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Drawings and Engravings in the Topham Collection at Eton College

Catalogue compiled by Jean Sampson

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Introduction

This catalogue covers both the drawings and engravings in the Topham Collection, primarily from the viewpoint of the antiquities illustrated therein. The volumes containing illustrations of Roman paintings have already been catalogued in masterly fashion by Thomas Ashby (BSR VI 1914), but otherwise no serious attempt has been made to catalogue the material. Lanciani produced a list of the contents of a few volumes (Bm9 ff: BCom 1894), which has proved useful in some cases, but is for the most part perfunctory and not without errors.

Two Finding Aids accompany the collection. Fa2 is a very interesting volume entitled Bassi rilievi, pitture antiche, gruppi, statue, busti, vasi, are &ct in diversi Palazzi di Roma , which belonged to Topham himself. It seems very likely that he commissioned the compilation of this volume, which lists antiquities in collections in Rome, Florence and Velletri, at the same time as, or perhaps sometime before, he commissioned the drawings. The entries in Fa2 are marked to indicate items of which he possessed a drawing.

Fa4 was compiled after the collection was bequeathed to Eton College and simply lists the contents of the volumes of drawings without great detail. In a very few cases it furnishes information not available elsewhere, but how far this can be relied upon is not clear.

My procedure in cataloguing each item has been as follows:

A. Statment of type of object (statue, relief etc.) and brief indication of subject matter. In engravings especially it is not always clear what the object is: in such cases only the subject matter is stated.

B. Record of any writing on the drawing or engraving (most often a note of the collection). The entry in Fa2 or Fa4 is quoted here if of interest or relevance.

C. Description of the object illustrated.

D. Name of artist. The name of the collection and that of the artist are often added to the drawings in the same hand, perhaps that of Topham's agent in charge of the commissioning of the drawings. Unless otherwise stated, it can be assumed that the artist's name was added by this third party, except in the case of Campiglia, who seems consistently to have signed his own drawings (the agent's annotation often still appears) usually at the top left of the sheet.

Medium (in the case of drawings). The following abbreviations are used: P - pencil, black lead; RC - red crayon; RCP denotes a drawing apparently of two types of red crayon, one of which seems 'drier' than the normal red crayon. I have not been able to ascertain what this is, but I feel that it is necessary to indicate its occurrence.

Size of the whole sheet in centimetres, expressed as height x width.

E. Reference to Fa2, or Fa4 if of interest.
Present location if known (in brackets if only known from an old publication).
Bibliography

Each of these stages is not always necessary, of course, B or E most often being absent. I have taken the liberty of omitting the description of the object in the case of very famous pieces such as the Laocoon.

Inscriptions have been transliterated as shown in the drawing or engraving, even when patently wrong. I have retained the use of capital letters here, whereas in Section B, when recording dedications and the like from engravings, I have substituted lower case letters for ease of reading. I have tried always to indicate the presence of capital letters in such cases, usually by an asterisk.

Finally, I should point out that my own interest lies in the antiquities and I have no specialist knowledge of drawings and engravings. I have tried to record all that I felt might be of use, but no doubt in many cases I have omitted important details through ignorance.

Abbreviations and Bibliography

AA	Archaeologischer Anzeiger
AEArqu	Archivo Español de Arqueologia
AJA	American Journal of Archaeology
Altmann	W. Altmann Die römischen Grabaltäre der Kaiserzeit Berlin 1905
Amelung	W. Amelung Die Skulpturen des Vaticanischen Museums Berlin I 1903, II 1908
Anti	C. Anti Il Regio Museo Archeologico nel Palazzo Reale di Venezia Rome 1930
Arch. Zeit.	Archäologische Zeitung
Ashby Roman Campagna	T. Ashby The Roman Campagna in Classical Times London 1927
Ashby Top. Stud.	T:Ashby (ed) Topographical Study in Rome in 1581 London 1916
Ashmole	B. Ashmole Catalogue of Ancient Marbles at Ince Blundell Hall Oxford 1929
ASR	C. Robert Die Antiken Sarkophag-reliefs II & III.1-3 Manchester 1890-1919
	A. Rumpf Die Antiken Sarkophag-reliefs V.1. Die Meerwesen auf den antiken Sarkophagreliefs Rome 1969
Augusteum	G.G.Becker Augusteum: ou description des monuments antiques qui se trouvent a Dresde Leipzig 1804
Aurigemma	S. Aurigemma Le Terme di Diocleziano e il Museo Nazionale Romano 5 ed. Itinerari dei Musei, Gallerie e Monumenti d'Italia 78. Rome 1963
Baumeister	Denkmäler des klassischen Altertums III 1888
BCom	Bullettino della Commissione Archeologica Comunale di Roma
Bernoulli	J.J.Bernoulli Römische Ikonographie Stuttgart 1882-94
Blanco	A. Blanco Catalogo de la Escultura, Museo del Prado. I Esculturas Clasicas II Esculturas, copias e imitaciones de las antiguas Madrid 1957
BSR	Papers of the British School at Rome
Cagiano de Azevedo	M. Cagiano de Azevedo Le Antichità di Villa Medici Rome 1951
Charbonneaux	J. Charbonneaux La Sculpture Grecque et Romaine au Musée du Louvre Paris 1963
CIL	Corpus Inscriptionum Latinarum Berlin 1867 ff
Crema	L. Crema L'architettura romana Enciclopedia Classica sez.III vol.XII Tomo I Turin 1959
de Franciscis-Pane Mausolei	A.de Franciscis & R. Pane Mausolei Romani in Campania Naples 1957
Delbrueck	R. Delbrueck Antike Porphyrwerke Leipzig 1932

della Pergola *La Galleria Borghese in Roma* P.della Pergola *La Galleria Borghese in Roma* Rome 1966

D'Onofrio C.D'Onofrio *Roma vista da Roma* 1967

EAA *Enciclopedia dell'arte antica, classica e orientale* Rome 1958

Enc. Phot. *Encyclopédie photographique de l'art. III Le Musée du Louvre* ND

Fa2 Topham Finding Aid no.2. *Bassi rilievi, pitture antiche, gruppi, statue, busti, vasi are &ct in diversi Palazzi di Roma*

Fa4 Topham Finding Aid no.4

Führer W. Helbig *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom* Tübingen 4 ed. 1963-72

Guerrini L. Guerrini *Marmi antichi nei disegni di Pier Leone Ghezzi* Vatican 1971

Hanfmann *Dumbarton Oaks Season Sarcophagus* G.M.A. Hanfmann *The Season Sarcophagus in Dumbarton Oaks* Cambridge Mass. 1951

Hekler A.Hekler *Greek and Roman Portraits* London 1912

Hettner H. Hettner *Die Bildwerke der königlichen Antikensammlungen zu Dresden* Dresden 1856

ILS *Inscriptiones Latinae Selectae* ed. Dessau Berlin 1892FF

JdI *Jahrbuch des deutschen archäologischen Instituts*

JRS *Journal of Roman Studies*

Lanciani R. Lanciani *The ruins and excavations of ancient Rome* London 1897

Lehmann-Hartleben K. Lehmann-Hartleben *Die Trajanssäule* Berlin-Leipzig 1926

Licht *The Rotunda in Rome* K. de F. Licht *The Rotunda in Rome. A study of Hadrian's Pantheon* Jutland Archaeological Society Publications ND

Lippold G. Lippold *Die Skulpturen des Vaticanischen Museums* III.1 Berlin-Leipzig, 1936, III 2 Berlin 1956

MAAR *Memoires of the American Academy at Rome*

Mandowsky and Mitchell E. Mandowsky & C. Mitchell *Pirro Ligorio's Roman antiquities* London 1963

Mansuelli G. A. Mansuelli *Galleria degli Uffizi,Le Sculture* I 1958 II 1961

Matz F. Matz *Die antiken Sarkophagreliefs* IV *Die dionysischen Sarkophage* Berlin 1968

Michaelis A. Michaelis *Ancient Marbles in Great Britain* Cambridge 1882

Montelatici D. Montelatici *Villa Borghese fuori di Porta Pinciana con l'ornamenti, che si osservano nel di lei Palazzo, e con le figure delle statue piu singolari* Rome 1700

Moretti G. Moretti *L'Ara Pacis Augustae* Rome 1948

Mon. Piot *Monuments Piot*. Monuments et mémoires publiés par l'académie des inscriptions et belles-lettres.

Papini *Pisa* *Pisa*. A cura di Roberto Papini. Rome 1912, 1925. [Ministero della educazione nazionale. Catalogo delle cose d'arte e di antichità d'Italia. Ser. I Fasc. 2]

RA — Revue archéologique

Rainey — A. Rainey Mosaics in Roman Britain Newton Abbot 1973

RM — Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung

Roullet — A. Roullet The Egyptian and Egyptianizing Monuments of Imperial Rome Leiden 1972

RR — S. Reinach Répertoire de reliefs grecs et romains Paris 1909-12

RS — S. Reinach Répertoire de la statuaire grecque et romaine Paris 1897-1930

Ruesch — A. Ruesch Guida illustrata del Museo Nazionale di Napoli I 1911

Scherer — M.R. Scherer Marvels of Ancient Rome New York & London 1955

Schreiber — T. Schreiber Die Hellenistische Reliefbilder Leipzig 1894

Schreiber Villa Ludovisi — T. Schreiber Die antiken Bildwerke der Villa Ludovisi in Rom Leipzig 1880

Strong La sc. rom. — Mrs. E. Strong La Scultura Romana Florence 1923

Strong Art in ancient Rome — Mrs E. Strong Art in ancient Rome London 1929

Strong RIS — D.E.Strong Roman Imperial Sculpture London 1961

Stuart Jones — H. Stuart Jones The Sculptures of the Museo Capitolino Oxford 1912 and The Sculptures of the Palazzo dei Conservatori Oxford 1926

TAPS — Transactions of the American Philosophical Society

Toynbee Hadrianic School — J.M.C. Toynbee The Hadrianic School Cambridge 1934

Toynbee Art in Roman Britain — J.M.C. Toynbee Art in Roman Britain London 1962

Visconti — C.L. Visconti I Monumenti del Museo Torlonia di Sculture Antiche 1884-85 Rome

Wegner — M. Wegner Die Antiken Sarkophagreliefs V.3 Die Musensarkophage Berlin 1966

Wind Pagan Mysteries — E. Wind Pagan Mysteries of the Renaissance Revised ed. Harmondsworth 1967

Bm1

Drawings by Calderi and Ciferri of antiquities set on the outside of the Villa Borghese. Ha2 does not list these objects, but refers the reader to another book in the Topham Collection (Bq7.8): Villa Borghese fuori di Porta Pinciana con l'ornamenti, che si osservano nel di lei Palazzo, e con le figure delle statue piu singolari [by Domenico Montelatici] Roma, 1700. This gives systematic descriptions of the Villa and its antiquities, so that it is possible to assign each piece to its position on the building. In addition the position is briefly indicated in the note on each drawing, to be found on the back unless otherwise stated. Only one relief remains on the building (1973), most of the others having been sold in the early nineteenth century and taken to France, where they are now in the Louvre.

1 Relief: youth

Villa Borghese. Prima facciata. Uno che asciuga gl'occhi.

Youth wearing cloak, which he raises to his eyes. He holds a branch on his l. arm by a scabbard(?).

Calderi P ~~40.2 x 26.6~~ 49.4 x 39.2

Montalatici 136. Now Louvre Ma 4; RS I 86.3

2 Sarcophagus: Dionysus and Ariadne

Villa Borghese. Prima facciata a ponente. Bacco sopra un carro con bacchanti e una donna a giacere.

Dionysus supported by a satyr dismounts towards Ariadne who reclines in centre, with satyr and draped maenad at her head. Putto holding grapes and small lion lead way for Dionysus. Maenad and satyr in background by Dionysus l. and sheep lies on rocks over Ariadne. On r. draped female holding arm of lion, who moves r., and holds object aloft in r. hand bending over ram and panther at her feet. On ground stands conical flask-like object.

Ciferri RC ~~34.6 x 50.4~~ 48.7 x 74.6

Montelatici 136. Now Louvre Ma 408. Matz III no. 221. Beil.102.1; Taf.233.2

3 Relief (sarcophagus): putto on sea-monster

Villa Borghese. Facciata aponente. Gruppo di un mostro marino ed un putto.

Putto rides monster over waves in which swims dolphin.

Ciferri RC ~~24.3 x 34.3~~ 37.8 x 48.7

Montelatici 137. Now Louvre Ma 166.

4.1 Sarcophagus: putti in circus race.

4.2 Villa Borghese. Facciata a ponente. Giuochi puerili con le bighe.

Four bigae driven by putti in circus with the spina in the background. One team has already come to grief.

Ciferri RC ~~20.5 x 42.5; 20.8 x 39~~ 38 x 46.2; 38.2 x 49.2

Montelatici 137. Now Louvre Ma 333; RS I 77.2

5.1 Sarcophagus: putti in circus race

5.2 Villa Borghese. Giuochi o corsi puerili. Facciata a ponente

Putti drive four bigae, one of which has come to grief. Each team is accompanied by a putto on horseback. No spina.

Ciferri RC ~~20.8 x 43.1; 20.8 x 42.8~~ 37.8 x 47.8; 38.1 x 48.7

Montelatici 137. Now Louvre Ma 327; RS I 77.1

6.1 Sarcophagus: Luna and Endymion

6.2 Villa Borghese. Facciata principale. Luna ed Endymion o Venere ed Anchiso

On l. tall female checks plunging horses as Luna steps from chariot and is led by two putti and a tall winged male to Endymion, sleeping on r. surrounded by Hypnos, putto, two Seasons(?) and dog. Putti play with his flocks by Luna's feet. Tellus and putto beneath horses' hooves. Far l. two nymphs stand by seated shepherd with two rams. Top l. quadriga of Solrises; slightly to r. sits genius loci by tree. Top r. male drives away oxen.

Calderi RP ~~28.3 x 34; 28.8 x 37.~~7 38.8 x 49.9; 39.2 x 49.6

Montelatici 173. ASR III.1 no.80 still Villa Borghese

7 Relief: two maenads and satyr dancing

Villa Borghese. Facciata principale. Un piedestallo quadro di due bacchanti, un fauno ed una maschera

All three figures move briskly to r. On r. maenad with tympanum, in centre satyr holding flute, a mask on the ground by his leading leg, and on l. maenad playing double flute.

Calderi RP ~~27.7 x 42.4~~ 38.8 x 49.1

Montelatici 138-9. Now Louvre Ma 1611 (l.part); RS I 38.1-2. See Bm1.59 and 29.2

8 Relief: seated male and two standing females

Villa Borghese. Prima facciata. Due donne in piedi dinanzi ad un vecchio

On l. half-draped male sits on rock mound with one arm raised, probably once resting on staff: Jupiter? On r. stand two draped females. Central figure probably Athena, since she seems to be wearing aegis; she holds roll in her l. hand. Other female has no attributes; she leans on Athena's shoulder.

Calderi P ~~37.4 x 42.5~~ 50.3 x 76.8

Montelatici 139. Louvre RS I 66.4

9 Sarcophagus: Achilles among the daughters of Lycomedes

Villa Borghese. La facciata principale. La pace di Romulo e Tatio

Achilles, surrounded by the daughters of Lycomedes, throws off female clothes and holds weapons. On l. and r. stand soldiers with horses, while two half-draped males sit watching, Odysseus standing behind the one on the l.

Interpreted by Montelatici as representing peace between the two peoples after the rape of the Sabines, when Romulus and Titus Tatius were to rule together.

Ciferri RC ~~21.2 x 50.8~~ 38.4 x 54.1

Montelatici 140. Now Louvre Ma 2120, Charbonneaux 217.; ASR II no.26.

See also Bm1. 36

10 Relief: Jupiter(?), Athena and female with candelabrum

Villa Borghese. Facciata principale. Una sacerdotissa con candelabro, Pallade, Giove

On l. half-draped male, perhaps Jupiter, sits to r. on rock mound with unclear object at side. In centre Athena, holding spear and shield, approaches him. On r. on lower level, female with candelabrum and jug looks towards them. Far r. column.

Calderi RP ~~30.8 x 32.6~~ 49.4 x 38.2

Montelatici 140. Louvre RS I 90.1

11 Relief: Hermes, Orpheus and Eurydice

Villa Borghese. Facciata principale. Antiope, Zito ed Amphione

Orpheus on l. holds wrist of Eurydice in centre. Both stand looking at Hermes on r.

Montelatici identifies as Antiope with her sons, Amphion and Zethos, and these names are still to be found inscribed over the figures.

Calderi RP ~~30.5 x 30~~ 50 x 38.9

Montelatici 140. Now Louvre Ma 854, Charbonneaux 26-27

12 Sarcophagus fragment: putti in sports in palaestra

Villa Borghese. Facciata principale. Giuochi puerili

From l. herm, putto wearing himation and holding roll, one throwing discus, next gestures to r., his r. hand lost, two putti wrestle while one looks on in the background, one wearing a tunic blows a horn while the eighth crowns himself.

Ciferri RC ~~18. x 54.9~~ 48.7 x 76.6

Montelatici 141. Now Louvre Ma 329; RS I 75.1 (l.half). See Bm1.61

13 Sarcophagus: marine thiasos

Villa Borghese. Facciata a ponente. Quattro nereidi a sedere, con il ritratto del defonto

In centre portrait of dead man in shell held below by small figure rising from waves between a sea-ram and a sea-boar and at each side by sea-centaurs, on whose backs ride nymphs with billowing drapery. On l. and r. a nymph with drapery arching over her back, attended by a putto, floats with her arm across the neck of a sea-bull. From the waves beneath each rises a sea-monster.

Calderi P ~~19.4 x 66.5~~ 49.5 x 76.7

Montelatici 141. Now Louvre Ma 396, Charbonneaux 242. ASR V no.72

14.1 Relief composed of various fragments

14.2 Villa Borghese. Facciata principale. Una donna sedente in gran mestitia &ct.

a) In centre sits female to r. with head veiled, pensive or sad. Two males stand behind her chair, while a female moves r. from behind her. A putto or child stands before her.

b) On r. four putti gather round a large cornucopia on a stand.

c) On l. old male sits by round table decorated with masks and with lions' paw feet. A child stands to r. of him, reading from book, while two males, one old, one young, stand by gesturing.

Calderi RP ~~27.0 x 36.4; 28.2 x 20.2~~ 38.4 x 43.3; 38.6 x 49.7

Montelatici 141. b) Louvre Ma 1572; RS I 72.3. c) Louvre Ma 319; RS I 48.1

15 Relief: Amazon

Villa Borghese. Facciata a ponente. Un'amazona a cavallo &ct

Amazon wearing armour rides on horseback to l. In lower relief, upper r., three females, one in armour.

Ciferri RC ~~32.1 x 29.0~~ 49 x 38

Montelatici 141-2

16 Relief: draped female in vigorous movement

Villa Borghese. Donna in mezzo rilievo. Facciata prima

Female, holding rod in r. hand, turns vigorously from l. to r., her garments billowing out on the l.

Calderi P ~~30.2 x 22.6~~ 49.6 x 38.1

Montelatici 142(?)

17 Relief: griffins flank vase

Villa Borghese. Facciata principale. Due hippogrifi con vaso in mezzo.

Two griffins, wings outspread, flank a vase composed of acanthus leaves and leafy scrolls.

Ciferri RC ~~19.6 x 46.7~~ 37.3 x 49.2

Montelatici 142

18 Sarcophagus: Hippolytus

Villa Borghese. La facciata principale. La caccia di cinghiale &ct.

An arch in the centre divides the sarcophagus into two scenes. On the far l. sits Phaedra flanked by two putti. Two attendants stand anxiously behind her, a third gestures to Hippolytus, who stands on r. Behind and to the r. of him are four hunting companions, a horse and two hounds. The r. half shows a boar hunt. Hippolytus and two horsemen ride to the attack as the boar emerges from a cave far r behind a tree. Above sits a genius loci. A bearded man stands to r. of arch with two hounds at his feet. A third hound crouches in front of the boar.

Ciferri RC ~~24.4 x 58.1~~ 49.1 x 76.1

Montelatici 143 (Meleager). Now Louvre Ma 1029, Charbonneaux 234, 236; ASR III 2 no. 170

19 Sarcophagus: Seasons and Victories with infant Dionysus

Villa Borghese. La facciata principale. Le quattro Stagioni dell anno.

In centre two Victories hold garland of fruit, in which sits infant Dionysus, his legs supported by a small Pan below l. In centre below, a reclining female, holding fruit in her sinus, turns to look at putto who holds his cloak up over his head. On l. and r. stand the Seasons in pairs, almost-naked youths with wings, each holding a staff and three accompanied by an animal: tiger, goat and ass. The inner figure holds a basket of grapes, over which the outer youth holds a bunch of grapes.

Ciferri RC ~~24.5 x 59.2~~ 48.3 x 75.2

Montelatici 144. Now Louvre Ma 348, Charbonneaux 239; RS I 23.1

20 Sarcophagus: fall of Phaethon

Villa Borghese. La facciata principale. La caduta di Fetonte

In centre are horses of the Sun in confusion and Phaethon falling headlong from the chariot on to a reclining male (river god), at whose feet grows a tree, to l. of which stands a swan and a male making gesture of grief. Further l. stands youth with tortoise at feet and three sisters of Phaethon turning into trees. Top l. sits nude youth holding cornucopia, three putti in front of him. On r. half-draped youth holding pedum stands and gestures

to centre. At his feet recline two females, one holding cornucopia and surrounded by three putti. Behind him are a seated youth and a female with billowing drapery. Top r. is a female with billowing drape and two putti. At top, flanking the horses of the Sun, two putti ride to centre on horseback.

Ciferri RC ~~24.5 x 55.7~~ 47.6 x 73.6

Montelatici 144. Now Louvre Ma 1017, Charbonneaux 254; ASR III 3 no.337

21 Sarcophagus: Seasons and Dionysus

Villa Borghese. La facciata principale. Quattro giovanni alati &ct.

Dionysus stands in centre, supported by Pan on l. accompanied by panther. Two putti stand in front of him by a krater full of grapes and a third flies to his r. hand to give or take patera. Over his l. shoulder appears male , whose head seems to be a portrait. On each side stand a pair of Seasons, tall winged youths. The pair on r. hold grapes to which flies a putto. At their feet are two putti and a panther, and between them reclines a female holding a cornucopia and a putto. Of the group on l., one holds basket of flowers, behind which appears a putto; other carries brace of birds and a dog stands at his feet. Between them reclines a river god.

Ciferri RC ~~24.8 x 58.6~~ 48.5 x 76.3

Montelatici 145. Now Louvre Ma 1046, Charbonneaux 251

22 Sarcophagus: Daedalus and Pasiphae

Villa Borghese. La facciata principale. Una donna in piedi, quattro villani, due vacce, una donna sedente &ct

Restorations are included in the drawing. Three scenes flanked by nude winged putto on each corner holding garland. On l. Pasiphae sits and talks to Daedalus, a putto at her knee, a curtain in the background. In centre Daedalus and two helpers make the statue of the cow. On r. putto leads Pasiphae with an attendant to the completed statue, beneath which are steps for access. Daedalus stands in front of statue with arm outstretched. Tree and wall(?) in background.

Ciferri RC ~~24.5 x 73.9~~ 47.8 x 76.1

Montelatici 145. Now Louvre Ma 1033, Charbonneaux 229. ASR III 1 no.35

23.1 Sarcophagus: marine thiasos

23.2 Villa Borghese. Facciata a ponente. Nereidi, Venere e tre Amorini in conciglia.

In centre Venus crouches with three putti in a shell supported below by a triton flanked by two sea-monsters and at the sides by two sea-centaurs, on whose backs ride two nymphs. On l. a nymph rides to l. on sea-centaur, on r. another rides on a monster which is attacked by a sea-centaur. Putti

fly about between the groups and also frolic in the water with dolphins and monsters.

Ciferri RC ~~20.4 x 26.3; 20.6 x 29.6~~ 48.9 x 76; 48.6 x 33.5

Montelatici 148. Now Louvre Ma 384, Charbonneaux 234; RS I 113.1, ASR V no.9

24 Relief: putti hold garland

Villa Borghese. Facciata a ponente. Un festone di marmo, due puttini, due teste di leoni

Garland of fruit and leaves supported by two winged putti who run outwards. Long fillets fly from the ends of the garland. Over the garland is a winged head flanked by floral scrolls. At each end of the relief is a lion's head holding a ring in its teeth in a tondo on a square panel.

Calderi P ~~29.5 x 76.5~~ 50.4 x 78.5

Montelatici 149

25 Relief: putti hold garland

Villa Borghese. Facciata a ponente. Un festone con maschera e due cornucopie in mezzo

Two draped putti hold garland of fruit and leaves, from ends of which fly fillets. Over garland is winged head rising from junction of two cornucopiae. At each end of the relief is a lion's head in a tondo in a square panel.

Calderi P ~~21.6 x 74.0~~ 49.8 x 77

Montelatici 136

26 Relief: Abundantia

Villa Borghese. Facciata a ponente. Abondanza in mezzo rilievo

Abundantia, wearing chiton and himation, stands holding cornucopia.

Ciferri RC ~~36.4 x 21.3~~ 48.9 x 37.9

Montelatici 149. Louvre RS I 43.5

27 Relief: Silvanus

Villa Borghese. Facciata principale. Il dio Silvano

Silvanus, wearing cloak and boots, stands holding curved knife in one hand, pine branch and grapes in other, a dog at his feet. He is flanked by two fluted pillars which support a shallow arch.

Calderi RP ~~41.1 x 25.3~~ 49.6 x 40

Montelatici 149. Louvre RS I 113.3

28 Sarcophagus: rape of Proserpine

Villa Borghese. Facciata a ponente. Il ratto di Proserpina &ct

On r. Pluto carries off Proserpine in his chariot, a putto flying above the horses carrying a torch. In centre three females (one Athena) gesticulate after them. Far l. Ceres reclines on cista to l., two attendants standing by her.

Ciferri RC ~~21 x 66.4~~ 49.2 x 76.6

Montelatici 149. Louvre Ma 409, Charbonneaux 235; ASR III 3 no.359

29.1 Relief: Putto on back of sea-lion

Villa Borghese. Facciata principale. Un leone marino con un putto

Putto sits on back of monster to r. A little water shown below.

Ciferri RC ~~13.4 x 25~~ 49.3 x 38.8 (sic 29.2)

Montelatici 150

29.2 Relief: putto rides lion, led by two satyrs; maenad plays tympanum.

Villa Borghese. Facciata principale. Leone marino con un putto, piedestallo di statua di Giove.

On l. cut by edge, winged putto rides lion to r, led by two satyrs. On r. maenad plays tympanum (with hand through it). To l. of her, low altar on which stands enormous mask.

There is no illustration of the statue of Jupiter

Ciferri RC ~~14 x 24.9~~ See 29.1

Montelatici 151. Now Louvre Ma 1611; RS I 38.1 (r. half). See Rm1.7 and 59

30.1 Relief (sarcophagus?): Cortege of dead putto

30.2 Villa Borghese. Facciata a ponente. Giuochi o corsi puerili

Four winged putti carry the body of their companion to r. followed by putto in biga. Far l. putto weeps. On r. Psyche, supported by attendant, spreads arms in grief as a putto points to cortege. Far r. putti by arch.

Ciferri RC ~~20.7 x 47.3; 20.3 x 34.9~~ 37.2 x 38.3; 37.9 x 49.7

Montelatici 150. Now Louvre Ma 338; RS I 77.3

31.1 Sarcophagus: Indian triumph of Dionysus

31.2 Villa Borghese. Facciata principale. Bacco sopra un cavallo sostenuto d'uno accio non cada, un elephante, alcuni soldati e baccanti.

On l. Dionysus, wearing armour, is prevented by satyr(?) from falling from rearing horse. A satyr stands behind horse; two maenads on far l. and one on r. are in attitudes of ecstacy. Beneath horse, by feet of this third maenad, a snake emerges from open cista and makes for body of enemy lying on ground. On r. an elephant moves l. while a satyr holding a shield pats its head and another stretches a garland towards it. A wounded enemy lies at its feet, turning to look at Dionysus. Far r. a maenad dances, a satyr tramples a cloth-like object.

Calderi RP ~~23.5 x 42.3; 23.8 x 39~~ 38.5 x 45.9; 38.4 x 49.5

Montelatici 151. Now Louvre Ma 407; RS I 24.1.Matz III no. 240

32 Relief: Aesculapius and Hygieia

Villa Borghese. Facciata a ponente. Esculapio ed Igia

In centre stand Aesculapius and Hygieia, side by side, looking out to the viewer. On l. and r. of them are two enormous snakes, their bodies wound into coils, lowering their heads to drink from the paterae which the divinities hold. Top l. is inscription, partly lost because corner broken: ...US / ...NIFIRMINUS. According to Montelatici ..US...NI.FIRMINUS.SA...D

Ciferri RC ~~22.1 x 40.1~~ 38.1 x 47.5

Montelatici 151. Louvre RS I 69.1

33 Relief: Europa and bull

Villa Borghese. Facciata principale. Europa rapite di Giove

Europa, with drapery billowing, half-reclines on the back of the bull, which is already travelling through the sea to r. Its head is garlanded. On l. on a step projecting out of the water, her three companions, one on her knees, gesticulate in distress.

Calderi RP ~~28 x 43.9~~ 38.8 x 49.8

Montelatici 152

34 Fragment of Muse sarcophagus

Villa Borghese. Prima facciata. Tre donne in piedi, un console con maschera.

A heavily-draped male holding two rolls sits on a stool, beneath which projects a bearded mask. He faces l. Round him stand three muses, two holding open books and looking r., the middle one looking l. and upwards and making a declamatory gesture. A curtain hangs in the background.

Calderi P ~~34.8 x 35.1~~ 49.3 x 77.1

Montelatici 152-3. Louvre Ma29, RS I 19.3. Wegner no.73

35 Relief: Vulcan making Pandora(?)

Villa Borghese. Facciata principale. Venere mezza ignuda &c

On l. half-nude figure of Venus gestures to r., supported by a female attendant who offers her an apple. On r. stands a female, draped and with her head covered, who also gestures to r. By her on far r. a bearded male sits to l., a dog by his side. He holds a female statuette on his knee.

Calderi RP ~~28.7 x 29.7~~ 49.4 x 38.6

Montelatici 153. Louvre RS I 105.1

36.1 Sarcophagus: ransom of Hector's body

36.2 Villa Borghese. Facciata principale. Molti soldati e cavalli, Priamo ed altri che prostrato avanti d'Achille.

On far l. two males drive a biga containing spoils, and a third carries

a cuirass(?) on his shoulder. In the foreground lies the body of Hector attached to a chariot in which stands Achilles in full armour. A warrior seems to be riding on the horse in the background; a nude male attends to the harness of that in the foreground. A male wearing a lionskin over his head stands to l. in background. On r. Priam kneels, with head covered, at the feet of Achilles, who sits with head averted. A soldier stands far r. behind Achilles; a group of four figures stand in attitudes of mourning in the background behind Priam.

Ciferri (although drawing suggests Calderi) RP ~~28.1 x 40.6; 28.1 x 30~~ 38.8 x 45; 39.2 x 49.8

Montelatici 153. Louvre RS I 1.2, Ma 2120. See also Bm1.9, Bm2.12 and 13. ASR II no. 26

37 Sarcophagus: putti hunting

Villa Borghese. Facciata a ponente. La caccia d'un cinghiale &ct, tre putti.

On far r. a winged putto sits in reflection on a mound of rocks, watching two other putti hunting. They brandish spears, on l. at a boar, in centre at some animal (according to Montelatici, a bull) which is also attacked by a hound.

Ciferri RC ~~49.7 x 47.9~~ 38 x 49.3

Montelatici 155. Louvre Ma 1576, RS I 73.

38 Relief: wounded boxer surrounded by figures

Villa Borghese. Facciata a ponente. Sei figure intorno ad una che sta sedendo in terra.

In centre the boxer sits on the ground, probably wounded. Six figures stand around him. One old man in a tunic supports him, a woman stands by him in an attitude of concern. On l. another old man looks on, while a half-draped female stands with a hand on his shoulder. On r. two naked youths look on, one holding a roll, the other a drape.

Ciferri RC ~~20 x 47~~ 37.9 x 49.2

Montelatici 155. Louvre RS I 88.2

39 Relief: Diana

Villa Borghese. Prima facciata. Diana con dardo in mano

Diana stands holding a spear in her l. hand and a horn in the other, partly hidden behind her back. Her breasts are bare, but her draperies billow around her and give an impression of movement.

Calderi P ~~38.5 x 20.1~~ 49.4 x 38.2

Montelatici 156

40 Relief: maenad

Villa Borghese. Prima facciata. Una baccante con una ferala

The draped maenad moves to r. on her toes, her head thrown back. She holds a thyrsos vertical in front of her, and from her l. hand stretched out behind her there dangles the forequarters of a deer.

Calderi P ~~31.5 x 26.8~~ 49.6 x 38.9

Montelatici 156. Louvre RS I 32.5

41 Relief: putto rising from acanthus, griffin

Villa Borghese. La seconda facciata. Un putto rabescato che porge da bevere ad un grifo

Putto, whose torso ends in acanthus leaves, pours contents of a jug into a bowl, which he offers to a winged griffin on l.

Ciferri RC ~~22.8 x 32.3~~ 37.9 x 48.8

Montelatici 157. Louvre RS I 83.3

42 Relief: bacchic thiasos

Villa Borghese. Seconda facciata. Bacco in carro tirato da due leoni, Sileno sostenuto da due fauni

A satyr leads the way to r., piping, followed by Pan who looks back and encourages the progress of an ass carrying drunken Silenus, who is supported by two satyrs. A tiger rests by the ass. In the background a Pan carries a large jug, followed by a satyr playing a horn. On l. two lions draw a chariot in which are Dionysus and Ariadne, Dionysus holding up a great bunch of grapes. Three maenads, looking backwards, precede the chariot, one carrying a basket of grapes on her head, the others playing crotala and tympanum. The procession moves along rocky ground beneath two entwining vine branches which grow on far l. and bear copious leaves and three bunches of fruit on r. of relief.

Ciferri RC ~~26.4 x 53.3~~ 49.1 x 76;3

Louvre RS I 34.1

43 Relief: griffins flank candelabrum

Villa Borghese. Facciata principale. Due hippogrifi con candelabra

Two griffins, with wings spread and one paw raised, sit facing outwards. Between them is an elaborate candelabrum, from the top of which hang two garlands.

Calderi RP ~~28.4 x 42.7~~ 38.6 x 49.5

Montelatici 156

44 Sarcophagus fragment: Dionysus riding tiger

Villa Borghese. Facciata seconda. Bacco a sedere sopra un leoni, uno satiro, un puttino sotto a piedi

Dionysus, nude and holding two bunches of grapes, half-reclines on the back of a springing tiger, which wears vine tendrils around its neck and belly. Behind and to r. Pan accompanies him. A putto with a cloak falling from his l. shoulder, stands in the foreground.

Ciferri RC ~~27.7 x 33.5~~ 37.2 x 48.3

Montelatici 157. Louvre Ma 1588, RS I 35.3; Matz III no. 168

45 Statue: Marsyas bound to tree trunk

[Front] Marsyas in Villa Borghese

Marsyas is bound by his wrists to the trunk of a pine tree, his arms stretched above his head. Beneath his feet lie a ram's head and a skin. Trees sketched in background.

Artist unspecified RCP ~~48.4 x 27.5~~ 58.1 x 43.5

Montelatici 158. Now Louvre Ma 542, Charbonneaux 74.

46 Bacchic altar

47 Villa Borghese. Facciata a tramontana. Baso di statua di Marsia.

48 46. Front. Dionysus, wearing cloak and boots, stands resting his thyrsos on a pillar l. and holds out a krater in his l. hand for a maenad, who stands on r. with her back to the viewer, to fill from a horn. She is half-draped. A panther sits on ground between them, looking up at Dionysus. On r. on pillar is a statue of seated Hermes, holding a bag and a caduceus. A vine grows behind it and spreads across the scene. On l., slightly to l. of the pillar, is a statue of seated Hercules, holding his club and an apple(?).

47. Side. Hercules, wearing a loin cloth and leaning on his club, moves to r., holding out a cup. To l. and r. grow leafy vine branches with bunches of grapes.

48. Side. A satyr moves to l., framed as Hercules, in vine branches. He stretches up to pick grapes and collects them in the fold of the skin which is slung across his chest.

Calderi RP ~~36.7 x 34.9; 30.6 x 25.5; 30.0 x 26.6~~ 50 x 39.3; 42 x 28.3; 42.6 x 28.3

Montelatici 158-9. Louvre Ma 555, Charbonneaux 173

49 Relief: nude youth seated

Villa Borghese. Facciata a tramontana. Un giovine a sedere

Nude youth sits to l. on pile of rocks over which falls his cloak.

Ciferri RC ~~34.5 x 25~~ 48.7 x 37.7

Montelatici 160

50 Sarcophagus fragment(?): Ulysses and Polyphemus(?)

Villa Borghese. Facciata a tramontana. Hercule e Tiramo

Four figures in a vertical arrangement topped by a large shell which is overlapped at the edges by architecture. On r. a nude bearded male, seated on a rock, holds a youth in submission with his foot on his hip and holding his arm up behind his back. On l. a bearded helmetted male and a youth above him gesture at the figure on r. Bottom centre there seems to be a table leg in the form of a lion's paw topped by a grotesque head: its purpose is not clear.

Calderi P ~~42.4 x 39.0~~ 76.4 x 49.5

Montelatici 160. Louvre RS I 112.3

51 Sarcophagus fragment: Meleager

Villa Borghese. Facciata a tramontana. Meleagro moribondo

Meleager lies dead on a couch, his arms and hound on the floor in the foreground. Two women attend him, one at his head, the other at his feet. At the head of the couch on r. Atalanta sits to r. weeping, still wearing her quiver. In background is a row of arches.

Calderi P ~~72.4 x 50.4~~ 49.3 x 76.9

Montelatici 160. Louvre Ma 654. ASR III 2 no. 279 (shows only original part

52 Sarcophagus fragment: Endymion

Villa Borghese. Facciata a tramontana. Luna ed Endimione

On l. Luna descends from her chariot, the horses of which are missing. A winged putto kneels bottom l. Endymion reclines bottom r.; a putto holds a shield by his shoulder and a winged female figure, Psyche, stands behind him holding a fruit(?). Upper centre, a nude genius loci sits on a rock mound with a large bird perched above him on l.

Calderi P ~~32.4 x 54.1~~ 49.7 x 77.2

Montelatici 161. Louvre Ma 607; ASR III 1 no. 66

53.1 Sarcophagus: lion hunt

53.2 Villa Borghese. Seconda facciata. Un caccia di leoni

On l. stand two huntsmen with a dog and a horse. In centre the hero spurs on his horse and aims his spear at a lion which leaps up from r. A draped and armed female, Virtus, follows the hero and gestures towards him. On r. a hunter rides to r. but looks back to hero. Beneath the hero's horse lies a wounded hunter holding a spear. Hounds rush in to attack the lion. A dead lion lies bottom r. Far r. stand two more huntsmen.

Calderi RP ~~26.9 x 41; 27.2 x 47~~ 39 x 47; 39.4 x 50.1

Montelatici 161. Louvre Ma 346, Charbonneaux 237

54 Sarcophagus: Four centaurs hold portrait tondo

Villa Borghese. Facciata seconda. Quattro centauri, Bacco in carro, due ritratti in un medaglione

Two pairs of centaurs pull two chariots to the centre. In that in the l. rides Dionysus, nude and holding cup and thyrsus, accompanied by small Pan, a putto holding a torch, and a maenad piping. In the chariot on r. is Ariadne, draped, holding a thyrsus and with grapes in her hair. She is accompanied by a Pan and a maenad holding a bowl(?). In each pair of centaurs, the one in the background supports a tondo in the centre, which contains portraits of a man and his wife. Of the centaurs in the foreground, the one on l. plays a lyre, the other pours wine from a horn into a cantharos for a putto to drink. Along the bottom of the relief are small figures arranged symmetrically: in centre Pan and a ram butting one another while a Silenus with thyrsus and pine leaves stands in the background. A putto stands watching on each side, while on r. a Pan rides up on a panther, on l. a putto on a ram. On each side beyond, a putto with a pedum looks in surprise at a snake emerging from an open cista.

Ciferri RC ~~23.0 x 62.6~~ 48.4 x 75

Montelatici 161. Louvre Ma 1013, Charbonneaux 235.

55 Relief: Apollo and Marsyas

Villa Borghese. Facciata a tramontana. Un delinquente posto in croce &ct.

On l. stands Apollo, nude and holding curved object (in fact lyre). A victory stretches out a garland to crown him. Between them on the ground reclines a river god(?) holding a pedum. On r. is a scene called a crucifixion by Montelatici: a nude male is being set up on a cross by a nude youth far r., while a second youth kneels at the foot of the cross. This in fact represents Marsyas being strung upon the tree while the Scythian sharpens his knife.

Calderi RP ~~33.7 x 45.5~~ 39.4 x 50.6

Montelatici 161. Wind Pagan Mysteries fig.1 illustrates this drawing.

56 Sarcophagus fragment: dextrarum iunctio

Villa Borghese. Facciata a tramontana. Tre figure grandi in piedi &ct

The fragment shows two intercolumniations of a column sarcophagus, that on l. being wider with a triangular pediment, the other with a shallow arch. On l. a man wearing a toga clasps the hand of a woman with her head covered and turning her back to the viewer. Between them stands a putto who holds a basket of flowers in one hand, blossoms in the other. In intercolumniation on r. stands a bearded man holding a roll, with a small figure, child or putto, by his side. Curtains hang behind the figures in each intercolumniation.

Calderi P ~~36.9 x 52.9~~ 49.4 x 76.7

Montelatici 161-2

57 Two sarcophagus fragments

Villa Borghese. Facciata a tramontana. Combattimento d'Ercole con le Amazoni

a) On l. the departure for the Calydonian boar hunt. Three figures stand in the foreground: an old man, a youth and Atalanta. A dog stands between the last two. A figure approaches them through the arch on far l. The head of a fifth figure can be seen in the background.

b) On r. a nude youth rides on horseback to r., accompanied by Hercules on foot in the foreground. They are followed by draped female.

Ciferri RC ~~14.6 x 35.6~~ 37.8 x 38.3

Montelatici 162. Louvre Ma 958 and 959; RS I 86.8 and 4; ASR III 2 nos. 226 and 256

58 Sarcophagus fragment: Phaedra

Villa Borghese. Facciata a tramontana. Cinque donne con un amorino

Phaedra sits on stool decorated with sphinxes, towards r. but turning to l. She is attended by three women; a fourth stands on r. and gestures to r. to Hippolytus, who is missing. A winged putto leans on Phaedra's knee and gestures to her.

Calderi P ~~33.3 x 34~~ 39.2 x 49.6

Montelatici 162. Louvre Ma 1642; ASR III 2 no.176

59 Sarcophagus fragment: Dionysus and Ariadne

Villa Borghese. Seconda facciata. Bacco tirato in un carro da due leoni, un satiro e due amorini, uno a cavallo sopra un leone

Dionysus and Ariadne half-recline facing one another in a chariot drawn by two panthers. A winged putto holds the reins, another sits on the back of a panther. Pan guides them with his pedum hooked round the yoke. A vine grows in the background behind Pan.

Ciferri RC ~~17.4 x 42.4~~ 38 x 48.8

Montelatici 163. Louvre Ma 1611 (l.part)

60.1 and 60.2 Two reliefs on the same sheet

60.1 Relief: putto holding garlands

Villa Borghese. Seconda facciata. Due festone con maschere, un putto in mezzo.

In centre a putto supoorts two garlands of leaves. In the centre of each garland is a rosette, and over each is a mask facing outwards. By the mask on l. is a pedum; beneath the garland on r. is a spear.

Ciferri RC ~~11.8 x 35.4~~ See 60.2

Montelatici 163. Louvre RS I 115.1

60.2 Relief: garland hanging from boukrania

Villa Borghese. Festoni e teste di tori. Quarta facciata

From the horns of two fleshless boukrania hangs a garland of fruit, corn, acorns etc. Over the garland is a patera.

Ciferri RC ~~10.2 x 27.6~~ 37.8 x 48.5

Montelatici 177(?)

61 Relief: putti in athletic activities

Villa Borghese. Facciata a tramontana. Un guioco di fanciulli

Two pair of putti wrestle. The putto on r. has just thrown his opponent, who sits bemused. Behind him standsa putto as umpire. Far l. a putto wearing an himation stands holding a palm branch.

Ciferri RC ~~49.8 x 37.2~~ 38.2 x 48.9

Montelatici 163. Louvre Ma 329; RS I 75.1 (r. half). See Bm1.12

62 Relief: bearded head flanked by dolphins

Villa Borghese. Facciata a tramontana. Tra due delphin la faccia d'un vecchio.

Two dolphins, noses down and tails curved, flank a male head with beard and long hair. Two other heads face l. and r. in profile behind their tails. Two putti appear by side of dolphins, their heads and shoulders visible over the bottom border.

Calderi P ~~27.1 x 35.3~~ 39.1 x 49.3

Montelatici 163

63 Garland sarcophagus

Villa Borghese. Facciata a tramontana. Un festone &ct

The l. end of the sarcophagus is missing. Two putti support two garlands of fruit at r. and middle. Over r. garland is a mask, over the other a winged putto riding on a sea-griffin over waves.

Ciferri RC ~~45.0 x 53.4~~ 49.2 x 76.3

Montelatici 163. Louvre Ma 306

64 Sarcophagus fragment: Calydonian boar hunt

Villa Borghese. Facciata a tramontana. La caccia d'un cinghiale

The boar emerges from beneath rock towards l. A hunter with a spear approaches from behind the rock, another attacks directly with his spear at the boar's throat. A hound stands by his feet. In the background stands Atalanta with quiver and billowing drapery. To r. of the boar a wounded hunter kneels on the ground. A nude bearded male stands further r.

Calderi p ~~33.5 x 46.6~~ 39.5 x 50.4

Montelatici 164. Now lost: ASR III 2 no. 256a

65.1 Sarcophagus: contest between Apollo and Marsyas

65.2 Villa Borghese. Facciata seconda. Apolline con muse, Pan, Pallade e Cibele &ct.

In centre are Marsyas and Apollo, who sits with his foot on a griffin and rests his lyre on his tripod. Between them in the background stands a female (a muse?). To l. of them are seven figures and three heads (one of a muse) in the background. These include Athena, Cybele with a lion, a nymph and a satyr holding a bunch of grapes. On r. are eight figures and two heads of muses in the background. These figures include a female holding a torch by Apollo, Hermes, a river god and two Scythians, one of whom sharpens his knife, the other prepares to fasten Marsyas to a pine tree.

Calderi RP ~~29.1 x 44; 29.2 x 33.6~~ 39.1 x 50; 39.3 x 50.2

Montelatici 164. Louvre Ma 972; ASR III 2 no.203

66 Reliefcomposed of various fragments

Villa Borghese. Facciata a tramontana. Quattro figure in piedi

On a background of floral scrolls and beneath two friezes, one of floral ornament, the other of bacchic figures, stand four figures.

a) On r. on a projection decorated with putti and sea-monsters stands a putto as season, holding fruit and a basket, and a victory holding a palm branch.

b) On l. two females stand together and hold a plank-like object, perhaps a musical instrument.

Calderi P ~~33.5 x 36.3~~ 38.8 x 49.8

Montelatici 165(?). Both in Louvre: a) RS I 76.5, b) RS I 90.5 Ma 592(?)

67 Relief: five standing figures

Villa Borghese. Facciata a tramontana. Cinque figure in piedi

In the foreground are three figures: a male with his head covered, a female again with head covered and on r. a female with short tunic, one breast bared and a sword belt slung across her chest. The other two figures are in background.

Calderi P ~~30.6 x 40.7~~ 49 x 76.6

Montelatici 165. Louvre RS I 44.4

68 Garland sarcophagus

Villa Borghese. Facciata a tramontana. Un medaglione con ritratto del defonto con quattro maschere

In centre two putti hold with one hand a tondo in which is a portrait of dead woman. Beneath the tondo are two figures: a putto with a torch, and a reclining female. The putti each stretch their other hand back over their head to hold the end of a garland of leaves, the outer ends of which are

held by putti who emerge from acanthus leaves. Over each garland are set two masks on a groundline, facing one another.

Calderi P ~~20.4 x 73.7~~ 49.8 x 76.8

Montelatici 167-8. Louvre Ma 1536; RS I 79.1

69 Relief: three putti

Villa Borghese. Facciata seconda. Base di statue di Nerone, tre fanciulli in piedi

Three putti, almost nude, stand in various attitudes. A panther stands behind the legs of the one on r. and looks up at him. A cup stands on the ground between the feet of the one on l. A drape hangs down l. side of the relief.

Ciferri RC ~~22.3 x 26.3~~ 38.4 x 48.7

Montelatici 168. Louvre Ma 1596

70 Sarcophagus: Amazonomachy

Villa Borghese. Facciata a tramontana.

In centre, Achilles supports Penthesilea as she faints. Around them is the confusion of battle, although they are flanked by two dominant diagonal groups of men reaching up to attack Amazons on horseback. Horses and men, dead and wounded, fill the space beneath. At each end stands an Amazon with arm raised.

Ciferri RC ~~22.5 x 59.8~~ 48.6 x 74.8

Montelatici 168. Louvre Ma 1052, Charbonneaux 248; ASR II no. 90

71 Relief: head of Dionysus

Villa Borghese. Terza facciata a levante. La testa di Bacco sopra la porta.

Head of Dionysus, turning slightly to his r. He wears a garland and has bunches of grapes among his long flowing hair. Beneath his neck is a vine tendril and a panther.

Ciferri RC ~~21.2 x 14.6~~ 42 x 27.7

Montelatici 169. Louvre Ma 1376; Strong La scultura romana pl. XIX

72 Sarcophagus: Orestes and Iphigenia in Tauris

Villa Borghese. Terza Facciata. Un giovine sedente a terra sostenuto d'un altro, due donne con face in mano &ct.

According to Montelatici, a fragment with much restoration. On l. Pylades supports Orestes who has sunk to the ground, clutching his sword in one hand, his scabbard in the other. Two Furies holding blazing torches flank this group. In centre, Iphigenia stands to r. clasping the statuette of Artemis. On r. a nude Greek fights two Thracian warriors, one of whom has fallen to the ground. Far r. a second nude Greek draws his sword.

Ciferri RC ~~25.1 x 61.7~~ 48.6 x 74.5

Montelatici 169-70. Louvre Ma 1607, Charbonneaux 259; ASR II no. 169

73 Sarcophagus: Orestes

Villa Borghese. Terza facciata. Due figure di Dio Termine, una donna in terra come morta.

According to Montelatici, a restored piece. On l. Orestes stands with arm outstretched. Clytemnestra lies dead at his feet and Aegisthus (?) kneels over her. A female stands in background in an attitude of grief or fear. In centre a curtain hangs over two herms and a man crouches on the ground in front of it. Over it appear two heads of waiting Furies. On r. a Fury rests on the ground holding her torch downwards and a snake in the other hand. Orestes steps across her to l. On far r. is a rock mound.

Ciferri RC ~~25.3 x 56.8~~ 49.1 x 75.1

Montelatici 170. Louvre Ma 380; RS I 90.2; ASR II no. 161. L. part is not original.

74.1 Sarcophagus: deeds of Hercules

74.2 Villa Borghese. Terza facciata. Cinque figure d'Hercole &ct. (74.1 and 4)

74.3 Gesti d'Hercole (74.2 and 3)

74.4 1 and 4. Front. Five deeds are presented each in an arch supported on Corinthian columns. Hercules is shown as a bearded and oldish man. The deeds shown are, from l., the Cretan bull, Geryon, Hippolyta, the dragon of the Hesperides and Nessus.

2 and 3. Back. Again five arches, each containing a representation of one of Hercules' deeds. Hercules is now shown as a youth. From l. the deeds are the Nemean lion, the Lernaean hydra, Erimanthean boar, the hind and (not clear in the drawing) the Stymphalian birds.

Beneath the reliefs on both sides run friezes showing hunting scenes on rocky ground, with trees here and there. A kneeling man closes each end of both friezes.

A note on the page marked 74.1 of the volume in which the drawings are kept records that there should be a fifth drawing, but it was missing when the volume was given to the Library.

Ciferri RC ~~33.5 x 46; 32.9 x 46; 32.2 x 34.8; 33 x 32.9~~ 37.6 x 48.9; 38.1 x 48.9; 37.2 x 48.5; 37.7 x 48.7

Montelatici 170. Still Borghese Sala II no. LXXIX and VC; Führer no. 1960; ASR III.1 no. 127

75 Sarcophagus: boar hunt

Villa Borghese. Facciata a levante. Caccia d'un cinghiale

In centre, a huntsman on rearing horse aims his spear at a boar which has been trapped by a net on r., attached to a tree in background. Two sheep lie beneath the boar, and beneath the springing horse a hound leaps upon a recumbent stag. On l. a youth kneels by a hound and a bearded man follows on foot behind the horse. Far l. stands a man with a sheep on his shoulder.

On r. a youth brandishes a club to attack the boar over the net. Far r. two men with shields thrust a blazing torch at a tiger, which rears on its hind legs.

Calderi P ~~29.6 x 65.9~~ 50.3 x 78.8

Montelatici 171

76 Sarcophagus: lion hunt

Villa Borghese. Facciata a levante. Caccia d'un leone &ct.

A hunter on horseback in the centre, accompanied by Virtus on foot and carrying a horn, aims his spear at a lion which springs at him from bottom r. Hounds rush at the lion from l. and r., and a hunter attacks on foot on r. of hero. A wounded man lies beneath the horse. A boar lies dead beneath the lion. Above the lion rises a diagonal rock over which appear two figures, one of them Luna, and a tree trunk. A tall tree closes each end of the relief, that on the l. hiding the forepart of a boar. A curtain hangs from its branches. A youth in the background behind the boar looks to l.

Calderi P ~~29.1 x 73.9~~ 50.5 x 79

Montelatici 171

77 Historical relief: Emperor and five men stand in front of temple

Villa Borghese. Terza facciata. Sei figure in piedi che stando d'avanti un'ara.

The Emperor and five men stand by a blazing round altar in front of a temple. Six columns of the facade are shown, and one of the side on r. Three double doors stand ajar (i.e. temple of Jupiter Capitolinus)

Ciferri RC ~~33.1 x 39.1~~ 38.3 x 49

Montelatici 171. Now Louvre Ma 1089; Charbonneaux 135. See 78.

78 Historical relief: Extispicium

Villa Borghese. Facciata a levante. Un toro steso supino fra molte figure.

A bull lies dead on its back and its entrails are consulted. The three victimarii stand in background behind it, one holding an axe over his shoulder. A man wearing a garland and toga stands far l., while four others stand on r. and look or gesture to r. There is an arch in background far r.

Calderi P ~~39 x 54.2~~ 50.1 x 78.2

Montelatici 171. Now Louvre Ma 978, Charbonneaux 135. Wace in BSR IV 1907 pl. XXIX gives a reconstructed drawing of the whole relief of which both 77 and 78 form part.

79 Sarcophagus: Muses

Villa Borghese. Terza Facciata. Cinque muse

The background is divided into five niches by spiral columns, that in centre topped by a triangular pediment, the outer ones by shallow arches. In each niche stands a draped muse, the central and outer ones with a shell behind their shoulders.

Calderi P ~~33 x 63.5~~ 48.3 x 77.4

Montelatici 171. Still Borghese Sala I no. LXXV, with no. 80. Wegner no. 206

80 Sarcophagus: Apollo and Muses

Villa Borghese. Terza facciata. Quattro muse con Apolline in mezzo.

In front of a background of niches as in no. 79 stand four draped muses and in the centre Apollo, facing r. and holding his lyre on his raised l. knee.

Calderi P ~~33.5 x 60.7~~ 49.8 x 77.7

Montelatici 171. Still Borghese Sala I no. LXXV, with no. 79. Wegner no. 206. Short sides in Louvre: Bm2.22 and 27

81.1 Sarcophagus: Endymion

81.2 Villa Borghese. Facciata a levante.

In centre two putti lead Luna from her chariot to r. A tall winged female holds the reins of her prancing horses on l. Tellus and a dog recline beneath their hooves, while a putto flies by their heads and two small figures (nymphs?) are to be seen high over their backs. Endymion lies asleep on r. at the foot of a tree, his dog by him. A putto stands by him and Psyche appears over rocks by his head. A putto (?) reclines on a rock in the upper field between Psyche and Luna. On far l. Luna departs in her biga over the reclining figure of a river god. The winged female has just released the reins and a putto flies with the horses. A shepherd sits on far l. with a dog at his feet and three sheep/goats on a rock line above his head.

Ciferri RC ~~20.4 x 31.4; 20.5 x 59~~ 48.3 x 34.4; 49.3 x 76.9

Louvre ASR III 1 no. 65

82 Historical relief: sacrifice

Villa Borghese. Facciata a levante. Dieci persone che menano due tori al sacrifici

A lictor follows two camilli bringing a box and a roll to an altar far r. Two bulls are brought up from the l. and in centre a victimarius swings his axe for the first sacrifice. Two figures in the background are raised above those at the front. In the background are five columns and an arched doorway.

Calderi P ~~40.4 x 49.7~~ 50.2 x 78.5

Montelatici 172. Now Louvre Ma 1098, Charbonneaux 136

83 Sarcophagus: Bacchic thiasos

Villa Borghese. Terza facciata. Alcuni centauri con satiri e baccanti

A procession of figures moves r. On far l., cut by edge, is half of a draped maenad, holding up the leg of an animal. Then Pan carries an amphora on his shoulder, following a maenad who swings vigorously to r. A satyr turns his head and stretches his pedum to r. but moves l. and holds out his hand to the maenad. In centre is a group of a young centaur and an older centauress, who embraces him. A winged putto with a lyre stands on her back and holds the ends of fillets which are tied round her head. On far r. a centaur, holding a pedum and blowing a horn, faces r., a putto standing on his back amd also blowing a horn.

Calderi P ~~20.9 x 52.1~~ 49.4 x 77.9

Montelatici 172. Louvre Ma 286. Matz III no. 177

84 Sarcophagus: two putti hold roundel; Ganymede and eagle below.

Villa Borghese. Terza facciata. Ritratto sostenuto da due amorini.

Two winged putti fly to centre and hold up roundel in which is portrait of dead man holding a roll. Beneath the roundel recline a water nymph and a river god, and between them is an eagle with a putto-like Ganymede. Far l. is a tree, and at its foot a snake entwined round a rod (?).

Calderi P ~~16.3 x 59~~ 50.1 x 77.7

Montelatici 172. Louvre Ma 1628, RS I 71.3

85 Sarcophagus: two victories hold roundel; boat beneath.

Villa Borghese. Terza facciata. Due figure da i lati, e due alate con ritratto d'un defonto

Two winged victories fly to centre. With one hand they hold up a fold of their drapery, with the other they support a roundel in which is the portrait of the dead woman(?). At each end stands a female with billowing drapery and holding a garland diagonally across her body. Beneath the roundel recline a male and a female, each holding a cornucopia. They lean on rocks between which appears a male rowing a boat on waves. To l. and r. beneath the legs of the victories two dolphins swim on waves towards the centre.

Ciferri RC ~~17.2 x 67.3~~ 49 x 75.5

Montelatici 172-3. Louvre Ma 1627; RS I 80.3

86 Relief: marine thiasos

Villa Borghese. Terza facciata. Due nereidi sopra mostri marini

Two nymphs, each with a billow of drapery over her head, are carried on waves out-ward from centre on backs of sea-monsters, on l. a sea-ram, on

r. a sea-lion.

Ciferri RC ~~14.7 x 13.3~~ 37.9 x 49

Montelatici 172 or 173. Louvre Ma 1634: RS I 95.2. See Rm2.3. ASR V no.35

87 Second drawing of Rm1.66

Artist unspecified P ~~33 x 35.6~~ 42 x 44

Bm2

This volume continues the illustration of antiquities in the Villa Borghese, again with reference to Montelatici.

1 Sarcophagus: scene of mourning etc.

Villa Borghese. Terza facciata. Molte figure di donne meste che piangono.

On l. lies a man dead on a couch, beneath which stands a strange boat-like object and two spheres on a stool/table. Three women stand and mourn behind the couch, while an old man and woman sit in grief at its head with a boy standing behind their seat. On r. a woman sits meditatively to r. watching a nude child take its first steps (?), supported by a woman who looks out to the spectator. Four women stand in the background, three of them watching the fourth far r. who consults a sphere on top of a column.

Ciferri RC ~~14.5 x 41.9~~ 48.7 x 38.1

Montelatici 173. Louvre Ma 319 (r.part), RS I 48.1 and 2. See also Bm1.14

2 Sarcophagus: two putti holdup a medallion in which is an eagle.

Villa Borghese. Facciata a levante. Quattro figure alate, un aquila in mezzo

Two winged putti fly to centre and hold up a medallion in which stands an eagle with wings outspread. Beneath this, two vases on their sides spill out their contents of fruit before two recumbent tigers. At each end two winged putti look to centre but move outwards, each holding a burning torch.

Calderi P ~~18.5 x 65.4~~ 50 x 78.5

Montelatici 173. Louvre Ma 388, Charbonneaux 233; RS I 79.2

3 Sarcophagus fragment: marine thiasos

Villa Borghese. Terza facciata. Due nereidi sopra mostri marini

Two nymphs, each holding out a billow of drapery, are carried over waves on the backs of sea-monsters, on l. a sea-panther, on r. a sea-griffin. This piece and Bm1.86 belong together.

Ciferri RC ~~14.4 x 43.4~~ 38.3 x 49.1

Montelatici 172 or 173. Louvre Ma 1634, Charbonneaux 236; RS I 95.1; ASR V,I no.35

4.1 Relief: draped female

Villa Borghese. Facciata a levante. Una donna appogiata con la faccia sul giombito

Draped female stands resting chin on hand. Her elbow must once have rested on a support such as a pillar.

Ciferri RC ~~30.6 x 11.4~~ See 4.2

Montelatici 173

4.2 Relief: draped man

Villa Borghese. Facciata a levante. Un consoli o siasi scriniario

A man dressed in the toga stands to l., his r.hand outstretched. This piece is probably a fragment from an historical relief.

Ciferri RC ~~31.1 x 11.8~~ 49.1 x 38.4 (4.1 and 4.2 on same sheet)

Montelatici 173. Now Louvre in Salle des reliefs romains; RS I 111.2

5 Relief: draped female

Villa Borghese. Facciata a levante. Una sacerdotissa

A draped female, her head covered, stands to l. holding up a fold of drapery in r.hand.

Calderi P ~~45.5 x 17.2~~ 49.7 x 39.2

Montelatici 173. Louvre RS I 91.5

6 Two fragments of Amazonomachy sarcophagus

Villa Borghese. Facciata a levante. Una battaglia

a) On l. a Greek pulls an Amazon from her horse as she rides l. A second Amazon riding r. raises her weapon to attack him. There is a second Greek in the background.

b) On r. an Amazon sinks to the ground and in the background another falls from her horse. A third Amazon springs to l. on horseback, raising her sword to attack Achilles in the centre as he attempts to raise Penthesilea who is sinking to the ground at his feet. Two arches are at centre background.

Ciferri RC ~~44.5 x 42.4~~ 37.6 x 48.8

Montelatici 174. Louvre Ma 262 and 273; RS I 8.1 and 3; ASR II 134 and 134a

7 A second version of no.6

Villa Borghese

Terza facciata Composto di due frammenti

Slight variations between 6 and 7: on l. Greek attacking Amazon - in 6, nude and with helmet, in 7, draped in lion-skin, which also covers his head; in 7 a wounded Amazon lies on ground beneath the horse's hooves; also in 7, Penthesilea wears elaborate garments and holds a strange shield and there is no fallen horse by the fallen Amazon far r. No.6 seems the more accurate.

Calderi P ~~49.3 x 36.5~~ 39.7 x 78.4

8 Sarcophagus: Jason in Colchis

Villa Borghese. Facciata a levante. Una vergine con flammeo &ct.

On l, Jason, nude, struggles with a bull before an old man who sits on a rock mound. Two young females, one holding two rods, stand watching, flanking the old man. On r. is the marriage ceremony: Medea on r., her head covered, is accompanied by two women; on l. is Jason in armour, with a youth in

background and winged putto holding torch on l.

Ciferri RC ~~21.9 x 56.4~~ 49.4 x 77.4

Montelatici 174. Louvre Ma 410, Charbonneaux 259; RS I 87.3; ASR II no. 189

9 Sarcophagus fragment: marine thiasos

Villa Borghese. Facciata a levante. Un coro di nereidi

The r. part of the sarcophagus is missing, while the figure at the far l., a half-draped female who holds a torch and seems to be springing out of a boat, is not original. In centre two nymphs with billowing drapery ride to r. on the backs of tritons. A winged putto follows the couple on l. The triton of the couple on r. holds a lyre. On far r. is triton of a third couple, facing l. and cut by the border. A putto reaches towards him from the waves.

Ciferri RC ~~14.4 x 35.8~~ 38.3 x 48.5

Montelatici 174.

10 Sarcophagus: Indian triumph of Dionysus

Villa Borghese. Quarta facciata. Bacco haver trionfato dell Indie &c.

In centre Dionysus reclines in a chariot and is drawn to r. by two panthers, with a putto seated on the back of one. The way is led by a maenad, a silenus with a pedum and a satyr. Two armed figures proceed in the background behind the chariot and they are followed by two maenads beating on tympana. An elephant follows Dionysus; on its back sit two putti with hands behind their backs (i.e. captives). Pan squats beneath the elephant and a maenad brings up the rear.

Ciferri RC ~~24.3 x 53.5~~ 48.1 x 76.3

Montelatici 175. Louvre Ma 1040, Charbonneaux 259; Matz II no. 143

11 Sarcophagus: subject unclear

Villa Borghese. Quarta facciata. Soldati attorna ad un capitano

In centre an almost-nude youth is seated to l. on throne. Facing him stands a soldier in armour and a conical cap (Odysseus?) and addresses the youth with a pointing gesture. A nude youth wearing a helmet stands further l., and far l. a small draped female stands on a rock mound. On r. a soldier in armour stands behind the throne and a half-draped man addresses the youth, gesturing to r.A draped man stands in the background far r. Perhaps Achilles and Briseis?

Ciferri RC ~~22.6 x 32.2~~ 37.4 x 48.2

Montelatici 175?. Louvre Ma 973; RS I 19.1; ASR III 3 no.448

12 Sarcophagus: Achilles plays lyre among daughters of Lycomedes

Villa Borghese. Quarta facciata. Apolline con quattro muse

Achilles, half-draped, sits on throne, beneath which there is an animal (dog?), and holds his lyre on his knee. Flanking him are two draped women, the one on l. dancing, the other holding a musical instrument(?). On r., by a vase on the ground, is a bent old woman. Above in the background appear the head and shoulders of an armed figure who blows a horn. Far r. is a fragment of a figure holding a sword.

Ciferri RC ~~25.2 x 31.6~~ 38.5 x 49.1

Montelatici 176. Louvre Ma 2120, Charbonneaux 217; RS I 19.4; ASR II no.26a.

See also BmI 9 and 36, Bm2 13

13 Sarcophagus: the arming of Achilles

Facciata a mezzo giorno

Achilles stands in the centre in corselet and helmet, holding his shield and adjusting his helmet,while his servant fits his greaves to his legs. On r. stand a youth wearing only a cloak and holding a spear, and an armed warrior gesturing r. A horse's head appears over the youth's shoulder. On l. a half-draped bearded figure, wearing a conical cap (Odysseus?), addresses Achilles and gestures to l. Behind him a man wearing a cloak and helmetleads a horse to l.

Ciferri RC ~~25.8 x 32.2~~ 38.3 x 49.2

Montelatici 176. Louvre Ma 2120, Charbonneaux 217; RS I 2.2; ASR II no.26b.

See also BmI 9 and 36, Bm2 12

14.1 Relief: Two Pans spy on nymphs as they dance and make music

14.2 Villa Borghese.Quarta facciata. Due satiri, un ballo di dieci ninfe, quattro sonano la lira, il timpano e la tibia

Ten nymphs, alternately nude and draped, join hands and dance in a circle to music played by four others, two on l. with tympanum and lyre, those on r. with pipe and lyre. On far r. two Pans watch them from a rock mound by a tree trunk.

Ciferri RP ~~26.6 x 39.2; 27.5 x 43.~~5 38.6 x 49.8; 39.5 x 46.3

Montelatici 177. Still in situ on the outside wall of Villa Borghese

15 Relief: three putti

Villa Borghese. Quarta facciata. Base di statua d'un console

Three putti stand, wearing only cloaks. The two on r. hold hands, possibly wrestling. A basket of fruit stands on the ground between them. The putto on l. lifts something over his head, but it is not clear what it is. There is a dolphin head between his feet.

Ciferri RC ~~20.7 x 24.7~~ 38.2 x 49.1

Montelatici 177. Louvre Ma 1595

16 Relief: lion hunt

Villa Borghese. Facciata a mezzogiorno. Caccia di leoni

Three huntsmen on horseback in the background attack with daggers a lion which bounds to l., worried by a dog, and a lioness which springs to r. There are two more animals lower r. by a bearded man on the ground (wounded huntsman?).

Calderi P ~~30.1 x 42.1~~ 39.3 x 50.5

Montelatici 177

17 Sarcophagus fragment: Three soldiers and horse, beneath which lies Amazon

Villa Borghese. Quarta facciata. Tre soldati in piede, una donna sotto un cavallo.

A horse stands in foreground to l. and beneath it crouches a fallen Amazon. Three soldiers stand on r. behind the horse.

Ciferri RC ~~26.2 x 25.7~~ 38.7 x 48.5

Montelatici 178. Louvre Ma 261; RS I 8.4; ASR III 3 Nachträge und Berichtungen zu Band II. no.48. Illustration 48' shows this Topham drawing.

18 Relief: three nude youths with weapons

Villa Borghese. Quarta facciata. Tre figure d'huomini ignudi

Three nude youths face r., the one on l. seated on a chair. The two who are standing hold swords, that of the one on r. partly hidden beneath a piece of drapery. A corselet stands on the ground by the chair far l. and top l. there hang a shield and a sword.

Ciferri RC ~~25.7 x 32.5~~ 38.3 x 49,3

Montelatici 178. Louvre Ma 1390; RS I 2.1

19 Relief fragment: part of suovetaurilia

Villa Borghese. Facciata quarta. Due vittimarii con toro ed ariete

A bull with a fillet round its belly stands facing l., partly hiding a ram, the head of which appears in front of the bull's neck. Two victimarii, one carrying an axe, stand on r. behind the bull.

Ciferri RC ~~25.0 x 28.6~~ 37.9 x 48.3

Montelatici 179. Now Louvre Ma 1079, Charbonneaux 133; RS I 113.4

20 Sarcophagus fragment: marine thiasos

Villa Borghese. Quarta facciata. Quattro nereidi sopra dei marini

Two sea-centaurs move to r. through the waves, the one on the l. old and bearded and carrying an anchor, the other young and carrying a rudder. Two nymphs ride on their backs, the one on the l. with her back turned to the viewer, the other with a billow of drapery over her head.

Ciferri RC ~~24.5 x 37.~~4 38.2 x 49.3

Montelatici 181. Louvre Ma 277; RS I 96.3; ASR V,no.40

21 Sarcophagus fragment: marine thiasos

Villa Borghese. Quarta facciata. Quattro nereidi sopra dei marini

The mirror image of 20, which is the other half of the same sarcophagus.

Ciferri RC ~~21.4 x 37.3~~ 38.2 x 48.2

Montelatici 181. Louvre Ma 296; RS I 96.4 ; ASR V.ino.40

22 Sarcophagus short side: male and female flank a doorway

Villa Borghese. Quarta facciata. Un poeta ed una musa

A male and female, both draped, stand on r. and l. of elaborate doorway. Two spirally fluted columns support the lintel with its floral decoration and there seems to be a third, plain, column supporting the inside of the doorway. There is a pediment over the door and a frieze runs behind the figures.

Ciferri RC ~~26.7 x 28~~.7 37.7 x 47.8

Montelatici 181? Louvre Ma 1497; RS I 116.1; Wegner no.76. Short side (with Bm2 27) of Bm1 79 and 80

23 Sarcophagus: intellectual and muses

Villa Borghese.Quarta facciata. Un console assiso &ct

In centre sits the intellectual, draped and holding an open roll, with a bundle of rolls by his l. foot. Two females in the attitudes of muses, though actually with portrait heads, flank his seat. Three draped males are also present, two flanking the group, each holding a roll, and one in the background at l. of the intellectual. Curtains hang across the background.

Ciferri RC ~~22.3 x 37.9~~ 38 x 47.7

Montelatici 181. Lateran collection, so-called Plotinus sarcophagus. Werner no.116

24 Bacchic sarcophagus fragment

Villa Borghese

Facciata a mezzogiorno

The rounded end of a sarcophagus. On far r. is part of a male figure beneath a pine tree. Towards him strides a nude male carrying an infant on his shoulder. A second nude male reclines on the ground at his feet and gestures to the infant. Further l. a centauress (her body restored with a sea-monster's tail) suckles a boy. Top l. a nude bearded old male sits on rocks and holds a torch. To r. of him a bull stands on a rock line and eats the foliage of a tree.

Ciferri RC ~~38 x 42.5~~ 38.9 x 49.6

Montelatici 181? Now Louvre Ma 1658; Charbonneaux 254-5; Matz I no.42

25 Relief: Abundantia, Diana and Victory

Villa Borghese. Quarta facciata. Abbondanza, Diana, Victoria

Four standing female figures, from l., Abundantia with a fruit-laden cornucopia, Diana in hunting clothes with a crescent moon on her head and holding a spear, then an attendant(?) in the background, and lastly a winged victory who moves to r., a boukranion by her foot.

Ciferri RC ~~24 x 29.5~~ 37.7 x 47.9

Montelatici 181-2

26 Relief: dextrarum iunctio

Villa Borghese. Quarta facciata. Un console ed una donna

On r. stands a man wearing the late-style toga, and on l. a woman with head covered. They clasp their r. hands together. Between them stands a putto who holds fruit in the front of his tunic and lifts a bunch of grapes in his r. hand. Fluted pillars flank the scene.

Ciferri RC ~~20.4 x 26.9 (max)~~ 49.5 x 37.5

Montelatici 182

27 Sarcophagus short side: Philosopher/poet flanked by two females

Villa Borghese. Quarta facciata. Un poeta in mezzo a due muse

In background four spirally fluted columns support an elaborate entablature and form three niches, the central one of which is topped by a pediment. In the central niche stands a bearded and draped male, holding a roll. The two draped females flank him and gesture towards him. They stand on objects which are apparently the prows of boats. The figures have been identified as Homer between the Iliad and Odyssey.

Ciferri RC ~~25.4 x 32.1~~ 37.3 x 48.4

Montelatici 182. Louvre Ma 1500; RS I 116.2; Wegner no. 76. This piece and Bm2 22 are the short sides of Bm1 79 and 80.

28 Two reliefs: boukrania and garlands

Villa Borghese. Quarta facciata. Festoni e teste di tori

Two reliefs, each of three fleshless boukrania supporting two garlands of fruit. Over the garlands are three paterae and a trefoil-lipped jug. Both reliefs are stopped at each end by a patera and fillets.

Ciferri RC ~~42 x 47.5 (upper); 42.1 x 47.7 (lower)~~ 38.2 x 49.1

Montelatici 182

29 Two reliefs: boukrania and garlands

Villa Borghese. Festoni e teste di tori. Quarta facciata

Two reliefs, each of two fleshless boukrania supporting a garland, the upper one of leaves, the lower one of leaves and flowers. The space over

the garlands is filled by floating fillets.

Ciferri RC ~~10.2 x 36.6 (upper); 10.4 x 36.8 (lower)~~ 38 x 47.8

Montelatici 182

30 Two reliefs: boukrania and garlands

Villa Borghese. Quarta facciata. Festoni e teste di tori

Two reliefs, each of two fleshless boukrania supporting a garland of fruit. Over the garlands fly fillets by a patera in the upper relief, and by a jug in the lower one.

Ciferri RC ~~9.9 x 27.7 (upper); 10.1 x 27.9 (lower)~~ 37.6 x 49

Montelatici 182

31 Relief: boukrania and garland

Two fleshless boukrania with fillets tied to the horns support a garland of fruit, over which is a patera. This could perhaps be a repetition of the upper relief in 30, although they differ in some details.

Artist unspecified RC ~~9.3 x 26.9~~ 10.3 x 28.3

Montelatici 182?

32 Sarcophagus: deeds of Hercules

33 Villa Borghese Sopra la scala. Alcuni gesti d'Hercole. 33: Villa Borghese. Sopra la scala. Quattro figure rappresentanti alcuni gesti d'Hercole

32: five figures of Hercules are set closely side by side, three of them bearded. The deeds shown are not clear. On l. is his victory over the Amazon, in centre he holds perhaps the leg of the hind. R. of centre three horses lie prostrate and there is a small barbarian figure in an attitude of submission. On r. there is an armed warrior on the ground. The figure of a soldier far r. is probably an addition.

33: here are four figures of Hercules. From r. the deeds shown are the hind, the Erymanthian boar, the hydra and the Nemean lion. Bottom l. reclines a female.

Calderi RP ~~30.3 x 44.3; 30.3 x 43.8~~ 39 x 50; 39.1 x 50

Montelatici 186-7. Now Louvre Ma 313 and 292, Charbonneaux 238; ASR III 1 no. 105

34 Relief: Leda and swan

Villa Borghese. Sopra la scala. Leda e Giove

Leda, nude, reclines on l. and embraces swan which kisses her. A curtain hangs in the background and a putto peeps out bottom l. from beneath the drapes.

Ciferri RC ~~22.4 x 34.7~~ 38.8 x 49.5

Montelatici 186-7. Still in Villa Borghese on r. wall of portico.

35 ~ Relief: Prometheus

Villa Borghese. Sopra la scala. Prometheo legato

Prometheus, nude, is stretched out on the ground and bound by ropes, his legs to rocks, his arm to a tree stump. An eagle with wings outspread swoops down from above to peck at his liver.

Calderi RP ~~[illegible]~~ 38.7 x 50.2

Montelatici 187. Still in Villa Borghese on l. wall of portico.

36 \ Relief: three females decorate candelabrum

In sala di Villa Borghese. Sopra la porta del portico

Two females with billowing drapery decorate a candelabrum with garlands. A third female, similarly draped, approaches from l. with a handful of fruit. A colonnade runs along the background and a small temple stands on l.

Ciferri RC ~~21.3 x 55.2~~ 50.1 x 77.6

Montelatici 189. Now Louvre Ma 1641, Charbonneaux 96.

37 Relief: five females dancing

In sala di Villa Borghese. Su la porta del portico

Five females dance in a row, three to l., two to r., their drapery billowing. A colonnade runs along the background. Now known as the Borghese dancers.

Ciferri RC ~~21.6 x 56.7~~ 50 x 78.2

Montelatici 189. Now Louvre Ma 1612; Charbonneaux 96.

38.1 Sarcophagus: Prometheus

38.2 In sala di Villa Borghese. Sopra l'altra porta in faccia

On l. Prometheus sits to r. and shapes the figure of a man on a pedestal in front of a tree. Athena stands on r. and rests her hand on the man's head. To r. a man lies lifeless on the ground as Hermes Psychopompus, armed with his caduceus, leads forth the winged figure of Psyche. On r. stand three Fates with a sundial, an unwound roll and a globe and spear. Further r. is a scene in Vulcan's forge. According to Charbonneaux, four Cyclopes work the bonds with which Prometheus will be bound, while a fifth Cyclopes holds a torch and watches Prometheus. The r. short side is now missing, but it is illustrated here at far r. of 38.2: on r. Prometheus is chained to rocks and the eagle perches on his knee, pecking at his liver; Hercules approaches from l. with his bow and lionskin to release him. A river god reclines bottom l. and looks up at Prometheus.

Ciferri RC ~~20.9 x 31.9 ; 20.7 x 63.9~~ 50.2 x 38.7; 50.5 x 79

Montelatici 190-1. Now Louvre Ma 355, Charbonneaux 246; ASR III 3 no.351.

This drawing is illustrated at 351[1].

39 Sarcophagus: marine thiasos

La sala di Villa Borghese. Sopra l'una porta in faccia

In centre Venus rises from the waves, supported by two sea-centaurs. On their backs ride two nymphs and four putti, three of whom blow horns. A fifth putto climbs up to the nymph on l. On r. and l., moving outwards, are two sea-centaurs, each with a nymph riding on his back. The nymph on l. turns her back to the viewer; a putto armed with a bow looks at her, but takes aim towards the centre. The centaur tries to beat off a sea-leopard which clings to his belly. On r. the sea-centaur fondles a sea-dragon. There are waves all along beneath the figures with dolphins here and there.

Ciferri RC ~~19.7 x 70.4~~ 50.5 x 77.4

Montelatici 191. Louvre Ma 365, Charbonneaux 246. ASR V(1) no.96

40 Sarcophagus: death of the Niobids

La sala di Villa Borghese. Sopra la prima porta dell'appartamento verso tramontana

In centre a youth falls struck by an arrow, but holds on to the bridle of his rearing horse, behind which a girl with billowing drapery runs to l.Upper r. another youth falls from his horse, wounded in the stomach. In the foreground a nurse holds a falling girl. Further r. in the foreground is a youth on a fallen horse, and in the background two figures with arrows in their backs, one falling forward on his horse. On far r. stands Niobe with billowing drapery and two small children around her skirts. L. of centre two bearded men support a son and daughter, while a girl falls upper l., another lies dead bottom r. At far l. a pedagogue tries to protect a boy.

Ciferri RC ~~20.1 x 73.4~~ 50.3 x 77.9

Montelatici 192. Venice Museo archeologico, ASR III 3 no. 316; Toynbee Hadrianic School pl.XXXVIII.3. The sarcophagus was taken to Paris in 1797 and was then moved to Venice in 1816.

41.1 Sarcophagus: ransom of Hector's body

41.2 La sala di Villa Borghese. Sopra la porta che segue.

In centre, Hector's body is carried to l. by two men. Five soldiers stand in the background. On r. in front of the walls and gates of Troy, Andromache, supported by women, spreads her arms in mourning. Four other women and a boy are in mourning too. On l. Priam, in Phrygian clothing, kneels before Achilles (of whom only one hand and one knee survive far l.), while behind him come three Trojans carrying various vases. In the background stand three more Trojans and three Greeks far l. by Achilles.

Ciferri RC ~~21 x 21.5; 21.3 x 59.1~~ 50.2 x 39.4; 50.8 x 76.1

Montelatici 192-3. Louvre Ma 353; ASR II no.57

42.1 Sarcophagus: Meleager

42.2 Villa Borghese. Sala. La favola di Meleagro

On r. is shown the fight over the skin of the Calydonian boar. Meleager holds the skin and has just killed one of the Thestiades who claimed it and still holds it. His brother draws his sword far r. A Fury stands in the background between them. On l. Althea burns Meleager's log at an altar, turning away from it to r. but compelled by a Fury who brandishes a torch behind the altar. Far r. stands Nemesis(?), her foot raised on a wheel, and writes on a tablet. In centre Meleager lies dead on a couch, his armour on the ground. Three women stand in mourning, an old man sits at the side of the couch, while Atalanta sits on l. at the foot of the couch with a dog by her stool. A curtain hangs in the background between this scene and that on r.

Campirlia P ~~26.5 x 46.6; 26.3 x 31~~ 35.7 x 55.3; 35 x 53.4

Montelatici 196-8. Now Louvre Ma 539, Charbonneaux 229; ASR III 2 no.277

43 Sarcophagus fragment: muses

On l. Polyhymnia leans on her pillar to r., where stands another muse who turns to face the viewer. A basket of corn stands on the ground bottom r. (according to Wegner, this is a later addition). A curtain hangs in the background. Montelatici: col fondo di marmo nero fregiato di giallo.

