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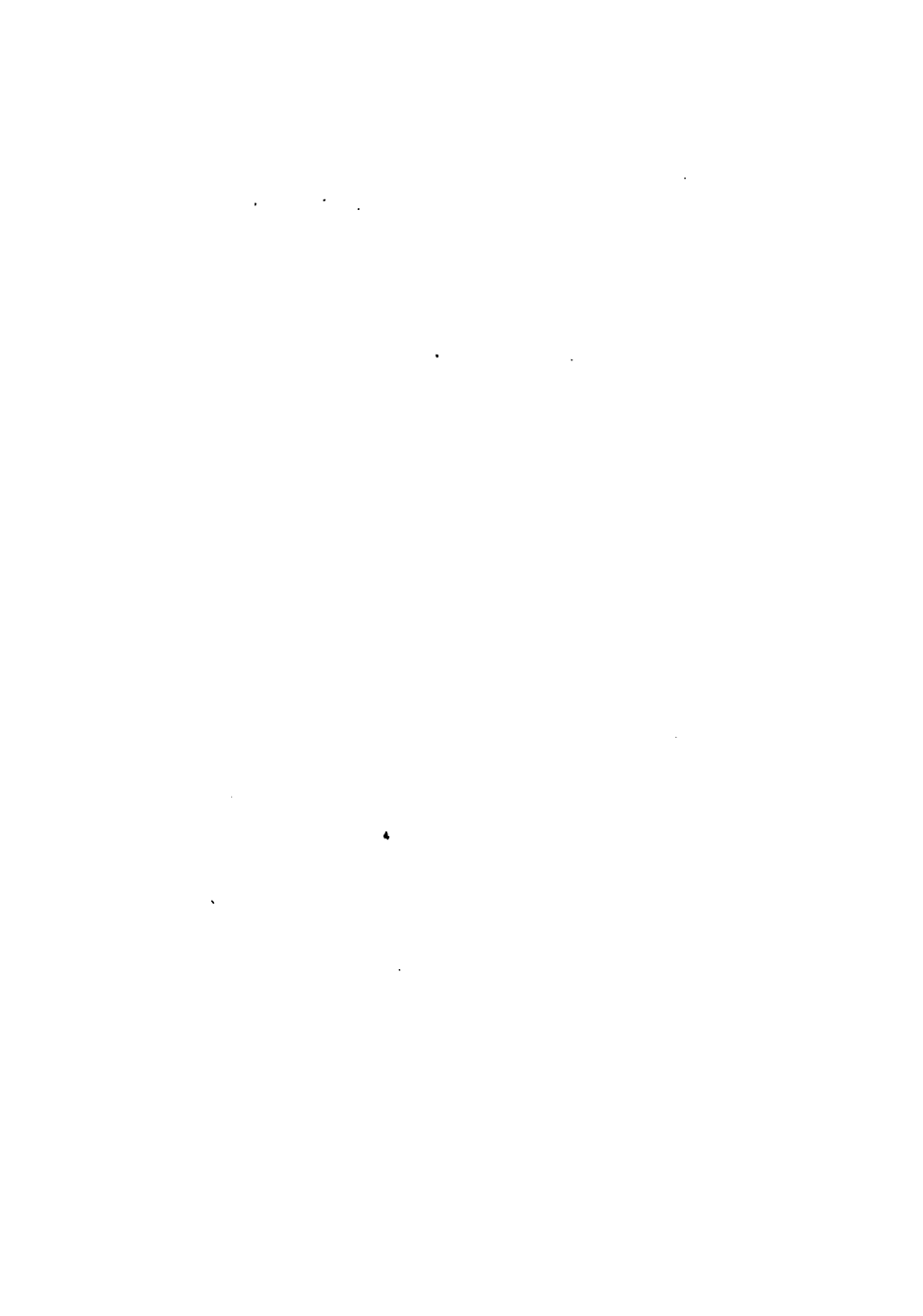
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TOWNLEY GALLERY

OF

CLASSIC SCULPTURE,

IN

THE BRITISH MUSEUM.

BY

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PRINCIPAL LIBRARIAN IN THE BRITISH MUSEUM.

IN TWO VOLUMES.

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THE
BRITISH MUSEUM.

TOWNLEY GALLERY.

CHAPTER I.

MR. TOWNLEY, AND THE HISTORY OF THE
GALLERY WHICH BEARS HIS NAME.

CHARLES TOWNLEY, Esq., whose Collection of Marbles forms the subject of the present work, was the eldest son of William Townley, of Townley, in Lancashire. His mother was Cecilia, sole heiress of Ralph Standish, Esq., of Standish, in the same county, by Lady Philippa Howard, daughter of Henry, Duke of Norfolk. His family had been seated at Townley for many successive generations¹.

He was born in the house of his ancestors, Oct. 1st, 1737, and succeeded to the estate by the premature death of his father in 1742, an event which, united with religious considerations, induced his guardians to send him in early childhood to France for education. He was accordingly placed at the College of Douay, then the chief resort of young men of rank and property, the heirs of the Catholic gentry in

¹ The pedigree and history of the Townleys, from a very early period, will be found in Whitaker's "History of the original Parish of Whalley and Honour of Clithero," 4to., London, 1818, pp. 340—344, &c.

ture which enabled them to supply the greater part of those marbles to their countrymen of which the modern English collections are composed. They rightly conjectured that the site of the spacious villa of Hadrian near Tivoli was by no means an exhausted mine; and having obtained permission from the Pope, under certain conditions, to search those classical grounds, their eventual success realized their hopes.

With Mr. Gavin Hamilton Mr. Townley formed a strict alliance, and afterwards maintained a correspondence with him from England, of which a portion will be seen in Dallaway's "Anecdotes of the Arts." With Mr. Jenkins he was more cautious, that gentleman not enjoying quite so much of his confidence⁴.

⁴ The following anecdote is related in Nichols's "Illustrations of Literature," upon the authority of Mr. Dallaway, vol. iii. p. 727. Upon the receipt of a letter from Jenkins, at Townley, promising him the first choice of some discovered statues, Mr. Townley "instantly set off for Italy, without companion or baggage, and, taking the common post conveyance, arrived *incognito* at Rome, on the precise day when a very rich cava was to be explored. He stood near, as an uninterested spectator, till he perceived the discovery of an exquisite statue, little injured, and which decided his choice. Observing that his agent was urgent in concealing it, he withdrew to wait the event. Upon his calling at Mr. Jenkins's house in the Corso, who was not a little surprised by his sudden appearance, the statue in question was studiously concealed, while the other pieces were shared between them with apparent liberality. Mr. Townley remonstrated, and was dismissed with an assurance that, after due restoration, it should follow him to England. In about a year after, Mr. Townley had the mortification to learn that the identical young Hercules had been sold to Lord Lansdowne at an extreme, yet scarcely an equivalent price." This transaction must have occurred some time before 1792. It was in that year that the Hercules was sold by Mr. Jenkins to Lord Lansdowne. A different story is, however, told of this Hercules, in the account of it in the first volume of *Specimens of ancient Sculpture*, published by the Society of Dilettanti, pl. xl. Mr. Townley is there stated to have had the choice of two statues (a Discobolus and a Hercules) at the time they were discovered; to have fixed upon the former from description, but afterwards to have repented of his choice.

Still he dealt with both, and both were his agents: and it was chiefly by their assistance that he gradually accumulated the most select assemblage of genuine Greek and Roman marbles, which, up to his time, had been seen in England. With Mr. Byres he also kept up a correspondence to a late period⁵.

After residing with so many advantages at Rome,

* The name of GAVIN HAMILTON will be found so frequently associated with the finding of the best sculptures of the Townley collection, that a short notice of him here cannot but be acceptable. He was born in Scotland, and was descended from the Hamiltons of Murdieston, but resided for the greater part of his life at Rome, the latter part of which was dedicated to the discovery of ancient monuments. He made excavations, and opened buried chambers in various places of the Roman State; in the Tor Columbaro, at Albani, Gabii, Velletri, Ostia, and, above all, in the Tiburtine villa, where the success which attended most of his researches has been already stated, and made ample amends for the loss which painting suffered by the intermission of his practice as an artist. In the collection of the Museo-Pio-Clementino, next to the treasures of the Belvedere, the contributions of Gavin Hamilton in statues, busts, and bas-reliefs, were by far the most important to the progress of arts and classic learning; and the best collections scattered over Russia, Germany, and England, like the Townley collection, owe many of their principal ornaments to his discoveries. Nor was he less attentive to modern art; he published his "*Schola Italica Pictura*," to trace the progress of its styles from Leonardo da Vinci to the successors of the Carracci. He died at Rome in 1797. His death is said to have been principally owing to anxiety of mind when the French took possession of the city.

Mr. THOMAS JENKINS also first visited Rome as an artist, but, having amassed a considerable fortune, he, by favour of Pope Ganganelli, became the English banker. He was driven from Rome by the French, who confiscated all they could find of his property. Having escaped their fury, he died at Yarmouth, immediately on his landing after a storm at sea, in 1798. He was supposed to have received considerable hurt from a collection of cameos and intaglios which were found concealed immediately about his person.

Mr. BYRES returned to England about 1790. He died at Tonley in Aberdeenshire, at the age of eighty-four, in 1817.

for several years, he determined, about 1772, to bring his acquisitions to London; and having purchased a house in Park-street, Westminster, he there exhibited his stores of Greek and Roman art, with an arrangement classically correct, and with accompaniments so admirably selected, that the interior of a Roman villa might be inspected in our own metropolis. It was highly gratifying to contemplate a scene realized from the descriptions of Cicero and the younger Pliny: but the urbanity and intelligence of the owner held forth equal attraction. He allowed a most liberal access to all those who were known in the literary circles, as men of taste or as antiquaries, and never disappointed the curiosity of others less versed in the history, but no less susceptible of pleasure, from the effect produced by the assemblage of objects of genuine beauty. It was delightful to see him frequently joining himself to these visitants, and when he found them desirous of more information than the parlour-catalogue contained, freely entering into conversation, and with a gracefulness of manner peculiarly his own, giving a short dissertation upon any piece of sculpture under consideration. With delicacy and good sense, he always proportioned his own display of erudition to the measure of that which he found his inquirers to possess⁶.

⁶ It has been already mentioned, in a former note, that Mr. Townley was a zealous advocate for the mythological system of D'Hancarville. What that was will be best explained from a memorandum in his own handwriting. He says, "In arranging the symbolical works of ancient art we must follow the mystic system of emanations, which was regularly formed upon one general principle, and not suffer ourselves to be misled by the wild theogonies and fanciful genealogies of the poets, which are all vague, irregular, and incoherent. According to this ancient system, the first place is to be given to the Supreme Triade, or three great local personifications of the universal spirit or active principle, pervading the elements or Æther, Earth, and Water, and acting distinctly on each.

Such was his intercourse with the public at large, and what is called the literary world. But a select few were sometimes assembled at his table. The dining-room in Park-street was spacious, the walls and columns were wrought in scagliola to resemble porphyry, and the largest and most valuable statues were placed around; among them the Dione and the Ceres Isis were conspicuous. Lamps were placed so as to form the happiest contrast of light and shade; and the improved effect of the marbles amounted, by these means, almost to animation. To a mind replete with classical imagery the illusion was perfect. Mr. Townley enriched the conversation, naturally dictated by the surrounding objects, by profound knowledge in the arts of design, and enlivened it by pleasantry and anecdote.

But it was not to marbles alone that Mr. Townley directed his attention. He laid out large sums in the purchase of ancient bronze figures and utensils, Greek and Roman coins, gems, antique pastes, and drawings, the greater part of which served essentially to illustrate his sculptures. His Roman

These are the three brother deities, Jupiter, Pluto, and Neptune, who were represented under various forms, and distinguished by various attributes or modes of action. In each of these was found a female personification of the material or passive principle, which was still more variously named and distinguished: Latona, Athene, and Astarte, being different names and forms for one personification; Juno, Ceres, and Rhæa for another; and Proserpine and Isis (that is, the universal Isis of the Greeks and later Egyptians) for the third. Each of these general personifications, whether male or female, was endowed with three great attributes, the powers of Generation, Preservation, and Destruction, which being separately personified in all their different modes of acting and existing, became distinct and subordinate deities."

Mr. R. P. Knight was another advocate of D'Hancarville's system; but it has not been generally received, either in England or elsewhere.

coins in large and middle brass are acknowledged, by the author of the short account of him in the "Biographie Universelle," to have yielded in number and preservation only to the boasted collection of the King of France⁷. He possessed also a Greek manuscript of the Iliad, written on vellum, of about the twelfth or thirteenth century; one of the oldest and most valuable known. This manuscript he lent to Professor Heyne for several years. It was afterwards Dr. Charles Burney's, with the rest of whose library it was purchased for the British Museum, in 1818, at the estimated price of six hundred guineas.

It will not be uninteresting to state here, in few words, the chronological progress of the formation of the Townley Gallery as far as its most important marbles are concerned.

The first marble of which Mr. Townley became possessed was the group of the Astragalizontes, the two Boys playing with the Tali. It was procured, in 1768, from the Dowager Princess Barberini. In this year Mr. Townley also obtained the Bust of Hadrian clothed with the paludamentum. Between 1770 and 1780 he procured his colossal Head of Hercules, and the bas-relief of Hercules securing the Mænalian Stag, the naked Bust of Hadrian from the Villa Montalto, the statues of the two Fauns, which bear inscriptions, the Bacchic Vase, the Sleeping Shepherd, the small Venus, the Thalia, the Libera or Female Bacchus, the little Cupid, the group of Bacchus and Ampelus, the Greyhounds from Monte-Cagnuolo, the Venus Architis, the Head of the Ho-

⁷ "Le Muséum Townley était aussi fort riche en pierres gravées, en monuments funéraires, et surtout en une suite de médailles impériales Romaines en cuivre, qui ne cédait pour le nombre et pour l'état de conservation qu'à celle de Louis XVI." Biogr. Universelle, Ancienne et Moderne, tom. xlv. 8vo. Par. 1826, p. 422.

meric Hero, the Bust of Trajan, and the bas-relief of Castor managing a Horse.

In 1772 he purchased, out of the Laurenzano collection at Naples, the Female Bust rising from the calyx of a flower, which at different times has received different appellations. It was first denominated Clytie rising from a sunflower; afterwards *Isis Aphrodite*, Isis rising from the lotus. We have ourselves gone back to the appellation first bestowed upon it by Mr. Townley; but from the circumstance of the features not being conformable to the model of ideal beauty, it is probably no more than the portrait of a lady executed in the Roman time by a Greek artist. Isis rising from the lotus, however, both the whole and the half-figure, is not uncommon upon gems.

In 1780, when a disgraceful riot threatened the existence of the metropolis, and its fury was especially directed against the Catholic inhabitants, Mr. Townley participated in the general alarm. His house in Park-street having been marked by these destroyers, he, like others, withdrew in haste, apprehending their immediate attack. He had secured his cabinet of gems, and was taking, as he then feared, a last view of his marbles, when he seized the bust alluded to, and conveyed it to his carriage. The selection showed Mr. Townley's opinion of its excellence. He used jocosely to call it his wife.

The sculptures already mentioned were the beginnings of the Townley collection, and obtained for it its first character. In the ten or twelve succeeding years accessions were gradually made which advanced it to its highest celebrity. The Heads of Homer and Pericles, the terminal Pan, the colossal Head of Minerva of early Greek work, the large Caryatid, the Head of the Mild Jupiter, the Dione,

and lastly the *Discobolus*, justified the claim of the collection to superiority.

It has seldom fallen to the lot of any man to pass his life in a manner more happily congenial with those elegant pursuits to which it was dedicated than to Mr. Townley. After he had so admirably adapted the house in Park-street to the reception of his marbles, his time was chiefly occupied in arranging a library, which comprised almost every curious work on the subject of the arts. His books he consulted with equal industry and judgment; and his numerous manuscript observations on the gems particularly of his collection, afforded ample testimony of that fact. He likewise went to great expense in engraving numerous plates of his bas-reliefs, statues, *pateræ*, &c.

Though an indefatigable writer, Mr. Townley never printed anything but a Dissertation on an ancient Helmet found at Ribchester, in the "*Vetusta Monumenta*" of the Society of Antiquaries. The reason of this reserve may partly have been a consciousness that his English style was tinged with foreign idioms. Indeed he never spoke his native tongue without some hesitation, and had frequent recourse to French and Italian words to remove his embarrassment.

In 1791 Mr. Townley was elected a Trustee of the British Museum.

During the two last years of his life, his health was perceptibly, though not rapidly, declining; the occupation which then seemed to interest him most was making designs for a statue-gallery and library to be added to the mansion at Townley. He likewise made calculations of the expense; and enjoined his successors, in his last will, to complete his plan in five years, or the marbles were to be given

to the British public, and be preserved in their Museum.

He died on January 3, 1805, in the 68th year of his age; his will bore date November 9, 1802, and the codicil, December 22, 1804^{*}. After his decease, his executors, upon a mature consideration of all the circumstances, came to the decision of offering the marbles and terracottas only to the nation, and of immediately fulfilling Mr. Townley's condi-

^{*} His estates were inherited by Edward Townley Standish, Esq., his only brother, who did not long survive him. They then came to his uncle, John Townley, Esq., of Chiswick, who added his well-known collections in the art of engraving, and curious library, to those bequeathed to him in Park-street. He died in 1813, and was succeeded by his only son, Peregrine Edward Townley, Esq. Two portions of his library were sold by Mr. Evans, in 1814 and 1815.

Mr. Charles Townley was interred in the family chapel, at Burnley in Lancashire, 17th January, 1805, where the following elegant inscription has been since placed to his memory:

M. S.

CAROLI TOWNELEII

viri ornati, modesti;

nobilitate stirpis, amœnitate ingenii, suavitate morum,
insignis;

qui omnium bonarum artium, præsertim Græcarum,
spectator elegantissimus, æstimator acerrimus, judex
peritissimus,

earum reliquias, ex urbium veterum ruderibus effusas,
summo studio conquisivit, pecunia redemit, in usum patriæ
reposuit

ea liberalitate animi, qua, juvenis adhuc,
hæreditatem alteram, vix patrimonio minorem,
fratri sponte cesserat, dono dederat.

Vixit annos LXVII. Menses III. Dies III.

Mortem obiit Jan. III. A. S. MDCCCV.

ΧΑΡΙΣ ΗΝ ΕΤΙΙ ΗΜΑΣ ΤΟΙΣ ΠΡΑΞΣΟΜΕΝΟΙΣ ΤΗ'ΑΤΤΟΤ
ΚΑΙ ΛΕΓΟΜΕΝΟΙΣ

ΤΟ ΜΕΝ ΑΓΑΝΑΚΤΟΤΝ ΕΚΑΣΤΟΤ ΚΑΙ ΤΟ ΘΥΜΟΤΜΕΝΟΝ
ΠΑΡΑΜΥΘΟΤΜΕΝΗ

ΤΟ ΔΕ ΕΛΠΙΖΟΝ ΕΤΙ ΜΑΛΛΟΝ ΑΥΘΟΥΣΑ.

tional view, with respect to the British Museum. An Act was consequently passed for purchasing them; and the sum voted was £20,000. An additional edifice was built at the Museum for their accommodation, and the collection was opened to the public in the spring of 1808.

Mr. Townley's remaining collection of antiquities, illustrative of his marbles, was purchased under another Act, in 1814, for the sum of £8,200^o.

For the preceding account of Mr. Townley we are chiefly indebted to the memoir of him written by the late Rev. James Dallaway, in Nichols's "*Illustrations of Literature*," vol. iii. p. 721-746, to the life of him written by his neighbour and friend the Rev. Thomas Dunham Whitaker, in the "*History of Whalley*," 4to. Lond. 1818, p. 484, copied in Chalmers's "*Biographical Dictionary*," and to an article in the "*Biographie Universelle*," tom. xlv. 8vo. Par. 1826, p. 421.

A bust of Mr. Townley taken from the life, by P. Turnerelli, was exhibited at Somerset-house in 1805: another, finished from a cast taken after his decease, by Nollekens, is preserved in the British Museum, over the door of entrance between the room which contains the terracottas and the first rotunda of the Townley Gallery.

^o The Act of 45 Geo. III., c. 127, by which the Townley collection was acquired, directed that Edward Townley Standish, Esq., the brother of Mr. Charles Townley, should be associated to the trustees of the Museum for the time being, in execution of the trusts reposed in them, with remainder to his sons; and in default of issue, to John Townley Esq., his uncle. Mr. Edward Townley Standish was succeeded in 1807, as Townley Trustee of the Museum, by the said John Townley, Esq., upon whose death, in 1814, Richard Payne Knight, Esq., was appointed by Mr. Peregrine Edward Townley, who himself succeeded to the trust upon Mr. Knight's death in 1824.

An engraving also exists, a representation of one of the apartments in his house in Park-street, from a painting by Zoffani, which contains a tolerable likeness of himself at forty-five, and of his friends the Hon. Mr. Greville, Mr. Astle, M. D'Hancarville, &c., surrounded by some of the more curious objects in his collection.

Prefixed to D'Hancarville's *Discours Préliminaire*, "*Recherches*," tom. i. p. 25, is a profile of Mr. Townley, as on a Greek medal, with the reverse ΠΠΟΝΟΙΑ, but the likeness is not a good one. There is another engraved portrait of him from a medallion by Tassie.

A few individual marbles, some of them of high character, have been gradually added to the Townley Gallery since its arrival at the Museum; with a small assemblage of busts bequeathed to the Museum by Mr. R. P. Knight. Among the former may be enumerated a bas-relief of Jupiter and Leda, purchased from Colonel de Bosset; a Cupid, from the collection of the late Right Hon. Edmund Burke; a Mithraic group, bought of Mr. Standish; the Rondinini Faun; the torso of a statue of Venus, formerly in Richmond-house; a statue of Apollo, from the Choiseul collection; the well-known bas-relief of the Apotheosis of Homer, purchased for £1,000; a statue of Hadrian, bought of Mr. Millingen; and a Venus of the Capitol, presented by his present Majesty.

All these will be found properly distinguished from the original parts of the Townley collection in the following account.

CHAPTER II.

SCULPTURE. FROM THE TIME OF PHIDIAS TO
THE EXTINCTION OF THE ART AT ROME.

THE History of Sculpture, to the time of Phidias, has been already given in the fifth chapter of the Elgin and Phigaleian Marbles; followed by another chapter on the works of that artist and his school.

The more immediate disciples of Phidias were Alcamenes, Critias, Nestocles, Agoracritus, and Hegias; all of whom are presumed to have been employed in the public works of Athens.

Pliny says they were followed, in the 87th Olympiad, or B.C. 432-429, by Agelades, Callon, Polyclethus, Phragmon, Gorgias, Lacon, Myron, Pythagoras, Scopas, and Perelius¹. Pausanias adds Onatas as the contemporary of Agelades². Argius, Asopodorus, Alexis, Aristides, Phrynon, Dinon, Athenodorus, Damias, and another Myron, were disciples of Polyclethus³.

A swarm of sculptors now followed.

In the 95th Olympiad, Naucydes, Dinomenes, Canachus, and Patroclus.

¹ Plin. Hist. Nat., lib. xxxiv. c. 8.

² His works are mentioned by Pausanias, Eliac. prior. c. xxv. xxvii.; Eliac. poster. c. xii.; Arcad. c. xlii.; Phocic. c. xiii. A bronze statue of Apollo by Onatas is particularly mentioned by Pausanias in his Arcadics. See also the Anthologia, edit. Gr. Lat. H. Grotii, 4to. 1797, tom. ii. p. 408. Pausanias tells us that he himself went to Phigaleia, chiefly for the sake of seeing the bronze Ceres of Onatas.

³ Plin. ut supr.

In the 102d, Polycles, Cephissodorus, Leochares, and Hypatodorus.

In the 104th, Praxiteles, and Euphranor.

In the 107th, Echion and Therimachus.

In the 114th, Lysippus, contemporary with Alexander the Great; Lysistratus, and his brother Sthenis; Euphronides; Sostratus; Ion; and Silanion, than whom, says Pliny, none was more learned; Zeuxis and Iades were Silanion's disciples.

In the 120th Olympiad, Eutychides, Euthycrates, Dahippus, Cephissodotus, Timarchus, and Pyromachus. The art then ceased or declined, but was again revived in the 155th Olympiad, when Antæus, Callistratus, Polycles, Athenæus, Callixenus, Pythocles, Pythias, and Timocles were eminent⁴.

Of the artists here enumerated, some are entitled to especial notice: but of the greater part we possess little information beyond their names. The list might be extended considerably beyond the names here enumerated.

Pausanias has recorded several of the works of AGELADES of Argos, among which a statue of Jupiter Ithomatas, made for the Messenians, another of Timasitheus of Delphi, and the brazen horses of the Tarentines, were the most remarkable⁵.

Of CALLON's works he mentions a statue of Minerva at Corinth⁶, and another of Proserpine at Amyclæ; the former was a ξόανον, that is, a statue of wood. Callon, he says, was the scholar of Tectæus and Angelion, adding (what from the great distance of time may be doubted) that they learned their art

⁴ Plin. ut supr.

⁵ See Pausanias, *Messen. c. xxxiii.*; *Eliac. poster. c. viii. x. xiv.*; *Achaic. c. xxiv.*; *Phocic. c. x.* An epigram of Antipater, in the *Anthologia*, ascribes the statue of a muse (*Βάγ-βυρος*), to Agelades. See the *Anthologia*, *Gr. Lat. H. Grotii*, 4to. 1797, tom. ii. p. 442.

⁶ Pausanias, *Corinth. c. xxxii.*

from Diptenus and Scyllis⁷. Callon was a native of Egina.

POLYCLETUS of Sicyon was a sculptor of greater eminence than either his master Agelades or Callon; and, during his life-time, was, in some instances, preferred even to Phidias⁸. Without the grandeur of conception which distinguished that master, he was considered as his rival in the representation of ideal beauty. He perfected what Phidias had invented⁹, and dissolved the stern vigour of the ancient style into one of luxuriant grace and elegance. He was remarkable also for the care and attention with which he gave the last finish to his productions.

Pliny speaks of his Diadumenus and Doryphorus as great works, the former of which was valued at a hundred talents; and mentions another of his statues which was called *the Canon*, the rule of art by which the sculptors who immediately succeeded him were accustomed to regulate the symmetry and proportions of their works¹⁰. The bronze group of the Astragalizontes, in the court of Titus's palace, of which a copy in marble, with some little variation, belongs to the Townley collection¹¹, is ascribed to

⁷ Ibid. Laconic. c. xviii.

⁸ Pliny says, "Venere autem et in certamen laudatissimi, quanquam diversis ætatibus geniti, quoniam fecerant Amazonas: quæ cum in templo Ephesiæ Dianæ dicarentur, placuit eligi probatissimam, ipsorum artificum, qui præsentibus erant, iudicio, cum apparuit eam esse, quam omnes secundum a sua quique iudicassent. Hæc est Polycleti, proxima ab ea Phidiæ, tertia Ctesilai, quarta Cydonis, quinta Phradmonis." Hist. Nat., lib. xxxiv. c. 8. edit. Hard. tom. ii. p. 649.

⁹ So Pliny, "Hic consummasse hanc scientiam iudicatur, et toreuticen sic erudisse, ut Phidias aperuisse." Ibid.

¹⁰ "Fecit et quem *Canonæ* artifices vocant, lineamenta artis ex eo petentes velut a lege quadam." Ibid. It is also mentioned under this name by Galen, in more than one passage of his works, as well as by Lucian. See Junius de Pictura Veterum, fol. 1694, p. 169.

¹¹ Room III. No. 31.

Polycletus. Pliny says no work was judged to be more perfect than this group in bronze. A Mercury at Lysimachia, a Hercules at Rome, and a figure of Artemon, an effeminate voluptuary, called Periphetos, from being borne about in a couch, are also mentioned among his works¹². Pausanias enumerates a bronze statue of Hecate by Polycletus¹³, a Juno in gold and ivory made for the inhabitants of Argos¹⁴, and marble statues of Jupiter Meilichius¹⁵, of Latona and her children in the Temple of Diana Orthia¹⁶, and of Venus at Amyclæ¹⁷.

Cicero, Dionysius of Halicarnassus, Quintilian, Martial, Juvenal, Plutarch, Statius, all speak of Polycletus in terms of panegyric; his merit is noticed in different epigrams in the *Anthologia*¹⁸, and Cicero, in one of his orations against Verres, speaks of two figures of Canephoræ by Polycletus, in bronze, esteemed at that time superior to any figures in the same metal which were known¹⁹. Mr. Payne Knight, as will hereafter be mentioned, thought the head of the Mild Jupiter, in the Townley collection²⁰, to be a

¹² Plin. Hist. Nat., ut supr.

¹³ Pausan. Corinth., c. xxii.

¹⁴ Ibid. c. xxxv.

¹⁵ Ibid. c. xx.

¹⁶ Ibid. c. xxiv.

¹⁷ Ibid. Laconic., c. xviii. See of other works by Polycletus, Eliac. poster., c. xiii.; Arcad., c. xxxi.

¹⁸ *Anthologia, Gr. Lat. H. Grotii*, 4to. Ultraj. 1797, tom. ii. pp. 400, 440.

¹⁹ In Verrem, lib. iv. Or. 9, "Erant ænea præterea duo signa, non maxima, verum eximia venustate, virginali habitu atque vestitu, quæ manibus sublati sacra quædam, more Atheniensium virginum, reposita in capitibus sustinebant. CANEPHORÆ ipsæ vocabantur; sed earum artificem quemnam? recte admones: Polycletum esse dicebant. Messanam ut quisque nostrum venerat, hæc visere solebat: omnibus hæc ad visendum patebant quotidie: domus erat non domino magis ornamento, quam civitati."

²⁰ Room VI. No. 15.

fragment of a statue mentioned in Pausanias, or, at least, a copy of it. He likewise ascribed a bronze of Jupiter, found at Paramythia, in Epirus, in 1792, and a Mercury, found in 1732, in the diocese of Lyon, both then in his own possession, but now in the British Museum, at least to Polyclethus's school²¹.

MYRON, another pupil of Agelades, was a native of Eleutheræ. He wrought both in brass and marble, and gave his works so great an air of facility and ease, that Statius Papinius said he played rather than wrought in his materials. 'The particular work which contributed most to his renown was a brazen heifer, which became the subject of numerous Greek epigrams, many of them preserved in the collection already named²². The other statues by him which were most celebrated were the Discobolus, ascertained by an antique gem, and the description of Quintilian²³, an ancient copy of which is one of the most admired statues in the Townley collection²⁴; the tomb of a grasshopper and locust in brass, celebrated in the verses of Erinna; Perseus slaying Medusa²⁵; a satyr listening to the music of the pipes; sawyers, called Pristæ; the figure of an old drunken woman, in marble, made for the people of Smyrna, and held in great estimation; a statue of Minerva; the Delphic Pentathli and Pancratiastæ; a Hercules, which was afterwards conveyed to Rome, and placed in the Circus of Pompey; and an Apollo, which Mark Antony took from Ephesus, and Augustus

²¹ See the *Dilettanti Specim. of Ancient Sculpture*, vol. i. p. xliii. and Pl. xxxii, xxxiii, and xxxiv.

²² *Anthologia, Gr. Lat.* edit. Hug. Grotii, 4to. Utr. 1797. tom. ii. p. 349, 361, 466.

²³ Quintil. See also Lucian's *Philopseudes*.

²⁴ Room XI. No. 19.

²⁵ See Pausanias, *Attic.*, c. xxiii.

Cæsar restored, in consequence of receiving a warning so to do in a dream²⁶.

Juvenal places Myron's statues in competition with the works of Phidias²⁷. Polycletus used the bronze or brass of Ægina for his works; Myron that of Delos²⁸.

PYTHAGORAS of Rhegium is said to have surpassed Myron in his figure of a Pancratiast made for the Temple of Apollo at Delphi.

LEONTIUS, who lived at the same period, is mentioned as the first sculptor who expressed the nerves and veins, and took pains in the arrangement of the hair²⁹. Pliny gives particular praise to a statue by him preserved at Syracuse; it represented a person lame from an ulcer, whose apparent sufferings affected almost every beholder.

PYTHAGORAS of Samos was another sculptor of this period, who, from having practised painting, was eminently successful in resemblances. The statues by him of an old man, and of some naked figures in one of the Temples of Fortune at Rome, were among his best works.

The Isle of Paros, almost as productive of artists as of the chief material of sculpture, was the birth-place of SCOPAS, many of whose statues and groups, in Pliny's days, were among the admired ornaments of Rome. An Apollo of his workmanship stood

²⁶ Compare Pliny, ut *supr.* l. xxxiv. c. 8, edit. Hardouin. tom. ii. p. 651; and Winkelmann, *Hist. de l'Art*, tom. ii. p. 247, 252.

²⁷ Et cum Parrhasii tabulis, *signisque* MYRONIS, Phidiacum vivebat ebur. *Juv. Sat. viii. v. 20.*

²⁸ Plin. *Hist. Nat.*, lib. xxxiv. c. 2.

²⁹ "Primus hic multiplicasse varietatem videtur, numerosior in arte quam Polycletus, et in symmetria diligentior: et ipse tamen corporum tenuis curiosus, animi sensus non expressisse, capillum quoque et pubem non emendatius fecisse, quam rudis antiquitas instituisset." Plin. lib. xxxiv. c. 8, edit. Hard. ii. p. 651.

upon the Palatine Mount; a Vesta seated, with two female attendants on the ground beside her, adorned the garden of Servilius; and a group of similar description, with a Canephora or virgin bearing a basket on her head, was preserved in the collection of Asinius Pollio. A colossal figure of Mars, and a naked statue of Venus, were also much esteemed; the latter, Pliny tells us, being in his day by some placed in competition with, and even preferred to, the Venus of Cnidos. The Samothracians possessed statues of Venus, Pothos, and Phaethon, by Scopas, which they held in great veneration²⁰. Other works by him, in bronze and marble, are enumerated by Pausanias, who particularly mentions his statues of Hercules, Hecate, Æsculapius, and Hygēia²¹. Whether the celebrated group of Niobe was the work of Scopas, or belonged to a later period, seems doubtful²².

²⁰ See Plin. Hist. Nat., lib. xxxvi. c. 4, edit. Hard., tom. ii. p. 727.

²¹ Pausan. Attic., c. xliii.; Corinthiac., c. x. xxii.; Eliac. poster., c. xxv.; Arcadic., c. xxviii. xlvii.

²² "Par hæsitatio est in templo Apollinis Sosiani, Nioben cum liberis morientem, Scopas an Praxiteles fecerit." Plin., ut supr. 728. Mr. Knight, in the introduction to the first volume of the Dilettanti work, p. xliii. note, says, "Either there were two distinguished artists of the name of Scopas, who succeeded each other, or the one here mentioned lived long enough to execute works in the style of both periods; for Pliny, lib. xxxiv. c. 8, places him among those who flourished about the 87th Olympiad, and yet says, afterwards, lib. xxxvi. c. 5, that he was one of the four great sculptors employed upon the celebrated tomb of Mausolus, prince of Caria, who died in the second year of the 100th Olympiad." See the remarks of Thiersch, *Epochen der bildenden Kunst*, p. 285, note 2, on the age of Scopas.

The remains of marbles, the decorations of the Mausoleum, still exist, though strangely misapplied, on the spot where it once stood. They were seen by Mr. Moritt, in 1795, in the modern citadel of Bodroun, which was then garrisoned by Turkish janizaries. These interesting relics consist of a few

To the age of Scopas the writer of the Introduction to the first volume of the *Dilettanti Work on Sculpture* ascribes the Head of Niobe, which formerly belonged to Mr. Nollekens, and has since become Lord Yarborough's²⁴; a small bronze figure of Hercules with the Apples of the Hesperides²⁵; a Head of Bacchus as the Liber Pater, found in the neighbourhood of Rome, belonging to the Earl of Upper Ossory²⁶; the marble Hercules at Lord Lansdowne's in Berkeley-square, found with the *Discobolus*²⁷ of the Townley collection; the marble Venus in the first rotunda of the Townley Gallery²⁷; and the Head of Juno²⁸.

To the same period we may probably ascribe the statue of Venus discovered among the ruins of the Amphitheatre of Capua, towards the middle of the last century, now in the collection of the King of Naples in the Museo Borbonico, as well as the Venus of Melos in the Royal Museum at Paris²⁹.

tablets, the broken remnants of a frieze, on a scale nearly the same as that of the Parthenon, representing fighting Amazons and Grecian warriors. They have been employed as materials in building the walls of the modern fortress; not however by the barbarity of the Turks, for it was a work of the Genoese in the middle age. Some of the slabs are reversed, and some have the carved surface built into the wall. Mr. Morritt had noted them as better preserved and less mutilated than most of those brought over from the Athenian temple, equal to them in execution, and in design less massive, and of a softer and more flowing character, consequently of a later date. See the second *Dilettanti* volume, p. lvii. Sillig, the learned author of the *Catalogus Artificum*, 8vo., Dresdæ et Lipsiæ, 1827, considers Scopas to have flourished between the 97th and 107th Olympiads; that is, between 388 and 351 before Christ.

²⁴ Engraved in plates xxxv. xxxvi. xxxvii. of that volume.

²⁵ Ibid. pl. xxxviii.

²⁶ Ibid. pl. xxxix.

²⁷ Room XI. No. 19.

²⁸ Room II. No. 8.

²⁹ Room IV. No. 10.

³⁰ An account of this last statue has been published by M.

The three statues of Venus here alluded to, that in the Townley collection, that in the Museo Borbonico, and that in the Louvre Gallery, are partially naked; each has a mantle only covering the lower part of the body and falling to the ground.

PRAXITELES carried the graceful and flowing style of sculpture to its full perfection. Pliny dates his fame in the 104th Olympiad. Like his immediate predecessors he worked both in metal and marble; and we find that his choice of subjects corresponded generally with the soft and elegant style of art which he practised: they were for the most part female figures or youths, and he is believed to have been the first sculptor who ventured to make a statue of Venus entirely naked. Hence the surprise which Venus is made to express in the epigram in the Anthologia, "Paris saw me naked, and Anchises, and Adonis: I know of these three only. Where did Praxiteles see me"⁴⁰?

The statues of deities, observes the author of the Introduction to the second volume of the Dilettanti Work, in the most ancient schools of art were almost invariably clad in drapery; even Mercury and Apollo are clothed in raiment on the old Greek vases; as are also the Etrurian Jupiter and the hideous divinities of Selinus. This probably arose as much from the difficulty of designing and executing the naked form as from veneration for their sacred and divine character. The gods of Olympus were, in the time of Phidias, partly stripped of their
le Comte de Clarac, the director of the Louvre Gallery of Sculpture, entitled "Sur la Statue Antique de Vénus Victrix découverte dans l'Île de Milo en 1820; transportée à Paris, et donnée au Roi, par M. le Marquis de Rivière, Ambassadeur de France à la cour Ottomane," &c. 4to. Par. 1821.

⁴⁰ Γυμνήν ἴδρι Πάρις μὲν, καὶ Ἀγχίσης, καὶ Ἀδωνίς,

Τοὺς τρεῖς οἶδα μόνους. Πραξιτέλης δὲ σέθεν;

Antholog., ut supr., tom. ii. p. 412.

accoutrements; but the goddesses were not, we believe, unveiled till the daring innovation of Praxiteles. The universal applause which followed his attempt at embodying in his Cnidian statue whatever genius could conceive of female beauty, exalted to divinity by tenderness, delicacy, and expression, condemned the goddess to perpetual exposure.

We venture (continues the author of the Introduction) to class with his works two statues of the same deity, one in the gallery of the Duke of Bedford, at Woburn, and the other in that of the Earl de Grey, at Newby, which was placed there by the late Mr. Weddell. From their close resemblance to each other, and to the celebrated Medicean Venus at Florence, we should conclude that all were copies, or at least studied from some favourite and highly celebrated composition of antiquity. It is not improbable that the well-known production of Praxiteles may have been the prototype of them all⁴¹.

Other originals, or copies from originals of this period, are probably the little statue of Venus in the Townley collection, found at Ostia in 1775⁴²; the Decorative Tablet belonging to John Smith Barry, Esq., of Marbury Hall in Cheshire⁴³; the Townleyan Atys with the Phrygian mitre⁴⁴; the Grecian bust found at Ostia, in the possession of Mr. Samuel Rogers; and Mr. Blundell's supposed Theseus at Ince. All these are engraved in the second volume of the *Dilettanti Work*, plate xi. to plate xix.

In another portion of the work already quoted, the writer says, "We possess statues copied from those of Praxiteles himself, if not actually his own; though we cannot ascertain decisively the time or correctness of their execution: but the small statue of

⁴¹ See the second *Dilettanti* volume, p. lviii.

⁴² Room II. No. 8.

⁴³ Engraved in the second *Dilettanti* volume, pl. xvi.

⁴⁴ Room VI. No. 41.

Apollo Sauroctonos, now in the Vatican, has, with great appearance of reason, been considered an original work of his hand. The Apollo of Florence, commonly known as the Apollino, is referred to the same period; and the beautiful statue of Cupid bending his bow, now in the British Museum⁴⁵, and of which many duplicates are extant, was probably a copy of that which occasioned the story of Phryne's successful stratagem against the sculptor⁴⁶.

It was about the time of Praxiteles that the forms are believed to have been adopted, which, under the names of Satyrs and Panisci, and under the Latin appellation of Fauns, are now commonly found in our collections of ancient statues, resembling each other in their playful and wild gracefulness, transient expression, and hilarity approaching to beauty⁴⁷.

Not long after Praxiteles had signalized himself, LYSIPPUS, a native of Sicyon, appeared; the favourite sculptor of Alexander the Great⁴⁸. He worked in bronze only. Pliny says the productions of his art amounted in number to fifteen hundred, each of which was sufficient to have ennobled his name⁴⁹. Mr. Knight says, it is doubtful whether even an entire copy of any of them has escaped the

⁴⁵ Room XI. No. 23.

⁴⁶ *Dilettanti Specimens of Sculpture*, vol. ii. p. lx.

⁴⁷ See the second *Dilettanti* volume, p. lxii., and the figures of the Townley Gallery, Room III. No. 24, Room XI. No. 34, and Room XII. No. 8¹.

⁴⁸ Pliny, lib. vii. c. 27, says that Alexander issued an order that no artist but Apelles should paint him, Pyrgoteles engrave gems of him, or Lysippus make statues of him in brass.

⁴⁹ *Edixit ne quis ipsum alius quam Apelles pingeret, quam Pyrgoteles sculperet, quam Lysippus ex ære duceret.*

⁴⁹ "— Singulorum quaque inexplicabili multitudine, cum Lysippus M.D. opera fecisse dicatur, tantæ omnia artis, ut claritatem possent dare vel singula." *Hist. Nat.*, lib. xxxiv. c. 7. edit. Harduini, tom. ii. p. 646. See also Lemaire's edit. 8vo. Par. 1831, vol. ix. p. 160.

universal wreck⁵⁰. Still he was willing to believe that the small figure of Jupiter which he possessed, now among his bronzes in the British Museum, engraved in plates lii. and liii. of the first *Dilettanti* volume, may be an ancient copy of one of the statues of that god by Lysippus; or even an original, if we can admit that he ever condescended to put his hand to a work of this size, seven inches five-eighths in height⁵¹. A comparison of this figure, Mr. Knight observes, with the small Jupiter of bronze already assigned to the school of Polycletus, may afford a competent idea of the style of Lysippus compared with that of the preceding periods; and show the nature of the alterations and improvements which he introduced into the art. The proportions of the limbs are longer, the action of the body less violent, and more easy and graceful; less sharpness and detail in the finishing; less display of anatomical science in the parts; and perhaps less vigour and energy in the general character of the whole: but more dignity and grandeur of expression, more breadth and looseness in the composition, and more elegance in the proportions. The great merit of Lysippus seems to have been that he followed Nature more scrupulously than those who went immediately before him⁵².

The heads on the large silver and gold coins of

⁵⁰ *Dilettanti Work*, vol. i. p. xlvi.

⁵¹ Some of his celebrated works were undoubtedly of a small size; such as the Hercules sitting, with the cup in one hand, and the club in the other, which was the table deity of Alexander the Great, and afterwards of Hannibal and the dictator Sylla, and of which the height was not a foot. See Statius *Sylv.*, lib. iv. 3.

