Apollodori Bib. lib. ii. c. 4, 2.

<sup>3</sup> Musei Meadiani Part. alt. p. 229.

Marquis of Rockingham, who purchased Dr. Mead's bas-relief, purchased also at the same time another bas-relief, which represented the return of Ulysses to Ithaca.<sup>(1)</sup> Dimensions 1 foot  $3\frac{3}{4}$  inches, by  $10\frac{1}{4}$  inches.

### No. XIII.

A bas-relief, imperfect, representing a fragment of Medusa's head ; on one side of it is a figure of Minerva holding up her shield, on the surface of which Medusa's head is reflected. This bas-relief, when perfect, probably represented the figure of Perseus standing on the other side of Medusa, and in the act of severing her head from her body. Minerva is not only said to have been present,<sup>(2)</sup> while Perseus was engaged in this enterprise, but to have held up her shield, as a mirror,<sup>(3)</sup> in order to direct his aim, and save him from the destruction, which the sight of Medusa would otherwise have occasioned to him. The assistance, which Minerva afforded Perseus in this particular instance, is represented on a coin (4) of Caracalla, struck at Sebaste, in Galatia. The head of Medusa in this bas-relief, as well as in that of No. X. is furnished with a pair of wings. Dimensions 1 foot  $3\frac{1}{2}$  inches, by 1 foot  $\frac{1}{2}$  an inch.

<sup>1</sup> There is an engraving of it in Winckelmann's *Mon. Ant. Ined. Tav. 161.*

<sup>2</sup> *Ipsa regit trepidum Pallas, dextraque tremantem  
Perseos aversi Cyllenida dirigit harpen,  
Lata colubriferi rumpens confinia colli.*

*Lucan. lib. ix. v. 675.*

<sup>3</sup> Ἐπιστάς οὖν αὐταῖς ὁ Περσεὺς κοιμωμέναις, κατευθυνούσης τὴν χεῖρα Ἀθηνᾶς, ἀπεσ-  
τραμμένος, καὶ βλέπων εἰς ἀσπίδα χαλκῆν, δι' ἧς τὴν εἰκόνα τῆς Γοργόνης ἔβλεπεν, ἐκατατόμησεν  
αὐτήν.—*Apollodori Bib. lib. ii. c. 4. 2.*

Ἡ Ἀθηνᾶ δὲ ἐπὶ τῆς ἀσπίδος ὑποσιλβούσης, ὥσπερ ἐπὶ κατόπτρου, παρέσχευ αὐτῇ ἰδεῖν τὴν  
εἰκόνα τῆς Μεδούσης.—*Lucian Dialog. Marin. xiv.*

<sup>4</sup> See *Eckhel Num. Vet. Anec. p. 174.*

No. XIV.

A bas-relief, representing the bearded Bacchus, and a Bacchante, each of them holding a thyrsus. The former is cloathed in a long robe, reaching to his feet, and is distinguished by the accustomed dignity of his deportment, while the latter exhibits the wildness of gesture, so often observable in the attendants on Bacchus. Dimensions 1 foot 1 inch, by 1 foot 5½ inches. It formerly belonged to Sir Hans Sloane.

No. XV.

A bas-relief, imperfect, representing a head of Minerva, and a head of Jupiter. A fragment of another head is still remaining on the broken side of this bas-relief, which appears to have been that of Hercules, covered with the lion's skin. The head of Minerva is properly placed next to that of Jupiter. Among the privileges, which this goddess possessed, was that of taking precedence of all the other children of Jupiter, and of occupying the place nearest to her father.<sup>(1)</sup> Dimensions 10 inches, by 7 inches.

No. XVI.

A bas-relief, representing the goddess Minerva superintending<sup>(2)</sup> the construction of the ship Argo. The figure, employed in using a

<sup>1</sup> Proximos illi tamen occupavit

Pallas honores.—Horat. Carm. lib. i. Od. 12, 19.

Ἡ δὲ Ἀθηναῖα φαίνεται τὸν πλησίον αἰεὶ τῷ Διὶ τόπον ἐξαίρετον ἔχουσα.

Plutarch. Sympos. lib. i. Quæst. 2.

<sup>2</sup> Αὐτὴ γὰρ καὶ ἡνὰ θεὸν κάμε· σὺν δὲ οἱ Ἀργοὶ  
Τεῦξεν Ἀρεστορίδης, κείνης ὑποθημοσύνησι.

Apoll. Rhod. lib. i. v. 111.

———— ipsamque secandis  
Argois trabibus jactent sudasse Minervam.

Claudian. de Bello Getico, v. 15.



chissel and hammer, is Argus,(1) the builder of the ship; and the other figure, assisted by Minerva in fixing the sail to the yard, is Tiphys,(2) the pilot of the vessel. The ship was built at Pagasæ, a sea port of Magnesia, in Thessaly, where there was a temple of Apollo; and the timber, with which the vessel was constructed, was cut from the forest of pines on the top of Mount Pelios. Winckelmann is, therefore, of opinion that the tree and part of the edifice, which are introduced into this bas-relief, represent both the forest of Pelios and the temple of Apollo. This forest, however, could hardly have been represented so close to the town, since they stood at a considerable distance from each other; and as the temple of Apollo would have no particular connection with the present subject, it is probable that the edifice rather represents part of the walls of the city of Pagasæ, namely, that part which fronted the sea. The style of the building coincides strongly with this supposition. This bas-relief, and two others similar to it, were found in an old wall of a vineyard, near the Porta Latina at Rome, where they had been made use of instead of bricks.(3) One of these bas-reliefs was procured for the collection of Cardinal Albani, and is engraved in the frontispiece to the first volume of Winckelmann's *Monumenti Antichi Inediti*. Dimensions 1 foot 10 inches, by 2 feet 1 inch.

## No. XVII.

A bas-relief, imperfect, representing Venus on the ocean, riding upon a sea-horse. She supports herself in her seat, by placing one

<sup>1</sup> — ad earum Tritonia devolat Argum;

Moliri hunc puppem jubet, et demittere ferro

Robora.

Val. Flac. lib. i. v. 93.

<sup>2</sup> Τίφυν τ' Ἀγνιάδην δολιχῆς ἰθύντορα νηός.—Orphei Argonaut. v. 120.

——— quem cursus penes imperiumque carinæ

Tiphyn agit violenta lues.

Val. Flac. lib. v. vcr. 14.

<sup>3</sup> See Winckelmann, *Histoire de l'Art*, &c. tom. i. p. 29.

arm round the neck of the animal, while she employs the other hand in holding the end of a veil, which is blown over the back part of her head. In this bas-relief, fragments of two Cupids remain, one of whom is flying before the Goddess, and the other is clinging to her knees. Venus is frequently represented crossing the sea, sometimes seated on the back of a Triton, sometimes on the back of a Dolphin, or other marine animal, and generally accompanied by Cupids. Claudian,<sup>(1)</sup> in his description of this Goddess when she was borne on the back of a Triton, particularly mentions that she was followed by a great number of Cupids. On a gold coin of the Bruttii,<sup>(2)</sup> Venus is represented riding on a sea-horse, nearly in the same manner as in this bas-relief. Dimensions  $9\frac{1}{4}$  inches, by  $8\frac{1}{2}$  inches.

### No. XVIII.

A bas-relief, representing Victory pouring out a libation to Apollo, who is habited in his character of Musagetes, or leader of the Muses. This beautiful composition has been frequently repeated by the Greek artists. Four representations, in marble, of the same subject, formerly in Cardinal Albani's villa at Rome, have been since removed to Paris ;<sup>(3)</sup> and a fifth, which originally belonged to Sir William Hamilton, is in our own collection. In order to convey a more clear idea of the subject of the bas-relief now under consideration, it will be necessary to say a few words respecting some of the above marbles, in which the subject is represented more in detail. In one of them, Diana is introduced standing

<sup>1</sup> ————— hoc navigat ostro

Fulta Venus, niveæ delibant æquora plantæ.

Prosequitur volucrum late comitatus Amorum.

Claudian. de Nupt. Hon. et Mar. v. 151.

<sup>2</sup> See Magnan Bruttia Numismatica, tab. 3.

<sup>3</sup> See Mus. Nap. tom. iv. pl. 7, 8, 9, 10

behind Apollo, and in two others, Latona is standing behind Diana. A circumstance, too, which is of importance towards the explanation of this subject, is, that in one of the above-mentioned bas-reliefs the figures are represented standing before a magnificent temple, near which is a tripod erected on a column. All these circumstances being considered, it will appear highly probable, that the subject of these bas-reliefs relates to some particular part of the ceremony, which took place, in Athens, at the celebration of the Thargelia,<sup>(1)</sup> a festival instituted in honour of Apollo and Diana. At this festival, it was customary for those, who conquered in the choir of male singers, to dedicate a tripod in the temple of Apollo, which was called the Pythium.<sup>(2)</sup> For this reason, the street, in which the temple stood, was called “ the Tripods.”<sup>(3)</sup> The tripod erected on the column may be the reward of the Victor in the above-mentioned contest, and the temple may be that called the Pythium, in which the prize was to be dedicated to Apollo. The terracotta, however, contains only the figures of Victory and Apollo; and it may be here remarked, that it is not unusual to find, among the ancient works of art, particular parts of a composition detached and copied from the original design. Dimensions 1 foot  $\frac{3}{8}$  of an inch, by 1 foot 5 inches. It formerly belonged to Sir Hans Sloane.

<sup>1</sup> Θαργήλια, ἑορτὴ Ἀπόλλωνος καὶ Ἀρτέμιδος. Suidas in voce.

<sup>2</sup> Πύθιον, ἱερὸν Ἀπόλλωνος Ἀθήνησιν ὑπὸ Πεισιστράτῃ γεγονός, εἰς ὃ τὰς τρίποδας ἐτίθεισαν οἱ τῷ κυκλίῳ χορῷ νικήσαντες τὰ Θαργήλια. Suidas in voce.

Καὶ τρίτῳ μηνί, Θαργηλίοις, νικήσας ἀνδρικῷ χορῷ, δισχιλίας δραχμάς.

Lysiae Mun. Accept. Defensio, p. 183. edit. Taylor.

<sup>3</sup> Ἐς δὲ ὁδὸς ἀπὸ τῆς Πρυτανείας καλυμένη Τρίποδες. ἀφ' ἧς δὲ καλῶσι τὸ χωρίον, ναοὶ θεῶν ἐς τῆτο μεγάλοι, καὶ σφίσιν ἐφιστήκασιν τρίποδες, χαλκοῖ μὲν, μνήμης δὲ ἄξια μάλιστα περιέχοντες ἐργασμένα.—Pausan. lib. i. c. 20.

## No. XIX.

A bas-relief, representing a candelabrum lighted for a sacrifice. On each side of it stands a priestess, supporting with one hand the sacred fillets which decorate the candelabrum, while with the other hand she is raising a small portion of her robe, like the figure of Hope on coins of the Roman Emperors. This latter circumstance is worthy of remark, as it is also observable in other figures of the same kind in this collection.(1) Dimensions 1 foot  $3\frac{1}{4}$  inches, by 1 foot 1 inch.

## No. XX.

A bas-relief, representing Machaon, after he has been wounded. He is seated on a chair in the tent of Nestor, who is administering a potion to him, as described in the Iliad.(2) Machaon was wounded in the right shoulder;(3) his right hand, therefore, which receives the cup, is kindly supported by Nestor, least the weight of the cup should press too heavily upon it. The females, who are in attendance, are slaves. The one, who stands behind Machaon, is Hecamede, who, according to Homer,(4) mixed the ingredients contained in the cup; she is holding a sort of patera in her hand, on which she presented the cup to Nestor. A fragment of a similar bas-relief, in marble, is engraved in Winckelmann's *Monumenti Antichi Inediti*.(5) Dimensions 1 foot  $5\frac{1}{2}$  inches, by 11 inches.