Artist unspecified Black ink and P on wash 29.5 x 22.5 ~~(sheet)~~

Montelatici 209. Louvre Ma 465; RS I 106.4; Wegner no.74

44 Duplicate of 43

Villa Borghese. Camera di Sileno. Cerere e sacerdotissa

Ciferri RC ~~29.1 x 22.7~~ 48.6 x 37.2

45 Two reliefs: two reclining females with putti

Galleria di Villa Borghese. Sopra le due porte

a) Two females recline with their feet to the centre, where there stands a basket of corn. Over their legs two putti fly to centre, one holding a garland of leaves, the other a bundle of corn.

b) Two females as above. Between them stands a basket of grapes, to which a putto attends. A putto on r. carries a bow. Each female holds on her knee a vase, that on l. containing flowers, that on r. fruit.

Ciferri RC ~~10.7 x 41.9 (upper); 10.4 x 43.7 (lower)~~ 37.7 x 49

Montelatici 228. According to Daratte, these reliefs are in the Louvre without an inventory number. There are, however, very similar reliefs in situ over the doors in Sala IV of Villa Borghese.

46 Two reliefs: two reclining females with putti

Galleria di Villa Borghese. Sopra l'altre due porte

Two reliefs very similar to those in 45.

a) Two reclining females hold vases on their knees, one on l. containing fruit, the other corn. Two putti fly to the centre, one holding a garland of flowers, the other ears of corn.

b) The reclining female on l. holds a vase of grapes on her knee, the other a basket of fruits. The putto on r. lifts or puts into position a basket of fruit by their feet, the other flies to centre with a bunch of grapes.

Ciferri RC ~~10.2 x 41.8 (upper); 10.4 x 41.6 (lower)~~ 38.1 x 49.8

Montelatici 228. For location, see no. 45

47 Relief(?): Venus and putto on dolphin

Villa Borghese. Camera di Seneca. Venere Afrodite con un Amorino

Nude Venus stands with her back turned to the viewer and holds out a great drape so that it falls in folds on r. over a putto who sits on a dolphin by her r. leg.

Campiglia P ~~41.6 x 26.1~~ 43.1 x 28.3

48 Statue: Dionysus

Villa Borghese. Galleria. Statua di Bacco coronato d'hedera

Nude Dionysus stands resting l. elbow on a tree trunk round which run vine tendrils bearing bunches of grapes. His other arm is raised so that his hand rests on his head, which is crowned with a garland of vine leaves and grapes.

Calderi P ~~42.9 x 29.~~2 49.5 x 38.5

Montelatici 229. Louvre RS I 137.6-7

49 Relief: Triton

Villa Borghese. Galleria. Base di statua di Bacco coronato.

A triton, reclining with his l. elbow on a support decorated with a palmette, blows a long shell horn to l. His drapery billows over his head.

Calderi RP ~~34.5 x 37.4~~ 39 x 50.2

Montelatici 229

50 Statue: Venus

Villa Borghese. Galleria. Statua di Venere

A standing nude Venus of the Medici type. By her l. leg is a tall fluted vase on which is piled drapery.

Calderi RP ~~42.5 x 19.6~~ 50.4 x 38.8

Montelatici 231. Louvre RS I 174.4

51 Relief: four putti, one riding on back of panther

Villa Borghese. Galleria. Piedestallo di statua di Venere ignuda

Two putti lead to l. a panther, on the back of which rides another, supported by a fourth in the background. Curtains hang on l. and r. According to Montelatici: three putti and the infant Bacchus on a tiger

Calderi P ~~28.7 x 40~~ 38.8 x 49.8

Montelatici 229

52 Statue: Pomona (?)

Villa Borghese. Galleria. Statua di Pomona

Pomona, draped, stands holding out an apple in her r. hand. In the other hand she has corn or fruit.

Calderi RP ~~41.7 x 24.6~~ 50 x 38.9

Montelatici 229

53 Relief: reclining female and putto

Villa Borghese. Galleria. Base di statua di Pomona

A female with billowing drapery reclines on l. and stretches out her l. hand to touch the fruit in a basket which is held over her knee by a winged putto. Cf. nos.45 and 46, and also 68.

Calderi RP ~~22.4 x 70.3~~ 33.6 x 45.1

Montelatici 229. Louvre RS I 72.9

54 Statue: Diana

Villa Borghese. Camera di Castore e Polluce. Statua di Diana

Diana, wearing boots and a short tunic, and with a crescent moon on her head, stands with her arms outstretched in the act of drawing her bow. There is a gnarled tree trunk by her r. leg. According to Montelatici, her head, arms and legs are of metal, her garment of finest alabaster.

Ciferri RC ~~42.7 x 26.1~~ 49.7 x 38.7

Montelatici 224

55 Relief: Bacchic thiasos

56 Villa Borghese. Camera di Castore e Polluce. Base di statua di Diana

From l., Pan sits to l. on a rock mound at the foot of a tree. Nude Silenus dances by a round altar at the foot of a pine tree; there is a ram's head on the altar. A maenad with billowing drapery dances to r., holding a thyrsus and a bunch of grapes. A panther prances by her side. Then, stretching a skin behind him, a satyr dances by a rectangular base on which lies a satyr mask. Between his feet is an oscillum decorated with a Pan's head. On far r. a putto at the foot of a tree gestures in surprise as a snake crawls out of a basket.

Ciferri RC ~~24.4 x 39.5; 24.1 x 43.6~~ 38.7 x 49.5; 38.7 x 49.6

Montelatici 224. Louvre RS I 30.5

57 Vase on pedestal formed by three females: two views
58 Villa Borghese. Camera del moro. Un vaso sostenuto da tre donne ignude (only on 58)

The large hemispherical bowl has a knobbed lid, double handles and a high foot. According to Montelatici, it is of alabaster. It stands on a pedestal which consists of three nude females who stand facing inwards around a central pillar which is treated in relief as a cascade of drapery. The females raise their arms as if supporting the vase.

Calderi RP ~~48.5 x 26.3; 48.1 x 22.4~~ 49.6 x 38.4; 49.4 x 38.6

Montelatici 213. Pedestal in Louvre, RS I 129.7; Strong Art in ancient Rome I 100 fig.103

59 Statue: Dionysus reclining
Villa Borghese. Sala. Bacco coronato d'hedera

Nude Dionysus, crowned with an ivy garland, reclines on ground covered with a skin. He has drapery across his legs and over his l. shoulder. In his l. arm, on which he rests, he holds a cornucopia of vine tendrils and grapes: his r. hand rests on the back of a putto who kneels at his side and stretches up to him.

Ciferri RC ~~25.7 x 40.9~~ 38.8 x 50.1

Montelatici 196. Louvre RS I 138.2

60 Missing

61 Statue: camillus
Villa Borghese. Statua d'un servo in camera del moro

A youth stands with r. hand extended, wearing a short tunic and a fringed scarf around his shoulders. According to Montelatici, the head, arms and legs are of metal, the rest of alabaster. This is one of two similar statues.

Ciferri RC ~~40.3 x 25.3~~ 49.2 x 37.9

Montelatici 212; Now Louvre Ma 2222-2223, Charbonneaux 102.

62 Triangular base decorated with putti
Villa Borghese. Camera del moro. Piedestallo di statue di due servi

At the top corners of the triangular base are rams' heads, at the bottom corners sphinxes, with floral decoration between. The main field is decorated with a putto who has acanthus leaves in place of legs, from which spring floral scrolls.

Ciferri RC ~~30.9 x 26.0~~ 49.5 x 38.3

Montelatici 212-3. Still in Villa Borghese, Sala I(?)

63 Statue: Meleager

Villa Borghese. Galleria. Statua d'Adone

Youth, wearing boots and a cloak, stands holding spear in l. hand, its end resting on the head of a boar on the ground. By a tree trunk behind his r. leg, a dog sits and looks up at him.

Calderi P ~~41.9 x 22~~ 49.5 x 38.2

Montelatici 229-30. Still in Villa Borghese Entrance no.XL

64 Grave relief of Claudia Fabulla

Villa Borghese. Galleria. Il piedestallo di statua d'Adone

On l. a male with drapery across his legs and shoulder sits to r. on a rock mound and looks at a woman who reclines, half-draped, in the centre, a draped child or putto by her side. On l. a winged putto points from the male to the woman. On r. a putto wearing a garland and carrying poppies points to l. A curtain hangs across the background, and two tall blazing torches flank the scene. An inscription runs below the scene:

DIS.MAN.CLAUDIAE.TI.F.F.ABULLAE / T.FLAVIUS.EUPHRANOR.ET.T.VARIUS.SPENDO

Calderi P ~~28.4 x 53.7~~ 49.5 x 78

Montelatici 230. Now in Louvre basement; RS I 111.1; Altmann no.110 fig.92; CIL VI 15420

65 Statue: Venus and Cupid with Mars' weapons

Villa Borghese. Galleria. Statua di Venere ignuda

Nude Venus stands and fastens across her shoulder the sword-belt of Mars. On her l. Cupid stands in front of Mars' cuirass and lifts his helmet to try it on himself.

Calderi P ~~41.6 x 21.2~~ 49.5 x 38.3

Montelatici 229. Louvre RS I 174.2

66 Relief: two putti carry plank-like object

Villa Borghese. Galleria. Il piedestallo di statua di Venere

Two winged putti, each with drapery hanging over one shoulder, carry a plank-like object to r. on their shoulders. It is not clear what the object is, but the relief is perhaps related to those showing putti carrying the attributes of divinities, e.g. Uffizi inv.325 Mansuelli no. 151(vol.I).

Calderi P ~~27.7 x 40.6~~ 38.6 x 50

Montelatici 231. Louvre RS I 73.1. On the putti reliefs: Ricci 'Marmi ravennati erratici' in Ausonia IV 1909 247ff.

67 Statue: muse(?)

Villa Borghese. Galleria. Statua di musa con la tibia

A draped female stands and holds a flute in her r, hand and gestures with her l. She wears a garland and inclines her head slightly to her r.

Calderi RP ~~43.1 x 24.2~~ 50 x 39.3

Montelatici 231. Louvre RS I 150.6

68 Relief: reclining female and putto

Villa Borghese. Galleria. Base di statua di musa

A half-draped female reclines on r., a billow of drapery over her head. She holds out her r. hand to a basket of corn which a putto on l. holds out to her. Cf. nos. 45, 46 and 53.

Calderi RP ~~20.7 x 35.7~~ 32.9 x 44.9

Montelatici 231. According to Baratte, in the Louvre but without an inventory number.

69 Relief: canephoros

Villa Borghese. Galleria. Un testato di base di statua di musa

A female dances ecstatically to r., accompanying herself on the tympanum. On her head are faint traces of a basket.

Calderi RP ~~36 x 19.2~~ 45.1 x 33

cf. RS I 62.2

70 Relief: canephoros

Villa Borghese. L'altro testato di base di statua di musa

A female wearing a short tunic dances to r., her arms raised and her hands outstretched around the basket on her head.

Calderi RP ~~36.1 x 17.9~~ 45 x 33

cf. RS I 62.1

71 Statue: satyr

Villa Borghese. Camera del genio. Statua di Narciso

A nude satyr, his r. foot slightly raised on a rock, raises his r. arm in a gesture of surprise and looks downwards to his l. There is a tree trunk by his l. leg. This statue perhaps once formed part of a group with a nymph or an hermaphrodite.

Ciferri RC ~~42.4 x 20.3~~ 49.1 x 38

Montelatici 245. Louvre RS I 150.3

72 Funerary altar

73 72: Villa Borghese. Baso di statua di Narciso. 73 and 74: Villa Borghese.

74 Camera del genio. Baso di statua di Narciso.

72: front. A garland of fruit and flowers is suspended from the horns of rams' heads. Over it is a Medusa head, beneath a dolphin and a shell. Griffins sit on little rocky ledges at the lower corners. In a panel top centre oevr the Medusa head is an inscription: DIS MANIBUS / M.ANTONIO ANTEROTI / ET CASSIAE MELETENI / SORORI

73: r. side. Over a garland hanging from the horns of rams' heads is a jug. The space below is occupied by floral scrolls which spring from the tails of griffins at the lower corners.

74: l. side. As r. side, but with a patera in place of the jug.

Ciferri RC ~~42.5 x 28.5; 42.4 x 28.5; 42.4 x 28.5~~ 49.1 x 37.8; 49.1 x 38.5; 48.8 x 38

Montelatici 245-6. Now Louvre Ma 627, Charbonneaux 173

75 Statue: Apollo

Villa Borghese. Camera del genio. Statua d'Apolline

Apollo, nude and long-haired, stands with legs crossed and lifts his lyre in his l.hand to rest it on a tall and slender tree trunk, up which a snake is crawling.

Ciferri RC ~~42.4 x 28.3~~ 49.1 x 37.9

Montelatici 246

76 Funerary altar

Villa Borghese. Camera del genio. Base di statua d'Apolline

The front of the altar is shown, decorated in relief with a tondo in which stands an eagle with outspread wings. Beneath the tondo is an inscription: HOSTILIAE ATTHIDI. On l. and r. are shown the decorations of the sides - a jug and a patera.

Ciferri RC ~~28.4 x 42.7~~ 38.4 x 49

Montelatici 247

77 Funerary altar

Villa Borghese. Camera del genio. Baso di statua di Bacco coronato d'hedera

The altar is very similar to that in 76. The front is shown, decorated in relief with an eagle in a tondo, beneath which runs an inscription: D...M / C TRAUSIO / LUCHRIONI. Along the base of the front is a second inscription: TRAUSIUS PARIS TRAUSIA AUGE LIB PAT OP / B.....M. A patera and jug, the relief decoration of the sides, are shown on l. and r.

Ciferri RC ~~28.5 x 42.3~~ 38.3 x 48.9

Montelatici 247

78 Statue: Dionysus

Villa Borghese. Camera del genio. Statua di Bacco coronato d'hedera.

Nude Dionysus stands a lifts a bunch of grapes over his head in his r. hand. His l. hand is extended. He wears an ivy garland on his hair. A skin hangs over a tree trunk by his l. leg.

Ciferri RC ~~42.5 x 28.5~~ 48.8 x 38.1

Montelatici 247. Louvre RS I 138.3

79 Statue: genius(?)

Villa Borghese. Camera del genio. Statua di genio.

A nude winged youth stands by a tree trunk on his l.. over which cascades drapery.

Ciferri RC ~~42.3 x 28.4~~ 49.1 x 37.9

Montelatici 247

80 Relief: bacchic revel

Villa Borghese. Camera del genio. Base di statua di genio.

On l. Pan prances to r. holding a pedum and carrying aloft a rhyton which ends in the protome of a panther. An oscillum lies on the ground. A maenad with billowing drapery holds a tympanum and proceeds r. Next a nude satyr with a skin clasped round his neck holds a blazing torch to r. but turns back to the maenad. A pedum and a thyrsus hang from the upper border between them. On r. a maenad with billowing drapery and a vine garland clashes her crotala and moves r. From the upper border hang pipes on l., an oscillum on r. Beneath the lower border on l. are the following letters: DSPPC.

Ciferri RC ~~26.1 x 73.6~~ 48.8 x 77

Montelatici 247-8. Still in Villa Borghese Sala I no. LVI. In factthese reliefs decorate a round base.

81 Missing. The page from which the drawing is missing is labelled Statua di Giunone, presumably that in the Camera di Seneca, Montelatici 251.

82 Triangular base with concave faces.

83 Villa Borghese. Camera di Seneca. Piedestallo di statua di Giunone.

84 Between the three concave faces are narrow flat surfaces decorated with floral 'candelabra', with birds here and there. Thyrsi are set up the edges. The first concave face (82) is decorated with the figure of a draped male standing on a base and stretching out his hand to the flame on a round altar l. A laurel tree grows on each side of him. On the second face (83) two laurel trees flank a tripod on which perches a bird. On the third face (84) an eagle perches with spread wings on a garland of corn from which fillets fly below. A 'candelabrum' of corn stands at each side.

Ciferri RC 49 x 37.7 (each sheet); ~~33.5,32.5 and 32.5 height of base.~~

Montelatici 252. Now Louvre Ma 358, Charbonneaux 138; RS I 119 centre

85 Statue group: the goat Amalthea, Dionysus and Pan

Villa Borghese. Piano di sopra. Bacco che munge una capra

The infant Dionysus, wearing an ivy garland, milks the goat Amalthea, while a small Pan drinks from a cup. The goat lies between them, a bell round its neck. By Bernini.

Ciferri RC ~~39.7 x 40.5~~ 38 x 49.7

Montelatici 262. Still in Villa Borghese Sala XIV no. CXVIII

86 Statue: sleeping water nymph

Villa Borghese. Piano di sopra. Una naide che giace dormando

The water nymph, with drapery over her legs, reclines on her l. arm on her urn, which has overturned, and from which pours water.

Ciferri RC ~~39.4 x 38.4~~ 38.7 x 49

Montelatici 262

87 Statue: nude Dionysus

Villa Borghese. Piano di sopra

Nude Dionysus, crowned with a vine garland, stands holding a bunch of grapes aloft in his r.hand. In his l. hand he holds a cup decorated with fluting and leaves. By his r. leg is a tree trunk, round which spirals a vine.

Ciferri RC ~~45.2 x 24.2~~ 49.4 x 37.7

Montelatici 260

88 Statue: gladiator

Villa Borghese. Piano di sopra. Gladiatore con un ginocchio piegato in terra.

A nude gladiator, wounded in the l. leg, sinks to his knee, but continues fighting, turning his head to his l. He once had a sword in his r. hand and stretched out his shield on his l. hand. On the ground beneath him is a sword on a shield.

Ciferri RC ~~36.2 x 28.9~~ 48.6 x 38.2

Montelatici 263. Louvre RS I 141.5

89 Statue: boy riding Pegasus

Villa Borghese. Pegaso alato con un fanciullo. Piano di sopra del palazzo

Pegasus, with small wings sprouting from its shoulders, prances, its belly supported on a tree trunk. The boy on its back twists to his r. but looks ahead.

Calderi P ~~36.1 x 44.9~~ 39.2 x 49.7

Montelatici 268

90 Relief (?): Curtius leaping into the gulf

Villa Borghese. Famoso Curtio in atto di precipitarsi col cavallo nella voragine.

An armed soldier plunges on horseback down to l. Also Bm15.121.

Calpiglia P 40.4 x 55.4 ~~(sheet)~~

Montelatici 176 (in quarta facciata a mezzogiorno). Still in Villa Borghese, but now over the door between the two main rooms downstairs.

D'Onofrio fig. 100, 124

91 Bust: emperor

Villa Borghese. Camera di Seneca. Busto di Macrino

Bearded emperor, wearing corselet, which is decorated on the chest with a bearded head, and a cloak on l. shoulder. Viewed obliquely from r.

According to Montelatici, the chest is of africano, the pedestal of brecchia.

Ciferri RC ~~58.3 x 24.6~~ 48.9 x 38.1

Montelatici 256

92 Bust: Roman woman

Villa Borghese. Camera di Dafne. Giulia Pia

Woman with her hair in waves and in a bun at the back, wearing a drape around her shoulders. According to Montelatici the bust is of alabaster. Viewed obliquely from l.

Ciferri RC ~~37.9 x 25.5~~ 48.8 x 38.3

Montelatici 242

93 Bust: young emperor

Villa Borghese. Camera di Dafne. Busto di Marco Bruto

Youth wears corselet decorated with a Medusa head and a cloak on his l. shoulder. According to Montaltici, the chest is of alabaster. Viewed obliquely from r.

Ciferri RC ~~35.6 x 24.7~~ 49.1 x 37.7

Montelatici 242

94 Bust: philosopher

Villa Borrhese. Galleria. Busto di Platone

Philosopher with long curly square beard and himation draped around his shoulders. Viewed obliquely from r.

Ciferri RC ~~36.1 x 27.7~~ 49.3 x 38.2

Montelatici 235

95 Bust: emperor

Annibale in Villa Borghese

Bearded man with curly hair, wearing corselet, cloak on l. shoulder and sword belt diagonally from r. shoulder. Viewed obliquely from l.

Ciferri RC ~~33.2 x 24.4~~ 49.4 x 38.7

96 Bust: philosopher

Villa Borghese. Piano di sopra. Apollonio Tianeo

Bearded philosopher wearing tunic and himation. His l. hand is included by his chest. Viewed obliquely from l.

Ciferri RC ~~36.3 x 28.6~~ 49.5 x 38.4

Montelatici 266

97 Rhyton

[On front] Bicchiere antico in Villa Borghese

A rhyton with a vine tendril trailing around the bowl and ending in a bull's head crowned with ivy. There is an acanthus leaf around the bottom of the vessel, as if it were cushioned on it.

Artist unspecified RP ~~36.3 x 27.3~~ 42.5 x 28.5

Louvre RS I 125 bottom

98.1 Head of Athena

Head of Athena in profile to r. The head is broken from the torso and lacks its crown.

Th.Wood (?) [signed lower l.] RC 38.4 x 34.1 ~~(sheet)~~

Now in Bath at the Roman Baths Museum; Toynbee Art in Roman Britain cat. no. 25, pl.20. The head is of bronze, 9.75 inches high.

98.2 Engraving of the same head as 98.1.

Caput hoc, ex aere inauratum, antiquo opere summoque / artificio conflatum, urbis inter rudera multis iam seculis excisae sepultum, / Aquis Solis in agro Somersetensi XVI tandem sub solo ped. effossum A.D. / MDCCXXVII aeternitati consecravit Soc. Antiquar. Londinensis.

The head is in profile to l. and two small holes are shown in the hair along the broken edge. There is no Topham monogram. Also Bm9.72

A.Cordon del.[bottom l.], G.Vertue sculp./1730 [bottom r.] 40.3 x 28.5

Cunliffe B. Roman Bath discovered 1971 Colour pl.1. p 8-9.

Bm3

The final volume of antiquities in the Villa Borghese

1 Statue of barbarian and funerary altar

Villa Borghese. Primo recinto a mano manca

Statue of standing barbarian prisoner, lacking legs, on top of a funerary altar, on the front of which are portrait busts of a man and his wife. The voluted top of the altar is decorated with floral scrolls.

Ciferri RC ~~47.8 x 32.6~~ 49.4 x 38.1

Montelatici 16. Still in the grounds of the Villa Borghese. For the statue: RS VI 45.5

2 Fragment of bacchic sarcophagus

Villa Borghese. Nel secondo recinto, luogho detto la prospettiva

In the centre is a lion head, from one end of a wine vat sarcophagus. Beneath it is a recumbent Silenus, with a garland across his chest and an ivy wreath on his head. A satyr on l. and a maenad on r., her drapery billowing, try to lift him to his feet. Upper l. stands a maenad with billowing drapery, while on far r. stand a satyr and a maenad to r.

Ciferri RC ~~25.5 x 30.5~~ 37.5 x 48.2

Montelatici 71. Still in Villa Borghese, in the grounds: Matz I no. 48

3 Sarcophagus lid: birth of Apollo and Artemis

Villa Borghese . Primo recinto

L. end of the lid only, the r. half being illustrated in no. 12. On l. nude bearded male sits to r. on rock mound by tree, but turns head to l. To r. is a second tree and then a bearded nude male holding on his shoulder a small draped female (Delos?) towards a half-nude female (Leto) who turns towards him on r., a billow of drapery over her head. On r. stands Athena and looks down at the young Artemis on far r., wearing a short tunic.

Ciferri RC ~~47.4 x 48.3~~ 36.3 x 49.2

Montelatici 32. Villa Borghese, RR III 167.2-3; ASR III 1.no.33

4 Fragment of Meleager sarcophagus

Villa Borghese. Nel secondo recinto, luogho detto la prospecttiva

The boar rushes to l., partly hidden by three figures of huntsmen on r., one facing l. and brandishing a spear, the one on r. turning to r. and holding his leg as if wounded. the third on the ground between them.

Ciferri RC ~~25.3 x 26.4~~ 37.1 x 48.4

Montelatici 73. Villa Borghese, ASR III 2 no.226a (with an illustration of the Topham drawing).

5 Relief composed of two fragments

Villa Borghese. Nel secondo recinto, luogho detto la prospettiva.

a) On l., a half-draped youth drives a chariot to r., drawn by a lion, on the back of which rides a putto.

b) On r., a half-draped female reclines turning her head to r., while a putto stands by her side holding a club. A curtain is draped in the background.

Ciferri RC ~~15.7 x 46.6~~ 36.9 x 48.6

Montelatici 74.

6 Sarcophagus: Amazonomachy

Villa Borghese. Recinto secondo

A battle scene with a confusion of figures on horseback. On far r. a Greek warrior supports a fainting Amazon, perhaps Achilles and Penthesilea, in which case this would be the l. half of a sarcophagus.

Ciferri RC ~~31.9 x 55.1~~ 48.5 x 74.7

Montelatici 76?

7 Relief: female holding mask, another with a child

Villa Borghese. Secondo recinto. Luogho detto la prospettiva

On l. a draped female stands to r., holding up a long-haired mask. Lower r. a female is seated to l., and rests her hand on the shoulder of a child who stands at her knee and offers or shows her something. Bottom l. are remains of a crouching figure.

Ciferri RC ~~26.9 x 22.3~~ 48.6 x 38.2

Montelatici 87

8.1 Sarcophagus: story of an Amazon (?)

8.2 Villa Borghese. Secondo recinto

9 On l. a female sits on a rock to l. with a child on her knee, while two females mourn in the background and a male with his head covered (priest?) gestures on r. Next two Amazons with pelta shields lead a horse to r. and the leading one joins hands with a bearded male wearing a cape and a Phrygian cap (Priam?). Four males wearing capes, two of them with caps, look on from the r. A fifth male stands in an attitude of grief, separated from the foregoing by a pelta shield. On r. by an arch a female with her head covered sits in grief on a rock mound to r., a female attandant behind her; a figure in Phrygian garmants attempts to comfort her. On far r., separated from the rest by a half-arch and a wall, seven Amazons prepare for battle, fitting on their armour and on far r., steadying a horse.

Ciferri RC ~~46.8 x 66.6; 48.6 x 59.6; 48.8 x 74.5~~ 48.1 x 75.1; 46.9 x 67.4;

Montelatici 87. Villa Borghese ASR II no.59 48.4 x 85.2

10.1 Relief: Jupiter, Juno and Athena, the Dioscuri, Sol and Luna

10.2 Villa Borghese. Recinto secondo. La prospettiva

In centre stand the three divinities, each leaning on a staff, Jupiter nude and with his eagle standing on his r. The two Dioscuri flank this group, each leading his horse to r. On far r. Luna, her drapery billowing, drives her chariot downwards, but looks back over her shoulder to l. A putto flies over her horses. On l. Sol rides up to r. in his chariot, climbing over the reclining figure of Tellus. On far l. are figures which are perhaps additions: far l. Cupid and Psyche embrace, and then two water nymphs recline by a reed, the upper one turning to look r.

Ciferri RC ~~16.7 x 59.9; 16.7 x 35.5~~ 48.7 x 76.5; 48.3 x 37.3

Montelatici 88. Still in Villa Borghese, Sala II no.LXXXIX (without the far l.part)

11 Relief of two fragments, one a battle scene

Villa Borghese. Nel secondo recinto. Luogho detto la prospettiva

On l., a nude youth stands by the heads of two horses (their bodies are missing). On r. a figure with cloak flying leaps on horseback over two shields to attck two half-draped men on l., the one in the foreground kneeling on one knee and making a gesture of submission, the other preparing a defence. Behind him upper l. there are traces of wing feathers(?) by the break between the two fragments.

Ciferri RC ~~25.4 x 39.6~~ 37.8 x 48.5

12 Sarcophagus lid: the childhood of Apollo and Artemis

Villa Borghese. Secondo recinto

This is the r.half of the lid only; for l. half see no.3

Jupiter sits on l. facing the viewer, resting his l. leg on a globe. The young Apollo, nude, stands at his knee, a goddess standing on r. Two goddesses sit on r. facing one another and a female with billowing drapery stands between them in the background, while a smaller female approaches from r.

Ciferri RC ~~17.4 x 43.8~~ 37.2 x 48.4

Villa Borghese RR III 167.1 and 3; ASR III 1 no.33.

13 Sarcophagus(?): celebration of a victory

Villa Borghese. Diverse figure a cavallo &cet

Far l., a man pointing upwards, addresses a barbarian captive. Two men drive to r. in a quadriga, trampling a barbarian underfoot. In centre a victorious man drives to r. in his chariot as a victory holds out a wreath to crown him. Tellus, leaning on a basket, reclines beneath the horses' hooves. On r. a man on horseback looks back to the hero but rides towards

a doorway in the background. Beneath his horse is a vase of corn. On far r. two females and a male, who wears a tunic and has a dog at his feet, join hands.

Calderi P ~~22.4 x 66.7~~ 49.4 x 77

14 Fragment of Adonis sarcophagus

Villa Borghese. Nel recinto del giardino segreto, dalla parte di levante

On far l. Venus and Adonis embrace, a dog on the ground and a putto by their side. Next to them stand four huntsmen, the one in the foreground in an attitude of grief, a dog at his feet gazing up at him. On r. is part of the hunt scene: Adonis, nude and holding a spear, sinks to the ground, while an old man and a youth in the background gesture in shocked surprise.

Ciferri RC ~~20.3 x 41~~ 38.1 x 49.2

According to Baratte, Louvre Ma 347, but appears in ASR III 1 as no.9 in the Villa Borghese

15 Sarcophagus: portrait flanked by putti in various activities

16 Villa Borghese

In the centre is the portrait of the dead woman to the waist. On each side are three arches supported on herms with putto-heads. In the arches from l. a winged putto flies to a female sleeping at the foot of a tree on r.; a putto holding a pedum rides a ram to l.; a putto plays the double flute by a pedestal on r.; (on r. of portrait) a putto plays the crotala by a garlanded round altar on l.; a bearded male brandishes a pedum and attacks Pan who is sitting playing his pipes at the foot of a tree r.; a putto and Psyche embrace.

Ciferri RC ~~49.5 x 42.2; 49.6 x 55.8~~ 48.7 x 75.9; 48.2 x 75.8

Now Louvre Ma 302, Charbonneaux 251

17 Relief: subject unclear

Villa Borghese

On l. a statue of the huntress Diana stands on a pedestal, in front of which sits a lion to r. Then two males stand to r., one wearing a loin-cloth and holding a mask on a pole, his l. foot raised on an axe(?), the other nude and holding a palm branch and a thunderbolt(?). On r. a draped female sits to l. on a lion-legged stool, resting her feet on the head and coils of a sea-monster and holding a bow in her r. hand. Far r. another female moves l. carrying a pole, from the cross-piece of which hangs an oval object and a flying fillet. A lion sits to l. by her side.

Ciferri RC ~~49.5 x 37.6~~ 38.6 x 49

18 Round base

Villa Borghese. Quarto recinto

The round base is decorated in relief with five heads, according to Montelatici, two of Luna, two of Sol and Jupiter. The base is shown from a viewpoint which includes a head of each type. On l. is a head of Luna with a crescent moon below, and beneath it the head of Jupiter, both to r. In centre is a head of Sol to l., with two flaming torches below and two stars above. The second head of Luna can just be seen on r.,looking to l.

Ciferri RC ~~39.2 x 28.3~~ 49.5 x 38.4

Montelatici 119. Louvre RS I 63.2 and 5

19 Marble krater

Villa Borghese. Un gran vaso antico di marmo in giardini segreti

A large krater, decorated with masks just below the rim; there are three masks on the side illustrated. The handles, which fork at the bottom, seem to end in birds' heads and to have leaf decoration at the top where they join the rim.

Ciferri RC ~~26,2 x 17.5~~ 49.5 x 38.4

Louvre RS I 65.1

20 Porphyry sarcophagus

Urna di Scipione Africano di bellissimo porfido in Palazzo Borghese

The sarcophagus has a deep trough, probably semi-circular in cross-section, supported on legs which end in lion-claw feet and which are decorated with lions' heads where they meet the side of the trough.

Ciferri RC ~~17.5 x 25.~~8 24.5 x 37.2

Probably the one still in Villa Borghese Sala IV no. CLXV, which according to Della Pergola La Galleria Borghese in Roma 14 comes from the Mausoleum of Hadrian.

21 Statue: seated philosopher

Villa Borghese. Camera di Diogene. Diogene sedente

A bearded philosopher, draped in a himation and wearing sandals, sits on a cubic block. He gestures with his r. hand turned upwards on his knee.

Calderi P ~~39.4 x 19~~ 49.6 x 38.3

Montelatici 272. Louvre RS I.166.1 (?)

22 Statue: Cupid

Villa Borghese. Camera di Diogene. Statua di Cupidine alato

Winged Cupid stands on his toes, raising both arms and stretching his head back and turning it to look over his l. shoulder. Behind his legs his quiver hangs on a tree trunk.

Ciferri RC ~~43.9 x 25.9~~ 48.9 x 38

Montelatici 271. Louvre RS I 142.6; Enc.Phot. III 236A

23 Statue group: youth and lions

Villa Borghese. Camera di Diogene. Un gruppo d'Hercole che piegando un ginocchio sopra un leone

A nude youth, his l. knee resting on a dead lion, on which his garment also rests, takes hold of the mane of a small lion on r. on rock mound. There is a tree trunk behind his r. leg. The sides of the rock mound are covered with trees, between which animals appear here and there. According to Montelatici, this is a small group of marble.

Calderi P ~~46.4 x 43.7~~ 49.8 x 75.9

Montelatici 274

24 Statue group: Venus, Mars and Cupid

Villa Borghese. Camera di Diogene. Un gruppo con Cupidine che tiene la face accesa nelli mani

Nude Mars stands with sword, shield, sword-belt and helmet, tree-trunk by his r. leg. On his r. stands Venus, her l. foot raised slightly on greaves(?) , drapery round her legs, and stretches out her arms to him. By her r. leg stands Cupid in front of a corselet, holding a burning torch. According to Montelatici, a small marble group.

Calderi P ~~47 x 36.7~~ 58.9 x 49.6

Montelatici 274. Still in Villa Borghese at the top of the stairs, no.CCL

25 Statue: hermaphrodite

[On front] Hermaphroditus in Villa Borghese

The hermaphrodite lies asleep on his front, cradling his head on his arm, on drapery, a corner of which is pulled over his legs. He lies on a mattress, the work of Bernini.

Castelli RC ~~34.3 x 47.2~~ 37.7 x 49.4

Montelatici 277. Now Louvre Ma 231, Charbonneaux 77

26 Bust: youth wearing cuirass

Villa Borghese. Camera dell'Ermaphrodito. Diadumeneano

A short-haired youth wears a cuirass beneath a cloak with fringing on l. shoulder. Viewed obliquely from r.

Ciferri RC ~~37.6 x 25.7~~ 48.5 x 37.2

Montelatici 277

27 Bust: emperor wearing cuirass

Villa Borghese. Camera dell'Ermaphrodito. Galieno

A young emperor wearing a cuirass beneath a cloak. Viewed obliquely from r.

Ciferri RC ~~38 x 25.4~~ 48.7 x 37.2

Montelatici 277. Possibly the Gallienus in the Louvre, Ma 1042, but Charbonneaux 180 gives only an illustration of the head.

28 Bust: emperor wearing cuirass

Villa Borghese. Camera dell'Ermaphrodito. Trajano Decio

Emperor with short hair and harsh face wears a cuirass beneath a cloak.

Ciferri RC ~~37.6 x 25.5~~ 48.2 x 36.7

Montelatici 277

29 Bust: Julia Paula (?)

Villa Borghese. Camera dell'Ermaphrodito. Cornelia Salonina

A woman with her hair parted in centre and drawn back over her ears, wears a diadem. The bust is draped and an end of an himation falls forward over her l. shoulder. Viewed obliquely from r.

Ciferri RC ~~37.7 x 25.5~~ 48.9 x 37.7

Montelatici 278. Now Louvre Ma 1057, Charbonneaux 176; Enc.Phot. III 306-7

30 Bust: woman

Villa Borghese. Camera dell'Ermaphrodito. Faustina Seniore

A woman with her hair parted in the middle and drawn back wears a diadem with floral ornament. She wears a chiton clasped on the shoulders so as to leave the upper arm bare and belted with a cord beneath her breasts. Viewed obliquely from r.

Ciferri RC ~~37.5 x 25.4~~ 48.6 x 37.9

Montelatici 278

31 Relief: head of woman

Villa Borghese. Camera della Zingara. Testa d'Helena Augusta in rilievo.

Head of woman in profile to l. Her hair is drawn back beneath a cap on the back of her head, which seems to have a band of precious stones round its edge and rows of pearls around its crown. Drapery is arranged in folds around her neck.

Ciferri RC ~~16.8 x 13.8~~ 49.5 x 38.9

Montelatici 285

32 Statue group: Dionysus and Silenus

Camera della Zingara. Un gruppo di Bacco e Sileno

Dionysus, nude and with vine wreath on head, stands holding a small bowl in his r. hand and lifts a bunch of grapes on high in his l. Bearded Silenus stands on his l., and rests his r. hand on Dionysus' r. shoulder. He wears a wreath and has a skin slung across his body. His l. foot is raised on a rock at the foot of a tree trunk, on which he rests his l. arm which cradles a flask.

Calderi P ~~50.6 x 25.6~~ 58 x 49.8

Montelatici 285-6. Louvre RS I 136.7

33 Bronze statue: centaur

Villa Borghese. Camera di Diogene. Un centauro di metallo con corona &ct.

A centaur, wearing a radiate crown, stands with his l. foreleg raised. From a belt slung over his l. shoulder there hang a quiver and a lyre. His r. arm is akimbo, his l. is raised, holding a snake which is entwined round his wrist.

Calderi P ~~44.6 x 32.5~~ 50.2 x 78.1

Montelatici 274

34 Statue: Niobid

Villa Borghese. Camera del centauro. Un figliuolo di Niobe

A daughter of Niobe crouches to her l., but turns her head up and back to look for her attackers. She is draped, but her garment, clasped on the shoulder, has slipped down her arm, leaving her shoulder bare. Her r. hand is pressed to her breast, her l. is raised in a gesture. This statue is very similar to one in the Louvre, which has two wings and is called Psyche: the wings could be a later addition to this Niobid.

Calderi P ~~36.3 x 27~~ 49.8 x 38.8

Montelatici 289. cf. Louvre RS I 168.2. cf. Bm12.26

35 Bust: youth

Villa Borghese. Camera del centauro. Gordiano Giuniore

A youth with very short hair wears a fringed cloak fastened with a floral brooch on his r. shoulder.

Ciferri RC ~~38.6 x 28.6~~ 49.9 x 38.4

Montelatici 290

36 Statuette: Cupid

Villa Borghese. Camera del centauro. Cupido alato

Nude winged Cupid stands with l. hand held out, r. arm by his side. By his r. leg his quiver hangs from a tree trunk.

Calderi P ~~49.2 x 42~~ 49.6 x 38.4

Montelatici 290

37 Bust: woman

Villa Borghese. Camera del centauro. Giulia Soemia

A woman with her hair drawn back from a centre parting to fall on the back of her neck wears a himation copiously draped around her shoulders.

Calderi P ~~53.9 x 47.7~~ 49.5 x 38.3

Montelatici 292

38 Statue group: three Graces

Villa Borghese. La camera delle tre Gratie. Le tre Gratie

The three Graces stand in a row flanked by two tall vases over which lies drapery. The figures on l. and r. hold out fruit and flowers in their outer hand.

Calderi RP ~~40.6 x 30.7~~ 50.5 x 39.8

Montelatici 298. Probably Louvre Ma 287, Charbonneaux 82

39 Bust: woman

Villa Borghese. Camera delle tre Gratie. Una sacerdotissa di Cibele

A woman with her hair drawn back from a central parting beneath a wreath of pine leaves(?) has drapery swathed around her shoulders. The bust is of africano.

Calderi P ~~34.2 x 18.5~~ 49.6 x 38.4

Montelatici 298

40 Statuette: putto enchained

Villa Borghese. La camera delle tre Gratie. Statua d'un fanciullo schiavo

A putto stands with his weight on his l.leg, leaning his r. elbow on a tree trunk, from which drapery hangs behind him and over his l. arm. He wears a skull cap and has a chain strapped round his hips and down to his l. ankle. He rubs his eye with his r. hand.

Calderi P ~~40.9 x 19.4~~ 49.2 x 38.8

Montelatici 300. Still in Villa Borghese Sala VI no. CXIII

41 Statuette: putto with bird

Villa Borghese. Camera delle tre Gratie. Fanciullo che ride.

A nude putto stands and looks down with a smile at the bird which he is holding in both hands. By his l. leg is a tree trunk with drapery on top.

Calderi P ~~41 x 19.9~~ 50 x 39

Montelatici 300. Still in Villa Borghese Führer no. 1985, RS II 465.5

42 Statue: seated putto

Villa Borghese. Camera di tre Gratie. Un amorino sedente

A winged putto sits on a rock mound, resting both hands on his l. leg which is drawn up on the top of the rock. His quiver stands on his r. by the rock and his bow lies at the foot of the mound.

Calderi P ~~42.1 x 21.7~~ 49.1 x 38.2

Montelatici 301

43 Statue group: hermaphrodite(?) and Pan

Villa Borghese. Camera vicino a la sala. Un piccolo gruppo di Bacco &ct.

A nude hermaphrodite (or perhaps a male) sits on a rock seat, reclining with his r. elbow on a tree trunk. A skin falls from his shoulder and drapes down the trunk. In his l. hand he holds a patera, in his r. a bunch of grapes, which a small Pan touches as he creeps round the back of the tree trunk.

Calderi P ~~37.1 x 40.7~~ 50.6 x 78.2

Montelatici 305

44 Head: Marcus Aurelius

Palazzo di Villa Borghese. Marco Aurelio

The head, on bare shoulders, is shown obliquely from r.

Campiglia P ~~21.9 H~~ 39.8 x 26.4

Now Louvre Ma 1170, Charbonneaux 167; Enc.Phot. III 299. See also no.45

45 Head: Lucius Verus

Palazzo di Villa Borghese

The head, on bare shoulders, is shown obliquely from r. Nos.44 and 45 form a pair and were found together at Aqua Traversa near Rome (Charbonneaux).

Campiglia P ~~21.7 H~~ 40.1 x 26.3

Now Louvre Ma 1179, Charbonneaux 167; Enc.Phot. III 302

46 Relief: helmetted head

Villa Borghese. Camera del Sonno. Testa d'Alessandro Magno di mezzo rilievo

The head is in profile to l. Over long hair is a very elaborate helmet decorated in relief with a mask on the front and a man and horse on the side. The plumes of the helmet overlap the border top r. A brooch or cameo decorated with a figure is set at the throat.

Ciferri RC ~~20.2 x 20.4~~ 49.5 x 38.7

Montelatici 295-6

47 Statue: sphinx

Villa Borghese. Sfingie

The sphinx, recumbent on a base, is shown facing l.

Campiglia P ~~15.1 x 20.7~~ 26.3 x 40

48 Statue: sphinx

Villa Borghese. Sfingie

The sphinx, recumbent on a base which has hieroglyphics along the side, is shown facing r.

Campiglia P ~~15.1 x 20.2~~ 26.4 x 40

Now Louvre N.26; Roullet cat.no.284, figs.293-8

49 Vase with relief decoration and figured lid.

50 49: Coperchio del detto vaso di Palavicini; 50 and 51: Vaso degli eredi di

51 Palavicini

49: lid, decorated with figures in very high relief. Two females, one wearing scale armour, sit and lean towards one another. The one on r. has fasces, a shield and a helmet, the other a horn and shield, and holds a garland(?) with which a putto plays as he sits on a shield between them in the foreground.

50: one side of the vase, which is a high bowl on a foot. This side shows a sacrifice at a garlanded table with animal legs, behind which (or on which) are two heads on a pillar. On r. a half-draped man halds a patera and a snake, and a drpaed woman holds a patera, while on l. there is a woman with a snake and another holding a cornucopia and patera. Garlands hang above the scene, with a putto head at the centre. At each side of the scene, and dividing the two halves of the vase, stands a large nude female figure stretching her arms out backwards along the garland.

51: the other side of the vase. Here is shown a sacrifice at a rectangular altar, which is set obliquely, has animal feet, heavy garlands and nude females figures in relief. On l. stands a woman holding a broad dish, on r.a woman carries fruit in a fold of her garment and is followed closely by a small girl. Behind the altar a child pours out the contents of a globular jar.

Campiglia P ~~25.5 x 36.5; 39.6 x 41.4; 39.7 x 41.6 (all maxima)~~

40.8 x 54.1; 55.8 x 42.5; 54.6 x 42

Bm4

Drawings mostly by Calderi, Campiglia and Ciferri of antiquities in several collections.

1-12 Villa Strozzi alle Terme Diocleziane

1 Relief (sarcophagus?): marine thiasos

Villa Strozzi

Two nymphs sit on backs of two tritons. Pair on l. turn to embrace one another, both their heads framed in a billow of drapery. On r. both nymph and triton , who blows a shell horn, look to l. Tritons have leaves masking junction of body and tail. Three small dolphins appear in waves.

Ciferri RC ~~23.8 x 40.6~~ 38.2 x 48.5

Fa2 no.87

2 Sarcophagus: griffins and floral scrolls; putti holding garlands

Villa Strozzi

On chest two griffins with wings spread and forepaw raised flank object in centre composed of acanthus leaves, from base of which run floral scrolls. The griffins' tails turn into floral scrolls in which are putti and animals. A fantastic candelabrum stands at each outer edge.

On lid six putti support garlands, two of fruit, three of leaves, over which are ritual objects.

Ciferri RC ~~28.8 x 61.5~~ 48.2 x 75.8

Fa2 no.88. How Vatican Galleria Lapidaria no.126, Amelung I 256 Taf.26; Toynbee Hadrianic School 216 pl.XLVIII,3.

3 Relief: winged youth

Villa Strozzi

Winged youth with drapery hanging behind him holds horn in l. hand. He stands with legs crossed by altar on l., on which is a vase on an elongated jug-like base. He is framed by two Corinthian pillars which support an entablature decorated with garlands slung between vases.

Ciferri RC ~~39.9 x 25.4~~ 49 x 37.8

Fa2 no.92

4 Grave relief with portraits and inscriptions

Villa Strozzi

In niche on semi-circular crowning member, bust of man. Front divided into two sections: in upper half three busts of man and two children flanking him; in lower half an inscription.

Inscription: DIIS MANIBUS / M IUNIO PERSO PATRONO / ET M IUNIO SATIRO / ET M IUNIO IUSTO / ET IUNIAE PIAE / FECIT / IUNIA VENUSTA CONIUGI SUO / ET FILIS DULCISSIMIS / UNA CUM PHARNACE LIB

Ciferri RC ~~48.3 x 29.4~~ 49.5 x 37.4

Fa2 no. 68

5 Statue: barbarian prisoner

Villa Strozzi

Barbarian prisoner, wearing tunic, cloak and high boots, stands with hands crossed (bonds not shown) in front of him and head bent slightly to his r. Tree trunk behind l. leg.

Ciferri RC ~~48 x 24.4~~ 48.6 x 37.6

Fa2 no.13

6 Statue: male with archaistic drapery

Villa Strozzi

Male with beard and ringlets wears himation pulled tight around him so that outlines of his body are clear against the folds which fall at the back. He stands holding out a patera in r. hand, a rod in l.

Ciferri RC ~~37.1 x 26~~ 48.6 x 37.8

Fa2 no. 43

7 Statue: reclining maenad (?)

Villa Strozzi. Fa2: Statua bella di Bacco a giacere coronato di edera

The drawing shows a reclining female figure with nude torso and drapery over legs. Her l. arm rests on a tympanum, the r. is raised in a gesture as she turns her head slightly to her l. Beneath the vine garland on her head there seems to be a disc strapped to her forehead.

Ciferri RC ~~24.7 x 39.4~~ 38.4 x 48.7

Fa2 no. 109

8 Statue: sleeping female

Villa Strozzi. Fa2: Statua di Venere che giace dormendo

Female with drapery over legs and round arm lies asleep, with cheek on r. hand on l. shoulder, head resting on cushion on top of scroll panel (which added later as if arm of couch). A second cushion also added by her l. knee. She has a jug in her l. hand.

Ciferri RC ~~23.5 x 35.6~~ 38.3 x 48.2

Fa2 no. 97

9 Statue: reclining youth

Villa Strozzi

Youth wearing toga reclines on couch on l. elbow, holding roll in each hand.

Ciferri RC ~~23.4 x 35.7~~ 38 x 48.3

Fa2 no. 110

10 Statue: draped female seated on chair

Villa Strozzi. Fa2: Statua di donna, o sia Agrippina, a sedere

Female sits on chair, fully draped with head covered. Her r.hand is raised to hold a fold of drapery, her l. arm rests across her waist. Viewed obliquely from r.

Ciferri RC ~~40.3 x 26.7~~ 48.8 x 37.9

Fa2 no.119

11 Statue: Female holding fruit in sinus

Villa Strozzi

Draped female wearing diadem on long ringlets stands with weight on l.leg, and holds up a fold of her garment full of fruit.

Ciferri RC ~~36.3 x 24.7~~ 49 x 38.2

Fa2 no. 133

12 Statue: female resting shield(?) on raised knee

Villa Strozzi. Fa2: Statua di donna che posa sopra il sinistro ginocchio una targa, e colla destra mano mostra di voler scrivere sopra di essa.

Draped female, her hair taken up beneath a plait, stands with l. foot on high rock. On raised knee she rests an oval shield(?). Her himation, draped round her thighs, falls in heavy cascade from raised leg.

Ciferri RC ~~38 x 24.5~~ 48.6 x 38.6

Fa2 no. 134

13- 32 Villa Montalto

13 Two herms

Villa Montalto

Two herms with archaistic bearded heads, wearing garlands from which fall fillets by the ears. Each head supports an abacus topped by a strange pear-shaped object. A moulding runs round the shaft at chest-level and two feet appear at its base on two steps, the lower of which curves out at the front. The herms seem identical except for their garlands.

Calderi P ~~41.3 x 22.3~~ 50.3 x 37.5

Fa2 no. 7

14 Statue: draped female

Villa Montalto. Fa2: Statua colosso d'una sacerdotessa

The draped female stands with her head covered, the fulness of her himation drawn over her l. arm. In her l. hand she holds out fruit. Her r. arm is held out to the side.

Calderi P 50 x 38.3

Fa2 no.14

15 Herm

Villa Montalto

Bearded male wears long cloak, which falls over the shaft. The l. arm, bent up on to chest, holds folds of cloak from inside. Bare r. arm is slightly extended, holding branch(?). On pedestal, inscription: O / TIATFICEMOI II.

Campiglia P 41.5 x 27.7

Fa2 no.32

16 17 Two drawings of same statue by different hands

16 Statue: charioteer

[On front] in Hortis Montaltis

Youth wears over tunic a 'breastplate' of thongs, between which is tucked a curved knife. He also has thongs round his upper legs and wears boots and a brimmed hat. In r. hand he holds out an axe, with l. he holds a hoe, which rests on the ground. A palm tree trunk grows behind his r. leg. The statue of a charioteer has been restored as a farmer with farming implements.

Vennancio Rusconi Suice^{vo} [signed bottom r.] RCP 48.6 x 37.6

Fa2 no.35. In Vatican: RS I 527.4; Hekler pl.193

17 Statue: charioteer

Villa Montalto. Fa2: Statua d'un giovane con cappello in testa, e con torcia acceso in mano, cinto e vestito curiosamente.

As 16, but in r. hand rod, not axe; head inclined to r.; by leg, simple tree trunk, not palm.

Calderi P 50.7 x 38.4

18 Statue: huntress resting foot on recumbent deer

Villa Montalto

The female with flowing drapery stands with r. foot raised on shoulder of recumbent deer, which gazes up at her. She clenches both hands on a rod and stretches out her r. arm: probably she once held a bow.

Artist unspecified RC 48.2 x 37.4

Fa2 no.46

19 Statue: seated male

[On front] In Hortis Montaltis. Fa2: Due statue di consoli sopra sedie curule molto belle, stimata una di Marcello, l'altra di Mario.

Draped male sits on elaborate cushioned chair with curved legs, turning to his l. and resting his arm on the chair back. He wears a ring on l. hand and holds a roll. Viewed obliquely from r.

Vennancio Rusconi Suizcovo [signed lower l.] RCP ~~45.9 x 34.4~~ 49.8 x 38.6

Fa2 no. 45

20 Statue: seated male.

[On front] In Hortis Montaltis. Fa2 as 19.

Draped male sits on elaborate cushioned chair with curved legs. His r. hand on his lap holds a roll; his l. hand is raised in gesture in front of his chest. He wears a ring on his l. hand. Added in ink on base of statue: ΠΟΣΕΙΔΙΠΠΟΣ . Viewed obliquely from l.

Vennancio Rusconi Sqvicer. [signed l. of base] RCP ~~41.7 x 31.7~~

Fa2 no. 45 49.8 x 38.7

21 Relief: lararium(?)

Villa Montalto. Fa2: ... e nella base piccola figura in basso rilievo d'un giovane a sedere, che appoggia il mento sopra il bracchio destro, e con l'altra mano tiene alcuni frutti, con pochi ornamenti all'intorno.

In low-arched niche sits young female(?), draped and wearing angular head-covering, resting chin on r. hand. She sits on rocks and holds out fruit or flowers in l. hand. Her niche is flanked on each side and above by three palm(?) branches. Beneath burns a small candelabrum flanked by two snakes, one male, one female.

Calderi P ~~42.0 x 27.0~~ 50.3 x 38.2

Fa2 no. 14

22 Relief: swan feeds young, garlands beneath.

Villa Montalto

Top centre a swan with outspread wings feeds its three young in a basket filled with leaves and fruit (according to Fa2 pellicano, che con il suo sangue ravvivi i figliolini). From the bottom of the basket hang two garlands of small bunches of leaves and three tablets suspended on a fillet. The ends of fillets billow out.

Campiglia P ~~29.7 x 19.3 (the relief itself)~~ 37.2 x 25.7

Fa2 no.18

23 Sarcophagus: figures stand in arches flanking large doorway

Villa Montalto. Fa2: Urna ornata di bel basso rilievo, benche in qualche parte diruta ....

In centre large pedimented doorway with leaves elaborately decorated in relief, one standing ajar. On each side spiral-fluted columns support an arch. In arch on r. an old bearded male and a child carrying ritual objects accompany a male wearing a late-style toga and holding a roll and a branch. In arch on l. a female with her head covered gestures with her l. hand to the other end of the sarcophagus. She is attended by a female and a child carrying a box. A curtain hangs in the background. Between the doorway and the arches stand two winged males on round bases, wearing cloaks and garlands and holding in the hand nearest the door a branch, in the other a basket of fruit or flowers. Above and behind each of them appears a draped winged female figure.

V. T. Belvedere 60 - Amelung II, 60

Calderi P ~~32.7 x 60.8~~ 50.2 x 76.6

Fa2 no. 19

24 Sarcophagus: column sarcophagus with Muses

Villa Montalto

Four columns divide the field into three compartments, the outer ones arched, the inner one, which is narrower, pedimented. In the centre stands a female with her head covered and holding a roll; a small nude boy stands by her r. leg. A curtain hangs in the background. In each outer section sits a bearded male on a lion-footed stool on a dais, facing towards the centre and expounding from a roll in his lap to two muses who stand by him.

Calderi P ~~37.3 x 62.4~~ 51.1 x 76.2

Fa2 no. 20. Now Vatican Cortile del Belvedere 68, Führer 218, Amelung II 166 Taf.18. Wegner Die Musensarkophage no. 135, Taf.55a

25 Relief (sarcophagus?): Seated youth reads from roll to old man.

Villa Montalto. Fa2: Basso: un giovane in atto di cantare con carta in mano, et un vecchio in atto simile

Bearded old man, fully draped, stands on l. gesturing as youth, seated on r. and loosely draped with shoulders left bare, holds roll and makes gesture of exposition. Details of seat not clear: youth appears to be sitting on chest with low handle, but a turned chair leg is also visible beneath a fold of his garment. Half an arch occupies the centre background between the figures.

Calderi P ~~32.6 x 20.9~~ 50.5 x 38.4

Fa2 no. 23

26-27 Reliefs from two sides of a grave altar of a cutler

Villa Montalto

26. Two men work at a forge. The one on l., wearing a cap, sits on a stool and holds a metal bar on the anvil while the other, holding it with tongs in one hand, raises his hammer to beat it. Over their heads on a bar attached to the wall hang tools.

27. In centre stands the counter on wheels with a cabinet above open to display the wares of the cutler. A customer, wearing a toga, stands on the l. inspecting a knife while the shop keeper hands another over the counter.

Calderi P ~~33.2 x 27.5; 33.0 x 29.1~~ 50.8 x 38.2; 50.7 x 39.1

Fa2 no. 24. Now Vatican Galleria Lapidaria 147, Führer 400, Amelung I 275 Taf.30; Altmann no. 229

28 Grave altar of a centurion

Villa Montalto. Fa2: Baso, dove si vede in stile barbaro un sacerdote, e dai lati di esso due insegne di capitani romani.

Bearded man pours libation at altar, laden with fruit, on l. He has sword and knobbed staff and over his tunic wears a cloak which falls into two points at the front. The altar has an architectural frame: the pillars at each side are decorated with military standards and support a lid in the form of a semi-circular pediment, in which is an eagle with outspread wings. In the acroteria at each side are masks.

Campiglia P 41.1 x 27.3 ~~(whole sheet)~~

Fa2 no.36. Now Vatican Galleria Lapidaria 163, Führer 391, Amelung I 287 Taf. 30

29 Relief: woman stands between two youths

Villa Montalto

The three figures stand facing the viewer, two short-haired youths wearing togas, each holding roll in l. hand, flanking old woman, who raises r. hand to hold fold of drapery covering her head.

Calderi P ~~35 x 34.3~~ 50.5 x 37.9

Fa2 no. 42

30 Relief (sarcophagus?): Bacchic thiasos

Villa Montalto

The procession moves r. On l. comes Dionysus seated on back of springing tigress, her neck garlanded with vine leaves. A tiger cub is by her side. Pan leads the way, a putto on the ground by his hoof. In the background

behind Dionysus stand a satyr and a bearded male wearing a lionskin on his head and carrying a flaming torch. On far l. follow two females, one carrying ears of corn and a cornucopia full of fruit and flowers. On r. Silenus reclines on the back of an ass and plays a lyre as two satyrs in the background look after him. Far r. a female makes an offering of a large bird at a burning altar, accompanied by a female holding a torch.

Calderi P ~~26.3 x 62.1~~ 50.8 x 77.5

Fa2 no. 47

31 Table support decorated in relief

[On front] In Hortis Montaltis. Fa2: Quattro tavole di marmo consimile ... In centre of table support stands elaborate krater. Two satyrs lean towards it to sip from its brim, meanwhile each stretches up a hand to press a large bunch of grapes, which hangs directly above from two intertwining vine tendrils. Four thyrsi in background cross behind their upraised hands. At each side sits a great sphinx with outspread wings, facing outwards, its head and shoulders almost in the round. Over the wings hang bells, tympana and fillets.

Domenico Ghezza(?) [signed bottom l.] RCP ~~31.9 x 43.~~6 38 x 49.1

Fa2 no. 38. Now Vatican: Führer 495; and Cobham Hall: AJA 59 1955 133 pl.42 fig.8

32 Funerary relief

Villa Montalto

Boy dressed in toga stands facing viewer, a roll in his hand. An eager dog stands on l. looking up at him. Inscriptions in various parts of relief: across centre flanking boy DIIS MANIB, lower l. AMMI ..., across bottom L IULIUS GAMUS PATER FIL DULCISSIM.

Campiglia P ~~36 x 24.6~~ 38.2 x 26.9

Fa2 no. 50

33-58 Villa Altieri verso Porta Maggiore

33 Statue(?): seated barbarian

[On front] in aedibus Altieri

Bearded barbarian squats on rock to r., l. leg crossed over r., clasping raised l. knee. He wears trousers and a cloak clasped on the shoulder.

Artist unspecified RC ~~31.7 x 23.3~~ 49.5 x 37.4

RS II 198.2 (Altieri)

34 Statue: Silenus

Villa Altieri

Nude Silenus stands holding up bunch of grapes in r. hand. He holds pipe in l. hand and drape falls in folds from l. arm. A garland of fruit and leaves hangs diagonally across his body and he wears an ivy wreath on his head. He is bearded and thick curly hair covers his body.

Ciferri RC ~~38 x 21.2~~ 49.1 x 37.2

Fa2 no. 74

35 Relief: satyr

Villa Altieri

Satyr, with animal skin tied round neck and holding pedum, bends slightly and moves to l, holding out an object in r. hand. Behind him on l. appears voluted top of altar, but the rest of it is not shown. Upper r., boukranion and garland hang on the background.

Ciferri RC ~~35 x 16.8~~ 49.4 x 37.4

Fa2 no. 57. Ince-Blundell collection: Ashmole no. 309 pl.43. Restored with Pan herm on l.

36 Relief: putto drives chariot drawn by rams

Villa Altieri

Winged putto brandishes a whip and drives a biga drawn by rams to l.

Ciferri RC ~~12.2. x 19.6~~ 37.2 x 47.6

Fa2 no. 56

37 Relief: Endymion(?)

Villa Altieri

Youth reclines asleep on rock on r., his r. arm raised over his head. He holds staff on l. arm and wears vine wreath. A winged putto carrying a blazing torch flies from l. and pulls aside the youth's garment.

Ciferri RC ~~14.5 x 20~~ 37.3 x 49.4

Fa2 no. 49

38 Funerary relief

Villa Altieri

Man dressed in toga stands facing viewer, flanked by two children. The child on l. gazes at the viewer in an attitude of grief, the other crosses his arms and legs and looks at the man. On r. is a high base on which stands a herm , bearded and wearing a voluminous skin, facing the viewer.

Ciferri RC ~~20.2 x 20.4~~ 48.8 x 36.7

Fa2 no. 45. Ince-Blundell collection: Ashmole no.260 pl.44

39 Sarcophagus lid: Sirens and philosophers

Villa Altieri

On r. two Sirens stand on a rocky ledge, playing double pipes and lyre. They have outspread wings, shaggy thighs and scaly legs ending in claws. They seem to play to two philosophers seated on rocks on l. with mask and sundial on columns between them. Far l. are traces of seated figure holding open book. A slightly curved object projects towards the Sirens from behind the rock nearest to them: this can be explained as a misunderstanding of a prow of a boat, which had been lost when this drawing was made but was recorded in one of the Dal Pozzo - Albani drawings. The lid was broken even then, but the drawing shows four philosophers, three Sirens and Odysseus in his boat. The break is not recorded in the Topham drawing.

Ciferri RC ~~13.9 x 30~~ 37.2 x 48.6

Fa2 no.44. ASR II no.141 (lost). Dal Pozzo - Albani drawing: Franks fol.12 (239), ASR II fig.141[1], Vermeule TAPS NS 50 part 5 1960 no.13.

40 Relief: Aesculapius and Hygieia

Villa Altieri

Aesculapius and Hygieia stand flanking a rectangular altar decorated with a fruit garland. Aesculapius touches a snake coiled on the altar, Hygieia pours a libation. A curtain hangs in the background, supported on each side on a column.

Ciferri RC ~~21.1 x 31~~ 36.8 x 49.2

Fa2 no. 42

41 Relief: birth of Dionysus

Villa Altieri

Semele lies on her side on a bed, beneath which stands a large bowl. On l. a female moves l. looking back at her. In background two females attend to baby Dionysus while a third exclaims in surprise. Behind her far r. stands Hermes with his caduceus. A curtain hangs in the background.

Ciferri RC ~~29.9 x 20.5~~ 49.5 x 37.4

Fa2 no.34. Ince-Blundell collection: Ashmole no.248 pl.44; Matz III Beil.88

42 Relief: five females at blazing altar

Villa Altieri

A large urn stands on l. on rock in front of altar on which a fire burns vigorously. A female kneels on r. and rests her hands on the urn. Behind her further r. are four more females, one kneeling. Three stretch their hands to l., but the female on far r. stands meditatively, holding one of her ringlets. A dolphin by her leg separates her from the others. All figures have nude torsoes and drapery around their legs.

Ciferri RC ~~23.3 x 42.8~~ 37.2 x 49

Fa2 no.21. Ince-Blundell Collection (restored as Oceanidae and Prometheus): Ashmole no.[illegible] pl.44

43 Relief: enthroned male, standing female and attendant

Villa Altieri

On r. sits half-draped bearded male on throne to l., his l. hand raised on a staff, his r. hand holding out a bowl. A female stands in front of him with head covered, holding a jug. On l. a boy attendant approaches.

Ciferri RC ~~23 x 35.4~~ 37.4 x 49

Fa2 no.20

44 Relief: basket of fruit over festoon

Villa Altieri

Panel decorated with a festoon composed of bunches of fruit, flowers and leaves. Over the festoon is a basket of fruit.

Ciferri RC ~~14.1 x 42.9~~ 36.9 x 49.2

Fa2 no. 40

45 Relief: cuirass, spears and vexillum

Palazzo Altieri

In an almost square panel surrounded by moulding is a cuirass bent to the l. on a diagonal spear. A second spear crosses it on the other diagonal. Top r. is a vexillum.

Ciferri RC ~~20.8 x 19.7~~ 48.9 x 36.3

Fa2 Palazzo Altieri no. 10

46 Mask

Villa Altieri

Mask has gaping mouth with two stumpy teeth top and bottom, beetling brow, pointed ears, shaggy hair and beard.

Ciferri RC ~~21.6 x 18.9~~ 47.6 x 37

Fa2 no. 92

47 Mask in relief on tondo

Villa Altieri

Mask of marine monster, with finny growths on cheeks, seaweed on eyebrows and forehead. The tongue hangs out of the gaping mouth. The ears are pointed and pushed forward. The beard is long and shaggy. Horns rise on head from behind locks of hair. . Leaves and berriesin the hair perhaps belong to a wreath. Below the ears are two sinuous sea-snakes.

Ciferri RC ~~27.3 diameter~~ 49 x 37.5

Fa2 no. 22

48-50 Triangular base with griffin at each corner and maenad in centre of each side.

Villa Altieri

At each corner is protome of griffin with wings outspread. In centre of each side is a maenad with swirling drapery, one holding blazing torch behind her, next with arms outspread, dancing, and the last playing a tympanum.

Ciferri RC ~~12.3 x 22.5; 12.2 x 22.5; 12.8 x 22.6~~ 37.3 x 48.3; 37.4 x 48.1 37.4 x 48.4

Fa2 no. 62

51-52 Altar

Villa Altieri

51.Side. Garland of fruit, leaves and flowers hangs between two slender laurel trees. Two birds peck berries and catch insects at the foot of each. 52. Front. Two winged putti, holding torches and standing on floral scrolls, hold garland of fruit, leaves and flowers. Fillets flutter over their heads. A swan flies above the garland; below is a round altar flanked by two laurel bushes. On crowning volutes at top lie two putti asleep, holding torches.

Ciferri RC ~~25 x 25.7; 25.8 x 25.2 (maxima)~~ 47.6 x 37.4; 48.2 x 37.8

Fa2 no. 78

53 Vase

Villa Altieri. Fa2: piccola urnetta tonda, benornata, con breve iscrizzione.

Small hemispherical bowl. On the rim are two masks with ringlet beards and crowned with vine leaves and grapes. Laurel branches hang from behind the masks round the belly of the bowl. A rectangular panel is marked out on the rim centre front and in it is an inscription: DIS MANIBUS / FEL ANT CEPI

Ciferri RC ~~22.5 x 21.1~~ 48.3 x 37.4

Fa2 no. 106

54 Lidded vase

Villa Altieri

Knobbed lid is decorated with acanthus leaves. There are two stumpy projections as handles at the rim of the deep bowl, around which runs a vine tendril. At centre front vine stalks frame an inscription: D M / L VOCULLIO GEMEL / LINO VET COHUTII PR / L VIBIUS SECUNDUS / ET L VOCULLIUS IUSTI / NUS LIBERTUS BENE / MERENTI FECERUNT

Ciferri RC ~~24.3 x 17.8~~ 48.2 x 37.4

Fa2 no. 90

55 Ornate lidded vase

Villa Altieri

Knobbed lid decorated with leaves. The bowl is extended at the sides into projections in place of handles. Round the bottom of the bowl runs a circle of leaves, out of which rises a floral scroll in the centre, part of which also rises from two kraters towards the sides. Two dolphins with leafy fins on their tails curve down out of the handle projections to touch the rims of the kraters.

Ciferri RC ~~32.5 x 26~~ 48.3 x 37.4

Fa2 no. 95

56 Lidded vase

Villa Altieri

Very similar to 54, but without the inscription.

Ciferri RC ~~24.5 x 17.9~~ 48.5 x 37.5

Fa2 no. 83

57 Lidded vase

Villa Altieri. Fa2: Due vasi consimili antichi, ornati all'intorno di frondi di edera, fatto uno solo.

The fluted lid has an acorn as knob. The body, a krater, has fluted decoration around the base and, on the concave surface above, ivy branches in relief.

Ciferri RC ~~34 x 22.5~~ 48.6 x 37.9

Fa2 no. 75

58 Tall lidded vase

Villa Altieri

The knobbed lid is decorated with acanthus leaves. The shoulder and upper body are decorated with fluting and two dolphins are set on the shoulder in high relief. Around the base of the body are more acanthus leaves, which rise from the low foot decorated with leaf mouldings. It stands on a pedestal decorated with leaves.

Ciferri RC ~~41 x 24.4~~ 48.6 x 37.2

Fa2 no. 62

59-60 Palazzo Rospigliosi

59 Relief: fasces

[On front] In aedibus Rospigliosi

Four fasces set vertically, that on the r. mostly lost. Beneath is a long rectangular object, broken at l., set horizontally.

Giovanni Bigatti [signed bottom l.] RC ~~43.8 x 31.5~~ 47.3 x 35.9

60 Statue: Athena

Palazzo Rospigliosi

Athena, wearing helmet, aegis, himation and sandals, holds patera in r. hand. By l. leg an owl perches on a tree trunk, its wings outspread. By r. foot is a small sea-monster with female upper body.

Ciferri RC ~~42.6 x 29.7~~ 48.3 x 37.4

Fa2 Giardino no.27?

61-68 Giardino Rospigliosi contiguo al Palazzo

61 Sarcophagus: Calydonian boar hunt

Rospigliosi

On l. figures emerge through an arch to the hunt. A bearded man stands on l. with a knife in his belt, two men behind him in background. A bearded man wearing a skin moves r. preceded by Atalanta in boots and a tunic, carrying an axe on her shoulder(?). On r. Meleager, backed up by the Dioscuri, faces the boar's attack, armed with a club and with a hound at his side. Remains of a tree trunk can be seen beneath boar's jaw. Far r. a youth with a club attacks the boar from behind while a companion sinks to the ground wounded in the leg. An old man moves r. but looks back to the boar. A rock flat over the boar partly hides three figures, two of whom brandish rocks.

Calderi P ~~22.9 x 61.0~~ 48.7 x 77.2

Fa2 no. 5. ASR III 2 no. 251 (Palazzo Rospigliosi)

62 Sarcophagus: Amazonomachy

Giardino Rospigliosi

In centre Achilles supports the fainting Penthesilea, surrounded by the confusion of battle. On far l. and r. a tall Amazon closes the scene, moving outwards but looking back to the centre, with a small female figure crouching between her feet.

Calderi P ~~25.3 x 57.7~~ 50.3 x 78.1

Fa2 no.8

63 Sarcophagus: lion hunt

Giardino Rospigliosi

On l. hero in armour leads horse through arch, attended by a youth wearing a conical helmet. In centre hero rides forward with a gesture of triumph, having just fixed his spear in the shoulder of a lion on r. A female with sword, helmet and short tunic - Virtus - follows the hero. Between her feet a lioness rends a horse. Three dogs surround the lion which rests its paw

on the knee of a hunter injured on the ground. Upper r. are three more hunters, one on horseback.

Calderi P ~~25.8 x 54.6~~ 50.1 x 78.3

Fa2 no. 9

64.1 Sarcophagus: Endymion

65.2 Giardino Rospigliosi

In centre stands Luna's chariot in front of a tree. In it is a putto, a second, holding an arrow, stands on the back of one of the horses. A winged female, wearing a short tunic, stands in front of the horses holding a flaming torch. Luna dismounts towards the l., led by three putti to Endymion who lies asleep in the lap of a winged old man, Somnus, on rocks at the foot of a tree. His dog sits bottom l. and looks up at Luna's approach. Two small figures, a genius and a nymph, sit in the background above Endymion. Far r. a rustic sits asleep on rocks at the foot of a tree. At each end of the relief stands a putto with down-turned torch, the one on l. winged.

Calderi P ~~20 x 71.4; 19.8 x 14.5~~ 49.8 x 77.4; 50.2 x 39

Fa2 no. 10. ASR III.1 no. 47 (Palazzo Rospigliosi)

66 Sarcophagus: Indian triumph of Dionysus

Giardino Rospigliosi

A large format sarcophagus filled with figures. The main groups, from r.: satyr with camel; Silenus on lion accompanied by two satyrs; two elephants, captives riding on the back of that in the foreground, one captive walking behind, a giraffe in the background; two infants riding tigresses; satyr on back of camel which draws Dionysus in a chariot, accompanied by a Victory, and in the background an elephant carrying spoils.

Calderi P ~~27.2 x 72.1~~ 49.8 x 77.3

Fa2 no. 13

67.1 Sarcophagus: Adonis

68.2 Giardino Rospigliosi

On r. Venus sits in front of curtain with putto by her side and bids farewell to Adonis as he leaves for the hunt with a bearded companion. In centre, a boar lurks beneath a rocky cave , with a dog on r. Adonis sinks to ground wounded and his companion gestures in horror. One man stands on r. behind cave, two hunters brandish stones in background. On l. reunion of Venus and Adonis. They sit and embrace in front of a curtain, Adonis nude and wearing a garland. His dog sits at his feet, two women attend them.

Calderi P ~~23.2 x 66.9 ; 23.2 x 28.3~~ 49 x 76; 49.9 x 36

Fa2 no. 14. ASR III.1 no.3 (Palazzo Rospigliosi)

69-76 Palazzo and Villa Lanti sul Monte Gianicolo

69 Relief: four satyr heads from vase.

Villa Lanti

Detail of relief decoration on one side of vase. See no. 76

Calderi P ~~17.6 x 30.6~~ 39.2 x 50

Fa2 Villa no.1

70 Statue group: two satyrs and Pan support Silenus

Palazzo Lanti. Fa2: Un gruppo di quattro figure di grandezza naturale ...

Two satyrs with curly moustaches link arms to support Silenus, who stretches an arm across the shoulders of each of them. Pan crouches and lifts Silenus' leg on his shoulder. There are tree trunks behind Silenus and the satyr on r..

Calderi P ~~36.3 x 32.2~~ 49.8 x 77.3

Fa2 Palazzo no. 25

71 Statue: Cupid

Palazzo Lanti. Fa2: Due statue consimili di Cupido alato.

Nude winged Cupid stands holding bow. His quiver rests on tree trunk by his l. leg.

Calderi P ~~44.8 x 26.6~~ 50 x 39.3

Fa2 Palazzo no, 33

72 Statue: Young satyr holding Pan-pipes.

Palazzo Lanti

Nude young satyr, wearing garlands on head and shoulders, holds Pan-pipes to his l.. His r. leg is slightly raised on rock mound. Behind him is a tree trunk over which hangs drapery.

Calderi P ~~40 x 16.2~~ 50.2 x 38.6

Fa2 Palazzo no. 22

73 Statue: Silenus

Palazzo Lanti

Silenus, with long flowing beard and wearing a skin slung across his chest and a garland on his head, raises a bowl to drink. On r. he holds the neck of a full wineskin which rests on top of a tree trunk.

Calderi P ~~39.8 x 19.3~~ 50 x 39.2

Fa2 Palazzo no. 29

74 Garland sarcophagus

Villa Lanti

In centre a satyr supports a drunken Dionysus; a tiger sits at his feet on l.. This scene is flanked by tree trunks sloping inwards and entwined by vines. From these trunks hang two heavy garlands of fruit, leaves and corn, supported at the outer edges of the relief by two winged male figures rising out of a cluster of acanthus leaves. Over each garland on a rocky ledge stand two bacchic masks face to face.

Calderi P ~~18.5 x 72.9~~ 49.6 x 78

Fa2 Villa no.3

75 Garland sarcophagus

Villa Lanti

Along the bottom of the sarcophagus runs a frieze of winged putti hunting a tigress, boar and deer; there is a tree far l.. The main field is decorated with three thick leaf garlands, supported on the outside by two draped females standing on acanthus leaves, in the middle by two putti standing on dolphins. From a cross of leaves at the centre of each garland hangs an enormous bunch of grapes, flanked by fillets falling from the garland. over the ~~c~~entral garland is a gorgon head, over the outer garlands identical female heads with open mouths, long hair and on long necks.

Calderi P ~~35.3 x 68.1~~ 49.6 x 76.6

Fa2 Villa no.2

76 Vase

Villa Lanti. Fa2: Urna antica rotonda ornata con otto maschere di fauni all' intorno, e con manichi doppii.

Krater on high foot with double handles decorated with foliage and fluting. At the junction of neck and shoulder are satyr heads in relief, four on each side. A detail of the heads on the side not shown here is given at no. 69.

Calderi P ~~34.7 x 38.9~~ 49.9 x 77.2

Fa2 Villa no.1. **Now at Woburn: Michaelis Woburn no.101**

77-85 Palazzo Santa Croce

77 Bust: philosopher(?)

Palazzo Santa Croce. Fa2: Quatordeci teste intorno al cortile, la maggior parte di filosofi. Quattro delle miglioi sono fatte, altre sono di gusto ordinario.

Man with beard and curly hair, which clusters closely round face, wears cap on back of head and himation round shoulders leaving chest bare.

Ciferri RC ~~26.3 x 20.7~~ 47.9 x 36.9

Fa2 no.8

78 Bust: man

Palazzo Santa Croce

Undraped bust of bearded man, his hair falling forward on his forehead on l. in locks.

Ciferri RC ~~26.4 x 20.5~~ 48.6 x 36.8

Fa2 no.8

79 Bust: man

Palazzo Santa Croce

Undraped bust of bearded oldish man, balding at temples. Viewed obliquely from r.

Ciferri RC ~~26.3 x 20.6~~ 47.9 x 37.6

Fa2 no.8

80 Bust: philosopher(?)

Palazzo Santa Croce

Man with full curly beard and curly hair framing face, wearing cap on back of head and himation round shoulders. Similar to 77, but hair frizzier.

Ciferri RC ~~26.4 x 20.5~~ 48.1 x 38

Fa2 no.8

81.1 Census relief from 'Altar of Domitius Ahenobarbus'

82.2 Palazzo Santa Croce

82 From l.: By pillar sits man with open volume on knee, a pile of volumes on ground. A youth points to his volume. A woman (in fact man), seated, turns and rests hand on shoulder of youth, wearing toga. A soldier, partly hidden by his shield, raises his arm and looks to l. A second soldier turns to r. Then come two women (in fact boys) playing lyre and flute. Mars stands facing viewer, fully armed, by altar behind which stand two small figures. One of them pours contents of jug into patera held by man on r. of altar, dressed in toga and wearing garland. A boy attends him on r.. A victimarius leads a bull to the altar, followed by another carrying two palm branches. Two others lead up a ram and a pig while a woman (in fact man) carries a vexillum in background. Then two soldiers stand partly hidden by their shields, while a third, his back turned to the viewer, tends a horse. On far r. is a pillar.

Ciferri RC ~~21.4 x 59.1; 21.5 x 57.4; 21.4 x 25.2~~ 47.7 x 67.2; 47.5 x 65.7;

Fa2 no. 5. Now Louvre Ma 975, Charbonneaux 130. See 83-85 48.2 x 37.1

83 Marine thiasos relief from 'Altar of Domitius Ahenobarbus'

84 Palazzo Santa Croce [on front]

85 Drawn as four separate panels and labelled 1(84), 2 and 3(83) and 4(85): the following description keeps this order.

1.From l.: triton, with putto and small Pan on back, blows horn. Nymph rides on back of sea-monster. Bare tree. (These figures are not to be found on the actual relief.) A nymph with her back to the viewer rides on the back of a triton with panther claws, and then a nymph rides on a monster, the head of which is not shown. All the figures move r.

2. A draped nymph rides on a sea-cow which is led by a putto sitting on a coil of a sea-horse. A nymph on the back of this horse carries two blazing torches. There is a triton in the background. Next a triton, holding a board-like object (infact a lyre) and blowing a horn, pulls the curtained carriage of Neptune and Amphitrite to l.

3. Following the carriage to l. comes a nymph on a plunging sea-horse, its reins held by a putto who stands on its foreleg.

4. Putto leads monster with nymph riding on its back, together with triton and nymph holding spear(?) (in fact only latter group is to be found on relief). A triton follows, a nymph and putto riding on his coils, holding one horn and blowing another to r. Lastly a winged putto leads a sea-horse on which rides a nymph among its coils.

Artist unspecified RCP ~~8.8 x 37.1 (83a); 8.6 x 17.2 (83b); 8.8 x 33.4; 8.5 x 35.5~~ 27.4 x 41.7; 27.5 x 42.1; 27.5 x 42.1

Fa2 no. 2. Now Munich Glyptothek. H. Kähler Seethiasos und Census. Die Reliefs aus dem Palazzo Santa Croce in Rom (Monumenta Artis Romanae VI) Berlin 1966

86-92 Palazzo del Marchese de' Cavalieri

86 Relief: barbarian

Palazzo del M. Cavalieri

Barbarian stands to r. on oval background. He wears only cloak, clasped on r. shoulder and holds two rods, probably originally spears. He has a moustache and his hair streams back.

Ciferri RC ~~35.7 x 28.9~~ 48.7 x 37.9

Fa2 no. 17

87 Statue: winged boy with garlands and hour glass

Palazzo del M. Cavalieri. Fa2: Statua di genio alato ...

Nude winged boy rests on rock mound. In his r. hand he holds a mask, with his l. he holds a bow to which are attached garlands of flowers, which

cascade to the ground. A small bush grows by the side of the rock on which he leans, and on the rock by him is a winged hour glass.

Ciferri RC ~~36.1 x 25~~ 48.8 x 37.8

Fa2 no.21

88 Statue group: Pan and nymph

Palazzo Cavalieri. Fa2: piccolo gruppo d'una donna e d'un satiro, ambedue a sedere, collocato sopra ad un tavolino

Pan and nymph sit together on rock mound covered with drapery. Pan has his arm round the nymph's shoulders. Viewed obliquely from r.

Ciferri RC ~~33.6 x 28.5~~ 48.7 x 38

Fa2 no.32

89 Rectangular base decorated with figures of divinities in relief

90 [On front] In aedibus de Cavallieriis

91 The base is decorated on three sides with reliefs, each showing three

92 divinites, all moving r. and all wearing archaistic drapery.

90 shows whole base, with mouldings above and below the relief panel, on which are shown, from l., Ceres with her head covered and carrying a staff, corn and poppies, Neptune with a garland and trident, and a goddess with her head covered, holding a fold of drapery and a staff in the other hand.

89 gives a detail of these figures.

91 shows the figures of another panel. From l. Jupiter with his thunderbolt, garland and sceptre topped with an eagle, and two goddesses, both carrying staffs, the one in centre with her head covered and holding a fold of the drapery of the figure who precedes her.

92 shows the figures of the third side. On l. stands Venus in seductive pose, one breast bared, then Hermes wearing a cloak, with wings at his heels and carrying his caduceus. The last figure wears a cuirass and boots, is crowned and carries a thyrsus - probably Dionysus victorious.

Artist unspecified Grey and brown wash with white highlights on brown-washed paper ~~30.6 x 30.5; 34 x 37.5; 30.5 x 30.2; 30.9 x 30.2~~

Fa2 no.8 39.2 x 36.7; 36.4 x 40; 39.4 x 37.5; 38.5 x 37.1

93-101 Palazzo Salviati alla Lungara

93 Statue: parrot

Palazzo Salviati. In fact this item appears in Fa2 as Casa Salviati, Fiorenza.

The bird stands cocking its head on one side and holding in its l. claw a fruit (Fa2 quince) to which a leaf is still attached.

Artist unspecified P 43.3 x 29.7 ~~(sheet), bird 28 high~~

Fa2 Casa Salviati, Fiorenza no.1

94 Statue: Armless draped female

Palazzo Salviati. Fa2: Statua d'un giovane vestito, di pietra nera, mancante ambe le braccie.