⁵² So Pliny, "Eum [Lysippum] enim interrogatum, quem sequeretur antecedentium, dixisse demonstrata hominum multitudine, Naturam ipsam imitandam esse, non artificem," lib. xxxiv. c. 8.

Lysimachus, Mr. Knight observes, are probably portraits of Alexander, taken from the statues of him, which this artist executed at different periods of his life⁵⁴, and may therefore afford a further illustration of his style; and in these we principally observe more freedom and looseness in the disposition of the parts, more breadth and boldness in the massing of the hair, and more dignity and variety of character and expression in the features, than had been known to any of his predecessors⁵⁵.

The tradition which ascribed the horses of the church of St. Mark at Venice to Lysippus is believed to be without foundation. They were originally brought from Chios by the younger Theodosius⁵⁶; and were probably the work of some ancient artist of that island.

A Hercules of marble, formerly in the Pitti Palace at Florence, bore the inscription ΛΥΣΙΠΠΟΣ ΕΠΟΙΕΙ⁵⁷, "Lysippus made it;" but there is no proof whatever from ancient authority that Lysippus worked in marble. Winckelmann, who knew the statue, says in addition, that its execution was unworthy of Lysippus⁵⁷.

Pausanias enumerates some of the more celebrated

⁵⁴ "Alexandrum amicorumque ejus imagines summa omnium similitudine expressit. Has Metellus Macedonia subacta transtulit Romam." Plin. Hist. Nat., lib. xxxiv. c. 8.

⁵⁵ This is, in fact, the general character of the works of Lysippus given by Pliny, probably upon the authority of better judges than himself, "Statuarie arti plurimum traditur contulisse (Lysippus) capillum exprimendo, capita minora faciendo, quam antiqui, corpora graciliora siccioraque, per quæ proceritas signorum major videtur," Hist. Nat., lib. xxxiv. c. 8.

⁵⁶ Anonym. Antiq. Constant., lib. iii. c. li. in Banduri Imper. Orient. vol. i.

⁵⁷ See Maffei Raccolt. di Stat., tav. xlix. col. 49.

⁵⁷ Hist. de l'Art, edit. Par. 1803, tom. ii. p. 10, 288.

works of Lysippus in bronze⁵⁸; and among them the colossal statue of Polydamas, and a Cupid, apparently the rival of the Cupid of Praxiteles. One or two of his statues were destroyed, together with the Olympian Jupiter of Phidias, at the time of the taking of Constantinople by Baldwin, in the beginning of the thirteenth century⁵⁹.

Martial pays a high compliment to Lysippus in one of his Epigrams, lib. ix. 45 :

Inscripta est basis, indicatque nomen.
Λυσίππου lego, Phidiæ putavi :

The statue was ascribed to Lysippus, and bore his name, but its beauty made Martial think it the work of Phidias.

LYSIPPUS left three sons, the disciples of his art, LAHIPPIUS or DAHIPPIUS, BEDAS, and EUTHYCRATES, of whom the last was the most eminent⁶⁰. He is said, however, to have imitated the firmness and vigour rather than the elegance of his father's manner, and to have revived some of the austerity of former times⁶¹.

Contemporary with Euthyrates was probably AGESANDER of Rhodes, who, with the assistance of ATHENODORUS and POLYDORUS, apparently his sons, made the celebrated group of Laocoon, a work, according to Pliny, preferable to all that either sculpture or painting to his time had produced.

⁵⁸ See his Attic., ca. xliii.; Corinth., ca. ix. xx.; Eliac. poster., ca. i. ii. v.; Bæot., ca. xxvii.

⁵⁹ Cedrenus, Com. Hist., p. 322; Winckelm., tom. ii. p. 509-10. The Venus of Cnidos had been destroyed when the palace of Laurus at Constantinople was burnt (A. D. 475). See Zonaras Annal., lib. xiv. p. 52.

⁶⁰ "Lysippus filios et discipulos reliquit laudatos artifices Lahippum et Bedam, sed ante omnes Euthycratem." Plin. Hist. Nat., lib. xxxiv. c. 8.

⁶¹ So Pliny, "Constantiam patris potius æmulatus, quam elegantiam, austero maluit genere, quam jucundo placere."

Though his opinion as to the comparatively early age of the Laocoon is adopted by Winckelmann, Mr. Knight, K. O. Müller (*Handbuch der Archæologie der Kunst*), and others, the question is not altogether free from doubt. Lessing and other critics, among whom is Thiersch (*Epochen der Bildenden Kunst*, 74, &c.), assign the work to a much later date. The whole depends on the interpretation of the passage in Pliny (xxxvi. 4.), which, like many other passages in the same writer, is perhaps just obscure enough to leave the matter in some uncertainty. Thiersch endeavours to show that the art of sculpture, so far from having declined under the early Roman emperors, attained at that time its highest degree of perfection: it was a style which differed essentially from that of the school of Phidias and his distinguished followers, but in its kind may be considered as the perfection of the art. The Apollo Belvedere, which was found in the residence of Nero at Antium, is assigned by Thiersch to the age of that emperor. The Laocoon was found behind the Baths of Titus, on the Esquiline Hill. It seems perfectly certain that the Laocoon described by Pliny is the group at present known by that name; and it is by no means a forced interpretation of the passage in Pliny, to consider the three sculptors of the Laocoon as the contemporaries of the Emperor Titus, and as employed by him in ornamenting his palace on the Esquiline Hill. Indeed, were a person perfectly ignorant of the point in dispute, and not pre-occupied by any opinion at all as to the history of Greek sculpture, to read this passage of Pliny, he would hardly adopt any other interpretation than that which Thiersch has given. Authorities, however, being divided on the point, the reader who is curious to investigate the subject must take the trouble to look into the writers to whom we have referred.

To the Macedonian period are to be ascribed the Head of the youthful Hercules of the Townley collection⁶³, the Venus Architis⁶⁴, the detached Head of the Laughing Faun⁶⁵, and the Head of Hercules crowned with a chaplet of poplar⁶⁶.

CHARES of Lindus, who made the celebrated Colossus of Rhodes, which was ranked among the wonders of the world, was the scholar of Lysippus; and also TISICRATES, a sculptor of Sicyon, who followed so closely in the steps of his master, that it was often questioned whether certain works were by Lysippus or his scholar.

Some of the medals of Sicily of this period are particularly fine, and well worthy the attention of the admirers of art⁶⁶.

To a casual observer it may seem presumptuous to assign marble sculptures to distinct eras, where no inscription or artist's name stands impressed upon the respective works; but those who will take the pains to examine and compare ancient coins with sculptures, as they relate to different ages and schools, will readily discern those peculiarities which characterise style, and which the certain dates of coins, in many instances, enable them to appropriate.

The school of Lysippus concludes the history of

⁶³ Room IV. No. 9.

⁶⁴ Room XII. No. 8. *art.* 2.

⁶⁵ Room III. No. 37.

⁶⁶ Room III. No. 46.

⁶⁶ The age of these coins, however, cannot be defined with accuracy. They unquestionably belong to a time when the art of sculpture had attained the highest perfection in Sicily. This period may be reckoned from the reigns of Gelon and the elder Hieron, at Syracuse, or even from an earlier date, and extended beyond the reigns of the Dionysii. Mr. Payne Knight (*Archæol.*, vol. xix. p. 374) has put some arguments together, to make out that they were struck by the elder Dionysius: this opinion, however, is not founded on anything like proof, but rests merely on imaginary grounds. See Noehden's *Specimens of Ancient Coins of Magna Græcia and Sicily*. 4to. Lond. 1826, p. 44.

Greek sculpture up to its perfection : those who followed only imitated what had gone before them ; or, if they invented, their works were of an inferior description. In this school, however, the art of casting works in bronze was carried to a perfection which had never been before attained ; and continued to flourish in Macedonia and Epirus after Lysippus had ceased to live. It is to this school and period that the best judges refer the bronzes which were brought to England, a few years ago, by the Chevalier Brøndsted, known as the bronzes of Siris. These beautiful specimens of toreutic art were shoulder-plates of highly enriched armour, each bearing an embossed group of a warrior engaged in single combat with an Amazon. They were accidentally discovered by digging in the field on which Pyrrhus gained his first victory over the Roman forces, near the banks of the Siris. According to the narrative of Plutarch, the armour of the king was a part of the spoil of that eventful day⁶⁷; and, at all events, little doubt can remain that the fragments which were found belonged to armour similarly enriched, and worn by some distinguished Epirotic leader. No coins show more exquisite perfection of execution than those of Epirus under the reign of Pyrrhus ; and nowhere have the arts cultivated at his court been more successfully displayed than in these interesting relics. They are most remarkable for the degree of elegance and refinement in which they were conceived and finished ; rivalling, on a small scale, whatever has been left of elaborate art, whether in medals or cameos. These merits were perceptible under every disadvantage of partial decay, mutilation, and corrosion⁶⁸. The bronzes were

⁶⁷ Plutarch. Vit. Parall. ed. Reiske, Lips. 1775, t. ii. p. 754.

⁶⁸ See the second Dilettanti volume upon Sculpture, p. lxx., and the Memoir still more recently published by the Chevalier Brøndsted, fol. 1836.

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It is probably to this period that Pliny alludes, when he speaks of sculpture as partially reviving, in the 155th Olympiad, from the state of languor in which it had continued from the 120th. To this time, or a little earlier, between the 145th and 150th Olympiads, many antiquaries have referred the celebrated authors—of the statue of the Hermaphrodite; of the Torso of the Belvedere which bears the sculptor's name, Apollonius the son of Nestor; of Glycon, whose name is inscribed upon the Farnese Hercules; and of Agasias, the author of the Gladiator: although their names are not mentioned by any writer of antiquity⁷².

To this period, too, may be ascribed the beautiful medallions of Syracuse bearing a head of Proserpine on one side, and Victory in a car drawn by four horses upon the other.

The coins of the last monarchs of Syria and Pontus probably supply us with the latest specimens of genuine Greek art as executed in those countries.

In the 157th Olympiad the last blow was given to the power and hopes of the Greeks by Lucius Mummius, who had been sent by the Roman senate against the Achæans. He engaged the Greek army near Corinth, the principal city of the Achæan league, and having entirely defeated and routed it, the city was immediately given over to destruction, and sacked. Corinth was destroyed in the same year with Carthage⁷³. Cicero, who approved of the de-

ii. p. 326, 327, 335. Specimens of Grecian art, believed to be of the Ptolemæan age, are engraved in the second volume of the Dilettanti Society's work on Sculpture, plates xxxix. (a female head in the possession of Mr. W. R. Hamilton) xl. xli. xlii. (heads in the possession of Mr. W. J. Bankes; the last a supposed portrait of Augustus, in basalt.)

⁷² See Winckelmann, *ut supr.* p. 340, 341.

⁷³ "Eodem anno, quo Carthago concidit, L. Mummius Corinthum, post annos DCCCCLII. quam ab Alete Hippotis filio erat condita, funditus eruit." Vell. Patern. *Hist. Rom.*, lib.

struction of Carthage and Numantia, wished that Corinth had been spared⁷⁴.

The capture of a place so famed for the possession of all that was perfect in the arts provoked the avarice of Mummius⁷⁵, who, by transporting the most superb works of taste to Rome to grace his triumph, not only excited the admiration of his fellow-citizens, but generated a feeling propitious to the preservation

i. sec. 13. Sicyon, as Dallaway observes, at the same time had been ravaged by M. Scaurus, and Sparta by Murena and Varro; so that to the Greeks the most excellent painting and statuary, with the power of restoring these arts, so long their boast and their delight, were lost for ever. Nor was the fate of the arts in Egypt much better. The cruelties of the seventh Ptolemy had driven them from his court, and after the defeat of Antiochus and the Seleucidæ, they found in Attalus, King of Pergamus, a sole but very munificent protector. The death of Attalus, with the immediate alienation of his territory to the Romans, contributed much to the total extinction of the arts in Greece, which was complete when Augustus disfranchised Athens, and dispersed the citizens, on account of their attachment to Marc Antony.

In the desolation of Athens all Greece was involved. Thebes, Sparta, and other cities, retained little more than their names (Pausan., lib. ix. p. 727; Appian. Bell. Civ., lib. ii. p. 232). Sylla had plundered three of the richest and most sacred temples,—that of Apollo, at Delphi; of Æsculapius, in Epidaurus; and of Jupiter, at Elis. Magna Græcia and Sicily had shared the general calamity in an equal extent.

The palace of Attalus abounded in the finest statuary, as is mentioned by Pliny, all of which was brought to Rome. See Dallaway, *Anecdotes of the Arts in England* 8vo. Lond. 1800, p. 200.

⁷⁴ “ — at Carthaginem et Numantiam unditus sustulerunt, nollem Corinthum.” Cic. de Offic., lib. i. c. 11.

⁷⁵ Mummius himself had no passion for the arts as a matter of taste. Velleius Paterculus says, that when he shipped the pictures he had taken from Corinth, he gave directions that should the captains of the vessels lose them, they were to provide new ones: “Mummius tam rudis fuit, ut capta Corintho, cum maximorum artificum perfectas manibus tabulas ac statuas, in Italiam portandas locaret, juberet prædici conducentibus si eas perdidissent novas eos reddituros.”

of art. The Romans, who had already imbibed a portion of taste, were seized with an insatiable ardour for possessing such productions, and thus it was that the seat of the arts became eventually transferred from Athens to the growing metropolis of the world⁷⁶.

How much the Romans prized Greek art, at a subsequent time, may be estimated from Cicero's invectives against the depredations of Verres on the statues and ornaments of Sicily. The ardour of Verres in furnishing his gallery is forcibly depicted. Verres himself termed it his inclination; his friends spoke of it as disease and madness; the Sicilians called it theft⁷⁷. Among the statues which Verres obtained, Cicero particularises a Cupid by Praxiteles, a Hercules in bronze by Myron, and two Canephoræ by Polycletus (already alluded to), all from the house of Caius Heius at Messana: the Diana of the Segestans; the Mercury which Scipio had presented to the Tyndaritani; the statue of Caius Marcellus; a figure of Apollo from the Temple of Æsculapius at Agrigentum, and a second bronze Hercules, from a temple of that god in the same place; a statue of Ceres, from the temple at Catana; and the Sappho of Silanion from Syracuse⁷⁸.

Cicero, as we learn from several of his letters to Atticus, was himself a collector, and spent no small

⁷⁶ "Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio." Hor. Epist., lib. ii. p. 1.

⁷⁷ "Venio nunc ad istius, quemadmodum ipse appellat, studium; ut amici ejus, morbum et insaniam; ut Siculi, latrocinium; ego quo nomine appellem nescio." Accusationis in Verr., lib. iv.; De Signis, Orat. ix. sec. 1.

⁷⁸ See the passages relating to these in different parts of Cicero's Oration. The minute account which Cicero gives of the pieces of sculpture which Verres obtained from Sicily enabled the Abbé Fraquier to draw up a dissertation, which he entitled "The Gallery of Verres." Mem. de Litt., tom. ix. p. 260.

sums in the acquisition of works of art. In one, he says, "The statues which you procured for me are landed at Caieta. I have not seen them, nor has it been in my power to leave Rome. I have sent a person who will pay the freight. I am greatly obliged to you for having executed this commission so well, and at so small a price⁷⁹." In a second, "The statues you before sent me I have not yet seen : they are at my Formian villa, where I think of going. I shall transport all to Tusculum, and should I begin to be overstocked, I shall ornament Caieta⁸⁰." In a third, "I am anxiously waiting for the Megaric statues and Hermæ, about which you wrote to me. Whatever of the same kind you may have, which you think worthy of my academy, do not hesitate to send ; and trust to my purse. These sort of things are my delight. I particularly want such as are most suitable to my gymnasium⁸¹." In a fourth, "I have paid L. Cincius 20,400 sesterces for the Megaric statues. The Hermæ, of Pentelic marble with bronze heads, about which you wrote to me, delight me exceedingly ; and I should be glad if you would send them, and the other statues, and whatever else your taste may think suitable to the place, and to my studies, as many of them, and as soon, as possible ; especially what you think fit for my gymnasium and portico. I indulge such fondness for these things, that though I expect *you* to assist me, I must expect *others* to blame me⁸²."

The monuments of good art, however, in Rome, are well known to have been, with very few exceptions, either brought from Greece, or executed at

⁷⁹ Ad Atticum, Epist. i. 3.

⁸⁰ Ibid. Epist. i. 4.

⁸¹ "Genus hoc est voluptatis meæ : quæ γυμνασίῳ maxime sunt, ea quæro." Ibid. Epist. ix.

⁸² Ibid. Epist. viii.

Rome by Greeks ; so that notwithstanding a native of Rome had now and then appeared in the arts, yet, from the taking of Syracuse by Marcellus (which was two hundred and twelve years before Christ, at which time the taste for the fine arts was introduced⁷⁰), through the flourishing time of the Roman commonwealth, and through the whole race of the emperors, to the taking of Rome by Alaric the Goth, 410 years after Christ, the Romans themselves, in all that time, never made any efforts in the arts which did honour to their genius.

Such are the expressions of Barry, in his "Inquiry into the real and imaginary Obstructions to the Acquisition of the Arts in England;" and the judicious remarks in the first volume of the *Dilettanti Work* form a valuable comment upon them. Rome had become the centre of wealth as well as empire ; the best artists from all the provinces of course sought employment there ; and, as the custom of erecting statues to the emperor, the consuls, proconsuls, &c., was very general, there was sufficient employment for a great number⁷¹. It was, however, but a minute

⁷⁰ Marcellus sent works of art from Sicily ; and it is also said that the first Greek artist who had visited Rome was sent there at this period.

⁷¹ Works, vol. ii. p. 181.

⁷² Winckelmann observes, "Le luxe introduit à Rome fut une ressource pour l'entretien des artistes qui furent encouragés jusque dans les provinces même. Les loix permettoient aux proconsuls et aux préteurs de recevoir les honneurs divins dans leurs gouvernemens, et même d'y avoir des temples, pour la construction desquels les Grecs, maintenus en apparence dans leur liberté étoient obligés de fournir les fonds. Pompée avoit des temples dans toutes les provinces. A Césarée le Roi Hérode bâtit à Auguste un temple, dans lequel il fit placer la statue de cet empereur, qui ressembloit pour la grandeur et pour la forme au Jupiter Olympien, avec la figure de la déesse Roma travaillée dans le goût de la Junon d'Argos. Les Romains, ayant commencé à aimer la Grèce, mirent leur gloire à y faire élever des édifices à leurs frais, comme fit Appius,

and paltry kind of work ; the Romans, seeking for accuracy of likeness rather than excellence of art in these portraits, and requiring them either to be cased in armour or loaded with heavy drapery, according to the character and office of the person represented⁶⁶. The statues of deities, heroes, &c., which adorned their temples, theatres, baths, palaces, and villas, were either from the plunder of the Greek cities, or copies made from the masterpieces which still continued, or which had once enriched them ; but that kind of employment which calls forth inventive genius, and which, by joining the efforts of the hand to those of the mind, produces works of taste and feeling, as well as of technical skill and dexterity, seems to have ceased with the Greek republics and Macedonian kings. A tame, minute, and elaborate style ensued, in which the want of bold expression, original character, and striking effect in the whole, was feebly compensated by accurate detail, faithful imitation, and neat finishing in all the parts⁶⁷.

From these remarks the reader will plainly see that in original monuments of sculpture the style which prevailed under the Roman empire was manifestly distinct from that of Greece⁶⁸.

Among the sculptors of eminence who worked at Rome, when they could no longer live in Greece, were Pasiteles, a native of Calabria, who cast the infant Roscius in silver⁶⁹ ; Colotes, the second artist

père du fameux Clodius, qui orna la ville d'Eleusis d'un portique. Cicéron, dans une lettre à Atticus, fait entendre qu'il songeoit sérieusement à décorer d'un nouveau portail l'académie d'Athènes." *Histoire de l'Art*, tom. ii. p. 356.

⁶⁶ "Declaratur autem studium bellicæ gloriæ quod statuas quoque videmus ornatu fere militari." *Cic. Offic.*, lib. i. sec. 18.

⁶⁷ See the first *Dilettanti* volume, p. 76.

⁶⁸ Pliny says, "*Græca quidem res est, nihil velare ut contra Romana, ac militaris, thoraces addere.*"

⁶⁹ *Cic. de Divinat.*, lib. i. c. 36.

of his name²²; Arcesilaus, patronized by Lucullus²³; Strongylion, celebrated for his Amazon with beautiful legs, called *Euknemis*²⁴; and Evander, whose superior style in bas-relief is alluded to by Horace²⁵.

The statue of Pompey, now in the hall of the Spada Palace, but originally standing in the curia or theatre of Pompey, in which Cæsar as-embléd the senate, and at the base of which he fell²⁶, with the

²² Junius de Pictura Vet., P.ii. p. 54; Pausan., lib. v. c. 34.

²³ Junius, ut supr. p. 25.

²⁴ Ibid. p. 208.

²⁵ Serm., lib. i. Sat. iii. v. 91.

²⁶ See Winckelmann, Hist. de l'Art, tom. ii. p. 382.

"In an antichamber of the Palazzo Spada," says Eustace, "stands the celebrated statue of Pompey, at the foot of which Cæsar is supposed to have fallen. The history of this statue deserves to be inserted. It was first placed, during Pompey's life, in the senate-house which he had erected; and when that edifice was shut up, it was raised, by order of Augustus, on a double arch or gateway of marble, opposite the grand entrance of Pompey's theatre. It was thrown down, or fell, during the convulsion of the Gothic wars, and for many ages it lay buried in the ruins: it was at length discovered, I believe about the beginning of the seventeenth century, in a partition-wall between two houses. After some altercation, the proprietors of the two houses agreed to cut the statue asunder, and divide the marble; when, fortunately, the Cardinal de Spada heard the circumstance, and by a timely purchase prevented the accomplishment of the barbarous agreement, and the destruction of one of the most interesting remnants of Roman antiquity. Another danger awaited this statue at a much later period, and from an unexpected quarter. While the French occupied Rome, in the year 1798-99, &c., they erected in the centre of the Coliseum a temporary theatre, where they acted various republican pieces for the amusement of the army, and the improvement, I fancy, of such Romans as might be disposed to fraternize with them, and adopt their principles. Voltaire's "Brutus," as may be easily imagined, was a favourite tragedy; and, in order to give it more effect, it was resolved to transport the very statue of Pompey, at the foot of which the Dictator had fallen, to the Coliseum, and erect it on the stage. The colossal size of the statue, and its extended arm, rendered it difficult to displace

statues of the two Thracian kings of the Scordisci, who were defeated and taken prisoners by M. Licinius Lucullus, still remaining in the museum of the Capitol⁶⁵, are also of this date.

Cæsar, when in a private station, had always manifested a strong feeling for the elegant arts, and had made collections of statues, gems, and pictures. Pliny tells us that he dedicated one portion of these by a public benefaction, when, as Dictator, he built a temple to Venus Genitrix⁶⁶. When his power was fully established, his patronage of the arts became more extended, and he embellished not only Rome, but many cities of Gaul, Spain, Greece, and Asia Minor.

Augustus's patronage of sculpture is indicated in Livy's eulogium, who honours him as the restorer of the temples of the gods. He not only assembled, from every part of Greece, statues of the deities, of exquisite workmanship, with which he embellished the imperial city, but encouraged a prevailing mode of figuring eminent persons as portraits, which were placed in the public edifices⁶⁷, or religiously preserved in their own. Suetonius says that Caligula threw down the statues of eminent men erected by Augustus in the forum, and forbade any living person to have his portrait sculptured, unless with his knowledge and permission⁶⁸.

it; the arm was therefore sawed off, for the conveyance, and put on again at the Coliseum; and on the second removal of the statue again taken off, and again replaced at the Palazzo de Spada. So friendly to Pompey was the republican enthusiasm of the French! so favourable to the arts and antiquities of Rome and their love of Liberty!" Eustace's Classical Tour through Italy, vol. i. p. 277, 278.

⁶⁵ Winckelmann, ut supr. p. 384.

⁶⁶ "Cæsar Dictator sex dactylíothecas in æde Veneris Genitricis consecravít." Plin. Hist. Nat., lib. xxxvii. c. 1.

⁶⁷ Sueton. in August., sec. 31.

⁶⁸ "Nec minore livore ac malignitate quam superbia sævitiaque pœne adversus omnis ævi homines grassatus est.

The fine statue of Germanicus, now in the Louvre Gallery, is considered to be of the Augustan period.

The art of sculpture, however, was still practised by Greeks. Agrippa built the Pantheon in this period; but the sculpture with which it was enriched was the work of Diogenes, an Athenian; and Pliny has recorded the names of numerous artists at this time, but nearly all are Greek.

A circumstance is related which occurred during the reign of Tiberius, showing that the Roman people were not a little jealous of the works of art which individuals had dedicated to the decoration of their city. Tiberius admired a celebrated statue by *Lysippus* of an *Athleta* anointing his limbs; and, being desirous to possess it, had it removed from the Baths of Agrippa, in which it stood, and where the public had access, to his own palace. This excited the indignation of the people, whose dissatisfaction became so great, and was so loudly expressed, that even Tiberius was obliged to relinquish his object. The statue was replaced, and the people were pacified.

Mammius Regulus is said to have been despatched by Caligula, to collect from every city in the empire the statues which were its peculiar boast. The Olympian Jupiter by Phidias was ordered to be brought from Elis to Rome at this time; and was only preserved in the place of its original deposit, by the assurance that it would not bear removal¹⁰⁰.

Statuarum virorum Illustrium, ab Augusto ex Capitolina area propter angustiam in Martium campum collatas, ita subvertit atque disiecit, ut restitui valuit titulis non valuerint. Vetuitque posthac viventium eulquam unquam statuarum aut imaginem, nisi consensu re et auctore, poni. Sueton. Calig., sec. 34.

¹⁰⁰ The artist was Cleomenes. Compare what is said of this statue in Winkelmann, *Hist. de l'Art*, tom. ii. p. 405. It was formerly preserved in the Villa Montalto. See also Quatremere de Quincy's *Jupiter Olympien*.

¹⁰⁰ Josephi Antiq. Jud. ed. Hudson, fol. Oxf. 1720, lib. xix. c. l. p. 437.

To the era of Claudius is referred a beautiful group in the Villa Ludovisi at Rome, long considered as representing the tragic story of Pætus and Arria, which has been pathetically told by Pliny the younger in his Epistles, by Tacitus, and by Catullus. Maffei affirms it to be Menophilus and Derettina, the daughter of Mithridates, king of Pontus¹⁰¹; and Gronovius¹⁰², more plausibly, that it alludes to the story of Macareus and Canace, the children of Æolus¹⁰³.

We are informed by Pausanias that Nero obtained no fewer than five hundred bronze statues from the Temple of Apollo at Delphi¹⁰⁴; the greater part of which were employed in the decoration of his Golden Palace¹⁰⁵.

Amongst the ruins of a villa or palace, supposed to have belonged to Nero, at Antium, two of the most esteemed works of antiquity which have reached our times were discovered, namely, the Apollo of the Belvedere, and the Warrior by Agasias, commonly called the Fighting Gladiator¹⁰⁶. We have already, when speaking of the Laocoon, stated that, according to some critics, the Apollo was executed in the reign of Nero.

Menodorus and Zenodorus are names of sculptors distinguished at this period. Menodorus was an Athenian¹⁰⁷; and is commemorated by Pliny for his skill

¹⁰¹ Amm. Marcell. edit. Gronov. fol. Lugd. Bat. 1693. lib. xvi. c. 7. p. 94, 95.

¹⁰² Thesaurus Antiq. Græc., tom. iii. tab. xxx.

¹⁰³ Dallaway's Anecd. of the Arts, 8vo. Lond. 1800, p. 206, 207. See also Winckelmann, tom. ii. p. 410. The marble of the Apotheosis of Homer, which will be hereafter described, is considered to be of this period.

¹⁰⁴ "Ὁς τὸν Ἀπόλλωνα πινταποσίας θιάων τε ἀναμιξὲ ἀφείλετο καὶ ἀνδράσων εἰκόνας χαλκῆς. Pausan. Phoc. c. vii. edit. Kuhnii, p. 813.

¹⁰⁵ Winckelmann, ut supr. p. 425.

¹⁰⁶ Compare the Mus. Capitol., tom. iii. tav. 67, p. 136.

¹⁰⁷ Pausan. Bœot., c. xxvii.

in representing armed men, athletes, and huntsmen. Zenodorus is particularly mentioned as having made a colossal statue of Nero, intended for the hall of his celebrated palace¹⁰⁸. This artist was practising sculpture in Cisalpine Gaul, when Nero sent for him to Rome; but it is not known of what place he was a native¹⁰⁹.

Nero is said to have shown the perversion of his taste by gilding a bronze statue of Alexander the Great by Lysippus. Pliny, who states the fact, says that the statue being spoiled by this operation the gold was afterwards taken off¹¹⁰. There are, however, various authorities for believing that this practice was not unusual in the best times of Greek art.

Nothing worth noticing occurs in the short reigns of Otho, Galba, and Vitellius. But it is to this period, or shortly after their time, that the greater part of those works in sculpture are attributed, which are composed of different coloured marbles: productions in which the richness of the material was preferred to the merit of the execution. A small bust of Vitellius, in marble of different colours, presented to the British Museum by Thomas Hollis, Esq., and now placed in the Townley Gallery¹¹¹, will be described hereafter.

We have few known monuments of high character of the times of Vespasian, Titus, Domitian, and Nerva.

In Vespasian's time, the Gardens or *Villa suburbana* of Sallust, were one of the most frequented

¹⁰⁸ Sueton. Nero Claud. Cæsar, sec. 31. He says of Nero, "Non in aliâ re damnosior quàm in ædificando. Domum à Palatio Esquilias usque fecit. Quam primo *Transitoriam*, mox, incendio absumptam, restitutamque, *Auream* nominavit. De cujus spatio atque cultu suffecerit hoc retulisse. Vestibulum ejus fuit, in quo colossus centum viginti pedum staret ipsius effigie: tanta laxitas, ut porticus triplices milliarias haberet."

¹⁰⁹ Plin. Hist. Nat., lib. xxxiv. c. 7.

¹¹⁰ Ibid. lib. xxxiv. c. 8.

¹¹¹ Room XII., in the Case No. 13.

spots of Rome, where Vespasian spent more of his time than in the imperial palace. Here, from the earliest days of excavation, great quantities of busts and statues have been found; many, no doubt, of Vespasian's reign. At Strawberry-hill there is a bust of Vespasian in basalt, of excellent workmanship, purchased from the collection of Cardinal Ottoboni¹¹².

The frieze and other rilievi of the Arch erected to Titus, afford specimens of the state of sculpture in his time.

The bassi-rilievi of the Temple of Pallas show the state of that branch of the art under Domitian. Statues and busts of Domitian are rare; probably because the senate ordered the contemporary figures of him to be destroyed¹¹³. There is, however, a bust of this emperor in the Capitoline Museum¹¹⁴, and a statue in the Giustiniani Palace.

Of Nerva's time we know of scarcely anything but a statue or two, and some busts of the emperor. A statue of Nerva seated on a rock, of the heroic size, found not far from the Lateran, near the walls of Rome, is engraved in the third volume of the Museo-Pio-Clementino¹¹⁵. Bottari has engraved a Head of him in the Museum Capitolinum¹¹⁶; and there is another in the Villa Albani.

The reigns of Trajan, Hadrian, and the Antonines have been justly considered as the golden age of sculpture in Rome¹¹⁷, though it is probable that the

¹¹² Vespasian placed a group of the Nile of this material in the Temple of Augustus, which was afterwards destroyed by fire.

¹¹³ Suetonius in Domit., sec. 23.

¹¹⁴ See Bottari, Mus. Capit., tom. ii. tav. 25.

¹¹⁵ Tom. iii. tav. 6. See what is said of this statue by Monges, Iconographie Romaine, tom. iii. 4to. Par. 1826, p. 12.

¹¹⁶ Tom. ii. tav. xxvii. p. 31.

¹¹⁷ Pausanias says that all the cities of Greece erected statues of Trajan. Eliac. pr., c. xii. edit. Kuhn. p. 406

art was but little practised by native artists, even at that time. The Arch at Ancona, and the Column still existing in the Forum of Trajan at Rome, are monuments of the taste of the emperor, and the skill of the artists who were living during his reign: to which period Mr. Payne Knight referred the figure of Silenus in marble, small life, in Lord Egremont's collection, and two small figures in bronze of the Greek or Alexandrine Isis (one after the Egyptian, and the other after the Greek fashion) in his own collection, now in the British Museum ¹¹⁸.

It is said that a custom prevailed at this time of putting Roman names on ancient Greek statues: it is not very easy to conjecture the object of this species of forgery, unless it were done with the hope of giving to posterity a higher impression of the talents of the artists than they felt their own works were likely to create ¹¹⁹.

Of Hadrian, of his villa at Tivoli, and his protection of the arts in general, more will be said in another portion of these volumes.

Hadrian and Marcus Aurelius were each of them practitioners in different branches of art, but none of their works have been preserved: nor can it be supposed that they executed many ¹²⁰. Both these

¹¹⁸ All three are engraved in the first *Dilettanti* volume on Sculpture, plates lxi. lxx.

¹¹⁹ Phædrus, who lived at an earlier period, in a passage which will hereafter be quoted, speaks of the reverse of this practice in his time, probably upon copies from works of the older sculptors. Pliny, speaking of Lysippus, says, "*Idem fecit Hephæstionem Alexandri Magni amicum, quem quidam Polycleto adscribunt, cum is centum prope annis ante fuerit;*" which, at least, shows that disputes arose in ancient times as to the works of particular artists.

¹²⁰ Adrien, le successeur de Trajan, ne se montra pas seulement amateur et protecteur des beaux-arts, il fut artiste lui-même, et l'on prétend qu'il avoit fait une statue; c'est pour cela qu'Aurelius Victor, se rendant coupable d'une basse

princes, however, as well as their respective predecessors, were magnificent patrons and encouragers of art, in all its branches ; and their own portraits, as well as those of their contemporaries Antinoüs and Lucius Verus, abundantly prove that they had artists in their employ capable of every possible refinement and delicacy of execution ¹²¹.

It was by Hadrian that the taste for portraits in statuary was so generally extended among the noble and opulent citizens of Rome : his own villa was filled with interesting and valuable remains of ancient art, combined with statues and busts both of his living and deceased friends. He was a greater encourager of sculpture than any preceding emperor, but the names of the artists whom he so constantly employed, and so amply patronized, we know not : those only of Aristéas, Papias, and Zeno, occur on the plinths and fragments discovered among the ruins of his villa.

The Egyptian worship introduced into Rome spread itself, during the reign of Hadrian, throughout the empire, and occasioned a great demand for statues and other representations of Egyptian deities and ceremonies. To this time, therefore, are referred most of the imitations of the Egyptian figures and compositions, of which so many have been found, and which abound particularly in Hadrian's Villa ¹²².

Hadrian died A. D. 138.

Herodes Atticus, who claims a place in the list

adulation, n'a pas craint de le ranger dans la classe des artistes les plus célèbres, et de comparer ses ouvrages à ceux de Polyclète et d'Euphranor." Winckelmann, *Hist. de l'Art*, tom. ii. p. 452.

¹²¹ See the first volume of the Dilettanti work on Sculpture, so often quoted.

¹²² Compare Winckelmann, *Hist. de l'Art*, tom. ii. p. 461, 462.

of patrons and promoters of the arts at this period, caused statues to be erected to the most worthy of his friends and freedmen. The employment of his wealth in embellishing Athens (as well as other cities of Greece) has been mentioned in another work¹²³.

The time of the Antonines was most remarkable for the character and high finishing of heads intended as portraits, particularly of the imperial busts. The minute labour shown in the hair is in strong contrast with the bold effect of the more ancient style¹²⁴.

Here, however, we must not omit to mention the equestrian statue in bronze of Marcus Aurelius ; one of the first now existing in the world. It will be again noticed.

A practice appears to have arisen about, or soon after the time here spoken of, which probably had no small influence upon the general condition of art. The households of the wealthier families of Rome now contained practitioners in every art, and professors of every science ; even sculpture was considered as an employment upon which slaves might be engaged. The works they produced were, of course, inferior to those of former periods ; and what before was distinguished as a liberal art, became, when so exercised, a mere manufacture : taste and genius were cramped and paralysed, and art in general and sculpture in particular, declined rapidly.

There are two statues in the Museum¹²⁵ which illustrate this fact. Both bear on their supports the name of the same artist, Marcus Cossutius Cerdo, who on one is more particularly described as the freedman of Marcus. It is remarkable that they

¹²³ See the Elgin and Phigaleian marbles, vol. i. p. 26.

¹²⁴ Compare the bust of Antoninus Pius, Room XII. No. 11, 1st art.

¹²⁵ Townley Gallery, Room III. Nos. 33, 43.

were both found in the ruins of the Villa of Antoninus Pius at Lanuvium, now Civita Lavinia.

The decline of art at this period receives another melancholy illustration from the Antonine Column, the sculptures of which, compared with those of Trajan's Pillar, are equally poor, both in design and execution.

A further debasement of sculpture is apparent in the bas-reliefs of the Triumphal Arches erected in the reign of Septimius Severus, which prove that in his time all taste or skill in composition had vanished¹²⁶. But a taste for portraits, both in marble and on coins, remained even in the time of the Gordians, later than whose rule some allow no proofs of the existence of the arts, while by others they are extended to the reign of Licinius Gallenus, in the 268th year of the Christian era¹²⁷.

The low state of sculpture in the reign of Constantine is sufficiently declared by the bas-reliefs which were executed to decorate the arch erected in honour of that emperor in Rome. The senate of that time found no artists capable of fully ornamenting the monument which they were desirous to erect. They therefore ordered the superb Triumphal Arch of Trajan to be taken down, and its beautiful bas-reliefs to be employed; which, having no connexion with the history of Constantine, were intermixed with others of a half-Gothic character, in which the particular actions of the emperor were celebrated. The application, upon such an occasion, of sculpture executed for another purpose, and at a dis-

¹²⁶ Mr. Knight ascribed two bronzes to this period; one, of a young androgynous Bacchus, the other a group of a centaur bearing a cornucopia between Hercules and Æsculapius; both then in his collection, but now in the British Museum. They are engraved in plates lxxiv. lxxv. of the first Dilettanti volume on Sculpture.

¹²⁷ See Winckelmann, *Hist. de l'Art*, tom. ii. p. 488.

tant period, offers conclusive evidence that art at Rome was rapidly advancing to the last stage of its debasement and corruption.

Dallaway, however, assigns another reason why the profession of the arts had, in a great measure, ceased at this period. Veneration for their ancestors, he says, had filled most of the Roman houses with statuary, which disgraced the efforts of later times by an evident superiority; and their number, as well as their excellence, precluded any encouragement of artists who were deficient both in science and execution. It is asserted by Cassiodorus, that the number of statues in Rome nearly equalled that of its inhabitants, at a time when the population of the city was at its maximum.

CHAPTER III.

REVIVAL OF THE TASTE FOR ANCIENT SCULPTURE, WITH ITS PROGRESS IN EUROPE.

THE establishment of another capital of the Roman empire at Byzantium, the removal thither of the imperial court, the subsequent division of the empire into eastern and western, and the removal of the most valuable statuary from the old metropolis, by Constantine's order, gave a fatal blow to the grandeur of Rome. This was towards the middle of the fourth century. Italy, in the fifth and sixth centuries after Christ, was subjected to the inroads of the northern hordes. The rage of superstition, too, followed the ferocity of barbarian conquerors, and the desolation finally became so general, that of the innumerable specimens of art which decorated the palaces and villas of the Roman nobility till the times of the later emperors, scarcely a specimen or a vestige could be discovered in the beginning of the fifteenth century. Poggio Bracciolini, the Florentine, who lived at that time, in his treatise on the "Vicissitudes of Fortune," says that even the city of Rome could only display six statues, five of marble and one of brass, the remains of its former splendour¹. Four of these were extant in the Baths of

Hoc videbitur levius fortasse, sed me maximè movet, quod his subijciam; ex innumeris fermè colossis, statuisque tum marmoreis tum æneis (nam argenteas atque aureas minimè miror fuisse conflatas) viris illustribus ob virtutem positis, ut omittam varia signa, voluptatis atque artis causa publicè ad spectaculum collocata, marmoreas quinque tantùm, quatuor in Constantini thermis; duas stantes pone equos, Phidias et Praxitela quæ;

Constantine, the others were that on Monte Cavallo, and the equestrian statue of Marcus Aurelius, at that time called Septimius Severus. Petrarch's complaint then, a century before, was not without reason, that Rome was in no place less known than in Rome itself².

To understand or appreciate justly these works of ancient art was a qualification of which the natives of Rome were in no respect ambitious³.

To the same Poggio, who has been just mentioned, we are indebted for the cultivation of taste, and the successful researches made soon after this dark period. To these circumstances, in reality, may be traced the revival of the arts in Italy. Poggio Bracciolini was the first collector in his own country⁴, and what

duas recubantes: quintam in foro Martis, statuam quæ hodiæ Martis fori nomen tenet, atque æneam solam equestrem deauratam, quæ est ad basilicam Lateranensem, Septimio Severo dicatam, tantum videmus superesse." Poggii Bracciolini de Varietate Fortunæ. Libri iv. 4to. Lutet. Par. 1723, p. 20, 21.

² "Qui enim hodie magis ignari rerum Romanarum, quam Romani cives? Invitus dico, nusquam minus Roma cognoscitur quam Romæ." *Epistol. Fam.*, lib. vi. ep. 2.

³ From Poggio's treatise we learn that the Romans, like the Turks of a later period at Athens, converted the fragments of some of their more splendid buildings into lime. Of the portico of the Temple of Concord he says, "*Capitolio contigua forum versus superest porticus ædis Concordiæ quam, cum primum ad urbem accessi, vidi fere integram, opere marmoreo admodum specioso; Romani postmodum, ad calcem, ædem totam et porticis partem, disiectis columnis, sunt demoliti.*" *De Variet. Fortunæ*; ut *supr.* p. 12.

⁴ "The study of ancient sculpture," says Shepherd (*Life of Poggio Bracciolini*, 4to. Liverp. 1802, p. 291), "had long engaged the attention of Poggio, who was not less diligent in rescuing its relics from obscurity than in searching for the lost writers of antiquity. During his long residence in Rome, he assiduously visited the monuments of imperial magnificence, which fill the mind of the traveller with awe as he traverses the ample squares and superb streets of the former mistress of

the circumscribed fortune of an individual could not effect the magnificence of his prince most amply

the nations. The ruins of these stupendous edifices he examined with such minute accuracy that he became familiarly acquainted with their construction, their use, and their history. Hence the learned men, who had occasion to repair to the pontifical court, were solicitous to obtain his guidance in their visits to these wonderful specimens of industry and taste. Whenever the avarice or the curiosity of his contemporaries prompted them to search into the ruined magnificence of their ancestors, Poggio attended the investigation, anxious to recover from the superincumbent rubbish some of those breathing forms, the offspring of Grecian art, which the refined rapacity of Roman imperators had selected from amongst the spoils of Greece, as ornaments worthy to adorn the temples and palaces of the capital of the world. Nor did he confine these re-arches to the precincts of Rome. The neighbouring district witnessed his zeal for the restoration of the monuments of ancient sculpture. With this interesting object in view, he visited Crypta Ferrata, Tusculum, Ferentinum, Alba, Arpinum, Alatrium, and Tiburtum. Whilst he was sitting up his villa, he had the good fortune to pass through the district of Casantino, at the time when an antique bust of a female was discovered by some workmen who were employed in digging up the foundation of a house. This bust he purchased, and added to his collection. His inquiries after specimens of ancient art were also extended into distant countries. Being informed that one Francesco di Pistoia was on the eve of embarking for Greece, he requested him, with the utmost earnestness, to procure for him any relics of Grecian statuary which he might be able to obtain for him in the course of his travels. At the same time he wrote to a Rhodian, of the name of Suffretus, a celebrated collector of antique marbles, to inform him that he could not bestow upon him a greater pleasure than by transmitting to him one or more of the pieces of sculpture which he might be able to spare out of his well-furnished gallery. Suffretus, actuated by a noble spirit of liberality, immediately on Francesco's arrival at Rhodes, consigned to his care three marble busts,—one of Juno, another of Minerva, and Bacchus, said to be the works of Polycletus and Praxiteles, and one statue of the height of two cubits, all of which he destined for Poggio. The annunciation of this intelligence was received by Poggio with the highest exultation. The names of such eminent artists as Polycletus

supplied. Incited by his earnest recommendation, Cosmo de' Medici acquired a love of the arts, and and Praxiteles raised, indeed, in his mind a prudent degree of scepticism; but he dwelt with fond anticipation upon the pleasure which he should experience on the arrival of the busts, and he instantly assigned to each of his expected guests their proper stations in his villa. 'Minerva,' says he, in a letter to Nicolo Nicoli, 'will not, I trust, think herself improperly situated beneath my roof. I will place her in my library. I am sure Bacchus will find himself at home in my house, for if any place is his appropriate residence, that place is my native district where he is held in peculiar honour. As to Juno, she shall retaliate the infidelities of her straying husband, by becoming my mistress.'

