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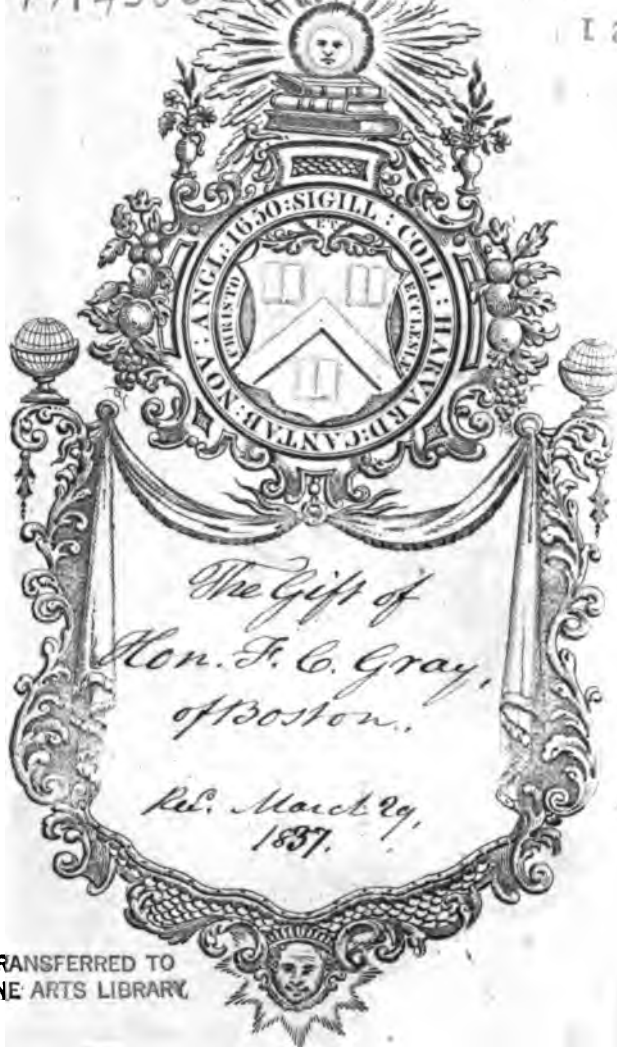
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A
DESCRIPTION
OF
ANCIENT MARBLES.

Plate VIII. in part II. never published.

A
DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

By Taylor Combe.

PART I.



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LONDON:

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INTRODUCTION.

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.

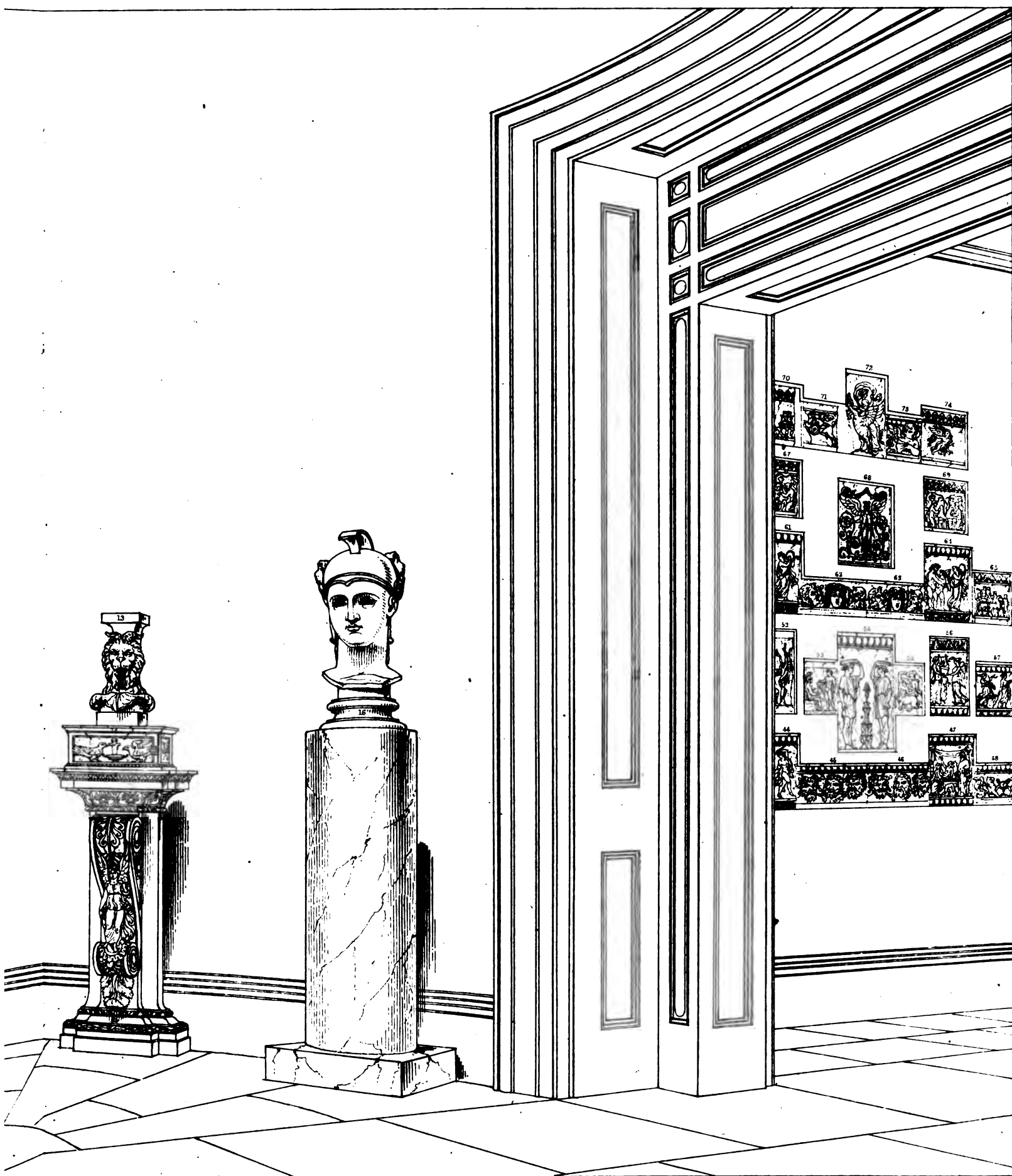
It may be proper to remark, that the dimensions of the Marbles are carefully given; that the names of the places, in which the different articles were discovered, are stated in every instance where they could be ascertained; and that in the engravings, as well as in the written descriptions, particular 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.

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⁽¹⁾ and the ivy,⁽²⁾ but with the laurel,⁽³⁾ the olive,⁽⁴⁾ and the pine,⁽⁵⁾ and sometimes with a wreath, composed of flowers and ribbands interwoven together.⁽⁶⁾

It measures 11½ inches in length, and 5½ inches in height.

¹ Aptior Herculeæ populus alba comæ. Ovid. Epist. ix. 64.

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

² See Mus. Flor. Gem. vol. i. tab. xxxiv. fig. 8.

³ See the gold coins of Philip, the father of Alexander.

⁴ ——— Primus Pisææ per arva

Hunc pius Alcides Pelopi certavit honorem,

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

See Stosch, Pierres Gravées, tab. xlvi.

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

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



PLATE I.

A COLOSSAL head of Minerva: it has a stern expression of countenance.⁽¹⁾ The hair, which is drawn back from the temples to the hinder part of the head, is disposed in a spiral twist, from which habitual mode of twisting her locks, Minerva acquired the title of Παραπεπλεγμένη.⁽²⁾ The serpent being the emblem of vigilance was on that account consecrated to Minerva, and is here placed on the top of her helmet; it is one of the most usual attributes of this goddess, and so frequently occurs as an ornament on her helmet, that it may be sufficient to mention one instance only of the kind, which is in the fine bust, formerly in the Villa Albani,⁽³⁾ and now at Paris. In the statue of Minerva, which stood in the Parthenon, she was represented by Phidias with a serpent at her feet,⁽⁴⁾ and it is in this manner that she is represented in some of the copper medals of Athens.⁽⁵⁾ On these coins we may remark that the serpent is erect, and exhibits an appearance of anger and menace, as if ready to execute vengeance on those against whom the wrath of the goddess is directed, and we know that the serpent was an agent employed by her when she inflicted punishment, as in the case of Laocoon⁽⁶⁾ and his two sons.

Another instance of the serpent accompanying Minerva is on the base of a magnificent candelabrum in the Clementine Museum,⁽⁷⁾

¹ Pallas, et asperior Phœbi soror, utraque telis,
Utraque torva genis. Stat. Theb. lib. ii. 237.

² Καὶ παραπλέκειν τὰς τρίχας, τὸ ἀναπλέκειν. Καὶ παραπεπλεγμένη Ἀθῆνα, ἡ ἀναπεπλεγμένη. Jul. Poll. lib. ii. cap. 3. segm. 35.—Winckelmann, Hist. de l' Art chez les Anciens, tom. i. p. 402.

³ Millin, Monumens Antiques Inedits, tom. ii. pl. xxiv.

⁴ Ἐν δὲ τῇ χειρὶ δόρυ ἔχει, καὶ οἱ πρὸς τοῖς ποσὶν ἀσπίς τε κῆται, καὶ πλησίον τῷ δόρατος, Δράκων ἐστίν. Pausan. Att. c. 24.

Τῷ δὲ τῆς Ἀθηνᾶς τὸν Δράκοντα Φειδίας παρίθηκε. Plutarch. de Is. et Os. c. 76.

⁵ Combe, Num. Vet. Pop. et Urb. Tab. x. fig. 28, 29, and Tab. xi. fig. 10.

⁶ Virg. Æn. lib. ii. v. 212.

⁷ Museo Pio-Clementino, tom. iv. pl. 5. 6.

PLATE I.

where Minerva, like Hygeia, holds a patera, out of which she is feeding a large serpent coiled round her body. This is perhaps the only genuine instance in which Minerva is represented as the protectress of Medicine, under which title she had an altar(8) dedicated to her at Acharnæ in Attica, and a statue(9) erected at Athens.

The head is of fine work, but has been much restored. The chin, the nose, and the upper part of the helmet, including a great portion of the serpent, are modern. It measures 2 feet 4 inches in height.

⁸ 'Εστὶ δὲ Ἀχαρνᾶν δῆμος. Οὗτοι θεῶν Ἀπόλλωνα τιμῶσιν Ἀγυῖαν καὶ Ἡρακλῆα. Καὶ Ἀθηναῶν βωμός ἐστιν Ὑγείας. Pausan. Att. c. 31.

⁹ Θεῶν ἀγαλμαὶ ἐστὶν Ὑγίας τε, ἣν Ἀσκληπιοῦ παῖδα εἶναι λέγουσι, καὶ Ἀθηναῶν ἐπίκλησιν καὶ ταύτης Ὑγείας. Pausan. Att. c. 23.



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.⁽¹⁾ 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⁽²⁾ and Dion Cassius,⁽³⁾ 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.

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

² Nudi, aut sagulo leves. Taciti Germ. c. 6.

³ Ἐκείνοι γε τίς οὐκ οἶδεν, ὅτι ἡμεῖς μὲν κατὰ πάνθ' ὁμοίως τὸ σῶμα ὑπλίσμεθα, ἐκείνοι δὲ δὴ 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.⁽⁴⁾ 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*.⁽⁵⁾

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.

⁴ *Acanthus mollis*. Linn.

⁵ 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 *τραπεζοφόρα*,⁽¹⁾ and it is under this title that Cicero speaks of one of these supports in a letter written to his friend, Fabius Gallus.⁽²⁾ 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.

¹ Jul. Poll. lib. x. c. 20.

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



PLATE IV.

A FEMALE statue, larger than life, with a modius on the head. It is evidently an architectural statue, and was one of the caryatides which supported the portico of an ancient building. The character of this figure is highly dignified and impressive. It is clothed with a long tunic descending to the feet, over which is worn a short robe reaching below the hips; to these is added a cloak which is fastened by fibulæ or buttons to each shoulder, and falls behind to the ground. There is great simplicity in the drapery, the folds of which are not increased by any zone or girdle round the waist. The arms are ornamented with bracelets, but are otherwise naked. The hair is curled, and worn very full round the forehead; it is drawn together with a ribband at the back of the neck, and then descends in five spiral locks. On each side of the head, just below the modius, is a small hole to which some metallic ornament has been originally attached, probably a narrow diadem. The modius is decorated with the Greek ornament resembling the flowers of the honeysuckle, and with a border of flowers, which are detached from each other, and in a perfectly expanded state: below these is a row of beads. The ear-rings are in the form of flowers, similar to those which we see on the border of the modius. The neck is adorned with two neck-laces, one of which is composed of a simple row of strung pearls or beads, and the other consists of a pendent row of drop ornaments.

This statue, with another nearly similar to it, was found during the reign of Pope Sixtus the Vth., amongst some ancient ruins in the Villa Strozzi, situated on the Appian road, about a mile and a half beyond the tomb of Cæcilia Metella, commonly called *Capo di Bove*. It was placed with its companion in the Villa Montalto, from whence it came into Mr. Townley's possession through the means of Mr. Jenkins, who in the year 1786, purchased all the marbles which enriched that magnificent Villa. In the year 1766, three other female figures, of the same size and subject as the present, were found nearly in the same place, together with a

PLATE IV.

statue, somewhat larger, representing the bearded, or Indian Bacchus. Piranesi, who was at that time on the spot, was of opinion that these caryatides had supported the portico of a small temple, of which he observed several fragments belonging to the pediment, the frieze, the cornice, and architrave of the door, together with a piece of a large bas-relief, which he supposed had occupied the centre of the pediment. He has published in his works a representation of this portico, according to the idea which he formed of it.⁽¹⁾ The statue of Bacchus having been found in the same spot with the caryatides, renders it probable that the temple was dedicated to that Deity. Winckelmann, however, is of opinion, that, as the Appian way was on both sides ornamented with tombs, these architectural statues might have been made use of to decorate the sepulchre of some opulent Roman.⁽²⁾

The statue of Bacchus formerly stood in the Vatican, but it is now in the French Collection. On the drapery across the breast is the Greek word ΣΑΡΔΑΝΑΠΑΛΛΟΣ. The three female statues found with it were purchased by Cardinal Albani, and are now in his collection. On one of them is the following inscription : ΚΡΙΤΩΝ ΚΑΙ ΝΙΚΟΛΑΟΣ ΕΠΟΙΟΥΝ, signifying that it was the work of two Athenian statuaries, Criton and Nicolaus, from whence it may reasonably be inferred that all the caryatides which were found in this spot, were executed by the same artists.

This statue is nearly perfect, the nose is quite entire ; the lower right arm, the left foot, and a small portion of the upper part of the modius, are all the restorations of any importance which it has received.

It measures with the modius 7 feet $3\frac{1}{4}$ inches in height ; the pedestal is $6\frac{1}{2}$ inches high, which makes the whole height 7 feet $9\frac{1}{4}$ inches.

¹ Raccolta di Vasi Antichi, tom. ii. tav. 68.

² Winckelmann, Hist. de l' Art chez les Anciens, tom. ii. p. 378.



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 *pedum*, 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

¹ No. xviii. p. 12.

² Φερόμενος ἤξεις ἐν χειρὶ μητρος. Eurip. Bacch. v. 968.

————— κραῖτα δ' ἄθλιον

Ὅπερ λαβῶσα τυγχάνει μήτηρ χειροῖν

Πήξας' ἐπ' ἄκρον θύρσον. Ib. v. 1139.

Quid, caput abscissum demens cum portat Agave

Gnati infelicis, sibi tum furiosa videtur. Horat. Serm. lib. ii. 3, 303.

————— visis ululavit Agave,

Collaque jactavit, movitque per aera crinem,

Avulsumque caput digitis complexa cruentis

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.

³ 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, (Cynege. lib. iv. 307.)

* Κάδ. Τίνος πρόσωπον δὴτ' ἐν ἀγκάλαις ἔχεις;

'Αγ. Λέοντος, ὡς γ' ἔφασκον αἱ θηρώμεναι.

Κάδ. Στείψαι νῦν ὀρθῶς, βραχὺς ὁ μόχθος ἐσιδεῖν.

'Αγ. Ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χερσὶν;

Κάδ. Ἄθρησον αὐτό, καὶ σαφέστερον μάθε.

'Αγ. Ὅρῳ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.

Κάδ. Μῶν σοι λέοντι φαίνεται προσοικεῖναι;

'Αγ. Οὐκ, ἀλλὰ Πενθίως ἢ τάλαιν' ἔχω κάρα. Eurip. Bacch. v. 1278.

⁵ Miscellanea Eruditæ Antiquitatis, p. 29.

⁶ Galleria Giustiniana, part. ii. tav. 104.

⁷ Ταῦτα δὲ γεγραμμένα εἰσὶ, καὶ Πενθεὺς καὶ Λυκοῦργος ὧν εἰς Διόνυσον ἕβρισαν διδόντις δίκας. Pausan. Att. c. 20.



PLATE VI.

The triangular base of a candelabrum, on the sides of which are three Genii, each holding a part of the armour of Mars, namely his helmet, his sword, and his shield. The upper angles terminate with the head of a ram, and the lower angles with the fore part of a sphinx; underneath the Genii is a broad border of arabesque ornaments. The ram's head, on the helmet, is appropriate to the armour of Mars, to whom, as well as to Mercury, that animal was consecrated. The Latin word *aries*, which signifies a ram, has been supposed to be deduced from the Greek name of Mars, Ἄρης.⁽¹⁾ On a consular coin of the Rustia family, the obverse represents a head of Mars, and the reverse a figure of a ram;⁽²⁾ the month of March, which derived its name from Mars, was distinguished by a ram among the signs of the zodiac. Three other pedestals, similar to the present, with the exception of a slight variation in the arabesque ornaments, are extant in different collections, one in the Gallery at Florence, another in the Picchini Palace at Rome, and the third in the Louvre at Paris,⁽³⁾ which last was removed from the Library of St. Mark at Venice.⁽⁴⁾ This triangular base is executed in a good style, and the only restorations it has received, are two of the heads belonging to the sphinxes, and the lower part of each of the rams' heads. The place in which the stem of the candelabrum was inserted, is visible on the top of the base.

Its height is 2 feet 8 inches.

¹ Aries vel ἄρῆς τοῦ Ἄρεος, i. e. a Marte vocatus. Isidori Orig. lib. xii. c. i.

² Morellii Comment. in Familiarum Romanarum Numismata, p. 368.

³ Mon. Ant. du Musée Nap. tom. iv. pl. 15.

⁴ Antiche Statue della Libreria di San Marco di Venezia, Part II. tav. 33.



PLATE VII.

A vase, of an elegant oval form, with two upright massive handles ; it is ornamented all round with Bacchanalian figures, which are executed in a style of incomparable excellence. The subject represents the celebration of the orgies of Bacchus by a number of persons who imitate the dresses and characters of a Faun, a Satyr, and male and female Bacchantes. The Faun has a thyrsus in his right hand, and is covered with the skin of a panther ; the Satyr is bearing an amphora of wine ; the female Bacchantes are dressed in thin transparent drapery which floats in the air ; one of them, with her hair dishevelled, ⁽¹⁾ and her head bent forward, ⁽²⁾ is in the act of brandishing a knife, while another is holding the hind limbs of a kid. ⁽³⁾ The male Bacchantes are represented of different ages ; one, in the flower of youth, and of a beautiful form, is leaning on the shoulders of a young female ; he has a torch in his right hand,

- ¹ *Mentis inops rapitur, quales audire solemus*
Threicias passis Mænadas ire comis. Ovid. Fast. lib. iv. 457.
Sæpe vagus Liber Parnassi in vertice summo
Thyadas effusus evantes crinibus egit. Catull. Carm. lxv. 390.

- ² Ποῖ δὲ χερσίν, ποῖ καθίσταναι πόδα,
 Καὶ ΚΡΑΤΑ ΣΕΙΣΑΙ πολίον ; Eurip. Bacch. v. 185.
 ——— ventis dant colla, comasque. Virg. Æn. vii. 394.
Qui tum alacres passim lymphata mente furebant,
Evoe bacchantes, evoe capita inflectentes. Catull. Carm. lxv. 254.

³ The priestesses of Bacchus, during the celebration of the Dionysia, devoured the raw flesh of different animals :

- Ἄλλαι δὲ δαμάλας διεφόρου σπαράγμασι. Eurip. Bacch. v. 739.
Pars e divulso raptabant membra juvenco. Catull. Carm. lxv. 257.

And the festival itself, on this account, was called ὠμοφαγία : Διόνυσον μαινόλην ὀργιάζουσι Βάκχοι, ὠμοφαγία τὴν ἱερομανίαν ἄγοντες, καὶ τελίσκουσι τὰς κρῆνομαίας τῶν φόνων, ἀνιστιμύμναι τοῖς ὄφειν, ἐπολελύζοντες Ἑνάν. Clemen. Alex. Cohort ad Gent. p. 11. edit. Potter.

Bacchanalia etiam prætermittamus immania, quibus nomen Omophagiis Græcum est : in quibus furore mentito, et sequestrata pectoris sanitate, circumplicatis vos anguibus, arque ut vos plenos dei numine ac majestate doceatis, caprorum reclamantium viscera cruentatis oribus dissipatis. Arnob. lib. v.

PLATE VII.

and a light cloak hanging over his arm. Near the Satyr are two other male Bacchantes, one of whom, of an aged appearance, and with a pedom in his hand, seems to be in a state of intoxication, and is supported by his more youthful companion. The strong muscular figure, near the centre, with a panther at his feet, and with his right arm uplifted, is in the act of stimulating⁽⁴⁾ the votaries of Bacchus to a continuation of the rites, in which endeavour he is seconded by the Satyr, who holds up his right hand in the same action of exhortation. Nearly the whole of these figures, agreeably to the rites of the Bacchanalian games, are in the act of dancing.

The Dionysia, or orgies of Bacchus, were instituted in commemoration of his conquest of India, and were celebrated in different parts of Greece, but were observed with greater splendour at Athens, perhaps, than at any other place. At these festivals it was customary for the people to imitate the followers of Bacchus, and to run about the mountains, feigning phrenzy, and repeatedly shouting the name of Bacchus.

At the lower part of the body of the vase are eight female figures, holding a patera in each hand; they have wings, and terminate in the form of Tritons. An architectural fragment, which represents a figure precisely similar to these, and which has probably belonged to a temple dedicated to Bacchus, is in the collection of Lord Elgin, and similar representations of male Fauns have occurred in the Terracottas.⁽⁵⁾ In the ancient sculptures we sometimes see the Bacchic and marine characters united: an instance of this kind occurs in a terminal head, formerly in the Vatican,⁽⁶⁾ in which the attributes of Bacchus are blended with those of a

Δρόμη καὶ χοροῖς ΕΡΕΘΙΖΩΝ πλανάτας,
Ἰαχαῖς τ' ΑΝΑΠΙΑΛΛΩΝ. Eurip. Bacch. v. 148.

⁵ No. LXVI. p. 33.

⁶ D'Hancarville, Recherches sur l'origine des Arts de la Grece, tom. 1. pl. xvii.
—Mus. Nap. tom. 2. pl. xlv.

PLATE VII.

Triton. This beautiful vase was found by Mr. Gavin Hamilton in a spot called Monte Cagnolo, in the Villa of Antoninus Pius at Lanuvium. When discovered, it was lying in several detached pieces, which have been carefully joined together. The female Bacchante on the left, and the Faun which is next to her are modern, with the exception of the feet of the former, and of the lower legs and left arm of the latter. The face of the figure which holds the torch is modern, and the left arm of the Satyr as well as a large portion of the head and a part of the amphora have been restored. The rest of the vase, with the exception of the pedestal, is ancient, and in excellent preservation. It measures in height 3 feet $\frac{3}{8}$ inch.



PLATE VIII.

A statue of Venus, naked to the waist, and covered with drapery from thence downwards. The drapery, though bold, is light and finished, and is supported by being thrown over the right arm. The attitude of the statue is easy and graceful, and the inclination of the head perfectly corresponds with the character and expression of the whole figure. The sculpture is of the highest order, and the original polish of the marble is admirably preserved, but the left arm, the right hand, and the tip of the nose have been restored : upon the whole this figure may rank as one of the finest female statues which have been yet discovered.

It consists of two pieces of marble, imperceptibly joined at the lower part of the body, within the drapery. The marble of which the body is composed, is of a lighter colour, than that of which the drapery is formed, and the beautiful effect produced by this contrast proves that it was not an accidental circumstance, but was the result of previous knowledge and skill in the artist. It was in consequence of the two parts being detached, that they were allowed to be exported from Italy, as fragments of two different statues.

This exquisite piece of sculpture was found in the ruins of the maritime baths of the Emperor Claudius,⁽¹⁾ at Ostia, by Mr. Gavin Hamilton, in the year 1776. A figure of Venus very nearly resembling the present, but with the position of the arms reversed, occurs on a medallion, in bronze, of Lucilla,⁽²⁾ where the goddess is represented standing at the edge of the sea, or at the head of a bath, surrounded by Cupids, one of which is leaping

¹ It is known that maritime baths were built at Ostia, by the Emperor Claudius, from the fragment of an inscription, which was found there with this statue. From other inscriptions, discovered at the same time, we learn that these baths were repaired by different Emperors, down to the time of Constantine.

² *Numismata ærea selectiora Maximi Moduli e Museo Pisano, Tab. xxv. fig. 3.*

PLATE VIII.

into the water ;(s) and it is not improbable that the present statue might have been placed, as an appropriate ornament, in the baths which were constructed on the spot where the statue was discovered.

It is 6 feet $11\frac{1}{2}$ inches high, including the plinth ; the latter measures $4\frac{5}{8}$ inches.

* An ancient painting, representing a similar subject, was found in the excavations of the Villa Negroni. Winckelmann *Hist. de l'Art chez les Anciens*, tom. ii. part ii. p. 336

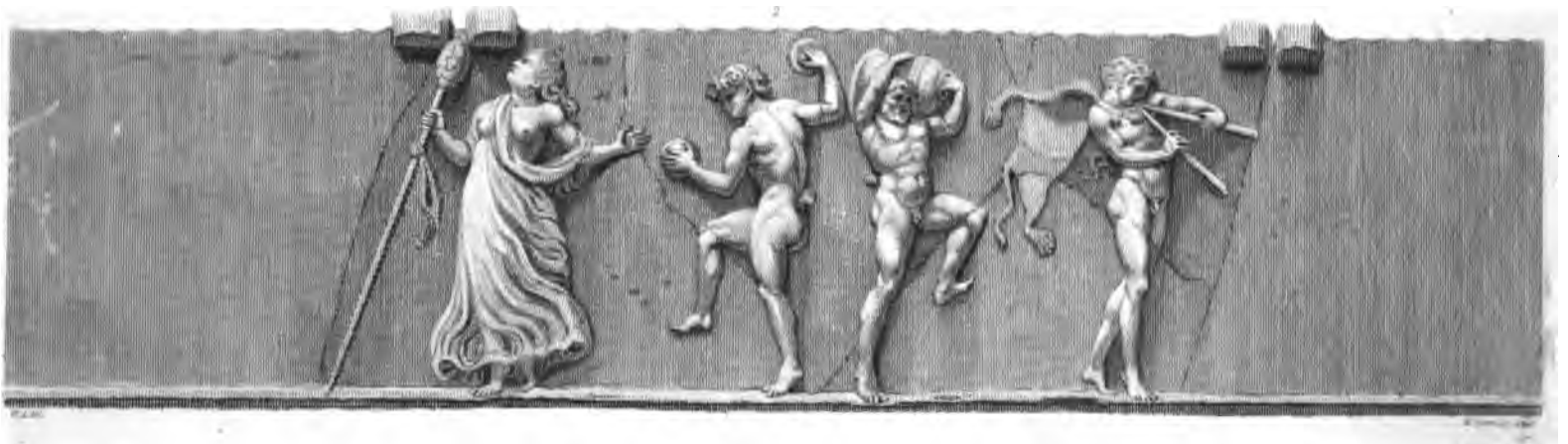


PLATE IX.

