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CATALOGUE OF THE GREEK  
ANTIQUES IN THE POSSESSION OF  
THE RIGHT HONOURABLE  
LORD MELCHETT, P.C.





CATALOGUE OF THE GREEK & ROMAN  
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ELCHET COURT AND 35  
GENIE STRONG, C.B.E.,



OXFORD, at the UNIVE  
LONDON : HUMPHRE  
MCMXXVII  
1928



CATALOGUE OF THE GREEK & ROMAN  
ANTIQUES IN THE POSSESSION OF  
THE RIGHT HONOURABLE  
LORD MELCHETT, P.C., D.Sc., F.R.S.  
AT MELCHET COURT AND 35 LOWNDES SQUARE

By EUGENIE STRONG, C.B.E., M.A., LL.D., F.S.A., etc.



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## PREFACE

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... collaboration with me, or indepen  
... Professor of Greek Archaeology at Uni



## PREFACE

IN the annals of British collectors the name of Mond remains permanently associated with the splendid Italian pictures, brought together by Dr. Ludwig Mond, and now housed in the National Gallery, to which they were left by a generous clause in his will. Love of art and collecting are in the Mond tradition, and to this the younger generation continues faithful. Few, however, outside their own personal friends, know that Lord and Lady Melchett are gradually bringing together in their beautiful Hampshire home at Melchet, numerous works of art ranging from the antique to the Renaissance and modern times, and already including several pieces of note. A description of these has long been planned, of which the Catalogue now published is only a first instalment. It includes the forty pieces of sculpture at Melchet, the bronze statuettes at 35 Lowndes Square, and the small but interesting collection of Greek vases which for the present likewise remains in London.

The collection, which was begun some fifteen years ago and to which additions still continue to be made, has been formed in some measure by inheritance though mainly by purchase, Lord Melchett himself having acquired many of the finer pieces. Thus to the antiques (including the fine so-called 'Menander', Pl. XXXII) inherited from Dr. and Mrs. Ludwig Mond, and to the many choice pieces that once belonged to their life-long friend, Miss Henriette Hertz of Rome, Lord Melchett has added, with much else, the celebrated Hygieia from Deepdene (Pls. IX-XII); a number of interesting Greek portrait heads from the collection of the late Sir Charles Robinson (Pls. XXVIII, XXIX, XXXII, etc.); the charming female head on Plates XXX, XXXI; the votive stele of Asklepios and Hygieia reproduced on Plate XIV; and two fine bronzes which may be reckoned the gems of the collection. The first, a statuette of Apollo, discovered as lately as 1921 in Thrace, is likely to prove one of the most attractive pieces in the whole collection, for its obvious merits, and for the many problems involved in the fixing of its date and School (Pls. I-VI). The second—a beautiful and life-like figure of a dancing and fluting Satyr, presumably Marsyas—acquired only this year (1928), would be accounted a treasure of the first order in any collection whether public or private.

Owing to my long and intimate acquaintance with both the Hertz and Mond Collections, and to the facilities afforded me in the course of many visits to Melchet of studying the new acquisitions, it was perhaps natural that Lord Melchett and his wife should in the first instance have wished me to describe their antiques. The suggestion came to me as a great pleasure, bringing, as it did, one more proof of their generous friendship, but as for some years my attention had been wholly given to the later periods of the antique, and more especially to Roman art, I hesitated to accept the charge, and hoped for a time that a young Oxford archaeologist, Mr. Bernard Ashmole,<sup>1</sup> might be able to undertake the work either in collaboration with me, or independently. Indeed, Mr. Ashmole threw

<sup>1</sup> Professor of Greek Archaeology at University College, London.



himself with zest into the task. His primary interest was with the Hope Hygieia, of the original of which he believed he had discovered a fragment in the Museum of the Acropolis (see p. 10, figs. 2, 3, 4). He also photographed all the marbles in the collection at Melchet, measured them, and determined restorations and marble. In fact he did much heavy spade-work, only to find that new official duties left him no leisure to complete the Catalogue within the time agreed. In the circumstances, Lord and Lady Melchett asked me to reconsider my decision, and though I have little time to dispose of in Rome outside my own special field of research, the attraction of a return to old studies, which were, moreover, bound up with memories of a friendship that has extended over thirty years, proved irresistible.

It is hoped that this Catalogue may arouse in other owners also the desire to make known their art-treasures by means of adequate illustration. Something, though not enough, has been done of late years. The extensive archaeological discoveries of the last half of the nineteenth century had naturally somewhat deflected interest from the study of those replicas of which private collections—and indeed many public Museums—are largely composed; but in 1892, with the publication of Furtwängler's *Meisterwerke der Griechischen Plastik*, emphasis was again reversed and copies reinstated as precious documents for the recovery of the lost masterpieces of Greece. In 1896 Furtwängler himself published for the *Journal of Hellenic Studies* the antiques at Chatsworth, while the Exhibition of Greek Art, organized in 1902 under the auspices of the Burlington Fine Arts Club, marked a real reawakening of interest in the treasures of antique art in England. Since then, illustrated catalogues of various collections have been issued at intervals: of the Wyndham-Cook antiques (now dispersed); of those in the possession of Sir Francis Cook at Richmond; of Lord Leconfield at Petworth; and of the Southesk Gems; while a catalogue (by Mr. B. Ashmole) of the collection at Ince, probably the most important in England after Lansdowne House, is I believe nearing completion. Nor must we forget Dr. Fr. Poulsen's illuminating book on Greek and Roman Portraits in English Country Houses, which has given a new impulse to the study of our collections with reference to definite groups of objects. Still, the greater part of our artistic patrimony, so far as the antique is concerned, remains known only from the descriptions of Michaelis. His is a great book, but no description of works of art, however learned, which is unaccompanied by illustrations, is of any use for the higher purposes of comparison and criticism—a fact which has been borne in mind by Lord and Lady Melchett.

Short as it is, the Catalogue owes much to the help of many friends and colleagues. I have referred to Mr. Ashmole's share in the work, but wish also to thank him more personally for his help in the correcting of the proofs. Mr. A. J. B. Wace of the Victoria and Albert Museum, besides providing, owing to my absence from London, a first description of the head, No. 22, also had the kindness, together with Mrs. Wace, to send me fuller notes on the Mond vases than I had time to take when I was last in England. It seemed well to place the vases on record, but till they have been cleaned, and examined after the removal of

with, no close criticism is possible. The British Museum has been good enough to allow me to consult its collection, which are therefore limited to what is in a very special manner provided in the German Archaeological Institute. The archaeological library of his Majesty's Library, the Walther Amelung Collection of Alexandria; Professor M. Bruns of Göttingen; Dr. Boehrer of Bonn have all contributed valuable help for the reconstruction of the Roman University, and some certain pieces, including the permission, to discuss more recent acquisitions, the stele on Pl. XVI, which are only summarily arranged in a strictly chronological arrangement to show in what measure the collection.

Now issued, only the antiques of the Renaissance and modern objects, reproduced on the title-page, can be added that the plates of the photographs by Messrs. R. B. Fleming, and the (Pl. XIX) done after the Museum.

July-August 1928.



modern varnish, no close criticism is possible. My descriptions of the vases, which Mr. R. Hinks of the British Museum has been good enough to check at the same time as he added the measurements, are therefore limited to what is necessary for purposes of identification. I have to thank in a very special manner Professor Ludwig Curtius of Heidelberg (now Director of the German Archaeological Institute in Rome) for help generously given me in the rich archaeological library of his Institute. Professor Beazley of Oxford; the late and deeply-regretted Walther Amelung of Rome; Professor Studniczka of Leipzig; Professor Breccia of Alexandria; Professor Minto of Florence; Dr. Poulsen of Ny Carlsberg; Dr. Krahmer of Göttingen; Dr. Boehringer of the German Institute in Rome; and Dr. Pollak of Rome have all contributed various information, acknowledged in text or notes. Dr. Lugli of the Roman University, and Vice-Director of the Rumanian Academy, gave me valuable help for the reconstruction of the Eros and Psyche group. I will only add that there are certain pieces, including this group and the Apollo, which I hope, with the owners' permission, to discuss more fully in special papers. This also applies to the two recent acquisitions, the stele on Plate XIV and the dancing Marsyas on Plates XXI-XXVI, which are only summarily described in order not again to delay publication. No strictly chronological arrangement has been aimed at, but the attempt has been made to show in what measure the successive phases of the antique are represented in the collection.

In the Catalogue now issued, only the antiques are described; a next instalment will deal, I believe, with the Renaissance and modern objects at Melchet. The exquisite statuette by Tullio Lombardi, reproduced on the title-page, gives a measure of good things to come.

It only remains to add that the plates of the two bronze statuettes and of all the vases are after photographs by Messrs. R. B. Fleming, who also supplied the new photograph of the Eros and Psyche (Pl. XIX) done after the charming fragment had been mounted at the British Museum.

EUGÉNIE STRONG

ROME AND MELCHET, *July-August 1928.*



Statuette of Apollo (Plate  
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 of Aphrodite (Plate XVII)  
 of Artemis (Plate XVII)  
 of Dionysos, Ivy-crowned (I  
 of Eros (Plate XVIII) .  
 of Group of Eros and Pa  
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 of the Goat-legged Pan (P  
 of a Greek (Lycurgus?) for  
 of Demosthenes (Plate XXI  
 Head (Plates XXX, XXX  
 of a Greek of the Hellenist  
 of a Poet (?) (Plate XXXI  
 Male Head, Graeco-Alex  
 Imperial Lady, about 150 A



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I

GREEK AND ROMAN STATUARY

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Plate VI



# I BRONZE STATUETTE OF APOLLO

Plates I-VI

H. .31 m.

Broken: both arms from below the shoulder, and the left leg from the calf.

Restored: nothing. Surface much corroded; a few traces of the original patina visible.

A young beardless man—Apollo, from the pose and general character of the figure—stands frontally with the weight on the right leg; the left leg, now missing, was at ease and slightly drawn back. The figure is draped to below the calf in a heavy *himation* or cloak, that leaves right breast entirely bare and falls from left shoulder in straight folds continued by three zigzags. At the back, the short end of the *himation* ends somewhat unusually in a straight piece; instead of the longer end being brought, as it should, over the shorter, the two are conceived as a separate piece thrown over the left shoulder, an arrangement difficult to match from other examples. Left side shows entirely nude between the draperies, from the shoulder downwards. High rounded head tending to narrowness; hair radiates from crown in heavy waves and lies over the forehead in a double row of curls reaching to below ears; a lock forms a thick roll over the ears and mingles with the heavy mass of hair which falls to below nape of neck. Hair cut straight at back (cf. the 'Bluebeard' of the Acropolis,<sup>1</sup> and the *Tête Rampin* of the Louvre).<sup>2</sup> Face long and oval, with firm rounded cheeks and chin; lips soft and full; nose offset; eyes large with well-drawn upper lids which meet and join at the outer corners as in archaic art, without projection of the upper over the lower as in later periods.

The salient characteristics of the statuette—the serene expression, the nobility of the pose, the elasticity of the gait, the light poise, the fine modelling of the supple body, the grand fold of drapery across the body, the treatment of the nude parts (more especially on the left side), the traces of archaism in the lids and in the arrangement of the hair—show that the figure may be attributed to the period about 460 B.C. when the ideals of statuary were at their height. At the same time, certain details, the thickness of the casting; the heavy rolled folds on right hip—more like Etruscan treatment (though in no other respect is the work Etruscan) than like the flat linear drapery of the Greek archaic; the inorganic arrangement of the drapery over the left shoulder; the strange mode of wearing the hair and its somewhat clumsy rendering—point to a provincial school of craftsmen working at a distance from the great centres of art production, and which may actually belong to E. Thrace where the bronze was found.<sup>3</sup>

Found in 1921 by a peasant in the village of Marash near Adrianople in E. Thrace.<sup>4</sup>

Acquired by Lord Melchett in 1921.



H. (exclusive of restored feet and edge of drapery) .58 m. Restored: tip of nose; lower half of beard; most of the two bunches of hair above the middle of the forehead; the two shoulder locks from below the ear; a section of the neck. Right arm from below armpit; left arm from below elbow with fringe (or tiny pleats?) of drapery lying on it; both feet from above ankle with edge of drapery and the base. The clumsy restorations which disfigured the statue

at Deepdene—the cup in the right hand, the Dionysiac thyrsos in the left—have been removed.

Drill-hole, .004 in diam., on outside of centre of right thigh, presumably for the attachment of some object now lost. The head appears to belong; it is of the right type and the marble is identical with that of the body—a rather unusual kind of Luna with a sprinkling of quite small transparent crystals.

The figure, almost fully frontal, but with the head slightly turned to right, stands on both feet (restoration of the lower part seems correct in this respect), but with left foot at ease, slightly set back. Upper part of body is nude, with an ample cloak wrapt round waist and legs and brought back to fall from projecting left arm in a cascade of zigzag folds. Right arm (restored with approximate accuracy) hangs to the side; right hand projected, as restored, and must have held some object.

From the attributes of cup and thyrsos given to the statuette by the restorer, the figure was long identified as Dionysos, with whose type, however, it has nothing in common. No archaic or archaizing statue of Dionysos can be pointed to with any certainty,<sup>5</sup> and, judging from the vases, a draped Dionysos with nude upper part is unknown to art, while a drapery, flung about the lower limbs only, is characteristic of figures of Zeus or of Asklepios. The original therefore—probably a slightly archaizing statue of the second half of the fifth century—may very well have been an Asklepios, in which case we must imagine the god's staff with the snake to have been on the right, detached from the body, but fastened to it by means of the dowel-hole. In his extended left hand he might hold a cup for libation or for feeding the sacred snake. Owing however to the mutilated condition of the statue and its poor quality, these are mere conjectures. Michaelis comments on the 'constrained position'—in effect the right thigh is unnecessarily stiff and rigid, the legs unnaturally compressed, the upper torso taut without obvious reason. These are errors common to the so-called archaistic school, whose copyists often distorted archaic traits in their effort to accentuate them. The folds of drapery over the hips, forming an ugly triangle between the legs, are clumsy and hard; the pleated folds (or fringe?) over the left arm meaningless.

The head is puzzling. There is a consensus of opinion (Michaelis, Ashmole, myself, &c.) as to its belonging to the body, yet while the figure has nothing Dionysiac, the head has a distinctly Dionysiac character—the hair and upper part of the face closely resembling a bearded head at the British Museum, justly held to be of Dionysos (*Cat. III*, No. 1611 and Pl. VI), though the beard of the Museum head (Fig. 1) is less straight. The Hope statue may be a late *pasticcio*, made up from several types. It gives the impression of being a late copy (second century A.D.)<sup>6</sup> of an 'archaistic' (first century B.C.) version of a work of the mid-fifth century B.C. The statuette retains a certain decorative charm, as everything







12



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12



must that derives ultimately from a good original. It may have adorned a small shrine or been placed on the top of a column in one of those sacred enclosures that were so common and attractive a feature of Graeco-Roman landscape.

Michaelis, *Deepdene*, p. 290, No. 36; *Hope Sale Cat.* No. 214, Pl. VIII; Clarac IV, Pl. 696, No. 1641a = *R.R.S.* I, p. 392, 3.

Acquired in 1917 at the Hope Sale.



Fig. 1. Bearded head in British Museum



### 3 HEAD OF A GODDESS OR POETESS (SAPPHO?)

Plate VIII

(after an original of the fifth century B.C.)

H. (total) head .245 m. Lower section of neck .54 m. Restored in *marble*: tip of nose and right nostril; centre and right side of upper lip; inner half of left eyebrow and forehead above it; the curls over each ear (according to Mr. Ashmole, those over the right ear are perhaps ancient); the knot of hair at back with part of the ribbon; section of neck (plainly visible in the photograph). In *plaster*: small patch under lower lip and another on left side of ribbon above forehead. Pentelic marble.

Female head of great beauty, with a broad fillet or ribbon wound thrice round it, confining the rich waving hair which escapes in thick clusters over each ear and is fastened in a knot at the back. The forehead is broad and high (root of the hair visible just above the fillet); the eyes almond shaped; the nose offset; the lips parted; the chin and cheeks full.

The head is one of a number of replicas first recognized by Furtwängler (*Masterpieces*, p. 66) as reproducing a work of Pheidias character, perhaps by the master himself. Formerly it had been called Sappho (an identification not wholly inadmissible) but was considered by Furtwängler to be an Aphrodite. The body he imagined to have resembled in character the Kora Albani,<sup>7</sup> and he believed that the original might be identical with the Pheidias Aphrodite which Pliny mentions as being in Rome, in the Porticus of Octavia, and praises for its singular beauty (*Nat. Hist.* XXXVI. 15). Furtwängler drew a brilliant picture of this conception of the goddess, as having:

... the majestic and elevated beauty which distinguishes all that Pheidias did, combined with a winning sweetness of expression. This is the goddess who, as the Attic vases show,<sup>8</sup> dwells in fresh gardens where grow golden fruits, where nymphs and Erotes serve her, where reign harmony and bliss; but she is a goddess still, not a mortal woman with human feelings and desires, such as Praxiteles was to conceive her.

Furtwängler's theory has found favour. Yet, if we place this head side by side with the undoubted head of a goddess, that of the 'Lemnia' for instance, with which it has been justly compared for its forms,<sup>9</sup> we become aware of an attempt at individualizing the physiognomy, in other words, at producing a portrait, though at this early date there can be no question of likeness in the later sense. It is therefore possible that the earlier identification of the head as a fanciful or 'imaginary' portrait of Sappho was after all right. Sappho already figures on a celebrated black-figured krater of the sixth century at Munich (Furtwängler-Reichhold, Pl. 64) with her contemporary Alkaios; and in the fourth century, Seilanian, portraitist of Plato, was to make a celebrated effigy of her. Nothing more natural than that the poetess who had early been invested with the halo of divinity should, like Anakreon who had a statue on the Acropolis, and like other poets, have been honoured with a statue in the fifth century. If such a statue existed, it most probably stood in Athens, where Sappho's was a favourite figure,<sup>10</sup> and its artist might well be Pheidias, to whom the Anakreon is generally attributed. It is at least worthy of note that the head belongs to a group of works that centre in the Anakreon.

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That the head should have some kinship with the Aphrodite type is not surprising, since in her mythological aspect Sappho was regarded as an emanation of Aphrodite. The parted lips (showing the teeth in certain replicas) would suit the expression of a poetess.

There are in existence some twenty or more replicas of the head, all apparently of the Roman period, even if executed in Greece. This fact tells in favour of Sappho, than whom no poet was more admired and read in Roman times, and whose head therefore, alone or as a double herm, would be copied to the exclusion of the body to adorn in Roman fashion *plutei* or library shelves (cf. Juvenal, II. 7).<sup>11</sup> Besides the double herm (the Hope head twice repeated) in the Villa Albani, there is a remarkable herm in Madrid, where the head appears combined with one thought to be of Eros (original attributed to Pheidias, E.V. 2348-50)—a combination in keeping with the whole Sappho legend.<sup>12</sup>

The original, it must be remembered, was probably of bronze. The replica before us is fresh and spirited, and in spite of restorations and perhaps of slight re-working, retains something of the character of an original.

Since the above was written, Prof. G. E. Rizzo has reminded me of an article by himself in *Rev. Arch.* 1901, II, p. 301 ff., in which he expressed a similar opinion to mine with regard to this type of head. After admitting that it has traits in common with fifth-century heads of goddesses, he continues (*op. cit.*, p. 306): 'C'est la représentation idéalisée d'une mortelle; l'ensemble offre des traits trop énergiques et trop particuliers (comme le développement des mâchoires, la grosseur du nez, l'épaisseur des lèvres) pour qu'on y voie la représentation d'une déesse. Ici l'idéal et l'individuel ont été combinés et confondus dans la mesure où le permettait l'art du portrait à l'époque hellénistique.'

Exhibited at the Burlington Fine Arts Club, 1902 (*Cat. Pl. XL. 62*; S. Reinach, *Têtes Antiques*, 1903, Planche 88).

From the Collection of the late Sir Charles Robinson, C.B.



#### 4 THE HOPE HYGIEIA

Plates IX–XII

H. (exclusive base) 1.73 m.

Base: H. .075 m.

Restored: lower three-quarters of nose: glass eyes; some small patches where head has been reset on neck. Right arm from above elbow with patera and the front part of the snake to the point where it first touches the body (then follows an antique piece about a foot long, patched in front; above this, another restored section to a point just below the breasts; the remainder of the snake is antique). Left hand with the folds of the drapery round the outside of the wrist; the front end of the *himation* behind the left hand; several patches on the left arm and the end of the *himation* behind it, also on the edge of the chiton to left of left foot.

The surface has been somewhat injured in the cleaning and perhaps retouched in places by the restorer.

The head belongs, as there seems to be a touching surface at back; this is the opinion of Fea, Michaelis, and the best recent authorities.

The base has a straight edge in front and probably had rounded corners. The left front corner has been broken away, and in this broken surface, at a point .035 m. below the sole of the foot, is an horizontal iron pin .01 m. diam., the edge of which is now flush with the side of the base: behind this point the side of the base is tooled finely for about .30 m. with a claw chisel (modern tooling?), and in this surface (.18 m. behind the first pin) is another iron pin of the same diam. projecting slightly (attachment for the original plinth?). A third similar pin and the hole for the fourth are visible in the back of the base.

Pentelic marble.

The statue, easy to identify from the snake as Hygieia, goddess of health, seems a faithful though academic copy of the Hadrianic period, after a Greek work of the fourth century B.C. At Melchet it is now placed within a niche in a manner that admirably brings out its decorative effect—the rhythmical precision of the movement: the clear-cut and self-contained silhouette—what Curtius, in his now classic description of the figure, calls ‘a certain musical mood’, adding that it exhibits ‘a balance of contrasts which is almost unrivalled’. The figure stands facing the spectator, the weight thrown on the right leg, the left at ease and slightly bent with the foot drawn to the side. Over a long tunic, caught up by buttons along the right arm to form a sleeve reaching to the elbow, the goddess wears an ample cloak that envelops the lower limbs; it passes above the left and below the right knee, and, leaving the right breast free, is fastened on the left shoulder, its lower end being softly folded round the left arm as far as the hand. The goddess’ snake encircles her shoulders and glides along her right arm towards the hand, with which she is probably caressing its head—an action that accounts for the direction of the goddess’ glance and for her almost wistful expression, the union between figure and snake being so intimate that the two appear indivisible. The left hand, likewise broken and restored, possibly once held a jug or patera. The head, inclined in three-quarter view to the right, is of singular beauty: the forehead broad; the eyes well-drawn and deep-set;<sup>13</sup> the mouth firm but sensitive—Curtius points out that the mouth acquires an added sweetness from the slightly pouting upper lip, and notes ‘the wealth of form of the mouth’ in the Terme replica of the head; the face is oval in shape, with firm round chin. A broad fillet or ribbon is bound several times round the head, giving the effect of a cap; over the forehead the hair is drawn to each side in soft waves, leaving free the ears, which are of moderate size, well-shaped and open. In the region of the crown of the head the hair is allowed to show between the folds of the ribbon; it escapes at the back, forming a small bunch.