"The busts in question arrived in safety at the place of their destination; but Francesco alleged that the statue had been stolen out of the ship in which he returned from Greece. Poggio strongly suspected that the plunderer who had deprived him of this portion of his expected treasure was no other than Francesco himself. In this suspicion he was confirmed by his subsequent conduct. For this faithless agent, having been afterwards commissioned by Andreolo Giustiniano, a Genoese of considerable learning, to convey to Poggio some antique busts, disposed of this valuable deposit to Cosmo de Medici. Poggio did not tamely bear this injury, but inveighed against the dishonesty of the Pistoian with great bitterness in a letter which he addressed to Guistiniano. From this letter it appears that, in addition to his groups of ancient statues, Poggio had adorned his villa by a collection of antique coins and gems. To these pursuits he was instigated, not merely by the desire of illustrating the classic authors by a reference to works of ancient art, but also by an enthusiastic admiration of the sculptured wonders, the productions of men endowed with superlative talents, who, rising from individual to general nature, combined in their imaginations, and embodied with their plastic hands, those finished forms, which, as it were, fill the mind of the spectator, and raise him to the exalted idea of perfection. On this subject he thus expressed himself in a letter to Francesco di Pistoia:—'I am struck with awe by the genius of the artist, when I see the powers of Nature herself represented in marble. Different men are visited by different diseases. My infirmity is an admiration of the works of excellent sculptors; for I cannot but be affected with astonishment by the skill of the man who gives to inanimate substance the expression of animation.'"

laid the foundation of a cabinet since known to the world as the "Museum Florentinum." Lorenzo de' Medici afterwards enriched this collection with its most valuable articles, and rendered it subservient to its true purpose, that of inspiring in his countrymen a correct and genuine taste for the arts. "Lorenzo," observes Roscoe, "conversant from his youth with the finest forms of antiquity, perceived and lamented the impossibility of their improvement upon the principles then adopted. He determined, therefore, to excite among them, if possible, a better taste, and by proposing to their imitation the remains of the ancient masters, to elevate their views beyond the forms of common life to the contemplation of that ideal beauty which alone distinguishes works of art from mere mechanical productions. With this view, he appropriated his gardens, adjacent to the Monastery of St. Marco, to the establishment of a school or academy for the study of the antique, and furnished the different buildings and avenues with statues, busts, and other pieces of ancient workmanship." To this institution, more than to any other circumstance, we may, without hesitation, ascribe the sudden and astonishing progress which, towards the close of the fifteenth century, was made in the arts, and which, commencing at Florence, extended itself to the rest of Europe. It was here that Michael Angelo Buonarrotti began to imbibe that spirit which was destined to effect a reformation in the arts, and which he could perhaps have derived from no other source⁵.

Many curious particulars relative to the first discovery of these antiques are preserved in a little tract by Flaminius Vacca, an eminent Roman antiquary of the sixteenth century, printed at the end of Nardini's "Roma Antica," and in Montfaucon; to

⁵ Roscoe's *Life of Lorenzo de' Medici*, vol. ii. p. 199, &c.

which the reader is referred⁶. Dallaway has given a concise detail of some of the more remarkable, and we shall quote his words⁷:—

1. The equestrian statue of Marcus Aurelius was found in the pontificate of Sixtus IV. (1471 to 1484), on the Cælian hill, near the present church of St. John Lateran, who placed it in that area. About the year 1540 it was removed by Paul III. to the Capitol, under the direction of Michael Angelo.

2. The Torso of Hercules, in the Vatican, was found in the Campo de' Fiori, in the time of Julius II.

3. The group of the Laocoon was discovered in the vineyard of Gualtieri, near the Baths of Titus, by Felix de Fredis, in 1512, as recorded on his tomb in the church of Ara Cœli.

4. In the reign of Leo X., the Antinoüs, or Mercury according to Visconti⁸, was found on the Esquiline Hill, near the church of St. Martin.

5. Leo was likewise successful in recovering from oblivion the Venus called de' Medici. It was found in the portico of Octavia, built by Augustus, near the Theatre of Marcellus, in the modern "Pescheria." Removed to the gallery at Florence by Cosmo III., 1676.

6. The colossal Pompey of the Spada palace was found during the pontificate of Julius III. (1550-1555), near the church of St. Lorenzo in Damaso,

⁶ "Memorie di varie Antichità trovate in diversi luoghi della Città di Roma scritte da Flaminio Vacca nell' Anno 1594." The best edition is at the end of tom. iv. of Nardini, 8vo. Rom. 1820. For the later discoveries the reader may consult Ficoroni; Fran. Ficoronii Gemmæ Antiquæ Literatæ, 4to. Rom. 1757, p. 107, 143: "Monumenta vetera memoria Francisci Ficoronii reperta, et quorum ipse in suis Commentariis mentionem facit."

⁷ Anecd. of the Arts in England, 8vo. Lond. 1800, p. 219.

⁸ Museo-Pio-Clement. Stut.

7. The Hercules, and the group of Dirce, Zethus, and Amphion, called "Il toro," now at Naples, were dug up in the baths of Caracalla, and placed in the Farnese palace about the middle of the sixteenth century.

8. The Apollo Belvedere, and the Gladiator of the Villa Borghese, were taken from under the ruins of the palace and gardens of Nero, at Antium, forty miles from Rome, when the Casino was made there by Cardinal Borghese, during the reign of Paul V. (1605 to 1621).

9. Soon afterwards, the Sleeping Faun, now in the Barberini palace, was found near the Mausoleum of Hadrian.

10. The Mirmillo Expirans, or Dying Gladiator of the Capitol, was dug up in the garden of Sallust, on the Pincian hill, now the Villa Borghese. It was purchased by Benedict XIV. of Cardinal Lodovisi.

11. The small Harpocrates and the Venus of the Capitol were found at Tivoli in the same reign.

12. The Meleager, once in the Picchini collection, now in the Vatican, was found near the church of St. Bibiena.

These chronological notices of the discovery of statues might be extended much further; but they are sufficient, as affording a general view of the progress made in amassing these treasures of antiquity in Italy before the nations of Europe had acquired a similar taste for the arts, and were ambitious of transporting to their own cabinets the monuments of Greek and Roman splendour.

Whilst the ardour of collecting antiques was in its full zenith in Italy, the chief rivalry was carried on between the pontiffs and those cardinals who enjoyed their favour. As the city of Rome, and its immediate vicinity, contained the greatest number of these works of art, the ecclesiastical authority was

exerted in prohibiting the alienation of any piece of sculpture, whilst the liberal price paid by the cardinals co-operated with the fear of censure, and was the cause that almost all of great value were retained in Italy.

The Belvedere, in the palace of the Vatican, the first repository of sculpture, was originally built by Julius II., the immediate predecessor of Leo X.

Paul V. began the Borghese collection.

The Mattei collection was of contemporary date.

The Barberini marbles were procured by Urban VIII.

The Albani collection, chiefly of reliefs, but containing the bronze statue of Apollo Sauroctonos, was formed by Cardinal Alexander Albani, the nephew of Pope Clement XI.

Benedict XIV. appropriated one wing of the palace of the Campidoglio to the various discoveries made during his reign, chiefly on the site of Hadrian's villa.

Clement XIV. had made a collection of such marbles as were found during his short possession of the pontificate, and had designed a museum in the Vatican; Pius VI. fulfilled his intentions, and this repository of the additions to the Belvedere became distinguished by their joint names, as the Museo-Pio-Clementino.

Of other European princes, the first who aspired to form a collection was Francis I., to decorate his palace of the Louvre. He sent to Rome Francesco Primaticcio, a distinguished painter of history, who acquitted himself with so much skill and address, that he returned with a hundred and twenty-five statues, busts, and mutilated figures. But the best of this collection were not antique^o. Francis, however, laid the first foundation of that rich collection

^o Dallaway's *Anecdotes of the Arts in England*, p. 224.

of works of art which subsequent kings of France have so greatly increased¹⁰.

Philip IV. of Spain was induced by the great Velasquez to purchase marbles from Rome. Under the direction of that celebrated painter the first statues of any merit were brought into Spain¹¹.

In Germany no acquisitions of this kind were made till a much later date.

In England the taste for ancient sculpture arose in the reign of James I., after the Earl of Arundel had travelled into Italy, and laid the foundation of his celebrated collection. Henry, Prince of Wales,

¹⁰ Heylyn, in the first of his two journeys to the Mainland of France, 4to. Lond. 1656, p. 117, says, "But the principal beauty, if I may judge of this so much admired palace of the Louvre, is a low plain room, paved under foot with bricks, and without any hangings or tapestry on the sides; yet being the best set out, and furnished to my content, of any in France. It is called 'La Salle des Antiques,' and hath in it five of the ancientest and venerablest pieces of all the kingdom." These were a Diana, one of the gods of Ethiopia, Mercury, Venus, and Apollo. "They were bestowed on the king by his Holiness the Pope." See also Dr. Martin Lister's *Journey to Paris*, 8vo. Lond. 1699, p. 43. He says the French king "hath in the Louvre also two rooms; in one are ancient marble statues, and in the other are brass statues and vasa, and a hundred other things relating to antiquity: there is nothing in Paris deserves more to be seen." At one time this gallery appears to have been transferred to Versailles. The Abbé Antonini, in his "*Memorial de Paris et de ses Environs*," 12mo. Par. 1734, p. 61, speaking of the Louvre, says, "La Salle des Antiques n'en a plus rien que le titre; les statues qui lui donnoient ce nom ont été portées à Versailles et à Marly."

An academy of painting and sculpture was established at Paris in 1664.

¹¹ Dallaway, ut supr. p. 225. The purchases which Christina, Queen of Sweden, made at the sale of the marbles of King Charles I., with the Odeschalchi collection of statues, were afterwards sold to Philip V. of Spain, to be deposited in the palace of St. Ildefonso.

and his brother, afterwards King Charles I., are said to have been in correspondence for the purchase of ancient marbles with Sir Henry Wotton.

Peacham, in his "Complete Gentleman," says, "And here I cannot, but with much reverence, mention the every-way Right Honourable Thomas Howard, Lord High Marshal of England, as great for his noble patronage of arts and ancient learning as for his birth and place; to whose liberal charges and magnificence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel-house about twenty years ago¹², and hath ever since continued to transplant old Greece into England. King Charles also, ever since his coming to the crown, hath amply testified a royal liking of ancient statues, by causing a whole army of old foreign emperors, captains, and senators, all at once to land on his coasts, to come and do him homage, and attend him in his palaces of St. James's and Somerset House. A great part of these belonged to the Great Duke of Mantua: and some of the old Greek marble bases, columns, and altars, were brought from the ruins of Apollo's temple at Delos, by that noble and absolutely-accomplished gentleman Sir Kenelm Digby, Knight¹³. At York-house also, the galleries and rooms are ennobled with the posses-

¹² Peacham's *Complete Gentleman* was published in 1622 but the passage quoted first appears in the second edition, published in 1634. Lord Arundel travelled into France and Italy in 1607 and 1608, and remained abroad till 1611. In 1612 he was appointed to escort the Princess Elizabeth and the Elector Palatine to their dominions. Finding himself once more on the continent, he went again into Italy, and at that time began to form his celebrated collection. He returned from Italy the second time in 1614.

¹³ This was in 1628, when Sir Kenelm was admiral of a fleet in the Levant.

sion of those Roman heads and statues which lately belonged to Sir Peter Paul Rubens, Knight, that exquisite painter of Antwerp. And thus have we, of late years, a good sample of this first sort of antiquities, accompanied with some novelties, which, nevertheless, cannot but fall short of those in other countries, where the love and study of them is far ancients, and the means to come by them easier¹⁴."

Dallaway observes that, it was from the example and recommendation of Lord Arundel, and a very inferior cause, the envy of the favourite Villiers, that Charles I. was originally induced to study the arts; but Charles had, himself, an elegant and refined taste, and there seems no reason why Villiers's jealousy should be assigned as one cause of the King's forming a collection¹⁵. Buckingham, as will presently be shown from his own letters, was a rival collector.

¹⁴ "Complete Gentleman," third edit. 4to. Lond. 1661. p. 107, 109.

¹⁵ In the inventory of the goods of King Charles I., sold, in 1649 and one or two subsequent years, by order of the Parliament, a copy of which is preserved among the Harleian MSS. in the British Museum, No. 7,352, the number of statues, busts, &c. enumerated as antique, marble and bronze, is quite astonishing, as well as the prices at which they were appraised and purchased. The statues at Somerset House which came from Whitehall, those in the gallery of Somerset House, and in the garden, the statues at Greenwich, the statues at St. James's, whole figures and heads, and in the armoury at St. James's, amounted very nearly, including busts and fragments, to 450. The prices put upon them, too, were very great for the period. The total amounted to something more than 16,000*l*. A statue of the Emperor Geta was valued at 100*l*.; Nero, Caligula, Marcus Aurelius, Commodus, 50*l*. each; Julia Mammæa, 80*l*.; the elder Faustina, 70*l*.; Claudius, 60*l*.; a statue, called in the catalogue Ælius, 30*l*.; a bust of Cicero, 25*l*.; Sabina, 150*l*.; a Hercules, 120*l*.; Seneca sitting (the size of life), 250*l*.; Pompey, 250*l*.; Tiberius, a colossal statue, 500*l*.; a head of Alexander, 100*l*.; busts of Augustus, Nero, Marcus Aurelius, Antoninus Pius, Severus, and Agrippina, 60*l*. a-piece; a head of Zeno, 10*l*. Mr. Murray, Mr. Hough-

When Lord Arundel determined to form a gallery of statuary, Dallaway further observes, he retained two men of letters for that purpose. The ingenious John Evelyn was sent to Rome, and William Perry undertook a hazardous journey to the Greek Islands and the Morea. But Evelyn was not born till 1620, so that his acquaintance with Lord Arundel could hardly have commenced before the greater part of that nobleman's treasures were obtained; nor does he appear ever to have been sent by him to Rome¹⁶. And Perry, whom Dallaway mentions, was Mr., afterwards Sir William, Petty; many of whose letters relating to his indefatigable researches to enrich the Arundel collection, are found among the correspond-

ton, Mr. Latham, and Mr. De Crittz, appear to have been the purchasers upon the appraisement in 1651; they were, in all probability, the agents for foreign cabinets. "The late King's Head," by the Cavalier Bernini, 800*l.*, was sold to Mr. De Crittz, as appraised, October 23, 1651.

¹⁶ Evelyn, in his *Memoirs*, or rather *Diary*, vol. i. p. 90 to 131, and 150 to 169, gives some curious details of the different collections of marbles at Rome, as he saw them in 1644 and 1645; but he makes no mention of Lord Arundel while there: Lord Arundel had ceased furnishing additions at that time to his collection in England. Mr. Evelyn arrived at Rome 4th November, 1644. In June, 1645, the Earl of Arundel, who was then at Padua, took Mr. Evelyn to see the garden of Mantua, and the palace of the Foscari (vol. i. p. 198); and in 1646 Mr. Evelyn paid Lord Arundel his last visit. He says, "It was Easter Monday that I was invited to breakfast at the Earl of Arundel's. I took leave of him in his bed, where I left that great and excellent man in tears on some private discourse of crosses that had befallen his illustrious family, particularly the undutifulness of his grandson Philip's turning Dominican friar (since Cardinal of Norfolk), and the misery of his country, now embroiled in civil war. He caused his gentleman to give me directions, all written with his own hand, what curiosities I should inquire after in my journey; and so, enjoining me to write sometimes to him, I departed. There stayed for me below, Mr. Henry Howard (afterwards Duke of Norfolk), Mr. J. Digby, and other gentlemen, who

ence in Sir Thomas Roe's Negotiations¹⁷. Sir Thomas Roe acted as an agent, both for Lord Arundel and the Duke of Buckingham¹⁸.

conducted me to the coach." Ibid. i. p. 205. The Earl of Arundel died a few months afterwards, 4th October, 1646. Lassels, in his Voyage of Italy, 12mo. Par. 1670, p. 429, says he saw in the cloister of the Convent of St. Anthony at Padua, a black marble stone which bore the words "Interiora Thomæ Howardi Comitiss Arundeliæ." The Earl's body was brought to England. Dallaway says that Lord Arundel himself, when at Rome, procured permission to dig over the ruins of several houses, and is said to have discovered, in subterraneous rooms, two or three statues of the class of "Viri Consulares;" and, amongst them, that at Oxford, which has since received the name of Cicero. See the Anecdotes of the Arts in England, p. 256.

¹⁷ Fol. Lond. 1740.

¹⁸ The following extracts from Sir Thomas Roe's correspondence, relating to the cultivation of this taste for antiquities, will not be unacceptable to the reader:—

Sir Thomas Roe to Lord Arundel.

Constantinople, 27th Jan. 1621.

"I brought with me, from Messina, the Bishop of Andre, one of the islands of the Arches, a man of good learning and great experience in these parts. He assured me that the search after old and good authors was utterly vain; that neither in Greece nor in any other place subject to the Grand Signor were left so much as footsteps or ruins of any ancient learning. The last French ambassador had the last gleanings; only of some few he gave me notice, as of an old Terullian, and a piece of Chrisostome in manuscript, which may be procured to be copied, but not the original. He hath undertaken to make inquiry for me, and the fruit of my labour your Lordship shall freely partake. Concerning antiquities in marbles, there are many in divers parts, but especially at Delphos, unesteemed here; and I doubt not easy to be procured for the charge of digging and fetching, which must be purposely undertaken. It is supposed that many statues are buried, to secure them from the envy of the Turks; and that if leave obtained, would come to light, which I will endeavour as soon as I am warm here. Coins will be had from Jews, but very dear when inquired for. Two are given me by Dominico to present to your Lordship, which I have delivered to

Of the interest which the Duke of Buckingham himself took in these matters, we have proof in the

Antony Wood, captain of the "Rainbow;" the one (gold) is of Alexander; the other is brasse, and very ancient, of a queen of Servia, with hieroglyphics now unknowp. I have also a stone taken out of the old palace of Priam, in Troy, cut in horned shape; but because I can neither tell of what it is, nor hath it any other beauty, but only the antiquity and truth of being a piece of that ruined and famous building, I will not presume to send it you; yet I have delivered it to the same messenger, that your Lordship may see it and throw it away." *Negociations*, p. 16.

Sir Thomas Roe to Lord Arundel.

Constantinople, 1st Maii, 1623.

"Antiquities in gold and silver, of the ancient Greeks, from Alexander downward, and many Romans more ancient, are here to be gathered; but so dear, by reason the last French ambassador made great search, and some Italians are ready to buy, that I know not whether your Lordship will esteem them at such rates. The medals of gold, or old coin, if they be fair and the inscriptions legible, are held at twice and thrice the weight. Some, for curiosity, I have bought, with others pretended to be Egyptian, Armenian, and Arabian; but my skill is not great, I judge only by the eye; these shall serve your Lordship if you like them.

"I may also light of some pieces of marble by stealth, as now I am offered a lyon to the waist, of pure white, holding a bull's head in his claws; but the very nose and mouth is defaced, the rest very fair, and they say *à l'antique*: I have not yet seen it, but expect it hourly, if the ship meet it not: it was taken up at Lampsacum in Natolia. On Asia side, about Troy, Zizicum, and all the way to Aleppo, are innumerable pillars, statues, and tombstones of marble, with inscriptions in Greek: these may be fetched at charge and secretly; but if we ask leave, it cannot be obtained; therefore Mr. Markham will use discretion rather than power, and so the Turks will bring them for their profit. I know the worth of Mr. Markham, our consul, so well, that I should wrong myself if in all things I gave him not his due." *Ibid.* p. 150.

Sir Thomas Roe to my Lord Archbishop of Canterbury.

Constantinople. 1st Dec. 1624.

"I hear your Grace hath written by one Mr. Petty, that is

following extract from a letter to Sir Thomas Roe, dated York House, July 19, 1626:

arrived at Smyrna, employed by my Lord of Arundel to buy books and antiquities. He will find that barbarism hath worn out all the footsteps of civility and learning; yet manuscripts are plenty, old Greek books that are little worth; they have been cerned over by many of good judgment, and I think the gleanings are very poor. When he comes, I will present and assist him." Ibid. p. 320.

To the Duke of Buckingham from Sir Thomas Roe.

Constantinople, 24th Jan., 1624.

"The antiquities which I conceive your Grace doth desire (for curiosity in new arts there is none here), are either columns or statues in stone, or books, or ancient coins, or medals. I confess my ignorance in choosing or knowing any of these, yet for the reverence I bear to them, either as lights or relics of ancient learning, or noble sciences, I have a little endeavoured to search and inform myself. But I have found the spight or sordidness of barbarism hath trod-out all the steps of civility, or, like rust, destroyed them. For columns, the building of so many Mahometan mosques hath made many inquiry even into the rubbish of all old monuments, and into the bowels of the earth; so that there is little to be hoped for by industry, if chance assist not. Statues, or figures of beasts, because they are forbidden in their law, are either defaced on purpose by them, or sought for by others and conveyed away, so that they are become very rare. One of that kind I heard of, being a half lyon of white marble, holding the head of a bull in the paws, the neck reversed. I sent for it a great way to Lampsacum in Asia, upon report; and when it arrived it had no grace in my eyes; for the face was broken off: the rest makes a show of art, but beyond my capacity; for when the principal part was defaced. I thought it not worthy of any estimation. I did design it for your Grace, but have kept it two years as not worth the portage, except there be any mystery in these things that I understand not. Medals and coins, in gold and silver, of the ancient Greek kings and emperors, Armenians and Romans, by chance I light upon; of those I will gather all that have either beauty or antiquity; and these, and all, and all I can perform or find, are freely presented to your Grace. Whatsoever I can collect, having now your Grace's command added to mine own desire, shall not go out of the way to Venice. I expect

"I have likewise received two letters from you, concerning some business of my own; the latter bear-

daily here the coming of one Mr. Petty, recommended by my Lord of Arundel, I think to the same uses. It seems that gentleman is better pratique, and may inform my judgment. With his aid I doubt not to give your Grace satisfaction either in effects or in my industry; and I hope I am now fallen into a good way by the help of the patriarch of this city, who hath informed me of a small, despised, and uninhabited island, in the Archæ, a place anciently esteemed sacred, the burial of all the Greeks, as yet unbroken up; where, he tells me, are like to be found many rare things. Your Grace may please to give order for some shipping that comes for this place (if in the mean time I can procure none) to take directions of me, and a guide from hence, and to anchor there five or six days, to search it; where they may take, without trouble or prohibition, whatsoever they please, if any man of judgment to make the choice. He hath also assured me that Alexandria, which was once the retreat and *deliciæ Romanorum*, hath yet about it more rare pieces than any part within the Levant seas; whereof, when he was patriarch there, he discovered many; and, among others, a statue of a negro, of black marble, taken up whole, but by accident a thigh broken, the forehead inlaid with a work of gold; which he hath promised to procure me, and says it is one of the most beautiful figures and stone in the world, and that he will write thither to recover whatsoever can be gotten." Ibid. pp. 343-4.

Sir Thomas Roe to the Duke of Buckingham.

Hatchys, 26th Aug. (old style) 1625.

"May it please your Grace, I shall render a barren reckoning of your command laid upon me to provide your Grace some ancient statues; yet I had rather give you any account of my endeavour, than by long silence to deserve the imputation of negligence. That which hath discouraged me is the failing of my promise for the black goddess from Alexandria, which, being given me by the patriarch, confident it was yet in his garden, I sent for, in company of his servant; but, being returned, they have only discovered that a colloire left in that charge had sold it eighteen months since to the French consul for 30 dollars, who hath transported it into France, to the exceeding displeasure of the patriarch, and my shame. Yet I thought it fit to advise your Grace thereof; perhaps you may then recover it at no great charge, being esteemed the

ing date 1st May, 1626, wherein I find myself much obliged to an extraordinary diligence you have used

jewel of all the stones in this part of the world. I have no left any probable city unsearched into, and hear of divers pieces, but what they will prove I cannot yet judge. Some I am absolutely promised, but nothing entire; half bodies, heads, and bustos. In Salonica a Jew hath a whole marble, and ancient; I have procured letters to the metropolitan to buy it, if money will prevail. From Angora I am in hope at least of a fair lion. These on *Porta Aurea* will not be removed: no man dares adventure to steal them from the principal gate, nor any favourite of the vizier presume to mention the defacing of the wall; yet I will not leave to hope *by some art they may be made drop*, and that so I may gather them. Mr. Petty hath been at the so-much-famed Pergamo, and brought somewhat away, as he writes, mean things, not worth his charge, only as testimonies of his travels; but he is a close and subtle borderer, and will not brag of his prizes. From thence he is gone forward into the islands, and hath this advantage of me, that he makes search with his own eyes, and is not sparing to spend, when he finds content; though he shall not outbuy me if we fall in competition. Somewhat your Grace may expect with patience, that is, all that I can find or procure; which you will accept by the measure of my ambition to your service." Ibid. pp. 433-4.

The *Porta Aurea* of Constantinople was a triumphal arch, built by Theodosius upon his defeat of Maximus. The chief statue which adorned it was a figure of Victory, of gilded bronze. Dallaway, in his *Constantinople, Ancient and Modern*, 4to. Lond. 1797, p. 18, says, "Around it are columns of granite, and fragments of marble, still retaining much elegance of workmanship."

Sir Thomas Roe, in a letter to Lord Arundel, dated Constantinople, 3rd Oct. 1625, recurs again to the sculptures of the *Porta Aurea*, which he had agreed with Mr. Petty, that neither patron might be displeased, if they could be obtained, to divide them between Lord Arundel and the Duke of Buckingham. He says, "Therefore we resolved to take down those six mentioned relieves on *Porta Aurea*, and I proceeded so far as I offered 600 dollars for four of them, to be divided between his Grace and your Lordship by lots. And if your Lordship liked not the price, Mr. Petty had his choice to forsake them; but now I perceive he hath entitled your Lordship to them all by some right, that if

in search of such pieces and antiquities as you guess will be most welcome unto me; and I shall endea-

I could get them it were an injury to divide them. Your Lordship shall never find me to write you an untruth, nor dissemble the truth. Mr. Petty did not discover them. When I carried him to the patriarch, and there discoursed with him what places were like to furnish us with old statues, he told me of those on Porta Auræa, and wished me to go see them, though he thought the difficulty would be great to procure them. Whereupon I, having no skill, sent a janizary with Mr. Petty to view them, upon whose report of liking them I went with him a second time; and so we resolved to take them down if possible; and I was not only content, but desirous, your Lordship should have half; and so I assured him, though I both must be the means to get them and to disburse the money, which I would willingly do for your Lordship. And this being the truth, and I remaining constant in the same resolution, I hope your Lordship will well accept it. Since, he wrote me another letter, in manner renouncing them at that price, and advising me not to spend above 200 dollars for all six. It seems, he being better provided at Pergamo, or willing to leave these for a better occasion, was content I should not meddle with them; but when I answered him, he knew I had made larger offers, and if he refus'd, would take them for my own account, and yet in England offer your Lordship your part; he then wrote me, that he would not leave his interest in them, nor yet encourage me what to spend to procure them; but I am sorry we strive for the shadow. Your Lordship, believe an honest man, and your servant, I have tried the bassa, the captain of the castle, the overseer of the Grand Signor's works, the soldiers that make that watch, and none of them dare meddle: they stand between two mighty pillars of marble, in other tables of marble, supported with less pillars, upon the chief port of the city, the entrance by the castle called the Seven Towers, which was never opened since the Greek emperor lost it, but a counterscarfe and another wall built before it. The vizier dares not, for his head, offer to deface the chiefest port, so many will clamour against him: the captain of the castle, nor the overseer of the walls, cannot do it without a special command from the Grand Signor; the soldiers cannot steal them, being 30 foot and 40 foot high, made fast to the walls with iron pins; and must be let down with scaffolds, and the help of at least 50 men; for if they fall they will break to dust, the ground being so thin and worn with

vour to deserve the pains you bestow upon me there, in any service you shall employ me in here; desiring a continuance of your respect unto me in this kind, with this caution only, that you lay not out much money upon any alabaster pieces, unless they be figures of exquisite curiosity: for your antique masters (as I am informed) never wrought upon alabaster. Neither am I so fond of antiquity (as you rightly conjecture) to court it in a deformed or misshapen stone; but where you shall meet beauty with antiquity together, in a statue, I shall not stand upon any cost your judgment shall value it at¹⁹."

In a letter, of the date of 1627, Sir Thomas Roe

age. There is then but one way left in the world, which I will practise; and if I can procure them, your Lordship shall know my service by the part I send you, without Mr. Petty or any other help. Within the castle, and on that gate, is a continual watch of 20 soldiers. It is the king's prison; and how hard it were to take down such things, of at least a ton weight a-piece, from the Tower-gate of London, your Lordship will easily judge. And if I get them not, I will pronounce no man nor ambassador shall ever be able to do it, except also the Grand Signor, for want, will sell the castle.

"After all these disputes for nothing, Mr. Petty hath advised me, that, returning from Samos, where he had gotten many things, going to Ephesus by sea, he made shipwreck in a great storm upon the coast of Asia, and, saving his own life, lost both all his collection of that voyage, and his commands and letters by me procured, desiring me to send him others, or else that he can proceed no further. He was put in prison for a spy, having lost in the sea all his testimonies; but was released by the witness of Turks that knew him. From thence he recovered Scio, where he furnished himself again, and is gone to the place where he left his boat to fish for the marbles, in hope to find them, and from thence to Ephesus, and this is the last news I hear from him." Ibid. pp. 444-5.

Other letters worth consulting will be found in pp. 512, 570, 619, 647, 692, 764, 808, 818. In 1626, 8 Nov., Sir Thomas Roe says Mr. Petty hath raked together 200 pieces, all broken, or few entire. He is now gone to Athens.

¹⁹ Sir Thomas Roe's Negotiations, p. 534.

mentions four statues procured for the Duke at Corinth, and speaks of the articles obtained being altogether so numerous, that he shall make a catalogue of them²⁰. His last letter to the Duke of Buckingham, on this subject, is dated at Smyrna, 27th of June, 1628²¹. In the August following, the Duke was assassinated by Felton. What became of the marbles afterwards is not known.

Of the progress of taste for ancient sculpture in England, it may be sufficient to say, that the Pembroke and Pomfret collections of marbles were, in part, formed out of the dispersion of the Arundel collection, about 1678. Dr. Mead, at a later period, had a small collection, which was sold at his death; among which was the Head of Homer, in bronze, since called Pindar, originally in the Arundel collection, now in the Museum. Sir Robert Walpole, about the same time, collected a few busts and heads at Houghton. The Earl of Leicester, when he had completed his sumptuous palace at Holkham, in Norfolk, about 1750, furnished it with a gallery of statues; and Charles Lord Egremont, just before his death in 1763, completed, by the assistance of Mr. Gavin Hamilton, a very considerable gallery of marbles at Petworth²². The Earl of Carlisle's collection of statuary at Castle Howard, in Yorkshire, also preceded the formation of the Townley Gallery.

Among the friends and competitors with Mr. Townley, in the purchase of ancient marbles, may be named the Earl of Shelburne, afterwards Marquis of Lansdowne, whose collection is still preserved at

²⁰ Sir Thomas Roe's Negotiations, p. 692.

²¹ Ibid. p. 818.

²² Many of the finest marbles of the Petworth collection are engraved in the *Dilettanti Work on Sculpture*, vol. i., plates xxviii. xxx. xlv. xlvii. liv. lxii. lxvi. lxviii. lxix. lxxii. lxxiii.; vol. ii. plates vii. viii. xlv. lvi.

Lansdowne House; Mr. Weddell, whose collection at Newby, in Yorkshire, now belongs to Earl De Grey; the Hon. J. Smith Barry, of Beaumont, in Cheshire; Sir Richard Worsley, of Appuldercombe, in the Isle of Wight; and Henry Blundell, Esq., of Ince-Blundell, in Lancashire²³.

²³ Mr. Blundell, says Dallaway (Nichols's *Illustr. of Literature*, vol. iii. p. 738), had nearly attained to his grand climacteric, when, having accompanied Mr. Townley to Rome, he was present when, through the agency of Jenkins, the marbles of the Villas Mattei and D'Este were offered to sale. An opportunity so alluring, of becoming possessed of well-known antique statues, and of a collection, without a gradual and tedious acquirement, was a temptation not to be resisted by Mr. Blundell. He purchased and transferred them to his mansion at Ince-Blundell, near Liverpool, and the multitudinous resort of spectators from that town soon grew into a serious evil. The present repository, a rotunda of great architectural merit and beauty, was erected in the gardens, in order to obviate this inconvenience, and to display the marbles to greater advantage.

Artists having been employed to make drawings and engravings from these statues, &c., Mr. Blundell determined to collect them into two folio volumes; and he informs us "that the work was begun by the advice and with the assistance of a very intelligent friend." It does not however appear that Mr. Townley, the person alluded to, gave much assistance; nor did Mr. Blundell circulate his work among his friends generally till several years after Mr. Townley's death. He entitled it "Engravings and Etchings of the principal Statues and Busts, Bas-reliefs, Sepulchral Monuments, Cinerary Urns, &c. in the Collection of Henry Blundell, Esq., of Ince-Blundell;" and the title-page bears the date of 1809. The work was never published.

The good old gentleman busied himself with writing an introduction and notes, which show very little knowledge of the subject; but contain anecdotes respecting a few statues, which may amuse the credulous.

Mr. Blundell's account of his transmutation of an hermaphroditic group, purchased at Lord Besborough's sale, is entertaining. (See pl. xli. of the Ince Museum.) Three children were represented crawling on the breast of the larger statue. He says, "The figure was unnatural and very dis-

When the excavations, which have been already described, took place, it was in a time of peace, when the resort of noble and opulent Englishmen to Rome was particularly frequent, and when a taste for the arts, promoted by a desire to embellish their own residences in England, was encouraged by competition of wealth. Mr. Townley, however, had an additional incentive, which we have hitherto abstained from mentioning: he was maternally descended from Lord Arundel, who has been already noticed as the father of *vertù* in England. His ancestor's example was a fresh stimulus to Mr. Townley's enthusiasm. His own example has caused the formation of numerous smaller collections, though widely dispersed.

Millingen, in the preface to the second portion of his "Unedited Monuments," assures us, that "the number of Ancient Works of Art, of every kind, which have been accumulating in England for the space of nearly two centuries, is perhaps greater than in any other country of Europe, Italy excepted."

gusting to the sight, but by means of a little castration, and *cutting away the little brats*, it became a *Sleeping Venus*, and as pleasing a figure as any in the collection. Its easy attitude in a sound sleep, and the fineness of the sculpture, are much noticed by the connoisseurs."

CHAPTER IV.

TERRACOTTAS.

THE first Room, or vestibule, of the Townley Gallery, is fitted with terracottas, the greater part of which were Mr. Townley's; some of them were collected in Italy by Mr. Townley himself, and others purchased, after his return, from Mr. Nollekens, who had acquired them in Rome at an earlier day; a few of them belonged to the Museum of Sir Hans Sloane, and are believed to have come from the collection of the Cardinal Gualtieri.

The statues of terracotta in this room, with one exception¹, were found about the year 1765, in a well which was completely dry, near the Porta Latina, at Rome. A labourer, in digging red gravel, called *poz-zolana*, with which the Italians harden their mortar, broke into the well, and discovered a heap of fragments of terracotta. These fragments were purchased by Mr. Nollekens, who carefully joined the pieces together, and succeeded in restoring the figures nearly to their original state².

The bas-reliefs were cast in moulds³; they were afterwards baked, and occasionally retouched by a graver. They were made use of by the ancients as

¹ No. 78.

² Combe's Introd. to the Descr. of the Collection of Ancient terracottas in the British Museum. 4to. Lond. 1810.

³ Seroux d'Agincourt, in his *Recueil de Fragmens de Sculpture Antique en Terre Cuite*, 4to. Par. 1814, pl. xxxiii. xxxiv., has engraved several ancient moulds used in casting bas-reliefs; particularly in pl. xxxiii., one found at Ardea, about twenty miles from Rome, between Laurentum and Lavinium.

decorations for their temples, tombs, and other buildings. They evidently formed the friezes; and the manner in which they were fastened to the walls by metal nails is occasionally perceptible. The bas-relief, No. 9, as well as many others, have the holes filled up; but the Numbers 44, 47, 52, 54, 58, 69, have the holes still unfilled. Of the designs, some appear to be Roman, particularly Numbers 35, 36, 42; but the greater part of them are probably copies from the works of Greek artists. What favourites many of the subjects were, may be gathered from the repetitions.

Most collections of antiquities contain a considerable number of statues, bas-reliefs, lamps, tiles, vases, and architectural ornaments in terracotta; but the collection of the British Museum, as far as terracotta bas-reliefs are concerned, is probably the most valuable in Europe. The Museum at Naples, in one point, excels the Townley collection; it has a few statues of this material as large as life. They were discovered in the ruins of Herculaneum⁴.

According to Pliny, Dibutades passed, in his time, for the inventor of the plastic art. "Dibutades, a Sicyonian potter," he says, "first invented the art of making likenesses of clay, in Corinth, by the help of his daughter, who, being in love with a youth who was going on a journey, scored lines round the shadow of his face by lamp-light on a wall, which, her father impressing with clay, made a type or cast from, and placed it with the rest of his pottery to be hardened in the fire. This type, according to tradition, was preserved in the Nymphæum till Mummius overthrew Corinth⁵."

⁴ Winckelmann, *Hist. de l'Art de l'Antiquité*, tom. i. pp. 17, 18, describes two of them,—Æsculapius and Hygieia,—as larger than life.

⁵ Plin. *Hist. Nat.*, lib. xxxv. c. 43.

Such an account of the origin of the art of modelling may be poetical, but it is not probable. The potter's clay must have been one of the most obvious materials for imitative art, and there can be little doubt that attempts were made to model it into the human shape in the earliest ages. Pliny, in another part of his work, describes Rhæcus and Theodorus as originating the plastic art in Samos⁶. The discovery, however, is not to be ascribed to the artists of this or that country or people; it must have been obvious and common to all⁷. Pasiteles was accustomed to say that the plastic art was the parent of sculpture.

Baked clay was one of the materials which the Egyptians used in forming those small figures which have the appearance of household gods. The Count de Caylus has engraved a fragment of a larger figure, a Head of Isis, in the same material⁸.

Pausanias, in his "Attica," chap. ii., mentions a cella at Athens, containing many statues of clay⁹, which were a representation of Amphictyon receiving Dionysus, and the other gods, at an entertainment. In the chapter immediately following he describes the roof of the royal stoa in the Ceramicus, as adorned with earthen statues¹⁰; particularly of Theseus hurling Sciron into the sea, and of Day (*ἡμέρα*) seizing Cephalus. In his "Achaica," chap. xxii., he says,

⁶ Plin. Hist. Nat. lib. xxxv. c. 43.

⁷ Winckelmann, Hist. de l'Art, ut supr., says, "Il résulte des recherches sur cette matière, que les premières productions de l'art furent exécutées en argile; ensuite on s'attacha à ciseler le bois, puis l'ivoire, enfin on entreprit de donner une forme à la pierre et au métal. Tout jusqu'aux anciennes langues indique l'argile ou la terre comme la première matière de l'art: l'Hébreux désigne l'ouvrage de Potier et celui de Sculpteur par le même terme. v. Gusset, Comment. L. Hebr.

⁸ *Πῦρι*.

⁹ Recueil d'Antiquités, tom. i. pl. xv.

¹⁰ *ἐκ πηλοῦ*.

¹⁰ *Ἀγάλματα ἐκ τῆς γῆς*.

"in Tritœa there is a temple called that of the Greatest Gods, the statues in which are made of clay." In his later "Eliacs," chap. iv., Pausanias mentions Pythagoras, of Rhegium, as eminent in the plastic art.

Paciaudi, in his "Monumenta Peloponnesia," tom. ii. p. 43, from an expression of Dicæarchus, tells us that the Athenians made an annual public exhibition of their best works of art in clay¹¹.

The Etruscans were universally known for their works in the same material. Pliny speaks of "*Signa Tuscanica per terras dispersa*." The works of the Etruscans, it is probable, served as models to the Romans. The elder Tarquin is said to have employed Etruscan sculptors in the decoration of the Capitol.

The bas-reliefs which form the subject of the present division of our work, as we have seen in a passage referred to in Pliny, were called *Typi*¹²; and the same word is used for them by Cicero, in one of his letters to Atticus, in which he says, "I commission you, besides, to procure some reliefs, which may be introduced into the plaister of the ante-room; and two figured puteals (coverings for wells)"¹³.

Typus was the ancient name. *Terracotta* is a word of very recent adoption, and, with the exception of the "*Vocabulario degli Academici della Crusca*," will probably be found in no European dictionary. It is thus explained, "*Terracotta—quella che è cotta nella fornace*."

¹¹ See also Seroux d'Agincourt, *Recueil de Fragmens de Sculpture Antique en Terre Cuite*, 4to. Par. 1814, p. 6.

¹² "*Umbram ex facie ejus ad lucernam in pariete lineis circumscripsit: quibus pater ejus impressa argilla, typum fecit*." Plin. Hist. Nat., lib. xxxv. c. 12.

¹³ "*Præterea typos tibi mando, quos in tectorio atrio possim includere, et putealia sigillata duo*." Epist. ad Atticum, lib. i. ep. 10.

STATUES.

Room I. No. 3.



No. 1.

No. 76.



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Room I. No. 1.

The statue of a Female clothed in a full drapery, supposed to be one of the Muses. It is two feet two inches and three-quarters high. The right arm, and a portion of the left arm, are gone. This statue, with the statues in terracotta, Numbers 38, 40, 76, 79, and the two terminal heads, numbered 3 and 75, were all found near the Porta Latina at Rome. The eyes and eyebrows of this figure retain some traces of the paint with which they were coloured.

Room I. No. 38.

A statue of a Muse, three feet eleven inches high, conjectured, from the position of the arms, to be Urania, who, as presiding over Astronomy, is sometimes represented with a radius in one hand, and a celestial globe in the other. The position of the arms, as Mr. Combe observes, might equally lead us to consider this statue as representing the goddess Salus, who usually holds in one hand a patera, out of which a serpent, held in the other, is feeding. But as several statues of the Muses were found in the place where this figure was discovered, it is more probable that Urania is here represented¹⁴.

Room I. No. 40.

A terracotta statue of a Muse resting her left arm upon a pile of writing tablets, which are placed upon a square column. The head is gone. This figure, in its present state, is three feet five inches high; and probably represents Calliope, whose office was to note down the worthy actions of the living, as it was Clio's to celebrate those of departed heroes.

"Carmina Calliope libris heroica mandat." Ausonius.

¹⁴ Combe, *Descr. of the Anc. Terracottas in the Brit. Museum*, p. 21.

Room I. No. 76.

A female statue, supposed to be of *Thalia*, the Comic Muse. The fingers are gone from one hand; the other hand is wanting. Height, two feet two inches and a half.

Room I. No. 78.

A female statue, the personification of which has not been conjectured. The head and both the lower arms are restorations. This statue is the only one among these terracottas which was not found at the Porta Latina. Height, one foot nine inches.

Room I. No. 79.

A female statue, which Mr. Combe thinks is probably the goddess Juno. It is crowned with an indented diadem, similar to one which is seen on a marble Head of Juno in another part of the Townley collection. The lower arms are lost. Height, two feet two inches and a half.