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 Bacchante 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.



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,⁽¹⁾ 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.

¹ 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,



PLATE XI.

A colossal head of Hercules, of the finest Greek sculpture. The statue to which this head belonged evidently represented Hercules in a state of repose, and was probably a copy of the famous statue of Glycon,⁽¹⁾ found in the baths of Caracalla, and now in the court of the Farnese Palace; it was after this model that the bust was restored at Rome. The head, however, differs in several points from that of the Farnese Hercules: the face is broader, the muscles of the cheeks and forehead have more convexity, and the hair of the head and beard is more in distinct masses; the whole head indeed is executed in a bolder style of art, and is, if possible, characterised by a higher degree of grandeur and sublimity. The ears of Hercules are generally represented of a remarkable form, having a swollen and lacerated appearance. This peculiarity is very striking in the instance before us. The motive which induced the ancient sculptors to represent Hercules with this particular mark, was in order to denote the injuries he received in the numerous combats in which he had been engaged.⁽²⁾ This superb head was dug up at the foot of Mount Vesuvius, where it had been buried by the lava of that Volcano; it was presented to the Museum by the late Sir William Hamilton.

The nose, the right ear, and a splinter on the right cheek, are the only restorations it has received. It measures, including the bust, 2 feet 5 $\frac{3}{8}$ inches in height.

¹ The Farnese Hercules is represented on several ancient coins; among others on a copper coin of Athens, *Haym. Thesaur. Britan.* vol. i. tab. xvii. fig. 9, and on a medalion of Gordianus Pius, struck at Hypæpa in Lydia, *Vaillant Sel. Num. in ære Max. Mod.* pag. 89. fig. 3.

² Eudemus, the wrestler, is called by Lucian ὠτοκάταξις, that is, one with torn ears: ὠτοκάταξις Ἐυδήμος, *Lexiph.* c. 9. ὠτοκάταξις. τὰ ὅτα τιθλασμένος ἐν παλαίστρᾳ. *Suidas* in voce. The following line is applied to Amycus, a famous boxer, who was conquered by Pollux;

Δεινὸς ἰδιῶν, σκληραῖσι τιθλασμένος ἄτα πυγμαῖς. *Theoc. Idyl.* xii. 45.

The reader is referred, for a more copious illustration of this subject, to Winckelmann. *Mon. Ant. Ined.* part i. pag. 75.



PLATE XII.

A colossal head of Hercules. The hardness of character, the sharpness of the work, as well as the formal manner in which the hair⁽¹⁾ is represented, all concur to denote that it must have been the work of a very early period of art. The same stiff and uniform curls which decorate this head may be also remarked in a very ancient figure of Hercules, in this gallery, executed in the early flat style of sculpture.⁽²⁾ It is worthy of observation, that the ears are differently formed from those which distinguish the heads of Hercules of later work, in not having the swoln and lacerated appearance, which we pointed out in our description of the preceding article.

This head was found by Mr. Gavin Hamilton, in the year 1769, at the Pantanella in Hadrian's Villa. The chest, a small portion of the nose, and the outer edges of the ears are modern.

It is 2 feet $4\frac{7}{8}$ inches in height.

* Pythagoras of Rhegium, according to Pliny, was the first who represented hair with the truth and exactness of nature :

Hic primus nervos et venas expressit, capillumque diligentius. Plin. Hist. lib. xxxiv. c. 8.

The same author remarks of Myro, that notwithstanding all the improvements in art which were effected by him, he represented the hair with no more adherence to nature, than was observed in the rudest ages of sculpture :

Primus hic multiplicasse varietatem videtur, numerosior in arte, quam Polycletus, et symmetria diligentior ; et ipse tamen corporum tenus curiosus, animi sensus non expressisse, capillum quoque et pubem non emendatius fecisse, quam rudis antiquitas instituisset. Plin. Hist. loc. cit.

* See Room III. No. 7.



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.⁽¹⁾ 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.⁽²⁾ On the frieze of the temple of Apollo Didymæus,⁽³⁾ 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;⁽⁴⁾ 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.

¹ See Plate III.

² 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.

³ *Ionian Antiquities*, Part I. pl. x. fig. 1.

⁴ Millin, *Mon. Ant. Inéd.* tom. 1. pl. xxxi. xxxii. p. 303.

8



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⁽¹⁾ 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.

¹ 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 $\frac{4}{5}$ inch in height. The head and the left fore arm of the figure of Victory are modern.



W. R. 100. 101

W. R. 100. 102

PLATE XVI.

A colossal head of Minerva, a specimen of very early Greek work. The face, with the exception of the tip of the nose, which is restored, is in the highest preservation, and retains, in some degree, the lustre of its original polish. The sockets of the eyes, which are now hollow, were originally filled with compositions intended to represent the natural appearance of the eye. The ears have been ornamented with pendants. The upper part of the helmet is modern, but the lower part proves that it must have fitted close to the head, like those which we see on the most ancient silver coins of Athens. The artist who restored this head, seems, in the ornaments of the helmet, to have imitated a silver coin of the city of Nola, on which Minerva is in like manner represented with an owl on each side of her helmet.

It measures 2 feet $1\frac{3}{4}$ inch in height.

A
DESCRIPTION
OF
ANCIENT MARBLES.

A
DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART II.



LONDON:

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1815.

IN laying the Second Part of the Description of Ancient Marbles before the public, we have only one preliminary observation to make, namely, that the Marbles described in the present volume, are those contained in the third room of the Gallery of Antiquities.

TAYLOR COMBE.

*British Museum,
June 25, 1815.*

THE bas-relief in the title-page represents the masks of Tragedy and Comedy, each with the mouth open ; (1) the former is crowned with a wreath composed of the flowers of the ferula, (2) a plant which was sacred to Bacchus. The characteristic expressions of these two masks are beautifully contrasted.

One of the lower corners of this marble, including the chin of the Tragic mask, is modern.

Dimensions, $9\frac{1}{2}$ inches, by $8\frac{3}{8}$ inches.

¹ Πρόσωπον ὑπὲρ κεφαλῆς ἀνατεινόμενον ἐπικείμενος, καὶ στόμα κερηνὸς πάμμεγα, αἷς καταπιόμενος τοὺς θεατάς.

Lucian. de Saltatione, c. 27.

² Venit et agresti capitis Sylvanus honore,
Florentes ferulas, et grandia lilia quassans.

Virg. Ecl. x. 25.

CONTENTS.

In the Title-page is an engraving of a bas-relief representing the masks of Tragedy and Comedy.

After the Table of Contents are two plates, one representing the West side of the Third Room, the other, the East side of the same Room.

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- II. Do. ——— representing a candelabrum.
- III. Do. ——— representing a funeral column, &c.
- IV. Do. ——— representing Bacchus received as a guest by Icarus.
- V. Do. ——— representing Warriors consulting the oracle of Apollo.
- VI. Do. ——— representing Castor managing a horse.
- VII. Do. ——— representing Hercules securing the Mænalian stag.
- *IX. Do. ——— representing three subjects in different compartments.
- X. Do. ——— representing a festoon of vine branches.
- XI. Do. ——— representing the Dioscuri on horseback.
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- XVII. Two terminal heads of Bacchus and Libera.
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- XXVII. A terminal head of the bearded Bacchus.
- XXVIII. A statue of a nymph of Diana resting herself after the fatigues of the chase.
- XXIX. An entire terminus of the bearded Bacchus.
- XXX. A terminal head of the bearded Bacchus.

* A blank has been left at No. VIII. in Room III. which is not yet filled up, and there is consequently no Plate of that number.

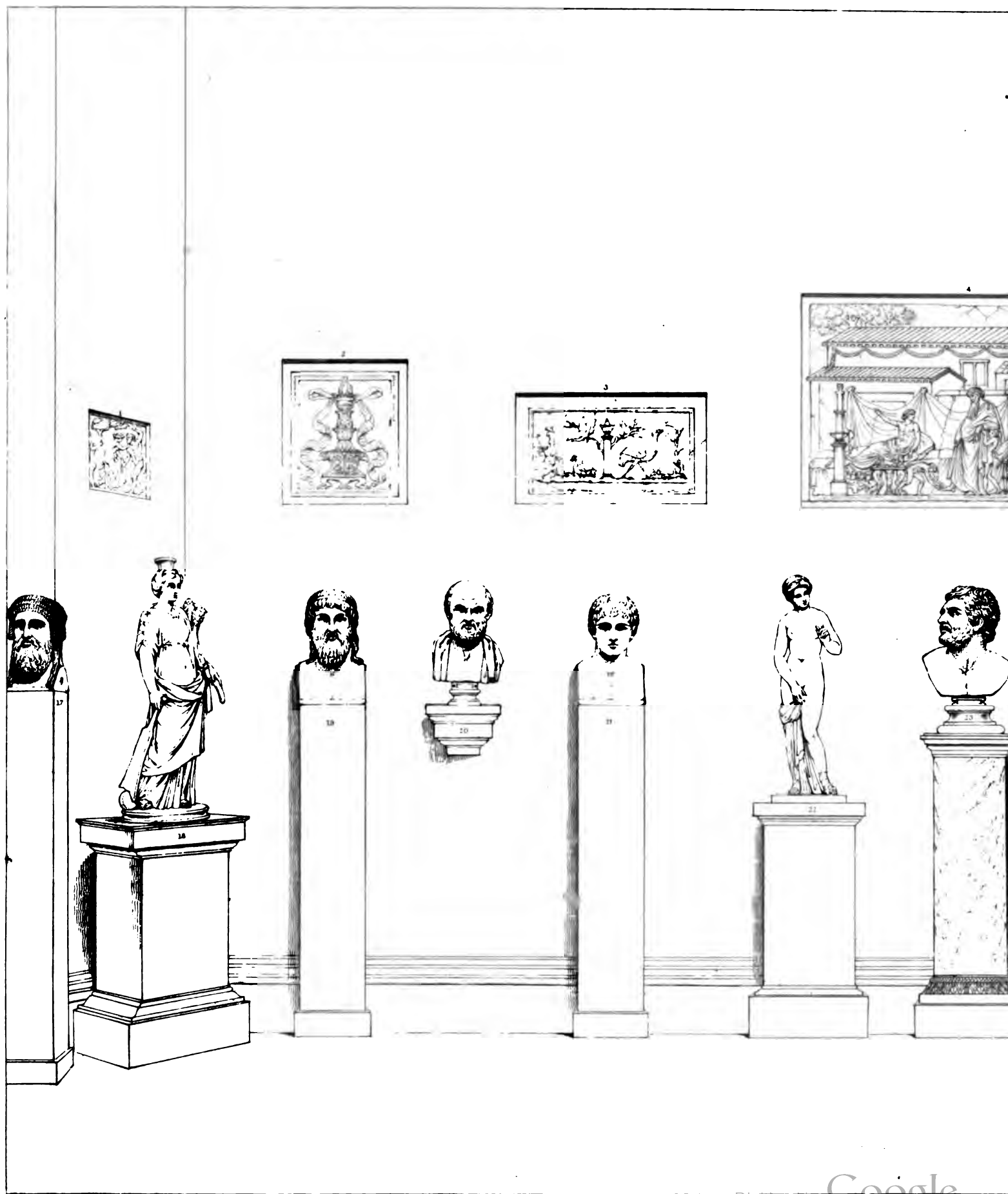
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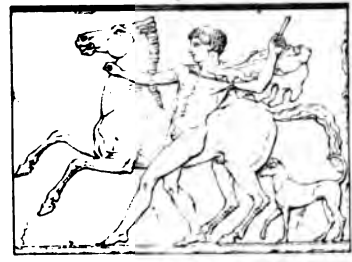
- Plate
XXXI. A statue of a youth biting the arm of another boy, with whom he has quarrelled at the game of osselets.
XXXII. A terminal head of Pericles.
XXXIII. A statue of a Faun, with the artist's name inscribed upon it.
XXXIV. A terminal head of Epicurus.
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XLIV. An unknown terminal head, probably of a Greek poet.
XLV. A statue of Actæon attacked by his dogs.
XLVI. A terminal head of the young Hercules.

CORRECTIONS.

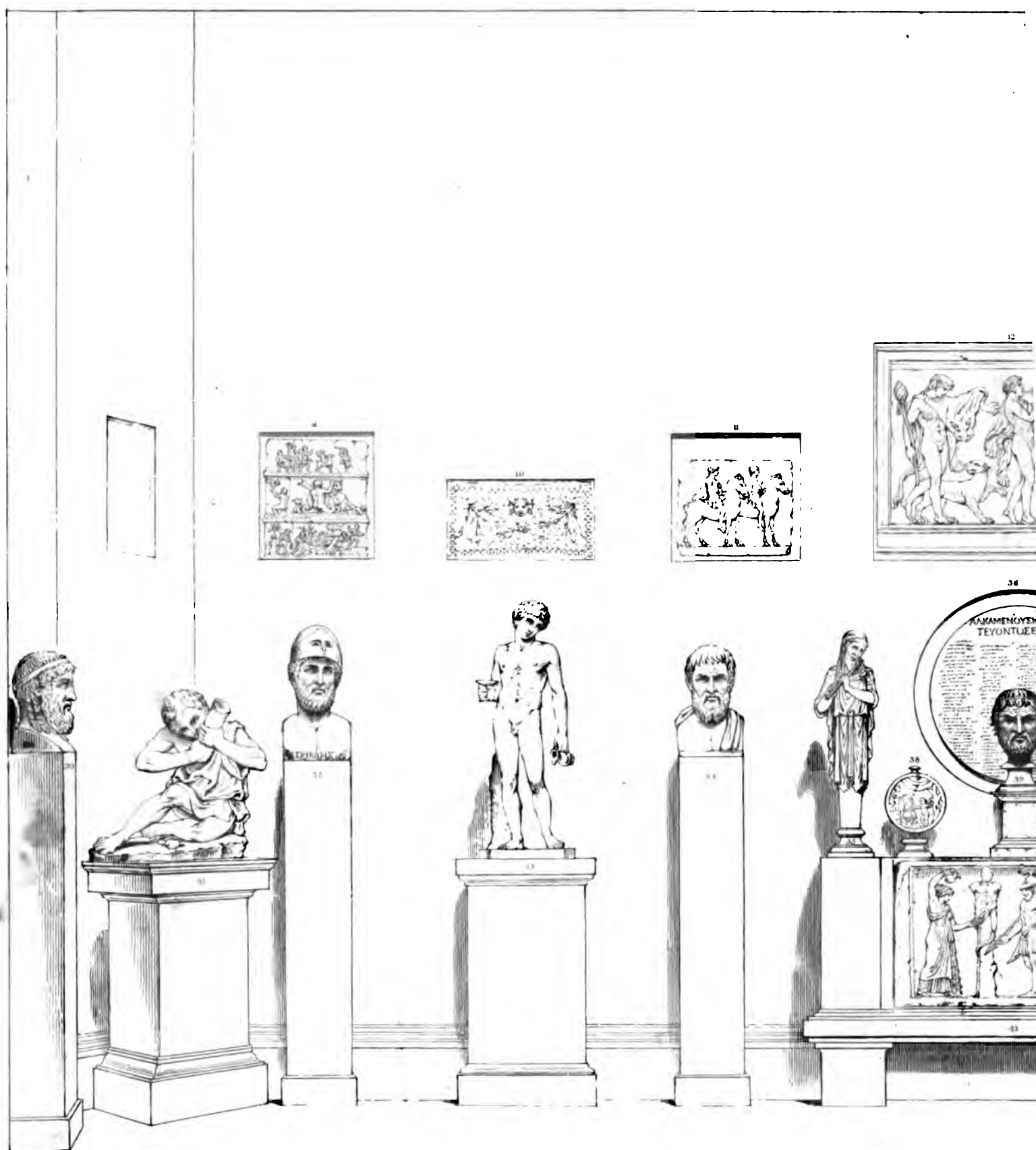
- Plate IV. p. 4. l. 4. for a house, read *the* house.
Plate XXVII. l. 4. for characterize, read *characterizes*.
Plate XXXVI. p. 1. l. 19. for four, read *five*.

a-1-n. 2/3.





13-1 no - 24/2.



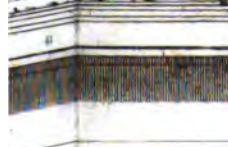




PLATE I.

A bas-relief, representing a Nymph resisting the importunities of an old Faun, who is endeavouring to divest her of her robe. On the left of these figures is a tree, probably to denote that the scene lies in a grove or forest. Satyrs and Fauns, the inhabitants of the woodlands, entertained a strong passion for the Nymphs, and they are described by the Poets, as frequently intruding themselves upon the retirement of the latter, and pursuing them⁽¹⁾ through all their haunts.

This composition frequently occurs on gems.⁽²⁾ Dimensions 1 foot 4½ inches, by 1 foot 1¼ inch.

¹ Faune, nympharum fugientum amator.

Hor. Od. lib. iii. 18, 1

Et Venerem jam vina movent, raptantur amantes,
Concubitu Satyri fugientes jungere nymphas,
Jam jamque elapsas hic crine, hic veste retentat.

Nemesian. Bucol. iii 56

Naïas una fuit, nymphæ Syringa vocabant:
Non semel et Satyros eluserat illa sequentes,
Et quoscunque deos umbrosæ silva, feraxve
Rus habet.

Ovid. Met. lib i 691

———— Veneris quoque nulla cupido.

Vim tamen agrestum metuens, pomaria claudit
Intus, et accessus prohibet refugitque viriles.
Quid non et Satyri saltatibus apta Juventus
Fecere, et pinu præcincti cornua Panes,
Silvanusque suis semper juvenilior annis,
Quique deus fures vel falce vel inguine terret,
Ut poterentur ea?

Ovid. Met. lib. xiv. 634, de Pomona.

² See *Musei Florentini Gemmæ*, vol. i. pl. LXXXIX. fig. 8. Caylus, *Recueil d'Antiquités*, tom. vi. pl. xli. fig. 3. And *Déscription des Pierres Gravées du Cabinet de Monseigneur le Duc d'Orléans*, tom. i. pl. 74. In the collection of Gems formed by the late Charles Towneley, Esq. and now belonging to the Museum, is a Cameo in paste, which preserves an exact copy of this group, with the omission of the tree.



PLATE II.

A bas-relief, representing a candelabrum. The triangular base of it stands upon three feet, resembling those of a lion; the sides are ornamented, in the arabesque style, with the branches of a plant, and the angles at the top are formed of the heads of rams. The lighted lamp which is placed upon the upper part of the stem,⁽¹⁾ and the sacred ribbands, or *lemnisci*,⁽²⁾ with which the whole is decorated, show the manner in which candelabra were used in the temples upon religious occasions. Ornaments in the form of poppies are fastened to the ends of the ribbands, and the lamp is remarkable from the circumstance of its being in the shape of a *diota*, or vase with two handles.

This bas-relief has probably served as one of the architectural ornaments of a temple, and from the smallness of the dimensions, it is most likely that it occupied a place in the interior. In the portico of the Pantheon at Rome,⁽³⁾ is a bas-relief in which two candelabra, very similar to the one now described, are represented; they each support lighted lamps nearly of the same form, and are decorated with ribbands, which terminate in like manner, with a kind of fruit resembling olives. It seems almost unnecessary to observe, that the poppy, as indicating the fertility of the earth, was consecrated to Ceres,⁽⁴⁾ or that the olive was one of the emblems of Minerva,

¹ That part of the candelabrum on which the lamp was placed, was called by the Greeks *πινάκιον* and *πινακίσκιον*.

Τοῦ δὲ λυχγίου τὸ ἀπευρυνόμενον, ᾧ ἐπιτίθεται ὁ λύχνος, πινάκιον, ἢ πινακίσκιον. Jul. Pollucis lib. x. c. xxvi. s. 115.

² *Lemnisci*, id est fasciolarum coloriarum, dependentes ex coronis. Pomp. Festus.

Λημνίσκους, τὰς στενὰς Συρακούσιοι ταινίας. Hesychius.

Priests, altars, victims, and almost every thing that was sacred to the gods, or that was applied to any religious purpose, was decorated with these ornaments. Virgil calls them expressly "*vittæ deorum*." Æn. ii. 156.

³ See Museo Pio-Clementino, tom. iv. pl. B. fig. 9.

⁴ ——— ἀ δὲ γέλασαι

Δράγματα καὶ μάκωνας ἐν ἀμφοτεροῖν ἔχουσα. Theoc. Idyll. vii. 157.

——— γέγτο δὲ χεῖρ

Στέμματα καὶ μάκωνα. Callim. Hymn. in Cererem, v. 45.

Cereale papaver. Virg. Georg. lib. i. 212.

PLATE II.

by whom it is said to have been invented ; (6) yet it is curious to remark the elegant manner in which these ribbands, when devoted to the purposes of religion, were embellished, according as the occasion required, with the characteristic symbols of different deities.

That candelabra were used in temples, and formed a very costly part of their furniture, is well known. Among the gifts which Seleucus Callinicus and Antiochus Hierax presented to the temple of Apollo Didymæus at Miletus, the principal donation was a bronze candelabrum (6) of large dimensions : and Cicero charges Verres with having stolen, when at Syracuse, the magnificent candelabrum, which Antiochus XIII. surnamed Asiaticus, and his brother Seleucus, intended as a gift to the temple of Jupiter Capitolinus (7) at Rome.

This piece of sculpture was formerly in the Mattei collection, and an engraving of it appears in the description of the marbles belonging to that family. (8) That it has not formed a part of a larger piece of sculpture, but is complete in itself, is evident from the deep moulding which surrounds it.

Dimensions, 2 feet $1\frac{1}{4}$ inch, by 1 foot, $10\frac{1}{2}$ inches.

⁵ ——— oleæque Minerva
Inventrix. Virg. Georg. lib. i. 18.

⁶ *Λυχνία χαλκῇ μεγάλῃ*. . Chishull, *Antiquitates Asiaticæ*, p. 71.

⁷ Verresne habebit domi suæ candelabrum Jovi Optimo Maximo e gemmis auroque perfectum? cujus fulgore collucere atque illustrari Jovis Optimi Maximi templum oportebat, id apud istum in ejusmodi convivii constituetur, quæ domesticis stupris flagitiisque flagrabunt? Cicero in Verrem, lib. iv. 71.

⁸ *Monumenta Matthæiana*, tom. ii. tab. 84.



PLATE III.

THIS bas-relief represents a funeral column,⁽¹⁾ or ΣΤΗΛΗ, erected in a spot which appears to be consecrated to the God of Lampsacus, a statue of whom is seen at a short distance from it. The form of the column is square, the shaft is decorated with a garland of flowers,⁽²⁾ and the capital supports a cinerary urn.⁽³⁾ The statue of Priapus, according to custom, is here erected upon the summit of a rock,⁽⁴⁾ and is accompanied with the usual rustic symbols of the syrinx and pedom. The birds which are represented in this piece of sculpture, consist of a stork, and three geese; the former is

¹ Columns in memory of the dead were very frequent among the Greeks, and they were also occasionally used by the Romans, as is evident from the two magnificent columns which were erected in Rome to the memory of the Emperors Trajanus and Antoninus Pius.

'Αλλ' ὥστε στήλη μανει ἔμπεδον, ἥτ' ἐπὶ τύμβῳ
'Ανέρος ἐστήκει τεθνήσκτος, ἥ γυναικός.

Hom. Il. P. 434.

Sepulcris autem novis finivit modum, nam super terræ tumulum noluit quid statui, nisi columellam, tribus cubitis ne altiore, aut mensam, aut labellum. Cic. de Legibus, lib. ii. ad finem.

² The ancients regarded it as a duty to visit the sepulchres of their deceased friends, generally once a year, at which times, among other acts of piety, they scattered flowers over the ground, and suspended garlands on the tombs.

*Ενιοι δὲ καὶ στέφειν τὰς στήλας ἀνθεσιν

Lucian. Nigrin. c. 30.

Τί οὖν ἐκαῖνοι στεφανοῦσι τοὺς λίθοῦς, καὶ χρίουσι μύρῳ;

Ibid. Contempl. c. 22.

Illustremque animam lethæis spargite sertis.

Stat. Silv. lib. v. 3, 285.

Atque aliquis senior, veteres veneratus amores,
Annua constructo sarta dabit tumulo.

Tibul. lib. ii. 4, 47.

³ Similar examples of cinerary urns being placed upon columns, may be seen in the following gems: Mus. Flor. Gem. vol. ii. tab. XLIII. fig. 1. and tab. LVII. fig. 2.

⁴ Priapus was worshipped by mariners, who invoked him before they sailed, on which account his statues and temples were erected on the tops of rocks near the sea coast; it is in allusion to this particular worship, that the statue of Priapus is here, as well as in many other ancient monuments, represented in a similar situation. See Mus. Flor. Gem. vol. i. tab. xcv. figg. 5. 8.

PLATE III.

introduced as a symbol of piety,^(s) and has probably a more immediate allusion to the *parentalia* or pious rites which have been performed at the funeral column; the latter were sacred to Priapus,^(s) as was also the pine tree, the spreading branches of which are seen to extend behind the sepulchral pillar.

Τοῦδ' με κυματοπλήγος ἐπὶ σκοπέλοιο Πρίηπον
Ναῦται Θρηϊκίου θέντο πόρου φύλακα.

Anthol. Græc. tom. II. p. 83. edit. Jacobs.

ὦ ἦ' ἐπ' ἐμπορίην πόντοι χαρίεντι Πρίηπῳ,
ὦ ἦτε δὴ λιμέναν δαίμονι πειθόμενοι.

Anthol. Græc. tom. II. p. 253.

The reason of the partiality which Priapus was supposed to entertain for sea-faring people, is explained in a Greek epigram written by Paulus Silentiarius:

Πιστὸς ἦνσι Πρίηπος, ἐπεὶ Θέτιν ἔνχομαι εἶναι
Ἡμετέρου πατρὸς ξεινοδόκον βρομίου.

Anthol. Græc. tom. III. p. 60.

The circumstances to which the above distich alludes, are detailed by Apollodorus:

Ἐπὶ Ἰνδοῦς διὰ τῆς Θράκης (Διόνυσος) ἤπειγετο. Λυκούργος δὲ, παῖς Δρύαντος, Ἡδωνῶν βασιλεῦσαν, οἱ Στρυμόνα ποταμὸν παροικοῦσι, πρῶτος ὑβρίσας ἐξέβαλεν αὐτόν. Καὶ Διόνυσος μὲν εἰς θάλασσαν πρὸς Θέτιν τὴν Νηρέως κατέφυγε· Βάκχαι δὲ ἐγένοντο αἰχμάλωτοι καὶ τὸ συνεπόμενον Σατύρων πλῆθος αὐτῶν. Αἰθίς δὲ αἱ Βακχαὶ ἐλύθησαν ἐξαίφνης· Λυκούργῳ δὲ μανίαν ἐποίησε Διόνυσος.

Apollodori Biblioth. lib. III. c. 5. sec. 1.

⁵ On account of the extraordinary acts of kindness which the stork was supposed to confer upon its aged parents, it was regarded by the ancients as an emblem of filial piety. Hence, on coins of the Cæcilia family, the head of Piety is accompanied by a figure of this bird. See Morellii Fam. Rom. Num. tab. II. figg. v. vii. For the same reason the epithet *pietaticultrix*, is applied to the stork in the following passage of Petronius Arbiter:

Ciconia etiam grata, peregrina, hospita,
Pietaticultrix, gracilipes, crotalistria.

Cap. 55.

Romanorum usu pia avis [ciconia] vocatur. Et quod vix uni Imperatori consulto senatus delatum dicitur, hoc istæ aves in commune meruerunt. Sancti Ambrosii Hexaem. lib. v. c. 16.

⁶ At illa, complois manibus: Soclerate, inquit, et loqueris? Nescis, quam magnum flagitium admiseris. Occidisti Priapi delicias, anserem omnibus matronis acceptissimum. Itaque ne te putes nihil egisse, si magistratus hoc scierint, ibis in crucem. Petron. Arb. c. 137.