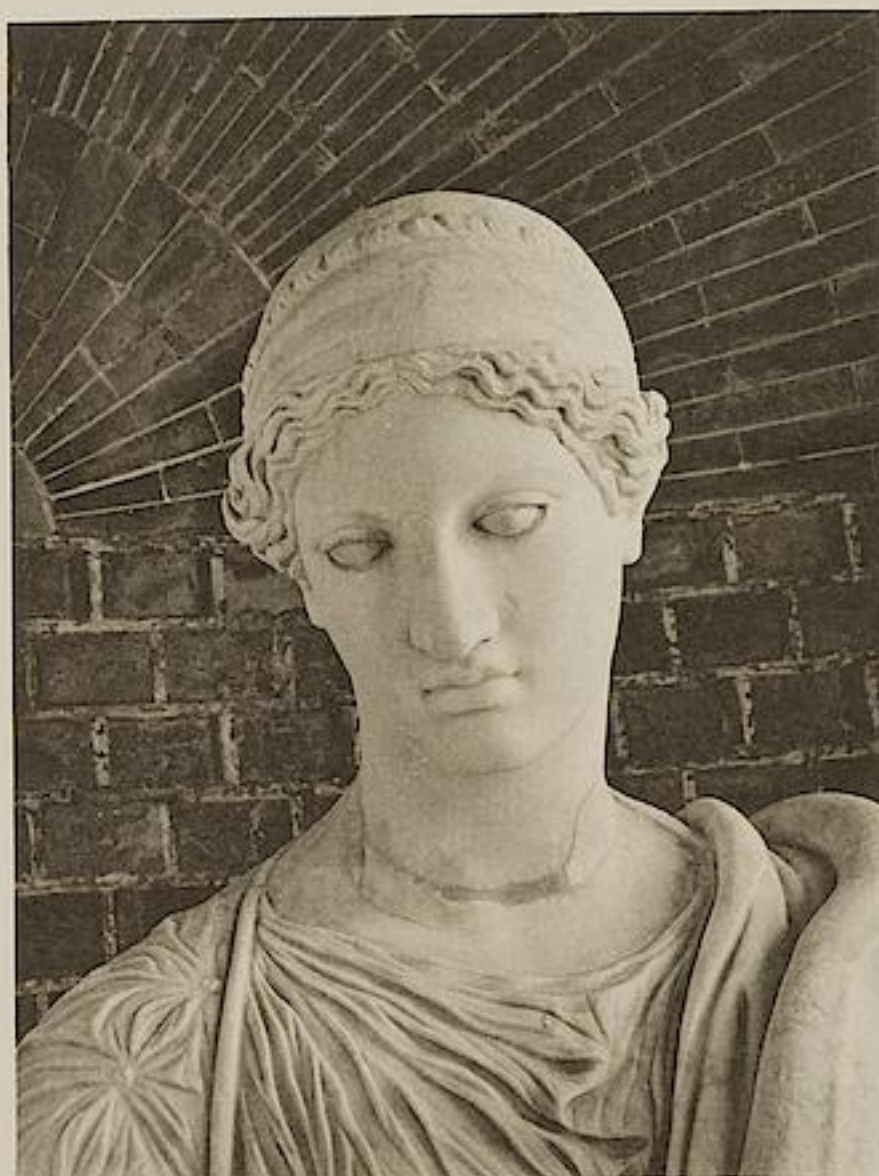




Plates IX-X  
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That the statue was celebrated in antiquity is sufficiently attested by the number of replicas (e.g. *Lansdowne House*, Michaelis 10; *British Museum*, No. 2065, lower part of torso only<sup>14</sup>; *Athens*, from Hieron of Epidauros, Curtius, Fig. 7; another from an Antonine building near the modern Zappeion, E.V. 782 = Curtius, Fig. 8; *Rome*, Coll. Sciarra, afterwards in the market;<sup>15</sup> another in the Vatican Gardens, E.V. 782 = Curtius, Fig. 9;<sup>16</sup> *Constantinople*, statuette, headless, in the Ottoman Museum: G. Mendel, *Sculptures de Constantinople*, III. 808. Erich Preuner in *Ath. Mitt.* XLVI, 1921, p. 2, mentions a replica as in Coll. J. Sotiriadis. Still another is in Venice, E.V. 2650. Two others, Professor Curtius informs me on the authority of Professor Waldhauer, are in the Hermitage.<sup>17</sup> An interesting replica, life-size, was found in September 1915 by P. Orsi at Messina under the site of the Convent of Franciscan Friars Minor, close to the Cathedral at a depth of 4.5 m. below the present level, among remains of antique structures of different epochs (see *Monumenti antichi dei Lincei* for 1915). Unfortunately nothing could be ascertained as to the locality in antiquity, nor whether a shrine of Hygieia, to which the statue belonged, had ever stood on this spot. Besides these statues there are a number of variant versions and derivatives, one of which is in this collection (No. 5).

A number of replicas of the head alone also exist, of which the finest are in Athens (position reversed, described by H. Bulle, E.V. 647-9); in Vienna (Von Sacken, *Antike Sculpturen... in Wien*, Pl. XII = S. Reinach, *Monuments nouveaux de l'Art antique*, 1924, Fig. 424); in the Terme (Helbig-Amelung 1341); besides the fragment at Athens lately identified by Mr. Ashmole as probably from the original statue.<sup>18</sup>

From the time of its discovery at Ostia, where it adorned the niche of an Antonine building, the Hope statue has been well known and much admired, but it acquired greater fame in 1893, owing to the discovery in that year of a magnificent replica of the head in the stadium or winter-garden of the Palatine. The Palatine head, since removed to the Terme (Fig. 2), is of the finest crystalline Parian marble; it was held by not a few to be the original, being moreover misnamed Sappho<sup>19</sup> for a time, though it was soon recognized by Amelung, Helbig, Curtius, and others to be a finer and earlier replica of the head of the Hope type. In 1904 L. Curtius contributed to the *Archäologisches Jahrbuch* an illuminating and learned paper on the type of Hygieia represented by the Hope statue and its many replicas, carefully analysing the head in the Terme, which he referred to an original of fourth-century date and of the Hope type. In opposition to many others, he looked upon it as only a copy, basing his opinion on the very perfection of the workmanship and the absence of that spontaneity which may be looked for in an original. Amelung also held that the head was only a later replica, though mainly on the ground that he believed—as he did to the end—that the original was a bronze. The next event in the history of this type of Hygieia was the detection by Mr. Ashmole, in the Museum of the Acropolis, of a fragment of head (Figs. 3, 3<sup>a</sup>, and 4) of purest fourth-century workmanship, which he recognized as being still another and much finer replica of the Terme, Vienna, and Hope heads. This fragment he further believes, from its provenance, to belong to the actual



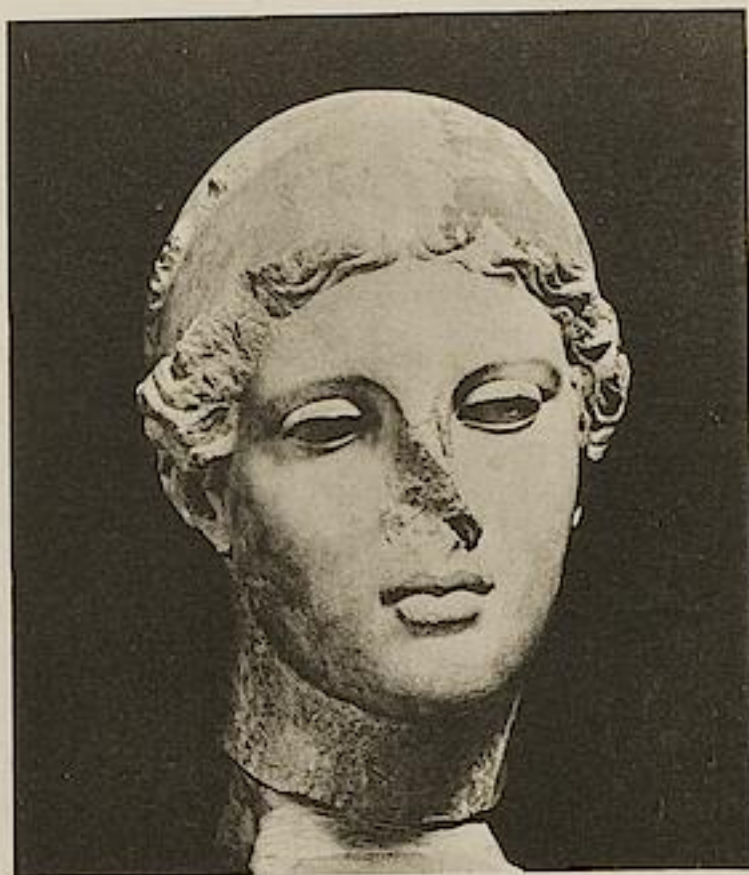


Fig. 2. Head from the Palatine (Terme)



Fig. 3. Head in Acropolis Museum



Fig. 3a. Head in Acropolis Museum



Fig. 4. Detail of Head in Acropolis Museum





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is Museum





This original he identifies with the standing immediately in front of the statues '... one of Healer's, who is also surnamed Athena in her character of Athena. The artist Pyrrhos, was discovered standing near that of Athena. It can be said that the Thetis is the quality of great art. The hall; the modelling of the head (Figs. 3-4) show the hand of the artist knowing the head of the Thetis considered its character. The artist might be Alcamenes, who was the first to associate the century; Amelung, in dealing with pose and drapery to one of the since Curtius' searching for the fourth century. The statue might be identical with the temple of Athena at Ostia, on the site of the structures of a good epoch—1924, p. 156; Paschetto, 1925, p. 157. Cat. No. 252, Pl. XVI; M. Curtius, *Arch. Jahrb.* XIX. 1923, pp. 45, 159. Pl. 555, No. 1178, = R.R.S. 1927, p. 1 (see note 21 below) at the Hope Sale.



original.<sup>20</sup> This original he identifies with a statue of Hygieia mentioned by Pausanias (I. XXIV. 4) as standing immediately inside the Athenian Propylaea, on the right, where he noted two statues '... one of Health, who is said to be a daughter of Aesculapius, and one of Athens, who is also surnamed Health' (trans. Sir J. G. Frazer).<sup>21</sup> Of the statue of Athena in her character of Hygieia or the Healer, the inscription, giving the name of the artist Pyrrhos, was discovered in 1839; but it is of the statue of Hygieia herself, which stood near that of Athena, that Mr. Ashmole believes he has discovered the fragment. If it can be said that the Terme head has academic perfection, the Acropolis fragment has the quality of great art. The rendering of the eye, the way in which the lids lie on the ball; the modelling of the parts between eyes and nose, the exquisite back of the neck (Figs. 3-4) show the hand of a great master.

Arndt, though knowing the head of the Hope statue only in profile from *Specimens of Ancient Marbles*, had considered its character 'pure Pheidian'; H. Bulle, in text to E.V. 647-9, thought the artist might be Alcamenes, while Helbig brought the type into connexion with Naucydes; Petersen was the first to assert that it could scarcely be earlier than the first half of the fourth century; Amelung, in describing the Zappeion replica (E.V. 430-40), noted the affinities of pose and drapery to one of the Muses on the Praxitelean bases from Mantinea;<sup>22</sup> and since Curtius' searching inquiry into the character of the original, this has been held to be of the fourth century. Curtius, however, thought of Scopas as the sculptor, and that the statue might be identical with the Hygieia made by this artist, together with an Asklepios, for the temple of Athena Alea at Tegea. This theory, however, will have to be abandoned if Mr. Ashmole's views with regard to the Acropolis fragment are accepted.<sup>23</sup>

Found in 1797 at Ostia, on the site of the mediaeval Torre Bovacciana, where ancient remains of structures of a good epoch—probably the Antonine—have been laid bare (see Calza, *Ostia*, 1924, p. 156; Paschetto, *Ostia*, in *Ac. Pont.*, Diss. X, 1912, p. 154; Fea, *Viaggio ad Ostia*, p. 45).

Hope Sale Cat. No. 252, Pl. XVI; Michaelis, *Deephene*, p. 282, No. 7 with reff. to earlier literature; Curtius, *Arch. Jahrb.* XIX. 1904, p. 56 ff.; Lippold, G., *Kopien und Umbildungen griechischer Statuen*, 1923, pp. 45, 159.

Clarac IV, Pl. 555, No. 1178, = R.R.S. I, 293, 4; Ashmole in Papers of British School at Rome, X, 1927, p. 1 (see note 21 below).

Acquired in 1917 at the Hope Sale.



# 5 TORSO OF STATUETTE OF HYGIEIA

Plate XIII

H. .43 m.

Unrestored.

Iron pins in section of right arm and of neck, and drill-hole in section of left arm show that restorations

were made and then removed.

Luna marble (pink tint in right arm is in the marble and not applied).

When studied closely (pose, throw of cloak, action of arms, &c.) this statuette, of which no replicas are so far known, reveals itself as a free version or variant of the Hope type (see Curtius, *Arch. Jahrb.*, l.c.), in which the snake glides across the shoulder of the goddess at the back, instead of crossing her breast. Probably the central motive was identical: the goddess caressed the snake with the one hand and held a cup in the other. The *himation* is longer than in the Hope type and is more closely wound round the body, resembling in this form certain fourth-century statues of Kora. The statuette is perhaps an original; Amelung describes it as *eine sehr hübsch gearbeitete Statuette*, and Curtius in his paper on Hygieia calls it *wundervoll*. The back is of special beauty, with the fold draping hips and thigh, and with the grand fall of drapery on the left. The subtle curves of the snake and the marking of its skin should be noticed.

Once in the Collection of Senator Giovanni Barracco, then in the market (at the late Signor Innocenti's in Via del Babuino),<sup>24</sup> described by Amelung (E.V. 817), and eventually purchased by Miss Henriette Hertz.

From the Henriette Hertz Collection, Rome.







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STELE TO ASKLEPIOS  
 H. of stela 43 m.; W. of stela 41  
 of mid-fourth-century date  
 of him, Asklepios leans  
 and grasps the staff lower  
 familiar from the so-called  
 rising from the forehead a  
 below the waist and c  
 is draped in clinging hig  
 of the head. She stands wit  
 which is wrapt round her left  
 in draped female statues  
 from Herculaneum  
 examples, though their ac  
 the two figures are carved  
 is of the usual Attic type  
 in 1908.



## 6 VOTIVE STELE TO ASKLEPIOS AND HYGIEIA

Plate XIV

H. .60 m.; W. of plinth .43 m.; W. of stele .41 m. Marble Pentelic. No restorations and practically intact.

The stele is of mid-fourth-century date and of undoubtedly Attic type. As in so many representations of him, Asklepios leans heavily on his staff, which supports him under the armpit, and grasps the staff lower down with his right hand. The head of the god is of the type familiar from the so-called Asklepios of Melos in the British Museum, with waved locks rising from the forehead and parted to each side. The god's mantle is draped across his body below the waist and covers his left arm, the left hand resting on the hip. The Hygieia is draped in clinging high-girt chiton and in a mantle drawn veil-like over the back of the head. She stands with left leg crossed over the right, and holds out her mantle, which is wrapt round her left elbow, with her left hand—an elegant gesture not uncommon in draped female statues of the Praxitelean and post-Praxitelean circles (the so-called 'Matron from Herculaneum' at Naples and the Leda of the Boston group are well-known examples, though their action is with the right arm and hand). The aedicula within which the two figures are carved in relief, with certain details in very low relief on the uprights, is of the usual Attic type.

Acquired in 1928.



## 7 MALE TORSO

Plate XV

H. 407 m.

Unrestored; Parian marble: appears to have suffered from fire.

The head was inclined to the right. The movement of the left arm is uncertain; the right was sunk, the left apparently drawn back with the hand resting on the hip, where its traces may still be seen. The weight was on the right leg, with the left at ease.

The interesting little torso appears to belong to a statuette which had mingled Polykleitan and Praxitelean elements. In the Polykleitan tradition are the inclination of the head (cf. the Doryphoros), the severe modelling of chest and abdomen with the sharply defined musculature, and the heavy conventional roll of muscle above the hips. But the rhythm of the silhouette, with the marked curve of the right side, is already that of the Praxitelean Sauroktonos, of the Satyr and of the Hermes of Olympia. The torso, which may well be an original, is possibly to be referred to an eclectic school of the Hellenistic period.

Acquired in 1925.





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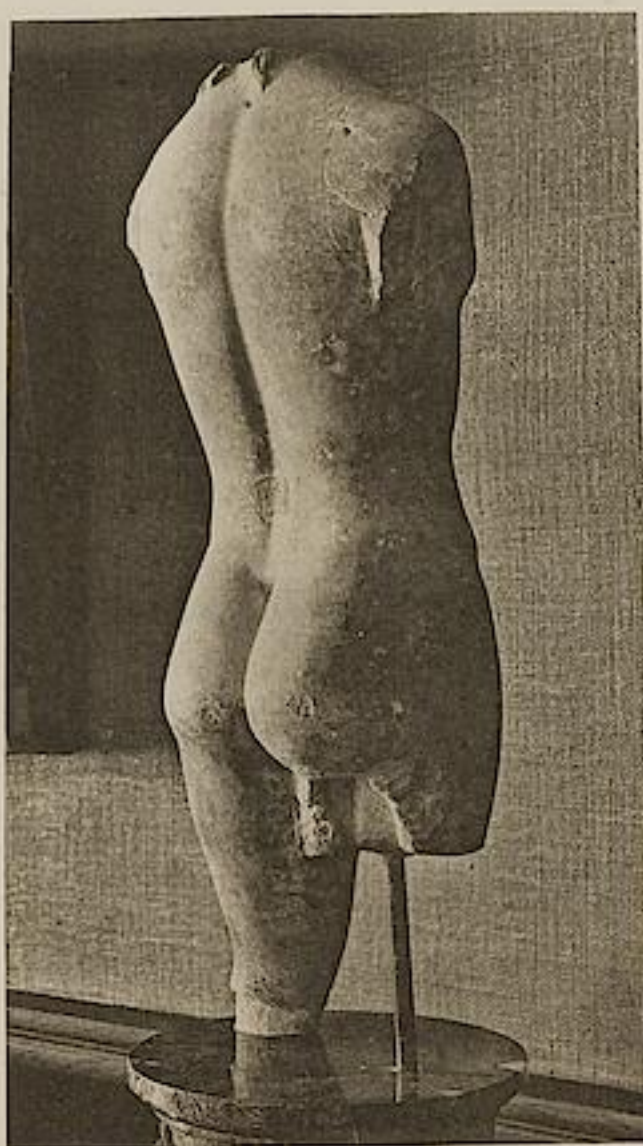


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OF BOY

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... fourth-century version of a  
... Henriette Hertz Collection

OF BOY

... (in planer): two small patches  
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... of the right arm is uncertain  
... copy after a fourth-c  
... in the Hope Collection (M  
... at the Hope sale in 1917.



## 8 TORSO OF BOY

Plate XVI

H. .485 m.

Unrestored; tooled surface and drill-hole on section of neck; tooled surface on section of right leg which has in it a square hole .03 m., showing that restora-

tions have been removed. Square hole (.02 m. square) in small of back (plaster-filled). Traces of puntello on outside of right thigh.

Parian marble with grey patches at the back.

The curls visible on the neck at the back show from their movement that the head was turned to the right and inclined downwards. The movement of the arms is uncertain, but the left arm must have been drawn back. The forms are very smooth, as in extreme youth; the back is excellently modelled, but the torso is difficult to place stylistically. It is probably a fourth-century version of a Polykleitan type.

From the Henriette Hertz Collection at Rome.

## 9 TORSO OF BOY

Plate XVI

H. .41 m.

Restored (in plaster): two small patches beneath right armpit and others near right hip (puntello?), above left buttock and on outside of left arm. Surfaces of section of neck, left leg, and right arm are

roughly tooled, not broken, and there is a central drill-hole in the section of the neck and of both arms. Possibly the head and arms were made separately. Luna marble.

The body in this case again is that of an adolescent. The weight was on the left foot and on this side also was a support, now missing, upon which the figure was leaning. The action of the right arm is uncertain. The silhouette recalls Praxitelean models.

An indifferent copy after a fourth-century original.

Formerly in the Hope Collection (Michaelis: *Deephene*, p. 286, No. 17).

Acquired at the Hope sale in 1917.



# 10 STATUETTE OF NARCISSUS

Plate XVII

H. (exclusive of restoration) .38 m.

Restored: lower half of nose; right half of upper lip; lower lip and chin; left eyebrow, eye and upper half of cheek; crown of head; patches of back of left shoulder, left elbow, top of right shoulder and on both sides of right upper arm; thumb, index finger,

little finger and upper half of the two remaining fingers on right hand; penis, right leg from groin; left leg from above knee; support; plinth. There is an irregular round hole (filled with plaster) .017 m. diameter on back of right shoulder.

A boy, with the weight on the left leg (on side of support), and the right at ease, stands with arms thrown over his head (right hand clasping left wrist)—a gesture borrowed from figures of Apollo and Dionysos represented in an attitude of 'divine repose' and likewise known from the figure in the Louvre (copy of Antonine date), long famous as the 'Génie du Repos éternel'. *R.R.S.* I, 151. 7. Replica of a type represented by another but larger statuette in the Vatican (Gall: Chiaramonti, Amelung, I, p. 756, No. 655, Pl. 81). These figures without doubt represent Narcissus, being identical with the two corner



Fig. 5. Sarcophagus with figures of Narcissus (Vatican)

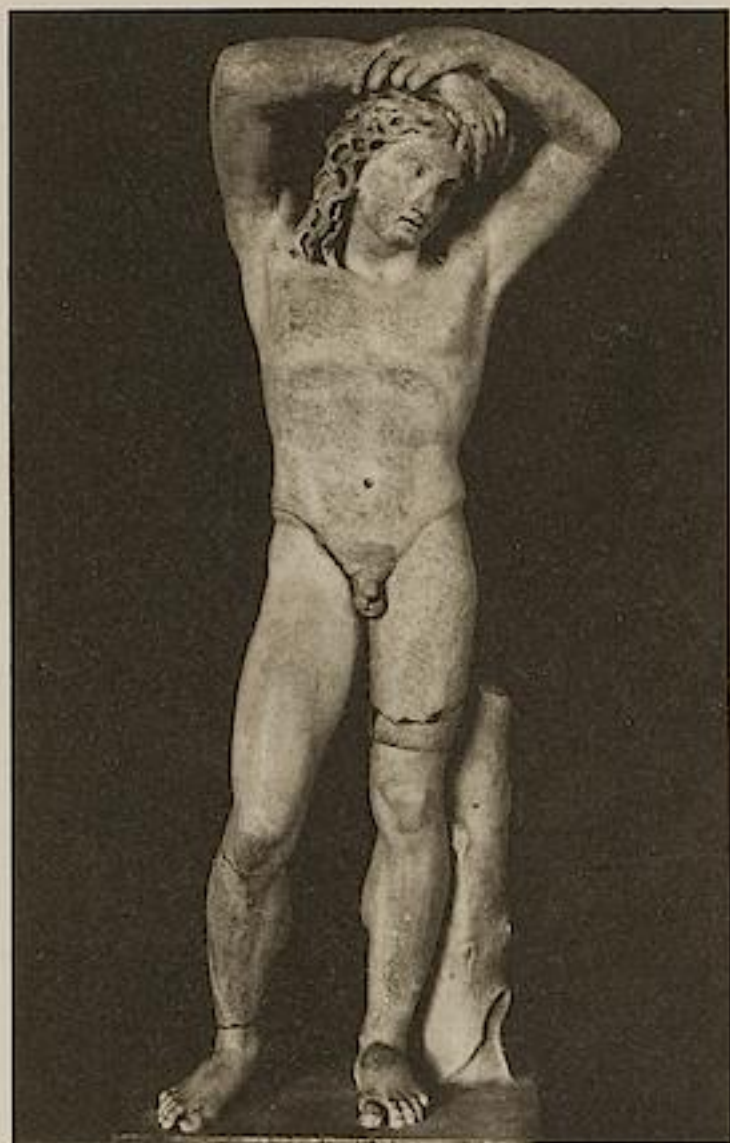
figures of a sarcophagus in the Vatican (Gall: Lapidaria, Amelung, I, p. 288, No. 169), where Narcissus is shown according to the myth, looking at his reflection in the water, naïvely indicated by a mask-like face on the ground (Fig. 5), to which a small Eros draws his attention. The patches on the shoulders and on the right arm, and the hole in the right shoulder, suggest that a small figure of Eros was perched above the boy's shoulders, urging him to admiration of his own image.