Armless statue of standing female with long hair and wearing boots, calf-length tunic and shawl-like himation. The tunic is pulled up and knotted at the breast with the shawl.

Campiglia P 39.6 x 26.4 ~~(whole sheet), female 31.2 high~~

Fa2 no. 1

95 Bust: female

Palazzo Salviati

Female with central parting, curls over temples and ringlets falling over ears, wears garland of laurel leaves. Over her tunic she wears a fringed shawl, knotted between her breasts. Viewed obliquely from l.

Artist unspecified RC ~~35.9 x 24.4~~ 42.2 x 27.7

Fa2 no. 30

96 Bust: female wearing diadem

Palazzo Salviati

Female bends her head slightly forward and to her r.. Her hair is parted in centre and drawn back to fall on the neck. She wears a broad diadem with floral decoration. The bust is loosely draped.

Campiglia P 39.7 x 36.4 ~~(whole sheet), bust 31 high~~

Fa2 no. 2

97 Bust: woman

Palazzo Salviati

Woman, draped and with head covered, with elaborate hairpiece rising over forehead in tiers of curls. Viewed obliquely from r.

Ciferri RC ~~34.2 x 22.4~~ 49.2 x 36.9

Fa2 no. 32

98 Statue: bird

Palazzo Salviati. Fa2: corvo di metallo

The crow stands with its head raised and its bill slightly open. In its claw it holds an object which looks like a walnut. On the top of the base lie a flower and an insect (bee?).

Campiglia P 26.9 x 40.8 ~~(whole sheet), bird 22.9 high~~

Fa2 list B no.1

99 Statue: youth with mask between feet

[On front] Palazzo Salviati. Fa2:statua piccola di un pastorello, che ha nella sinistra un sasso, quale dimostra di nascondere; e fra le gambe di esso una maschera d'un fauno in proporzione maggiore di lui.

Nude youth stands with l. arm akimbo. Between his feet lies a large mask with long hair and beard. There is a tree trunk behind his r. leg. The statue could perhaps represent David victorious over Goliath.

Artist unspecified RC ~~36.7 x 23.2~~ 48.2 x 37.2

Fa2 no.39

100 Statue: female (Venus?) holding bird

[On front] Palazzo Salviati

Female, perhaps Venus, with copious drapery around her legs, stands looking down at a bird which she holds up in front of her in both hands.

Artist unspecified RC ~~39 x 23.4~~ 48.6 x 37.2

Fa2 no.38

101 Statue: youth (Apollo?) and laurel tree, putto

Palazzo Salviati

Youth, perhaps Apollo, wearing only cloak spread out behind him, raises his arms above his head and pulls forward a branch of laurel from a tree trunk behind him. A winged putto perches on the bottom of the trunk by his l. leg.

Ciferri RC ~~39.3 x 19.8~~ 48.9 x 36.2

Fa2 no.35

102-108 Palazzo d'Altemps

102 Two columns of porphyry, each with bust in relief

103 Testa e colonna di porfido, in Palazzo d'Altemps in Roma

Near the top of each column is a bust in relief of a man wearing a cuirass and a cloak clasped on r. shoulder. Each bust is set above a globe.

Castelli [signed bottom l.] RP ~~36.6 x 22.8; 36.4 x 22.2~~

Fa2 no.26 41.5 x 28; 41.3 x 28.1

104 Statue group: Bacchic grape harvest

Un gruppo di alcuni fanciulli baccanti in Palazzo d'Altemps in Roma

In centre a vine grows around a tree trunk, with a profusion of grapes at the top. On l. Silenus, with skin draped across him and wearing a vine garland, reaches up with one foot raised on the tree trunk to pick grapes. There is a shell-like bowl by his knee to hold the grapes. A child perches

at the top of the tree with a basket. On r. a male draped in skins is partly concealed by the trunk so that it is not clear what he is doing. A child bottom r. offers grapes to a tiger; another bottom l. holds leg of Silenus and drinks from a shell: he seems to be sitting on a tortoise. A snake rears up the trunk of the tree from a cluster of leaves. The rocky ground beneath the group has a grotesque head marked on the border at centre front.

Filippo Castelli RCP ~~37.3 x 30.4~~ 37.7 x 30.6

Fa2 no.15?

105 Bacchic wine vat sarcophagus

106 Un bellissimo sepolcro di marmo greco in Palazzo d'Altemps in Roma

107 105. Curved short side. On l. satyr moves r. but twists back, playing double

108 flute. Then a maenad, her drapery almost falling from her, dances to l. playing lyre, but looks back to r. She and the satyr are dancing around an altar which is decorated in relief with a female figure and on which rests a ram's head. On r. a bearded satyr wearing a skin and carrying a thyrsos and krater moves to r.

106. Curved short side. A satyr, wearing a skin, carries a baby on his r. shoulder, while a satyr child stands on l. Both children exclaim at the sight of a snake emerging from a cista on the ground. On each side dances a maenad, one with crotala, the other with a tympanum.

107. Side A. The discovery of Ariadne. Drunken Dionysus holding a thyrsus leans on the shoulder of a satyr on r., a great krater in his hand. On l. is a tiger and a satyr wearing a fruit garland across his body. These figures turn to r. called by a winged putto holding a blazing torch and crouching Pan with a pedum to Ariadne who reclines on rocks. A putto on rocks under the lion-head on r. draws her garment away from her face. A genius sits by a tree on rocks upper r. by the side of the lion-head. Far r. a satyr wearing a skin dances, a cista and snake between his feet. On l. beneath lion-head a satyr removes a stone from the hoof of Pan who sits on rock seat with satyr mask and pipes by him on the ground. Far l. a maenad dances, her drapery billowing, holding a thyrsus on her shoulder.

108. Side B. Dionysus and Hercules. In centre stands Dionysus, fully draped with a skin over his garments, holding a thyrsus and carrying a krater. Behind him on l. come four satyrs, a young one with pipes, an old one carrying a tympanum. A half-draped female reclines with her back to the viewer at bottom l. and stretches out an arm towards Dionysus. She leans against a rock mound covered with a skin on which lies a bacchic mask. A tiger rests its paw on her leg. On r. Hercules lies drunk on his lion skin on rocks, his club on the ground. Pan supports him and gestures to Dionysus. A satyr

holds a wineskin on his shoulder in the background. Trees flank this section in the background. Beneath the lion-head on r. stands a small Pan. On far r. a satyr stands by a tree and gives a baby satyr a drink from an enormous jar. A mask lies on a base by his feet. On far l. a satyr wearing a skin and a garland apparently composed of masks holds a tympanum and dances, a Pan mask on a rock mound between his feet.

Filippo Castelli RCP ~~33.4 x 30.9 (maxima); 36.4 x 30; 30.9 x 68.5; 36.8 x 64.9~~ 33.7 x 32.4; 36.7 x 30.3; 31.3 x 68.8; 37.2 x 65.3

Fa2 no.15? MJ?

109-113 Villa Casali vicina alla Navicella

109 Bust: man wearing cuirass

Giulio Cesare de Signori Casali

Man with close-cropped hair receding at temples wears cuirass and cloak draped around shoulders. Viewed obliquely from r.

Campiglia P 35.2 x 25.9 ~~(whole sheet), bust 29.7 high~~.

110 Bust: draped woman

Palazzo di Villa Casali. Vestale

Woman bends her head slightly to her r. Her toga is draped over her head and her r. hand is raised inside it to hold a fold near the neck.

Campiglia P 39.7 x 26.6 ~~(whole sheet), bust 28.6 high~~.

Fa2 no.11

111 Head: woman with Flavian hairstyle

Giulia di Tito Vespasiano delli Signori Casali

The head is tilted slightly to the woman's l. The hair is arranged in three tiers of curls over the forehead. A break is shown at the base of the neck.

Campiglia P 39.9 x 26.3 ~~(whole sheet), head 19.7 high~~.

112 Curule chair?

Villa Casali

The horizontal member is supported on claw legs which curve round figures of putti, each of whom holds a trophy and raises his outer arm over his head; their torsoes end in a fringe of leaves, beneath which seem to be sea-monster coils. At each end of the horizontal member is a head in profile in relief, on r. a bearded male, on l. a female wearing a snood, both facing inwards. Vertical members separate these heads from the main section, which shows a figure scene in relief. From l.: a warrior emerges from an arched gate in a town wall, over which can be seen three temples;

next a rearing centaur draws his bow to r. and a female by his feet kneels in supplication to male on r. To l. of him stands a female, on r. a half-draped male holding a cornucopia streteches out a garland to crown him. On r. a river god reclines in a cave surround, behind which a lion leaps to l.

Ciferri RC ~~32.6 x 52~~ 49 x 73.3

Fa2 no. 15

113 Vase with tigers as handles

Villa Casali

The vase is decorated on its shoulder and lower body with fluting, and with a band of wave pattern around the upper body. In place of handles two tigers rear up on their hind legs on the band of wave pattern and rest their forepaws on the rim. On the lid squats a great cuckoo: its small foster parents feed it while one of their eggs hatches unheeded.

Ciferri RC ~~36.6. x 24.5~~ 48.9 x 36.4

Fa2 no. 21

114 Sarcophagus: Hippolytus

115 114 and 115: testata del urna della contessa Matilde di Pisa.

116 116 and 117: basso rilievo di Pisa; urna della contessa Matilde.

117 114. Short side. On l. man in armour and cloak moves l. gesturing at a hound on a lead by his r. leg and looks r. at a man, wearing a cloak, who stands leaning on a staff.

115. Short side. On r. youth, wearing cloak, leads his horse to r. but looks back to man on l., who is dressed in a tunic and holds objects which seem to be a pedum and a cornucopia (in fact a hunting net).

116 and 117. Front. Far l. Phaedra, her head covered, sits on throne with two putti by her and three attendants around her. One attendant leans forward and seems to hold a fold of drapery in the background. Hippolytus stands on r. in front of his horse, his dog by his feet, and looks back, while his companion moves r. past the pillar at the centre of the relief. On r. a boar hunt takes place. The boar emerges from behind a tree far r., over which a hunter appears. Three hounds face the boar and two hunters gallop towards it. A female wearing a helmet and billowing drapery - Virtus - is by Hippolytus' side.

Artist unspecified P 41.6 x 30.8; 41.6 x 30.7; 41 x 60.6; 40.8 x 30.5 ~~22.2 x 27.5; 22.3 x 27.2; 21.9 x 54.6; 21.8 x 19.5~~

Still Pisa. ASR III 2 no.164. Papini Pisa II 74 cat. no. 113, figs on p.73 and 74; inv. no.XXI. According to Papini, Beatrice di Toscana, the mother of Countess Matilda, was buried in this sarcophagus in 1076.

118 Vase with Bacchic reliefs

119 Vaso del tributo, che sta in Pisa

Neo-Attic krater decorated with fluting around the bottom of the body beneath a band of bacchic figures. In this figured band are a maenad and satyrs dancing (118), a satyr playing the double flute followed by drunken Dionysus supported by a child, and a nude maenad dancing (119). The knobbed lid was made in 1604 by Cosimo Cioli. This vase was believed by Vasari to be 'il talento che Cesare Imperatore diede a Pisa, con lo quale si misurava lo censo che a lui era dato ...'

Artist unspecified P ~~22.7 high; 22.8 high~~. 43.8 x 30.9; 44.4 x 30.9

Still Pisa. Papini Pisa II 12 cat. no. 2, fig. p.13; inv.no. 56.

Vasari Vite di Nicola e Giovanni Pisani I 320.

120 Relief: bacchic scene

Casa Riccardi nella Galleria

On far l. maenad, wearing skin over tunic and holding jug and bowl, dances by tree on which leans a youth. He wears only a loose drape and a garland on his head, and has a thyrsus in his r. hand; there is a panther by his feet and a snake in the tree by his elbow. He looks r. to a maenad seated on rocks with her arms stretched above her head, holding snakes, her back against a fluted column, which is decorated with horizontal bands of leaves and is surmounted by a tripod. On far r. a youth supports a fainting maenad. Over them curve two objects (thyrsi?) from behind the column.

Artist unspecified P ~~34.9 x 57.9~~ 43.4 x 61

Now Uffizi inv. 314, Mansuelli I no. 161

121 Relief: bust of child crying

Casa Riccardi

On oval ground, bust of crying child facing viewer.

Artist unspecified P ~~26.6 x 19.7 (maxima)~~ 44.8 x 31.7

Bm5

Drawings of antiquities in various collections in Rome, Florence and Velletri, many of them anonymous, most of the rest by Ciferri and Campiglia.

1 - 32.2 Palazzo Ginetti in Velletri

Unless otherwise stated, the annotations appear on the front of these drawings.

1 Herm head: Luna

Velletri, Palazzo Ginetti.

The head of Luna is worked in high relief. Her hair is parted in the centre and falls in ringlets over her ears. On her forehead is a crescent moon and she wears a garland of ivy leaves and berries. At the bottom of her ringlets hang clusters of leaves and berries, beneath which fillets fall forward over her shoulders.

Artist unspecified RC ~~29.9 x 20.3~~ 48.7 x 37.5

Fa2 no.76

2 Herm head: satyr

Velletri, Palazzo Ginetti

A satyr head with pointed ears and a long beard arranged in ringlets. Above the beard a row of tight curls runs across each cheek from the moustache. He wears a garland of ivy leaves and fillets fall forward over his shoulders.

Artist unspecified RC ~~29.9 x 20.2~~ 48.7 x 37.6

Fa2 no.76

3 Herm head? Bust of hunch-back or dwarf?

Velletri, Palazzo Ginetti

A male head with thick hair coming forward on to face and a curly beard. His mouth is slightly open and there is a round object between his lips. The head is hunched on the shoulders over the chest, which is small in proportion to it. The arms are broken at the shoulders.

Artist unspecified RC ~~30 x 20.1~~ 49 x 37.5

Fa2 no.76

4 Double herm heads: two females

Velletri, Palazzo Ginetti

The heads, drawn from the side so as to show them both in profile, are both of young females, each wearing a diadem over her hair which is parted in the centre and braided over the ears, then falls in waves over the shoulders.

Artist unspecified RC ~~30 x 20~~ 48.8 x 37.7

Fa2 no.76

5 Herm head: Dionysus

Velletri, Palazzo Ginetti

Bearded head of Dionysus, wearing an ivy garland over drapes which fall over his ears.

Artist unspecified RC ~~30.1 x 28.4~~ 48.5 x 37.7

Fa2 no.76

6 Mask

Velletri, Palazzo Ginetti

A grotesque head with eyes upturned and mouth wide open, revealing two stumpy teeth above and the tongue below. The ears are long and pointed and tipped with foliage. Four droplets of flesh hang from the cheeks and cleft chin. A cap with scalloped edge is set low on the forehead and hides the hair except for two locks by the chin.

Artist unspecified RC ~~34.3 x 23.6~~ 48.2 x 37.4

Fa2 no.62

7 Mask

Velletri, Palazzo Ginetti

The mask, with wide eyes and gaping mouth, is worked in relief on a tondo, which is broken at the bottom. The hair is arranged in ringlets at the sides and across the forehead, beneath a plain cap.

Artist unspecified RC ~~34 x 23.5~~ 48.1 x 37.5

Fa2 no.61

8 Mask

Velletri, Palazzo Ginetti

The mask, with mouth gaping to reveal the tongue and four teeth above, is worked in relief on an oval ground. The pupils of the eyes are marked. Two snaky tails come from beneath the hair, which frames the face with curling locks, and entwine together beneath the chin.

Artist unspecified RC ~~34.2 x 23.7~~ 48.1 x 37.4

Fa2 no. 61

9 Mask

Velletri, Palazzo Ginetti

A grotesque head with hair or foliage on cheeks, chin and bridge of nose. A fringe of peg-like lumps takes the place of a beard. The ears are pointed and have a row of drill holes cut in them. A long scroll rolls forward over the forehead in place of hair, and drapery, knotted behind the ears, falls by the side of the neck.

Artist unspecified RC ~~34.1 x 23.5~~ 48 x 37.5

Fa2 no.62

10 Relief: head of soldier
Velletri, Palazzo Ginetti
The head of a soldier in profile to l. on an oval ground. He wears an elaborate helmet with plumes, a sea-monster in relief on the crown, floral decoration on the visor, and a dolphin on the cheek-piece.
Artist unspecified RC ~~39.5 x 27.8~~ 48.1 x 37.4
Fa2 no.77

11 Relief: head of soldier
Velletri, Palazzo Ginetti
The head of a soldier in profile to l. on an oval ground. He wears a plain helmet with only floral decoration on the cheek-piece, and a horn in relief on the temple.
Artist unspecified RC ~~39.4 x 27.6~~ 48.2 x 37
Fa2 no.77

12 Head: barbarian
Velletri, Palazzo Ginetti
The head of a barbarian with a moustache and small pointed beard. His hair comes forward in a fringe all round his face beneath his cap.
Artist unspecified RC ~~39.2 x 26.9~~ 48.1 x 37.2
Fa2 no.20

13 Relief: head of barbarian
Velletri, Palazzo Ginetti
The head of an old barbarian in profile to r. on an oval ground. He has a curly beard and a long moustache which covers his mouth. He wears a conical hat with a large bow at the front.
Artist unspecified RC ~~32.5 x 26.8~~ 48 x 35.4
Fa2 no.72

14 Statue group: female and putto
Velletri, Palazzo Ginetti
A female, with a drape around her legs and over her l. shoulder and wearing a helmet (Athena?), stands with her legs crossed, her r. hand on her hip, and leans her l. arm on a pillar, looking to her r. By her l. leg stands a putto, wearing a cloak, raising his l. hand as if supporting the top of the pillar.
Artist unspecified RC ~~39.3 x 30~~ 48.2 x 37.6
Fa2 no.45

15 Statue: barbarian

Velletri, Palazzo Ginetti. Fa2: Statua piccola di personagio straniero

A bearded barbarian stands with his l. arm across his waist and supporting his r. arm which is raised to his chin. He holds a pedum in his l. hand. He wears a cap, trousers, a tunic and a cloak clasped on his l. shoulder. Behind him there is a tree trunk. He is viewed obliquely from l.

Artist unspecified RC ~~39.6 x 30.1~~ 48 x 37.5

Fa2 no.39

16 Statue: boy/putto wrapped in cloak

Velletri, Palazzo Ginetti. Fa2: Statua piccola. Putto avolto in un panno

A boy or putto stands enveloped in a cloak, only his feet visible.

Artist unspecified RC ~~38.8 x 30.1~~ 48 x 37.5

Fa2 no.44

17 Herm: satyr

Velletri, Palazzo Ginetti

Satyr, wearing a skin slung across his chest, has an urn on his l. shoulder, the contents of which are pouring out. His hair is short at the front and on top, but long locks fall forward over his r. shoulder from the back. The junction between his torso and the shaft below is masked by a swathe of drapery.

Artist unspecified RC ~~30.6 x 29.8~~ 48 x 37.3

Fa2 no.63

18 Herm: bearded male

Velletri, Palazzo Ginetti

A bearded male with nude torso. The junction between torso and shaft is masked by drapery.

Artist unspecified RC ~~40 x 29,9~~ 48 x 37.2

Fa2 no.63

19 Herm: Dionysus(?)

Velletri, Palazzo Ginetti

A young Dionysus with nude torso, wearing a garland of vine leaves and grapes, from which fillets fall on to his shoulders. The junction between shaft and torso is masked by drapery.

Artist unspecified RC ~~39.3 x 29.9~~ 48 x 37.4

Fa2 no.63

20 Herm: female

Velletri, Palazzo Ginetti

A female with nude torso, which is slightly twisted as she turns to look to her l. Her hair is drawn back and bound by fillets, and then falls on to her shoulders. The junction between her torso and the shaft at the hips is not masked.

Artist unspecified RC ~~41.3 x 30~~ 48.2 x 37.4

Fa2 no. 63

21 Herm: bearded male

Velletri, Palazzo Ginetti

A male with nude, powerfully-muscled torso, turns his head to his l., while bringing his l. arm (which ends just above the elbow) across his chest. He has a long beard and streaming moustache, and long hair in wild locks. The junction between torso and shaft at the hips is not masked.

Artist unspecified RC ~~41.2 x 29.9~~ 48.3 x 37.5

Fa2 no.63

22 Statue: Polyhymnia

Velletri, Palazzo Ginetti

Polyhymnia, heavily draped, is shown leaning to r., though without a pillar. Her legs are crossed and she rests her chin on her r. hand. Her l. arm is across her waist, and in her l. hand she holds a roll.

Artist unspecified RC ~~39.1 x 27~~ 48.1 x 37.2

Fa2 no.23

23 Statue or furniture leg (?): putto whose body ends in lion paw

Velletri, Palazzo Ginetti

A putto wearing a cloak slung across his body clasps his hands to his chest, perhaps holding a fold. The bottom part of the statue is a lion's clawed foot and leg. The junction between the two parts is masked by the diagonal fall of the cloak and a cluster of acanthus leaves over the r. hip.

Artist unspecified RC ~~39.7 x 27.2~~ 48.1 x 37.3

Fa2 no.14

24 Statue: bird with head of putto

Velletri, Palazzo Ginetti

The feathers of the bird's body continue right up to where the neck joins the putto's face, which is tilted upwards. Two small wings sprout on the putto's temples among its curly hair.

Artist unspecified RC ~~39.2 x 27.2~~ 48.1 x 37.4

Fa2 no.14

25 Relief: Silenus

Velletri, Palazzo Ginetti

On an oval ground is shown Silenus in three-quarter view, standing to l., the body ending at the knees. Bald and bearded, he wears a loin cloth and a drape over his l. shoulder and arm, on which he holds a fluted horn. In his r. hand he holds up a rod.

Artist unspecified RC 48.2 x 37.4

Fa2 no.36

26 Relief: Venus and Cupid

Velletri, Palazzo Ginetti

On r. stands Venus, nude, her r. hand on her breast and holding in her l. hand a drape, which falls over a vase on the ground. On l. winged Cupid reaches up to touch Venus' arm with his l. hand. From his r. hand hangs a fillet (or perhaps he holds a bow).

Ciferri RC 48.1 x 36.7

Fa2 no.56

27 Relief: Venus and three putti

Velletri, Palazzo Ginetti

In centre stands Venus, nude, gazing to r., and holds drapery in both hands so that it falls in deep curves behind her. Two putti fly overhead, while a third stands on l. by her leg, looking up at her. On the ground l. is a cup, on r. a rock mound.

Ciferri RC 47.9 x 37.1

Fa2 no.55

28 Relief: Apollo Citharoed

Velletri, Palazzo Ginetti

Apollo stands looking r., his lyre resting on a tree trunk on l., around which creeps a snake and over which lies drapery. His r. hand rests on the lyre, and by it in his l. hand he holds a long strap-like plectrum. Drapery hangs over his r. shoulder and falls behind his body in folds. His quiver hangs by his side from a belt across his chest.

Ciferri RC 48 x 36.9

Fa2 no.57

29 Relief: sacrifice

Velletri, Palazzo Ginetti

On r. a half-draped female with two attendants pours a libation on flames at the foot of a column, which stands on a pedestal. There are flames at

the top of the column, near the top of which there is a phallus in relief. On l. a male, wearing only a cloak and a garland, dances (?), as also does a female who is partly hidden by the column. The head of the male seems to be a portrait, and according to Fa2 is 'un Cesare'.

Ciferri RC 47.9 x 37.1

Fa2 no.59

30 Relief: soldier with banner

Velletri, Palazzo Ginetti

A nude soldier, wearing a plumed helmet, fixes a pole into the ground, from which billows a great banner. He turns his back to the viewer. A small lion lies on the ground by his l. foot.

Ciferri RC 47.9 x 37.1

Fa2 no.60

31 Garland sarcophagus

32 Velletri, Palazzo Ginetti

31: front. Three putti support two garlands of fruit and leaves. Over the garlands are figure scenes on rocky projections. On l. the infant Dionysus stands on a pedestal, attended by Silenus seated on rocks on r., and a satyr on a rock seat on l. Far l. stands a nymph, leaning on a pillar and watching the scene. Over the garland on r. a child reads from a roll to a female seated listening on r. Her head is covered and she rests her elbow on her knee, her chin on her hand. A figure behind this female leans forward and stretches out an arm to the child, resting the other hand on the female's shoulder. A young female stands on l. of child. Far l. on a pedestal is a statue of an armed female.

32: side. Two putti hold a garland over which a mask in profile to l. rests on a rocky ledge. On l. is a sketch of a mask in profile to r., belonging to the other end of the sarcophagus.

Only the l. part of this sarcophagus has survived, although its present whereabouts do not seem to be known. It was last recorded in the collection of Th.Hämmerle in Vienna.

Ciferri RC 37.7 x 83.5; 37.8 x 51.9

Fa2 no.79. Matz I no.30; Toynbee Hadrianic School 210 pl.XLVI.2

33 Sarcophagus: two victories hold tondo with inscription

Velletri, Palazzo Ginetti

In the centre two winged victories, one with a palm branch, the other with a staff, stand and hold a tondo filled with an inscription. Below the tondo two half-draped putti watch a cock fight, the prizes for which stand on a

38 Relief: sacrifice

Velletri, Palazzo Ginetti

A man, wearing a toga and with his head covered, pours a libation at an altar far r. On l. stands a bull with plaited fillets hanging from its head, accompanied by a man in a toga in the foreground and in the background a victimarius, who turns his back on the viewer.

Artist unspecified RC 47.9 x 37.4

Fa2 no.54

39 Funerary relief: youth on horseback

Velletri, Palazzo Ginetti

A youth, wearing only a cloak, rides on horseback to r. On l. and r. stand bare tree trunks.

Artist unspecified RC 37.5 x 48.1

Fa2 no.40

30.2 Herm: Serapis

Velletri, Palazzo Ginetti

Serapis, with curly beard and long hair, wears a modius decorated with leaves. From among the hair at the side of his head sprout ram's horns. The front of the shaft is covered with drapery in relief.

Artist unspecified RC 48.8 x 37.7

31.2 Relief: eagle

Velletri, Palazzo Ginetti

An eagle stands with outspread wings and holds a scroll in its claws, turning its head to l.

Artist unspecified RC 48.6 x 37.5

32.2 Relief: three Graces

Velletri, Palazzo Ginetti. Fa2: un tondo piccolo ..

The three Graces are shown in a tondo, from the border of which hangs a drape in the background behind their heads. On each side of them flies a putto who carries a torch and gestures towards them.

Artist unspecified RC 48.1 x 35.5

Fa2 no.66

33.2 Relief: eagle

[On back] nel Portico di Santi Apostoli

An eagle with outspread wings perches in a wreath of oak leaves and acorns. Fillets fly out from the bottom of the wreath.

Ciferri RC 47.8 x 74.9

Still in the portico of SS.Apostoli. Strong La sc.rom. fig. 121.

table in the background. By each victory stands a pillar surmounted by a vase; on each pillar hangs an upturned quiver. At each end a putto, wearing a cloak and holding a garland of flowers, looks to the centre but moves outwards. A palm branch lies on the ground behind each. The inscription: CLODIA LUPER/CILIA IN PACE / BENE DORMITQUE / VICXIT ANNIS XXVIII / M VII DIES VIII MECUM / ANN VIII M VIII D XVIIII / AUR TIMOTHEUS / COIUG B M.

Ciferri RC 38.3 x 74.6

Fa2 no.80

34 Relief fragment: animal (wolf?)

Velletri; Palazzo Ginetti

Fa2 identifies the animal as a wolf. It stands facing r., its mouth slightly open. It has a long tail and clawed feet.

Artist unspecified RC 37.4 x 48.1

Fa2 no.53

35 Relief: fight between Apollo and Hercules for the tripod

Velletri, Palazzo Ginetti

Archaistic relief showing Hercules on l. with the lion skin over his head, and holding his bow and club. He holds a leg of the tripod, but Apollo on r. is grasping its top. Apollo holds a bow, his hair is tied up with a fillet and a drape falls from his arms. An omphalos with three fillets on top lies on the ground between them.

Artist unspecified RC 48 x 37.3

Fa2 no.86

36 Sarcophagus fragment: Orestes

Velletri, Palazzo Ginetti

Orestes, nude, steps over the body of a half-draped female (Clytemnestra?). He swings his r. arm vigorously to r. while looking to l.

Artist unspecified RC 48.3 x 36.7

Fa2 no.67

37 Relief: Cupid and Pan fighting or playing

Velletri, Palazzo Ginetti

Nude winged Cupid and bearded Pan face one another. Both have their fists clenched, although Pan holds one of his behind his back, which suggests that they might be playing a game rather than fighting. A rudder in the background between them, the emblem of Fortuna, perhaps supports this interpretation.

Artist unspecified RC 37.5 x 48.2

Fa2 no.41

34.2 Garland sarcophagus

35.2 [On back] Urna nel Palazzo del Marchese Corca trovata nel Mausoleo d'Agosto.
Four nude putti support three garlands of fruit and leaves. Over each garland on a projection covered with a skin stand two bacchic masks, facing one another. Satyr masks at the corners of the lid flank a relief of putti riding through waves on sea-monsters.
Ciferri RC 37 x 47.6; 37.7 x 48.7
In Pawlowsk: Toynbee Hadrianic School 207 pl.XLV 1-2 and JRS 17 14-15.

36.2 Relief: floral scroll with putti and animals

37.2 [On back] Fregio nel Palazzo di Marchese Corca trovato nel Mausoleo d'Agosto.
The relief shows two main groups, in each of which two tigers leap from the centre of two floral scrolls towards a putto who stands in the middle. Between these two groups a putto stands to r. but looks l., while at the far l. a small Pan stands facing the viewer.
Ciferri RC 37.4 x 48.9; 37.3 x 47.4

38.2 - 55 San Lorenzo fuori le Mura. Unless otherwise stated, all annotations are to be found on the back of the drawing.

38.2 Sarcophagus lid

39.2 Urna colocata nel Portico della chiesa di San Lorenzo fuori de le Mura
On l. Sol drives his quadriga up to r. over a reclining half-draped male. There is a winged female in the background. In the centre stands a nude male holding a spear and with a dog at his feet. At each side of him stands a draped female, who once held a staff and with a basket on the ground by her leg. A bird stands by the foot of the female on l. This central group is flanked by the two Dioscuri with their horses. On r. Luna drives her biga down to r. while a winged female top r. flies towards her holding out a drape. At each corner of the lid is a mask.
Ciferri RC 48.3 x 74.9; 48.1 x 75.6

40 Relief: sacrifice of sow

41 Coperchio dell'urna colocata nel Portico della chiesa di San Lorenzo fuori del Mura
40: a victimarius, carrying a sword, leads the sow to r., followed by a tall female, who carries a garland, and a youth in a short tunic bringing fruits.
41: three draped females stand and hold objects, from l., a box, an urn and a frying-pan-like object (musical instrument?). On r. in the background is an arch.
In spite of the note on the drawings, these reliefs can hardly belong to a sarcophagus lid, although they could possibly come from the short sides.
Ciferri RC 37.7 x 48.5; 37.7 x 48.1

42 Architectural frieze

Nella chiesa di San Lorenzo fuori de le Mura

Floral scroll runs to l. from cluster of acanthus leaves on r. over an elaborate moulding.

Ciferri RC 47.9 x 75.9

Still in San Lorenzo. Part of the architrave over the columns in the chancel.

43 Architectural frieze

Nella chiesa di San Lorenzo fuori de le Mura

Floral scroll runs to r. from a cluster of acanthus leaves on l. and ends in a half-palmette. Below is a leaf moulding.

Ciferri RC 47.9 x 76

In the chancel of San Lorenzo

44 Relief panel: floral scroll with animals

Nella chiesa di San Lorenzo fuori de le Mura

The top half of a vertical panel in a frame of leaf moulding. There are three floral scrolls, from the centre of which spring the protomes of a lion and two deer(?). Two birds perch at the top of each scroll. For the rest of the panel, see 48.

Ciferri RC 76.3 x 48.2

In the chancel of San Lorenzo: BSR 18 1950 19f pl.XVIIb

45 Relief panel: floral scroll

Nella chiesa di San Lorenzo fuori de le Mura

Floral scroll winds to l. from a cluster of acanthus leaves on r. Birds peck here and there and a small creature, perhaps a frog, lurks beneath a leaf. The panel is framed top and bottom with leaf and dart moulding, which also frames another panel above, only part of which remains.

Ciferri RC 47.9 x 75.3

In the chancel of San Lorenzo (?)

46 Relief panel: floral scroll with putti and animals

47 Nella chiesa di San Lorenzo fuori de le Mura

A long vertical panel framed in leaf moulding and decorated with seven floral scrolls, from the centres of which spring hunting putti and animals to l. and r. alternately. Birds perch here and there on the scrolls.

Ciferri RC 76.1 x 48.5; 37.5 x 48.7

In the chancel of San Lorenzo

48 Relief panel: floral scroll with animals

Nella chiesa di San Lorenzo fuori de le Mura

The lower part of 44. From a cluster of acanthus leaves at the bottom rise two floral scrolls, from the centres of which spring the protomes of a lion and a ram. Two birds perch at the top of the scrolls and at top and bottom of the acanthus cluster. Top r. a bird feeds fledglings in its nest.

Ciferri RC 75.7 x 48.4

In the chancel of San Lorenzo. See 44.

49 Architectural fragment

Nella chiesa di San Lorenzo fuori de le Mura

Cornice block, with its section drawn on r.

Ciferri RC 37.2 x 48.3

50 Architectural fragment

Nella chiesa di San Lorenzo fuori de le Mura

Cornice block, with its section drawn on l.

Ciferri RC 37.6 x 48.5

51 Architectural fragment

Nella chiesa di San Lorenzo fuori de le Mura

Cornice block, with its section drawn on r.

Ciferri RC 37.4 x 48.1

52 Architectural fragment

nella chiesa di San Lorenzo fuori de le Mura

Cornice block, with its section drawn on r.

Ciferri RC 37.8 x 48.3

53 Capital

[On front] San Lorenzo fuora delle Mura

A trophy stands in the centre of the capital side, flanked by two winged victories, each of whom raises an arm to support the corner of the abacus above her. Around the bottom of the capital is a ring of acanthus leaves.

Artist unspecified RC 47.9 x 37.8

Still in San Lorenzo

54 Corinthian capital

[On front] San Lorenzo fuora delle Mura

Artist unspecified RC 48.8 x 37.9

55 Capital

[On front] San Lorenzo fuora delle Mura

On each side of the capital two goats spring towards the centre from among acanthus leaves.

Artist unspecified RC 48.7 x 37.6

56 Altar or base

This is the back of the altar or base shown in 59 and 60. It is decorated in relief with a griffin sitting to r. on a rocky ledge, but turning its head to l.

Artist unspecified RC 48.8 x 37.1

Now Villa Albani: Führer 3237

57 Statue: lion

A lion stands to l., its l. forepaw raised on a globe. On a rock mound between its r.legs is the inscription OPUS FLAMINII / VACCAE ROMAE.

Perhaps this is the lion referred to in Thieme-Becker as now in the Loggia dei Lanzi, Florence, but until 1780 in the Villa Medici, Rome.

Artist unspecified RP 27.4 x 41.4

Thieme Becker sv. Vacca Flaminio

58 Object, purpose unclear, with vintaging scene

Two views of the object are given, from above and below. In shape a half-torus, it consists of a channel, rectangular in cross-section. The channel deepens towards the centre, where a hole pierces the bottom. A shallow gap is cut in the outer curving face above the hole. The inner face is decorated with vintaging scenes in relief. Perhaps the object formed part of a wine-cooling system, although why its least visible face should be decorated is not clear.

Artist unspecified RC 49.2 x 38

59 Altar or base

The sides of the altar or base shown in 56 and 60. On one side is an ornate tripod in relief, on the other a patera over a jug.

Artist unspecified RC 37.1 x 48.4

Now Villa Albani, Führer 3237

60 Altar or base

The front of the altar or base is decorated in relief with the figure of Apollo Citharoed, who stands half-draped resting his lyre on a draped pedestal on r. His quiver and two bows (?) stand on the ground far r.

He stands between two Corinthian columns which support a plain entablature topped by a vase on l. A laurel tree grows on l. and mingles with the architecture. The other sides of the altar are shown in 56 and 59.

Artist unspecified RC 49 x 37.1

Now Villa Albani: Führer 3237

61 Mask: satyr or Pan

[On front] In casa de Sig^{ri} Boccapaduli

Mask of satyr or Pan with pointed ears and two small horns on top of the head. He has a beard and long moustache, and tufts of hair on his cheeks, nose and wrinkled forehead.

Artist unspecified RC 48.5 x 36.4

Now Capitoline Museum: Jones 325 no.20 pl.81

62 Sarcophagus(?): marine thiasos

[On front] In casa dell'Ill^{mi} Sig^{ri} Boccapaduli

On l. two nude nymphs ride on the backs of a young and an old sea-centaur. A putto flies to r. between the two groups, his arms outstretched. The old sea-centaur also leads a horse to r. Next, two tritons move r. blowing shell-horns. On r. a nymph reclines on the coils of an old sea-centaur, whose drapery billows over his head and who brandishes his trident threateningly to r. On the top border far r. is a grotesque voluted mask.

Artist unspecified RC 38.9 x 97.6

63 Sarcophagus(?): putti in bacchic activities

64 [On front] Velletri. Con^{to} de P.P. Cappuccini

On l. two putti hold a lyre between them; a cylinder with domed top stands on the ground to r. Then a putto plays the double flute and dances r., a tiger by his feet. In the centre by a tree trunk a drunken putto waves his cup in the air, while another tries to support him. The next putto dances ecstatically to r. and a snake emerges from a cista on the ground at his feet; a mask lies behind him. The two putti on r. move r., one playing the Pan pipes, while the other carries a jug and a thyrsus. All the putti are winged and wear a loose drape over one shoulder.

Artist unspecified RC 37.9 x 49.1; 37.6 x 49.2

65 Head: Constantine

Campidoglio. Testa colossa di Domisiano di marmo

Head of man with large eyes, the pupils of which are marked, and short hair brought forward. Viewed obliquely from l.

Diseniata da me Pompeo Girolamo Batoni RP 42.5 x 28.2

Palazzo dei Conservatori: Führer 1441. See over.

Two notes in Italian are included with 65 and give the measurements of both 65 and 66. It will be sufficient to quote only one:

Misura dele due teste colosse colocate nel cortile di Campidolo cioe testa di Domitiano e di Comodo.

Testa colossa di marmo di Domitiano cominciando dali capelli sino al mento sono palmi otto, e dal mento sino al fine sono palmi quatro che in tutto sono palmi 12 Romani.

Testa colossa di metallo di Comodo, cominciando dalli capelli sino al mento sono palmi sei e mezzo, e dal mento sino al fine sono palmi tre scarsi che in tutto sono palmi 9 e mezo scarsi Romani.

66 Head: Constantine

Campidolio. Testa colossa di Comodo di bronzo

The pupils of the eyes are marked, the hair is brought forward on to the face. Viewed obliquely from l.

Disegniata da me Pompeo Girolamo Batoni RP 43.2 x 28.5

Now in Palazzo dei Conservatori: Führer no.1578. See above.

67 Head and shoulders of statue: "Roma"

Campidolio. Testa di Roma

The helmetted head and draped bust of a goddess, viewed obliquely from l.

Disegniata da me Pompeo Girolamo Batoni RP 43.2 x 28.2

Now in Palazzo dei Conservatori: Führer no.1440

68 Two statues: putto with goose, Venus

Villa Ludovisi. Fa2: Statua di Leda con un putto ch'abbraccia il cigno.

The two statues have been arranged as a group on two ledges of a rocky mound. On l. on the lower ledge stands a nude putto who hugs to himself a large goose. On r. nude Venus kneels to r. but turns and looks up to l. Her r. hand holds drapery on her head, but most of it falls to her l.hand, which rests on her knee.

Fatto da Batoni RP 42.6 x 28

Fa2 no.102

69 Statue group: Pan and youth

Villa Ludovisi

Pan and a nude youth sit on a high rock. The youth holds pipes in his l. hand and with his r. attempts to restrain Pan who is reaching for them, his l. arm round the youth's shoulders.

Fatto da me Batoni RP 42.5 x 28.2

Fa2 no.104(?). Very similar to RS I 413.6

70 Statue: lion

Sfinge sotto Campidoglio

Recumbent Egyptian lion on a rectangular base, shown in profile to r.

Campiglia P 26 x 39.8

Roullet cat.271-2, figs.274-8, now Capitoline Museum

71 Statue: lion

Leone egizio della piazza di termini

The lion lies on its side with its front paws crossed, and turns its head to its r. Its tail is wrapped along the side of the rectangular base on which it lies, and on the end of which are hieroglyphics.

Campiglia P 26.5 x 39.8

Roullet cat.273-4, figs.279-83, now in the Vatican in Museo Gregoriano Egizio, but previously part of the Fountain of Moses of the Acqua Felice.

72 Head of herm

In Campidoglio

Head of god with two small horns sprouting on his temples in front of his diadem. His long beard is arranged in ringlets. Round his head are fillets, the ends of which falls forward over his shoulders.

Campiglia P 40 x 26.5

73 Bust: Trajan

Campidoglio. Traiano

Trajan is crowned with a thick oak garland in the centre of which is an eagle medallion and wears a corselet, the breastplate of which is composed of scales. He has a cloak over his l. shoulder. Viewed obliquely from l. Not ancient.

Campiglia P 39.9 x 26.4

In Capitoline Museum: Stuart Jones 281 no.9 pl.76

74 Bust: youth

Campidoglio

A youth, his head slightly tilted, wears a tunic and, over his l. shoulder, an himation.

Campiglia P 40 x 26.6

75 Bust: Antoninus Pius

Campidoglio. Antonino Pio

The emperor wears a cuirass covered with a cloak. He inclines his head slightly. Viewed obliquely from r. Not ancient.

Campiglia P 40.1 x 26.6

In Capitoline Museum: Stuart Jones 291 no.25 pl.76

76 Bust: woman

In Campidoglio

A woman with her hair parted in the centre and drawn back beneath a plain diadem, and wearing a himation over her tunic. Viewed obliquely from r.

Campiglia P 40 x 26.5

In Capitoline Museum: Stuart Jones 64 no.3 pl.12

77 Bust: emperor

Campidoglio. Tiberio

An emperor with head of Julio-Claudian type wearing a cuirass beneath a cloak. Viewed obliquely from l.

Campiglia P 39.9 x 26.5

78 Relief(?): head of Alexander type

Palazzo di Campidoglio. Mitridate

The head, in three-quarter view, has hair streaming backwards and the deep-set eyes gaze upwards. It is shown on an oval ground, which could merely be intended as a frame or could be the ground of the relief.

Campiglia P 39.9 x 26.4

79 Bust: bronze "Brutus"

Palazzo di Campidoglio. Lulio Bruto

The bust, draped in the late-style toga, is viewed obliquely from r.

Campiglia P 39.8 x 26.5

In Palazzo dei Conservatori: Führer 1449

80 Bust: Diana

Campidoglio. Diana

Diana's hair is parted in the centre and drawn back; over her forehead she has a small plaited bow and a crescent moon. Her garment is clasped on her l. shoulder and leaves her r. breast bare. Viewed obliquely from r.

Campiglia P 39.9 x 26.4

81 Statue: Constantine

Campidoglio. Costantino

Constantine, wearing a cuirass and an oak wreath, stands with his r. hand raised and resting on his labarum. He holds a sword under his l. arm, over which his cloak is draped. There is a tree trunk by his r. leg. On the base of the statue is the inscription CONSTANTINUS AUG.

Campiglia P 39.8 x 26.5

82 Herm head: philosopher

In Campidoglio

Balding philosopher with long beard. On the top of the shaft is the inscription: ΔΙΟΓΕΝΗΣ ΙΚΕΣΙΟΥ ΣΙΝΟΠΑΙΟΣ . Viewed obliquely from r.

Campiglia P 39.9 x 26.4

83 Herm head: youth

In Campidoglio

A short-haired youth wears a garland, from which the fillets fall on to his shoulders. On the shaft is the inscription: ΙΕΒΛΝ.

Campiglia P 40 x 26.5

In Museo Capitolino: Stuart Jones 226 no.17 pl.56

84 Herm head: philosopher

In Campidoglio

Philosopher with long moustache and beard, his hair drawn back but with two long locks falling forward on to his shoulders. On the shaft is the inscription ΠΛΑΤΩΝ. Viewed obliquely from r.

Campiglia P 39.9 x 26.4

Either Palazzo dei Conservatori: Stuart Jones 251 no.102 pl.97, or Capitoline Museum: Führer no.1367

85 Herm head: philosopher

In Campidoglio

Philosopher with beard arranged in tight long ringlets and hair in small curls. He wears a diadem, from the back of which fillets fall on to his shoulders. The front of the shaft is worked as his chest and on it is the inscription: ΠΛΑΤΩΝΗΣ / ΑΡΙΣΤΟΝΟΥ / ΑΘΗΝΑΙΟΣ . The shaft, which ends at his waist, stands on a horizontal block, which bears the inscription: PLATO ATHAENIEN/SIS ARISTONIS / FILIUS. Viewed slightly obliquely from l.

Campiglia P 40 x 26.5

86 Herm head: Socrates

In Campidoglio

Head of Socrates viewed obliquely from l. On the shaft is the inscription: ΣΟΚΡΑΤΗΣ / ΣΟΦΡΟΝΙΣΚΟΥ / ΑΘΗΝΑΙΟΣ.

Campiglia P 39.9 x 26.4

In Palazzo dei Conservatori: Stuart Jones 60 no6 pl.18

87 Herm head: Female

In Campidoglio

A female with her hair arranged in a tier of curls around her face, smooth on the crown and falling in two long locks over her shoulders. On the shaft is the inscription: ΣΑΠΦΩ/ ΕΡΕΣΙΑ. Viewed obliquely from r.

Campiglia P 40 x 26.5

In Palazzo dei Conservatori: Stuart Jones 60 no.7 pl.20

88 Herm head: youth

In Campidoglio

A youth with his head tilted to his l. His hair is short at the front, but falls down his neck at the back. On the shaft is the inscription: ΑΛΚΙΒΙΑΔΗΣ / ΚΛΙΝΙΟΥ / ΑΘΗΝΑΙΟΣ . Viewed slightly obliquely from l.

Campiglia P 39.9 x 26.4

In Palazzo dei Conservatori: Stuart Jones 61 no.1 pl.18

89 Bust: man

[On front] Scipio Afr. in Capitolio

A modern bust of 'Scipio' type. A bald man looks to his r.

Artist unspecified RC 42.1 x 28

In Palazzo dei Conservatori: Stuart Jones 59 no.2 pl.15

90 Bust: man

Nel palazzo di Campidoglio

A man with knitted brow, curly beard and short hair, his chest bare. The bust stands on a horizontal block which bears the inscription GABRIEL / FAERNOS / CREM. Viewed obliquely from r.

Campiglia P 39.9 x 26.5

91-96 Giardino di Corsini, Fiorenza

91 Statue group: huntsman and quarry

Giardino di Corsini

A youth, wearing cloak and tunic, gallops to r. and twists round brandishing his spear (lost) at a boar on l., which has killed one hound but is attacked by two more. A deer escapes to r.

Artist unspecified P 43.4 x 61.1

Fa2 no.4

92 Statue group: putto on back of ram

Giardino di Corsini. Fa2: gruppo di un capra con un Bacco sopra

A nude putto sits side-saddle on the back of a ram, which prances to r., and holds up a bunch of grapes in his r. hand. Beneath the ram's belly is a tree trunk. The putto could be the infant Dionysus.

Artist unspecified P 31.9 x 44.2

Fa2 no.5

93 Statue: deer

Giardino di Corsini

A deer rests on irregular rocky ground to r., its l. forepaw raised.

Artist unspecified P 30.9 x 44.2

Fa2 no.6

94 Statue: young Pan and snake

Giardino Corsini

A young Pan sits on a rock mound, a goat on the ground at his l. A snake rears up from the ground between his hooves. The Pan raises a stick or pipe over his head, perhaps to strike the snake.

Artist unspecified P 43.7 x 31

Fa2 no.9

95 Statue: goat

Giardino di Corsini. Fa2: una capra grande

A goat rests on the ground to r. and raises its head to look up. Round its body behind its forelegs is fastened a strap.

Artist unspecified P 31.1 x 43.9

Fa2 no.7

96 Statue group: Pan and Silenus

Giardino Corsini

Bearded Silenus, a skin knotted round his shoulders, sits on the ground. Pan crouches on the ground by his side and tries to help him to his feet. Silenus holds a duck on his r. knee; a second duck squats in the foreground.

Artist unspecified P 30.4 x 43.7

Fa2 no.8

Bm6

Antiquities mainly in Palazzo Verospi, Palazzo Albani and Palazzo Vitelleschi

1-23 Palazzo di Signor Verospi

1 Head: youth

Palazzo Verospi

Head of youth with his hair curling forward over his forehead and a short curly beard.

Artist unspecified RC 45.8 x 35

2.1 Relief: head of youth

Palazzo Verospi

In a tondo is a head of a youth in profile to r.. His hair is held by a fillet, then falls in a long lock at the back of his neck.

Artist unspecified RC 46.9 x 35.7

2.2 Relief(?): head of Pan

Palazzo Verospi

Head of Pan in three-quarter view to l., with flowing beard and wearing an ivy garland. It is shown on an oval ground, but it is not clear whether this is the ground of a relief or merely a decorative background.

Artist unspecified RC 46.9 x 36.5

3.1 Relief(?): head of Dionysus

Palazzo Verospi

Head of Dionysus in three-quarter view to r., wearing an ivy garland on his long flowing hair. As 2.2, the head is shown on an oval ground, which could indicate a relief or be merely a decorative frame.

Artist unspecified RC 47.1 x 36.1

3.2 Relief: head of Athena/warrior

Palazzo Verospi

The head of Athena or a warrior, wearing a plumed helmet over long ringlets, in profile to l. on an oval ground.

Artist unspecified RC 46.7 x 35.2

4.1 Head: woman

Palazzo Verospi

Woman with drapery over her head over a fillet tied round her temples and hiding a diadem, the shape of which can just be seen beneath the cloth.

Artist unspecified RC 46.9 x 36.9

4.2 Head: negro

Palazzo Verospi

Head of negro youth, his hair arranged in clusters of curls.

Artist unspecified RC 47.1 x 36.3

5 Relief: Silenus riding ass

6 Palazzo Verospi

On l. Silenus rides to r. on an ass, supported by two satyrs. A tree grows in the background and Pan-pipes lie on the ground. A rock mound runs right along across the background. Behind it a maenad strikes her tympanum on r. and a snake coils down it on l.Further r. there stands a figure with Pan head and female body, holding a rod in each hand. It is not clear whether the figure is standing behind the rock or is draped from the hips down. On far r. a maenad with a drape round her hips and over her l. arm gestures back to l., while a satyr behind the rocks by a tree also looks back.

Campiglia P 41.2 x 50.7; 41 x 25.2 (double)

Fa2 no.42

7 Statue: naophoros

Palazzo Verospi

An Egyptian figure with drapery pulled tightly around the body and leaving one shoulder bare stands holding a 'shrine' on a pedestal in front of him. Inside the shrine stands a cult statue. The front edges of the shrine are covered with hieroglyphics.

Campiglia P 42 x 27.3

Fa2 no.39. cf. Roullet cat.193, fig.220

8 Relief: Venus and putto

Palazzo Verospi. Fa2: piccolo basso rilievo ...

On an oval ground, nude Venus reclines with her back to the viewer, leaning with her l. elbow on a dolphin on which perches a winged putto. He rests an arm on her l. shoulder, while she raises her r. hand to her head. Over the rocks on which she sits is drapery, an end of which floats in the air by her r. elbow.

Campiglia P 39.4 x 53

Fa2 no.34

9 Relief: soldier with horse at shrine

Palazzo Verospi

A soldier leads his horse to r. In background a winged herm stands at a crazy angle on a rock mound. On l. is a tree with two rods or thyrsi leaning against a branch.

Campiglia P 39.8 x 54.4

Fa2 no.43. Now Villa Albani: Führer(1913) 1895a; Schreiber pl.76

10 Relief: two satyrs vintaging

Palazzo Verospi. Fa2: due figure baccanti ...scolpite in alabastro cotognino

Two satyrs tread grapes in a great vat. A tiger, wearing a collar, stands in the foreground. On each side grows a vine, bearing a few leaves and a bunch of grapes.

Campiglia P 41.2 x 53.8

Fa2 no.60

11 Relief: ass and putto

Palazzo Verospi

On an oval ground, an ass lies to l. on rocks and a winged putto sleeps stretched out on its back.

Campiglia P 38.8 x 52.6

Fa2 no.56

12 Statue group: Hercules and Antaeus (?)

Palazzo Verospi

Two men fight. One, wearing loose drapes (possibly a lionskin, the muzzle over his head), has lifted the other off the ground, which suggests Hercules and Antaeus. A tree trunk grows on the rocky base behind the Hercules.

Campiglia P 42.2 x 26.7

Fa2 no.63

13 Herm: Silenus

Palazzo Verospi. Fa2: un idolo di pietra Egizzia bigia

Bearded Silenus wears an ivy garland and a lionskin round his shoulders over his himation, which cascades down his r. side and masks the junction between his body and the curved shaft.

Campiglia P 41.4 x 27.2

Fa2 no.7

14 Statue: Bes

Palazzo Verospi. Fa2: un idolo di porfido, curioso

A nude standing caryatid figure of Bes.

Campiglia P 41.4 x 27.2

Fa2 no.8. Cf. Roullet cat.109.

15 Relief(?): soldier leaping downwards (?)

Palazzo Verospi. Fa2: Figura d'un uomo con elmo in capo in atto di precipitarsi.

A nude soldier wearing a helmet and holding out a rod in r. hand with an area of rock behind his body. It is not clear which way up he is to be viewed not what the action is.

Campiglia P 40.4 x 25.9

Fa2 no.33

16 Relief: triumphal procession (?)

Palazzo Verospi

A male (emperor?) wearing a garland and carrying another rides on horseback to r., preceded by two attendants, one of whom holds a roll and guides the horse. A bearded man in a late-style toga follows the horse.

Calderi P 49.8 x 39

Fa2 no.107

17 Funerary relief of Q. Lollius Alcamenes

Palazzo Verospi. Fa2: piccolo basso rilievo

On l. a draped man sits on a high throne and holds up in front of him the bust of a man. On r. stands a draped female, her head covered, holding a patera and dropping incense on to the flames of a candelabrum in the centre. Top l. is the inscription: O LOLLIUS ALCAMENES / DEC ET DUUM VIR.

Campiglia P 41.2 x 53.2

Fa2 no.27. Now Villa Albani Führer (1891) no.804

18 Relief: scene of offering

Palazzo Verospi

The scene is framed in a border of rock, as if it is taking place inside a cave. On l. a woman empties the contents of a patera on to an altar, holding in her l. hand a jug and a dish of fruit. On r. a woman sits on a rock mound and plays the double flute while another woman stands behind her, beating the tympanum.

Campiglia P 41 x 54.2

Fa2 no.28. Now Villa Albani, Führer no.3301; Schreiber pl.66

19 Relief: Two putti with shields

Palazzo Verospi

Two nude winged putti stand facing the viewer, each holding a drape and leaning on a shield decorated with heraldic animals.

Calderi P 49.8 x 76.7

Fa2 no.114

20 Bust of Egyptian child

Palazzo Verospi. Fa2: una testa di putto Egizzio, di pietra nera

Undraped bust of child with Egyptian wig-like hairstyle, standing on a pedestal on top of a column or round base. Viewed obliquely from r.

Calderi RP 49.7 x 39.1

Fa2 no.105

21 Statue: Bes

Palazzo Verospi. Fa2: un idolo assai curioso

The grotesque figure of Bes squats on a base decorated with a lion-head, on top of a column or round pedestal. His hands rest on his knees, which are drawn up. Fillets hang over his chest from his shoulders.

Calderi RP 49.7 x 39

Fa2 no.101. Cf. RS I 419.1 and Roullet cat.110

22 Relief: soldier siezes woman

[Front] Verospi. Sabinarum raptus in aedibus Verospi.

A soldier on horseback, wearing armour and a long curved sword, siezes a woman on l. and rides off into the background. On r. in the background a soldier, his back turned to the viewer, embraces a woman. There are traces of a draped figure far l.

Artist unspecified RCP 48.8 x 37.5

Fa2 no.106(?)

23 Head: man

Palazzo Verospi

Head of man with short hair, balding on top. Viewed obliquely from r.

Artist unspecified RC 46.9 x 36.7

24-58 Palazzo Albani

24 Relief: Endymion

[Front] Endymion in aedibus D.Alexandri Albani

Endymion sits asleep on rocks, his cloak over his l. arm and beneath him, a staff on his l. shoulder. His dog, which is held on a lead, stands on the rocks upper r. with its tail between its legs and turns its head to look up to r.

Sempronio RC 48.4 x 36.4

Now Museo Capitolino: Führer 1331

25 Sarcophagus: bacchic procession

26 In aedibus Cardinalis Albani

On l. a satyr and Pan play pipes while a child, holding a pedum and wearing bells on its chest, dances between them. A maenad with bared breast rides on the back of a goat, which springs to r. over a snake and a fallen basket of fruit. There is a tree in the background to l. A bearded male, who is also wearing bells on his chest, carries a sheep on his shoulder to r., holding a pedum in his r. hand. In the centre, nude Dionysus holding

grapes and a thyrsus and wearing a vine garland, reclines on the back of a panther to r. over a snake and a fallen basket of grapes. A satyr with a skin slung over his shoulder follows, holding the tiger's tail. Pan goes before, brandishing his pedum and holding up a tail (? of the skin he wears?). A maenad plays a tympanum. On r. a nude satyr sets his hand on the head of a lion which is sinking beneath the weight of Silenus, who reclines on its back. There is a tree to r. in the background. On far r. a maenad holds a thyrsus and dances by a round altar laden with fruit.'

Ciferri RC 49.8 x 77.7; 49.8 x 77.6

Fa2 no.59; Now Museo Capitolino Führer 1328, Matz III no.162

27 Funerary urn

28 Palazzo Albani. Urna ottangolare

Octagonal urn, shown in plan on far l., decorated in relief with a winged putto on seven faces beneath branches of laurel, ivy and vine, which are hung behind bearded and long-haired masks. From the l. the putti are as follows: the first plays the double flute, the next wears a himation and floral garlands round his head and neck and carries a small casket; the third, who is nude, holds an enormous torch or thyrsus, while the next, also nude, dances with a drapery over his l. arm, and holding a burning torch in his r. hand; the fifth dances in a billowing cloak, the sixth plays a lyre and the last plays a flute as he leans against a pillar on the r. On the eighth face is the inscription: DIIS MANIB / D. LUCILIO FELICI / D. LUCILIUS SOTERI / PATRONO B M / F and beneath it a second inscription: CANULEIIE SATU /RNINE T CANULEIO / ATIMETUS LIBERTE SUE / ARAM POSUIT LIBES / ANIMO SIBI ET SUIS

Ciferri RC 48.5 x 75.7; 48.4 x 76.6

Now Museo Capitolino: Führer no.1252; Altmann 110 fig.90

29 Relief figures from vase

30 Vaso in Palazzo Albani

Four bacchic figures, perhaps the relief decoration of no.55, move to r.

29: a maenad, fully draped, holds Pan pipes in her r. hand. Her l. hand is missing and the object on her wrist is not clear. On r. a bearded nude satyr carries an enormous krater on his shoulder.

30: a young satyr plays the double flute, a skin billowing out behind him. On r. a nude satyr stands with his l. arm raised above his head, holding a pedum on his r. arm, and twists from r. to l. A large rounded object appears behind his back.

Ciferri RC 48.8 x 37.7; 48.8 x 37.7

31 Reliefs: decoration of base(?): the twelve Olympian gods

32 Basi tondi di detto vaso in Palazzo Albani

33 Each drawing shows three divinities, archaistic figures in procession.

34 31: Diana, draped and holding out a bow in her l. hand, Apollo with his lyre, nude but with a drape flying from his l. shoulder, and Hercules, wearing his lionskin and carrying a bow and club, all move to r.

32: on l. a goddess holding out a thyrsus (?) moves l. The other two figures, Venus holding a flower in the centre and on r. Mars, armed and carrying a helmet and shield, both move to r.

33: nude Vulcan carrying a double-headed axe, Neptune holding a dolphin in his l. hand, his trident in his r. and a drpae over his r. shoulder, and Mercury, nude, holding the caduceus and dragging a goat by the horns, all move to l.

34: all these figures move r. Jupiter leads the procession, draped and holding a thunderbolt and sceptre. Juno, draped and with her head covered, follows, and then Athena, wearing the aegis over her garments and carrying a helmet and spear.

Ciferri RC 37.8 x 48.4; 37.6 x 48.7; 37.1 x 48.2; 38 x 48.4

Now Museo Capitolino: Führer no.1244

35 Reliefs: as 31-34

36 [Front] Vas Aegyptiacum in aedibus D. Alex. Albani

37 The drawings show the same object as 31-34, but the distribution of figures

38 between the drawings differs.

35: Hercules, Athena, Juno

36: Mars, Diana, Apollo

37: Mercury, a goddess (here holding a rod with two sets of leaves, not a thyrsus), Venus

38: Jupiter, Vulcan and Neptune

Sempronio RC 38.1 x 47.7; 37.9 x 47; 37.6 x 48.1; 37.9 x 45.9

As 31-34

39 Herm head: man

In aedibus Cardinalis Albani

Man with furrowed brow, short beard and hair, bald on top. A drape over his shoulders leaves his chest bare. At the bottom front is the inscription ΑCΚΛΗΠΙΑΔΗC. Viewed obliquely from l.

Campiglia P 38.4 x 26

40 Bust: man

[Front] in aedibus D. Alexdr Albani

Nude bust of man with curly beard and hair. Added in ink below the bust is the sculptor's signature: ZINAΣ Β ΕΚΟΙΕΙ.

Artist unspecified RP 34.7 x 23.4

Now Museo Capitolino: Führer no.1405

41 Bust: youth

[Front] in aedibus D Alex. Albani

Nude bust of youth with short curly hair, looking slightly up to his r. Added in ink beneath the bust is the sculptor's signature: ZINAΣ ΑΛΕΞΑΝΔΡΟΥ ΕΠΟΙΕΙ.

Artist unspecified RP 34.7 x 23.2

Now Museo Capitolino: Führer no.1408

42 Statue: reclining female

Venus dormiens in aed. D. Alex. Alabani

A half-nude female lies asleep with her cheek resting on her r. hand on her l. shoulder. There is drapery over her legs, beneath her body and over her l. arm. The statue could represent Venus, Ariadne or a nymph.

Artist unspecified P 27.7 x 45.2

Very similar to RS V 218.3

43 Muse sarcophagus

[Front] in aed. D. Alex. Albani

The nine muses, each draped and with her attributes, stand against a plain background.

Artist unspecified Pen and ink with grey wash. 50.5 x 74.5

Now Louvre: Charbonneaux 214, Ma 475

44 Statue: satyr

Palazzo Albani

A satyr, wearing only a cloak over his l. arm, holds in its folds fruit. In his r. hand he holds a fruit high over his head and gazes up at it. By his l. leg is a tree trunk.

Artist unspecified RC 48.3 x 36.7

Museo Capitolino: RS I 390.4

45 Altar to Fortuna

La Fortuna di Mare nel Palazzo Albani

The drawing shows the front of the altar decorated with a relief panel showing Fortuna seated in a high-backed throne, which is set obliquely to l. on rocky ground. She is draped, but her garments are slipping from her r. shoulder. Her r. hand is outstretched to hold a rudder.

The other reliefs are shown in 56 and 58.

Ciferri RC 48.6 x 36.2

Now Palazzo dei Conservatori: Führer 1805

46 Statue: philosopher

Palazzo Albani

Abearded short-haired philosopher stands with bare feet and shoulders, his himation wrapped round his body and held over his l. arm. He holds a roll in his r. hand. Behind his l. leg is a roll chest(?).

Artist unspecified RC 47.2 x 36.5

Museo Capitolino: RS I 512.2

47 Relief: boxing match

Palazzo Albani

On r. two nude youths box. On l. stands another nude youth watching the fight, his hands on the shoulders of two boys, who each clasp one of his legs. On far l. in the background stands a bearded old man, wearing a himation. To l. of centre in the background stands a pillar surmounted by a low wide voluted vase.

Artist unspecified RC 37.5 x 46.7

Fa2 no.49. Museo Torlonia: Visconti no.478 pl.123.

48 Relief decoration of round base no.52

Palazzo Albani

Three archaistic divinities move to l. On l. Diana, draped and wearing a diadem, has her bow and quiver slung over her shoulder and holds before her in her r, hand a large burning torch. In the centre is Mercury, bearded and draped, holding out his caduceus. A rectangular altar topped with flames separates Diana and Mercury. On r. comes Apollo, nude, but with a drape hanging from his arms and with a laurel wreath on his head. He carries a bow and holds out an arrow before him.

Artist unspecified RC 36.8 x 49.4

Fa2 no.68. Museo Capitolino RR III 189.2

49 Statue: warrior or Mars

Palazzo Albani

A nude warrior stands by a tree trunk, his sword belt slung across his body from his r. shoulder and his shield on his l. arm. Only the hilt of his sword remains in his r. hand. He wears a helmet.

Artist unspecified RC 48.8 x 36.2

Museo Capitolino: RS I 349.3

50 Relief: Endymion

Palazzo Albani con lettera A

A better drawing of the relief shwon in no.24

Artist unspecified RC 46.8 x 36.2

See 24

51 Relief: head of bearded man

Palazzo Albani

On an oval ground within a plain moulding is the head of a bearded man in profile to r. His hair is short and is tied down by a fillet. Below his beard is the inscription APIMH.(In fact APXIMHΔ)

Artist unspecified RC 45.8 x 35.3

Fa2 no.80. Museo Capitolino: Stuart Jones 228 no.22 pl.56

52 Base

Palazzo Albani

A round base decorated above and below with simple mouldings, its body decorated with three divinities in relief, shown in detail in no.48.

Artist unspecified RC 48.1 x 35.7

Fa2 no.68. Museo Capitolino: RR III 189.2

53 Base with ivy decoration

Palazzo Albani

A round base decorated in relief with ivy branches, with leaf and dart mouldings above and below. Over the swag of ivy hangs a pair of crotala.

Artist unspecified RC 45.2 x 37

Fa2 no.68

54 Base with relief decoration

Palazzo Albani

On the side of the round base is shown a crane, standing between two pillars, each surmounted by a jar on its side, and from that on l. cascades water. Over the crane hang two ivy branches tied together with fillets. There are decorative mouldings above and below.

Artist unspecified RC 46 x 36.9

Fa2 no.68

55 Vase

Vaso in Palazzo Albani

A bucket-shaped vase with flaring lip decorated in relief with bacchic figures, probably those shown in detail in nos. 29-30, although the maenad illustrated in the foreground here is not included there. Her breast is bare and she holds her r. hand up to her streaming hair. In her l. hand she carries three ring-like objects.

Ciferri RC 48.7 x 37.8

Museo Capitolino: Stuart Jones 94 no.14 pl.27

56 Altar: back of altar to Fortuna no.45

nel Palazzo Albani

The relief panel on the back of the altar shows a patera with floral decoration on r., a rudder in the centre and on l. a highly-ornamented jug.

Ciferri RC 48.7 x 36.8

See no.45

57 Relief: arabesques

Palazzo Albani

The panel, framed with a plain moulding, is decorated in relief with floral arabesques which rise from a floral mask bottom centre. Putti stand in the corners bottom l. and r. In the top corners the arabesques terminate in cornucopiae of fruit and corn, which birds peck from below. Snakes twine among the arabesques beneath the birds. In the centre resting on foliage over the mask is a tablet, strung by fillets from the head of a putto, which is set directly on a pair of outspread wings.

Artist unspecified RC 47.8 x 36.9

Fa2 no.76. Still in Villa Albani.

58 Altar: side of altar to Fortuna no.45

nel Palazzo Albani

The side panel of the altar is decorated in relief with two elaborately-ornamented cornucopiae filled with fruit, corn, leaves and flowers, which flank a caduceus formed of two entwined snakes above two wings. Two fillets fill the lower corners.

Ciferri RC 48.6 x 37.1

See no.45

59-69 Palazzo del Signor Leone Verospi Vitelleschi

59 Sarcophagus relief

Palazzo Vitelleschi. Fa2: base di mezzo rotondita

The r. short end of a sarcophagus. A lion with a fillet round its belly holds a deer by the throat and bites its head. The deer has a crescent moon hanging at its neck. In the background on r. a man, wearing a cloak and tunic, blows a horn to l.

Artist unspecified RC 48.2 x 37.2

Fa2 no.50

60 Relief: six putti playing

Palazzo Vitelleschi

On r. stand two putti, one wearing a tunic and blowing a long horn to r. The other four putti wrestle on rocky ground in two pairs, l. and centre. All are winged.

Artist unspecified RC 37.3 x 47.3

Fa2 no.80

61 Relief: one of the Dioscuri

Palazzo Vitelleschi

One of the Dioscuri, wearing only a cloak round his shoulders and a conical cap, holds a staff in his r. hand and leads his horse to r. Up the r. edge of the relief is a pillar.

Artist unspecified RC 48.2 x 35.6

Fa2 no.57

62 Relief: Sol and recumbent male

Palazzo Vitelleschi

The relief is in the form of a tondo with four hands set around its edge as if lifting it. In relief on the tondo, a nude bearded male reclines on rocks, his r. arm over his head. Sol, a youth wearing a tunic and cloak and a radiate crown on his head, approaches from behind the rock and makes a gesture of surprise.

Artist unspecified RC 47.4 x 37.3

Fa2 no.89

63 Relief: Athena

Palazzo Vitelleschi

Athena stands facing the viewer and raises her r. arm as if brandishing her spear. She holds her shield on her l. arm and wears a helmet and the aegis, which billows behind her like a cloak.

Artist unspecified RC 47.7 x 35.9

64 Relief: two seasons

Palazzo Vitelleschi

Two seasons, winged and wearing cloaks, the one on l. with a billhook, the other with a pedum, recline on rocky ground facing towards the centre. Each stretches out an arm to the centre to touch baskets of corn and fruit which are held out to them by two putti wearing cloaks.

Artist unspecified RC 35.8 x 47.7

Fa2 no.104

65 Mask relief

Palazzo Vitelleschi

Two bearded masks, on r. that of a satyr, on l. Pan with great curled ram's horns, stand on a rock ledge. Below them on l. a snake emerges from a cista, a goat suckles an infant and on r. a small bearded herm leans backwards at a sharp angle. On far r., in the full height of the panel, a Pan stands to r. but turns to look to l.

Artist unspecified RC 37.2 x 48.7

Fa2 no.79. In Munich: RR II 80.3; Schreiber pl.100

66 Mask relief

Palazzo Vitelleschi

On an oval ground is a mask with great gaping mouth and sunken eye in profile to r. The hair is drawn back in thick locks then falls in heavy ringlets over the ears.

Artist unspecified RC 47.1 x 35.7

Fa2 no.87

67 Relief: Medusa head

Palazzo Vitelleschi

On a tondo is shown a Medusa head, full face. The hair is parted in the centre and falls in waves over the ears, then the locks are lifted back up to the crown of the head, on top of which is a diadem(?) of two rows of scale pattern. Two snakes entwine beneath her chin.

Artist unspecified RC 47.9 x 35.7

Fa2 no.60

68 Sarcophagus fragment: Prometheus

Palazzo Vitelleschi

Prometheus, almost nude, sits on rocks on r. and models a child on a pedestal. On l. Athena, wearing her aegis and helmet and holding a spear, holds out a butterfly to one of three children who stand in the centre. At top centre a genius loci reclines on a rock by a tree.

Artist unspecified RC 36.7 x 46.3

Fa2 no.109. Now in Louvre basement: RS I 105.2

69 Statue(?): Silenus

Palazzo Vitelleschi. Fa2: Statua di Sileno o sia figura di tutto rilievo collocata in alto, che giace a dormire

Silenus, his body covered with tufts of hair, an ivy garland on his head, seems to lie on a rock or a skin. It is not clear from which angle the piece should be viewed.

Artist unspecified RC 47.6 x 36.2

Fa2 no.63

70 Funerary relief

Palazzo Ruspoli

A young warrior stands on r. and clasps the hand of a woman seated on a stool on l., her head covered. A horse stands pawing the ground behind the youth, while an attendant in the background l. of centre holds another staff or spear ready. A shield and sword hang from the upper border on l. On r. grows a stout tree, round the trunk of which winds an enormous snake.

Artist unspecified RC 37.2 x 46.3

Now in Lateran Collection: Führer no.1063

71 Bust: woman

Nel Colegio Ghisilieri

The draped bust of a woman, whose hair falls simply in waves from a central parting.

Artist unspecified RC 47 x 37.5

Very similar to the Julia Paula in the Louvre: Charbonneaux 176 Ma 1057

72 Head: Antoninus Pius

Palazzo Farnese. Fa2: testa colosso di Antonino Pio

Head of man with curly beard and hair looking upwards.

Artist unspecified RC 48.1 x 35.9

Fa2 no.10. Naples Museo Nazionale: Bernoulli II 2 143 no.35 pl.XLV

73 Head: Vespasian

Palazzo Farnese. Fa2: Testa colosso di Vespasiano

Artist unspecified RC 47.6 x 36.2

Fa2 no.11. Naples Museo Nazionale: Bernoulli II 2 23 no.11 pl.VII

74 Head: "Euripides"

Testa di Euripide nel palazzo di Ridolphi

Head with long shaggy beard and hair, turned to look to r. A tablet between the head and its pedestal bears the inscription ΕΥΡΥΠΙΔΗΣ. This famous head, which is not ancient, was reported by Ligorio to have been found on the Aventine and to belong to Ridolphus, Cardinal Carpi. It was later bought by Alphonso II, Duke of Ferrara, for 200 scudi. The inscription is in fact on the shoulder of the piece.

Campiglia P 38.8 x 25.7

Now in Modena, Galleria Estense Sala XIX no.92. Mandowsky and Mitchell no.86 pls.38a,53a-ò; Hülsen RM 16 1901 135f and 185.65* pl.7.

75 Head: woman

Casa Ridolphi

Head of woman tilted slightly to her l. on a long neck. Her hair is drawn back into a ridge framing her face.

Artist unspecified P 44.3 x 31.2

Bm7

Antiquities in the collections of the Farnese, Colonna, Chigi, Della Valle and Massimi.

1-34 Palazzo Farnese and Horti Palatini Farnesiani

1 Herm head: philosopher

[Front] in Palazzo Farnese

Bearded and short-haired philosopher with drapery on his l. shoulder. Viewed obliquely from r. Added in ink at the bottom of the piece is the inscription ΚΑΡΝΕΑΔΗΣ.

Artist unspecified Charcoal and white chalk on beige prepared paper 28.7 x 21.5

2 Herm head: philosopher

[Front] in Palazzo Farnese

A philosopher with beard and short hair, with drapery over his shoulders. Viewed obliquely from l.

Artist unspecified Charcoal and white chalk on beige prepared paper 29 x 21.9

3 Bust: youth crowned with fruit

Palazzo Farnese. Fa2: tre teste d'oracoli piu grandi del vero: due di esso sono d'aspetto giovanile, e l'altra di un vecchio. Due di aspetto giovanile sono consimile.

A youth wears on his flowing hair a garland of fruit, corn and leaves, bound by a fillet which falls to his shoulders. There is drapery over his shoulders, but his chest is left bare. Along the bottom of the bust are waves in relief. Viewed obliquely from r.

Ciferri RC 48.1 x 36.7

Fa2 (Palazzo) no.21

4 Bust: old man crowned with fruit

Palazzo Farnese. Fa2: see 3

A bearded old man wearing a garland of fruit and flowers, from which a fillet falls to his shoulder. His chest and shoulders are bare, but waves are worked in relief at the bottom of the bust.

Ciferri RC 38.4 x 37.6

Fa2 (Palazzo) no.21

5 Bust: warrior

Pirro in Palazzo Farnese

A warrior with long curly beard and hair turns his head to his l. He wears a helmet and a cuirass beneath his cloak which is fastened on the r. shoulder.

Ciferri RC 49.8 x 38.9

Fa2 (Palazzo) no.26

6 Bust: Caracalla

Palazzo Farnese

Caracalla, wearing a cloak fastened on his r. shoulder over a cuirass, turns his head slightly to his l.

Campiglia P 40 x 27.1

Fa2 (Palazzo) no.44

7 Bust: woman

Palazzo Farnese. Vergine Vestale

A woman with her head and neck tightly draped, viewed obliquely from r.

Campiglia P 40 x 26.4

Fa2 (Palazzo) no.58

8 Statue: the Farnese Hercules

[Front] in Palazzo Farnese

Pierro Pauolo Vasta fecit (signed bottom front) Black lead and white chalk on blue paper 45.2 x 27.7

Now in Naples Museo Nazionale: RS I 465 1-3

9 Statue: warrior on horseback

Palazzo Farnese

A warrior in full armour, seated on the back of a horse which gallops to l., turns to his l. and raises his sword to strike, at the same time holding out his shield on his l. arm to protect himself. A tree trunk grows beneath the horse's belly.

Ciferri RC 37.8 x 49.5

Fa2 (Palazzo) no.31. In Naples: RS I 519.5

10 Statue: Amazon falls from horse

Palazzo Farnese

An Amazon, wearing tunic and boots, with her shield on her l. arm, falls dying from her horse as it gallops to r. Her sword, with a bird-headed handle, lies on the ground. There is a tree trunk beneath the horse's belly.

Ciferri RC 37.6 x 49.2

Fa2 (Palazzo) no.35. In Naples: RS I 482.5

11 Statue group: Hercules and Omphale

Palazzo Farnese. Fa2: piccole statue d'Ercole e Iole in un gruppo

Bearded Hercules on r. wears a woman's cap and chiton, the folds of which he holds up, and carries a spindle. By his leg is a stool or pillar. On l., Omphale, wearing only Hercules' lionskin and carrying his club, stands with her hand on his shoulder. By her r. leg is a tree trunk.

Calderi P 49.6 x 38.5

Fa2 (Palazzo) no.74. In Naples: RS I 468.2

12 Statue: seated woman

No indication of location, but perhaps the same as 13

A draped woman sits on a chair with her hands in her lap, her sandalled feet resting on a rock mound (?). Viewed obliquely from r.

Artist unspecified RC 35.7 x 23.7

13 Statue: seated woman

[Front] Horti Fernese. [Back] Giardino Farnese. Horti Farnesiani.

Fa2: statua bella di Agrippina sedente

This statue seems the same as that in no.12, but viewed from l.

Campiglia P 39.4 x 26

Fa2 (Horti) no.8

14 Statue: cuirassed torso

[Front] In Palazzo Farnese

The cuirassed torso of the statue of an emperor. Part of the l. arm survives, with a cloak over the shoulder; the r. arm is lost, but was originally raised. The cuirass is decorated with a Medusa head and two heraldic griffins, and with animal heads and floral decoration on the 'flaps' of its skirt.

Domenico Frezza (signed bottom l.) RCP 49.1 x 38.4

15 Statue: cuirassed torso

[Front] In Palat. Farnesiano

The cuirassed torso of the statue of an emperor. The l. arm survives to the knuckles of the hand. The cuirass is decorated with a Medusa head and with heraldic griffins, and with elaborate grotesque decoration on the skirt 'flaps'.

Domenico Frezza (signed bottom l.) RC 49.1 x 38.3

16 Sarcophagus: bacchic revels

17 Palazzo Farnese

18 16 and 17: front. On l. Panesse and a herm of Pan in front of a curtain

19 hung between two trees. Next, Pan emerges from a building, to which an enclosure is attached on r. A palm tree is visible beyond it. A maenad or Panesse reclines on a skin-covered couch in the foreground, by an altar on which leans a flaming torch. In the centre drunken bearded Dionysus is supported by two satyrs and followed by another carrying a torch. A curtain hangs in the background. Two maenads on r., one carrying a thyrsus and cista, the other clashing cymbals, move into the background. A child with a torch stands at the foot of a tree, from which a curtain hangs to r. Over it peeps a bearded male holding a torch and a pedum at the antics of a Pan and Panesse in front of a Pan herm.

18:r. end. Two satyrs, each carrying a torch, one bearded, one wearing a skin loin cloth, carry an infant in a vannus. In the background a curtain hangs from two trees, one at each edge of the relief.

19: l. end. On r. a maenad with a drape around her legs tends the fire which burns on an altar at the foot of a Pan herm on a pedestal. A satyr fastens a curtain to a tree on l.; its other end is already attached to a tree on r.

Ciferri RC 47.5 x 74.6; 48.6 x 38.1; 49.1 x 37.7; 48.6 x 37.4

Fa2 (Palazzo) no.46. Now in Naples Museo Nazionale no.27710; Matz III no.176

20 Reliefs: figures from vase no.29

21 Palazzo Farnese. Fa2: vaso piccolo con basso rilievo all'intorno

20: three archaistic figures move l. A bearded male with plaits leads the way; he wears a hat and, apparently, a jacket, and carries a thyrsus. A female follows him, wearing a diadem and carrying flowers in the fold of her garment. Last there comes a female with her head covered.

21: again three archaistic figures move l. First a copiously draped, bearded male with plaits holds out a jug before him and carries a thyrsus. He is followed by a young female who holds an end of his drapery and also joins hands with the female behind. Both wear diadems.

Ciferri RC 38 x 49.3; 37.9 x 49.7

Fa2 (Palazzo) no.64

22 Base of honorary column

23 Horti Farnesiani

24 22: front. Two victories hold up a shield on which is the inscription: CAESARUM / DECENNALIA / FELICITER. Two captives sit on a rock mound beneath the shield. Trophies in low relief stand at each side.

23: side. A procession of four men and a boy, all wearing late-style togas, stand facing the viewer. Men hold four standards in the background. On far l.two men chatting move off to l.

24: side. A pig, a sheep and a bull stand to r., arrayed for sacrifice. In the background are two victimarii and a youth carrying a basket of fruit. On r. stands a man in a late-style toga.

Ciferri RC 48.6 x 37.3; 37.1 x 49.1; 37.4 x 48.4

Fa2 (Horti) no.1. Now in Forum Romanum: L'Orange RM 53 1938 1-34

25 Sarcophagus: bacchic thiasos

26 Sepolcro antico con basso rilievo di Bacco e Sileno. Palazzo Farnese.

27 25 and 26: front. From l, male and female centaurs, the former carrying

28 a lyre and with a putto on his back holding the reins, draw a carriage to r. In it stands drunken Dionysus, half-draped, supported bya satyr. In the centre two maenads paly pipes and tympanum and dance with Pan round a cista from which a snake emerges. On r. two satyrs gesticulate over Silenus, who lies drunk on a carriage driven by Pan. The mules have collapsed under the strain; a satyr far r. tries to drag one to its feet by its ears. In the background a satyr carries a bull upside-down on one shoulder.

27: short side. A maenad dances to l. and plays the tympanum, her drapery billowing and exposing her body. A satyr dances on r., a skin draped behind his body. On l. is a pine tree.

28: short side. A half-draped female reclines on high rocks on r. A winged putto holding a garland flies towards her, leading a satyr from l. A curtain hangs in the background.

Ciferri RC 50.2 x 77.8; 50.2 x 38.9; 39.4 x 50.7; 38.2 x 49.7

Fa2 (Palazzo) no.32. Now Naples Museo Nazionale no.6693; Matz II no.106

29 Vase

Palazzo Farnese. Fa2: vaso piccolo con basso rilievo all'intorno

Krater with double voluted handles which terminate at the bottom in bearded heads. The lip and foot are ornamented with mouldings. The lower body is decorated with convex fluting, and above that a row of figures on a background of spiral fluting. The three figures on each side of the vase are shown in detail in nos.20-21.

Ciferri RC 49.7 x 38

Fa2 (Palazzo) no.64

30 Sarcophagus

Palazzo Farnese

An oval sarcophagus, the body of which is covered with strigil fluting, relieved on r. by the projecting protome of a horse, on l. by that of a tiger. Elaborate mouldings run round the base. The tall lid is decorated with bands of mouldings dominated by the maeander and topped by a band of volutes and floral pattern. According to Bartoli, this sarcophagus comes from the Mausoleum of Caecilia Metella.