## No. XXI.

A bas-relief, representing Bacchus and a Faun. The former is crowned with ivy, and is holding a thyrsus in his left hand. The

<sup>1</sup> See Nos. L. and LIV.

<sup>2</sup> Il. A. 629.

<sup>3</sup> Πᾶυσεν ἀριστεύοντα Μαχάονα, ποιμένα λαῶν,

Ἰὼ τρίγλῳχινι βαλὼν κατὰ δεξιὸν ὤμον.—Il. A. 506.

<sup>4</sup> Il. A. 623.

<sup>5</sup> See Tav. 127.



latter carries a torch in his right hand, and an amphora on his left shoulder. Bacchus is here represented in his youthful character; he stands in a dignified attitude, pointing upwards with his right hand, and appears to be giving some command to the attendant Faun, whose looks are directed towards him. Dimensions 1 foot  $4\frac{3}{4}$  inches, by 1 foot  $6\frac{1}{4}$  inches.

### No. XXII.

A bas-relief, representing two Fauns kneeling, one of them playing upon a small tabor, the other accompanying him with musical instruments, called crotala. Between the two Fauns, is Ampelus, the lower part of whose figure terminates in branches of the vine. Dimensions 1 foot  $6\frac{1}{2}$  inches, by  $11\frac{1}{2}$  inches.

### No. XXIII.

A bas-relief, representing two of the seasons, Spring and Summer. The figure of Spring is holding in one hand a basket filled with fruit and flowers, the produce of that season, and with the other hand she is dragging a kid by the fore legs. The figure of Summer is distinguished by having a garland in one hand, and a bunch of corn and poppies in the other hand. Both these figures, as well as two others in this collection, Autumn and Winter,<sup>(1)</sup> have been probably copied from a piece of Greek sculpture, which represented the nuptials of Peleus and Thetis. A sarcophagus, formerly in the Villa Albani, the front of which represents that subject, is engraved in Winckelmann's *Monumenti Antichi Inediti*; <sup>(2)</sup> and among the different persons who are bringing presents to Peleus and Thetis on their marriage, the four seasons are introduced with very nearly the same characteristics, by which they are distinguished in the terra-

<sup>1</sup> See No. L.

<sup>2</sup> See Tav. cxi.

cottas. Dimensions 1 foot  $2\frac{3}{4}$  inches, by 1 foot 3 inches. It formerly belonged to Sir Hans Sloane.

### No. XXIV.

A bas-relief, representing Victory sacrificing a bull before a lighted candelabrum, which is used as an altar. The subject is represented on a coin of Syracuse,<sup>(1)</sup> and a circumstance which greatly tends towards the explanation of this bas-relief, is, that the subject also occurs on a silver coin <sup>(2)</sup> of Augustus, struck on his conquest of Armenia, and which has the legend *ARMENIA CAPTA*. Hence we may infer that the bas-relief relates to the custom of immolating a bull in honour of a victory. Two other bas-reliefs<sup>(3)</sup> in terracotta, and two pieces of sculpture in marble, all relating to the same subject, are likewise in the collection of the British Museum. Dimensions 1 foot  $3\frac{1}{4}$  inches, by  $9\frac{1}{2}$  inches.

### No. XXV.

A bas-relief, imperfect, representing Perseus cutting off the head of Medusa. It is probable, that this bas-relief, when entire, also contained the figure of Minerva, holding up her shield as a mirror to Perseus. This conjecture will receive some confirmation, if the present bas-relief be compared with No 13. Dimensions 1 foot 4 inches, by 1 foot 3 inches.

### No. XXVI.

A bas-relief, representing Victory sacrificing a bull before a small altar, which is placed upon a tripod table. This bas-relief

<sup>1</sup> See D'Ennery Catalog. des Medailles Ant. p. 104.

<sup>2</sup> See Morell, Comment. in xii priorum Imp. Rom. tom. i. tab. xi. fig. 26.

<sup>3</sup> See Nos. XXVI. and LXX.

differs from No. XXIV. in having the figures turned the contrary way, as well as in a few other particulars. Dimensions 1 foot  $3\frac{1}{2}$  inches, by  $9\frac{1}{2}$  inches.

### No. XXVII.

A bas-relief, imperfect ; it originally represented a Bacchante offering a basket of figs to the goddess Pudicitia. The basket of figs is lost, as is also the greater part of the figure of Pudicitia ; a portion of her wings, and a part of her right arm being nearly all that is left. It would be extremely difficult to ascertain the meaning of this fragment, were it not for the circumstance of the parts, which are here defective, being preserved entire in a fragment of a similar bas-relief, engraved in Winckelmann's work, entitled *Monumenti Antichi Inediti*,<sup>(1)</sup> to which book the reader is referred for an explanation of the subject. In our fragment a Faun (2) is represented standing behind the Bacchante, but in the fragment, engraved in Winckelmann's work, not a vestige of that figure appears to have been preserved. Dimensions 1 foot 1 inch, by 1 foot  $2\frac{3}{4}$  inches. It formerly belonged to Sir Hans Sloane.

### No. XXVIII.

A bas-relief, representing two Fauns, who are gathering grapes into baskets. The vine (3) consists of a single stem, which stands without any support, and is so low, that the Fauns find it con-

<sup>1</sup> See Tav. 26. p. 32.

<sup>2</sup> Eruditos admonitos volumus, hunc Faunum esse ithyphallicum, nam tabula, ne castis oculis noceat, modestiorem exhibet. Edit.

Vineæ in provinciis multis generibus fiunt : sed optimum genus est, ubi vitis velut arbuscula stat brevi crure fundata. Hæc primo calamo juvatur, donec solidetur : sed altior sesquipede esse non debet : ubi robusta fuerit, sola consistet.—Palladius, lib. iii. tit. xi.

Vinearum provincialium plura genera esse comperi. Sed ex iis, quas ipse cognovi, maxime probantur velut arbusculæ brevi crure sine adminiculo per se stantes.—Columella, lib. v. c. 4.

venient to kneel, in order to gather the fruit. The Faun who is kneeling on the right of the vine, is considerably more aged in his appearance than the other. Dimensions 1 foot  $4\frac{1}{2}$  inches, by  $9\frac{1}{2}$  inches.

### No. XXIX.

Repetition of No. XXI.

### No. XXX.

A bas-relief, representing Bacchus leaning on the shoulders of a Faun, who is bearing an inverted torch in his left hand. At the feet of Bacchus, is a panther holding up its mouth to receive the wine, which is poured from a vase held in the right hand of Bacchus.<sup>(1)</sup> Before this group is a Bacchante, holding a thyrsus decorated with fillets. Bacchus is here represented in his youthful character; his head is crowned with vine leaves, and he holds some of the fruit and leaves of the vine in his left hand. Dimensions 1 foot  $5\frac{3}{4}$  inches, by 1 foot  $1\frac{3}{4}$  inch.

### No. XXXI.

A bas-relief, representing two Fauns leaning over a large open vessel of wine, as if observing the reflection of their faces on the surface of the liquor. Over the vessel is a lion's head, from which, as a spout, the wine may probably have been drawn. An example of a lion's head being applied to a similar purpose, occurs on the front of a sepulchral cippus in the Collection of the British Museum, and also on a silver coin of Himera.<sup>(2)</sup> The other parts of this bas-relief are filled up with arabesque ornaments. Dimensions 1 foot 2 inches, by  $11\frac{3}{4}$  inches.

<sup>1</sup> ——— lynci præbet cratera bibenti.—Nemesian. Ecl. iii. 65.

<sup>2</sup> See Combe Num. Vet. Pop. et Urb. Tab. xxx. fig. 18.



## No. XXXII.

A bas-relief, imperfect, representing a trophy erected by Trajan, to commemorate his conquest over Decebalus, the leader of the Dacians. Near the trophy stands a Dacian chief, as a captive, attended by one of Trajan's guards, and secured by a chain fastened round his right wrist. The dress and character of this captive exactly correspond with the costume of the Dacians, as it is represented on Trajan's column. His head has no covering, his chin is bearded, and his dress consists of a long cloak, and a sort of trowsers which reach to his feet. The trophy, as usual, is erected on the trunk of a tree, over which a Dacian cloak<sup>(1)</sup> is thrown, while a shield and a standard<sup>(2)</sup> are suspended from a bough by the side of it. In some of the trophies represented on the coins of Trajan in honour of the above victory, the arms of the Sarmatians, who assisted Decebalus against the Romans, are blended with the arms of the Dacians. Thus, in the present instance, the hexagonal shield is a part of the armour of the Sarmatians; the shields used by the Dacians were of an oval form, as is ascertained from the bas-reliefs on Trajan's column. The inscription, SI. ANTON. EPAPHRA, records the name of the artist who invented the design. Dimensions  $10\frac{5}{8}$  inches, by  $11\frac{1}{2}$  inches.

## No. XXXIII.

This bas-relief, which formerly belonged to Sir Hans Sloane, differs in a very slight degree from No. XXVIII. For an engraving of No. XXXIII. the reader is referred to No. LXIX.

<sup>1</sup> See Bartoli *Colonna Trajana*, p. 58.

<sup>2</sup> The Dacian standard here introduced consists of a pole ornamented at the top with the head of a dragon. It is introduced among the warlike instruments of the Dacians, which are engraved round the pedestal of Trajan's column, and it may be seen on a silver coin of Trajanus Decius, which has the legend DACIA.

## No. XXXIV.

A bas-relief, representing Paris carrying off Helen in a car drawn by four horses. Paris is attired in a Phrygian habit, and his head is covered with the conical bonnet of that country. Helen is represented with a veil thrown over the back part of her head, and she is in the act of drawing it forward on one side, as if to conceal her face. The horses are executed with great spirit. This bas-relief has been published by Winckelmann.<sup>(1)</sup> Dimensions 1 foot  $7\frac{3}{4}$  inches, by 1 foot  $1\frac{3}{4}$  inch.

## No. XXXV.

A bas-relief, representing Egyptian hieroglyphics. These hieroglyphics, however, were neither made in Egypt, nor by an Egyptian artist, but are of Roman workmanship, and executed perhaps about the time of Hadrian. In the reign of that Emperor, the veneration of Egyptian divinities prevailed to a very considerable degree at Rome. Among the splendid buildings which Hadrian erected in the grounds belonging to his villa near Tivoli, was a temple to which he gave the name of Canopus,<sup>(2)</sup> and which he decorated with such statues as were held in adoration by the ancient Egyptians. The example thus set by the Emperor, was very generally followed by the people, and it is owing to this circumstance that so many imitations of Egyptian sculpture are found among the remains of Roman art. Dimensions 1 foot  $3\frac{1}{2}$  inches, by 1 foot  $1\frac{1}{4}$  inch.

<sup>1</sup> Monumenti Antichi Inediti, Tav. 117.

<sup>2</sup> Tiburtinam villam mire exædificavit, ita ut in ea et provinciarum et locorum celeberrima nomina inscriberet : velut Lyceum, Academiam, Prytaneum, Canopum, Poecilen, Tempe vocaret : et, ut nihil prætermitteret, etiam inferos finxit.—Spartianus in Vita Hadriani. See Winckelmann Histoire de l'Art chez les Anciens, tom. i. p. 149. edit. Paris.