The statuette was probably sepulchral and may have adorned the grave of one who had died young.

From the Collection of the late Sir Charles Robinson, C.B.







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Plate XVII  
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## 11 TORSO OF APHRODITE

Plate XVII

H. .32 m.

Drill-hole in section of neck and a square broken surface with central drill-hole on outside of left thigh

where the support has been broken away, show that

restorations have been removed.

Luna marble.

From a replica of the Aphrodite of Cnidus of Praxiteles, the best known copy of which is in the Vatican. (Motive: right arm thrown across body, left lowered to hold drapery).

From the Collection of the late Sir Charles Robinson, C.B.

## 12 TORSO OF ARTEMIS

Plate XVII

H. .50 m.

Restorations have been removed, as appears from the broken surface beneath the right knee and from the tooled surface of the section of the left knee and

the drapery behind it. Back left rough and un-

finished, and not intended to be seen.

Luna marble.

From a statuette of Artemis as huntress; the right arm was raised towards a quiver slung across the goddess' back by means of the strap that crosses her breast; she is clad in a thin chiton with *diplois*, left open on the left side, and tied high under the breasts by a girdle knotted in front. A second garment or scarf seems to be twisted about her left arm and crosses her breast, passing under the quiver-strap. At her side, or between her feet ran her dog or her sacred hind; the rapid movement recalls the Xanthos Nereids (cf. especially *R.R.S.* II. 182, 2), as does the simple rendering of the drapery with flat spaces between the folds. The composition is spread out and retains an unilateral quality which suggests a date not later than the second half of the fourth century. The early treatment becomes apparent if we compare the little torso with later versions of the same theme, such as the Artemis Rospigliosi (*R.R.S.* 310, 6 and *E.V.* 112) or its fine replica in the Lateran (Klein, *Praxitelische Studien*, p. 55 and Fig. 15 on p. 53), or the Pergamene Artemis reproduced by Lawrence in *J.H.S.* XLVI, 1926, p. xi. 2.<sup>25</sup>

The Melchet torso is also earlier than the interesting bronze statuette from Portogruaro in Venetian territory, recently published by E. Ghislanzoni (*Boll. d'Arte del Ministero della Pub. Istruz.*, 1927, p. 75 ff. and Figs. 2-5) and dated by him to the last decades of the third century B.C., a statuette which he rightly compares to the little bronze Artemis formerly in the Newton-Robinson Collection (*B.F.A.C. Cat.* 1904, Pl. LI, B. 49).

The high girding, not necessarily Pergamene as was once thought, already appears in the Artemis of the 'Artemis and Iphigeneia' group at Ny Carlsberg, recently reconstructed by F. Studniczka.<sup>26</sup> The actual torso before us, though from a marble copy of the Roman period, has freshness and grace, though the copyist has hardened the folds.

Acquired by Lord Melchett from a dealer in Harrogate, who had it from the Collection of the late Dr. Arnold of Rochester (brother of Sir Edwin Arnold).



### 13 HEAD OF DIONYSOS, IVY-CROWNED

Plate XVIII

H. .295 m.

Restored (in plaster); tip of nose; lips and chin; small patches on left cheek, on outer part of left eye and brow, and on right eye-lid and brow; part of the bunch of ivy-berries above left of forehead. Hair

roughed out behind and left unfinished. The head had been placed on a modern female bust, from which it was recently detached. Parian marble.

The god's forehead is bound with a ribbon or fillet; over the thick wavy hair, which is parted in the middle, he wears a heavy wreath of vine leaves, grapes and ivy berries. The front waves of hair reappear at the temples, and cover the ear to the lobe, while two long side locks were brought from the back to hang on the shoulders. These were broken, restored by means of dowel holes, and again taken off along with the modern bust.

The type, which is of the fourth century, recurs with only slight variations in a number of instances: e.g. Michaelis, p. 237, No. 90 (Brocklesby); *ib.*, p. 280, No. 3 (Deepdene, Hope); cf. *B.S.R.* I, p. 344, No. 5 and Pl. 86 &c. The type of Dionysos statue to which it belonged has been discussed by Furtwängler in connexion with the similar head at Chatsworth (see *J.H.S.* xxi, 1901, p. 215, and fig. 3).

The head before us is only a comparatively late copy, but undoubtedly goes back, as does the Chatsworth head, to an original created in the Praxitelean circles. The neck has the line known as the 'necklet of Venus'—characteristic of the Praxitelean Dionysos—which accounts for the head having formerly been held to be female.

Acquired by Dr. Ludwig Mond from Messrs. Guggenheim at Venice in 1885.

From the Ludwig Mond Collection at The Poplars.



13

### 14 HEAD OF EROS

Plate XVIII

H. .22 m.

Restored (in plaster): nose from below the root; patch on upper lip. Parian marble.

The childlike characteristics are well observed; high prominent forehead, as in childhood; eyes, ears, and what remains of the mouth, carefully drawn; chin round and firm; cheeks drawn back in laughter; the hair with its top-knot and thick bunches at the side has a strikingly decorative effect. The head already betrays some of the characteristics found in the later Eros-like figures of Seasons.

Possibly an original: work probably executed in Greece about the end of the first century A.D. From the Ludwig Mond Collection at The Poplars.

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## 15 FRAGMENT OF GROUP OF EROS AND PSYCHE

Plates XIX, XX

H. (maximum) .31 m.      B. (maximum) .28 m.      Unrestored. Remains of ancient drill-hole under Psyche's right shoulder.      Pentelic marble.

In spite of its mutilation, enough remains of the fragment to show that it represented the pursuit of Psyche by Eros. The head of Psyche, a portion of her shoulder, her left wing showing against the left side of Eros, the torso of Eros with part of the wings, and his hand clutching Psyche's hair are preserved. In its old Roman home, the group had already attracted considerable attention for its admirable technique and arresting pathos. The face of Psyche, uplifted in anguish as she feels herself caught in an inexorable grasp,

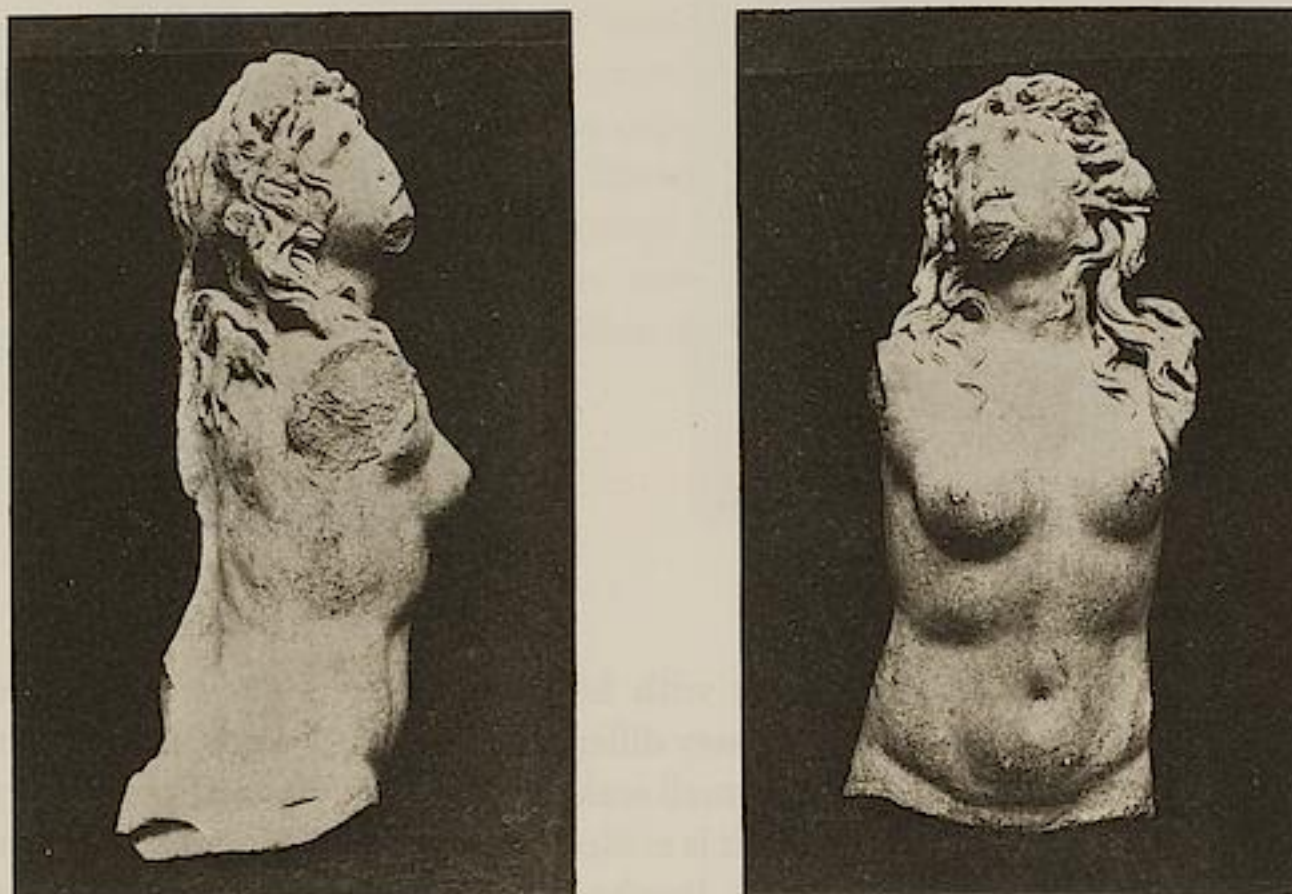


Fig. 6. Nereid of Ostia (Castello, Ostia)

called to mind the much later group in the Pergamene frieze, of the young giant Enkelados striving, as he sinks in death, to loosen Athena's grip upon his locks. It also recalled the 'companion of Ulysses', seized by the cruel hand of Scylla (head in Palermo, E.V. 556, cf. Waser in Roscher, *s.v.* Scylla, Fig. 25), the Laokoon, the bearded Capitoline Centaur, &c. But all these works were evidently later than the Psyche and more advanced in style and in the rendering of pathos. On the other hand, the Psyche, when compared to the Niobe of Florence, seemed to surpass it in intensity of expression, and to be presumably later. A date mid-way between a fourth-century creation like the Niobe and the Pergamenes might, it was thought, be safely assigned to the little group. With the discovery at Ostia in 1913 of the torso of a Nereid,<sup>27</sup> moving forward, with hair streaming, and with face upturned like Psyche's, towards an assailant now lost, a new point of comparison was



gained (Fig. 6). The torso of the Nereid, who attempts to free herself, as Giglioli has shown, from a marine monster who was teasing or threatening her, gives the direction for that of the Psyche (well shown in Pl. XIX, lower left corner), and with the further help of a gem in Florence (Fig. 7), recently pointed out to me by L. Curtius, it is now possible to reconstruct the whole theme. The gem, a jasper, is thus described by Furtwängler (*Gemmen*, Pl. 57, 13), 'Eros plants his foot on Psyche (upper part of body nude; butterfly-wings),



Fig. 7. Gem in Florence  
(enlarged by I. Gismondi)



Fig. 8. Statue of Maenad  
(Albertinum, Dresden)

seizes her by the hair and threatens her with his torch. The angry locks of Eros rise erect like flames.' Allowing for the necessary difference between a work in the round and a relief—carried out moreover on a very small scale—in which it was necessary to separate the figures so that both should be visible, it is evident that gem and fragment reproduce an identical composition. In the group also, Psyche is pursued by Eros. He has overtaken her, clutches her by the hair, and perhaps stays her flight, as in the gem, by firmly planting his left foot on her right thigh, just above the knee. In his right hand, doubtless, he held his torch, probably aiming it at Psyche's breast, for the right arm is lowered. The action of her hands remains uncertain; possibly she held up her left hand in terror, as in the gem, and with her right strove to avert the blow which Eros was about to deal her with the torch, grasping his arm as Enkelados does that of Athena on the Pergamene frieze. A sketch, by the able Italian draughtsman, Signor Gismondi, reproduced under note 28, gives the main lines of the composition. He has also made the enlarged drawing of the gem, for a cast of which I have to thank Professor Minto, of the R. Mus. Arch. in Florence.

The group is nearly tridimensional: the movement, the forward rush—rendered almost as though the figures were coming out of space toward the spectator—approximates to the Borghese group so happily reconstructed by G. Lugli of 'Achilles and Penthesilea', which

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itself belongs to a class of works including the famous 'Menelaos with the dead body of Patroklos' (Pasquino) and the Ludovisi 'Gaul with his wife'.<sup>28</sup>

The expression of the Psyche, however, the treatment of her hair, in short her 'gesture'—bring her closer to the Nereid of Ostia than to any other work, while the Nereid has been shown by Giglioli and others to have affinities to the 'Skopadic' Maenad of Dresden (Fig. 8)<sup>29</sup>, though all three are later than the master of Paros, and form a link between his rendering of emotion and the more violent manner of the Pergamene.

The shudder of the Soul as she knows herself in the grip of love and feels the nearness of the consuming fire, could not be more poignantly conveyed than in this little group which veils the austere theme in what at first sight appears a mere episode in a children's game. Judging from the marble, it was almost certainly executed in Greece; the technique (see the lovely lids of the Psyche) is of the greatest delicacy and beauty. The fragment, if not from the original, comes from a very fine copy by a Greek chisel.

From the Henriette Hertz Collection at Rome.

[Since the above was written, the fragment has been properly mounted at the British Museum. As shown in Plate XIX, after new photographs, this has brought out to an even greater degree the beauty of outline and modelling, and the piece may almost certainly be pronounced an original.]



# 16 BRONZE STATUETTE OF FLUTING AND DANCING SATYR (MARSYAS?)

Plates XXI–XXVI

H. 395 m.; cast solid and in one piece; absolutely intact; hair chiselled; fine original patina with many patches of red oxidization.

The bronze is easy to recognize as a finer version—it is in fact an original by a master hand—of a statue in the Villa Borghese which, though falsely restored with cymbals, should be imagined as playing the flute (Helbig-Amelung, II, No. 1564, and below Fig. 9 after Brunn-Bruckmann's *Antike Denkmäler*, 435). The majority of critics seem now agreed in accepting Amelung's view that the Satyr Borghese, of whose torso and head there is a better replica in the Museo dei Conservatori (*B.S.R.* II, p. 236, No. 29, and Pl. 87), is in reality a Marsyas playing before Apollo in the fatal contest. According to Amelung, who quotes a bronze statuette in Naples as closely reproducing the motive, the Satyr 'is playing a double flute, as may be clearly seen from the movement of the mouth, and is dancing to his playing, and indeed is almost turning on tiptoe around his own axis. This is evidently intended for Marsyas endeavouring to defeat Apollo in their competition.' (Helbig-Amelung, I, No. 45.) This interpretation would certainly account for the expression of the face, which has a look of mingled ecstasy and anguish, as though the wild creature, though inebriated by the rhythm of his own movement, yet divined the fatal issue of his rash challenge to the god.

The name of Lysippos has been suggested as that of the probable artist. But to a great extent Lysippos is still an unknown quantity, and his style—to judge from probable copies of his works—appears less free and fluid than that of the statuette. It seems reasonable to date the bronze early in the third century B.C. and to assign it to a school, strongly influenced by the master of Sicyon, but who had advanced beyond him in the rendering of movement. Bulle, in discussing the Borghese statue (*Der schöne Mensch*, Pl. 79, and text, p. 148), compares the head to those of the bearded giants on the Pergamene frieze, and dates the bronze original in the flowering period of Pergamene art<sup>29a</sup>, under the Attalids, between the middle of the third and the middle of the second century. Bulle appears to consider the Borghese statue as simply a Satyr dancing, and suggests that the dance—a rapid whirling around the body's axis—was the *στροβίλος* or 'whirlwind dance', imitated from a spinning-top in motion. He considers the dancing Satyr of the Terme (Bulle, Fig. 31) to be a further development of the theme<sup>29b</sup>. The fine statuette in Naples, claimed by Amelung as a Marsyas, is illustrated by Bulle, Fig. 30; it is similar to both the Borghese statue and the Mond bronze, but cannot be considered an exact replica of either, though legs and arms have much of the same quality of combined grace and strength exhibited by the bronze. Our bronze, if not the actual original of the Borghese Satyr and its replicas, must still be looked upon as an original version, probably on a reduced scale, of the same theme. The harmony of the silhouette (see especially Pl. XXI), the truth of the modelling (e.g. the movement of the shoulder-blades, Pl. XXVI) are alike admirable; so are the rendering of the facial expression, and













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Plate XXV





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the treatment of tangled hair and beard. The legs are long, firm, and sinewy, but with none of the exaggeration of muscle so common in late Hellenistic art. The projection visible under the right foot was made to let into the base. The eyes seem to have been inset in a yellowish substance, probably with dark pupils. The ears are pointed.

The bronze is shown in outline in S. Reinach's *Rép. de la Statuaire* V (1924) p. 93,<sup>3</sup> and described as follows: 'Hérakleïopolis [sc. in Egypt] dans le commerce à Paris en 1916 (*grand bronze plein*)'. A later variation of the theme—of Roman date but great beauty—is in the Cabinet des Médailles in Paris (*Cat. des Bronzes* by Babelon and Blanchet 1893; cf. *Le Cabinet des Antiques à la Bibl. Nat.*, by E. Babelon 1887, Pls. XXX, XXXI). Like the Melchet statuette it is cast solid and is only a trifle taller (.40 m.). This and other variants and adaptations<sup>29c</sup> will be dealt with in a forthcoming article.

Acquired in 1928.



Fig. 9. The Borghese Satyr



17 HERACLES AND TWO LIONS (*group*)

Plate XXVII

H. (of Heracles excluding restorations) .53 m. back half of lion under it, also nose; nose and legs (excluding left foreleg) of other lion with the upper arm from shoulder; left arm ditto; right leg from rocky plinth. The oval plinth; smaller patches. Restored: section of neck; lower half of nose; right below calf and lower part of stump; chlamys and Luna marble, with red patches.

The Heracles reproduces a type well known from the group of Heracles and the Kerynaean stag (e.g. Palermo, Fig. 10, and others), and possibly was originally part of such a group.<sup>30</sup> Besides the gesture of the Heracles, his long legs, thick bull neck, and powerful torso are identical in this group and the one at Palermo. The type is generally looked upon as Lysippian and referred to the group of the Labours of Hercules, brought to Rome according to Strabo (X, p. 459 = S.Q. 1477) from Alyzia in Acarnania.<sup>31</sup>

In the present group, a dead or dying lion has been clumsily adjusted under the left knee, the gap between the knee of Heracles and the lion being filled by a modern chlamys thrown over the beast's back. On the right is a second basis in the form of a rocky eminence, upon which are carved trees and foliage and various animals; cf. the basis of the 'Sleeping Satyr' at Munich, or that of the Farnese Bull at Naples. This rocky basis supports a plinth with a second small lion, whose mane Heracles seizes with his left hand. The whole composition, as we see it, is absolutely inorganic and in fact absurd. Evidently some ignorant restorer has made up a *pasticcio* with a view to illustrating the story of Heracles and the lion of Nemea (not to speak of that of Cithaeron!).

On the other hand, the head of the Heracles, which seems to belong, offers some interest, as the features resemble Commodus, in whose Principate the cult of Heracles had a great vogue, and who himself figured as that divinity.

The sculpture, which is Roman (*vide* marble), could anyhow not be attributed to a date earlier than the end of the second century A.D. The three animals of the base are a sheep, a stag or hind, and a bull.

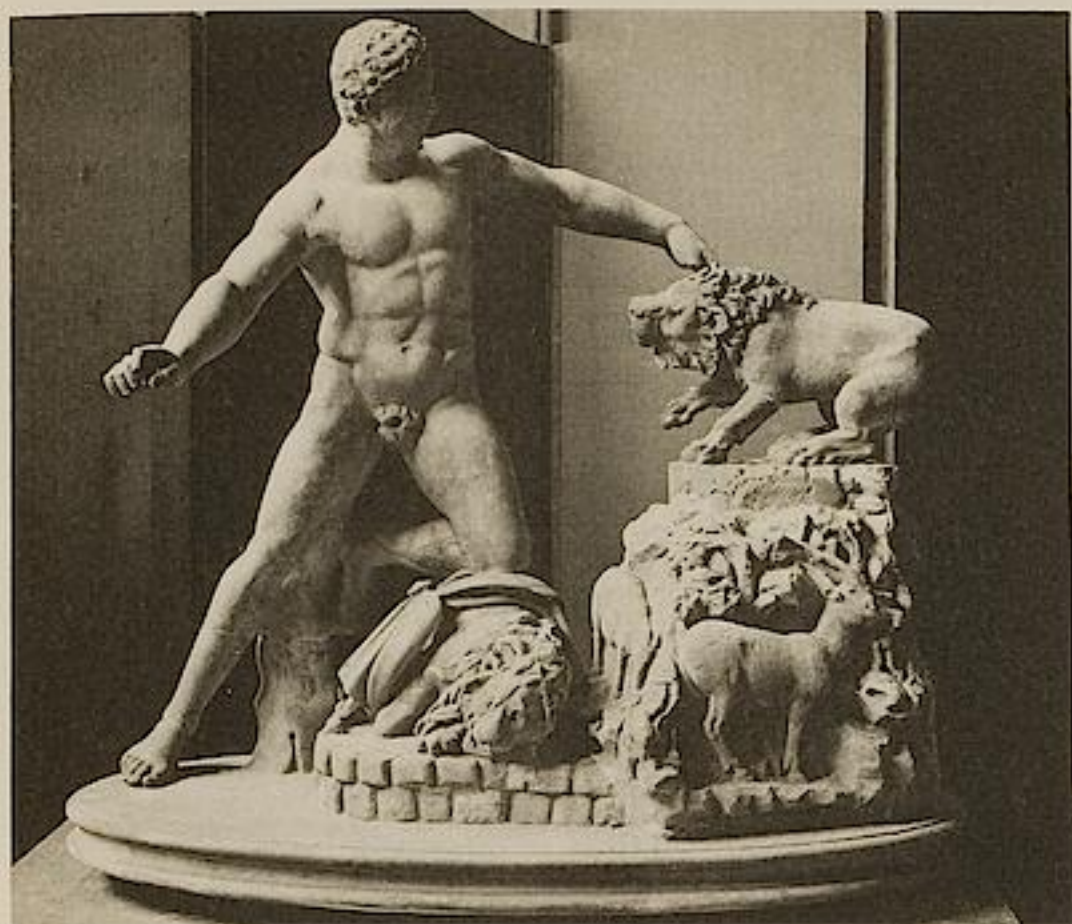
From the Ludwig Mond Collection at The Poplars.