Calderi P 50 x 78

Fa2 (Palazzo) no.4. P.S.Bartoli Gli antichi sepolcri overo Mausolei Romani et Etruschi, trovati in Roma & in altri luoghi celebri, nelli quali si contengono molte erudite memorie Roma 1697 pl.38. [Bi 3 14]

31 Statue: torso of nude youth

Palazzo Farnese

The torso of a nude youth, the legs broken at the thighs, the l.arm once raised, but now broken at the shoulder, the r. arm by the side, now broken at the elbow. He wears a garland on his curly hair and carries a wicker basket on his head.

Batoni RC 41.4 x 27.2

RS I 215.4

32 Statue: kneeling barbarian

[Front] in hortis Palatinis

A bearded barbarian, wearingtrousers, a belted tunic and a cloak, kneels on his l. knee, his r. hand resting on his r. knee, and with his l. hand holds on his shoulder a large rectangular block. Over his head is just visible the rounded end of a cylindrical object: perhaps a quiver or a misinterpretation of a cap.

Domenico Frezza (signed bottom l.) RC 49.5 x 38.7

In Naples RS I 520.3

33 Statue: barbarian

[Front] In hortis Palatinis

A bearded barbarian, wearing a long-sleeved tunic and cloak, stands with his arms crossed in front of him as if tied at the wrist. The statue ends at hip level.

Giovanni Bigatti (signed bottom l.) RC 42,6 x 27.4

Fa2 (Horti) no.9

34 Statue: barbarian

[Front] In hortis Palatinis

Very similar to no.33, but the body ends just below the waist, the hands being crossed in front of a plinth.

Giovanni Bigatti (signed bottom l.) RC 43.2 x 28.5

Fa2 (Horti) no.9

35-67 Palazzo Colonna

35 Bust: youth

Caput Neronis aeneum juvenili aetate in aedibus Colonna

Youth with long hair flowing on to his nech, wears a tunic with a wide border around the neck and lying in a broad fold centre front. He has a cloak draped diagonally across his chest from a clasp on the r. shoulder. The bust is set obliquely on its pedestal and is here viewed from the r. for a full-face view.

Ciferri RC 50.3 x 39.4

Fa2 no.58

36 Bust: as 35

[Front] Nerone giovane nel Palazzo Colonna

The bust is shown in the same view as no.35.

Artist unspecified P 40 x 27.3

Fa2 no.58

37 Bust: as35

Caput Neronis aeneum juvenili aetate in aedibus Colonna

The bust is now viewed from the front, which gives an oblique view of the head.

Ciferri RC 50.4 x 39.4

Fa2 no.58

38 Bust: philosopher

[Front] Diogenes in Palazzo Colonna. Fa2: testa di Diogene Cinico

Bald bearded philosopher with bare chest and shoulders.

Artist unspecified RCP 42.3 x 28.3

Fa2 no.90

39 Statue: putto lies asleep

Palazzo Colonna

A nude winged putto lies asleep on an oval base, his r. arm across his body. In his r. hand he holds an object with a long tail - a lizard(?).

Campiglia P 27.3 x 40.6

Fa2 no.59

40 Relief: female on horseback

Palazzo Colonna. Fa2: Base con piccola figura di donna a cavallo

A female, wearing helemt, boots and short tunic, rides on a prancing horse to r., her r. arm, now lost, originally raised. There is a strip of rocky ground beneath the horse's back hooves.

Campiglia P 41 x 27.9

Fa2 no.42. Still in the Great Hall of the Galleria Colonna

41 Relief: hound

Palazzo Colonna. Fa2: base con un cignale

A hound wearing a large collar curls its tail in the air and stands on the alert to l. on rocky ground.

Campiglia P 40.9 x 27.5

Fa2 no.41. Still in the Great Hall of the Galleria Colonna

42 Relief: putto and lionskin

Palazzo Colonna

A nude winged putto, apparently reclining on a lionskin with a quiver of arrows slung on his back, holds a club in his outstretched l. hand. His r. hand is raised and holds two poppies by his head. Only the lion skin spread out behind gives the impression that the putto is reclining; otherwise he could be walking or flying.

Campiglia P 41 x 27.7

Fa2 no.47. Still in the Great Hall of the Galleria Colonna

43 Relief: putto with drapery

Palazzo Colonna

A nude winged putto with a quiver slung on his back apparently lying on his l. side on drapery. In his outstretched r. hand he holds a club, in the l. two poppy heads. As 42, only the drapery suggests that he is reclining: his attitude is more that of flying.

Campiglia P 41 x 27.5

Still in the Great Hall of the Galleria Colonna.

44 Relief: Mars and Venus

Palazzo Colonna

In a masonry arch supported on two columns with leafy capitals stand two figures/ statues on a long low base. On r. Mars, nude with a spear and shield and wearing a helmet, his sword in the backgrouid r. and on l. half-draped Venus, wearing a diadem, stretches out her arm to him. Her l. foot is raised on a small block.

Campiglia P 41.4 x 27.3

Fa2 no.39(?). Still in the Great Hall of the Galleria Colonna

45 Relief: Niobid

Palazzo Colonna

A Niobid kneels on rocky ground and stretches his arm over his head to pull an arrow from the wound in his back. His cloak winds round his arm and leg.

Campiglia P 39.6 x 27

Fa2 no.43. Still in the Great Hall of the Galleria Colonna

46 Relief: genius

Palazzo Colonna

A nude winged youth, in three-quarter view to l., plays the pipe or similar instrument, his l. hand raised behind his head. A voluminous drapery falls from his arms almost to the ground behind him.

Campiglia P 41 x 27.9

Fa2 no.44. Still in the Great Hall of the Galleria Colonna

47 Relief: genius

Palazzo Colonna

The counterpart of no.46, this relief almost repeats that in reverse.

Campiglia P 41 x 27.7

Fa2 no.45. Still in the Great Hall of the Galleria Colonna

48 Relief: rape of Ganymede

Palazzo Colonna

The eagle with its wings spread lifts Ganymede, who looks up towards it. He wears a cap, a loin cloth and a cloak which billows out behind him, although he holds a corner of it in his l. hand. His r. hand is raised as if holding a jug, but this has not survived.

Campiglia P 40.6 x 27.3

Fa2 no.46. Still in the Great Hall of the Galleria Colonna

49 Relief: youth struggling with two bulls

Palazzo Colonna

A youth, with a cloak slung around his neck, struggles with two bulls, holding each of them by one horn. The bull on r. has already been forced to its knees, but the other still rears vigorously.

Campiglia P 39.2 x 27.7

Fa2 no.48. Still in the Great Hall of the Galleria Colonna

50 Relief: Amazon

Palazzo Colonna

An Amazon, wearing a plumed helmet and a short tunic which leaves one breast bare, holding out a sword in her r. hand, turns and looks back to r. and stepps/falls from her horse which lies on the ground, also turning its head to r.

Campiglia P 41 x 27.7

Fa2 no.49. Still in the Great Hall of the Galleria Colonna

51 Relief: two females playing instruments

Palazzo Colonna

Two draped females move l., the one on the l. playing crotala, the other the double flute.

Campiglia P 41 x 27.6

Fa2 no.50(?). Still in the Great Hall of the Galleria Colonna

52 Relief: three figures in an architectural setting

[Front] in aedibus Colonna

Attended by a female, draped and wearing a diadem, on l., a youth sits to r. on a high seat (which has columns for legs and a garland hanging between the capitals) and rests his feet on a footstool. He is draped and crowned with a garland of leaves, and points upwards with his l. hand. In his r. hand he holds a horn-like object. On r. a female moves l. carrying a pole(?) over her shoulder. In the background a central archway recedes into the distance between two composite columns. A mass of drapery hangs on r. from the entablature.

Artist unspecified RCP 49.1 x 37.7

53 Relief: piping satyr

[Front] in aedibus Colonna

A nude satyr leans against the pedestal of a Pan herm and plays the Pan-pipes. The herm and its pedestal are swathed in skins and a long garland hangs on the pedestal. A tree grows on r. by the side of the pedestal and spreads its branches over the satyr's head. Leafy plants grow behind the pedestal and far l.

Artist unspecified RCP 49.5 x 37.9

Fa2 no.68. RR III 220.3; Schreiber pl.17

54 Relief: youth leans on herm

[Front] in aedibus Colonna

A youth, with a garland on his head and wearing a cloak clasped at the neck and falling behind him, stands, legs crossed, and leans on a herm on r. A roll or staff rests in the crook of his l. elbow, in his r. hand he holds an object (feather?) between the tips of finger and thumb. The herm holds his drapery over his bearded head and looks up at the youth. On l. a statue of a draped female holding a wreath in her outstretched hand stands on a pedestal.

Artist unspecified RCP 49.1 x 37.8

Fa2 no.69. RR III 220.1; Schreiber pl.16

55 Fragmentary relief: river god and female in boat

Palazzo Colonna

The l. part of a relief. A female (headless) sits in the stern of a boat to r., her hands clasping her raised knee. The rudder of the boat is by her. Beneath the boat reclines the bearded figure of a river god, leaning on an overturned urn and holding a reed.

Campiglia P 40.5 x 27.3

Fa2 no.93. The river god is now lost: RR III 315.2

56 Relief: female with eagle and tortoise

Giardino Colonna

A draped female moves r. towards eagle which stands with wings outspread (its l. wing is mostly cut off by the edge of the relief) and looks towards her. By her feet a tortoise raises itself against the foot of a tall reed.

Campiglia P 38.3 x 28

Fa2 no.99

57 Relief: Hermaphrodite and putto

[Front] in aedibus Colonna

A hermaphrodite, wearing a cloak clasped at the neck and falling in folds behind and with his head covered, stands facing the viewer and holds a winged putto on his l. arm. The putto reaches towards a herm on r. and touches the crown on the bearded head. The hermaphrodite rests his r. elbow on the pedestal of a statue of Diana carrying a deer on her shoulder. Behind this scene runs a wall, over which can be seen a sanctuary. On r. stands an Ionic column decorated with a fillet and thyrsus(?) and surmounted by a globular vase. By it in l. grows a gnarled old oak tree, also bound with fillets. One of its two branches spreads to l. over a round building, the facade of which is composed of columns supporting an entablature pierced by square windows and topped with merlons. This unroofed building encloses a tall baetyl, to which rod-like objects are attached by fillets.

Artist unspecified RCP 49.1 x 38

Fa2 no.70. RR III 220.2. Schreiber pl.15

58 Relief: monster at altar

Palazzo Colonna

A monster with lion head, human body(clad in trousers) and two pairs of wings round which snakes writhe stands with his arms outspread holding two burning torches. On l. is a round altar on which a fire burns. In its flames the monster holds a torch or pipe with his mouth.

Campiglia P 39.6 x 28

Fa2 no.100. RR III 219.3

59 Architectural fragment

Palazzo Colonna. Fa2: Un gran pezzo di marmo di quindeci palmi Romani incirca; mostra esser stato un angolo di gran corniccione, ornato di ottima gusto.

The block, which lies upside-down on the grass, is from the corner of an entablature and includes a small part of the pediment.

Ciferri RC 37.8 x 48.2

Fa2 no.116. Scherer pl.24, 174, 175

60 Vase

Palazzo Colonna

A globular vase, its foot and lip decorated with mouldings. The lower body is fluted, the upper is ornamented with figures in relief. The figures seem to be bacchic: the drawing shows a draped female dancing, a draped male moving l. and a female, with one breast uncovered, holding out a reed.

Campiglia P 39.5 x 27.6

61-67 Column decorated with spiral reliefs.

Colonna egittia con diverso figure legionarie del Palazzo di Colonna

Fa2: di pietra Egizzia rossa ...

61. From l., rising from acanthus leaves at the base grows a slender tree with two wreaths hanging from its branches; beneath it is a crown and a pile of rods. A man carrying an axe moves r. to a tree trunk. A sacrifice takes place at a rectangular altar which is decorated with a garland and the wolf and twins in relief. A youth on l. leads up a bull. A man wearing a short tunic pours libation at the r. of the altar, while a boy plays the double flute and another reads from a book. Five older men stand in the background, one with a skin over his head. A man approaches from r. carrying a standard. On far r. is a tree.

62.Two men carry a vexillum and an eagle-standard to r., where a tree grows. Then two men wearing breastplates and lionskins on their heads carry standards to r., following two soldiers who carry rolls.

63. On l. grows a leafy tree, a corselet and staves resting against its trunk. A soldier wearing a plumed helmet rides on horseback to r., holding a bow in one hand, an arrow in the other. Next there grows a tree, at the foot of which lie a shield and a sword. Then a soldier on horseback brandishes arrows(?) and a shield. On r. a cock perches on a plumed helmet on a rocky mound. A soldier with a spear and shield rides to r. by a tree trunk.

64.On l. a dog stands on its hind legs on the head of a lion, which also rears on its hind legs, to reach into the branches of a palm tree. A soldier wearing a plumed helmet and carrying a spear and shield rides to r. past a tree trunk, on r. of which stands a trophy. A soldier, wearing a lionskin over his head and carrying an eagle-standard, rides to r. but gestures back to the trophy. Far r. an arch, with the inscription SPQR, stands obliquely by a tree trunk.

65. On l. a soldier, holding up his shield, carries the head of a barbarian. Next are two large birds, and a small bird perches on a tree branch. A soldier carries a sling and a load of sling stones in his cloak. By a tree trunk a soldier with bow and arrows turns to l. In the background grows a tree with reeds(?) at its foot; past it walk two soldiers carrying standards, followed by a dog. On far r. a general delivers an address from a circular platform, on which a soldier stands with him. On the masonry is very faintly writtin 1721/ Bernadinus Ciferri D In ... On far r. is a tree trunk.

66.This drawing illustrates the top two spirals. At lower l. a nude woman sits at the foot of a trophy. Then a man sits at the foot of a second trophy, leaning on a shield and holding a disc(?). On the r. of the trophy stands a strange object composed of five horns tied together. Next a tall tree bearing leaves and grapes occupies this and the upper spiral, which it terminates. The lower spiral continues with three more trophies, a woman sitting at the foot of the central one, and then a woman sits on a pile of armour at the foot of a palm tree. On far r. grows a tree with leaves and grapes. In the upper spiral on l. soldiers form a testudo and attack a fortress, on the walls of which small defenders can be seen. Other soldiers attack with a ram from r.

67.This drawing gives a complete view of the column, which rises from a cluster of acanthus leaves on a round base. The spiral shaft is surmounted by a composite capital and a statue of Athena, armed with spear and shield and with her foot on a globe among clouds.

This 16th century column of rosso antico 'viene creduta la famosa colonna bellica collocata anticamente nel Tempio di Bellona'.

Ciferri RCP 49.6 x 77; 49.7 x 76.6; 49.6 x 77.2; 50.2 x 77.8; 49.5 x 76.3; 50.3 x 78.1; 76.6 x 50

Fa2 no.65 and 66. Roma del Settecento, Itinerario istruttivo di Roma di Mariano Vasi, con note di Guglielmo Matthiae. Roma 1970 224

68-89 Palazzo del Principe Chigi

68 Bust: man

Palazzo del P̄pe Ghigi

Short-haired man wears a capacious cloak fastened on his r. shoulder, perhaps over a cuirass. Viewed obliquely from l.

Calderi P 50.5 x 38.3

Fa2 no.2

69 Bust: youth

Palazzo del P̄pe Ghigi

A youth, his short hair arranged in loose curls, wears a late-style toga.

Calderi P 50.5 x 38.3

Fa2 no.2

70 Bust: man

Palazzo del P̄pe Ghigi

Draped bust of short-haired man.

Calderi P 50.5 x 38.3

Fa2 no.2

71 Statue: Athena

[Front, bottom centre in red crayon] Chigi

Athena wears the aegis belted around her, a plumed helmet and a shield on her l. arm (only the clasps remain). Her r. arm was raised, originally resting on her spear. Down the front of her skirt is a long panel decorated with scenes of combat.

Artist unspecified RC over charcoal sketch 34.5 x 23.2

Fa2 no.45. In Dresden: RS I 227.5; Augusteum pl.9[illegible]

72 Statue group: putto and lion

Palazzo del P̄pe Chigi

A nude putto, lifting a ball in his r. hand, leans against a lion on his l. The lion stands with its l. forepaw raised, a tree trunk beneath its belly.

Calderi P 38.3 x 51

Fa2 no.3. In Dresden: RS I 355.2; Augusteum pl.73

73 Statue: lion...
del P̄pe Ghigi. Fa2: un leone di pietra di paragone
A recumbent lion on a plain base, shown facing l.
Calderi P 38.5 x 50
Fa2 no.5

74 Statue group: Apollo and Marsyas
Palazzo del P̄pe Ghigi
Apollo on l., wearing a cloak and sandals, a tree trunk by his leg against which rests his lyre, moves towards Marsyas on r. He is fastened to a tree trunk by his arms, but gestures for mercy with his r. hand.
Calderi P 50 x 77
Fa2 no.19. In Dresden: Augusteum pl.83

75 Statue: female carrying a sieve
[Front] Tucia Vestale Ghigi
A draped female walks along carrying a sieve. On her hair she wears a garland. Viewed from r.
Artist unspecified RC 33.9 x 23.4
Fa2 no.41. In Dresden: Augusteum pl.55

76 Statue: as 75
Palazzo del P̄pe Ghigi
As 75, but viewed from l.
Calderi P 49.5 x 38.3
As 75

77 Statue: female holding flowers/ears of corn
Palazzo del P̄pe Ghigi
A draped female, wearing a diadem, stands with her l. foot a little raised on a rock, and resting her l. arm on a tree trunk, which is covered by part of her drapery. In her r. hand she holds up a few flowers or ears of corn, at which she gazes, with her head slightly tilted. Probably Venus or Ceres.
Calderi P 51 x 38.6

78 Statue: gladiator

Palazzo del Pp̄e Ghigi

Bearded nude gladiator strides forward to r. with his l. leg, twisting his body to his l., but turning his head to r. His l. fist is clenched by his side, his r. hand is extended, probably holding some weapon. There is a tree trunk by his l. leg.

Calderi P 49.7 x 39.1

Fa2 no.50

79 Statue: gladiator

Palazzo del Pp̄e Ghigi

A bearded nude gladiator, very similar to 78, but with a cuirass by his l. leg and a shield strap on his l. arm.

Calderi P 50 x 38.7

Fa2 no.50. In Dresden: RS I 529.2; Augusteum pl.107.

80 Statue: gladiator

Palazzo del Pp̄e Ghigi

A nude gladiator steps forward on his l. leg, leaning forward slightly. His l. hand is held down with the fingers outspread, his r. hand holds an object, once a weapon. There is a tree trunk by his l. leg.

Calderi P 50.4 x 38.1

Fa2 no.50

81 Statue: gladiator

Palazzo del Pp̄e Ghigi

A nude gladiator bends forward, his weight on his l. foot, his head held up and alert, looking r. His l. hand is held down with the fingers outspread, his r. hand holds an object, once a weapon.

Calderi P 50.3 x 38.9

Fa2 no.50. In Dresden: RS I 528.3

82 Statue(?): female in clouds

Palazzo del Pp̄e Ghigi. Fa2: Mezzefigura piccola di donna sopra nuvole: il corpo di essa e d'agata, et il resto di pietra di paragone, e nella sinistra ha un fulmine.

The half figure of a draped female emerges from billowing clouds, holding in her r. hand a roll, in her l. a thunderbolt.

Calderi P 49.7 x 38.4

Fa2 no.67

83 Fragment of statue group: deer

Palazzo del P̄pe Ghigi

A young deer has been brought to the ground, its legs bent awkwardly beneath it, excep its l. hind leg which stretches out behind it, held down by a human foot.

Calderi P 38.5 x 49.7

Fa2 no.85. In Dresden: Augusteum pl.151

84 Statue: Niobid(?)

Palazzo del P̄pe Ghigi. Fa2: statua piccoloa di donna, o sia una figlia di Niobe ...

A draped female moves to r. but looks up to l., holding up her l. hand in a warding-off gesture.

Calderi P 50.7 x 38.8

85 Triangular base with archaistic reliefs

86 Palazzo del P̄pe Ghigi

87 85: this drawing shows the whole of one side, with its elaborate ornament above and below the relief panel. Above, floral scrolls run to a central palmette from behind a winged female at each corner. Below, at each corner a winged Silenus, truncated at the knee, leans back on a rosette, from behind which springs a floral scroll; in the centre a 'vase' of palmette and floral ornaments is held by a figure kneeling behind. In the panel a draped female on l. fixes a fillet to a tripod on a slender pedestal in the centre. On the r. a draped, bearded male stands watching, holding a flaming(?) staff.

86: detail of a second panel. A bearded draped male with a tall sceptre on l. and a draped female on r. both deck with fillets a central object which stands on a slender pillar.

87: detail of the panel in 85.

Calderi P 50.6 x 76.1; 50.4 x 77.6; 50.3 x 77.5

Fa2 no.1. In Dresden: RR II 60.1-3; Augusteum pl.5-6

88 Mask relief

Palazzo del P̄pe Ghigi

On a projecting ledge along the bottom lies a Silenus mask with long beard a pointed ears. On l., set to r. on a rocky mound is an archaistic mask of a male with pointed beard and hair in ringlets beneath his diadem. On r., facing l., is a mask of a female wearing a diadem, with her hair in ringlets at the back.

Calderi P 50.5 x 38.4

Fa2 no.91. In Dresden: RR II 63.4; Augusteum pl.84

89 Vase

Urna del Palazzo di Ghigi

A plain closed vase with flaring mouth, very angular shoulder and heavy globular, almost angular, body, probably of hard stone.

Artist unspecified RC 26.9 x 19.6

90-102.2 Palazzo de' Signori della Valle

90 Statue: martial female (Roma?)

[Front] in aed. De Valle

A female, wearing a short tunic, a cloak clasped round her neck, a plumed helmet and animal skin boots, stands with her weight on her l. leg, her l. arm raised, once leaning on a spear. She holds out a globe in her r. hand. There is a tree trunk behind her l. leg.

Artist unspecified RC 49.8 x 38.7

91 Relief(?): Pan piping

Palazzo della Valle

Within a tondo Pan sits to l. on a rocky mound covered with skin at the foot of a tree and plays his pipes. There are more rocks to l. and r. and a clump of trees on l. On r. in the background a female wearing a cuirass and helmet cuts reeds from another clump.

Ciferri RC 48 x 37.4

Fa2 no.10

92 Relief: Pan and nymph

Palazzo della Valle

Within a tondo a nude nymph moves to l. looking out at the spectator. Pan follows her closely, his arm round her waist. On l. is a clump of reeds, on r. a tree trunk.

Ciferri RC 47.6 x 37.2

Fa2 no.10

93 Relief: fight between Greek and Amazon

Palazzo della Valle

A nude soldier, with a plumed helmet and a sword belt over his shoulder, has forced an Amazon on l. to the ground and keeps her down with his l. hand, his sword at the ready in his r. The Amazon raises her r. arm over her head and stretches out her l. hand to ward off the sword.

Ciferri RC 49 x 36.6

Fa2 no.9

94 End of Endymion sarcophagus

Palazzo della Valle

On r. a bearded shepherd stands with his legs crossed leaning on a long staff and offers something in his l. hand to a dog standing l. Over the dog rises rocky ground on which grows a bare tree. At its foot lies a second animal. Top r. there hangs part of a garland.

Ciferri RC 49 x 37.2

Fa2 no.8. ASR III.1 no.39b (Rospigliosi)

95 Hunt sarcophagus

Palazzo della Valle

On l. stands a reed hut with an enormous reed by its side. A dog leaps from its arched doorway at a boar, which sinks back on its hindquarters. Behind the boar is a tree, over which appears the head of a cow. A lion rearing on its hind legs seems to attack the boar from the r. A second lion moves to r. in the background. In the centre a bearded hunter on horseback aims his spear at a tiger, while a hound runs at it from beneath the horse. A second huntsman rides r. looking back over his shoulder. On r. a huntsman rushes up on foot brandishing his weapon as a lion sinks its teeth into the back of a horse, which has fallen to the ground. There is a second horse in the background.

Ciferri RC 49.4 x 75.8

Fa2 no.7. Now in Palazzo dei Conservatori: Stuart Jones 77 no.1a

96 Sarcophagus: Cupids and Psyches as Seasons

Palazzo della Valle

A curved sarcophagus with a protome of a leaping lion at each end. Across the front are two nude putti and two loosely draped Psyches, all winged, as Seasons. From l., a Psyche wearing a leafy garland holds a vine(?) cornucopia and a brace of duck, then a putto wearing a flower garland holds a basket of flowers and two dangling objects. Next a Psyche wearing a corn garland holds a sheaf of corn and a putto with a vine garland holds a vine cornucopia and an enormous bunch of grapes. Along the bottom of the relief, from l., a bird pecks fruit, a hen pecks flowers, then there is a small animal (a sheep or rabbit?), a goat, and a small animal (rabbit?) by a basket of grapes.

Ciferri RC 49.7 x 74.9

Fa2 no.6

97.1 Relief: Amazonomachy

98.2 Palazzo della Valle

97.1: on l. a soldier supports a fainting Amazon who has fallen to her knees but still holds up her shield on her l. arm. An Amazon holding a spear (remains of) rides her horse to r., leaping over the body of a dead Amazon.

98.2: on l. a fight takes place over the body of a dead soldier between an Amazon who stands on r. with her foot on the body, raising her club above her head, and a nude soldier on l., armed with spear and shield. Far l. a soldier wearing a tunic raises his hand in lamentation over the body. An Amazon rides up from r. On r. a nude soldier stands over another body, by the side of which a horse also lies dead, and defends himself as an Amazon rides at him. Far r. a figure rides to r. in the background.

Calderi P 49.4 x 38.6; 50 x 78

Fa2 no.5

99 Relief: Amazonomachy

Palazzo della Valle

A bearded soldier on l., his cloak billowing, pulls an Amazon from her horse by the hair. Her horse stumbles beneath her and she tries to save herself by grasping the soldier's arm. In the background r., a horse prances to r.

Calderi P 47.7 x 77.5

100 Relief: griffins and candelabra

Palazzo della Valle. Fa2: Fregio in basso rilievo rappresentante dieci griffoni tramezzati da vasi e candelabri, il tutto vagamente ornato.

Two griffins sit facing one another, each resting one paw on the rim of a large krater, which has a fluted bowl and acanthus leaves around its neck. It is supported on a floral scroll and a palmette of acanthus leaves rises out of it. At each end of the relief an elaborate candelabrum stands, hung with leafy garlands.

Ciferri RC 49.4 x 75.9

Fa2 no.3. Very similar to RS I 81.1

101.1 Relief: Victories sacrifice bulls and decorate candelabra

102.2 Palazzo della Valle. Fa2: Fregio a traverso di d° [principale] cortile in basso relievo rappresentante quattro fanciulle alate, a sedere ciascuna sul dosso di un toro, in atto di colpirlo, o farne sacrifizio; mentre altre quattro consimili fanciulle, orna ciascuna un candelabro di serto d'alloro.

On each side of a tall slender vase decorated with acanthus leaves a Victory, facing outwards, kneels on the back of a bull and pulls back its head to sacrifice it. At each end a draped Victory kneels on the ground to hang a garland on an elaborate candelabrum.

Ciferri RC 48.6 x 75; 48.5 x 35.8.

Fa2 no.1. Cf. the frieze of the Basilica Ulpia: Strong RIS fig.67.

In Munich: JdI 51 1936 72-81 pl.1

103.1 - 111 Palazzo Massimi

103.1 Sarcophagus: Calydonian boar hunt

104.2 Palazzo Massimi

In the centre a youth wearing a cloak levels his spear to attack the boar which rushes towards him from r. A huntsman with quiver and bow stands beyond him to r. and two hounds precede him. Two huntsmen attack the boar from behind, one with a spear, the other with stones. A huntsman sinks wounded at the side of the boar, while on far r. a kneeling youth tends a bearded man who is wounded in the knee. On l. the Dioscuri approach the central figure and Atalanta moves rapidly, taking an arrow from her quiver. Far l., two bearded old men stand watching, each carrying a pedum. There are three hounds at the feet of figures in the l. part. Seven trees are spaced evenly across the background.

Calderi P 49.7 x 59.7; 49.9 x 38.1

Fa2 no.7. ASR III 2 no.252

105 Relief: putti ride sea-monsters

Palazzo Massimi

Four putti ride sea-monsters, mostly sea-horses, over waves.

Calderi P 49.9 x 78.5

Fa2 no.6

106 Sarcophagus: bacchic thiasos

Palazzo Massimi

A wine vat sarcophagus with lion masks in the top l. and r. corners. Beneath the mask on r. lies Ariadne, holding a putto in one arm, while an infant Pan and putto look on. The putto stretches an arm towards Dionysus, who stands with legs crossed leaning on Pan in a decorated carriage. He has vines among his hair, an ivy garland across his torso, and he stretches out a handful of grapes in front of a maenad, who plays the crotala in the background on r. A prancing bearded centaur draws the carriage, holding a whisk(?) over his head and a krater in his l. hand. Beneath him are a putto with a garland of grapes, a tiger and a horse(?); in the background is a satyr holding grapes and a pedum. Facing this

centaur stands a young centaur with a skin over his shoulder, holding a roll-like object at which gapes Pan, who stands in the centre background holding a wine skin on his shoulders. By the feet of the young centaur are two tigers, which move r. but look at the viewer and smile broadly. A satyr, holding a pedum, moves r. in the background. On l. stands nude Dionysus, with garlands across his body and in his hair and holding a thyrsus; he points r. but looks l., his foot resting on a recumbent tiger. Pan, open-mouthed, supports him. Beneath the lion mask on l. a bearded male kneels on the ground, his hand resting on an overturned jar. A putto stands by him with a goat and a dog.

Ciferri RC 49.3 x 75.4

Fa2 no.2

107 Sarcophagus: as 106

108 Palazzo Massimi

The same as 106 with slight variations of detail.

Calderi P 50 x 63.1; 50.1 x 76.9

Fa2 no.2

109 Pulvinar

Palazzo Massimi. Fa2: una sedia curule

The cushioned seat is supported on elaborate legs: up the edges are superimposed volutes with varied relief decoration in between. The base of the seat is decorated with floral scroll pattern. Between the legs stands a footstoll on which is a vase filled with flowers. Fringed drapery is laid across the seat and hangs down the sides. Some object lay above the drapery, but is now largely destroyed, perhaps a bow. The cushion is ornamented with two stars on r.

Ciferri RC 48.1 x 37.8

Fa2 no.14

There is no 110. There is no place for it in the volume and no suggestion in Fa4 that anything is missing.

111 Capital

Palazzo Massimi. Fa2: due capitelli antichi di colonne, formati et ornati di diversi trofei,solamente uno di quelli capitelli.

The capital is damaged, especially at the corners. The concave faces are decorated with trophies and a trace of a wing on l. of the front face suggests that Victories stood at the angles.

Ciferri RC 48.8 x 37.1

Fa2 no.5

112-117 Palazzo Savelli

112 Historical relief: emperor and barbarians (Lucius Verus)

Palazzo Savelli Fa2: M.Aurelio Imp.. .

On r. stands the emperor wearing the toga and stretches out his hand to a bearded barbarian, who kneels on l. and holds up both hands in supplication. Three other barbarians, one a boy, stand behind him, also stretching out their hands. Two bearded men in togas attend the emperor, the one in the centre of the relief framed by two vertical features in the background.

Ciferri RC 49 x 37.4

Fa2 no.4. Museo Torlonia: Strong Art in ancient Rome II fig.419

F. Coarelli, Boll. Com. 1972, p. 59-80

113 Relief: gladiators fight wild animals

Palazzo Savelli

On r. a bear rears against a gladiator who raises his sword over his head to strike. In centre a lioness or tiger rears to l. against a gladiator's shield. On l. a lion rears to l.; beneath it lies a gladiator, still holding his round shield. A fourth gladiator is visible in the background behind the lion. All the animals wear decorated harness round their necks and behind their forelegs. All the standing gladiators carry curved rectangular shields and wear tunics and helmets.

Ciferri RC 37.5 x 48.7

Fa2 no.3. Museo Torlonia: RR III 346.2

114 Sarcophagus: couple recline on lid; deeds of Hercules on body

115 Palazzo Savelli

116

117

114: lid. A bearded man and a woman wearing a diadem, both draped, recline together on a couch. She holds a garland(?). The couch is with cloth patterned with floral scrolls in bands. The ends of the couch terminate in a horse head above, a tiger head below. A child or putto stands holding an animal at r. end of the couch, another sits with grapes in the fold of his cloak at the other end. Along the base of the couch is a frieze of winged sea-monsters and beneath that an acanthus moulding.

115: front. The front is divided into five niches by six spirally-fluted columns, which support an arched entablature with foliage decoration. In each niche is shown one of Hercules' labours. On l., he forces a bull to the ground and keeps it down with his knee; next he forces a bearded warrior to the ground, and a horse's head appears in the background top r.; in the centre, holding a club, he catches an Amazon by the hair as she rides on horseback to r.; next he forces Geryon to the ground; lastly he walks to r.looking down at Cerberus on l., which is partly hidden by a column as if just emerging from the Underworld.

116: short side. The side is divided into three niches by four columns as on the front. On l. young Hercules, with his club and skin in his l. hand, holds in his r. hand a curved hoe or fork. In the centre a female, perhaps Omphale, stands holding a spindle. On r. Hercules stands holding apples in his outstretched hand, the head of a bull on the ground bottom l.

117: short side. This side is divided as the other into three niches. The central niche is filled with a great doorway. On l. a woman, her head covered, gazes across at a man on r., who wears a cloak and holds a sword in his r. hand, a basket of fruit in his l.; he has wings at his ankles.

Ciferri RC 48.8 x 74.2; 49.3 x 75.4; 49.5 x 37.3; 49.4 x 37.9

Fa2 no.1. Museo Torlonia: RR III 341.1; Visconti no.420 pl.106

Bm8

Drawings of antiquities in the Villa Pamfilia by Campiglia. The introduction to the section on the Villa Pamfilia in Fa2 reads as follows: Tutti i bassi rilievi che messi nelle mura, o guardati nella Orangeria &ct della Villa Pamfilia, sono disegnati et si trovano nel mio libro, fuori de seguenti, che sono omessi per le ragione qui descritte. This would suggest that, as in the case of the Villa Borghese, Topham possessed a book which gave a detailed description of the Villa Pamfilia and its antiquities, but I have been unable to find it in the library.

1 Sarcophagus: recumbent Hercules and two Victories

2 Villa Pamfilia, nella facciata principale a tramontana

In the centre, bearded nude Hercules reclines, holding in his r. hand his club, which a putto tries to pull from him. A second putto moves r., pointing. Part of Hercules' l. arm is hidden behind a tree trunk on r. From each side a Victory flies towards the centre but looks back over her shoulder, holding a fillet in both hands. Beneath each Victory lies a corselet and two shields(?). At each end a putto stands, cross-legged, leaning on a staff or up-turned torch.

Campiglia P 40.4 x 52.9; 40.5 x 53.4

Doria Pamfilii: RR III 244.2; ASR III.1 no.142

3 Relief

Villa Pamfilia nella facciata principale a tramontana

On l. a draped man, holding a roll, pours libation at an altar to l., decorated with a garland hanging from rams' heads. Behind the altar stands a draped woman, who points up towards the man's head with her r. hand. On r. the field is divided into two by a groundline, so that the figures here are only half the size of those just described. Below the line two bearded men, one holding a roll, make the sign for silence; a youth stands in the background on r. Above the groundline, three tall baskets(?) stand on the ground; a bearded man on l. holds a fourth, on top of which a youth on r. places his hand. A youth stands in the background on r.

Campiglia P 40.1 x 54.5

4 Sarcophagus: Achilles on Scyros

5 Villa Pamfilia nella facciata principale a tramontana

6 4: on l. a female, almost nude, sits on a rock to r. and embraces a youth

7 who stands before her. A draped female approaches from r., blowing a long horn. On r. stand three draped females, the first turning to l., the second moving l. but turning to look r. with a gesture, the third looking r., her back to the viewer.

5:on l. a draped female carrying a lyre moves l. In the centre three females, the one on r. kneeling, attempt to restrain Achilles, who makes a rush to r. A large helmet lies on the ground at his feet, and a putto stands by it. Above the head of the kneeling female two horses seem to burst out of clouds towards r., a large curving line above them.
6: a female on l., partly also on 5, moves to l., her l. arm outstretched, but looks back over her shoulder to r. By her stand two soldiers in attitudes of astonishment as they look to centre. On r. a soldier embraces an old man, watched by a soldier in background l.
7: on r. of the old man, who overlaps sheets 6 and 7, stands a youth in an attitude of surprise. On far r. stands a young female, partly cut off by the border.

Campiglia P 40.5 x 55.6; 40.1 x 53.1; 40.2 x 54.5; 40.9 x 27(double)
Doria Pamfilii: RR III 239.3; ASR II no.33

8 Sarcophagus: Seven against Thebes(?)
9 Villa Pamfilia, facciata principale
10 8: on l. a soldier stands to r. as a second strides to r. by a female who kneels in the foreground facing the viewer, her breasts bared and holding fillets(?) in her hands. Behind her stands two figures (female?) looking l. in attitudes of distress. By them on r. a nude soldier turns to r., where a comrade springs on to a ladder, beneath which a soldier drives a biga to r.
9 and 10: beneath the horses' hooves lies a man, who holds out his arm to the soldier. In the background behind the biga two dead soldiers lie on a rock ledge. Next a man kneels with his back to the viewer, leaning on a spear in his l. hand and pointing towards the r., as a soldier strides towards him. In the background soldiers sit and lean on rocks. A female with billowing draperies carries the drooping body of a dead youth to r. Another female far r. (on sheets 9 and 10) supports his head.

Campiglia P 38.9 x 55.2; 39.2 x 55.7; 39.6 x 26.2
Doria Pamfilii: RR III 247.1; ASR II no.184

11 Sarcophagus: Seasons and genii holding roundel
12 Villa Pamfilia. Facciata a tramontana
Two winged genii, wearing cloaks which billow behind them, fly towards the centre and support a roundel containing the portrait of a man, who holds a roll in his l. hand and makes a gesture with his r. Beneath the genii recline two figures with their backs to the centre, but turning their heads to look at one another: on l. lies a nymph holding a pedum

and cornucopia and leaning on an urn from which water flows, on r. is a bearded male who holds a staff and cornucopia and leans on the coils of a sea-monster. Each has a quiver resting against their knee. At each end of the sarcophagus a Season steps outwards and carries over his shoulder on a pole his kill from the hunt. A dog leaps up at the animals and the Season puts out a hand to prevent it reaching them.

Campiglia P 41.2 x 49.2; 41.5 x 53.8

Hanfmann Dumbarton Oaks Season Sarcophagus II no.455 pl.54

13 Sarcophagus: bacchic thiasos

14 Villa Pamfilia. Facciata a tramontana

Near each end is a lion mask with a ring in its mouth, from which hang the ends of two garlands. The rest of the garlands are hidden by figures. On far l., beyond the mask, a maenad with a drape around her legs moves into the background with her back to the viewer, holding a tympanum. On far r., beyond the mask, a draped maenad, cut by the border, moves r. but looks back to l. Between the masks a maenad on l. and a satyr in centre dance as a maenad on r. plays the tympanum. The satyr has his back to the viewer, a swag of drapery hanging from his shoulders; he holds a staff in his l. hand. A tiger springs to r. by his feet.

Campiglia P 40.5 x 54; 40.5 x 54.2

Doria Pamfilii: Matz I no.64

15 Sarcophagus: Indian triumph of Dionysus

16 Villa Pamfilia. Facciata a tramontana

17 On r. a satyr, brandishing a club, rides on a lion, followed by a satyr and draped maenad. They lead a donkey, on the back ofwhich rides a satyr carrying a large shallow basket of grapes on his head. Pan follows and then comes a maenad piping as two lions, driven by a putto, draw a carriage in which Dionysus reclines. Next comes an elephant with two small captives on its back, followed by two maenads, a satyr, and lastly a maenad carrying a lidded bowl. Eight putti are dotted around here and there and ten other bacchic figures occupy the background.

Campiglia P 39.2 x 55.4; 39.5 x 55.6; 39.7 x 55.1

Doria Pamfilia: Matz II no.142

18 Sarcophagus: bacchic procession

19 Villa Pamfilia. Facciata a tramontana, ultimo ordine.

Pan, carrying a reed, leads the procession. Behind him comes a putto riding on a camel and a maenad carrying a covered dish, who looks back to l. over her shoulder. A putto and a ram fight at her feet. Then comes a maenad

who blows a curved horn, followed by a small Pan with a reed, and behind him a tall bearded male with a club carries a standing putto. Two lions, one with a putto riding on its back, draw the carriage in which Dionysus is seated. A maenad in the background behind the lions clashes her crotala, followed by a martial female with flying drapery. A putto pushes a wheel of the carriage. On far l. comes a soldier in armour.

Campiglia P 41.3 x 55.8; 41.3 x 56

Doria Pamfilii: Matz II no.146

20 Relief: two females

Pezzo della facciata davanti. In villa di Principe Pamfilia

Two females swathed in himatia stand on a rocky ledge. The one on the l. tilts her head slightly to l. and holds out a 'tablet' to r.; the other turns to look at her and holds a 'tablet' in front of her.

Campiglia P 37.7 x 28.6

Doria Pamfilii: RR III 239.4; Ausonia 1910.111

21 Relief: two females dancing

Pezzo della facciata davanti. In villa di Principe Pamfilia

Two females wearing floating draperies clasp hands and dance, the one on r. to r., the other to l., her back to the viewer.

Campiglia P 37.7 x 27.7

22 Sarcophagus: battle

23 Villa Pamfilia. A fianco del Palazzo, della parte di dietro.

The battle scene, which is rather damaged, is flanked by trophies, at the foot of each of which sits a youthful captive. In the centre of the relief is shown a clash of horsemen, while another horseman rides up on l. and r. At bottom l. a nude man slides from the back of his fallen horse. Bottom centre there is a wounded man on the ground, next to a youth who fights on foot, his back to the viewer. On r. a fallen horse and rider lie in a heap. Further r. a beardedsoldier presses the head of a fallen man and prepares to strike him with his sword. In the background a soldier on horseback draws his bow.

Campiglia P 42.2 x 54.9; 42 x 55.4

Doria Pamfilii: RR III 247.2

24 Sarcophagus(?): discovery of Ariadne

25 Villa Pamfilia. Nella facciata d'avanti, a man dritta

Ariadne lies on the ground l. of centre, in front of a bacchic procession which moves r.; almost all the figures in the procession look up to l. as if at the approach of Dionysus. A winged putto and a maenad stand over her

and point to her. The procession is headed by a young Pan and an old Pan who holds a drinking vessel to his lips as he moves along; a lion lies on the ground by their feet. They are followed by a figure playing crotala, a satyr wearing a loose drape, and a maenad with billowing drapery blowing a horn. Next, by Ariadne's head, stands a satyr with loose drapery, holding a cornucopia. Two females stand in the background behind the Ariadne group, then Pan dances along in front of two centaurs who blow horns.

Campiglia P 41.3 x 54.7; 41.3 x 27.3(double)

26 Relief: dextrarum iunctio

Pezzo della facciata di dietro in villa di Principe Pamfilio

A man on l. and woman on r. stand slightly turned to one another and clasp their r. hands together. The man holds a roll, the woman holds up a fold of her garment and wears a garland of flowers. Between them stands a putto with a flaming torch.

Campiglia P 37.2 x 28.3

27 Relief: Mars and Venus

Pezzo della facciata di dietro in villa di Principe Pamfilio

Venus, draped, stands on r. facing Mars on l. and holds out her arms to embrace him. Mars is bearded and nude, with his sword at his r. side and wearing a plumed helmet.

Campiglia P 37.7 x 27.2

28 Relief: Apollo or Orpheus and female

Pezzo di fianco in villa di Principe Pamfilio

On l. sits a youth on rock to r., wearing a garland of leaves and drapery around his lower body. He holds a lyre, resting it on his leg. A draped female stands on r., turning her head towards him. She has an object, perhaps a squat jug, in her hand, and holds it out towards his knee. On the rocky ground l., by the rock seat, stands an animal to l. with its head turned to look up at the figures.

Campiglia P 37.7 x 27

29 Relief: Orestes and Electra

Pezzo della facciata di dietro in villa di Principe Pamfilio

Electra, draped, stands on l. and embraces Orestes, who is smaller than she. He seems to wish to say something from the gesture of his l. hand, but she presses his arm and rejects it. A version in relief of the Ludovisi statue (RS I 506.6)

Campiglia P 37.5 x 27.3

30 Sarcophagus: judgement of Paris

31 Villa Pamfilia. Facciata d'avanti, a mano manca

32 On far l. a dog sits at the foot of a tree, looking at a group of three
33 females, two skimpily clad, one draped. A fourth female, half-draped, stands leaning on a pillar, a squat urn on l. by her feet. Further r. a female sits on rocks with her back to the viewer and looks r., her l. hand resting on top of a long-necked vase on l. Next to her stands a half-draped female looking l., resting her r. hand on a long-necked vase. A half-draped youth sits on a mound of rocks to r., a boar on the ground by his side, and listens to a youth (Hermes?) on r. who points upwards. The three goddesses stand in a row on r., Venus with a billow of drapery over her head and stretching her r. hand to a winged putto on l. On r. a half-draped female holding a cornucopia reclines in front of a rocky pedestal, on which are piled logs. Two men can be seen behind it, and a boy climbs on to it. Next are two draped females who stands looking to r. A youth leans to r. holding a long drape, while a nude female sits far r. on draped rocks, resting her hand on a tall urn. A winged putto plays with a dog in foreground.

Campiglia P 39.8 x 51.6; 39.9 x 54.3; 40.3 x 53.8; 39.9 x 26.5

Doria Pamfilii: RR III 246.2; ASR II no.10

34 Sarcophagus: putti hold roundel

35 Villa Pamfilia in prospetto del Palazzo verso levante

On l. and r. a lion attacks a fallen deer, biting its head. Within these groups on l. and r. a nude winged putto embraces a half-draped Psyche (without wings). In the centre two winged putti with cloaks spreading behind them look outwards, but hold a roundel in the centre. In the roundel is the portrait of a draped woman; she holds a roll in her l. hand and makes a pointing gesture with the r. Beneath the roundel are four putti, one of them draped, and a large bird, the head of which is hidden.

Campiglia P 41.2 x 56.8; 41.6 x 55.1

36 Sarcophagus: Calydonian boar hunt

37 Villa Pamfilia. Urna in una piazzetta a fianco del palazzo verso levante

36: the participants journey to the hunt. On l. stands draped old man, who looks r. at Atalanta and gestures l. After Atalanta is a bearded man, who leads a hound on a leash and holds an axe in his l. hand. A second hound precedes him. Behind these figures are three youths, two of whom carry hunting nets. Then the Dioscuri move r., the one in the foreground gesturing to a man on r.

37: the hunt itself. The boar emerges from behind a tree trunk on l. Two men stand far r. looking l., while a huntsman sinks to the ground wounded by the tree. Two hounds rush against the boar from l., as Meleager bends to the attack. Atalanta stands by him on r. and further r. a huntsman prepares to strike the boar with his dagger/spear. There is another huntsman in the background on l. behind Meleager.

Campiglia P 39.8 x 54.7; 39.7 x 53.4

Doria Pamfilii: RR III 245.1; ASR III.2 no.235

38 Sarcophagus(?): life and apotheosis of child (?)

39 Villa Pamfilia nella facciata o sia testata a levante

40 38: on l. the child stands on a footstoll at the knee of a seated draped female, supported by a nurse who bends over him. In the background stands a pillar, surmounted by the hind-legs of an animal. A curtain is draped in the background. On r. four draped females stand in a row, watching; their leader turns towards them and points upwards. Two of them carry rolls, the fourth holds a rod and points to r.

39: By the foot of the fourth female is a wheel, which rests against the stool of a female who sits nursing the child on her lap. A woman in the background looks r. to where the child, now older, stands, wearing the toga and holding a roll; a nude youth on l. leans on his shoulder. They both look r. to a bearded old male, who sits on the back of a chariot drawn to r. by a horse. A bearded old male stands in the background and gestures as the boy is carried away on the back of an eagle. There is a large bearded head with gaping mouth in the background.

40: beneath the horse far r. reclines a half-draped female wearing a garland. A youth holding his cloak over his l. arm strides to r., turning his back to the viewer as he turns to look to l.; he is cut by the border.

Campiglia P 41.8 x 55.7; 41.7 x 55.1; 41.7 x 27.9

41 Relief: putti and dead lion

42 Villa Pamfilia nella facciata principale verso tramontana, ultimo ordine

Seven nude winged putti attempt to move a lion, which lies dead on the ground on l. One ties a rope to its leg and three behind him prepare to pull. A putto on far l. pushes the lion's forehead, while the next one touches its mane. A putto by him in the background brandishes his club and surveys the situation.

Campiglia P 40.7 x 54.7; 40.7 x 27.2

43 Season sarcophagus

44 Villa Pamfilia. Facciata a fianco verso ponente

Two winged putti hold a roundel in the centre, in which is the bust of a man. Beneath the roundel are two cornucopiae, crossed. At each side stand two winged putti as Seasons, each holding up a basket of fruit(?). The inner putto of each group holds a fold of his cloak, the outer one on r. has a staff, the one on l. a reed. Between each pair a basket of fruit stands on the ground, and on it perches a large bird (peacock?).

Campiglia P 41.9 x 52.3; 41.9 x 54.8

Hanfmann Dumbarton Oaks Season Sarcophagus II no.467 pl.42

45 Sarcophagus lid with two portraits

46 Villa Pamfilia, nella facciata del Palazzo verso ponente

In the centre is a tabula ansata, at each side of which two youths, wearing cloaks, hold a curtain behind the draped bust of a man. Each bust looks to centre and holds a roll in l. hand. At each corner a bearded mask faces outwards. In the tabula ansata is an inscription: M. AURELIO / SECUNDO / FILIO DULCISSIMO / QUIQUXIT ANNIS / XXXVIIII DIEBUS IO / LVLII REFRICERET / IRSPIRITUSUS.

Campiglia P 39.8 x 55.8; 39.5 x 56

47 Relief made up of various fragments

48 Villa Pamfilia. Facciata a mezzogiorno dalla parte verso ponente

49 47 and 48: Amazonomachy. On far l. stand two draped males and an Amazon,

50 who lifts her shield on r. arm in defence against an Amazon who rides to r. with her weapon raised. Beneath her galloping horse on the ground are a man and a horse. Then a nude soldier drags a wounded Amazon from her horse, which gallops r., and another Amazon gallops up behind to attack him. On the ground are an Amazon, a soldier and a horse. In the centre of these two sheets, a soldier strides across the horse on the ground and supports a fainting Amazon. Just to r. are traces of a female sitting on a rock. An Amazon gallops r. brandishing her weapon, but a soldier catches her horse by the head. With his other hand he presses an enemy to the ground. Beneath the galloping horse are an Amazon and a soldier on a fallen horse. In the background a man on horseback moves l.. On r. a female wearing a short tunic holds a trophy on her shoulder; a second trophy stands on the ground on r. by her feet.

49: at the junction of sheets 48 and 49 is a dextrarum iunctio, very similar to that in no.26. On the ground on r. by the woman stands a cuirass, from behind which a youth rides to r. Then a nude youth defends himself

against an almost-nude female, who stands on a large rock. In the background stands a pedestal decorated with leaves. On r. a nude soldier strides to r., where an armed soldier kneels on the ground with his back to the viewer. In the background are two more soldiers, in front of a building with an arched entrance.

50: the funeral procession of Meleager. Three men carry the body to r. accompanied by a man on horseback and followed by Atalanta in a biga. In the background on l. are four figures, one weeping, and on r. a female gestures in grief as the body is carried past. In the background hangs a curtain, in front of which is fixed an oval tablet on a pole, decorated faintly with figures.

Campiglia P 39.5 x 57.3; 39.4 x 57.3; 39.9 x 55.8; 40.7 x 57.2

The funeral procession of Meleager: Doria Pamfilii ASR III.2 no.283

51 Sarcophagus: Hippolytus

52 Villa Pamfilia, a fianco del Palazzo verso ponente in muro contiguo al Palazzo

53 On l. Phaedra sits on her throne, accompanied by two attendants, one of whom leans on the back of the throne. A winged putto leans on Phaedra's knee, while Cupid and Psyche embrace by the side of the throne, an overturned urn at their side. A nurse leans forward from the side of Phaedra towards Hippolytus, who stands half-nude and holding a rod, with an old man on his r. Virtus, wearing a short tunic and carrying a shield, leads a horse from behind Hippolytus to r.; a hound sits between her feet, another runs to r. with a huntsman. On r. is the hunt scene. Hippolytus and a huntsman gallop together to r.. Hippolytus aims his weapon at the boar, which leaps from between two tree trunks on r. over the carcase of a deer and strikes a hound with its forepaw. Virtus stands by Hippolytus' horse, a running hound by her feet. A wounded huntsman and a fallen horse are on the ground in the foreground beneath the hooves of the galloping horses. A huntsman on r. behind the boar raises his club over his head to strike.

Campiglia P 40.5 x 55.2; 40.5 x 55.3; 40.6 x 26.1 (double)

Doria Pamfilii: RR III. 241.3' ; ASR III.2 no.166

54 Relief: putti forging weapons

55 Villa Pamfilia nella facciata o testata a ponente

On l. a putto carries a bolster-like load over his shoulder to r. A putto seated on a mound holds metal on an anvil, while two putti swing hammers above their heads to beat it. A putto carries a helmet r., where a putto wrapped in a cloak sits and hammers at the figured surface of a round shield, which is held on an anvil by two other putti. In the background is a temple, with a running animal in the pediment. On r. two putti run to one another

with arms outstretched, both looking to r. where, beyond a small tree, two putti examine a corselet. On far r. a putto stands and gestures to the corselet.

Campiglia P 38.3 x 56.7; 37.9 x 54.8

56 Relief made up of various pieces

57 Villa Pamfilia. Facciata di mezzo giorno. Primo ordine

58 56 and 57: Indian triumph of Dionysus. Dionysus stands in his chariot and

59 is pulled to r. by two elephants, on the backs of which sit youths; beneath

60 the belly of the elephant in the foreground is a tiger. Dionysus is attended by two maenads, a satyr and a Victory, who holds a palm branch in the background. A putto rides on a lion in front of the elephants and in the background goes a maenad carrying a garland and a Pan. A cista lies on the ground in the foreground. In front two captives ride on the back of a camel, behind a maenad who blows a curved horn. At her feet stands a putto. On r. a satyr, wearing a garland across his torso, turns to r.; a bearded male stands on his l. in the background. A draped female, her back to the viewer, pours a libation at a flaming altar on r., before a statue of Athena fully armed.

58: on l. is a dextrarum iunctio; the man on l. holds a roll, the woman has her head covered. Between them in the foreground stands a putto holding a torch; a woman stands in the background, her head covered. On r. is another bacchic group. A centaur, carrying a krater on his shoulder and with a bearded male reclining on his back, pulls a carriage to l., in which sits a half-draped female. A putto flies to her breast. In the foreground a putto leads a lion to l.

59 and 60: Endymion. A half-draped female stands on l., leaning her elbow on a pillar. A bearded shepherd sits to r. on a rock mound, leaning on a thunder-bolt-shaped staff. On the ground at his feet are two sheep and two dogs. Over his head three sheep lie on a ground line by a genius loci on r., beneath whom are also a cow and a sheep. A winged female catches the bridle of two horses, which are ridden by a putto and pull the chariot of Luna to l. She descends from the chariot to r., led by a putto. A second putto flies to Endymion, who lies asleep; an old male stands over him, resting one hand on his elbow. A genius and nymph recline on a rock above. On far r. Luna departs with a prancing horse (her chariot is not shown). A putto flies before her to r., but both look back to l. A half-draped youth reclines beneath the horse's hooves.

Campiglia P 41.4 x 55.2; 41 x 55; 41.5 x 54.8; 41.4 x 55.1; 40.9 x 55.7

The Indian triumph, 56 and 57: Doria Pamfilii, Matz II no.141.

Endymion, 59 and 60: Doria Pamfilii: RR III 242.3; ASR III.1 no.58

61 Relief: Mithras

Villa Pamfilia. Facciata a mezzogiorno.

In the centre, within a cave surround, Mithras kneels on the back of the fallen bull and sticks a dagger in its neck. A dog leaps up and a snake rears itself towards the wound. A bird flies down from upper l. Cautes and Cautopates stand cross-legged, one at each side by the cave surround, on l. with torch raised, on r. with torch inverted. At top l. Sol rises behind four horses and at top r. Luna sinks behind two bulls.

Campiglia P 40.7 x 53.9

62 Sarcophagus fragment

Villa Pamfilia. Facciata a mezzo giorno

A helmetted soldier riding r. on a prancing horse raises a double-headed axe to strike a youth who has fallen to his knees on the ground, his shield held behind him. A Victory walks to r. trailing a fillet(?). At each side of the relief stands a tall slender baetyl-like urn with knobbed lid.

Campiglia P 41 x 51.3

Doria Pamfilii: RR III 240.4; ASR II no.132a

63 Bacchic wine vat sarcophagus

64 Villa Pamfilia. Facciata a mezzo giorno

At each end of the sarcophagus is a lion mask: beneath that on the r. is a tall basket of fruit, beneath the one on l. sit two small females. In the centre, Silenus and three satyrs tread grapes in a vat, while four satyrs tip in more fruit. Above in the background on a rock line recline Dionysus and Ariadne, with three bearded Pans' heads in the background. On l. a maenad, partly hidden by Dionysus' knee, points to Hercules, who approaches from l. followed by a satyr holding a reed. In the foreground reclines a bearded draped figure, raising his r. hand to his head.

Campiglia P 40.8 x 67.5; 40.7 x 40

Matz I no.39

65 Relief: battle scene and refugees

66 Villa Pamfilia, nel muro dove di sotto stanno gl'agrumi

67 On l. thrre horsemen follow a bearded warrior in a biga to r. A man on the ground beneath the horses of the biga makes a gesture of supplication. Then there is a melee, with four soldiers on horseback, three horses and two men fallen to the ground. On r. eleven figures and three children file from an arched gateway to r., the figure far r. carrying a large jar. In front of the gate a draped man turns to l. and gestures to the battle.

Campiglia P 36.2 x 54.8; 36.7 x 54.3; 37.3 x 26.7

68 Sarcophagus lid: death of Meleager

69 Villa Pamfilia. Coperchio dell'urna nell'Orangeria

At far l. a bearded river god, holding a reed, sits to r. on a rock seat with his arm resting on an urn from which flows water. A figure in a short tunicstands in a biga to r.; a youth holds the heads of the horses, a dog (headless) at his feet. In the background a youth holds his cloak to his face. Three men carry the body of Meleager to r., preceded by a bearded man who points back to l. A bearded man grieves in the background, and a youth stands on r. with his back to the viewer, turning to l. A grieving woman rushes up with arms outstretched, supported by a woman. Two youths ride on horseback to r., where an old man sinks at the knees, supported by two youths. On r. a woman kneels in front of a tomb and sticks a dagger into her side, while an attendant tries to support her. At far r. a veiled woman sits in mourning at the foot of a tree to l.

Campiglia P 39.2 x 55.8; 39.7 x 56.3

Lid of ASR III 2 no.231 in Palazzo Doria

70 Sarcophagus: Endymion

71 Villa Pamfilia. Urna nell'Orangeria senza coperchio.

Luna, her drapery billowing, dismounts from her chariot to r., while a winged female holds the heads of her prancing horses; on the back of one horse stands a putto. A small female with flying drapery flies to hold the edge of Luna's drapery as it billows over her head. Endymion lies on r. with a pedum in his hand. Two putti and two winged males lead Luna to him. A sheep lies by his feet, a ram by Luna's chariot. A female with billowing drapery stands far r. by Endymion's head, her sinus full of fruit. Top r. a small chariot pulled by bulls is driven r. by a female on clouds(?); a bearded old man reclines on l. of it. Top l. Sol races up to r. from clouds in his quadriga over a section of zodiac; there is a putto with torch or cornucopia on r. of the horses. On l. a shepherd sits on rocks with two goats on the ground by him. A half-draped female holding a laden cornucopia sits beneath Luna's horses, a putto by her knee.

Campiglia P 42 x 55; 41.1 x 54.2

Palazzo Doria: RR III 243.1; ASR III 1 no.77

72 Sarcophagus: Calydonian boar hunt

73 Villa Pamfilia. Urna nell'Orangeria

On l. are the protagonists ready for the hunt. On far l. a man turns to r. to talk to a figure in the background. Then a bearded man, wearing a skin and carrying a double axe, moves r., a hound at his feet. A bearded male stands in the background. Atalanta, holding a spear, turns to r. A

youth stands in the background. One of the Dioscuri holds the arm of Meleager in the centre as he levels his spear at the boar's head. Two hounds rush against the boar and Atalanta in the background reaches forward as if stringing her bow. Three and reeds grow behind the boar's head. Two men aim spears from behind the boar: one of them seems to hold drapery which falls around the boar - this must in fact be part of a cave surround. A youth, holding rods in his l. hand, aims a spear with his r., while a wounded huntsman sinks to the ground at his feet. Far r. a man wearing a cloak moves r. holding a wound on his thigh. In his l. hand he holds a spear, which projects beyond the corner of the sarcophagus in the round.

Campiglia P 41.1 x 55.6; 42.2 x 53.6

In Palazzo Doria: RR III 244.2; ASR III 2 no.231. The lid is shown in 68 - 6

74 Relief

75 Villa Pamfilia, nel luogo detto il teatro

On r. is the portrait of a youth, from the waist up; he wears a leafy garland, holds a roll in his l. hand and gestures with his r. In the background r. is a funerary stele, divided into two panels, the lower one of which is empty, the upper one containing busts of four men in relief. The l. part of the relief is occupied by figures much smaller in scale. In the centre two draped youths, with a vase at their feet, move r. to where a male, perhaps Apollo, stands playing the lyre. One of the youths holds an open roll and makes a gesture, looking l. There a bearded male with long ringlets and fully draped holds a club and originally gestured with his r. hand. On far l. stands a draped female or youth holding a staff, by a boy who holds on a rectangular block a shield-like object with crenellations around the edge. A bearded male stands to r. in the background.

Campiglia P 41.4 x 56; 41.3 x 27.9 (double)

76 Relief: Apollo(?) and Panesse

Villa Pamfilia. Luogo detto il teatro

On far l. stands a tower with arched openings, and at its foot are a bird and a lizard or crocodile. A cow grazes by it. In the centre, partly in front of the cow, a nude youth (Apollo?) sits on rock-covered with drapery resting his lyre on his leg. He looks l., to where, beyond a tree trunk round which a snake entwines, a Panesse sits on a rock. A rabbit emerges from a hole at the bottom of the rock. A dog sits to l. at the foot of the tree and turns its head to r.

Campiglia P 41.4 x 55.6

Cf. Bm15.84

77 Relief: nymph rides on sea-horse

Villa Pamfilia. Luogo detto il teatro

In the centre, a half-draped female with drapery billowing overhead rides to l. on a sea-horse. A putto flies after her, pointing to her, but looking to r. where a putto on a much larger scale walks to l. preceded by a dolphin. On far l. a putto stands facing r., a sea-tiger at his feet.

Campiglia P 41 x 55.5

78 Sarcophagus lid: symposium

79 Villa Pamfilia. Urna in faccia al teatro: cosi chiamano la piazza del giardino

80 con intorno le fontane

The figures recline on skin-covered couches in front of curtains which hang across the background. On far l. a female sits playing the lyre to a bearded male and female, who both gesture to her: he holds a large cup, she a twisted garland. A putto reaches up to her from the ground, a second on r. drinks from a jug. A youth, partly hidden by the female, stretches down to a putto who kneels on the ground on r. An old bearded satyr, lying on his belly, raises his cup to a female on r., who stretches her hand to his head. Next a satyr lies on his back and holds a putto in the air, while a half-draped female holds up a bunch of grapes for him. Three kraters stand in a row on the ground. Next a half-draped youth proffers a krater to a putto standing in the background, while a satyr reclining on r. holds out his cup to be refilled. A putto sits on the ground pointing to a female seated far r. on a stool playing the double pipes.

Campiglia P 40.9 x 54.7; 40.8 x 54.5; 40.3 x 27.9

Doria Pamfilii: RR III 242.2

81 Sarcophagus: bacchic procession

82 in Villa di Principe Pamfilio

On l. nude Dionysus, supported by a satyr and helped by a maenad, steps from his chariot ,which is drawn by two centaurs with garlands round their bellies, an old one carrying a lyre and a young one with a horn. A putto holding a burning torch kneels on the back of the old centaur. On far l. a satyr carries an infant Pan on his shoulder. The centaurs are preceded to r. by a half-draped maenad holding a roll(?) and a bunch of grapes, a nude youth with a drape over one shoulder, brandishing his club as he dances, and Pan, prancing r. but looking l. and carrying a large jug.

Campiglia P 40.6 x 53.4; 41.4 x 27.3 (double)

83 Sarcophagus: subject unknown

84 in Villa di Principe Pamfilio

On far l. a man, woman and a horse look up at an object on a high base beneath a tree. Next, a youth is brought forcibly by two youths before a general who is seated on r. on a throne with winged-lion legs. In the background a woman holds a baby, which reaches towards the general. A soldier stands on guard in the background r. Next, a draped woman with her head covered and a half-draped man sit together on a couch; two columns in the background roughly frame this group. A youth wearing a cloak and carrying a staff leads a horse to r., preceded by a youth in a short tunic and with a staff over his shoulder. He converses with a bearded old man, who sits on rocks far r., draped and with his head covered. Above, on far r., a nymph reclines on clouds(?), holding an overturned urn on her knee and looking down on the proceedings below.

Campiglia P 41 x 55.2; 41.1 x 54.6

Villa Pamfilia: RR III 240.2; ASR III 3 no.436

85 Sarcophagus: bacchic procession

86 in Villa di Principe Pamfilio

In the centre, Dionysus, wearing a vine garland, sits in his chariot pulled to r. by two tigers. By his side a maenad plays the tympanum and bearded Pan trots to r., carrying a club over his shoulder. Before them goes Silenus on an ass, holding a wide basket of grapes on his head. A tall basket of grapes lies on the ground. A maenad leads the way to r. and another, playing pipes, follows Silenus. Behind Dionysus' chariot kneels a putto, leaning on a wheel. Then come a satyr carrying pipes and club and a maenad playing crotala. On far r., cut by the border, stands a maenad holding a bat-like object.

Campiglia P 41.8 x 52.8; 41 x 27.8(double)

Matz II no.145: Doria Pamfilii

87 Relief: youth holds horse, watched by female

In Villa di Principe Pamfilio

A nude youth with a drape over his r. arm and a roll in his r. hand holds a rearing horse by the bridle. On l. a putto looks up at the youth. Two columns in the background frame these figures. On r. a draped female gestures to youth and points upwards.

Campiglia P 41.9 x 54.5

Relief: Dionysus and Icarius

89 In Villa di Principe Pamfilio

On far l. a young girl, draped, stands leaning on a pillar. Dionysus, draped, bearded and garlanded, stands on l. by the couch, supported by a nude youth, while a nude garlanded youth kneels on the ground to remove the god's sandal. On the couch reclines Icarius, half-draped but with his head covered, a woman with him. He gestures to Dionysus. A curtain is fixed in two drapes behind the head of the couch. On r. a bearded and garlanded Silenus, wearing boots and a loose drape across his body, plays the double pipes to r., where a bearded male wearing a tunic embraces or supports a female with long flowing hair who seems to be sinking to the ground. She carries a small handled pot or a tiny basket. On far r. stands a herm, bearded and garlanded, on a rectangular pedestal.

Campiglia P 35.8 x 55.4; 36.1 x 24.1

90 Relief: Apollo or Orpheus and two females

In Villa di Principe Pamfilio

A half-draped youth with flowing hair sits on l. on high rocks to r. and plays the lyre. On the ground by the rocks stands a tigress or dog to l., one paw raised, looking up to r. In the centre stands a draped female with a loose cap on her head, looking l.; she holds an oenochoe in her r. hand. On r. a draped female wearing a similar cap stands facing l., holding out a patera in her r. hand. This relief, without the figure on r., is very similar to Bm6.28.

Campiglia P 41.3 x 54.8

In fact, a votive to Jupiter Bronton, still Doria-Pamfilii: TAPS n.s.50 part 5 no.367 fig.84

91 Relief: sacrifice

In villa di Principe Pamfilio

On l. two men in togas and garlands, one with his head covered, stand facing one another across a tall and very slender altar; the man on l. pours a libation on to the flames. On r. three women move r., the one in the middle leading a goat to sacrifice. The other two women have their heads covered. The one on r. wears a corn garland, carries a great bunch of flowers in her r. arm and stretches out a patera in her l. hand.

Campiglia P 41.3 x 55.1

92 Sarcophagus: Prometheus

93 Il sepolcro di Diadumeniano in Villa di Principe Pamfilio

On l., Prometheus, seated to l., works on the figure of a man, while another stands ready at his feet. Athena, standing far l., stretches out her l. arm

and holds a butterfly over the head of the figure on Prometheus' knee. Her shield and owl are in the back ground beneath a tree, behind the second figure. In the upper background behind Prometheus, a female consults a globe on a pillar and one of the Fates holds her distaff. A half-draped female reclines on r. of Prometheus, holding an enormous fruit-filled cornucopia with the help of two putti; by her elbow is a basket. At her feet Cupid and Psyche embrace. Above her a draped figure drives a quadriga to l., past a reclining bearded male who holds a rudder over his shoulder and leans on a sea-monster. On r., a fire burns in a rocky forge where three men wearing loincloths swing their hammers to beat the metal on the anvil. A globular vessel stands on the ground by the anvil. A nude male peeps over the rock upper r. into the forge. On far r. Eve and Adam, standing on a rock, move to l. from beneath a tree .

Campiglia P 31.3 x 53; 32.3 x 27.6

Museo Capitolino: Führer no.1257; ASR III 3 no.355. NB. the Topham drawing shows the relief in reverse.

94 Relief: man and Victory(?)

Un piedestallo in Villa di Principe Pamfilio

On r. stands a man in a toga, looking slightly to l. where stands a half-draped, winged female, wearing a helmet and holding a palm branch in her l. hand.

Campiglia P 38 x 28.3

95 Relief: martial female and bearded male

Un piedestallo in Villa di Principe Pamfilio

On l., a female wearing a short tunic, which leaves her r. breast bare, a cloak, helmet and boots, stands holding a curved object (horn? bow?) in her l. hand. Her r. arm is broken. On r. an old bearded male, draped and crowned with a leafy garland, holds a sceptre which is shaped at the top as a female body. He once stretched out his r. arm to l. Both figures look l.

Campiglia P 37.8 x 28.4

96 Relief: youth and draped female

Un piedestallo in Villa di Principe Pamfilio

On l. a nude youth with a cloak falling from his l. shoulder stands, turning slightly to l. Behind his legs is a shield. On r. stands a draped female with a diadem on her head, looking to r.

Campiglia P 37.7 x 27.9

97 Relief: bearded male and martial female

Un piedestallo in Villa di Principe Pamfilio

On l. stands a bearded draped male looking slightly to r. On r. stands a female facing the viewer; she wears a helmet and carries a shield.

Campiglia P 37.8 x 27.8

98 Relief: Perseus and Andromeda

Perseo & Andromeda in Villa di Principe Pamfilio

Perseus on r. helps Andromeda down from the rocks on l. The fishy monster lies dead at his feet, partly hidden by the rocks.

Campiglia P 37.9 x 29

In Museo Capitolino: Führer no.1330

99 Relief: female

Palazzo di Villa Pamfilia

A female, draped but with her r. shoulder bare, stands with her back to the viewer, turning to r. She looks into an oval mirror, which she holds in her outstretched r. hand. On r., by her leg, stands an amphora, from which a snake emerges.

Campiglia P 41.6 x 26.9

Doria Pamfilii: ASR II no.179

100 Relief: draped female

Palazzo di Villa Pamfilia

A female wearing a thin chiton and a himation around her shoulders, a fold of which she holds in her raised l. hand, stands turning slightly to l. and holding up in her r.hand a roll(?).

Campiglia P 40.1 x 26.6

101 Relief: Hercules and bull

Palazzo di Pamfili

Hercules, nude, has forced the bull to the ground on l. and pins it down with his knee on its shoulder. He raises his club over his head. His lion-skin is wrapped over his l. arm.

Campiglia P 40.9 x 26.7

Fa2 no.34

102 Statue: female holding wreath

Palazzo di Villa Panfili

A draped female stands holding a wreath in her r. hand. A tree trunk is just visible by her l. leg.

Campiglia P 41 x 26.6

Fa2 no. 2

103 Statue: draped female holding patera

Palazzo di Villa Panfili

A female wearing a peplos belted under the breasts and a himation over her l. shoulder stands holding up a roll in her l. hand and extends her r. hand, in which is a patera.

Campiglia P 40.9 x 26.6

RS I 202.7: Villa Pamfilia

104 Statue: Apollo

Villa Panfili

Apollo, nude, with sandals on his feet, stands leaning backwards slightly and turning his head to look over his l. shoulder. In his l. hand he holds up a roll; with his r. he supports a lyre, which rests on a tree trunk by his r. leg.

Campiglia P 39.1 x 26.3

105 Statue: draped female with torch or fasces

Palazzo di Villa Panfili

A female stands with her himation drawn closely round her body and over her head. In her raised r. hand she holds fasces, or perhaps a torch. In her l. hand she holds a garland by her side.

Campiglia P 40.2 x 26.8

106 Statue: female holding poppies

Palazzo di Villa Panfili

A draped female holds two poppies in her extended l. hand; in her r. hand she holds up a roll.

Campiglia P 40.3 x 26.6

Fa2 no.7

107 Statue: draped female

Palazzo di Villa Panfili

A female stands, turning slightly to her l. She wears a himation closely draped round her body and enveloping both arms, leaving only her l. hand exposed. She wears a diadem.

Campiglia P 40.3 x 26.7

Fa2 no.7

108 Statue: Venus

Palazzo di Villa Panfili

Venus, half-draped, stands looking to l. With her r. hand she holds her draperies around her legs. Her l. hand is raised across her breasts.

Campiglia P 40.3 x 26.6

109 Statue: Hercules

Palazzo di Villa Panfili. Fa2: due Ercoletti

Nude and bearded, Hercules stands with his lion skin on his l. shoulder and arm, holding his club in his r. hand. There is a tree trunk by his r. leg.

Campiglia P 40.9 x 26.6

Fa2 no.8

110 Statue: nude youth

Palazzo di Villa Panfili

A nude youth stands turning his head slightly to his r. He has a drape over his l. shoulder and arm and in his extended l. hand he holds a small sphere, perhaps an apple. In his r. hand he holds a roll. There is a tree trunk by his r. leg.

Campiglia P 41.1 x 26.7

Fa2 no.8(?)

111 Statue: sleeping putto

Villa Panfili

A nude winged putto lies asleep on drapery on a rock. He rests his head on his l. arm on drapery over an up-turned urn. In his r. hand he holds three poppy heads.

Campiglia P 26.4 x 39.9

Fa2 no. 11

112 Statue: Muse(?)

Villa Panfili

A female with drapes around her legs and wearing a garland holds a pipe in her l. hand. Her l. arm rests on the statue of a female figure by her side. Her l. hand is extended in a gesture. Her l. foot is slightly raised on a rock.

Campiglia P 41.5 x 27.8

Fa2 no.12

113 Statue: boy holding grapes

Villa Panfili. Fa2 : piccolo Bacco

A nude boy holds a bunch of grapes in each hand. His l. hand is raised and he turns his head to look at the fruit. There is a tree trunk behind his r. leg.

Campiglia P 41.4 x 28.3

Fa2 no.14. RS I 378.2: Collection Pamfili

114 Statue: female with cornucopia

Villa Panili. Fa2: piccola femina che tiene il cornucopia

A draped female, with her head covered, stands bending her head slightly to r. In her l. hand she holds a cornucopia full of fruit, in her r. an unclear object, perhaps a small jug(?).

Campiglia P 41.1 x 27

Fa2 no.15. RS I 213.6: Collection Pamfili

115 Statue: Dionysus or satyr

Villa Panfili. Fa2: piccolo Bacco di pietra rossa Egizzia

A boy, wearing a skin slung across his chest and a vine wreath, stands holding a bunch of grapes in his l. hand by his side, and with his r. hand holds out a small footed cup. There is a tree trunk by his l. leg.

Campiglia P 38.9 x 26.3

Fa2 no.16

116 Statue: putto drawing bow

Villa Panfili

A nude putto, his l. foot slightly raised on a rock, stands and draws his bow to his l. The bow has now disappeared, except for a fragment in his l. hand. There is a tree trunk behind his r. leg.

Campiglia P 41.3 x 27.6

Fa2 no.17

117 Statue: reclining female with masks and torch

Villa Panfili. Fa2: piccola femina colca con due oracoli

A draped female reclines, resting her r. arm on a high rock. In her r. hand she holds a large mask, in her l. a club, the end of which rests on her l. shoulder. A second mask stands on a rock by her knee.

Campiglia P 27.6 x 40

Fa2 no.19

118 Statue: river god

Palazzo di Villa Panfili. Fa2: fiume che rappresenta il Nilo, con due crocodrilli, di pietra nera Egizzia

A bearded river god with a drape round his legs reclines, resting his l. arm on a crocodile. He holds a cornucopia of fruit and vine leaves on his l. arm, and has a rod in his r. hand (the handle of a rudder?). A second crocodile, with a collar round its neck, stands by his feet looking up at him.

Campiglia P 26.6 x 40.2

Fa2 no.21. Doria Pamfilii: RS I 433.1

119 Statue: river god

Villa Panfili

A bearded river god, wearing a wreath, reclines with his l. arm resting on an over-turned urn, from which water flows all along the base. He has drapes over his legs and across his l. arm. In his r. hand he holds a reed.

Campiglia P 27.3 x 40.6

Fa2 no.20

120 Statue: sleeping putto

Villa Panfili

A nude winged putto lies asleep on rocky ground, his legs crossed and his head resting on his l. hand. He holds a club in his r. hand and lies on a lion skin with the face of the lion over his head.

Campiglia P 25.6 x 40

Fa2 no.22

121 Statue: old woman

Palazzo di Villa Panfili, Fa2: piccola figura d'una vecchia piangiana

An old woman with her chiton slipping from her r. shoulder and her himation bundled into a knot around her hips, stands unsteadily, her hands clasped in front of her. She wears a cloth over her head. There is a tree trunk by her r. leg.

Campiglia P 41.2 x 26.9

Fa2 no.24

122 Statue:female holding patera

Palazzo di Villa Panfili. Fa2: due piccole figure in abito sacrificante

A female wearing a peplos stands looking slightly to her l. In her l. hand she holds a roll, in her r. a patera.

Campiglia P 41.3 x 27.2

Fa2 no.33

123 Statue: sleeping putto

Villa Panfili

A nude putto lies sleeping on his l. side on drapery, his legs crossed, his l. arm by his side and his r. arm raised with his hand resting on his cheek.

Campiglia P 26.2 x 39.2

Fa2 no.26

124 Statue: man holding roll and patera

Palazzo di Villa Panfili

A bearded draped man, wearing a cap beneath which curls frame his face, stands turning slightly to his l. In his l. hand he holds out a roll, in his r. he holds a patera by his side.

Campiglia P 41.6 x 26.4

Fa2 no.33(?)

125 Relief: head of river god

Villa Panfili

On an ovoid ground is the head of a river god in profile to r. He has a beard and long flowing hair, and wears a wreath of reeds.

Campiglia P 30.3 x 26.9

Fa2 no.18

126 Relief: head of man

Medagli in Villa Panfili. Faccita del Palazzo di Villa Panfili. Fa2: testa di Giove.

On an oval ground is the head of a man with beard and curly hair in profile to l.

Campiglia P 39.1 x 25.9

Fa2 no.4

127 Relief: head of man

Medagli in Villa Panfili. Faccita del Palazzo di Villa Panfili

On an oval ground is the head of a man with thick beard and short hair in profile to r.

Campiglia P 39.4 x 25.9

128 Relief: head of man

Medaglio in Villa Panfili. Faccita del Palazzo di Villa Panfili

On an oval ground is the head of a bearded man in profile to l.

Campiglia P 39.6 x 25.8

129 Relief: head of man

Meraglie in Villa Panfili. Faccita del Palazzo di Villa Panfili

Head of man with curly beard and hair in profile to r. on an oval ground.

Campiglia P 39.6 x 25.8

130 Head: man

Palazzo di Villa Panfili

Head of man with short curly hair and faint beard, viewed obliquely from l.

Campiglia P 39.2 x 26.5

Fa2 no.3

131 Bust: Serapis

Palazzo di Villa Panfili

The bust of Serapis, with an ample curly beard parted in the middle, long hair flowing to his shoulders and four ringlets on his forehead, and a modius on the top of his head.

Campiglia P 39.2 x 26.6

Fa2 no.4

132 Head: man

Palazzo di Villa Panfili

Head of a short-haired man, viewed obliquely from r.

Campiglia P 39.3 x 26.6

Fa2 no.9

133 Bust: female

Palazzo di Villa Panfili. Fa2: piccolo busto di donna

A female, wearing a diadem and with her hair falling in ringlets down her neck at the back, has her drapery loosely arranged, almost exposing her l. shoulder.

Campiglia P 40.1 x 26.6

Fa2 no.13

134 Bust: boy

Palazzo di Villa Panfili

Bust of boy with very short hair, large eyes, small mouth and chin, tilts his head slightly to his r. The bust is draped.

Campiglia P 41 x 26.5

Fa2 no.23

135 Head: bearded man

Palazzo di Villa Panfili.

Head of man with short curly hair, full curly beard and wrinkled forehead.

Campiglia P 39.1 x 26.2

Fa2 no.25

136 Bust: woman

Palazzo di Villa Panfili

Bust of woman with her hair drawn back, wearing a chiton and a himation over her head.

Campiglia P 39.1 x 26.6

Fa2 no.27

137 Bust: young emperor

Palazzo di Villa Panfili. Fa2: due piccoli busti di Tito e Vespasiano

The bust of a young man wearing a cloak fastened on the r. shoulder over a cuirass.

Campiglia P 39.2 x 26.2

Fa2 no.28

138 Bust: emperor

Palazzo di Villa Panfili

Bust of an oldish man with short hair and lined face, wearing a cuirass and a cloak fastened on his r. shoulder. This could well be Vespasian.

Campiglia P 39 x 26.1

Fa2 no.28

139 Head: Serapis

Palazzo di Villa Panfili

The head of Serapis with long hair, a full curly beard and four ringlets on his forehead.

Campiglia P 39.2 x 26.2

Fa2 no.31

140 Bust: youth

Palazzo di Villa Panfili

The undraped bust of a short-haired youth.

Campiglia P 41 x 26.6

141 Funerary altar

142 Un altare in Villa Panfilia. Nel giardino segreto di Villa Panfili e questa

143 base.

141: front. At each top corner is set an Ammon head, from the horns of which hangs a garland of fruit. Over the garland a putto rides on the back of a bird; beneath the garland a putto rides on the back of a sea-horse through waves along the bottom of the panel. At each lower corner a swan with outspread wings stands on a projecting rock, curving its neck to look upwards. At the top centre between the Ammon heads is a square panel containing the inscription: ORCHIVIAE / DAMALINI / CONIUGI SUAE E ET / SIBI FELIX CAESARIS / SER FABIANUS / FECIT.

142: l. side. In the top l. corner is a ram's head, opposite the Ammon head at the front corner. A garland of fruit and flowers hangs from the horns and over it is set a jug. A bird reaches up from below to peck the garland. In the lower corners stand swans.

143: r. side. As the l. side in reverse, but with a patera over the garland in place of the jug.

Campiglia P 40.9 x 26; 40.6 x 26; 40.3 x 26

144 Vase

Palazzo di Villa Panfili

The lidded globular urn stands on a low foot. Just below the rim are two bearded masks in relief, between which hang two branches of laurel and a swag of ivy. Birds perch on the laurel and peck the ivy berries. On the lid, almost in the round, two dogs flank a lion head.