PLATE III.

This bas-relief is surrounded by a broad, but shallow moulding, a great portion of which, as well as a part of the bird which is pecking at the root of a tree in the right hand corner, is modern. The restorations are on the outside of the dark line represented in the engraving.

Dimensions, 2 feet 11 inches, by 1 foot 8 inches.



PLATE IV.

A bas-relief, representing Bacchus received as a guest by Icarus. The particulars of this visit may be related in a few words. Bacchus, desirous that mankind should be made acquainted with the vine, and with the art of making wine from the juice of the grape, came into Attica, and revealed this knowledge to Icarus, by whom he was liberally entertained on his arrival. Icarus received from his visitor a present of some wine, and was directed to distribute it among the neighbouring peasants, who having drank copiously of the inspiring liquor, and feeling themselves intoxicated, immediately conceived that some poisonous ingredient had been administered to them, and in revenge they slew Icarus. Erigone, the daughter of Icarus, went in search of her father, and was led by the howling of his faithful dog, to the spot where the body lay. Her distress at this affecting sight was so great, as to induce her instantly to put an end to her existence by suspending herself from an adjoining pine tree. After this fatal catastrophe, Icarus, Erigone, and the faithful dog were added to the number of the constellations. Icarus was transformed into the sign Bootes, Erigone into that of Virgo, and the dog into Canicula, or the dog-star.

The details of this story are related by Apollodorus⁽¹⁾ and Hyginus;⁽²⁾ and allusions are made to it by other writers.⁽³⁾

¹ Διόνυσον δὲ Ἰκάριος, καὶ λαμβάνει παρ' αὐτοῦ κλῆμα ἀμπέλου. καὶ τὰ περὶ τ' ὀινοποιῶν μαθήσαν, καὶ τὰς τοῦ θεοῦ δωρήσασθαι θέλοντες χάριτας ἀνθρώποις, ἀφικνεῖται πρὸς τινὰς ποιμένας, οἱ γευσάμενοι τοῦ ποτοῦ, καὶ χάρις δύατος δι' ἡδονὴν ἀφειδῶς ἐλκύσαντες, πεφαρμάχθαι νομίζοντες, ἀπέκτειναν αὐτόν. μεθ' ἡμέραν δὲ νοήσαντες, ἔβαν αὐτόν. Ἐριγόνῃ δὲ τῇ θυγατρὶ, τὸν πατέρα μαστυρούσῃ, κύων συνήθης ὄνομα Μαίρα, ἣ τῷ Ἰκαρίῳ συνέipeτο, τὸν νεκρὸν ἐμήνυσσε· καὶ αὐτὴν κατόδυρομένη τὸν πατέρα, αὐτὴν ἀνήρτησε. Apollodori Bibliot. lib. iii. c. 14. sec. 7.

² Cum Liber pater ad homines esset profectus, ut suorum fructuum suavitatem atque jucunditatem ostenderet, ad Icarium et Erigonam in hospitium liberale devenit. Iis utrem plenum vini muneri dedit, jussitque ut in reliquis terras propagarent. Icarium plaustro onerato, cum Erigone filia et cane Mæra in terram Atticam ad pastores devenit, et genus suavitatis ostendit. Pastores cum immoderatus biberent, ebrii facti, conciderunt: qui arbitantes Icarium sibi malum medicamentum dedisse, fustibus eum interfecerunt. Icarium autem occisum canis ululans Mæra, Erigonæ monstravit, ubi pater insepultus

PLATE IV.

The principal figure in this bas-relief, is Bacchus, who is represented in the costume he wore after his return from India, namely, with a long beard, a wreath of flowers round his temples, and a garment flowing to the ground. He is resting his left arm on the head of a Faun, in order to steady himself, whilst another Faun is employed in taking off one of his sandals.⁽⁴⁾ Icarus is seated on a

jaceret. Quo cum venisset, super corpus parentis in arbore suspendio se necavit. Ob quod factum Liber pater iratus, Atheniensium filias simili poena affixit. De ea re ab Apolline responsum petierunt: quibus responsum est, quod Icarii et Erigones mortem neglexissent. Quo responso, de pastoribus supplicium sumpserunt, et Erigonæ diem festum oscillationis pestilentiae causa instituerunt, et ut per vindemiam de frugibus Icario et Erigonæ primum delibarent, qui deorum voluntate in astrorum numerum sunt relati. Erigone signum Virginis, quam nos Justitiam appellamus; Icarius arcturus in sideribus est dictus; canis autem Mæra, canicula. Hygini, fab. cxxx.

³ ————— et cunctis Baccho jucundior hospes

Icarus, ut puro testantur sidera cælo,
Erigoneque, Canisque.

Tibul. lib. i. Carm. i. v. 9.

Muneribusque tuis lædaris, ut Icarus; in quem
Intulit armatas ebria turba manus.
Quodque dolore necis patriæ pia filia fecit,
Vincula per laquei fac tibi guttur eant.

Ovid. Ibis, v. 611.

Icare, Cecropiis merito jugulate colonis,
Pampineus nosti quam sit amarus odor.

Propert. lib. ii. el. xxiv. v. 29.

————— qualis Marathonde silva
Flebilis Erigone, cæsi prope funera patris
Questibus absumptis tristem jam solvere nodum
Cooperat, et fortes ramos moritura legebat.

Stat. Theb. lib. xi. v. 644.

⁴ See Servius's Commentary on Virgil, Georg. ii. v. 389. Before the ancients reclined to their meals, it was a previous ceremony with them to have their sandals taken off:

————— adcurrunt servi, soccos detrahunt,
Video alios festinare, lectos sternere,
Cœnam apparare.

Terent. Heaut. Act I. Sc. I. v. 72.

Deposui soleas, affertur protinus ingens
Inter lactucas oxygarumque liber.

Martial. lib. iii. ep. 50, v. 3.

PLATE IV

couch near to Bacchus, and is in the act of welcoming his illustrious guest, for whom a vacant place has been reserved. The couch is covered with the skin of an animal,⁽⁵⁾ the foot of which is hanging down. Close to the couch is a tripod table, on which is a drinking cup, with fruit and cakes; and at the foot of this table are two tragic and two comic masks, lying on a kind of stool. The group of figures, in the rear of Bacchus, compose the suite who have accompanied him on this visit. They consist of a Faun bearing a thyrsus, Silenus playing upon the double pipe, a Faun with his right arm raised in the air, and an aged figure supporting in his arms a female Bacchante, who is intoxicated. All these figures are crowned with wreaths of ivy. Silenus is partly covered by a cloak, and he has socks on his feet.⁽⁶⁾ Of the Bacchante, nothing remains except the lower part of her drapery, the head and body having been lost. Immediately behind the couch, we see a curtain nailed against the side of a large house, which makes a conspicuous appearance in the background; a Faun is decorating the house with festoons of flowers, and for this purpose he is mounted on the outer wall. That part of the house covered by the curtain, is the entrance, as appears by a portion of the door-way which is seen just above the hangings. A very good idea may be obtained from this marble, of the style of buildings which prevailed at an early

Bis Cotta soleas perdidisse questus,
Dum negligentem ducit ad pedes vernam,
Qui solus inopi præstat, et facit turbam:
Excogitavit homo sagax, et astutus,
Ne facere posset tale sæpius damnum,
Excalceatus ire cepit ad coenam.

Martial. lib. xii. ep. 89.

⁵ Ἡμεῖοι ἐν ῥινοῖσι βοῶν δὺς ἔκτανον αὐτοί.

Hom. Od. A. v. 108.

Præcipuumque thoro, et villosi pelle leonis
Accipit Æneam. Virg. Æn. viii. v. 177.

⁶ Μὲν οὖν Σίληνός τις, ἐν πορφύρῃς χλαῖνις καὶ κρηπίδι λευκαῖς.

Athen. Deipn. lib. v. s. 27. Edit. Schweighæuseri.

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period in Attica, where this scene evidently lies. The door opens into a small house, which is attached to the main building, and serves as a vestibule to it. At the angles of the outer wall in the front of a house are two pilaster pedestals; one of them is ornamented at the top with a bas-relief, representing a car drawn by two horses. The pediment in front of the building is also decorated with a bas-relief, representing a beardless head, probably of Medusa, supported on each side by a Triton.⁽⁷⁾ The roof is covered with tiles of a convex and concave form, similar to those in frequent use at the present day. The concave tiles are placed in perpendicular rows, in the usual order, and the apertures between each, are covered by layers of convex tiles. There are two windows in sight; one of these is nearly square, and the other is of an oblong square, the longest sides being in the horizontal direction, and they have each an upright partition in the middle. Behind the house is a large tree, the upper branches of which are seen above the roof, and near the front of the house is a palm tree. On the left side of this marble are two columns; a vase is placed on one of them, and on the other is a terminus of Mercury.

This composition must have been extremely celebrated among the ancients, if we may judge from the number of repetitions which we find of it. In the Villa Albani there was a representation of this subject in marble, which has been since removed to Paris;⁽⁸⁾ an engraving of another was published by Spon, who has not informed us where the original was preserved;⁽⁹⁾ a third, forming one of the sides of a square pedestal or altar, found in the Villa Negroni, is now in the Museo Pio-Clementino;⁽¹⁰⁾ and a fragment

⁷ There is a bas-relief in the Villa Albani, in which the pediment of a temple, supposed by Zoega to be the temple of Apollo at Delphi, is ornamented in a similar manner with a head of Medusa, supported by two winged Tritons. See Zoega, *Bassirilievi Antichi*, tom. ii. pl. LXXVII.

⁸ Musée Nap. tom. ii. pl. 8.

⁹ Spon, *Miscellanea Eruditæ Antiquitatis*, p. 310.

¹⁰ Museo Pio-Clementino, vol. iv. tav. xxv.

PLATE IV.

of a fourth, representing part of the group in attendance on Bacchus, was in the Museum of the Benedictines at Catana.⁽¹¹⁾ In the British Museum also is a terracotta which exhibits the same story, though in a less detailed manner.⁽¹²⁾

Several variations, which are not very important, may be observed in these different bas-reliefs; but in the two following instances the difference is particularly remarkable. In the marble at the Villa Albani, not only Icarus, but his daughter Erigone also, is seated on the couch; and in that described by Spon, in addition to Erigone there is another female figure. To account for the former of these variations, it is necessary to state, that by a close inspection of the marble now described, it appears that the figure of Erigone has been broken away, and that the artist who attempted to restore the marble, instead of supplying the lost figure, has filled up the space which it occupied, by adding very considerably to the drapery of Icarus. With regard to the additional female figure in the bas-relief published by Spon, it can scarcely be doubted, that she is merely a companion of Erigone, as it was very usual for the Greek artists to represent young unmarried women accompanied by one or more of their female friends.

From the introduction of masks into this bas-relief, it is highly probable that the subject is taken from some popular dramatic composition. The story of Icarus and Erigone was certainly well calculated to excite a high interest among the Athenians, by whom a solemn festival or sacrifice in honour of the latter, had been instituted;⁽¹³⁾ and we know that Erigone was the subject of a play written by Sophocles.⁽¹⁴⁾

¹¹ Voyage Pittoresque des Isles de Sicile, de Malte, et de Lipari. Tom. ii. pl. cxxxvii.

¹² Description of the Ancient Terracottas in the British Museum, No. XLVII.

¹³ Αἰώρα, a festival or sacrifice at Athens in honour of Erigone.

Αἰώρα, ἑορτὴ Ἀθήνησιν ᾗ οἱ μὲν ἐπὶ Τημαλέου τυράννου θύειν φασίν. οἱ δὲ, ἐπὶ Κλυταιμνήστρας καὶ Αἰγίσθου. οἱ δὲ, ἐπὶ Ἑριγόνης ἀλήτιδος τῇ Ἰκάρου. Hesych. in voce.

¹⁴ See Etymologicum Magnum in voce τοπάζειν.

PLATE IV.

The heads of the two figures who follow Silenus are modern, as well as the uplifted arm of one of them.

This marble was placed by Pope Sixtus the Fifth, in his palace called the Villa Montalto. The first engraving of this bas-relief is dated 1549, and was published by Antonio Lafreri, in folio; this plate has not the artist's name, but is supposed to have been engraved by Baptista Franco. Another engraving was executed by Bartoli,⁽¹⁵⁾ in 1693.

Dimensions, 4 feet 11 inches, by 3 feet.

¹⁵ Bellorii Admirand. Rom. Ant. Vest. tab. 43.



PLATE V.

THIS bas-relief represents a father and his two sons consulting the oracle of Apollo. All three of them are clothed in Roman military dresses, and their right hands are placed upon their breasts, as a mark of the religious awe with which they are impressed by the presence of the deity. Apollo is seated on the *cortina*,⁽¹⁾ or cover of the tripod, and is in the act of delivering his response;⁽²⁾ his right hand is elevated in an impressive manner, and the countenances of all his auditors are respectfully directed towards him. The robe which is worn by Apollo reaches to the feet, as is the case also in a

¹ On many of the coins of the Seleucidæ, we find Apollo represented sitting in like manner on the *cortina*, but in all these instances he is either wholly without a garment, or with a very slight covering. See Gough's Coins of the Seleucidæ, plates, i., ii., iii., iv., &c.

The *cortina* was called by the Greeks ὄλμος.

Τὸ δ' ἐπίθημα τοῦ τρίποδος, κύκλον, καὶ ὄλμον προσήκει καλεῖν ἐπεὶ καὶ τοῦ Δελφικοῦ τρίποδος τὸ ἐπίθημα, ᾧ ἐγκάθηται ἡ προφῆτις, ὄλμος καλεῖται. Jul. Poll. lib. x. c. xxiii. seg. 81.

Ἡ δὲ Πυθία ἐπὶ τρίποδος καθημένη χρησµαδεῖ. καλεῖται δὲ τὸ μέρος ἐν ᾧ κάθηται, ὄλμος. Schol. ad Aristoph. Plut. v. 9.

tremere omnia visa repente,
Liminaque, laurusque dei; totusque moveri
Mons circum, et mugire adytis cortina reclusis,
Virg. Æn. lib. iii. v. 92.

Et locus, et laurus, et, quas habet illa, pharetræ,
Intremuere simul: cortinaque reddidit imo
Hanc adyto vocem, pavefactaque pectora movit.
Ovid. Met. lib. xv. v. 635.

The *cortina* is seen detached from the tripod on coins of Neapolis in Campania. See Magnan, Miscell. Numismat. tom. i. tab. 28. figg. 29, 30.

² The oracles were in general delivered by the priestess of Apollo, but they were sometimes delivered by the god himself:

ὦ Φοῖβε, μαν-
τεῖαν δ' ἐπέβας ζαθέων,
Τρίποδι τ' ἐν χρυσῶν
Θάσσεις, ἐν Ἀλφειυδεῖ θρόνον
Μαντείας βροτοῖς ἀναφαίνων.

Eurip. Iphig. in Tauris, v. 1261.

PLATE V.

statue of Apollo seated on the cortina, in the Villa Albani.⁽³⁾ His feet are covered with sandals,⁽⁴⁾ and he holds in his right hand a fragment, the upper part of which has been restored as a torch.⁽⁵⁾ Latona and Diana, the mother and sister of Apollo, are standing near him. The former holds in her left hand the offering that has just been made to the god; this offering appears to be frankincense.⁽⁶⁾ The figures on this marble are represented within a kind of portico, which is supported on each side by a pilaster. Underneath the

³ See Stefano Raffei, *Ricerche sopra un Apolline della Villa dell' Eminentissimo Signor Cardinale Alessandro Albani*, tav. I. II. III.

'Ιδού δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ
Χρηστηρίαν ἑσθλῆν'.

Æschyl. Agam. v. 1279.

⁴ Χρύσια καὶ τὰ πῆδιλα.

Callimachi Hym. in Apoll. v. 34.

⁵ Apollo when sitting on the *cortina*, as he is represented on many of the coins of the Syrian kings, holds in his right hand sometimes a bow, but more frequently an arrow. The bow and arrow, in these cases, are always held by the middle part, and as the lower extremity of the fragment does not appear to have been injured, it is probable that this is rather the fragment of a torch or of a sceptre. One of the epithets which Orpheus bestows upon Apollo is *Φωσφόρος* (Hymn. in Apoll. v. 5.), and in a statue, and likewise on two gems, all of which are in the Florentine collection, he is actually represented holding a torch. (Mus. Flor. Stat. tab. VIII. IX. Mus. Flor. Gem. vol. ii. tab. LXXXVII. and LXXXIX. fig. 1.) The sceptre, being a symbol of power, was frequently held in the hands of those who filled a prophetic character. *Ἰθυστήριον, ὃ φέρουσιν οἱ μάντις σκῆπτρον ἀπὸ δάφνης.* Hesych. Thus Cassandra, in the *Agamemnon* of Æschylus, is described as having a sceptre, and the priestess of Apollo Didymæus, when she delivered oracles, is stated to have held the same symbol;

Τί δ' ἔστ' ἑμαυτῆς καταγέλαστ' ἔχω τάδε,
Καὶ σκῆπτρα, καὶ μαντεῖα περὶ δέρῃ στήθεσσι;

Æschyl. Agam. v. 1273.

Καὶ μὴν ἦγε ἐν βραγχίδαϊς γυνὴ χρησμοδός, ἔπειτα ῥάβδον ἔχουσα, τὴν πρῶτος ἀπο θεοῦ τινας παραδοθῆναι, πληροῦται τῆς θείας ἀνγῆς, ἔπειτα ἐπὶ ἄξωνος καθήμενη προλέγει τὸ μέλλον.

Iamblich. de Myst. sect. iii. cap. xi.

See Eustathius's Scholia on Homer, Od. K. v. 293, and the Scholia on Nicander, Theriac. v. 612.

⁶ Et date Latonæ, Latonigenisque duobus,

Cum prece thura pisâ, lauroque innectite crinem. Ovid. Met. lib. vi. v. 160.

PLATE V.

figures are the vestiges of two Greek verses : some of the letters have been obliterated by the insertion of a modern piece of marble, and those which still remain are very evanescent :

XAI ΛΕΤΠΑΙΑΝΕΚΑΤΗΒΟΛΑΠΟΛ . . .
 ΥΠΑΙΣΑΝΕΘΗΚΑΤΟΔΕ (7)

Latona was usually worshipped in those cities, where adoration was paid to her children, Apollo and Diana : joint sacrifices were offered to these three deities, and the author of the hymns ascribed to Homer invokes them together, and prays that he may be held in their remembrance.⁽⁸⁾ The Pythian games also were under the protection of Latona and Diana, as well as of Apollo ;⁽⁹⁾ and it is, therefore, highly probable that this bas-relief was erected in a city which was under the especial care of these deities.

The oracles of Apollo held the next rank to those of Jupiter ; they were delivered in many different parts of Greece, but the most celebrated were those delivered at Delphi and in the island of Delos.

The form of this piece of sculpture, which has a pilaster on each

⁷ These lines consisted of an hexameter and a pentameter verse, and were written in such a manner, that the first, second, and subsequent letters of the second line, were placed immediately under the corresponding letters of the preceding line. It is not possible to restore the second line, owing to the circumstance of the proper name having been lost, but the chasm in the first line may be supplied thus,

Χαῖρε σὺ μὲν, βασιλεῦ, Παιᾶν, ἑκατηβόλ' Ἀπολλον.

⁸ Ἄλλ' ἄγε δὴ Λητώ μὲν Ἀπολλόν τ' Ἀρτέμιδι ξὺν,
 Χαίρετε δ' ὑμεῖς πᾶσαι· ἡμεῖο δὲ καὶ μετόπισθε
 Μνησασθ'— Homeri Hymn. in Apoll. v. 165.

⁹ Τὸ κρατήσιππον γὰρ ἐς ἄρμ' ἀναβαίνων,
 Ματέρι καὶ διδύμοις
 Παῖδεςσιν αὐδᾶν μανύει,
 Πυθῶνος ἀκρινᾶς ὁμο-
 κλάροις ἐπύκταις. Pind. Nem. Od. ix. v. 8.

D

PLATE V.

side supporting a kind of roof, gives it the appearance of a funeral monument; but from the subject of the bas-relief, and from the invocation to Apollo in the Greek inscription, we have little doubt of its having been a votive offering to that deity. It formerly belonged to the late Duke of Bedford, by whom it was presented to Mr. Charles Towneley, in 1805. There is an engraving of it in Bartolomeo Cavaceppi's work, entitled "Raccolta D'Antiche Statue," &c. vol. iii. tav. i.

Dimensions, 2 feet $7\frac{5}{8}$ inches, by 1 foot $7\frac{3}{4}$ inches.

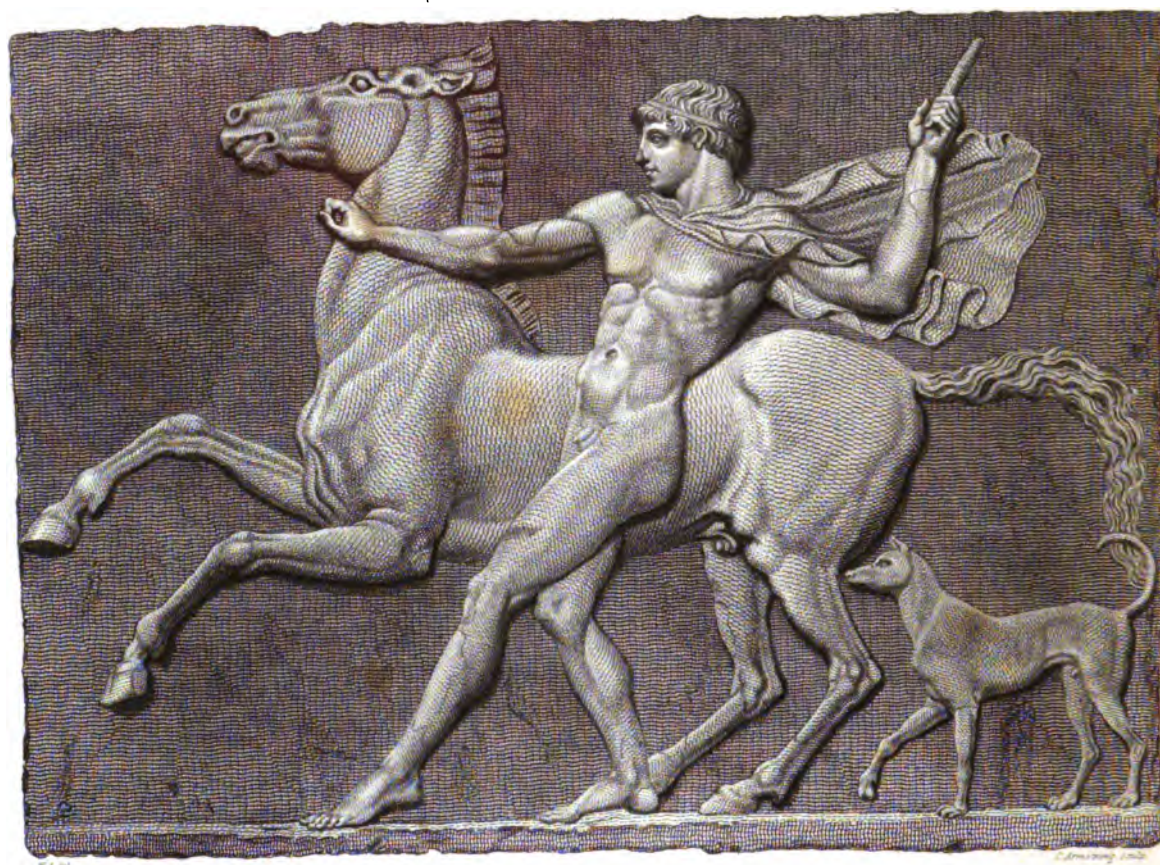


PLATE VI.

A bas-relief, in the flat early style of Greek sculpture, the subject of which is Castor managing a horse.⁽¹⁾ Castor is represented as a tall young man, with a diadem round his head. With his right hand he is holding the rein of the horse, and is about to strike the animal with a stick which he holds in the other hand. He has no covering, except a short cloak,⁽²⁾ which is fastened round his neck, and is blown behind him. The rein, which was made of metal, is lost; but the holes in which it was formerly fastened, remain, one in the mouth of the horse, the other in the right hand of Castor. The horse is very spirited; he is rearing up on his hind legs, and appears impatient of controul. The tail is long and flowing, but the mane is cut, and stands erect on the neck in the form of bristles. This mode of docking the manes of horses was very generally practised by the early Greeks; we find it, among a great variety of examples, in the frieze which ornamented the outer wall of the cell of the Parthenon, as well as in the most ancient medals of Syracuse and other cities. The dog which accompanies Castor, and is patiently following the footsteps of his master, is introduced in allusion to the occupation of hunting, which is said to have been the favourite amusement of Castor. Laconia, the country in which the Dioscuri were born,⁽³⁾ was celebrated for its breed of dogs;⁽⁴⁾ a particular species of this

¹ Κάστορά ὃ ἵπποδαμον, καὶ πύξ ἀγαθὸν Πολυδευκέα.

Hom. Il. Γ. v. 237.

² Suidas quotes a passage from Ælian, in which that author describes the statues of Castor and Pollux as having this species of covering: *χλαμύδας ἔχοντες ἐπὶ τῶν ὤμων ἐφημμένην ἑκατέραν*. Suid. v. Διόσκουροι.

³ The birth place of these two brothers was Pephnos, a small island near a maritime town of the same name in Laconia. *Θαλαμῶν δὲ ἀπέχει σταδίους ἑικοσὶν ὀνομαζομένη Πέφνος ἐπὶ θαλάσῃ. πρόκειται δὲ νησὶς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα. τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμάται*. Pausan. Laconic. cap. xxvi.

⁴ *Veloces Spartæ catulos*.

Virg. Georg. Lib. iii. v. 405.

Elige tunc cursu facilem, facilemque recursu,
Seu Lacedæmonio natam, seu rure Molosso,
Non humili de gente canem.

Nemesiani Cynege. v. 106.

PLATE VI.

animal in Laconia derived its name from that of Castor,⁽⁵⁾ and was said to have been presented to him by Apollo.⁽⁶⁾

This bas-relief was found by Mr. Gavin Hamilton in the ruins of Hadrian's villa, on the banks of the Tiber, about the year 1769.

Dimensions, 3 feet 4 inches, by 2 feet 5½ inches.

⁵ Καστόριοι, εἰδός τι κυνῶν.

Hesych. in voce Καστόριοι.

Τὰ δὲ γένη τῶν κυνῶν ὅστι διστά· αἱ μὲν, καστόριαι, αἱ δὲ ἀλασπείδες. ἔχουσι δ' αἱ μὲν καστόριαι τὴν επανυμίαν ταύτην, ὅτι Κάστωρ, ἥσθεις τῷ ἔργῳ, μάλιστα αὐταῖς διεφύλαξεν.

Xenophon. de Venatione, p. 570, edit. H. Steph.

⁶ Αἱ δὲ Καστορίδες, Κάστωρος θρέμματα, Ἀπάλλανος τὸ δῶρον.

Jul. Pollucis, lib. v. c. 5. segm. 39.

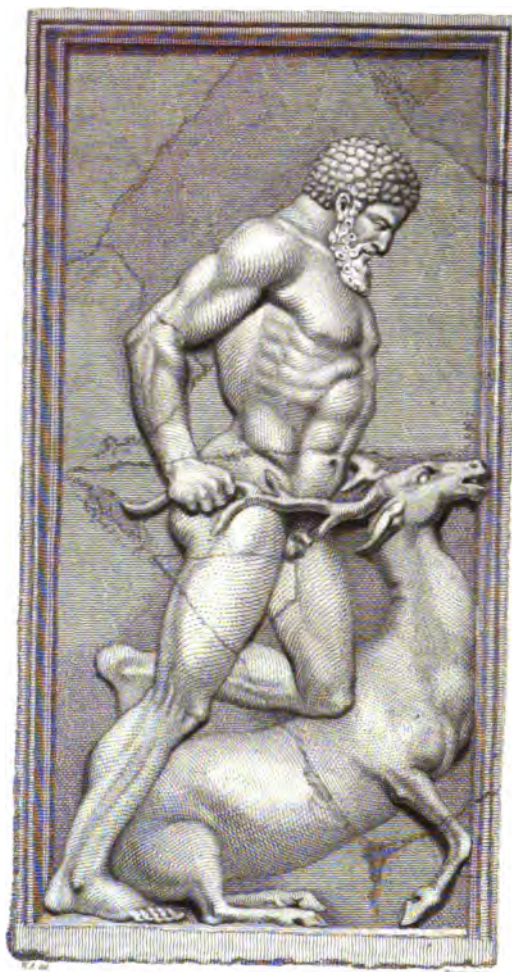


PLATE VII.