## No. XXXVI.

A bas-relief, representing two persons navigating the Nile in a boat. In the fore-ground is an hippopotamus, two crocodiles, some birds, and several plants of the *nymphæa lotus*. In the distance are two buildings, on which three ibises are seen. The whole of this scenery is viewed through two arches supported by columns. The pilaster on the left of these arches probably corresponded with a similar one on the opposite side, but which is now lost. This bas-relief, notwithstanding the subject relates entirely to Egypt, is of Roman workmanship. It is engraved in the *Museum Capitolinum*.<sup>(1)</sup> Dimensions 2 feet, by 1 foot 6 inches.

## No. XXXVII.

A bas-relief, imperfect, representing a vase with two handles, the bottom parts of which terminate in leaves of the ivy. On the right side of the vase are a panther, a thyrsus, and the letter A. Dimensions 1 foot 8 inches, by 11 $\frac{3}{4}$  inches.

## No. XXXVIII.

A statue of the Muse Urania. Both the hands are wanting, but from the position of the arms, it is probable that the figure held a radius in the right hand, and a celestial globe in the other hand. The position of the arms, however, might equally lead us to consider this statue as representing the goddess Salus, who usually holds in one hand a patera, out of which a serpent, held in the other hand, is feeding. But as several statues of the Muses were found in the place where this figure was discovered, it is more probable that Urania is here represented. Height 3 feet 11 inches.

<sup>1</sup> See tom. iii. tab. 90.

No. XXXIX.

A wine vessel, probably the Roman urna,<sup>(1)</sup> which contained half the quantity of the amphora. It holds twenty-four ale pints. Height 3 feet  $\frac{1}{2}$  inch. It formerly belonged to Sir Hans. Sloane.

No. XL.

A statue of a Muse, the head of which is lost. She is resting her left arm upon a pile of writing tablets, which are placed upon a square column. The right arm is raised towards the neck. The statue, in its present state, is 3 feet 5 inches high.

No. XLI.

A wine vessel, which, as well as No. XXXIX. is probably a Roman urna. It holds twenty-six ale pints. Height 2 feet 11 inches. It formerly belonged to Sir Hans Sloane.

No. XLII.

A bas-relief, representing a short naked human figure, with a beard; he holds in each hand the stem of a plant. On each side of this figure is seated a quadruped, whose head is that of an elderly man, and whose tail terminates in a flower. The subject of this bas-relief, as well as of two others, No. XXXV. and No. XXXVI. which have been already described, is undoubtedly Egyptian, although the execution is Roman. The figure holding the stem of a plant in each hand, is Osiris, who, according to the Grecian mythology, was considered as the Egyptian Bacchus.<sup>(2)</sup>

<sup>1</sup> Hujus dimidium fert urna.—Rhemnius Fannius de Pond. et Mens.

<sup>2</sup> "Οσιρις δὲ ἐστὶ Διόνυσος κατ' Ἑλλάδα γλῶσσαν.—Herodotus, lib. ii. c. 144.

Τῶν δὲ παρ' Ἑλλήσι παλαιῶν μυθολόγων τινὲς τὸν Ὅσιριν Διόνυσον ἐπονομάζουσι. Diod. Sic. lib. i. c. 11.



The same figure may be seen among the antiquities of Count Caylus,<sup>(1)</sup> where it is accompanied by an amphora and two bunches of grapes. The two quadrupeds are sphinxes, not indeed of the usual kind, consisting of a woman's head on a lion's body, but of that species, which is described by Herodotus,<sup>(2)</sup> as having the body of a lion, and the head of a man. With respect to the figure of Osiris, its identity is confirmed by another bas-relief<sup>(3)</sup> in this Collection, similar in every respect to the present, except that the figure in the centre represents Isis holding a sistrum. Dimensions 1 foot 6 inches, by 8 inches.

### No. XLIII.

A bas-relief, representing three Cupids supporting festoons of fruit on their shoulders. Dimensions 1 foot 6 inches, by 8 inches.

### No. XLIV.

A bas-relief, representing the infant Bacchus in a cradle, carried by a young Faun and a Bacchante, both of whom are dancing in a manner highly expressive of their joy. The Faun is brandishing a thyrsus, and the Bacchante a torch. The cradle, in which the infant reposes, is decorated with pendent branches of the vine; it is formed of twigs woven together, and is evidently one of those baskets, in which the corn mixed with chaff was tossed into the air for separation. It was called by the Greeks *λίκνον*, and was not only applied

<sup>1</sup> Caylus, *Recueil d'Antiquités*, tom. iii. pl. iv. fig. 1.

<sup>2</sup> Τῶτο δὲ, κολοσσὸς μεγάλη καὶ ἀνδροσφιγγας περιμήκειας ἀνέθηκε. Herodot. lib. ii. c. 175. See Hesychius under the word *Ἀνδροφῆτες*, and Athenæus, lib. ix. p. 382. et lib. xiv. p. 659.

<sup>3</sup> The bas-relief here mentioned was in too mutilated a state to be admitted into the present series, but it is preserved among the fragments of terracotta, which are exhibited in the same room with the Greek vases of Sir William Hamilton.

to the purpose of winnowing corn, but was used as a cradle<sup>(1)</sup> for children. Hence Winckelmann, who has given an engraving of this bas-relief, in his *Monumenti Antichi Inediti*,<sup>(2)</sup> observes that the proper signification of the epithet *λικνίτης*, as applied to Bacchus, is perfectly ascertained from the present monument. He might, however, have adduced the authority of Hesychius<sup>(3)</sup> in confirmation of this point. Dimensions 1 foot  $7\frac{1}{2}$  inches, by 1 foot  $5\frac{3}{4}$  inches.

### No. XLV.

A bas-relief, representing the head of Pan, on each side of which is the head of a Satyr. The ferocity, which marks the countenance of Pan, shews that he is here represented as the god that inspires terror.<sup>(4)</sup> One of the Satyrs is crowned with branches of the pine, and the other with branches of the ivy. The pedum, or pastoral crook, which is seen behind the head of one of these Satyrs, appears, from its direction, to have been held in the right hand. Dimensions 1 foot 8 inches, by  $9\frac{1}{2}$  inches.

### No. XLVI.

Repetition of No. XLV.

<sup>1</sup> Ω παῖ ὅς ἐν λίκνῳ κατάρκειαι.——Homer. Hymn. in Merc. v. 254.

Εν γὰρ λίκνοις το παλαιὸν κατεκοίμιζον τὰ βρέφη. Schol. Vet. ad Callimachi Hymn. in Jovem, v. 48.

<sup>2</sup> See Tav. 53. and p. 65.

<sup>3</sup> Λικνίτης, ἐπίθετον Διονύσεα ἀπὸ τῶν λίκνων, ὅις τὰ παιδία κοιμῶνται. Hesychius in voce.

<sup>4</sup> ——— ἐντί γε πικρὸς,

Καὶ οἱ ἀεὶ δριμεῖα χολὰ ποτὶ ῥινὴ κάθεται.—Theoc. Idyl. i. v. 17.

## No. XLVII.

A bas-relief, representing Bacchus received as a guest by Icarus.<sup>(1)</sup> Bacchus is represented in the costume of India, with a beard, and a garment reaching to the ground. A Faun is in the act of taking off his sandal, while another Faun is supporting Bacchus during the operation. Icarus is seated on a couch welcoming the arrival of Bacchus. In front of the couch is a table, covered with fruit and other refreshments. Erigone, the daughter of Icarus, is also seated on the couch, at the feet of her father; her own feet are resting on a footstool. The figure, standing between Icarus and Bacchus, appears to be a servant in attendance, and his looks, which are directed towards Icarus, seem to watch the commands of his master. Behind this group is a curtain, which extends across the back-ground. A bas-relief, representing the same subject, but more amplified, may be seen among the ancient marbles in this Collection. Dimensions 1 foot 5 inches, by 1 foot  $6\frac{1}{8}$  inches.

## No. XLVIII.

A bas-relief, representing two young Fauns seated on the backs of panthers. The heads of the panthers are directed towards a vase, which is placed between them; and their bodies from the shoulders downwards are continued in the form of vine leaves. The bridles round the necks of the animals appear to be composed of the stem of the vine. Dimensions 1 foot  $8\frac{1}{2}$  inches, by  $8\frac{3}{4}$  inches.

———— et cunctis Baccho jucundior hospes

Icarus.

Tibull. lib. iv. Carm. 1. v. 9.

Cum Liber Pater ad homines esset profectus, ut suorum fructuum suavitatem atque jucunditatem ostenderet, ad Icarium et Erigonem in hospitium liberale devenit.—Hyginus, lib. i. fab. 130.

No. XLIX.

A bas-relief, representing a bull and a lion, running in contrary directions. The hind legs of both animals are enveloped in foliage. Dimensions 1 foot  $7\frac{1}{2}$  inches, by  $7\frac{1}{2}$  inches.

No. L.

A bas-relief, representing a lighted candelabrum, composed entirely of a plant. The flames issue from the flower, which grows upon a long stem. On each side of the candelabrum stands a priestess, holding up with one hand a small portion of her robe,<sup>(1)</sup> and with the other hand plucking one of the buds of the plant. There is an engraving <sup>(2)</sup> of this bas-relief in the *Antiquities of Ionia*, published by the Society of Dilettanti. Dimensions 1 foot 4 inches, by 1 foot.

No. LI.

A bas-relief, representing two of the seasons, Autumn and Winter. Autumn is carrying grapes, apples, and other autumnal fruits; Winter is carrying a crooked stick across her shoulder, on one end of which a hare or rabbit is suspended, and on the other end a couple of ducks; she is likewise dragging a boar by one of its hind legs. The seasons here are not only accompanied by their respective symbols, but are also distinguished by their dresses, for while Autumn has no covering on her head or shoulder, Winter is represented with both those parts perfectly defended by drapery. The subject of this bas-relief, as well as that of No. XXIII. representing the other two seasons, Spring and Summer, appears to have been copied from some ancient piece of Greek sculpture, which represented the gods bringing bridal presents to Peleus and Thetis. It is

<sup>1</sup> See Nos. XIX. and LIV.

<sup>2</sup> See Part II. p. 40.



certain, at least, that similar figures of the four seasons are introduced on the front of a sarcophagus,<sup>(1)</sup> where that subject is represented. Dimensions 1 foot  $3\frac{1}{2}$  inches, by 1 foot.

## No. LII.

A bas-relief, imperfect, representing the goddess Salus, feeding a crested serpent (2) out of a patera. The goddess is seated, and the serpent is twined round the trunk of a tree, from a branch of which two cast-off skins of the serpent are suspended. This bas-relief appears to have originally had another figure on the right of the tree, the only remaining part of which figure is one of the hands. Dimensions  $11\frac{1}{2}$  inches, by 1 foot  $5\frac{1}{2}$  inches.

## No. LIII.

A bas-relief, representing a warrior consulting the oracle of Apollo. The warrior is seated on a rock, and his attention appears to be deeply engaged. Apollo is standing before him, resting his right arm upon his lyre,<sup>(3)</sup> which is of an oblong square form. The raven,<sup>(4)</sup> which often accompanies Apollo, is perched on a quadrangular column immediately behind the lyre. Scarcely any important enterprises were undertaken by the ancients, until the oracles of the

<sup>1</sup> See Winckelmann, Monumenti Antichi Inediti, tav. cxi.