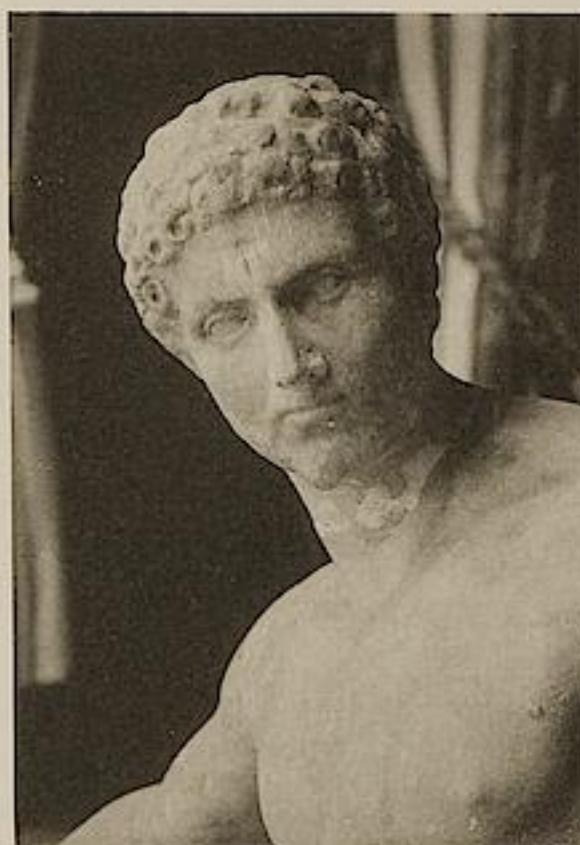
Fig. 10. Heracles and the hind (Palermo)







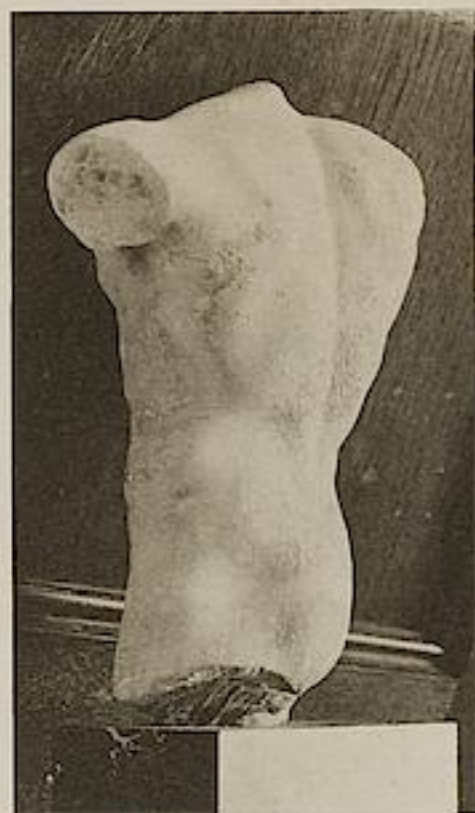
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## 18 MALE TORSO

Plate XXVII

H. .20 m. Unrestored. Pentelic marble.

From what remains of the thigh, it would seem that the left leg was raised and bent at knee, while the indrawn muscle of the left buttock shows violent effort, suggesting strain on the left leg. Yet the action of the figure is difficult to determine (a runner? warrior warding off a blow?). The careful anatomical modelling from which convention has all but disappeared, the mobility of the whole abdominal region, the vigour and animated movement—are characteristic of the later Graeco-Asiatic Schools of the second century B. C. and recall certain nudes on the frieze of the Pergamene Altar.<sup>32</sup>

From the Henriette Hertz Collection at Rome.

## 19 STATUETTE OF THE GOAT-LEGGED PAN

Plate XXVII

H. (excluding head) to plinth .77 m. Plinth .068 m. to above hoof; a section of shin with right leg; two Restored: nose and horns (? head worked over). large, and several small patches on the skin behind. Right arm with pedum; left leg from bottom of thigh Luna marble.

Lower left arm enveloped in drapery, with the hand placed against the back. Weight about equally distributed between the two legs; hair on the breast (cf. the armpits) arranged in a star-fish pattern. Replica of torso in the Vatican (Gall. Chiaramonti, Amelung, p. 631, No. 492, D and *Taf.* 66) and of the Pan in Dresden (Fig. 11).<sup>33</sup> Originally these figures were probably grouped with an Eros or Dionysos, in an erotic contest, the right arm of the Pan being slightly raised and directed towards the shoulder of the second figure. Ordinary decorative work of the second century A. D. Originally in the Altieri Palace in Rome. Michaelis, *Deephene*, p. 288, No. 27 (with old ref.); Amelung, *l.c.*; *Hope Sale Catalogue*, No. 241, Pl. XIII.

Acquired in 1917 from the Hope Collection at Deepdene.

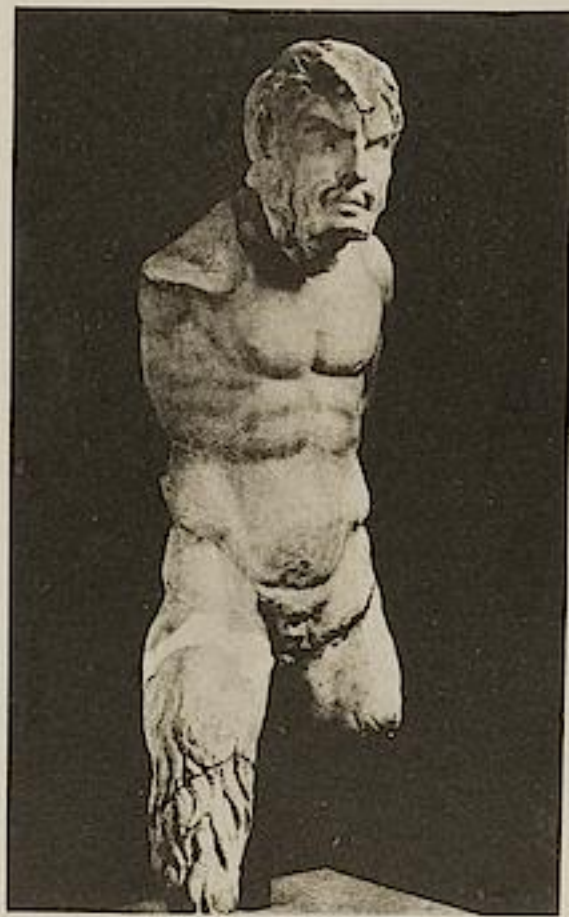


Fig. 11. Goat-legged Pan (Albertinum, Dresden)



H. (excluding restoration) .33 m. Restored: lower half of nose excluding right nostril; herm. Pentelic marble.

Good replica of a head set into a portrait statue, not its own, in the Vatican (Fig. 12, Sala delle Muse; the statue, Clarac-Reinach 511, 6; the head, A.B. 431-3 and Hekler 50). The Vatican head long passed for a portrait of Lycurgus, the irregularity in the size of the eyes being supposed to represent the one-eyedness inflicted by a blow upon the Spartan law giver (Plutarch, *Lycurgus*, XI). Recently this identification has been revived by Poulsen<sup>34</sup> on the ground that a replica of the same portrait at Ny Carlsberg (Fig. 13) shows one eye not only smaller than the other, but also swollen and diseased. The irregularity of the eyes in both these heads, cannot be denied, and in the Ny Carlsberg head cannot be attributed to mere accident. The Lycurgus theory therefore gains in force, and though there is no sign of physical defect in the Melchet replica, its resemblance to the Vatican and Ny Carlsberg heads makes it probable that it too is Lycurgus. Poulsen pleads for the existence of two statues, one of more intimate character, revealing the infirmity, and another, honorary, statue, in which the physical disfigurement would have been out of place—a reasonable conjecture. The head belongs to the same cycle of portraits as a head in Naples (A.B. 436-7 = Hekler, 33) likewise called Lycurgus, though on quite inadequate grounds, and as the well-known portrait of Antisthenes (Hekler, 28).

Fig. 12. Head of Lycurgus (?)  
(Vatican)

From the Collection of the late Sir Charles Robinson, C.B.

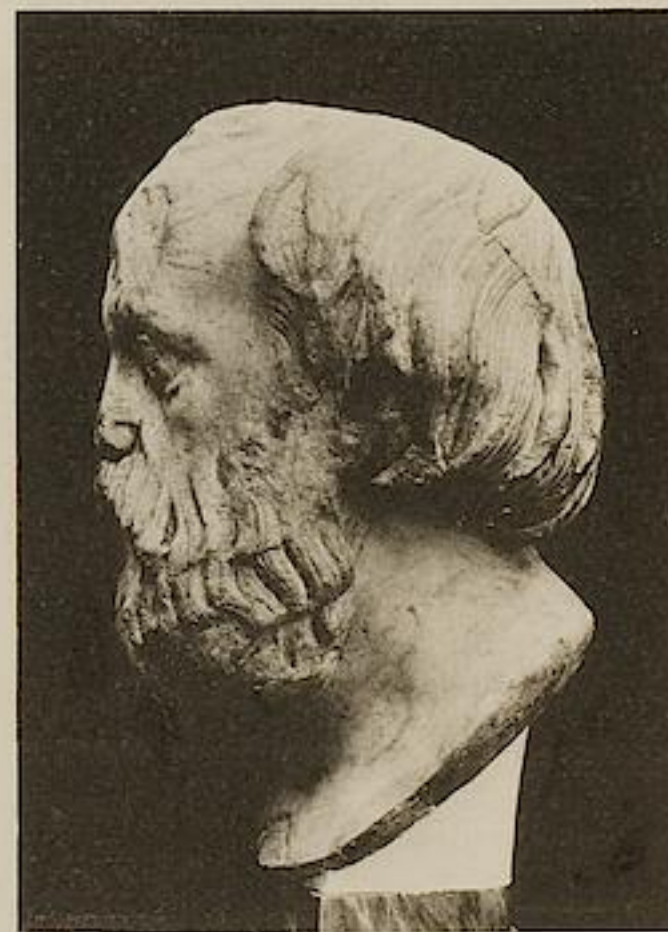
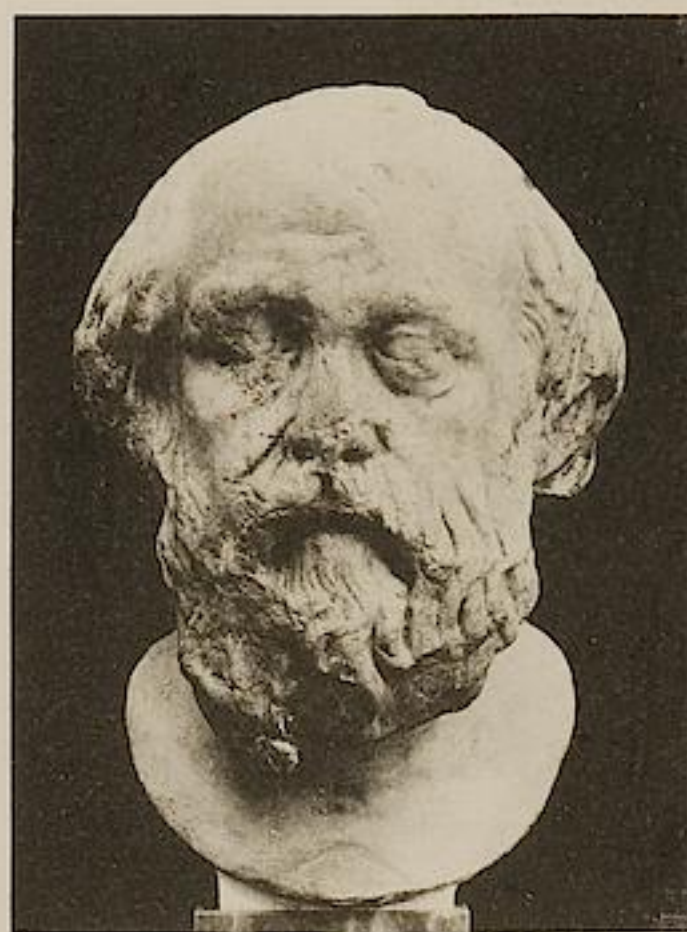
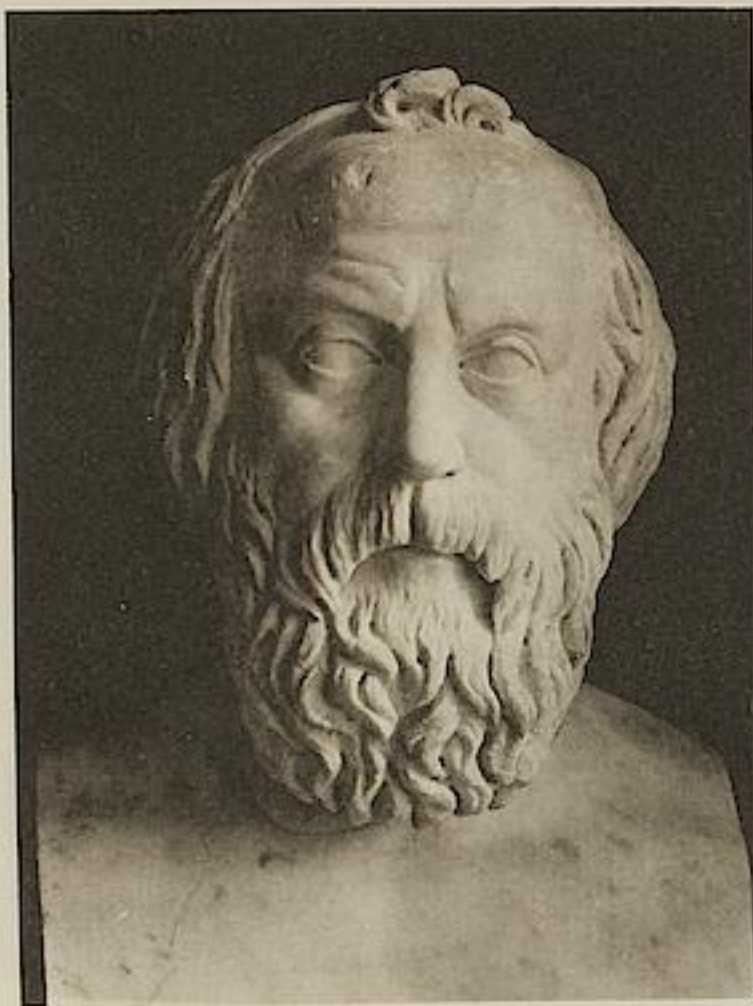


Fig. 13. Head of Lycurgus (?). (Ny Carlsberg Glyptothek)

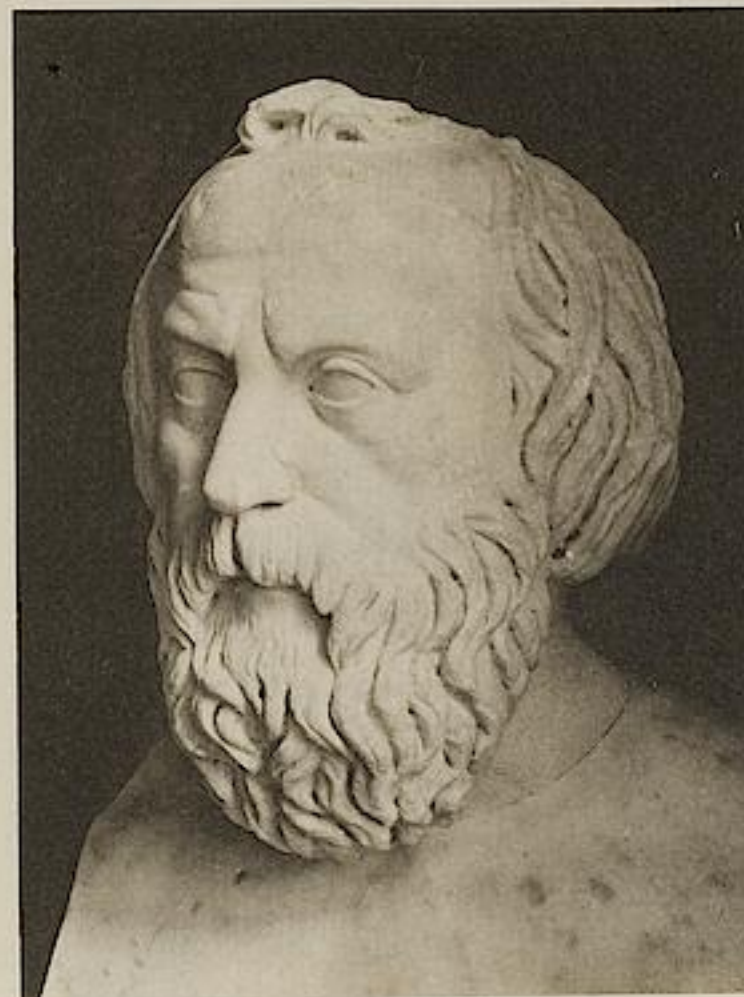




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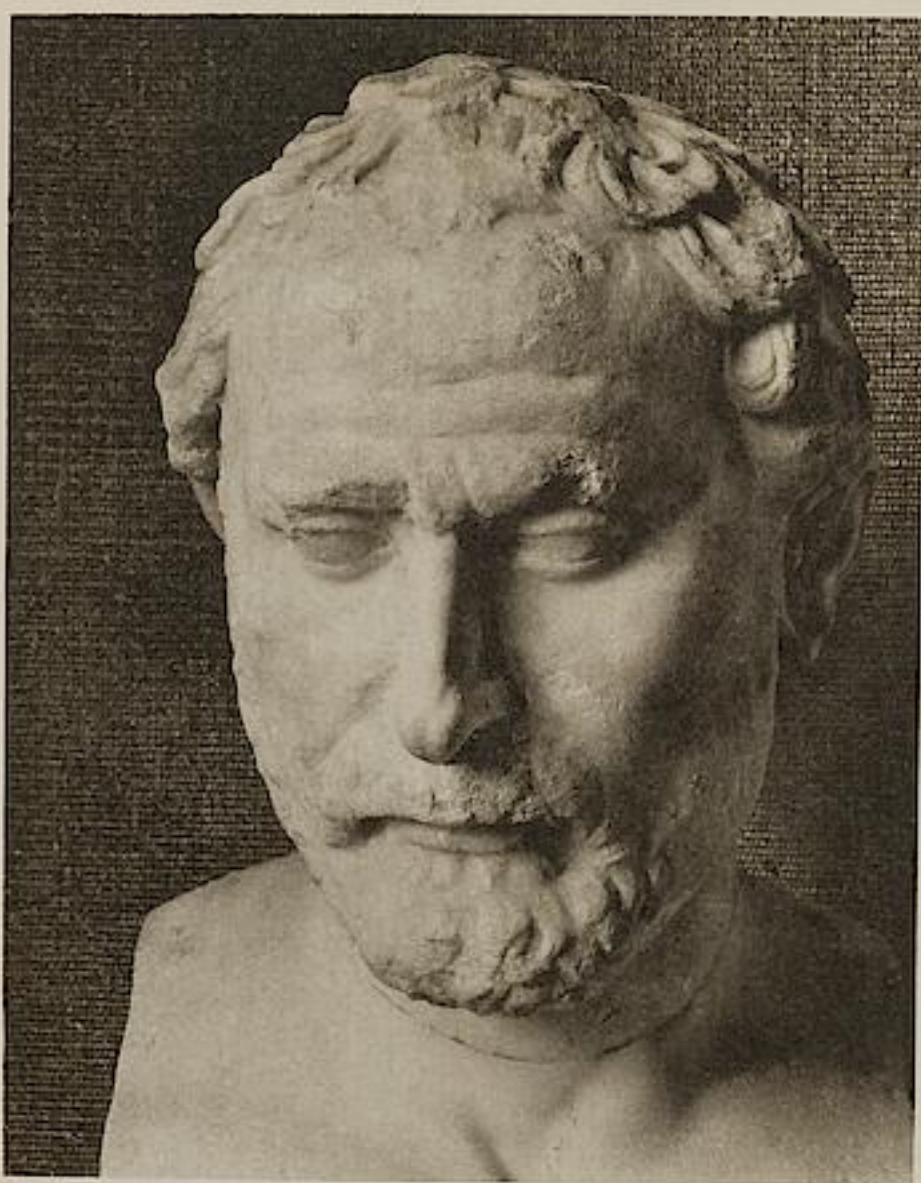




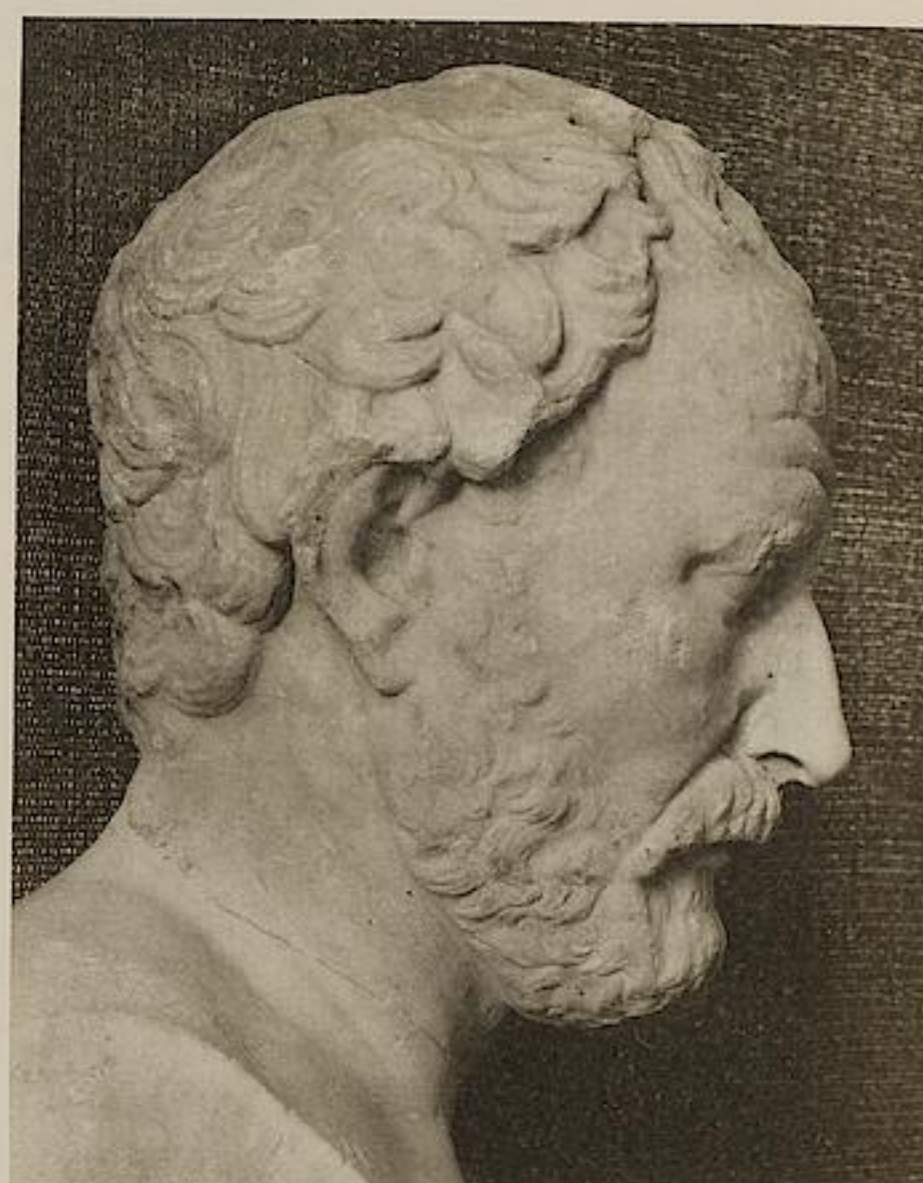
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DEMOSTHENES  
Restoration) 29 m.  
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## 21 HEAD OF DEMOSTHENES

Plate XXIX

H. (excluding restoration) .29 m. Restored: front part of nose from an inch below the root; edge of left ear; the herm. Parian marble.