A bas-relief, representing Hercules securing the stag which had frequented Mount Mænalus in Arcadia. This stag had golden horns and brazen feet, and was famous for its extraordinary fleetness. Eurystheus, king of Argos and Mycenæ, having sufficiently tried the strength and courage of Hercules, commanded him, as a proof of his agility, to bring him this animal alive. Hercules pursued the stag for a whole year, and at length overtook it as it was crossing the river Ladon. Hércules is here represented at the moment when he is securing his prize: he is holding the animal by both its horns, and forcing its body to the ground by the pressure of his left knee. In this marble we may remark the same flat early style of Greek work, which we noticed in our description of the preceding article. The hair of Hercules is in small curls, similar to those on a very ancient head of him in this collection;(1) his beard is formal, stiff, and pointed, as it is frequently seen in the earliest specimens of Greek sculpture. This subject is represented, with very little variation, on an altar in the Capitoline Museum;(2) on a marble vase in the villa Albani;(3) and on a frieze found at Præneste.(4) We find it also frequently repeated on Greek coins struck under the Roman Emperors.(5) In the *Anthologia Græca* is an epigram remarkably descriptive of the figures on this marble.(6) It describes Hercules

¹ Description of Ancient Marbles, Part I. pl. XII.

² Spence's *Polymetis*, pl. XVIII. fig. 4.

³ Winckelmann, *Monumenti Antichi Inediti*, tav. 64.

⁴ Museo Pio-Clementino, tom. iv. tav. 40.

⁵ It occurs on a coin of Nicæa in Bithynia, struck in the reign of Severus, (Vaillant, *Num. Imp. Gr.* p. 85,) also on a coin of Perinthus in Thrace, struck in the time of Caracalla, (*Cim. Vind.* tom. ii. page 61) and on a coin of Germe in Mysia, struck in the reign of Elagabalus, (Vaillant, *Num. Imp. Gr.* p. 126.)

⁶ Τί πρῶτον, τί δ' ἔπειτα φρεσὶν, τί δὲ λολίσθιον ὄσσοις
Θαυμάσσα τέχνης ἀνίρος, ἡδ' ἐλάφου;
Ὦν ὁ μὲν ἱξύϊ θηρὸς ἐπεμβεβαὸς, γόνυ βρῖθει,
Εὐπτόρθων παλάμῃς δραξάμενος κεράων·

PLATE VII.

as precisely in the same attitude, and the stag as exhibiting the same marks of excessive fatigue. The order in which the labours of Hercules succeeded each other, does not appear to have been generally decided. In the description which Euripides has given of them, the present is enumerated as the third labour ;(7) in the Anthologia it is spoken of as the fourth ;(8) and by Callimachus it is said to be the last.(9)

This bas-relief is surrounded by a narrow moulding. Dimensions, 1 foot 11½ inches, by 11½ inches.

Ἡ δ' ὑπὸ χάσματι πολλὰ καὶ δόθματι φυσιάσασα,
Γλασσοῖς σημαίνει θλιβομένην κραδίην.
Ἡρακλῆς γήθησον ὅλη καμὰς ἦδε τέθληται,
Οὐ κέρασιν μούνοις, χρυσῇ ἀλλὰ τέχνῃ,

Anthol. Græc. tom. iv. p. 177. edit. Jacobs.

7 Euripidis Herc. Fur. v. 374.

8 Anthol. Græc. tom. iii. p. 179. edit. Jacobs.

9 Callimachi Hymn. in Dian. v. 109.

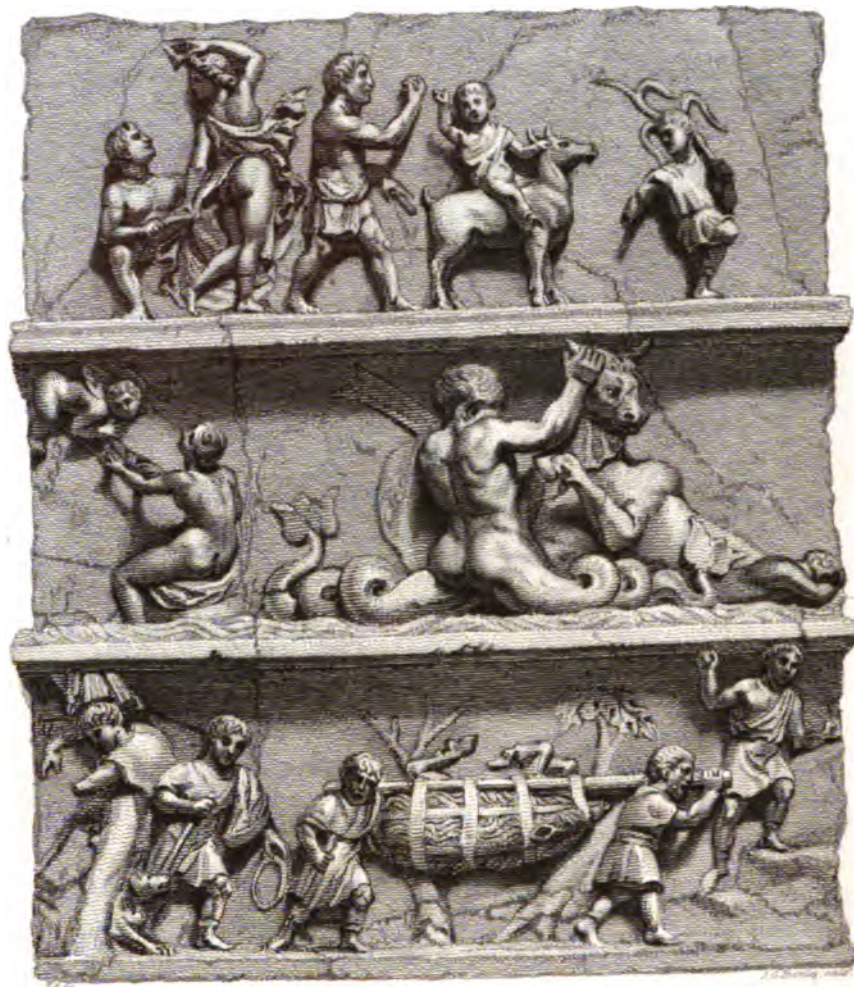


PLATE IX.

It is very difficult to ascertain the use to which this extraordinary piece of sculpture was anciently applied ; it is of coarse workmanship, and was probably not executed before the time of the Antonines. The marble comprises three divisions, each of which exhibits a distinct series of figures in alto-relievo.

In the upper division the infant Bacchus is represented riding on a goat. He is followed by Silenus, and preceded by a young Faun ; the latter is in a dancing attitude, and is carrying across his shoulder a plant, probably the same as that which was known to the Greeks by the term *ναρθηξ*,⁽¹⁾ and to the Romans by that of *ferula*. Behind these figures is another Faun ; he is seated, and is attempting to detain a nymph, who with one hand struggles to extricate herself from him, and with the other hand pours the contents of a wine vessel over him.

In the middle division we see Venus sitting on a rock which juts out of the sea, waiting with open arms to receive Cupid, who is descending from above with a torch. Near these figures are two Tritons ; one of them is holding an oar or rudder, and at the same time securing a marine bull by the horns ; the other is lying in a

¹ An umbelliferous plant, sacred to Bacchus, whence he was called *ναρθηκοφόρος* :

Θεσμοφόρον καλεῖται ναρθηκοφόρον Διόνυσον.

Orphei Hymn. 41. v. 1.

It grows about six or eight feet high, and is supposed to be the same as our *fennel giant*. The specimen before us is without the umbels ; but on a fictile vase which is in the Royal Museum of Studies at Naples, the same plant, represented in full flower, is held in the hand of Bacchus, and likewise in that of a female Bacchante. See Millingen, *Peintures Antiques et Inédites de Vases Grecques*, pl. II.

ἀμφὶ δὲ νάρθηκας ὑβριστὰς

Ὅσιουσθ' αὐτίκα γὰρ πᾶσα χορεύσει.

Eurip. Bacch. v. 113.

Καὶ τὴν γε βρατώνην τοῦ κράτους, νάρθηκὲς τε ἀντὶ δόρατος, καὶ νεβρίς ἀντὶ λεοντῆς αὐτῶν πεποιημένα, καὶ κύλιξ ἀντὶ ἀσπίδος κοίλης.

Aristid. Orat. in Bacchum, tom. i. p. 30, edit. Jebb.

Ferulae asinis gratissimo sunt in pabulo, caeteris vero jumentis praesentaneo veneno : quia de causa id animal Libero Patri assignatur, cui et ferula. Plin. Nat. Hist. lib. xxiv, c. 1.

PLATE IX.

recumbent posture on the surface of the waters. In the above figures we recognise Venus as a deity of the sea, attended by some of those inhabitants of the deep, by whose aid she transported herself across the bosom of the ocean.⁽²⁾ The figure of the Triton holding the bull, as well as the animal itself, are executed in a spirited manner.

In the lower division is a company of hunters returning home with their spoil. Two of them are carrying a wild boar fastened to a hunting-pole, the ends of which are supported between them on their shoulders.⁽³⁾ They are preceded by one of their companions, and followed by two others; one of the latter, who is accompanied by a dog, carries the nets across his shoulder, and a sort of dog-collar in his left hand.⁽⁴⁾ The dresses of the huntsmen are characteristic of their occupation, reaching only to the knee;⁽⁵⁾ the feet are covered by a kind of half-boot.⁽⁶⁾ The

² Adsunt Nerei filiae, chorum canentes, et Portumnus caeruleis barbis hispidus, et gravis piscoso sinu Salacia, et auriga parvulus delphini Palaemon; jam passim maria persultantes Tritonum catervae, hic concha sonaci leniter buccinat, ille serico tegmine flagrantiae solis obsistit inimici, alius sub oculis dominae speculum praegerit, currus bijuges alii subnatant. Talis ad oceanum pergentem Venerem comitatur exercitus. Apuleii Met. lib. iv. ad fin.

Ut stetit ad litus, parvis haec fatur alumnis,
Ecquis erit, pueri, vitreas qui lapsus in undas
Huc rapidum Tritona vocet, quo vecta per altum
Deferar? Claudian. de nuptiis Hon. et Mar. v. 127.

³ This mode of carrying a wild boar appears to have been very ancient; an instance of it occurs on a Greek vase. See Millin, *Peintures de Vases Antiques*, vol. i. pl. 18. A similar example, though of a much later date, occurs on the lid of a sarcophagus in the Collection of the late Henry Blundell, Esq. See *Statues, Busts, &c. at Ince*, vol. ii. pl. 126.

⁴ *Κυνόχως*, *lorum canis*, Jul. Pol. lib. v. c. III. s. 19. It was probably a leathern thong, one end of which was fastened round the neck of the dog, and the other end held in the hand of the hunter, as we see in a bas-relief in the Collection of the late Mr. Blundell. See *Statues, Busts, &c. at Ince*, vol. ii. pl. 89.

⁵ *Σκέυη δὲ κυνηγέτου, χιτῶν εὐσταλῆς, πρὸς τὴν ἰγνίαν καθήκον.*

Jul. Pol. lib. v. c. III. s. 17.

*Εὐσταλέως δὲ χιτῶνα καὶ εἰς ἐπιγουνίδα πῆξας
Ελκίσθαι.*

Oppian. Cyneg. lib. i. v. 97

PLATE IX.

trees in the back ground represent the forest in which the party has been hunting.

This piece of sculpture belonged to Pope Sixtus the Fifth, and was formerly in the Villa Montalto; it has been much mutilated. In the first division, the heads of all the figures, including that of the goat, are modern, and have been executed without any knowledge of the original design. The head of Silenus has none of its characteristic marks, the heads of the Fauns are represented without pointed ears, and the head of the goat resembles that of a deer.

In the middle division, the figure of Venus from the hips upwards is modern, as is also the head of Cupid, and a portion of his torch.

In the lower division, the heads of all the huntsmen are modern, except that of the leading figure carrying the wild boar, in which figure the upper part of the head only is not antique.

Dimensions, 1 foot 10 inches, by 1 foot 6½ inches.

⁶ Καὶ ὑποδήματα κοῖλα, ἐς μέσσην τὴν κνήμην ἀνήκοντα, δεσμῷ ἀκριβεῖ περισταλμένα.

Jul. Pol. lib. v. c. III. s. 18.

————— tegat imas fascia suras.

Gratii Falisci Cyneg. v. 338

Candida puniceis aptentur crura cothurnis.

Nemesiani Cyneg. v. 90.



PLATE X.

A bas-relief representing a festoon of vine branches, supported by the skulls of bulls. In the centre, above the festoon, is a mask of a laughing Faun, crowned with ivy. The curved form of this very beautiful piece of sculpture, shows that it has been used as a decoration in the inside of a circular building, probably dedicated to Bacchus. The moulding which surrounds it is composed of ivy leaves.

An engraving of this marble may be seen in a work published by Bartolomeo Cavaceppi, entitled "Raccolta d'Antiche Statue," &c vol. iii. tav. 2.

Dimensions, 2 feet 2 inches, by 1 foot $2\frac{1}{2}$ inches.

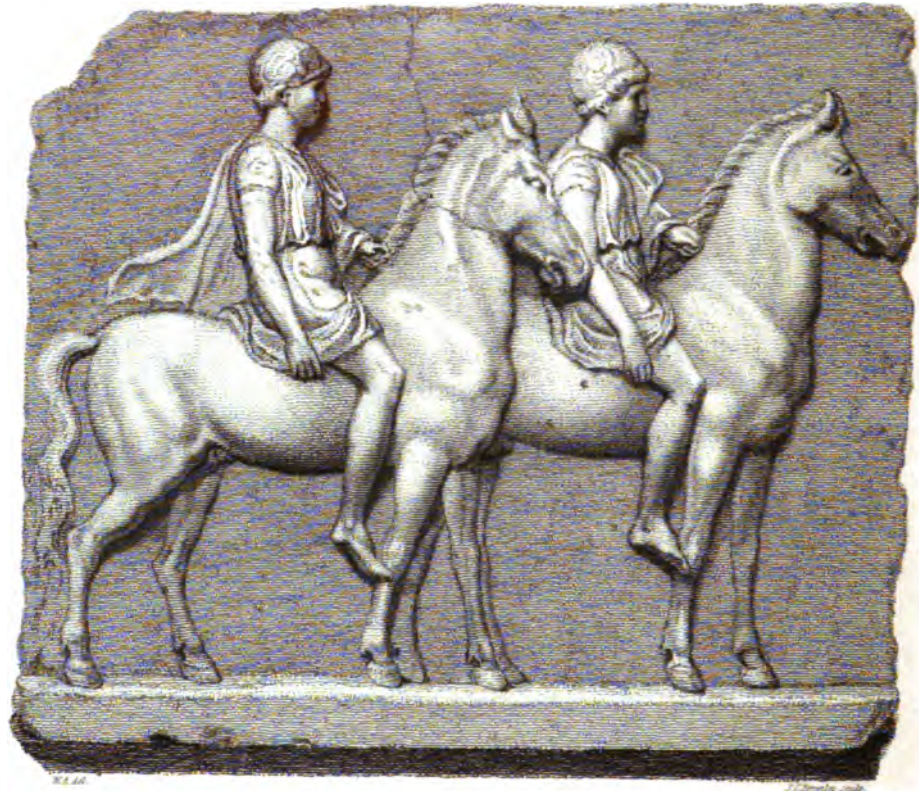


PLATE XI.

A bas-relief representing Castor and Pollux on horseback.⁽¹⁾ They appear as very young men; are lightly clothed with short vests scarcely reaching to the knees, and have diadems on their heads. The horses are small, and their manes are cropped short and stand erect: the bridles, which were often composed of metal inserted into the marble, are here marked with red paint, the vestiges of which are distinctly visible.

In the ancient figures of Castor and Pollux, these youths were represented so much alike in every respect, that it was impossible to distinguish the one from the other,⁽²⁾ and this is the case in the present instance. They were generally represented with caps on their heads, over which was placed a star. But on a coin of Naples in Campania,⁽³⁾ the head of one of these twin brothers occurs without the cap, though it has a star behind the neck; and on a silver coin of Geta,⁽⁴⁾ the figure of Castor is seen without either the cap or the star.

This bas-relief formed part of the collection belonging to Sir William Hamilton, and purchased by Parliament for the British Museum; it is executed in a very good style, and we cannot but admire the ease and grace with which the youths sit their horses.

Dimensions, 1 foot 9 inches, by 1 foot 5½ inches.

¹ The equestrian figures of Castor and Pollux so frequently occur on Greek and Roman coins, that it is unnecessary to particularise them. According to Pausanias, the Dioscuri were thus represented in a very ancient temple dedicated to them at Athens: Τὸ δὲ ἱερὸν τῶν Διοσκούρων ἐστὶν ἀρχαῖον, αὐτοῖς τε ἐστῶτες καὶ οἱ παῖδες καθήμενοι σφίσι ἐφ' ἵππων. Pausan. Att. lib. i. c. xviii.

ambiguo visus errore lacesunt
Oebalidæ gemini. chlamys huic, chlamys ardet et illi:
Ambo hastile gerunt: humeros exertus uterque,
Nudus uterque genas, simili coma fulgurat astro.

Stat. Theb. lib. v. 487.

Ἐχεις μοι εἰπεῖν, ἂν Ἑρμῇ, πότερος ὁ Καστωρ ἐστὶ τούτων, ἢ πότερος ὁ Πολυδεύκης; ἐγὼ γὰρ οὐκ ἂν διακρίναιμι αὐτούς. Luciani Deor. Dial. xxvi.

² Car. Combe, Mus. Hunt. tab. xxxix. fig. 22.

⁴ Gessneri, Num. Ant. Imp. Rom. tab. cli. figg. 17, 18.



PLATE XII.

A bas-relief representing a Bacchanalian procession of three figures,⁽¹⁾ accompanied by a panther. The first figure is a Bacchante playing on the tambourin,⁽²⁾ her head thrown back,⁽³⁾ and her hair streaming loosely behind her head; her robe, which is very long and full of plaits, leaves one side of her figure uncovered. The second is a Faun playing on the double pipe, and with the skin of a panther thrown over his left shoulder. The third figure is likewise a Faun, but in a state of intoxication, his head falling forward, and his eyes half closed; he is holding a thyrsus in the right hand, and his left arm is stretched out, and supporting the skin of a panther in the manner of a shield.⁽⁴⁾

All these figures are on tiptoe, in a dancing attitude, similar to the mode in which the attendants on Bacchus were usually represented by the ancient artists.

The cincture which surrounds the head of the Faun who is

¹ A similar bas-relief is engraved in Count Caylus's work, entitled "Recueil d'Antiquités Egyptiennes," &c. tom. vii. pl. 38. The same subject is also repeated on the Gaeta vase, which represents Mercury carrying the infant Bacchus to the nymphs of Nysa, who were to have the charge of his education. In this vase, the same figures are represented following Mercury; they are not, however, introduced in a similar order, for the Bacchante, instead of preceding the other figures, is placed between them. See Sponii Miscellanea Eruditæ Antiquitatis, page 25.

² Βυρσόνον κέκλωμα τόδε
Μοι Καρύβαντες ἔϋρον.
Ἄνα δὲ Βακχίᾳ συντόνῳ
Κέρασαν ἡδυβόᾳ Φρυγίᾳ
Αὐλῶν πνεύματι, ματρός τε ῥέας εἰς
Χέρα θῆκαν, κτύπον ἐνείμασι Βακχᾶν.

Eurip. Bacch. v. 124.

Exululant comites, furiosaque tibia flatur,
Et feriunt molles taurea terga manus.

Ovid. Fast. lib. iv. v. 341.

³ Δέρην εἰς αἰθέρα δροσερὸν
ῥίπτουσ'—

Eurip. Bacch. v. 863.

⁴ The Bacchanalian custom of extending a cup at arm's length, in the manner of a shield, has been seen in a passage already quoted from Aristides (pl. ix. not. 1.) See Mus. Flor. Gem. vol. i. tab. LXXXVII. figg. 2, 4.

PLATE XII.

playing on the double pipe, is particularly worthy of remark. This cincture, or bandage, was used by performers on the pipe, and was called by the Greeks *φορβειὰ* and *φόρβιον*; (5) it was made of leather, and sometimes passed under the chin, (6) and sometimes over the mouth, (7) an aperture being provided for the passage of the breath. Its use appears to have been to moderate the compass of the musician's breath, and to spare the muscles of his face, in some measure, from unnecessary fatigue during the exertion of playing. When the cincture passed over the lips, its object was to prevent their being galled by the instrument.

This bas-relief, which is in the highest state of preservation, was found by Mr. Gavin Hamilton, in the year 1776, at Civita Vecchia, about five miles from Rome: it is surrounded by a plain moulding, which is deeper at the upper and lower ends, than at the sides.

Dimensions, 4 feet $1\frac{1}{2}$ inch, by 3 feet $2\frac{1}{2}$ inches.

⁵ Φόρβιον. τὸ περικείμενον τῷ στόματι τοῦ αὐλοῦ δέρμα, ἵνα μὴ σχισθῇ τὸ χεῖλος αὐτοῦ.

Suidas in voce.

Φορβειὰ εἰσι τὰ δέρματα τὰ περὶ τὸ στόμα τῶν αὐλοῦν προσδεσμεύμενα, ὅπως ἂν σύμμετρον τὸ πνεῦμα πεμπόμενον ἦβειαν τὴν φωνὴν τοῦ αὐλοῦ ποιήσῃ.

Schol. Vet. in Aristoph. Vesp. v. 580.

Φυσᾷ γὰρ οὐ συμκροῖσιν αὐλοῦχοις ἔτι,

Ἄλλ' ἀγρίαις φυσαῖσι φορβειᾷς αἶτερ.

Sophoclis Fragm.

See Cic. Epist. ad Att. lib. ii. 16, and Longin. de Sublim. sect. iii.

⁶ An example of this kind may be seen on a marble head in the collection of the British Museum, and which will be described hereafter.

⁷ D'Hancarville's Description of Sir William Hamilton's vases, vol. i. pl. 124. Le Pitture Antiche D'Ercolano, tom. iv. pag. 201.



PLATE XIII.

A bas-relief representing Victory pouring out a libation to Apollo. Both these figures are represented standing on tiptoe, underneath a colonnade supported by Corinthian pillars. A similar subject occurs on a bas-relief of terracotta in this collection, a description of which has been already given.⁽¹⁾ Apollo is here represented in his character of *Musagetes*, or leader of the Muses; he is supporting a lyre on his left arm, and touching the strings of it, not with a plectrum, but with the fingers of his left hand. He wears a tunic reaching nearly to the ground,⁽²⁾ with a short upper vest, which has long sleeves, and is fastened with a girdle round his waist. An ample peplum, or cloak, hangs undulating from his left shoulder. His head is ornamented with a tiara; he has armlets on his arms, and his feet are covered with sandals. Victory is represented as an elegant and youthful figure, with large wings half extended on her shoulders. Her dress consists of a long but very light robe, over which is thrown a short upper garment. She wears a zone round her waist; her arms are ornamented with bracelets and armlets, but are otherwise uncovered, and her feet have neither shoes nor sandals. Her right hand, which is raised above her head, is pouring the libation from a vase with one handle, and the patera which receives the libation is held both by Apollo and herself. Near the figure of Victory is a circular altar, ornamented with festoons of flowers supported by winged figures.

A great part of this bas-relief is not antique, but the restorations, which have been executed with considerable ability, were copied

¹ Description of the Collection of Ancient Terracottas in the British Museum, p. 12, pl. xi. fig. 18.

² Ipse Deus Vatum, pallâ spectabilis aureâ,
Tractat inauratæ consona fila lyrae.

Ovid. Amor. Lib. 1, el. 8, v. 59.

Deinde inter matrem Deus ipse, interque sororem,
Pythius in longâ carmina veste sonat.

Propert. lib. ii. el. 23, v. 17.

PLATE XIII.

from more perfect marbles in the Albani collection. The antique parts include the upper portions of both the figures. The line of separation, as marked in the engraving, passes in a perpendicular direction close behind the head of Apollo, crosses the elbow of his right arm, and then descending some way below the lyre, is continued upward underneath the arm and across the wing of the figure of Victory.

This bas-relief, in the parts which are antique, differs in a few points from the one in terracotta; the most remarkable difference is, that in the terracotta the colonnade is omitted.

The mythological design of this composition is involved in considerable doubt. In the description of the bas-relief of terracotta, we have considered it highly probable, that the subject relates to some particular part of the ceremony which took place in Athens at the celebration of the Thargelia, a festival instituted in honour of Apollo and Diana. Zoega,⁽³⁾ who has published descriptions of five marbles in the villa Albani,⁽⁴⁾ all of which exhibit the present subject, conjectures that they relate to the worship of Apollo at Delphi; and he supposes that the magnificent building which is seen in the back-ground of one of these marbles, represents the temple erected to Apollo in that city. Which of these explanations is correct, if either of them be so, we cannot possibly determine. It is worthy of observation, however, that these bas-reliefs do not furnish the only instance in which Victory is associated with Apollo; for on a medallion of the Emperor Commodus, she is represented offering a lyre to that deity.⁽⁵⁾

³ Li Bassirilievi Antichi Di Roma, colle illustrazioni di Giorgio Zoega, tom. ii. . 239, tav. xcix.

⁴ Four of these have been subsequently removed to Paris. See Mus. Nap. tom. iv. pl. 7, 8, 9, 10.

⁵ Vaillant, *Selectiora Numismata in ære maximi moduli e Museo illust. D. D. Francisci De Camps*, p. 53.

PLATE XIII.

Besides the marbles already mentioned as having belonged to the Albani collection, we know of two fragments which represent the same subject; one is in the collection of the Earl of Elgin, and another, found about twenty years ago in the island of Capri,⁽⁶⁾ is in the possession of Prince Schwarzenberg.

This bas-relief formed part of the collection of Sir William Hamilton.

Dimensions, 2 feet $\frac{3}{4}$ inch, by 2 feet $\frac{3}{4}$ inch.

⁶ Raggiugli di varii scavi e scoperte di Antichità fatte nell' Isola di Capri, dal Sig. Hadrava, tav. iv, p. 28.



PLATE XIV.

A bas-relief, representing an arabesque ornament. It consists of two stems of a plant growing from the same root, and curling in opposite directions. Underneath the plant, and on different parts of the branches are several kinds of birds, one of which, perched on a flowering stem in the centre, is in the act of catching an insect: the others appear to be pecking at the plant itself. In two of the corners of the marble are shells, from one of which a snail is issuing. This bas-relief is surrounded by a moulding composed of ivy-leaves: its concave form renders it probable that it has been used as a decoration on the outside of a circular building.

An engraving of this marble was first published by Bellorius,⁽¹⁾ in 1688, and subsequently by Cavaceppi,⁽²⁾ in 1772.

Dimensions, 2 feet $3\frac{1}{2}$ inches, by 1 foot $2\frac{1}{2}$ inches.

¹ Petri Bellorii Notæ in Numismata tum Ephesia, tum aliarum urbium apibus insignita, tab. viii.

² Raccolta d'Antiche Statue, Busti, Teste cognite, ed altre Sculture Antiche restaurate dal Cavaliere Bartolomeo Cavaceppi, vol. iii. tav. 2. fig. 2.



PLATE XV.