<sup>2</sup> Idco ergo simulacris eorum (*scilicet Æsculapii et Salutis*) junguntur figuræ draconum, quia præstant, ut humana corpora, velut infirmitatis pelle deposita, ad pristinum revirescant virorem, ut virescunt dracones per annos singulos, pelle senectutis exuta. Macrob. Sat. lib. i. c. 20.

<sup>3</sup> The form of this lyre is peculiar. There is, however, a lyre, which bears a strong resemblance to it, in the hand of a bronze figure of Apollo, engraved in the "Museum Etruseum" of Gorius. See vol. i. tab. xxxiii.

<sup>4</sup> 'Ο κ'ράξ ὄρνιν αὐτόν φασιν ἱερὸν, καὶ Ἀπόλλωνος ἀκολουθεῖν εἶναι λέγουσιν. Ταῦτα τοὶ καὶ μαντικῶς συμβόλοις ἀγαθὸν ὁμολογοῦσι τὸν αὐτόν. Ælian. Hist. Anim. lib. i. c. 48.

Comes obscurus tripodum.—Stat. Theb. lib. iii. v. 506.

gods had been consulted, and in no instances were they resorted to with more zeal, than at the commencement, or during the prosecution of a war. Alexander (1) the Great consulted the Pythian oracle before he waged war against the Persians; and Pyrrhus (2) did not venture to assist the people of Tarentum against the Romans, until he had received an answer, favourable, as he imagined, from the same oracle. The upper part of the warrior's figure, as well as the legs of Apollo, which were originally defective in this bas-relief, were restored by Mr. Nollekens. Dimensions  $10\frac{1}{2}$  inches, by  $9\frac{1}{2}$  inches.

#### No. LIV.

A bas-relief, representing a lighted candelabrum, on each side of which stands a priestess with a basket on her head, ready to perform a sacrifice. A small portion of the robe of each priestess is held up by one hand, in the same manner as in two other bas-reliefs, (3) already described. This bas-relief is engraved in the *Monumenti Antichi Inediti*, (4) published by Winckelmann, who is of opinion that the priestesses represent the two *canephoræ*, (5) who assisted at Athens, in the festival of Minerva. The sphinxes, introduced in the lower part of the candelabrum, render this conjecture extremely probable. The sphinx was sacred to Minerva, and was engraved by Phidias, (6) on the helmet of his statue of that

<sup>1</sup> Plutarch. in Vit. Alex. tom. iv. p. 21. edit. Bryan.

<sup>2</sup> Ennii Fragm. p. 58. edit. Hesselii. Cic. de Divin. lib. ii. c. 56.

<sup>3</sup> See Nos. XIX. and L.

<sup>4</sup> Tav. 182.

<sup>5</sup> Παρθένοι δύο τῆ ναῦ τῆς Πολιάδος οἰκῶσιν ἐ πόρρῳ, καλεῖσι δὲ Ἀθηναῖοι σφᾶς κανηφόρους. αὗται χρόνον μὲν τινα δαίταν ἔχουσι παρὰ τῇ Θεῷ. παραγενομένης δὲ τῆς ἑορτῆς, δρῶσιν ἐν νυκτὶ τοιάδε. ἀναθεῖσαι σφίσιν ἐπὶ τὰς κεφαλὰς, ἃ ἡ τῆς Ἀθηναῖς ἱέρεια δίδωσι φέρειν, ἕτε ἡ διδοῦσα ὅποῖόν τι δίδωσιν εἰδυῖα, ἕτε ταῖς φερύσαις ἐπισαμμέναις.—Pausan. lib. i. c. 27.

<sup>6</sup> Μέσω μὲν οὖν ἐπίκειται οἱ τῷ κράνει σφιγγὸς εἰκόν.—Pausan. lib. i. c. 24.

deity, which stood in the Parthenon at Athens. Dimensions 1 foot 6 inches, by 2 feet  $2\frac{1}{4}$  inches.

## No. LV.

A bas-relief, representing Theseus slaying one of the Centaurs, in revenge for the insult offered by them to Hippodamia, at the nuptials of his friend Pirithous.<sup>(1)</sup> Theseus is, with one hand, seizing the Centaur by the hair of the head, and is aiming to dash out his brains with a club, which he holds in the other hand. The Centaur appears to be in extreme agony, his limbs are sinking under him, and he is making a feeble effort to avert his impending fate. Hercules likewise, upon this occasion, distinguished himself against the Centaurs, and as he and Theseus were engaged in so many exploits together, it is sometimes difficult to distinguish between these heroes, more especially as Theseus<sup>(2)</sup> professedly imitated the character of Hercules, and fought in like manner with a club. In the present instance, however, we are enabled to distinguish the person of Theseus, because the sword, which he wears by his side, formed no part of the armour of Hercules, but was particularly appropriate to Theseus. The garland of ivy leaves, which encircles the body of the Centaur, was probably worn upon occasion of the entertainment, at which the quarrel originated, and shews the ancient custom<sup>(3)</sup> of distributing chaplets to the guests at a festival. This bas-relief is imperfect ; the legs

<sup>1</sup> See Ovid. Met. lib. xii. 210 sqq. Diod. Sic. lib. iv. c. 70. Plutarch. in Vit. Thes. p. 29. edit. Bryan.

<sup>2</sup> Ἐπεὶ δὲ περὶ Ἡρακλέους, καὶ τῶν ἀπογόνων αὐτοῦ, δīηλδομεν, οἰκεῖον ἂν εἴη περὶ Θησέως εἰπεῖν, διὰ τὸ τῷτον ζηλωτὴν γενέσθαι τῶν Ἡρακλέους ἄθλων.—Diod. Sic. lib. iv. c. 59.

Οὐ γὰρ μόνον τοῖς ὅπλοις ἐκοσμήσαντο παραπλησίως, ἀλλὰ καὶ τοῖς ἐπιτηδείομασιν ἐχρήσαντο τοῖς αὐτοῖς, πρέποντα τῇ συγγενείᾳ ποιεντες.—Isocrat. Helen. Encom. vol. ii. p. 125. edit. Battie.

<sup>3</sup> See Athenæi Deipnosoph. lib. xv. p. 685.

of Theseus are broken off, as is also the greater part of his club. Dimensions  $10\frac{1}{2}$  inches, by 11 inches.

No. LVI.

Repetition of No. XVIII.

No. LVII.

Repetition of No. XXIII.

No. LVIII.

Repetition of No. L.

No. LIX.

A bas-relief, representing two Fauns treading out the juice of grapes in a wine-press. On the left is a Faun exhilarating them in their labour by the sounds of the double pipe, and of an instrument called *scabellum*,<sup>(1)</sup> which was either fastened to the foot, as in the statue of a Faun in the Florentine Collection,<sup>(2)</sup> or was placed, as in the present instance, on the ground, and occasionally struck by the foot. On the right is another Faun, somewhat aged in his appearance, and laden with a heavy basket of grapes, which he is carrying to the press. The custom of treading out the juice of the grape, which is still followed in many of the wine countries, was very generally practised by the ancients.<sup>(3)</sup> The grapes, however, after great part of their juice had been expressed in this manner, were transferred to another press,<sup>(4)</sup> which was worked by a lever, and

<sup>1</sup> Magno tibiæ et scabellorum crepitu prosiluit.—Sueton. in Vit. Calig. c. 54.

<sup>2</sup> Mus. Flor. Stat. Pl. 58 and 59.

<sup>3</sup> Aurea tunc pressos pedibus dedit uva liquores.—Tibull. lib. ii. el. 1. v. 45.

<sup>4</sup> Praela trabes sunt, quibus uva jam calcata premitur.—Servius ad Virg. Geor. lib. ii, v. 241.



was more powerful in its operation. Dimensions 1 foot  $6\frac{1}{2}$  inches, by 10 inches.

## No. LX.

A bas-relief, representing a chariot race in the games of the Circus, which were instituted at Rome, in imitation of the Olympian games in Greece. Only one car is introduced, drawn by four horses, which are galloping towards the *metæ* with great velocity. The car is already so close to the *metæ*, that the charioteer is on the point of turning his horses round them, which was the most difficult part he had to perform in the race. If he made too short a turn, he endangered the car, which was very frequently dashed to pieces, and if through the impetuosity of the horses, or his own want of skill, he overshot the *metæ*, one of the rival cars immediately following, might, by making a shorter turn, obtain the lead.<sup>(1)</sup> The instructions of Homer,<sup>(2)</sup> which direct, that, in turning round the goal, the right hand horse should be urged on with a loose rein, are here exactly followed. The charioteer is dressed in the habit,<sup>(3)</sup> usually worn on such occasions. On his head is a helmet,<sup>(4)</sup> and the rest of his dress consists of a short close jacket and trowsers. His body is swathed round with bands, which have the appearance of

<sup>1</sup> See Hom. Il. ψ. v. 340. sqq. Theoc. Idyl. xxiv. v. 117. sqq.

<sup>2</sup> ———— ἀτὰρ τὸν δεξιὸν ἵππον

Κένσαι ὁμοκλήσας, εἴξαι τε οἱ ἡνία χερσίν.—Hom. Il. ψ. v. 336.

<sup>3</sup> Ἐπὶ δὲ παντῶν τῶν ἀναβιβήκει παιδάρια ΧΙΤΩΝΑΣ ἔχοντα. HNIOXIKOTΣ

Athenæi Deipnos. lib. v. p. 200.

Postridiè *quadrigario habitu*, curriculoque bijugi per hunc pontem ultro citro com-  
meavit.—Sueton. Calig. c. 19.

Aurigæ habitu currus rexit.—Lamprid. in Vit. Commodi, c. 2.

<sup>4</sup> Καὶ τὸ κράνος τὸ ἡνιοχικὸν περικείμενος.—Dion. Cass. lib. lxiii. p. 718.

Ἐν γάρ τοι ἵπποδρομία τινὶ ἐκπεσῶν τῷ ἄρματος, τὸ τε κράνος ἐν τῇ πτώσει ἀπέρριψε.  
Dion. Cass. lib. lxxix. p. 913.

ropes. The reins pass entirely round him,<sup>(1)</sup> in order that he may not only have more command over them, but that he may be in less danger of being thrown out of the car in the event of any accident. At the foot of the *metæ* part of a human figure is seen, but it is in too mutilated a state to be described. An equestrian figure is also introduced into this bas-relief; this figure has nearly cleared the *metæ*, and only the hind part of the horse and of the rider is visible. The inscription, *ANNIAE ARESCVSA*, written on a tablet over the heads of the horses, records the name of the artist, who appears to have been a female. Dimensions 1 foot 4 inches, by 1 foot.

## No. LXI.

Repetition of No. VI.

## No. LXII.

A bas-relief, representing a mask of Bacchus between those of Silenus, and of a young Faun. The mask of Bacchus is crowned with ivy, and ornamented with ribbands, and the hair is disposed in spiral curls. Between the masks of Bacchus and Silenus, (which latter is bald, and encircled with ivy,) is a thyrsus decorated with ribbands; and between the masks of Bacchus and the Faun, is a *pedum*, or pastoral crook, with Pan's pipe suspended from it. Dimensions 1 foot  $7\frac{1}{4}$  inches, by 6 inches.

## No. LXIII.

Repetition of No. LXII.

\* ——— ruit illicet exul

Aonius, nexusque diu per terga volutos

Exuit, abripitur longe moderamine liber

Currus.———

Stat. Theb. lib. vi. v. 504.

Ubi Lactantius: sc. habenarum nexu, quo involutus per terga fuerat, liberavit, ne cum loris implicitus traheretur.