Replica of the head of the famous statue, best known from the Vatican copy<sup>35</sup>. The original, by the sculptor Polyeuctus, stood in Athens; it represented the orator standing in a meditative attitude with hands clasped in front of him.<sup>36</sup> The example before us differs slightly in treatment of details from the Vatican head; the face fuller and less worn; the hair shorter and lying less closely against the skull—variations probably due to the copyist's fancy, since pose, glance, facial forms, the silhouette as a whole, derive from the same original as all the other copies.<sup>37</sup> The hair at the back is treated in a lifelike manner. Among the best replicas is one recently acquired by the Ashmolean Museum, published by S. Casson in *J.H.S.* XLVI, 1926, Pl. V and here reproduced by his courtesy (Fig. 14). Another, also of very high quality, is in Ny Carlsberg.<sup>38</sup>

The statue having been erected in 280 B.C., that is, forty-two years after the death of the orator, we cannot tell how true a portrait it was, or whether Polyeuctus had a contemporary likeness to work from. Poulsen thinks that this is likely, so far as the head goes;<sup>39</sup> Loewy, in two recent discussions of the Demosthenes portrait (see *Belvedere*, VIII, 1925, p. 1 ff., and X, 1928, p. 79 ff.), gives it as his opinion that the portrait is a 'construction', not so much an exact portrait as 'an expression of the characteristics of the person represented'.

Exhibited at the Burlington Fine Arts Club, in 1902 (*Cat.* Pl. XXVI, No. 68).

From the Collection of the late Sir Charles Robinson, C.B.

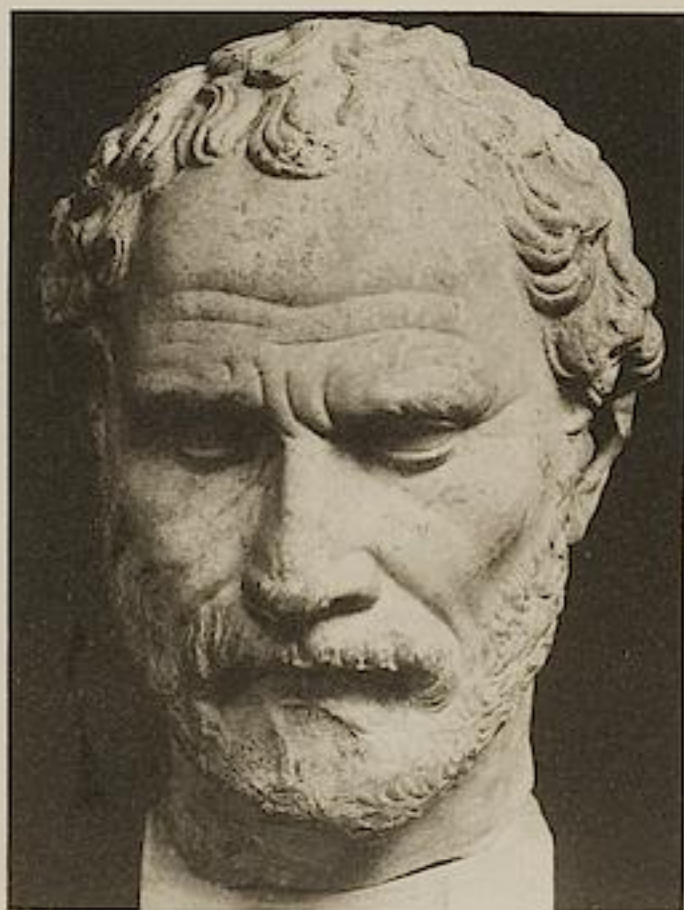


Fig. 14. Head of Demosthenes  
(Ashmolean Museum, Oxford)



## 22 FEMALE HEAD

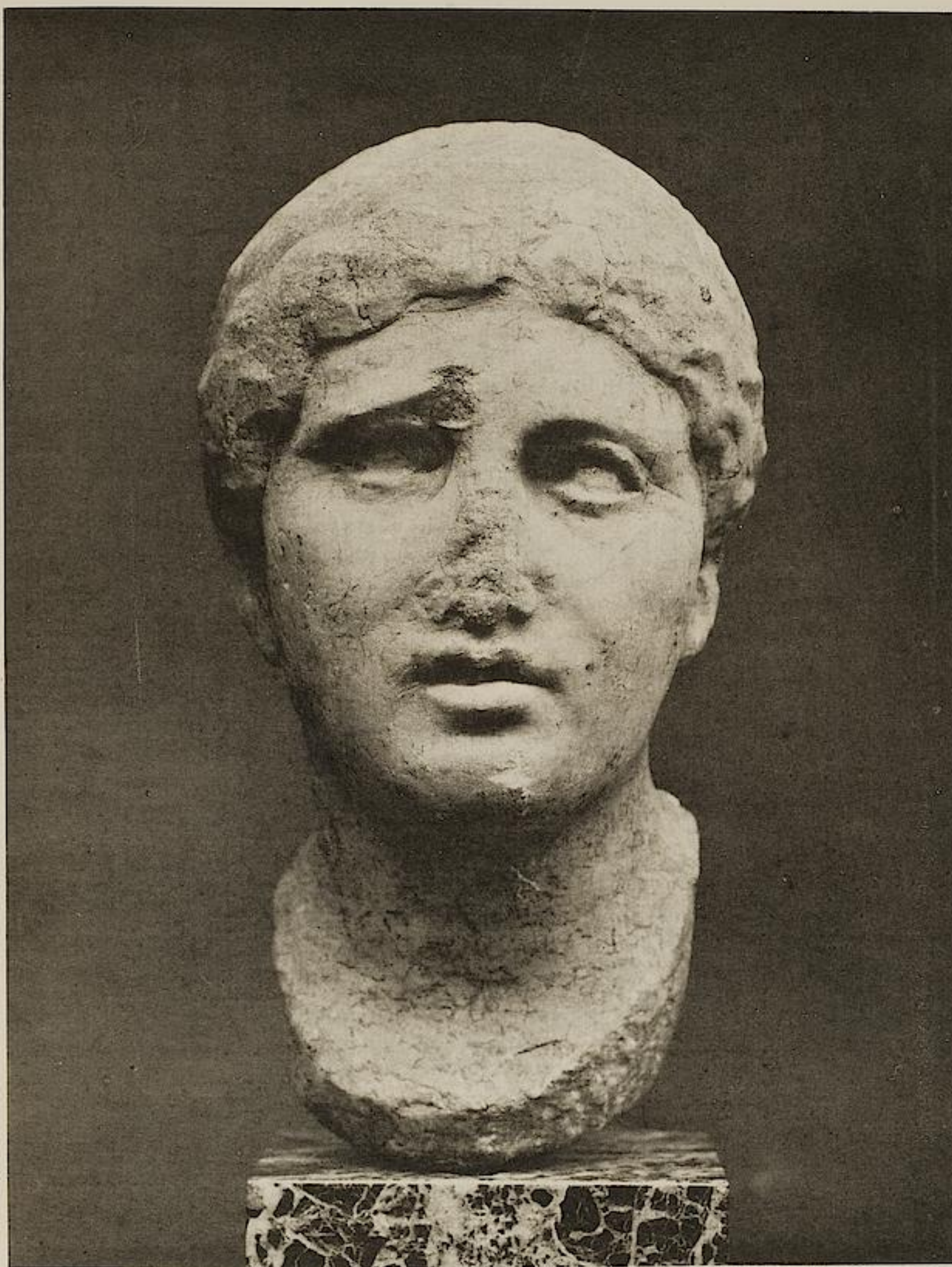
Plates XXX, XXXI

H. .22 m. Unrestored: part of nose missing. Probably third century. Pentelic marble. Made to insert as head of statue: rough band below neck .04-.045 m. wide.

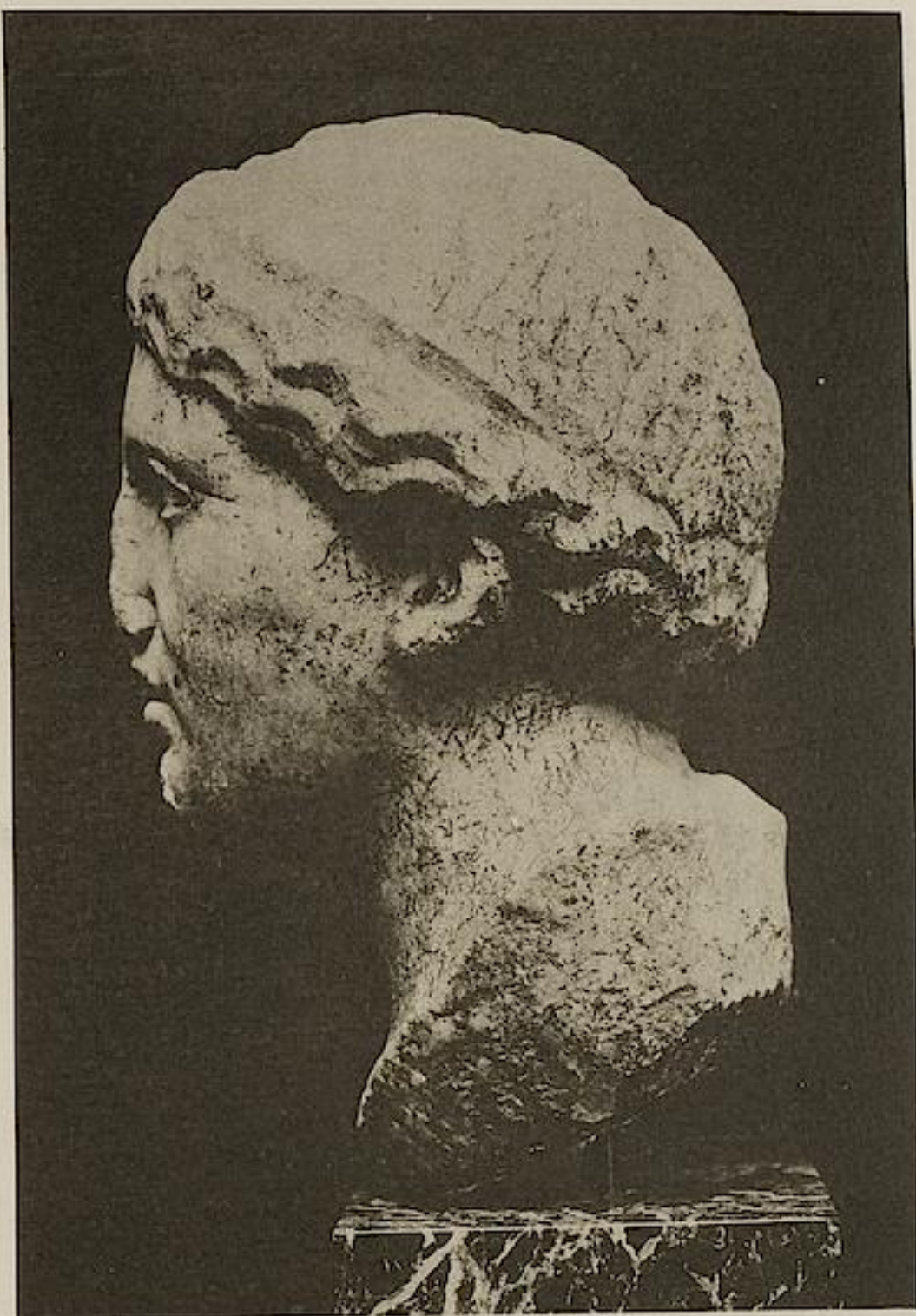
Head shows slight twist to its left; also slight inclination downwards to its left, making right eye slightly higher; shows influence of Alexander. The hair, parted in front slightly to left of centre, drawn back above and behind the ears in smooth and even waves, roughly carved in lines over crown *either* for addition of top of head or cap, *or* rough because unfinished, and intended to represent hair drawn across crown from right to left. On top of head three rough but intentional sinkings which seem to confirm the suggestion that the top of the head and hair was attached in a separate piece. At the back of the neck there is a slight flattening of the edge as though something rested there, perhaps part of the attached hair. Fillet of ends of hair *or* separate in form of thick roll. Ears: details on left modelled, those of right merely indicated, suggesting that the head might have been intended to be seen rather from its left than from its right. Same applies to working of hair and fillet. Eyes: sunk; betray considerable emotion. Corners deeply cut. (A. J. B. W.) [I was able to examine the head in August 1928. The emotional expression noted by Mr. Wace is there, but seems partly due to the breakage above the left eyebrow, which imparts to the face an almost anguished look. As the head was made for insertion, it is probable that the body was draped, and the whole statue may have been of an Athena wearing a helmet, which would account for the unfinished condition of the hair. E. S.] Acquired in 1927.



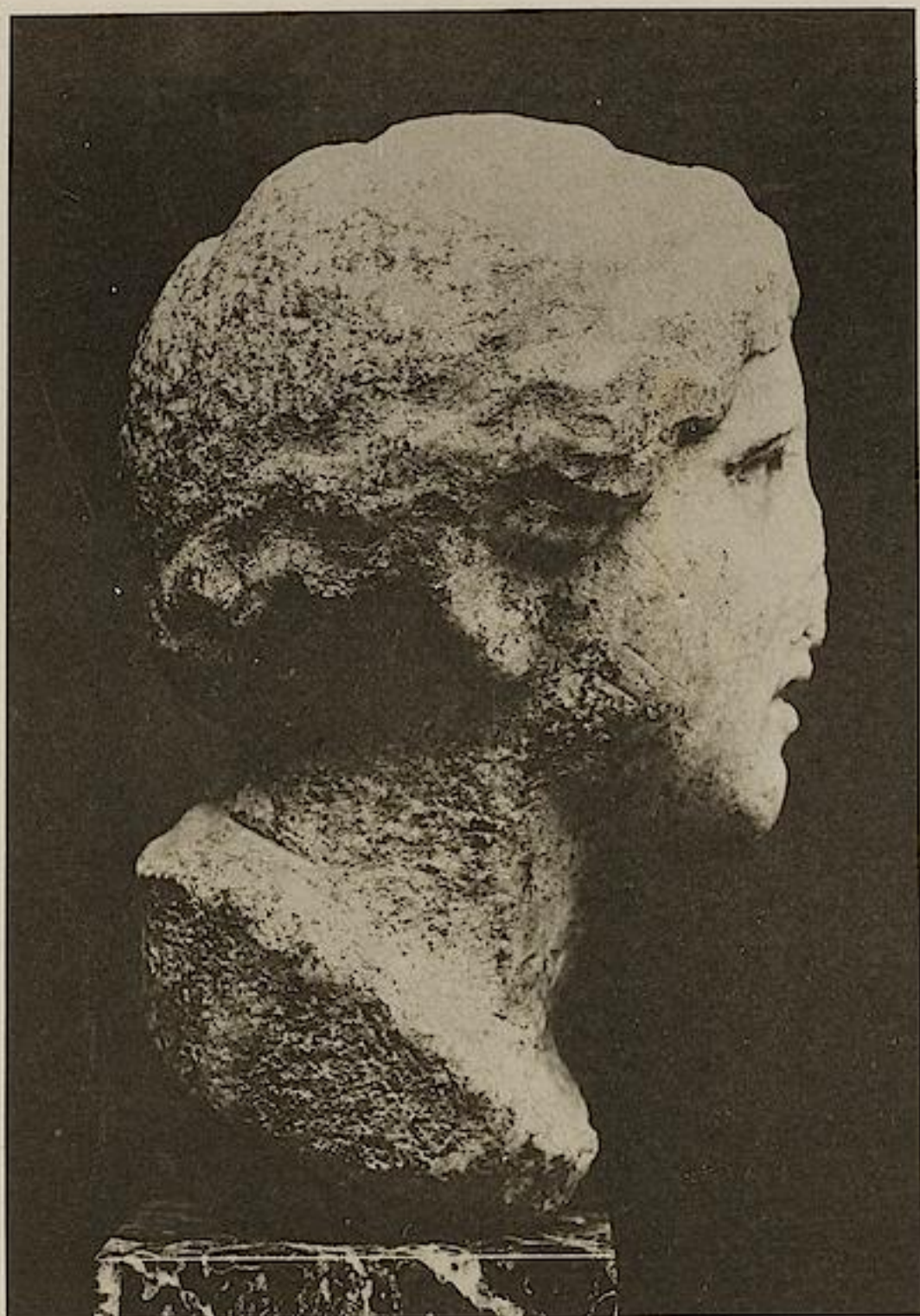








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Length of face .23 m.

Restored (in plaster): both ears; patch on right of chin; irregular joins of head to neck and modern section of neck to modern bust made up with plaster; (neck in marble); back of head; bust and plinth modern. It is to be hoped that this fine head may

soon be disengaged from the modern bust that overwhelms it and be properly mounted. The hair seems to have been chiselled away in parts by the restorer. Marble: large-grained and greyish (from Asia Minor?)

The head is that of a man in the prime of life, clean-shaven and with close-cropped hair. The ossature of the forehead is well marked, with overhanging brows almost resting on the upper eyelids; the eyes large; the bridge of the nose narrow; the mouth long with full sensuous lips; the face oval with pointed chin: the expression is pathetic. There is no shadow of support for the theory (falsely attributed to Furtwängler) that it is a portrait of Menander.<sup>40</sup> The view of F. Studniczka quoted by the late A. Conze in *Archäologischer Anzeiger*, 1903, p. 144, that the head, which he calls 'a remarkable and speaking portrait', belongs to the Hellenistic period, has steadily gained ground. Professor Studniczka, in a letter which he was good enough to write to me in answer to my inquiry as to his present opinion, tells me that he thinks it, as before, Hellenistic, and he compares Hekler, Pl. 67, continuing, 'Comparable also from the point of view of style, but much more animated, are the heads of warriors which Bienkowski, more particularly, designated as the victors in the Greek Attalic votive offerings. The remarkable eyes, wide open and yet drawn out in length, and very slightly recessed behind the lids, remind me of the treatment of the eyes in the relief with the great wooden Y [placed within a window or frame] in Berlin, No. 1462. As to the date of the head, I cannot venture any definite opinion. The large grained greyish marble seemed to me, when I saw it, certainly from Asia Minor. The appearance of the head has been much injured by the work of the restorer on the already damaged hair, which has apparently been simply knocked away still further with a hammer, so that at first glance the impression is of a rough irregular re-working. The hair must formerly have been much thicker, thus doubtless enhancing the slightly pathetic expression still visible in the movement of the planes of brow and eyebrows.' That it is a work of the earlier Hellenistic period, and possibly the portrait of a Hellenistic ruler, becomes evident if we compare it with the following heads: Arndt-Bruckmann, 835-6, 837-8, and 855-6, or with the Hellenistic prince at Ny Carlsberg (*Glyptothek*, Pl. XXXIII, 450, cf. 452).

Exhibited in 1902 at the Burlington Fine Arts Club Exhibition (*Cat. No. 26*, Pl. XXV). From the Ludwig Mond Collection at The Poplars. Acquired in 1885 from Messrs. Guggenheim, at Venice.



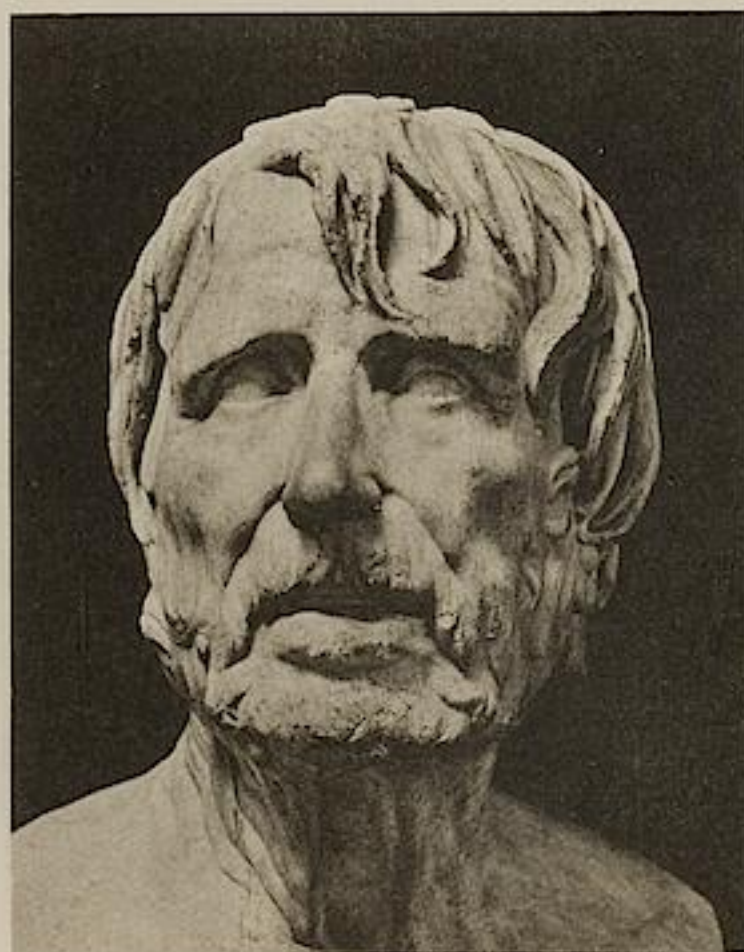
H. 32 m. Restored: tip of nose including right nostril; a patch above left ear; where part of the head has been split off and rejoined; small patches on back of head and another on right edge of neck. Luna marble.