A bas-relief representing the Centaur Nessus carrying Deianira in his arms. The story, to which the subject of this bas-relief refers, is as follows. Hercules passing through Aetolia in company with Deianira his wife, and his infant son Hyllus, arrived at the river Evenus. Being desirous of crossing it, he undertook the charge of conveying the boy over himself, but entrusted his wife to the care of the Centaur Nessus, who plied as a ferryman on the banks of that river, and was accustomed to transport passengers across for hire. Hercules proceeded first with Hyllus, leaving Nessus to follow him with his charge. Nessus, however, in his way over, being struck with the beauty of Deianira's person, had the temerity to offer her some indignities. Hercules, upon hearing the screams of Deianira, turned back to render her assistance, and instantly punished Nessus for his audacity, by shooting him with a poisoned arrow, just as he reached the shore.(1)

Ὅς τὸν βαθύρρουν ποταμὸν Εὐήνον βροτοῦς
Μισθοῦ ἔρπει χερσίν, οὔτε πομπήμοις
Κώκαις ἐρέσσων, οὔτε λαίφεσιν νεώς.
Ὅς καμὲ, τῶν στόλων πατρώων ἡνίκα
Ἐν Ἡρακλεῖ τὸ πρῶτον εὖνις ἐσκόμην,
Φέρον ἐπ' αἰμοῖς, ἡνίκ' ἦν μέσση πόρῳ,
Ψαύει ματαλαῖς χερσίν· ἐκ δ' ἦυσ' ἐγώ,
Χωὶ Ζηνὸς εὐδὺς παῖς ἐπιστρέψας, χερσὶν
Ἦκεν κομήτην ἰόν· ἐς δὲ πνέμενας
Στέρκεον διεβρόλῃσεν.

Sophocles Trachin. v. 559.

Ἐπεὶ δὲ πορευόμενος ἦλθε πρὸς τὸν Εὐήνον ποταμὸν, κατέλαβε Νέσσον τὸν Κένταυρον μισθοῦ διαβιβάζοντα τὸν ποταμὸν. Οὗτος δὲ πρῶτον διαβιβάσας τὴν Δηϊάνειραν, καὶ διὰ τὸ κάλλος ἐρασθεὶς, ἐπεχείρησε βιάσασθαι ταύτην. Ἐπιβοαμένης δ' αὐτῆς τὸν ἄνδρα, ὁ μὲν Ἡρακλῆς ἐτόξευσεν τὸν Κένταυρον.

Diod. Sic. lib. iv. p. 281, edit. Wesselingii.

Ἀγων δὲ Δηϊάνειραν, ἐπὶ ποταμὸν Εὐήνον ἦκεν, ἐν ᾧ καθελόμενος Νέσσοις ὁ Κένταυρος τοὺς παριόντας διεκὸρθευσε μισθοῦ, λέγων παρὰ θεῶν τὴν πορθμίαν εἰληφέναι διὰ δικαιοσύνην. Αὐτὸς μὲν οὖν Ἡρακλῆς τὸν ποταμὸν διέβη· Δηϊάνειραν δὲ, μισθὸν αἰτηθεὶς, ἐπέτρεψε Νέσσοις διακομίζειν. ὁ δὲ διαπορθεύων αὐτὴν ἐπεχείρει βιάζεσθαι. τῆς δὲ ἀνακραγούσης αἰσθόμενος ὁ Ἡρακλῆς, ἐξελθὼντα Νέσσον ἐτόξευσεν εἰς τὴν καρδίαν. Apollodori Bibl. lib. ii. c. 7, sec. 6.

From the above passage of Diodorus Siculus, it would appear that Nessus conveyed

PLATE XV.

Nessus is represented with the skin of a panther tied round his neck, and flying behind him ; his whole figure is full of character and spirit. He is represented at the moment after he has landed, and precisely at the time of receiving the arrow of Hercules in his breast. The arrow does not appear, but the excessive agony which is visible in the countenance of Nessus, proves that he has already received his death-wound. Deianira is clothed in a long flowing tunic ; she exhibits the strongest marks of alarm and distress : her arms are uplifted and stretched forward, and she appears to be earnestly calling her husband back to rescue her.⁽²⁾ On the right of this bas-relief is a tree, and near it a vase placed upon a column.

The principal parts of this bas-relief are antique, and those which are modern have been so well executed by Bartolomeo Cavaceppi, that they are discernible only by a very close inspection. The figures both of the Centaur and Deianira are antique, with the exception of the following parts, namely, the four legs and tail of the former, and the greater part of the right arm, and a portion of the left arm of the latter. The skin of the panther is antique, as are also the vase and the upper part of the tree ; all the rest of the marble is modern.

Deianira across the river first, and that Hercules followed ; but from the extracts from Sophocles and Apollodorus, it may be inferred that the contrary was the case. The authority of the two last mentioned authors is fully supported by the marble, which represents Deianira looking forward, not backward. The reader will find that their authority is still farther strengthened by a passage in Philostratus, which will be presently referred to.

² An ancient painting, which represented the subject of Nessus and Deianira, and included also the figures of Hercules and Hyllus, is described by Philostratus. The description he gives both of Nessus and Deianira so exactly accords with the representation of those figures in the marble, as to render it highly probable that the painting and the sculpture were copied from the same original.

Γεγράφεται δὲ, ἡ μὲν Δηϊανίρα ἐν τῷ τοῦ κινδύνου σχήματι, καὶ περιδῆς ἐς τὸν Ἡρακλῆα τὰς χεῖρας τείνουσα. Ὁ δὲ Νέσος, ἄρτι τὸν διστὸν δεξιόμενος, καὶ περὶ αὐτοῦ σφαδάζων. Philostrati Junioris Icones, N. 16.

PLATE XV.

This bas-relief was formerly in the Verospi palace at Rome, and an engraving of it has been published by Cavaceppi.(s)

Dimensions, 1 foot $11\frac{7}{8}$ inches, by 1 foot $9\frac{1}{2}$ inches.

^s Raccolta D'Antiche Statue, Busti, Teste Cognito, ed Altre sculture Antiche scelte, restaurate dal Cavaliere Bartolomeo Cavaceppi, scultore Romano Vol. iii. tav. 29.



PLATE XVI.

A bas-relief, representing a cow suckling her calf, and at the same time drinking out of a circular vessel in the form of a *tazza*. This subject, with the exception of the drinking vessel, is repeated on several ancient medals, namely on those of the Island Corcyra,⁽¹⁾ of Apollonia⁽²⁾ and Dyrrhachium⁽³⁾ in Illyricum, and of Carystus⁽⁴⁾ in Eubœa. On these medals, the cow suckling her calf is a symbol of the fertility of the land, and of the pasture it afforded for cattle in those countries where the coins were minted. There can be but little doubt that the marble has the same allusion; and we think it probable that it has been dedicated to Apollo,⁽⁵⁾ who was supposed to have pastures and cattle under his especial protection. It may be worth while to remark, that a subject very much resembling the present, occurs on a bas-relief in the Papal collection; ⁽⁶⁾ there is also an ancient gem published by Count Caylus,⁽⁷⁾ on which the same subject is engraved.

Dimensions, 1 foot, by 8 inches.

¹ Pellerin, Recueil de Médailles de Peuples et de Villes, tom. iii pl. xcvi. fig. 2.

² Begeri Thesaurus Brandenburgicus. vol. i. pp. 462, 463.

³ Ibid. vol. i. p. 455.

⁴ Eckhel, Numi Veteres Anecdoti, tab. x. fig. 17.—Veterum Populorum et Regum Numi qui in Museo Britannico adservantur, tab. viii. fig. 18.

⁵ Ῥαῖά κε βουβόσιον τέλειοι πλέον, οὐδέ κε αἶγες
Δρύοιντο βρεφέων ἐπιμηλάδες, ἥσιν Ἀπόλλων
βοσκομένης ὀφθαλμὸν ἐπήγαγεν· οὐδ' ἀγάλακτες
Ὅϊες, οὐδ' ἄκνυοι, πᾶσαι δὲ κε εἶεν ὕπαρνοι.

Callim. Hymn. in Apoll. v. 50.

⁶ Museo Pio-Clementino, tom. v. tav. xxxiii.

⁷ Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, et Romaines, tom. i. pl. 50, fig. 3.



PLATE XVII.

Two terminal heads joined back to back; one represents the bearded Bacchus, the other is a head of Libera. The style of the hair is precisely the same in both of them; three rows of small spiral curls fall over the forehead, two larger curls of a similar form hang down on each side of the temples, and a long straight lock descends on each side of the breast. Both heads are ornamented with a narrow diadem.

Bacchus, according to the ancient mythology, partook of both sexes,⁽¹⁾ whence he was called *δίμορφος*.⁽²⁾ To exemplify this idea, the more beautiful figures of Bacchus, which represent him as a youth, have always a blended resemblance of the male and female forms, the softness of the features, and the delicate contour of the limbs, exhibiting in a very striking manner, the distinctive marks of the female character. In the present instance, the androgynous nature of Bacchus, instead of being expressed by the union of both his characters in one figure, is represented under two distinct forms, one of which exhibits him entirely as a male, the other as a female.

These heads were found in the neighbourhood of Rome, in an excavation made by Mr. Gavin Hamilton. A portion of each nose has been restored; in every other respect the heads are entire.

Height, 1 foot 2 inches.

¹ Ἀρβανα καὶ θήλυν, διφυῆ λύσειον Ἰακχον.

Orphei Hymn XLII. v. 4

Καὶ γὰρ ἐν ἡμέτοις [ἐστὶ κόρη,] καὶ ἐν κόραις [ἡμέτερος,] καὶ αὐτὸς ἐν ἀρρεσιν ἀγνέμεός τε καὶ βριστός.

Aristidis Orat. in Bacchum, tom. i. pag. 29, edit. Jebb.

Ταῦτ' ἄρα καὶ ἄρρην τε καὶ θήλυς ὁ θεὸς ὥς φασιν. ὅτι καὶ αὐτὰρ ὁ πατὴρ ἐκατέρως τῆς φύσεως μετέχον εἰς αὐτόν. Aristides, loco citato.

Trahitque Bacchus virginis tener formam.

Diversorum Poetarum in Priapum Lusus, Carm. xxxvi. v. 3.

Huc adverte favens virgineum caput.

Seneca in Oedipo, v. 408.

—— tibi, cum sine cornibus adstas,

Virgineum caput est.

Ovid. Met. lib. iv. v. 19.

² Ἀγριον, ἄρρητον, κρύφιον, δικέρωτα, δίμορφον.

Orphei Hymn. xxx. v. 3.



PLATE XVIII.

A statue of the goddess Fortune, with a modius on her head; her right hand holds a rudder, the lower part of which rests upon a globe, and her left hand supports a cornucopiæ filled with corn and fruits of different kinds.⁽¹⁾ The modius and the cornucopiæ allude to the abundance conferred by the favour of this goddess upon her votaries. From a passage in Horace,⁽²⁾ in which Fortune is styled the mistress of the sea, a modern commentator⁽³⁾ has conjectured, that the rudder is a symbol of her particular influence over that element. This opinion, however, though it may be found in the writings of Dion Chrysostom,⁽⁴⁾ is probably erroneous, since the rudder is rather to be considered as a metaphorical symbol of her general dominion over the affairs of the world, and this latter supposition seems to be very fully confirmed by the circumstance of the rudder being placed upon the globe.

Fortune was worshipped in very early times by the Greeks. The most ancient statue of Fortune, according to Pausanias, was that made by Bupalus⁽⁵⁾ for the people of Smyrna, about the 60th Olympiad. An ancient temple was dedicated to her at Pharæ⁽⁶⁾ in

¹ Nam simulacrum ejus cum copia et gubernaculo fingunt; tanquam hæc et opes tribuat, et humanarum rerum regimen obtineat. Lactant. Instit. lib. iii. c. 29.

Οἱ δὲ πηδάλιον ἔδωκαν κρατεῖν· οἱ δὲ τὰ κρείττα γράφοντες, τὸ τῆς Ἀμαλθείας ἔδωσαν κέρας πλήρες καὶ βρύον ταῖς ἄραις. ——— τὸ δὲ πηδάλιον δηλοῖ, ὅτι κυβερνᾷ τὸν τῶν ἀνθρώπων βίον ἢ τύχην. τὸ δὲ τῆς Ἀμαλθείας κέρας, μὲνυει τὴν τῶν ἀγαθῶν δόσιν τὴν καὶ εὐδαιμονίαν. Dionis Chrysostomi Orat. LXIII. ad fin.

² Te pauper ambit sollicita prece
Ruris colonus; te dominam æquoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Hor. Carm. lib i. Od. 35 v. 6.

³ Christi. Adolphi Klotzii Vindiciæ Q. Horatii Flacci, p. 153.

⁴ Πρῶτον μὲν γὰρ, ἔστηκεν ἐτοίμη πρὸς τὰ ἔργα· εἶτα τῇ μὲν δεξιᾷ χειρὶ πηδάλιον κατέχει, καὶ ὡς εἶποι τις, ναυτίλλεται. τί δαὶ ἄρα τοῦτο ἦν; πότερον ὡς μάλιστα τῶν πλεόντων τῆς τύχης δεομένων; ἢ διότι τὸν βίον ἡμῖν ὡς τινα μεγάλην ναῦν κυβερνᾷ, καὶ πάντας σώζει τοὺς πλεόντας. Dionis Chrysostomi Orat. LXIV.

⁵ Pausan. Messen. lib. iv. c. xxx.

⁶ Pausan. ibid..

PLATE XVIII.

Messene; there was also a temple belonging to her at Thebes in Boeotia,⁽⁷⁾ as well as in several other cities; and the decrees of the Greeks were usually made in the name and under the sanction of good Fortune.

It is remarkable, however, that notwithstanding the knowledge which the Greeks had of this deity, her image never appears on any of the more ancient Greek medals, and indeed of the numerous figures of her now extant both in marble and bronze, not one appears to be of high antiquity. It was not till the time of the Roman Emperors that the worship of this goddess was universally established. After this period one of the most common figures on the Greek and Roman coins was that of Fortune; and as a proof of the great ascendancy which she was believed by the Romans to hold over the interests of mankind, no less than twenty-five temples were erected to her at Rome

This statue was found by Mr. Gavin Hamilton near the Via Latina, a short distance from Rome. The neck, and nearly the whole of the modius is modern; and the head, though ancient, has belonged to another figure. The right hand, and the whole of the rudder, except a small portion which is attached to the globe, are likewise modern, as is also the left hand and the lower part of the cornucopiæ.

Height, including the pedestal, 3 feet $1\frac{3}{8}$ inch.

⁷ Pausan. Boeot. lib. ix. c. xvi.



PLATE XIX.

A terminal head of the Indian or bearded (1) Bacchus, executed in the hard early style of Greek sculpture. A broad diadem(2) crowns the head; and the hair, which in the most ancient representations of Bacchus is often artificially curled, is exhibited in its natural state. The countenance is expressive of dignity blended with mildness.

This head was found in the year 1790, in that part of Hadrian's villa Tiburtina, which is supposed to have been the Pinacotheca. Many valuable marbles were discovered at the same time, and among them was the fine statue of the Discobolus in this collection.

Every part of this head is antique, except the extremities of the curls which fall on the left shoulder. The term is modern.

Height, 1 foot $9\frac{1}{8}$ inches.

¹ Δίμορφον δ' αὐτὸν δοκεῖν ὑπάρχειν, διὰ τὸ δύο Διονύσους γεγονέναι, τὸν μὲν παλαιὸν, καταπόγωνα, διὰ τὸ τοὺς ἀρχαίους πάντας παρῶν τροφεῖν τὸν δὲ νεώτερον, ἀρᾶιον καὶ τρυφερὸν καὶ νέον, καθότι προεῖρηται.
Diod. Sic. lib. iv. p. 251, edit. Wesselingii.

Διόνυσος δὲ ἐν ἄνθρωπῳ κατακείμενος γένετα ἔχων καὶ ἑκπαῖμα χρυσοῦν, ἐνδεδυκώς ἐστὶ ποδὴν χιτῶνα.
Pausan. Eliac. lib. v. c. xix.

Item Liberi Patris simulacra partim puerili ætate, partim juvenili fingunt, præterea barbata specie, senili quoque.
Macrob. Saturn. lib. i. c. xviii.

² Πρὸς δὲ τὰς ἐκ τοῦ πλεονάζοντος οἴνου κεφαλαλγίας τοῖς πίνουσι γινόμενας, διαδεσθῆναι λέγουσιν αὐτὸν μίτρα τὴν κεφαλὴν ἀφ' ἧς αἰτίας καὶ μετρηφόρον ὀνομάζεσθαι. ἀπὸ δὲ ταύτης τῆς μίτρας ὕστερον παρὰ τοῖς βασιλεῦσι καταδειχθῆναι τὸ διάδημα φασί.
Diod. Sic. lib. iv. p. 250, edit. Wesselingii.

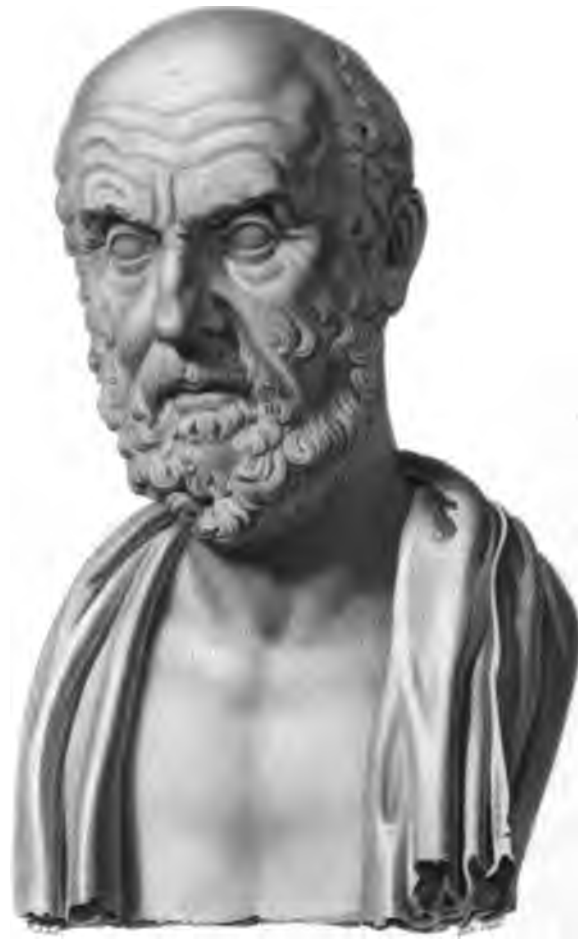


PLATE XX.

A head, probably of Hippocrates, who was born in the island of Cos, in the first year of the 80th Olympiad, or 460 years before Christ. After he had studied and practised the profession of medicine in his own country, this celebrated physician travelled in quest of knowledge, through Asia Minor, Libya, Scythia, Macedon, Thessaly, and part of Thrace; he spent a considerable time in the court of Perdiccas II. king of Macedon,(1) and died at Larissa in Thessaly, near which city his monument was still extant in the time of Soranus,(2) who flourished under the Emperor Hadrian. It appears that during his life time the highest honours were conferred upon him in Greece.(3)

The reason for assigning this head to Hippocrates, is founded upon the resemblance it bears to a head of that celebrated Greek physician, which occurs on a coin struck in honour of him by the people of Cos. This coin was formerly in the collection of Fulvius Ursinus; an engraving of it first appeared in 1606, in a work entitled, “*Illustrium Imagines*,”(4) and there is an engraving of it prefixed to Dr. Mead’s dissertation “*De nummis quibusdam a Smyrnæis in Medicorum honorem percussis*,” which was published in the year 1724. The latter engraving is a copy of the former one, but it is stated to have been executed from a coin in the collection

¹ Διέτριψε δὲ ἐν Μακεδονίᾳ, φίλος δὲν σφόδρα τῷ βασιλεῖ Περδίκκᾳ.
Suidas in voce Ἱπποκράτης.

² Τίθασται δὲ μεταξὺ Γυρτῶνος καὶ Λαρίσσης· καὶ δεικνύται ἄχρι δεῦρο τὸ μνημα.
Hippocratis Genus et Vita secundum Soranum, sect. iii.

³ Hippocrates medicina: qui venientem ab Illyriis pestilentiam prædixit, discipulosque ad auxiliandum circa urbes dimisit: quod ob meritum honores illi, quos Herculi, decrevit Græcia.
Plinii Nat. Hist. lib. vii. c. 37.

⁴ Ἀντίδοτος Ἱπποκράτους, ἢ χρησάμενος Ἀθήνησι εἰς λοιμικὴν νόσον ἐκτεφανώθη παρ’ αὐτῶν.
Actuarii Meth. Med. lib. v.

⁵ Illustrium Imagines, ex antiquis marmoribus, nomismatibus, et gemmis expressæ: quæ exstant Romæ, major pars apud Fulvium Ursinum. Editio altera, aliquot imaginibus et J. Fabri ad singulas commentario, auctior atque illustrior, 4to. Antverpiæ, 1606, tab. 71.

PLATE XX.

of the king of France. The great rarity of this coin has caused it to be suspected, and Eckhel has not hesitated to declare his suspicions of its being a forgery.⁽⁵⁾ The coin, however, is still in the French Collection, and an accurate engraving of it has been given in the *Iconographie Grecque*,⁽⁶⁾ the author of which work assures us that the genuineness of the medal has been verified by competent judges; it is a small bronze medal, and not in good preservation, as the two first letters only of the name of Hippocrates are legible on it.

The numerous repetitions of this head in marble, show that it is the representation of a person who possessed a considerable share of celebrity. A similar head is in the Capitoline Museum,⁽⁷⁾ two others are in the French Collection,⁽⁸⁾ one of which was taken from the Villa Albani; and a fourth is in the possession of Richard Payne Knight, Esq. We are not acquainted with the number of years which Hippocrates lived; some say that he died at the age of 85, some that he lived to be 90, and others extend his life to 104 and 109 years, but all agree that he lived to an advanced age. The marble appears to represent a man, who is rather more than 80 years old. The sculpture is excellent, and exhibits a fine specimen of the best style of Greek art. Soranus, who wrote the life of Hippocrates, mentions that he was bald,⁽⁹⁾ and it is thus that he is represented on the coin of Cos, as well as in all the busts which have been enumerated.

This head was found near Albano, amongst some ruins supposed

⁵ Doct. Num. Vet. vol. ii. p. 599.

⁶ Pl. 57. fig. 2.

III Caput Hippocratis barbatum et calvum

Baculus, cui serpens obvolvitur. (Æ. iii)

⁷ Mus. Capitol. vol. i. pl. 42.

⁸ Mus. Nap. tom. ii. pl. 78. 79.

⁹ 'Εν δὲ ταῖς πολλαῖς εἰκόσιν ἐσκαπασμένος τὴν κεφαλὴν αὐτοῦ γράφεται, ὡς μὲν τινες λέγουσι, ἐν πίλοι παρὰ σῆμον εὐγενείας, καθάπερ Ὀδυσσεύς. ἄλλοι δὲ τῷ ἱματίῳ. καὶ τούτων οἱ μὲν δι' εὐπρεπείην, ἐπεὶ φαλακρὸς ἦν.

Hippocratis Genus et Vit. secundum Soranum, sect. iii.

PLATE XX.

to have been the villa of Marcus Varro, who, according to Pliny, possessed no less than seven hundred portraits of illustrious men in his library.⁽¹⁰⁾

The nose and upper part of the left ear are modern, as are also the neck and bust.

Height, 1 foot $6\frac{1}{2}$ inches.

¹⁰ *Imaginum amore flagrasse quondam testes sunt et Atticus ille Ciceronis, edito de his volumine, et Marcus Varro benignissimo invento, insertis voluminum suorum fecunditati, non nominibus tantum septingentorum illustrium, sed et aliquo modo imaginibus.*

Plinii Nat. Hist. lib xxxv. c 2.



PLATE XXI.

A head of Mercury, the features of which are strongly expressive of the youth and beauty for which he was celebrated ;⁽¹⁾ the hair is short and curly. This head is slightly inclined, in the same manner as we may remark, though to a greater degree, in nearly all the fine busts and statues of this deity.

The style of the sculpture, though there are remains of archaism in the sharpness of some of the lines, shows that it was executed at a time when the art was rapidly reaching its acme of perfection.

The term to which this head has been attached is modern. The right side of the head has undergone considerable restoration ; but the whole of the face, the tip of the nose excepted, is antique, and in high preservation.

This beautiful head was lately in the possession of William Chinnery, Esq. and was purchased for the British Museum, at the sale of his Collection, in 1812.

Height, 1 foot 8 inches.

¹ Omnia Mercurio similia, vocemque, coloremque.

Et crines flavos, et membra decora juventæ.

Virg. *Æn.* lib. iv. v. 558.

Νεανίσκος ἐστὶν ἀρᾶιος, οὐκ ἐπὶ κτητον οὐδὲ κομμωτικὸν ἔχων κάλλος, ἀλλ' εὐθύς ᾧστε συνεμφαίνεσθαι
τὴν τῆς ψυχῆς ἀρετὴν δι' αὐτοῦ.

Galenī Suasoria ad Artes Orat. c. iii.



W. J. Cole

● 2017年10月1日

PLATE XXII.

THIS beautiful statue of Venus is executed in the finest style of Greek work. She is represented almost entirely uncovered, with her head rather inclined to the right, and her body slightly bending forward; the forms of her figure are those of the prime of youth.⁽¹⁾ The drapery which covered her, appears to have been just thrown off, but is kept from falling by being confined between the lower limbs. The hair is short, and her head is bound round with several narrow fillets; her feet, which were usually represented naked, are covered with sandals. Both arms are modern, and the disposition of them is perhaps not correct. They were restored under the direction of Mr. Gavin Hamilton, who conceived that the figure anciently held a mirror in the left hand. There is a projection in the marble, on the right side of the chin, as if something had been originally attached to that part; and this circumstance has given rise to another supposition, namely, that the statue represents Angerona, the goddess of silence, and that the fore finger of the right hand was raised to the chin, as if in the action of imposing silence.⁽²⁾ This appearance on the chin certainly renders it highly probable that the right hand of the figure was raised to that part of the face, but it is not necessary to infer from thence that the statue represents Angerona, with whose figure, except as far as relates to this distinctive characteristic, we are unacquainted. The only two figures which have been published under the name of Angerona,

¹ Qualis fuit Venus, cum fuit virgo, nudo et intecto corpore perfectam formositatem professa.
Apuleii Met. lib. x. p. 738, edit. Oudendorpii.

² Masurius adjicit simulacrum hujus deæ [*Angeronæ*] ore obligato atque signato in ara Volupiae propterea collocatum; quod qui suos dolores anxietatesque dissimulant, perveniant patientiæ beneficio ad maximam voluptatem.

Macrobii Saturn. lib. i. c. 10.

Angeronam quæ digito ad os admoto silentium denuntiat.

Macrobii Saturn. lib. iii. c. 9.

Ideo sacellum Angeronæ, quæ dea præsul silentii, obsignato ore effingitur, ac inter antiquissimas religiones Romæ colebatur

Alexandri ab Alexandro Genialium Dierum, lib. iv. c. 26.

PLATE XXII

may be seen in the first volume (plate CCXIII.) of Montfaucon's work, entitled "*L'Antiquité Expliquée*," &c. Both these statues have the finger of one hand raised to the mouth, but in other respects they differ very much. The first of them, we conceive, represents Mnemosyne, the mother of the Muses; and the second is undoubtedly a Venus. We therefore think ourselves justified in the supposition, that the right hand of the statue now before us, was elevated to the chin, and that the left arm was held across the body a little below the bosom.

The head has been broken off, but it evidently belongs to the figure. With the exception of the arms, which have been already mentioned as being modern, the nose is the only part which is not antique; the surface of the marble is in the highest preservation.

It was discovered, in the year 1775, in an excavation made by Mr. Gavin Hamilton at Ostia. The place where it was found had been anciently used as a bath.