## No. LXIV.

Repetition of No. VI.

## No. LXV.

A bas-relief, representing two captives seated in a car drawn by two horses. The horses are led, and the car, which consists simply of a raised platform mounted on a carriage, is perfectly open, so as to exhibit the captives in the most conspicuous manner. The captives have chains fastened round their necks and their ankles, and the ends of the chains are held by two guards, one of whom is walking on the right, and the other on the left of the car. From the character of the countenances, and the particular style of the hair and dress of these captives, it is evident that they are Dacians. They are here represented as gracing the triumph of Trajan, who, after the defeat and death of Decebalus, entered Rome in triumph. The rejoicings which succeeded this victory are said to have lasted for the space of one hundred and twenty-three days.<sup>(1)</sup> One of the captives appears to be in a dejected state of mind, and is resting his head upon his left arm; the other captive seems in the act of making an appeal to the populace, as if to excite their commiseration. A trophy in honour of this victory has been described in a preceding article.<sup>(2)</sup> Dimensions 1 foot  $3\frac{1}{2}$  inches, by 1 foot 1 inch.

## No. LXVI.

A bas-relief, representing a head of Jupiter Ammon, resting on a flower. The ends of the fillets, with which the head of Jupiter is crowned, are held on each side by a Faun, who is furnished with wings, and whose figure terminates below in foliage, which curls in such a manner, as to give the Faun the appearance of a Triton.

<sup>1</sup> Καὶ θύας ἐν τρισὶ καὶ ἑξήκσι καὶ ἑκατὸν ἡμέραις ἐποίησεν. Dion. Cass. lib. lxxviii. p. 777.

<sup>2</sup> See No. XXXII.

This bas-relief is engraved in the *Antiquities of Ionia*,<sup>(1)</sup> published by the Society of Dilettanti. Dimensions 1 foot  $6\frac{3}{4}$  inches, by 1 foot 1 inch.

No. LXVII.

A bas-relief, representing two Fauns gathering grapes into baskets. It differs from two others in this Collection,<sup>(2)</sup> in the following particulars. Both the Fauns are of an advanced age, whereas only one of them is so represented in the other bas-reliefs; and instead of one vine only, the present terracotta represents two vines, the stems of which are twisted round each other. Dimensions 1 foot 6 inches, by 1 foot 1 inch

No. LXVIII.

A bas-relief, representing Victory standing upon the root of a plant, the branches of which she supports on each side by her hands. A figure, very much resembling the present, occurs on a capital of the temple of Apollo Didymæus,<sup>(3)</sup> near Miletus. Dimensions 1 foot  $5\frac{1}{2}$  inches, by 1 foot  $5\frac{3}{4}$  inches.

No. LXIX.

Repetition of No. XXXIII.

No. LXX.

A bas-relief, representing Victory sacrificing a bull before a small altar, which is placed upon a tripod table. This bas-relief differs from two others of the same subject, namely, Nos. XXIV. and XXVI. which have been already described. In No. XXIV. a candelabrum stands in the place of an altar, and in No. XXVI. the

<sup>1</sup> See Part II. p. 39.

<sup>2</sup> See Nos. XXVIII. XXXIII.

<sup>3</sup> See the *Antiquities of Ionia*, Part I. chap. iii. p. 27.



direction of the figures is reversed. Dimensions 1 foot 4 inches, by 1 foot 1 inch.

# No. LXXI.

A bas-relief, imperfect, representing a warrior riding at full speed, and aiming a blow with his sword at an Amazon, whom he has overtaken, and seized by the hair of her head. The warrior is armed with a shield and helmet, and his legs are defended by greaves. Of the Amazon a very small part only is remaining, but she appears to have been mounted on horseback, according to the usual custom of those heroines.<sup>(1)</sup> There can be no doubt that the warrior here represented is Theseus, who joined the Athenians in their war against the Amazons,<sup>(2)</sup> and defeated them in Attica, at a place which, in consequence of that event, was afterwards called Amazonium.<sup>(3)</sup> This subject was frequently represented by the ancients, and more particularly by the Athenians. Two paintings of it by Micon were at Athens; one of them was in that Portico,<sup>(4)</sup> which, from the variety of paintings it contained, was called *Poecile*, or various, and the other was in the temple of Theseus.<sup>(5)</sup> This

<sup>1</sup> Τητέων αἱ γυναῖκες ἰππάζονται τε καὶ τοξεύουσι καὶ ἀκοντίζουσιν ἀπὸ τῶν ἵππων, καὶ μάχονται τοῖς πολεμίοις, ἕως ἂν παρθένοι ἑώσιν. — Hippoc. de Aeribus, Aquis, et Locis. c. XLII.

<sup>2</sup> Ὅτε Ἀμαζόνες ἐπ' Ἀθηναίους στρατεύσασαι δι' Ἀντιόπην ἐκρατήθησαν ὑπὸ Θησεύος. Pausan. lib. i. c. 41.

<sup>3</sup> Ἀμαζόνιον, τόπος ἐν τῇ Ἀττικῇ, ἔνθα Θησεὺς τῶν Ἀμαζόνων ἐκράτησεν. — Stephanus.

<sup>4</sup> Ἐν δὲ τῷ μέσῳ τῶν τοίχων, Ἀθηναῖοι καὶ Θησεὺς Ἀμαζόσι μάχονται. — Pausan. Att. lib. i. c. 15.

—— τὰς δ' Ἀμαζόνας σκόπει,

Ἄς Μίκων ἔγραψεν ἐφ' ἵππων μαχεμένας τοῖς ἀνδράσι.

Aristoph. Lysist. v. 679.

<sup>5</sup> Πρὸς δὲ τῷ γυμνασίῳ Θησεύς ἐστὶν ἱερόν. γραφαὶ δὲ εἰσι, πρὸς Ἀμαζόνας Ἀθηναῖοι μαχόμενοι. Πεποιήται δὲ σφίσιν ὁ πόλεμος ἔτος καὶ τῆς Ἀθηναῖς ἐπὶ τῇ ἀσπίδι, καὶ τῷ Ὀλυμπίῳ Διὸς ἐπὶ τῷ βᾶθρῳ. Pausan. lib. i. c. 17.

subject was also twice executed by Phidias ; namely, on the shield of Minerva, in the Parthenon,(1) and on the base of the statue of Olympian Jupiter, at Elis.(2) Dimensions 11 inches, by 9½ inches.

## No. LXXII.

A bas-relief, representing Venus seated upon a swan, which is on the point of flying into the air. The ancient poets frequently describe the car of this goddess as drawn by two swans,(3) but never describe her as actually seated on the bird. There is, however, an example of this kind on a silver coin of Canarina,(4) where a swan is swimming on the sea, and bearing Venus on its back. Another example of the same kind occurs on a bronze patera,(5) where Venus is riding on the back of the swan. In the bas-relief before us, as well as on the coin and the patera, the goddess is represented with a veil, which is blown over her head. Dimensions 1 foot 3 inches, by 1 foot 6 inches.

## No. LXXIII.

A bas-relief, representing Cupid pressing Psyche to his breast. Psyche is here represented in the form of a butterfly. The story

<sup>1</sup> Sed scuto ejus, in quo (*Phidias*) Amazonum prælium cælavit intumescente ambitu parmæ.—Plin. Hist. lib. xxxvi. c. 5.

<sup>2</sup> Τὸ ὑπόθημα δὲ τὸ ὑπὸ τῷ Διὸς τοῖς ποσὶν, ὑπὸ τῶν ἐν τῇ Ἀττικῇ καλῶμενον Σρανίων, λέοντάς τε χρυσῶς, καὶ Θησέως ἐπειργασμένην ἔχει μάχην τὴν πρὸς Ἀμαζόνας.—Pausan. lib. v. c. xi.

Vecta levi curru medias Cytherea per auras

Cypron olorinis nondum pervenerat alis.—Ovid. Met. lib. x. v. 717.

—— quæ Cnidon

Fulgentesque tenet Cycladas, et Paphon

Junctis visit oloribus.

Hor. Carm. lib. iii. 28. v. 13.

—— et molles agitat Venus aurea cynos.—Stat. Silv. lib. iii. 4. v. 22.

<sup>4</sup> Combe, Num. Vet. Pop. et Urb. tab. xiv. fig. 9.

<sup>5</sup> Middleton, Antiquitatis Eruditæ Monumenta, tab. xv.

of Psyche, as is well known, is an allegorical fable, under which the ancients intended to designate the soul. The word *Psyche*,<sup>(1)</sup> signifies in Greek, both the soul and a butterfly, and it was in the simple form of that insect, that Psyche or the soul was personified in the earlier representations of this allegory. The human form was afterwards given to Psyche, but the wings of the butterfly, her original symbol, were affixed to her shoulders. It is remarkable that Apuleius is the first writer who relates the story of Psyche, but it is by no means a fair conclusion that the ancient figures of Psyche have been, therefore, borrowed from his description. There are extant many groups of Cupid and Psyche, which are unquestionably of a period anterior to the time in which Apuleius lived. Of this description are the marble statues of Cupid and Psyche in the Florentine Gallery,<sup>(2)</sup> as well as those which were formerly in the Capitol, but are now at Paris.<sup>(3)</sup> The celebrated gem, engraved by Trypho, representing the marriage of Cupid and Psyche, at present in the possession of the Duke of Marlborough,<sup>(4)</sup> is one of the most beautiful specimens of ancient art, and evinces a degree of excellence in the design and execution, which is far superior to any effort of art in the time of the above-mentioned writer. Dimensions  $11\frac{1}{2}$  inches, by  $10\frac{1}{2}$  inches.

#### NO. LXXIV.

A bas-relief, representing Cupid flying with a palm branch in one hand, and a chaplet in the other. In Aristophanes,<sup>(5)</sup> Cupid is

<sup>1</sup> Ψυχή, πνεῦμα καὶ ζωῦφιον πτηνόν.—Hesychius.

<sup>2</sup> Ἡ φάλαινα ἔστιν, ἡ παρ' ἡμῖν Ψυχή—φάλαινα δὲ Ῥοδίων ἔστιν ὄνομα, οὕτω γὰρ αὐτοὶ τὰ περὶ τὰς λύχνους πιτόμενα θηρία καλεῖσι.—Schol. in Nicand. Theriæ. v. 760.

<sup>3</sup> Mus. Flor. Stat. Tabb. 43, 44.

<sup>4</sup> Mus. Nap. tom. i. pl. 65.

<sup>5</sup> Stoseh, Pierres Antiques Gravées, tav. lxx.—Gemmarum Antiquarum Delectus, quæ in dactylitheis Ducis Marlburgiensis conservantur. Vol. i. tab. 50.

<sup>6</sup> Ἀυτίκα Νίκη πέταται πτερύγοις χρυσαῖν, καὶ νῆ Δί' Ἔρως γε.—Aristoph. Aves. v. 575.

described as having wings similar to those of Victory, but here he is represented not only with the wings, but also with the customary attributes of that goddess, in reference to his conquests over all the regions of animated nature. In several Greek poets he is styled the universal conqueror,<sup>(1)</sup> and his triumphs are both frequently and variously expressed by the ancient artists, who, in conformity to the attributes with which he is accompanied in this bas-relief, have sometimes represented him in the act of erecting a trophy.<sup>(2)</sup> Dimensions 1 foot 4 inches, by  $11\frac{3}{4}$  inches.

### No. LXXV.

A terminal head of the bearded Bacchus. It is a repetition of No. III. and was found in the same spot.