Campiglia P 39.1 x 26.6

Fa2 no.1

145 Vase

Palazzo di Villa Panfili. Fa2: vaso d'alabastro orientale

The tall lidded vase stands on a low foot. From a very narrow neck it suddenly curves out to a wide shoulder, and here are applied two lion protomes as handles. Its tall body is very slightly concave.

Campiglia P 39 x 26.5

Fa2 no.5

Bm9

This volume, entitled Miscellanea, contains drawings of antiquities in various places, a large number of them in the Bibliotheca S. Marci in Venice. The last group of drawings show Roman mosaics, mostly in Britain. Almost all the drawings are anonymous. The first item, a collection of eighteen drawings by Morillonius, has in fact been extruded from the volume and bound with other pamphlets in a small volume entitled Monumenta Etc.[Topham], Bi5.26 (on shelf Bo1).

1 A collection of eighteen architectural drawings in a slim volume, the title page of which reads:

Monumenta quae visuntur / Capuae et alibi. XVIII / pictura expressa ab Antonio / Morillonio, e familia / Cardinalis Granvellani.

E bibliotheca Abr. Ortelii p.m.

Then added below: Liber Collegii Etonensis / Pagina prima Vol.

The drawings are all in pen and brown ink with grey wash on sheets now 26.5 x 19.4. The sheets have been trimmed for binding and in some cases this has removed parts of the notes on the drawings.

1.1 Pyramid tomb

Tegiani totū marmore. Top l.: Pictum ab Antonio Morillonio. Then in a problematica hand there follows a line which perhaps reads: Possidet Philippus van Brughe. Then: picturae nrō 20 / exhibitae foliis 18.

The tomb consists of a tall pyramid on top of a rectangular base chamber in which is an arched doorway at the top of a three-stepped stylobate. The reading Tegiani is not entirely clear, but the notes of the other drawings show that it should be the location of the tomb, probably Tegianum, now Diano, in Lucania.

1.2 Interior of bath building

Interior hemicyclus eiusdem balnei / multis ornamentis ex plastica nunc ut plurimū rasis.

The inside of a circular building, showing five semi-circular niches topped with half-domes and each with a door way in the centre. Half-columns are applied as decoration. Above rises a cupola piereed with five windows. On the l. are the remains of coffered vaulting.

This is perhaps the interior of the building shown in 15 and 16.

Bound in with 1.2 is a small piece of paper on which are listed the contents of the rest of Bm9.

1.3 Tomb

Capuae. Intus supersunt loca urnar.

The tomb consists of three stories of decreasing size. The first storey is circular with buttresses at the sides. Pilasters decorate the facade; between them are curved niches and a rectangular doorway in the centre. The second storey is hexagonal or octagonal with sunken panels pierced by windows. In the panel over the door is the inscription: SPQR / M POPIL.../ F M PO... / ...III. The third storey is circular with a shallow dome and has windows between pilasters.

1.4 Obelisk

In hortis Sallustianis vinea Angeli Colotii / e Syenitico marmore pyrropoecilo.

The obelisk stands on a plain pedestal on a two-stepped base. It is richly covered with hieroglyphics. This is the obelisk which now stands in front of the Trinita dei Monti in Rome.

Lanciani 417

1.5 Elevation and plan of round tomb

Capue adhuc duransib. picturis / et incrustasione.

The facade of the round building is decorated with engaged columns set very close together on a high socle, with curved niches in the inter-columniations. The doorway is on far r. The roof is like that of the Pantheon. The plan shows 24 engaged columns on the outside and inside a large ovoid chamber with a long shallow recess opposite the long wide entrance passage. In the thick walls at each side of the passage are staircases, at first parallel to the passage, then curving with the outer wall before cutting back to the inner chamber.

1.6 Tomb

Capue sub urbe

A round, two-storey building, with vegetation growing here and there. In the centre of the first storey, which stands on a smooth socle, is a recessed rectangular doorway, flanked by tall arches. The second storey is smaller in diameter and carries a shallow domed roof. It is pierced by pedimented windows.

1.7 Front elevation of domed building with pedimented portico

Monumentū egressis porta Naenia (?) qua in / Praeneste mixto tiburtino cum laterculo

The building stands on a very high socle, into which an arched entrance in the centre gives access. Steps at l. and r. lead up to the hexastyle portico, which has a plain entablature and pediment. Through the central intercolumniation can be seen a pedimented doorway, flanked by two very

tall niches. Behind the outer intercolumniations are low rectangular niches. The top of the main circular chamber rises behind the pediment, with circular windows just below the dome. This tomb is now known as the Tor de' Schiavi, a name which dates from 1571.

Ashby Roman Campagna 130-131; Licht The Rotunda in Rome 226 fig.225.

See also 1.18

1.8 Plan and elevation of a large and sumptuous building

1.9 Via Cassia primo lapide supra Milviū pontem. ipsa super Romam spectat, videtur ambari(?) collegisse passus $\overline{CCI}$ ... (1.8); Frons eiusdem villae. columne sunt ex Syenitico (1.9).

1.8 and 1.10 show the groundplan of the building, which consists essentially of a deep portico leading into a large hall. At each end of the hall is a deep apse, with a vaulted room running round its outer edge. Two rows of columns run the length of the hall and a row of small vaulted rooms opens off it along the back. A circular room by each apse leads from the hall into the portico and also by a staircase to a set of four rectangular rooms at the end of the portico. In the portico between these two complexes of rooms are two rows of columns, while an outer colonnade stretches the length of the building.

1.9 shows the imposing front elevation of the building. It stands on enormous substructures of brick or masonry, in which is a row of eighteen rectangular niches topped by a row of semi-circular niches. The entrance is the full height of the substructures and is situated well to l. of centre. Above the substructures rises a colonnade of twenty Tuscan columns, which support the entablature with its great cornice. Through the colonnade can be seen walls with arched niches flanked by pilasters and decorated with incrustation, and in the centre a row of columns.

This is perhaps the villa of Lucius Verus, mentioned by Ashby Roman Campagna p.231.

1.11 Tomb

Romae ad viam Appiam intus incrus[tasione]/ et picturis ornatum. Adparet crypta cū loculis urnarum.

An octagonal building with a domed roof. In front, approached by two steps, is a pedimented doorway flanked above by two windows. From the walls which flank the doorway project two apses, with a window above each.

1.12 Tomb

Nolae ex Albano lapide

This elaborate tomb consist of three stories, probably hexagonal, the first tall, the others much lower and decreasing in width. On top of the third storey is a squat pyramid. Two steps lead up to the arched entrance, which is flanked at the bottom by two small square openings. In each adjoining wall is a semicircular niche. Over the entrance there is an inscription panel in the second storey, in the third a square opening. Foliage grows here and there on the building.

1.13 Tomb: La Conocchia

Capuae ex laterculo incrustato opere / nunc vocant conocchiam

A tomb of three stories, diminishing in size. The first storey is a square chamber with a doorway in the centre front and a heavy projecting cornice. The second storey is square, but with deep concave sides, in the centre of each of which is a pedimented aedicula flanked by niches. At each corner is an attached column. The third storey is small and circular, roofed by a shallow dome. It is decorated with pilasters alternating with tall niches. A small sketch plan is included bottom r.

Crema fig.379-80; De Franciscis - Pane Mausolei figs.74ff.

1.14 Portico

In Coelio ad SS. quatuor dissipato opere./ Latitudo porticus pedes $\overline{VIII}$ intercolumn $\overline{VI}$ / columnae spissitudo per diametrū palmi $\overline{III}$.

A row of seven Ionic columns stands on a socle, which is interrupted at every intercolumniation by a flight of steps. Over the columns modillions support the projecting cornice, above which rises ruined masonry pierced by windows, one over each intercolumniation. Pilasters are attached to the inner wall opposite the columns and beams run between them. In the wall between the pilasters are doorways.

1.15 Bath building(?)

Iuxta Puteolos ad littis maris, intus signin[o]/ opere et medio stagno. quem influebat aq[ua]/ nunc obstructo ductu.

This drawing is best understood in conjunction with the plan of the building 1.16 and the view of its interior 1.2. It is a round building with a cupola and a rectangular pedimented entrance hall on r. The wall of the circular building is broken by the projecting circular rooms, each lit by two small windows. Between these projections are semicircular niches. A projecting cornice, decorated with reticulate pattern, runs round the top of the wall. The cupola is faced with pilasters supporting arches; in each intercolumniation is a tall rectangular window.

1.16 Plan of 1.15

Planum solum fundamenti uni[us?]/ e balneis Puteolanis cuius orthog/ praecessit.

The circular building has nine semicircular bays in the inner wall, eight of which lead off into circular rooms, which project beyond the wall outside. The ninth bay leads by a wider passage to the rectangular entrance hall, where the main entrance is not on the front, but on the side. See also 1.2.

1.17 Tomb

Via qua itur Marelonā(?) supra Capuam marmore intermixto

A rectangular building of two stories. The first storey stands on a two-stepped base. Its architrave is decorated with garlands beneath the projecting cornice. The second storey, which is of the same size, is faced with pilasters in pairs, four pairs along the front, four on the side with windows in the intercolumniations. Over the entablature is a shallow pediment. On r. are traces of a feature with a domed roof, perhaps an apse at the back of the tomb.

1.18 Side view and plan of 1.7

Latus alterum eiusdem monumenti

This side view shows the junction of the portico and the round building. The plan shows that inside the round chamber are eight niches in the wall and a back entrance in addition to the main entrance in the portico. The portico itself is divided into two by an inner row of columns, the inner section being vaulted.

At the end of this volume is bound a letter to Topham at Windsor from his agent at Rome, Francesco Ferando d'Imperiali, dated 24 July 1730. Ashby has published this letter in translation in the introduction to his catalogue of the paintings, p.3.

2 Four sections of a frieze with ritual objects in relief

[Front] e templo Neptuni, hodie in Basilica S^{ti} Laurentii extra muros

The ritual objects are set side by side across the reliefs as follows:

a) simpulum, boukranion and vittae, decorated prow with wolf's head to r., steering paddle, ornament from ship's prow with swan's head, anchor and aplustre (ornament from ship's stern).

b) anchor, acrostolium (object from ship's stern), prow with boar's head to l., boukranion, simpulum, a decorated acerra with open lid and a laurel twig.

c) patera with floral decoration, boukranion, prow with head of sea-monster

to l., anchor, acrostolium, aplustre.

d) aplustre, acrostolium, anchor, prow with head of sea-monster to r., boukranion, lituus and simpulum.

Artist unspecified RP 49.6 x 38.3

These reliefs are identical with reliefs in the Museo Capitolino, nos. 99, 102,107 and 105 respectively, except that 107 has a simpulum where c) has a patera. According to Stuart Jones, these reliefs were already in the Palazzo dei Conservatori in the mid sixteenth century from the evidence of Lafreri, but the Codex Escurialensis of c 1491 records them in San Lorenzo. He surmises that there may have been duplicates in San Lorenzo until the end of the seventeenth century, a date which could perhaps be put later if this drawing was one of those commissioned by Topham.

3 Relief: province

[Front] Sicilia provincia in aed. Odescalchi

In front of a square panel stands the figure of a province in high relief. The figure, perhaps male, wears a belted tunic fastened only on one shoulder and a long fringed cloak, and has bare feet. He holds a curved sword in his l. hand, a bunch of leaves in his r.

Artist unspecified RCP 45.5 x 34.3

Still in the Palazzo Odescalchi. JdI XV 1900 8-9.F. fig.7

4.1 Short sides of sarcophagus in 5

4.2 [Front] In aede S^{ti} Franciscis in Ripa

4.1: r. side. Two sea-centaurs confront one another in the waves, both blowing long horns. The one on l. holds a rudder over his shoulder, the other an anchor.

4.2: l. side. This side is very similar to the other, but is very faint and worn.

Stephano RC 39.6 x 49.7; 39.3 x 50.2

See 5.

5.1 Sarcophagus: marine thiasos

5.2 [Front] In aede S^{ti} Franciscis in Ripa

On far l. a nymph rides a sea-goat, which is led to r. by a satyr. Two putti fly after her, another rides a dolphin through the waves beneath. Next a nymph with her back to the viewer rides a bearded sea-centaur, who holds a rod and leads a horse to r. A putto rides a dolphin beneath. A nymph, holding a lyre with a putto by it, rides on the back of a sea-centaur to l. On one of the centaur's shoulders is a putto, on the other

an anchor; a putto rides a dolphin beneath. On r. a bearded sea-centaur, leading a bull and holding a box on his head, moves to l., a nymph with billowing drapery on his back and a putto standing on one of his coils. A putto rides a dolphin beneath and plays the double pipes.

Stephano RCP 37.8 x 49; 38.3 x 48.8

Now Louvre Ma 342; ASR V.1 no.132

6.1 Sarcophagus(?)
6.2 In y^e church of S^ta Chiara in Naples (6.2). These three all on one urn in
6.3 a chapel in y^e Nuns Church of Santa Chiara, Naples.

6.1: on l. a bearded male sits on a draped seat, attended by a female, toward whom a putto leads a youth with a cloak over his head. On r. a draped female turns to r., carrying two blazing torches.

6.2: on l. are two draped males, one bearded and holding a club. A nude youth stands holding a spear(?) and a draped female, moving vigorously and holding a tympanum, gestures to him. Three females on r., the one in the middle seated on the ground and holding a tympanum, also gesture together as they look towards the youth. On far r. a female carries a vannus of fruit on her head, a rod over her l. shoulder. In the background hangs a curtain, slung over a bearded herm on far r. by an altar. A figure with head covered appears over the curtain behind the altar.

6.3: a draped female leans on the shoulder of the herm and looks to l. A youth wearing a cloak gestures to l. On far r. a putto leads a female to r. to a youth who points at her.

Artist unspecified P 29.8 x 42.3; 29.9 x 42.3; 31 x 42.6

7.1 Relief: fighting scene and Aesculapius, Hermes and the Graces
7.2 In y^e Pallace of Carraffa in Naples

7.1: fighting scene. On l. two soldiers move r., one with a shield and flaming torch. A nude soldier stands with his back to the viewer, holding a spear and a shield. A female, wearing boots and a short tunic and carrying a torch, moves l. towards him and points to l. On r. a soldier, holding a sword and shield, stands with his foot raised on shields piled on a dead body and threatens an enemy who sinks to the ground far r.

7.2: Hermes, holding his caduceus, stands on l. behind a bearded man, who sits on a rock seat and gestures to a bearded figure, Aesculapius, on r. The god holds a club entwined with snakes on the ground. On r. stand the three Graces.

Artist unspecified P 31.2 x 42.8; 31.1 x 42.5

7.2 is now in the Vatican, Sala Rotonda no.550a: Führer no.46

8 Four bases

a) Top l.. A round pedestal with floral mouldings above and below stands on a square base. The body of the pedestal is decorated with floral scrolls, on which stands a putto at the side of a plain square panel.

b) Top r. A triangular funerary altar with concave sides. From the horns of rams' heads at the top corners hangs a garland, over which are a jug and pedum and a mask or Medusa head. At each bottom corner sits a sphinx.

c) Bottom l. A round base with plain mouldings above and below. Two nude putti stand and support a laurel garland on their shoulders. Over the garland is a patera decorated with a face.

d) Bottom r. A round base with leaf moulding above, square plinth below. It is decorated with garlands which hang from fleshless boukrania. Over the garlands are rams' heads and fillets.

Artist unspecified Ink on grey wash 42.1 x 27.6

9 Altar to Cybele

[Front] In bibliotheca Vaticana

The front panel of the rectangular altar with voluted top bears a representation of Claudia, standing on a pedestal, leading by a twined fillet a ship on which is enthroned a statue of Magna Mater. Below is the inscription: MATRI DEUM ETNAVISALVIAE / SALVIAE VOTO SUSCEPTO / CLAUDIA SYNTHYCHE / D D.

Artist unspecified Pen, ink and grey wash. 42.6 x 31

Now in the Museo Capitolino: Führer 1175

10 Two fragments with relief decoration

a) Perhaps an altar or pedestal. Garlands hung at the top corners, perhaps over heads, but the damage is too great to tell. In the centre are a bow, quiver and patera(?). At bottom r. is an animal head by a long snaky object.

b) Perhaps the corner block of a frieze. On r. a tiny putto rides on the neck of a sea-monster, in the coils of which an infant is trapped upside down. On l. a child lies beneath a confusion of figures: a male torso, a dog's head below, spread wings and clawed feet.

Artist unspecified Pen, ink and grey wash. 41.9 x 27.8

a) is now in the Vatican, Belvedere 102r, Amelung II 296 pl.28

11 Four bases / altars

a) the side of a funerary altar. A garland of leaves and flowers is held on r. by a nude winged putto, on l. on the horn of a ram's head. Over the garland two large birds feed a fledgling; above them is a decorated jug. At the bottom corners stand eagles with outspread wings, between them an unclear object, perhaps a griffin.

b) a round base standing on a high square plinth and capped by a square block. It is decorated with garlands entwined with fillets, which hang over a female head. Over the garlands are paterae.

c) a round base set on a square plinth and capped by a square block. It is decorated with female figures moving to r., one carrying an animal and a cup, another a wreath.

d) a funerary altar. At the top centre is an empty inscription panel, flanked by a ram's head at each corner from which hangs a laurel garland. Over the garland a cock fight takes place. At the bottom corners stand eagles on projecting rocks; a putto rides a sea-monster between them.

Artist unspecified Pen, ink and grey wash 42.6 x 28.2

12 Four altars / bases

a) a round base with a moulding and a frieze of boukrania and rosettes at the top, a meander frieze and floral mouldings at the bottom. The body between is plain. A very similar, if not the same, base is illustrated in the Coner drawings, with the caption Nel giard. del GD[a](the Grand Duke).

BSR II 1904 drawing 128

b) rectangular altar with voluted top. It is viewed obliquely from r., and on r. side is a bundle of rods in relief. On the front is a relief showing a man in a toga standing facing the viewer, a boar at his feet. on far l. a small nude torso stands at the foot of a tree. The voluted top is decorated with the bust of a woman in a shell, supported by two dolphins.

c) a round base standing on a square plinth. It is ornamented with four bands of moulding above, one below. The body is decorated with leafy garlands which hang from the mouths of lion masks, with a large and elaborately decorated patera over each garland.

d) a round base decorated with the heads of Sol and Luna. See Bm3.18.

Artist unspecified Pen, ink and grey wash 43.6 x 28.8

13 Two statues: a griffin and one of the Dioscuri

a) Two views of a statue of a seated griffin, its wings spread upwards, its r. forepaw raised on a wheel. Perhaps identical with Bm12.14.

b) A statue of one of the Dioscuri, wearing a cap and cloak and standing on a rock mound by the side of his horse, which stands with its r. fore-hoof raised. The statue stands on a high, many-faced base, the side panel of which is decorated with three coats of arms. The statue is viewed from the side, slightly to the back.

Artist unspecified Pen and ink and grey wash 43.2 x 28.3

This statue and its companion, of the two Dioscuri, flank the entrance to the Capitol at the top of the great flight of steps. Führer no.1164

14 ~~Pillar~~ Column with the figures of two emperors

Drawn from a porferi pillar y^t is in the pope's chappall in the vatican. The two figures embossd on the pillar

The drawing concentrates on the figures, which are of two of the Tetrarchs, and only the top of the column is sketched in behind. The emperors, each wearing a laurel wreath with a jewel set at the front, a cuirass and a long cloak, stand embracing one another, each holding a globe in his l. hand.

Artist unspecified Pen, brown ink and red wash 42.9 x 28.9

Now in the Vatican Library: Führer no.470. Delbrueck Taf.35-37 and Abb.34

15 Two porphyry groups of Tetrarchs

16 Two groups of two Tetrarchs embracing are set at right-angles to one another at the corner of walls which are faced with coloured stones and relief fragments. Each wears a cuirass, a long cloak and a tall round headdress, and clasps with his l. hand a sword with elaborate eagle-headed hilt.

Artist unspecified Pen, red and brown ink and washes of various colours 42 x 22.7; 42.1 x 22.9

In S. Marco, Venice: Delbrueck Taf. 31-34

17 Relief: rustic sacrifice

Ravenna

By a slender tree on far l. stands a Pan herm with a skin hanging behind and a garland round its hips. A man, wearing a tunic, kneels on r. and prepares to sacrifice a goat. On far r. stands a female figure, lacking head and l. arm. The arm of a third figure can be seen on the break r.

Grisoni Brown wash with white highlights on ivory coloured paper 27.6 x 22.6

18 Historical relief

In y^e church of S^t Vitalis at y^e Sagristy door in Ravenna of white marble.

[Front] Prope ecclesiam S. Vitalis Ravennae

The drawing shows two fragments of a frieze set closely together. The fragment on l. shows two victimarii leading a bull to r. for sacrifice. There are three minor figures in the background.

In the larger fragment on r. are four standing figures, now identified as members of the Julio-Claudian family. On far l. a draped female sits on a rock, but half of the figure is lost at the break. Next to her a man in a cloak and cuirass, his r. arm raised (once on a spear), turns to r., where a half-draped youth holds out his r. arm towards him. Then

a draped female, wearing a diadem and holding an infant (?) on her arm, turns to r., where stands a half-draped man, crowned with a wreath. He rests his l. leg on a rock and once rested his r. hand on a spear.

Mr Motraye(?) This name occurs on the back of the drawing at the end of the note on its location, but without any explanation. Brown ink and wash with white highlights on ivory coloured paper 20 x 29.7

Now in the Museo Nazionale, Ravenna: Strong RIS fig.46; RM 62 1955 160-73

19 Historical relief: suovetaurilia

[Beneath the drawing in capitals in reverse] Solitauriliorum sacrificiorum que lustro peracto verris arietis ac tauri quod integri solidique corporis sint immolatione censores urbem / lustrantes omnibus centuriis et equitibus in Campum Martium convocatis sollemni more faciebant ex antiqua marmorea tabella Romae / parieti cuidam in Marci fixa illustris effigies

Not only the inscription, but also the drawing is in reverse. No.29 shows the same relief correctly, and a full description will be given there. The fact that this drawing is in reverse suggests that it was preparatory to an engraving. In 1553 Lafreri published an engraving of the relief with the same inscription, which can be seen at Bm12.66, and later engravers made copies of it, but this drawing has no indication of artist or date. The history of the piece is complex. Lafreri's engraving proves that in 1553 the relief was in the Palazzo S. Marco in Rome, as is also stated here. By 1719 it had been moved to Venice, whence it was removed in 1797 to the Louvre.

Artist unspecified RP 32.1 x 45.7

Now in the Louvre Ma 1096. Mon. Piot 17 1909 190f

20 Relief fragment: three 'philosophers'

Three bearded old men look to l.. The one on l. faces the viewer, wearing a loosely draped himation, one on r. in the foreground turns his bare back to the viewer, the one on r. in the background wears a cuirass and cloak.

Artist unspecified RP 28.2 x 21.5

In Munich: RR II 80.2; Schreiber pl.92

21 Relief decoration of vase

22 [Beneath each] vas in aed. Giustinianei. [On back of 24] vaso sepolcrale della

23 Villa Giustiniana nel Celio

24 21: ithyphallic Pan, carrying pipes, follows a maenad who dances to r., her drapery billowing. She plays the tympanum and looks back over her shoulder at him. There is a tiger by her feet.

22: Pan, with a skin flying over his back, bends over a maenad who lies asleep, resting on an over-turned vase with drapery over her legs. A leafy tree branch spreads above from r. with a drape or skin hanging from it.
23: a bearded nude satyr, who carries a bunch of grapes and wears a wreath, and a maenad with billowing drapery dance to r., an arm round each other's shoulders and looking back to l.
24: on r. an infant Pan rides a ram to r., at the foot of an ithyphallic Pan herm. By the herm on l. is a large round altar, decorated in relief with two satyrs supporting drunken Silenus. A tall basket stands on the altar among the offerings; an amphora stands on l. in the foreground. In the background a swag of drapery hangs from a tree.
The rest of the vase is sketched in roughly around the reliefs on each drawing.

Artist unspecified RP 27.5 x 20.4; 27.7 x 20.3; 27.7 x 20.3; 27.6 x 20.4

The Giustiniani krater is now in Dresden, in the Staatliche Kunstsammlungen, but although it appeared as the first plate of Le Plat Recueil des marbres antiques Dresden 1733 it is no longer mentioned in catalogues because it is a pseudo-antique. Guerrini no.44 pl.29

25 Two reliefs: nymph and sea-man; female uncovers sleeping(?) youth
[Front] in aed. Giustinianeis
a) a nude nymph rides to r. on the back of a sea-man, who wears a wreath of leaves. A billow of drapery frames the nymph.
b) a nude female seated on l. on drapery twists violently to r. and lifts drapery from a youth who lies asleep(? or dead?) against cushions(?). Only his upper body is visible, the rest is hidden by the couch(?).

Artist unspecified RP 48.3 x 38

26 Relief: Apollo Citharoed
[Front] in aedibus Giustiniani
Apollo, half-draped, stands to r., his l. leg raised on rocks, and plays his lyre, turning his head to look at the viewer.

Artist unspecified RCP 41.7 x 27.8

RR III 250.2 (Giustiniani)

27 Relief: offering to Hercules
[Front] E Bibl. S^{t} Marci Venet
Three draped males, one a boy, lead a bullock from l. to Hercules, who stands on r., with a cloak over his arm and holding his club, in front of a shrine of two Doric columns standing on a four-stepped base. Hercules stretches out his r. hand to take the animal by the horn. Three bare trees stand behind the group on l.

Artist unspecified Grey wash with white highlights on buff prepared paper 26.3 x 30.7

In Venice, Museo Archeologico inv.100: Anti 54-5 Sala V.12; AA 1966 496

28 Relief: battle at the ships

[Front] E Bibl. S^{ti} Marci ^{V}enet

A battle takes place around three prows, which are elaborately decorated with marine thiasoi. The prow on far r. is cut by the border. In the boat on r. are two armed soldiers, in that on l. two men, one nude. A nude man climbs into or falls out of the boat on l. Bottom l. are traces of a figure, holding a rod and seated on the ground. In the foreground r., two men lie dead, one fallen over his shield. A ladder leads down to r. from the middle boat.

Artist unspecified Brown wash with white highlights on buff prepared paper 26.5 x 38.3

A sarcophagus fragment still in Venice: ASR III 2.366 no.II suppl.pl.A

29 Relief: suovetaurilia

[Front] Venetiis in Bibliotheca S^{ti} Marci

On far r. two altars with garlands hanging over them stand in front of two bare twiggy trees. A draped man with his head covered pours libation, while a man holds an open box in the background and a youth carries a jug behind him. Three draped men lead up a pig, a sheep and a bull from l. for sacrifice. In the background in the centre are the heads of four subsidiary figures, two of whom carry slender rods; on r. are three draped men, one carrying an axe over his shoulder.

Artist unspecified Black ink,grey wash, white highlights on buff prepared paper 30.5 x 43.9

Now Louvre Ma 1096, Charbonneaux p.133. See no.19

30 Vase on triangular base

[Front] Vas arae anaglyphis ornatae impositum e Bibl.S^{t} Marci Venet.

The globular vase has a narrow neck and low foot. Its body is decorated with a band of strigil fluting. In place of handles there are two snaky figures. The vase stands on a triangular base, the central panel of which shows a draped maenad dancing. Across the top is a frieze of masks and vine swags, with Ammon heads at the corners. Along the bottom runs a frieze of garlands hanging from fleshless boukrania. Up the sides of the central panel on the corners, a winged sphinx protome stands on a ram's head; from the sphinx's radiate crown rises a floral member, out of which emerges a victory with wings spread.

c. Brown ink and wash over black lead, white highlights, buff prepared paper 41.5 x 25.7

The base is in the Museo Archeologico, Venice, inv. 96 or 122: Anti 30 Sala III.11 or 138 Sala X.8

31 Bust on triangular base

[Front] Caput Hadriani Imp. arae anaglyphis ornatae impositum e Bibl. S^{t} Marci Venet.

The bust of Hadrian, wearing a cuirass ornamented with a Medusa head, stands on a pedestal on a triangular base. Across the top of the base is a frieze of lotus and palmette between rams' heads at the corners; along the bottom is a band of floral scrolls between protomes of sphinxes at the corners. The central panel is decorated with the figure of a putto, his cloak spread behind him, flying to l. carrying a sword.

G. Brown ink and wash over black lead, white highlights, buff prepared paper 45.7 x 26.3

The base is in Venice, Museo Archeologico, inv. 104, Anti 137 Sala X.4

See no.33 for drawings of its other two sides.

32 Relief: votive to Cybele and Attis

[Front] E Bibl. S^{ti} Marci Venet.

On l. stands Cybele to r., holding a tympanum and rod, her lion by her feet. In the centre, Attis, wearing a short tunic, his head covered, and holding a staff, stands facing the viewer. On r. in front of a large doorway, the r. leaf of which is ajar, stand two figures on a smaller scale, a woman and a girl bringing offerings. On the ground between the woman and Attis is a rock mound.

Artist unspecified Brown wash with white highlights on buff prepared paper 27.3 x 38.9

Museo Archeologico, Venice, inv.118; Anti 104 Sala Viii.17; AA 1966.496

33 Statue of warrior and two reliefs from base no.31

E Bibliotheca S^{ti} Marci Venetiis

a) The statue of a nude bearded warrior, with a cloak slung over his l. shoulder, wearing a helmet and his scabbard by his l. side. His l. hand is raised to his shoulder, his r. arm is stretched out at his side, once holding his sword. Behind his legs is a tree trunk over which drapery seems to be hung, but this is not clear.

'Ulysses' in Museo Archeologico, Venice, inv.98; Anti 94 SalaVIII.1

b) One of the panels from the triangular base in no.31. It shows a winged putto, his cloak spreading behind him, holding an object, perhaps a helmet, over his head as he moves r.

c) The third panel of the same base, also decorated with a winged putto, who carries a large shield(?) as he moves r. out of the relief, his cloak flying.

For both these reliefs, see no.31

Artist unspecified Pen and black ink 26.5 x 38.8

34 Two statues: seated female, nymph on dolphin
E Bibliotheca S^{ti} Marci Venetiis

a) A draped female, her hair drawn back beneath a wreath with a bow on top, sits on rocks with a snake resting on her lap. Both her forearms are missing.

b) A draped nymph sits on the back of a dolphin, which moves to her r. Her arms are missing from the elbow: she probably held up the drapery behind her in her l. hand.

T Pen and black ink 26.6 x 38.7

The nymph is perhaps in the Museo Archeologico, Venice, inv.158; Anti 77 Sala VI.17

35 Two reliefs: a female and Dionysus; Apollo and Hermes
E Bibliotheca S^{ti} Marci Venetiis

a) On l. stands a female wearing a peplos; she looks r. and rests her l. hand on the shoulder of Dionysus, nude, on r. He leans on a thyrsus and holds a jug in his r. hand. A tiger on the ground between them is partly hidden by the female's skirt; it looks r. and raises its forepaw.

In Venice, Museo Archeologico, inv.110; Anti 151 Sala XI.4

b) Apollo, his cloak clasped at his neck and falling down behind, stands on l. facing the viewer and holds in his l. hand a contorted snake, which should probably be a bow. On r. stands Hermes looking towards him. He wears a cap and holds his caduceus on his l. arm, over which is also a swag of drapery. In his r. hand he holds a money bag(?). A griffin sits on the ground between them, facing Apollo.

In Venice, Museo Archeologico, inv.269; Anti 152 Sala XI.5

T Pen and black ink 27 x 38.6

36 Fragment of garland sarcophagus
E Bibliotheca S^{ti} Marci Venetiis

Two nude putti hold a garland of fruit and leaves, over which is a scene showing the rape of Proserpine. Pluto stands in his chariot holding her in his arms, as his horse rears to r., preceded by a nude male.

T Pen and black ink over black lead 26.6 x 38.5

In Museo Archeologico, Venice, inv, 167; Anti 136 Sala X.3; Toynbee Hadrianic School pl.46.1

37 Sarcophagus: "Cleobis and Biton"
E Bibliotheca S^{ti} Marci Venetiis

On l. a female stands in an ox cart and drives to r. Two youths in tunics stand behind the animal and look back to her. In the centre, the female

stands at a small shrine, in front of which a child lies on the ground. On r. a female with billowing drapery drives(? the chariot is not shown) behind two horses to r. On far r. two infants stand at the knee of a seated female. There is rocky ground in the foreground; trees grow all across the background.

Artist unspecified Pen and black ink 26.7 x 41.9

In Venice Museo Archeologico, inv.235; Anti 157-9 Sala XIII.4; ASR III.3 no.438

38 Relief decoration of a base

E Bibliotheca S^ti Marci Venetiis

The drawing shows a wide central panel flanked by the two narrower side panels.

L. side: a youth, wearing a skin across his chest, leans on the shoulder of a female seated to r. and playing a lyre, turning her head back to the youth.

Front: symposium. On a couch or rocks covered with skins, a youth reclines, holding a cup and with his r. arm in the air. In the centre a nude satyr sits to l., where a nude female sits between his legs, stretching her r. arm towards him and raising a cup aloft in her l. hand.

R. side: a nude satyr and a female embrace and kiss on a rock mound.

C Pen and black ink 26.9 x 41.7

In Museo Archeologico, Venice, inv.263; Anti 79 Sala VI.19

39 Funerary relief

E Bibliotheca S^ti Marci Venetiis

A draped man and woman sit on a couch, resting their feet on a low stool; the man reads from a roll. On each side of the couch stands a draped figure, on r. a man, on l. a woman. A nude child stands in front of the couch by the seated man.

T Pen and black ink 26.3 x 38.6

40 Bust: bearded male

Homerus e Bibliotheca S^ti Marci Venetiis

The bust, which is drawn on the l. half of the sheet, is that of a bearded male with curly hair, on which rests a thick garland or a diadem. His chest is bare, but he has drapery over his l. shoulder and under his r. arm, which is preserved almost to the elbow.

C Pen and brown ink 26.6 x 39

41 Bacchic relief from base, companion to those in no.38

E Bibliotheca S^ti Marci Venetiis

A satyr with drapery over his legs reclines on r. on a lionskin; he raises his r. arm and points upwards, while in his l. hand he holds a thyrsus and a cup. On l. a draped female sits facing him and holds out her r. hand to him. In the background a vase stands on a tall pillar, on which hangs a tablet decorated with a bearded head. Two plank-like objects rest against the pillar on l.

T Pen and ink 26.7 x 36.5

See no.38

42 Bust: Athena

E Bibliotheca S^ti Marci Venetiis

Athena, her head turned slightly to her r., wears a helmet withleaf-like plumes and her aegis, elaborate with snakes, scales and a central Medusa head.

C Pen and brown ink 38.3 x 26.7

43 Two statues: Hermes and Apollo

E Bibliotheca S^ti Marci Venetiis

a) Hermes stands, wearing a short tunic and a winged helmet. He holds an unclear object in his r. hand; his l. arm is missing. There is a tree trunk by his l. leg.

b) Nude Apollo stands with his l. leg raised on a tree stump, round which crawls a snake. On his knee he rests his lyre, which he is playing. There is a second, taller tree trunk by his r. leg.

Perhaps Venice Museo Archeologico inv.17; Anti 72 Sala VI.7

C Pen and brown ink 25.5 x 36.8

44 Two statues: Diana and nude youth

E Bibliotheca S^ti Marci Venetiis

a) Diana, archaistically draped, strides forward. Her quiver is visible over her shoulder, and a tree trunk or support between her sandalled feet.

b) A nude youth stands with both arms upraised, gazing upwards. His arms are missing from just below the shoulder.

T Pen and brown and black ink 26.8 x 38.8

45 Relief: Orestes and Iphigenia (?)

E Bibliotheca S^ti Marci Venetiis

On r. a youth, wearing a cloak over one arm and holding a sword, stands in the stern of a boat and holds out his hand to assist a woman with

billowing drapery, as she climbs a gangplank over waves. Two figures, much smaller in scale, sit at the oars on r.

T Pen and black ink over black lead 26.4 x 38.8

46 Statue: fallen youth

E Bibliotheca S^ti Marci Venetiis

On a shallow base with concave sides a nude youth falls backwards to the ground, raising his l. arm as if to ward off danger.

T Pen and black ink over black lead 27.1 x 38.8

47 Statue: fallen gladiator(?)

E Bibliotheca S^ti Marci Venetiis

A bearded man wearing a short tunic sinks backwards on one knee and supports himself with his l. arm. He stretches his r. arm before him, holding the hilt of his sword.

Artist unspecified Pen and black ink over black lead 26.6 x 31.5

48 Two statues: two draped females

E Bibliotheca S^ti Marci Venetiis

a) Standing female, draped and wearing a diadem.

b) A female, draped and wearing a diadem, stands gazing upwards and holding up a cup in her r. hand. She stretches her l. arm backwards and rests her hand on a pillar. At bottom r. is written sideways Artemision.

In Museo Archeologico, Venice, inv.53; Anti 103 Sala VIII 15

Artist unspecified Pen and black ink 26.4 x 38.6

49 Two reliefs: funerary relief; Apollo

E Bibliotheca S^ti Marci Venetiis

a) On r. stands a soldier, wearing a cloak, tunic and helmet, and with a shield by his l. leg. He holds out a patera to a woman on l.; into it she pours the contents of a jug. She is draped and has her head covered. There is an altar on the ground between them. On far l. a boy, draped, stands looking to r. and gesturing.

In Museo Archeologico, Venice, inv.126; Anti 48 Sala V.7

b)On a rock on l. sits Apollo, wearing a cloak and a cap. He holds out a dish to a snake, which is entwined round a tripod surmounted by a globe on r. In the background r. of centre grows a tree, and on far l.stands a vase surmounted by a pillar.

In Museo Archeologico, Venice, inv.23; Anti 152 Sala XI.6

T Pen and black ink 26.6 x 38.9

50 Painting: floral griffin and candelabrum

x a peice of Atique pain^{t} CXXV sopos'd to be done in y^{e} year CXXV

On l. stands a candelabrum, the central member of which is a swan with its head lowered belligerently and its wings spread. It threatens a griffin, which stands facing it on r. The body of the griffin ends in a floral scroll.

Artist unspecified Pen and ink 15.8 x 20.4 (Double)

According to Lanciani BCom 1894 p.179 this piece is published in Bartoli-Caylus pl.XXIII

51 Relief fragment: three lictors

Lictores cum fascibus in aed. de la Valle

The upper bodies of three lictors, all wearing togas and wreaths and holding the fasces on their r. shoulders. All are in profile to l., though the figure on r. is apparently separate from the other two.

Artist unspecified P 8.4 x 14.8

52 Historical relief: sacrifice

The unfinished drawing of a relief which shows the sacrifice of a bull in front of two buildings and on r. a putto holding a large laurel wreath.

Artist unspecified Pen, brown ink and wash, and black lead 21.5 x 24.6

Now in the Uffizi, inv.321; Mansuelli I no.146

53 Animal-headed statue on base decorated with griffins

The figure with a ram's(?) head stands with its hands clasped at its waist, wearing a long loose garment with sleeves. The round base on which it stands is elaborately decorated in relief with floral scrolls from which emerge griffins. Between the griffins at the bottom is a head in a shell, and at the top of the base are two bearded Ammon heads.

Artist unspecified Pen, ink and grey wash 41.8 x 27.9

According to Lanciani, BCom 1894 179, nos.53-58 are a 'Piccola raccolta di disegni di un artista letterato olandese, che si e occupato dei monumenti Giustiniani'.

54 Altar

The altar, which is very damaged and has ivy growing over it, has columns at the front corners supporting a broad architrave-like band topped by a pediment. At the front is a large square panel with a figure flanked by two birds below, and a boukranion and two unclear objects above.

Artist unspecified (see 53) Grey wash 29.1 x 20.9

55 Altar

Justineinen

The grave altar, which is damaged and has ivy and plants growing round it, has spirally fluted columns at the front corners over which the top projects. At the top corners there were perhaps masks and between them an eagle in relief. On the l. side a griffin sits on a base facing the front. On the front two animals run through acanthus leaves above a large panel, which bears the inscription: IUNONI / IULIAE / AUFIDENAE / CAPITOLINAR / SACRUM.

Artist unspecified (see 53) Grey wash 31 x 21.8

In the Vatican, Museo Chiaramonti no.497; Altmann no.163; CIL VI 20385

56 Funerary altar

des staat in vigna van den prinz Iustinian mji van Roma gefondet. This note is damaged; the reading is Lanciani's.

A large damaged altar, with plain mouldings above and below, and a patera in relief high on the r. side. The whole front is occupied by an inscription: DIS MANIBUS / L MATRINIO L F / SAB STICHIANO / V A XIX MENS III DIEB / MATRINIA AMPLIATA / MATER F PIENTISSMO / ET L MATRINIO HYPATO / PATRONO ET CONIUGI / BENE MERENTI / FECI T ET SIBI.

On top of this altar stands a small rectangular urn with pedimented lid.

Artist unspecified (see 53) Pen and brown ink, grey and brown wash 31.2 x 21.5

CIL VI 22299

57 Altar

Among profuse vegetation stands a tall, very worn altar, with simple mouldings above and below and topped by a pediment. On the front a panel bears the inscription: D M / LAPPAE... / PRIMAEF... / VIXA ... / XXXXIII.

On top of the altar stands a hexagonal or octagonal urn, on which two putti flank an inscription panel, which reads as follows: DM / ATLO / AUG LIB / HERMET / ASIN... / I SUUE .. / ..VTO.

Added in pencil at the bottom of the sheet are the words ..IITO / AUXILIAR / .. IO / SAGRUM

Artist unspecified (see 53) Pen and brown ink, grey and brown wash 30.7 x 21.5

The altar: CIL VI 21093 in hortis Matthaeiorum, then in the Ince Blundell collection: Ashmole no.235, Michaelis Ince no.235

58 Inscription panel

The stone block is shown among vegetation, with buildings in the background l. On the front in a moulded frame is the following inscription: Q CASCELLIUS Q F VOL / LABEO / PRAEFECTFABRUM / ARBITRATU / NERONIAE CENERULLAE / UNORIS

Artist unspecified (see 53) Pen and brown ink, grey and brown wash 21.6 x 31

59 Altar

[On front below the drawing] Figures de deux cotes & du dessus d'une pierre qui a été trouvée depuis peu en un champ voisin du village de Nouroy situé prés de Pontamousson en Lorraine: l'an 1721. L'on dit qu'il est creu un arbre dans la terre qui couvroit cette pierre, ce qui manifeste qu'elle a été la depuis longtemps.

Three views of the altar are given. On l. is a view of the front. The voluted top is quite elaborate, but the body is very simple, with plain mouldings above and below a panel, in which is the following inscription: I O M ET HER / CULI SAXA / SACRUM / P TALPIDIUS / CLEMENS / LEG VIII AUG / CUM MIL LEG EIUS / V S L L M.

In the centre is drawn the r. side of the altar. In the centre of the side panel is an object in relief, partly covered with scale pattern, perhaps a club.

The drawing on the r. shows the top of the altar.

Artist unspecified Pen, ink and grey wash 22.3 x 33.7

ILS no.3454: nunc in Museo Sangermanensi

60 Vase

A globular vase with flattish lid, decorated with scale pattern on the shoulder and reticulation on the lower bowl.

Artist unspecified Black ink with white highlights on blue paper 23.1 x 24.7

61 Vase

This antient vase of Porphyry was destroyed in the fire at Whitehall. There are two notes on the front, but one has been cut off at the l. edge, the other has become very faint.

A richly decorated lidded krater, which stands on a high foot ornamented with channelling. The base of the vase is decorated with convex fluting and from here rise short voluted handles. The upper body is decorated with strigil channelling. The high knobbed lid also has a band of convex fluting.

Artist unspecified Brown ink and grey wash 27.8 x 16

62 Vase

An amphora with straight neck and high broad shoulder, from which the tall body curves gently to the plain moulding around the bottom. On the shoulder stand two vertical handles pierced with round holes. The vase is shown among rocks and plants.

Artist unspecified RP 34.6 x 26

63 Vase

An open vase with simple swelling profile. The lower body is decorated with convex fluting(?), while on the shoulder is a relief of dogs(?) and birds flanking a vine, which grows in a bowl. It stands on a low plinth or perhaps a foot stool. According to Lanciani (BCom 1894) this and no.64 are due boccali aretini.

Artist unspecified RP 33.8 x 25.8

64 Vase

Very similar to no.63, except that on the shoulder birds flank a floral 'candelabrum', which rises out of a bowl; a bird perches on top of it.

Artist unspecified RP 33.7 x 25.8

65 Pulvinar

[Front] Li prĩ della S^{ma} Trinita de Monti ne pretendono al meno trenta scudi. manca il piede sinistro di dietro, et ancora l'aquila et il pezzo di vaso.

On a low base stand four elaborate legs with voluted edges and floral relief decoration. The face of the seat is decorated with floral scroll. On the seat is a cushion, over which is laid a fringed drape, with its ends hanging down the sides. The claws of a bird remain on the cushion, but the rest of it is lost. Between the front legs is a footstool, on which stands a tall vase filled with flowers(?), now very damaged. Its dimensions are noted: larga palmi 3; alta palmi 2¾; grossa palmi 2½.

Artist unspecified Ink and grey wash 26.9 x 22.2

66 Shield

Ancile e marmore in Museo Bianchini

A tall oval shield with indentations cut in the sides at the middle. The central boss is set on an oval member, from beneath which long slender triangles project to top and bottom, thus dividing the shield into four sections, which are decorated with floral scrolls.

Artist unspecified Ink and grey wash 37.1 x 26.5

67 Statue fragment: cuirassed torso

nella Villa Medice

The breastplate is decorated with a male figure rising from leaves; against him rear two winged monsters. At the neck is a Medusa head. On l. is a subsidiary sketch, which perhaps shows the side of the cuirass.

Kent Brown ink and grey wash 31.3 x 18.2

68 Three Egyptian figures

According to the list at the second page of Bm9.1: idoli egitti trovati nella ville Adriane et alibi

a) Draped male with beard and tall headdress, holding a snake-like object round his shoulders.

b) The mummy of a man with plaited beard and copious hair, his hands crossed at his waist holding a staff and a flail. There is a band of hieroglyphics round his hips and down the front of his legs.

c) A nude male, wearing a large round cap, kneels and bends forward, his l. hand on his back, his r. hand stretched forward.

Artist unspecified Ink and grey wash 22.1 x 16.8

69 Five Egyptian figures on a doubled sheet

Recto. a) A small delicate animal with cloven hooves, pointed ears and horns, standing to r.

b) A nude male seated (though without a seat) holds a hieroglyphic tablet on his knees. He wears a collar and skull cap. His feet rest on a small square platform with a pole(?) beneath.

c) A cat seated to l., with a ring or crescent moon on its back.

Verso. d) A nude male sits cross-legged on the ground, holding a cornucopia in his l. hand, his r. hand to his mouth. On his head is a fat crescent moon.

e) A female, wearing a skirt, sits (but without a seat) and holds a nude child on her lap, supporting his head with her l. hand and holding her r. hand to her breasts. On her head is a tall crescent moon. The child wears a tall conical headdress. Her feet rest on a small platform as b).

Artist unspecified Ink and grey wash 22.2 x 16.9 (double)

70 Two Egyptian statues

[On undersheet] nella Piazza di Tivoli trovati nella Villa Adriana

A male stands with his arms by his side, holding a roll in each clenched hand. He wears a loincloth and a headdress, which comes forward over his chest. Behind the body is a support.

b) A nude female stands with her r. arm by her side, her l. hand raised to her breast. In her clenched r. hand she holds a roll, in her l. an angled object. She wears a narrow collar. Her thick wig is brought forward

over her chest. Behind her body is a support.

Artist unspecified Ink and grey wash 19.8 x 27.2 (double)

According to Lanciani (BCom 1894) these statues are now in the Vatican.

71 Fifteen small Egyptian objects

a) Male caryatid

b) A figure standing with arms by side with a globe on its head, wearing a skirt.

c) A bird-headed figure wearing a skirt

d) A relief of three nude figures standing with their arms by their sides, the outer two caryatids.

e) A standing male, wearing a skirt, carrying a vase on his head.

f) A kneeling skirted figure with a globe on its head, holding up its arms.

g) A scarab beetle

h) An angular bottle or a knuckle bone (?)

i) A stoppered ovoid bottle

j) A strange object, which includes a large eye.

k) A seal(?): a square pyramid, with a flat top, seen from above. A hole is drilled through it.

l) A scarab beetle

m) A tall object, round in cross-section rising from a square base, punctuated at the top by four aquare inserts.

n) A draped figure holding an object on its head.

o) A small animal on a square base

Artist unspecified Ink and grey wash 22 x 16.7 (double)

72 Head of Minerva

[Front] The figure of the head taken up in Stall street near y' Bell Inn in Bath, in Diging to make a common sewer in the midle of y' street on y' 20th of July 1727 about 15 foot deep supos'd to be Pallas, the Head in Brasse gild'd with gold biger than life, placed now in y' Town Hall by y' mayor and Aldermen at Bath in Somersetshire.

Four views of the head of Minerva, showing the two profiles, the front view and the top of the head.

Bernard Lens fecit Aug.24 1727 Water colour and gold wash 24.2 x 29.9

See Bm2.98-99

73 Vase

Vaso di porfiro datomi da Monsr Strozzi. ha il re di Francia.

A tall slim vase with knobbed lid and flaring foot. The drawing combines a view of the outside on l. with its section on r. The body is very long and smoothly curved. From the angular shoulder rise two lug handles pierced with a rectangular hole, as is shown in a small diagram on l.

Artist unspecified Ink and charcoal 60.7 x 42.2

74 Mosaic

[Front] Musaico antico delle Terme di Caracalla

Round the outside runs a band of meander and rosettes. The inner area is divided into five sections, which are in turn subdivided. In the central section is a large panel with a representation of Europa and the bull, flanked by two zones, each with a leafy branch inside three contiguous circles. The sections which flank the central band are each divided into two, and in each subsection is the figure of a nude male Season carrying a basket, club and cloak, and with his feet towards the outer border. The outer sections are divided into three roughly equal parts: at each corner is a garlanded head inside a circle, and in each middle section is a garlanded or crowned head.

Artist unspecified Black ink and grey wash 28.2 x 42

Lanciani (BCom 1894) publishes part of this mosaic in pl.IX

75 Mosaic

The broad outer border consists of a plain blue band, a plain pink band, a band of blue meander with a panel of cable in the centre of each side, and lastly a band of cable pattern. The inner space is divided into two equal squares, which are separated by a panel of lunettes framed in bands of cable and triangles; this panel is also repeated at the other side of the South square. Within this square is a circle, with a bird in each spandrel. In the circle is a band of cable and then a broad band of floral scroll, which rises from a bearded head on North. At the centre, framed by bands of cable, running triangle and meander, is a representation of Dionysus with a thyrsus and vase riding on the back of a tiger over fishes. The North square has an outer band of swasticas, within which is inscribed a circle, with kraters and hearts in alternate spandrels. Within the circle, which is of chain pattern, is another square, with floral scrolls in the arcs so formed. At the centre of the square is a guilloche mat.

Will Webb fecit Ink and water colour 40.7 x 58.3

At Stonesfield: Rainey 145 Stonesfield a. See nos.82 and 83.

76 Mosaic fragment

[Front] Part of a Roman pavement in Mosaick work found in the Church Yard at Woodchester near Minchinghampton in Gloucestershire. The length of the whole work is 141 feet, lying for the most part six feet underground. This Pavement is composed of small bricks of an Inch cube of various colours and is said to contain great Varieties of Figures both Animal and Vegetable, but many bodies lying now Earyed upon it, it is rare to meet with any part so Entire as the following piece which was Delineated and colour'd upon the Spott by R. Bradley August 2.Ann: 1722. NB. The circle A is 22 feet diameter.

A segment of the inner circle of the Woodchester mosaic is illustrated, showing three concentric bands, separated by bands of guilloche. In the outer band runs a floral scroll; in the next a lioness and lion move l., separated by a leafy tree; and in the inner band a peacock faces r., where there is a branch bearing three leaves.

Bradley Ink and water colour 30.2 x 25

At Woodchester: Rainey 163 a

77 Mosaic

Pavimentum tesselatum apud Kaer Leion in agro Monmouthensi 1692 repertum.

The outer border of the square mosaic consists of three rows of touching circles, overlaid with wavy bands in white. The central square is defined by a row of blue and another of purplish-pink stones. In this square is a saltire, the semi-circles of which have a bird, the corners a goblet. Inside the saltire is a small square, which touches the top of each semi-circle and is filled with the same pattern as the outer border. In the spaces between the semi-circles and the inner square are small horn-like objects.

Artist unspecified Ink and water colour 33.6 x 33.6

At Caerleon: Rainey 31 Caerleon 1, pl.4

78 Mosaic fragment

[Front] Pavimentum tessellatum, Cicestriae in Hortis Palatii Episcopalis repertum 1727

A fragmentary geometric mosaic in black, white and pink. Across the top of the drawing runs a broad pink band, at right angles to which are three bands of guilloche. On each side a curving band of chain in black and white springs off, the space between that on the r. and the guilloche band filled with black, white and pink tesserae in no clear pattern.

Artist unspecified Ink and water colour 24 x 34.3

79 Mosaic fragment

[Front] Pavimentum tessellatum, prope vicum vulgo vocatum Great-Tew, in agro Oxoniensi, repertum.

A square fragment, in which two matching bands are separated by a band of white and one of blue. In each band is a section of chain pattern, with concentric rings of blue, white, yellow and crimson.

Artist unspecified Ink and water colour(?) 22.2 x 25.6

Rainey 89 Great Tew b

80 Mosaic

[Front] Part of a Roman Mosaick Pavement found in Denton Fields Feb^{r} $172\frac{7}{8}$.

Philo. Trans. No 402. Plate 1

Part of a mosaic in which a plain border surrounds a repeating pattern of lozenges and squares arranged in interconnecting octagons.

Artist unspecified Engraving 15.6 x 36.1

Rainey 60 Denton a

81 Mosaic fragment

[Front] Pavimentum tessdlatum ex albis, flavis, rubris et caeruleis tessolis compositum, Hayfordiae in agro Northamptoniensi repertum 1699.

The corner of a geometric mosaic. Within a border of plain bands, one of stepped triangles and another of guilloche, is an all-over pattern of perspective boxes framing panels of guilloche, guilloche knots and lotus flowers.

Artist unspecified Pen and ink 46.6 x 33.5

Rainey 122 Nether Hayford

82 Mosaic

[Front. In capitals to *] An exact deliniation of the pavement in mosaick-work* lately discovered at Stunsfield nere Woodstock by an Husbandman whose plough hitt first against an Urn whereupon he had a Curiosity to digg and found the said Pavement three foot under ground in the manner as is here Expressed, and where a mark of the Crevice is, A, his Ax Struck into a Cavity, which leaves room to Conjecture it is vaulted the Length of the same is 36 foot and the Breadth 25. This work is composed of several small stones about the bignes of a Dye of different colours which artificially placed apeareth very Beautifull, the outletts B at the sides are form'd with large tiles the meaning of which is to be decided by the Learned and the Simbolical Ornaments of Concord and mirth giveth occasion to think that it was a place used for Banquets. This peice of Antiquity is to be Esteem'd the most Considerable that ever was found in Brittain of the Antient Romans.

The same mosaic as no.75. Although the overall effect is more pleasing than 75, the details are much less accurate and the colours less true.

E.L.Delin^{t}. Engraving with body colour and water colour 53.8 x 73.9

See no.75

83 Exactly as 82 but without colouring

54.3 x 66

With 83 is a small sheet in Italian: rincontro delli disegni

Il(?) no.9	Undici urne con scrizione una doppia luna che fa la somma di scudi trenta tre	33
Il(?) no.17	Ara con scrizione greca a tre facciate scudi dieci	10
Il(?) no.8	Bassorilievo con tritoni e donne e scrizione scudi dieci	10
Il(?) no.9	Bassorilievo con le Muse scudi dodici	12
Il(?) no.7	Bassorilievo dove corrouole(?) bighe scudi dieci	10
Il(?) no.5	Bassorilievo dove piangonoil morto scudi otto	8
Il(?) no.11	Due teste di alto rilievo scudi tre	3
Il(?) no.1	Pappagallo scudi due	2
Il(?) no.2	Vaso scudi uno	1
Il(?) no.	Ercole col cervero scudi tre	3
Il(?) no.7	Statua con votive scudi tre	3
Il(?) no.13	Bassorilievo con due cavalli scudi	5
	Il basso rilievo di Pisa della contess Matilde scudi dodici	12
	Le due testate del basso rilievo della Contessa Matilde sei scudi il pezzo che fa dodici scudi	12
	Vaso del tributo. vaso in due vedute sei scudi il pezzo che fa dodici scudi	12
In tutto scudi cento trenta sei senza le spese		136

Bm10

Drawings of antiquities in various collections in Rome and Florence.

1 Bust: man

[Front] Achates orientalis antiquus, seliqram ponderis exsuperans.

E museo Patris Albaret soc. Jesu in collegio Turnonensi

The bust of a man wearing a wreath of leaves and a cloak clasped on his l. shoulder. He looks slightly to his l.

Artist unspecified Ink and grey wash 10.8 x 11.6

2 Head: satyr

3 [Front] 2: testa d'Apollo. 3: testa d'Apollo — di Imperiali

The two drawings give the front view and the profile of the head of a satyr. At each side of his jaw is a drop-like growth. His hair is in disarray.

Artist unspecified P 23.6 x 26.3; 25.6 x 26.3

4 Bust: woman

Palazzo del I^mo Cardinale Imperiali

A woman, her hair falling in waves from a centre parting and then drawn back, turns her head slightly to her r. and gazes upwards. Her bust is liberally draped. On the pedestal is the inscription LUCILLA.

Compiglia P 39.8 x 26.4

5 Statue: putto

Villa Montalto

The putto stands wrapped in a large himation, only his head and bare feet uncovered.

Ciferri RC 48.8 x 37.1

Fa2 no.60

5bis Bacchic base

6 Villa Montalto

7

8 A rectangular base with a foot projecting obliquely at each corner, decorated with the protome of a winged, horned, lion-faced monster. On each side is a figure scene beneath a broad band of floral scroll.

5: main face. Dionysus visits Icarius. On l. Icarius sits on a couch, a female reclining by him, and gestures in welcome to Dionysus, who stands in the centre, supported by a small satyr, while another removes his sandal. On r. come three stayrs, piping and dancing, and lastly a bearded male embracing a female. In front of the draped couch stands a table.

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A curtain is draped across the background in two long swags. On far r. a herm stands on a round pedestal.

6: back. In the centre, two winged putti, weeping and turning away, hold a large butterfly by its wings over two blazing torches which lean against an altar/pedestal. On each side a centaur gallops towards them, the one on l. young and holding a thyrsus, the other bearded and with a pedum; each looks back to the figure riding on his back, on l. a maenad, on r. a nude figure playing the lyre.

7: In the centre, a bearded male, wearing a shaggy skin, sits to l. on a rock, milking a goat, by the head of which stands a draped female and steadies it. On r. a statue of a draped female holding a lotus flower stands on a stepped round base by a bare gnarled tree.

8: In the centre a deer suckles its young. A nude male leans on his staff on r. and watches, while a half-draped female sits far l. and assists the young animal. On far r. on a round pedestal stands the statue of a bearded nude male holding a staff over his shoulder.

Ciferri RC 47.8 x 75.8; 47.4 x 75.6; 37.1 x 48.4; 37.4 x 48.5

Now in the Vatican: Führer no.191. Fa2 no.60

9 Strigil sarcophagus with dextrarum iunctio

[Front] nel Portico di S. Saba

In the centre stand a draped man and woman, clasping hands. Between them at their feet is a round pedestal or a book chest, with a bundle of rolls on top. In the background between them stands a man who looks at the woman and holds his arm round her shoulders. A curtain hangs in the background. This group is flanked by two panels of strigil fluting. At the far r. stands a draped bearded man, holding a roll and with a bundle of rolls at his feet; at far l. stands a draped woman with her head covered. These outer figures look towards the centre; curtains are draped behind them. All the figures are set on pedestals.

Artist unspecified RC 47.8 x 75

10-27 (excepting 22-23) Casa dei Signori Gaddi, Florence

10 Fragment of historical relief: man

Casa Gaddi

The half figure of a draped man with short hair, in profile to r.

Artist unspecified P 44 x 30.7

Fa2 no.1

11 Funerary altar

Casa Gaddi

The front of the relief is shown, with its architectural framework of a pillar at each side supporting an entablature and pediment. In the main area between the pillars a draped man and woman, who holds two poppy heads, join hands. A child stands between them holding a bunch of grapes and with a rabbit at his feet. In the pediment is the bust of a man, with a garlanded box on r., two shields or perhaps crotala on l. In the upper corners, cut off by the pediment, fly two nude putti, each carrying a spear and looking down at the main figures.

Artist unspecified P 43.8 x 30.5

Fa2 no.2. Now in Perugia: Altmann 205 fig.162

12 Relief: two men and horse

Casa Gaddi

Two bearded men wearing short tunics and cloaks stand facing r., a horse between them. They gesture as a hand holding a leaf or twig appears through a tall slender arched gate-way on far r.

Artist unspecified P 30.5 x 40.4

Fa2 no.3

13 Relief: man and sphinx

Casa Gaddi

On l. a sphinx, wearing a headdress, lies to r. on a long rectangular base, which is decorated on the side with two pine cones standing on square projections. On r. a man, in Egyptian style, wearing a 'cuirass' and with his head covered, stands facing the sphinx and holding out both hands to offer it a pine cone.

Artist unspecified P 30.2 x 42.7

Fa2 no.4

14 Relief fragment : two females

Casa Gaddi

In the foreground a draped female sits to l. The other draped female stands by her on r. in the background, bending forward and resting her elbow on a mound of rocks, which rises on l. and curves over to r. A tree grows on l. in the foreground.

Artist unspecified P 44.4 x 30.5

Fa2 no.5

15 Relief: votive to Hercules, Jupiter and Genius of Caelian

Casa Caldi

On l. stands Hercules, nude and with his lion skin over his l. arm; he holds his club with its end on the ground. A bare tree grows in the background r. In the centre stands Jupiter, nude and bearded, a drape over his l. shoulder, his l. hand once raised . An eagle stands on ground by his feet on l. On r. a bearded half-draped male sits on a rock mound to l., holding a great tree branch. Beneath the figures are the following inscriptions: HERCULIS / IULIANO; IOVI / CAELIO; GENIO / CAELIMONTIS / SACRUM

Artist unspecified P 30.7 x 43.5

Fa2 no.6. Now in the Palazzo dei Conservatori: Führer no.1806; Ausonia 7 1912 34.

16 Bust: emperor

Casa di Sig^{ri} Gaddi. Massimino

A harsh-faced, short-haired man, wearing a cuirass beneath a cloak fastened on his r. shoulder.

Campiglia P 41.6 x 27.7

17 Bust: Woman

Casa di Sig^{ri} Gaddi. Aquilia Severa

The draped bust of a woman, with her hair parted in the centre, drawn back over her ears and falling on to her neck. She looks to her l.

Campiglia P 41.6 x 27.7

18 Relief: tigers in floral scrolls

Casa Gaddi. Fa2: due fregi di grotesche in basso rilievo

In the centre stands a tall slim vase or baetyl with leafy decoration around its base, tied with fillets at its neck and topped by a sphere. Away from it spring two tigers on to floral scrolls which each include a vine leaf and cluster of grapes.

Artist unspecified P 31.5 x 44.2

Fa2 no.7

19 Funerary altar

Casa Gaddi

The altar has a pedimented top, in which is a laurel wreath with flying fillets. Up each side of the altar a nude putto stands on a tall vase with his arm on his head and his cloak falling down behind him. Between

the putti, just below the centre, is a rectangular panel, beneath which two nude putti hold a laurel wreath with flying fillets. At the side of these putti, and partly hidden by the vases, are three objects piled one above the other, perhaps armour. Above the panel a winged charioteer drives a quadriga to r.; in the chariot Pluto holds the fainting Proserpine. The inscription inside the panel is as follows: D M M ULPIO AUGLIB FLORIDO PATRONO / OTTIMO ET BENEMERENTI / M ULP PHILAUSA LUMNU / M ULP TELES////// ORUS / ULPIA PARAMONE / LIBERTI.

Artist unspecified P 74.5 x 48.4

In Museo Civico, Perugia: Altmann no.96

20 Relief: draped female

No location given

A draped female stands and turns her head to her r. Both her arms are lost just below the shoulder.

Artist unspecified P 43.2 x 29

21 Vase

Casa Gaddi

An amphora with gently curved handles, which end in a small face where they join the body.

Artist unspecified P 43.1 x 29.9

Fa2 no.9

22 Bacchic sarcophagus

23 Marmor in Monte Palatino nuper effossum et nunc in aedibus Cardinalis de Polignac asservatum.

In the centre stands Dionysus, half-draped and wearing a vinewreath, with his arm round Ariadne on l. She is draped and holds a thyrsus. From behind Dionysus a bearded male, wearing a loin cloth, moves to r., where a satyr empties a wineskin into a garlanded krater, watched by a panther on r., sitting with its forepaw raised. Three satyrs stand in the background, one of them holding a jug and cup. Two smaller satyrs approach from l., one blowing a trumpet. On far l. two maenads move r., one playing crotala, the other carrying a vase. Then Pan, with a wreath across his torso and a skin tied round his waist, moves r. but looks at the spectator. A maenad behind him in the background also looks at the viewer. A fourth maenad moves r., playing the tympanum by Ariadne.

Campiglia P 41 x 54.4; 41 x 27.4 (double)

24 Relief: nymph on sea-monster

Casa Gaddi

A nude nymph reclines on the back of a sea-bull and embraces it as it springs up to l. Beneath and in the foreground, a nude nymph rides on the back of a sea-tiger to l. over waves. On far l. at the bottom are rocks and a clump of reeds.

Artist unspecified P 43.3 x 30.9

Fa2 no.10

25 Triangular base

26 Casa Gaddi, Galleria

27 At each corner of the base is a protome of a griffin standing on a small pedestal. In the centre of each side is a bacchic figure in relief.

25: In the centre, a satyr with a skin slung across his body dances to r. with his arms outstretched and looks back to l. In his l. hand he holds a thyrsus. At his feet is a tigerm which turns its head to look up at him.

26: On this side Pan dances r., turning his head to look l. His r. hand is on his head, in his l. he holds out a pedum. His r. foot rests on a trident, which is impaled in the ground.

27: In the centre a maenad with billowing drapery dances and points to r., turning her head to l. She holds a tympanum against her thigh.

Artist unspecified P 30.7 x 44.4; 31.1 x 43.2; 30 x 44.4

Fa2 no.12; in the Uffizi inv.334: Mansuelli I no.195

28-41 Palazzo Spada

28 Relief: Daedalus and Pasiphae

[Front] In aedibus Cardinalis Spadae

On r. Daedalus, bearded and wearing a short tunic, sits on a seat in front of a tall doorway. Holding a saw in his l. hand, he inspects the model of a cow, which stands on l. facing him. Pasiphae stands in the background by the side of the cow, draped and with her head covered.

Sempronio RC 48.5 x 37.1

Fa2 no.15; Still in Palazzo Spada: Führer 2000; Schreiber pl.8

29 Relief: Adonis

[Front] In aedibus Cardinalis Spadae

Wounded in the leg, Adonis leans on his spear to l. He wears a cloak clasped round his neck. Two hounds stand by his feet. Behind him two columns support an entablature, to which a boar's head is attached. A tree grows in the background. On the r. side is a high rock, on which grows a tree.

Sempronio Subissari (signed) 48.7 x 37.4

Fa2 no.19; still in Palazzo Spada: Führer no.2006; Schreiber pl.4

30 Relief: Amphion and Dethos

[Front] In aedibus Cardinalis Spadae

On l. a half-draped youth sits on a mound of rocks facing a youth who stands on r. with a cloak over one shoulder and holds a lyre on a pillar in the centre. A dog stands by the feet of the seated youth and looks up at the other. In the background on l. stands a shrine, which consists of four pillars standing on a high base and supporting an entablature, on which is fixed a fleshless boukranion. Inside the shrine stands an archaistic statue of Diana, holding a bow. A garland is slung across the front of the shrine and a rod is attached to one of its pillars with fillets. In the background is a spreading oak tree.

Sempronio Subissari (signed) RC 48.5 x 37.2

Fa2 no.18; Still in Palazzo Spada: Führer no.2003; Schreiber pl.3

30a Relief: Paris on Ida

[Front] In aedibus Cardinalis Spadae

The panel is divided roughly in half by a horizontal rock line, below which are three cows in various attitudes. Above the rock on r., Paris sits to l. on a rocky mound, wearing a cap, trousers, tunic and cape; he rests his l. hand on his staff, and holds up a pipe in his r. He turns to r. where a nude putto stands by his shoulder, whispering in his ear. A dog sits on the ground on r. In the background in the centre a tree grows in a triangular architectural feature topped by a vase. A small oak tree grows on l.

Sempronio Subissari (Signed) RC 48.9 x 37.7

Fa2 no.13. Still in Palazzo Spada: Führer no. 2001; Schreiber pl.9

31 Bust: woman

Palazzo Spada

The draped bust of a woman with her hair arranged in a bun and a diadem(?) over her forehead. Viewed obliquely from r.

Calderi P 49.4 x 38.9

Fa2 no.46

32 Bust: man

Palazzo Spada

The bust of a youngish man with short hair. The bust seems to be rather oddly draped. Viewed obliquely from l.

Calderi P 49.2 x 38.5

Fa2 no.48

33 Head: young man

Palazzo Spada

The head of a young man with short curly hair. The head is tilted slightly.

Calderi P 49.4 x 38.6

Fa2 no.39?

34 Bust: philosopher

Palazzo Spada

A philosopher with curly beard, long moustache, and a fillet tied over his hair. A cloak hangs over his shoulders, leaving his chest bare.

Calderi P 49.8 x 38.9

Fa2 no.39

35 Statue: putto

Palazzo Spada

A putto stands enveloped in a voluminous cloak, only his head and legs exposed. He turns his head to look up to his r.

Ciferri RC 48.7 x 37.7

Fa2 no.33

36 Statue group: Apollo and boy

Palazzo Spada. Fa2: Statua d'Apollo, con un fanciullo che tiene le mani legate ad dietro.

Nude Apollo stands holding a plectrum in his r. hand and resting his l. hand on his lyre, which stands on a tree stump on l. In front of the stump stands a nude boy with a fillet and wreath on his head, his hands behind his back.

Ciferri RC 48.6 x 37.7

Fa2 no.28

37 Statue group: female and putto

Palazzo Spada

The female, draped but with her r. shoulder bare, stands with an arrow in her l. hand, her l. foot raised on a quiver, which lies on the ground by a bow. In her r, hand she holds a leafy twig and a fruit. On her r. stands a nude putto on a rock mound, with a tree trunk behind his r. leg. He holds up both hands full of flowers.

Ciferri RC 48.5 x 37.8

Fa2 no.35

38 Relief: Paris and Oenone

[Front] In aedibus Cardinalis Spadae

At the bottom r. a bearded river god reclines on rocks, water flowing from the urn beneath his elbow. In the centre on l. Paris sits on a rocky mound. Oenone leans on his arm and points r. to where an elaborate boat sails on waves, partly hidden behind rocks by Paris. The waves are separated from the river god by a horizontal line. A second line marks off the upper strip of the relief, where three buildings, each surrounded by a portico, stand on rocky ground.

Sempronio RC 48.6 x 37.6

Fa2 no.17; Still in Palazzo Spada: Führer no.2004; Schreiber pl.10

39 Relief: Bellerophon

[Front] In aedibus Cardinalis Spadae

Bellerophon, wearing a cloak, stands to r. and holds the bridle of Pegasus as it grazes or drinks by his side, its wings spread. Rocks rise in the background on r. and a spreading olive tree grows on l.

Sempronio Subissari (sighed) RC 48.5 x 36.5

Fa2 no.14. Still in Palazzo Spada: Führer no.2007, Schreiber pl.3

40 Relief: theft of the Palladium

[Front] In aedibus Cardinalis Spadae

In the background stands a temple, set obliquely; along its side are pilasters, while the front is open but for a low gate. In the pediment are a shield and a snake. On l., in front of the side wall, stands Diomedes, wearing a cloak and with the remains of a sword in his hand. By his leg on l. is an altar, on r. is a pedestal. He looks r. to Odysseus, who comes through the gateway, framed in the front of the temple. He wears a tunic and cloak and cap, and brandishes his sword, with his scabbard in the other hand. He looks back over his shoulder into the temple.

Sempronio RC 48.7 x 37.9

Fa2 no.20. Still in Palazzo Spada: Führer no.2005; Schreiber pl.7

41 Relief: death of Archemorus

[Front] In aedibus Cardinalis Spadae

At bottom r. a snake, coiled round a baby, rears up against two cloaked and helmetted warriors, who attack with Gorgon shields and raised spears. On the ground between the feet of the warrior in the foreground lies a fallen vase. On l. stands Hypsipele in an attitude of distress. Top l. is a tree and a pedimented building, set obliquely.

Sempronio RC 48.7 x 37.7

Fa2 no.16. Still in Palazzo Spada: Führer no.2002; Schreiber pl.6

42 Statue: female holding mask

Giardino di Boboli

A draped female stands holding by her head a mask in her r. hand. In her l. hand she holds perhaps flowers or fruit by her hip. On l. at her feet crouches an animal with long pointed ears (Fa2: volpe).

Artist unspecified P 43.4 x 29,7

Fa2 no.7

43 Statue: peacock

Pavone di metallo, che sta a belvedere

A standing peacock, shown in profile to l.

Campiglia P 27.2 x 40.2

Still in Vatican: Führer no.479

44-65 Galleria di S.A.R. (His Royal Highness, the Grand Duke of Tuscany) Florence.

44 Muse sarcophagus

45 Galleria di S.A.R.

Against a neutral background stand eight Muses and Apollo in their midst, with his tripod by him. The relief is incomplete on r.

Artist unspecified P 43.4 x 61.9; 43.1 x 56.9

Fa2 no.9. In the Uffizi inv.129; Mansuelli I no.236

46 Funerary urn

Galleria di S.A.R.

At l. and r. close to the edge a fluted Ionic pilaster supports the architrave-like upper border. At the bottom centre two lions sit flanking a fluted vase, from which issue flames. Over them is a panel with an inscription: D CLM / ANIHVODRAB / CL SYRA / MAEER

Artist unspecified P 28.9 x 42.2

Fa2 no.1

47 Funerary urn

Galleria di S.A.R.

At each side of the front an elaborate pilaster with leafy capital supports a plain band at the rim. At top centre is an inscription panel, beneath which hangs a garland of leaves with fillets flying from its ends. In the panel, which is flanked by the letters D M, is the following inscription: MPURULADLAMLCOFIV / PRP V SPALLISTIANIQU / AXXXMILAXII FAURIAM / VARIUS COMMANI

Artist unspecified P 29 x 42.2

Fa2 no.1

48 Funerary urn

Galleria di S.A.R.

The urn has a pediimented lid with circular acroteria. On the urn a garland of fruit and flowers hangs from two fleshless boukrania, with fillets flying here and there. Two birds stand beneath the garland and look upwards. Over the garland is a patera, above which is a panel with the inscription POPILLIA C C I / IANUARIA / VIX ANN XXIII

Artist unspecified P 29.1 x 42.4

Fa2 no.1

49 Funerary urn

Galleria di S.A.R.

This rectangular urn has a central inscription panel with leaf mouldings above and below. At each side of the panel is a leafy palmette on its side in a triangle, flanked by two flowers. The inscription is as follows:

CRISPINLUL F FIRW / VALERI FESTI

Artist unspecified P 29 x 42.2

Fa2 no.1

50 Funerary urn

Galleria di S.A.R.

A leaf garland hangs across the front between two candelabra, which consist of a pine cone on an acanthus leaf vase standing on a leafy vase-shaped pedestal. Over the garland is a panel with an inscription, which is almost erased, except the letters D.M. and a later P.

Artist unspecified P 29.3 x 42.4

Fa2 no.1

51 Funerary urn

Galleria di S.A.R.

At each side of the front an eagle with its wings outspread stands on a fluted vase. At bottom centre two cockerels stand facing one another over a fillet, as if crowing. Over them is a panel with the inscription:

D MEUTYCH / EFIS FECIT / HERMEROS / VICARIO

Artist unspecified P 29 x 42.3

52 Funerary urn

Galleria di S.A.R.

A garland of fruit, leaves and flowers hangs across the front from the horns of two fleshless boukrania. Two birds crouch beneath the garland

and look upwards. Over the garland is a panel with the inscription: VP / GENEUS PECCATIUS / BALBUS VI VIR / SIBI ET E PEC / VIXI PAN IXI

Artist unspecified P 29 x 42.3

Fa2 no.1

53 Funerary urn

Galleria di S.A.R.

A garland of fruit, leaves and flowers hangs from the horns of rams' heads set high at the sides. Two birds perch on the garland, two stand beneath and peck at it. At top centre is a panel with the inscription: L VALERIUS / AI POM / TI STUS

Artist unspecified P 29 x 42.2

Fa2 no.1

54 Funerary urn

Galleria di S.A.R.

A garland of leaves hangs across the front from the horns of Ammon heads at the top corners. At the bottom corners stand swans with their wings outspread, their necks contorted and their heads pointing upwards. Over the garland a wolf suckles twins on a rock groundline. At the top in the centre is a rectangular panel without an inscription.

Artist unspecified P 28.7 x 42.2

Fa2 no.1

55 Funerary urn

Galleria di S.A.R.

A garland of fruit, flowers and leaves hangs across the front from rings set just below the rim. At each side stands an elaborate candelabrum, with dolphins as feet, one face decorated with a stork in relief, and a sphinx as supporting member near the top. Beneath the garland are two birds, facing outwards. On the garland two birds hold an insect between them. At top centre is a panel with the inscription: DOMITIAE PHYLLIDIS / C C DOMITII LETII / PROCUR / GERMANI CAESARIS

Artist unspecified P 28.3 x 42.2

Fa2 no.1. Perhaps Altmann no.116 in the Uffizi.

56 Funerary urn

Galleria di S.A.R.

At each bottom corner is a large vase, in which stands a cornucopia full of fruit and decorated with scale pattern. At each top corner, in front of the cornucopia, is a youthful head wearing a wreath. From behind each

head hangs a garland of fruit and leaves. Two birds stand on the garland, two fly to the centre below. At top centre is a panel with the inscription: D I M / SECUNDIONI / VIX AN XVI / IUCUNDUS VICARI / BENEMERENTI

Artist unspecified P 29 x 42.3

Fa2 no.1

57 Funerary altar

58 Galleria di S.A.R.

59 57: side. A garland of leaves hangs from rams' heads. At the bottom corners stand eagles on rocky projections, their wings outspread. Beneath the garland crouches a bird, while above it fly two birds, each holding a wing of an insect. Above them, top centre, is a patera.

58: front. A garland of leaves hangs from rams' heads at the top corners. At each bottom corner stands an eagle with wings spread, looking up to the centre. Between them beneath the garland, two putti move to r. with a sea-tiger. On the garland two cockerels peck at one another. At top centre is a panel with the inscription: ΔIONYΣY / ΣKIANΘI / KATAΠPOΣTAΓMA / MAPKOΣΠINAPIOΣ / ΠPOKΛOΣKAI / APIΣTOBOYΛOΣ / APIΣTOBOYΛOY.

59: side. As 57, but with a peacock facing r. beneath the garland, two birds fighting above it and a tall jug top centre.

Artist unspecified P 42.1 x 28.8; 42.1 x 28.9; 42.1 x 28.9

Fa2 no.17. Now in the Uffizi inv.988; Mansuelli I no.210

60 Statue group: Hercules and Cerberus

Cortile del Palazzo di S.A.R.

Bearded nude Hercules stands looking to r., his r. hand on his hip holding a 'roll'. Cerberus sits on the ground by his l. foot, restrained by his l. hand.

Artist unspecified P 43.4 x 29.8

Fa2 no.1

61 Relief: head of barbarian

Galleria di S.A.R.

The head of a bearded barbarian, gazing upwards to r.

Artist unspecified P 42.2 x 29.3

Fa2 no.11

62 Relief: head of barbarian

Galleria di S.A.R.

The head of a barbarian with long curly beard and moustache, wearing a soft cap.

Artist unspecified P 42.3 x 29.3

Fa2 no.11

63 Funerary vase

Galleria di S.A.R.

The vase, a deep cup with a shallow curving lid, stands on a low foot. Lug handles are set just below the rim and between them at the front is a rectangular panel with the inscription: FILAETUS PRIVIGNUS / ET DUSERIS HOVERCA / IN VITA VIX CREDIBILE / UNANIMES / MORTUI HACE AEDEM URNA / CONCORDES REQUIESCUNT.

Artist unspecified P 43.3 x 29.9

Fa2 no.2

64 Sarcophagus: putti racing in circus

65 Galleria di S.A.R.

Four chariots race to r. A putto lies beneath the horses of the second chariot, while one of the horses of the third is sinking to the ground and a putto sits on the ground to l. An amphora lies on the ground beneath the horses of the last group. The spina is shown in the background with the metae at each end, the ova and a palm tree on far r.

Artist unspecified P 42 x 62; 42.4 x 59.9

Fa2 no.7. In the Uffizi inv.378; Mansuelli I no.239

66 Sarcophagus: marine thiasos

67 Galleria di S.A.R.

On l. a nude nymph rides on the back of a sea-man, who carries a shell horn and leads a horse to r., a dolphin beneath its hooves. Then a nymph with a billow of drapery rides on the back of a sea-man, who carries a horn and leads a ram to r. Next, a similar group moves l., leading a tiger; the sea-man carries a rudder. Lastly a nymph with her back turned to the viewer rides to l. on the back of a sea-man, who holds a trident and leads a bull. Across the top of the sarcophagus is the inscription ALLEDIAE MARCIAE FILI DULCISS IN FIDIED XIIII ALLEDIUS IROFIMIANUS E BAELIAMARINA PARENTES BENEMERENTIS FFEOR.

Artist unspecified P 41.3 x 53.4; 41.4 x 59.8

Fa2 no.8. In the Uffizi inv.160; Mansuelli I no.250

68 Sarcophagus: mourning a dead child

69 Galleria di S.A.R.

The child, nude, lies on a high-sided couch in the centre, with a table in the foreground. A bearded old man and a youth stand one at each end of the couch, while two women sit with their heads covered, the one on r. on a stool, the other on a high-backed chair with a footstool. At far l.

and r. stands a nude putto, cross-legged, leaning on a down-turned burning torch.

Artist unspecified P 42.5 x 59.3; 43.3 x 29.7

Fa2 no.5. In Uffizi inv.381; Mansuelli I no.245

70 Relief fragment: two horses

Galleria di S.A.R.

Two horses gallop to r. At the top l. survives the hand of the charioteer holding the reins.

Artist unspecified P 43 x 59.6

Fa2 no.13. In the Uffizi inv. 539; Mansuelli I no.12

71 Bust: man

No location given

The draped bust of a bald man, who looks to his r.

Artist unspecified P 43.5 x 30.8

72 Sarcophagus: Bacchic procession

73 Galleria di S.A.R.

On far r. a satyr with his back turned to the viewer stands by a slender tree. Two youths leading two captives with their hands bound behind their backs head the procession to r. On the ground is a basket holding fruit, a snake and a tortoise. Then comes a chariot drawn by two tigresses, with putti sitting on their backs holding the reins. In the chariot stands a draped female, supported by Pan. In the background behind the tigresses are two bearded satyrs, one carrying a vase, the other a pedum. In the middle of the procession are a maenad with billowing drapery blowing a horn, a bearded satyr carrying a putto on his shoulder and a maenad with billowing drapery, who dances and plays the tympanum. At the end of the procession comes the youthful Dionysus, wearing a skin and holding a thyrsus, supported by a satyr and accompanied by a Victory with outspread wings. He rides in a chariot drawn by a centaur and centauress, who blows a horn. A tiger runs beneath the centaur.

Campiglia P 44 x 63.2; 44 x 70.7

Fa2 no.6. In the Uffizi inv.152; Mansuelli I no.256.