Height, including the pedestal, 3 feet 6 $\frac{1}{8}$ inches.



W. L. B. 1867

W. L. B. 1867

PLATE XXIII.

WE cannot too strongly express our admiration of this very spirited and masterly piece of sculpture; its general character evidently shows that it represents a head of one of the Homeric heroes. Many attempts have been made to ascertain the particular person whom it was intended to represent, but hitherto without success. It is considerably inclined to the right, and is looking upward, with a countenance expressive of the deepest anguish both of mind and body. The hair of the head, though not long, is in bold and distinct masses, and the beard is very short and close to the face.

We may remark a great similarity between the character of this head and that of Menelaus in the French collection,⁽¹⁾ supposed to have belonged to a group representing Menelaus supporting the dead body of Patroclus. We are not, however, inclined to think that the head now before us was intended to represent Menelaus, as the head of that hero is, in the instance we have just mentioned, as well as in every other with which we are acquainted, covered with a helmet,⁽²⁾ and the beard is much more ample.

This head was found by Mr. Gavin Hamilton, in the year 1771, in that part of Hadrian's villa, called the Pantanella. A similar head, but of inferior execution, was found near it, and was deposited in the Vatican. The nose, and a small portion of each lip, are modern; as are also part of the lobe of the left ear, and a tuft of hair on the top of the head. The bust on which the head is placed, is not antique; the line of separation is marked in the engraving.

Height, 1 foot $9\frac{1}{2}$ inches.

¹ Museo Pio-Clementino, tom. vi. tav. xviii. xix. Mus. Nap. tom. ii. pl. 61.

² Winckelmann, Monumenti Antichi Inediti, tav. 128. Mariette, *Traité des Pierres Gravées*, tom. i. pl. cxiv.



PLATE XXIV.

A statue of a laughing Faun ; he is partly covered with the *nebris* or skin of a hind, the legs of which are tied across his left shoulder. The lower arms and the legs, below the knees, are modern, as is also the upright piece of marble which supports the figure ; these restorations were executed by Algardi. That a pedum was originally held in the left hand, is evident, as a portion of the ancient pedum still remains attached to the upper part of the arm ; but we are not equally certain that a syrinx was held in the right hand of the statue. The legs are obviously incorrect, as from the great exertion visible in the muscles of the knees and thighs, we must infer that the figure was originally represented standing on tip-toe.

This statue formerly belonged to the Macarani family, and had been for many years preserved in the Macarani Palace.

Height, 3 feet $11\frac{5}{8}$ inches.

· Ἡ δὲ Σατυρικὴ ἐσθῆς, νεβρίς. Jull. Poll. lib. iv. cap. xviii. segm. 118.

Ἄλλη ποικιλόνατον ἐπὶ στέρνοιο καλύπτειν
Παρδαλίαν ἑτέρη δὲ κατὰ χροὸς οἷα χιτῶνα
Στικτὰ φιλοσκοπέλων ἐνεδύσατο δέρματα νεβρῶν.

Nonni Dionysiac. lib. xiv. v. 359.

Βαυχιὸν γὰρ οὐδὲν οὕτως ὡς ἡ νεβρίς.

Synesii Calvitii Encom.



PLATE XXV.

A terminal head of Homer ; it represents him in a very advanced age,⁽¹⁾ and with a mild, though sublime and dignified character. Several heads of Homer are to be found in different collections, but the most celebrated of them, with the exception of the present, which is perhaps superior to any other, is that in the Farnese palace.⁽²⁾ Each of these heads is in like manner crowned with a narrow diadem; and that they were both intended to represent the father of Greek poetry, may very fairly be inferred from the resemblance they bear to a terminus of Homer preserved at Naples,⁽³⁾ on which is inscribed the name of the poet, and three Greek inscriptions in honour of him. We frequently find the portrait of Homer on Greek coins. His head is represented on some of the medals of Amastris in Paphlagonia,⁽⁴⁾ and on those of the island of Ios,⁽⁵⁾ in which latter place, he is said to have been buried.⁽⁶⁾ The figure of Homer is also exhibited in a sitting posture holding a volume in his hand,

ἔϊκετο μὲν ἀνδρὶ νοῆσαι
Γηραλέα· τὸ δὲ γῆρας ἦν γλυκύ.

Christodori Ecphraseos, v. 321. apud Anthol. Græc. tom. iii.
p. 173, edit. Jacobs.

Δοῖαι μὲν ποτὶ βαιὸν ἐκοιλαίνοντο παρειαί,
Γῆραί ρικνήνεντι κατὰσχστοί· ἄλλ' ἐν ἐκείναις
Αὐτογενής, Χαρίτεσσι συνέστιος, Ἰκάνειν Αἰδώς.

Ibid. v. 339.

* See Tischbein, Figures D'Homère d'après l'antique, avec les explications de Cr. G. Heyne; see also the Frontispiece to the edition of Homer's Odyssey edited by the Grenvilles.

* Bellorii, Veterum Illustrium Philosophorum, Poetarum, Rhetorum et Oratorum Imagin: tab. 53. Fabri Comment. in Imagines Illustrium, pag. 46. Visconti, Iconographie Grecque, tom. i. p. 52, 53.

* Vet. Pop. et Reg. Num. qui in Museo Britannico adservantur, tab. ix. figg. 6. 7. 8.

* Pellerin, Recueil de Médailles, &c. tom. iii. pl. xciii. figg. 11. 12. 13.

* Τούτων δ' ἴσον ἐκάστη ἀπέχει νησίδιον Ἴος, ἐν ᾗ κεκηδεῦσθαι φασὶ τινες τὸν ποιητὴν Ὅμηρον.

Strabon: Geog. lib. x. p. 741, edit. Casaub.

An inscription intended for the tomb of Homer in the island Ios, is extant in the Anthologia Græca, tom. ii. p. 25, edit. Jacobs.

PLATE XXV.

on some of the coins of Chios,⁽⁷⁾ Colophon,⁽⁸⁾ and Smyrna,⁽⁹⁾ three of the towns which contended for the honour of having given him birth.⁽¹⁰⁾

It is well known, however, that the ancients were not in possession of any *actual* portrait of Homer, and that, as has been remarked by Pliny, all the representations of him were only ideal.⁽¹¹⁾ But although imaginary, these portraits were conceived with a just and perfect knowledge of his character, and with an appropriate grandeur of design; indeed the most enthusiastic admirers of this poet could scarcely wish to see him represented otherwise than as we here behold him.

This valuable specimen of ancient art is executed in the very finest style, and is in high preservation, a very small portion of the nose being the only part which is modern. It was found among some ruins on the site of the ancient city of Baïæ, in the year 1780.

Height, 1 foot 10 $\frac{1}{2}$ inches.

⁷ Car. Combe, Mus. Hunt. tab. xvii. figg. 22. 23.

⁸ Pellerin, Recueil de Médailles, &c. tom. ii. pl. LVII. fig. 30.

⁹ Car. Combe, Mus. Hunt. tab. I. fig. 6.

¹⁰ Οἱ μὲν σὺ Κολοφῶνα τιθηγήγειραν, Ὀμηρε,
Οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐνέπουσι Χίον.

Anthol. Græc. tom. ii. p. 18, edit. Jacobs.

¹¹ Non est prætereundum et novitium inventum. Siquidem non solum ex auro argentove, aut certe ex ære in Bibliothecis dicantur illi, quorum immortales animæ in locis iisdem loquuntur: quin immo etiam quæ non sunt, finguntur, pariuntque desideria non traditi vultus, sicut in Homero evenit. Plin. Nat. Hist. lib. xxxv. c. 2.

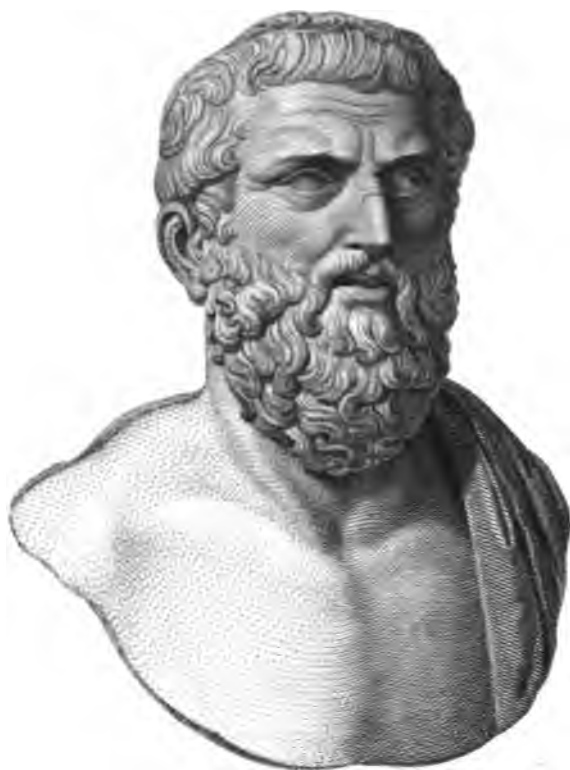


PLATE XXVI.

A bust of Sophocles, the Greek tragedian. He was born in the second year of the 71st Olympiad,⁽¹⁾ at Colonos,⁽²⁾ a small village near Athens;⁽³⁾ and was contemporary with Æschylus, Euripides, and Pericles. He lived to the age of ninety years,⁽⁴⁾ and had gained no less than twenty prizes⁽⁵⁾ by the merit of his tragic writings.

There is now in the Vatican⁽⁶⁾ a bust of Sophocles, which was discovered at Rome in 1778; and there is likewise a medallion of him in marble in the Farnese Palace.⁽⁷⁾ Both the bust and the medallion are inscribed with the name of Sophocles, and they bear a very striking resemblance to the head now before us.

This piece of sculpture is by no means executed in a good style, but it is in remarkably fine preservation, as the only part which has been restored is a portion of the nose.

It was discovered about the year 1775, near Gensano, 17 miles from Rome.

Height, 1 foot $7\frac{3}{8}$ inches.

¹ Anonymus in vitâ Sophoclis.

² Ibid. et Suidas in voce Σοφοκλῆς.

³ Thucyd. Hist. lib. viii. c. 67.

⁴ Diod. Sic. Lib. xiii. c. 103.

⁵ Anonymus in vitâ Sophoclis. By Diodorus Siculus we are informed that Sophocles gained only eighteen prizes, while in Suidas the number is stated to have been twenty-eight.

⁶ Visconti, Iconographie Grecque, pl. 4. figg. 1, 2.

⁷ Bellorii Veterum Illustrium Philosophorum, Poetarum, &c. imagines, tab. 64. Visconti, Iconographie Grecque, pl. 4. fig. 3.

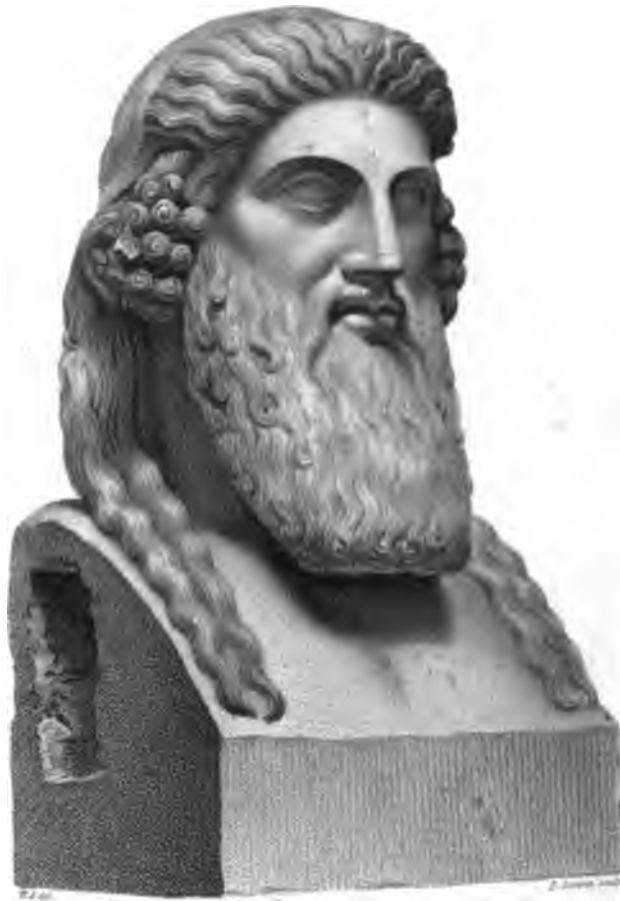


PLATE XXVII.

A terminal head of the bearded Bacchus ; it is executed in a very ancient style of sculpture, but the workmanship is good : and the countenance is expressive of that blended dignity and benevolence which usually characterize the representations of this deity.

The head is crowned with a broad diadem, the front part of which is scarcely visible, as the hair upon the forehead is turned back, and nearly conceals it. The long tresses descending on each shoulder, are similar to those we frequently see in the representations of the Indian Bacchus ; but the hair which adorns the sides of the head, just below the temples, is worthy of particular remark. It is in small round curls, carefully disposed in such a manner as to resemble the form of a bunch of grapes. This fruit, we know, was frequently intermixed with the hair of Bacchus, whence he was called *βοτρυοκαίτης*(1), and an example of this kind occurs on a mask of Bacchus in this Collection. The beard is in the form of a wedge,(2) a form not uncommon in the very early representations of the deities.

This head is in remarkably fine preservation, and has not received any modern restoration whatever. It was formerly in the Collection of Cardinal Alexander Albani at Rome, and was brought to England by Mr. Lyde Browne.

Height, 1 foot $11\frac{1}{2}$ inches.

¹ Hymn. in Bacchum, v. 3. Anthol. Græc. tom. III. p. 217. Edit. Jacobs.

² Ἐμῆς τετράγωνος, ὁ σφηνοπαῶν, φιλόλοις μόνις συμφέρει.

Artemidori Oneirocrit. lib. II. c. 37.



PLATE XXVIII.

A statue of a female, smaller than life, and seated on the ground; her attitude is very graceful. She is covered with close drapery, which has fallen from the left shoulder, and consequently leaves that part of her form exposed. Her right hand is advanced forward, while the weight of her body is supported by her left arm, on which she leans. Upon the plinth is a bow, the extremities of which are decorated with the heads of griffins; and from this symbol we are lead to conjecture that the figure is intended to represent one of the nymphs of Diana, resting herself after the fatigues of the chase. The head and left shoulder, as well as both the feet, and the right hand, are modern.

This elegant statue, and one similar to it, were found, in the year 1766, near the Salacian Gate of Rome, in the Villa Verospi, which is supposed to have been the site of the magnificent gardens of Sallust. In the spot where they were discovered, there appeared the remains of a fountain in the form of a crescent, composed of very rich marbles and mosaics, and it is not improbable that these statues formed a part of the decorations of that fountain.

Two other repetitions of this figure are known, namely, one which was in the Villa Borghese,⁽¹⁾ and another which was in the Colonna Palace.⁽²⁾ It is remarkable that in all these figures the original head is wanting, as well as the right hand, the action of which, it is, consequently, not possible to ascertain. The statue which was preserved in the Villa Borghese, and also that which was in the Colonna Palace, are without the ancient plinth. These figures, therefore, having lost their characteristic symbol, the bow, have been misconceived by the artists who restored them. The former

¹ Sculture del Palazzo della Villa Borghese, Part II. Stanza IV. no. II.

² Ficoroni, *I Tali, ed altri Strumenti Lusori degli Antichi Romani*, pag. 148. We have reason to think that this marble is now in the collection of the King of Prussia.

PLATE XXVIII.

holds a shell in her right hand, and is thence called “ *La Venerè della Conchiglia* ;” the latter is represented with some *tali* or small bones in her hand, as if in the act of playing with them.

Dimensions, including the oval plinth : height, 2 feet 1 inch ; length of the plinth, 2 feet 6 inches ; width, 1 foot $11\frac{3}{4}$ inches.

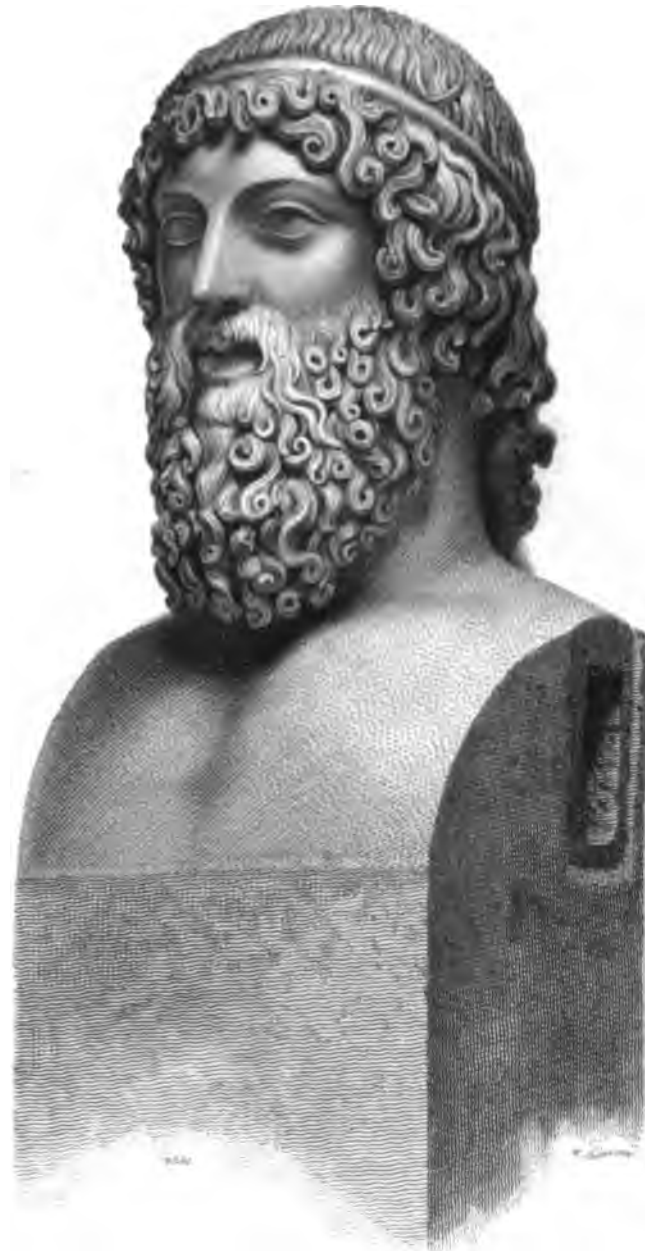


PLATE XXIX.

A terminus of the bearded Bacchus, crowned with a narrow diadem; the hair descends on the forehead in irregular curls, and the beard has not that stiff and formal appearance, which we have seen in the heads of Bacchus before described. (Pl. XIX. and XXVII.) The head and the upper part only of the term are represented in the engraving; the term, however, is nearly complete, as it wants nothing but the plinth, into which the lower part of it was anciently inserted. In its present state, this terminus measures six feet eight inches in height; with the addition of the ancient plinth, it would stand, perhaps, seven or eight inches higher.

It was found in the year 1771, at Baiæ, in digging a deep trench for the renewal of an old vineyard, and was brought to England by the late Dr. Adair, who purchased it on the spot, at the time it was discovered.

This terminus has not undergone any restoration whatever, and is very finely preserved.



PLATE XXX.

A terminal head of the bearded Bacchus, crowned with a broad diadem. The hair falls over the forehead, and is very carefully disposed in curls; the beard is also very richly curled, and two spiral locks of hair descend on each side of the neck.

This head was found at Baiæ, in the year 1771, in the same spot as the terminus described in the preceding number, and was likewise brought to England by the late Dr. Adair.

This piece of sculpture, like the preceding terminus, has not undergone any restoration; but a portion of the back part of the head has been lost.

Height, 1 foot $4\frac{3}{4}$ inches.



PLATE XXXI.

A statue of a youth seated on the ground, with one leg bent under him, and the other stretched out; he holds with both hands a part of an arm, and is biting it, while his countenance strongly indicates the malice and revenge by which he is actuated.⁽¹⁾ This statue belonged to a group originally composed of two boys who had quarrelled at the game of osselets, as is probable from one of these bones, called *tali* or *astragali*, remaining in the hand of the figure which is lost.

This statue was found in the baths of Titus at Rome, during the pontificate of Urban VIII., and was placed by Cardinal Francisco Barberini, nephew to that Pope, in the Barberini Palace, from whence it came to Mr. Towneley's collection, in the year 1768.

Pliny, when enumerating the works in bronze of Polycletus,⁽²⁾ mentions a similar group, of two youths playing with the *tali*, which piece of sculpture, he adds, was esteemed by many judges as a performance of the greatest merit. The two boys executed in bronze by Polycletus, are described to have been without any clothing, and in this respect they differ from the remaining figure of the group in marble, which is covered with a coarse leathern garment. If it were not for this circumstance, we should have no hesitation in adopting the suggestion of Winckelmann,⁽³⁾ namely, that this marble may be a copy of the above-mentioned bronze; more especially, as it was found in the same place in which the bronze is stated by Pliny to have been preserved, and as the spirit of the composition, and the style of sculpture so evidently show the hand of a master.

¹ Patroclus, when he quarrelled with his friend Clysonymus at the game of osselets, is described by Homer as having been greatly enraged:

ἀμφ' ἀστραγάλαισι χολωθείς.

Hom. Il. Ψ. v. 88.

² Duosque pueros, item talis nudos ludentes, qui vocantur Astragalizontes: et sunt in Titi Imperatoris atrio: quo opere nullum absolutius plerique judicant.

Plinii Nat. Hist. lib. xxxiv. c. 8.

³ Winckelmann, Histoire de l'Art chez les Anciens, tom. ii. p. 231. edit. Paris, 1802.

PLATE XXXI.

The modern parts of this statue are, the left arm, the wrist of the right arm, both the feet, and the whole of the plinth, except a small portion immediately beneath the body. The only antique part of the lost figure, is one of the hands, which has been already mentioned as holding a talus ; it is firmly grasped by the right hand of the other figure.

Dimensions, including the plinth : height, 2 feet, $3\frac{1}{4}$ inches : length, 2 feet $11\frac{3}{8}$ inches : width, 1 foot, $8\frac{1}{2}$ inches.

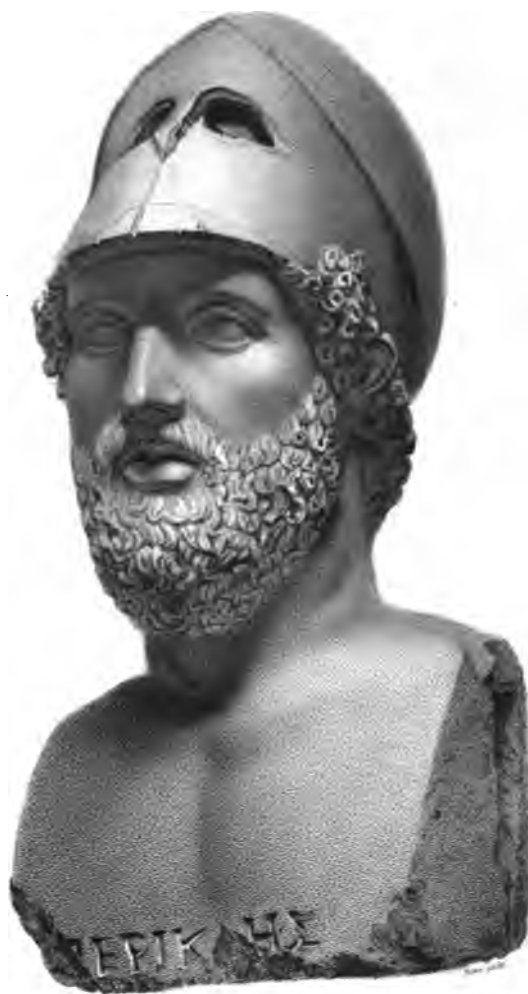


PLATE XXXII.

A terminal head of Pericles, helmeted, and inscribed with his name in Greek characters. Pericles, equally distinguished as a commander, a statesman, and an orator, was at the head of the administration of public affairs at Athens, forty years. During this time he expended immense sums⁽¹⁾ in embellishing the city by public buildings, from the contributions furnished by the allies of Athens, in support of the Persian war. Athens, under the government of Pericles, arrived at the utmost height of her glory.⁽²⁾ This great statesman died of the plague in his 70th year, 429 years before the Christian æra.

Pericles is said to have had a remarkably long head, for which reason, Plutarch observes, he was generally represented with a helmet on his head.⁽³⁾ The same author adds, that the great length of the head of Pericles furnished the Athenian poets with a copious subject of wit and raillery.⁽⁴⁾

This head was found in the year 1781, about a mile from Tivoli, in the Pianella di Cassio. A repetition of the same head, in a more finished, but less ancient style of sculpture, was found in the same excavation; it was also helmeted, and in addition to the name of Pericles, had that of his father Xanthippus, and of his native country, inscribed upon it.⁽⁵⁾

The nose, and a few splinters in front of the helmet, are the only modern restorations which the head now before us has received.

Height, 1 foot 11 inches.

¹ Thucyd. Hist. lib. ii. c. 13. Plutarch. in vita Periclis, p. 354, sq. edit. Bryan.

² "Ὅσον τε γὰρ χρόνον προὔστη τῆς πόλεως ἐν τῇ εἰρήνῃ, μετρίως ἐξηγείτο, καὶ ἀσφαλῶς διεφύλαξεν αὐτήν, καὶ ἐγένετο ἐπ' ἐκείνου μεγίστη. Thucyd. Hist. lib. ii. c. 65.

³ Καὶ μεθ' ἡμέρας ὀλίγας ἔτεκε Περικλέα, τὰ μὲν ἄλλα τὴν ἰδίαν τοῦ σώματος ἀμειπτον, προμήκη δὲ τὴν κεφαλὴν καὶ ἀσύμμετρον. ὅθεν αἱ μὲν εἰκόνες αὐτοῦ σχεδὸν ἅπασαι κράνεσι περιέχονται, μὴ βουλομένησαν, ὡς δοικε, τῶν τεχνιτῶν ἐξονειδίζειν.

Plutarch. in vita Periclis, p. 339.

⁴ Οἱ δ' Ἀττικοὶ ποιεῖται σχινοκέφαλον αὐτὸν ἐκάλουν τὴν γὰρ σκίλλαν, ὅστιν ὅτε καὶ σχῖνον ὀνομάζουσι. Plutarch. loco citato.

⁵ ΠΕΡΙΚΛΗΣ. ΞΑΝΘΙΠΠΙΟΥ. ΑΘΗΝΑΙΟΣ. See Museo Pio-Clementino, tom. vi. tav. 29.



PLATE XXXIII.

A statue of a Faun, entirely naked. His form is remarkably elegant and graceful, almost effeminate, having none of that hard and muscular appearance which usually characterizes the Faun. He has the pointed ears and horns, but not the tail, of the goat; the contour of his face is oval, and the expression of the countenance grave and dignified. On the first view, this figure might easily be mistaken for a young Bacchus.

D'Hancarville⁽¹⁾ was of opinion, that this statue, as well as another similar to it, (which will hereafter be mentioned) were intended to exhibit the united characters of Bacchus and a Faun; and that they were copies from a statue in bronze by Praxiteles, distinguished, on account of its excellence, by the title of "Periboeton," or "the renowned." This opinion, however, which was founded upon a misconception of two passages, one in Pliny,⁽²⁾ the other in Pausanias,⁽³⁾ has been very satisfactorily refuted by Visconti.⁽⁴⁾

The name of the artist who executed this statue, is inscribed in Greek characters upon the piece of marble which supports the figure. Some of the letters have been defaced by a metallic cramp made use of in an ancient reparation of the statue; the letters which have been obliterated are here represented in dotted characters:

¹ Recherches sur l'origine, l'esprit, et les progrès des Arts de la Grèce, Tom. i. p. 340.

² Praxiteles quoque marmore felicior: ideo et clarior fuit. Fecit tamen ex aere pulcherrima opera: Proserpinæ raptum: item Catagusam, et Liberum Patrem, et Ebrietatem, nobilemque una Satyrum, quem Græci periboeton cognominant.