### No. LXXVI.

A female statue, the head of which is crowned with ivy. It probably represents Thalia, the pastoral Muse. Both arms are imperfect. Height 2 feet  $2\frac{1}{2}$  inches.

### No. LXXVII.

An amphora, somewhat different in its form from the one already described.<sup>(3)</sup> The former holds fifty-two ale pints, while the present contains sixty-eight pints. It should here be observed, that though the Athenian and Roman amphoræ were both definite measures, yet these vessels have been found to vary very much in

<sup>1</sup> Ἀυτὸς ὁ πανδαμάτωρ. Musæus, v. 200.

Πανδαμάτωρ, ἀδάμασσε, βιοσσός, σύγχρονε κόσμῳ. — Nonni Dionysiac, Lib. xxxiii. v. 109.

<sup>2</sup> Mus. Flor. Gem. tom. i. tab. lxxiv. fig. 9. et tab. lxxv. fig. 2. et 5.

<sup>3</sup> See No. II.



their degrees of capacity. Height 3 feet  $4\frac{1}{2}$  inches. It formerly belonged to Sir Hans Sloane.

### No. LXXVIII.

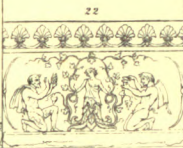
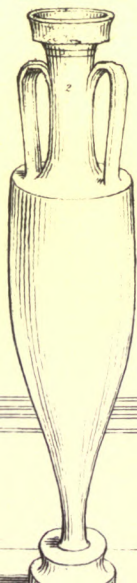
A female statue, the character of which is unknown. The head and lower arms are modern. Height 1 foot 9 inches. This is the only statue in the present series of engravings which was not found near the Porta Latina.

### No. LXXIX.

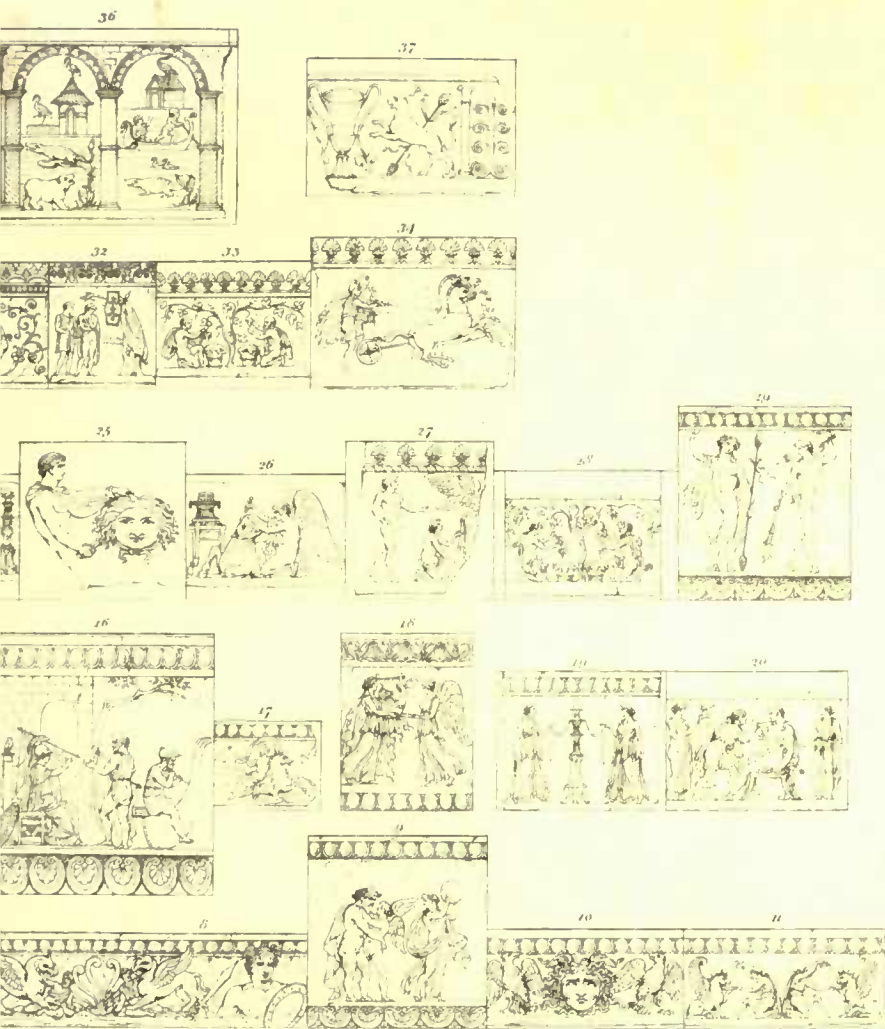
A female statue, probably of the goddess Juno. It is crowned with an indented diadem, similar to one which is seen on a marble head of Juno in the Collection of the British Museum. The lower arms are lost. Height 2 feet  $2\frac{1}{2}$  inches.





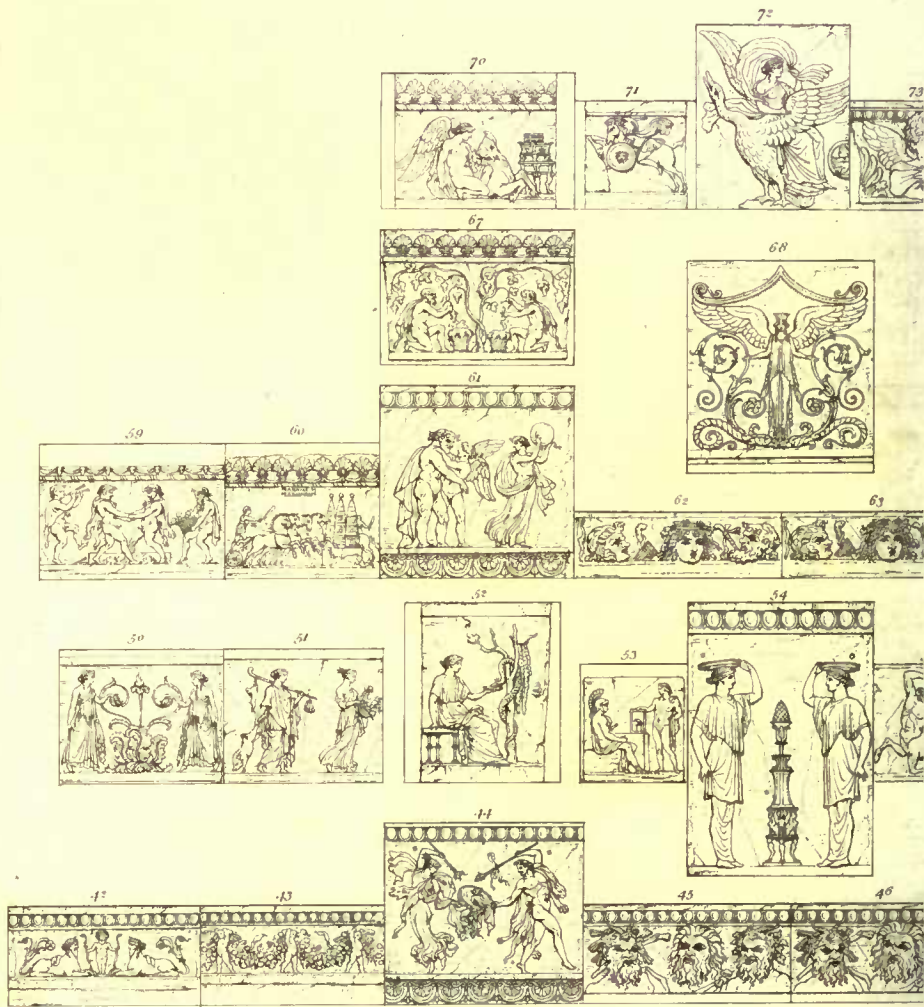
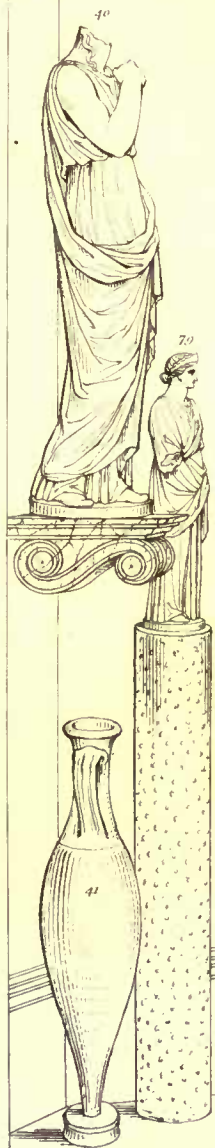




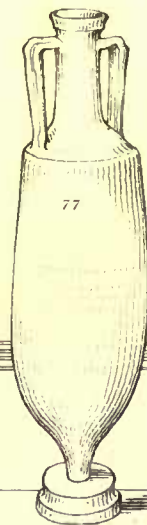
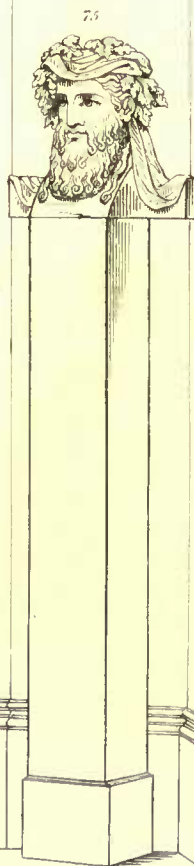
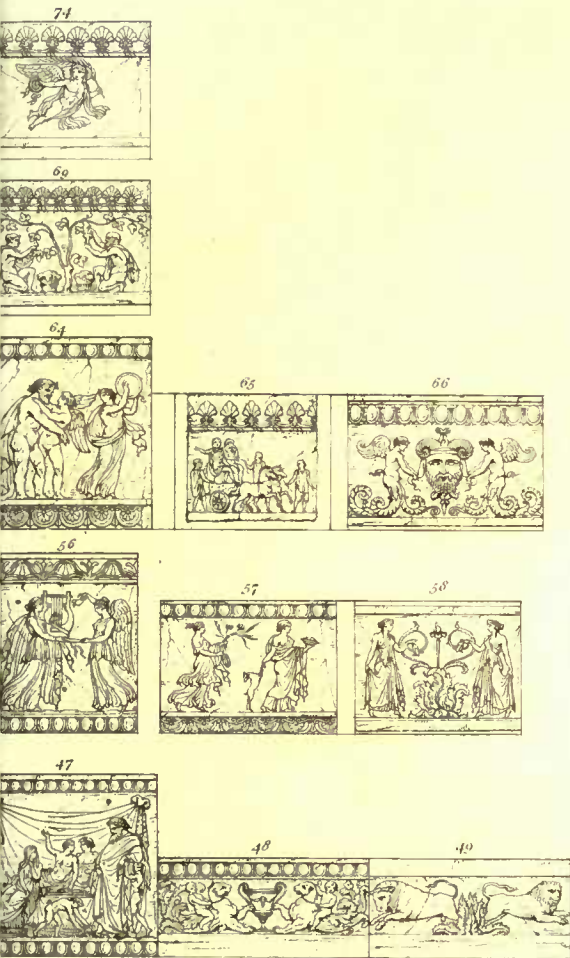














I.







4.



W. A. del.

H. Moser sculp.

5.



W. A. del.

H. Moser sculp.



G.



W. A. del.

R. Rhodet sculp.





10.



W. Alexander del.

A. Smith sculp.

11.



W.A. del.

A. Smith sculp.



12.



W. A. del.

Bromley sculp.