Room XII. on No. 8.

A votive torso of an *Athleta*, the size of life. Presented by W. G. Coesvelt, Esq., 1834.

TERMINAL HEADS IN TERRACOTTA.

Room I. No. 3.

A terminal head of *Liber Pater*, the Indian or Bearded Bacchus¹⁵, crowned with vine-leaves; a fillet drapery, entwined with them, falls upon square projections, as from the shoulders. These projections show the ancient mode of joining a number of terms together as a fence or boundary. Height, one foot three inches and three-quarters; breadth, including the projections, one foot nine inches. The Porta

¹⁵ "Bacchus barbatus dictus est Indus, ex Ammone et Amalthea genitus; Indorum more barbam nutrit." Gyrard. Synt. Deor. viii. p. 268. See Pitisci Lexicon. tom. i. p. 241.

Room I. No. 75.



No. 78

No. 79.

1

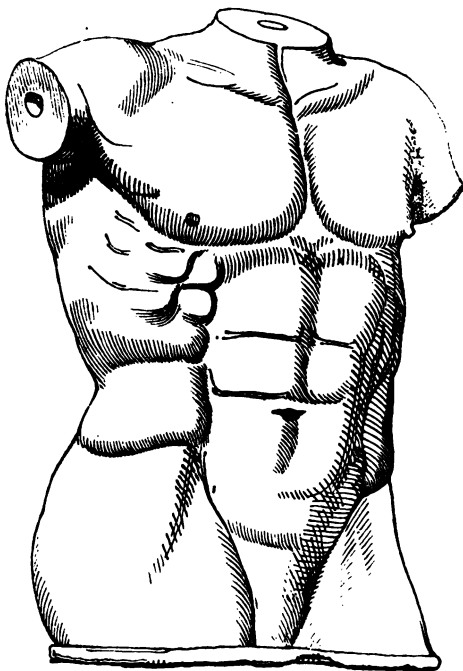
2

3

4

Latina at Rome has been already mentioned as the place where this terminal head was discovered.

Room XII., on No. 8.



Room I. No. 75.

Another head of the Indian or Bearded Bacchus, of similar character and dimensions, discovered on the same spot with No. 3.

BAS-RELIEFS IN TERRACOTTA.**Room I. No. 4.**

A bas-relief, one foot five inches and a half in length, by eight inches, representing a combat between two Amazons and two Griffins, in which the latter are victorious. One of the Amazons has lost both her lunated shield and battle-axe, or bipennis. This subject is frequently painted upon Greek vases; but Herodotus, Pausanias, and other authors who detail the exploits of these heroines, are entirely silent upon their wars with the griffins.

Room I. No. 5.

A Triton's Head, supported on each side by a Cupid riding on a Dolphin. The lower part of the Triton's face ends in the form of leaves, a device which has been the subject of much discussion by Winckelmann, D'Hancarville, Radel, and other writers. It probably represents some marine plant.

Room I. No. 6.

This bas-relief is repeated in the terracottas, Numbers 9, 61, and 64. It represents a group of Bacchus and Cupid, a Bacchante going before them, playing upon a tambourine. Bacchus is bearded, wears a crown of ivy, and a cloak. Cupid has his wings expanded. The union of Wine and Love, here represented, was often expressed by the ancients in their works of art, as well as in the writings of the poets. This bas-relief has the ovolo moulding above, and a shell ornament below. Dimensions, one foot five inches by one foot six inches. In the Museum Synopsis this bas-relief is called a group of Silenus and Cupid.

Room I. Nos. 7 and 8.

Two bas-reliefs joined in one. The subject of each a contest between a Griffin and one of the Arimaspi. At the end of each compartment, behind

Room 1. No. 6.



the griffins, are two figures naked to the breast, one holding a battle-axe with both hands, the other bearing a shield in front of him, with a sword in his right hand. These, from the circumstance of the helmets which they wear being covered with the heads and wings of birds resembling griffins, are also supposed to represent Arimaspi.

Milton has made a happy use of this fabulous contest, in his second book of "Paradise Lost:"—

As when a griffin through the wilderness
With winged course, o'er hill or mossy dale,
Pursues the Arimaspi, who by stealth
Had from his wakeful custody purloin'd
The guarded gold.

Room 1. Nos. 7 and 8.



The following is Mr. Combe's explanation : " The Arimaspi were a people who inhabited the northern part of Scythia, and lived in a state of constant warfare with the griffins¹⁶, fabulous animals, said to have guarded the gold with which the mountains in that part of the country abounded. As these combats are frequently represented on Greek vases, and on other works of ancient art, it may be worth while to attempt an explanation of the fable to which they allude. The Arimaspi, when in search of gold in the more rude and unfrequented tracts of Scythia, were probably often exposed to the attacks of wild beasts. At that early period, when scarcely any part of natural history was understood, it is by no means improbable that the Arimaspi should, in their descriptions of the different animals with which they had contended, magnify them into beings of a preternatural appearance. Herodotus and other authors, who speak of the Arimaspi, describe them as having only one eye, whereas they are here represented with two eyes. But this apparent contradiction is easily reconciled, on the authority of Eustathius, who, in quoting a passage from Æschylus¹⁷, in which the Arimaspi are called " a one-eyed army," informs us, that they are so called because the army consisted of archers, whose general practice it was, when they took aim with their arrow at any particular object, to close one eye¹⁸."

The kind of explanation offered by Eustathius and adopted by Mr. Combe is one that was looked upon more favourably some years ago than it is in the

¹⁶ Herodotus, lib. iii. c. 116 ; Pausan., lib. i. c. 24 ; Plin. Hist. Nat., lib. vii. c. 2.

¹⁷ Γρύπας φύλαξαι, τόν τι μονῶσα στρατόν
Ἀριμασπὸν ἰσπεβάμεν —

Æschyl. Prom. Vinct., v. 803.

¹⁸ Αἰσχύλος δὲ μονῶσα στρατὸν ὀνομάζει, διότι τοξικώτατοι ὄντες ἰσπιδύοντες τὸν ἑαυτοῦ ὀφθαλμόν, διὰ τὸ πρὸς τὴν βολὴν εὐσεχόν
Eustath. Comment. ad Dionysii Perieges., v. 31.

present state of criticism. All that Eustathius could possibly know about the Arimaspi (supposing we admit the existence of such a nation) must have been derived from writers of a much earlier date; and we may guess to what school these writers belonged by their puerile attempt to explain an old story, the real foundation of which was unknown to Æschylus and Herodotus, and certainly was not reserved for such commentators as these to discover.

Room I. No. 9.

Repetition of No. 6.

Room I. No. 10.



A bas-relief, representing the Head of Medusa ornamented above with wings; on each side is an eagle, seizing with its talons one of the snakes which are entwined in the locks of her hair. Dimensions, one foot seven inches, by nine inches and an eighth.

Room I. No. 11.

A bas-relief, representing Two Youths in Phrygian habits, back to back, each kneeling on one knee, and pouring water from ewers into cups, from which two chimæras, resting on their hind legs, are drinking. Dimensions, one foot eight inches, by nine inches.

Room I. No. 11,



Room I. No. 12.

A bas-relief, representing a Female seated, her head resting upon her hand, as if in deep affliction. Three other figures, apparently domestics, are participating in her sorrow. It has been supposed to represent Penelope, grieving for the departure of Ulysses. Winckelmann, in his "*Monumenti Antichi, inediti*,"



tav. 161, has engraved a bas-relief, similar in size, representing Ulysses's return to Ithaca. The dimensions of the present bas-relief are one foot three inches and a half, by ten inches and a quarter.

Room I. No. 13.

An imperfect terracotta, the remaining portion of which exhibits the Head of Medusa, Minerva on one



side, holding up her shield, upon the surface of which Medusa's Head is reflected.

Perseus, who, by means of this reflection, was enabled to cut off the head of Medusa, is conjectured to have been another of the figures represented in this bas-relief. We learn from Apollodorus and Lucian that Minerva was stated not only to have been present at this exploit of Perseus, but to have held up her shield as a mirror, in order to direct his aim, and save him from the destruction which the sight of Medusa would have occasioned to him¹⁹. The dimensions of this bas-relief are eighteen inches, by twelve inches.

Room I. No. 14.

A bas-relief, representing the Bearded Bacchus



¹⁹ Apollodori Bibl. lib. ii. c. 4, 2; Lucian, Dialog. Marin. xiv. The passages are quoted by Mr. Combe, Descr. of Terra-cottas in the British Museum, p. 9.

Pellerin, Recueil de Médailles des Peuples et Villes, Sup-

and a Bacchante, each bearing a thyrsus. Bacchus is clothed in a full drapery; the bacchante exhibits that wildness of gesture so common in the representations of the female followers of Bacchus. This terracotta was formerly in the collection of Sir Hans Sloane. Dimensions, one foot four inches and seven-eighths, by thirteen inches.

Room I. No. 15.



An imperfect bas-relief, on which are represented Heads of Minerva and Jupiter. The appearance of the lion's skin, on the right of this terracotta, favours the conjecture that, in the perfect state of this bas-relief, the Head of Hercules was included. Its dimensions are ten inches, by seven inches.

Room I. No. 16.

The following is Mr. Combe's description of this bas-relief; the subject of which he and Winckelmann have fully developed:—

“ A bas-relief, representing the goddess Minerva

plem. pl. cxxxvi., has engraved a coin of Caracalla, struck at Sebaste in Galatia, representing the assistance which Minerva gave to Perseus in cutting off Medusa's head. It is a coin of extreme rarity; so rare, that even Eckhel was obliged to re-engrave it. Num. Vet. Anec., p. 174. He had never seen the original.

superintending²⁰ the construction of the ship *Argo*. The figure employed in using a chisel and hammer is *Argus*²¹, the builder of the ship; and the other figure, assisted by *Minerva* in fixing the sail to the



²⁰ Αὐτὴ γὰρ καὶ ἡ αἰὶν κάμει, σὺν δὲ οἱ Ἄργος
Ταῦξιν Ἀριστοειδὲς, κίρως ὑποδημοσύμοι.

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

ipsamque secandis
Argois trabibus jactent sudasse Minervam.

Claudian. de Bello Getico, v. 15.

²¹ ——— ad carum Tritonia devolat Argum;
Moliri hunc puppem jubet, et demittere ferro
Robora.

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

yard, is Tiphys²³, the pilot of the vessel. The ship was built at Pagasæ, a sea-port of Magnesia, in Thessaly, where there was a temple of Apollo; and the timber with which the vessel was constructed was cut from the forest of pines on the top of Mount Pelion. Winckelmann is, therefore, of opinion that the tree, and part of the edifice, which are introduced into this bas-relief, represent both the forest of Pelion and the temple of Apollo. This forest, however, could hardly have been represented so close to the town, since they stood at a considerable distance from each other; and as the temple of Apollo would have no particular connection with the present subject, it is probable that the edifice rather represents part of the walls of the city of Pagasæ, namely, that part which fronted the sea. The style of the building coincides strongly with this supposition. This bas-relief, and two others, similar to it, were found in an old wall of a vineyard, near the Porta Latina at Rome, where they had been made use of instead of bricks²⁴; one of these bas-reliefs was procured for the collection of Cardinal Albani, and is engraved in the frontispiece to the first volume of Winckelmann's 'Monumenti Antichi Inediti'²⁴.

The dimensions of this bas-relief are one foot nine inches and five-eighths, by two feet one inch.

Room I. No. 17.

An imperfect bas-relief, representing Venus on the Ocean, riding upon a Sea-horse, her left arm

²³ Τίφυς τ' Ἀργιάδην δολιχῆς ἰσχύος νῆος.

Orphei Argonaut., v. 120.

²⁴ See Winckelmann, *Histoire de l'Art d'Antiquité*, 4to. Leips. 1781, tom. i. p. 21.

²⁴ See Combe's *Descript. of the Anc. Terracottas in the British Museum*, pp. 10, 11. Winckelmann again engraved this bas-relief in his *Hist. de l'Art d'Antiquité*, 4to. Leips. 1781, at the head of chap. 2.

round the neck of the animal, while her right holds a portion of the veil which is blown above her head. A fragment only remains of the figure of a Cupid flying before her, and a less intelligible fragment of another Cupid clinging to her lap.

A small gold coin of the Bruttii, three varieties of which are preserved in the cabinets of the British Museum²², represents Venus riding nearly in the same manner as in the present terracotta; with Cupid, standing on her knee, shooting his arrows.

"Venus," observes Mr. Combe, "is frequently represented crossing the sea, sometimes seated on the back of a triton, sometimes on the back of a dolphin, or other marine animal, and generally accompanied by Cupids." Claudian, in his description of this goddess, when she was borne on the back of a triton, particularly mentions that she was followed by a great number of Cupids²³. Dimensions, nine inches, by eight inches and a quarter.



²² See also Magnan, *Bruttia Numismatica*, tab. 3.

²³ ——— hoc navigat ostro

Fulta Venus: nivæ delibant æquora plantæ.

Prosequitur volucrum late comitatus Amorū.

Claud. de Nupt. Hon. et Mar., v. 151.

A painted Greek Vase, in Millingen's *Ancient Unedited*

VOL. I.



A bas-relief, representing Victory pouring out a libation to Apollo Musagetes. It is repeated in No. 56, and again in another room of the Townley collection, in marble.

A more extended sculpture on this subject, in marble, has been already described in the account of the Elgin collection, as existing in the Alban Palace at Rome; where, from the circumstance of the goddesses Latona and Diana forming a part of the composition, the whole is supposed to have related to some particular part of the ceremony which took place at Athens at the celebration of the Thargelia, a festival instituted in honour of Apollo and Diana²⁷.

Dimensions, one foot four inches two-eighths, by one foot.

Monuments, 4to. Lond. 1822, pl. xiii., represents Venus conveyed through the air by two Cupids: an ornament underneath, which imitates the undulation of the waves, is probably intended to indicate the sea over which Venus is supposed to be conveyed.

²⁷ See the Descript. of the Elgin Marbles, vol. ii. p. 190

Room I. No. 19.



A Candelabrum, lighted for sacrifice ; on each side of which is a Priestess supporting with one hand the sacred fillet with which the candelabrum is adorned, and with the other raising a small portion of her robe. Mr. Combe observes, that these priestesses strongly resemble the figures of Hope upon the coins of some of the Roman emperors²⁸. The same kind of attitude in holding up the robe is repeated in one or two other terracottas of the present collection. See the numbers 50 and 55.

Room I. No. 20.

A bas-relief, representing Machaon seated in the tent of Nestor, after he had been wounded. The story is from the eleventh book of Homer's Iliad.

The spouse of Helen dealing darts around,
Had pierc'd Machaon with a distant wound ;
In his right shoulder the broad shaft appear'd,
And trembling Greece for her physician fear'd.

²⁸ See particularly the *sees* on the reverse of a coin of Antoninus Pius, in large brass.

To Nestor then Idomeneus begun :
 Glory of Greece, old Neleus' valiant son !
 Ascend thy chariot, haste with speed away,
 And great Machaon to the ships convey.
 A wise physician, skill'd our wounds to heal,
 Is more than armies to the public weal.
 Old Nestor mounts the seat : beside him rode
 The wounded offspring of the healing god.
 He lends the lash ; the steeds with sounding-feet
 Shake the dry field, and thunder toward the fleet.

* * * * *

The warriors standing on the breezy shore,
 To dry their sweat, and wash away the gore,
 Here paus'd a moment, while the gentle gale
 Convey'd that freshness the cool seas exhale ;
 Then to consult on further methods went,
 And took their seats beneath the shady tent.
 The draught prescrib'd, fair Hecamede prepares,
 Arsinoüs' daughter, grac'd with golden hairs
 (Whom to his aged arms, a royal slave,
 Greece, as the prize of Nestor's wisdom, gave) :
 A table first with azure feet she plac'd ;
 Whose ample orb a brazen charger grac'd :
 Honey new-press'd, the sacred flower of wheat,
 And wholesome garlic crown'd the savoury treat.
 Next her white hand a spacious goblet brings,
 A goblet sacred to the Pylion kings
 From eldest times:—

* * * * *

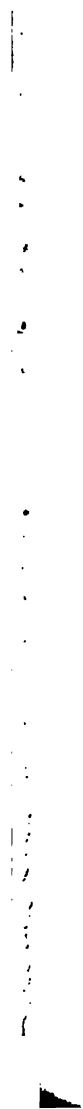
Temper'd in this, the nymph of form divine
 Pours a large portion of the Pramnian wine ;
 With goats'-milk cheese a flavoured taste bestows,
 And last with flour the smiling surface strews.
 This for the wounded prince the dame prepares ;
 The cordial beverage reverend Nestor shares :
 Salubrious draughts the warrior's thirst allay,
 And pleasing conference beguiles the day²⁹.

In the bas-relief, Hecamede, who had prepared the potion, is represented standing behind Machaon ; while Nestor, who supports Machaon's right arm, is administering the draught. Hecamede holds in

²⁹ Pope's Transl. of the Iliad, book xi. l. 620, &c.

Room L. No. 20.





her left hand the patera, upon which she had presented the cup to Nestor. Two Female Slaves stand in attendance on the left of the bas-relief. Dimensions, seventeen inches and a half, by one foot one inch.

This same subject is represented upon a fragment of a marble bas-relief in Winckelmann's "*Monumenti Antichi Inediti*," fol. Rom. 1767, tav. 127, described tom. ii. p. 169.

Room I. No. 21.



This bas-relief, which is repeated in No. 29, represents the youthful Bacchus bearing a thyrsus; a lengthened drapery thrown over his shoulders falls behind the figure. By the side of him is a Faun, who bears an inverted torch in his right hand, and

with his left supports an amphora upon his shoulder; his look is directed towards Bacchus, who, with his right hand uplifted, appears to be delivering some command. Dimensions, one foot six inches and a quarter, by one foot four inches and three-quarters.

Room I. No. 22.

A bas-relief, representing Ampelus rising from the stem of the Vine, the branches of which surround him. On each side a Faun is represented kneeling, one, of advanced age, playing upon a tabor, the other with the crotalon or castanet. Dimensions, one foot six inches, by one foot.

Room I. No. 23.

This bas-relief is connected in its subject with No. 51. The first represents Spring and Summer; the other Autumn and Winter.

Spring is characterised by a Female clothed in long drapery, bearing a basket filled with fruits and flowers in her left hand, and with her right dragging a kid by its fore legs. The figure of Summer is more loosely clothed, she bears a garland in her right hand, and a bunch of corn and poppies in her left.

Mr. Combe conjectured that both these figures, as well as those of Autumn and Winter, in the terracotta No. 51, were copied from a piece of Greek sculpture which represented the nuptials of Peleus and Thetis. A sarcophagus, he observes, formerly in the Villa Albani, the front of which represents that subject, is engraved in Winckelmann's "*Monumenti Antichi Inediti*," tav. cxi.; and among the different persons who are bringing presents to Peleus and Thetis on their marriage, the Four Seasons are introduced, with very nearly the same characteristics by which they are distinguished in these terracottas.

Room I. No. 22.





The dimensions of the present terracotta are one foot two inches and three-quarters, by one foot three inches. It formerly belonged to Sir Hans Sloane.

Room I. No. 24.



Room I Nos. 24, 26, 70.

Three bas-reliefs, of which 24 and 26 only are here engraved; they represent Victory sacrificing a Bull. In 24 a Candelabrum, bearing a lamp, serves as the altar. In 26 and 70 we see a small Altar placed upon a Tripod-table. The action of the figure of Victory also varies in a slight degree.

Room I. No. 26.



The custom of immolating a bull in honour of a victory, alluded to in these terracottas, will be hereafter noticed, when we come to the history of Mr. Townley's marble groups of the same subject. See Room VI. Nos. 26, 31.

The dimensions of the present bas-reliefs are as follow: No. 24, one foot three inches and a quarter, by eleven inches. No. 26, one foot three inches and a half, by nine inches and a half; No. 70, one foot four inches, by one foot one inch.

Room I. No. 25.



An imperfect bas-relief representing Perseus cutting off the Head of Medusa. Mr. Combe thought

it probable that this bas-relief, when entire, also contained the figure of Minerva holding up her shield as a mirror to Perseus; a conjecture which will receive some confirmation, if the present bas-relief be compared with No. 13. Dimensions of the present bas-relief one foot four inches, by one foot three inches.

Room I. No. 26.

See No. 24.

Room I. No. 27

An imperfect bas-relief, which originally represented a Bacchante offering a basket of figs to the goddess Pudicitia. The right arm and wings of Pudicitia only remain; but the subject is identified by a terracotta of similar composition in Winckelmann's "*Monumenti Inediti*," tav. 26. In the present bas-relief a Faun is represented standing behind the Bacchante. This bas-relief formerly belonged to Sir Hans Sloane. Dimensions, one foot one inch, by one foot two inches and three-quarters.

According to Juvenal, in his sixth "*Satire*," Pudicitia once staid awhile upon earth, in the reign of Saturn, but quitted it about the time when Jupiter began to have a beard²⁰.

Spence, in his "*Polymetis*," p. 146, thinks the Romans made an odd distinction in relation to this goddess. There was one statue of her that was worshipped only by ladies of quality; and others for women of lower rank²¹. Lumisden, in his "*Remarks on the Antiquities of Rome*," 4to. Lond. 1812, p. 317,

²⁰ *Credo Pudicitiam Saturno rege moratam
In terris, visamque diu; —————
————— sub Jove, sed nondum*

Barbato.

²¹ *In sacello Pudicitiae Patriciae, quae in Foro Boario est, ad eodem rotundam Herculis. Livy, lib. x. § 23. Aerae Pudicitiae Plebeiae. Ibid.*

has fully explained this. "The church dedicated to Sta. Maria in Cosmedin, opposite to the Temple of Vesta, is, no doubt, built on the ruins of an ancient temple." The antiquaries generally suppose that this was the Temple of Pudicitia, or Chastity, belonging to the Patrician matrons, from which the Plebeians were excluded⁸². For such was the distinction of ranks, during the earlier history of Rome, between the patrician and plebeian ladies, that the former would not allow the latter to be present with them at their sacred rites. They even excluded Virginia, of noble birth, because she had married the Consul Volturnius, a plebeian. This, according to the story, gave rise to the Temple of Pudicitia Plebeia, which Virginia erected in her own house, in *Vico longo*⁸³. Dimensions of the present bas-relief, one foot, by one foot three inches.

Room I. Nos. 28, 33, 67, 69.

Four terracotta bas-reliefs, of which the first (No. 28) is here represented, accompanied by the ornamental moulding belonging to No. 69. They all represent two Fauns kneeling and gathering grapes; the Vine, which is placed between them, rises from a single stem⁸⁴; and baskets filled with the fruit stand below.

In Numbers 28, 33, and 69, the faun upon the right of the vine is more aged in appearance than the faun to the left. In the terracotta, No. 67, both fauns are aged; and the vine rises from two stems, intertwined with each other. No. 33 formerly belonged to Sir Hans Sloane.

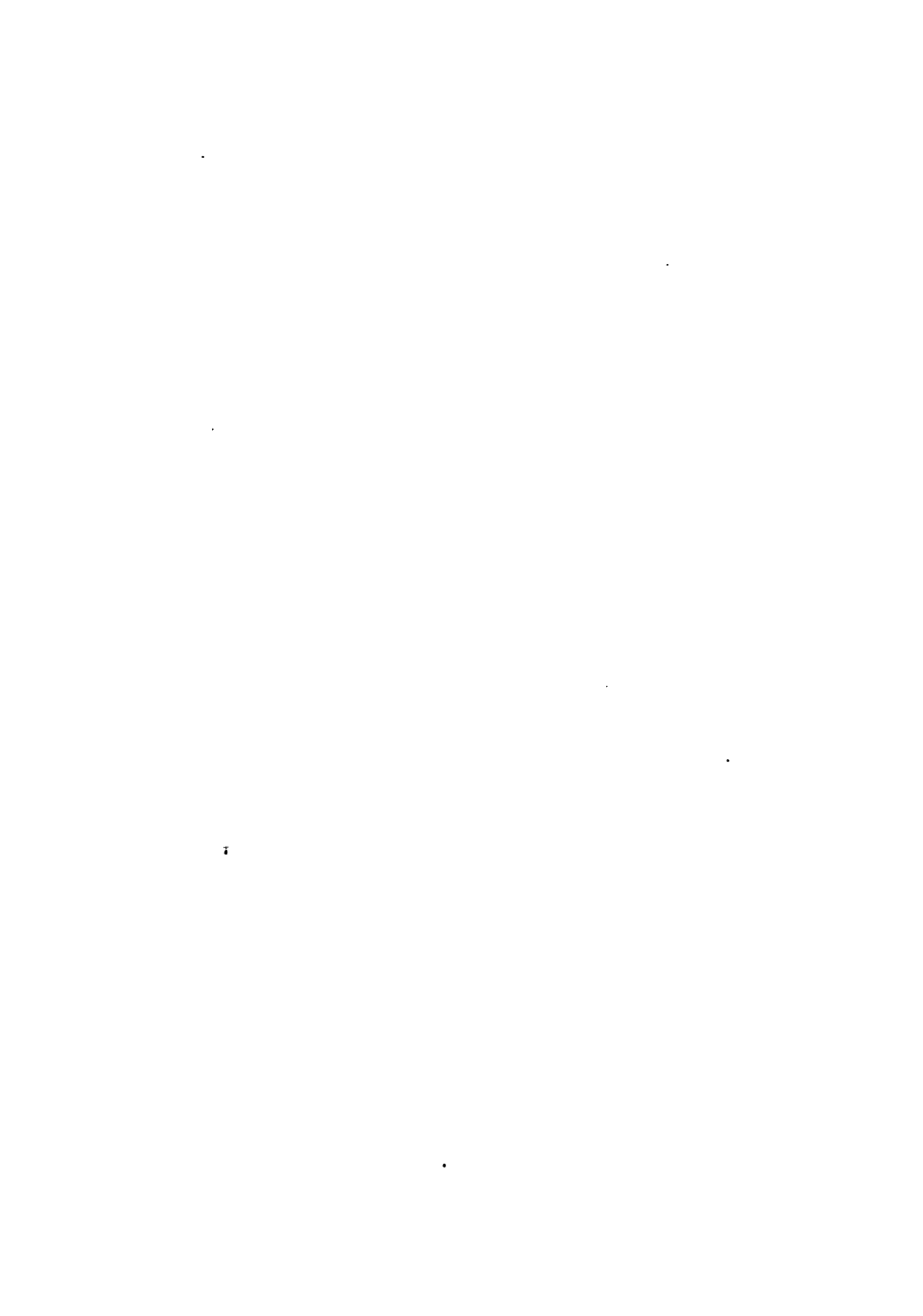
⁸² T. Livius, lib. i. c. 23. See a curious medal of Magnia Urbica, a wife of Carinus, on the reverse of which is Pudicitia. Ficoroni, Rom. Ant., lib. i. c. 6.

⁸³ T. Liv. *ibid.*

⁸⁴ This was the most approved form of growth according to Palladius and Columella. See the former, lib. iii. tit. 11., and the latter, lib. v. c. 4.

Room I. No. 28.





Room I. No. 30.



The dimensions of No. 28 are one foot four inches and a half, by nine inches two eighths; of No. 33, one foot two inches, by one foot; of No. 67, one foot six inches, by one foot one inch; and, of No. 69, one foot four inches and a half, by one foot one inch.

Room I. No. 29.

Repetition of No. 21. Dimensions, seventeen inches, by eighteen inches and a half.

Room I. No. 30.

This bas-relief represents the youthful Bacchus leaning on the shoulders of a Faun, who bears in his left hand an inverted torch. Bacchus holds a vase in his right hand, from which he pours wine into the mouth of a panther placed at his feet²²: in his left he holds vine-leaves, which, with fillets, form the ornament of his head. On the opposite portion of the bas-relief is a Bacchante, entirely clothed, holding forward a thyrsus also decorated with fillets. Dimensions, one foot six inches, by one foot three inches and a half.

Room I. No. 31.

This terracotta represents two young Fauns, supporting a tazza, and at the same time leaning over it, as if to see their faces reflected on the surface of its contents; the foot of the vessel rests upon the stem of a plant whose branches are twined like the tendrils of a vine, and fill the area of the bas-relief. A lion's head is fixed above the tazza. Dimensions, one foot two inches, by one foot.

²² In the *Senatusconsulti de Bacchanalibus explicatio*, auctore Matthæo Ægyptio, p. 49, it is said, "Hinc frequens in geminis Bacchus visitur dexterâ thyrsûm, sinistrâ cantharum tenens et eum effundens in pantheram; *cantant enim pantheras vino delectari.*" Oppianus (*de Venat.* iv. l. 230).

Παρθένος καὶ δύο Διονύσιοι δάμασσαν.

Room I. No. 31.



Room I. No. 32.



Room L. No. 32.

The following is Mr. Combe's description of this terracotta: "A bas-relief, imperfect, representing a trophy erected by Trajan, to commemorate his conquest over Decebalus, the leader of the Dacians. Near the trophy stands a Dacian chief, as a captive, attended by one of Trajan's guards, and secured by a chain fastened round his right wrist. The dress and character of this captive exactly correspond with the costume of the Dacians, as it is represented on Trajan's column. His head has no covering, his chin is bearded, and his dress consists of a long cloak, and a sort of trousers which reach to his feet. The trophy, as usual, is erected on the trunk of a tree, over which a Dacian cloak³⁶ is thrown, while a shield and a standard³⁷ are suspended from a bough by the side of it. In some of the trophies represented on the coins of Trajan, in honour of the above victory, the arms of the Sarmatians, who assisted Decebalus against the Romans, are blended with the arms of the Dacians. Thus, in the present instance, the hexagonal shield is a part of the armour of the Sarmatians; the shields used by the Dacians were of an oval form, as is ascertained from the bas-reliefs on Trajan's column." The inscription, IVL. ANTON. EPAPHRA, probably records the name of the artist who invented the design. Mr. Combe read it SI. ANTON. EPAPHRA. The first word has received injury. Dimensions, ten inches five-eighths, by eleven inches.

Room I. No. 33.

A repetition, slightly differing from No. 28.

³⁶ See Bartoli, *Colonna Trajana*, p. 58.

³⁷ The Dacian standard here introduced consists of a pole ornamented at the top with the head of a dragon. It is introduced among the warlike instruments of the Dacians, which are engraved round the pedestal of Trajan's column, and it may be seen on a silver coin of Trajan as Decius, which has the legend DACIA.

Room I. No. 34.

A bas-relief, representing Paris carrying off Helen in a quadriga, or car, drawn by four horses. He is dressed in the Phrygian habit; she with her veil thrown back. Dimensions, one foot eight inches and a half, by one foot two inches.

The Rape of Helen was a favourite subject with the ancients. Winckelmann, "*Monumenti Antichi Inediti*," tav. 117, p. 159, has engraved either this, or a repetition of this bas-relief.

Room I. No. 35



A Roman bas-relief, with sculptures, in the Egyptian style. Mr. Combe very properly assigns the execution of it to the time of the Emperor Hadrian, under whose auspices the veneration for Egyptian divinities prevailed very generally at Rome. The example set by this emperor in the decoration of his villa, and especially of that part to which he gave the name of Canopus, was followed by the people, and it is owing to this circumstance that so many imitations of Egyptian sculpture are found among the remains of Roman art³⁸. Dimensions, one foot three inches and a half, by one foot one inch and a quarter.

³⁸ See Combe's *Descr. of the Ancient Terracottas in the British Museum*, p. 20.

Room I. No 34.



Room I. No. 36.

Another bas-relief, of Roman-Egyptian work, probably of the same period as the preceding. It represents two arches, through which is seen a river, supposed to be the Nile. Two persons navigating a boat, some birds, a hippopotamus, two crocodiles, and two plants of the *Nymphæa lotus*, fill the foreground. Houses are seen in the distance, upon which three Ibises are resting. On the left of the arches is a grooved pilaster; another similar to this, in all probability, formerly ornamented the opposite end of the bas-relief. Dimensions, two feet, by one foot six inches.

Room I. No. 37.



An imperfect bas-relief, representing a Cup or Vase, the projecting handles of which terminate in leaves of the ivy. To the right of the vase are a Panther, and a thyrsus, with the letter A above. Dimensions, one foot eight inches, by eleven inches and three-quarters.

Room I. No. 38.

See among the terracotta statues, p. 78.

Room I. No. 39.

An Amphora, three feet two inches high. See p. 156.

Room I. No. 40.

See among the terracotta statues, p. 79.

Room I. No. 41.

Another Wine-vessel, three feet high. See p. 156.

Room I. No. 42.

A bas-relief, one foot five inches and a half in length, by eight inches in height, representing a short, naked, human figure, with a beard, holding in each hand the stem of a plant. On each side of this figure is a Sphinx couchant, not of the usual kind, but of the species mentioned by Herodotus, the Andro-sphinx³⁹. It bears the head of an elderly man, the body and legs of a lion, and the tail terminates in a flower. The little figure holding the stem of a plant is Osiris, who, according to the Grecian mythology, was considered as the Egyptian Bacchus⁴⁰. The same figure occurs among the antiquities of Count Caylus⁴¹, where it is accompanied by an amphora and two bunches of grapes⁴². Dimensions, one foot six inches, by eight inches.

Room I. No. 43.

Three Cupids, supporting festoons of fruit upon their shoulders. Dimensions, one foot five inches and a half, by eight inches.

³⁹ Τούτοι δὲ καλοῦσιν τοὺς μεγάλους καὶ ἀνδρὸς φειγγας περιμήκειας ἀνίστησι. Herodot. lib. ii. c. 175. See Hesychius, under the word Ἀνδροφῆτες; and Athenæus, lib. ix. p. 382, and lib. xiv. p. 659.

⁴⁰ Ὅσιρις δὲ ἐστὶ Διώνυσος κατὰ Ἑλλάδα γλῶσσαν. Herod., lib. ii. c. 144.

Τῶν δὲ παρ' Ἑλλήσι παλαιῶν μυθολόγων τινὲς τὸν Ὅσιριν Διώνυσον ἰσχυρομένους. Diod. Sic., lib. i. c. 11.

⁴¹ Recueil d'Antiquités, tom. iii. pl. iv. fig. 1.

⁴² Compare Combe's Descr. of the Ancient Terracottas in the Brit. Museum, p. 23.

Room I. No. 43.



1



A bas-relief, representing a Bacchante and a Faun, dancing in wild attitudes, and carrying between them the infant Bacchus, in a basket ornamented with branches of the vine. The bacchante holds a torch, the faun a thyrsus, both inverted over the infant's head. Winckelmann suggests the bacchante to be Macris, the nurse of Bacchus.

The basket in which the infant is carried is of twigs interwoven, of that sort called *liknon* (λικνόν), used by the Greeks for the two purposes of winnowing corn and cradling children.

Winckelmann observes, that the proper signification of the epithet *liknites* (λικνίτης), as applied to

Bacchus, is perfectly ascertained from the present monument. He has engraved it in his "Monumenti Antichi Inediti," tav. 53, tom. ii. p. 65⁴⁸.

The dimensions of this bas-relief are one foot seven inches and a half, by one foot five inches and a half.

Homer, in the hymn to Mercury, (v. 21,) represents the youthful son of Maia also as being cradled in a *liknon*; but as he was a remarkably precocious youth, he soon quitted this baby receptacle.

⁴⁸ Bacco bambino portato in un cesto da un satiro giovane e da una baccante, la quale può credersi Macride (*Μακρίς*), nutrice de Bacco (Nonn. Dionys., lib. 31, p. 371, l. 6). Questo cesto è un vaglio tessuto di vimini (da' Greci detto *λινός*) a guisa de navicella, e per ciò chiamato anche *Σάφην* in cui buttandosi il grano, questo si scevera dalla viglia portata via dall'aria; e tale si fu la culla di Bacco.—Dal vaglio è preso l'epiteto *λινίτης* (Serv. in Virg. Georg., lib. i. v. 166), dato a Bacco, il cui proprio significato apparisce dal nostro monumento, imperocchè sembravi *Bacco portato nel vaglio*. Il satiro poi con la baccante sarebbero *λιννοφόροι*, portatori del vaglio.

In the "Senatusconsulti de Bacchanalibus, sive aenae vetustae Tabulae Musei Cæsarei Vindobonensis Explicatio," auctore Matthæo Ægyptio, fol. Neap., 1729, p. 35, we have a further comment upon the *λινός*, which may be acceptable to the learned reader:

"Veteres ab hujusmodi Baccho, cognomento *Ιάω*, expectabant animæ ab omni reatu expurgationem. (Voss. de orig. Idol., lib. i. cap. 30). Ideo in sacris Bacchi *mystica vannus* (*μυστικὸν λινον*) Plutarcho, in Alexandro, cujus est mentio apud Virgilium (Georgic. i. v. 166), ad quem Servius Honoratus adnotavit: *Mystica Iacchi ideo ait, quod Liberi Patris sacra ad purgationem animæ pertinebant; et sic homines ejus mysteriis purgabantur, sicut vannis frumenta purgantur*. Et infra. *Nam idem est Liber pater, in cujus mysteriis vannus est, quia ut dirimus animus purgat*. Idcirco initia (inquit Vossius) dicta *ελισσαι*, quod initium sint vitæ melioris, et vitæ hujus finis, et perfectio; quod nequit fieri nisi anima purificetur. Qui in Bacchi pompa vannos gestabant *λιννοφόροι* dicebantur, inter quos ait fuisse Aeschinem Demosthenes." (Orat. de Corona, p. 516, edit. Francof. 1604, in fol.)



Room I. Nos. 45 and 46.

Room I. Nos. 45 and 46.

This terracotta, twice repeated, represents the Head of Pan, the god of Terror, between two Heads of Satyrs, one crowned with ivy, while the other, behind whose head is the pedum, or crook, is crowned with branches of the pine. Dimensions, one foot eight inches and an eighth, by nine inches and a half.

Room I. No. 47.

Bacchus received as a guest by Icarus, whose daughter, Erigone, is seated on the same couch at the feet of her father.

The story of this visit is told in greater detail upon a marble bas-relief of much celebrity, preserved in the third room of the Townley Gallery, to the account of which the reader is referred.

The Bacchus of these bas-reliefs, or rather of this composition, is the Indian or Bassarian Bacchus, the Liber Pater, represented, according to the old Greek type, as a long-bearded grave personage, covered with ample garments. The youthful and more elegant Bacchus was a later type in Grecian sculpture; and, as the Chevalier Bröndsted thinks, not introduced before the time of Alexander the Great and the school of Lysippus⁴⁴.

⁴⁴ See the Chevalier's "Brief Description of Thirty-two ancient Greek painted Vases, lately found in excavations made at Vulci in the Roman territory, by Mr. Campanari." 8vo. Lond. 1832.

Millingen, in his "Ancient Unedited Monuments," Series II. 4to. Lond. 1826, p. 20, says, "The name of Indian, attributed generally to all the bearded figures of Bacchus, is without foundation. Like other male divinities," he adds, "Apollo perhaps excepted, Bacchus appears with a beard on all ancient works of art, at least till the time of Phidias. On the coins of Thebes, in particular, he is always represented in this manner, as well as on those of Thasos, Naxos, and many other cities." The error, however, if it be one, Mr. Millingen acknowledges is not of modern date, but is derived from ancient authors, and we find it in Diodorus Siculus, lib. iii.

The dimensions of the present terracotta are one foot six inches, by one foot four inches.

Room I. No. 48.

In the centre of this bas-relief is a vase, approaching to which, each way, are two Panthers, bearing young Fauns upon their backs. The bodies of the panthers, from the shoulders downwards, are continued in vine leaves. Dimensions, one foot eight inches and a quarter, by nine inches and an eighth.

Room I. No. 49.

A bas-relief, representing a Bull and a Lion, running in contrary directions; a rising plant in the centre envelopes the hind legs of both animals. The dimensions of this bas-relief are one foot seven inches and a half, by eight inches. Its execution is spirited.

Room I. No. 50.

A bas-relief, representing a lighted Candelabrum, composed entirely of a plant the lower part of which presents an ample foliage. On each side stands a priestess, gathering with one hand a small portion of her robe, and with the other plucking one of the flowers of the plant. This bas-relief is engraved in the "Antiquities of Ionia" published by the Society of Dilettanti, part ii. p. 40, but without any explanation or comment. Its dimensions are one foot four inches, by one foot.

Room I. No. 51.

A bas-relief, representing the figures of Autumn and Winter. Autumn, lightly clothed, bearing the

c. 62, who, he says, forgetting the ancient statues, supposes the bearded Dionysus or *κακιδώτης*, to be the Indian, and gives a fanciful reason for it.

The bearded Bacchus, in long garments, bearing a *thyrsus*, has been already seen in the terracotta, No. 14.

Room I. No. 48.



Room I. No. 49.





fruits of her season ; Winter, more heavily clothed, dragging a boar by the hind leg with her right hand, while with the left she holds a stick over her shoulder, from which a leveret is suspended at one end and two ducks at the other. This bas-relief has been already mentioned as connected in its subject with the figures of Spring and Summer, in No. 23, and both are supposed to have been copied from a piece of Greek sculpture, representing the nuptials of Peleus and Thetis.

Dimensions, one foot three inches and a half, by one foot.

Room. I. No. 52.



This terracotta represents the goddess Hygieia, or Salus, seated, feeding a crested serpent from a patera.

The serpent is twined round the stem of a tree, upon one of the branches of which two of its cast-skins are suspended. The remains of a hand, to the right of the tree, indicate that another figure originally formed a part of the composition.

Figures of Salus feeding a serpent are common upon the reverses of Roman coins⁴⁵.

Dimensions of this bas-relief eleven inches and a half, by one foot five inches and a half.

Room I. No. 53.



A bas-relief, much restored, representing a Warrior seated, consulting the oracle of Apollo. Apollo stands before him, resting his right hand upon a lyre of a square form, through which is seen a raven. Mr. Combe observes, that a lyre, which bears a strong resemblance to this, occurs in the hand of a bronze figure of Apollo, engraved in the "Museum Etruscum of Gorius," vol. i. tab. xxxiii. Its form is cer-

⁴⁵ See Rasche's *Lexicon Rei Nummariae*, v. *SALVS*.

tainly peculiar. The raven, as an accompaniment of Apollo, is particularly noticed by Ælian in his "History of Animals⁴⁶." Statius, in his "Thebais," calls it "comes obscurus tripodum⁴⁷."

"Scarcely any important enterprises," says Mr. Combe, "were undertaken by the ancients until the oracles of the gods had been consulted; and in no instances were they resorted to with more zeal than at the commencement or during the prosecution of a war. Alexander the Great⁴⁸ consulted the Pythian oracle before he waged war against the Persians; and Pyrrhus⁴⁹ did not venture to assist the people of Tarentum against the Romans until he had received an answer, favourable, as he imagined, from the same oracle⁵⁰." Such a ceremony, however, it may be observed, would often be complied with out of regard to the popular opinion, rather than because those at the head of affairs attached any real importance to it.

The upper part of the warrior's figure, as well as the legs of Apollo, which were originally defective in this bas-relief, were restored by Mr. Nollekens. Dimensions, ten inches and a half, by nine inches and a half.

Room I. No. 54.

A bas-relief, representing a lighted Candelabrum, on each side of which stands a priestess, or canephora, supporting a basket on her head with one hand, while with the other she holds up a small portion of her robe. Winckelmann, who engraved this

⁴⁶ Hist. Anim., lib. i. c. 48.

⁴⁷ Thebais, lib. iii. v. 506.

⁴⁸ Plutarch, in Vit. Alexand., tom. iv. p. 21. edit. Bryan.

⁴⁹ Ennii Fragm., p. 58. edit. Hesselii. Compare also Cicero de Divinatione, lib. ii. c. 56.

⁵⁰ Combe, Descr. of the Ancient Terracottas in the British Museum, pp. 27, 28.



bas-relief in his "Monumenti Antiochi Inediti," tav. 182, was of opinion that these priestesses represented the two canephoræ who assisted at Athens in the festival of Minerva⁵¹. "The sphinxes," Mr.