Plin. Nat. Hist. Lib. xxxiv. c. viii.

³ Σάτυρος δὲ παρίστηκεν αὐτῷ Πραξιτέλους ἔργον, Παρίου λίθου· τοῦτον μὲν δὴ πατρῶον καλοῦσιν, ἕτερον δὲ Διονύσιον, Δασύλλιον ἐπονομάζοντες· Ἐυχήνορα τὸν Κοιράνου τοῦ Πολυεῖδου τὸ ἄγαλμα ἀναθεῖναι λέγουσι.

Pausan. Att. Lib. i. c. xlii.

⁴ Museo Pio-Clementino, tom. vi. p. 10.

PLATE XXXIII.

ΜΑΡΚΟΣ

ΚΟΣΣΙΟΥ

ΤΙΟΥ

ΚΕΡΔΩΝ

ΕΠΟΙΕΙ

The name of Marcus Cossutius Cerdo, although Roman, is written in the Greek language, according to the custom generally adopted by ancient artists in every period of the Roman Empire.

This statue was found by Mr. Gavin Hamilton, in the year 1775, near Civita Lavinia, in the ruins of the Villa of Antoninus Pius.

The head has been broken off, but is the original one belonging to the figure; the arms are modern, and have been restored at the places marked in the engraving: the legs also are modern, the right leg being restored above the knee, the left leg below the knee. The plinth, and the lower part of the support, are likewise modern.

Height, 3 feet, $9\frac{1}{2}$ inches.

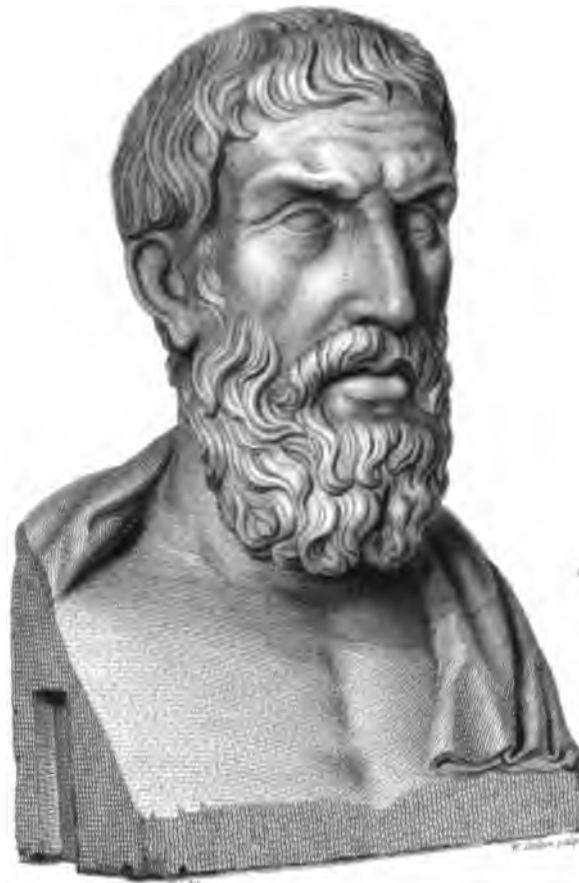


PLATE XXXIV.

A terminal head of Epicurus, the founder of the Epicurean sect. His doctrines were warmly attacked by the philosophers of other schools, and particularly by the Stoics; but Cicero, who inveighs with great severity against the writings of Epicurus, admits the purity of his morals, and the general good conduct which distinguished his followers.⁽¹⁾ Epicurus died at the age of 72, in the second year of the 127 Olympiad, and 271 years before the Christian æra. The memory of this philosopher was held in such high veneration, that his admirers not only ornamented their houses with his portrait, but likewise had it engraved on their rings, and on their drinking-cups.⁽²⁾

It is remarkable, however, that notwithstanding the great number of portraits which the ancients possessed of Epicurus, it was not until nearly the middle of the last century that we were made acquainted with his real portrait. In digging the foundation for a new portico to St. Mary's Church at Rome, in the year 1742, the heads of Epicurus and his friend Metrodorus were found, joined back to back, and inscribed with their names in Greek characters;⁽³⁾

¹ *Ac mihi quidem, quod et ipse bonus vir fuit, et multi Epicurei fuerunt, et hodie sunt et in amicitis fideles, et in omni vita constantes, et graves, nec voluptate, sed officio consilia moderantes, hoc videtur major vis honestatis, et minor voluptatis. Ita enim vivunt quidam, ut eorum vita refellatur oratio: sic hi mihi videntur facere melius, quam dicere.*

Cic. de finibus, lib. ii. c. 25.

² *Nec tamen Epicuri licet oblivisci, si cupiam: cujus imaginem non modo in tabulis nostri familiares, sed etiam in poculis, et in annulis habent.*

Cic. de finibus, lib. v. c. 1.

Iidem palæstras athletarum imaginibus, et ceromata sua exornant, et vultus Epicuri per cubicula gestant, ac circumferunt secum.

Plin. Nat. Hist. lib. xxxv. c. 2.

Quibusdam vero Epicuri imagines non in annulis modo, sed et in poculis habere, magnæ curæ fuit, hoc fausti ominis generi et nomini suo esse arbitrati.

Alexand. ab Alexand. lib. ii. c. 19.

³ *Mus. Capitol. tom. i. tav. v. p. 12.* Similar heads of these two philosophers are in the National Museum at Paris, but without the Greek names. See *Mus. Nap. tom. ii. pl. 75.* and *Visconti, Iconographie Grecque, pl. 25. figg. 2. 3. 4.*

PLATE XXXIV.

these heads were immediately placed in the collection of Pope Benedict XIV. A small bust of Epicurus in bronze, with the name inscribed upon the circular plinth, was afterwards discovered near Herculaneum.⁽⁴⁾ It is in consequence of these discoveries, that we have been enabled to determine with certainty that the head now before us represents Epicurus, as it bears a perfect similarity to both the heads which are inscribed with his name.

This head probably belonged to a statue ; it was found at Rome, in the villa Casali, near the church of Santa Maria Maggiore, in the year 1775.

The nose, and the lobe of the left ear, are modern ; as are likewise the term, and a portion of the cloak.

Height, 1 foot $6\frac{7}{8}$ inches.

⁴ Bronzi di Ercolano, tom. i. tav. xxi. xxii. and Visconti, *Iconographie Grecque*, pl. 25. fig. 1.



PLATE XXXV.

A terminal statue of Pan, playing upon a pipe. He is generally represented naked, but the long robe with which he is here clothed, and the diadem which decorates his head, not only evince the custom, but likewise show us the manner in which the ancients occasionally clothed the statues of their deities. The practice of dressing statues was of very early origin. We learn from Plutarch, that the statues of the Egyptian gods were sometimes robed;⁽¹⁾ and that this practice was continued in later times is evident, as Zosimus informs us that Serena, the daughter of Theodosius, appropriated to her own use a splendid necklace which she took from a statue of Rhea that stood in the temple of Vesta.⁽²⁾

This terminus, in the peculiarity of being represented without feet and covered with drapery, resembles an image of Mercury at Phigalia, described by Pausanias.⁽³⁾

The act of breathing into the instrument is so admirably expressed in this figure, that we may almost fancy we hear the sounds of the music; and it is not improbable, that this statue may be a copy of the one which gave rise to the Greek epigram of Arabius. The point of this epigram is, that the artist had animated the figure of Pan, by infusing breath into it.⁽⁴⁾

This terminus, which is of ancient Greek work, was found by Mr. Gavin Hamilton near Civita Lavinia, in the ruins of the villa of Antoninus Pius.

¹ Plutarch. de Iside et Osiride, c. 78.

² Θεασαμένη δὲ τῇ τῆς Ρέας ἀγάλματι περιειμένον ἐπὶ τοῦ τραχήλου κόσμον, τῆς θείας ἐκείνης ἄξιον ἀγιστείας, περιελούσα τοῦ ἀγάλματος, τῇ ἑαυτῆς ἐπέθηκεν τραχήλῳ.

Zosimi Hist. lib. v. c. 38.

³ Ἐν δὲ τῇ γυμνασίῳ τὸ ἀγαλμα τοῦ Ἑρμοῦ, ἀμπεχομένῳ μὲν δοικεν ἱμάτιον, καταλήγει δὲ οὐκ εἰς πόδας, ἀλλ' εἰς τὸ τετράγωνον σχῆμα.

Pausan. Arcad. lib. viii. c. 39.

⁴ Ἦν τάχα συρίζοντος ἠναργία Πανὸς ἀκούειν.

Πνεῦμα γὰρ ὁ πλάστης ἐγκατέμειξε τύπῳ.

Ἄλλ' ὁρῶσαν φαίνουσιν ἀμήχανος ἄστατον Ἥχῳ

Πηκτιδὸς ἡρηθή φθόγγον ἀνωφελέα.

Anthol. Græc. tom. iv. p. 80, edit. Jacobs.

PLATE XXXV.

The whole of the right arm, and a portion of the lower left arm, are modern; the pipe likewise is modern, except that part of it which touches the beard of Pan. The bottom of the terminus below the drapery, is also not antique.

Height, 3 feet $3\frac{1}{4}$ inches.



PLATE XXXVI.

A Greek inscription upon the convex side of a large circular shield. It contains the names of the *Ephebi* of Athens, under Alcamenes, when he held the office of *Cosmetes*.

The ephebi were a select number of young men from different parts of Attica, who, at the age of eighteen,⁽¹⁾ devoted themselves to the service of their country. At that period, they were considered as having attained the rank of citizens, and, until they reached the age of twenty years, were entrusted with the office of guarding the city of Athens. During these two years, they were under the care and superintendence of a prefect, or cosmetes,⁽²⁾ who instructed them in the art of war, as well as in different gymnastic exercises. When this period of military education was completed, they entered more fully into the profession of arms, and were then liable to be sent as warriors on foreign service.⁽³⁾ The oath by which they bound themselves to perform their duties, and protect the interests of their country, is still extant.⁽⁴⁾

The names of the ephebi are inscribed in four columns, ranged in the order of the tribes to which they respectively belonged. Beneath these are four more columns, containing a list of names placed under the head of ΕΠΕΝΓΡΑΦΟΙ. We have no certain knowledge as to the meaning of this last word, but it has been inferred from a consideration of this and other similar monuments, that the ΕΠΕΝΓΡΑΦΟΙ comprehended the names of those young men, who, having been recently added to the list of ephebi, were entering upon the first year of their service.⁽⁵⁾

The greater part of the border or outer rim of the shield, has been broken off, but the small portion still remaining, shows that it has likewise been inscribed. We shall now lay before the reader a copy of the inscription itself.

¹ Ἄλλ' οἱ Ἐφήβοι παρ' Ἀθηναίους δεκαπαιδεσμευεῖς γίνονται, καὶ μένουσιν ἐν τοῖς ἐφήβοις ἔτη δύο.

Harpocration. Lex. v. ἐπιδιαιτῆς.

² Κοσμητῆς (λέγεται) τῆς Ἐφήβων εὐταξίας προνοῦντας.

Erotiani Lex. Hippocr. v. κόσμου.

PLATE XXXVI.

Αλκαμενους Κοσμητευοντος

Εφηβοι

| | | | |
|--------------------|-----------------------|---------------------|---------------------|
| Ερσχθειδος | Συμφερων Μελισ | Αφροδισιος | Πρωτοκτητος |
| Αυρ. Δημητριος | Μελιστος | Ιατροκλης | Διοφαντος Διον |
| Ισιτυχος Ζαπυ | Λογος | Αγαθοπους | Θρασυβουλος |
| Ζαπυρος | Ευελπιστος | Ιπποβοοντιδος | Ατταλιδος |
| Ζωσιμιανος Σοφ | Ξενοκλης Ονησι | Θεοφανης Φιλαρατος | Πο. Αιλ. Διφίλος |
| Φασις Μυστικου | Ακαμαντιδος | Φιλοκρατης | Ποπλιος Ταυγε |
| Ηρακλειδης | Κριταν | Διοφαντος Φιλ | |
| Αιγειδος | Νικων Ευτυχ | Ευκρατης Φιλ | Αντικοσμητη δε ου |
| Μεγιστοδαρος | Χρυσανθος Σωσι | Θεοφανης | κεχρησαμην δια το |
| Καρπος | Αθηναιος Ευκ | Αφροδισιος | εν τω νομα περι του |
| Λαωντιδος | Αδριανιδος | Ευποριστος | του μηδεν γεγρα |
| Απελλης Αφροδ | Κλ. Πρωταγορας | Αιαντιδος | φθαι αλλως τε και |
| Ευτυχιανος Αφρο | Οινειδος | Στεφανος Τρο | τω υια εχρησαμην |
| Ασκληπιαδης Απο | Εισιδωτος | Μιλαν | εις ταυτην την |
| Διοκλης ο και Τρυφ | Αλεξανδρος Ευτ | Σαραπιακος Ευκ | επιμελιαν |
| Λαωνιδης Ζωσι | Αμμανιος | Φοιβος Δορυφ | Μ. Αυρηλιω |
| Ζωσιμος | Διφίλος Αφρο | Δορυφορος | Αλκαμενι Λαμ |
| Ισιδωτος Ερμ | Φαρνακης Ελπυ | Κλα. Γαιος | πτρει (6) |
| Ευφροσυνος Ερμ | Μακρεινος Φιλο | Αγαθοκλης | |
| Πτολεμαιδος | Αφροδισιος Φιλ | Ζωσιμος Αγα | |
| Τιτος | Κεκροπιδος | Αρτεμιδαρος Α | |
| Νικοστρατος | Επεραστος Αθηνιω. Με. | Αντιωχιδης | |
| Τιμοκρατης Νικο | Κλ. Παυλεινος | Αιλ. Διονυσιος | |
| Ζαπυρος Νικο | Κλ. Ρητορικος | Κλα. Νυμφιος | |
| Αυρ. Πανταυνος | Τιμναιος Μητρ | Ηλιδαρος Αρχ | |
| | | Σολων Αρκαλυ | |
| Επιγραφαι | Επιγραφαι | Επιγραφαι | |
| Κλα. Ονομαστος | Περιγενης Υγι | Ευτυχης Γα. Μαξιμος | Συμφορος |
| Φιλινος Μυστικ | Αγαθων | Πριμος Απολλωνι | Πανθιαν |
| Νεικηφορος Ευαστα | Ευτυχιανος | Ζωσας Πρι | Πλαταν |
| Ερμοφίλος Ευδ Ερ | Δωσιθεος | Επικτας | Ευκαρκας |
| Πομπ. Μαραν | Γαλυμηδης | Αττικων | Ευτυχας |
| Ολυπικος | Δαμας | Ζηνων | Λεων |
| Αφροδισιος | Κορυμβος | Πινος | Πασφορος |
| Εισιδωτος Διο | Ηρακλειδης | Νεικων | Διονυσιος |
| Βοτρυς | Ευγνωμων | Κλα. Σωτηριαν | Ζαπυρος |
| Θιασος | Νεανθης | Αρτεμιδαρ | Μαρπος |
| Ζμυρνος | Ισιδωτος | Σωτηριχος | Ευφραντικος |
| | Ισιδαρος | Ζωσιμος | Κλ. Ευτυχης |
| | Μαραν | Δημητρης | Αθηνιω |
| | Επαφρας | Κλα. Ονησιμος | |
| | | Ζμαρωγδος | |

PLATE XXXVI.

Alcamene Cosmeta

Ephebi

| | | | |
|-----------------------|------------------------|-----------------------|-----------------------|
| Erectheidis | Sympheron Melis | Aphrodisius | Proctetus |
| Aur. Demetrius | Melissus | Iatrocles | Diophantus Dion |
| Isitychus Zopy | Logus | Agathopus | Thrasybulus |
| Zopyrus | Euelpistus | Hippothoontidis | Attalidis |
| Zosimianus Soph | Xenocles Onesi | Theophanes Philerotis | Pu. Æl. Diphilus |
| Phanias Mystici | Acamantidis | Philocrates | Publius Tauge |
| Heraclides | Criton | Diophantus Phil | |
| Ægeidis | Nicon Eutyech | Eucrates Phil | Anticosmetâ vero |
| Megistodorus | Chrysanthus Sosi | Theophanes | usus non sum, quoniam |
| Carpus | Athenæus Euc | Aphrodisius | in lege de isto |
| Leontidis | Hadrianidis | Euporistus | nihil scriptum erat ; |
| Apelles Aphrod | Cl. Protagoras | Aeantidis | et præsertim filio |
| Eutyechianus Aphro | Oeneidis | Stephanus Tro | usus sum in hanc |
| Asclepiades Apo | Isidotus | Milo | curam, |
| Diocles, qui et Tryph | Alexander Eut | Serapiacus Euc | M. Aurelio |
| Leonides Zosi | Ammonius | Phoebus Doryph | Alcamene Lam |
| Zosimus | Diphilus Aphro | Doryphorus | prenai |
| Isidotus Herm | Pharnaces Eleu | Cla. Caius | |
| Euphrosynus Herm | Macrinus Philo | Agathocles | |
| Ptolemaidis | Aphrodisius Phil | Zosimus Aga | |
| Titus | Cecropidis | Artemidorus A | |
| Nicostratus | Eperastus Athenio. Me. | Antiochidis | |
| Timocrates Nico | Cl. Paulinus | Æl. Dionysius | |
| Zopyrus Nico | Cl. Rhetoricus | Cla. Nymphius | |
| Aur. Pantænus | Hymenæus Metr | Heliodorus Arc | |
| | | Solon Arcoly | |
| Adscriptitii | Adscriptitii | Adscriptitii | |
| Cla. Onomastus | Perigenes Hygin | Eutyeches Ca. Maximus | Symphorus |
| Philius Mystic | Agatho | Primus | Apolloni |
| Nicephorus Euasta | Eutyechianus | Zosas Pri | Plato |
| Hermophilus Eud. Er | Dositheus | Epictas | Eucarpas |
| Pomp. Maro | Palymedes | Atticion | Eutyechas |
| Olympicus | Damas | Zeno | Leo |
| Aphrodisius | Corymbus | Pinus | Posphorus |
| Isidotus Dio | Heraclides | Nico | Dionysius |
| Botrys | Eugnomon | Cla. Soterion | Zopyrus |
| Thiasus | Neanthes | Artemidor | Marcus |
| Smyrnus | Isidotus | Soterichus | Euphranticus |
| | Isidorus | Zosimus | Cl. Eutyeches |
| | Maro | Demetris | Athenion |
| | Epaphras | Cla. Onesimus | |
| | | Smaragdus | |

PLATE XXXVI.

From the number of Roman names which occur in this list, it is obvious that the inscription was executed in the time of the Roman Emperors; and as the tribe of Hadrianis is inserted amongst the others, it is certain that it could not have been engraved prior to the reign of Hadrian: we are indeed inclined to think that it was not executed till after the time of Marcus Aurelius.

This marble was procured at Athens, about the year 1748, by Anthony Askew, M. D. He discovered it in a church in that city, and was informed by the people of the place, that it had been removed from the Parthenon.

A very incorrect copy of this inscription has been published by Corsini;⁽⁷⁾ it is evident that he could never have seen the original, from the circumstance of his describing it as being engraved on two columns.

Diameter of the inner circle, 2 feet $7\frac{1}{2}$ inches; fragment of the outer circle, $2\frac{1}{2}$ inches.

³ Νόμου γὰρ καλεόντος παρὰ Ἀθηναίους μέχρι τετταράκοντα ἔτων στρατεύεσθαι, ἀρξαμένους ἀπὸ ὀκτωκαίδεκα, καὶ μέχρι μέντοι τῶν ἑικοσι παιδας ὄντας τέως περιπολεῖν τὰ περὶ τὴν πόλιν φρούρια. εἰς ὑπερορίους δὲ πολέμους ἀπὸ ἑτῶν ἑικοσι. Ulpian. in Demosth. Olynth. iii.

⁴ Οὐ κατασχευῶ τὰ ὅπλα, οὐδὲ καταλείψω τὸν παραστάτην, ὃ ἂν στοιχῶ ἀμυνῶ δὲ καὶ ὑπὲρ ἱερῶν, καὶ δούλων, καὶ μόνος, καὶ μετὰ πολλῶν καὶ τὴν πατρίδα οὐκ ἐλάττω παραδωσῶ· πλεύσω δὲ καὶ καταπόρσω, ὅπως ἂν παραδέξωμαι· καὶ συνήσω τῶν ἀεὶ κρινόντων, καὶ τοῖς θεσμοῖς τοῖς ἰδρυμένοις πείσομαι, καὶ οὓς τινες ἄλλους ἰδρύσεται τὸ πλῆθος ἐμφρόνως· καὶ ἂν τις ἀναίρῃ τοὺς θεσμούς, ἢ μὴ πείθῃται, οὐκ ἐπιτρέψω· ἀμυνῶ δὲ καὶ μόνος, καὶ μετὰ πάντων καὶ τὰ ἱερὰ πάτρια τιμήσω. Ἱστορες θεοί, Ἀγρραυλός, Ἐνάλιος, Ἄρης, Ζεὺς, Θαλλῶ, Αὔξω, Ἡγεμόνη.

Jul. Poll. lib. viii. c. ix. segm. 105. See also Stobæi de Republica Serm. xli.

⁵ Itaque *Ephebi* nomine in nostro Marmore, aliisque pluribus cives illos indicatos existimo, qui secundum hujus militiæ anrum agerent; *Adlectos* vero, vel *Adscriptitios* vocari censeo, qui nuper ejus Archontis anno labente Ephebis aliis adlecti, recensque adscripti forent; proximoque demum anno nobiliori *Epheborum* nomine appellandi, adjectaque Tribuum serie recensendi fuerant.

Corsini Fast. Attic. tom. iv. prol. p. xv

⁶ Lampra, a small village near Athens. "Here are several ruins though without form, and some tolerable sculpture, some sepulchral inscriptions with Lamptreus on them, and another inscription on which is Λαμπρα. It is about 3 or $3\frac{1}{2}$ miles from the sea shore." Stuart's Athens, vol. iii. p. xiii.

⁷ Fast. Att. tom. iv. prol. p. ix.



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PLATE XXXVII.

A terminal statue of a young female, with the human form extending as far as the waist. Over the back part of the head a veil is thrown, which covers the body and likewise envelops the arms, one of which is raised up to the breast. The countenance is expressive of a certain degree of melancholy.

It is by no means easy to form a satisfactory opinion respecting the mythological meaning of this figure; we are, however, disposed to adopt the interpretation which has been given of it by Mr. Knight,⁽¹⁾ namely, that it is intended to represent the Venus Architis who was worshipped by the Assyrians and Phœnicians, and to whom a very ancient temple was erected on Mount Libanus.⁽²⁾ Macrobius informs us that the statue of this goddess represented her mourning for the loss of Adonis; in many particulars, his description of her agrees with the figure now before us.⁽³⁾

This marble was found in 1775, about six miles from Tivoli, near the Præneste road, by Nicolo la Picolo, who, with the Prince Altieri, caused an excavation to be made in some extensive ruins on that spot. Many other valuable marbles were discovered in the same place, amongst which was the crouching Venus, placed in the Vatican.

This piece of sculpture is in very good preservation; a small portion of the extremity of the term is the only part which is modern.

Height, 3 feet.

¹ Specimens of Antient Sculpture selected from different Collections in Great Britain. Published by the Society of Dilettanti. Vol. I. pl. LVIII.

² Ἀντίβην δὲ καὶ ἐς τὸν Λίβανον ἐκ Βύβλου, ὁδὸν ἡμέρης, πυθόμενος αὐτόθι ἀρχαῖον ἱερὸν Ἀφροδίτης ἔμμεναι, τὸ Κινύρης ἔισατο· καὶ εἶδον τὸ ἱερὸν, καὶ ἀρχαῖον ἦν.

Lucian. de Syria Dea, c. 9.

Οἱ μὲν ἀφ' Αἰμονίης, οἱ δ' εἰναλῆς ἀπὸ Κύπρου.

Οὐδὲ γυνή τις ἔμμενεν ἐνὶ πτολίεσσι Κυθέρων·

Οὐ Λιβάνου θυάεντος ἐνὶ πτερύγεσσι χορεύειαν.

Musæi de Herone et Leandro, v. 46.

³ Simulacrum hujus deæ in monte Libano fingitur capite obnupto, specie tristi, faciem manu læva intra amictum sustinens, lacrymæ visione conspicientium manare creduntur.

Macrobiū Saturn. lib. i. c. 21.



PLATE XXXVIII.

A circular votive patera, engraved on both sides. On one side of it, and encircled by a wreath of ivy, is an eagle securing a hare with its talons. On the other side is Cupid sacrificing before a lighted altar to the god of Lampsacus. The statue of Priapus is placed, as usual, upon a pile of stones; he holds in his right hand a branch of the vine, and behind him is the Bacchanalian symbol, the syrinx. The votary bears a lighted torch in his right hand, and a patera filled with the accustomed offerings in the other hand. Over these figures a canopy is suspended, one side of which is supported by the branches of a tree.

A great number of these votive pateræ must have been offered in the ancient temples. Sometimes they were of gold, and Pliny mentions that Camillus offered three pateræ made of this precious metal, each inscribed with his own name, and that he placed them at the feet of the statue of Juno, in the Capitol.⁽¹⁾

This patera was found in the neighbourhood of Rome. Diameter, $10\frac{1}{2}$ inches.

¹ Camillus in urbem triumphans rediit, trium simul bellorum victor. Longe plurimos captivos ex Etruscis ante currum duxit; quibus sub hasta venundatis, tantum seris redactum est, ut pretio pro auro matronis persoluto, ex eo quod supererat tres pateræ aureæ factæ sint: quas cum titulo nominis Camilli, ante Capitolium incensum, in Jovis cella constat ante pedes Junonis positas fuisse.

Liv. lib. vi. c. 4.



Fig. 10.

PLATE XXXIX.

A bronze head, the size of life. It represents a Greek poet, considerably advanced in years; the beard is short, the eyes are hollow, and the head is crowned with a narrow diadem. The head being inclined forwards, renders it probable that it belonged to a sitting figure, holding a volume in the hands; this was the attitude in which the statues of the Greek poets were usually represented. This head has been generally ascribed to Homer, whose figure is exhibited sitting in the manner above described on the coins of Smyrna,⁽¹⁾ Chios,⁽²⁾ and Colophon;⁽³⁾ and a statue of him, in a similar attitude, was placed by Ptolemy Philopator in the temple which he dedicated to this poet.⁽⁴⁾ But we do not recognise in this head the features usually given to Homer, whether we compare it with the one in the Farnese palace, with that in our own collection, or with any other known bust of him. The nose is longer and sharper, the cheeks are not so hollow, the face is less wrinkled, and the hair is closer to the head, and more equally distributed over it; it also exhibits in a less degree the mildness of character which distinguishes the countenance of Homer.

The learned editor of Dr. Mead's Catalogue of Antiquities, was of opinion that this head belonged to a bronze statue of Homer in the Zeuxippus, a magnificent building erected by the Emperor Severus at Constantinople, and which had been for many years the repository of some of the best specimens of ancient art. The circumstance of the head appearing to him to have undergone the action of fire, seems in a great measure to have confirmed him in this opinion; and it is well known that the Zeuxippus, together

¹ Car. Combe, Mus. Hunt. tab. I. fig. 6.

² Ibid. tab. XVII. figg. 22, 23.

³ Pellerin, Recueil de Médailles, &c. tom. II. pl. LVII. fig. 30.

⁴ Πτολεμαῖος, ὁ Φιλοπάτωρ, κατασκευάσας Ομήρου νεῶν, αὐτὸν μὲν καλῶς ἐκάθισε.

Æliani Var. Hist. lib. XIII. c. 22.

See Lucian. Demosthen. Encom. c. 2.