13.



W. A. del.

Bromley sculp.





14.



15.







W. A. del.

W. Skelton sculp.







17.



W.A. del.

J. F. Winter sculp.

18.

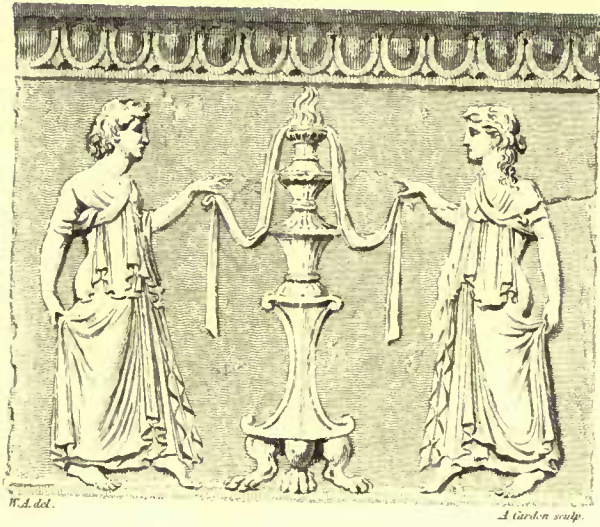


W.A. del.

J. F. Winter sculp.



19.



20.





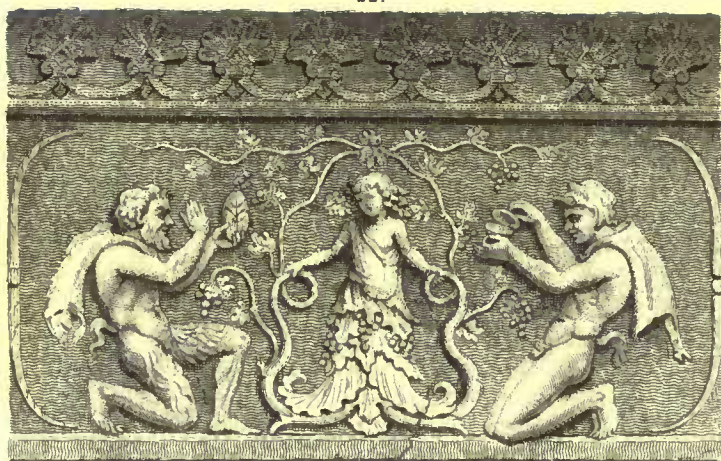




*M. Alexander del.*

*L. Schiavonetti sculp.*





W. A. del.

W. Skelton sculp.



W. A. del.

W. Skelton sculp.







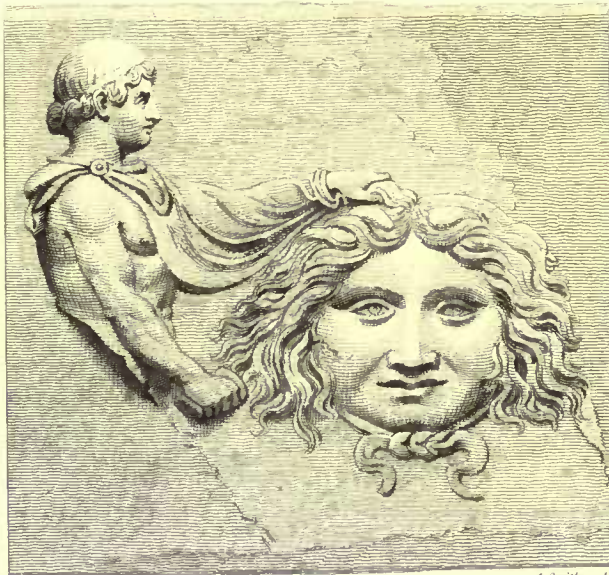
24.



W.L.del.

Anker-smith sc.

25.

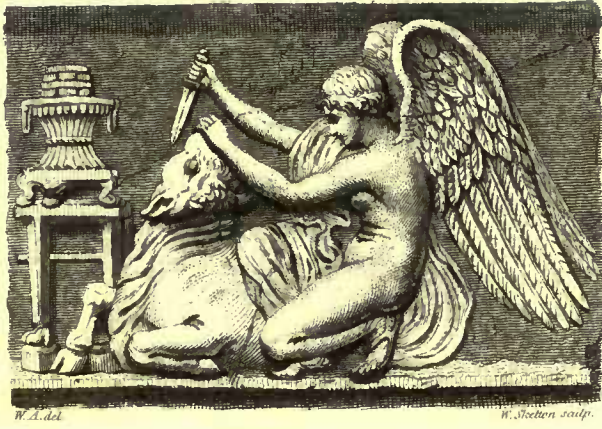


W.A.del.

A.Smith sculp.



26.



27.







28.



W.A. del.

W. Skelton sculp.

30.



W.A. del.

W. Skelton sculp.



31.



W. A. del.

W. Bromley sculp.

32.

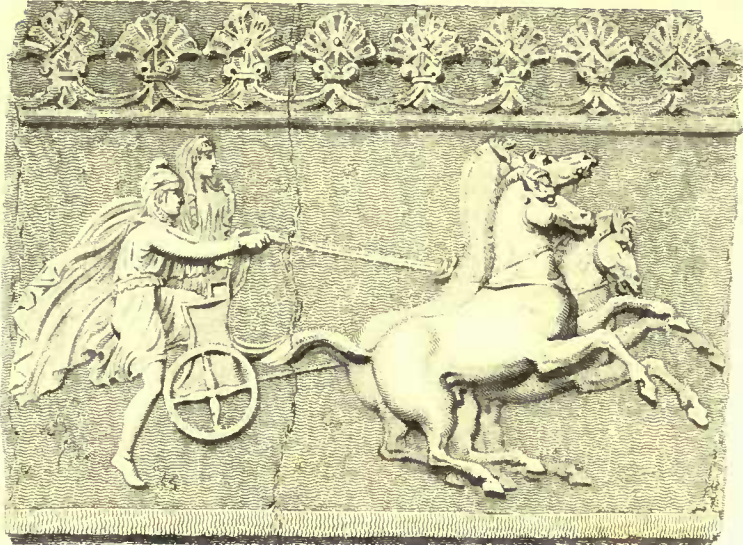


W. A. del.

W. Bromley sculp.

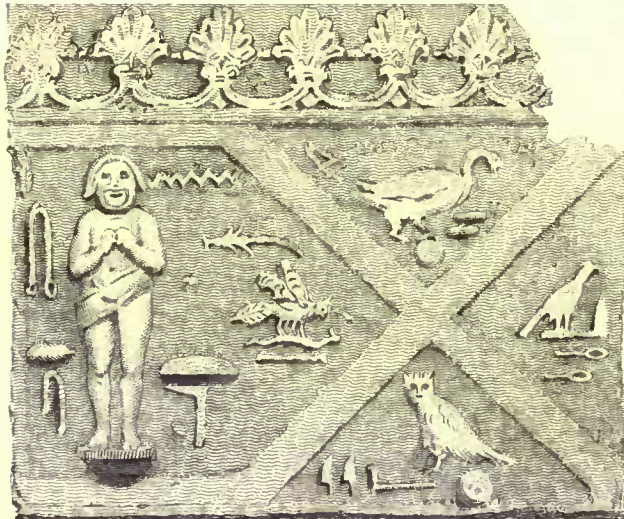






W. Alexander del.

G. Cooke sculp.

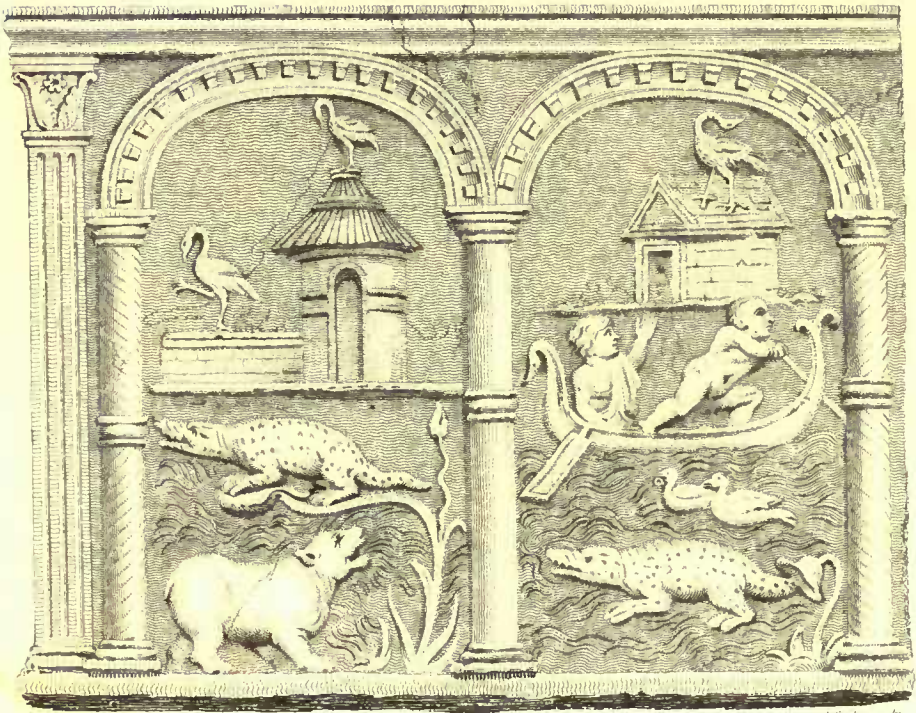


W. A. del.

G. Cooke sculp.

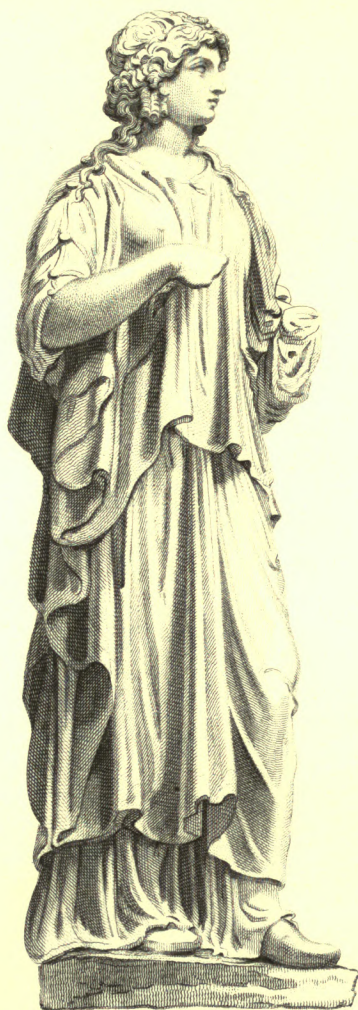










*W.A. del.**Westington sculp.*

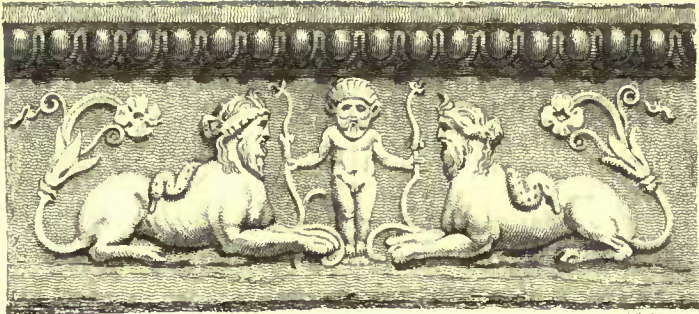


*W. J. del.**W. Skelton sculp.*





42.