Replica of a portrait head of the Hellenistic period, which exists in countless examples (thirty-four enumerated by Bernoulli in 1902, and his list is by no means complete), yet no effort to identify the personage portrayed has availed.<sup>41</sup> The existence of a replica with ivy wreath (at the Terme, Helbig-Amelung 1395)<sup>42</sup> seems to indicate a poet (though why should all the rest lack this attribute?), and among the names suggested are Archilochus, Hipponax the Satirist, Philetas of Cos, Philemon, Aristophanes, Callimachus, Theocritus, Philiscus,<sup>43</sup> &c. Latterly, the conjecture of S. Reinach that this might be a portrait of the poet-philosopher, Epicharmus (*Revue Archéologique*, 1917, p. 357), has again come into favour.<sup>44</sup>

The head has been justly compared to the *anus ebria* (copy in Munich, cf. Capitol, *B.S.R.* I., p. 89, 8), to the Palermo 'Companion of Ulysses' (E.V. 556), to the Laokoon, to the bearded centaur of Aristeas and Papias, to the fallen and dying giant from the Attalic victor group in Naples, to the old fisherman of the Conservatori, to the peasant woman in New York, above all to the portrait of Homer (copies, British Museum, Naples, Boston and often), and the work may well be Pergamene.

Of the numerous replicas the most important are the one in the Terme with the wreath, that in Florence—so excellent that Amelung thought it might be the original (Fig. 15), and the Naples bronze (Fig. 16) which shows the different rendering of the same subject in another medium.

Exhibited at the Burlington Fine Arts Club in 1902 (*Cat. Pl. XXVI*, No. 27, From the Collection of the late Sir Charles Robinson, C.B.



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Fig. 15. Head in Florence



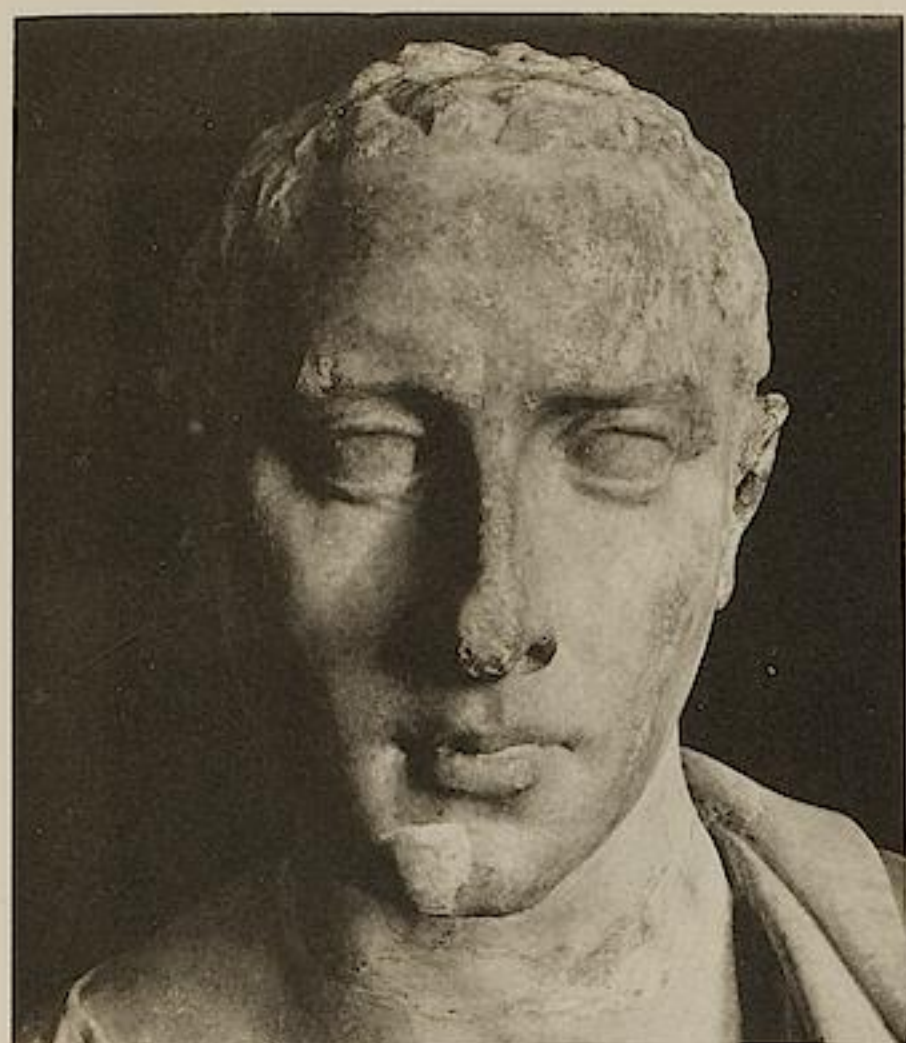
Fig. 16. Bronze head in Naples

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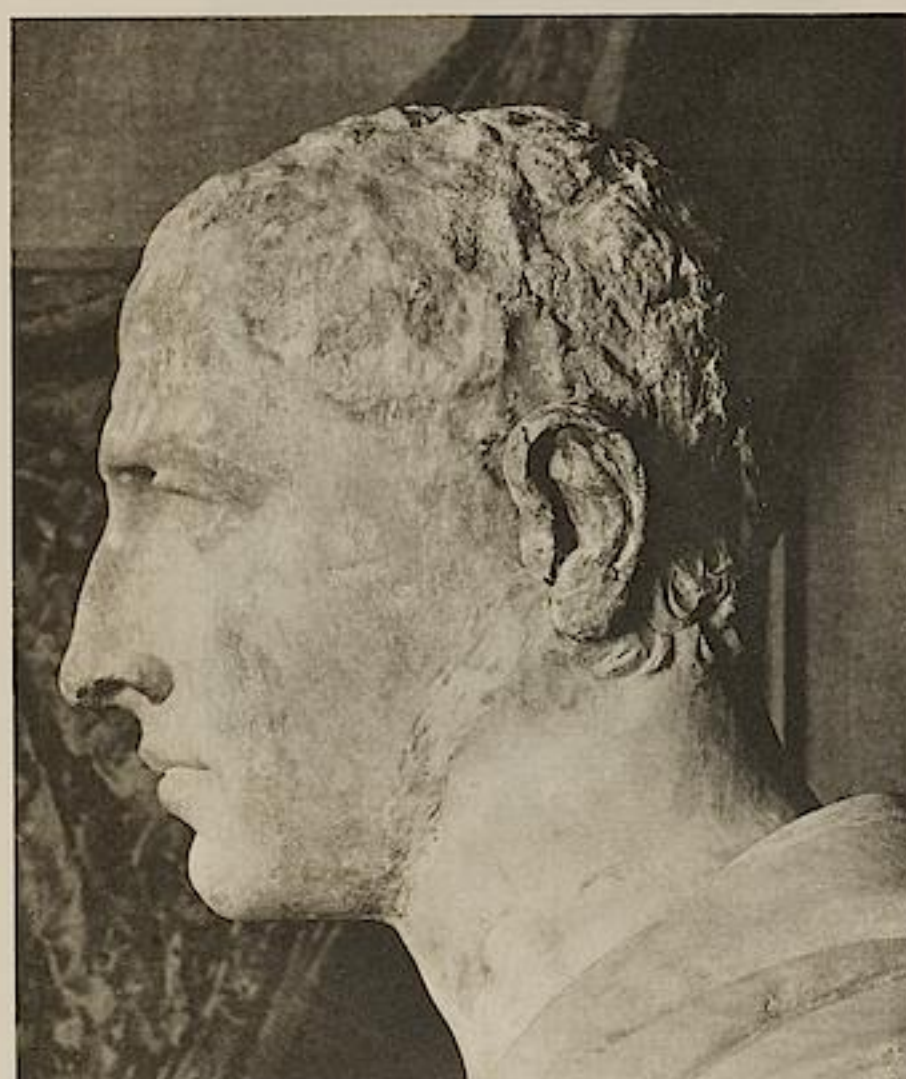




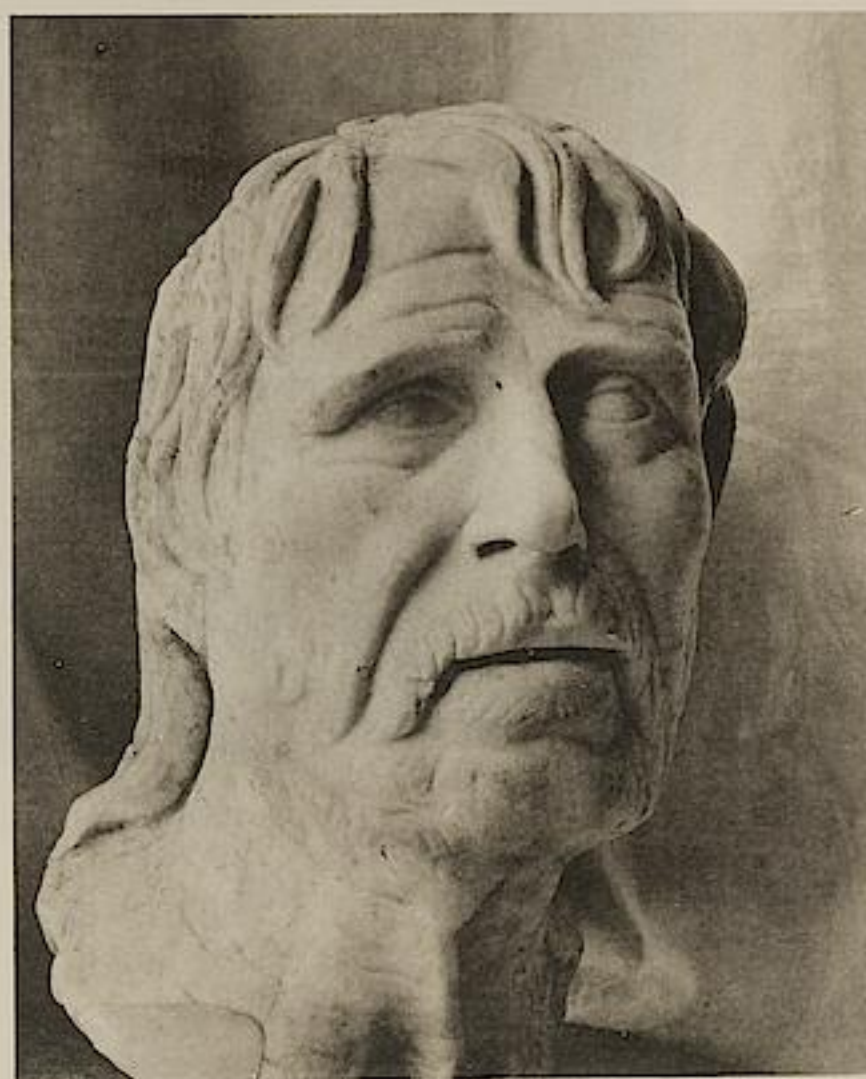
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...well rounded. The  
...or certain heads of  
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...the portrait of a  
...in Cairo, in 1925.



Fig. 17. Head



H. 15 m. Unrestored. Hair was added in stucco. Traces of red colour between lips and in iris of eyes. Parian marble.

The head falls into a portrait series of the Graeco-Alexandrian school of the third-second centuries. Stylistically it closely resembles the head in the Museum of Alexandria identified by Breccia (*Alexandria ad Aegyptum*, 1925, p. 180, Figs. 85-6) as Ptolemy II 'in the flower of his age'.<sup>45</sup> (Fig. 17 from a photograph kindly supplied by Professor Breccia.) At the back the head appears cut off in a vertical line from below the crown to the neck—the block of marble was insufficient and the missing part was supplied in an inferior material, probably plaster, the whole being afterwards coloured over, though from the unfinished condition of the hair it is possible that a separate perruque was added. The forehead is high and prominent; the nose small and regular and only slightly offset; the eyes long and large but not deepset; the mouth drops slightly at the corners; the lips are full, the chin well rounded. The neck is round, and three rings of flesh are indicated as in female heads or certain heads of very young gods. There are traces of red colour in the lips and in the iris of the eyes, as often in Ptolemaic portraiture.

Almost certainly the portrait of a Ptolemy.

Acquired in Cairo, in 1925.

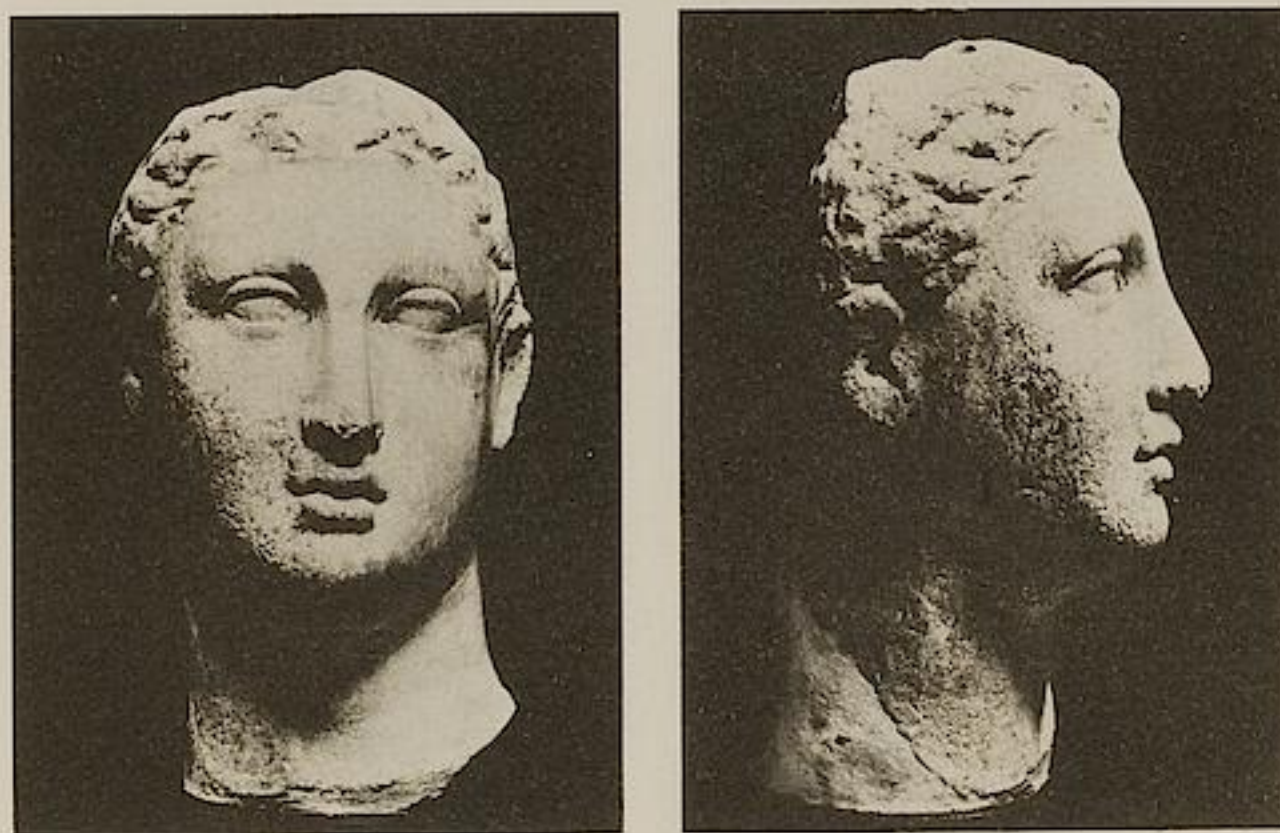


Fig. 17. Head of Ptolemy II (Museum of Alexandria)



H. (excluding restoration) .33 m. Restored: tip of nose; left ear; name-plate and plinth; small patches on drapery. Head unbroken from bust. Parian marble, with wax polish.

An excellent portrait, resembling those of Faustina, consort of Antoninus Pius (138-161), but younger in appearance (cf. the fine portrait of this Empress at Chatsworth, Strong, *Sculptura Romana*, Fig. 236). It is especially valuable, in that head and bust never having been severed, we have here a first-hand example of a bust of second-century type. The hair is parted and waved low on the forehead, dips in front of the ears, and is drawn back behind the ears, which stand out free; while rich plaits are coiled round the whole crown of the head, which they cover as with a cap. The elaborate coiffure has all the air of being a wig, except at the back where the natural hair is shown growing from the root and drawn up, little wisps escaping on the nape of the neck. For a parallel to this coiffure, cf. the beautiful head in Boston<sup>46</sup>: similar bandeaux, more heavily waved, and a similar crown of plaits; the natural hair drawn up at the back under a wig; in the neck little wisps of hair, artificially curled at the ends (Fig. 18).

The profile bears some resemblance to that of a little girl in the Museo delle Terme, found on the Palatine, which I have long thought might be a portrait of the younger Faustina (adopted daughter of Faustina and future wife of Marcus Aurelius) as a child. Might not the head before us be a portrait of her in girlhood, wearing a headdress similar to that of the Empress who had adopted her, but which she later discarded in favour of the classic Greek style (see No. 27)?

From the Henriette Hertz Collection, Rome.



Fig. 18. Head of young Roman lady (Boston)





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27 PORTRAIT OF IMPERIAL LADY of second century (*Younger Faustina?*)

Plate XXXVI

H. (of bust without base) .635 m. Restored: patch over the left eyebrow; the nose from the root; greater part of upper lip. Head and neck set into a modern bust. Luna marble.

The parted hair enframing the face in wavy bandeaux, the chignon worn under the nape of the neck, the plastically moulded pupil of the eye, recall the portraits of the younger Faustina, wife of Marcus Aurelius (161-180). Under her régime a return was effected to a so-called simple Grecian type of coiffure from the elaborate headdresses of previous Empresses and of the elder Faustina. The features are evidently idealized, and the head may be of the Empress deified.

From the Collection of the late Sir Charles Robinson, C.B.

28 HEAD OF IMPERIAL LADY, early third century A.D.

Plate XXXVI

H. (excluding plinth) .15 m. Restored: (in plaster), tip of nose; patches on left eyebrow, lower lip, and chin. (In marble), plinth. Roughly square dowel-hole, H. .016 m., L. .014 m., in back of head. Head split in half through this hole, horizontally behind, and in front diagonally, line of left temple, left eyebrow, right cheek, centre of right ear. Luna marble.

This charming little portrait belongs to the Emesene group of Imperial portraits, including Julia Domna, consort of Septimius Severus (180-211), Julia Mamaea her niece, and their numerous female relatives. It might actually be of the gifted Julia Mamaea, mother of Alexander Severus, but this is conjecture.

The waved hair lies close to the head though it represents a wig, from which wisps of the real hair escape over the forehead and in front of the ears. At the back the hair is worn low down in the flat nest that about this time superseded the large knot or chignon. For an almost identical coiffure, see Petworth 66, *Wyndham Cat.*, p. 106. Very good Roman work. From the Henriette Hertz Collection, Rome.



29 THE EMPEROR HADRIAN

Plate XXXVII

H. (of head and neck) .38 m. Restored: tip of nose; patches on hair; bust.

A fairly characteristic likeness of this much portrayed Emperor.  
From the Ludwig Mond Collection at The Poplars.

30 SMALL BUST OF THE HADRIANIC PERIOD (Fig. 19)

H. .11 m. Restored: plinth. Luna marble (polished with acid by restorer).

From the rough edge of the bust this is a fragment broken from a statue. Hair and beard are worn in Hadrianic fashion, but owing to overpolishing, the antique surface being entirely worked over, the little bust has a modern look.  
From the marble, the provenance is obviously Italian.  
From the Henriette Hertz Collection at Rome.



Fig. 19. Hadrianic head at Melchet







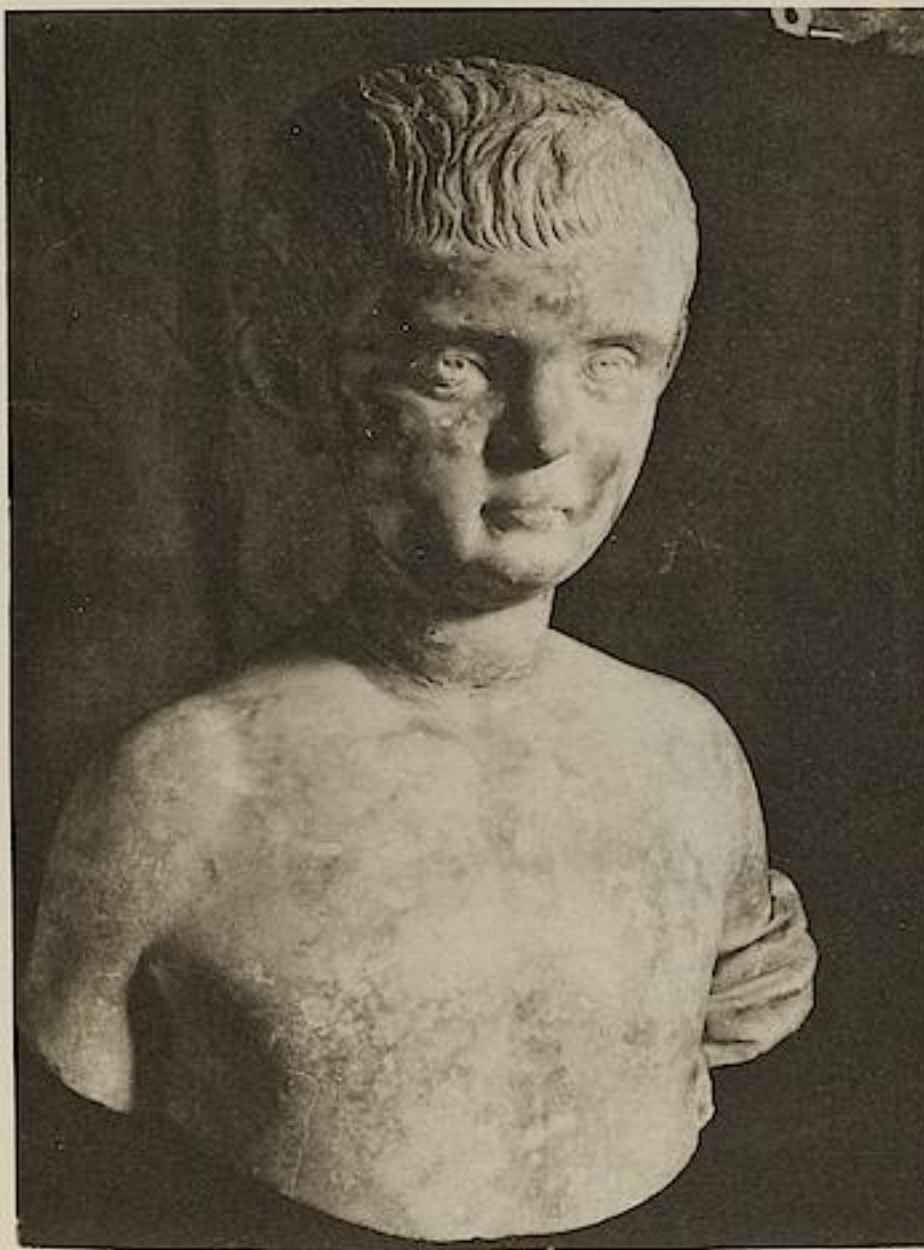
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Plate XXXVII

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### 31 HEAD OF DEIFIED EMPRESS (Fig. 20)

H. (excluding restoration) .34 m.

Restored: lower three-quarters of nose; neck to plinth.