74 Relief: shop scene

Galleria. Bassorilievo dove mostrano le veste insanguinate di Cesare.

Two shopkeepers on r. display a length of cloth to four customers, two seated, two standing. Four fluted Corinthian pillars support an upper storey in which are four open windows just beneath the tiled roof.

Campiglia P 48.4 x 74.6

In the Uffizi inv.315; Mansuelli I no.141

75 Relief: cushion-seller's shop

Galleria. Bassorilievo dove legano il testamento di Cesare

Two men stand l. of centre and hold between them a large object (which looks like a large open book in the drawing). A man stands far l, a man and woman sit on r. and two men stand behind them. Two Corinthian columns support a tiled roof and from the ceiling hangs a long bar, from which are suspended two long embroidered 'scarves', a cloth and three fringed cushions.

Campiglia P 48.3 x 74.2

In the Uffizi inv.313; Mansuelli I no.142

76 Funerary urn

Galleria di S.A.R.

On the front stand two nude putti, cross-legged, leaning on down-turned blazing torches. They flank a rectangular panel in the centre, which bears the inscription: D / ULPIA / ETULPIC / CALOAUG / TORUML IB / FRIO

Campiglia P 43.2 x 31.1

Fa2 no.3

77 Vase

Galleria di S.A.R.

The deep bowl stands on a low foot and has lug handles set at the rim. It has a deep curved lid with a flat knob, and at the bottom of the lid on l. is the inscription C POPILLIAMONTANI.

Campiglia P 41.8 x 29.9

Fa2 no.2

78 Ornate cup

Galleria di S.A.R.

The cup stands on a foot and has high volute handles which have the form of claws at the rim and then are decorated with leafy motifs. They join the body at the top of a bearded mask, from which springs a horn-like volute above. A garland hangs from the volute and passes behind the acanthus-beard of the mask. Below the mask are flutings, which run into two central volutes. These support an inset square at the centre front, in which is inscribed a circle containing the portrait head of a man wearing a wreath in profile to r.

Campiglia P 47.2 x 35.2

Fa2 no.4

79 Funerary vase

Galleria di S.A.R.

The deep bowl stands on a conical foot; acanthus leaves decorate both the foot and the bottom of the bowl. From them spring floral scrolls on which are two insects and four birds. Two Ammon heads are set at the rim in place of handles. At the centre front just below the rim is a panel with the inscription ΤΩΝ ΑΤΘΩΜ / Η ΗΗΗΜΗ / ΑΕΙΘΑΛΗΣ . The knobbed lid is decorated with floral scroll.

Campiglia P 42.8 x 28.7

Fa2 no.4(?). In Uffizi inv.1914 n.992; Mansuelli II XIV p.159

80 Relief: Sacrifice of sow by Aeneas

81 Galleria di S.A.R.

At each side of the relief is a panel, in which leafy cable surrounds a staff topped by a vase(?). In the centre, Aeneas, bearded and wearing a cuirass, with his head covered, stands to r. to pour a libation at a blazing altar, while he draws out his sword with his l. hand. He is followed by a youth in a tunic carrying a jug. On r. behind the altar a youth points to a bearded man, who is opening an incense box. In the foreground before the altar a small bearded figure holds a knife ready at the sow's back. On r. on a rock mound sits a female to r., but looking to the centre, one breast bare, a wreath on her head and holding a staff. Two draped men stand in the background to l. of her, watching the sacrifice. On l. sits a female to r., one breast bare, a diadem on her head and a Gorgon shield on the ground by her side. By her feet stands a boy, wearing a Phrygian cap -- Ascanius. In the background stands a youth with his back turned to the viewer, and a bearded old man watching the sacrifice.

Campiglia P 42.4 x 63.6; 43 x 28.8

Fa2 no.16. Galinsky G.K. Aeneas, Sicily and Rome 1969 fig.21

82 Relief: rape of Ganymede

Galleria di S.A.R.

On l. the eagle, with outspread wings, rises behind Ganymede who, nude but for a cloak round his neck, rests one knee on a rock in front of a tree trunk. On r. a bearded river god with his legs draped reclines at the foot of a tree, resting his elbow on an overturned urn from which flows water; he rests his r. hand on a staff.

Campiglia P 43.4 x 58.6

Fa2 no.14

83 Relief: youth and horse

Galleria di S.A.R.

A youth, wearing tunic, cloak, knee-breeches and sandals, stands looking to his r. and holds the bridle of a horse with his r. hand The horse is moving to l., from behind the youth. Top l. and r. are small busts of a male and female.

Campiglia P 42.9 x 29.9

Fa2 no.15

84 Sarcophagus: putti with armour and wreath

85 Galleria di S.A.R.

In the centre two putti with billowing cloaks stand holding a laurel wreath, from which hang two long fillets; they each look over their shoulder to the outside. On r., two winged putti, both looking to the centre, hold a cuirass between them; a large plumed helmet stands on the ground at their feet. On l. two putti wearing cloaks hold a spear diagonally between them.

Campiglia P 42.7 x 59.9; 42.4 x 61.9

Fa2 no.10; in the Uffizi inv.159; Mansuelli I no.238

86-89 Palazzo Riccardi, Florence

86 Bacchic relief

Cortile del Palazzo Riccardo

On r. a centauress playing a lyre and a centaur holding a horn/cornucopia and with a putto standing on his back playing a lyre move to r., but turn to look back to l. There follows (in a chariot?) a male, who wears a cuirass and has his head covered, with a youth and two bearded males in the background. On l. in the foreground a nude youth carries an infant on his arm; he holds a staff with his r. hand. In the foreground by the centaur's hindleg sit Pan and a child.

Campiglia P 41.8 x 54.8

87 Relief fragment: rape of Proserpine

Cortile del Palazzo Riccardi

Bearded Pluto, holding a trident in his l. hand, holds struggling Proserpine in his r. arm and drives in his chariot to r. The horse's head is missing. A draped youth carries a bundle to r. by the side of the horse. A nude putto stands precariously on the back of the chariot and gestures to l., where a half-draped youth holding a staff sits to l. on a high rock and turns to watch the events on r. A female in the background on l. holds a tympanum.

Campiglia P 41 x 54.8

88 Relief: athletes(?)
Cortile del Palazzo Riccardi
On l. stand a nude youth and a draped female(?), each holding a palm branch. On r. a nude youth lies on the ground at the foot of a flaming torch. A second youth kneels over him with a hand on his head and turns to l., with a gesture now partly lost. A half-draped man bends over him on l., holding a mallet(?). The youth seems to gesture to two nude youths, who stand gesturing in the centre.
Campiglia P 42.1 x 55.3

89 Relief: athletes
Cortile del Palazzo Riccardi
On l. two nude youths move l. together, the one on r. stretching his l. hand back to hold the palm leaf which a third youth carries to l., stepping over the distorted body of a youth on the ground. On r. stands a half-draped youth, facing the viewer, holding a palm branch and holding out a wreath to l. On far r. a draped man plays the pipes, turning to r.
Campiglia P 41.7 x 54.9

90-100 Casa Niccolini, Florence

90 Vase
Casa Niccolini vaso antico
The spherical bowl has a low foot and a knobbed lid. Handles are added at the widest point of the body.
Campiglia P 42.1 x 30

91 Relief: mourning for dead youth
Casa di Sig^{ri} Niccolini
There are plain mouldings above and below the relief, which could perhaps be on one side of a base. A nude youth with long hair is ~~a~~lid out on a bed. A kneeling woman tears her hair in the background: she holds in her l. hand a long lock that she has torn out. Two other women sit in mourning on the ground, one at each end of the bed.
Campiglia P 35.2 x 46.8

92 Vase
Casa di Sig^{ri} Niccolini. Vaso Egizio d'alabastro orientale
A high-shouldered krater standing on a foot and with lug handles half-way up the body. The lid is in the form of a bust with draped head and shoulders and a bird face.
Campiglia P 42.1 x 29.9

93 Vase

Casa di Sig^ri Niccolini. Vaso antico

The deep goblet stands on a flaring foot and has projections for handles halfway up the bowl. The knobbed lid is tall and decorated with fluting.

Campiglia P 42.1 x 30

94 Bust: woman

Casa di Sig^ri Niccolini. Zenobia

The draped bust of a woman wearing a leafy wreath. Her tunic is belted under the breasts.

Campiglia P 41.4 x 27.7

95 Bust: woman

Casa di Sig^ri Niccolini. Didia Clara

The draped bust of a woman with her hair parted in the centre and drawn back loosely to fall on her neck. Viewed obliquely from r.

Campiglia P 41.4 x 27.4

96 Herm

Cortile di Casa Niccolini

The front view of a herm with a youthful head, the hair apparently of leaves or covered by leaves. A cloak is clasped on both shoulders and falls down the front, thus covering most of the pillar. The arms are truncated just below the shoulders and stopped by a broad horizontal band.

Campiglia P 44.1 x 30.2

97 Female herm

Casa Niccolini

This female herm is the partner of 96. She wears a laurel wreath and her drapery comes forward over her shoulders to fall symmetrically down the front to cover most of the pillar. The arms are stopped just below the shoulder by a broad horizontal band.

Artist unspecified P 43.4 x 31.8

98 Vase

Casa Niccolini. D'alabastro orientale e li manichi di metallo

A cup with a plain body stands on a high and ornate foot. It has a high conical knobbed lid with shallow fluting. Attached at the rim and at the bottom of the body are slender voluted handles, which seem to end in snake heads and to have a little leaf decoration in the centre.

Artist unspecified P 44.8 x 32

99 Funerary altar

Ara di Casa Niccolini

A garland of leaves and berries hangs from goats' heads at the top corners. Fillets hang beneath the heads. At the bottom corners stand swans on rocky projections and contort their necks to point their heads upwards. Between them at the bottom centre, two small cockerels peck a wreath, from which hang fillets. At the top centre is an inscription in a rectangular panel: DI ISMANIBUS / TI CLAUDIO AUGL / FORTUNATO / EPAPHRODITIANO / FUNDANIA ZOSIME / CONIUGI SUO FECIT. Beneath the panel is a second inscription over the garland: DISMANIBUS / FUNDANI POLYBI / VIXIT / ANN XXV FECIT FUNDANIA / ZOSIME LIBERTO SUO / BENEMERENTI / CARISSIMO.

Artist unspecified P 44.3 x 30.8

In the Uffizi inv.971; Mansuelli I no.206; Altmann no.34; CIL VI 15082

See no.100

100 Side of 99

Parte laterale del Ara di Casa Niccolini. Non ō fatta laltra parte perche e simile a questa.

At top centre is a fleshless boukranion, and at each top corner a goat's head. Two garlands of leaves and berries hang between the three. Over each garland two birds fly to a nest beneath a patera on l., a jug on r. Fillets hang down the centre between the garlands. The swans at the bottom corners crane their necks to the adjacent sides. Between them two smaller swans stand on rocks and turn their heads over their backs.

Artist unspecified P 43.5 x 31.2

See no.99

101-104 Casa Riccardi, Florence

101 Sarcophagus: putti in Bacchic activities

102 Casa Riccardi

On l. a putto holds a goat by the horns, while another carries a great tray of fruit on his head, by a pine cone on a pedestal. Then a putto, wearing a cloak, moves r. carrying a basket and a lighted torch over his shoulder; a dog crouches at his feet. A group of three putti are next, one playing the double flutes, one the cymbals and the third a lyre. The next putto holds a vase. A putto supports his drunken friend, who holds a down-turned torch. A dog lies on the ground between their feet and scratches its ear with a hind-paw. A putto kneels on one knee facing the viewer, but turns his head to look r. where a putto pours the contents of a jug into a large flask on a tripod.

Artist unspecified P 42.3 x 61; 42 x 60.5

In the Uffizi inv.374; Mansuelli I no.247

103 Relief: dancing maenads

Casa Riccardi nella Galleria

The relief shows three frenzied maenads with billowing drapery. The one on r. turns to r.; she holds a tympanum in one hand, a fold of her garment in the other. The other two maenads dance to l., the one in the centre holding a thyrsus and the forequarters of a deer, the other carrying its hindquarters and holding aloft behind her head a curved blade.

Artist unspecified P 43.9 x 63.1

This relief is very similar to Uffizi inv.318, Mansuelli I no.15, but according to the catalogue it comes from the Villa Medici.

104 Medallion?

The emperor stands in the centre of the medallion, holding a vexillum and a globe, on which stands a Victory who holds out a wreath towards the emperor. On each side of him stand three soldiers, all armed with spear and shield and wearing plumed helmets. In the foreground lie a shield, sword and helmet. Around the top of the flan is the inscription:

LARGITAS D N VALENTINIANI AUG VIII II

Artist unspecified Pen, ink and grey wash 34 x 52.4

A silver disk in Geneva: RR III 524.2; RA 1910 II 410

Bm11

This volume contains drawings of antiquities in the Villa and Palazzo Mattei, by Ciferri, Calderi and Campiglia.

1 Relief: bust of woman

Palazzo Mattei

The draped bust of a woman with her head in rpofile to l. Her hair is arranged at the front in three tiers of large sausage-curls, and at the back is plaited and coiled round the crown of her head. The bust is flanked by two fluted Corinthian pillars, which support an architrave. It stands on a horizontal band between the pillars, on which is the inscription: CALTILIAE MOSCHIDI MATRINO.

Ciferri RC 47.9 x 36.7

Fa2 Palazzo no.82

2 Bust: youth

Villa Mattei. Caput colossale Alexandri M.

A youth with long curly hair falling on his neck. He wears a cloak slung round his neck and fastened on r. shoulder. Viewed obliquely from r.

Ciferri RC 50 x 38.9

Fa2 Villa no.52

3 Bust: Serapis

Palazzo di Villa Mattei. Giove di pietra nera

The draped bust of Serapis with long hair, long curly beard and five corkscrew curls on his forehead. There are remains of the modius on top of his head.

Campiglia P 40 x 26.4

Fa2 Villa no.46

4 Bust: Silenus

Villa Mattei

Silenus, with a long shaggy beard and moustache and wearing a vine wreath on his long hair, looks upwards, his mouth slightly open. He has a skin knotted round his neck. His neck is very short, so that his head seems to rest almost on his shoulders. There ar tufts of hair all over his bare chest.

Campiglia P 41.2 x 26.9

Fa2 Villa no.34. Vatican Sala dei Busti no.321; Amelung II pl.72

5 Bust: Cicero

Villa Mattei. Fa2: la testa bella di Cicerone

The undraped bust of Cicero, looking slightly to his l. Between the bust and its pedestal is the inscription CICERO.

Campiglia P 40.6 x 26.7

Fa2 Villa no.33

6 Bust: woman

Palazzo di Villa Mattei. Sabina

The voluminously draped bust of a woman, who looks slightly to her r. Her hair is drawn back severely and arranged in a 'diadem' at the front.

Campiglia P 40 x 26.5

Fa2 Villa no.17

7 Bust: god(?)

Villa Mattei. Fa2: busto d'una maschera

The undraped bust of a male, perhaps a god, with long hair, long shaggy beard and open mouth.

Campiglia P 40.4 x 27.1

Fa2 Villa no.14

8 Relief: Hercules

Palazzo Mattei. Fa2: piccola figura d'Ercole ...

On an oval ground nude bearded Hercules, wearing a wreath and holding his club in his r. hand, stands on a rock and looks to his l., his l. arm akimbo. A fillet runs across the relief, covering Hercules' genitals, and on it is the inscription PER FAMAE.

Campiglia P 41.8 x 26.7

Fa2 Palazzo no.91

9 Relief: Neptune

Palazzo Mattei. Fa2: una figura di grandezza quasi naturale in poco rilievo ...

The archaistic figure of Neptune, half-draped, moves to r., holding his trident on his l. shoulder.

Calderi P 49.3 x 38.2

Fa2 Palazzo no.84. RR III 304.1: Mattei.

10 Relief: Venus(?)

Palazzo Mattei. Fa2: una donna o sia Venere, di quasi natural grandezza ...

The female moves vigorously to l., her garment draped loosely round her, leaving her breasts and shoulders bare. In her r. hand she holds up a shell.

Calderi P 49.1 x 38.7

Fa2 Palazzo no.81

11 Statue of eagle on capital

Palazzo Mattei. Fa2: due aquile parim^te sopra colonne con capitelli antichi, che formano un canestro ornato di un festone et uccelli.

The eagle stands, with its wings spread, on a capital which has a broad band of basket work pattern around the echinus. On this stand eagles, one at each corner, supporting the abacus. Between the eagles at the centre of each side is a rosette edged with floral pattern. A garland runs round the capital beneath the eagles and over the rosettes.

Ciferri RC 49.2 x 37.8

Fa2 Palazzo no. 73

12 Statue: draped female as Ceres

Villa Mattei. Fa2: altra piccola statua di donna pure assai bella

A female stands, wearing a chiton and himation, but with her l. shoulder left bare. Her r. arm is akimbo beneath her garment, in her l. hand she holds ears of corn and poppy heads(?). Her hair is drawn back in the 'melon' hairstyle.

Ciferri RC 47.9 x 37

Fa2 Villa no.45. In the Vatican Galleria dei Candelabri VI no.5; Führer no. 568.

13 Statue: draped female

Villa Mattei.

A draped female stands on high-soled sandals. Her l. arm is across her waist, her r. arm is raised to hold her himation where it is drawn up over her head behind her diadem.

Ciferri RC 49.5 x 37.5

Fa2 Villa no.44. RS I 448.5: in Vatican, Museo Pio Clementino

14 Statue: standing male

Palazzo di Villa Mattei. Marco Aurelio

A bearded male stands with his weight on his r. leg, his r. arm raised, probably once resting on a spear. His l. arm is akimbo. There is a palm tree by his r. leg.

Campiglia P 39.9 x 26.5

Fa2 Villa no.41

15 Statue: squatting youth and ram's head

Villa Mattei

A nude youth squats with his r. knee on a disembodied ram's head. Both hands are clenched in some action, but what they held is lost.

Ciferri RC 49.1 x 36.8

Fa2 Villa no.39

16 Statue: Ceres seated

Villa Mattei

A female, draped but with her r. shoulder bare, sits on a stool and rests her feet on a footstool. She wears a wreath of corn and holds up ears of corn in her l. hand.

Ciferri RC 48.1 x 37.9

Fa2 Villa no.37

17 Statue: seated woman

Villa Mattei. Fa2: due belle statue a sedere, l'una di Agrippina e l'altra di Cerere (no.16).

A woman, wearing chiton and himation, sits on a throne with her feet on a footstool, and holds in her l. hand a globe, in her r. a rod (sceptre?). Her hair is arranged in rows of tiny curls across her forehead and falls in ringlets at the back of her neck.

Ciferri RC 48.2 x 38

Fa2 Villa no.37

18 Statue: sleeping putto

Villa Mattei

A nude winged putto, his hair arranged in a topknot, sits asleep on a rock covered with a lionskin. He leans on his quiver and raises his r. arm to his head.

Ciferri RC 48.8 x 36.8

Fa2 Villa no.36

19 Statue group: three sleeping putti

Villa Mattei

Three nude winged putti lie asleep together. One is curled up on his side, with his head on the belly of the second, who lies on his back with his head falling sideways. He rests his head on the third putto, who seems to be lying on his side.

Campiglia P 27.1 x 38.6

Fa2 Villa no.31

20 Busts of man and wife

Brutus & Porcia in Villa Matthei

The portraits of man and wife to the waist. They clasp their r. hands and the woman rests her l. hand on her husband's shoulder.

Artist unspecified RP 21.2 x 34.3

Fa2 Villa no.30. RS IV 362.5: Vatican

21 Statue: actor

Villa Mattei. Fa2: due figure di maschere sceniche

An actor, wearing a long-sleeved tunic, trousers, sandals and a himation, sits on a large block with his legs outstretched and his feet crossed. His face is covered by a mask with a gaping mouth and crowned with a wreath of flowers. He is viewed obliquely from l.

Campiglia P 41.4 x 27.3

Fa2 Villa no.27. In the Vatican, Galleria dei Candelabri IV no.60 and 71 (see no.22): Lippold III.2 pl.148

22 Statue: actor

Villa Mattei

Very similar to no.21, but viewed obliquely from r.

Campiglia P 40.9 x 26.7

See no.21

23 Statue group: Dionysus on an ass

Villa Mattei. Fa2: statua piccola di Bacco a sedere sopra un asinello

An ass plods to r. with its head down, a bell hanging at its neck. Dionysus reclines on its back on a skin and a drape. He is nude, crowned with a vine wreath, and holds a wineskin in his l. hand resting on the ass's neck. He holds a pedum in his r. hand.

Calderi P 49.5 x 77.2

Fa2 Villa no.25. RS I 391.5: Smith Barry Collection, England

24 Statue group: Pan removes thorn from foot of satyr

Villa Mattei

A nude satyr, with a skin slung over his shoulders and wearing a wreath, reclines on rocks with a wineskin in his l. hand. He gazes upwards in pain while Pan, crouching on the ground, removes a splinter from his r. foot, which he is holding up for this purpose. Pan wears a wreath of leaves and a skin slung round his shoulders.

Calderi P 49.3 x 77.4

Fa2 Villa no.21. Vatican Galleria dei Candelabri II no.9, Lippold III 2 pl.75; RS I 412.5

25 Statue: draped female

Villa Mattei

A female, wearing a peplos belted under her breasts, and a bracelet on each upper arm, stands holding ears of corn and fruit in her l. hand, her r. arm akimbo.

Campiglia P 41.1 x 26.7

Fa2 Villa no.20

26 Statue: nude youth

Villa Mattei. Fa2: statua di Antinoo

A nude youth with a drape over his l. arm, his r. arm akimbo, stands with his weight on his r. leg. There is a tree trunk by his r. leg.

Campiglia P 40.3 x 27.3

Fa2 Villa no.19

27 Statue: dead ram on altar

Villa Mattei

A dead ram lies on top of a tall rectangular altar, its forepaws and head hanging limply.

Campiglia P 39.4 x 25.4

Fa2 Villa no.6, RS II 754.4 (Vatican)

28 Statue group: Bellerophon on Pegasus and lion

Villa Mattei

Bellerophon rides Pegasus to r. and sets his foot on the back of a lion which rushes to l. looking backwards up to him. There is a tree trunk beneath Pegasus. The group is on a large oval base, which is set on a small square pedestal.

Campiglia P 54.8 x 41.6

Fa2 Villa no.3. RS I 481.5 (Mattei)

29 Statue: man

Villa Mattei. Fa2: statua piu piccola del naturale di Seneca

A draped man stands with his hands clasped at his waist. There is a tree trunk behind his l. leg.

Campiglia P 40.9 x 26.4

Fa2 Villa no.2

30 Relief: satyr and Pan support Hercules(?)

Villa Mattei

A bearded nude male with a drape over his head and carrying a tympanum Moves r. supported by a nude satyr and Pan, who holds a pedum. An overturned vase lies on the ground. According to Fa2, the main figure is Silenus, but it seems more like drunken Hercules. The figures are in relief on a tondo.

Campiglia P 41.7 x 53.2

Fa2 Villa no.28

31 Relief of base: Egyptian scene

Villa Mattei

The reliefs are those of a round base, but drawn as if flat. On l. a female with billowing drapery and a headdress of leaves sits to r. holding a bunch of corn ears. She sits on a throne decorated with scale pattern. A bull stands facing her, a bird perched on its head, a fillet over its shoulder and a crescent moon on its side. In the background, facing the viewer over the bull's back, stands a man holding a tray of loaves(?) on his head. Then a man, wearing a skirt, arm bands and anklets and a headdress, stands to r. holding tall reeds(?); a snake rears up at his feet. By him is a second man, similarly dressed, facing the viewer and holding a pipe(?); there is a child on the ground at his feet. In the centre a draped female stands to r. holding double pipes by the side of a very large bearded male, who sits facing the viewer. He wears a loincloth and holds a club, resting his arm on a square object on r. On the ground by his foot are two pine cones. On r. a draped male plays a flute by a tall cista and and a flaming garlanded altar. A bull reclines on the ground to r. and turns its head to look up to a sphinx, which reclines above on a groundline to l. with a wheel between its forepaws. On far r. stand two men wearing skirts, armbands and necklets; one of them holds a reed. Between them is a snake on a pedestal.

Ciferri RC 49.2 x 74.1

Fa2 Villa no.42. Now in Vatican Galleria dei Candelabri: Führer no.529

32 Relief of base: Egyptian scene

Villa Mattei

The reliefs are those of a round base, but drawn as if flat. On l. a draped female sits to r. but turns to l.; she holds a cornucopia of fruit and holds out ears of corn in her l. hand. Beneath her r. elbow is a sphinx on a rectangular base, perhaps part of her seat. There are waves beneath the base. A draped youth and a bull stand in the background on the r. of the female, and a draped bearded male walks to r. carrying reeds. A male wearing a skirt stands on a small shallow boat on waves, holding a burning candelabrum. In the centre a male in a skirt stands in the waves and bends to r., where two crocodiles rise out of the waves towards him at the foot of a high staircase. In the background behind the bending male stand two bearded males, one draped, one wearing a skirt and carrying a basket on his head. The staircase leads to a tetrastyle temple r. of centre, set obliquely, with a nude crouching figure in the pediment. In front of the side wall are a sphinx on a low base and a statue of a bearded male. On r. a bearded river god reclines, gesturing and gazing to l. He holds a

reed and leans against a large reed plant. In the waves far r. is a crocodile.

Ciferri RC 49 x 74.2

Fa2 Villa no.44. Now in the Vatican Galleria dei Candelabri: Führer no.529

33 Relief: satyr and maenad with small Pans

Villa Mattei

A satyr, with a skin slung over his shoulder and playing pipes, and a maenad, who plays a tympanum, move to r. over rocky ground. The maenad's drapery is loose and exposes the near side of her body. They are preceded by a small Pan carrying a wineskin, and followed by another, who raises his arms in an action no longer clear.

Ciferri RC 37.2 x 47.8

Fa2 Villa no.47

34 Relief: Gigantomachy

Villa Mattei

On l. Diana draws her bow against a giant, whose legs end in scaly coils. He aims a rock at her, but her hound rushes at him. On r. two giants raise a great stone against a draped female in the ecntre, who levels two blazing torches against them. In the background are two trees and high rocky ground.

Ciferri RC 49.3 x 73.9

Fa2 Villa no.59. Now in Vatican Belvedere: Führer no.240

35 Relief: sacrifice

Villa Mattei

In the centre stands a bearded soldier, wearing a corselet and cloak, and makes an offering at a tall slender altar, which is hung with garlands. A draped boy stands on l. of the altar holding a disk, while a bearded man stands with a bull in the background. From l. approaches a young soldier in cloak and helmet, holding a sword. On l. and r. bigae drive outwards, each trampling two bodies on the ground. A soldier stands on far l. and r., his back turned to the viewer. On far r. is a leafy tree.

Ciferri RC 49.1 x 75

Fa2 Villa no.59

36 Relief: man and priestess

Villa Mattei. Fa2: una lapide grande con due figure al naturale ...

The groundline of the relief projects in a deep curve. In the centre is a low candelabrum with a fire burning on top. On r. stands a man in a toga

holding incense over the candelabrum from the bow in his l. hand. On l. stands a priestess, who carries a lidded pot. Over her garments she wears a stole diagonally across her chest with the ends hanging from her l. shoulder; it is ornamented, perhaps embroidered, with stars and crescent moons. Her hair is arranged in a tier of plaits at the front, beneath a headdress, which also bears a crescent moon. On the top border is part of an inscription: ..F CALATEA T...

Ciferri RC 48.1 x 36.6

Fa2 Villa no.60. In the Vatican, Loggia Scoperta no.19: Amelung II 738 pl.82; RR III 378.3

37 Bacchic column sarcophagus

Palazzo Mattei

Seven spirally fluted columns on projecting bases divide the front and support a high entablature, which projects over the two columns at each end and over the three central columns. In each intercolumniation is a single figure. On l. a nude Dionysus(?) holding a bunch of grapes in each hand, then a dancing draped maenad, a nude youth holding a yoke diagonally across his back with a swag of leaves and fruit hanging from each end, and then three figures of Hercules on bases. The first Hercules has a skin over his shoulder and holds or rests on a knob-like object; next is a Hercules of the Farnese type, and last Hercules with a skin over his head and arm, holding out apples.

Calderi P 50.6 x 79

Fa2 Palazzo no.1. L.half: RR III 304.3; r.half: RR III 298.1; in Palazzo Mattei.

38.1 Column sarcophagus with Cupid and Psyche, Venus, Mars and Rhea

39.2 Palazzo Mattei

Six fluted pillars, their capitals decorated with garlands slung between rams' heads, support five shallow arches over each capital a putto blows a shell horn. In each arch are two figures. On l., two putti, wearing cloaks and carrying staffs, and one of them carrying a helmet, turn towards one another . Then nude Cupid and draped Psyche embrace and kiss. Draped Venus, with one foot slightly raised on a rock, holds out her arm to nude Mars, who has a helmet, spear, shield and sword belt. In the next arch, Mars, nude but with helmet, cloak, spear and shield, flies down from l. to Rhea, who reclines draped on the ground; a bearded nude male stands by her head and looks up at Mars. On r. stand a half-draped nymph with an urn, her legs crossed, and a rustic bearded male wearing a tunic, cloak and garland, and holding a pedum.

Calderi P 50 x 79.1; 49.8 x 27.4

Fa2 Palazzo no.2. RR III 294.2 (Mattei)

40.1 Garland sarcophagus: Oedipus and Sphinx, Polyphemus and Galatea

41.2 Palazzo Mattei

Three nude winged putti hold two garlands of fruit with flying fillets. Over the garland on l. two men, one nude, one draped, stand on r. and confront a sphinx, which sits on a high rock on l. It waves a paw at them while it looks over its shoulder to l. Over the garland on r., Galatea, almost nude, rides through the waves to r. on the back of a dolphin. On r. Polyphemus, wearing a skin, sits on a rock mound and gestures to her. There is a sheep on r. by his seat, another grazes higher on l. At top l. a river god reclines on rocks (or clouds) with his arm on an over-turned urn from which flows water, holding a pedum against his shoulder. There is a tree on l. by his knee.

Ciferri RC 37.7 x 48.5; 37.5 x 48.5

Fa2 Palazzo no.3; RR III 305.1 (Mattei); ASR II no.182

42 Muse sarcophagus

Palazzo Mattei

In the centre sits a draped youth, facing the viewer, holding a book open on his knee and resting r. hand on a bundle of rolls. Five draped females stand on each side of him, the ones far l. and r. smaller in scale than the others. The rest are Muses and have their various attributes.

Calderi P 49 x 76.7

Fa2 Palazzo no.4. RR III 300.2 (Mattei)

43.1 Bacchic wine vat sarcophagus

44.2 Palazzo Mattei

At the top at far l. and r. is a lion's head with a ring in its mouth. Beyond each head a slender vine with grapes grows up the field. Between the heads a bacchic procession moves r. A bearded Silenus on an ass with a bell round its neck leads the way, accompanied by a bearded male with a club in the background and a nude satyr with the remains of a staff and cup in the foreground. A goat lies on the ground by the ass. After them comes Dionysus in a biga drawn by tigresses, accompanied by two draped maenads in the background. Beneath one of the tigresses is a bearded Silenus mask. On far r. a satyr holds a great urn for a putto to drink from. The putto leans against a large bearded mask on the ground. The satyr straddles a lion, which lies on the ground to r. and turns its head to a putto by its side. There is a basket on the ground between them.

Campiglia P 37.8 x 54.6; 38.5 x 53.9

Fa2 Palazzo no.7; RR III 292.2 (Mattei)

45 Relief: Orpheus

Palazzo Mattei

In the centre of an oval ground sits Orpheus on rocks to r., draped and playing his lyre. He is surrounded by animals. At his feet are two lionesses and a lion. The rest are distributed around the field on rocky lines. Higher on r. two horses stretch their heads up to l., and two horned animals (deer?) face r. On l. behind Orpheus are a horse, a camel and a bull. Across the top of the relief three birds perch on a rocky line. Four reed-like plants grow from the bottom edge.

Campiglia P 38.6 x 55.5

Fa2 Palazzo no.10. Now in the basement of the Louvre. C.C.Vermeule European art and the Classical Past Cambridge Mass. 1964 fig.110; RR III 303.1

46 Relief: bust of man over garland, with putti

Palazzo Mattei

The oval relief is incomplete on r. where it is cut by the edge of the sheet, but the rest of it is to be found on l. of 45. Perhaps acompanion or the back of 45. Over a garland of fruit and leaves is the draped bust of a man, who holds out a roll. Two putti wearing cloaks prance one at each side of him on the garland.

Campiglia P 38.6 x 54.5

Fa2 Palazzo no.10

47.1 Sarcophagus: putti in bacchic activities

Palazzo Mattei

The background is divided into three levels, of equal width, one above the other. On far l. stands a bearded herm to r., wearing a cloak, holding out a jug and brandishing a stick. A putto falls, holding his head as if he has just been beaten. A putto, holding up his tunic rouns his chest, leans against the first level of the background. Behind him on the second level stands a large krater with leafy ornament. A putto on l. holds a jug on its rim, while one on r. stands on its shoulder and leans into it. On the first level a putto stands inside an enormous bearded mask and holds a snake out through its mouth. A putto stands on r. looking at it. On the third level above this are a thyrsus, a tympanum and a tall basket of fruit. Next on the first level two putti crouch facing one another, about to wrestle(?). A putto stands watching on l. while another sits watching on the first level on r. Behind this last figure stands a large fluted bowl on the second level. A putto flies over it from l. trailing behind him a long flower garland, the other end of which is attached to a fluted krater filled with fruit in the centre. This putto empties a jug into the bowl, while another perches on its rim and holds his hand in the stream of liquid pouring from the jug. A large jug falls to the ground from the

second level, its contents spilling out. A putto stands on far r. with his hands clasped over his belly, looking l. and smiling. At top r. is part of a leafy wreath.

Ciferri RC 48.6 x 76.6

Fa2 Palazzo no.11. RR III 295.3 (Mattei)

48.2 Relief: twelve standing putti

Palazzo Mattei

Twelve nude winged putti stand in a row, chatting and gesticulating to one another, and holding various objects e.g. club, bow, cone-shaped object, tongs, grasses, cup and torch, lyre.

Ciferri RC 49 x 76.7

Fa2 Palazzo no.11

49 Historical relief fragment: upper part of sacrifice

[Front] In aedibus Mattei. Fa2: quattro mezze figure di natural grandezza

Four figures are shown from the waist up. Two victimarii wearing kilts, the one on r. carrying an axe, the other with a knife at his waist, lead a bull to l. It is adorned ready for sacrifice with fillets and an elaborate headdress. On l. a man plays a double flute to l. and a bearded onlooker stands in profile to r. All wear wreaths. In the background on l. is most of the facade of a tetrastyle temple, its pediment decorated with a shield in front of crossed spears and various ritual objects. On r. in the background stands a great doorway flanked by two columns, between the capitals of which is draped a garland.

Artist unspecified RC 37.9 x 49.2

Fa2 Palazzo no.12. Now in Louvre Ma 992, Charbonneaux 136

50 Historical relief: praetorian guard

[Front] Praetoriana cohors in aedibus Matteis

On r. is a group of six soldiers, the three in the foreground wearing cuirasses and holding elaborately decorated oval shields. Of the three in the background only the heads are visible. Five of the six wear plumed helmets, the sixth, in the background on l. is the standard-bearer and wears a lionskin over his head. The standard he holds has an eagle perched on top of a thunderbolt. On l. is part of a temple set obliquely. Three steps lead up to an ornate doorway, which is flanked by two columns standing on high pedestals. They support the entablature, on which is the inscription IOVI CAPITOLINO. In the pediment is an eagle with outspread wings.

Artist unspecified RCP 37.6 x 49.1

Fa2 Palazzo no.13. Now in Louvre Ma 1079, Charbonneaux 136,138

51.1 Relief: bacchic figures

52.2 Palazzo Mattei

On l. a male wearing a tunic belted round the chest and hips, trousers and a cap, walks to r. carrying a jug by his side and holding a bowl up before him. In front of him goes Pan, blowing a horn, a skin billowing out behind him. He follows a centaur, who carries a thyrsus, tied with a fillet, over his shoulder. On r. a satyr, with a skin flying behind him, moves and points to l., with a tiger bounding before him.

Campiglia P 41.3 x 54.1; 41.3 x 54.6

Fa2 Palazzo no14

53.1 Sarcophagus: Bacchic thiasos

54.2 Palazzo Mattei

On far r., a nude male, his foot raised on a stone, holds the collapsed figure of a child, resting its head on a tree trunk. The procession is led to r. by a nude satyr, who carries a club and a wineskin on his shoulder. A draped Maenad follows, blowing a pipe, with a tiger running by her and looking back to Silenus, who is assisted by a satyr and a child. Then comes a maenad dancing, and another playing crotala in the background. On l. nude Dionysus, holding a thyrsus and supported by a satyr, rides in a biga drawn by centaurs, one of whom plays a lyre, the other a horn. A putto stands on the back of the lyre player and holds the reins. A maenad dances in the background. In the foreground a fire burns on a podestal. A putto fondles a recumbent lion beneath the raised hooves of the centaurs.

Campiglia P 37.6 x 54.8; 37.9 x 54.8

Fa2 Palazzo no.15. RR III 292.1; Matz II no.120: Palazzo Mattei

55.1 Relief: bacchic figures

56.2 Palazzo Mattei

On l. a bearded nude male moves r., playing a tympanum. He follows a draped manead, who gazes upwards and holds out her arms, with a thyrsus in her l. hand and a snake wrapped round her r. arm. A tiger bounds before her. Then a bearded male moves r., holding a whip behind him and controlling on a rope a goat, w ich precedes him. On r. a nude youth steps to l. and grasps a goat by the horn, making a gesture of surprise.

Campiglia P 39.9 x 54.2; 40 x 54.7

Fa2 Palazzo no.17

57.1 Sarcophagus: discovery of Ariadne

57.2 Palazzo Mattei

57.3 In the centre lies Ariadne. A maenad and a satyr lift her garment from her. Two maenads, one holding an infant, look on in the background l., while Pan, seated on a high rock on l. turns to Dionysus, who stands in a biga, supported by a young satyr. Two bearded centaurs draw the biga, the one in the background carrying a krater on his shoulder; the other, with a garland round his belly and a putto sitting on his back, has sunk to the ground with his hindlegs and embraces a young centaur. On far l. a draped maenad stands cross-legged, leaning on a pillar, a tiger behind her legs. On r. of Ariadne a young Pan sits on the ground with a tiger and points to her. A nude satyr playing crotala and a draped maenad playing a tympanum dance together. On far r. two females pour libations at a blazing altar, at the foot of a pillar, on which stands the statue of a nude youth. On far l. and r. grow vines, which spread their tendrils along above the figures to the centre.

Campiglia P 41 x 56.9; 41.4 x 56.8; 41.5 x 24.9

Fa2 Palazzo no.19. Now lost: Matz III no.220

60.1 Muse sarcophagus

61.2 Palazzo Mattei

In the centre stands a draped youth, who holds out a roll and looks r. to Athena. She is draped and wears a helmet, and leans on a spear with her foot raised on a high rock. Four muses stand on r., five on l., each with her attribute.

Calderi P 49 x 76.3; 50 x 26

Fa2 Palazzo no.23. RR III 300.1 (Mattei)

62 Relief: five adults and two children, standing

Palazzo Mattei

On r. a draped man holds the wrist of a child, far r., who pours liquid from a jug on to the man's foot. In the centre three draped men stand to r., the one on r. carrying a leafy branch and looking back over his shoulder at the other two. On l. a man in a tunic looks back to l. and pushes a child to r.

Ciferri RC 36.7 x 47.6

Fa2 Palazzo no.25

63 Relief: cornucopiae and floral decoration

Palazzo Mattei

Three groups of two cornucopiae flanking a central spray of acanthus are linked by floral scrolls and palmettes. Each cornucopia is full of fruit and has its lower part encased in acanthus leaves.

Ciferri RC 47.2 x 75.3

Fa2 Palazzo no.26

64 Relief: three putti and Psyche

Palazzo Mattei

On r. by a tree stand two nude putti; the one on r. has his legs crossed and leans against the other, who carries a thyrsus. On l. draped Psyche kneels to r. and embraces a nude putto, who stands with one foot raised in mid-air. On far l. a draped female wearing a diadem moves r., holding out a flat object.

Calderi P 38.6 x 49.2

Fa2 Palazzo no.30

65.1 Relief: sacrifice before ancestral statue(?)

66.2 Palazzo Mattei

On each side of the relief is a pillar. On l. a bearded man gestures to l. but looks r. towards a draped woman. She points to a draped child between them, who also gestures to the man. On r. of the woman a girl carries a large bowl, moving l. but looking r. up to a large statue of a man in a toga, holding out a roll. This statue stands on a low base. On r. a statue of a bearded man in a himation stands on a column with a leafy capital and garlands slung around its base. By the side of this statue on r. a draped bearded man, with his head covered, pours a libation at a blazing altar, which is decorated with a figure in relief. On far r. two draped men stand watching.

Campiglia P 38.9 x 55.8; 39.2 x 46

Fa2 Palazzo no.32

67 Relief: funerary with many figures at different levels

Palazzo Mattei

An area is marked off at bottom centre, roughly rectangular with a protrusion upwards in the middle. In this area is the bust of a woman(?), holding a roll, in front of a curtain held by two nude youths, each of whom holds a pedum. The bust is flanked by two female figures, who recline on rocks and look to the centre. Above the bust, two draped figures, one male one female, stand in front of a curtain which hangs in a deep drape. At each side sits a draped man holding a roll, the one on l. facing the viewer, the other bearded and facing and pointing to the centre. On r. side a nude

female with a billow of drapery over her head sits to l. on a sphere with a wheel behind her feet. A nude youth holding a roll stands to l., partly hidden by her. On l. side a half-draped male with an ivy wreath and thyrsus stands facing the viewer, but turning his head slightly to r. Top l. and partly hidden by him is a draped figure holding out an object (bird?) to r.

Ciferri RC 38.1 x 49.4

Pa2 Palazzo no.33

68 Sarcophagus: contest between Apollo and Marsyas

Palazzo Mattei

Apollo sits on rocks in the centre playing the lyre. Marsyas stands on l. holding a pipe. Between them stands a draped female; two heads appear in the background. By Marsyas on l. sit Athena with her aegis, helmet and spear, and Cybele, who rests her elbow on a monstrous head (lion?). At bottom l. reclines a bearded river god leaning on a prow(?) in the water r. A tree grows behind him on r. At upper l. reclines another river god, who holds a cornucopia. On r. of Apollo there is a female in the background and then a group of three kneeling males, bearded and draped, two at the feet of Apollo, the one on r. facing the viewer. Then there are three draped females standing and a bearded male, with his foot raised on a rock. On far l. a half-draped bearded male reclines with a dog by his side, looking up to Apollo. Behind him stands a half-draped nymph, an urn on a pedestal by her side.

Calderi P 49.1 x 76.8

Pa2 Palazzo no.34. RR III 291.1; ASR III 2 no.202: Palazzo Mattei

69 Relief: men carry the body of a youth

Palazzo Mattei

A nude youth, dead or injured, is carried to r., a youth in a tunic taking his legs, a soldier, wearing a corselet and helmet, at his head. A bearded old man in the background lifts his arm and studies his face. In the background l. and r. stand a youth and a bearded man. A slender tree grows at each side of the relief.

Ciferri RC 36.6 x 47.7

Pa2 Palazzo no.35; RR III 299.1 (Mattei)

70 Relief: Sacrifice

Palazzo Mattei

On r. a soldier, wearing a corselet and a cloak, pours a libation at an altar inthe centre. Offerings are heaped on the altar, across the front of which hangs a garland. Behind the altar a child stands holding a tray

in front of a bearded man. On l. a half-draped man, holding an axe, leads up a bull from l. Only the head and neck of the bull are shown on the edge of the relief. A boy stands between the man and the bull. In the background stand a soldier and a figure whose head alone is visible.

Ciferri RC 37.7 x 47.7

Fa2 Palazzo no.62

71.1 Sarcophagus: emperor receives suppliants (?)

72.2 Palazzo Mattei. Fa2: un basso rilievo di piccole figure

73.3 On l. an emperor in armour sits to r. in front of a curtain. A woman on r. presents a child to him. Two soldiers stand and watch on r., while two others on l. converse and walk to r. On r. four men wearing short tunics and cloaks stand and make various gestures, all but one looking to l. 73.3, the r. end of the relief, is missing.

Campiglia P 35.5 x 48.4; 35.4 x 48

Fa2 Palazzo no.64. RR III 305.3 (Mattei)

74 Relief: emperor on dais; barbarian kneels between two soldiers

Palazzo Mattei. un uomo in mezzo a due soldati all'ara

On l. an emperor sits on a stool covered with decorated cloths on a dais, holding a roll in one hand and gesturing to r. An advisor or attendant stands in the background on r. and addresses him. On far l. stands an soldier in armour. This part of the relief is not ancient; the rest is a fragment of a sarcophagus. On r. a bearded barbarian warrior is forced to his knees in front of a burning altar by a soldier on l. A bearded soldier stands further l. and a nude soldier stands behind the altar on r., his spear in front of the altar.

Calderi P 49.7 x 79.4

Fa2 Palazzo no.66. RR III 304.2; ASR II no.67: Mattei

75 Relief: woman plays lyre, flanked by putti with cornucopiae

Palazzo Mattei. Donna asedere in mezzo rilievo in atto di sonare la lira con un puttino alato perparte con cornucopia. Fa2: piccola statua di donna in mezzo rilievo ...

In the centre a draped female, with one breast bare, sits to r. on a throne playing a lyre. Seated sphinxes form the legs of the throne. On l. and r. are smaller square relief panels, each showing a nude putto with drapery floating round him, carrying a cornucopia of fruit over his shoulder in a way that defies gravity. Each putto moves outwards, but looks back over his shoulder to the female.

Calderi P 50 x 78.4

Fa2 Palazzo no.69

76 Sarcophagus: putti vintaging

Palazzo Mattei. Fa2: piccola urnetta

The lid of the sarcophagus has alternating pediments and lunettes along the front, decorated from the end with two griffins flanking a baetyl, an eagle, two putti flying together holding a wreath, and, in the centre, a Medusa head. On the body are nude putti busy vintaging. On r. three putti climb ladders set aginst tree trunks, up which vines are trained, to pick grapes. A fourth putto picks up one of the two baskets of grapes at the foot of the trees. Just r. of centre two putti with their arms round one another's shoulders and supporting themselves on a cleft stick in the other hand tread the grapes in a vat, while another putto brings up more grapes on a tray on his head from l. On far l. a Priapus herm, holding fruits in the fold of his skin, stands by an altar beneath a tree, round which climbs a vine. Two putti stand at the altar, one holding a jug and a full dish, the other an unclear object, perhaps an incense box. Vines grow round two trees in the background. A putto with a pedum leads a reluctant goat towards the altar from r., while a putto on r. climbs a tree, which supports a vine, and another looks on from the background.

Ciferri RC 48.3 x 75

Fa2 Palazzo no.71. RR III 294.1 (Mattei)

77 Relief: suppliant barbarian before seated emperor

Palazzo Mattei. Fa2: piccolo basso rilievo

On r. a bearded emperor wearing armour sits to l. on a stool with animal legs on a low dais. Behind him on r. stands a soldier. In the centre a bearded barbarian kneels on the ground before him in an attitude of supplication. Three figures stand around the barbarian in the background: on l. a soldier in armour, next a nude soldier and on r. a draped female, whose hands are bound in front of her and who looks back over her shoulder. A leafy tree grows on l.

Calderi P 49.3 x 76.6

Fa2 Palazzo no.79. RR III 306.3 (Mattei)

78 Relief: perhaps table leg

Palazzo Mattei

The side borders end at the bottom in what seem to be clawed feet. In the central panel two floral scrolls issue from a cluster of acanthus leaves at bottom centre. Between the scrolls rises a calyx, on which is set a cista, upside down, and a sistrum. Two crested snakes flank the cista, resting on the outer scrolls and twisting their heads to centre.

Ciferri RC 36.7 x 47.8

Fa2 Palazzo no.86. Dal Pozzo drawings TAPS 56.2 1966 no.8394 fig.76

79 Relief: two putti hold curtain behind bust of woman

Palazzo Mattei

In the centre is the draped bust of a young woman. Two putti, wearing tunics and cloaks, stands at the sides and hold behind the bust a curtain, which is attached to the top border as a canopy.

Calderi P 38.6 x 49

Fa2 Palazzo no.90

80.1 Sarcophagi: putti as Seasons or huntsmen

81.2 Palazzo Mattei

In the centre stands a draped portrait figure, apparently a man, though according to Fa2 a woman. Two putti hold a curtain behind the figure and also hold a basket on their outer hands. At each side stand three putti as Seasons or huntsmen. On r. by the central figures a putto carries a sheep by its foreleg and holds a sheaf of corn on his other arm; a dog lies on l. at his feet. The next putto holds up a rabbit by its hind legs as a dog leaps up for it. On far r. a putto stands crosslegged leaning on a spear and turning to r., although looking back over his shoulder to l.; a deer sits on r. at his feet. On l. of centre a putto holds a bundle of rods(?); a dog sits at his feet on r. and looks up at him. The next putto holds up a large bird by the legs and a dog leaps up on r. to reach it. On l. a nude putto stands resting on a staff and holds a dead animal by its hind leg with its head on the ground.

Campiglia P 41 x 54.2; 41.1 x 52.5

Fa2 Palazzo no.87

82 Relief: vintaging scene

Palazzo Mattei

A tall vine grows on l. Two putti sit in its branches and pick grapes, which hang in profuse bunches. On the ground below, an ox draws a high cart to r., driven by a bearded nude male, who perches on the front of the cart. In the cart stands a nude youth. On r. three putti tread grapes in a vat with three lion-head spouts. The line of the rim is extended to form a large rectangle around them, presumably the vat shown from above. At the top on this line are two fan-shaped features, probably the gush of juice from the vat.

Campiglia P 41 x 53.3

Fa2 Palazzo no.89. RR III 293.3 (Mattei)

83 Relief: putto

Palazzo Mattei

A winged putto, with a cloak slung round his neck, stands to l. with one foot raised on a rock and looks r. He holds a bunch of grapes in his l. hand, a cloth in his r. On r. is a tree with a quiver hanging from it.

Campiglia P 39.4 x 26.8

Fa2 Palazzo no.92

84 Relief: putto and dog

Palazzo Mattei

A winged putto with a cloak slung round his neck stands with his l. foot raised on a rock and resting his elbow on a high rock on r. He looks down at a dog which stands on its hindlegs on r., resting its forepaws on the putto's knee. On l. grows a slender tree.

Campiglia P 40.2 x 26.7

Fa2 Palazzo no.92

85 Altar

86 Villa Mattei

87 The square altar has plain mouldings above and below the three main faces, each of which is decorated with a figure in relief. On the top are volutes which are decorated at the front with floral scrolls.

85: r.side. A draped maenad dances to l. on tiptoe, her back turned to the viewer, carrying a tympanum and thyrsus.

86: l. side. A draped maenad, with one breast bared, dances to r. on tiptoe, holding a tympanum and thyrsus.

87: front. A nude male moves l. on rocky ground, holding up a dish of three fruits(?) on his l. hand and pointing to l.

Campiglia P 39.2 x 26.9; 39.3 x 26.8; 39.5 x 26.3

Fa2 Villa no.2

88 Funerary altar

89 Villa Mattei

90 88: front. A garland of fruit, flowers and leaves hangs from the horns of rams' heads at the top corners, fillets flying. An eagle perches with outspread wings on the garland. At the bottom corners on rock projections sit sphinxes and on a rock projection bottom centre the she-wolf suckles the twins. At top centre in a rectangular panel is the inscription

L VOLUSIO / URRANO / NOMENCLATORI / CESORIO.

89: r.side. A garland hangs from rams' heads as at the front, and sphinxes sit at the bottom corners. At bottom centre a bird stands to l. Over the garland is a patera.

90: l. side. As the r. side, but the bird bottom centre stands to r. and

there is a jug in place of the patera over the garland.

Campiglia P 40 x 27.5; 39 x 25.9; 39.6 x 26.1

Fa2 Villa no.19. Altmann no.2 fig.40: Vatican Gabinetto delle Maschere no. 441a

91 Funerary altar

92 Villa Mattei

93 91: front. A garland of leaves and fruit hangs from the horns of rams' heads at the top corners, beneath which hang fillets. An eagle perches on the garland. At bootm centre a goat stands to r. suckling a child. Two small birds with outspread wings stand in the bottom corners looking up at the fillets. At top centre is a rectangular panel with the inscription DIIS MANIB / SACRUM / L SEST EUTROPI / SIBI ET SUIS / CUIUS MONUMENTEST. 92: side. A garland hangs from rams' heads as at the front. Over it two birds peck at the wings of a cricket. At bottom l. and r. two birds fly up towards the fillets which hang from the rams' heads.

93: side. As the other side.

Campiglia P 40.6 x 26.7; 39.6 x 26; 39.8 x 26

Fa2 Villa no.20. Altmann no.17; Vatican Gabinetto delle Maschere no.433a

94 Funerary altar

Villa Mattei

The front of an altar, which is crowned with a tympanum in which a half-draped woman lies on cushions; a putto on l. points to her. On the body of the altar, a garland of fruit, flowers and leaves hangs from the horns of rams' heads at the top corners, with crinkled fillets hanging below. Two swans stand on the garland, facing outwards but bending their necks inwards to preen a Medusa head between them. Beneath the garland a dolphin moves r. An eagle with outspread wings stands on a projecting rock at each bottom corner. At top centre a panel bears the inscription : LUCCEIA HERENE / SE VIVA FECIT / DIS MANIBUS / M LUCCEIO OPTATO / CONIUGI SUO PIISSIMO ET / LUCCEIAE POSILLAE / FILIAE SUAE PIISSIMAE QUAE / VIXIT ANNOS V ET MENS III.

Ciferri RC 49.3 x 37.1

Fa2 Villa no.49. Altmann no.31. In Margam, Glams.

95 Funerary altar

Villa Mattei

The front of an altar crowned with a tympanum in which stands the wolf with the twins. On the body of the altar there are decorative mouldings above and below the main face, on which a garland of fruit, flowers and leaves hangs almost to the bottom from the horns of rams' heads at the

top corners. At bottom centre two birds peck at the bottom of the garland. Two small sphinxes sit on rocks at the bottom corners. Over the garland a half-draped female reclines on a deep rock line. Two winged putti frolic around her and a bird perches on her toe. At top centre is a large panel with the inscription DIIS MANIBUS / M CAECILIO SP F SUC / RUFO SOLIARIO AB LUCO / SEMELES EX TESTAMENTO / LIUS CALVISIA ZOSIME ET / M CAECILIUS CALLIPPUS / HEREDES / FECERUNT.

Ciferri RC 49.5 x 37.3

Fa2 Villa no.49. Altmann no.32, now lost.

96 Funerary urn

Villa Mattei. Fa2: Un viale ornato di piccole urnette antiche con iscrizzioni curiose al numero di settanta, tra le quali molte urne sono ornate di buonissimo gusto. Ci sono quindeci di questi gia disegnati, che sono tutti che meritano.

On the lid of the urn are two pediments with a rosette at their junction and masks on acroteria at the corners. In each pediment two birds flank the bust of a child. On the body of the urn a large panel at top centre bears the inscription D M / C MINICIUS / GELASINUS / SIBI POSUIT. Beneath the panel two putti wrestle; a large leaf (palm?) lies between them. On r. a putto stands watching, in front of a table on which stands a tall vase containing a leaf. A garland hangs over the vase. On far r. stands a herm. On l. a putto approaches carrying two leaves. A jug falls to the ground in front of him. Above him stands a very large jug, behind which are three leaves.

Ciferri RC 48.7 x 37.8

Fa2 Villa no.63

97 Funerary urn

Villa Mattei

On the lid two masks with gaping mouths flank a pediment in which stands an eagle with outspread wings. Up each side of the front is a palm tree bearing leaves and fruit. From the leaves hangs a garland of leaves and berries in front of a large doorway in the centre. At each side of the doorway is a pile of different types of shield. At top centre over the door is a panel with the inscription D M / HOC IACET / LUCIAEO.

Ciferri RC 48.3 x 37

Fa2 Villa no.63

98 Funerary urn, perhaps l. side of 96

Villa Mattei

A nude putto stands to r., setting a garland on his head and blowing a long horn. On r. grows a palm tree. On l. stands a herm with two palm leaves by its side.

Ciferri RC 48.5 x 37.8

Fa2 Villa no.63

99 Funerary urn, perhaps r. side of 96

Villa Mattei

On r. grows a palm tree. On l. stands a table, set obliquely, and on it is a large fluted volute krater flanked by two unclear objects, perhaps bowls(?).

Ciferri RC 48.5 x 37.7

Fa2 Villa no.63

100 Funerary urn

Villa Mattei

A tall altar, crowned with a pediment and acroteria. In the centre of the pediment in a shell are the busts of man and wife with their arms round one another; the shell is flanked by two great sea-monsters, which move outwards, but turn their heads to look to centre. At each side of the front grows a tall palm tree with a tiny cluster of leaves. In front of each trunk stands a Victory, about half the height of the tree. Each pulls open one leaf of a double door between them, by means of a ring in a lion's mouth, two of which decorate each door. Over the door is a panel with the inscription: DIS MANIBUS / C CLODIUS C F / PRIMITIUS VIXIT ANN / XI DIEBUS XXV / C CLODIUS SECUNDUS / ET CLODIA PRIMA F. Over the top of the panel is a further inscription: C CLODIUS APOLLINARIS / VA V M VI D VIII.

Ciferri RC 47.7 x 37.3

Fa2 Villa no.63. Altmann no.63 fig.85: Vatican Belvedere no.80

101 Funerary altar

Villa Mattei

The altar, which has an architectural design, is shown obliquely from l. At each side of the front stands a spiral column; they support a plain entablature and a pediment in which two birds peck at fruit in a central basket. The side of the altar is treated as a masonry wall and is recessed behind the column, to give the effect of a prostyle building. At the bottom centre is a small double door, with a large square inscription panel above. Two garlands hang from the capitals of the columns, one across the panel

in a shallow curve, the other in a deep swag across the front of the door. A putto stands on each side of the door and touches the deep garland. The inscription in the panel is as follows: DIIS MANIBUS / VALERIAE / THETIDI / M VALERIUS / STEPHANIO / CONIUGI SUAE / BENEMERENTI.

Ciferri RC 48.3 x 36.9

Fa2 Villa no.63. Altmann no.221: Louvre

102 Funerary urn

Villa Mattei

The low rectangular front is surmounted by a pediment decorated with a rosette and flanked by acroteria with rosettes. The front is entirely treated as an inscription panel, with a broad plain band and plain mouldings framing the following inscription: RUBRIA PRIMA / ALBANIENSIS / P RUBRIUS RUTILIS / AMICE HAVE ET / VALE EGO HIC / SITUS SUM.

Ciferri RC 48.7 x 37.8

Fa2 Villa no.63. ILS 6192: in Genazzano

103 Funerary altar

Villa Mattei

The body is surmounted by a pediment in which is a wreath with fillets flying and the letters DM in the centre. It is flanked by acroteria of grotesque masks with gaping mouths. The body is divided into two. The top half is occupied by a panel with the inscription PUBLILIU SEVERIANU / ET BLOLO FILIUS. Only half the inscription panel is filled. In the lower half stand three putti. The one on l., who wears a tunic, drives a boar to r. The one in centre holds out a butterfly in his r. hand, the other holds a cockerel by its wings and a bunch of grapes.

Ciferri RC 48.6 x 37.8

Fa2 Villa no.63. Nos 104 -105 show the sides of this altar. Altmann p. 258 figs.201-201b: Vatican Galleria dei Candelabri,II no.82

104 L.side of 103

Villa Mattei

A putto stands to r. and holds up a butterfly, which he is about to burn with a torch in his r. hand. On l. is a round altar with a garland of leaves. Across the top hangs a garland of fruit and flowers, with a fillet tied in a bow at each end.

Ciferri RC 48,5 x 37.5

See no.103

105 R. side of 103

Villa Mattei

A putto stands crosslegged to l., perhaps asleep, leaning on a down-turned blazing torch. In his r. hand he holds an unclear object, a hollow circle. A quiver and bow hang above him.

Ciferri RC 46,3 x 37.4

See no.103

106 Altar dedicated to Genius Decuriae

Villa Mattei

The round altar has plain mouldings above and below. Around it runs a heavy garland of grapes, acorns and pine cones, with a broad fillet twined round it. It hangs from fleshless boukrania and over each swag is a patera. Around the top is the inscription : STRATONICE ANTHICEMARI / ARAM GENIO HUIUS DECURIAE D D.

Campiglia P 41.6 x 27.4

Fa2 Villa no.3

107 Funerary altar

108 Villa Mattei

109 107: front. A garland of fruit and leaves hangs from the horns of Ammon heads at the top corners; fillets are tied in a bow at the top of the heads. An eagle perches on the garland, holding a snake in its beak. Sphinxes sit on projecting rocks at the bottom corners. At bottom centre, below the sphinxes' rocks, a dog lies to l. facing an overturned urn from which flows liquid. At top centre is a panel with the inscription DIIS MANIBUS / TICLAUDIIQVIR / ALEXANDRI / PHILOSOPHI STOICI / LACCHYLUSET / AMBROTUSLIB / PATRONO / BENEMERENTI.

108: l. side. A garland of leaves hangs from an Ammon head at the front and from a ram's head at the back. Over the garland two birds fly down to feed three fledglings, one holding an insect. Over them is a jug. At the bottom corners sit a sphinx (on the front) and a large bird (at the back).

109: r. side. As the l. side, but with a patera in place of the jug.

Campiglia P 39.7 x 26.1;39.5 x 25.8; 39.6 x 25.8

Fa2 Villa no.22

110 Funerary altar

111 Villa Mattei

112 110: front. Decorated mouldings run round the altar at top and bottom. A garland of leaves, flowers and fruit hangs from the horns of rams' heads,

with fillets flying above and below. Over the garland is a Medusa head. Sphinxes sit on projecting rocks at the bottom corners. At bottom centre an eagle clutches a thunderbolt in its claws and carries a wreath in its beak. At the top of the front is the inscription P FUNDANI P F TER / VELINI.
111: r. side. As front, but with a patera over the garland and between the sphinxes a stork, with wings outspread, walks to l.
112: l. side. As the other side, but with a jug in place of the patera and the stork stands to r., holding a lizard by its tail.

Campiglia P 41.1 x 26.5; 40.7 x 26.5;41 x 26.5

Fa2 Villa no.23. Altmann no.42 fig.67: Louvre Ma 516.

113 Funerary altar

114 Villa Mattei. Fa2: urna piccola con bel basso rilievo

113: front. The front is surmounted by a tympanum flanked by two rosettes. In the tympanum are two busts. The body is divided into two, the upper part being slightly larger. In the upper part a man reclines on a high-sided couch, with a woman sitting on l. by his feet. A three-legged table in the foreground holds a vase and two cups. The man and woman each hold a cup. A dog is seated under the couch on l. On r. at the head of the couch is a palm tree and on far r. stands a horse facing l. In the lower part is a panel bearing an inscription, flanked by two nude putti, the one on r. holding a garland, the other carrying a palm branch and a basket of fruit on his shoulder. The inscription is as follows: DIS MANIBUS / P VITELLI SUCCESSI / VIT ELLIA CLEOPATRA / UXORI BENEMERENTI / FECIT.
114: side. A griffin sits to r.

Campiglia P 55.4 x 40.7; 40.2 x 26.9

Fa2 Villa no.24. Altmann no.259 fig.154: Vatican Galleria delle statue no.411

115 Altar

Villa Mattei

A round altar with a gently curving profile. Round the top runs a frieze of garlands hanging from fleshless boukrania. The main area consists of concavities flanked by panels of floral scroll rising from acanthus leaves and topped by three rosettes. In each concavitiy a 'candelabrum' rises from the backs of two birds.

Campiglia P 39.3 x 26.2

Fa2 Villa no.16

116 Funerary urn

Villa Mattei

The front of the urn is divided into two. In the upper half a half-draped man lies on the cushions of a high-sides couch, holding a vase. A burning torch stands at each side. In the lower half is a rectangular panel surrounded by a plain moulding and bearing the inscription DIS MANIBUS / T TITULENI ISAURICI / IULIA TYCHE / CONIUGI BENEMERENTI.

Ciferri RC 48.7 x 37.8

Fa2 Villa no.63. Altmann no.256: British Museum no.2377

117 Funerary urn

Villa Mattei

The top of the urn is pedimented, with a patera flanked by two rosettes and two tiny paterae as decoration. The front is occupied mostly with an inscription panel, which is framed with a plain moulding and surmounted by an empty pediment. In the top corners flanking this pediment are rosettes and palmettes. A garland of leaves hangs at each side of the panel. The inscription reads D M / T PUBLILIU SEVERIANU / FECIT / PUBLILIO SEVERIANO / PATRI D M.

Ciferri RC 48.6 x 37.8

Fa2 Villa no.63

118 Funerary altar

Villa Mattei

At the top two palmettes flank a pediment in which an eagle stands on a scrolly branch. The pediment is supported by a fluted Corinthian pillar at each side. Between them is a double door flanked by two sphinxes, which sit facing the centre. A garland of leaves and berries hangs from the capitals down in front of the door. Over the door is a panel with the inscription: DIIS MANIBUS / SPERATO / VIXIT ANNIS XV / MENSISUS VIIII / DIEBUS XIIII / FECIT A SERGIUS / CHRYSANTIIUS / FILIO PIISSIMO / ET SIBI ET SUIS / POSTERISQUE EORUM.

Ciferri RC 48.3 x 37.3

Fa2 Villa no.63. Altmann no.222: Louvre Galleria Denon (?)

119 Funerary altar

Villa Mattei

At the top two Medusa heads flank a pediment in which two sea-nymphs hold a wreath in the centre. Two dolphins lie on top of the pediment flanking a cockleshell. A fluted pillar at each side supports the pediment and between them stands a low wide double door. A tall slender tree grows

at each side of the door. At top centre over the door is a panel framed in leaf and dart moulding, bearing the inscription: D M S / Q CURIATI / ZOSIMI.

Ciferri RC 48.1 x 37.3

Fa2 Villa no.63

120 Funerary urn

Villa Mattei

On the lid acroteria flank two interlocking pediments, over the junction of which is set a patera. In each pediment a bird, facing centre, pecks at fruit falling out of an overturned basket. On the body in the centre are two pedimented inscription panels side by side. On l. and r. on rocky projections stand Attis figures, draped and holding a pedum each. The inscription on l. reads D M / P SCANTIO / FULVIANO/ P SCANTIUS / IUSTUS PAT / FIL PIISSIM. The inscription on the r. reads D M / FABIAE / FILIUS SUIS.

Ciferri RC 48.7 x 37.7

Fa2 Villa no.63

121 Funerary urn

Villa Mattei

The urn is topped by a pediment in which two cornucopiae(?) with acanthus decoration lie to centre, the fruit in them mingling together. At each side of the front stands a tripod holding two masks and an unclear object. At bottom centre two nude putti hold a wreath in which is the head of a boy. At top centre is a panel with the inscription D M / A CORNELIUS APRILIS / CORNELIAE NIMPHE / PATRONAE OTTYMAE / ET ALBANE CATELLE / B M F.

Ciferri RC 48.4 x 37.3

Fa2 Villa no.63

122 Funerary urn

Villa Mattei

The urn is topped by two linked pediments side by side, formed of volutes, rosettes and palmettes. On the front a garland of leaves hangs from the horns of Ammon heads at the top corners. At the bottom two birds stand facing outwards, but turn their heads up to the garland. Over the garland two dolphins flank a cockleshell, in which is a woman's head. At top centre is a wide inscription panel, which reads VIX AN XX / CORNELIAE ANTHUSAE / CONIUGI CARISSIM / L CORNIUS ARTEMIDOR.

Ciferri RC 48.5 x 37.8

Fa2 Villa no.63

123 Funerary urn

Villa Mattei

The urn is topped by two rosettes flanking a pediment, in which is a rosette between two flaming torches. Along the bottom of the urn is a panel with the inscription : ? ETRILIUS ABASCANTUS / ETRILIAE DANAE UXORI / KARISSIMAE. Over this panel a draped woman reclines on cushions on a high-sided couch, at each side of which stands a burning torch.

Ciferri RC 48.6 x 37.7

Fa2 Villa no.63

124 Funerary urn

Villa Mattei

The urn is crowned by two interlocking pediments, which are decorated with rosettes and 'horns' of leaves. On the body two griffins sit facing outwards but turn their heads back to look at the central panel, on the moulding of which are the letters D M. The inscription in the panel reads M SABURIUS LIGUS / FAL ALBINTIMILI / EVOC AUG SAL VI / VIX ANN XXXVIII / PROFECIT EX COH V / P R.

Ciferri RC 48.5 x 37.0

Fa2 Villa no.63. ILS 2147; CIL 2569 : in England

125 Sarcophagus with figure on lid, putti on body

Palazzo Mattei. Fa2: piccola urnetta con cinque puttini dentro a loro spartimenti, con piccola figura sopra a giacere.

On the lid lies a draped man, resting his head on his l. arm. In his r. hand is an object, perhaps a garland or a sistrum. The body of the sarcophagus is divided into five sections by fluted pillars. In each section is a putto, loosely draped in a cloak. The putto on l. carries an oscillum, the second holds out a thyrsus, while the one in centre carries a lyre and plectrum. The fourth holds a roll(?) and the one on far r. has a pedum(?) in his r. hand and holds a flower wreath aloft in his l.

Ciferri RC 48.1 x 75.6

Fa2 Palazzo no.40. RR III 295.2 (Mattei)

126 Vase

Villa Mattei. Fa2: vaso piccolo ben ornato tondo

The globular vase stands on a low foot. It has a knobbed lid and handles which rise from the shoulder and curve outwards. Round the body just below the handles runs a band of floral scroll. The rest of the body and the lid is decorated with convex fluting. The rim and foot have leaf ornament.

Campiglia P 40.7 x 27.4

Fa2 Villa no.35

127 Two vases

Palazzo Mattei.

On l. a volute krater stands on a foot decorated with concave fluting. The belly has convex fluting, but the rest of the body is plain. The handles rise from the belly to the rim and then produce a several-stranded volute. On r. is a amphora with a knobbed lid and a low plain foot. Round the bottom of the belly acanthus decoration spings from the foot. The handles rise straight from the shoulder and join the rim from above in a volute. The handle has acanthus leaf decoration.

Ciferri RC 37.2 x 48.1

Fa2 Palazzo no.76(?)

128 Vase

Villa Mattei. Fa2: un vaso di marmo lavorato a spicchi et altri ornamenti

The lidded bowl on a low foot stands on a flaring pedestal decorated with fluting. The foot of the bowl is ornamented with two rows of leaves, while the body has convex fluting and a band of trailing ivyaround the top. The neck is decorated with a band of unconnected ovals separated by vertical lines. The dish-like lid has convex fluting as ornament.

Ciferri RC 49.8 x 36.6

Fa2 Villa no.61

129 Vase

Palazzo Mattei. Fa2: due vasi consimili sopra colonne dove si vede scolpita la lupa con li due fanciulli, con iscrizzione DM Sacrum Musis.

A handle-less krater with knobbed lid and plain flaring foot. There is convex fluting on the belly and a band of fluting round the lip. Above the fluting of the belly stands the she-wolf suckling the twins, in relief. Over the group are the letters D M and flanking it ..RUM MUS... with the explanatory note SACRUM MUSIS flanking the foot of the vase.

Ciferri RC 49.2 x 38.1

Fa2 Palazzo no.72

130 Seat with reliefs

[Front] sella in Palazzo Mattei. Fa2: sella consolare

A tasselled cushion is set on a base decorated with reliefs and with pillars at the corners. On the front stand four putti, the one on l. playing crotala, the next supporting his companion, who stretches an arm to r. to hold or take a garland held by the putto on r. This putto also carries a basket of fruit. On the side at r. a putto moves r.

Artist unspecified RC 29.1 x 41.3

Fa2 Palazzo no.60

131 Pulvinar

[Front] Sella e Cur. Hostil. in Pal. Mattei

The pulvinar stands on ornate voluted legs, which are decorated in relief at the front. The base of the seat also has relief decoration at the front: an eagle and a floral volute. A fringed cloth is laid on the cushion and hangs down the l. side. Beneath the seat stands a vase, decorated with garlands and filled with flowers.

Artist unspecified RC 41.9 x 28.6

132 Pulvinar

[Front] sella e Cur. Hostil. in Pal. Mattei

This is perhaps the same as 131. It seems narrower across the front, but otherwise they are the same.

Giovanni Bigatti [signed] RCP 33.6 x 23.3

133 Seat

134 [Front] Sella e Curia Hostilia in Pal. Mattei

The tasselled cushion is set on a square base, which has plain mouldings at top and bottom. Half-way up each corner is set a satyr mask, over which hangs a garland of fruit and leaves. A ram's head takes the place of the satyr mask at the back corner. Over the garland at the front is a tabula ansata with the inscription RESTITUIT / APOLLOI / NIUS PAL. On the side over the garland is perhaps a lotus blossom.

133 shows the front view, 134 gives an oblique view from l.

Bigatti [signed on 133] RCP 33.6 x 23.3; 41.7 x 27.9

Fa2 Palazzo no.55

135 Pulvinar

[Front] Sella e Cur. Hostil. in Pal. Mattei

The pulvinar stands on a dais on ornate voluted legs with relief decoration. The base of the seat is decorated with a floral scroll in relief. Over the cushion lies fringed drapery, which hangs down at each side to the dais. A footstool stands on the dais and on it is a vase full of flowers.

Artist unspecified [Bigatti] RC 26.3 x 39.9

136 Pulvinar

[Front] Sella e Cur. Hostil. in Pal. Mattei

The pulvinar, its elaborate voluted legs decorated in relief with palmettes and rosettes, stands on a dais. Drapery lies on the cushion and hangs down at each side. At the top of each front leg, in front of the cushion, is a head in relief on an oval ground, facing to centre.

Bigatti [signed] RC 33.5 x 23.3

137 Statue: boat

[Front] Navicella in Villa Mattei di 13 palmi long.

On a base with plain mouldings and the inscription PAPALEONE III at the top of the central panel stands the statue of a galley with a boar's head decorating the prow. Behind the boar's head is a cartouche, which is shown in greater detail in a sketch on l. It consists of a scroll curling over a yoke or weighing bar with a fox's head in the centre. On the scroll is the inscription SVAVE.

Artist unspecified Grey wash and grey body paint on sandy-washed paper 31.4 x 43.6

See J.W. and K.Lehmann Samothracian reflections Princeton 1973 224ff.figs. 39-44

138 Statue: female Niobid

This drawing has no Topham mark. It shows a draped female raising her himation on high with her l. hand and gesturing with her r. The same statue is illustrated at Bm12.18, where its location is specified as Horti Medicei.

Artist unspecified P 39.6 x 27.4

Bm12

This volume illustrates antiquities in the Villa Medici and the Villa Ludovisi. The drawings are for the most part by Campiglia and Calderi.

1-101 Villa Medici

1 Head of man
Palazzo Medici
Head of short-haired man, shown from l.
Campiglia P 39.7 x 26.4

2 Bust: emperor
Palazzo Medici. Antonino Pio
An emperor with short curly hair and short beard wears a cuirass, which is mostly hidden beneath a fringed cloak. He could well be Antoninus Pius.
Campiglia P 39.7 x 26.5

3 Bust: youth
Palazzo Medici. Locullo
A youth with very short hair wears the late style toga with a dominant horizontal band across his chest.
Campiglia P 39.8 x 26.5
cf. Uffizi inv.1914 n.245; Mansuelli II no.147: Alexander Severus

4 Head of woman
Palazzo Medici. Giulia Titi
The head of a woman with her hair arranged in a high mass of curls at the front and pulled back into a chignon behind.
Campiglia P 39.7 x 26.3
cf. Uffizi inv.1914 n.133; Mansuelli II no.77

5 Bust: youth
Palazzo Medici. Giovane in abito di sacerdote
The draped bust of a short-haired youth, shown obliquely from l.
Campiglia P 40 x 26.4

6 Bust: woman
Palazzo Medici. Julia
The draped bust of a young woman with her hair drawn back from her face in ringlet-like locks, then wound round the back of her head in a plait. Shown obliquely from r.
Campiglia P 39.7 x 26.4
In Uffizi inv.1914 n.71. Mansuelli II no.114

7 Bust: woman

Palazzo Medici. Livia

The draped bust of a woman with her hair drawn back severely from her face beneath a diadem-like headdress, from the back of which fillets fall over her shoulders. Shown obliquely from l.

Campiglia P 40 x 26.4

In Uffizi inv.1914 n.150; Mansuelli II no.109: 'so-called Plotina'

8 Head of 'Seneca' type

Palazzo Medici. Seneca

A bearded old man with wrinkled brow and neck. His hair is short and brought forwards in locks. Two long locks fall on his forehead in a 'pincer' arrangement. Viewed obliquely from r.

Campiglia P 39.9 x 26.4

9 Head: Athena

Palazzo Medici. Marziana

The head of a female wearing an ornate plumed helmet, the front of which is decorated with rosettes. Over the border at the side of the plume lies a dog in high relief. Her hair is parted in the centre and drawn back; two wavy locks are allowed to fall in front of the ear, the rest falls down the back of the neck. Viewed obliquely from l.

Campiglia P 39.7 x 26.3

Fa2 no.84

10 Head: Athena

[Front] Villa Medici

This head is very similar to no.9 and were it not for the fact that two different numbers are quoted for them in Fa2 they would be identified as the same. They differ in that the helmet here has a griffin by the side of the plume and not a dog. Also this head is clearly broken from a larger figure and traces of drapery survive by the neck.

Artist unspecified RC 42.3 x 27.8

Fa2 no.82

11 Statue: Apollo

[Front] Apollo in Villa Medicea

Nude Apollo stands with his weight on his r. foot, leaning his elbow on a tree trunk on his l. His r. arm is raised on his head. In his l. hand he holds a roll(?). His quiver is lashed to the tree trunk with fillets.

Artist unspecified RC 48.7 x 37.8

Fa2 no.61. Uffizi inv.229; Mansuelli I no.46

12 Statue group: satyr, tree and goat

[Front] Villa Medici. Fa2: statua piccola d'un fauno

A satyr, wearing a skin slung across his chest, stands crosslegged against a tree trunk on his l. He holds a cornucopia on his l. arm and raises his r. hand over his head in a waving gesture. At the foot of the tree, which is an oak bearing leaves and acorns, lies a goat.

Artist unspecified RC 48 x 38

Fa2 no.76

13 Statue group: Ganymede and eagle

Canimede del Palazzo di V^la Medici. [Front] Horti Medici.

Nude Ganymede stands holding a cup(?) in his r. hand. He stretches his l. arm round the back of the eagle which perches on a high rock on his l., with its wings outspread. There is a second high rock, or perhaps a tree trunk, behind Ganymede.

Campiglia P 40.3 x 25.9

Fa2 no.95. Uffizi inv.128; Mansuelli I no.111

14 Statue: griffin

[Front] Villa Medici

A griffin sits with its wings outspread and with its r. forepaw raised on a wheel.

Artist unspecified RC 37.8 x 48

Fa2 no.98. cf.Bm9.13. In Villa Medici: Cagiano de Azevedo no.276 fig.111

15 Statue: reclining female (Ariadne?)

[Front] Cleopatra in Villa Medici

A female reclines on rocks with her head on r.. She is draped but one breast is bare. Her r. leg is crossed over her l., and her r. arm is raised over her head, which rests on her l. arm.

Matteo(?) RC 39 x 50.2

Fa2 no.113

16 Statue: female Niobid

Villa Medici. [Front] Horti Medici

A draped female stands looking up to her r. and raises her l. hand in a gesture of fear, supplication and/or despair. She holds a fold of her drapery with her r. hand.

Campiglia P 40.6 x 27.1

Fa2 no.115. Mansuelli I 101ff for the whole Niobid group.

17 Statue: female Niobid

Villa Medici figlia di Niobe. [Front] Horti Medici

A female wearing a chiton and a loose himation runs with her l. arm raised (the forearm is missing).

Campiglia P 41.7 x 27

Fa2 no.115. Uffizi inv. 293; Mansuelli I no.71

18 Statue: female Niobid

Villa Medici figlia di Niobe. [Front] Horti Medici

A female stands looking downwards, her r. hand gesturing in surprise or horor. With her l. hand she raises her himation to shield her.

Campiglia P 41.6 x 26.9

Fa2 no.115. See also Bm11.138. Uffizi inv.296; Mansuelli I no.94.

19 Statue: male Niobid

Villa Medici figlio di Niobe. [Front] Horti Medici

A nude male stands in a crouching attitude looking upwards. He holds up over his head his himation, one end of which falls across his l. knee. There is a tree trunk by his l. leg.

Campiglia P 41.4 x 27.7

Fa2 no.115. Uffizi inv.302; Mansuelli I no.74

20 Statue group: Niobe and a daughter

Villa Medici. A Niobe

Niobe, draped, crouches and holds to her a small daughter who has run to her for protection. She looks upwards and holds up her himation with her l. hand as a protection.

Campiglia P 40.4 x 26.8

Fa2 no.115. Uffizi inv.294; Mansuelli I no.70

21 Statue: pedagogue

Villa Medici. Giobe marito di Niobe

A bearded male wearing tunic, cloak and boots runs off, looking upwards to his l. and making a warding-off gesture with his l. hand.

Campiglia P 41 x 27.4

Fa2 no.115. Uffizi inv.301; Mansuelli I no.82

22 Statue: female Niobid

Villa Medici figlia di Niobe

A draped female moves vigorously, looking upwards. Her himation she holds over her outstretched l. arm across her body and raises her r. hand to

pull the other end over her shoulder.

Campiglia P 41.2 x 27.2

Fa2 no.115. Uffizi inv.300; Mansuelli I no.72

23 Statue: female Niobid

Villa Medici figlia di Niobe

A draped female stands looking upwards, her l. foot raised on a rock. Her himation hangs loosely over her l. arm, which is outstretched in a gesture.

Campiglia P 41.5 x 27.7 Uffizi Mansuelli I, 83.

Fa2 no.115

24 Statue: male Niobid

Villa Medici figlio di Niobe

A male rushes r., his r. arm outstretched, and turns his head to look back over his shoulder. His himation falls loosely round his r. leg and over his l. arm.

Campiglia P 41.5 x 27.5

Fa2 no.115. Uffizi inv.292; Mansuelli I no.75

25 Statue: male Niobid

Villa Medici figlio di Niobe

A nude male kneels, twisting to look upwards. He rests his l. hand on a tree stump or rock mound covered with drapery.

Campiglia P 40.3 x 27.2

Fa2 no.115. Uffizi inv.290; Mansuelli I 77. Or inv.289, Mansuelli no.78.

26 Statue: female Niobid

Villa Medici figlia di Niobe

A draped female crouches low, turning her head to look upwards, and gestures pathetically with both hands.

Campiglia P 40.3 x 27.2

Fa2 no.115. Uffizi inv.305; Mansuelli I no.84

27 Statue: male Niobid

Villa Medici figlio di Niobe

A male, wearing a himation round his neck and enveloping his l. arm, stands with his r. foot raised on a high rock (which hides most of his leg in the drawing). He points upwards with his r. hand, his arm outstretched, and looks to l.

Campiglia P 40.7 x 27.4

Fa2 no.115. Uffizi inv.291; Mansuelli I no.80

28 Statue: male Niobid

figlio di Niobe di Villa Medici

A male, wearing a himation which hangs from his outstretched l. arm, steps forward with his l. leg on a ledge of rock, which rises behind his l. leg. He looks back over his r. shoulder, gazing upwards.

Campiglia P 40.3 x 27.7

Fa2 no.115. Uffizi inv.304; Mansuelli I no.76

29 Statue: male Niobid

Villa Medici figlio di Niobe

A nude male lies dead on a rock, which is covered with drapery. His l. hand is on his belly, his r. arm has fallen behind his head.