⁵¹ He says, tom. i. p. 240, "Le due vergini figurate in terra cotta con ceste (*καλαθοι*, Eustath. in Hom., p. 726, l. 19),

Combe observes, "introduced in the lower part of the candelabrum, render this conjecture extremely probable." There was a figure of a sphinx on the helmet of the great chryselephantine statue of Minerva, in the Parthenon at Athens. (Pausan., i. 24.) The dimensions of this bas-relief are one foot six inches, by two feet two inches.

Room I. No. 55.

A bas-relief, representing Theseus slaying one of the Centaurs who had insulted Hippodamia at the nuptials of his friend Pirithous. The history of this quarrel has been already detailed at considerable length in the account of the Metopes of the Parthenon; it forms the subject, also, of a part of the Phigaleian frieze²³.

Theseus, as he is here represented, has seized the centaur by the hair with his left hand, while with his right, which holds a club, he is aiming a blow at the centaur's head, who appears vanquished and sinking to the ground. A garland of ivy-leaves encircles the

in capo al Num. 182. son due canefore, o di quelle vergini consacrate a Pallade, che solean portare a questa Deità così come qui si vede, le obblazioni in alcune ceste tessute di vimini. In Atene dove fu istituito questo culto, non v' erano che due canefore le quali abitavano nell' acropoli vicino al tempio di Pallade (Paus. i. c. 27), e due canefore non molto grandi avea formate in bronzo il celebre Policletto, che furon poi tolte da Verre a Teapiensi con molti altri monumenti dell' arte e da lui portate a Roma (Cic. in Verr., lib. 4. c. 3). Onde rendesi probabile, che le presenti figure di terra cotta sieno state modellate a vista delle originali di tanto stimato artefice. Anche Giove avea nella Beozia le sue canefore (Plutarch. *Ερωτ. διήγησις*, p. 1374, l. 8), ma quante esse sieno state, non trovasi riferito. Per altro trè se ne veggono in una pittura antica Ercolanese." (Pitt. Erc., t. iv. tav. 12).

D'Hancarville, in his "Recherches sur l'Origine, l'Esprit, et les Progrès des Arts dans la Grèce," tom. i. p. 263, gives another interpretation of this bas-relief, referring it to the ancient worship of fire.

²³ See the account of the Elgin Marbles, vol. i. pp. 139, 140; vol. ii. p. 178.

body of the centaur, intended, it is probable, to mark the combat as having originated at a festive entertainment. Dimensions, ten inches and a half, by eleven inches.

Room I. No. 55.



Room I. No. 56.

Repetition of No. 18.

Room I. No. 57.

Repetition of No. 23.

Room I. No. 58.

Repetition of No. 50.

Room I. No. 59.

This terracotta represents two Fauns treading Grapes in a Wine-press. On the left a youthful Faun is cheering their labour. He appears in vehement action, playing upon the double pipe, and, at the same time, treading the scabellum, an instrument which made a noise like the castanets. On the right,

Room I. No. 59.



a Faun of more advanced age is bringing in a basket of grapes to add to the heap which is being trodden. Dimensions, one foot six inches and a half, by twelve inches.

Room I. No. 60

A bas-relief, representing a Chariot-race. The charioteer, in a car drawn by four horses, is galloping oward the mettæ or pillars, round which the horses

Room I. No. 60.



and chariots turned in the contests of the circus. He wears a helmet, and what Suetonius calls the quadrigarian dress⁵³; bands appear to be swathed round the upper part of his body; and the reins, as was usual on the occasion⁵⁴, pass entirely round him. Mr. Combe says the instructions of Nestor⁵⁵, which

⁵³ Per hunc pontem ultro citroque commeavit, biduo continenti. Primo die phalerato equo—Postridie quadrigario habitu, curriculoque bijugi famosorum equorum, præ se ferena Darium puerum ex Parthorum obsidi bus: comitante prætorianorum agmine, et in essedis cohorte amicorum. Sueton. Calig. c. 19, edit. 8vo. Lugd. Bat. 1647, pp. 410, 411. So Lampridius Vit. Commodi, c. 2. *Aurigæ habitu currus rexit.*

⁵⁴ See Statius, Theb., lib. vi. v. 104.

⁵⁵ Αὐτὸς δὲ κλισίῃσι, ὑπὸ λίκῳ ἐνὶ δίφῳ,
ἥκ' ἐπ' ἀριστέρᾳ τοῖν, ἀπὰρ τὸν διχρὸν ἵππον
κίνας ὀμοκλήσας, εἰς αἱ τε οἰήνια χερσίν.
Ἐν νύσῃ δὲ τοὶ ἵπποι ἀριστέροις ἐγχευμένῃσιν,

direct that in turning round the goal, the right-hand horse should be urged on with a loose rein, are here exactly followed. At the base of the *metæ* part of a human figure is seen reclining, but the terracotta in this part is mutilated. The back of a horseman is seen to the right, who has just turned the *metæ*.

The address of the charioteer in the Circensian race was to turn the *metæ* as near as possible, without endangering his chariot; for by this means he shortened his course; whence Horace says—

———*Metaque fervidis*
*Evitata rotis*⁵⁶.

Victory was pronounced in favour of him whose chariot first touched a line, marked with white chalk⁵⁷, drawn between the first meta and the left side of the circus.

The inscription ANNIAE ARESCVSA, on a tablet above the heads of the horses, records the name of the artist of this terracotta, who appears to have been a female.

The bands of the Hippopades, for the defence of the horses' feet, are represented in this bas-relief.

The Romans, always fond of shows and games, were singularly attached to those of the circus. Their passion for them was such that Juvenal says—

———*Duas tantum res anxius optat,*
*Panem et CIRCENSES*⁵⁸.

*Ὅς ἂν τοι πλήμνη γι δοῦσσιται ἄκρον ἰκίσθαι
Κύκλου ποικῶν λίθου δ' ἀλίσσθαι ἵππων ἰνῶν,
Μήπως ἵππους τι τρώης, κατὰ δ' ἄρματα ἄγῃς.*

Iliad, ↓ 335—341.

Bear close to this, and warily proceed,
A little bending to the left-hand steed;
But urge the right and give him all the reins,
While thy strict hand his fellow's head restrains,
And turns him short; till, doubling as they roll,
The wheels' round naves appear to brush the goal.

⁵⁶ Horat., lib. i. Od. i.

⁵⁷ Juvenal, Sat. x. v. 81.

⁵⁸ Lumisden's Descr. of the Antiquities of Rome, p. 99.

Fifteen circuses are supposed to have been in Rome and its environs. Many of them are entirely destroyed, and others so defaced that we can discover little more than their situation⁵⁹.

The Circus Maximus was the most extensive of all the circuses : of this and Caracalla's circus there are large remains.

The dimensions of this bas-relief are one foot four inches, by one foot.

Room I. No. 61.

Repetition of No. 6.

Room I. Nos. 62 and 63.

A bas-relief, twice repeated, representing a mask of Bacchus between two other masks of a young Faun and of Silenus. The mask of Bacchus is ornamented with ivy-leaves and ribbons, the hair arranged in spiral curls. Silenus's head is dressed with vine-leaves. No peculiarity accompanies the mask of the faun. Between the masks of Bacchus and the faun the pipe of Pan is suspended from a pedom ; a thyrsus with its fillets projects between the masks of Silenus and Bacchus. Dimensions, one foot seven inches, by six inches.

Room I. No. 64.

Repetition of No. 6.

Room I. No. 65.

Mr. Combe has given the following description of this terracotta :

"A bas-relief, representing two captives seated in a car drawn by two horses. The horses are led, and the car, which consists simply of a raised platform mounted on a carriage, is perfectly open, so as to exhibit the captives in the most conspicuous manner. The captives have chains fastened round their necks

⁵⁹ See Plin. Hist. Nat., lib. xxxvi. c. 17, ad fin.



and their ankles, and the ends of the chains are held by two guards, one of whom is walking on the right, and the other on the left of the car. From the character of the countenances, and the particular style of the hair and dress of these captives, it is evident that they are Dacians. They are here represented as gracing the triumph of Trajan, who, after the defeat and death of Decebalus, entered Rome in triumph. The rejoicings which succeeded this victory are said to have lasted one hundred and twenty-three days⁶⁰. One of the captives appears to be in a dejected state of mind, and is resting his head upon his left arm; the other captive seems in the act of making

⁶⁰ *Kai Sias iv tpepi kai tinoti kai inavon hupienis iwoinon.*

Dion. Cass., lib. lxxviii. p. 777.

an appeal to the populace, as if to excite their commiseration⁶¹." Dimensions, one foot three inches and a half, by one foot one inch.

Room I. No. 66.

A bas-relief, representing a Head of Jupiter Ammon, which rests on a flower. The ends of the fillets with which the head of Jupiter is bound are held on each side by a Faun, who is furnished with wings, and whose figure terminates below in foliage, which curls in such a manner as to give the figure the appearance of a triton⁶².

This bas-relief is engraved in the "Antiquities of Ionia," part ii. p. 39, in a large size, but without any description. Dimensions, one foot six inches and three-quarters, by one foot one inch.

Room I. No. 67.

A repetition of No. 23 with a slight variation.

Room I. No. 68.

A bas-relief, representing Victory clothed in full drapery, with wings expanded, standing upon the stem or lower part of a plant, the branches of which, as they circle upward, she supports on each side with her hands. A similar figure occurs on a capital of the temple of Apollo Didymæus, near Miletus, engraved at the head of Chapter III., in the first part of the "Antiquities of Ionia."

The dimensions of this bas-relief are one foot five inches and a half, by one foot five inches and three-quarters. It is ornamented with the ovolo moulding.

Room I. No. 69.

Repetition of No. 28.

⁶¹ Deser. of the Ancient Terracottas in the British Museum, p. 33.

⁶² Museum Synopsis, edit. 1835, p. 160.

Room I. No. 70.

A varied repetition of No. 28.

Room L. No. 71.



An imperfect terracotta, representing Theseus riding at full speed, and cutting off the head of an Amazon, whom he has caught by the hair. Dimensions, eleven inches, by nine inches and a half.

Room I. No. 72.

A bas-relief, representing Venus seated on the back of a swan preparing to take its flight.

The ancient poets, says Mr. Combe, frequently describe the car of this goddess as drawn by two swans⁶⁸, but never describe her as actually seated on

⁶⁸ Vecta levi curru medias Cytherea per auras
Cypron olorinis nondum pervenerat alis.
Ovid, Met., lib. x. v. 717.

quæ Cnidon
Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus.

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

— — et molles egitat Venus aurea cygnos.
Stat. Sylv., lib. iii. 4, v. 22.

Room I. No. 72



the bird. There is, however, an example of this kind on a silver coin of Camarina⁶⁴, where a swan is swimming on the sea, and bearing Venus on its back. Another example of the same kind occurs on a bronze patera⁶⁵, where Venus is riding on the back of a swan. In the bas-relief before us, as well as on the coin and the patera, the goddess is represented with a veil, which is blown over her head. Dimensions, one foot three inches, by one foot six inches⁶⁶.

Room I. No. 73.

A small bas-relief, eleven inches and a half, by ten inches and a half, representing Cupid pressing Psyche to his bosom in the form of a butterfly. The story of Psyche, as is well known, is an allegorical fable, under which the ancients intended to designate the

⁶⁴ Combe, Num. Vet. Pop. et Urb., tab. xiv. fig. 9.

⁶⁵ Middleton, Antiquitatis Eruditæ Monumenta, tab. xv.

⁶⁶ Description of the Ancient Terracottas in the British Museum, p. 36.

soul. The word *Psyche*, observes Mr. Cimbe, signifies in Greek⁶⁷ both the soul and a butterfly, and it was in the simple form of that insect that *Psyche*, or the soul, was personified in the earlier representations of this allegory. The human form was afterwards given to *Psyche*, and the wings of the butterfly, her original symbol, were affixed to her shoulders.

Mr. Cimbe adds, it is remarkable that Apuleius is the first writer who relates the story of *Psyche*, but it is by no means a fair conclusion that the ancient figures of *Psyche* have been, therefore, borrowed from his description. There are extant many groups of Cupid and *Psyche*, which are unquestionably of a period anterior to the time in which Apuleius lived. Of this description are the marble statues of Cupid and *Psyche* in the Florentine Gallery⁶⁸, as well as those in the Capitol⁶⁹. The celebrated gem, engraved by Trypho, representing the marriage of Cupid and *Psyche*, at present in the possession of the Duke of Marlborough⁷⁰, is one of the most beautiful specimens of ancient art, and evinces a degree of excellence in the design and execution which is far superior to any effort of art in the time of the above-mentioned writer⁷¹.

⁶⁷ *Ψυχή, πνῦμα καὶ ζωόφιον σπνῖς.*

Hesychius.

⁶⁸ *Ἡ φάλαρα ἔστι, ἡ παρ' ἡμῶν Ψυχὴ—φάλαρα δὲ Ρωδίων ἔστι σπνμα, ὅπου γὰρ αἱτοὶ τὰ περὶ τοὺς λύχνους πνέοντα θάρια καλοῦσι.*

Schol. in Nicand. Theriac., v. 760.

The indifferent use of this word is supposed to have given rise to Hadrian's "Animula, vagula, blandula," so happily imitated by Pope.

⁶⁹ Mus. Florentinum, Stat. tabb. 43, 44.

⁷⁰ See the Mus. Nap., tom. i. pl. 65.

⁷¹ See Huet, *Pierr.'s Antiques Gravées*, tav. lxx., and *Gemmae Antiquarum Delectus*, quæ in dactyliothebis Ducis Marlburgiensis conservantur, vol. i. tab. 50.

⁷² Description of the Ancient Terracottas in the British Museum, 4to. Lond. 1810, p. 37.

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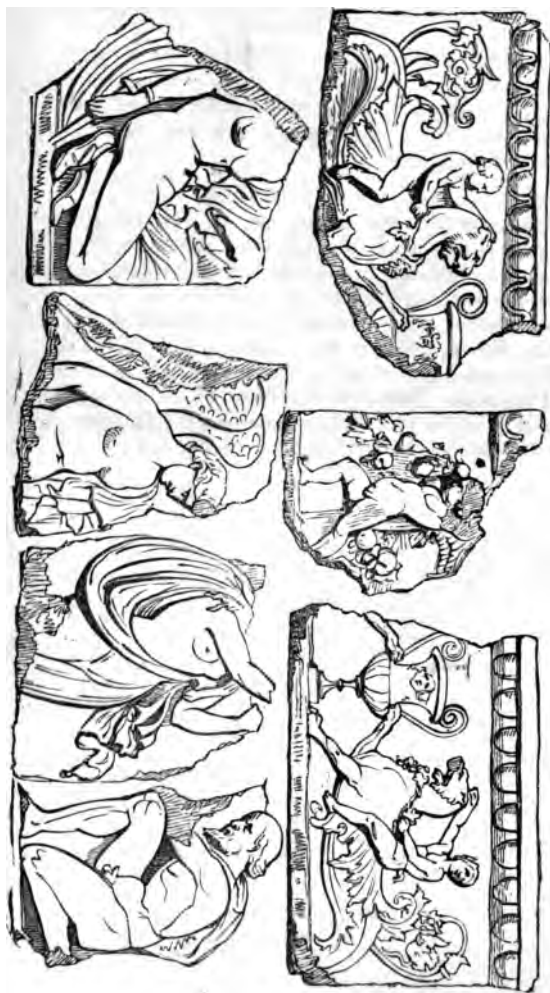
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Specimens of the Fragments of Terracotta, in Room X.



Room I. No. 74.

A bas-relief, representing Cupid in the act of flying, holding a palm-branch in one hand, and a chaplet in the other—the emblems of victory. The dimensions of this terracotta are one foot four inches, by one foot.

Exclusive of the terracottas already described, numerous fragments of similar as well as other designs are preserved in the Museum, in the same room with Sir William Hamilton's collection of Etruscan vases; some of them were formerly Mr. Townley's, others had belonged to Sir William Hamilton. They will be found in Room X., Cases 15, 28, 32, and 36.

Fragments similar to Numbers 11 and 68 will be found in Case 28; with repetitions of Numbers 4, 24, 26, 36, 43, 48, and 52, in Case 36.

AMPHORÆ,
AND OTHER EARTHEN VESSELS INCLUDED IN THE
NAME.

Amphora, in its most ordinary acceptation, means an earthen vessel used as a measure for liquids. It derived its Greek name of Ἀμφορεύς (*Amphoreus*), from being furnished with two handles; it varied in size and height, according to the purpose for which it was intended, generally, it may be said, from three or four feet to six inches in height, and preserving a due proportion in breadth. The amphora sometimes tapered toward the lower part almost to a point, so that it could only be kept upright by being let into a circular stand, or inserted into some soft material¹.

The *Attic* amphora, as a measure, contained three Roman urnæ, or seventy-two sextaries, equal to about ten gallons five pints and a half of English wine measure. The *Roman*, sometimes called the *Italic* amphora, or the *diota*, contained two urnæ, or forty-eight sextaries, about seven gallons one pint English.

Homer mentions amphoræ both of gold and stone; and the Egyptians had them of brass.

Among the Greeks and Romans, the amphora was also a dry measure; with the latter it contained about three bushels. Columella says that amphoræ were used to preserve olives in. When filled with wine, they were generally lined with pitch to prevent the exudation of the liquor.

In the same manner as we formerly kept our standard weights and measures in the Exchequer, the Romans kept a model of their amphora in the

¹ The amphoræ were sometimes fixed in low tripods. See *Lucernæ Fociles Musei Passerii*, vol. ii. fol. Pisauri, 1743.

Capitol. It was dedicated to Jupiter, and called the *Capitolina Amphora*²?

Sometimes the name of the maker, or the place where the Roman amphoræ were manufactured, was stamped upon the neck³.

The Urna has been already specified as the half of the Roman amphora; the modius was the third, the quartarius the fourth, and the congius the eighth part⁴.

The produce of a vineyard was sometimes estimated by the number of amphoræ which it would supply⁵: and sometimes by culei, the culeus consisting of twenty amphoræ.

Dr. Henderson, in his "History of Ancient and Modern Wines," has described an amphora found some years ago on the site of the ancient Leptis, preserved in the British Museum, bearing the following inscription in vermilion:

L. CASSIO

C. MARIO

COS.

It had consequently, he says, been filled with the vintage of the year 647, A. U. C., when Lucius Cassius and Caius Marius Nepos were consuls, and when Marius himself was contending with Jugurtha for the possession of the adjacent provinces⁶.

² "Amphora fit' cubus. Quam ne violare liceret, Sacravere Jovi, Tarpeio in monte Quirites."

Rhemnii Fannii Palæmonis Carmen de ponderibus et mensuris, 12mo. Par. 1565, p. 31.

³ Two instances of amphoræ, with such inscriptions, occur in the Elgin collection, Numbers 238, 344.

⁴ Rob. Cenalis de vera Mensurarum Ponderumque ratione. Grævii. Thesaur. tom. xi. col. 1457, 1458. See also Leonardus Portius de Sestertio, Talentis, &c. 12mo. Bas. Froben. 1530, p. 81.

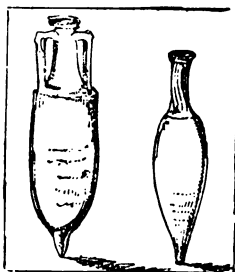
⁵ See Varro de Re rustica, lib. i. c. 2.

⁶ Henderson, Hist. of Wines, 4to. Lond. 1824, p. 54. The apartment to which the stronger and more durable wines of

The amphora is still the largest liquid measure used by the Venetians, containing sixteen quarts.

Earthen amphoræ of the Roman time have been occasionally found in England. See the "Archæologia of the Society of Antiquaries," vol. x., pp. 132, 140. Lysons, in his "Magna Britannia," vol. i. p. 24, has engraved an amphora found many years ago in a sand-pit on Wavendon-heath, in Buckinghamshire. An amphora was found in 1798 in the peat on Mauldon-moor, in Bedfordshire. One was found about the year 1800 in the park at Woburn Abbey, and another in the year 1833, an account of which was communicated to the Society of Antiquaries by his Grace the Duke of Bedford⁷.

The amphora is seen upon some of the coins of the island of Chios; and a faun is represented bearing one upon his shoulder on one of the Townley bas-reliefs⁸.



the ancients were transferred was called *ἀμφοῖν*. Previous to depositing the amphoræ in the apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognised.

⁷ See the Archæologia, vol. xxv. p. 606, where the vessel is engraved.

⁸ Room I. No. 21, see p. 103. Numerous ancient authorities

The term amphora is now applied to vessels of different forms and capacities; the two immediately above represent the genuine amphora and the urna.

The Amphora, marked No. 2, of considerable size, three feet nine inches and a quarter in height, was found in the baths of Titus in 1772. It has two long upright handles, tapers towards the bottom, and terminates in a blunt point. Numbers 39 and 41 are Urnæ, the half of the amphora. These are from the museum of Sir Hans Sloane; as well as 77, an Amphora of the larger size. Numbers 80, 81, 82, 83, present vessels of the same character, lower and broader in form, but all tapering in points towards the bottom; the exact uses to which they were severally applied cannot now be ascertained.

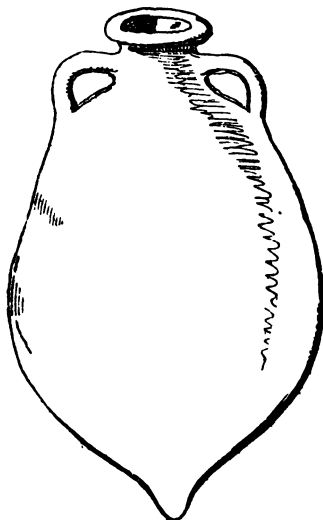
In Room VI. of the Townley Gallery, under No. 57, is an earthen vase, which has two handles at the neck, and terminates in a point at the bottom, like an amphora.

shew that a vase filled with oil was the prize (*ἄλων*) given to those who had been victorious at the various contests which took place at the Panathenæa. The oil was from the sacred olive-trees called *μοῖαι* (*móriæ*), in the grove of Minerva, situated near the Academy; it was held in the highest esteem, and reserved for solemn and sacred purposes.

On the silver coins of Athens, the amphora on which the owl is placed is a symbol of Minerva, and alludes to those given at the Panathenæa; as well as to the invention of oil ascribed to the goddess. The amphora recalls likewise the invention of the art of pottery, which was also claimed by the Athenians. (Athenæus, lib. i. c. 50.)

The Panathenæic amphoræ were celebrated in antiquity, and we find that a number of them were carried in the Dionysiac procession of Ptolemy Philadelphus. (Ibid. lib. v. c. 29.)

The custom of giving vases as prizes at the Panathenæa is proved by various ancient authorities. See Millingen's *Ancient Unedited Monuments*, 4to. Lond. 1822, pp. 6, 7; and the Chevalier Brøndsted on *Panathenæic Vases*, Trans. of the Royal Soc. of Literature, vol. ii. pt. 1.



This was also found in 1772 in the baths of Titus, with above seventy others of the same sort; all of them contained the fine African sand, with which, when mixed with oil, the *athletæ* rubbed their bodies before and after their exercises⁹. The sand is still preserved in the present vase. It is one foot eleven inches high, by thirteen inches and a half in diameter.

Room VI., upon No. 30.

Three tiles, in terracotta, brought from Athens: the fronts are ornamented with a border of the Honeysuckle pattern, and in the centre of each is a Head of a Lion, for carrying off the water. They were purchased for the Museum in 1815.

Upon No. 57.

Two tiles, in terracotta, also brought from Athens;

⁹ Compare Thucyd. de Bello Pelopon., lib. i.

the fronts are painted. These were likewise purchased for the Museum in 1815, at a sale of Athenian antiquities.

In strictness, three Etruscan fictile urns, and a few Ollæ of the Townley collection, ought to have been included in this assemblage of terracottas ; but it has been thought best to keep the descriptions of the various urns in the Columbarium, or Sepulchral Chamber, together. See Room V.

CHAPTER V.

STATUES.

ALTHOUGH, in the chapter of this work which relates to the early history of sculpture, several statues in the Townley Gallery have been referred to, either as the probable works of early artists, or as copies from admired originals, yet there are, in truth, but two figures in the collection which have the sculptor's name attached to them; and they are both by the same person, Marcus Cossutius Cerdo, the freedman of Marcus.

The Baron de Stosch, after a diligent search into the most celebrated repositories in Europe, could find but six statues and two busts which bore the artists' names; and it is remarkable how few, designated by such inscriptions, are mentioned by Pausanias, though he has named the artists of so many statues, that it seems fair to conclude that he must have got some of his intelligence at least from inscriptions.

The statues, bearing the artists' names, enumerated by De Stosch, are—1. The group called Papirius and his Mother, in the garden of the Ludovisi Palace at Rome, inscribed "MENELAUS, the Scholar of Stephanus, made this¹:" 2. The celebrated torso of the Belvedere, by APOLLONIUS *the son of Nestor of Athens*²: 3. The Farnese Hercules, the work of GLYCON³: 4. The Gladiator of the Borghese col-

¹ ΜΕΝΕΛΑΟΣ ΣΤΕΦΑΝΟΥ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ.

² ΑΠΟΛΛΑΘΝΙΟΣ ΝΕΣΤΟΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ. The figure is engraved in the Museo-Pio-Clementino, tom. iii. pl. x.

³ ΓΛΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ.

lection, by AGASIAS *the Ephesian*, now in the Louvre Gallery, No. 262⁴: 5. The *Æsculapius* of the Verospi Palace, by ASSALECTUS⁵; and, 6. The term in the Montalto Gardens, by EUBULUS, *the son of Praxiteles*⁶. The two busts, both in the Albani collection, were by two different sculptors of the name of ZENAS⁷.

The rest which are known upon ancient statues in the different collections of Europe are so few, that they may be enumerated here.

The name of ANTIOCHUS *of Athens* occurs upon the base of a statue of Minerva, formerly in the Villa Ludovisi⁸.

APOLLONIUS *of Athens, the son of Archias*, occurs inscribed upon a bronze head of Augustus, found at Herculaneum⁹.

APOLLONIUS and TAURISCUS were the makers of the toro Farnese.

ARISTEAS and PAPIAS, the *Aphrodisians*, were the sculptors of the Centaurs, in black marble¹⁰, found at Hadrian's villa in 1746¹¹.

The name of ATHENODORUS, *the son of Agesander*, is mentioned by Winckelmann as inscribed upon the base of a statue in the Villa Albani¹².

⁴ It was found at the commencement of the seventeenth century at Antium. The name, ΑΓΑΣΙΑΣ ΔΟΣΙΘΕΟΤ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ, is engraved on the trunk which supports the figure.

⁵ ASSALECTUS, M.F.F.

⁶ ΕΥΒΟΛΕΤΣ ΠΡΑΞΙΤΕΛΟΤΣ. The name of Eubulus, the son of Praxiteles, occurs again upon a head formerly in the Villa Negroni. Winckelm. Hist. de l'Art.

⁷ One with the words ΖΗΝΑΣ ΑΔΕΞΑΝΔΡΟΤ ΕΠΟΙΕΙ; the other ΖΗΝΑΣ Β ΕΠΟΙΕΙ

⁸ See Sillig, Catal. Artificum Græc. et Rom. 8vo. Dresd. 1827, p. 54.

⁹ Mus. Hercul. tab. xlv. ΑΠΟΛΛΩΝΙΟΣ ΕΠΟΙΕΙ occurs upon a figure of a youthful satyr at Petworth.

¹⁰ ΑΡΙΣΤΕΑΣ ΚΑΙ ΠΑΠΙΑΣ ΑΦΡΟΔΙΣΙΕΙΣ.

¹¹ Mus. Capitolinum, tom. iv. fol. Rom. 1782, p. 185.

¹² Hist. de l'Art. tom. ii. p. 289.

ATTICIANUS of *Aphrodisias* made the statue of Clio in the Florentine Gallery¹³.

BUPALUS's name occurs upon the base of a small statue of Venus in the bath, kneeling on one knee, preserved in the Museo-Pio-Clementino. It was found near the Via Prænestina¹⁴.

CLEOMENES, the son of *Apollodorus the Athenian*, has his name upon the modern base upon which the Venus de' Medici is placed, supposed to have been copied from a more ancient inscription.

CLEOMENES, the son of *Cleomenes*, occurs upon the statue in the Louvre Gallery, known by the name of Germanicus, No. 712.

CRIFON and NICOLAUS, of *Athens*, will be presently mentioned in the account of the Townley Caryatide.

HERACLIUS of *Ephesus*, and HARMATIUS, were the sculptors of the Mars in the Louvre Gallery, No. 411.

LEOCHARIS of *Athens* occurs on the base of a Ganymede in the Villa Medici¹⁵.

¹³ This inscription occurs in rude characters on the base ; OPUS ATTICIANI AFRODISIENIS. See the Mus. Florentin., tom. iii. tab. xviii. p. 22. The same name occurs upon a consular statue in the same gallery. Ibid. p. 88.

¹⁴ Museo-Pio-Clementino, tom. i. pl. x. It is inscribed ΒΟΥΠΑΛΟΣ ΕΠΟΙΕΙ. The same inscription occurs upon the plinth of the group of the Satyr and Hermaphrodite at Ince-Blundell. Of the group here mentioned, the Museum Blundelianum says, "La Picola, keeper of the Capitol, was the owner of it, and he kept it up for many years at an extravagant price. The late Mr. Charles Townley is said to have offered a very large sum for it. At La Picola's death it became the joint property of his widow and others, when it was obliged to be sold, and was purchased for this collection." Museum Blundelianum, pl. xlii. Pausanias, lib. iv. c. 8, says, "Bupalus of Chios made the statue of Fortune for the Smyrnæans, and the three Graces of gold in the temple of Nemesis."

¹⁵ The inscription, ΓΑΝΤΜΗΔΗC
ΛΕΟΧΑΡΩΤC
ΑΘΗΝΑΙΩΤC.

See Winckelm. Monumenti Antichi Inediti, fol. Rom. 1767, tom. i. p. lxxiv.

LYSANIAS, *the son of Antiochus*, has his name on a statue of Bacchus, mentioned by Winckelmann.

LYSIPPUS, not the great statuary of Sicyon, occurs upon a Hercules in the Pitti Palace at Florence¹⁶.

MENESTHEUS is a name seen by Gruter upon the fragment of a statue¹⁷.

MENOPHANTUS has his name engraved as the sculptor upon a copy of the Venus of Alexandria Troas, now at Rome¹⁸.

MYRON occurs upon a bust in the Corsini Palace; but he is a later artist than the ancient sculptor of that name.

The name of **PHÆDIMUS** (ΦΑΙΔΙΜΟΣ) appears upon the stem which forms the support of the figure of Ganymede, in the Museo-Pio-Clementino¹⁹.

PHIDIAS and **AMMONIUS** are names which occur upon a monkey of basalt in the Capitol²⁰. This Phidias, however, is not to be confounded with the Phidias of the Olympian Jupiter. The names of Phidias and Praxiteles, it will be remembered, are seen upon the colossal statues of Monte Cavallo; but Winckelmann very properly considers that those names merely indicate that the figures are intended to pass as copies after those great masters²¹. In the same manner the name of Praxiteles occurs upon a draped figure

¹⁶ Maffei, *Raccolt. di stat.*, tav. xlix. col. 49, speaks of this as of the work of the ancient Lysippus. Winckelmann, *Hist. de l'Art*, tom. ii. p. 10, decides otherwise; the inscription is simply ΛΥΣΙΠΠΟΣ ΕΠΟΙΕΙ. We have no proof whatever that Lysippus of Sicyon worked in marble.

¹⁷ ΜΕΝΕCΘΕΥC ΜΕΝΕCΘΕΥC ΑΦΟΑΙCΙΕΥC ΕΠΟΙΕΙ.

Gruter, p. 1021-2.

¹⁸ *Mus. Capitol.*, tom. iv. tab. 68, p. 392. The inscription on the base,

ΑΠΟ ΤΗC ΕΝ ΤΡΟΑΔΙ ΜΗΝΟΦΑΝΤΟC ΕΠΟΙΕΙ.

¹⁹ See the Museo-Pio-Clementino, tom. ii. pl. xi.

²⁰ See Winckelmann, *Hist. de l'Art*, tom. ii. p. 54.

²¹ Winckelm. *Monum. Antichi Ined.*, tom. i. p. xcvi.

of Venus, in the Louvre Gallery, No. 185, no doubt to indicate that it was a copy of the Venus which Praxiteles made for the Parians.

SIMUS, *the son of Themistocrates of Salamis*, occurs upon the inscription of a statue in the Louvre Gallery, No. 676.

ZENON, *the son of Attis of Aphrodisias*, has his name upon the statue of a senator, in the Villa Ludovisi²³. And

ZENAS, *of Staphis*, occurs upon a terminal figure in the Villa Negroni²⁴.

Phædrus, as has been already slightly noticed, mentions it as a practice of his day for the then modern sculptors to place the names of more ancient artists upon their works.

*Æsopi nomen sicubi interposuero,
Cui reddidi jampridem quidquid debui,
Auctoritatis esse scito gratia:
Ut quidam artifices nostro faciunt sæculo.
Qui pretium operibus majus inveniunt, no
Si marmori adscribere Praxitelen suo,
Trito Myronem argento²⁴.*

*If Æsop's name, at any time,
I bring into this measur'd rhyme,
To whom I've paid whate'er I owe,
Let all men by these presents know,
I with th' old fabulist make free,
To strengthen my authority;
As certain sculptors of the age,
The more attention to engage,
And raise their price, the curious please,
By forging of Praxiteles;
And in like manner they purloin
A Myro to their silver coin.*

²³ ZENON ATTIN ΑΠΡΟΔΙΣΙΕΤΣ ΕΠΟΙΕΙ. Winckelm. ut *supr.*

²⁴ Ibid. p. xcvi. In the Museo-Pio-Clementino, tom. iii. pl. xli., is a Mercury, with the word INGENVI inscribed upon the plinth on which the figure stands, supposed to be the name of the sculptor.

²⁵ Phædr. Fab., lib. v. prol. 2.

D'Hancarville²⁵, and Dallaway after him²⁶, make a great distinction between the words ΕΠΟΙΕΙ and ΕΠΟΙΗΣΕ upon ancient statues; suggesting that the former word implies the work of a copyist, while the latter implies a complete and original performance. It may be sufficient to say here, that no ancient authority can be cited for this distinction.

It must be confessed, too, that much uncertainty exists relative to the genuineness of some of the inscriptions recorded in the last page or two.

A very large proportion of the better statues which fill the modern museums of Europe are copies belonging to the time of Hadrian and the Antonines.

STATUES IN MARBLE.

Room II. No. 4.

THE CARYATIDE.

A Female Statue, larger than life, of a composed and dignified appearance, bearing a modius upon the head. A tunic, which envelopes the whole figure, reaches to the feet; above it is a shorter robe; and over all a cloak, fastened by fibulæ upon the shoulders, which, at the back of the figure, reaches to the ground. The right hand is extended gently forward, whilst the left, which is lowered, sustains one of the folds of the robe. The upper part of the modius is enriched with the Greek ornament which bears resemblance to the flower of the honeysuckle, below which is a border of detached flowers like roses. These flowers also form the ear-rings. The neck of this statue is ornamented with two necklaces of great elegance, and the wrists have bracelets. The hair, which is arranged in full curls round the front of the head, is drawn

²⁵ Recherches sur l'Origine, l'Esprit, et les Progrès des Arts dans la Grèce, tom. i. p. 350.

²⁶ Anecdotes of the Arts in England, 8vo. Lond. 1800, pp 282, 283, 309.

together at the back of the neck by a ribbon, and thence descends in five spiral locks. The feet of the figure, which are bare, rest on sandals.

This statue, which, including its pedestal, stands seven feet ten inches high, is architectural. It was one of the caryatides which supported the portico of an ancient building.

This statue, with another nearly similar to it, was found, during the pontificate of Sixtus V., among some ancient ruins in the Villa Strozzi, situated upon 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 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 it²⁷. 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, however²⁸, is of opinion that, as the Appian Way was on both sides ornamented with tombs, these architec-

²⁷ *Raccolta di Vasi Antichi*, tom. ii. tav. 68.

²⁸ *Hist. de l'Art chez les Anciens*, tom. ii. p. 378.

THE CARYATIDE.

Room II. No. 4.



tural statues might have been made use of to decorate the sepulchre of some opulent Roman²⁹."

The statue of Bacchus was first placed in the Vatican, was afterwards removed to the French collection, and restored in 1814. On the drapery across the breast was the Greek word ΣΑΡΔΑΝΑΠΛΛΟΣ. The three female statues were purchased by Cardinal Albani. On one of them was this inscription, ΚΡΙΤΩΝ ΚΑΙ ΝΙΚΟΛΑΟΣ ΕΠΙΟΙΟΤΝ, signifying that it was the work of two Athenian statuaries (Criton and Nicolaus), from whence Mr. Combe inferred that all the caryatides which were found in this spot were executed by the same artists.

This caryatide of the Townley collection is nearly perfect. The projecting portion of the right arm, the left foot, and a small piece of the upper part of the modius, are all the restorations of importance that it has received.

Room II. No. 8.

VENUS OR DIONE.

A Female Statue, naked to the waist, thence covered with drapery downwards. A portion of the drapery is thrown over the right arm, whilst the left arm is gracefully uplifted. This figure consists of two pieces of marble imperceptibly joined at the lower part of the body, within the drapery. It was in consequence of these two parts being separately exhibited as unconnected fragments, that Mr. Townley obtained permission to export them from Rome³⁰.

²⁹ See Combe, *Descript. of the Ancient Marbles in the British Museum*, part i. pl. iv.

³⁰ The writer of the letter-press to the second volume of the *Dilettanti work on Sculpture*, says, "The trunk of Mr. Coke's statue of Diana is separated from the lower portion of the figure; the union being concealed under the folds of the pepulum. There is great reason to believe," he adds, "that it was originally so executed, the parts being counter-sunk. Instances

The execution of this figure is of the highest order, and the marble retains its original polish; but the left arm, the right hand, and the tip of the nose have been restored. As the symbols, whatever they were, have been lost with the hands, it is scarcely possible to ascertain what personage this statue was intended to represent: it is manifestly ideal. Mr. Richard Payne Knight thought, from the character of the head and the disposition of the hair, that it was either Venus or Dione. He considered it as deservedly ranking among the most precious monuments of Grecian art now extant, and even ventured to conjecture that it was the identical Venus mentioned by Pliny³¹ as the work of Scopas, who lived in the fifth century before the Christian æra³². Mr. Townley, for some years, called it Ariadne; Mr. Combe considered it a Venus.

When Canova visited England, in 1814, he spoke of this, in the hearing of the present writer, as the finest female statue he had seen in England.

This exquisite piece of sculpture was found in the ruins of the maritime baths of the Emperor Claudius, 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 in a medallion, in bronze, of Lucilla³³, 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 into the water³⁴; and it is not

of statues not colossal being formed of two or more blocks are exceedingly rare; but that of the Townleian Venus in the British Museum, and the Venus of Melos at Paris, present us examples of this mode of execution," p. 72.

³¹ Hist. Nat. lib. xxxvi. c. 5.

³² Dilettanti Society's first volume, plate xli.

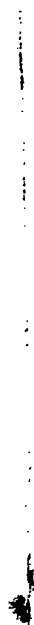
³³ Numismata Ærea Selectiora Maximi Moduli e Museo Pisano, tab. xxv. fig. 3.

³⁴ An ancient painting, representing a similar subject, was

VENUS OF DIONE.

Room II. No. 8.





FETTER.
Room III. No. 18.



improbable that the present statue might have been placed, as an appropriate ornament, in the baths which were constructed on the spot where it was discovered.

It is six feet eleven inches and a half high, including the plinth; the latter measuring four inches five-eighths²⁵.

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 Constantine²⁶.

Room III. No. 18.

A small statue of the goddess Fortune, clothed in a full drapery. It is three feet one inch in height, including the plinth. She bears a modius upon her head. Her right hand holds the rudder of a vessel, the lower part of which rests upon a globe, whilst the

found in the excavations of the Villa Negroni. Winckelmann, *Hist. de l'Art chez les Anciens*, tom. ii. part ii. p. 336.

²⁵ Combe's *Descr. of the Ancient Marbles in the British Museum*, part i. plate viii.

²⁶ *Ibid.* It is to this statue that Mr. Blühdell alludes in his *Introduction to the Engravings of the Marbles at Ince*, when he says, "It is often found difficult to ascertain the primeval characters or real names of ancient busts and statues. Those of the Roman emperors and empresses are well known from ancient medals; but where there remains no distinguishing symbol or attribute on the marble, names are often given them by caprice, or from their restorer. For instance, a celebrated statue bought at Rome from Mr. Jenkins was at that time called a *Venus*, owing to the arm being restored with a mirror in the hand. This figure was afterwards thought not delicate enough for a *Venus*; the mirror was removed, and it was pronounced a *Hebe*, that character being more suitable for it. The owner, some time after, called it an *Iris*, as a character more mysterious. At present it belongs to the British Museum. and is called an *Ariadne*."

left arm supports a cornucopia filled with fruits. Lactantius describes a statue of Fortune with the same characteristics. The modius and cornucopia symbolize the abundance which this goddess confers upon her votaries, while the rudder and globe mark her as the sovereign directress of human affairs⁸⁷.

A coin of Nerva, in large brass, bearing on the reverse FORTVNA AVGVSTI, has her figure standing in nearly the same attitude with our statue, the right hand resting on a rudder, the left bearing the cornucopia, but without the modius and globe⁸⁸. The coins of Hadrian and Severus, in the same material, present her figures upon their reverses, both standing and sitting, with the rudder resting on a globe.

Room III. No. 22.

A beautiful Female Statue, executed in the finest style of Greek work. The figure, with the exception of some drapery, confined between the lower limbs, is almost entirely unclothed. The hair of the head, which is inclined to the right, is bound by several narrow fillets; the feet have sandals, tied round the instep.

The arms of this figure, from below the shoulders, are modern, and the disposition of them, is probably incorrect. Mr. Combe states that Mr. Gavin Hamilton, under whose direction they were restored, conceived that the figure anciently held a mirror in the left hand. Mr. R. P. Knight was informed by Nollekens that this statue was restored under the direction of Mr. Townley.

Mr. Townley named this figure Angerona, the

⁸⁷ "Nam simulacrum ejus cum copia et gubernaculo fingunt tanquam hæc et opes tribuat, et humanarum rerum regimen obtineat." Lactant. Instit., lib. iii. c. 29.

⁸⁸ Two statues of Fortune, with the same attributes, are engraved in the Museum Kircherianum, tab. xiv. figs. 3, 4.

Room III. No. 22.







goddess of Silence, because a slight projection remains upon the chin of something which has been originally attached to that part, as if the right hand had been applied towards the mouth³⁹.

Mr. Combe called this statue a Venus. He supposed that, in its perfect state, the right hand was elevated to the chin, and that the left arm was held across the body a little below the bosom⁴⁰. But the writer of the description of this statue in the second volume of the Dilettanti Society's work on Ancient Sculpture, p. 30, remarks that it is not probable that the Roman Angerona would be represented "*nudo et intecto corpore*," like Venus.

The head of this statue has been broken off and rejoined, but evidently belongs to the figure. The face has been damaged, and the nose is modern.

The height, including the pedestal, is three feet six inches five-eighths. This statue was found by Mr. Gavin Hamilton, in an ancient bath at Ostia, in 1775.

Room III. No. 24.

The statue of a Laughing Faun, partly naked; three feet eleven inches high; formerly preserved in the Macarani Palace at Rome, whence it was procured by Mr. Townley. It is supported by an upright piece of marble, adorned with foliage, of modern fabrication.

A portion of the body of this figure is covered by the nebris, or skin of a young deer, the legs of which are tied across the left shoulder. A syrinx is in the right hand, while the left holds the pedom.

³⁹ It was in this manner that Angerona was represented. "*Ideoque sacellum Angeronæ, quæ Dea præsul silentii obligato ore effingitur, inter antiquissimas religiones Romæ colebatur.*" Alexander ab Alexandro, lib. iv. c. 26.

⁴⁰ See the Descr. of the Museum Marbles, by Mr. Combe, part ii. 4to. Lond. 1815, pl. xxii.