In plaster: a small patch on either side on top edge of stephane.

Luna marble.

The head deserves the epithet of 'flat-faced' given to it by Mr. Ashmole. Moreover, it is not above suspicion of being modern; the manner in which the separate wavelets of hair are caught into the hair-band or fillet is difficult to parallel; the shape of eyes and mouth is unlike antique rendering, the restorer's rubbing and scraping contributing to the modern appearance of the head. The diadem is antique in shape and may be compared with a similar diadem or frontlet worn by the lady thought to be an Empress deified as Artemis, in the Conservatori (*B.S.R.* II, Pl. VII, Sec. Port. 2)—likewise referred to the Hadrianic period, and with that worn by the Lucilla of the Capitoline Collection (Strong, *Scultura Romana*, 1926, Pl. LXXV), whose wavy hair, moreover, bears some resemblance to that of the head before us (cf. also the head Petworth 67, *Wyndham Cat.* p. 108). For the fillet worn below the diadem, cf. the famous Juno Ludovisi in the Terme—the fillet indicating the priestess perhaps rather than the actual divinity. If antique, a Hadrianic or early Antonine date might be assigned to the portrait.<sup>47</sup>

Given to Lord Melchett by Henriette Hertz, who bought the head in Rome.



Fig. 20. Head of Empress at Melchet



## Plate XXXVII

Admirable portrait of a boy of the mid-third century—very probably of Gordian III. The strands of hair are plastic but the dividing grooves indicated by sharp strokes of the chisel; forehead and skull almost abnormally big; eyes well open with segment-shaped pupils, two dots indicating the light in the iris; what remains of the nose show that it was flattened at the root as in childhood; the mouth is firm, the cheeks and chin well rounded; the body carefully modelled. Shape characteristic of third century, when the bust shape was abandoned, and an attempt made to present portraits as half-figures or as fragments of a whole statue. Very good Roman work.

From the Henriette Hertz Collection, Rome.

## Plate XXXVII

A characteristic example of Roman portrait art of the late third century A.D. It recalls the well-known head in the Capitol (Stanza delle Colombe; see my *Roman Sculpture*, Pl. CXXVII), with which it has many traits in common, so much so that the person portrayed might be the same, represented at a more advanced age by another hand. However, the hair in the Mond head does not lie so close to the skull; the eye is more open, but its glance less lively, with nothing of the sly irony of the Capitoline head; the tear gland is fuller, the double chin heavier, but the cut of the hair on the forehead is the same, both heads resembling in this respect the portraits of Philip the Arabian.<sup>43</sup>

36



34 STATUETTE OF THE DEIFIED HERACLES

Plate XXXVIII

H. (excluding restoration) .555 m. Restored: everything from mid-thigh downwards; support; right arm from shoulder; left from mid-biceps with corresponding parts of the lion's skin; nose; smaller patches on edge of skin.

The god is represented standing at ease, with the weight on the left leg, on the side of the support. He wears the lion's head and skin thrown over his head, with the fore-paws knotted on his chest. The skin partly covers the shoulders and is brought back under the left arm. The right hand is raised, possibly to hold a cup (or an apple as in the restoration? For the apple as sign of divinity or apotheosis, cf. the half-figure of Commodus as Heracles in the Conservatori).

The type, probably Hellenistic or earlier in origin, is common in the Roman period, especially in the second and third centuries, under both the first and the second Antonines, when the Roman cult of Heracles was at its height. The cult, moreover, was closely connected with that of the dead, and this type of figure often adorned a grave, in token of apotheosis after the accomplishment (like Heracles) of earthly labours, cf. the countless statues of the child Heracles, in the attitude and with the attributes of the present figure, which adorned graves (Furtwängler in Roscher, *s.v.* Heracles, col. 2192).

For similar figures (but with varying action of arm) see Gall. Chiaramonti (Amelung, Pl. 39) and Museo dei Conservatori (*B.S.R. Cat.* II, p. 230, No. I, Pl. 87).

From the Collection of the late Sir Charles Robinson, C.B.

35 SMALL BEARDED HEAD OF HERACLES

Plate XXXVIII

H. (total) .18 m. Base and inscription modern. Marble: head Pentelic; herm greyish island or Luna.

The head comes from a statuette of the Roman period. The eyes were inserted in glass.

36 HEAD OF SILVANUS

Plate XXXVIII

H. (excluding herm) .20 m. Restored: tip of nose; a large patch on front of the bunch of pine-needles behind left ear; trifling patches on the others; the herm. Luna marble.

The charming little head wears the crown of pine leaves characteristic of Silvanus, but the short hair differs from the usual type with thick or even flowing locks (see Peter, article Silvanus in Roscher, col. 1825 ff.). The eye-pupils are rendered plastically. The statue to which the head belonged probably adorned a shrine of the god, who was revered in the Roman world not only as god of woods, but of all nature.

Work of the Antonine period.

From the Henriette Hertz Collection, Rome.



37 CIRCULAR PLAQUE (*Oscillum*) WITH FIGURE OF DANCING MAENAD

Plate XXXVIII

Diameter (excluding modern brass frame) .44 m. Restored: fingers of right hand together with segment of plaque below it; small piece of background and edge above head of figure. Luna marble.

These plaques, which have survived in large numbers, were suspended as *oscilla* against the walls or between the columns of temples, gymnasia and other buildings, in order to keep the air free from malevolent spirits by their movement or 'oscillations'. *Oscilla* were of various kinds and shapes (see the note on the *oscilla* in the basilica of Porta Maggiore in *J.H.S.* XLIV, 1924, pp. 65 ff., art. Strong and Jolliffe). The round marble *oscilla* were commonly decorated with Dionysiac figures, *oscilla* being in origin merely an episode, as Hild puts it, in the decoration of the sacred tree beneath which the Bacchic banquet was celebrated, and also doubtless because the swaying and rhythmical movement of the dancing figures lent itself to the decoration of a circular object (J. A. Hild, art. *Oscilla* in *Saglio-Pottier*; Lippold in *Arch. Jahrb.*, XXXVI, 1921, p. 33 ff.).<sup>49</sup> The majority of the plaques date from the Augustan period or a little later, and this seems to be the date of the example before us. The figure of the Maenad was borrowed by the schools of the Republican and Augustan period from Attic types of the fifth century. (An identical figure to ours is the *oscillum* in Ny Carlsberg 817a, Lippold, *op. cit.*, Fig. 2.) The disc has been backed and framed in a tight copper rim, so that any traces of ancient attachments are concealed; nor is it possible to tell whether the *verso* was once carved. From the Collection of the late C. Newton Robinson.







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The four following terra-cottas, all from S. Italy and Sicily, were, I believe, in the Hertz Collection at Rome.

38 HEAD OF GODDESS

Plate XXXVIII

H. .112 m.

Female head with hair parted below a diadem or *stephane*, and combed to the sides in long strands forming a heavy roll. Long slit eyes, full smiling mouth drawn up at corners, full oval. The back of the head is flat.

Sicilian Greek of early fifth century B.C.

39 HEAD OF GODDESS (?)

Plate XXXVIII

H. .102 m. A little plaster at base.

The hair, bound by a fillet, is heavily waved over the forehead and drawn back in thick masses over the ears.

Archaic Greek, early fifth century B.C.

40 HEAD OF APOLLO

Plate XXXVIII

H. .084. Restored: base of neck.

The type is that of the so-called Lycian Apollo of Praxiteles—with the front hair gathered into a plait and taken back from the centre of the forehead.

Ordinary work of fourth century B.C.

41 FEMALE HEAD WITH THICK WREATH

Plate XXXVIII

H. .102 m.

The high coiffure, composed of richly waved bandeaux of hair, confined by a diadem, above which is a thick wreath; the large leaves over the ears, and the broad fillets falling down at the back are all characteristics of a certain class of Tarentine terra-cottas of the fourth century, and the facial forms are those of the same Tarentine group.



42 HEAD OF ROMAN

Plate XXXIX

H. 355 m. Restored: tip of nose; right ear and most of left; name-plate and plinth. Wart near right ear. Modern, with very clever imitation of weathering. Luna marble. Pleasing yellowish patina.

Good modern imitation of a Roman portrait of the Republican period. Imitations of this character, often of excellent workmanship, were not unusual in the seventeenth century and again under the First French Empire, when there was a great demand for Roman portraiture. The head of Caesar, at the British Museum, is another case in point. From the Collection of the late Sir Charles Robinson, C.B.



42

43 FRAGMENT OF RELIEF WITH HEAD OF CERES

Plate XXXIX

H. (max.) 435 m. Br. (max.) 40 m. Unrestored. The knot of hair with ring and barley below it, and the parts about the front of the eye, smeared with plaster. Red traces on background. The yellow colour on hair and on lower part of face seems due to oxydization. The fragment has been made up to fit into a modern frame adorned with palmettes. Marble very small grain Italian.

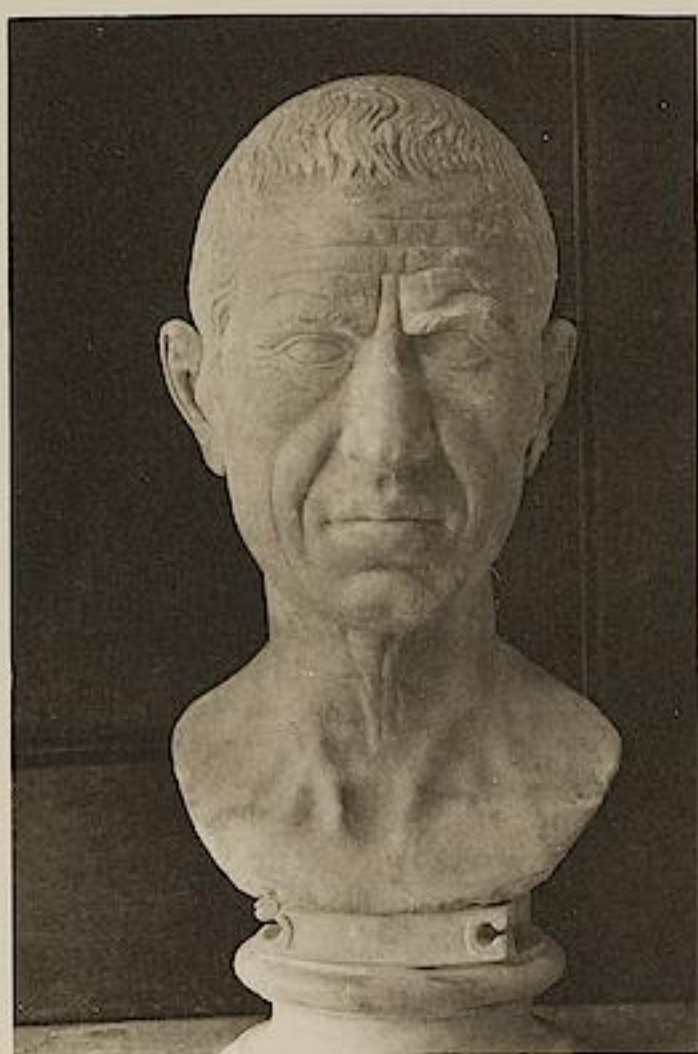
This graceful decorative piece has given rise to conflicting opinions. It has been held to be Greek and part of a stele, or else Hellenistic—and more recently a distinguished authority pronounced it 'neo-attic'. On the other hand it has also been attributed to the Renaissance, and even to the period of Louis XVI or that of Napoleon. The head appears to be incorrectly mounted, which makes it additionally difficult to arrive at a satisfactory conclusion.

Acquired a few years ago in London.

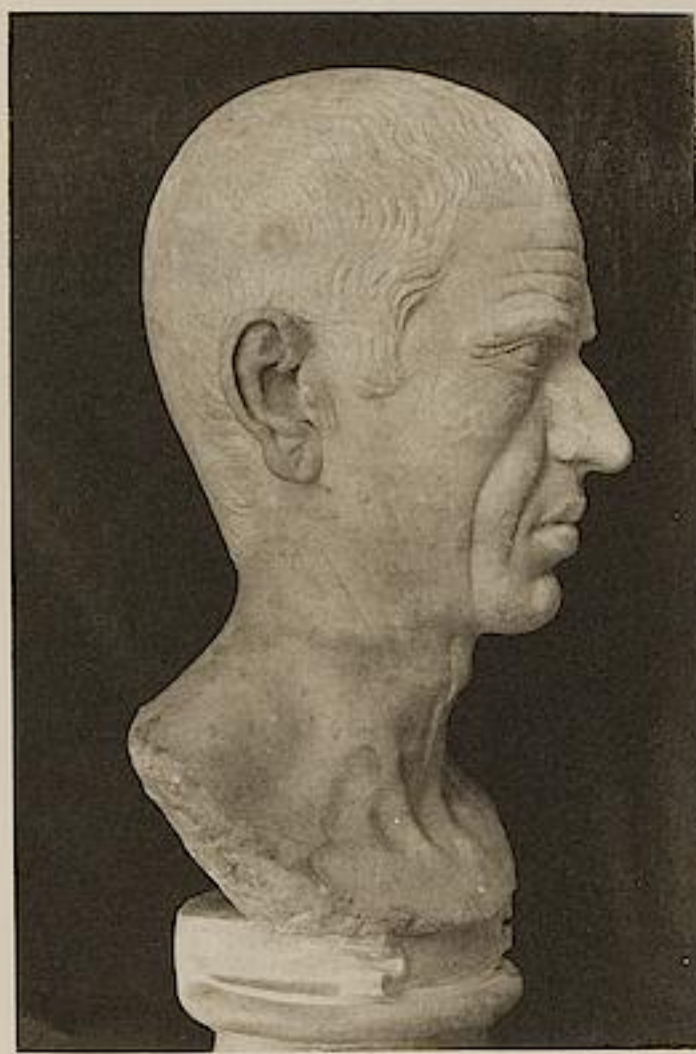
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GREEK VASES



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GREEK VASES







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the vase has been repaired  
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## II GREEK VASES

### 44 BLACK-FIGURED OENOCHOE

Plate XL

H. (to top of handle) 288 m.

The vase has been repaired and restored, and then covered over with a kind of varnish, so that it is

extremely hard to make out what is ancient and what due to restoration. Part of the scroll pattern round the neck is certainly restored.



Fig. 21. Oenochoe in British Museum (Peleus, Achilles and Chiron)

Black figures and ornament on a dark creamy slip. Below the scrolls a tongue pattern; at the base of the vase ivy-leaf pattern, and separated from this by a blank strip, linear pattern of rays; palmette design on each side of the handle.

The picture represents Peleus hiding in a tree from the attacks of a wild boar and a lion. The story (see Roscher and Pauly-Wissowa, both *s.v.* 'Akastos') runs as follows: Peleus, when on a visit to the court of Pelias, King of Iolkos, falls in love with the wife of the king's son Akastos, who betrays him to her husband. Akastos, to avenge himself, treacherously invites Peleus to go hunting on Mount Pelion and there abandons him to the wild beasts, whence he escapes with the assistance of a magic sword or knife given him by Hephaistos, or some say by the good centaur Chiron, to whom he later brought his boy Achilles to be educated. The first episode is told on this vase, the sequel on an oenochoe



in the British Museum (Fig. 21; *B.M. Cat.*, II, B.F. Vases, B. 620, 'Peleus bringing the infant Achilles to Chiron'), which being almost identical in size and height and of the same technique was obviously one of a pair with the Mond vase. The scene of Peleus on Pelion is also reproduced with additional details on a B.F. amphora of the Villa Giulia found in 1913 in a small Etruscan necropolis.<sup>50</sup> On the obverse: a wild boar and two hinds gather round the foot of the tree; further to the right are a wolf and a lion, looking hungrily at the man who, in this example, holds a sword with broad blade. On the reverse stands Chiron, ready to help. The vase has been ably discussed by P. Wolters<sup>51</sup> and is of special importance as giving the detail of the sword which is missing (or obliterated?) in the Mond version. The draughtsmanship is of the utmost delicacy. Style and drawing are purely Attic, and the vase falls into the Attic Black-figured class of the late sixth century B.C. According to Buschor and P. Wolters this type of white-slip Attic vase is nearly allied to the products of the Nikosthenes workshop (cf. H. B. Walters, *History of Ancient Pottery*, I, p. 385, and for the attribution of the B.M. vase to Nikosthenes, see reff. in P. V. C. Baur, *Centaurs in Ancient Art*, 1912, p. 102).

Other examples of the same class are: *a.* Vase of *mastos* shape at Munich, showing on each side, with variations of detail, 'Heracles and the hind' (*Führer durch die Königl. Vasensammlung in der Alten Pinakothek zu München*, 1910, No. 2003); *b.* Fragment, in Leipzig from Orvieto (Leipzig Arch. Inst., Inv. Nr. T 428) with a dog or wolf, in front of a tree watching two goats springing symmetrically in opposite directions (very fine technique), briefly described by F. Hauser in *Arch. Jahrb.*, XI, 1890, p. 181, No. 4; unpublished and reproduced here from a photograph kindly supplied by Professor Studniczka (Fig. 22).

Exhibited at the Burlington Fine Arts Club in 1902 (*Cat. Pls.* 97 and 98, and pl. 115, No. 62).

From Mrs. Ludwig Mond's Collection at The Poplars.

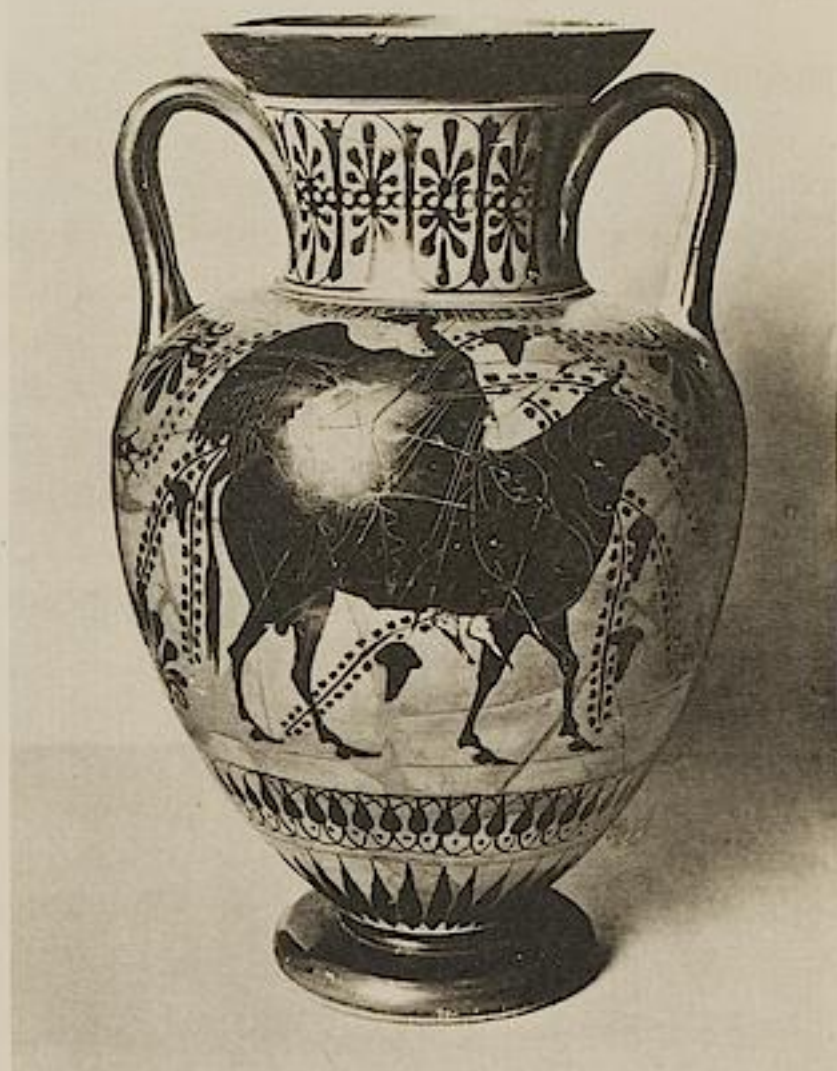


Fig. 22. Fragment in Leipzig, with goats and trees





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BLACK-FIGUR  
H. 440 m. Brok

Same subject—a  
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Fine drawing of  
the picture.

BLACK-FIGUR  
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Obverse. Apollo  
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BLACK-FIG  
H. 425 m.

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45 BLACK-FIGURED AMPHORA

Plate XLI

H. .305 m. Parts of vase, especially neck and lip, restored; the paint has scaled very badly in parts.

*Obverse.* Two warriors fighting over a third prostrate combatant who has fallen face forward to the ground. *Reverse* (not reproduced here), a group of three women playing musical instruments. A pattern of rays adorns the neck and a pattern of lotus-buds runs immediately below the picture.

46 BLACK-FIGURED AMPHORA

Plate XLI

H. .440 m. Broken and repaired, but the new pieces are practically confined to the plain background.

Same subject—a winged Victory riding a bull, presumably the Dionysiac bull—is repeated on obverse and reverse. The background is formed by a rich pattern of vine branches laden with heavy bunches of grapes. The subject seems so far unique.

Fine drawing of later Black Figure period. Palmettes on neck and ivy-leaf pattern below the picture.

47 BLACK-FIGURED AMPHORA

Plate XLI

H. .372 m. No restorations apparent.

*Obverse.* Apollo playing the lyre, with two women (Muses?) on either side of him. One of the women on the left holds a lotus flower. *Reverse* (not reproduced), warrior (his shield shows the forepart of a boar) standing between a woman and an old man.

Ordinary style of late B. F. period (about 510 B.C.).

48 BLACK-FIGURED AMPHORA, with scenes from the palaestra.

Plate XLI

H. .425 m.

*Obverse* (from left to right), an umpire (*βραβεύς*) with his staff, and wearing a cloak; a discus-thrower; an athlete, half-kneeling, with leaping-poles or spears; a third athlete on the right. All four figures are bearded (cf. E. N. Gardiner, *Greek Athletic Sports and Festivals*, 1910, p. 312, for similar scenes on a vase in the Brit. Mus.). *Reverse*: wrestlers between umpire on left and *ephedros* on right.

Attic, late archaic, about 510 B.C.



49 HYDRIA WITH MARRIAGE SCENE

Plate XLII

H. 279 m.

In the centre stands the bride, holding an object(?) in extended left hand. On either side of her an attendant with a large fan. On the floor, between the bride and figure on the left, a tall work-basket. The eye, though given in profile, is represented very long, showing the influence of the archaic full-face rendering of the eye, even in heads seen in profile.

Attic School of about 450-440 B. C.