Campiglia P 26.2 x 40.1

Fa2 no.115. Uffizi inv. 298; Mansuelli I no.73

30 Statue: horse

Villa Medici cavallo della famiglia di Niobe

This statue of a rearing horse, with a rocky pillar beneath its belly, was grouped with the Niobids in the gardens of Villa Medici.

Campiglia P 40.6 x 26.6

Fa2 no.115. Uffizi inv.69; Mansuelli I no.87

31 Relief: seated traveller

[Front] In Villa Medicea

A projection at the bottom of the relief provides a groundline for the figure. A bearded male, wearing a short tunic, sits on a rock mound to l., his r. hand raised and resting on his staff in front of him. He wears sandals and has a satchel slung across his chest, resting under his l. arm. On the side of the satchel is tied a small vase with a horn-shaped body.

Artist unspecified RCP 45 x 36.5

Uffizi inv.537; Mansuelli I no.150

32 Relief: Barbarian rides through river

Villa Medici

A barbarian in a long-sleeved tunic rides r. on a rearing horse, but turns and looks back over his shoulder. He rides through the swirling waters of a river. The border appears just below the barbarian's foot, but the relief has been extended and water swirls on below this. At top l. is a large oval shield decorated with a stylized leafy pattern. In the background are the crossed bars of a wooden structure.

Calderi P 50.6 x 75.9

Fa2 no.28. On the facade of Villa Medici: Cagiano de Azevedo no.40 fig.37

33 Three triumphal reliefs, perhaps from an arch
34 Villa Medici
35 33: A bearded barbarian, wearing a tunic and cloak, stands to r. with his hands bound behind his back, his head bent.

34: A youth wearing a cloak slung round his neck and a conical cap stands turning slightly to r., holding a sword on his l. arm. His r. arm is missing. Probably one of the Dioscuri.

35: On l. stands a winged Victory holding a palm branch. She turns r. to a trophy, at the foot of which kneels a half-draped captive with his hands chained behind his back.

Calderi P 50.7 x 38.1; 50.6 x 38; 50.6 x 38.6

Fa2 no.4

36 Relief: preparations for Bacchic rite(?) and sacrifice
Villa Medici

On l. two females wearing short tunics and boots stand one on each side of a man who wears a toga, has his head covered, holds a cornucopia of fruit on his l. arm and a globe in his r. hand. In front of him stands a cista(?) with a conical top and with a snake wrapped round its base. A tree grows far l. On r. is a palm tree, from which a curtain hangs into the background to r. A nude female, about to pass behind the curtain, points to a monster lying on the ground, half-hidden by the curtain. On r. a male makes a gesture of surprise at the monster, another figure peers down at it. In the centre a figure carries a block(?) on his head. On r. grows a pine tree, at the foot of which a large cauldron stands on high rocks. A nude female kneels on r. and reaches into the cauldron. On far r. a small draped figure sits on an animal-legged stool on a high rock mound and seems to be writing on a tree trunk.

Calderi P 49.5 x 77

Fa2 no.13. On the facade of Villa Medici: Cagiano de Azevedo no.55 - but the piece is rather different from the drawing.

37 Muse sarcophagus
Villa Medici

Nine Muses, all draped and with their various attributes, stand in front of nine trees of different types in the background.

Calderi P 47.9 x 75.3

Fa2 no.14. In the facade of Villa Medici: Cagiano de Azevedo no.57, Wegner no.214.

38.1 Bacchic sarcophagus

39.2 Villa Medici

On far l. a bearded nude male sits on a high rock to r. between two leafy trees. In the foreground stands an altar with a torch leaning against it (the torch is topped by a hand instead of a flame). A draped female with one breast bared sits on rocks and holds up a heaped platter while stirring a large bowl behind her, into which a small servant empties a jug. By her feet on r. is a round altar topped with flames. In the background on l. a bearded male stretches out his hands to r.; on r. stands a half-draped female. A draped female with her head covered bends over the altar. A bearded male with a pedum stands in the background on r., by a herm which stands on a rock mound. A half-draped female on r. leans on the herm. On r. Pan sits on rocks between two trees and plays his pipes, while a goat lies on the rocks on l. A curtain hangs from the trees behind this scene. Pan looks to far r. where Dionysus, supported by a small satyr, stands by the trunk of a spreading vine and looks down at a reclining female. A small satyr lifts her drapery from her. A nude satyr with a pedum stands on far r. holding the trunk of another vine, which spreads above the female.

Calderi P 50.2 x 76.9; 49.6 x 33.8

Fa2 no.15. On the facade of Villa Medici: Cagiano de Azevedo no.58; Matz III no.210.

40.1 Sarcophagus: triumph of Dionysus

41.2 Villa Medici

The procession moves r., led by a male on the back of a bull, the head of which is held by a male wearing a loincloth. Then a nude youth and an infant satyr help a bearded male in a himation, perhaps Silenus. Three males stand in the background. Next comes a nude captive, his hands bound behind his back, followed by a lion, round which cluster two satyrs, Pan and a bearded male. They are followed by a nude youth with a staff and, in the background, two draped putti riding two elephants. In the foreground Silenus with a cup and a bunch of grpaes rides on the back of a sagging panther. On l. Dionysus drives in his chariot with a satyr. It is not clear how the chariot is drawn, perhaps by the elephants. A youth and a bearded male look on in the background.

Calderi P 50.7 x 73.5; 50.3 x 38.3

Fa2 no.16

42 Relief: capture of wild animals

Villa Medici

A bearded man in a tunic gallops on horseback up the gangplank into a sailing boat on r. In the boat a man gets ready to remove the plank. The horseman is pursued by two lionesses(?), one of which, in the foreground, stops to sniff at a sphere. In the background on l. a lion stands on an object which seems to be of basketwork. There are waves bottom r.

Calderi P 51 x 76.9

Fa2 no.17. On the facade of Villa Medici: Cagiano de Azevedo no.61

See no.43.

43 Relief: transport of wild animals; group of six draped males and two children

Villa Medici

The l. part goes with the relief in no.42. Three men sail in a boat over waves, which end on r. in a dolphin head. One is at the rudder, while the others attend to the sail. The cargo is a large cage divided into four sections, the top two patterned with volutes, the lower two each holding a large cauldron (in fact animals). On far r. stands a three-storey light-house.

The r. part shows a group of six males in togas. A child approaches on r. holding some object and another child stands in the centre, leaning on a staff and looking at a goat prancing on its hind legs on l. A nude male approaches from l. carrying a large bundle to the male on l. who holds what may be a pedum.

Calderi P 50.5 x 76.2

Fa2 no.18. On the facade of Villa Medici: Cagiano de Azevedo no.61 (l. part) and no.62 (r. part)

44.1 Sarcophagus: Calydonian boar hunt

45.2 Villa Medici

On l. stand a female, two bearded males and a youth. There is a dog at the feet of the figure on far l. In the centre a huge boar rushes from its cave on r. to attack Meleager, who levels his spear against it, two hounds at his feet. Atalanta with her quiver on her back stretches out her hands towards it. Two almost-nude men move agitatedly on the periphery on l. A bearded male stands in the background by Atalanta. A bearded huntsman stands by the head of the boar and gestures to l. Another huntsman stands on r. of the cave and aims his spear at the boar. On r. is a group of watching figures, perhaps deities. On far r. a river god reclines at the foot of a tree, a reed growing by his knee. At top r. two nymphs sit on rocks. By them a youth leans on a rock and a small seated female is attended by a small standing male.

Calderi P 51.1 x 76.4; 50.5 x 38.2

Fa2 no.19. On the facade of the Villa Medici: Cagiano de Azevedo no.63

46 Sarcophagus(?): putti playing

Villa Medici

From l. three putti move r. as if dancing. In the centre a putto helps his companiam, who seems to be drunk. The putto on r. turns back to look. The next two putti look upwards, the last on far r. moves r. but turns to look to l. There are two leafy trees in the background.

Calderi P 50.7 x 77

Fa2 no.20. On the facade of the Villa Medici: Cagiano de Azevedo no.64

47.1 Sarcophagus: rustic sacrifice scenes

48.2 Villa Medici

On l. a shepherd leans on his staff beneath a tree. A small male moves r. holding a jug, beneath a leafy tree, from a branch of which hangs an unclear object. A nude male moves l. with his arms outstretched. Then at the foot of a gnarled spreading tree a draped male stands on r. of a table with sphinx legs, on which stands a vase. A small draped female with a large flat basket on her head stands holding a flaming torch. On r. is a pine tree with large cones. A draped male with his head covered holds a krater, facing r., and cuts a branch from a small tree with shears. Around the tree are three mounds of rocks, on the highest of which sits a bearded male blowing a horn to l. In the foreground a dog sniffs at a ram's head that lies on a low altar. A male in the background skins an animal. A bearded male approaches from r., but it is not clear what he is doing. A dog crouches on r. at the foot of a tree. On far r. a shepherd stands leaning on his staff beneath a tree.

Calderi P 50.2 x 76.1; 50.5 x 38.5

Fa2 no.21. On the facade of Villa Medici: Cagiano de Azevedo no.65

49 Relief: return of Meleager's body (?)

Villa Medici. Fa2: piccolo fragmento di una figura di donna portata distesa da due uomini e due cavalli appreso

Two men carry the body of a youth to r. A bearded old man in the background bends over the body. A curtain hangs in the background. On l. stand two horses drawing a draped man in a chariot, which is, however, cut by the edge, where stands an object like a baluster or baetyl.

Calderi P 51.2 x 77.5

Fa2 no.22. On the facade of the Villa Medici: Cagiano de Azevedo no.66

50 Relief: bacchic procession

Villa Medici

The procession moves to r. led by Pan and a maenad with a tympanum, each

looking back to l. to Dionysus, who is seated with drapery billowing round him in a biga drawn by centaurs. One centaur plays a lyre, the other blows a horn. A dog(?) bounds at their feet.

Calderi P 51 x 75.5

Fa2 no.24. On the facade of Villa Medici: Cagiano de Azevedo no.68

51 Relief: Amazonomachy ; man from sarcophagus

Villa Medici

This relief is made up from fragments with new sections added. On l. by a pillar a bearded man in a late style toga stands in front of a curtain. A bearded man stands on l. at his shoulder, and a child in the foreground l. gestures to him. On r. by a high rockstands a male with a skin slung across his chest and a draped female set high up in the background. On r. is the confusion of an Amazonomachy. In the confusion a bearded soldier in armour drags an Amazon from her horse by the hair as she gallops to r. On r. a young soldier prepares to attack a figure that falls to its knees on r. On far r. a female walks r., looking back over her shoulder; a figure lies dead at her feet. Architecture has been added in the background. On l. is a pedimented temple with tall pointed acroteria, and next to it a domed building withcolumned facade and steps leading to a tall arched doorway. On r. is a fortress within an enclosure wall.

Calderi P 49.8 x 76.2

Fa2 no.27

52 Mask

Villa Medici

A mask with parted lips and drooping eyes. The hair comes forward on the crown to a small fringe parted in the centre and then falls in loose curls on each side to well below the chin.

Calderi P 38.5 x 50.7

Fa2 no.31

53 Bust of Luna in tondo

Villa Medici

The bust of Luna emerges from a tondo of plain moulding. She wears a loose chiton fastened on each shoulder. Over her l. shoulder part of a crescent moon is visible, and over the other a scrolled object, probably her quiver. Her head is slightly tilted, looking to her l.

Calderi P 50.8 x 38

Fa2 no.30. In Villa Medici: Cagiano de Azevedo no.42

54 Bust of satyr in tondo

Villa Medici

The bust of a satyr emerges from a tondo, to match no.53. He has short hair and pointed ears, and his lips are parted to show his teeth. His head is turned slightly to look to his r.

Calderi P 50.3 x 38.1

Fa2 no.30. In Villa Medici no.44-45

55 Relief: sacrifice of bull

Villa Medici

On l. a draped man wearing a wreath points to r. By him a victimarius kneels on the ground, pulling down the head of a bull. A hand without a body holds an object at l. of the bull's head. On r. a man in a toga, wearing a wreath and holding a roll, stands by a tall altar, on which a a fire burns vigorously, and looks at the bull. Behind the bull four draped figures stand, three to l., the other, holding fasces, to r. Buildings have been added in the background. In the centre a large round building with a shallow dome. On r. is a building with a shield and garlands in the pediment, on l. a towerlike building with an arched loggia at the top.

Calderi P 50.3 x 76.1

Fa2 no.32. On the facade of the Villa Medici: Cagiano de Azevedo no.47-48. Believed to be part of the Ara Pietatis.

56 Relief: Hercules and Nemean lion

Villa Medici

Nude Hercules wrestles with the Nemean lion on rocky ground. Two tall trees flank the scene, and Hercules' club rests against that on r.

Calderi P 49.6 x 77.4

Fa2 no.33. On the facade of Villa Medici: Cagiano de Azevedo no.49

57.1 Sarcophagus: Judgement of Paris and the return to Olympus

58.2 Villa Medici

59.3

60.4 The judgement of Paris takes place on l. Paris sits in the centre of the scene on rocks to r. A putto stands at his knee and points to Venus on r., draped. A soldier stands a little in the background and gazes at Venus. The two other goddesses, both wearing armour and helemts, stand higher in the background. Goats, cattle and a sheep stand and lie on rocky lines in the background upper centre and on the l. at the foot of two trees. Two half-draped nymphs stand together bottom l. with a dog lying at their feet.

On r. is the return of the goddesses to Olympus. Jupiter sits with his eagle upper r. over the figure of the firmament(?) rising from clouds with a billow of drapery over his head. To r, of Jupiter in the background are two femlaes with billowing drapes, one of them Luna. Hermes with his petasos and caduceus stands on l. Two youths approach on horseback from l., followed by two others further l. In the centre a winged female flies to Jupiter, leading the three goddesses. At bottom l. stands a nude warrior who gestures broadly to r. with his shield-bearing arm. Above him a winged female points r. but looks l., thus joining the two scenes. At bottom r. recline two river gods, one with a branch, the other with a great rudder. A nymph reclines with them on l., her back turned to the viewer. At far r. a nymph with bare breasts sits on a rock and looks up to the main scene; a bull lies on the ground by her. Above the ancient relief are added clouds and a zodiac.

Calderi P 46.6 x 76; 25.8 x 76.3; 46.1 x 66.6; 25.7 x 66.8

Fa2 no.34. On the facade of the Villa Medici: Cagiano de Azevedo no.54

61 Relief: man on horseback

Villa Medici

A man wearing a tunic rides on horseback to r., turning back to l. with his r. arm raised brandishing some object. A dog leaps by the side of the horse, a female sinks to the ground beneath its hooves. A soldier wearing cloak and helmet stands on r. and stretches out his arm in a gesture to the horseman. There are two subsidiary figures in the background l. and r., both wearing helmets. A tree grows in the background l. and another on far r.

Calderi P 51.2 x 76.6

Fa2 no.35. On the facade of the Villa Medici: Cagiano de Azevedo no.34-34a

62 Muse sarcophagus

Villa Medici

On r. of centre stands Apollo with a drape round his shoulders, holding a lyre and looking l., his hair flying in the breeze. There is a griffin at his feet r. Next to him on r. stands Athena, with her aegis, helmet and spear; she has one foot raised and a globe lies on the ground in front of her. Four muses stand on r., five on the l., all draped and with their attributes. Five leafy trees are spaced across the background.

Calderi P 50.4 x 76.6

Fa2 no.36. On the facade of Villa Medici: Cagiano de Azevedo no.27

63 Relief: two stayrs carry Silenus

Villa Medici

Nude Silenus wearing a wreath and holding a cup and grapes aloft is carried to r. reclining on a cloth which is held by a nude satyr on r. and an old bearded satyr, draped, on l. There is a tree in the background top r.

Calderi P 50.6 x 75.9

Fa2 no.37

64 Sarcophagus fragment: discovery of Ariadne

Villa Medici

Ariadne reclines on rocks bottom r. at the foot of a tree. A putto, holding an arrow, gestures towards her and leads Dionysus to her. Dionysus is half-draped with a vine wreath on his flowing hair, and holds a thyrsus entwined with vine. A dog(?) sits at his feet on l. On l. a draped maenad stands playing a tympanum, while a female kneels on ground bottom l. over a basket of grapes. A satyr sits to l. on rocks upper l. by a tree, playing the pipes and looking over his shoulder to r. In the background r. a female with her garments knotted between her bare breasts carries a great platter of fruit on her head to r. A nude putto sits on the rocks by Ariadne and gestures to the female. A palm tree grows in the background r. of centre.

Calderi P 51.3 x 76.9

Fa2 no.38. On the facade of Villa Medici: Cagiano de Azevedo no.32

65 Sarcophagus: hunt

Villa Medici

On l. a youth with a dog at his feet plunges his spear into the throat of a panther, which sinks to the ground. In the background a youth holds a spear and brandishes a rock, while his companion holds the bridle of a horse far l. In the centre a youth accompanied by Virtus and another youth on l. rides to r. brandishing his spear (now lost) at a lion which bounds at him from r. Another figure on horseback on r. gestures to the lion; two youths stand on r. behind it, one armed with a spear, the other with a staff. A deer, boar and dog are to be found r. of centre on the groundline. Five trees grow in the background, including a palm tree in the centre.

Calderi P 51 x 77.2

Fa2 no.40. Perhaps in Villa Medici: Cagiano de Azevedo no.35(?)

66 Relief: marine thiasos

Villa Medici

Two almost nude nymphs sit on the coils of bearded sea-men. The sea-man on l. holds a putto on his shoulder. A third sea-man looks on in the background r. There is rock-like water beneath the figures and a tree grows on l.

Calderi P 50.9 x 77

Fa2 no.41. Villa Medici: Cagiano de Azevedo no.37

67 Relief: youth and young woman

Villa Medici

On r. stands a youth, wearing a tunic and cloak and holding a pedum. A young woman stands by him on l. with an arm round his shoulders. She is draped and holds her himation over her shoulder with her r. hand.

Calderi P 50.8 x 38.2

Fa2 no.48. Villa Medici: Cagiano de Azevedo no.12

68 Relief: three females, one kneeling

Villa Medici

On r. a draped female wearing a diadem kneels to l., gesturing. A putto flies to l. over her head, holding a small candelabrum(?). Two females, wearing tunics and cloaks, stand l. and centre. The one on l. holds a roll, looks down at the kneeling figure and gestures to l.

Calderi P 50.8 x 76.1

Fa2 no.50. On the facade of Villa Medici: Cagiano de Azevedo no.15-16.

69 Relief: standing male and Athena

Villa Medici

On r. stands Athena, wearing a peplos with a snake-like belt and her aegis. On l. on a higher rock stands a male with a corkscrew beard and curly hair, draped and holding tablet.

Calderi P 51 x 39.7

Fa2 no.51. Villa Medici: Cagiano de Azevedo no.17-20

70 Processional relief of Ara Pietatis

Villa Medici

Twelve draped men stand in various attitudes. On l. a boy holds a statue of a Lar.

Calderi P 50.8 x 76.8

Strong

Fa2 no.52. Villa Medici: Cagiano de Azevedo no.23; RIS fig.48

71 Two masks

Villa Medici. Fa2: tre maschere antiche. una di tre e lasciata per essere fratta.

Both masks have long beards and moustaches, bulbous noses and parted lips. Their brows are bulbous and their pupils are marked. The hair is taken back from their foreheads and stands in a high fan of locks. Fillets appear from behind their necks. The mask on l. has long thin pointed ears, which rise on to the forehead in front of the hair. The mask on r. has strange volutes set on the forehead.

Calderi P 39.1 x 50.8

72 Relief: lion

Villa Medici

The lion, with a splendid mane and with its tongue hanging out, stands to l., its r. front paw raised on a volute krater. An oval shield lies beneath its belly. A pine tree grows in the background r. and a spearhead appears to l. of it. A tall oval shield stands far r. At far upper l. is a very faint object, perhaps a quiver.

Calderi P 38.9 x 50.7

Fa2 no.114

73.1 Sarcophagus: rape of Leucippidae

74.2 Villa Medici

In the centre a female rushes distraught, while on each side one of the Dioscuri carries off a girl, each of whom stretches out her arms in distress. On l. two nude warriors fight. On r. a draped female and a nude bearded warrior move to r., looking back to the centre. At each corner stands a Victory holding a garland, her forward leg escaping from her drapes.

Calderi P 50.7 x 77; 50.5 x 76.1

Fa2 no.116. In the Uffizi inv.104; Mansuelli I no.252; ASR III 2 no.180

75 Procession relief of Ara Pacis with Agrippa and Livia

[Front] In Villa Medici

The procession of Romans moves to l., including five main figures and a child holding the toga of the central figure. At l. is a flamen, though without the spike on his helmet, followed by a lictor.

Frazze [or Frezze] RC 38.2 x 49.5

Fa2 no.105, Moretti figs.3-4; Toybee J.M.C. The art of the Romans London 1965 fig.34

76 Short sides of Leucippidae sarcophagus no.73-74

77 Villa Medici

76: l. side. A youth wearing a cloak on l. and a draped female with her head covered on r. join hands in front of a curtain, which hangs between a bare tree trunk on l. and a vase on a pillar on r. A tablet(?) appears over the middle of the curtain. A Victory stands on the corner with the front.

77: r. side. On l. a draped female with her head covered approaches a youth, who stands facing the viewer on r., his head covered with a lion-skin(?). He holds out his r. arm towards her. They stand in front of a curtain, which is draped from a bare tree trunk on r. to a vase on a pillar l. A victory stands on the corner with the front.

Calderi P 50.8 x 38.2; 50.7 x 38.2

Fa2 no.116

78 Funerary altar

[Front] Villa Medici

A garland of leaves hangs from rams' heads at the top corners. A crinkled fillet hangs down beneath each head. An eagle with outspread wings stands on a rock line over the garland. Beneath the garland two birds peck at a lizard. At top centre between the rams' heads is the inscription: TI IULIO / AUG L / MNESTERI.

Artist unspecified RC 48.1 x 37.5

Fa2 no.2

79 Funerary altar

80 Villa Medici. Fa2: Ara che serve di baso alla statua di bronzo di Sileno,

81 copia di quella in Villa Pinciana, la quale benche al quanto diruta, e ben ornata con festoni e putti e varii animali, con iscrizzione.

81: front. Two nude putti stand on the outspread wings of eagles, which are perching on rocks at the bottom corners, and hold a heavy garland of fruit, leaves and flowers. Beneath the garland a nymph with a billow of drapery rides on the tail of a bearded sea-man; on l. a putto rides on a dolphin. Over the garland a nude man holding a staff leads a bull to r. from behind a rock, on which stands a goat. At top centre is a square panel with the following inscription recorded very faintly: DIS MANIBUS / HCAUDICYMP / OVIRGEMINO / IULIA GEMELLA / MATER F[illegible]CIT. For another version of this inscription see no.85.

79: l. side. On r. the putto on the corner with the front holds one end of a garland, the other end hanging from the horn of a podgy head, perhaps that of a young satyr. Fillets flutter at the top. Over the garland two

birds peck a cricket. Over them is an oenochoe. Beneath the garland a fox(?) rends a recumbent deer. Eagles stand at the bottom corners.

80: r. side. As l. side, but the garland hangs at the back on the horn of a bearded satyr head. Over the garland two birds move down as if pecking something, but there is nothing there. There is a patera above them. Below the garland a fox rends a springing deer.

The illustrations of the sides show that the top of the altar slopes forwards.

Calderi P 49.3 x 39.1; 49.2 x 38.5; 49.8 x 38,8

Fa2 no.5

82 Funerary altar

83 [Front] Villa Medici

84 82: front. In the centre is a large panel holding an inscription. Around the panel is a border of floral scroll rising from a clump of acanthus leaves at bottom centre. There are birds and lizards here and there. The inscription reads: DIS MANIBUS / C TELEGENI / OPTATI L ANTHI / VIATORIS QUAESTORI / AD AERARIO ET / SCRIBAE LIBRARI QUAESTORI / TRIUM DECURIARUM.

83: back. All of the back is occupied by a pedimented doorway standing on four steps. At each side a pilaster, decorated with a floral candelabrum, supports an entablature of plain mouldings and the pediment, in which are a patera, simpulum, dolphin, oenochoe and boukranion. Sphinxes with outspread wings sit over the pilasters. Between the pilasters is the double door, each leaf divided into two panels in which are lion heads with rings in their mouths.

84: side. In the centre stands a laurel tree with berries and crinkled leaves. In its branches are three birds and a snail. At the foot of the tree a stork with outspread wings eyes a worm emerging from a fleshless boukranion. On l. a stork seizes the tail of a lizard which is running up the tree trunk.

Artist unspecified RC 48.4 x 37.3; 48.2 x 37.6; 48.1 x 37

Fa2 no.8. In the Uffizi inv.973; Mansuelli I no.212; Altmann no.133.

85 Funerary altar

86 [Front] Villa Medici

87 The inscription on this altar is the same as that on no.79-81 but the two altars differ in certain details. Fa2 on 79-81 notes that it is a copy. Perhaps it is a copy of this altar, [illegible]. The original is said to be damaged, and Fa2 on 85-87 reads Ara in parte diruta ornata di festone etc.

85: front. A garland of fruit, flowers and leaves is held by putti standing on tiptoe on the outspread wings of eagles, which stand on rocky projections at the bottom corners. Over the garland two nude youths move to r., one holding a shield and the bridle of a horse, which stands on rocks on l.

On r. a sphinx sits on rocks. Beneath the garland a sphinx rides on the tail of a sea-man. A putto with a billow of drapery plunges down after them on l., a flower in the water beneath him. The inscription in the panel top centre reads DIS MANI BUS / I IC AVEDIO TIF / QVIR GEMINO / JULIA GAMELLA / MATER FECIT.

86: l. side. One end of the garland is held by a putto, the other hangs on the horn of a young satyr's head. Over the garland two birds fly down to feed their fledgling. Above them is an oenochoe. Beneath the garland an animal (headless) claws the back of a recumbent deer. An eagle stands at each bottom corner.

87: r. side. The garland hangs between the putto and the horn of a bearded satyr's head. Over the garland two birds bend down to a nest. There is a patera above them. Below the garland a deer sinks down as a panther rends its back. An eagle stands at each bottom corner.

The top of this altar does not slope as in 79-81.

Artist unspecified RC 48.6 x 37.4; 49 x 37.4; 49 x 38.1

Fa2 no.11

88 Funerary altar

89 Villa Medici

90 On each side at the top hangs a garland of fruit and leaves from fleshless boukrania at the top corners, looped up in the centre by a twisted cord. Fillets hang from the horns of the boukrania. Beneath each garland is the figure of a maenad.

88: front. The maenad moves to r. on a rocky line, her head thrown back and her hair flying. One breast is bare and she has a drape looped over her outspread arms. Before her she holds the severed head of a youth, behind her she holds a short sword. Over the two swags of the garland is an inscription arranged as follows:

D M M ULPIV///
TERP NUS FECIT SIBI
ET ULPIAE SE CUNDILIAE
LIBERTAE B M

89: a maenad dances to r. on a rocky line, her arms outspread and holding a drape behind her. She turns her head back to l. She wears a diadem.

90: a maenad moves r. on a rocky line with her head bent back and her hair flying. A drape hangs behind her from her outspread arms. She carries a thyrsus over her l. shoulder and holds a tympanum or crotala in her r. hand behind her.

Ciferri RC 49.2 x 37.1; 49.5 x 37; 49.5 x 37

Fa2 no.88. In the Uffizi inv.949; Mansuelli I no.221

91 Triangular base

92 Villa Medici

93 At the top corners of the base are rams' heads, joined by a frieze of palmettes. At the bottom corners are the protomes of sphinxes with floral scrolls between them. The panel between these bands of decoration is occupied on each side by a putto flying along carrying a weapon or armour.

91: the putto flies r. carrying a plumed helmet. This drawing gives the view of the whole base.

92: the putto flies r. carrying a round shield.

93: the putto flies l. carrying a quiver over his shoulder.

Calderi P 50 x 37.7; 50.2 x 38.6; 50.4 x 38.2

Fa2 no.90. In the Uffizi inv.182; Mansuelli I no.182

94 Altar to Lares

95 Villa Medici

96 94: front. The rectangular altar has bands of moulding above and below. On a projecting line stand three figures, all draped and with their heads covered, the outer figures turning to the centre. The figure on l. is male and holds a roll, in the centre is a male holding a staff with a bird by his feet, and on r. a female holds out a patera and a bowl full of small granules. Across the top of the relief is the inscription AUGUSTO M PLAUTIO SILVAN COS. A second inscription is in a tabula ansata beneath the projecting line: VS OLIASO D LUCILIUS D L SALVIUS L BRINNIUS L PRINCEPS L FURIUS L SALVIUS / MAG VICI SANDALIARI.

95: side. Two Lares wearing tunics and laurel wreaths stand on a projecting line and turn to one another. The one on l. holds up a wolf-headed rhyton and a patera, the other a ram-headed rhyton and carries a basket-like vase. Across the top is the inscription LARIBUS AUGUSTIS.

96: side. On a projecting line stands a trophy on l. A Victory alights on r., holding a large round shield.

Ciferri RC 49.2 x 37.5; 49.2 x 36.9; 49 x 36.9

Fa2 no.108. In the Uffizi inv.972; Mansuelli I no.205.

97.1 Reliefs: floral scroll

98.2 Villa Medici. Fa2: Quattro fregi d'arabeschi, rotti in piu pezzi, di una

99.3 maniera eccellente. Solamente due di quelli arabeschi sono disegnati, gli

100.4 altri due essendo molto rotti e guasti, et molto somiglianti a quelli che sono disegnati.

97 and 98. A tall panel with a border of elaborate moulding. At the bottom is a clump of acanthus leaves, from which rises a rich floral scroll

populated with birds, butterflies, a worm and a mouse. The piece is broken across the top.

99 and 100 show a very similar panel. The bottom is missing, but the top of the clump of acanthus leaves survives. The floral scroll is populated by birds, insects, a lizard and a snail. The pieces illustrated in these two drawings are separated by a narrow break.

Ciferri RC 37.6 x 48.6; 75 x 48.5; 75.3 x 49; 37 x 49.1

Fa2 no.119. The first panel is in the Uffizi inv.311-312, Mansuelli I no.1.

101 Relief: garlands hang from boukrania

Villa Medici. Fa2: due gran tavole di marmo ...

Two garlands of fruit, flowers, corn and leaves hang from the horns of three fleshless boukrania, the outer ones of which are cut by the edge of the relief. Fillets fly from the boukrania above and below . A small patera is over each garland. These reliefs are probably from the inner frieze of the Ara Pacis.

Calderi P 49.3 x 77.4

Fa2 no.12. Moretti fig.1

102-146 Palazzo di Villa Ludovisi

102 Relief: head of soldier

Villa Ludovisi. Fa2: facciata del Palazzetto dell'Aurora

The head of a soldier in profile to r. He has a moustache and wears a plumed helmet with a strap under the chin.

Campiglia P 37.6 x 25.2

Fa2 no.113

103 Mask

Villa Ludovisi

A mask with open mouth, pierced pupils and long curly hair parted in the centre.

Campiglia P 30.5 x 26

Fa2 no.50

104 Mask

Villa Ludovisi

A glaring mask with furrowed brow, staring pierced eyes and a long moustache over the mouth, which is open showing the teeth. The face is framed in a wild fringe of hair and a shaggy beard.

Campiglia P 31.6 x 26

Fa2 no.50

105 Relief: bust of soldier

Villa Ludovisi. Fa2: busto di pirro in profilo, basso rilievo

The bust of a soldier, with his bearded head in profile to l. He wears a helmet, on which there are wings over the ears and a tall plume supported on a recumbent sphinx. He wears a corselet with a Medusa head at the neck and a cloak on his l. shoulder.

Campiglia P 39.5 x 25.7

Fa2 no.40

106 Relief: mask

Villa Ludovisi. Fa2: testa in profilo di basso rilievo, oracolo di Bacco di pietra egizzia rossa.

The mask is set in profile to l. with its mouth open and hair hanging shaggily beneath a vine wreath. It rests on a drape on a basket. The drape is perhaps a skin, since two hooves hang from it.

Campiglia P 39.3 x 25.8

Fa2 no.26

107 Statue: female with flaming spheres

Villa Ludovisi

The female is draped, with her himation arranged diagonally across her chest. Her hair is taken back into a bun. On top of her head is a flame and in each hand she holds out a sphere topped with a flame. The feet of the statue are missing.

Campiglia P 39.2 x 26.5

Fa2 no.114

108 Sarcophagus lid: reclining figures

Villa Ludovisi

A man and wife, both draped, recline on their l. elbows on a couch. A nude putto sits at each end, resting his elbow on the arm of the couch.

Campiglia P 26.5 x 40.9

Fa2 no.108

109 Statue: Pan

[Front] Villa Ludovisi

Pan stands with a tree trunk by his r. leg. Over his r. shoulder he holds one end of an animal skin, which hangs down behind him to the ground; he holds it by his hip with his l. hand.

Bernardino Ciferri [signed] RC 48.8 x 37.9

Fa2 no.108. See no.110

110 Duplicate of 109

Artist unspecified RC 35.5 x 23.9

Fa2 no.106.

111 Statue: Silenus reclines on wineskin

Villa Ludovisi

Nude Silenus, wearing a vine wreath, reclines on a skin on the ground. He leans against a full wineskin with his r. arm over it. He holds a cup upside down in his l. hand.

Campiglia P 26.2 x 41.5

Fa2 no.103. Schreiber Villa Ludovisi no.137

112 Statue: draped man

Villa Ludovisi. Fa2: Statua di Nerone in habito sacrificante.

A draped man with his head covered stands holding a roll in his l. hand, a patera in his r. There is a small tree trunk by his l. leg.

Campiglia P 40.5 x 25.9

Fa2 no.97. Schreiber Villa Ludovisi no.52

113 Statue: Diana

Villa Ludovisi

Diana stands with a tree trunk by her r. leg and a dog sitting at the foot of the tree looking up at her. She wears boots and a tunic girt up. She has a quiver on her back, a crescent moon on her head and a roll(?) in her l. hand. Her r. hand is extended and clasped, and probably once held a spear.

Campiglia P 39.4 x 24.3

Fa2 no.77

114 Statue: Diana

Villa Ludovisi

This statue of Diana is very similar to the previous, but she has no crescent moon on her head and no dog at her feet. In her l. hand is a rod, which was perhaps originally a bow. She raises her r. hand to take an arrow from her quiver.

Campiglia P 39.4 x 24.4

Fa2 no.77

115 Herm

Villa Ludovisi. Fa2: piccolo termine d'un fanciullo

On an ornate pedestal of leaves and volutes is the herm of a boy draped in a himation, beneath which the shaft starts at the hips.

Calderi P 49.7 x 30.9

Fa2 no.59

116 Statue: boy with bird

Villa Ludovisi

A boy with his hair in ringlets, bare footed but wearing a fringed tunic and a broad sash, leans with his l. elbow on a pillar and looks down at the fluttering bird in his l. hand. The pillar is decorated with a lion-head.

Calderi P 49.8 x 38.5

Fa2 no.57

117 Statue: standing female

Villa Ludovisi

A draped female, with her himation draped round her legs and over her l. arm, stands with her r. hand outstretched, palm upward.

Campiglia P 40 x 26.7

Fa2 no.28

118 Statue group: Apollo(?) and female

Villa Ludovisi

A nude male, perhaps Apollo, stands holding his bow against his l. arm. He gestures with his r. hand as a female, with drapery round her lower body, stands close to him on his r. and points to his bow. A quiver stands on the ground between them. There is a tree trunk behind the male.

Campiglia P 49.7 x 25.9

Fa2 no.12

119 Statue group: nymph and satyr

Villa Ludovisi

A nude bearded satyr wearing a wreath sits on a tree stump and pulls the nymph towards him. She has a loose drape round her legs.

Campiglia P 39.7 x 25.9

Fa2 no.11. Schreiber Villa Ludovisi no.54

120 Relief: Venus and Cupid

Villa Ludovisi. Fa2: Basso rilievo piccolo, una Venere con Amorino

On r. stands nude Venus, one hand on her breast, the other holding a drape which cascades over an urn far r. She gazes to l. On l. nude Cupid, holding his bow in his r. hand and resting it on the ground, with his quiver on his back, looks up to Venus and raises his l. arm to her.

Campiglia P 41.6 x 27.7

Fa2 no.7

121 Relief: Andromeda

Villa Ludovisi

In the centre nude Andromeda, her hair flying loose, is bound to a rock with manacles at her wrists and ankles. On l. a small monster rises from the waves and leers up at her.

Campiglia P 42.3 x 27.6

Fa2 no.6

122 Relief: Pan and nymph

Villa Ludovisi

A nymph wearing a short tunic reclines on l. on rocks. She raises her l. hand to ward off Pan, who stretches out his r. hand towards her as he approaches from r.

Campiglia P 27.8 x 35.1

Fa2 no.34

123 Sarcophagus: dextrarum iunctio

124 Villa Ludovisi

The sarcophagus is divided into three arched compartments by four plain columns. In the l. arch stand a draped man and woman. She has her head covered and holds a large box. He holds an unclear object. In the centre a draped couple, the woman with her head covered and the man holding a roll, clasp their r. hands together. A nude putto holding a flaming torch stands between them. On l. a bearded man on l. gestures to a youth who stands facing the spectator, holding a roll.

Campiglia P 40.2 x 54.3; 40.3 x 22.5(double)

Fa2 no.108. Schreiber Villa Ludovisi no.212(?)

125 Relief: Pan, nymph and a putto

Villa Ludovisi

Pan sits on rocks on l. with a large vase slung over his shoulder. He has his arm round a nymph, who is nude except for a trail of drapery round her thigh, and seems to be showing her a necklace. She sits and looks at Pan, but stretches her l. hand towards a nude putto, who kneels on ground on r. with a quiver and waves to the nymph. There is a snail or horn on the ground by the nymph's foot, and a large jug stands between her and the putto. A curtain hangs behind Pan and the nymph in the background. There is a tree in the background r.

Campiglia P 39.6 x 53.2

Fa2 no.36

126 Relief: satyr and sleeping maenad

Villa Ludovisi

The female lies asleep on a skin on rocks at the foot of a tree on r. with drapery over her legs. A satyr, wearing a skin, creeps up from l., lifts some of her drapes and makes a gesture of discovery. A rocky border runs up l. side and across the top.

Campiglia P 40.6 x 52.4

Fa2 no.41. Schreiber pl.24

127 Relief: Paris and Oenone

Villa Ludovisi

On l. Paris, with a drape round his thighs, sits on rocks holding a pedum. He rests his elbow on rock or a pillar and rests his head on his hand. A tree grows behind him on far l. Oenone stands in centre and points to a ship floating on the waves on r., a thyrsus(?) resting against its stern. A rock border runs up the r. Across the top is a rocky line, on which stands a town wall with a gateway on l., a colonnade on r. and two bare trees far r.

Campiglia P 40.2 x 53.1

Fa2 no.42. Schreiber Villa Ludovisi no.149; RR III 289.1

128 Relief: youth on horseback

Villa Ludovisi

A man wearing a tunic sits to l. on horseback, gesturing. A bearded man holding a reed(?) stands on l. and holds the bridle of the horse. On r. in the background stands a bearded man wearing a cloak.

Campiglia P 41.1 x 54.9

Fa2 no.48

129 Battle sarcophagus

130 Villa Ludovisi

131 At each edge of the sarcophagus stands a Victory on tiptoe on the shoulders of a fallen captive. The battle is arranged symmetrically with a warrior on horseback to r. dominating the central fight, flanked by incidents which move to centre.

Campiglia P 39.8 x 54.1; 39.6 x 53.9; 40 x 52.4

Fa2 no.103. RR III 330.3 (Museo Nazionale, Rome)

132 Christian sarcophagus

Villa Ludovisi. Fa2: questa sta in una piazza contigua al Giardino di P.P. Capucini.

In the centre is a tall narrow panel showing a dextrarum iunctio, the woman standing on l. with her head covered. A man stands behind the couple facing the viewer. In the foreground between the couple stands a small figure with wings and traces of a second figure. Beneath this panel is a small panel in which two birds feed or fight in front of a shrine. A nude winged putto weeps on l., on r. another holds a palm branch. The rest of the sarcophagus, on l. and r., is divided across the middle. At each side of the central panels are two panels of strigil fluting, one above the other. Then on far r. in the top panel a child kneels in front of a pedimented shrine at the feet of a headless figure, who holds an open roll. In the panel below a bearded male stands to r. and seems to chastise two children, one kneeling, who face r. weeping. In the background a youth stands to l.In the panel at top l. a child (headless) lies on a rock on r.and a second child stands behind it, facing the spectator. Two headless stand watching in the background. In the panel below a child stands on r. looking up to two males, one young, one bearded, who standsto the r. The youth holds a roll, the bearded male gestures. On r. a youth stands to l. in the background.

According to Schreiber, the panels show the following subjects: top l. the creation of Eve,top r. the raising of Lazarus, bottom l. apostles preaching, and bottom r. Moses striking the rocks.

Campiglia P 48.1 x 76

Fa2 no.116. Schreiber Villa Ludovisi no.154

133 Battle sarcophagus

134 Villa Ludovisi

135 This is the famous Ludovisi sarcophagus with the Roman Commander dominating the fight in the centre of confusion. This drawing does not capture the crowded confusion of the original.

Campiglia P 54.8 x 40.5; 55.1 x 40.5; 55 x 35.2

Fa2 no.111. Museo Nazionale, Rome inv.8574: Aurigemma (1963) no.221; Führer no.2354

136 Round base

Villa Ludovisi

The round base has plain mouldings above and below. This view of the relief decoration shows two winged females, wearing loose tunics which

leave bare one of their breasts, standing on tiptoe facing one another across a floral scroll. Each holds a stem of the scroll and also put their other hand behind their back to hold the stem of a floral scroll behind them.

Campiglia P 49.5 x 40.4

Fa2 no.8 . RR III 336.6: Museo Nazionale, Rome

137 Sarcophagus lid

138 Villa Ludovisi

At each end of the lid is a mask facing outwards. In the centre is an inscription panel flanked by two reliefs, in which are busts of a man and his wife. The man on l. and his wife on r. both hold rolls and gesture towards the centre. Two nude putti as Seasons hold a drape behind each bust, balancing a basket on their free hand. On l. of the inscription panel a putto, wearing a tunic, holds a sheep on his shoulders, while on r. of the panel a putto, wearing a tunic and cloak, stands holding up both his hands as an orante. There is a basket on the ground by each of these figures. A separate sheet is included with this drawing with a version of the inscription rather better than that in the drawing, although it is not without errors. The better version reads UNICI EXEMPLI ADQUE / EGREGIAE CASTITATIS / FEMINAE AURELIUSTAE / C M RAF CIL CANDIDIA / NUS VP VIRGINIAE SUAE / CUM QUA VIXIT ANN / XXXI OR EIUS ERGA SE AD / FEC TIB ET AURELIUSTALIA SYN / RITIUS MARI PIISSIMAE ET / d/////AE SANCTISSIMAE IN PACE.

Campiglia P 26.1 x 42.4; 26.2 x 42.3

Fa2 no.116(?)

139 Funerary altars

140 Villa Ludovisi. Fa2: ..sopra due are antiche...

141 139 and 141 show one altar, 140 and 142 another.

142 139: front. The altar is surmounted by volutes with floral decoration. At the top corners are rams' heads from which hangs a garland of fruit and flowers. A bird perches on the garland. Below it is an object, perhaps a dish or a ship. At the bottom corners sphinxes sit on projecting rocks. At top centre is a panel with the inscription L PINNIUS SP FIL / CELSUS / VIXIT ANNIS XIIX DIEEUS IIII.

141: side. A long garland hangs from rams' heads at the top corners. Over it is an oenochoe flanked by two rosettes. At bottom centre, between two sphinxes at the corners, a bird stands on a rock and reaches up to the garland.

140: front. The altar is surmounted by volutes, at the front of which are putti standing in shells, and between them a corselet and shields in relief. A garland of fruit and flowers hangs from rams' heads. On the garland perch two birds with outspread wings; they turn to look over a Medusa head between them. Beneath the garland three putti ride to l. on the tail of a sea-horse. At the bottom corners sphinxes sit on rectangular bases. At top centre is a panel with the inscription OCCURSARE CAPRO / CORNUFERITISTE / CA///TO.

142: side. Over the garland which hangs from two rams' heads two birds fly to feed their fledgling. An oenochoe is set above them. Beneath the garland between the sphinxes at the bottom corners a goat suckles a child.

Campiglia P 38.7 x 23.7; 38.9 x 24.3; 39.3 x 24.6; 39.5 x 24.8

Fa2 no.77

143 Vase

Villa Ludovisi

A globular vase on a low foot, it has fluting around the body and a band of floral scroll between the ducks' heads, which take the place of handles. It has a shallow lid with floral decoration.

On the back is the note 'alto un palmo e 7 once, e largo il medemo.'

Campiglia P 39.5 x 25.9

Fa2 no.9

144 Vase

Villa Ludovisi

The globular vase stands on a low foot, has a low neck and a shallow lid with leafy ornament. It has fluting around the lower body and a trail of ivy across the shoulder. The handles spring from the shoulder to the rim, where they end in tiny volutes. On the back is the note 'A^{to} un palmo e 9 once, L^{go} un palmo e 8 once.'

Campiglia P 39.5 x 25.9

Fa2 no.9

145 Vase

Villa Ludovisi

The tall ovoid vase stands on a highish foot. The lower body is decorated with strigil fluting. Twisted dolphins are set on the plain shoulder as handles. The lid has a sharp concave curve. On the back is the note 'Alto 3 palmi e 2 once. Largo un palmo e mezzo.

Campiglia P 39.6 x 25.6

Fa2 no.9

146 Vase

Villa Ludovisi

The vase, which stands on a low slim foot, has a broad shoulder, from which the body narrows quickly. It has a tall conical knobbed lid. Both the body and lid are decorated with strigil fluting. The note on the back giving the measurements is very rubbed. It seems to read 'Alto 2 palmi e 4 once, largo un palmo e 7 once.'

Campiglia P 39.6 x 25.7

Fa2 no.9

Bm13

[illegible] notes that 'in this volume are conteind drawings of statues and busts in the [illegible]lection of y^e^ Great Duke of Tuscany'. Most of the drawings are anonymous, the [illegible]est by a variety of artists.

1 Statue: Leda and swan

Leda stands with her l. foot raised on a rock. Her chiton falls loosely from her l. shoulder, leaving her r. side bare, and she lifts her himation in her l. hand as if a veil or curtain. She holds the swan to her body with her r. hand. LEDA is written below in red crayon.

Gaetano [signature very faint and partly obscured by the word Leda] P 44.1 x 29.4

In the Uffizi inv.263; Mansuelli I no.34

2 Statue: seated nymph or Venus Nymph at the [illegible]

[Front] Venus e balneis e P.M.Etruriae Ducis

A female sits on a rock, with a drape round her lower body. Her l. leg is crossed over her r. knee and she touches her l. foot with her r. hand. Her l. hand rests on the rock.

Filippo della Valle RCP 37.9 x 26.2

Perhaps Uffizi inv.190; Mansuelli I no.52

3 Statue: side view of 2

[Front] Venus e balneis e P.M. Etruriae Ducis

This drawing gives a view from r. side of the statue , showing the nude back and the r. hand on the l. heel.

As 2(?) RC 29.8 x 21.1

4 Statue: nude youth

Gladiator e P.M.Etruriae Ducis

A nude youth stands with his weight on his r. leg, turning his head to r. His l. hand is held forward and clasped, perhaps originally held a spear. There is a tall tree trunk by his r. leg.

Artist unspecified P 49 x 39

5 Statue: Dionysus

[Front] Bacchus, e Pinacotheca M. Etruriae Ducis

Nude Dionysus steps to his r., holding in his r. hand two bunches of grapes by his leg. In his l. hand he lifts a cup aloft and looks up to it. Behind him, seated on a rock, is a small figure, perhaps a satyr.

Artist unspecified P 49.3 x 38.1

6 Statue: Victory

[Front] Victoria e Pinacotheca Magni Etruriae Ducis

Victory, wearing a chiton belted at the hip and a himation falling round her hips and over her l. arm, stands stretching out a garland to r. in her r. hand, and turns her head in the same direction. She holds a palm in her l. hand.

Sodarini P 46.8 x 37.3

In the Uffizi inv.101; Mansuelli I no.119

7 Statue: nude youth sinks to his knees - Niobid(?)

[Front] Narcissus e P.M.Etruriae Ducis

A nude youth sinks to his knees, his drape fallen to the ground and over his l. leg. His r. arm is raised in a gesture of surprise(?), while he bends his head to look down to l. His l. arm is bent behind his back (perhaps to remove an arrow).

Gaetano Nenci P 43.4 x 28.3

In the Uffizi inv.299; Mansuelli I no.81

8 Statue: Apollo

[Front] Apollo e P.M.Etruriae ducis

Nude Apollo stands gazing to l. and leans his l. arm on his lyre, over which hangs a drape. The lyre stands on a pedestal which has attached columns at the corners and a griffin seated to r. in the central panel. Apollo holds a plectrum in his l. hand; his r. hand is held in an elegant gesture by his side.

Sodarini P 48,7 x 37.8

In the Uffizi inv.249; Mansuelli I no.23

9 Statue group: Cupid and Psyche

[Front] Cupido e Psyche e P.M.Etruriae Ducis

Nude Cupid with feathered wings and Psyche, half-draped and with decorated butterfly wings, embrace, about to kiss. A quiver is just visible behind Cupid's leg.

On the back are preliminary sketches for a reclining and turning male.

Gaetano Nenci f. [signed] P 42.7 x 28.6

In the Uffizi inv.339; Mansuelli I no.58

10 Statue group: Dionysus and satyr

[Front] Bacchus e Faunus e P.M.Etruriae Ducis

Dionysus, wearing a vine wreath and with a skin on his l. shoulder, stands holding a cup in his l. hand. He looks down at a satyr, who crouches on

the ground and embraces Dionysus' r. leg, twisting up to gaze at the god. Behind Dionysus there appears to be a tree trunk, on which are bunches of grapes, a boar's head and a satyr mask. Behind the satyr is an unclear object, perhaps a mask or a wine jar: it has a grotesque face and gaping mouth.

Sodarini P 46.6 x 35.7

In the Uffizi inv.241; Mansuelli I no.117

11 Statue: Flora(?)

[Front] Flora e P.M.Etruriae ducis

A female stands holding a drape loosely round her hips, so that most of her legs are exposed in front. She holds up her r. hand on high, clasping fruits and flowers. She turns her head to look at them. She wears a diadem.

S. Betti P 46 x 37.6

12 Statue: side view of 11

[Front] e P. Magni Etruriae Ducis. [Back] Fecé il Campiglia dalla Galleria di S.A.R. 1710. Flora De Preci(?)

The statue of Flora is viewed from the r. A ringlet escapes from her bun and runs down her back. This version is slightly different in that grapes hang from her r. hand.

Campiglia P and brown wash on grey paper 41.9 x 27.2

13 Statue: seated youth

[Front] Cupido e P.M.Etruriae Ducis

A nude youth sits on a high rock and turns to look to his l. On the side of the rock hangs a quiver and in each hand remains a rod, perhaps a bow and arrow originally. His l. leg is stretched out, his r. foot is drawn back and set on the shell of a tortoise. The statue is viewed obliquely from r.

Ristorini RC 42.1 x 28.7

In the Uffizi inv.222; Mansuelli I no.103

14 Statue: nude youth with dog

[Front] Endymion e P.M.E.Ducis

A nude youth crouches and twists back to look up to his r., raising his arm to protect his face. A dog sits between his feet and he reaches down to hold it. The dog also looks up to r.

Artist unspecified P 42.9 x 28.8

In the Uffizi inv.212; Mansuelli I no.5. The dog has been replaced by a tree trunk.

15 Statue group: maenad and panther

[Front] Bacchante e P.M.Etruriae Ducis

A maenad moves forward on tiptoe, her r. arm raised in a beckoning gesture, turning her head to gaze to l. while with her l. hand she checks or admonishes a panther, which crouches by her l. leg. Her drapery falls loosely in front, leaving her l. breast bare, then blows back between her legs, so that they too are exposed.

G. Manaboni RCP with red wash 42 x 27.5

In the Uffizi inv.274; Mansuelli I no.100

16 Statue: standing youth

[Front] M. Aurelius Iuvenili aetate e P.M.Etruriae Ducis

A youth with a cloak round his shoulders and wound over his l. arm stands with his weight on his l. foot. He holds out a sphere in his l. hand, and has a roll(?) in his r. He wears a wreath. There is a gnarled tree trunk by his l. leg.

Sodarini P 50.3 x 38.5

Uffizi inv.1914 no.258; Mansuelli II no.118

17 Statue: seated female

[Front] Imperatrix sedens e P.M.E.Ducis

A female sits on a chair with curved legs and a curving back. Her legs are crossed at th ankles and her feet rest on a footstool. Her l. arm seems to rest on the chair back, her r. hand is on her lap. She wears a diadem and her himation is draped over her legs. Her head is turned slightly to her l. The statue is viewed obliquely from the l. side.

Artist unspecified P 28.5 x 43.4

In the Uffizi inv.1914 n.196; Mansuelli II no.53

18 Statue: seated female

[Front] Imperatrix sedens e P.M.E.Ducis

This statue is very similar to no.17. The pose and dress are the same, but the sandals are of a different type and the hair falls over the neck behind the ears. The chair has a cushion and a straighter and higher back. The statue is viewed from r.

Artist unspecified P 28.5 x 43

Perhaps Uffizi inv.1914 n.171; Mansuelli II no.171

19 Statue: Augustus

[Front] Consul e P.M.Etruriae Ducis

Augustus, wearing the toga, stands with his weight on his l. leg. Both his hands are extended and he has a roll in his l. hand. There seems to be a tree trunk behind his on l.

Gioseppe Manaboni P with red crayon 42.5 x 28.2

Uffizi inv.1914 n.76; Mansuelli II no.40

20 Statue: nude youth

[Front] Statua incerta e P.M.Etruriae Ducis

A nude youth stands and looks down at a long-necked fluted vase, which he holds in front of him in both hands. By his r. leg is the trunk of a palm tree.

C. Manaboni RCP 42.8 x 28

In the Uffizi inv.100; Mansuelli I no.36

21 Statue: priestess (?)

[Front] Vestalis e P.M.Etruriae Ducis

A young woman, wearing a chiton belted beneath her breasts and a himation round her hips, over her l. arm and drawn over her head, stands holding a cup in her l. hand. With her r, hand she drops incense on to the flame on a candelabrum, which has floral decoration.

Andreas Ristorini [signed on base of candelabrum] RC 44.5 x 33.8

In the Uffizi inv.1914 n.131; Mansuelli II no.134

22 Statue: nude youth

[Front] Gladiator iuvenili aetate e P.M.Etruriae Ducis

A nude youth stands with his weight on his r. leg, his arms hanging loosely by his sides. In each hand he holds the remains of an object, that in his r. a sword hilt. His hair falls in long locks from beneath a wreath. He turns his head slightly to his r. A quiver stands on the ground, tied to a pillar or tree trunk by his r. leg.

A D Thaddea(?) P 47.2 x 36.7

Perhaps Uffizi inv.1914 n.233; Mansuelli II no.177

23 Statue: nude youth holding torch

[Front] Prometheus e P.M.E.Ducis

A nude youth stands on rock, leaning his l. elbow on a tall tree trunk, which is covered with a drape. In his l. hand he holds a small blazing torch. His r. arm is raised and points upwards to l. He looks up to l.

Artist unspecified P 44.2 x 29.1

24 Statue: the Arringatore

[Front] Scipio e P.M.E.Ducis

The draped orator stands with his r. arm raised in a gesture.

Artist unspecified P 43.9 x 29.2

In Museo Archeologico, Florence. Dohrn T. Der Arringatore: Bronzestatue im Museo archeologico von Florenz. Berlin 1968

25 Statue: youth

[Front] Statua incerta e P.M.Etruriae Ducis

A youth with short curly hair stands enveloped in a voluminous cloak pinned on his r. shoulder. His l. arm is bent beneath the cloak and breeches are just visible below it at the knees. There is a tree trunk by his r. leg.

Andr. Ristorini RC 42.7 x 28.1

RS I 452.7 (Florence)

26 Statue: Attis

[Front] Phryx e P.M.Etruriae Ducis

Attis, with shaggy hair and short beard, stands wearing his usual costume: a cap, sleeved jerkin clasped at the neck with a brooch decorated with a recumbent animal, trousers fastened with a string at the waist and buttoned at intervals down the front of his legs to the knee, high sandals and a himation hanging from his l. shoulder and outstretched l. arm. His r. arm is raised at his side, holding a rod(?). There is a tree trunk by his r. leg. At the bottom of the base on which the statue stands is written SOLDATO FRIGIO STATUA DI CAL.DI S.A.R.T.

Adr. Ristorini RP 47.7 x 36.6

In the Uffizi inv.84; Mansuelli I no.148

27 Statue: man in toga

[Front] Consul e P.M.Etruriae Ducis

A man with curly hair and beard stands wearing the toga. He holds a roll in his l. hand. There is a tree trunk by his l. leg.

Sodarini P 46.8 x 37.5

28 Statue: Muse

[Front] Musa e P.M.Etruriae Ducis

A muse, with two feathers sprouting from her forehead, stands with her weight on her l. leg. Her chiton clings to her body; her l. breast and shoulder are bare. She lifts her himation on to her shoulder with her r. hand. She holds out a roll in her l. hand.

Sigismondo Betti P 46.7 x 37.1

Perhaps Uffizi inv.27; Mansuelli I no.13

29 Statue: Ganymede

[Front] Ganymeded e P.M.Etruriae Ducis

Rude Ganymede stands on rocks, his r. hand raised to his head. The eagle stands behind him with its wings outspread and gazes up to him from l. Ganymede's l. hand rests on the eagle's head.

S. Betti P 47.8 x 37.3

30 Statue: boar

[Front] Apis e P.M.E.Ducis

A boar, shown from l., raises itself on to its forelegs from a recumbent position.

Artist unspecified P 28.8 x 43

In the Uffizi inv.63; Mansuelli I no.50

The rest of the drawings give no indication of the location of the pieces. Only Ba4 attributes them all to the collection of the Grand Duke of Tuscany.

31 Bust: philosopher

The draped bust of a philosopher with curly hair and a full curly beard, viewed obliquely from l. The bust is framed in an oval, which cuts a cube on r. of the bust: on the cube is the inscription Sophoc/les: F.

Artist unspecified P on grey paper with white highlights 38.4 x 26

32 Bust: philosopher

The draped bust of a philosopher with a curly beard and short hair, viewed obliquely from r. On the side of the pedestal is written ARISTIP/PUS, and on a panel on the front the date 1717.

Artist unspecified P on grey paper with white highlights 37.4 x 25.7

33 Bust: philosopher

The draped bust of a bald and bearded philosopher with a wrinkled face. Part of the base on which the pedestal is set is included in the oval frame, and on it is written CARNEADES.

Artist unspecified P on grey paper with white highlights 36.8 x 26.1

34 Bust: Berenice (so-called)

The draped bust of a woman with her hair parted in the centre and a fillet bound round her head. Her hair is drawn back at the sides and arranged in three tiers of ringlets at the side of her head. The bust is viewed obliquely from l. A small inscription panel between the bust and its pedestal reads BERENICES T.

Artist unspecified P 43.2 x 28.4

In the Uffizi inv.1914 n.326; Mansuelli II no.18

35 Bust: philosopher

The undraped bust of a philosopher with bald head and curly beard. The oval frame includes part of the base on which the pedestal stands. On the bottom of the pedestal is the inscription XENOCRATES P and Xenocrates is also repeated very faintly at the top of the base.

Artist unspecified P on grey paper with white highlights 37.4 x 26.1

36 Bust: man

The draped bust of a man with large eyes, their pupils marked, and a fillet bound round his hair and forehead. At the top of the pedestal is the inscription ANTIOCHUS EUERGETES. Viewed obliquely from l.

Artist unspecified P 43 x 29

37 Bust: Alexander the Great

The head is tilted back and the eyes gaze up to r. Alexander wears a corselet and a cloak clasped on his r. shoulder. Between the bust and the pedestal is the inscription ALEXAND. M.

Artist unspecified P on grey paper with white highlights 34.1 x 24.2

38 Bust: woman

The draped bust of a long-necked woman, her hair bound by a fillet fastened round her forehead. She turns her head slightly to her l. Between the bust and the pedestal is the inscription SAPPHO.

Artist unspecified P on grey paper with white highlights 34.8 x 24.6

39 Bust: man (so-called Cicero)

The nude bust of a man with sparce short hair brought forward. It is a quite harsh portrait and two veins are prominent in his throat. Beneath the bust and pedestal is an inscription panel which reads M T C. The oval frame around the drawing includes the top corner of the base on which the pedestal stands, and on it are the words M.T./ Cicero.

Artist unspecified P on grey paper with white highlights 34 x 24.3

Perhaps Uffizi inv.1914 n.393; Mansuelli II no.34

40 Bust: man

A short-haired man wearing a corselet and cloak fastened on his r. shoulder. Between the bust and its pedestal is a panel with the inscription IUL / CAESAR.

Artist unspecified P on grey paper with white highlights 34.1 x 24.4

Possibly Uffizi inv.1914 n.94; Mansuelli II no.32 - a head of bronze.

41 Bust: man

The draped bust of a man with short hair. His head is turned sharply to his l. The pedestal is apparently of coloured marble and stands on a base, part of which is included in the oval frame. On the base are the words BRUTUS IULJ CESARIS FILIUS / IMPIETATE(?) MAIOR ET PATRIS / OCCISOR.

Artist unspecified P on grey paper with white highlights 36.6 x 26.2

42 Bust: Augustus

The bust of Augustus, viewed obliquely from r. He wears a corselet and a cloak pinned on his r. shoulder and swathed diagonally under his l. arm. Between the bust and the pedestal is a panel with the inscription AUGUSTUS.

Artist unspecified P on grey paper with white highlights 38.5 x 25.1

In the Uffizi inv.1914 n.83; Mansuelli II no.39

43 Bust: Agrippa

The draped bust of Agrippa with his head turned slightly to his l. Between the bust and its pedestal is a panel with the inscription M AGRIPPA.

Artist unspecified P on grey paper with white highlights 38.5 x 25.3

In the Uffizi inv.1914 n.41; Mansuelli II no.41

44 Bust: Tiberius

The bust of Tiberius viewed obliquely from l., wearing a corselet and a cloak pinned on his r. shoulder. The oval frame round the drawing includes part of the base on which the pedestal stands; on the base it reads TIBERIUS 1717.

Artist unspecified P on grey paper with white highlights 36.6 x 25.2

In the Uffizi inv.1914 n.102; Mansuelli II no.43

45 Bust: woman

A woman with her hair parted in the centre and drawn back over the ears, then falling on her neck in a queue. At the side of her face are small curls. She wears a chiton belted beneath her breasts. The bust is viewed obliquely from l. The oval frame round the drawing includes part of the base on which the pedestal stands, and on it is the word ANTONIA. On the panel between the bust and its pedestal is the date 1717.

Artist unspecified P on grey paper with white highlights 42.8 x 27.5

Perhaps Uffizi inv.1914 n.99; Mansuelli II no.45

46 Bust: woman

The draped bust of a woman with her hair parted in the centre and drawn back over her ears, then falling in ringlets on her neck. The bust stands on a high pillar, on the side of which is the inscription AGRIP/PINA MA. Viewed obliquely from l.

Artist unspecified P on grey paper with white highlights 36.9 x 26.3

Perhaps Uffizi inv.1914 n.89; Mansuelli II no.46

47 Bust: young man

A short haired youth with a fringed cloak pinned on his r. shoulder turns his head to r. The bust is viewed obliquely from r. The oval frame round the drawing includes the base on which the pedestal stands; on it are the words CALIGULA / IMP R.

Artist unspecified P on grey paper with white highlights 37 x 25.5

In the Uffizi inv.1914 n.113; Mansuelli II no.55

48 Bust: Claudius

The draped bust of a man with short hair brought forward on to his wrinkled forehead. He turns his head to his l. Between the bust and the pedestal is a panel with the word CLAUD/IUS. Viewed obliquely from r.

Artist unspecified P on grey paper with white highlights 36.1 x 25

Perhaps Uffizi inv.1914 n.97; Mansuelli II no.57

49 Bust: Nero

Nero, his hair brought forward in a curled fringe, wears an elaborate cuirass with a Medusa head on his chest. He has a cloak on his l. shoulder, arranged beneath a fancy pin. He turns his head slightly to his l. Between the bust and the pedestal is a panel with the inscription NERO. The oval frame round the drawing includes the base on which the pedestal stands; on it is the date 1717. Viewed obliquely from r.

Artist unspecified P on grey paper with white highlights 37.2 x 24.5

In the Uffizi inv.1914 n.112. Mansuelli II no.178

50 Bust: woman

The draped bust of a woman, viewed obliquely from l. Her hair is parted in the centre and falls in waves down the side of her head and then lies in ringlets on her neck. Between the bust and its pedestal is a panel with the inscription POPPAEA.

Artist unspecified P on grey paper with white highlights 42.7 x 27.8

Perhaps Uffizi inv.1914 n.103; Mansuelli II no.54

51 Bust:'Seneca'

The nude bust of a philosopher with worn and wrinkled face and neck. He has a moustache and probably a short beard, and his hair is brought forward in long irregular locks. The oval frame round the drawing includes the base on which the pedestal stands. On it are the words SENECA NERONIS IMP / MAGISTER. The bust is viewed obliquely from r.

On the back is a preliminary sketch of the bust of an emperor.

Artist unspecified P on grey paper with white highlights 36.4 x 25.8

Perhaps Uffizi inv.1914 n,50; Mansuelli II no.10

52 Bust: emperor

The emperor, with short hair which is brought forward to his forehead, is viewed obliquely from r. so that his head is in profile. He wears a corselet and over it a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription GALBA.

Artist unspecified P on grey paper with white highlights 36.4 x 25.7

53 Bust: Otho

The emperor has a thick neck and pudgy face, round which his hair is brought forward in a fringe. He turns his head slightly to l. He wears a corselet and a fringed cloak fastened with a pin on his r. shoulder, its ends brought forward on his l. shoulder. Between the bust and the pedestal is a panel with the inscription OTTO. The bust is viewed obliquely from r.

Artist unspecified P on grey paper with white highlights 37.2 x 26.3

In the Uffizi inv.1914 n.111; Mansuelli II no.179

54 Bust: emperor

The bust of an emperor with short thick goitrous neck, and hair thinning on top but brought forward at the sides. He wears a corselet with a sword belt(?) hanging diagonally from his r. shoulder and a cloak arranged beneath a brooch on his l. shoulder. Between the bust and the pedestal is a panel with the inscription VITELLIVS. The bust is viewed obliquely from r.

Artist unspecified P on grey paper with white highlights 36.8 x 25.5

In the Uffizi inv.1914 n.125; Mansuelli II no.180. Pseudo-antique

55 Bust: Vespasian

Vespasian, bald on top and with short hair combed backward at the sides, wears a corselet and a fringed cloak, which is swathed closely around his neck and pinned on his r. shoulder. The bust, viewed obliquely from r., stands on a pedestal of coloured marble on a base, part of which is included with in the oval frame. On the base is written VESPASIANVS.

Artist unspecified P on grey paper with white highlights 36.5 x 26.1

In the Uffizi inv.1914 n,126; Mansuelli II no.70

56 Bust: Vespasian

The same as no.55, but viewed obliquely from l. Beneath the drawing is added in red c ayon V.ESPASIANO overlapping vespasiano.

Artist unspecified P 44.8 x 29.5

57 Bust: Titus

The emperor, viewed obliquely from l., wears a corselet and a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription TITUS.

Artist unspecified P on grey paper with white highlights 39.2 x 26.1

Perhaps Uffizi inv.1914 n.126; Mansuelli II no.71

58 Bust: woman

The woman, viewed obliquely from r., has her hair arranged in a high tier of curls on her forehead and drawn back in a bun behind. Beneath the draped bust is a panel with the inscription IULIA T / FILIA.

Artist unspecified P 42.5 x 29.2

In the Uffizi inv.1914 n.109; Mansuelli II no.84

59 There is no drawing at no.59, and no place in the volume for one.

60 Bust: emperor

The emperor, with an angular heavy face and his short hair arranged forward in a fringe, wears a corselet with a Medusa head at the neck, and a cloak arranged on his l. shoulder beneath a brooch. Between the bust and the pedestal is a panel with the inscription DOMITIANUS.

Artist unspecified P 44.4 x 29

In the Uffizi inv.1914 n.130; Mansuelli II no.74

61 Bust: woman

The draped bust, viewed obliquely from l., of a haevy-faced woman. Her hair is arranged in a thick 'roll' of curls across her forehead in front of a diadem and is drawn at the back into a queue. Over the pedestal at the side is the inscription DOMITIA.

Artist unspecified P 43.4 x 28.4

Perhaps Uffizi inv.1914 n.134; Mansuelli II no.75

62 Bust: Nerva

The bust of Nerva, viewed obliquely from l., wearing a corselet beneath a cloak pinned on his r. shoulder. Between the bust and pedestal is a panel with the inscription NERVA.

Artist unspecified P 44.5 x 29.3

In the Uffizi inv.1914 n.132; Mansuelli II no.79

63 Bust: Trajan

Trajan, wearing a corselet beneath a cloak pinned on his r. shoulder, inclines his head and turns it slightly to his l. Between the bust and the pedestal is a panel with the inscription TRAIANUS.

Artist unspecified P on ochre-washed paper with white highlights
48.4 x 37.3

Perhaps Uffizi inv.1914 n.141; Mansuelli II no.82 - a bust of coloured marbles.

64 Bust: woman

The draped bust of a woman with a thick 'roll' of curls over her forehead and her hair taken back into a bun. Between the bust and the pedestal is a voluted panel with the inscription PLOTINA. The bust is viewed obliquely from l.

Artist unspecified P 43.7 x 29

65 Bust: woman

The draped bust of a woman viewed obliquely from l. Her hair frames her face in a short fringe, behind which is a diadem or an arrangement of curls. The rest of her hair is wound round her crown in plaits. The bust includes arms and hands, the l. hand holding a roll, the r. gesturing. She wears a bracelet on her r. arm. Between the bust and the pedestal is a panel with the inscription MATIDIA.

Artist unspecified P 44.5 x 30

In the Uffizi inv.1914 n.151; Mansuelli II no.86

66 Bust: Hadrian

Hadrian, turning his head slightly to his l., wears a corselet with a Medusa head on the chest and a cloak arrnged beneath a brooch on his l. shoulder. Between the bust and the pedestal is a panel with the inscription HADRIANUS.

Artist unspecified P on ochre-washed paper with white highlights
48.4 x 36.9

In the Uffizi inv.1914 n.146; Mansuelli II no.91

67 Bust: Antinous

The nude bust of Antinous, viewed obliquely from r. Between the bust and the pedestal is a panel with the inscription ANTINOUS.

Artist unspecified P 42.5 x 28.7

In the Uffizi inv.1914 n.327; Mansuelli II no.98

68 Bust: woman

The draped bust of a woman with her hair parted in the centre and arranged in tiers of waves. Between the bust and its pedestal is a panel with the inscription SABINA.

Artist unspecified P on ochre-washed paper with white highlights 48 x 37

69 Bust: Aelius Verus

The bust is viewed obliquely from l., clothed in a corselet with a Medusa head on the chest and a cloak arranged on the l. shoulder beneath a brooch. The head, bearded and with thick curly hair, is turned slightly to the r. Between the bust and the pedestal is a panel with the inscription AELIUS CAE.

Artist unspecified P 44.3 x 29.7

In the Uffizi inv.1914 n.154; Mansuelli II no.103

70 Bust: Antoninus Pius

The bearded emperor wears a corselet and a fringed cloak over it, pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription ANTONINUS PIUS.

Artist unspecified P on ochre-washed paper with white highlights 48 x 37

Possibly Uffizi inv.1914 no.156; Mansuelli II no.107

71 Bust: woman

The draped bust of a woman who turns slightly to her r. and gazes upwards. Her hair is parted in the centre, drawn back from her face and coiled round her head in plaits. Between the bust and the pedestal is a panel with the inscription FAUSTINA SEN.

Artist unspecified P on ochre-washed paper with white highlights 48.4 x 37.7

In the Uffizi inv.1914 n.163; Mansuelli II no.189 - pseudo-antique

72 Bust: young Marcus Aurelius(?)

A young man wearing a corselet almost covered by a fringed cloak fastened on his r. shoulder. He has short curly hair and a short beard. Between the bust and the pedestal is a panel with the inscription M / AURELIUS.

Artist unspecified P on ochre washed paper with white highlights 48,8 x 37.3

73 Bust: boy

The draped bust of a boy with short curly hair, looking slightly to his r. The pedestal stands on a base of veined marble, on the front of which is a cartouche bearing the words AELIUS / VERUS M / AUREL F.

Artist unspecified P on grey paper with white highlights 36.2 x 26.2

Perhaps Uffizi inv.1914 n.174, Mansuelli II no.120

74 Bust: Lucius Verus

The emperor, with curly hair and his beard in loose corkscrew curls, turns slightly to look to his r. He wears a corselet with a mask at the neck, almost hidden beneath a cloak fastened high on his r. shoulder. Between the bust and the pedestal is a panel with the inscription L. VERUS.

Artist unspecified P on ochre washed paper with white highlights 48.6 x 3[illegible]

In the Uffizi inv.1914 n.187; Mansuelli II no.121

75 Bust: woman

The voluminously draped bust of a woman with her hair parted in the centre, drawn back loosely from her face and taken up at the back. Between the bust and the pedestal is a panel with the inscription LUCILLA.

Artist unspecified P on ochre wash paper with white highlights

48.3 x 37.1

76 Bust: youth

A youth with a round face, viewed obliquely from l., turns his head to look towards the viewer. He has short curly hair and perhaps wears a corselet beneath the cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription COMMODUS.

Artist unspecified P 44 x 28.7

77 Bust: woman

The draped bust of a woman who gazes up to her l. Her hair is parted in the centre, falls in waves around her face and then is taken up at the back. Between the bust and the pedestal is a panel with the inscription CRISPINA.

Artist unspecified P on ochre washed paper with white highlights

40.4 x 37.2

78 Bust: emperor

The emperor with long beard and curly hair looks slightly to his r. He wears a corselet beneath a voluminous cloak pinned on his r. shoulder. Beneath the drawing, originally in red crayon and gone over in black ink, is the word PERTINAX.

Artist unspecified P 42.5 x 29.6

79 Bust: perhaps the same as 78

The emperor has a long beard and curly hair, and wears a corselet beneath a cloak. The bust is viewed obliquely from l. Between the bust and the pedestal is a panel, which in 78 was blank; here it reads PERTINAX.

Artist unspecified P 44 x 28.8

80 Bust: so-called Didius Julianus

Viewed obliquely from l., the emperor looks sharply towards the viewer. He has short curly hair and a long beard, and wears a corselet beneath a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription DID / IULIANUS.

Artist unspecified P 43.8 x 28.7

In the Uffizi inv.1914 n.203; Mansuelli II no.133

81 Bust: woman

The draped bust of a woman, viewed obliquely from l., with a great smooth mane of hair parted in the centre and gently drawn back behind her neck. There is a small curl in front of each ear. She turns to look to her r. Between the bust and the pedestal is a panel with the inscription DIDIA / CLARA.

Artist unspecified P 43.5 x 28.5

In the Uffizi inv.1914 n.211; Mansuelli II no.135

82 Bust: woman

The draped bust of a woman, viewed obliquely from l., with her hair parted in the centre, falling over her ears and then drawn back. She turns slightly to her r. Between the bust and the pedestal is a panel with the inscription MANLIA / SCANTILLA.

Artist unspecified P 43.3 x 29

In the Uffizi inv.1914 n.204; Mansuelli II no.192. Pseudo-antique.

83 Bust: emperor

The emperor, with short curly hair and beard in corkscrew curls, looks l. He wears a corselet almost covered by a fringed cloak, which is pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription SEPT SEVERUS.

Artist unspecified P on ochre washed paper with white highlights 47.6 x 37

Perhaps Uffizi inv.1914 n.207; Mansuelli II no.191. Pseudo-antique.

84 Bust: so-called Albinus

The half-nude bust of a man with short curly hair and a long beard. He turns his head slightly to his r. He has a drape over his l. shoulder. Between the bust and the pedestal is a panel with the inscription ALBINUS.

Artist unspecified P 43 x 28.3

In the Uffizi inv.1914 n.215; Mansuelli II no.113

85 Bust: woman

The draped bust of a woman with her hair parted in the centre and arranged in crimped waves at the sides and falling in ringlets on her neck. Between the bust and the pedestal is a panel with the inscription IULIA SEV.

Artist unspecified P on ochre washed paper with white highlights 48 x 3[illegible]

In the Uffizi inv.1914 n.209; Mansuelli II no.193. Pseudo-antique.

86 Bust: Caracalla

Caracalla turns his head to look to his l. He wears a corselet beneath a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscritpion CARACALLA.

Artist unspecified P on ochre washed paper with white highlights 48.3 x 37

In the Uffizi inv.1914 n.213; Mansuelli II no.140

87 Bust: woman

The draped bust of a young woman with delicate features, her hair drawn back in the 'melon' style. Between the bust and the pedestal is a panel with the inscription PLAUTILLA.

Artist unspecified P on ochre washed paper with white highlights 48.3 x 37

In the Uffizi inv.1914 n.218; Mansuelli II no.141

88 Bust: young emperor

A young emperor, with short hair arranged in a fringe on his forehead, looks upwards. He wears a corselet beneath a cloak pinned on his r. shoulder. The bust is viewed obliquely from l. Between the bust and the pedestal is a panel with the inscription GETA.

Artist unspecified P 43.7 x 29.1

Perhaps Uffizi inv.1914 n.226; Mansuelli II no.139

89 Bust: boy

A boy with delicate features, his short hair combed forward, turns his head to look up to l. He wears a late-style toga. Between the bust and the pedestal is a panel with the inscription DIADUME / NIANUS.

Artist unspecified P on ochre washed paper with white highlights

48.7 x 37.2

In the Uffizi inv.1914 n.227; Mansuelli II no.50

90 Bust: same as 89

The same bust is viewed obliquely from r.

Artist unspecified P 43.6 x 28.5

91 Bust: emperor

The emperor, his short hair arranged in a fringe round his face, wears a corselet and a cloak draped on his r. shoulder beneath a brooch. Between the bust and the pedestal is a panel with the inscription ELAGABALUS.

Artist unspecified P on ochre washed paper with white highlights

48.4 x 37.1

Perhaps Uffizi inv.1914 n.234; Mansuelli II no.69

92 Bust: woman

The draped bust of a woman, viewed slightly obliquely from r., with her hair parted in the centre, drawn back behind her ears and then allowed to fall on her neck. She looks up to her r. Between the bust and the pedestal is a panel with the inscription IULIA AQ / SEVERA.

Artist unspecified P on ochre washed paper with white highlights

48.4 x 37.1

93 Bust: woman

The draped bust of a woman, viewed obliquely from l., with her hair parted in the centre and taken behind her ears in waves and then turned up over the back of her head. Between the bust and the pedestal is a panel with the inscription IULIA MAESA.

Artist unspecified P 43.4 x 28.2

94 Bust: woman

The draped bust of a woman, viewed obliquely from l. Her hair is parted in the centre and arranged in crimped waves down the sides of her head behind her ears, then falls on to her neck. She wears a narrow diadem. She turns her head slightly to r. Between the bust and the pedestal is a panel with the inscription IULIA / MAMAEA.

Artist unspecified P 43.2 x 29.1

In the Uffizi inv.1914 n.257; Mansuelli II no.145

95 Bust: emperor

The emperor, with very short hair and beard, wears a corselet ornamented with scale pattern and a cloak draped on his r. shoulder beneath a brooch. Between the bust and pedestal is a panel with the inscription ALEXANDER / SEV.

Artist unspecified P on ochre washed paper with white highlights 48.4 x 36.7

In the Uffizi inv.1914 n.237; Mansuelli II no.151

96 Bust: emperor

The emperor, viewed obliquely from l., turns his head to look at the viewer. His short hair is combed forward and he has a longish curly beard. He wears a corselet beneath a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription PUPIENUS.

Artist unspecified P 42.8 x 28.4

Perhaps Uffizi inv.1914 n.264; Mansuelli II no.155

97 Bust: emperor

The emperor is clean-shaven and has very short hair combed forward. He wears a corselet beneath a cloak pinned on his r. shoulder. The bust is viewed obliquely from l. Between the bust and the pedestal is a panel with the inscription GORDIANUS.

Artist unspecified P 43 x 28.8

98 Bust: emperor

A man with short beard and short hair combed forward. The bust, viewed obliquely from l., is draped in a fringed himation. Between the bust and the pedestal is a panel with the inscription PHILIPPUS SEN.

Artist unspecified P 43.1 x 28.6

In the Uffizi inv.1914 n.278; Mansuelli II no.162

99 Bust: emperor

The emperor has a short beard, short hair and a long moustache, and wears a corselet with a grotesque mask on the chest. Between the bust, which is viewed slightly from l., and the pedestal is a panel with the inscription TRA DECIUS.

Artist unspecified P on ochre washed paper with white highlights 48.5 x 37.1

100 Bust: youth

A youth, with short curly hair, turns to look up to l. He wears a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription Q HERENNIUS.

Artist unspecified P on ochre washed paper with white highlights

48.9 x 37.5

101 Bust: emperor

The emperor, with his short hair combed forward and a short beard, turns slightly to his r. He wears a corselet beneath a cloak pinned on his r. shoulder. Between the bust and the pedestal is a panel with the inscription VOLUSIANUS.

Artist unspecified P on ochre washed paper with white highlights

48.5 x 37

102 Bust: emperor

The man turns his head slightly to his l. He has a curly beard and his hair is brought forward and arranged in locks to form a fringe. The chest is bare but for a cloak arranged on his l. shoulder beneath a brooch. Between the bust and the pedestal is a panel with the inscription GALLIENUS.

Artist unspecified P 43.3 x 28.4

In the Uffizi inv.1914 n.292; Mansuelli II no.90

103 Head: Constantine (so-called)

The head has a heavy jowl and neck. The pierced pupils look upwards. The hair is brought forward in a short fringe beneath a jewelled diadem. Between the neck and the pedestal is a panel with the inscription COSTANTINUS M.

Artist unspecified P 43.8 x 29.4

Perhaps Uffizi inv.1914 n.273; Mansuelli II no.168, the head inserted in a modern bust.

Bm14

Ta4: Statues in several Palaces at Rome etc with other antiquities.
The drawings, by a variety of artists, are stuck to the pages of this volume and do not keep to the places allotted to them by number. Three drawings are missing.

1 Statue: Egyptian male

Idolo trovato 1714 in Villa Verospi e presentamente nel Campidoglio di Roma.

A standing male wearing a headdress and loincloth and clasping 'rolls' in his hands by his sides. He stands with his l. leg forward on a rectangular base, a stone support behind his legs. Viewed obliquely from l. Probably of granite.

Aug^{no} Massucci delin. Outline of ink, the interior speckled with brown and red wash 38 x 27.6

2 Statue group: Laocoon

Artist unspecified RC 53.3.x 37.2

In the Vatican Belvedere no.74; Führer no.219

3-11 On the Capitol

3 Statue: camillus

[Front] Camillus in Capitolio

A youth, wearing a tunic belted at the waist and sandals, stands with his weight on his l. foot, his l. arm by his side, his r. hand extended palm upwards.

Artist unspecified RC 49 x 38.1

4 Statue: draped man

[Front] Gaius Marius in Capitolio

A short-haired man wearing boots and a toga stands holding a roll in his l. hand. By his l. foot is a roll chest.

Domenico Frezza [signed] RC 49.3 x 38.5

5 Statue: muse

[front] Urania Musa in Capitolio

A female stands holding a pipe in her r. hand by her side, her l. hand extended palm upwards. Her hair is parted in the centre and drawn back, then falls on her neck behind and over her shoulders. She wears a chiton and a himation arranged diangonally across her torso. She stands on a round base on a square pedestal and is viewed obliquely from l. from below.