The arms, from the elbows, and both the legs from a little below the knees, were restored by Algardi, in deference to whose name in art, though little deserved, Mr. Townley allowed them to remain, though well aware of the fact that they were inconsistent with the original design of the figure. The left hand appears, indeed, to have held the pedum, or short crook, a fragment of which still remains on the upper and original part of the arm, against which it rests; the right arm with the pipe is purely conjectural, and accords ill with the high mirth and excitation of the laughing features. The strain and tension of all the muscles round the knees prove that the figure was represented on tiptoe, looking eagerly at some agreeable object, which would account for the momentary attitude and expression given to the countenance.

The nebris, or hind's skin, which forms so remarkable a feature in the present statue, is constantly mentioned in the classic writers, as appropriate to Bacchus, and worn by the bacchantes. Among other passages, the reader may refer to the Frogs of Aristophanes, v. 1242-4 :—

Διώνυσος, ὃς θύρσους καὶ νεβρῶν δόρατος
Καθαστὸς ἐν αἰνέσει Παρνασσὸν πάντα
Πηδᾷ χορεύων.

In the Bacchæ of Euripides, l. 833, when Pentheus asks if anything should be added to his attire, the answer is,

Θύρσον τε χερσὶ καὶ νεβρῶν σικτὸν δίφω.

the thyrsus for your hand, and the spotted skin of the hind. So Statius, in the Thebais, l. 664 :—

Nebidas, et fragiles thyrsos portare putastis
Imbellem ad sonitum.

Room III. No. 28.

A statue of a Nymph seated on the ground, resting on her left hand, while the right is advanced forward ;

Room III. No. 28.



indicated, by the bow which lies beneath her upon the plinth, to have belonged to the train of Diana. Her figure is, for the most part, clothed in transparent drapery; but a part of the bosom and both arms are left bare. She appears resting after the fatigues of the chase.

This statue, with one similar to it, was found, in 1766, near the Salarian gate of Rome, in the Villa Verospi, 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.

Mr. Combe says, "Two other repetitions of this figure are known, namely, one which was in the Villa Borghese⁴¹, and another in the Colonna Palace⁴². 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, were 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 holds a shell in her right hand, and is thence called "*La Venere della Conchiglia*;" the latter is represented with some *tali* or small bones in her hand, as if in the act of playing with them⁴³.

⁴¹ Sculture del Palazzo della Villa Borghese, part ii. stanza iv. No. 2.

⁴² Ficoroni, *I Tali*, ed altri Strumenti lusori degli Antichi Romani, p. 148. This marble is believed to be now in the collection of the King of Prussia.

⁴³ Description of the Ancient Marbles in the British Museum, part ii. plate xxviii.

The dimensions of the statue immediately before the reader, including the oval plinth are—height, two feet one inch; length of the plinth, two feet six inches; width one foot eleven inches and three-quarters. The head and left shoulder, both feet, and the right hand of this statue from above the wrist, are modern.

Room III. Nos. 33, 43.

A statue of a Faun, entirely naked, three feet nine inches high. The head, which is inclined gently forward, has shaggy hair, pointed ears, and horns. In the right hand of the figure is a patera, in the left a ewer; these, however, with the arms from the shoulders, the right leg from above, and the left below the knee, are restorations. Upon a stem of marble which supports the statue is the following inscription:

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΤ
ΤΙΟΣ
ΚΕΡΑΩΝ
ΕΠΟΙΕΙ.

The three first letters of the two first words, and the two first letters of the three last, of this inscription, have been effaced by the mark of an iron cramp.

A repetition of this statue occurs at No. 43, in which the arms are restorations, as well as a part of the right and the whole of the left foot, a portion of the nose, and the plinth on which the figure stands. The inscription on the stem which supports this figure reads

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΤ
ΤΙΟΣ
ΜΑΑΡΚΟΥ
ΑΠΕΔΕΥ
ΘΕΡΟΣ
ΚΕΡΑΩΝ
ΕΠΟΙΕΙ

Room III. No. 33.





These inscriptions undoubtedly intended the same person; one expressing simply that Marcus Cossutius Cerdo made the figure; the other that Marcus Cossutius Cerdo, the freedman of Marcus, made it. Mr. Combe observes upon the name of Cerdo being written in Greek characters, that this custom was adopted by ancient artists in every period of the Roman empire.

Vitruvius, in the preface to his second book, observes that a Roman citizen, named Cossutius, built the temple of the Olympian Jupiter of the Corinthian order.

Both the statues here described were found by Mr. Gavin Hamilton in the year 1775, near Civita Lavinia (the ancient Lanuvium), in the ruins of the villa of Antoninus Pius.

D'Hancarville⁴⁴ was of opinion that they 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 *Περίβοητος* (the renowned.) This opinion, however, which was founded upon a misconception of two passages, one in Pliny⁴⁵, the other in Pausanias⁴⁶, has been very satisfactorily refuted by Visconti⁴⁷.

Room III. No. 35.

A terminal figure of Pan playing upon his pipe. It is of ancient Greek work, rather more than three feet three inches high; and was found by Mr. Gavin Hamilton in the ruins of the villa of Antoninus Pius,

⁴⁴ *Recherches sur l'Origine, l'Esprit, et les Progrès des Arts, &c.*, tom i. p. 349. See also Dallaway, *Anecdotes of the Arts in England*, p. 207.

⁴⁵ *Nat. Hist.*, lib. xxxiv. c. 8.

⁴⁶ *Pausan.*, *Attic.*, lib. i. c. 42.

⁴⁷ *Museo-Pio-Clementino*, tom vi. p. 10.

near Civita Lavinia, in 1779. Pan is here represented clothed in a full drapery, gathered to a knot in front of the waist. The sleeves of his robe, which come as low as the elbows, are close fastened by buttons or bosses. He has a sort of cap or diadem upon his head, from beneath which his hair falls in long tresses. His beard takes the wedge-shape; but the expression of his whole countenance is mild and pleasing; he seems to produce music from the pipe without laborious effort.

The right arm, the lower part of the left arm, a portion of the pipe, and the lower part of the terminus of this marble are modern.

Room III. No. 40*.

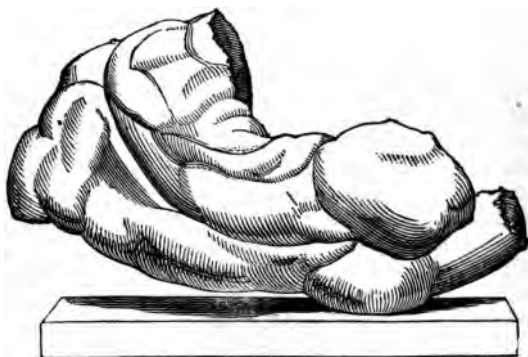
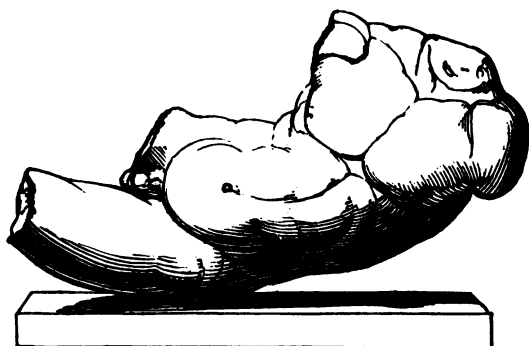
A torso of Hercules: a fragment. The surface of the marble in good preservation. Where it was found is unknown. The length of this fragment is twelve inches and a half.

Room IV. No. 2.

A statue of Apollo, naked, of very early Greek work. The head, which is uninjured, is surrounded by a plaited diadem, the hair falling in curls upon the forehead. The lower part of the right arm, and the left-hand and wrist are gone. The veins are strongly marked in this statue, and the muscles are full and prominent. The stem of a tree forms a support to the figure. It was purchased in 1818, at Paris, from the sale of the collection of antiquities which the Duke de Choiseul Gouffier had formed during his embassy at Constantinople. Height, including the plinth, six feet one inch. Height of plinth, three inches and a half.

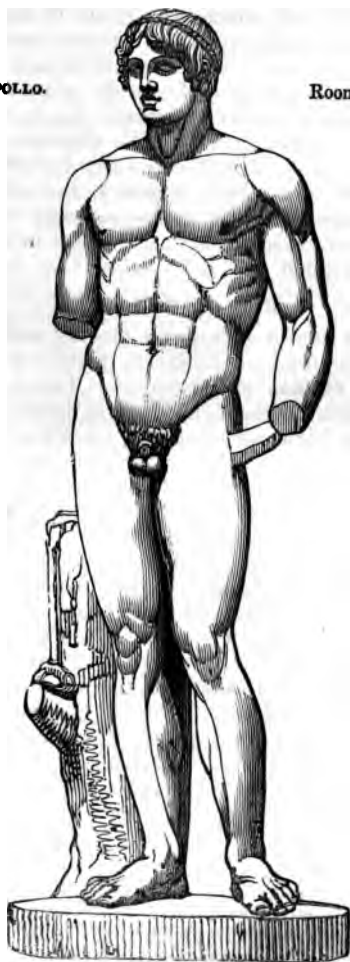
In the second volume of the *Specimens of Ancient Sculpture* published by the *Dilettanti Society*, fol.

Room III. No. 40*.



APOLLO.

Room IV. No. 2.



London, 1835, in which this statue is engraved, pl. v., it is conjectured that the right arm may have rested upon a quiver. The left seems to have held a bow, which has been in contact with the leg on that side. The head is unusually small; but as the proportion of all the other parts to each other is elegantly just, it is conjectured that this was probably an intentional and prescribed peculiarity, the effect of which is increased by the somewhat exaggerated expression of muscular strength and vigour in the rest of the composition.

Room IV. No. 5.

Thalia is known both as the pastoral and comic Muse, whose province it was to preside over the delineation of men and manners. This statue is five feet seven inches high, standing upon a plinth three inches high. It represents the Muse clothed in a full drapery, but of so thin a texture in the under-dress as to leave the various forms of the person visible beneath it; whilst the peplum, cloak, or outer garment, the folds of which are in a stronger style, having fallen behind the shoulders, is supported in front by the left hand and arm. The right hand holds the pedum or pastoral staff, the crook of which rests upon the hip. The girdle which passes first over the shoulders is fastened close beneath the bosom⁴⁸. Upon the head is a chaplet of ivy, and sandals are on the feet.

⁴⁸ The vest of females was anciently fastened by two bandages (or girdles). One which was tied close under the breasts, sometimes flat and broad, and at others twisted, but usually visible, was called *tænia* (*τæνια*). The other was placed round the lower part of the waist, at the junction of the hips, and was always concealed by the falling of the tunic. It was called *zōna* (*ζώνη*). "Zonam solvere," used by Catullus, is a well-known phrase. The *cestus* of Venus was the zone. Dallaway, *Anecdotes of the Arts*, p. 251, note. The *tænia* was also called *fascia mamillaris*.

The chaplet of ivy, generally seen on the head of this Muse, was the usual reward of poetic merit; whence Persius's

*Heliconidasque, pallidamque Pirenen
Illis remitto, quorum imagines lambunt
HEDERÆ sequaces.*

Pers. Prol. l. 4.

The pedum, according to Hesychius, was an emblem of Comedy, and also one of the usual attributes of Thalia.

The pedum, as well as the arm which holds it, in this statue, are modern, but as the place where the crook anciently rested is discernible upon the figure, there can be no doubt of the correctness of the restoration⁴⁰.

This statue was found by Mr. Gavin Hamilton in the year 1776, in the maritime baths of the Emperor Claudius, in company with the beautiful statue of the Matron Venus already described, p. 167.

Room IV. No. 11.

A statue of Diana, in a long vestment reaching to her feet, over which is a shorter vestment, fastened at the waist by a narrow band. The right arm is uplifted in the action of hurling a spear; the left hanging down. Dallaway thought her right hand held a torch.

The whole of the right arm, and the left arm from the elbow downward, being of modern work, we have a right to doubt whether the restorer has given the real character of this statue as it was seen in its more perfect state. The drapery is evidently blown back by the wind; and the late Mr. Combe thought it perfectly clear, from an accurate inspection of the figure, as well as from a comparison

⁴⁰ Compare Combe's Description of the Museum Marbles, part iii. pl. 5.

THALIA.
Room IV. No. 5.





of it with other similar figures, that this statue of Diana was originally represented holding a bow in the left hand, and with the right hand drawing an arrow from a quiver fastened behind her shoulder. Such is the action of the Diana formerly in the Villa Pamphili, but now in the Vatican⁵⁰, and such likewise is her action in a well-known statue belonging to the Florentine collection⁵¹; it is also the same in many ancient medals⁵². The bow and quiver, when the statue was perfect, were doubtless of bronze, and the place occupied by the latter behind the right shoulder is very perceptible, as well as the holes and the metal by which it was fastened to the marble⁵³.

Besides the restorations already mentioned, a considerable portion of the right leg, and both the feet are modern. The head, also, though ancient, is made of a separate piece of marble, inserted in a hollow made purposely to receive it. The folds of the drapery which clothes this figure are deeper and more intricately cut than in any other statue in the Townley collection. The hair of the head is braided behind, and brought into a knot at the top. The ears have been pierced for rings.

This statue was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence, at the same spot where the group of Bacchus and Ampelus was discovered⁵⁴.

⁵⁰ Museo-Pio-Clementino, tom. i. tav. xxx.

⁵¹ Musei Florentini Statuæ, tab. xix.

⁵² Diana is represented in this particular action on several silver coins of Augustus (Morellii Numism. xii. priorum Imp. Rom., tom. i. tab. xv. figs. 25, 26, 27, 28), and a coin of Agrippina, the wife of Claudius, struck at Acmonia, in Phrygia. (Vaillant, Imperatorum Romanorum Numismata Græca, p. 15, et App. Icon.)

⁵³ Combe, Descript. of the Collection of Ancient Marbles in the British Museum, part iii. pl. xiv.

⁵⁴ Combe, ut supra. Storta, or La Storta, is a small village in the Via Cassia, consisting of little more than a post-house

Height, including the plinth, six feet one quarter of an inch; the height of the plinth in front is three inches and a half.

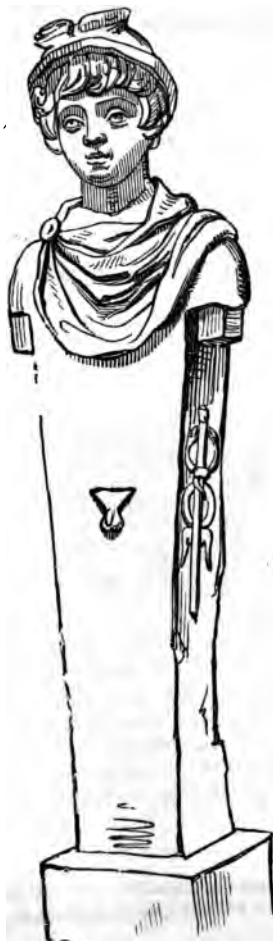
Room VI. No. 16.

A portrait of a youth to the shoulders, in the form of a terminus⁵⁰; a drapery fastened to the right shoulder, hanging in front. He wears the petasus; and the attributes of Mercury, the cock and caduceus, ornament the two sides of the term. From this circumstance, it has been supposed that this youth had been dedicated to or placed under the pro-

and its appurtenances. Isola Farnese, and the ruins of the ancient Veii, are near it on the right. Gell's Topogr. of Rome and its Vicinity, vol. ii. p. 258.

⁵⁰ Termini, or Hermæ, were square *στήλαι*, or columns surmounted with the head of a deity, and often with a portrait. (Pausan. Attic., cap. 19; Arcad. cap. 31. 39.) The Athenians were the first who gave the name of Hermæ to statues of this kind. (Attic., cap. 24.) Hipparchus erected great numbers with short moral precepts in verse upon them. (Plat. in Hipparch.; Hesych. in *Ἰσπάρχῳ* *Ἑρμῶν*. Harpocrat. in *Ἑρμῶν*.) Some Hermæ are still to be seen at Athens, with the names of victors in gymnastic contests upon them. Leake's Topogr. of Athens, p. 17, note.

Millingen, Ancient Unedited Monuments, series ii. 4to. Lond. 1826, p. 18, says, "The custom of representing Hermes or Mercury by a head placed on a cube or quadrangular pillar of wood or stone, is generally known. It was so frequent at Athens, that the name of Hermes became generic, and was applied to all figures of this kind, though the heads were of other divinities or personages. These Hermæ were placed in great numbers before the doors of temples and of private houses (Suidas, v. *Ἑρμῶν*), at the corners of streets, on the high road, and as landmarks in the country, from which last use their name of terminal is derived. They were held in extreme veneration as objects of worship, sacrifices and libations were daily offered to them, and the severe punishment inflicted on Alcibiades, and many of the most illustrious citizens, for a pretended violation of them, is well known. The singular form of these figures was derived from the Pelasgi, during the time they inhabited Attica. (Herodotus, lib. ii. c. 51.)"



tection of Mercury. This marble, four feet nine inches high, was found near Frascati in 1770.

Room VI. No. 20.



A torso of a small, but very beautiful statue of Venus, one foot one inch in height, exclusive of the modern labrum of wood on which it is placed. The whole stands one foot eight inches and a half in height. It was purchased by Mr. Townley, at Rome, of Cavaceppi, the sculptor, in whose possession it had been for many years. It is one of the gems of the Townley collection; and it is to be regretted that the place where it was found is unknown.

Room VI. No. 22.

A small but very beautiful statue of Cupid bending his bow, one foot eleven inches in height. A lion's

skin hangs over the quiver, which serves as the support. It was found in 1775 enclosed within a large amphora filled with earth, at Castello di Guido, a place belonging to the hospital of S. Spirito, about twelve miles from Rome, on the road to Civita Vecchia, the ancient Lorium, where the Emperor Antoninus Pius died, and where his wife Faustina had a villa.

Callistratus describes a statue in bronze, exactly in this attitude, as a most admired work of Praxiteles, who flourished in the time of Alexander the Great. Pausanias mentions but one copy, which was of Cupid, by Menodorus, after Praxiteles. Sir Richard Worsley has one at Appuldercomb, which will be again mentioned hereafter, and there is another at Wilton; but neither of these has the lion's skin. Dallaway remarks that the many antique repetitions which have been discovered, thirteen of which still exist, may ascertain to us that they are copies of that famous master-piece⁵⁶.

D'Hancarville has commented upon this statue in his "Recherches sur l'Origine," &c., tom. i., p. 345⁵⁷.

⁵⁶ Dallaway, *Anecdotes of the Arts in England*, 8vo. Lond. 1800, pp. 305, 306.

⁵⁷ Speaking of the copies of Praxiteles's Cupid, he says, "De toutes celles que je connois, la meilleure sans comparaison se voit dans la collection de Mr. C. Townley. Elle est beaucoup moins grande que toutes les autres; on l'a trouvée près du lac de Bracciano, dans les ruines d'un edifice très considérable. Comme elle étoit renfermée dans un vase de terre, elle a conservé tout le *poli* qu'elle eut, en sortant des mains de l'artiste; mais pour la faire entrer dans ce vase, on a été obligé de lui ôter les ailes, et même de lui casser les pieds, qui se sont trouvés près d'elle avec la base et l'appui qui la soutenoient: n'ayant pas été garanties, comme le reste de la statue, ces parties n'ont pas conservé le même poli, et sont plus touchées par les sels de la terre, dans laquelle on les avoit mises. Les précautions employées pour sauver cette statue, la promptitude avec laquelle elles semblent avoir été prises, ne

Room XI. No. 23.





Room VI., upon No. 24.



Room VI., upon No. 24.

The figure of a Satyr, with the thighs and legs of a goat, two feet ten inches in height. It was brought from Rome by the late Lord Cawdor, by whom it was presented to Mr. Townley. It is of exquisite workmanship, but peculiar in the hard and knotted character of the muscles.

The association of the goat, says the author of the letter-press to the second volume of the *Dilettanti* work on ancient sculpture, with the worship of Pan was derived from the Mendesian temples of Egypt, where the goat itself was worshipped, and where Pan was sometimes represented in the human form, but with goats' legs, not, as Herodotus tells us, because this was believed to be his actual form, but for reasons of a mystic nature, which the historian therefore abstained from divulging⁵⁶. A goat-like countenance, or a budding pair of horns or tail, seem to have been the beginning of that transition into the more complete mixture of the man and goat by which Pan was sometimes represented in later times⁵⁷. Ovid, in his *Metamorphoses*, calls him "Semicaper Pan."

Artists of modern times evidently took their idea for the graphic representation of the devil from the ancient figures of Pan.

Room XI. Shelf No. 11,

presents another figure of a Satyr, of a small size, in a recumbent posture, wearing the skin of a goat,

permettant pas de choisir un vase plus grand, où elle put entrer en entier, me font croire qu'elle est du nombre de celles que l'on a soustraites au zèle des premiers Chrétiens, qui s'empressant de détruire les idoles, entroient dans les maisons, renversoient les monumens publics, et rompoient toutes les statues des dieux, qu'ils pouvoient atteindre."

⁵⁶ Herodotus, ii. 46.

⁵⁷ *Specimens of Ancient Sculpture* published by the *Dilettanti Society*, vol. ii. fol. Lond. 1835, pp. 56, 57.

a part of which is stretched beneath him. He holds the remains of a pedum in his left hand. It is of white marble. D'Hancarville has commented upon this figure according to his own mythological system in his "*Recherches sur l'Origine*," &c., tom. i. p. 327.

Satyrs, observes Flaxman, the lowest order in the train of Bacchus, are strong resemblances to different quadrupeds, their faces and figures partake of the ape, the ram, or the goat; they have sometimes goats' legs, and always either goats' or horses' legs⁶⁰.

Room VI. No. 36.

A small statue of Diana Lucifera, of which the head and arms are lost. Part of the flame of a torch remains upon the right shoulder, which designates the character of the figure. At her feet is the head of a bull. It is seventeen inches high.

This statue was found in 1795 in excavating the ruins of a Roman villa at Woodchester in Gloucestershire; and was presented to the British Museum in 1811 by Samuel Lysons, Esq.

Diana Lucifera was one of the names under which the great female deity of the Greeks and Romans, the Magna Deorum Mater, Cybele, Ceres, or Isis, was worshipped⁶¹.

She is represented nearly in the same manner as in this statue upon medallions of Faustina senior, Marcus Aurelius, and Caracalla⁶².

The bull is seen in various remains of antiquity as attendant on this deity, or accompanied with her

⁶⁰ Lect. on Sculpt., p. 152.

⁶¹ See Apuleius, lib. ix.

⁶² See Rasche's *Lexicon Rei Nummariae*, tom. ii. pt. i. p. 237. A similar figure of Diana occurs upon a bas-relief on one of the sides of a candelabrum in the Museum Kircherianum, tab. ii. p. 41. See also Bartoli's *Antiche Lucerne Sepolchrali*, part ii. fig. 36.

DIANA LUCIFERA.

Room VI. No. 36.



symbols⁶³; sometimes with the crescent instead of horns, and at others with it marked on its side.

Room VI. No. 40.

A statue of Libera, or the female Bacchus, holding a thyrsus over the right shoulder, and a bunch of grapes in her left hand. She is clothed in a robe

⁶³ On colonial medals of M. Aurelius and Caracalla, Diana is seen standing between two bulls; and on another of the former emperor she has one bull at her feet. See Vailant's Numism. Imp. Rom. a pop. Græcè loquent. percussa, and Patini Num. There is also an ancient lamp of bronze, having a figure of Diana in a chariot drawn by bulls in the

which reaches to the feet, above which another garment is fastened by a narrow band, which passes from the right shoulder under the left breast. Her head is surrounded by a wreath of ivy, and her hair, parted above the forehead, falls in spiral ringlets on the neck. At her feet is a panther rising on its hind legs.

This statue, one of the best in the Townley collection, was found by Mr. Gavin Hamilton at Roma Vecchia, a few miles from Rome, on the road to Frascati.

In the Museo Chiaramonti, tom. i. fol. Rom. 1808, pl. xxviii., is a statue of Bacchus, corresponding very much in its attributes with this of Libera. The figure of Bacchus is represented naked, supporting a thyrsus with his left hand, and in his right holding a bunch of grapes; the head adorned with bunches of grapes; and at his side a tigress, or panther, with one paw raised up.

Room VI. No. 43.

A statue of Ceres, clothed in drapery to the feet, of the size of small life. In the right hand are barley and fruit. The left, which is lowered, holds the thuribulum, of an oval or conical form, ornamented with wreaths of flowers. The head of this statue is crowned, in the Egyptian style, with a diadem, over which are two serpents erect, placed on each side of a discus, with ears of corn springing above it. The head, however, which is joined on, is too large for the figure, and must have belonged to some other statue. This statue was formerly in the Macarani Palace at Rome. It stands four feet eight Townley collection. It has been engraved by Piranesi. A similar figure is to be seen on a Greek medal of Caracalla. See the above-mentioned work of Vaillant, p. 134, edit. 1698. See Lysons's Account of the Roman Antiquities found at Woodchester, p. 10.

LIBERA, THE FEMALE BACCHUS.
Room VI. No. 40.



Ceres.

Room VI.

No. 43





inches high, including the plinth. The plinth is four inches in height.

Room VI. No. 46.

A small scenic figure sitting on a square plinth of considerable depth. This statue is two feet high; the depth from the fore part of the feet to the extremity of the plinth, one foot three inches and a half. Its dress is rude, particularly the shoes, which are fastened with straps. The feet are placed one upon the other. The face is covered by a comic mask, the lower part of which is conchiform. The whole representation is not unlike that of Davus in the Vatican manuscript of Terence's plays⁶⁴.

This figure was found, with many other pieces of good sculpture, in the Villa Fonseca on the Cœlian Hill, in 1773.

A similar statue, found at Rome in 1592, is engraved in "Spon. Miscell. Erudit. Antiq." p. 312; and another, though more clothed in drapery, in the "Monumenta Matthæiana," tom. i. tab. xcix. Ficoroni, in his "Dissertatio de Larvis, Scenicis, et Figuris Comicis Antiquorum Romanorum," 4to. Rom. 1754, plates ii. and xviii. has engraved two other figures like the Museum marble—one in a scenic bas-relief, the other in a bronze, both from the Borghese collection.

Room VI., below No. 45.

A votive statue of a Fisherman, who is carrying a round leathern bucket suspended from his left arm. The head is covered with a mariner's bonnet, and a dolphin serves as a support to the figure. Mr. Townley, in his own catalogue, called this a Priapeid

⁶⁴ Pub. Terentii Comœdiæ nunc primum Italicis versibus redditæ cum personarum figuris æri accurate incisis ex MS. Codice Bibliothecæ Vaticanæ. Fol. Urbini, 1736. The date of this manuscript was referred by Spon to the seventh century.

votive statue. It is two feet eleven inches high, including the plinth: the plinth stands three inches and a quarter high.

Room VI. No. 48.

A small draped statue of Jupiter seated: his left hand uplifted, bearing the remains of a sceptre⁶⁵: a thunderbolt in his right hand. On one side of him, an eagle; on the other, Cerberus: designating him in his twofold capacity, as king of the upper and lower regions. It is two feet in height.

Room VI., upon No. 50.

A small votive statue of a Fisherman, partly clothed in a rough woollen garment, fastened on the right shoulder. A basket of fish, which he holds with his left hand, rests upon the stem of a tree. His right hand, which is held out, contains a small fish. The mouth of this figure, which is two feet eight inches high, is open. Mr. Townley purchased it at Rome.

Room VI. No. 60.

A small statue of a Muse seated on a rock, on which she also rests a lyre held with her left hand. The epithet ΕΥΜΟΥΣΙΑ, which signifies harmony, or the giver of harmony, is inscribed upon the plinth. This statue is nineteen inches in height.

Room VI. No. 62.

A small statue of Hercules, in advanced age, sitting upon a rock, which is in part covered with a lion's skin. His left hand holds the club. His right, which is extended, holds three apples. There are

⁶⁵ The sceptre of Jupiter was a sort of pike. Spence (*Polyæmus*, p. 51) says it was a whole young tree, cut from the root, and stripped of its branches. Jupiter is represented with this long sceptre, seated, in the marble of the Apotheosis of Homer, which will be hereafter described.

FISHERMAN.
Room VI., below No. 45.





TOWNLEY GALLERY.

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FISHERMAN.
Room VI., upon No. 50.





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ΕΤΜΟΤΣΙΑ.
Room VI. No. 60.



HERCULES.

Room VI. No. 62.



many repetitions of this figure, of which the torso in the Vatican appears to have been the original. The arms are modern. The left is properly restored, resting upon the club; but the right hand, instead of apples, should hold a patera; at least Hercules is thus represented upon a coin of Marcus Aurelius, struck at Amastris in Paphlagonia. See Patin, p. 237, Numism. M. Aurelii, where it is engraved; Rasche, *Lexicon Rei Nummariae*, tom. i. p. i. col. 496; Mionnet, tom. ii. p. 394. The height of this statue is one foot eight inches and a half.

Room VI., upon No. 64.



A small statue of a Muse sitting upon a rock, and playing on a lyre. Two feet one inch in height.

Room VI. No. 66.

The figure of an Hermaphrodite, ending, from the waist downwards, in a terminus: three feet ten inches high. The head is female. The right hand holds a bunch of grapes, at which a stork, held in the left arm, is pecking. This marble was found in 1774, in some swampy ground near the Lake of Nemi. The head and neck of the bird have been restored.

The term hermaphrodite is composed of two words; *Hermes*, Mercury, and *Aphrodite*, Venus.

Mercurio puerum diva Cythereïde natum

Naiðes Idæis enutrivere sub antris:

Cujus erat facies, in quâ materque paterque

Cognosci possent, nomen quoque traxit ab illis.

Ovid, *Metamorph.*, lib. iv. 288.

The story of Hermaphroditus and his union with the nymph Salmacis is told in the passage just referred to:—

Sic ubi complexu coierunt membra tenaci,

Nec duo sunt, et forma duplex, nec fœmina dici,

Nec puer ut possint: neutrumque et utrumque videntur.

iv. 377.

Room XI. No. 16.

A statue of an old Faun, intoxicated, or Silenus, nearly extended on his back, in an action similar to that of the Faun in bronze, engraved in the second volume of the "*Bronzi del Museo di Ercolano*," p. 161. The head was originally ornamented with a wreath of some kind of metal, as appears by the holes to which it was affixed. It is the size of small life. The right arm and both feet are modern restorations. Length of the plinth on which this figure rests, three feet four inches.

D'Hancarville comments on this statue in his "*Recherches sur l'Origine, l'Esprit, et les Progrès des Arts dans la Grèce*," tom. i. p. 329.

**HERMAPHRODITE.
Room VI. No. 66.**

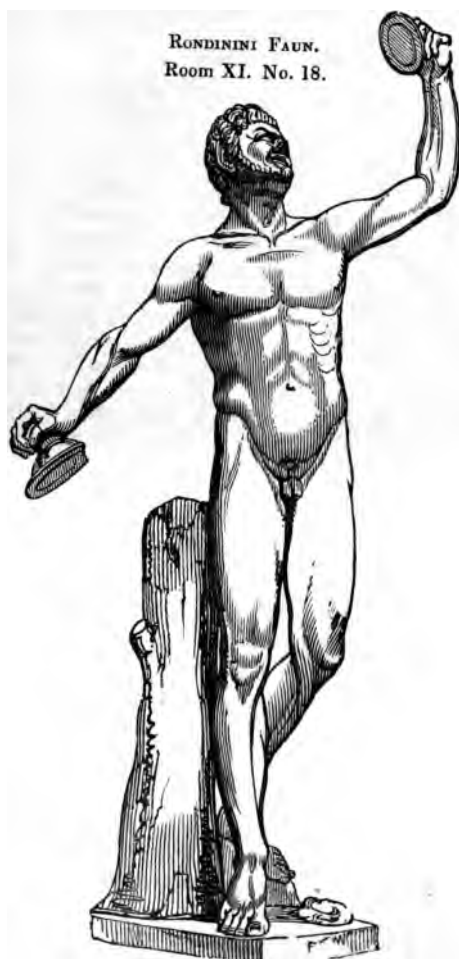


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Room XL. No. 16.







Room XI. No. 18.

The Rondinini Faun : so called because it formed for a long period one of the most remarkable objects in the collection of the Rondinini Palace in the Corso at Rome. This statue is said, some years ago, to have been sold by the Marchese Rondinini to an English nobleman, but that the influence of Canova was at that time successfully exerted to prevent its exportation from Italy. The sculptor being dead, and the Marchese become minister of police, permission for the removal of this statue was given. It was brought to England in the month of February, 1826, by Thomas Shew, Esq., of Grosvenor-place, Bath, and was purchased in the same year for the British Museum at the price of 300*l*. The Faun is represented playing on the cymbals. A pedom lies upon the plinth. Height, to the upper part of the cymbal in the left hand, six feet ten inches.

The statue of a Faun, of similar size and character, occurs in the "*Galeria Giustiniana*," fol. Rom. 1631. part i. pl. 132.

Room XI. No. 19.

A statue of a Discobolus, who is represented at that precise moment of time which immediately precedes the delivery of the discus. It is an ancient copy in marble from the celebrated bronze statue executed by Myron, and is of the size of life. Greatest height five feet eight inches.

The author of the first *Dilettanti* volume says, "This is unquestionably the best of the three ancient copies extant of the Discobolus, or quoit-thrower, of Myron, the statue most celebrated among the master-pieces of Grecian art for its accurate display of technical skill and science in representing a momentary and violent action of the human body, for which the artist could

have had no stationary model to assist his memory⁶⁶. The surface of it, however, has been in many parts corroded and repolished; and the head is quite different from that of the original and the other copies, in which the face is turned back towards the quoit about to be thrown from the right hand, as it naturally would be on such an occasion. Its late proprietor, Mr. Townley, nevertheless, whose judgment in art was as nearly infallible as human judgment can be, and whose candour was equal to his knowledge, thought that the head originally belonged to it, though it had been broken off, and rejoined to the neck by an intermediate piece inserted. We wish we could discover sufficient grounds in the action and disposition of the adjoining muscles for acquiescing in this opinion, and believing that the deviation proceeded from an attempt of the copyist to improve upon his archetype; but our duty to the public obliges us to acknowledge that the head appears to us to have belonged to a totally different figure, probably one of a groupe of pancratiastæ, and to have been put upon this by a modern restorer, under the direction of Mr. Jenkins the dealer, through whose hands it passed at Rome. Under all these disadvantages however, it is a most valuable and curious monument, and of such importance in the history of the art, that we have given it a place in this collection, contrary to a rule, which we found expedient to adopt, of excluding all heterogeneous compositions of parts not originally belonging to each other; which are abundant in all publications of this kind, to the no small perplexity and dismay of antiquaries⁶⁷.

⁶⁶ "Quid tam distortum et elaboratum, quam est ille Discobolus Myronis? Si quis tamen ut parum rectum improbet opus, nonne ab intellectu artis abfuerit?" Quintilian, lib. ii. c. 13.

⁶⁷ Specimens of Ancient Sculpture published by the Society of Dilettanti, vol. i. pl. xxix.

TOWNLEY GALLERY.

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DISCOBOLUS.
Room XI. No. 19.



VOL. I.



This statue was found, in 1791, in the grounds of the Conte Fede, subsequently belonging to the Marefoschi family in the part of Hadrian's villa, Tiburtina, supposed to have been the Pinacotheca, or picture-gallery.

The left hand is the only material part of this statue which is wanting. It was renewed by Albacini.

Barry, in one of his lectures at the Royal Academy, speaking of the ancients as not unacquainted with the principles of harmonious composition, gives another critique upon this statue in a note, more to its advantage than the observations of the author of the *Dilettanti* volume. He quotes the Abbate Fea for five ancient copies from Myron's bronze. He says,

"These principles of harmonious composition are, after all, but of secondary consideration, and in the order of things, must, whenever the nature and circumstances of the subject require it, give place to that true and energetic expression of the business in hand which is the prime object. Of this truth a better instance could not be given than in that admirable statue of the Discobolus, in the collection of Mr. Townley. The figure is stooping forwards, with a considerable curvature of the back, the left arm hanging across the body, so as to have the hand in contact with the right knee; the right arm holding the discus, being flung back as far as may be, and in an insulated line almost perpendicular to the curve of the body, and the left leg and foot dragging behind, with the toes bent backwards gripping the earth, so as to produce the greater impetus in the general discharge of the succeeding action, where the discus is to be sent forward with the greatest possible force.

* * * * *

"There is a repetition of this figure of the Discobolus (with only the difference of the turn of the head) in the possession of the Marchese Massimi^o,

^o Among Mr. Townley's drawings in the Museum there is

which Abbate Fea, in his Roman edition of Winckelmann, proves, by a passage from Lucian, to have been copied from the famous Discobolus, in bronze, of Myron. On my first seeing this figure at Mr. Townley's, a torso in the capitol of Rome, of which I had made some drawings, occurred to me immediately. It is restored as a fallen gladiator, by the famous M. Le Gros, and was evidently, in its ancient state, the same figure as this of Mr. Townley and that at the Massimi. The Marquess of Lansdowne has also another torso of the same figure, restored as a Diomed; and there is another restored as one of the sons of Niobe⁹⁹. For the reasons adduced by the Abbate Fea, all these five marble repetitions of this Discobolus, which had been dug up in different places, are evidently copies of the same original, and are glorious testimonies of the great estimation in which the bronze of Myron was held by the ancients. The position of the head, hanging down in the same direction as the body, is very remarkable in Mr. Townley's figure, as it is a deviation from the original of Myron, as described by Lucian, and consequently from the Massimi copy, which corresponds perfectly with that description. In all other respects these figures agree, and this deviation appears to have been not unwisely made, as in this way all ambiguity in the intention of the figure, by the direction of the eyes (which are not wanting in the action), is ingeniously avoided; and in finishing the action, at least an equal acceleration of impetus is produced

one of this statue, which was found in the Villa Palombara, on the Esquiline hill, in 1782. The left hand, the right leg, and part of the plinth, were restored by Angelini. The head of this figure is turned back.

⁹⁹ Among Mr. Townley's drawings there is also one of this statue, from which it appears that it was first restored as an Endymion, and afterwards as a son of Niobe.

by the head shooting upwards and forward, along with the other extremities.

"This, to the best of my recollection, is the only work of any of the *celebrated* ancient sculptors of which even any copy remains; for the sculptors of the Laocoon, though much and justly extolled for this performance, are not enumerated with the artists of the first class, though they must certainly stand in that rank with us.

"But to come back to our Discobolus, in Mr. Townley's collection. Besides its admirable expression of the subject, many views of its lower limbs, and their sublime proportions, call to one's recollection the noble style of Annibal Carrache in the Farnese Gallery, and are the best vouchers for its sublimity, value, and preference to any other style of design adopted by the painters of the old schools.

"By way of parenthesis, it will not be foreign to our purpose to mention here a particular respecting this Discobolus of Myron, which also furnishes an admirable illustration of what I thought myself so much obliged to insist upon in a former discourse, with regard to the inefficacy and uncertainty of even the best chosen mere words when compared with the things themselves. Lucian, whose credit as a fine writer stands in the highest estimation, who was for some part of his time bred a statuary, and who seems to be the only ancient writer now preserved who had such a thorough and familiar knowledge of the arts of painting and sculpture as to write accurately on the productions of either, has, in one of his Dialogues, so described this Discobolus of Myron, that when the Massimi Discobolus was discovered in 1782, Abbate Fea found from this passage that it was a copy of Myron's bronze figure, and followed up his discovery with this remarkable observation: 'It is, however, to be confessed, that it is only by the inspec-

tion of this figure we rightly comprehend Lucian's meaning, which, for want of it, has hitherto been mistaken by the interpreters and commentators ; and that a just version of it can be given⁷⁰."

Room XI. No. 21.

A statue, either of Mercury or Adonis, in the form of an effeminate youth, almost naked, asleep upon a rock. On his head is the petasus, tied under his chin. His right arm, uplifted, rests its hand upon his head, while the left hand is raised to the fibula by which his chlamys is fastened on the shoulder. A portion of the cloak or chlamys comes partially over the body. On the feet are sandals, tied with straps to the mid-leg.

This sculpture is four feet long, by one foot five inches in width. It was found near Roma Vecchia, with many other specimens of excellent sculpture, among some ruins which are generally believed to be the remains of a villa of Domitian's nurse⁷¹.

⁷⁰ Works of James Barry, Esq., 4to, Lond. 1809, vol. i. p. 479. The passage of Lucian is in his *Philopseudes*, and expresses in few words the general character of the statue as "bending forward in the attitude of throwing, with the head turned back towards the hand that holds the discus, one knee gently bent, the figure appears ready to rise as soon as it has discharged the discus."

Another *Discobolus* appears to have been found in 1793, to a drawing of which Mr. Townley attached the following memorandum: "Statue of a *Discobolus* found in Hadrian's Villa, 1793, now placed in the Vatican Museum. The head (copied from the head of my *Discobolus*), the whole left arm and hand, the right leg and foot, and all the plinth, are restored by Il Sposino; the trunk to which the left foot is attached, like a bas-relief, being let into the plinth. The surface of the body is in parts corroded. C. T. 1794." This statue is, no doubt, one of the three of the *Discobolus* spoken of in the first *Dilettanti* volume.

⁷¹ See Dallaway's *Anecdotes of the Arts*. p. 379.

Room XI. No. 21.





CUPID.

Room XI. No. 22.



Room XI. below No. 2.



SOMNUS.

Room XI., upon No. 22.

A statue of Bacchus, represented as a boy about five years old. It is three feet in height. The head is crowned with a wreath of ivy, and the body partly covered with the skin of a goat, the legs of which are tied across the breast. This little statue was found by Mr. Gavin Hamilton, in the ruins of the villa of Antoninus Pius, near the ancient Lanuvium.

Room XI. No. 23.

A statue of Cupid winged, bending his bow, a small portion of which only is remaining. His quiver by his side. The neck, both arms from below the shoulder, one leg to the knee, and the other to the middle of the thigh, the quiver and support of this statue, are modern. The wings are ancient, but may have belonged to another figure. Height, including the plinth, four feet three inches and a half.

This statue was purchased, in 1812, at the sale of the late Right Honourable Edmund Burke's marbles. It had been sent to Mr. Burke from Rome, by Barry the painter. Like the smaller Cupid already described, it is supposed to be an ancient copy of the celebrated Cupid of Praxiteles, which Phryne acquired by the ingenious stratagem related by Pausanias.

A similar Cupid to this of Mr. Burke's was found fifteen miles from Rome in the year 1793, under the Colonna where Varro had a country villa. It is now in the Worsley Museum at Appuldercomb⁷².

Room XI., below No. 2.

Cupid, in his character of Somnus, sleeping upon the skin of a lion; the club of Hercules placed before him; his bow and quiver behind him; his legs crossed, his right hand placed upon the left shoulder,

⁷² See the Museum Worsleyanum, p. 95.

and his wings expanded. A lizard is near his feet, and another near his left hand, creeping from beneath the lion's skin. The plinth on which he is extended is three feet two inches in length, by two feet in width.

This sculpture, which was found in a vineyard belonging to the Marchese Capponi, near the Flaminian gate of Rome, once belonged to Cardinal Alessandro Albani; from his collection it went to Mr. Lyde Browne, in whose catalogue, printed in 1768, it is described; it was then preserved at Wimbledon; it passed from Mr. Lyde Browne's to Mr. Townley's collection.

Similar statues of Somnus are not uncommon in the greater collections of Europe: in several instances roses are strewed upon the skin, or couch, and a poppy is placed in the left hand of the figure⁷³.

The lizard, as an accompaniment of Cupid in his character of Somnus, has been variously explained by antiquaries. Some have accounted for the symbol from its supposed efficacy in love-charms⁷⁴; others say that it watches by and awakes persons asleep upon any approaching danger⁷⁵. Maffei assigns as a reason for its waiting upon Somnus, that this animal spends a great part of the year in sleep⁷⁶. Junius, in his treatise "*De Pictura Veterum*," says the lizard was a device or rebus to convey the name of the sculptor, SAURUS, to posterity⁷⁷. Saurus and Batrychus have

⁷³ See the Museo-Pio-Clementino, tom. iii. tav. xlv.; Chandler's *Marmora Oxoniensia*, p. iii. P*. xlix. Dominico Rossi, in his *Raccolta di Statue Antiche e Moderne*, illustrated by Maffei, fol. Rom. 1704, tab. cli., has engraved a similar statue, then in the possession of the Canon D. Vincenzo Vittoria. Virgil calls the poppy, "*Soporiferum Papaver*." *Æn.*, lib. iv. v. 486.