50 HYDRIA WITH SCENE AT TOMB

Plate XLII

H. 430 m.

On the left, a young man of ephebic type sits in 'heroic' nudity, on a mound over which a drapery is thrown. His right hand rests on the seat, his left is extended, holding out a libation cup to a woman who advances towards him with a wreath (the sepulchral wreath) in her right hand. Above the young man, a curtain, symbolic of heaven, is looped up, in sign of his having attained to apotheosis and eternal bliss.

Apulian ware of the late fourth century B. C.

[This type of Apulian vase, and vases of a similar character to Nos. 51 and 52, are discussed in *Dissertazioni della Pontificia Accademia Romana di Archeologia*, May 1916, by C. Albizzati, who justly insists on their ritual and sepulchral significance.]

51 HYDRIA WITH SACRA CONVERSAZIONE AT TOMB

Plate XLII

H. 407 m.

On the right a young man, of ephebic type, one foot raised on a low rock or mound, stands leaning on his spear, in 'heroic' nudity, but with a cloak hung from his left shoulder; a woman in a long chiton, holding in her right hand a mirror (common offering to the dead), approaches from the left. (For similar figures on vases, see Albizzati, *op. cit.*, Figs. 10 and 11.)

Lucanian ware of end of fourth century.

52 HYDRIA WITH GIRL BRINGING OFFERINGS TO TOMB

Plate XLII

H. 412 m.

A girl, draped in long girdled chiton, moves rapidly to the right with head turned back. In her left hand she holds a basket or dish of offerings; in her right, a funeral wreath. She wears a sort of pointed snood or cap.

Very rough work. Lucanian; fourth century B. C.

46







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## NOTES





NOTES

1. G. Dickins, *Cat. of the British Museum*, vol. 1, p. 100.  
2. Reinach, *Têtes antiques*, p. 100.  
3. These discrepancies are not surprising in an opinion which must be admitted to be somewhat antiquated, the bronze being attributed to the one to which the opinion of Dr. Boehm is attributed with reserve and an opinion which he bases on the skimpiness of the work which is stated in the heads of Olympia and the *Winkelmannsprogramm* of a young man, the stumbling-block.  
4. From information given by the artist. They add the following: the statuette while displaying the date at about the same noble Greek youth.  
5. See Thraemer in *Monatsschrift für Kunstwissenschaft*, vol. 1, p. 100.  
6. The marble being a copy of the head of the Parthenon.  
7. Well reproduced in the head of this statuette.  
8. His main reference is to E. 697; Furtwängler, *Monatsschrift für Kunstwissenschaft*, vol. 1, p. 460.  
9. Furtwängler notes that the head of the Parthenon is common to other heads.  
10. On this point see Furtwängler, *Monatsschrift für Kunstwissenschaft*, vol. 1, p. 460.  
11. Had the statue been so often copied and so often copied a copy of any body that



### III

## NOTES

#### I

1. G. Dickins, *Cat. of Acropolis Museum*, No. 35; hair best seen in Th. Wiegand, *Die archaische Poros-Architektur der Akropolis zu Athen*, 1904. Taf. 4.
2. Reinach, *Têtes antiques*, 1903, Pl. 4.
3. These discrepancies in the style have induced certain authorities to look upon the bronze as archaistic—an opinion difficult to maintain of a statuette with no trace of eclecticism in the forms. It must be admitted however that according to another opinion, which we trust may soon be published, the bronze, admittedly of great beauty, belongs to quite another period and cycle of art to the one to which it is here attributed. The photos have been submitted (through the kindness of Dr. Boehringer) to so fine a connoisseur of Greek bronzes as Dr. Langlotz. His view (stated with reserve as without knowledge of the original) is that the bronze is not pure Greek, an opinion which he bases mainly on the 'merkwürdige Frisur'—especially as seen in profile—and on the skimpiness of the drapery. He pronounces the words 'provincial North Greek work', which is what is stated in the text. He proposes about 460-50 as the date, and compares the head to the heads of Olympia and the drapery to the draped statues brought together by Neugebauer in the *Winckelmannsprogramm* for 1922; for the 'provincial' character he further compares the bronze statuette of a young man, *Arch. Jahrb.* 1914, Pl. IX, p. 147. The treatment of the hair is usually the stumbling-block.
4. From information kindly sent by Messrs. Spink & Son, from whom the bronze was acquired. They add the following details: '... the man's vineyard is on some ancient ruins, and he found the statuette while digging his vines. Sir Arthur Evans, who was keenly interested in the piece, places the date at about 480 B.C. and stated that the piece is unquestionably a portrait figure of some noble Greek youth, probably hailing from a Thracian coast city.'
5. See Thraemer in Roscher, I, col. 1101 f.
6. The marble being Luna, it must have been carved in Rome or Italy.
7. Well reproduced in Schrader, *Pheidias*, 1924, Figs. 21, 22, 62, 65, where it is considered Pheidian; the head of this statue also, be it noted, was once thought to be Sappho's.
8. His main reference was to the vase (aryballos) of Meidian style in the Brit. Mus.; *Cat. Vases*, III, E. 697; Furtwängler-Reichhold, Pl. 78, 2; Beazley, *Attische Vasenmalerei des rotfigurigen Stils*, 1925, p. 460.
9. Furtwängler notes the resemblance of the ears to those of the 'Lemnia', and of the forehead to that of the Parthenos; Mr. Ashmole notes the nose as being offset like that of the 'Lemnia', a trait common to other heads of the period, before the straight 'Grecian profile' had become common.
10. On this point see Furtwängler-Reichhold, text to Pl. 64.
11. Had the statue been that of a goddess, it would be singular that only the head should have been so often copied and never the whole statue for temples or ritual purposes. So far at least, no copy of any body that would seem to belong to this head has been discovered.



12. Cf. the apse stucco of the Basilica of Porta Maggiore; Carcopino, *La Basilique Pythagoricienne de la Porte Majeure*, pp. 375 ff.; Strong and Jolliffe, *J.H.S.* XLIV, 1924, pp. 103 ff.
13. The beauty of the expression, so striking in the Terme head, is marred in the Melchet copy by the modern glass eyeballs, which should if possible be removed.
14. My impression that this is a Hygieia and a replica of the Hope type, is confirmed by Mr. R. Hinks, who has kindly examined the figure, and believes moreover that there are traces of a snake across the centre of the body. The work is not Hellenistic (see B. M. Catalogue), but an ordinary copy made in Greece (marble Pentelic) for the Roman market.
15. When last heard of, this replica was at the art-dealer's, Signor Sestieri's, in the Via Fontanella di Borghese.
16. Variation rather than replica; the body is identical with Hope type, but the snake is at the side. The Venice statue referred to in the text is likewise a variation rather than an actual replica.
17. Cf. Kieseritzky, *Kaiserliche Eremitage, Museum der antiken Skulpturen*. Catalogue, Petersburg, 1911.
18. As Curtius has dealt fully with the replicas known up to 1904 in his article, and as Mr. Ashmole takes up the question in his paper on the Acropolis fragment, I do not propose to enumerate them fully here.
19. Till it was recognized that this coiffure is common to a number of heads of the fifth and fourth centuries, it was usual to give the name of Sappho to any head bound round in this manner, on the false analogy of the head on a coin of Mitylene supposed to represent the poetess (but see Amelung, in *Helbig-Amelung*, II, p. 433, under No. 1882).
20. Amelung, while doing full justice to the beauty of the fragment, continued to believe that the original was bronze, while Curtius tells me he inclines to agree with Mr. Ashmole in attributing the fragment to the original.
21. The existence of statues to Athena Hygieia and to Hygieia herself, and the stories connected therewith, are on the combined evidence of Pausanias and Plutarch. The passages have been well commented by J. E. Harrison, *Mythology and Monuments of Ancient Athens*, pp. 386-91, and by Sir J. G. Frazer, *Pausanias*, II, p. 277). The evidence is summarized in Mr. Ashmole's article, *P.B.S.R.* X, p. 1 ff. I am indebted to him for the loan of the three photographs reproduced in Figs. 2, 3, and 4.
22. The Mantinea base is now generally dated as late as 350 or even 300 B.C., but whatever the date, it is certain that Praxitelean types were incorporated (see Lawrence, *Later Greek Sculpture*, 1927, p. 102, quoting Svoronos).
23. It is still a moot point whether or not the statue was originally grouped with an Asklepios. The Zappeion Hygieia (E.V. 717, cf. Neugebauer, *Asklepios*, p. 31) was found together with a statue of the god, the two being composed as a pair, though not necessarily grouped. Curiously enough, while Deepdene owned in the Hope Hygieia a replica of the Zappeion statue, there was also at Deepdene a replica of the Zappeion Asklepios (Michaelis, *Deepdene*, 9; *Hope Sale Cat.* Pl. XVII), of which the provenance, according to Michaelis, was unknown. Could it be Ostia?
24. I was never able to understand how so fine a connoisseur as Barracco, whose collection of antiques is one of the treasures of modern Rome, came to part with the little masterpiece.
- 24<sup>a</sup>. On the Louvre statue and the Vatican sarcophagus see Fröhner, Louvre, *Sculpture antique*, I, p. 449, No. 493.

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25. The late date of all three torsi is (justly, in my opinion) maintained by Krahmer in *Nachrichten d. Gesellschaft der Wissenschaften zu Göttingen*, Phil.-Hist. Klasse, 1927 ('Die einansichtige Gruppe u. die späthellenistische Kunst'), as against Lawrence, in *J.H.S.* xlv, 1926, p. 216 f. The Artemis of Versailles, once confidently attributed to the 4th century, is later still (Studniczka, *Artemis und Iphigenie*, Leipzig, 1927, p. 29, 'späte Bearbeitung' of a Lysippian work) and the Capitoline torso (*B.S.R. Cat.* 1, p. 45, No. 47 and Pl. Va, much and badly restored) is again of a later type, as is the similar and better example in Dresden, Studniczka, *op. cit.*, fig. 61. Dr. G. Krahmer (who has made a special study of the tridimensional problem in art), writing with reserve as he knows the statue only from the photograph I submitted to him, agrees in the main with the opinion expressed in the text, and says that the style of the somewhat broad and yet flat folds and



Fig. 23. Group of Cupid and Psyche  
(after a drawing by I. Gismondi)

the treatment of the surfaces between the folds recall the first half of the fourth century. The folds seem to him somewhat stiff and hard, without the 'flowing' quality of that period, a fact which might be put down to the copyist.

26. See what he says, *op. cit.*, pp. 90, 97; I fail, however, to find the long loop to the girdle as early as the 4th century. It may of course have been introduced by the copyist.

27. D. Vaglieri in *Notizie d. Scavi*, 1913, p. 312. The Nereid and the group of works it belongs to were well analysed by G. Q. Giglioli in *Ausonia* 1913 (1915), p. 191 ff. The Ostia Nereid and the Dresden Maenad are reproduced side by side by Beazley in *Cambridge Ancient History*, 2nd vol. of Plates, p. 84.

28. The resemblance of the Psyche group to these lies mainly in the similarly 'spatial' conception. In the Borghese group, Achilles is rushing forward to raise the fallen Penthesilea (cf. the Vatican sarcophagus, *R.Sc.* Pl. XCIX); in the Pasquino, Menelaos is in like manner bending



forward to hold up the dead Patroclus. An earlier instance, not yet so freely conceived, is afforded by the group at Ny Carlsberg of 'Artemis and Iphigeneia', reconstructed by Dr. Studniczka, in which the sinking Iphigeneia is being supported by the goddess who prepares to substitute her sacred hind for the human victim. I hope to discuss in a forthcoming article the many groups to which the 'Eros and Psyche' presents affinity (especially the numerous bronzes), and the genesis of a motive which can be traced back to archaic battle-scenes and Amazonomachies. For Lugli's article on the Achilles-Amazon group, see *Bollettino d'Arte*, 1926 ('Due sculture e un gruppo di arte ellenistica').

In Signor Gismondi's drawing, the foot of the Eros is placed below instead of above Psyche's knee, the position in the gem being, he maintains, anatomically impossible. The fact is that no really satisfactory reconstruction can be attempted without the help of a cast or a model of the fragment.

29. Lawrence, *Later Greek Sculpture*, pl. 9 b. Our Fig. 7 is from a photograph obtained through the kindness of Dr. Paul Herrmann of Dresden. The Maenad has often been attributed to Scopas (cf. Lawrence, p. 12), but P. Herrmann (*Die antiken Originalbildwerke der . . . Skulpturensammlung z. Dresden*, p. 39, under No. 133) holds it to be already Hellenistic. My own opinion is that it is midway between Scopas and Hellenistic creations.

29<sup>a</sup>. According to information kindly sent by Mr. Hinks, O. Waldhauer in a little book published in Russian in 1923 ascribes the original of the Borghese Satyr to the middle period of Lysippus.

29<sup>b</sup>. These dance movements are studied by W. Rietzler (Brunn-Bruckmann, *Denkmäler* 578), who shows that the highest point is attained in the Satyr Borghese, in the 'Satyr looking back at his tail', and in the Venus Kallipygos.

29<sup>c</sup>. Among the more important are the fine replica in Florence of the Borghese head with fragment of the flute still visible in the mouth (Milani, Reale Museo Arch. di Firenze, Tav. 153), and the bronze statuette in the same Museum, No. 2343 (Milani, Tav. 137. 2).

30. The motive occurs times innumerable, both in the round and in relief. It was also used for Heracles and the Cretan Bull and for Heracles and the Minotaur. Pose and action (kneeling on the fallen beast) are also those of the bull-slaying Nike (cf. the fine mirror-case, *B.M. Cat.*, Bronzes, 29) and of Mithras slaying the Bull and, as recently pointed out by Hekler, of Bellerophon capturing Pegasus, *Bellerophon és Pegasos* (in Hungarian) 1927, but it does not seem to occur for Heracles and the lion.

31. Cf. Studniczka in *Artemis u. Iphigenie*, 1927, p. 126 and fig. 94, and Hekler, *op. cit.*, fig. 8.

32. And such fragments as Winter, *Alterthümer von Pergamon*, VII, 2, p. 180, No. 69.

33. A. W. Lawrence, *op. cit.*, Pl. XX A (from which our Fig. 11 is taken by the author's courtesy). On p. 16 he dates the Pan 'not far from 300 B.C.'

34. *Têtes et Bustes récemment acquis par la Glyptothèque Ny à Carlsberg*, 1913, p. 296 ff., figs. 1 a and b.

35. In the Braccio Nuovo, Helbig-Amelung, I, No. 22; Hekler, 56, 57. The best recent discussion is Loewy's in the two papers quoted in the text.

36. For the clasped hands see under *Helbig-Amelung*, No. 22, and the statuette recently at a dealer's in Constantinople (*B.C.H.* XLVIII, 1924, p. 504, Fig. 19), which seems, however, of doubtful antiquity.

37. For a praiseworthy attempt at classifying these heads, see S. Casson in *J.H.S.* XLVI, 1926, p. 72 f. He assigns the Mond head to his Class A ('Inferior versions of the original from which

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Sitzungsbericht



this [the Oxford] head and its allied groups are derived'), criticizing it somewhat severely as 'lifeless and dull'.

38. F. Poulsen, *Revue Archéologique*, 1917, II. and pp. 328 ff., Figs. 1 and 2, with an excellent discussion of the Demosthenes portraiture.

39. Lawrence, *Later Greek Sculpture*, p. 16, detects a resemblance (which escapes me) between the Demosthenes head and that of Epicurus who died in 270.

40. From the first Professor Studniczka, who had seen the head when exhibited at the Burlington Fine Arts Club in 1902, declared this could be no Menander (see *B.F.A.C. Cat.* 1904 under No. 26 in *Add.* p. xxv).

41. Formerly called Seneca without a shadow of reason (see *B.S.R.* I, p. 124, 10).

42. The notion that it is a poet is further supported by the discovery of a replica in the Odeum of Carthage (Poulsen, *Ikongraphische Miscellen*, 1921, Pl. 20), where statues of victorious poets would be in place.

43. The various conjectures are enumerated by Bernoulli, *Griechische Ikonographie*, II, pp. 170 ff., and by C. Robert in *Archäologische Hermeneutik*, 1921.

44. The Epicharmus identification is also supported by so great a connoisseur as Poulsen, *Ikongraphische Miscellen*, 1921, p. 41, with an excellent criticism of the head. For Epicharmus, cf. L. Dominicano in *Bull. Comm.*, XLII, 1924, p. 241, and Lawrence, *Later Greek Sculpture*, 1927, p. 117.

45. Cf. also Coll. Dattari, *Sale Cat.*, 1912, No. 316 and Pl. XXXIV, and Ny Carlsberg, No. 451.

46. I have to thank the authorities of the Boston Museum for the photograph given me as far back as 1913. The head is shown in three views in *Cat. of Greek and Roman Sculpture in the Museum of Fine Arts, Boston*, p. 217, No. 128.

47. I had thought of the deified Sabina, consort of Hadrian. Mr. Ashmole believes the head to be somewhat later.

48. The Mond head has, I believe, been called Maximianus, the colleague of Diocletian, but seems earlier.

49. *Oscilla*, i.e. little masks, faces or figures (manikins), originally of wood or some light material; when imitated in marble they hung by means of chains or were held by metal claws. As to the use they were put to, Lippold disputes or modifies Hild's view on certain points.

## II

50. At Ischia di Castro on the way to Cellere, G. Q. Giglioli in *Notizie degli Scavi*, 1913, p. 363 ('Scavi in contrada Lucetina'). The vase is in the Museo di Villa Giulia, see *C.V.A.*, Villa Giulia (G. Q. Giglioli), fasc. I, tav. IX, 3, 4, 5, p. 7.

51. *Sitzungsberichte der Bayerischen Akademie (Phil.-Hist. Kl.)*, 1915, pp. 10 ff.



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Ann.  
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- A.B. = Arndt-Bruckmann, *Griechische und römische Porträts*.  
 Amelung = Amelung, *Die Skulpturen des Vaticanischen Museums*. 2 vols., 1903, 1908.  
 Arch. Anz. = *Archäologischer Anzeiger* to the *Arch. Jahrb.*  
 Arch. Jahrb. = *Jahrbuch des Deutschen Archäologischen Instituts*.  
 Ath. Mitt. = *Mittheilungen des Deutschen Archäologischen Instituts: Athens*.  
 B.C.H. = *Bulletin de Correspondance Hellénique*.  
 B.F.A.C. Cat. = *Illustrated Catalogue of Ancient Greek Art*. Burlington Fine Arts Club. 1904.  
 B.S.R. I and B.S.R. II = *Catalogue of the Ancient Sculptures preserved in the Municipal Collection of Rome by Members of the British School at Rome*, 1912. (I Capitoline Museum 1912; II Conservatori, 1926).  
 EV = *Einzelverkauf of Photographische Einzelaufnahmen antiker Skulpturen*, by Arndt, Amelung, &c.  
 Furtwängler = Furtwängler, *Masterpieces of Greek Sculpture*; tr. E. Strong, 1897.  
 Furtwängler-Reichhold = *Griechische Vasenmalerei*.  
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 Helbig-Amelung = Helbig, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom* (3rd edition revised by Amelung, &c.).  
 J.H.S. = *Journal of Hellenic Studies*.  
 Michaelis = Michaelis, *Ancient Marbles in Great Britain*. Cambridge, 1882.  
 Ny Carlsberg = *Ny Carlsberg Glyptotek: Billedtavler til Kataloget over antiker Kunstværker*. Copenhagen, 1907. See also *Tilleg* (Supplement), 1925.  
 Roscher = Roscher, *Lexicon der griechischen u. römischen Mythologie*.  
 R.R.S. = Reinach, S., *Répertoire de la Statuaire*. 5 vols., 1891-1924.  
 Saglio-Pottier = *Dictionnaire des Antiquités grecques et romaines* (formerly Daremberg et Saglio).  
 Sc.R. = Strong, *Sculptura Romana*. 2 vols., 1926 (Italian and later edition of *Roman Sculpture from Augustus to Constantine*, London, 1908).  
 S.Q. = Overbeck, *Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen*, 1868.  
 Wyndham Cat. = M. Wyndham, *Catalogue of the Collection of Greek and Roman Antiquities in the possession of Lord Leconfield*.















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forward to hold up the dead Patroclus. An earlier instance, not yet so freely conceived, is afforded by the group at Ny Carlsberg of 'Artemis and Iphigeneia', reconstructed by Dr. Studniczka, in which the sinking Iphigeneia is being supported by the goddess who prepares to substitute her sacred hind for the human victim. I hope to discuss in a forthcoming article the many groups to which the 'Eros and Psyche' presents affinity (especially the numerous bronzes), and the genesis of a motive which can be traced back to archaic battle-scenes and Amazonomachies. For Lugli's article on the Achilles-Amazon group, see *Bollettino d'Arte*, 1926 ('Due sculture e un gruppo di arte ellenistica').

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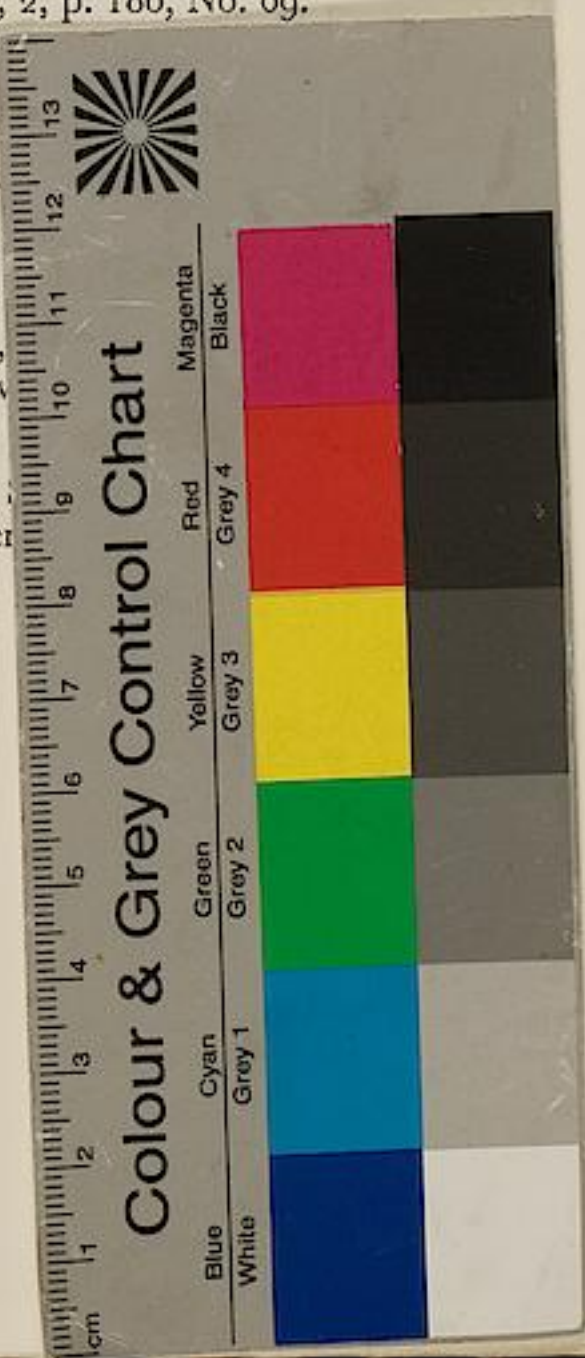
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