PLATE XXXIX.

with its valuable contents, was destroyed by fire in the fifth year of the Emperor Justinian.⁽⁵⁾ After a careful examination, however, we have not been able to discover any marks of fusion in the metal, or any other sign of this head having suffered from the effects of fire. Besides which, according to Christodorus the poet,⁽⁶⁾ and to an anonymous historian⁽⁷⁾ (a passage from whom is preserved by Cedrenus) it appears that the statue of Homer in the Zeuxippus was a standing figure, and had a very long beard reaching to the breast, whereas in the head before us, the beard is remarkably short. From all these circumstances, we are fully of opinion that this head was not intended to represent Homer.

Though it is impossible to say with certainty which of the Greek poets this head was designed for, we are inclined to conjecture that it may have been intended for the poet Pindar, a bronze statue of whom was placed before the portico at Athens. From the description which Æschines⁽⁸⁾ has given us of this statue, (which was still existing at Athens in the time of Pausanias)⁽⁹⁾ we think it not improbable that the head now under our consideration might have

⁵ Τότε δὲ ἐνεκρήθη καὶ τὸ ὀκτάγωνον, καὶ τὸ λείτρον τοῦ Σηβήρου τὸ λεγόμενον Ζεύξιππος, ἐν ᾧ ποικίλη τις ἦν θεωρία καὶ λαμπρότης τεχνῶν, τῶν τε μαρμάρων καὶ λίθων, καὶ ψηφίδων, καὶ εἰκόνων διὰ χαλκοῦ πεποιημένων τῶν ἀπ' αἰῶνος ἀνδρῶν ἔργα, μόνον τῷ μὴ περῖναι αὐταῖς ψυχᾶς τῶν ἐς οὓς ἐγένοντο.

Cedreni Historiarum Compend. p. 369.

⁶ κάτω δ'εὐρύνετο πάγων
'Αμφιταθείς, μαλακὸς δὲ καὶ εὐτρεχὸς· οὐδὲ γὰρ ἦεν
'Οξυτενής, ἀλλ' εὐρύς ἐπέπτατο, κάλλος ὑφαίνων
Στήθεϊ γυμνωθεντι, καὶ ἱμερόεντι προσώπῳ.

Anthol. Græc. tom. III. p. 173. edit. Jacobs.

⁷ Εἰστήκει τοιγαροῦν μετὰ τῶν ἑξαιρέτων καὶ νοῦν ὑπερβαινόντων τούτων, καὶ Ομηρος, ὁποῖος ἦν, συνάγων τὸν νοῦν, τῷ χεῖρε συζεύξας ὑπὸ τὰ στέγνα. καὶ πάγων αὐτοῦ ἀπλῶς καθέετο —

Cedreni Hist. Compend. p. 369.

⁸ Μετὰ τοῦ εἰκόνι χαλκῇ τιμῆσαι· καὶ ἦν αὐτὴ καὶ εἰς ἡμᾶς ἔτι, πρὸ τῆς βασιλείου στοᾶς, καθήμενος ἐνδύματι καὶ λύρα ὁ Πίνδαρος, διάδημα ἔχων, καὶ ἐπὶ τῶν γονάτων ἀνελυγμένον βιβλίον.

Æschinis Epist. IV.

⁹ Pausan. Att. lib. I. c. VIII..

PLATE XXXIX.

belonged to it. The statue was in a sitting posture, and crowned with a diadem; it represented him holding a lyre, and with a volume lying on his knees. An additional argument in favour of this opinion is, that the appearance of age in this head accords with that of Pindar, who is generally supposed to have lived to eighty years of age.

This valuable bronze was brought to England at the beginning of the seventeenth century, for the collection of Thomas Earl of Arundel. It afterwards came into the possession of Dr. Mead, at whose sale, in the year 1755, it was purchased by the Earl of Exeter, by whom it was presented to the British Museum in the year 1760.

Height, $11\frac{5}{8}$ inches.



PLATE XL.

A circular votive patera, engraved on both sides. A front view of the head of Pan, encircled by a wreath of oak leaves and acorns, forms the subject of one side. He is crowned with ivy, and his beard is in long spiral curls. This head is in very high relief, and executed with great spirit. A head of Pan, but in profile, is likewise represented on the other side; it is crowned with ivy, and is placed upon a pile of stones in front of a lighted altar. Between the head and the altar is a branch of ivy.

Diameter, $10\frac{1}{4}$ inches.

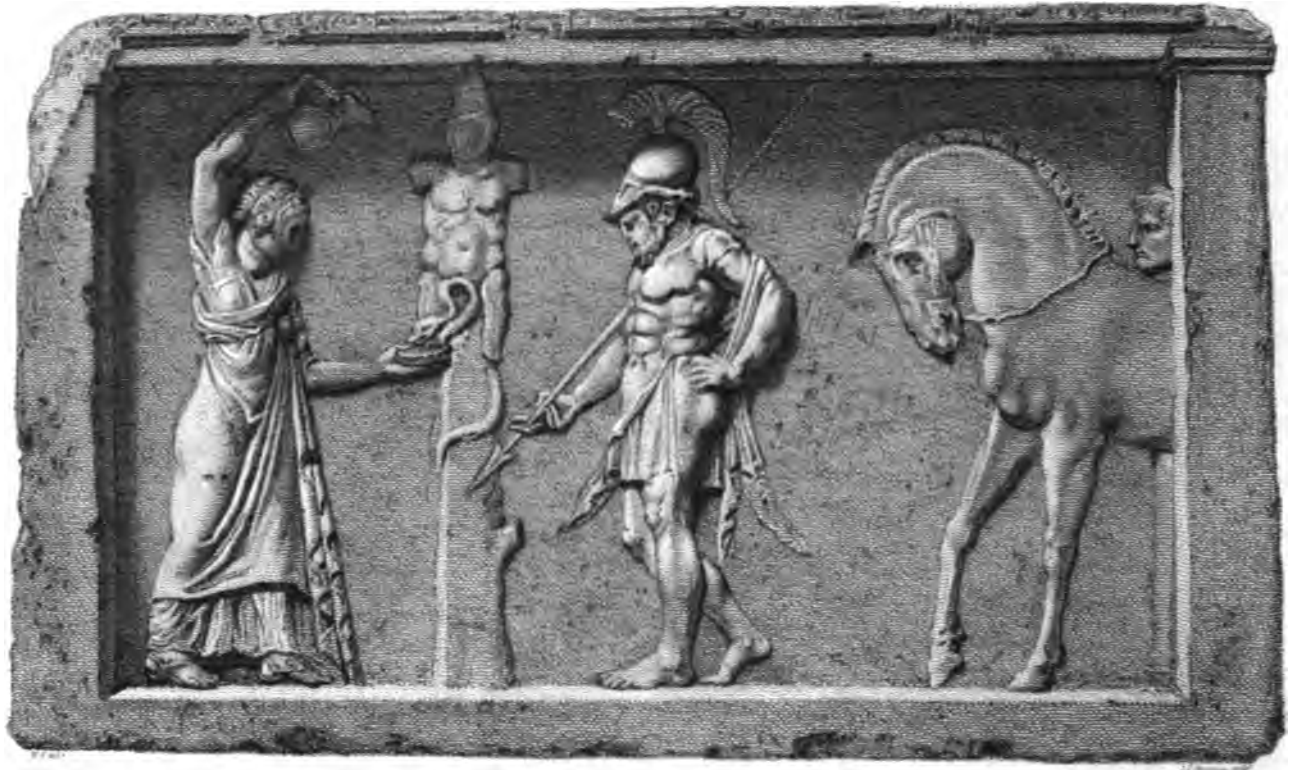


PLATE XLI.

A Greek funereal bas-relief. It represents a trophy, on one side of which a warrior is standing, and on the other a female figure feeding a serpent, twined round the trunk of a tree on which the trophy is erected; on the right of these figures is the fore part of a horse, with an attendant. A pilaster is on each side of this bas-relief, in the usual style of sepulchral monuments. The following inscription, consisting of a list of names, probably of persons who fell in some engagement, is placed partly above and partly underneath the monument.

Inscription above the monument.

| | |
|-------------------------------|-----------------------------|
| (1) | |
| ΑΛΙΦΗΡΕΙ (2) | Alipherensi |
| [Γ]ΟΡΓΩΓΟΡΓΟΥΚΑΦΥΕΙ (3) | Gorge Gorgi, Caphyensi ; |
| ΓΕΛΕΑΔΑΜΟΚΡΙΤΟΥΤΕΓΕΑΤ [Η] (4) | Geleæ Damocriti, Tegeratæ ; |
| ΦΙΛΙΣΚΩΙΚΥΔΙΜΑΧΟΥ | Philisco Cydimachi, |
| ΤΡΟΙΖΗΝΙΩΙ (5) | Troezenio ; |
| ΚΑΦΕΙΣΟΔΩΡΩΜΝΑΣΙΜΑΧ [ΟΥ] | Caphisodoro Mnasimachi, |
| ΛΕΒΑΔΕΙ (6) | Lebadensi ; |
| ΤΙΜΟΚΡΑΤΕΙΑΤΚΩΝΟΣ | Timocrati Lyconis |
| ΛΑΡΤΜΝΑΙΩ (7) | Larymnæo ; |
| ΑΙΑΚΙΔΗΚΑΙΧΑΡΕΦΑΝΗΤ [ΟΥ] | Æacidæ et Charephani |
| ΑΒΥΛΟΥΔΕΛΦΟΙΣ (8) | Abyli, Delphis ; |

¹ The first line is totally obliterated.

² Aliphira, or Aliphera, a city of Arcadia. Ἀλίφειρα, πόλις Ἀρκαδίας. Steph. Byzant.

Ἔστι δὲ Ἀλιφήρα πόλισμα οὐ μέγα. Pausan. Arcad. lib. viii. c. 26.

³ Caphyia, a city of Arcadia. Καφυῖα, πόλις Ἀρκαδίας.—ὁ πολῖτης Καφυεύς. Steph. Byzant.

⁴ Tegea, a city of Arcadia. Τέγαια, πόλις Ἀρκαδίας.—ὁ πολῖτης Τεγαάτης. Ibid.

⁵ Troezen, a city of Argolis. Τροιζήν, πόλις Πελοποννήσου. Ibid.

⁶ Lebadea, a city of Boeotia. Lebadium, quod est oppidum antiquum in terra Boeotia. Aul. Gell. lib. xii. c. 5.

⁷ Larymna, a city of Boeotia. Ἔστιν ἐπὶ θαλάσσης βοιωτῶν πόλις Λάρυμνα.

Pausan. Boeot. lib. ix. c. 23.

Delphi, a city of Phocis. Δελφοί, πόλις ἐπὶ τοῦ Παρνασσοῦ, πρὸς τῇ Φωκίδι.

Steph. Byzant.

PLATE XLI.

| | |
|---|-----------------------------------|
| ΣΩΦΑΝΗΚΑΙΑΓΕΛΛΩΙΤΟΥ | Sophani et Agelao |
| ΦΙΛΩΝΟΣΕΛΑΤΕΤΣΙΝ ⁽⁹⁾ | Philonis, Elatensibus ; |
| ΚΛΕΩΝΤΜΩΙΤΙΜΩΝΟΣΑΒΑΙ[Ω] ⁽¹⁰⁾ | Cleonymo Timonis, Abæo ; |
| ΙΕΡΩΝΙΑΜΦΙΟΤΟΠΟΥΝΤΙΩΙ ⁽¹¹⁾ | Hieron Amphii, Opuntio ; |
| ΠΟΛΥΞΕΝΙΑΗΣΙΜΩΝΟΣ | Polyxeni Desimonis |
| ΣΚΑΡΦΕΙ ⁽¹²⁾ | Scarphensi ; |
| ΚΑΛΛΙΣΘΕΝΗΑΜΦΙ[ΟΥ]ΕΧΙΝ[ΑΙΩ] ⁽¹³⁾ | Callistheni Amphii, Echinæo ; |
| ΦΑΝΑΣΙΠΠΙΩΦΙΟΛΥΧΟΥΦΑΡΣΑ[ΛΙΩ] ⁽¹⁴⁾ | Phanasippo Phiolychi, Pharsalio ; |
| ΔΑΜΟΔΙΚΩΔΑΜΙΣΚΟΥ | Damodico Damisci, |
| ΣΚΟΤΟΥΣΣΑΙΩΙ ⁽¹⁵⁾ | Scotussæo ; |
| ΠΡΟΜΑΧΩΑΡΙΣΤΙΟΥΑΙΓΕΑΤΗ ⁽¹⁶⁾ | Promacho Aristii, Ægeatæ ; |
| ΑΙΣΧΙΝΗΚΑΙΑΝΔΡΟΝΙΚΩΙΤΟΥ | Æschini et Andronico |
| ΣΑΜΟΘΟΙΝΟΤΜΗΤΡΟΠΟΛΙΤ[ΑΙΣ] ⁽¹⁷⁾ | Samothoeni, Metropolitiss ; |
| ΝΙΚΙΑΦΑΛΑΧΡΟΥΤΡΙΣΚΑΙ[Ω] ^(sic.) ⁽¹⁸⁾ | Niciæ Phalachri, Triccæo ; |
| ΑΝΤΙΒΙΩΑΡΧΕΛΑΟΥ | Antibio Archelai |
| ΦΑΛΑΝΝΑΙΩΙ ⁽¹⁹⁾ | Phalannæo |

⁹ Elatæa, a city of Phocis. Ἐλάτεια, πόλις μεγίστη Φωκίδος. Steph. Byzant.

¹⁰ Abæ, a city of Phocis. Ἀβαι, πόλις Φωκική.—Τὸ κτητικόν, Ἀβᾶιος, καὶ τὸ ἔθνικον. Ibid.

¹¹ Opus, a city of Locria. Ὀπούς, πόλις Λοκρῶν τῶν Ἐπικνημιδίων. Ibid.

¹² Scarphia, a city of Locris. Σκάρφεια, πόλις Λοκρίδος.—Τὸ ἔθνικόν Σκαρφεύς. Ibid.

¹³ Echinus, a city of Thessaly. Οἱ γὰρ Ἐχιναιεῖς κεῖνται μὲν ἐν τῷ Μηλιεῖ κόλπῳ, τετραμμένοι πρὸς μεσημβρίαν, κατ' ἀντιπέραν τῆς τῶν Θρονίων χώρας.

Polyb. Hist. lib. ix. c. 34. Liv. lib. xxxii. c. 33.

¹⁴ Pharsalus, a city of Thessaly. Φάρσαλος, πόλις Θεσσαλίας. Steph. Byz.

¹⁵ Scotussa, a city of Thessaly. Σκοτουσσα, πόλις καὶ χωρίον τῆς ἐν Θετταλίᾳ Πελασγίας. Ibid.

¹⁶ Ægæ, a city of Macedonia. Αἰγαι, πολλαί, πόλις Κιλικίας, Μακεδονίας. Ibid.

¹⁷ Metropolis, a city of Thessaly. Steph. Byzant. Liv. lib. xxx. c. 13. and lib. xxxvi. c. 10.

¹⁸ Read ΤΡΙΚΚΑΙΩ. Tricca, a city of Thessaly. Τρικκή, πόλις Θεσσαλίας. Steph. Byzant.

¹⁹ Phalanna, a city of Thessaly. Φαλαννα, πόλις Πεφραθίας. Ibid.

PLATE XLI.

Inscription underneath the monument.

| | |
|---------------------------------|-----------------------|
| | |
| ΠΟΛΥΔΟΡΩΙΑΠΟΛΛΩΝΙΟ[Υ] | Polydoro Apollonii, |
| ΧΑΛΧΗΔΟΝΙΟΙΣ ⁽²⁰⁾ | Chalcedoniis ; |
| ΑΛΥΠΗΤΩΑΛΥΠΗΤΟΥΚΑ[Ι] | Alupeto Alupeti, et |
| | |
| | |
| ΒΥΖ Σ ⁽²¹⁾ | Byzantiis ; |
| ΕΒΙΑΤΩΕΒΙΑΤΟΥΝΕΩ . . . | Ebiato Ebiati |
| | |

From the erection of the trophy in this marble, we may reasonably infer that victory was on the side of those whose names are here commemorated. A bas-relief, similar in many respects to the present, has been published by D'Hancarville.⁽²²⁾

This piece of sculpture was brought to England by Mr. Topham, in the year 1725 ; and was presented to the British Museum by the Right. Hon. Sir Joseph Banks, and the Hon. A. C. Frazer, in the year 1780.

Dimensions, 3 feet $8\frac{1}{2}$ inches by 2 feet $1\frac{7}{8}$ inch.

²⁰ Chalcedon, a city of Bithynia. Χαλκηδών, πόλις Βιθυνίας. Steph. Byzant.

²¹ Byzantium, a city of Thrace. Βυζαντιον, τὸ ἐν Θράκῃ βασίλειον. Ibid.

²² Recherches sur l'origine, l'esprit et les progrès des Arts de la Grece; tom. i. pl. xxix.

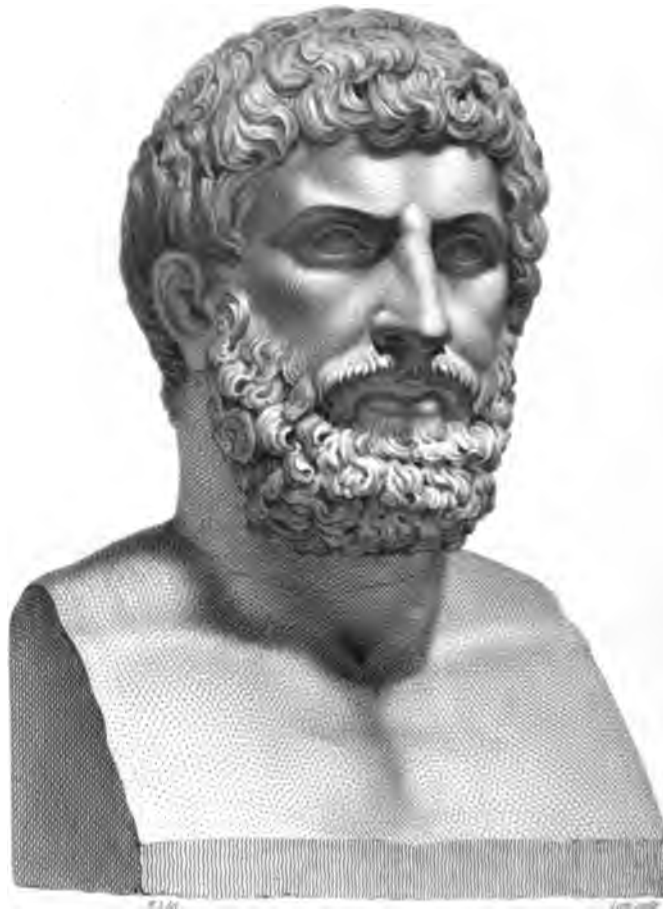


PLATE XLII.

A terminal head of Periander, tyrant of Corinth. He was also one of the seven sages of Greece, although his claim to the latter title was denied by Plato. This head was formerly placed by Pope Sixtus the Fifth, in his palace called the villa Montalto, on the Esquiline hill. It was considered as an unknown head, until the year 1777, when a terminal head bearing a strong resemblance to it, and with the name of Periander in Greek letters, was discovered in the Villa di Cassio, at Tivoli.⁽¹⁾ The following inscription was on it :

| | |
|------------|-------------------------|
| ΠΕΡΙΑΝΔΡΟΣ | <i>Periander</i> |
| ΚΥΨΕΛΟΥ | <i>Cypseli (Filius)</i> |
| ΚΟΡΙΝΘΙΟΣ | <i>Corinthius</i> |
| ΜΕΛΕΘ ΠΑΝ | <i>Meditatio omne.</i> |

The apophthegm at the conclusion of the above inscription is ascribed to Periander by Diogenes Laertius in his life of that philosopher.⁽²⁾

The nose, and a splinter of the right ear are modern, as is also the term.

Height, 1 foot 7 inches.

¹ Museo Pio-Clementino, tom. vi tav. xxii. xxv. Visconti, Iconographie Grecque, pl. ix. figg. 1. 2

² Τούτου ἐστὶ, Μελέτη τὸ πᾶν.

Diog. Laert. in vita Periandri, p. 62. edit. Meibomii.



PLATE XLIII.

A statue of a Faun. It is a repetition of No. 33, and was found in the same excavation, namely, in the ruins of the Villa of Antoninus Pius, near Civita Lavinia, in the year 1775.

The Greek inscription on the piece of marble which supports the present figure is not, however, precisely similar to that of Pl. 33, but is as follows :

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΥ
ΤΙΟΣ
ΜΑΑΡΚΟΥ
ΑΠΕΛΕΥ
ΘΕΡΟΣ
ΚΕΡΔΩΝ
ΕΠΟΙΕΙ

It is not clear from this inscription whether both these statues (Pl. 33 and 43) were executed by the same artist, or whether the present statue was the work of a freedman and pupil of the artist who executed the former.

This marble is more entire than No. 33, having both the legs perfect, with the exception of a part of the right foot and the whole of the left foot. In other respects the restorations are nearly the same as in the former Number, viz. the arms from just below the shoulders, the tip of the nose, and the base on which the figure stands.

Height, 3 feet 9½ inches.

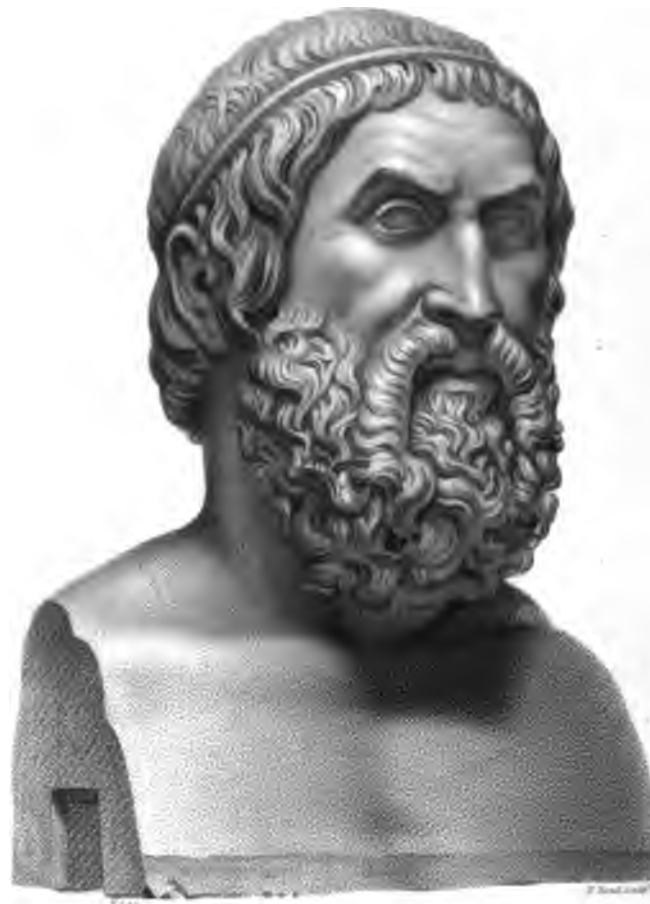


PLATE XLIV.

AN unknown terminal head, crowned with a narrow diadem. It was probably designed for a Greek poet, and has been supposed to represent Homer, in a younger character than is usually given to him. There is, however, so little similarity between the features of this head, and those of the known heads of Homer, as to leave little doubt that this opinion is erroneous.

This head was found together with that of Hippocrates (a description of which has already been given in the present volume)⁽¹⁾ near Albano, in the year 1770, among some ruins supposed to be those of the villa of Marcus Varro.

The head is quite entire, but the terminus is modern.

Height, 1 foot $7\frac{3}{8}$ inches.

¹ See Plate xx.



PLATE XLV.

A statue of Actæon, attacked by his dogs.⁽¹⁾ He has the horns of a stag upon his head, but is represented before his figure has been transformed into that of this animal. Two of his dogs, Melampus and Ichnobates,⁽²⁾ are in the act of seizing upon him, and his body is drawn back, in an attitude which plainly denotes both terror and surprise. The skin of a lion is thrown over his shoulders, and his right arm is uplifted, as if prepared to strike his assailants.

The explanation which Fulgentius has given us of the fable of Actæon, from the writings of Anaximenes, is elegant and ingenious.⁽³⁾

This piece of sculpture was found by Mr. Gavin Hamilton in the ruins of the villa of Antoninus Pius, near Civita Lavinia, in the year 1774.

- ¹ Inscius Actæon vidit sine veste Dianam :
Præda fuit canibus non minus ille suis.
Ovid. Trist. lib. ii. 105.

Ὅρᾳς τὸν Ἀκταίωνα ἄλλιον μῦθον
Ὅν αἰμόσιτοι σκύλακες, ἃς ἐθρέψατο,
Διεισπᾶσαντο, κρείσσον' ἐν κυνηγίαις.
Eurip. Bacch. v. 337.

- ² ——— primusque Melampus,
Ichnobatesque sagax latratu signa dedere ;
Gnossius Ichnobates, Spartana gente Melampus.
Ovid. Met. lib. iii. 206.

Ita pro cervo laceratus est a suis canibus, quorum nomina, masculi, Melampus, Ichnobates, &c.
Hygini Fab. CLXXXI.

³ Anaximenes (qui de picturis antiquis desseruit,) libro secundo ait, venationem Actæonem dilexisse: qui cum ad maturam pervenisset ætatem, consideratis venationum periculis, id est, quasi nudam artis suæ rationem videns, timidus factus est: inde et cor cervi habens. Unde et Homerus ait,

Οἰνοβαρὲς, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο.

id est, ebriose, oculos canis habens, et cor cervi. Sed dum periculum venandi fugeret, affectum tamen canum non dimisit: quos inaniter pascendo pæne omnem substantiam perdidit, ob hanc rem a canibus suis devoratus esse dicitur.

Fulgent. Mythol. lib. iii. 3.

Fulgentius wrote his Mythology about the beginning of the sixth century. Anaximenes lived about the time of Alexander the Great.

PLATE XLV.

The following are the modern restorations which this group has received. Both the hands of Actæon, his neck, a small portion of his nose, and the horns. With respect to the dogs, that which is leaping up on its hind legs, has the fore part of the head and both its ears restored; and of the other dog, a portion only of each ear is modern

The head of Actæon is certainly antique, but it may be doubted whether it originally belonged to this figure. From the circumstance of a number of holes having been drilled in the upper part of the head, (some of which are filled with lead,) it is evident that a metallic ornament has been inserted into it.

Height, including the pedestal, 3 feet $4\frac{1}{8}$ inches.



PLATE XLVI.

A terminal head of the young Hercules. The countenance exhibits such extreme beauty, as might on the first view induce a belief that the sculptor intended rather to represent the features of the effeminate Bacchus, than those of the youthful Hercules.⁽¹⁾ Upon a close inspection of the marble, however, we shall perceive that this head does not by any means possess the characteristics of Bacchus. In the first place, the short upright hair on the forehead is peculiar to Hercules; secondly, the wreath encircling the head is composed of the poplar, a tree which was particularly sacred to him;⁽²⁾ and lastly, the bruised and lacerated appearance of the ears proves that it was certainly intended for Hercules, who is very seldom represented without these peculiar marks of injury.⁽³⁾

This head is in the finest preservation, the only restoration it has received being a trifling part of one of the ribbands, or *lemnisci*, which fasten the wreath and descend on each shoulder. It was found, in the year 1777, near Gensano, in the grounds belonging to the Cesarini family.

Height, 1 foot $4\frac{7}{8}$ inches.

¹ A head exactly similar to this, in the Capitoline Museum, has actually been mistaken for that of Bacchus, and has been engraved as such in the description published of that collection. *Musei Capitolini*, tom. i. tab. 87.

² *Populus Alcidæ gratissima, vitis Iaccho.*

Virg. *Ecl.* vii. 61.

Κρατὶ δ' ἔχων λύκων, Ἡρακλῆος ἱερὸν ἔρνος.

Theoc. *Idyl.* 11. 121.

³ See Description of the Collection of Ancient Marbles in the British Museum, Part I. pl. xi.

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