⁷⁴ Theocritus makes it an ingredient in his magic philter, *Idyll. B. v. 57*: *Σαῦρας τοι τρίψασα ποτὶν χυμὸν αἴψιν δάω.*

⁷⁵ Montfaucon, *Supplem.*, tom. i. l. vi. c. l.

⁷⁶ Maffei, in Rossi's *Raccolta*, ut *supr.*

⁷⁷ *Jun. de Pict. Vet. Catal. Artii.* p. 195. See also the *Monumenta Mattheiana*, tom. i. pl. cvi. fig. 3; and Nixon's *Essay on*

HADRIAN.
Grand Cen'tral Saloon.



been mentioned in the account of the Elgin marbles⁷⁶, as having designated their own names in the ornaments of their works, by scattering lizards and frogs upon the capitals of columns. Stosch, in the preface to his "*Gem. Cælat.*" p. 8, ascribes a marble vase at Rome, ornamented with Bacchanalian figures, to the same Saurus who is mentioned by Pliny, because a lizard appears at the foot of a tree in that work.

HADRIAN.

Grand Central Saloon.

A statue of the Emperor Hadrian in a military dress; including the plinth, seven feet one inch and a quarter; without it, six feet nine inches and a quarter, in height. The right arm and hand are extended forward. The left hand bears a perizonium, or small sword, within its sheath. A chlamys falling from the left shoulder is wound upon the arm. The cuirass is in high preservation, and richly ornamented. On the upper part, near the neck, is the gorgon's head⁷⁷. It stands against one of the square columns on the west side of the saloon.

This statue was purchased of Mr. Millingen in 1821: but it is not known where it was discovered. In attitude and general composition it much resembles that of Marcus Aurelius in the Museum Capitolinum, tom. iii. tab. lviii.

Hadrian succeeded Trajan in the year 117 of the
a Sleeping Cupid among the Pomfret Marbles at Oxford. 4to.
Lond. 1755, p. 7.

⁷⁶ Vol. i. p. 118.

⁷⁷ This was the usual ornament of the upper part of the breastplate of an emperor's armour. Servius, commenting on Virgil, *Æn.* lib. viii. v. 435, says, "*Gorgonis caput, quod munimentum si in pectore Numinis fuerit (scilicet Minervæ), Ægis vocatur: si in pectore hominis, sicut in antiquis IMPERATORVM STATVIS videmur, Lorica dicitur.*" See Martial, lib. vii. epigr. 1, on the Lorica of Domitian:

"Dum vacat hæc, Cæsar, poterit Lorica vocari;
Pectore cum sacro sedent, Ægis erit."

Christian æra, and died at Baïæ, in the year 138, according to Casaubon's emendation, in his sixty-third year. Spartianus, *Vit. Hadr.*, says he was seventy-two years and a half nearly. He is considered to have been one of the best of the Roman emperors, and was distinguished by many great virtues, as well as by the solidity of his talents; but in private life his good and bad qualities were so intermingled, as to sully the lustre of a character which, in a public capacity, might otherwise have passed for irreproachable.

No Roman emperor, perhaps, ever manifested so much ardour in the pursuit of knowledge as Hadrian. Gibbon observes that his life was almost a perpetual journey, and as he possessed the various talents of the soldier, the statesman, and the scholar, he gratified his curiosity in the discharge of his duty. Careless of the difference of seasons and of climates, he marched on foot, and bare-headed, over the snows of Caledonia and the sultry plains of Upper Egypt; nor was there a province of the empire which, in the course of his reign, was not honoured with the presence of the monarch. In the countries through which he passed he invariably took an interest in the curiosities of nature and art which came under his observation. He was a liberal benefactor to many of the cities he visited, particularly to Athens⁸⁰ and Cyzicus⁸¹, in both of which places he repaired many of the old temples, and erected others on a scale of princely magnificence.

Hadrian was an enlightened patron of the fine arts⁸², and enriched Italy with many hundred statues, which he transported from Greece to Rome; and it

⁸⁰ Pausan. *Att.*, lib. i. c. 18; Dion. Cass., lib. lxi. c. 16; Spartian, in *Vita Hadriani*, c. 13.

⁸¹ Joannis Malalæ *Chronograph.*, lib. xi. p. 364.

⁸² Aurelius Victor says of him, in a strain doubtless of great exaggeration, "Nam non sermone tantum, sed cæteris disciplinis, canendi, psallendi, medendique scientia, musicus,



VENUS.
Grand Central Saloon.



is to the good taste of this emperor (which caused so many fine specimens of sculpture to be collected in the splendid villa which he built on the banks of the Tiber⁸³) that we are indebted for a great portion of the beautiful statues and busts which adorn not only the Townley, but other galleries of ancient marbles⁸⁴.

Hadrian was buried, in the first instance, at Puteoli (Pozzuolo), near Baiæ, in the villa which was even then distinguished as having been once the residence of Cicero⁸⁵; but his ashes were afterwards removed to Rome by order of Antoninus Pius⁸⁶, and deposited in the noble mausoleum which Hadrian had erected there, and which, though divested of its former magnificent decorations, still exists under the name of the Castle of St. Angelo⁸⁷.

VENUS OF THE CAPITOL.

Grand Central Saloon.

A statue of Venus, naked, similar to that called the Venus of the Capitol⁸⁸, various repetitions of which are to be found in the different collections of Europe. It was presented to the Museum in 1834, by His Majesty King William IV. The Urn by her side, covered with drapery, denotes the intention of the artist to represent the goddess either as prepared geometra, pictor, fitor ex ære, ex marmore proximè ad Polyctetos et Euphranoras.⁸⁹

⁸³ Spartian. in Vit. Hadr., c. 26.

⁸⁴ In his own villa, the statues and busts not only of all his living, but of his deceased, friends, were placed by his command. See Xiphilin. Epit. Dion. Cass. Hadrian, p. 246. His correct judgment in all works of art contributed more to the absolute superiority of this collection than the mere power of expending unlimited treasures to procure it.

⁸⁵ Spartian. in Vit. Hadrian, c. 25.

⁸⁶ Capitolin. in vita Antonini Pii, c. 5.

⁸⁷ See Combe's Descr. of the Anc. Marbles in the Brit. Museum, part iii. pl. xv.

⁸⁸ See the Museum Capitolinum, tom. iii. fol. Romæ, 1755, pl. 19.

to descend into, or as having left the bath. Her hair is gathered in a double knot upon the head, and again tied behind the neck, a small portion falling upon the shoulder. The general attitude of this statue is formed after the design of the Medicean Venus.

*Ipsa Venus pubem, quotiens velamina ponit,
Protegitur læva semireducta manu*⁸⁹.

The height of this figure, which stands against another of the square columns on the west side of the saloon, exclusive of the plinth, is six feet three inches; total height, six feet ten inches.

Against the pilasters opposite to this statue are placed the mutilated statue of a draped female, five feet three inches in height, and another mutilated draped statue of a youth, four feet three inches high: both without distinguishing symbols, and of course unnamed.

VENUS ARCHITIS.

Room III. No. 37.

A terminal statue of a Female, of Greek workmanship, three feet in height. The human form extends as low as the waist. A veil which passes over the head envelops the body, and likewise encloses the arms, one of which is raised to the breast: the countenance expresses sadness.

It is by no means easy, says Mr. Combe, 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. Knight⁹⁰, 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 Libanus⁹¹.

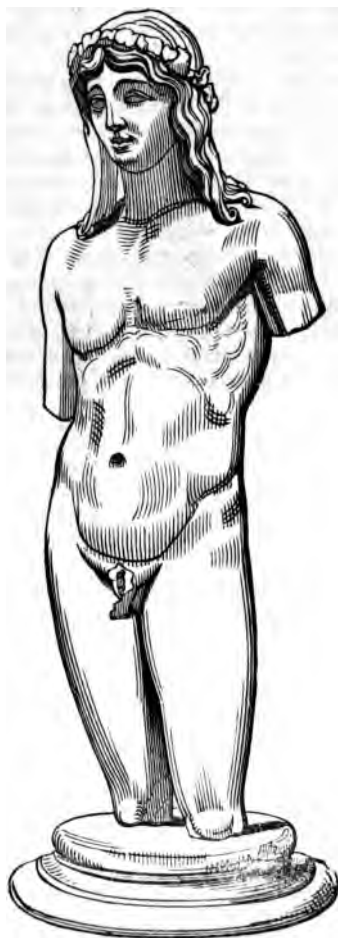
⁸⁹ Ovid. *de Arte Amandi*, lib. ii. v. 614.

⁹⁰ *Specimens of Ancient Sculpture*, published by the Society of the Dilettanti, vol. i. pl. lviii.

⁹¹ Lucian, *de Syria Dea*, ch. ix.



1. The first part of the document is a list of names and addresses of the members of the committee.



Macrobius informs us that the statue of this goddess represented her mourning for the loss of Adonis; in many particulars, his description agrees with the figure now before us⁹².

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.

The ancient surface of this figure is perfectly preserved. A small portion of the extremity of the term is the only part which is modern⁹³.

Mr. Knight spoke of this marble as in that broad and mellow style which immediately succeeded the Macedonian conquest.

HYMEN.

Phigaleian Room.

The greater part of a young male figure, from the head to the knees; probably representing Hymen. The head is encircled with a wreath of flowers. It was found in 1817, in excavating amongst the ruins of an ancient Roman house, in the Via Appia, near Rome. It is the natural size of a youth of fifteen or sixteen years of age; and was purchased for the British Museum, of the Chevalier Brøndsted, in 1831, for 30*l*. Height, two feet eleven inches and a half.

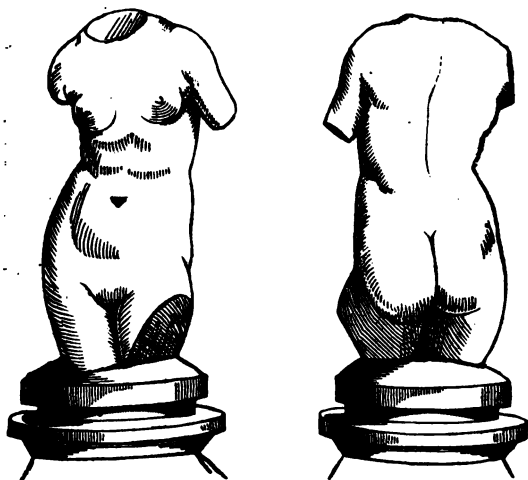
Phigaleian Room.

A torso of Venus, of very fine execution, purchased in 1821. It is a fragment of a statue which formerly belonged to the Duke of Richmond, and was broken

⁹² "Simulacrum hujus Dæ in monte Libano fingitur capite obuupto, specie tristi, faciem manu læva intra amictum sustinens; lacrymæ visione conspicientium manare creduntur."—Macrobi Saturn., lib. i. c. 21.

⁹³ Combe's Desc. of the Ancient Marbles in the British Museum, part ii. pl. xxxvii.

TORSO OF VENUS.



to pieces in the fire at Richmond House, Whitehall, December 21, 1791. The Empress of Russia was at that time in negotiation for the purchase of it. This statue formerly belonged to Mr. W. Lock. It had been restored by Wilton. Its present height is two feet five inches and a half.

Room XI. No. 49.

A recumbent Female, resting her left arm upon an urn, from which water is flowing; the upper half of the body unclothed; her head encircled by an ornamented diadem. This figure is three feet four inches in length.

Room XI. No. 42.

The terminal statue of a Faun, rather injured. The figure of the faun is in a different marble from the term. Height, five feet one inch. The greater part of the term is modern.

Room XI., placed on No. 20.

A fragment of a youthful Statue, from the shoulders to the knees; naked. Height, two feet. It is let into a small circular altar, which will be described hereafter. Both were presented to the Museum in 1825, by A. E. Impey, Esq.

Room VI. No. 21.



A Swan, in Egyptian red marble, found in a vineyard adjoining the Villa Pinciana. One foot eleven inches high.

Room VI. No. 35.

Mr. Townley's catalogue describes this as an Eagle about twenty inches high, sent from Rome to the late Mr. Beaumont. The head has been broken



off, but is its own: the feet, and the plinth on which the figure stands, are modern.

Another eagle, in marble, of smaller dimensions, will be found in Room XII., on the Shelf No. 10.

Room XII., in the Case No. 13.

A small fragment of a Figure holding a Bird, numbered 77. Length, three inches.

A small mutilated torso of a Male Figure, the arms of which appear to have been raised above the head: marked No. 80. It is nine inches and a half in length.

A small mutilated Figure. The right breast naked; the other parts are entirely covered with drapery. It has a necklace, from which a scarabæus is suspended. Marked No. 79. Height, seven inches.

HERCULES.

Room XI. No. 24.



Room XII., on No. 13.

A draped portion of a Female Statue ; the upper part has been naked, and sculptured from a separate block of marble. Two feet three inches and a half in height⁹⁴.

Room XII., in the Case No. 13.

A small torso of a Faun. Presented, in 1833, by the Rev. Henry Crowe. Height, seven inches.

STATUES IN BRONZE.

There are but two bronze statues in the Museum Gallery which were possessed by Mr. Townley, a Hercules and an Apollo, both of considerable size ; a third, a Roman soldier in bronze, of smaller dimensions, has been since added to the Gallery by George, the third Earl of Ashburnham.

HERCULES.

Room XI. No. 24.

The statue represents him as having just obtained the golden fruit of the Hesperides, which he bears in his left hand, the guardian serpent hanging dead upon a tree behind him. Part of the ancient club, which was held downward, remains in the right hand, and betwixt the wrist and elbow are holes whence the lion's skin was formerly suspended, some fragments of which are still preserved in the collection, but in a state too mutilated to be replaced.

The features of the head of Hercules in this bronze differ, in some degree, from those usually given to this god in Grecian sculpture, but they resemble the expression of character given to him on the coins of Tyre⁹⁵. Mr. Combe⁹⁶ thought there was

⁹⁴ This sculpture affords another example of the mode of execution described in p. 165.

⁹⁵ Pellerin, *Recueil de Médailles de Peuples et de Villes*, tom. ii. pl. lxxxiii. fig. 6.

but little doubt that it is the Tyrian Hercules who is here represented⁹⁶. The Tyrians appear to have been one of the earliest people who paid divine honours to Hercules, and a temple of very remote antiquity, which was erected to him at Tyre, is commemorated by Herodotus⁹⁷ and other writers⁹⁸.

The height of the statue is two feet six inches and an eighth; height of the whole, including the pedestal and tree, three feet five inches and three-eighths. It was found, in 1775, at Gebelet, or Jebel, a small modern town, built on the site of the ancient Byblos, on the coast of Syria, whence it was carried by an Armenian merchant to Constantinople, and there sold to Dr. Swinney, chaplain to the English factory, for nine hundred piastres. Dr. Swinney sent it to England in 1779, when it came into the possession of Mr. James Matthews, librarian to the first Marquess of Lansdowne; from whom it was purchased by Mr. Townley.

The Hesperides were three sisters, and according to Hesiod, were the daughters of Night⁹⁹; they had the care of the tree which bore the golden fruit presented by Juno to Jupiter on her marriage with him¹⁰⁰. In addition to the watchful care of these nymphs, the tree was guarded by an immense serpent, whose vigilance, according to Ovid¹⁰¹ and Lucan¹⁰², was never relaxed even by sleep. The last

⁹⁶ Combe, *Descr. of the Anc. Marbles in the British Museum*, part iii. 4to. Lond. 1818, pl. ii.

⁹⁷ Herodoti, ii. 44.

⁹⁸ Arrian. *de Expedit. Alexand.*, lib. ii. c. 16; Lucian, *de Syria Dea*. 3; see Combe, *Descr.*, ut supr.

⁹⁹ Hesiodi *Theog.*, v. 215.

¹⁰⁰ Apollodori *Biblioth.*, lib. ii. c. v. sect. ii.

¹⁰¹ Pomaque ab *insomni* non custodita dracone. Ovid. *Metamorph.*, lib. ix. v. 190.

¹⁰² ————— Fuit aurea silva,
Divitiisque graves et fulvo germine rami,

labour imposed upon Hercules by order of Eurystheus, was that of carrying away the fruit of the tree¹⁰³, which he accomplished with the same contempt of danger which had marked his other exploits, and which seems to be expressed in the attitude of the present figure, who appears elated by the success of his enterprise.

In this bronze the appearance of the serpent is similar to the description given of it by Apollonius Rhodius. The animal has sufficient remains of life to enable it still to cling to the tree by means of the spiral windings of its lower extremity, while the head and upper part of the body appear to be quite dead¹⁰⁴.

Mr. Combe remarks that, in most of the ancient representations of this last labour of Hercules, the subject is treated with great simplicity. The hero is generally represented as holding the apples in his hand, unaccompanied by any other emblem, or allusion to the story connected with them. Suidas remarks the practice of representing Hercules as wearing the skin of a lion, carrying a club, and holding three apples, of all which he gives an allegorical interpretation, as improbable as it is insipid and absurd¹⁰⁵. The subject is sometimes treated with more detail. On a bronze coin of Gordianus Pius, struck at Tarsus, the tree is introduced by the side of Hercules¹⁰⁶; in a

Virgineusque chorus, nitidi custodia luci,
ET NUMQUAM SOMNO DAMNATUS LUMINA SERPENS,
Robora complexus rutilo curvata metallo.
Abstulit arboribus pretium nemorique laborem
Alcides: passusque inopes sine pondere ramos
Retulit Argolico fulgentia poma tyranno.

Lucani Pharsal., lib. ix. v. 363.

¹⁰³ Postremo Hesperidum victor tulit aurea mala.

Anthol. Vet. Lat., lib. i. ep. xlii. v. 12.

¹⁰⁴ Apoll. Rhod., lib. iv. b. 1400.

¹⁰⁵ Suidæ Lexic. in voce ΗΡΑΚΛΗΣ.

¹⁰⁶ Gesneri Num. Ant. Imp. Romanorum, Lat. et Græc. tab. clxxiii. fig. 25.

medallion of Antoninus Pius, not only the tree is represented, but likewise the three nymphs, or Hesperides, who seem to be flying from Hercules¹⁰⁷; and in the British Museum is a Greek vase¹⁰⁸, beautifully painted, which exhibits the subject with still greater detail¹⁰⁹.

APOLLO.

Room XI. No. 55.

This statue, including the plinth, which is antique, stands two feet five inches and an eighth in height. The height of the plinth is two inches. It represents Apollo naked, with the exception of a cloak or chlamys, which is fastened upon the left shoulder by a fibula in the form of a crescent, and, hanging over the left arm, falls nearly to the feet. The surface is much corroded. It was purchased, at Monsieur Lallemant de Choiseul's sale at Paris in 1774; and there is a small engraving of it in Caylus's "*Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, et Romaines*," tom. ii. pl. lxxvii.

ROMAN SOLDIER IN BRONZE.

Room VI. No. 34.

The statue here represented is twenty-two inches in height, and seems to be the portrait of some military person of high dignity. The writer of the account of this bronze in the "*Vetusta Monumenta*," thought, upon comparison, that it bore a considerable resemblance to some of the medals of Nero, when young, and which differ widely from those struck at a

¹⁰⁷ Numismata ærea Selectiora, maximi moduli, e Museo Pisano, olim Corrariorum, tab. xvii. fig. 2, et Musei Florentini Antiqua Numismata, maximi moduli. tab. xviii. fig. 3.

¹⁰⁸ See Sir William Hamilton's Etruscan, Greek, and Roman Antiquities, vol. i. pl. 127.

¹⁰⁹ Combe's Descr. of the Ancient Marbles in the Museum, part iii. ut supr. See also the account and engraving of this figure in the Dilettanti work on Sculpture, vol. ii. plate xxix.





ROMAN SOLDIER IN BRONZE.

Room VI. No. 34.



later period of his reign ; but this is doubtful, especially as the gorgon's head, by which the military statues of the emperors were uniformly marked, does not ornament the cuirass.

It was found about the year 1799, twelve feet below the surface of the earth, near Barking-hall in Suffolk, on the estate of the Earl of Ashburnham, by whose son, the third earl, it was presented in 1813 to the British Museum.

The ornament, with which the lorica of this statue is embellished, consists of thin polished laminæ ; those of a light colour, on being scraped, have the appearance of silver ; the dark parts are brittle, and have the appearance of enamel. It is remarkable that no remains of the left arm should have been found when this statue was discovered.

CHAPTER VI.

GROUPS.

MITHRAS.

Room XI. No. 14.



MITHRAS was the name which the Persians gave to the sun. The group here placed before the reader shows the form in which the Romans represented that deity after the soldiers of Pompey had conquered the Cilician pirates, by whom the worship of Mithras had been introduced from Persia¹, and from whom the Romans adopted it.

¹ Plutarch in vit. Pomp., c. xxiv.

Mithras appears as a young man who has seized a bull, and forced him to the ground. On his head he wears the Persian cap or tiara, and is clothed in a tunic, above which a cloak, fastened on the shoulder, floats in the air. His left knee presses on the body of the animal, whilst the right foot, which is stretched out, confines the hoof of one of the bull's hinder legs. His left hand holds the bull by the nostrils, and with the right he strikes a dagger deep into the shoulder. A dog and a serpent raise themselves to lick the blood which trickles from the wound; whilst a scorpion is fastening upon the bull beneath.

There seems little doubt but that the allegory veiled under this representation is astronomical, illustrative of the sun's annual course². The figure of Mithras is supposed to represent the sun in its full power; the bull as typifying the earth and moon, the former by its use in agriculture, the latter by its horns, which form a crescent; the dagger showing the influence of the sun upon the earth, opening its veins and causing fertility. D'Hancarville considers the dog and serpent as emblematical of animated nature generally³. The scorpion is supposed to typify the decline of Nature's productive power; the season when vegetation slackens. Macrobius says, "in Scorpione solis natura torpescit"⁴.

The present group was brought from Rome in 1815 by Charles Standish, Esq., from whom it was purchased by the trustees of the British Museum, in 1826, for the sum of 300*l*. Its dimensions are, length, four feet ten inches; height of Mithras, four feet four inches.

² Eichhorn, *De Deo Sole invicto Mithra Commentatio posterior*, *Commentat. Soc. Regiæ Scientiar. Göttingen. recentiores*, vol. iii. p. 189.

³ D'Hancarville, *Supplem. aux Recherches sur l'Orig. &c. des Arts de la Grâce*, pp. 158, 159.

⁴ Macrobi. *Saturn.*, lib. i. c. 21.

There is another Mithraic group in the collection, Room XI. No. 45, which formerly belonged to Mr. Townley; and which differs in some important particulars from the group already described. The length of the plinth of this group is two feet eighteen inches; the height of the principal figure two feet six inches: but the marble and workmanship are both of a coarser description. Mithras is represented as nearly as possible with the same youth, and in the same dress and attitude as in the larger group, except that the position of the head is a little changed. In the larger group he fronts the spectator; in this he appears intent upon plunging the dagger. The dog, the serpent, and the scorpion, are represented nearly in the same positions: but in this group, behind the bull, are two small figures of priests of Mithras; one holds an inverted torch in his right arm; the other appears to have held an upright torch in his left hand, but it is gone; he has, however, the tiara on his head, and his right hand is placed upon the bull. The frequent representation of two priests of Mithras, one bearing an inverted, and the other an upright torch, in the Mithraic bas-reliefs, leave no doubt as to the character of the two small figures here represented, although one of them is headless. In this group, near the bull's left hind-leg, are the feet of a bird, probably the remains of a raven, the figure of which frequently occurs in the Mithraic sculptures⁵.

⁵ The priests of Mithras were denominated ravens, or sacred ravens. See Porphyry, *de Abstinencia*, lib. iv. sect. 16. The raven is introduced in a sculptured marble, which represents Mithras on the sacred bull, in Montfaucon's *Antiquities*: it is there perched over the head of Mithras. Another instance occurs in a bas-relief in the Borghese collection, engraved in the *Atlas to Hammer's Mithraica*, pl. xxiii.; and a third in a Mithraic bas-relief more recently discovered at Heddernheim, in Germany. *Ibid.* pl. xiv. See also the plate of Mithraic sculptures published by Hyde, *Vet. Persar. Relig.*, p. 111.

The great peculiarity, however, of the smaller group here described, is its bearing an inscription which runs along the front of the plinth on which the figures stand :

AICIMVS . TI . CL . LIVIANI . SER. VII. C. SOL.
M. D. D.

which occurs again, with a slight variation, arranged in three lines, upon the body of the bull :

AICIMVS & TI & CL
LIVIANI & SER & VII C
S. M. V. S. DD

This last may probably be read at length,—

Aicimus Tiberii Claudii Liviani servus
Soli Mithræ Voto suscepto Dicit Dedicat.

The rites of Mithras were celebrated, according to the testimony of antiquity, in caverns and grottos, natural as well as artificial. Of the latter many are still in existence, being calculated, from their nature, to resist all the attacks of time; and, of the former, the first is said to have been consecrated to the god by Zoroaster in the mountains of Persia⁶.

Porphyry tells us that the Mithraic grotto was a symbol of the world, and that it was dedicated to Mithras as the creator and father of all things⁷.

Justin Martyr informs us that it was part of the creed of the initiated that Mithras was born out of a rock⁸.

⁶ See Faber's *Origin of Pagan Idolatry*, vol. iii. p. 179.
Compare also Porphyry, edit. Traj. ad Rhen. 4to. 1765, c. xx

⁷ Porphyr. de Ant. Nymph., c. vi.

⁸ Dial. cum. Tryphon., p. 296.

The slaying of the bull, which constituted part of the mysteries of Mithras, when sculptured in bas-relief, is almost invariably represented within a cave or grotto; and is accompanied by more numerous symbols than are seen with the groups⁹. Both groups and bas-reliefs, however, are very frequently accompanied by inscriptions. Hammer has assembled no fewer than thirty-three such in his *Mithraica*, or *Memoir on the Worship of Mithras*, which will be presently spoken of. *Soli Mithræ*, or *Soli invicto Mithræ*, is the dedicatory formula used in most of them.

D. S. I. M. occurs upon the body of the bull upon a Mithraic bas-relief found at Sarmizagethusa, the ancient Ulpia-Trajana, in Transylvania, engraved by Hammer, pl. vii. The same inscription at length, DEO SOLI INVICTO MITHRÆ, with the cabalistical words NAMA SEBESIO upon the neck above, occur in another bas-relief, which has been several times engraved¹⁰; formerly belonging to the Borghese col

⁹ Compare also Eichhorn, ut *supr.* p. 192.

¹⁰ The reader who would enter further into the history of the Mithraic sculptures will find the best information in the following works:—

De la Chausse, *Romanum Museum, sive Thesaurus Eruditæ Antiquitatis*, fol. Rom. 1690, pp. 43, 44.

Phil. a Turre, *Monumenta Veteris Antii*, 4to. Rom. 1700, c. iv. p. 191, de Mithra.

Mémoire sur un Bas-relief du Dieu Mithras, trouvé au Bourg-Saint-Andeol en Vivarez, le 7 Mai. 1723, par le R. P. D. Eustache Guillemeau, in the *Mémoires de Trevoux*, Fevr. 1724, art. xiii. p. 297.

Hyde, *Veter. Persar. Relig. Historia*, 4to. Oxf. 1760, 2d edition, cap. iv. de Mithræ apud Persas cultu.

D'Hancarville, *Supplém. aux Recherches sur l'Orig. &c. des Arts de la Grèce*, pp. 158, 159.

Io. Godofr. Eichhorn, *De Deo Sole invicto Mithra; in Commentat. Soc. Regiæ Scientiar. Gottingensis recentiores, Classis Histor. et Philol.*, tom. iii. pp. 153, 173.

M. Koeppen, *Descript. des Monumens de Mithra existant*

VICTORY SACRIFICING A BULL.



Room VI., No. 26.

lection, but now in the Louvre Gallery at Paris. It was found at Rome in the middle of the sixteenth century. Its dimensions are eight feet six inches, by seven feet ten inches.

There seems some ground for believing that the worship of Mithras was not entirely unknown in the Roman times in Britain. Mr. Francis Drake, in the *Philosophical Transactions*, No. 493, p. 214, gives an account, accompanied by an engraving, of a Mithraic bas-relief found in 1747, in digging for the foundation of a house in the street called Micklegate in York. His letter is accompanied by some observations from Dr. Stukeley, who says he saw an image of Mithras at Chester¹¹. And Horsley, in his *Britannia Romana*, *Cumberl.* xxix., has engraved an altar found in that county, bearing an inscription, DEO SOLI MITRÆ¹².

Room VI. No. 26.

A group of a winged Victory, kneeling upon a bull, in the moment of stabbing it with a dagger, held in her right hand. The plinth four feet long; height of Victory, two feet. This, with a similar group of like dimensions, also in the Townley collection, in the same room, No. 31, was found in 1773, by Mr. Gavin Hamilton, in the ruins of the villa of Antoninus Pius, in the spot now called Monte Cagnuolo, near the ancient Lanuvium.

Three representations of Victory sacrificing a bull have already been noticed among the terracottas, Nos. 24, 26, 70.

en Hongrie et en Transylvanie. *Annal. de Littérature de Vienne*, tom. xxiv. Append.

Mémoire sur le Culte de Mithra, son Origine, sa Nature, et ses Mystères, par Joseph de Hammer, publié par J. Spencer Smith, 8vo. Par. 1833.

¹¹ Drake's plate is copied by Gough, in his edition of *Camden*, fol. 1789, vol. iii. pl. iii. fig. 8, p. 62.

¹² See also Gough's *Camd.* vol. iii. p. 201.

Tatian, *Oratio ad Græcos*, 8vo. Oxon. 1700 p. 116., mentions such a subject as a work of Myro. Among the gems of the Museum Florentinum (tom. ii. tab. lxxiii. fig. 2.) is one representing Victory sacrificing a bull to Diana.

Mr. Combe observes that this subject is represented on a coin of Syracuse¹³, as well as on a silver coin of Augustus, struck on his conquest of Armenia, which has the legend *ARMENIA CAPTA*¹⁴. Whence he infers that both the groups and terracottas relate to the custom of immolating a bull in honour of a victory¹⁵.

The animal upon the coin of Syracuse, however, is not a bull; and the other coin is gold, not silver.

Plutarch, in the *Life of Marcellus*, says it was customary for the Roman generals, in the greater triumphs, to sacrifice a bull.

DIANA TRIFORMIS.

Room VI. No. 19.

A votive statue of Diana Triformis, two feet six inches high; formerly in the Giustiniani Palace at Rome. On the base, or plinth, is the following dedicatory inscription:

*ÆLIVS BARBARVS AVGVSTORVM LIBERTVS VILICVS
HVIVS LOCI D. D. P.*

The last three letters are probably for *Divæ Dianæ posuit*.

Diana is here represented with three bodies. Her distinguishing name, under this triple appearance, was Hecate, or Trivia.

So Virgil, *Æn.* iv. v. 511:

Tergeminamque Hecatē, tria virginis ora Dianæ.

¹³ See D'Ennery Catalog. des Médailles Ant. p. 104.

¹⁴ See Morell, *Comment.* in xii. priorum Imp. Rom., tom. i. tab. xi. fig. 26.

¹⁵ Combe, *Description of the Ancient Terracottas in the Museum*, p. 16.

DIANA TRIFORMIS.

Room VI.

19.





The latter name of Trivia arose from the circumstance of such statues as the one before us being usually placed in towns and villages where three ways met together¹⁶, and seems to assist in explaining the inscription on the present statue, which was dedicated and set up by Ælius Barbarus, the emperor's freedman, the bailiff of the place.

As Hecate, the hands of the triple figure thus represented held instruments of terror. Those of the present statue hold a key, a serpent, twisted cords, the lower part of a torch, and the handle of a sword; but the arms of each of the figures having been restored from the elbow, it is impossible to say whether the different instruments are those which originally accompanied the statue. The triple modius upon the head has also been restored; but a small fragment at the root partly justifies the renewal. The noses of the three figures are also modern.

Pausanias, in his "Corinthiacs," chap. xxx., speaks of a statue of Hecate with three bodies, which Alcamenes made for the Athenians, and which they called Epipyrgidia: it stood, he says, near the Temple of Apteral Victory, or Victory without Wings.

In the third volume of his "Lucernæ Fictiles"¹⁷ Passerius has engraved three different figures of our Diana, under the name of Hecate Triformis, holding varied symbols, as a patera, a torch, a globe, an apple, twisted cords, and serpents; whence some of the early antiquaries, among whom was Spanheim, considered that these triple statues were intended to represent the Furies¹⁸.

¹⁶ Ovid, *Fasti*, i. v. 142:

Ora vides Hecates in tres vertentia partes,

Servet ut in ternas compita secta vias.

Varro, de *Lingua Lat.*, vi. 2, "Diana ab eo Trivia est dicta, quod in trivio fere ponitur in oppidia Græcia."

¹⁷ Tabl. lxxvi. lxxvii. lxxviii.

¹⁸ Passerius, ut *supr.* pp. 108 109.

The reader who wishes for further information on the *Diana Triformis* may consult Servius's Commentary upon the passage of Virgil already quoted, De la Chausse's "*Museum Romanum*," sect. ii. tab. xiii., and the "*Monumenta Matthæiana*," tom. ii. pl. xlvi., where a triple terminal head of the *Diana Triformis* is engraved.

Room III. No. 45.

A statue of *Actæon*, seized by two of his Dogs, at the moment when his transformation is commencing. His figure, with the exception of a lion's skin thrown over the shoulders, is naked; the right hand and arm are uplifted, in the act of striking; and the body is drawn back as in alarm. The horns of the stag are represented sprouting from his head. It is to be observed, however, that the head, though certainly antique, seems not originally to have belonged to this figure, and the horns are a modern restoration. If it did belong to this figure, the horns were probably of metal, as holes for the insertion of some ornament appear to have been drilled in the upper part of the head.

Cadmus, in the "*Bacchæ*" of Euripides, v. 337-340, says, "Have you not seen the wretched fate of *Actæon*, whom the ravenous hounds, which he had reared, tore to pieces in the woods, because he had boasted that he excelled *Diana* in the chase."

Ovid, in his "*Tristia*," tells the story differently. He says *Actæon* had seen *Diana* when her garments were laid aside:

Inscius *Actæon* vidit sine veste *Dianam* :
Præda fuit canibus non minus ille suis¹⁹.

Hyginus, as will be seen in the note below, charges *Actæon* with a greater crime²⁰.

¹⁹ Ovid. *Trist.*, lib. ii. v. 105.

²⁰ *Actæon* Aristæi et Autonoe filius, pastor, *Dianam* lavan-

ACTÆON.
Room III. No. 45.







In his "Metamorphoses," Ovid has given the names of the two dogs represented in this sculpture.—Melampus and Ichnobates:

——— primusque Melampus,
Ichnobatesque sagax latratu signa dedere;
Gnossius Ichnobates, Spartana gente Melampus²¹.

The names of the whole of Actæon's pack may be found in Hyginus²².

Beside the restorations already noticed, both the hands of Actæon, his neck, and a portion of his nose are modern. The ears of both dogs, and the fore part of the head of one, are also restorations.

The height of this figure, including the pedestal, is three feet four inches and a half. It was found by Mr. Gavin Hamilton, in 1774, in the ruins of the villa of Antoninus Pius, near Civita Lavinia.

Room IV. No. 8.

A group of Bacchus and Ampelus. Mr. Combe's account of this marble is so ample in its explanation, that it would be injustice to one who ably illustrated the "Museum Antiquities," to give it in any but his own words. He says,²³

"Before we enter into a description of this group, it will be necessary to give a short account of Ampelus. He was born in Phrygia²⁴: his mother was a nymph; and he is said to have had more than one father among the satyrs who were attendants upon Bacchus²⁵. Ampelus, as he grew up, became extem speculatus est, et eam violare voluit. Ob id irata Diana fecit ut ei cornua in capite nascerentur, et a suis canibus consumeretur." Auctores Mythogr. Latini, curante Aug. van Staveren, 4to. Lugd. B. 1742, tom. i. p. 298. See also Pausan. in Bœot.

²¹ Ovid. Met., lib. iii. 206.

²² Mythogr. Lat. ut supr., pp. 299, 300.

²³ Namely, on Mount Tmolus. See Nonni Dionysiac. lib. x. v. 317.

²⁴ Ampelon intonsum, Satyris nymphaque creatum,
Fertur in Ismariis Bacchus amasse jugis.

Ovid, Fast., lib. iii. v. 409.

trremely beautiful²⁵, and was distinguished by Bacchus, who regarded him with every mark of especial favour. So great indeed was the partiality of Bacchus to this youth, that he was never happy without the enjoyment of his society²⁶. He took an interest in all his boyish amusements, and even instituted contests between himself and Ampelus, in which he purposely contrived that the latter should be the victor²⁷. Elated by these excesses, and by the continual acts of kindness bestowed on him by Bacchus, the confidence of Ampelus in himself became excessive: he grew fearless of danger, and exposed his person to considerable risk in assailing various kinds of wild beasts²⁸. Among other exploits in which his courage was rashly exercised was that of mounting the back of a ferocious bull, which, after carrying him a considerable way with the utmost impetuosity, at length threw him against the ground with such violence as to cause his instant death²⁹. Bacchus was inconsolable at the loss of his young favourite: his grief on the occasion awakened the compassion of Atropos, one of the sister fates, and, as Ampelus had not yet passed the river Acheron, she metamorphosed the dead body into a flourishing vine-tree³⁰, a tree till that time unknown to Bacchus. His admiration was strongly excited by the view of this beautiful plant; and this admiration was yet more increased when he tasted the juice of its delicious fruit. Such, in a few words, is the story of Ampelus, of whom it is further related that Bacchus honoured him with a place among the stars³¹.

"The figure of Bacchus is youthful, and possesses

²⁵ Nonni Dionysiac., lib. x. v. 177.

²⁶ Ibid. lib. x. v. 65.

²⁷ Ibid. lib. x. v. 375; xi. v. 55.

²⁸ Ibid. lib. xi. v. 65.

²⁹ Ibid. lib. xi. v. 215.

³⁰ Ibid. lib. xii. v. 174.

³¹ ——— amissum Liber in astra vehit.

Ovid. Fast., lib. iii. v. 413.

that roundness of limb and delicacy of contour which more particularly characterize the forms of the female sex²³. A chaplet of ivy encircles his head²⁴, and he is also crowned with a broad diadem, which passes across the forehead²⁵; his shoulders are covered with the skin of a leopard or tiger²⁶; and he has sandals on his feet. The attitude of this figure is graceful and easy; the left arm is thrown over the shoulder of Ampelus²⁷, and the countenance of Bacchus is inclined towards his companion, whom he appears to regard with an expression of great benignity. The figure of Ampelus is represented at the period of his transformation into the vine-plant, but before the metamorphosis has been quite completed. The lower part of his body appears to have taken root, while the transformation, which is gradually proceeding, has not deprived Ampelus of the power of looking up affec-

²³ Liber muliebri et delicato corpore pingitur. Isidori, Orig. lib. viii. c. 11.

²⁴ Bacchus is here properly crowned with ivy instead of the vine, the latter plant having only just come to his knowledge. The crown of ivy appears to have been the earliest which was adopted by Bacchus. Antiquitus quidem nulla [corona] nisi Deo, dabatur.—Fervatque primum omnium Liberum Patrem imposuisse capiti suo ex hederâ. Plinii, Hist. Nat., lib. xvi. c. 4. See also Ovid, Fasti, lib. iii. v. 767.

²⁵ Te [decet] caput Tyriâ cohibere mitrâ,
Hederâve mollem Bacciferâ
Religare frontem.

Seneca, Œdip., v. 413.

²⁶ Hence he is called *νεβρῶστος*: Orphei Hymn., lii. v. 10. See also Diod. Sicul., lib. i. c. ii.

———— lenisque simul procedet Iacchus
Crinali florens hederâ, quem Parthica velat
Tigris, et auratos in nodum colligit unguis.

Claudianus, de raptu Proserpinæ, lib. i. v. 16.

²⁷ It is probably from this custom of leaning upon the shoulders of his followers, in which attitude Bacchus is very frequently represented, that the epithet *ἀμαδιος* is applied to him in the hymns of Orpheus. Orph. Hymn., xxx. 5; lii. 7

tionately at his master, to whom he is offering grapes. The skill of the sculptor has blended together the animal and vegetable forms with so much ingenuity, that it is difficult to decide either where the one begins or the other terminates. At the feet of Ampelus, or rather at the root of the vine, is a panther, apparently intent upon stealing the grapes, the flavour of which he is already tasting. Round his neck is a collar formed of the leaves and fruit of the ivy: a small lizard is running up the stem of the vine³⁷."

This very beautiful and interesting group, of which we believe no duplicate has ever been discovered, was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence. The whole of the right arm of Bacchus is modern.

Height, including the plinth, four feet ten inches four-eighths. The height of the plinth is three inches five-eighths.

Room VI. No. 52.

A group of Two Greyhounds, at play, one biting the ear of the other: two feet in length, by one foot eleven inches high. A group nearly similar to this, now in the Vatican Museum, was found with it, in 1774, by Mr. Gavin Hamilton, at Monte Cagnuolo, within the precincts of the villa of Antoninus Pius.

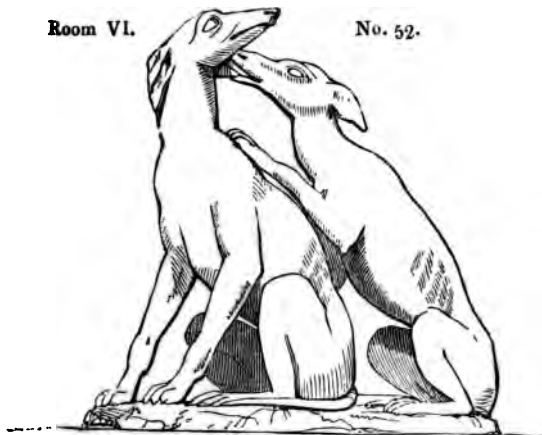
Two other dogs, which were also discovered at Monte Cagnuolo, were procured by Mr. Jenkins: and it is a singular coincidence that so many dogs, together with the statue of Actæon devoured by his dogs, in the Townley collection, should have been found in a place which retains a name of that import.

The nose of one of the dogs in the group immediately commented upon is modern. The other dog has the mark of a collar.

³⁷ Descript. of the Museum Marbles, part iii. pl. xi.

Room VI.

No. 52.



Monte Cagnuolo was one of the richest mines of antiquities which Mr. Gavin Hamilton opened while at Rome. It is a small hill between Genzano and Civita-Lavinia, commanding a rich prospect toward Velletri and the sea. From the extent and magnificence of the ruins, and the many relics found there, it is conjectured to have been the site of a villa³⁸.

Room III. No. 31.

This statue, which has been already mentioned as the first that Mr. Townley became possessed of, represents a youth seated on the ground, whose body is covered with a coarse leathern garment; his left leg bent beneath him; the right leg stretched out. His countenance indicates revenge and malice: he grasps with both hands a part of an arm, belonging to the figure which is lost, which he is biting, and the hand of which retains a talus, astragalus, or sheep's bone.

³⁸ See Dallaway's *Anecdotes of the Arts in England*. 8vo Lond. 1800, p. 374.

STATUE BELONGING TO A GROUP, ORIGINALLY COMPOSED OF
TWO BOYS WHO QUARRELLED AT THE GAME OF TALL
Room III. No. 31.



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 into the possession of Mr. Townley in the year 1768, by purchase from the Princess Dowager Barberini. It is two feet three inches and three quarters in height; length, including the plinth, two feet eleven inches and a quarter, by one foot eight inches and a half in width. The left arm, the wrist of the right arm, both the feet, and the plinth, except a small portion immediately beneath the body, are modern.

Pliny mentions a similar group among the works of Polyclethus, called the *Astragalizontes*, which stood in the court-yard of the Emperor Titus on the very spot where the present group was discovered. The group described by Pliny, however, was of bronze, and the boys were naked. He mentions it as a performance generally considered to be of the greatest merit³⁹.