W.A. del.

G. Cooke sculp.

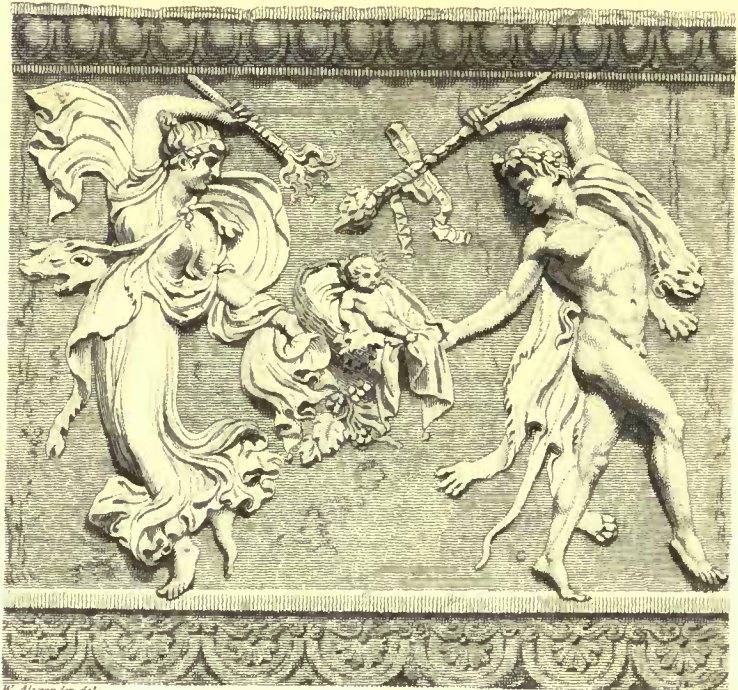
43.



W.A. del.

G. Cooke sculp.





W. Alexander del.

L. Schiavonetti sculp.



W. A. del.

L. Schiavonetti sculp.









W. Alexander del.

Andre Smith sculp.



48.



W. A. del.

G. Cooke sculp.

49.



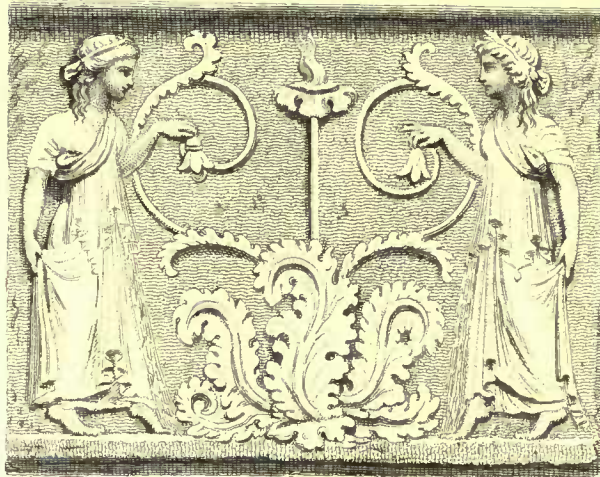
W. A. del.

G. Cooke sculp.





50.



H. A. del.

Neagle sculp.

51.



H. A. del.

Neagle sculp.



52.



W. Alexander del.

W. Bromley sculp.

53.

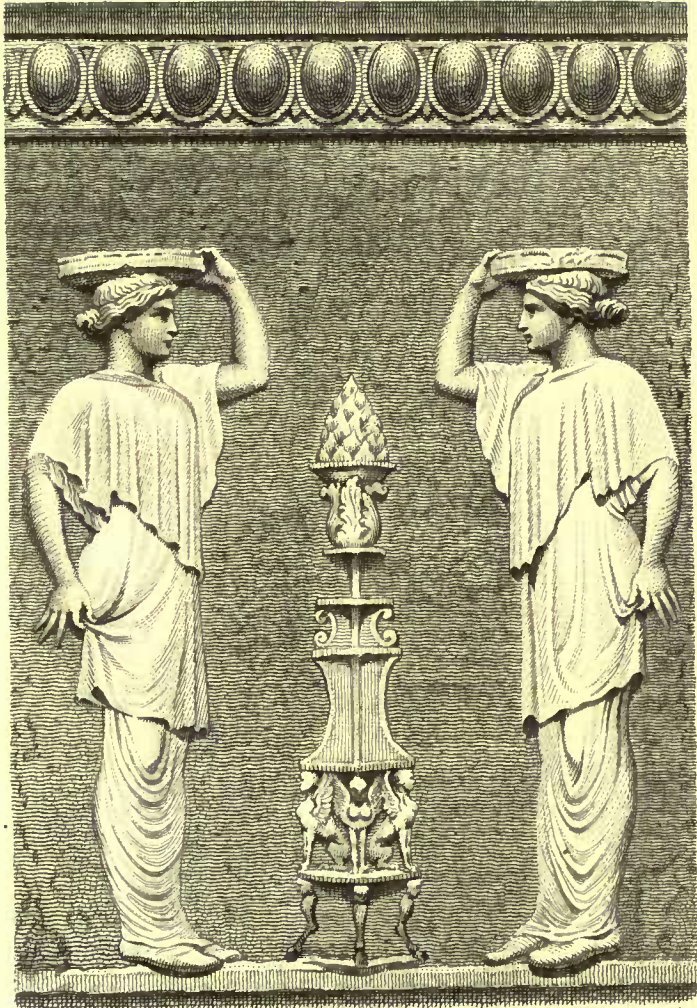


W.A. del.

Bromley sculp.







W. Alexander del.

Neagle sculp.



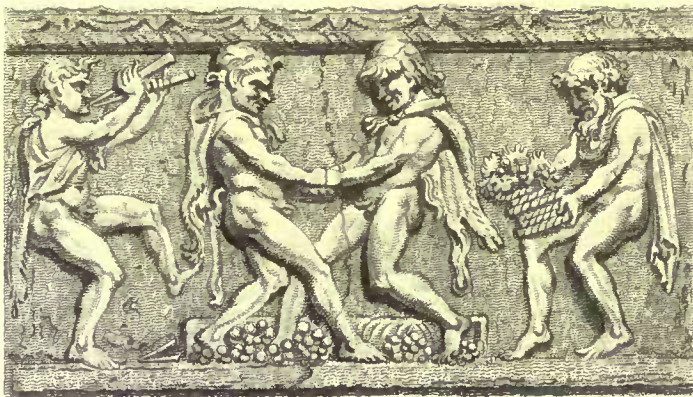
55.



W.A. del.

W. Bromley sculp.

59.



W. Alexander del.

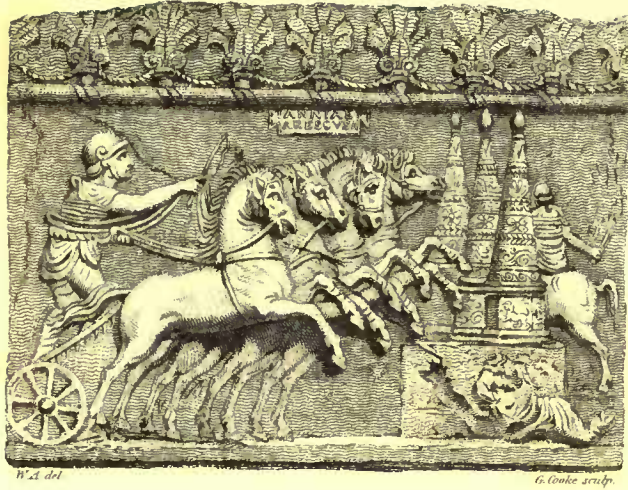
W. Bromley sculp.







60.



62.





65.



66.









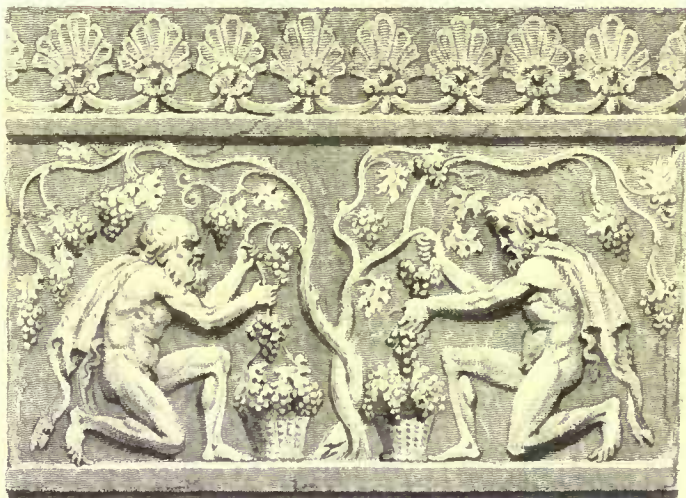
68.



*W. Alexander del.*

*W. Bromley sculp.*

67.

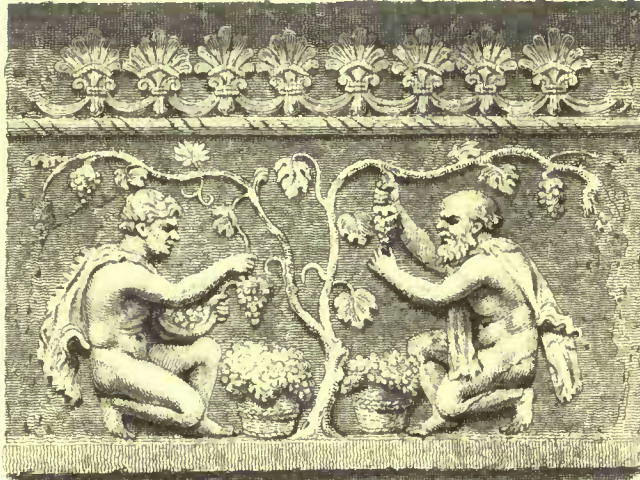


*W.A. del.*

*W. Bromley sculp.*



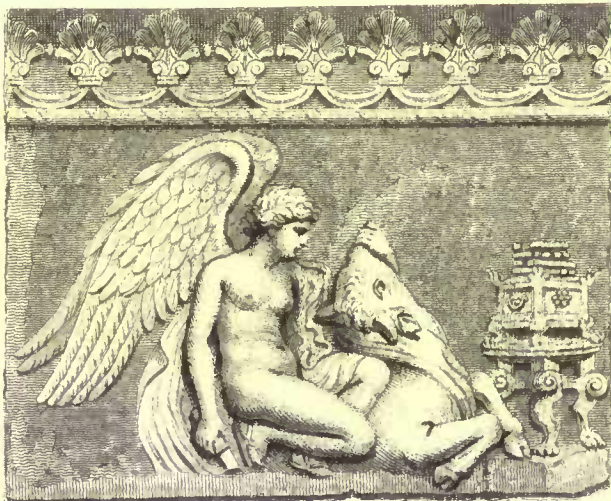
69.



W. A. del.

W. Bolton sculp.

70.



W. A. del.

W. Bolton sculp.







71.



W.A. del.

Neagle sculp.

72.



W.A. del.

Neagle sculp.



73.



W.A. del.

Neagle sculp

74.



W.A. del.

Neagle sculp







*W.A. del.**Worthington sculp.*



78.



W. A. del.

Northampton sculp.





79.















174079

Art  
Sculp

B.

Author British Museum. Dept. of Greek & Roman Anti-  
quities

Title Description of ancient marbles and terracottas.

DATE.

NAME OF BORROWER.

1866/12 H. A. C. C. C.

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