Of the game of *tali*, here represented, the reader will find an ample account in Gronovius's "*The-saurus*," It is still commonly played in Russia. Dr. Clarke, in his "*Travels in Russia*," 4to. Cambr. 1810, vol. i. p. 177, says, "In all the villages and towns from Moscow to Woronetz, as in other parts of Russia, are seen boys, girls, and sometimes even old men, playing with the joint-bones of sheep. This game is called *Dibbs* by the English. It is of very remote antiquity; for I have seen it very beautifully represented on Grecian vases; particularly on a vase in the collection of the late Sir William Hamilton, where a female figure appeared most gracefully delineated, kneeling upon one knee, with her right arm extended, the palm downwards, and the bones ranged

³⁹ "Fecit et dstringentem, et nudum talo incessentem. Duosque pueros, item talis nudos ludentes, qui vocantur Astragalizontes: et sunt in Titi Imperatoris atrio: quo opere nullum absolutius plerique judicant." Plinii, *Hist. Nat.*, lib. xxxiv. c. 19, edit. Harduini. See Winckelmann, *Hist. de l'Art chez les Anciens*, tom. ii. p. 231, edit. Paris, 1802.

⁴⁰ See Dan. Souterii *Palamedes*, apud Gronov. tom. vii. col. 996, &c., cap. xxv. xxvi. xxvii. col. 1043-50. There were thirty-five distinct throws with the *tali*. See also Ibid. Andreas Sentflebius de *Alia Veterum*, where, in cap. iv. col. 1142, he treats of the *materia Talorum*. The *tali* of animal's bones were of most common use. Martial, in lib. Aphor. ep. xiv. speaks of *TALI EBORIS*. They have been found at *Herculanum* of metal.

The reader may likewise consult the treatise entitled "*I Tali ed altri strumenti lusori degli antichi Romani*, descritti da Francesco de' Ficoroni," 4to. Rom. 1734.

along the back of her hand and arm. She seemed in the act of throwing up the bones in order to catch them. In this manner the Russians play the game."

The Emperor Justinian ordered that no higher sum should be played for at this game than an aureus⁴¹.

Room VI., upon No. 59.

An Egyptian Tumbler, practising his art upon the back of a tame crocodile. Strabo (p. 811. Casaub.) gives an account of a tame crocodile which he saw at Arsinoe, in Egypt. This animal allowed the priests to open his mouth and stuff it full of good things, after which he would jump into the adjoining piece of water, and swim about merrily. This piece of sculpture is two feet six inches high. It was brought from Rome by the first Lord Cawdor. The performers of this description among the Greeks were called *Cubistæ*⁴².

Room XI. No. 37.

A fragment of a group in very high relief. A man is seated on a chair, with a female standing near him; but the whole so broken and mutilated that the subject cannot be ascertained. The present height of the chief figure is four feet fifteen inches, by two feet seven inches in width at the base.

Room XII., in the Case No. 3.

A small group representing Venus and Two Cupids. Numbered 61. Height of Venus, six inches. The Cupids are represented sitting.

⁴¹ See Cælius Calpurnius de Talorum, Tess. et Calc. ludis, apud Græv. Thesaur., vol. vii. 1228. "Sed et in iis ludis Justinianus aureum præscripsit: extra quem jactura fieri non posset, etiam ab eo qui multum divitiis polleat."

Augustus, writing to his daughter, gave her a hundred and fifty denarii, which, he says, he gave to every one of his guests if they had a mind at supper to divert themselves with tali, orold and even. See Sueron. in August., § 71.

⁴² See Pauli M. Paciaudi de Athletarum ΚΤΒΙΣΤΗΖΕΙ in Παίστρα Græcocom Commentariolum, 4to. Rom. 1756.

EGYPTIAN TUMBLER.
Room VI., upon No. 59.





CHAPTER VII.
HEADS AND BUSTS.

JUPITER.
Room VI. No. 15.



A HEAD of Jupiter. It is manifestly a fragment of a statue of most excellent sculpture, and of an early period of art. The surface of what remains is in good preservation; and the marble, which is Pentelic, beautifully clear and white; but the nose has been restored, and a hole, made by a blow, in the left cheek, filled up.

It was purchased by Mr. Townley at the Duke of St. Alban's sale; but he could not learn where it had been originally discovered. Height, one foot eight inches.

Mr. Knight thought that this head might possibly

be a fragment of a statue of Polycletus, mentioned by Pausanias¹, or at least of an ancient copy of it; the style of the workmanship being of this age, and the character that of the mild Jupiter there spoken of².

Another Head of Jupiter, of the heroic size, found in the excavations at Hadrian's villa, was presented to the British Museum by Barber Beaumont, Esq., in July, 1836. It is placed near the statue of Hadrian, in the Grand Central Saloon.



¹ "Αγαλμα καθήμενον Διὸς μετεγχείου, λίθου λιυκοῦ, Πολυκλείτου ἔργον." Pausan., lib. iii. c. 20.

² Dilettanti Spec. of Sculpture, vol. i.; Prelim. Diss. p. xliii.; and Descr. of Pl. xxxi.

JUPITER SERAPIS.
Room XII. Shelf 10.



Two Heads of Jupiter Serapis; one in dark marble, the other in green basalt. The former was from the collection of Sir William Hamilton: the latter was obtained by Sir Robert Ainslie, whilst ambassador at Constantinople.

Each of these heads bears a modius; that in dark marble, one foot two inches in height, is plain; that in basalt, a foot in height, has laurel branches and berries marked upon it.

Another head of Jupiter Serapis, in white marble, of a higher character than either of the present heads, is in this collection, Room VI. No. 68, one foot eleven inches and a half in height. It has also the modius ornamented with laurel branches and berries; the paint with which the face was originally coloured is still discernible.

The worship of Serapis, whose chief temple was at Alexandria, appears to have been brought to Rome at a very early period. Valerius Maximus mentions it as existing, as well as that of Isis, when Lucius Æmilius Paulus was consul, B. C. 168³. It came more into vogue in the time of the Emperor Vespasian, of whom, according to Suetonius, Serapis was the peculiar friend and patron⁴. Visconti was of opinion that the worship of Serapis was most generally received at Rome, in the reign of Hadrian⁵, which he describes as the chief era of the busts of that deity. It is, no doubt, certain that in that reign the worship was disseminated through the provinces. That it was introduced into Britain about Hadrian's reign seems evident from an inscription found at York in 1770, dedicated by Claudius Hieronymianus, the legate, at the time the Sixth Legion was stationed in that city⁶. Dr. Pegge, who has described it, mentions likewise an inscription (JOVI SERAPI) found at Appleby in Westmoreland. From various passages in Pausanias it appears that temples of Serapis were numerous in Greece. The Athenians imported this deity from Egypt in the time of the Ptolemies.

Mr. R. P. Knight, in his "Inquiry into the Symbolical Language of ancient Art and Mythology," 1818, reprinted by the Society of Dilettanti, fol. London, 1835, p. 47, gives the following explanation of the modius which is seen upon these and other heads. His explanation, however, gives no solution of the laurel branches and berries, with which the modii are in many instances so distinctly marked.

³ Valer. Max., lib. i. c. 3.

⁴ Sueton. in Vesp., c. 7.

⁵ Descript. des Antiques du Musée Royal, 8vo. Par. 1820, p. 9.

⁶ See the Archaeologia of the Society of Antiquaries, vol. iii. p. 151.

“The mystic symbol called a modius, or *πολος*, which is upon the heads of Pluto, Serapis, Venus, and Fortune or Isis, appears to be no other than the bell or seed-vessel of the lotus or water-lily, the *nymphæa nelumbo* of Linnæus. This plant, which appears to be a native of the eastern parts of Asia, and is not now found in Egypt, grows in the water; and, amidst its broad leaves, which float upon the surface, puts forth a large white flower, the base and centre of which is shaped like a bell or inverted cone, and puncturated on the top with little cells or cavities, in which the seeds grow. The orifices of these cells being too small to let them drop out when ripe, they shoot forth into new plants in the places where they were formed, the bulb of the vessel serving as a matrice to nourish them until they acquire a degree of magnitude sufficient to burst it open and release themselves, when they sink to the bottom, or take root wherever the current happens to deposit them. Being, therefore, of a nature thus reproductive of itself, and, as it were, of a viviparous species among plants, the nelumbo was naturally adopted as the symbol of the productive power of the waters, upon which the active spirit of the Creator operated in spreading life and vegetation over the earth.”

Room IV. No. 10.

A Female Head, larger than life, but accompanied by no distinctive attribute. It was formerly supposed to represent Juno; but Mr. Combe observed that it certainly differed in several respects from the representations we are acquainted with of that goddess, as the head is not crowned with a diadem, the eyes are smaller, and the countenance expressive of less austerity than we usually see in the head of Juno.

Mr. R. P. Knight, in the “Specimens of Ancient

JUNO.

Room IV. No. 110.



Sculpture," published by the Society of Dilettanti, vol. i. pl. xlii., thought that it might, perhaps, have been intended for a head of Venus.

Mr. Combe thought⁷ it still more probable that it had belonged to a statue of Dione, the mother of Venus, to whom the matronly character of countenance which it portrays seems appropriate.

The ears have been pierced to receive ear-rings; and the hair, which is parted in the middle of the head, is disposed on each side in flattened wavy locks.

The whole of this head, with the exception of the nose, is antique, but the bust is modern. It is not

⁷ Descr. of the Ancient Marbles in the British Museum, part iii. pl. xiii.

known where it was discovered. Its height is one foot nine inches and three-eighths.

Room XII. No. 1.



A head of Juno, crowned with a broad indented diadem, brought from Rome in 1774. It is two feet one inch in height.

Room XII., in the Case No. 13.

A small head of Juno, three inches in height, numbered 60. It was presented, in 1757, by Thomas Hollis, Esq.

Room II. No. 16.

A colossal head of Minerva, two feet one inch in height, of early Greek work. The writer of the "Preliminary Dissertation" to the *Specimens of Sculpture*, published by the Society of Dilettanti, refers it to

MINERVA.



a date from 550 to 600 years before the Christian era. The upper part of the helmet which covers it has been restored, as well as the point of the nose, but the original surface of the rest is entire, and perfectly preserved. The ears have had pendants. The sockets of the eyes, now hollow, were originally filled by some different material⁸; and Mr. R. P. Knight, from

⁸ The author of the first of the *Dilettanti* volumes upon *Ancient Sculpture*, Prelim. Dissert., p. xxxv. observes, "The practice of making the features, upon which the character and

some marks on the temples, conjectured that it once had locks of hair, hanging from under the helmet, of metal. It seems to be the fragment of a statue. There is a stiffness in the general effect of this head, but it has great dignity of countenance, and appears to have been the work of no common sculptor. It was found in the neighbourhood of Rome, by the late Mr. Gavin Hamilton, who sent it to England in 1787.

Mr. Taylor Combe was of opinion that the artist who restored this head 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. Mr. Knight supposed that the crest and other ornaments of the helmet had been originally of metal^o.

expression of the countenance principally depend, of a more splendid material than the rest, appears to have been very general in the early stages of the art, and was again revived in its decline under the Roman emperors. In works that are very highly finished, and in which the imitation of real life is very exact, its effect is peculiarly dazzling and imposing, and extremely well calculated to inspire sentiments of awe and devotion: but it does not succeed in sculpture of which the details are neglected, or which aims at general effects only: for then there appears to be a style of imitation employed in the parts which is not preserved in the whole; and the effect becomes that of abortive trick, or unsuccessful attempt at deception.

From the following inscription it seems that the art of putting the eyes into statues was, in later times, a distinct profession:

M . RAPILIVS . SERAPIO . HIC
AB . ARA . MARMOREA
OCVLOS . REPOSVIT . STATVIS
QVA . AD . VIXIT . BENE.

Buonarotti sulle Medaglioni Antiche, p. xii.

^o See the Prelim. Dissertation to the Dilettanti Society's Specimens of Sculpture, vol. i. p. xxxv. sec. 67, and the description of plate xxii. of that work. Combe's Descr. of the Ancient Marbles in the British Museum, part i. pl. xvi.



A colossal head of Minerva, helmeted; her hair, which comes in front below the helmet, is drawn back on each side from the temples to the hinder part of the head, and disposed in a spiral twist, from which habitual mode of twisting her locks, Minerva acquired the title of *παραπελεγμένη*¹⁰. At the top of the helmet is a serpent, one of the ordinary attributes of Minerva, and which is frequently seen to accompany her representations, whether in marble or on coins.

The chin, the nose, a part of the helmet, and at portion of the serpent have been restored in this bust. It stands two feet ten inches high, including its pedestal. Where it was found is unknown.

¹⁰ See Jul. Poll., lib. ii. c. 3, § 35. Winckelmann. *Hist. de l'Art chez les Anciens*, tom. i. p. 402.

Room XII. No. 20.



A bust of Minerva, which has probably been part of a statue. The head only is antique. The helmet and the breast, which are of bronze, are modern: they were copied, with some variations, by Albanini, from an ancient bust of Minerva, engraved in the sixth volume of the Vatican Museum¹¹. The eyes which are now filled with plaister, were originally formed of onyx, or some similar material, in imitation of the natural eye. The head was found in 1784, in the Villa Casali, amongst ruins supposed to have belonged to the baths of Olympiodorus. It is of excellent workmanship and in good preservation. Height of this bust one foot seven inches.

¹¹ Museo-Pio-Clementino, tom. vi. tav. ii

Room XII. No. 17



A head of Minerva, the size of small life. The helmet is plain, and the neck was anciently inserted into the body of the statue to which it belonged. It was purchased from Mr. Gavin Hamilton at Rome, in the vicinity of which city it was found. Height, one foot three inches.

Room XII. No. 3.

A head of Apollo, believed to have been anciently copied from a very early production of Greek sculpture in brass; in which the ringlets of hair hanging over the forehead and down the neck had been cast and wrought separately, and then fastened to the head¹².

¹² See Specim. of Anc. Sculpture published by the Dilettanti Society, vol. i. plates v. vi.

APOLLO.

Room IV. No. 3.



The curls in the present marble, which originally descended on each side of the neck, have been broken off. Mr. Knight thought this copy must have been made about the time of Hadrian¹³. Its height is one foot five inches, without the pedestal. It was brought from Rome by Lord Cawdor.

In the Capitoline Museum is a statue of Apollo¹⁴, the head of which so much resembles that before the reader as to justify a belief that both have been copied from the same original¹⁵.

A head of the Didymæan, or androgynous Apollo; the fragment of a statue of extremely fine sculpture. It is quite entire, with the surface perfectly preserved. Height, including pedestal, two feet.

¹³ He remarks also that the character of this head bears a strong resemblance to some of the most ancient heads of the same deity on the silver tetradrachms of Leontium in Sicily

¹⁴ *Musei Capitolini*, tom. iii. tab. xiv.

¹⁵ See Combe's *Descr. of the Museum Marbles*, part iii. pl. iv

Room XII. No. 4.



Room XII. No. 14.



A head of Apollo, surrounded by a broad fillet; the hair beautifully composed, and the countenance sweet and majestic. It is of the size of life. The author of the letter-press to the first volume of the *Dilettanti* work on Ancient Sculpture observes, that "the neck and part of the nose of this head of Apollo are restored; but, in other respects, it is well preserved and entire; and affords a fine specimen of the art, when ideal grace and majesty first began to refine and exalt simple imitation. The hair is here beautifully composed, and the character of the countenance is at once sweet and majestic; at the same time that something of the liny sharpness of the early style remains. It seems to be the fragment of a statue, which was originally executed in marble, and not copied from brass, as so many of the remnants of ancient sculpture have been¹⁶."

Height, including pedestal, one foot eight inches.

VULCAN.

Room XII., in the Case No. 13.

A small head of Vulcan, covered with a cap. Numbered No. 57. From the collection of Sir William Hamilton. Height, four inches.

Room XII. Nos. 2 and 19.

Two heads of Diana. In both, with some little variation, the hair is drawn up from the sides and tied in a knot upon the crown of the head. The first, No. 19, in Room XII., one foot five inches and a half in height, came to the British Museum with the collection of Sir William Hamilton. The other, the second article of No. 2 in the same room, in Parian marble, one foot one inch in height, is altogether of superior work, more elegant and more beautiful. Chaste severity and virginal sweetness and simplicity, says the author of the *Dilettanti* volume,

¹⁶ Specimens of Ancient Sculpture selected by the Society of *Dilettanti*, vol. i. pl. xxiii.

DIANA.

Room XII. Nos. 2 and 19.

No. 19.

No. 2.



are most happily blended in the character ; and the fleshy and elastic appearance of the features, and flowing lightness and luxuriance of the hair are as perfect as we can conceive the material to admit of. It seems to have been part of an original figure, the execution as well as design of which was of the most refined age of the art. It is quite entire, the ancient polish of the surface being perfectly preserved throughout¹⁷. It was sent from Rome by Mr. Gavin Hamilton.

MERCURY.

Room III. No. 21.

A head of Mercury attached to a modern term. The right side of the head has undergone considerable restoration ; but the whole of the face, the tip or the nose excepted, is antique and in high preservation. This head was purchased in 1812, at the sale of antiquities belonging to William Chinnery,

¹⁷ Account of Specimens of Ancient Sculpture selected by the Society of Dilettanti, vol. i. pl. x^{viii}.



Esq. It is executed in a fine style of workmanship. Where it was found is unknown. Its height is one foot eight inches. This head is very like the head of the statue of Mercury engraved in the "Museo Chiaramonte," pl. xxii.

HEADS OF HERCULES.

Mr. Combe, in the third portion of the "Description of the Museum Marbles," says, the ancients were accustomed to represent this deified hero at four different periods of life; namely, first as an infant, secondly, as a very beautiful youth, thirdly, as a young man possessing less beauty, but having the characteristic marks of strength much more evidently portrayed in the lineaments of his countenance, and lastly, as an old man with a beard, his features bearing testimony to the series of exertions in which he had been engaged."

Examples of the second, third, and fourth of these periods are presented in the busts which immediately follow.

Flaxman, in his Lectures, p. 64, is inclined to the opinion that Hercules was not exhibited with extraordinary muscular strength until the Greek tragedians had settled his character by their impassioned and overpowering descriptions of his acts and labours.

HERCULES IN YOUTH.

Room III. No. 46.

A terminal bust, in which the characteristics of Hercules and Bacchus are so united as to leave it almost doubtful to which of the two personages it may with most propriety be ascribed. The countenance is mild and pleasing. A chaplet of poplar encircles the head, fastened by lemnisci, or ribands, which descend gracefully upon the shoulders. The poplar was undoubtedly sacred to Hercules¹⁷; and, according to Mr. Combe, the short curly hair and lacerated appearance of the ears bear still further testimony to the personage represented; though from general appearance this bust might be taken for Bacchus.

This head, one foot five inches in height, was found in the year 1777, near Gensano, in the grounds belonging to the Cesarini family. A few projecting points of the poplar leaves, and a part of one of the ribbands, are the only restorations which this bust has received.

A head exactly similar to this, in the Capitoline Museum, is ascribed to Bacchus, and has been engraved as such in the Museo Capitolino, tom i. ab. lxxxvii.

¹⁷ ————— ‘*Ἡρακλῆος ἱερὸν ἕρπος.*

Theocr., Idyll. ii. 121.

‘*Pinus Aici dæ gratissima, Vitis Iaccho.*’

Virg., Ecl. vii. 61.

HERCULES IN MIDDLE LIFE.

Room IV. No. 9.



A head of Hercules in middle life, larger than nature, and strongly marked by the appearance of muscular strength. The hair, short and curly, stands upright on the forehead, and, if we may rely on Mr.

So Phædrus, Fab., lib. iii. 17 :

“ ————— Quercus Jovi

Et myrtus Veneri placuit, Phœbo laurea,

Pinus Cybele, *populus celsa* HERCULI.”

Ovid, Epist. ix. 64 :

“Aptior Hercules *populus alba* comæ.”

See also Tertullian, de Coron. Milit., cap. vii. p. 104.

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 and the ivy (see Mus. Flor. Gemm. vol. i. tab. xxxiv. fig. 8), but with the laurel (see the gold coins of Philip, the father of Alexander), the olive (Stat. Theb. lib. vi. 7 ; Stosch, Pierres gravées, tab. xlvi.), and

Combe's description, the ears show the bruised peculiarity which Winckelmann and some other antiquaries consider as common to the busts of Hercules. The head is surrounded by a narrow diadem nearly concealed by the hair.

Mr. Knight observes that this head of Hercules is principally remarkable for the character of individuality in the features, which nearly resemble those on the gold coins of Philip of Macedon, in which the portrait of the king is certainly intermixed with the ideal image of the deity—a mode of compliment not unfrequent in almost every stage of ancient art. The style of finishing in this portrait is indeed of rather later date than the age of Philip, though not much; but the compliment might have been paid to him after his death; or the head, which seems to be the fragment of a statue, may have been copied from some earlier work made during his lifetime, and the details finished in the more recent fashion¹⁸.

This head was formerly in the Barberini Palace. The whole of the neck and bust have been added; the nose, the edge of the left ear, and a small portion of the hair just above the same ear are modern; a splinter has also been broken away from the right eyebrow. The surface in all the antique parts of this head is perfectly preserved. Its height is one foot nine inches and an eighth¹⁹.

the pine (see a bronze figure of Hercules in the Knight collection in the Museum), and sometimes with a wreath composed of flowers and ribands interwoven together. (See the Museo-Pio-Clementino, tom. ii. tab. ix, and Museum Worsleyanum, vol. i. p. 85.) For further information concerning the crowns or chaplets of Hercules, see the Museo Chiaramonti, p. 103.

¹⁸ See the first Dilettanti volume, pl. lvii.

¹⁹ Combe's Description of the Ancient Marbles in the British Museum, part iii. pl. xii.

HERCULES IN ADVANCED LIFE.

Room II. No. 12.



The colossal head of Hercules here represented was conjectured by Mr. Richard Payne Knight to have been copied from one in brass, in which the hair of the head and beard was divided into separate locks or curls, each cast in a particular mould, in the manner of a head still preserved in the museum at Portici, and as described in the preliminary dissertation to the first volume of the *Dilettanti Specimens of Ancient Sculpture*, p. xxv.

The hardness of character, the sharpness of the work, and the composition of the hair, as divided into an immense number of short detached curls, all seemed to Mr. Combe to prove that this bust must have been of a very early period of art. The same stiff and uniform curls, he observes, which decorate this head, may be remarked in a very ancient figure

of Hercules, also in the Townley collection, in a bas-relief representing his capture of the Mænalian stag, executed in the early flat style of sculpture²⁰.

Mr. Knight, however, following up the notion that it was a copy of a more ancient head of bronze, thought it not older than the time of the Emperor Hadrian, in the ruins of whose villa at Tivoli it was found, and whose magnificence and taste, in having copies and imitations of all the old and celebrated monuments of art scattered over his empire, has been already noticed.

The author of the second volume of the *Dilettanti* work on sculpture remarks that this bust presents one of the best specimens which we possess of the bold and grand character which the ancients, in the best time of the art, gave to their ideal Hercules; in whom, more than in any other subject of sculpture, the sublimity of the god was combined with the vigour and endurance of man²¹.

According to Mr. Townley's own catalogue, this head was found by Mr. Gavin Hamilton, in 1769.

The chest, a small portion of the nose, and the outer edges of the ears, are modern. This bust is two feet five inches in height.

Room II. No. 11.

A colossal head of Hercules. The figure to which this head belonged was probably a copy of the famous statue by Glycon, of Hercules in a state of repose, which was found in the baths of Caracalla, and is known by the name of the Farnese Hercules, from the palace at Rome in which it was preserved. It was after this model that the present bust was restored at Rome; but it differs in a few points from the head of the Farnese Hercules. The face is broader, and

²⁰ Room III. No. 7.

²¹ *Dilettanti* volume, ii. p. 81.



the hair of the head and beard is more in distinct masses.

This superb head, of the finest Greek sculpture, 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 British Museum by Sir William Hamilton.

The nose, the right ear, and a splinter on the right cheek, are the only restorations this head has received. It measures, including the chest, two feet five inches and two-eighths in height²².

²² See the Description of the Ancient Marbles in the British Museum, part i. pl. xi.

The history of the Farnese Hercules, which the present bust so much resembles, is this: the city of Perinthus was twice besieged by Philip of Macedon; the citizens, however, by the strength of their situation, their own valour, and the intervention of friends, preserved their liberty. As their city was dedicated to Hercules, they represented him, after this success, upon their coins as resting from his labours. This device is believed to have been the origin of Glycon's statue, the style of which is considered later than the time of Alexander. The

Room XI., one of No. 34



This is another of the aged heads of Hercules, of the same general character, but still differing from the Farnese. It was bequeathed to the Museum by the late Richard Payne Knight, Esq.

SMALLER HEADS OF HERCULES.

Room XII., in the Case No. 13.

A small head of Hercules in advanced life, five inches in height, numbered 52; and a fragment of another covered with the skin of a lion, six inches and a half in height, numbered 50; both presented to the Museum in 1757, by Thomas Hollis, Esq.

In the same case is a small head of Hercules, very much injured by the decomposition of the marble, five inches in height, from the collection of Sir William Hamilton.

earlier coins of Perinthus bore the head of Hercules, with the inscription *TON KTICTHN, the founder.*

HEADS OF THE INDIAN BACCHUS.

Heads of Bacchus, observes the author of the first *Dilettanti* volume²³, mounted upon terms, are not unfrequent. They were probably employed to decorate the eating rooms of the ancients, and were therefore repeated in every kind of material, the cheapest as well as the most costly²⁴.

The Townley Gallery possesses four of these heads in a superior style of sculpture.

Room III. No. 19.



This head is executed in the hard early style of Greek sculpture; so hard as to lead Mr. R. P. Knight to suppose that it was copied from some

²³ Plate xxxix.

²⁴ Two, among the terracottas in the Museum, formed of burnt clay, have been already described. See pp. 82, 85. But these, from the projections at the shoulders, are considered to have been applied to a different use.

early work in brass; a broad diadem encircles the head, but the hair, so often artificially curled, is in its natural state. The lower part of the curls which fall upon the left shoulder, and the term, are modern.

This head was found in the year 1790, in that part of Hadrian's villa, Tiburtina, which is supposed to have been the picture-gallery. Many valuable marbles were discovered in the course of the excavation, and among them the fine statue of the Discobolus described in p. 239.

The height of this head is one foot nine inches²⁵.

Room III. No. 27.



Another head of the Bearded Bacchus, crowned with a diadem; the hair, which falls in long tresses

²⁵ Compare the *Specimens of Ancient Sculpture*, published by the Society of Dilettanti, pl. viii.; Combe's *Descr. of the Anc. Marbles in the Museum*, part iii. pl. xix.

upon the shoulders, is turned back upon the forehead, and arranged below the temples in small round curls. Its height is one foot eleven inches and a half. It is in remarkably fine preservation, and has not received any restoration whatever.

This head was formerly in the collection of Cardinal Alexander Albani at Rome, and was brought to England by Mr. Lyde Browne.

Room III. No. 29.



A finely-preserved terminus of the Bearded Bacchus, nearly perfect. It stands six feet eight inches in height. The head on this terminus presents a mild dignity of countenance; the hair and beard are arranged in numerous and complicated curls; and the head is ornamented by a narrow diadem.

This terminus was found in 1771, at Baiæ, Mr.

BACCHUS AND LIBERA.

Room III. No. 17.



of the male and female sex. Hence in Orpheus's Hymns, xlii. v. 4, Hermann's edit. Lips. 1805, tom. i. p. 306:

"Ἀρρενα καὶ Θήλυν, διφυῆ λύσειεν Ἰακχόν.

And, again, in the "Lusus in Priapum," Carm. xxxv. v. 3:

"Trahitque Bacchus virginis tener formam."

See also Seneca, in *Œdip.*, v. 408; and Ovid. *Met.*, lib. iv. 19, 20:

*"—— tibi, cum sine cornibus adstas,
Virgineum caput."*

An androgynous figure of Bacchus occurs in the present collection, in the group of Bacchus and Ampelus, already described; and another occurs among Mr. R. P. Knight's bronzes, supposed to be of the time of Alexander Severus²⁷. In each of these, however, both characters are united in one figure. In the present sculpture they are represented under two distinct forms; one representing Bacchus as entirely

²⁷ Engraved in the first volume of the *Society of Dilettanti*, pl. lxxiv.

male, the other as female. It was in this double character that Bacchus was styled *διμορφος*²².

These heads were found by Mr. Gavin Hamilton, in an excavation in the neighbourhood of Rome.

Small terminal heads of Bacchus and Libera, joined back to back, seven inches and a half in height, will be seen in another sculpture of the Townley collection, Room XII., in the Case No. 8, marked 19.

LIBERA.

Room XII. No. 7.



A terminal head of Libera, one foot four inches in height. The nose has been restored. On the

²² Orph. Hymn., xxx. v. 3. A bust of Bacchus *biformis* occurs in the Museum Kircherianum, fol. Rom. 1709, tab. xi. fig. 1. See also another, not unlike that we have been describing in the Museo Chiaramonti, tom. i. fol. Rom. 1808, pl. xxxii. "Erma Bacchico a due faccie." Millingen (Ancient Unedited Monuments, series ii. 4to. Lond. 1826, p. 20) conjectures this double bust of the Townley collection to be a head of Mercury, joined with a female head, perhaps of Venus or Vesta.

shelf No. 8, in the same room, are several other heads of Libera. One, a small terminal head from the collection of Sir William Hamilton, numbered 20; another in yellow marble, 21; a third in red marble, with hollow eye-sockets, formerly filled with materials resembling the natural eye, nine inches and a half in height, numbered 22; a fourth, a small terminal head in reddish yellow marble, with a necklace composed of ivy-leaves, six inches in height, numbered 23; a fifth, a small head in white marble, the breast covered with drapery, seven inches and a half in height, numbered 24. This last also formerly belonged to Sir William Hamilton.

ADONIS.

Room XII. No. 9.



A head, formerly in the villa of Pope Sixtus V., called the Villa Montalto, at Rome. It is covered with the Phrygian, or pyramidal hood, and the lower part of the face and neck are clothed in drapery. The character of the face partakes of the youthful beauty of both sexes. This circumstance denotes that it represents Bacchus with his male and female qualities, and under his denomination of "Adonis in inferis."

The fifteenth Idyll of Theocritus, entitled "the Syracusan Women," contains a lively description of the festival of Adonis at Alexandria, in Egypt: a female singer from Argos celebrates the loves of Venus and Adonis, and their happy re-union after the death of Adonis and his return from the banks of Acheron²⁰. This fable originated in Syria²⁰, where, as Lucian informs us, the festival of Adonis was celebrated at Byblus in a dramatic form, the first part of the drama representing the death of Adonis, and the second his restoration to life. Lucian adds, that some of the inhabitants of Byblus affirmed that these celebrations had reference to Osiris, and not to Adonis—a circumstance which, combined with other evidence, seems to show some connection between the Egyptian rites of Osiris and the Phœnician ceremonies in honour of Adonis. The celebration of this event was in some places coupled with the mysteries and orgies of Bacchus. Ausonius makes Bacchus say,

Βάκχος ἐν ζῶσιν, ἐν φθίμῳσι Ἀδωνεύς²¹.

"I am Bacchus amongst the living, and Adonis amongst the dead," or in the inferi.

Hygin., fab. ccli.

²⁰ Macrob. Saturn., i. 21; and Lucian. de Dea Syr., iii. 454, edit. Hemst.

²¹ Auson. Epig. 29. It is Ἀδωνεύς in many copies, and not Ἀδωνεύς; and even if Ἀδωνεύς be the right reading, it is perhaps not quite certain that Adonis is meant.

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The hood or veil, says Dallaway, placed upon the mystic figures by the ancients, constantly alluded to the inferi, or the inactive state of the animating spirit³².

Plutarch also affirms that Adonis was believed not to differ from Bacchus³³, which opinion also extends to Atys. Clemens Alexandrinus says that Attis and Dionysus, in the mysteries, were held to be the same deity³⁴.

The present head was found near Rome.

CYBELE.

Room XII. No. 15.



A head of Cybele. It is simply the portrait of a female wearing a mural crown. One foot one inch in height, without the pedestal.

Room VI. No. 25.

The head of an Amazon, in the early style of Greek sculpture. It belonged to a statue similar to that which is engraved in the Museum Capitolinum, tom. iii. tab. 46; and to that which was formerly in the

³² Dallaway, Anecdotes of the Arts in England, p. 319.

³³ Sympos., iv. p. 571.

³⁴ Διόνυσον τοῖς Ἀττεν προσαγορεύουσαι ἑλκεύειν. Clem. Alex. Cohortatio ad Gentes, edit. Potter, 1715, tom. i. p. 16.

Mattei Villa, now in the Vatican Museum, tom. ii. tab. 37. This head was brought from Rome by Mr. Lyde Browne. Height, one foot ten inches.

HOMER.

Room III. No. .



A terminal head of Homer, encircled by a narrow diadem, or *strophium*. It represents him in extreme age, but with a mild and dignified character. It was found at Baiæ, in 1780, and is rather more than one foot ten inches high. The lower part of the nose is the only portion which is modern.

In workmanship this bust disputes the palm of excellence with the celebrated head of the poet in the Farnese Palace at Rome²⁵. Both of them resemble

²⁵ See Tischbein, *Homer nach antiken gezeichnet; mit erläuterungen von Chr. Gottlob Heyne*. fol. Götting. 1801 pl. i. It is also engraved as a frontispiece to the third volume of the *Grenville Homer*, 4to. Oxon. 1800.

a terminus of Homer, preserved at Naples, which has the poet's name inscribed upon its front, and also bears three Greek inscriptions in honour of him ³⁶.

Other portraits of Homer, so at least they are designated, are found upon the coins of Ios, a small island in the Ægean Sea ³⁷, of Amastris in Paphlagonia ³⁸, of Chios ³⁹, Colophon ⁴⁰, and Smyrna ⁴¹. But all these are of the Roman times ⁴².

The towns of Greece and of Asia, which had permission from the Roman emperors to fabricate money in the baser metal, used this privilege to perpetuate the memory of great men who had been their fellow-countrymen. Visconti refers the coins which were struck at Amastris, and which are usually considered as guides in identifying the received portrait of Homer, to the time of the Antonines ⁴³.

³⁶ Bellorii Veterum illustr. Philosophorum, Poetarum, Rhetorum, et Oratorum Imagines, tab. 53; Fabri Comment. in Imag. Illustrium, p. 46; Visconti, Iconographie Grecque, tom. i. pp. 52, 53.

³⁷ See Pellerin, Recueil de Médailles, &c., tom. iii., contenant les Médailles d'Afrique et des Îles, pl. xciii. fig. 11, 12, 13, 15. Fig. 13 (the coin here engraved from the Museum collection) bears the nearest resemblance to the Townley bust.

³⁸ Vet. Pop. et Reg. Num. qui in Museo Britannico adservantur, tab. ix. fig. 6, 7, 8. These and the Ietan coins all bear the head of Homer, with his name.

³⁹ The coins of Chios exhibit the poet in a sitting posture, holding a volume in his hand; the name ΟΜΗΡΟΣ likewise round. See Car. Combe Mus. Hunter, tab. xvii. fig. 22, 23.

⁴⁰ Pellerin, ut supr., tom. ii. pl. lvii. See also Eckhel. Doctr. Num. Vet., tom. ii. p. 511.

⁴¹ Car. Combe Mus. Hunter. tab. 4, fig. 6, the poet seated, as on the coins of Chios.

⁴² "Homerus Musarum delictum, numismata in honorem cusa, dum in vivis fuisset, non videt." Spon. Miscell. Eudæ Antiquitatis, p. 140.

⁴³ Iconographie Grecque, tom. i. p. 57



The coins, however, which bear the poet's head do not exhibit a uniformity of likeness. Pliny, indeed, asserts (and we here give him full credit) that the ancients were not in possession of any actual portrait of Homer⁴⁴; and though Pausanias mentions two statues of him of great antiquity, one dedicated to him by Smicythus at Olympia⁴⁵, and another of bronze, placed upon a *stèle*, or pillar, in the temple at Delphi⁴⁶, it is certain that both were ideal.

The ancients, as in the bust before us, in the place of likeness, endeavoured to compose a head, in expression of dignity, suitable to the veneration in which the poet was held; not as the strolling indigent bard, but as the father of Poetry, with a countenance which should not merely inspire admiration, but stand as the image of his sublime and universal genius.

The age and country of Homer have been long subjects of dispute. For the former we have only the choice of conjectures; but the best accounts place him from a hundred and sixty to two hundred years after the fall of Troy, which was about twelve centuries

⁴⁴ Hist. Nat., lib. xxxv. c. 2.

⁴⁵ Pausanias, *Æliac. Pr.*, c. xxvi. Smicythus here mentioned, according to Larcher's Chronological Tables to Herodotus, lived more than 473 years before Christ. See Larcher, tom. vii.

⁴⁶ Pausan. Phoc., c. xxiv.: Θιάσαιο δ' αὖ καὶ εἰκόνα Ὀμήρου χαλκῇ ἐπὶ στήλῃ.

before the Christian æra⁴⁷. The Parian Chronicle places him about 907 years before Christ, under the perpetual archonship of Diognetus at Athens⁴⁸. For his country, Aulus Gellius quotes an epigram from Varro, in which the names of the seven towns that contended for his birth are comprised in a Greek hexameter⁴⁹. Sannazarius has presented it to us in Latin⁵⁰:

"Smyrna, Rhodes, Colophon, Salamin, Chios, Argos, Athenæ."

Wood, who travelled carefully over the scene of the "Iliad," from peculiar images and local descriptions, gave the preference to Chios⁵¹; but Smyrna, on the bank of the Meles, is more generally considered to have the fairest claim. Moschus, in his "Elegy on the Death of Bion," addressing himself to that river, says,

νῦν πάλιν ἄλλου
'Τία δακρύεις ——— 52.

"Thou now lamentest for another son:" he had,

⁴⁷ Compare Harles, *Brevior Notitia Litt. Græcæ*, 8vo. Lips. 1812, p. 26; Clinton's *Fasti Hellenici*, edit. Oxf. 1834, pp. 135, 360, 361.

⁴⁸ Larcher, *Traduction d'Herodote*, edit. 1802, tom. ii. p. 283, &c.

⁴⁹ Noct. Attic., lib. iii. c. 11. ex Varronis lib. de Imaginibus :
'Ἐπτά πόλεις διεζοῦσιν περὶ ῥίζαν Ὀμήρου,
Σμύρνα, Ῥόδος, Κολοφών, Σαλαμίς, Ἴος (Χίος), Ἄργος, Ἀθήναι.

Two variations of this epigram occur in the *Anthologia*, in which some of the places here mentioned are omitted, and others inserted.

⁵⁰ Sannazar. *Epigr.*, lib. ii. 5. See also Leo Allatius de *Patria Homeri*, 12mo. Lugd. 1640.

⁵¹ Essay on the Life and Genius of Homer. See also *Thucydides*, iii. 104.

⁵² Bionis et Moschi *Idyllia* ex recens. Schwebelii, 8vo Ven. 1746, p. 222. Statius:

"Smyrna tibi gentile solum, potusque verendo
Fonte Meles."

immediately before, mentioned that river's mourning for the death of Homer⁵³.

Smyrna had a temple consecrated to Homer; and Ios boasted of his tomb⁵⁴.

A double terminal head of Homer and Archilochus, found at Villa Fonseca sul Celio, is engraved in the Museo-Pio-Clementino, vol. vi. tav. xx.

It is a curious coincidence that what modern phrenologists designate as the organ of poetry is developed in the Townley head of Homer to a degree absolutely monstrous.

BRONZE HEAD, FORMERLY CALLED THAT OF HOMER.

Room III. No. 39.



Mr. Combe, in the "Description of the Ancient Marbles in the British Museum," part ii. pl. xxxix ascribes this head, not to Homer, but to Pindar. He says, "A bronze head, the size of life. It represents a Greek poet considerably advanced in years:

⁵³ Bion et Mosch., ut supr.

⁵⁴ Strabo, *Casaub.* 484: Pausan. v. 21

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 Smyrna⁵⁵, Chios⁵⁶, and Colophon⁵⁷; and a statue of him, in a similar attitude, was placed by Ptolemy Philopator in the temple which he dedicated to this poet⁵⁸. 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 at Constantinople, 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 with its valuable contents, was destroyed by fire in the fifth year of the Emperor

⁵⁵ Car. Combe, *Mus. Hunt.* tab. i. fig. 6.

⁵⁶ *Ibid.* tab. xvii. fig. 22, 23.

⁵⁷ Pellerin, *Recueil de Médailles*, &c., tom. ii. pl. lvii. fig. 30.

⁵⁸ *Æliani Var. Hist.*, lib. xiii. c. 22. See Lucian. *Demosthen. Encom.*, c. 2.

Justinian⁵⁰. 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 poet⁵¹, and to an anonymous historian⁵² (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 Pindar, a bronze statue of whom was placed before the portico at Athens. From the description which Æschines⁵³ has given us of this statue (which was still existing at Athens in the time of Pausanias⁵⁴), we think it not improbable that the head now under consideration might have 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

⁵⁰ Cedreni Historiarum Compend., p. 369.

⁵¹ Antholog. Græc., tom. iii. p. 173. edit. Jacobs.

⁵² Cedreni Hist. Compend., p. 369.

⁵³ Æschinis, epist. iv.

⁵⁴ Pausan. Att., lib. i. c. 8.

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, eleven inches five-eighths.

How much Lord Arundel esteemed this bronze head may be inferred from its introduction into the large picture of his countess and himself by Vandyke, engraved by Vorsterman.

Room III. No. 44.



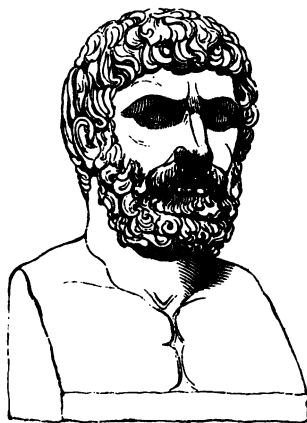
A terminal head of an unknown Greek Poet, surrounded by a narrow diadem. It was supposed, at one time, to represent Homer in a younger character than was usually given to him; but Mr. Combe justly observes that there is so trifling a similarity between the features of this head and those of the

known heads of Homer, as to leave little doubt that this opinion was erroneous⁶⁴.

It was found with the head of Hippocrates, which will be hereafter described, near Albano, in 1770, among some ruins supposed to be those of the villa of Marcus Varro. The head is quite entire, but the bust is modern. Height, one foot seven inches and three-eighths.

PERIANDER.

Room III. No. 42.



A terminal head of Periander, tyrant of Corinth. He was, on his mother's side, of the family of the Bacchiadæ, and he succeeded his father, Cypselus, as tyrant of Corinth, in the 38th Olympiad, about the year 627 B. C. He is generally reckoned one of the seven sages of Greece. He appears to have been an un-

⁶⁴ Descr. of the Anc. Marbles in the British Museum, part ii. pl. xlv.

principled and cruel despot (Herod., vi. 92), a character not at all inconsistent with that of being a wise man of the class to which he belongs. The wisdom of these wise men consisted in certain pithy sayings or maxims, which had reference to the conduct of human life, and were entirely practical. Plato, however, does not admit him among them.

This head was formerly placed by Pope Sixtus V. in his palace called the Villa Montalto, on the Esquiline Hill. It was considered as an unknown head until the year 1780, 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, together with a terminal head of Bias, and fragments of others of Solon, Thales, Pittacus, and Cleobulus⁶⁵. The following is the inscription on the term of Periander :

ΠΕΡΙΑΝΔΡΟΣ
ΚΤΥΕΑΟΣ
ΚΟΡΙΝΘΙΟΣ
ΜΕΛΕΘ ΠΑΝ.

The apophthegm at the conclusion of this inscription is ascribed to Periander by Diogenes Laertius, in his life of Periander : *Τούτου ἐστὶ, Μελέτη τὸ πᾶν*⁶⁶, "it was the maxim of this man, that industry is everything."

The nose and a splinter of the right ear of this head are modern, as well as the term upon which it is placed. Its height is one foot seven inches.

⁶⁵ See the Museo-Pio-Clementino, tom. vi. tav. xxii. xxv. ; and Visconti's *Iconographie Grecque*, tom. i. 4to. Par. 1811, p. 104, pl. ix. fig. 1, 2.

⁶⁶ Diog. Laert. in vita Periandri, edit. Meibomii, p. 62.

END OF VOL. I.

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