Artist unspecified RC 51.1 x 35.6

6 Statue: Egyptian female

[Front] In capitolio

An Egyptian female wearing a wig with two cobras(?) on her forehead stands with her r. arm by her side, her l. arm bent at the elbow and holding a 'roll' in her l. hand between her breasts. The statue seems nude, but there are traces of a skirt over the l. leg. At the r. is a detail of a hieroglyphic panel, presumably at the back of the statue.

Artist unspecified RCP 42.5 x 28.1

7 Statue: Egyptian female

[Front] In capitolio

An Egyptian female stands with her l. foot forward, her r. hand holding a 'roll' by her side, her l. hand holding a flail beneath her breasts. She wears a close-fitting tunic, a deep decorated collar and a wide bracelet on each wrist. Her voluminous headdress is decorated with feathers and falls to her breasts and round her arms. She has a mural crown(?) on top of it. On the r. is a detail of a hieroglyphic panel, presumably from the back of the statue, and on l. a side panel with hieroglyphics above, a standing figure below.

Artist unspecified RCP 42.7 x 28.1

RS I 608.2 (Capitoline Museum)

8 Statue: Egyptian female

[Front] In Capitolio

An Egyptian female stands with her l. leg forward, holding a 'roll' in each hand: by her side in r., beneath her breasts in l. hand. She wears a close-fitting tunic and a wig with two cobras on her forehead. On r. is a detail of a hieroglyphic panel from behind the statue.

Artist unspecified RCP 41.6 x 27.9

9 Statue: Egyptian male

[Front] In Capitolio

An Egyptian male stands with his l. leg forward, his arms by his sides, clasping a 'roll' in each hand. He wears a loincloth with an inscription on the waist band and a headdress with some symbol over his forehead. On l. is a detail of the inscription on his waist band, on r. a detail of a panel with hieroglyphics behind the statue.

Artist unspecified RCP 42.5 x 28.1

10 Statue: young Hercules

[Front] Heros Aventinus in Capitolio

The child stands holding out an apple(?) in his l. hand, with some object in his r. hand by his side. He wears a lion skin over his head, clasped round his neck and draped over his l. arm. By his l. leg is a tree trunk. The drawing conveys something of the colossal size of the statue.

Stefano Pozzi [signed] RCP 41.9 x 27.2

In the Museo Capitolino: Führer no.1399

11 Statue: Septimius Severus(?)

[Front] Sept. Severus in Capitolio

A man with his r. hand raised, probably originally resting on a spear, now holding a 'roll'. He stands, wearing boots, a tunic and a himation clasped on his r. shoulder.

Artist unspecified P with blue and red wash 41.5 x 28.2

12-22 Bibliotheca S^{ti} Marci, Venetiis

12 Statue group: Dionysus and satyr

[Front] Bacchus e Faunus in Bibliotheca S^{ti} Marci Venetiis

Dionysus stands with his r. arm raised and resting on his garlanded head. His l. arm is round the shoulders of a satyr, who is supporting him with his r. arm round Dionysus' back. The satyr turns slightly and looks up to him. The satyr has a skin tied diagonally across his chest and holds a pedum in his l. hand.

T Grey and red wash with white highlights on ochre washed paper 44.6 x 29.8

13 Statue: Cupid

[Front] Cupido in Bibliotheca S^{ti} Marci Venetiis

Nude winged Cupid crouches slightly and stretches his bow to r. in both hands. By his l. leg is a tree trunk covered with a skin. The statue, which stands on a round base, is viewed obliquely from l. from below.

T Grey wash with white highlights, some outlines in ink, on ochre washed paper 42 x 28

14 Statue group: Leda and swan

[Front] Leda in Bibliotheca S^{ti} Marci Venetiis

Leda, viewed from her l. side, crouches slightly in the swan's embrace. The swan clasps her thigh with its r. foot and spreads its l. wing round her back. It curves its neck violently to kiss her, as she looks

heavenward. A drape falls in cascades beneath the swan.

G. Brown wash with white highlights on ochre washed paper 43.4 x 29.2

15 Relief or painting (?): Ganymede

[Front] Ganymedes in Bibliotheca S^{ti} Marci Venetiis

Ganymede, with a short cloak round his shoulders and a cap on his head, is carried upwards by an eagle with outspread wings. The eagle clasps him from behind round the hips and Ganymede turns his head to look at it. He holds his r. arm out to the side and points upwards, while his l. hand, by his side, points downwards. There is a suggestion of clouds in the background and of mountains below.

T Grey wash with white highlights, outlines in black ink, on ochre washed paper 42.3 x 30.3

16 Statue: Aesculapius reclining

[Front] Aesculapius in Bibliotheca S^{ti} Marci Venetiis

Aesculapius, half-draped and bearded, reclines on a draped couch, resting on his l. elbow and turning his head to look to his l. He holds a staff in his l. hand, his r. hand rests on his legs and holds a patera for a snake, which rears up by his knee.

G. Brown wash with white highlights on sandy washed paper 28.6 x 44.6

17 Statue: Diana

[Front] Diana in Bibliotheca S^{ti} Marci Venetiis

Diana stands with her weight on her l. leg, her l. arm raised, originally resting on a spear. She wears boots and a skin draped diagonally across her torso. Her hair is drawn back and falls on her neck, and she has a crescent moon over her forehead. She holds some object in her r. hand by her side. Behind her legs is a tree trunk. The statue is viewed obliquely from l.

T Grey wash with white highlights, outlines of black ink, on ochre washed paper 44.1 x 29

18 Statue: Venus

[Front] Venus e Bibliotheca S^{ti} Marci Venetiis

Venus stands with her l. foot forward, her l. hand on her breast, her r. hand holding the drapery which covers her legs. She turns her head to r.

T Grey wash with white highlights on ochre washed paper 43.2 x 28.4

19 Statue group: youth and dog

Location unspecified

A youth, with a himation slung round his neck and falling behind him, steps forward with his l. leg and twists his body from the waist to l., bending his head to look down at a dog seated on the ground looking up at him. His r. arm is raised to his head, his l. arm holds a bundle of vegetation in the fold of his drapery.

Artist unspecified Brown wash with white highlights on ochre washed paper 32 x 19.2

20 Statue: bull

[Front] In Bibliotheca S^ti Marci Venetiis

The standing bull is shown facing l.

T Grey wash with white highlights on ochre washed paper 27 x 38.5

21 Bust: Hadrian

[Front] Hadrianus in Bibliotheca S^ti Marci Venetiis

Hadrian turns his head slightly to his r. and looks upwards. He wears a corselet beneath a cloak, which is draped round the bust.

T Grey wash withwhite highlights on ochre washed paper 29.5 x 22.8

22 Bust of emperor and vase

[Front] Marcus Aurelius. Vas in Bibliotheca S^ti Marci Venetiis

a) The emperor, with curly hair and beard, turns his head slightly to his l. He wears a corselet, but it is almost hidden beneath his cloak, which is pinned on r. shoulder.

b) The tall vase with knobbed lid and low foot stands in a niche. The broad high shoulder is decorated with convex fluting, which is separated by a plain band from the convex fluting on the long tapering body. Very angular handles with volutes on the inside rise vertically from the shoulder then join the lip.

On the back of this sheet is an unfinished drawing of a bridge over a river.

C Brown wash with white highlights on ochre washed paper 27.6 x 42.6

23 Lituus

[Front] Lituus antiq. aeneus in Musaeo Excell^mi Foscari in Venetia

The lituus is treated as the curving stem of a plant with small leaves sprouting from joints at frequent intervals. The crooked top ends in the head and neck of a bird with a hooked beaked, its neck masked by an acanthus leaf.

Artist unspecified Brown wash with white highlights on ochre washed paper 125.3 x 22.3

24 Ornate handle of vase

[Front] Ansa urnae antiqu. ex aere ex Museo Foscari Venetiis

Three views of the same handle. The handle rises from a mask with long hair and a tongue projecting from a gaping mouth. At the base of the handle is a horizontal band of bead and reel moulding, flanked by two recumbent rams, facing away from the handle. At the top of the handle facing into the vase is a lion head, with its tongue hanging out of its open mouth; its mane continues back along the handle for some way. By the head are the rivets for attachment and also thumbrests decorated with rosettes.

Artist unspecified Brown wash with grey and white highlights on ochre washed paper 28.7 x 62.7

25 Mask

[Front] In Bibliotheca S^{ti} Marci Venetiis

On a low base stands a satyr mask with gaping mouth, wide eyes, pointed ears, bulging forehead and shaggy flowing hair. It has a long beard which grows only from the front of the chin.

C. Brown wash with grey and white highlights on ochre washed paper 35.4 x 24.9

26 Statue: poet or actor

[Front] Terentius in aedibus Giustinianeis

A man with curly hair and beard stands clasping a roll to his chest in his r. hand. He wears a himation round his waist and over his l. arm. His l. elbow rests on a pillar or tree trunk and on his l. arm he holds a mask with hollow eyes and gaping mouth and curly hair.

Artist unspecified RC 52.1 x 37

27 Statue: as 26

[Front] Terentius in aed. Giustiniani

The same statue as 26.

Filippus Castellus [signed] RCP 42.4 x 27.7

28 Statue: Hercules

[Front] In aedibus Justiniani

Bearded Hercules stands holding out apples in his l. hand, in his r. holding his club, which rests against his r. leg. He wears his lionskin over his head, clasped on his chest and draped over his l. arm.

Rosconi RCP 48.6 x 38.4

29 Statue: Hercules

[Front] In aedibus Justiniani

Youthful Hercules, with short curly hair, stands holding out apples in his l. hand, a skin draped over his l. arm. In his r. hand he holds a club, which rests on the ground behind him. There is a tree trunk by his l. leg.

Rosconi RCP 50.5 x 38.8

30 Statue group: two genii

[Front] Genii in aedibus Odescalchi

Two nude youths wearing laurel wreaths stand with a small altar between them. The one on the viewer's l. leans with his arm round the other's shoulder and holds a patera in his r. hand, looking down at the altar. The youth on r. holds a flaming torch touching the altar and a second torch over his l. shoulder. The rectangular altar is decorated with garlands hanging from boukrania. By the l. leg of the genius on r. is a small statue of a draped female wearing a polos(?).

Stefano Pozzo [signed] RCP 49.2 x 38.2

Now in the Prado, Madrid: Blanco 28E Lam X-XI

31 Statue: Flora(?)

[Front] Flora in aedibus de Cavalleriis

A draped female stands holding a garland in her l. hand and a few flowers in her outstretched r. hand.

Stefano Pozzo[signed] RCP 49.8 x 37.1

32 Statue: barbarian

[Front] In hortis Caesiis

A bearded barbarian, his short hair held by a fillet, stands, probably with his hands bound in front of him originally. His arms are now broken above the elbow. He wears trousers, thonged shoes, a tunic and a fringed cloak fastened with a brooch on his r. shoulder. Behind him is a rock or a tree trunk.

Artist unspecified RP 42 x 27.8

33 Statue: barbarian

[Front] In hortis Caesiis

A bearded barbarian, with a fillet round his hair, stands with his hands bound infront of him (the hands are now broken). He wears thonged shoes, trousers, a tunic and a cloak fastened by a brooch on his r. shoulder. There is a rock or tree trunk behind him.

Artist unspecified RP 42 x 28

34 Statue group: Hercules and hydra

[Front] In aedib. Verospi

Young Hercules, nude and with a fillet round his short hair, wrestles with the Hydra, which is entwined round a tree trunk between his legs. Various serpent-like heads are visible and one human one, with its mouth open in agony. Hercules' l. foot holds down one of the Hydra's coils, while he brandishes a burning torch at a coil held in his l. hand.

Giovanni Bigatti f. [signed] RCP 50 x 38.8

Now in the Museo Capitolino Galleria no.61: Führer no.1230

35 Statue fragment: leg of Hercules and Hydra

Fa4: A fragment of y^{e} same as it was restored by Algardi

The fragment shows the l. leg of Hercules in front of the Hydra, wound round a tree trunk, as in 34.

Artist unspecified [Bigatti] RCP 43.2 x 28.6

Also in the Museo Capitolino, Galleria no.61a: Führer no.1230

36 Statue: farmer or Silvanus

Location unspecified

A male with a short beard stands, wearing a round hat with narrow brim, a belted tunic, cloak and boots. In his r. hand he once held an object, perhaps a knife or a sickle, and on his l. arm in a fold of his cloak he holds fruit, perhaps apples and grapes. By his r. leg is a tree trunk.

Bernardino Ciferri [signed] RC 49.2 x 38.5

37 Statue: satyr

Location unspecified

A nude satyr stands with his r. foot raised on a scabilla(?). He twists his body and bends to his l., holding crotala on his hands, his r. hand raised. Horns sprout on his forehead among his short hair. There is a tree trunk by his l. leg.

Castelli RCP 47.7 x 35.8

38 Statue: barbarian captive

Captivus Latinus in Hortis Strozziis

A youth, wearing high boots, a belted tunic and a cloak pinned on his l. shoulder with some diagonla drape beneath his l. arm, stands with his arms crossed at the wrist in front of him. He inclines his head, with long flowing hair, to his l. There is a tree trunk by his r. leg.

Artist unspecified RP 48.1 x 35.8

39 Statue: barbarian captive

Captivus Latinus in Hortis Strozziis

The same as 38, but in reverse. There are small sketches all round, one perhaps showing the appearance of the angel to Abraham as he sacrificed Isaac.

Artist unspecified P, with some sketches in RC 37.6 x 25

39v A sketch of Christ with a woman at a well in a landscape

40 Statue: cuirassed male

[Front] in aed. D Alexandri Albani

A male stands with his l. arm by his side, his r. arm raised, originally resting on a spear. He wears high boots, a cuirass over a tunic, a cloak round his back and over each arm and a helmet with a tall plume supported on a recumbent sphinx. The cuirass is ornate, with a Medusa head at the neck, and on the chest heraldic griffin-like creatures on a floral scroll. There is a tree trunk by his r. leg.

Artist unspecified RCP 48.9 x 37.7

41 Statue: Antinous

[Front] in aedib. D Alex. Albani

Nude Antinous stands and inclines his head, looking down to his r. He holds an object in his r. hand by his side and holds out his l. hand in a gesture. By his r. leg is the trunk of a palm tree.

Artist unspecified RCP 48 x 36

42 Statue: philosopher

[Front] Zeno in aed. D Alex. Albani

A philosopher with beard and short hair stands with a himation draped round his body and over his l. arm so as to leave his chest and shoulders bare. His feet are bare. He holds a roll in his r. hand. Behind his l. leg is a roll chest. Viewed obliquely from r.

Artist unspecified P with white chalk on beige washed paper 42.5 x 28.4

In the Museo Capitolino Führer no.1431

43 Statue: seated philosopher

[Front] Philosophus ignotus in aed. D Alex. Albani

A draped male sits on a chair, his sandalled feet on a low footstool and with his hands folded in his lap. He is bearded and has thick bushy hair.

Artist unspecified Charcoal with white on beige washed paper 41 x 26.9

44 Statue: Athena

in Palazzo Gighi

Athena strides forward with her l. leg and extends her l. arm, which once held a shield, while her r. arm is raised, originally on a spear. She wears a peplos which has an embroidered panel down the front of the skirt; the embroidery shows eleven two-figure scenes of combat. She also wears the aegis over her breast and tied round her waist from the back. Her hair falls in ringlets on to her shoulders from beneath a plumed helmet.

Mr Kent RC 50.7 x 33.4

In Dresden: Becker Augusteum pl.IX; Hettner no.143

45 Statue: nude youth

Fa4: Antinous, a fine drawing

A nude youth stands with his weight on his r. leg, his head inclined slightly to his r. He has a cloak on his l. shoulder and wrapped over his l. arm. His l. hand and his r. arm are missing. By his r. leg is a palm tree trunk.

Artist unspecified RC with a little black lead 44 x 28.8

46 Statue: huntsman

[Front] Cacciatore

A bearded man leans forward on his l. foot, his r. leg stretched behind him. He gazes forward intently and clasps both his hands, probably originally levelling a javelin. He wears a tunic belted at the waist and a cloak clasped at the neck and slung over his l. shoulder and arm. By his l. leg is a rock or tree trunk.

Artist unspecified RC with a little black lead 41.7 x 29.8

47 Statue: standing female

Juno Lanuvina in Capitolio

A draped female stands with her weight on her l. foot, wearing over her garments an animal skin draped diagonally across her torso and over her head. She wears a diadem with palmette decoration. Her r. arm is raised and she holds a 'rod'. On the base is the inscription IUNO LANUVINA.

Mr Kent RC 54.6 x 37.9

48 Statue: Aesculapius

Aesculapius in Hortis Farnesianiis Palatinis

Aesculapius stands holding in his r. hand a club, which rests on the ground and round which a snake is entwined. He wears sandals and a himation so draped as to leave his r. shoulder and chest bare. He is bearded and wears a diadem on his curly hair. By his l. leg is an omphalos.

Mr Kent RC 54 x 37.3

49 Statue: warrior

Nel Palazzo di Card[le] Gualtieri in Bronzo

A bearded male stands with his l. hand resting on a shield which stands on the ground and his r. hand raised holding a spear with its point on the ground. He wears sandals, a plain cuirass over a tunic, a cloak across his back and over both arms and a helmet with afeathered plume supported on a recumbent sphinx.

Mr Kent RP 50.2 x 33.9

50 Missing

Fa4: Cupid sleeping ... in Windsor Castle

51 Bust: boy

a busto of Gieta, in the castle of Windsor

The draped bust of a short-haired boy.

W[m] Kent del.[signed?] P with brown wash on yellow washed paper 38.1 x 26.8

52 Bust: man with head covered

In Villa Mattei

A man with short curly beard and curly hair wears a corn wreath beneath his toga, which is drawn over his head.

Mr Kent RC 50.9 x 33.5

53 Missing

Fa4: a fragment of a statue

54 Missing

Fa4: A man incircled by a dolphin. A loose sheet in Fa4: Alpheus in Arethusae fontem profluens in aed. Farnesianis.

Bn1

The drawings here are all of antiquities in the Villa Aldobrandini sul monte Quirinale and they are all the work of Campiglia. Fa2 gives two different lists for this collection: these lists will be referred to as A and B.

1 Relief: arms and armour in lunette

Tympanum instrumenti belli ornatum in Hortis Aldobrandinis. Fa2: diversi trofei collocati sopra ad una porta, in forma di lunetta.

In a lunette, ornamented with various mouldings, is a heap of arms and armour. In the centre stands an elaborate corselet with two winged horses facing one another on a floral scroll on the chest. Flanking this are shields of various shapes, helmets, spears, bows and quivers etc., all elaborately decorated. Over the lunette in each spandrel a sea-monster moves downwards, following a dolphin.

Domenico Frezza [signed] RP 23.5 x 34.9

Fa2 A no.15. cf.RR III 150.1-2: very similar, although not the same.

2 Relief: as 1

Villa Altobrandini

The same as 1, but without the lunette and monsters.

Campiglia P 26.6 x 39.8

3 Sarcophagus lid

Villa Altobrandini. Questo e il coperchio.

The lid has the form of a couch, on which recline a man and his wife on their l. elbows. They are both draped. He holds a bowl in his l. hand, she holds an ear of corn in her r., which rests on a mound-like object. At the foot of the couch, which has a patterned cover, sits a putto with a cloak slung round his shoulders, resting his elbow on the arm of the couch and turning to look at the couple. The lid of no.4.

Campiglia P 44.3 x 71.5

Fa2 A no.34

4 Sarcophagus

Villa Altobrandini. Questa e la cassa

The sarcophagus, wider at the top than the bottom, is decorated with fluting, on which are set lion heads with a ring in their mouths at upper l. and r. The lid of the sarcophagus is shown in no.3.

Campiglia P 40.8 x 54.8

Fa2 A no.34

Altar with a pair of gods on each side

Villa Altobrandini

5: On l. stands Mars, wearing a corselet and helmet, holding a spear in his r. hand and an oval shield, which rests on the ground, in his l. On the ground behind him stands a round shield. On r. stands Hermes, nude, with his petasus, caduceus and a drape over his l. arm. He holds out in his r. hand a small bag of money. The two gods face one another. In the centre an altar stands on a rock pedestal.

6: To r. of centre is an altar, set obliquely, with a tree directly behind it. On r. stands nude Apollo, holding his bow in his l. hand, a twig in his r. Behind him on far r. stands a tripod with a sphere on top. He faces l. as Artemis runs towards him from l. She wears boots and a girt-up tunic and holds out her bow in her l. hand, while raising her r. hand to take an arrow from her quiver. At her feet in the background lies a boar; a dog runs by her side.

7: Two goddesses face one another across a three-sided altar with concave sides, on which a flame burns on a high pedestal. On r. the draped goddess stands with her l. arm akimbo, holding out a flower in her r. hand. On l. Fortuna, also draped, holds a cornucopia of fruit on her l. arm and a rudder behind her in her r. hand.

8: Silvanus and Hercules face one another across a garlanded round altar, behind which grows a pine tree. On r. Bearded Silvanus, wearing a wreath and an animal skin round his neck and over his l. arm and shoulder, holds a pine branch in his l. hand and holds out an angular knife in his r. A dog sits at his feet and looks up at him. On l. Hercules, with his back to the viewer, raises his r. foot on a rock. He wears his lionskin over his head and down his back and holds out his club in his r. hand. A pig with a fillet round its belly stands to r. in front of the altar.

Campiglia P 40.6 x 53; 40.2 x 52.8; 40.7 x 52.8; 40.2 x 53

Fa2 A no.54. In the Vatican: Führer no.314; RR III 354.3, 375.3, 377.6, 394.1.

Garland sarcophagus

Villa Altobrandini. 10: testata del n^{ro} 29.

9: front. Three nude putti, the one in the centre winged, hold two garlands of fruit and leaves, with fillets flying at the ends. Over the garlands sea-monsters move over waves to centre.

10: side. A winged griffin sits with its l. fore-paw raised.

Campiglia P 43.8 x 76.2; 38.8 x 27.2

Fa2 A no.29

11 Relief: floral scroll

Villa Altobrandini

Lush acanthus foliage moves to l. in three scrolls.

Campiglia P 27.3 x 39.4

Fa2 A no.21

12 Sarcophagus fragment(?): hunt

Villa Altobrandini

In the centre a lion and a lioness spring to l. and r. respectively against huntsmen. All are bearded and wear tunics, and all ride to r. on horseback. At l. and r. men sink to the ground. At bottom centre a lion and a deer lie dead. A dog leaps by the side of the lion.

Campiglia P 46.3 x 73.2

Fa2 A no.16

13 Relief: griffin and floral putto

e Villa Altobrandini

A winged putto, with floral scrolls instead of legs, faces r. and pours liquid from a jug, which he holds on high, into a patera in his r. hand. He holds out the patera to a griffin, which stands facing him on a rock ledge, its r. forepaw raised.

Campiglia P 32.8 x 43.4

Fa2 A no.7

14 Relief: sacrifice

e Villa Altobrandini

On l. a victimarius, wearing a kilt and carrying an axe on his r. shoulder, leads a bull to r. On far r. a bearded man with his head covered pours a libation at an altar, which is cut by the border. Behind him on l. a youth wearing a wreath holds an incense box, while in the background l. a man blows a horn to r. The bottom of the relief is missing and the figures end at the knee.

Campiglia P 31.6 x 42.7

Fa2 A no.6

15 Relief: floral putti and vase

e Villa Altobrandini

In the centre stands a tall slender vase with volute handles and the figure of a dancing maenad in relief on its belly. The vase is flanked by two putti, each facing outwards, with floral scrolls instead of legs. Each raises a jug and pours its contents into a patera, as in no.13.

Campiglia P 31.1 x 43.2

Fa2 A no.1. cf. RR III 287.5: a very similar relief from Forum of Trajan.

16 Relief: 'sacrifice'

e Villa Altobrandini

The bottom of the relief is missing, so that the figures end at the hip. On r. a bearded man holds a patera over an altar. A bearded old man stands in the centre and turns to two men on l., one behind the other, while pointing with both hands to r. He has a roll in his l. hand. In the background over the altar a fifth man faces l. and gestures. There is a tree trunk at far l.

Campiglia P 31 x 42.5

Fa2 A no.5

17 Relief: putto holds garlands

Villa Altobrandini

In the centre a putto, with acanthus leaves and two cornucopiae of fruit sprouting out of his head and spreading l. and r., supports on his shoulders two great garlands of flowers, fruit and leaves with fillets flying from the ends. Only half of each garland is shown.

Campiglia P 40.7 x 54.2

Fa2 A no.4

18 Relief: boxers

e Villa Altobrandini

The relief is broken at the bottom so that the two figures end at the knee. On r. a youth, with his hair bound by a fillet and wearing a tunic which leaves his r. shoulder bare, turns his back towards the viewer. On l. a bearded man, with a drape knotted diagonally across his body, faces him. They raise their fists at one another. The youth has thongs round his r. hand and each has a band round his forearm.

Campiglia P 30.1 x 42.8

Fa2 A no.3 . RI III 203.6 (Lateran)

19 Relief: historical

e Villa Altobrandini

Two bearded draped men move to r., the one on l. turning slightly to look l. Four men accompany them in the background. In the background on r. is added an arch set obliquely, approached by a flight of stairs. The relief is broken at the bottom, so that the figures lack legs.

Campiglia P 31.7 x 41.9

Fa2 A no.2

20 Bust: youth

Palazzo di Villa Altobrandini

The nude bust of a youth with short beard and moustache, and with his short curly hair combed forward to frame his face. On the base of the pedestal is the inscription ZINAΣ B ΕΠΟΙΕΙ.

Campiglia P 39.8 x 26.5

Fa2 B no.45. Now in the Museo Capitolino: Führer no.1405

21 Bust: man

Palazzo di Villa Altobrandini

The nude bust of a young man with short hair and beard. Viewed obliquely from l.

Campiglia P 40 x 26.5

Fa2 B no.45

22 Bust: Serapis(?)

Palazzo di Villa Altobrandini. Giove

The nude bust, perhaps a herm head, of a male with a long curly beard and long flowing hair, arranged on the forehead in four ringlets. Viewed obliquely from l.

Campiglia P 40 x 26.5

Fa2 B no.45

23 Bust: man

Palazzo di Villa Altobrandini

The nude bust of a man with a beard and short hair combed forward.

Campiglia P 39.9 x 26.4

Fa2 B no.45

24 Bust: man in corselet

Palazzo di Villa Altobrandini

A man with harsh lined face and with his short hair combed forward beneath a fillet, wears a plain corselet. Viewed obliquely from l.

Campiglia P 39.8 x 26.6

Fa2 B no.45

25 Bust: man

Palazzo di Villa Altobrandini

The nude bust of a man with his short hair combed forward. Beneath the drawing is the inscription ZHNAΣ ΑΛΕΞΑΝΔΡΟΥ ΕΠΟΙΕΙ. It is not clear where the inscription is taken from.

Campiglia P 40 x 26.5

Fa2 B no.45. In the Museo Capitolino: Führer no.1408

26 Bust: youth

Palazzo di Villa Altobrandini

A youth with short hair inclines his head to his r. The bust is nude except for a cloak arranged on his l. shoulder beneath a brooch.

Campiglia P 40 x 26.6

Fa2 B no.45

27 Bust: Trajan

Palazzo di Villa Altobrandini. Traiano

Trajan wears a corselet beneath a cloak which is pinned on his r. shoulder. The bust is viewed obliquely from l.

Campiglia P 40 x 26.5

Fa2 B no.45

28 Lion's head

Palazzo di Villa Altobrandini

The head of a lion with the remains of a ring in its mouth, perhaps from a sarcophagus.

Campiglia P 39.9 x 26.4

29 Head: man

Palazzo di Villa Altobrandini. Filosofo.

The head of a man with angular chin, hooked nose and balding on top, viewed obliquely from r.

Campiglia P 40 x 26.4

Fa2 B no.42

30 Head: boy or satyr

Palazzo di Villa Altobrandini

The head of a boy, or perhaps more likely a young satyr, with a chubby face and short hair bound by a fillet, viewed obliquely from r.

Campiglia P 39.9 x 26.6

Fa2 B no.42

31 Head: female

Palazzo di Villa Altobrandini

The head of a female, turned to her l. and slightly tilted. Her hair is parted in the centre, drawn back at the sides over a fillet and then falls in ringlets behind her ears.

Campiglia P 40 x 26.4

Fa2 B no.42

32 Head: bearded man

Palazzo di Villa Altobrandini

The head of a man with short beard and short curly hair brought forward. The head is viewed obliquely from l.

Campiglia P 40.1 x 26.3

Fa2 B no.42

33 Head: satyr

Palazzo di Villa Altobrandini. Paonetto

The head of a satyr is tilted slightly and turns to his l. His mouth is open and smiling, showing his teeth. There are flowers in his hair, which is short and stands up round his face.

Campiglia P 40 x 26.4

Fa2 B no.42

34 Head: child

Palazzo di Villa Altobrandini

The head of a child with short hair except in the centre where a plait runs from the forehead over the crown. The head is tilted slightly, and is viewed obliquely from l.

Campiglia P 39.8 x 26.6

Fa2 B no.42

35 Bust: satyr

Palazzo di Villa Altobrandini

The nude bust of a satyr, who smiles with his mouth slightly open. His hair is arranged in curls round his face, with a 'top-knot' curl over his forehead.

Campiglia P 40 x 26.5

Fa2 B no.42

36 Head: Hermes

Palazzo di Villa Altobrandini. Mercurio

The head of Hermes, wearing the petasos on his short curly hair.

Campiglia P 39.7 x 26.4

Fa2 B no.42

37 Head: Hermes

Palazzo di Villa Altobrandini. Mercurio

The head of Hermes tilted slightly to his l. on a long neck. On his short curly hair he wears a petasos, on which there are traces of a wing on his r.

Campiglia P 39.7 x 26.4

Fa2 B no.42

38 Head: man or woman with head covered

Palazzo di Villa Altobrandini. Vestale

The head of a man or a woman, covered by the toga and with drapes at the neck.

Campiglia P 39.8 x 26.5

Fa2 B no.42

39 Head: man

Palazzo di Villa Altobrandini

The head of a sharp-featured man, bald on top, viewed obliquely from r.

Campiglia P 40.1 x 26.5

Fa2 B no.42

40 Head: Dionysus or Silenus

Palazzo di Villa Altobrandini. Sileno

A bearded male with a vine wreath round his head and vine leaves and bunches of grapes sprouting among his beard and moustache.

Campiglia P 39.8 x 26.5

Fa2 B no.42

41 Head: satyr

Palazzo di Villa Altobrandini. Faonetto

The head of a satyr, viewed obliquely from r. He smiles with his mouth slightly open and wears a pine wreath with two cones on his temples.

Campiglia P 39.9 x 26.6

Fa2 B no.42

42 Double-headed herm

Palazzo di Villa Altobrandini. Giano bifronte

The herm head is viewed from the side, so that each head is shown in profile. Facing l. is a short-haired youth with his mouth open and his teeth showing, a drape in shallow relief on his chest. Facing r. is a bearded old man with longish hair. A fillet falls down the side of the neck from behind the ear of each figure.

Campiglia P 40 x 26.6

Fa2 B no.42

43 Double-headed herm

Palazzo di Villa Altobrandini. Giano bifronte

The herm is viewed from the side so that both heads are in profile. Facing l. is a youthful head with hair arranged in ringlets on the forehead and over the ears beneath a laurel wreath. Facing r. is the head of an old male, his hair brought forward beneath an ivy wreath. Fillets fall from the ends of each wreath on to their shoulders.

Campiglia P 39.9 x 26.5

Fa2 B no.42

44 Lion's head

Palazzo di Villa Altobrandini

The head of a lion holding a ring in its mouth, perhaps from a sarcophagus.

Campiglia P 39.8 x 26.5

Fa2 B no.35

45 Head: barbarian

Villa Altobrandini

The head of a barbarian, bearded and with long flowing hair, viewed obliquely from r.

Campiglia P 40 x 26.5

Fa2 B no.35

46 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman with her hair very simply arranged, drawn back from a centre parting.

Campiglia P 39.8 x 26.5

Fa2 B no.35

47 Bust: man

Palazzo di Villa Altobrandini

The draped bust of a man with curly beard and short curly hair, tilting his head slightly to r.

Campiglia P 39.8 x 26.5

Fa2 B no.35

48 Bust: man

Palazzo di Villa Altobrandini

A bald man wearing the late-style toga.

Campiglia P 40 x 26.5

Fa2 B no.35

49 Bust: Octavian

Palazzo di Villa Altobrandini. Ottaviano

The bust of Octavian wearing a corselet beneath a cloak pinned on his r. shoulder, viewed obliquely from r.

Campiglia P 40 x 26.5

50 Bust: satyr

Palazzo di Villa Altobrandini

The smiling satyr wears a wreath of pine leaves and cones ob his hair, which is brought forward on to his face. A lion skin is draped diagonally from his l. shoulder across his bust.

Campiglia P 40 x 26.5

Fa2 B no.34

51 Bust: female

Palazzo di Villa Altobrandini

A female with her hair drawn back beneath a fillet, turns her head slightly to her r. The bust is simply draped in a chiton.

Campiglia P 40 x 26.4

52 Bust: youth

Palazzo di Villa Altobrandini

A youth with very short hair turns his head and tilts it slightly to his r. He wears a cloak pinned on his r. and draped over his l. shoulder, leaving most of his chest nude.

Campiglia P 39.9 x 26.4

53 Head: bald man

Palazzo di Villa Altobrandini. Scipione Africano

The head of a bald man, viewed obliquely from l.

Campiglia P 40 x 26.5

There is no no.54.

55 Relief: head of Caesar

Palazzo di Villa Altobrandini. Julio Cesare

The head of Caesar, wearing a laurel wreath, in profile to r. on an oval ground.

Campiglia P 40 x 26.5

Fa2 B no.30

56 Relief: head of Agrippa

Palazzo di Villa Altobrandini. Marc Agrippa

The head of Agrippa, wearing a laurel wreath, in profile to l. on an oval ground.

Campiglia P 39.9 x 26.5

Fa2 B no.30

57 Bust: Athena

Palazzo di Villa Altobrandini. Minerva

The draped bust of Athena, wearing a helmet with two rams' heads facing one another in profile on the cheek pieces and with a recumbent sphinx on the crown.

Campiglia P 39.9 x 26.5

Fa2 B no.29

58 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman with her hair drawn back and coiled into a chignon, viewed obliquely from r.

Campiglia P 40 x 26.5

Fa2 B no.29

59 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman with her hair parted in the centre, drawn back and arranged in a coil of plaits on top of her head. She turns her head a little and inclines it to her r.

Campiglia P 39.9 x 26.4

Fa2 B no.29

60 Bust: man

Palazzo di Villa Altobrandini

A bearded man with short hair has a cloak draped round his neck and fastened with a brooch on his r. shoulder. He is probably also wearing a corselet, but this is not clear. Viewed obliquely from r.

Campiglia P 40.1 x 26.5

Fa2 B no.29

61 Bust: man

Palazzo di Villa Altobrandini

A man with curly beard and short hair has a fringed cloak draped round his shoulders. The bust is viewed obliquely from r.

Campiglia P 40.2 x 26.5

Fa2 B no.29

62 Bust: youth

Palazzo di Villa Altobrandini

The nude bust of a short-haired youth, with a sword belt running diagonally from his r. shoulder.

Campiglia P 40 x 26.6

Fa2 B no.29

63 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman, viewed obliquely from l. She has her hair parted in the centre with a short fringe at the front, the rest drawn back over her ears and allowed to fall on her neck.

Campiglia P 39.9 x 26.5

Fa2 B no.29

64 Statue fragment as bust: youth

Palazzo di Villa Altobrandini

A youth with short hair turns his head vigorously to his l. so that it is viewed in profile. The bust, which is nude, is perhaps a part of a Niobid or gladiator statue: the l. arm was raised, the r. by his side. Both arms end at the shoulder.

Campiglia P 40 x 26.3

Fa2 B no.28

65 Bust: man

Palazzo di Villa Altobrandini. Bruto

The draped bust of a short-haired man, viewed obliquely from r.

Campiglia P 41.4 x 26.1

Fa2 B no.28

66 Bust: figure with head covered

Palazzo di Villa Altobrandini. Vestale.

A figure, which could be male or female, with its head covered by a himation, which is drawn closely round the neck and draped over the shoulder.

Campiglia P 40.7 x 26.2

Fa2 B no.28

67 Bust: emperor

Palazzo di Villa Altobrandini

An emperor with short curly hair and curly beard wears a cuirass with a Medusa head at the neck and a cloak arranged on his l. shoulder beneath a brooch. The bust is viewed obliquely from l.

Campiglia P 41.5 x 26.2

Fa2 B no.28

68 Bust: woman

Palazzo di Villa Altobrandini. Cleopatra

The draped bust of a woman with her hair parted in the centre, ringlets over her ears, and her hair drawn back beneath a fillet or diadem. Viewed obliquely from r.

Campiglia P 41.4 x 26.4

Fa2 B no.28

69 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman with her hair drawn back from a centre parting.

Campiglia P 41.5 x 26.4

Fa2 B no.28

70 Bust: Vespasian

Villa Altobrandini. Vespasiano

Vespasian, wearing a cuirass beneath a cloak pinned on his r. shoulder, is viewed obliquely from r.

Campiglia P 40 x 26.4

Fa2 B no.28

71 Bust: man

Palazzo di Villa Altobrandini

The draped bust of a man with short beard and short hair combed forward, viewed obliquely from r.

Campiglia P 41.5 x 26.2

Fa2 B no.28

72 Bust: man

Palazzo di Villa Altobrandini

A man with very short hair has a cloak arranged on his l. shoulder beneath a brooch and a sword belt across his bare chest from his r. shoulder. Viewed obliquely from r.

Campiglia P 40.1 x 26.3

Fa2 B no.28

73 Bust: woman

Palazzo di Villa Altobrandini

A woman with her hair drawn back from a central parting wears her himation drawn over her head and swathed across her bust. Viewed obliquely from l.

Campiglia P 41.4 x 26.3

Fa2 B no.26

74 Bust: woman

Palazzo di Villa Altobrandini. Livia Augusta

A woman, her hair parted in the centre and drawn back in waves, has her himation over her head then draped over her shoulder. Viewed obliquely from l.

Campiglia P 41.4 x 26.3

Fa2 B no.26

75 Bust: man

Palazzo di Villa Altobrandini. Catalina

The draped bust of a short-haired man, viewed obliquely from r.

Campiglia P 41.5 x 25.9

Fa2 B no.26

76 Bust: emperor

Palazzo di Villa Altobrandini

An emperor with short beard and hair gazes upwards to his r. He wears a cuirass with a Medusa head at the neck and a cloak arranged on his l. shoulder beneath a brooch. The bust is viewed obliquely from r.

Campiglia P 41.4 x 26

Fa2 B no.26

77 Bust: young man

Palazzo di Villa Altobrandini

A young man with short hair wears a cuirass beneath a cloak pinned on his r. shoulder.

Campiglia P 41 x 26.2

Fa2 B no.26

78 Bust: Augustus(?)

Palazzo di Villa Altobrandini. Ottaviano Augusto

The bust, which is viewed obliquely from r., is probably that of Augustus. He wears a cuirass with a Medusa head at the neck and a fillet tied just above the bottom of the bust. A cloak is arranged on his l. shoulder beneath a brooch.

Campiglia P 41.4 x 26.3

Fa2 B no.26

79 Bust: Trajan

Palazzo di Villa Altobrandini. Trajano

The bust of Trajan wearing a cuirass and a cloak arranged on his l. shoulder beneath a brooch, viewed obliquely from r.

Campiglia P 41.4 x 26

Fa2 B no.26

80 Head: Dionysus

Palazzo di Villa Altobrandini. Bacco

The head of youthful Dionysus is turned to his r. His hair is drawn back beneath a wreath of vine leaves and grapes, from which a broad fillet falls by his neck.

Campiglia P 41.4 x 26.5

Fa2 B no.24

81 Head: man

Palazzo di Villa Altobrandini. Ottaviano

The head of a man with short beard and short hair brought forward, viewed obliquely from l. The pupils are marked and gaze upwards.

Campiglia P 41.4 x 26.5

Fa2 B no.23

82 Head: Silenus(?)

Palazzo di Villa Altobrandini. Saturno

The head of a male with full beard and a vine wreath round his temples, viewed obliquely from r.

Campiglia P 41.4 x 26.4

Fa2 B no.21

83 Head: youth

Palazzo di Villa Altobrandini

The head of a youth with short curly hair brought forward beneath a coiled fillet or diadem, viewed obliquely from l.

Campiglia P 41.3 x 26.5

84 Bust: man

Palazzo di Villa Altobrandini. Seneca. Fa2: piccolo busto di Seneca

A bearded man, with wrinkled face and short hair brought forward, turns his head to his l. and inclines it slightly. He has a drape over his shoulders, leaving his chest bare. The bust is broken along the bottom.

Campiglia P 41.4 x 26.6

Fa2 B no.14

85 Bust: boy

Palazzo di Villa Altobrandini. Nerone Giovane. Fa2: piccolo busto di Nerone Giovane

A boy with short hair turns his head slightly to his r. He wears a tunic clasped on each shoulder. The bust is viewed slightly obliquely from r.

Campiglia P 41.4 x 26.4

Fa2 B no.13

86 Head: Marcus Aurelius(?)

Palazzo vi Villa Altobrandini. Marc Aurelio Giovane

The head of a youth with his short curly hair brought forward and with a very short beard. His pupils are pierced and gaze upwards. The head is viewed obliquely from l.

Campiglia P 41.4 x 26.4

Fa2 B no.12

87 Head: Paris(?)

Palazzo di Villa Altobrandini. Paride

The head of a youth, possibly Paris, with his short hair brought forward beneath a Phrygian cap. He turns his head to his r.

Campiglia P 41.4 x 26.4

Fa2 B no.10

88 Relief: head of man

Palazzo di Villa Altobrandini

In three-quarter view to l. on an oval ground is the head of a man with flowing hair long on his neck.

Campiglia P 38.5 x 26.2

Fa2 B no.5

89 Bust: man

Palazzo di Villa Altobrandini

A short-haired man with his chest bare except for a cloak arranged beneath a brooch on his l. shoulder.

Campiglia P 41.4 x 26.4

Fa2 B no.4

90 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman with her hair parted in the centre and drawn back at the neck. She looks slightly to her r.

Campiglia P 41.4 x 26.7

91 Bust: man

Palazzo di Villa Altobrandini

A short-haired man wears a cloak clasped on his r. shoulder, perhaps over a cuirass. The bust is viewed obliquely from r.

Campiglia P 41.4 x 36.5

92 Bust: woman

Palazzo di Villa Altobrandini

The draped bust of a woman with her hair parted in the centre and drawn back over her ears to fall on her neck. The bust is viewed obliquely from r.

Campiglia P 41.5 x 26.5

93 Relief: head of Hercules

Palazzo di Villa Altobrandini

On an oval ground is the head of Hercules in profile to r. He wears a vine wreath round his head and has his lion skin clasped at his neck.

Campiglia P 38.9 x 25.7

Fa2 B no.1

94 Head: man

Palazzo di Villa Altobrandini

The head of a man with beard and short curly hair and a wrinkled forehead.

Campiglia P 40.5 x 26.4

Fa2 A no.72(?): testa di Virgilio

95 Statue: Venus

Palazzo di Villa Altobrandini

Venus stands holding a narrow drape round her hips with her r. hand and turns her head to look to l. She rests her l. hand on a tall vase, which stands by her l. leg covered with a cascade of drapery. She has a bracelet high on her r. arm.

Campiglia P 42 x 27.5

Fa2 P no.48

96 Statue: boy

Palazzo di Villa Altobrandini

A boy, stepping forward with his l. leg, crouches down a little and looks at the ground, pointing down with his r. hand. He is nude with a drape hanging from his l. arm and shoulder to the ground.

Campiglia P 39.8 x 26.5

Fa2 B no.47(?). Very like Vatican Galleria dei Candelabri I no.18, Lippold III 2 pl.56, but according to the catalogue this was found in 1784.

97 Statue: nude youth with quiver

Villa Altobrandini

A nude youth with his short hair brought forward beneath a fillet stands with his weight on his r. leg. He holds out an object (circular, concave and on a handle) and gazes at it, pointing to it with his r. hand. His quiver hangs on his back on a belt which runs diagonally across his chest. There is a tree trunk by his r. leg. According to Fa2, Apollo.

Campiglia P 39.7 x 26.1

Fa2 A no.47(?)

98 Statue: Apollo

Palazzo di Villa Altobrandini

Apollo stands with his l. elbow resting on a tree trunk. His r. arm is raised and rests on his head, which is turned slightly to l. He has a bunch of drapery across his hips. Half-way up the tree trunk is set his lyre.

Campiglia P 40 x 26.4

Fa2 B no.46

99 Statue: seated female with cornucopia

Palazzo di Villa Altobrandini. Fa2: statua piccola ...

A draped female sits on a throne and points down to her r. with her r. hand. On her l. arm she holds a spirally-fluted cornucopia of fruit. She wears a diadem and has a drape hanging from the back of her head.

Campiglia P 39.6 x 26.4

Fa2 B no.44

100 Statue group: Silvanus and dog

Palazzo di Villa Altobrandini. Fa2: statua di Giove con pino e cane a piedi.

Bearded Silvanus, crowned with pine leaves, stands with his r. arm round the trunk of a pine tree by his r. leg. He wears a cloak, which falls over his l. arm, and in its folds he holds fruit. A dog sits on the ground by his l. foot, looking up at him.

Campiglia P 39.9 x 26

Fa2 B no.40

101 Statue: woman with poppy and corn ears

Palazzo di Villa Altobrandini

A draped woman stands and points with her extended l. hand. In her r, hand by her side she holds ears of corn and a poppy head. She twists slightly to her r.

Campiglia P 39.8 x 26.4

Fa2 B no.39

102 Statue group: female on sea-bull

Palazzo di Villa Altobrandini

A half-draped female sits on the back of a sea-bull and turns to look over her shoulder to her r. The bull has a fillet behind its ear.

Campiglia P 28.5 x 41.7

Fa2 B no.38

103 Statue group: Europa and bull

Palazzo di Villa Altobrandini

Europa, draped and with her hair falling loose over her shoulders, sits on the back of the recumbent bull. Her r. hand is outstretched and seems to hold something, but it is not clear what.

Campiglia P 28 x 41.7

Fa2 B no.37

Bn2

In this volume are drawings, mostly by Campiglia or Ciferri, of antiquities in the Palazzo Barberini.

1.1 Strigil sarcophagus

1.2 Palazzo Barberini

1.3 On the lid two strigil panels flank a central inscription panel, which is empty. At each end is an acroterion decorated with a half-palmette rising from a cishion-like object. On the body of the sarcophagus there are relief panels at each end and in the centre with strigil panels between. In the central panel draped Venus (headless) on l. embraces Mars on r. He wears a cloak and helmet and holds a spear and shield. They stand beneath a shallow arch supported by two columns. In the panel at each end a warrior wearing a cloak and helmet stands turning to look to the centre. By each on the outside stands a horse with foreleg raised.

Campiglia P 41.5 x 51.8; 41.6 x 27; 41.5 x 55.2

Pa2 no.9

2 Sarcophagus lid

Palazzo Barberini. Pa2: Statua di Diogene a giacere dentro un cassone si marmo

A bearded man, half-draped, reclines on his l. elbow on a couch with high sides and back. He leans on a cushion, holds a cup in his l. hand and raises his r. arm in a gesture. He wears a coiled fillet or a diadem. At the bottom of the couch by his foot there seems to be a round hole.

Campiglia P 26.1 x 41

Pa2 no.13

3.1 Sarcophagus: Orestes

3.2 Palazzo Barberini

3.3 On far l. three Furies sleep in various attitudes among rocks. A bearded male falls to the ground from a stool as a youth brandishes a sword and pulls his drapery from him. A nurse rushes off in horror to l. Clytemnestra, half-draped, lies dead in the centre, while the youth waves his sword over her. A male, wearing a tunic, squats in front of a curtain on r., holding a block(?), while a Fury moves l. behind the curtain, brandishing a snake and a torch. A Fury or youth stands on r. behind the curtain, the end of which rests on the head of a herm. At the foot of the herm a Fury lies asleep. By her legs stands Orestes, brandishing his sword, and rests his hand on a tripod, which stands on a pedestal far r. in front of a tree.

Campiglia P 33.9 x 54; 34 x 54.5; 34.3 x 26.2

Pa2 no.14. ASR II no.158. Now in Vatican: Führer no.523

4 Relief: three worshippers in front of herm

Palazzo Barberini

On r. stands a Hercules herm, facing l., bearded with a lionskin over his head and shoulders and his club on his r. shoulder. From l. approach three figures: a satyr holding Pan pipes, with a drape across his buttocks, turning his back to the viewer, then a draped female holding double pipes before her and turning her head back to look at the third figure, a draped female, who holds a flaming torch pointing downwards before her.

Campiglia P 35.4 x 53.4

Fa2 no.164

5 Relief: two satyrs support drunken Silenus

Palazzo Barberini

Silenus, bearded and wearing an ivy wreath on his head and a drape which is falling from him, collapses drunkenly, while a small satyr attempts to support him, bracing himself against a rock on l. The satyr, who turns his back to the viewer, has a skin slung diagonally across his torso. A second small satyr on r. lifts Silenus' drape and carries a wineskin over his shoulder.

Ciferri RC 37.2 x 48.4

Fa2 no.205

6.1 Sarcophagus: rape of Proserpine

6.2 Palazzo Barberini

Hermes leads the way as Pluto carries Proserpine off to r. in a quadriga and a putto flies above the horses. Draped Tellus with a billow of drapery over her head and flowers on her lap reclines beneath the horses' hooves. To l. of centre are three agitated figures: Athena, with her aegis, helmet and round shield, rises from a seat, while two other females gesture. On far l. Ceres, draped and with her head covered, stands in a chariot drawn by two winged serpents and brandishes a torch. A winged female, who holds out a billow of drapery, flies by her side to r. in the background. A vase lies on the ground in front of the serpents and flowers spill from it.

Campiglia P 41.2 x 54.8; 41.3 x 55.1

Fa2 no.212. ASR III.2 no.373 (Palazzo Barberini)

7 Relief: three ecstatic maenads

Palazzo Barberini

The maenad on r. moves r. but turns to look over her l. shoulder; she carries the forequarters of a deer and a thyrsus. The two others move l. brandishing knives. The one on l. carries a whole animal over her shoulder, the other carries the hind quarters of a deer.

Campiglia P 41.3 x 56.3

Fa2 no.214

8 Relief: two griffins and candelabrum

Palazzo Barberini

Over a moulding decorated with oak leaves and acorns, two griffins face one another across a candelabrum, their forepaws raised. The candelabrum has a triangular base and its top member is an urn, from which rises a flame; two fillets hang from the top of the candelabrum. On r. stands a tall vase, ornamented with leaves and masks, holding fruit and pine cones.

Ciferri RC 37.7 x 48.2

Fa2 no.216

9.1 Muse sarcophagus

9.2 Palazzo Barberini

In the centre stands Athena with her l. foot raised on a rock, leaning on her spear to r. but turning to look l. A griffin sits in front of her and also turns to look l. at Apollo (who is actually shown as a Muse with feathers on his forehead); he is fully draped and plays the lyre. Between Apollo and Athena stands a tripod, round which a snake is entwined. The two divinities are flanked by the nine Muses, five on l., four on r., all draped and with two feathers on their foreheads. A curtain hangs in the background.

Campiglia P 41.4 x 55.5; 41.7 x 54.9

Fa2 no.227. Now in San Simeon, California: Wegner no.219

10 Relief: two females beneath tree

Palazzo Barberini

The relief is tall and has an arched top. On l. stands a female, draped and with her head covered, resting her chin on her hand. She faces a female, also draped and with her head covered, who sits on a stool on r. with her feet resting on a footstool and holds a poppy head and ear of corn(?) in her r. hand. A tree grows up the r. side and spreads its branches in the top part of the relief.

Campiglia P 55.1 x 39.6

Fa2 no.237. Arch.Zeit.1872 138 pl.53.2 (in wall of Palazzo Barberini)

11.1 Relief: trader(?) and sacrifice

11.2 Palazzo Barberini

On r. a putto, with a narrow drape across his thighs, stands on rocks and pours libation at a burning altar. In the background Pan, with a skin slung across his torso, plays the double pipes. On l. of altar stands a nude female, her hair flowing down her back. On l. a draped man stands facing

the viewer, holding a roll in his r. hand and resting his outstretched l. hand on two baskets(?) held by a bearded draped man on r. Four tall full baskets stand on the ground in a row in the foreground in front of the second man. On far l. a winged putto moves into the background on a rock. The subject of the l. part of the relief would seem to be either a trader or perhaps the feeding of the five thousand.

Campiglia P 40 x 53.3; 40.4 x 26.4

Fa2 no.249

12 Relief: Dionysus on panther

Palazzo Barberini

Dionysus, half-draped and wearing a vine wreath, reclines on the back of a panther, which bounds to r., looking back over its shoulder at the god. Dionysus carries a thyrsus and holds out a cup. An infant Pan sits beneath the panther, eating grapes. There is a large plant on r. and on far r. a gaping mask on a rock. Four figures in the background accompany the god to r.: on r. is a bearded Pan wearing a skin and holding a pipe; next is a satyr with a bunch of grapes; the third, a satyr, wears a wreath of vine leaves and grapes and carries a thyrsus, while lastly a young Pan wears a skin and carries a pipe.

Campiglia P 40.3 x 53.6

Fa2 no.253

13 Relief: lion

Palazzo Barberini

A lion strides to r. on a rocky ledge.

Campiglia P 27 x 39.5

Fa2 no.241

14 Relief: two eagles hold garland

Palazzo Barberini

Two eagles, with wings spread, gaze at one another and hold a garland of fruit, leaves and flowers. In the centre over the garland is set a bearded Silenus mask. Fillets fly above and below from the ends of the garland and each eagle has a fluttering fillet beneath its claws.

Campiglia P 25.4 x 41.8

Fa2 no.251

15 Relief: female drives biga with cornucopia

Palazzo Barberini

A female, draped but with her l. breast exposed, drives a biga to l., the horses prancing. A cornucopia of fruit is set at the back of the chariot.

Campiglia P 40.5 x 53.7

Fa2 no.75

16 Relief: two females, one with garland, other with corn and poppy head

Palazzo Barberini

Two draped females stand on a ledge on an oval ground. The one on r. holds a laurel wreath to r., the other holds a poppy head and corn ears to l. The latter has a sprig of some-thing else in her other hand. They turn their heads towards one another.

Campiglia P 53.3 x 39.6

Fa2 no.76

17 Relief from vase: maenads

Palazzo Barberini. Fa2: Fragmento di piccola urna con tre Baccanti

On r. a maenad steps to r., with drapes fluttering round her but leaving her body exposed; her head is raised in ecstacy. On l. two two draped females lean upon one another, their arms outspread.

Campiglia P 27.8 x 40.7

Fa2 no.87. Cf. vase with relief decoration in Vatican Galleria dei Candelabri I no.37; Lippold III 2 pl.62

18 Funerary

Relief, perhaps altar: hero and horse, putto with garland

Palazzo Barberini. Fa2: ara quadrata, baso di statua ...

The top three-quarters of the stone are divided into two registers. In the top register a child, wearing a tunic, leads a horse to r. where a male, barefooted and wearing a tunic and cloak, stands holding a spear. In the lower register two nude putti fly holding a large wreath between them. Filletsfly along the bottom from it.

Ciferri RC 48.9 x 37.8

Fa2 no.99

19 Funerary altar

Palazzo Barberini

Most of the field is occupied by an inscription panel. Over it a relief shows a half-draped bearded man reclining on cushions on a high-backed couch, holding out a wreath or fillet in his r. hand. On the bottom of the couch is a rosette-like wreath. An infant,wearing a tunic, stands on

r. holding out a wreath or folded fillet to the man; on l. stands a girl(?) wearing a tunic and holding an up-turned torch. A curved 'frame' is set behind the scene. The inscription in the panel is as follows: D M / VALERIUS VALENTIANUS / B F B Q S UBERI F / STIP XVII EX PROVIN / MAUR CAESARENSE / VIX ANN XXVI / VALERIUS SE DATUS SIG / ET VALERIUS SECUNDUS / CUR FRATRI DEC F.C.

Ciferri RC 48.9 x 37.3

Fa2 no.100

20.1 Funerary altar

21.2 Palazzo Barberini

20: front. A garland of fruit, flowers and leaves hangs from the horns of bearded satyr-heads at the top corners. At the bottom corners eagles with outspread wings stand on rocks looking up to the centre. Beneath the garland two cocks fight at a wreath between them. Over the garland two swans, with their necks contorted to look up, flank a Medusa head, which has wings on the forehead. At top centre is a square panel with the inscription: DIS / MANIBUS / LICINIAE CRASSI / FRUGI PONTIFICIS F / PAGNAE / L PISONIS PONTIFICIS UXOR.

21: sides. Leafy garlands hang from the horns of satyr-heads at the front, of rams' heads at the back. At the bottom corners swans contort their necks to look upwards. Over each garland are two birds, and above them, on l. side, a jug, on r. side a patera. Beneath the garland on l. side is a tiny tree and a bird standing on r.; on r. side a bull prances to r. beneath a falling tree.

Ciferri RC 38.5 x 49.1; 37.9 x 49.2

Fa2 no.144. Altmann 40 no.5: in the Vatican

22.1 Funerary altar

23.2 Palazzo Barberini

22: front and back. A garland of oak leaves and acorns hangs from the horns of bearded satyr-heads at the top cotners. At each bottom corner an eagle with outspread wings stands on a projecting rock. Between them a dolphin floats over waves to r. Over the garland on the front is a Medusa head with flowing hair and wide-spreading wings on the temples. Over the garland on the back a nude putto flies r. with a billow of drapery over his head. At the top on the back is the inscription DIS MANIBUS; at the front at the top between the satyr-heads: ARASCANT[.....] / QUI FUIT O[....] / FRUGENT[....] / VIX ANN XX[....] / VOLUSIA O[....] / CONIUGI / [illegible] MERITI ET SIB.

23: sides. The sides are very similar to the front and back, but the garlands are of leaves and the dolphins and waves are missing. Over the garland on one side a bird holds a butterfly in its beak beneath a jug, on the other side a bird pecks a leaf beneath a patera.

Ciferri RC 37.6 x 48.9; 37.8 x 46.8

Fa2 no.144. Altmann no.70

24.1 Funerary altar

25.2 Palazzo Barberini

24: front. A garland of fruit, flowers and leaves hangs from the horns of satyr-heads at the top corners. At the bottom corners sphinxes with collars crouch on projecting rock. Between them two birds peck at an insect. An eagle with outspread wings perches on the garland. At top centre is a square panel with the inscription: N OGULNIO / RHODONI / VIXIT ANN XXIX / MENSE I DIEBUS XX / OGULNIA HILARA / FILIO PIISSIMO FECIT.

25: sides. Leafy garlands hang from satyr-heads at the front, rams' heads at the back. At the bottom corners eagles perch on projecting rocks and between them a dolphin faces to the front. Over each garland two birds peck for food; over them on the l. side is a jug, on r. side a patera.

Ciferri RC 37.7 x 48.5; 37.6 x 48.6

Fa2 no.144. Altmann no.57: Palazzo Barberini

26.1 Sarcophagus: putti and maenads

27.2 Palazzo Barberini

28.3 26: front. At each end of the front is a lion head above a cluster of acanthus leaves. In the centre two scantily-draped putti, one carrying a thyrsos and crotala, the other an upturned vine cornucopia, move to r. towards a tall pedestal, on which rests a goat's head. On r. of the pedestal a half-draped maenad plays the double pipes, her body violently twisted to l. On r. two putti move away from one another; the one on r. holds Pan pipes and a pedum, the other perhaps a tympanum. Between their feet, respectively, lie crotala and a satyr head with a pedum. On l. a draped maenad with crotala and a nude putto with a pedum face one another. Two baskets of fruit stand on the ground by their feet.

27: r. end. A nude putto holding a vine cluster in each hand moves to r. towards a tree, in the branches of which a vine is entwined, and at the foot of which stands a tall basket full of grapes.

28: l. end. A winged putto with a cloak round his neck and holding a pedum on his r. arm, kneads grapes in a shallow vat decorated with an ivy tendril and waves to r.

Ciferri 28 46.0 x 75; 45.7 x 37.2; 45.7 x 37.7

Fa2 no.153

29.1 Sarcophagus: putti hold portrait roundel

30.1 Palazzo Barberini

31.3 29: front. Two putti, with cloaks round their necks and flying behind them, fly to centre where they hold a roundel. In it is the bust of a man holding a roll and turning his head to his r. On l. and r. a putto with a cloak flowing behind him moves outwards but turns to look towards the centre. Each holds up a small animal as a hound leaps against him in an effort to reach it. The putto on l. holds a pine branch in his outer hand (this part is missing of the r. putto). Beneath the flying putti recline two figures with their backs to the centre, on l. a half-draped female with a vine cluster in her lap and a cow at her feet, on r. a half-draped male with a sea-monster among waves at his feet. They both turn to look at the scene between them, where two putti paddle a small boat over waves. On the top border over the roundel is the inscription PALLADII AGIS.

30: r. side. A nude putto bends to a clump of corn on l. On r. is a pine tree, from which hang a bow and quiver.

31: l.side. A male wearing a short tunic and boots, with a vine wreath on his head, bends to a tall basket of fruit on r.

Size: 30 47.7 x 73.4; 49.1 x 36.4; 47.6 x 37.2

Zn2 no.159

32.1 Funerary altar

33.2 Palazzo Barberini

34.3 32: front. At each bottom corner an eagle with outspread wings stands on a rocky ledge on the body of an animal. On the back of each eagle stands a draped winged victory, holding the end of a garland of leaves. Beneath the garland a panther attacks a cock. Over the garland is a scene showing the death of Archemorun. On r. on rocks a child is held upside down in the coils of a serpent. It rears against a male in the centre, who moves away to l., his cloak billowing. Water spills from an urn between his feet. On l. a draped female moves to l.

At top centre is a panel with the inscription: DIS MANIBUS / ////CHATI / ARCHEMORI. Beneath the base mouldings runs another inscription:

IN FR P XVIII IN AGR P XVII.

33: r. side. At the front corner are the eagle and the victory; at the back corner is a similar eagle beneath a horned and bearded satyr head. A garland of fruit, flowers and leaves is supported by the head and the victory. Beneath the garland, a panther rends a deer. Over it a swan perches with outspread wings on a rock. At top centre is a patera.

34: l. side. As r. side, but there is a bull on a rock beneath the garland,

and a jug in place of the patera.

Ciferri RC 48.5 x 37.1; 48.3 x 36.8; 48.2 x 37.4

Pa2 no.161. Altmann no.94: Barberini

35 Funerary altar

Palazzo Barberini

Only the bare outline of the altar is given and the inscriptions: none of the decoration is shown. In the panel at top centre is the inscription D[I]S MANIBUS / SACRUM / ERYCINAE / CLYMENES / SEX ERYCIUS / H.EQUITIUS SIBI ET / CONIUGI SUAE / SANCTISSIMAE FEC.

Along the bottom of the altar beneath the mouldings is another inscription: IN FR P XVIII IN AGR P XVII.

Artist unspecified RP 48.3 x 36.9

36 Round base with ecstatic maenads

Palazzo Barberini. Pa2: ara tonda

The base is shown opened out, to give the whole of the relief decoration, which consists of three ecstatic maenads. Wearing flowing draperies, they dance on tiptoe. The one on l. moves r., carrying an ivy wreath and gazing upwards. The one in the centre moves l., holding a sword or long knife behind her head in her r. hand and the hind quarters of an animal (deer?) in her l. hand; her breasts are uncovered and she seems to wear a cap of some sort. The third maenad on r. moves r., wearing a wreath on her head and holding a thyrsos.

Ciferri RC 37.7 x 48.8

Pa2 no.169

37 Sarcophagus with strigil panels

Palazzo Barberini. Pa2: urne grande scanellata

The two strigil panels on the front of the sarcophagus flank a large central doorway. Two spirally-fluted columns support the pediment over the door, and in it recline two half-draped females, one holding a rudder, the other a cornucopia. The acroteria are tritons with long coiled tails, each blowing a horn towards the centre. The two leaves of the door, one of which is ajar, are each divided into two panels, and in each panel is a lion's head. At each end of the sarcophagus is a spirally-fluted column.

Ciferri RC 37.4 x 48.7

Pa2 no.183

38 Statue group: youth supporting figure of Silenus with wineskin
Palazzo Barberini. Fa2: Figura di un schiavo, che regge col capo e colle braccia una piccola figura di Sileno a sedere.
On a rock squats a nude youth, with one leg bent and flat on the ground. He leans against his other knee with his shoulder and raises his r. arm to support a broad low 'base' which rests on his shoulders and neck. On this 'base' a bearded Silenus with a skin knotted round his shoulders sits facing the viewer on a full wineskin. The youth turns his head to look up at him.
Artist unspecified RP 47.1 x 34.7
Fa2 no.166

39 Statue: satyr?
Palazzo Barberini. Fa2: statua di un schiavo che mangia un braccio humano
This statue formed part of a group, perhaps a satyr and nymph(?). The youth, wearing a loose tunic, squats on the ground, his l. leg bent and flat on the ground, his r. leg extended. He holds in both hands a human arm and lowers his head towards it.
Artist unspecified RP 47.4 x 34.8
(cf 38)
Fa2 no.207. BR I 539.7: British Museum

40 Statue: Roman holding ancestor portraits - 'Brutus Barberini'
Palazzo Barberini. Fa2: Statua di Bruto, con li due figlioli
A Roman, dressed in the toga, stands holding two portrait heads, one in each hand. Hat in his r. hand rests on the trunk of a palm tree, from which sprout bunches of dates.
Artist unspecified RP 46.3 x 34.5
Fa2 no.91. Now in Palazzo dei Conservatori: Führer no.1615

41 As 40
In aedibus Barberinis
The statue is here viewed obliquely from lower r.
Dorigni RP 34.2 x 21.2

42 Statue group: triple-bodied Hecate?
Palazzo Barberini. Fa2: piccolo gruppo di tre donne o siano Baccanti in trianpolo. [called later] Hecate biformis.
Three draped females, wearing diadems, stand back to back, holding out a blazing torch in each hand. A yoke? appears over their shoulders and a basket-like object formed of grapes between their heads.
Ciferni RC 46.1 x 37.3
Fa2 no.83

43 Statue group: the three Graces

Palazzo Barberini

The three Graces, all nude, stand, the one in the centre with her back to the viewer. On l. is a vase covered with drapery, on r. close to the leg of the figure a dolphin with its nose to the ground.

Ciferri RC 48.7 x 37.7

Fa2 no.135

44 Statue: boy

Palazzo Barberini

A boy, wearing a drape which leaves his legs bare, stands holding an object, perhaps an apple, in his l. hand. There is a tree trunk by his r. leg.

Ciferri RC 48.2 x 38.3

Fa2 no.150. cf.Vatican Museo Chiaramonti no.284, Amelung I pl.51

45 Statue: Septimius Severus

[Front] Sept. Severus in aedibus Barberinis. Fa2: statua di Settimio Severo, di metallo

A man with short curly hair and beard stands with the weight on his r.leg. He wears elaborate animal-skin boots and a himation draped from his l. shoulder round his hips and over his l. arm. His r. arm is extended with his hand palm downwards.

Ciferri RC 49.7 x 39.4

Fa2 no.139. RS II 573.2: D.Sciarra puis Somzée à Bruxelles

46 Statue: half-reclining female

Palazzo Barberini

A female sits on a low block and leans back slightly, supporting herself with her l.arm. Her garments leave her l. shoulder and breast exposed. She holds out a roll? in her r. hand. Viewed from her l. side.

Ciferri RC 37.7 x 48.9

Fa2 no.153. RS I 506.3: Vatican 'Dido'

47 Statue: Dionysus reclining

Palazzo Barberini

Dionysus, wearing a drape over his legs and his l. arm and a vine wreath on his head, reclines resting on his l. elbow on a mound. Beneath the mound can just be seen the face and legs of a frog-like creature. With his r. hand he holds a cup on his knee, in his l. he has a cluster of grapes. A panther sits by him, its foreleg on his l. arm, and looks up at him.

Ciferri RC 37.5 x 48.6

Fa2 no.159

48 Statue: boy with bird

Palazzo Barberini

A nude boy stands holding a bird in front of him in both hands. There is a tree trunk by his l. leg. Viewed obliquely from r.

Ciferri RC 48.5 x 37.3

Pa2 no.160

49 Statue: Bird-headed Egyptian god, Re

Palazzo Barberini. Pa2: tre idoli egizzii di pietra nera

The hawk-headed figure wears a kilt and stands with his l. foot slightly advanced and his arms by his sides. In his l. hand he holds an ankh, the sign of life. The deep collar over his chest is partly covered by the fall of the headdress. Viewed obliquely from r.

Ciferri RC 48.4 x 36.9

Pa2 no.189

50 Statue: Egyptian male

Palazzo Barberini. Pa2: see 49

The male, wearing a kilt over a long tight skirt and a headdress with a cobra-like object on the forehead, stands with his l. foot advanced, his arms by his side. He clasps a 'roll' in each hand. Viewed obliquely from l.

Ciferri RC 48.3 x 36.6

Pa2 no.189

51 Statue: naophoros

Palazzo Barberini. Pa2: see 49

An Egyptian male, wearing a long close-fitting garment and a skull cap, stands and holds the sides of a trapezoid box on a high pedestal. In this box-shrine is the image of a standing female with a lion head. The front of the shrine is covered with hieroglyphics.

Ciferri RC 48.5 x 36.5

Pa2 no.189

52 Statue group: Isis and Harpocrates (?)

Palazzo Barberini. Pa2: statua di Diana Efesia rara

Isis wears a chiton and a fringed himation knotted between her breasts. Her hair is parted in the centre and drawn back, then falls in ringlets over her shoulders. Over her head she wears a fringed drape and a headdress which consists of a crescent moon, a disk and two leaves or feathers(?). In her l. hand she holds a slim urn, in her r. she lifts a sistrum. By

her r. leg stands Harpocrates, a small boy, wearing a cloak over his l. shoulder and holding a cornucopia of fruit on his l.arm. He holds the index finger of his r. hand to his lips. The two figures stand on a low pedestal in the form of rock, on the front of which is the inscription //SIARIUS MERCD.

Ciferri RC 48.4 x 37.3

Fa2 no.169. BB I 612.5: Munich

53 Relief: head of Hadrian in profile

Palazzo Barberini

The head of Hadrian is shown in profile to r. on an oval ground. He wears a laurel wreath. The pupil of the eye is marked. Around the edge of the oval is the inscription: IMP CAESAR TRAI AEV ADRIANUS AUG.

Ciferri RC 46.3 x 36.5

Fa2 no.197

54 Relief: bust of soldier in profile - 'Constantine'

Palazzo Barberini

In profile to r. on an oval ground is the bust of a soldier wearing a corselet and a plumed helmet crowned with a laurel wreath. Round the edge of the relief is the inscription COSTAN TINUS MAG.

Ciferri RC 47.9 x 36.8

Fa2 no.196

55 Bust: Egyptian male

Palazzo Barberini. Fa2: piccolo busto di un idolo

The nude bust of an Egyptian male wearing a headdress. Viewed obliquely from l.

Ciferri RC 49.2 x 37.6

Fa2 no.146

56 Bust: satyr

[Front] In aedibus Barberinis. Fa2: busti colossi di due fauni

The bust of a satyr with short curly hair and beard, wearing an animal-skin knotted round his shoulders and an ivy wreath on his head. Between the bust and its pedestal is a panel with the inscription FAUNO. Viewed obliquely from r.

Ciferri RCP 42.4 x 27.7

Fa2 no.168

57 Bust: Silenus

[Front] In aedibus Barberinis. Fa2: see 56

Silenus, with a long flowing beard and a vine wreath on his hair, has an object on the top of his head like the bottom of a polos. He turns his head sharply to his l. He wears a skin draped over his r. shoulder and across under his l. arm. Between the bust and its pedestal is a panel with the inscription SILENO.

Ciferri RC 42.7 x 27.6

Fa2 no.168

58 Head: young satyr

[Front] In Pal. Barberini

The head of a young satyr, with small knobby horns on his forehead and short curly hair, is turned slightly to his l. A skin is draped over his l. shoulder.

Artist unspecified RCP 42.4 x 28.4

Fa2 no.98

59 Vase with marine thiasos

No indication of place

The vase is tall and jug-like, but has no handle; it is perhaps trefoil-lipped. On the shoulder is concave fluting, which is separated by a strong horizontal moulding from the broad band below, decorated in relief with a marine thiasos. The bottom of the body is decorated with leaves. The vase stands on a flaring foot. Of the marine thiasos is shown a nymph on the coils of a sea-centaur, with a dolphin below; a putto flies to r. towards the next group. An arabesque with grotesque head projects at l. at the top of the figured frieze.

Artist unspecified RC 50.7 x 37.9

60 Vase on base

Palazzo Barberini

The vase is a lidded spherical bowl with a low foot. The body is decorated with two bands of convex fluting separated by a horizontal band, the ornament of which is not clear. Elaborate handles rise in high floral volutes from the curved neck and head of a swan at the shoulder. The low lid has a tall laurel bush as knob.

The bowl stands on a three-sided base. Its concave sides are decorated with a pattern formed by a pair of wings. Down the junction of the sides runs a volute ending in an animal paw.

Campidia ? 39.3 x 25.7

Fa2 no.192

61 Vase

Palazzo Barberini

The globular urn stands on a low foot, which is decorated with leaves, and has a lid on which crouches a monkey. At the rim of the urn are set two bearded masks, from the side of which hangs a garland of leaves. A square panel at the front cuts across this garland; in it is the inscription D M / MESSIAE / GRAPHICAE / PARENTES F. Around the body of the urn at the juction with the foot is a ring of leaves.

Campiglia P 39.4 x 25.7

Fa2 no.63

62 Bust: Hadrian

Palazzo Barberini. Adriano

Hadrian, wearing a cuirass beneath a cloak pinned on his r. shoulder, turns his head to his r. The bust is viewed obliquely from l.

Campiglia P 39.8 x 26.5

Fa2 no.2

63 Bust: Trajan

Palazzo Barberini. Traiano

Trajan wears a cuirass with a Medusa head on the chest and a cloak arranged beneath a brooch on his l. shoulder. Viewed obliquely from l.

Campiglia P 39.9 x 26.5

Fa2 no.1

64 Head: philosopher

Palazzo Barberini

The head of a bald man, with long locks of hair at the side of his head and a long flowing beard, is viewed obliquely from r.

Campiglia P 39.3 x 25.9

65 Head: Caracalla

Palazzo Barberini

The head of Caracalla is viewed obliquely from r.

Campiglia P 39.4 x 25.8

Fa2 no.178

66 Head: youth

Palazzo Barberini

The head of a youth with long nose, delicate pointed chin and short curly hair, is viewed obliquely from l. The pupils of the eyes are marked.

Campiglia P 40.1 x 24.9

Fa2 no.131

67 Head: man

Palazzo Barberini

The head of a man with a short beard, short hair brought forward, is viewed obliquely from l. The pupils are marked.

Campiglia P 40.2 x 25

Fa2 no.131

68 Relief: Medusa head

Palazzo Barberini

In relief on a tondo is the head of Medusa, full face, with small wings sprouting from the hair at the temples. The pupils are marked.

Campiglia P 39.8 x 26.7

Fa2 no.78

69 Head: man

Palazzo Barberini. Vitelio

The head of a man with very short neck, fleshy face and very short hair brought forward, is viewed obliquely from l. The pupils are marked.

Campiglia P 39.9 x 26.5

Fa2 no.77

70 Bust: youth

Palazzo Barberini

The youth, with short hair taken back from his face, inclines his head to his r. The bust is draped in a himation, beneath which a corselet just shows at the neck.

Campiglia P 40 x 26.4

Fa2 no.82

71 Bust: man

Palazzo Barberini. Massimino

The man with short hair, which is brought forward, and a very short beard has a himation swathed round his shoulders. The pupils are marked. The bust is viewed obliquely from r.

Campiglia P 39.9 x 26.4

Fa2 no.82

72 Bust: man

Palazzo Barberini. Settimio Severo

The man has a short curly beard and short hair with curls round his face. The bust, which is draped, is viewed obliquely from r., the head almost in profile.

Campiglia P 39.7 x 26.5

Fa2 no.82

73 Bust: emperor

Palazzo Barberini. Nerone

A youngish man, with fleshy face, short beard and short hair brought forward beneath a laurel wreath, wears a cuirass with a grotesque head on the chest. A cloak is arranged on his r. shoulder beneath a brooch. The bust is viewed obliquely from r.

Campiglia P 39.8 x 26.5

Fa2 no.82

74 Bust: Trajan(?)

Palazzo Barberini. Traiano

The man, wearing a cloak draped over a corselet and pinned on his r. shoulder, turns his head slightly to his r.

Campiglia P 39.8 x 26.5

Fa2 no.82

75 Bust: Augustus

Palazzo Barberini. Ottaviano

Augustus wears a cuirass with a winged mask at the neck, partly hidden by a cloak, which is pinned on his r. shoulder. Viewed obliquely from r.

Campiglia P 39.7 x 26.5

Fa2 no.82

76 Bust: man

Palazzo Barberini

The man with short curly hair bends his head forward slightly. He wears a cloak, which is fastened with a pin on the r. shoulder, leaving his r. arm bare. The bust is viewed obliquely from l. so that the head is almost in profile.

Campiglia P 39.8 x 26.6

Fa2 no.82

77 Bust: youth

Palazzo Barberini

The draped bust of a youth, with short hair brought forward, turning his head to look to his l.

Campiglia P 39.8 x 26.5

Fa2 no.82

78 Bust: bald man

Palazzo Barberini. Scipione Africano

A completely bald man wears a toga draped in the late style. The bust is viewed obliquely from r.

Campiglia P 39.8 x 26.4

Fa2 no.82

79 Bust: man

Palazzo Barberini. Giulio Cesare

The bust of a man with short hair, which is thinning on top, and wearing a toga in the late style, is viewed obliquely from l.

Campiglia P 39.9 x 26.6

Fa2 no.82

80 Bust: man wearing cuirass

Palazzo Barberini

The man with short beard and with his hair brought forward wears a cuirass with a Medusa head at the neck. The pupils are marked. The bust is viewed obliquely.

Campiglia P 39.8 x 26.5

Fa2 no.103

81 Bust: Hadrain

Palazzo Barberini. Adriano

Hadrian, wearing a cuirass with a Medusa head at the neck, turns his head to his r. The pupils are marked.

Campiglia P 39.8 x 26.5

Fa2 no.103

82 Bust: man

Palazzo Barberini. Fa2: busto di Sulla

The draped bust of a man with wrinkled face and short hiar, turning his head to his r.

Campiglia P 39.2 x 25.8

Fa2 no.104

83 Bust: man

Palazzo Barberini Fa2: busto di Mario

The draped bust of a man with short hair and lined face, viewed obliquely from r.

Campiglia P 39.3 x 25.9

Fa2 no.105

84 Bust: man

Palazzo Barberini. Fa2: Busti N° due, con teste antichi di marmo giallo

A man with short hair turns his head to look up to his r. The bust is draped, with perhaps part of a cuirass visible at the neck.

Campiglia P 39.8 x 26.5

Fa2 no.116

85 Bust: youth

Palazzo Barberini. Fa2: see 84

The draped bust of a youth with long hair combed back from his face.

Campiglia P 39.7 x 26.6

Fa2 no.116

86 Relief: bust of god

Palazzo Barberini. Giove

The bust of a bearded god with long flowing hair beneath a wreath of reeds or leafy fronds is set on an oval ground, with the head in very high relief and projecting beyond the upper edge of the ground. The bust is nude, except for a drape on the l. shoulder.

Campiglia P 39.7 x 26.5

Fa2 no.108

87 Head: bearded man

Palazzo Barberini

The head of a man with short beard, short curly hair and knitted brows. He has a drape on his l. shoulder.

Campiglia P 40.2 x 25.1

Fa2 no.131

88 Bust: bearded man

Palazzo Barberini

The nude bust of a bearded man with short curly hair.

Campiglia P 40.2 x 25.1

Fa2 no.131

89 Head: man of Antonine period

Palazzo Barberini

The head of a man with long face, pointed beard and curly hair, is viewed obliquely from r. The pupils are marked.

Campiglia P 40.1 x 25

Fa2 no.131

90 Head: bearded man

Palazzo Barberini

The head of a man with curly hair and beard, wide eyes with marked pupils, is viewed obliquely from r.

Campiglia P 40.3 x 25.2

Fa2 no.131

91 Head: bearded man

Palazzo Barberini

The head of a man with short hair and beard is viewed obliquely from r.

Campiglia P 40.1 x 24.9

Fa2 no.131

92 Head: bearded man

Palazzo Barberini

The head of a man with a short beard is viewed obliquely from l. His hair is curly at the sides and falls in three small curls on his forehead.

Campiglia P 40.1 x 24.9

Fa2 no.131

93 Head: bald man

Palazzo Barberini

The head of a bald man is viewed obliquely from r. This is perhaps the head to which Fa2 refers: tra le quali la testa di giallo anticho bellissima di Scipione Africano.

Campiglia P 40.2 x 25

Fa2 no.131

94 Head: Julius Caesar

Palazzo Barberini

The head is viewed obliquely from l. Perhaps this is the head referred to by Fa2: la testa antica rarissima per la sua bellezza di pietra bigia Egizzia di Giulio Cesare.

Campiglia P 40.2 x 25

Fa2 no.131

95 Head: youth

Palazzo Barberini

A youth with short hair and incipient beard bends his head forward slightly. Round his neck and over his shoulders he has a drape. Viewed obliquely from r.

Campiglia P 40.1 x 25

Fa2 no.131

96 Head: bearded man

Palazzo Barberini

The head of a man with curly hair and beard, viewed obliquely from r.

Campiglia P 40.2 x 24.9

Fa2 no.131

97 Bust: man

Palazzo Barberini

The nude bust of a man with short hair, who looks up slightly to his r.

Campiglia P 39.9 x 26.4

Fa2 no.31

98 Bust: woman

Palazzo Barberini

The draped bust of a woman who has her hair arranged in a plait coiled at the back of her head and a tall tier of curls (or possibly a diadem) round her face. Her pupils are marked. There is a small acanthus spray between the pedestal and the bust.

Campiglia P 37.4 x 25.9

Fa2 no.31

99 Bust: woman

Palazzo Barberini

The draped bust of a woman with her hair parted in the centre, drawn back over her ears and falling on her neck before being taken up at the back. Her pupils are marked. Viewed slightly obliquely from r.

Campiglia P 39.5 x 25.9

Fa2 no.27

100 Bust: woman

Palazzo Barberini

The draped bust of a woman with her hair parted in the centre and drawn back into a plait, which is arranged in a coil on the crown of her head. Viewed obliquely from r.

Campiglia P 39.4 x 25.7

Fa2 no.27

101 Relief: head of Diana

Palazzo Barberini. Fa2: piccolo tondo con testa piccola di Diana, in profilo, assai bella

The head of Diana is shown in profile to r. on a tondo. Her hair is drawn

back, then falls in long curly locks from the back of her head. She wears a small crescent moon on a fillet over her forehead.

Campiglia P 39.4 x 25.7

Fa2 no.236

102 Mask

Palazzo Barberini

The mask is worked on a ground which is roughly heart-shaped, but which curls inwards over the ears in tight volutes. The face is long, has a gaping mouth and slanting eyes, the pupils of which are marked. The hair is drawn back from the forehead and forms two horn-like shapes in the centre. The mask is viewed obliquely from l.

Campiglia P 39 x 25.5

Fa2 no.40

103 Head and torso: bearded male

Palazzo Barberini

The powerful torso of a bearded male with short hair twists to l. from the waist. The arms are missing below the shoulders.

Campiglia P 39.4 x 25.8

Fa2 no.201

104 Statue: recumbent goat

Palazzo Barberini

The goat, which has long curved horns, lies with its hindquarters twisted on to its l. side and raises its r. hindleg to scratch its ear.

Campiglia P + bistre 25.8 x 36.3

Fa2 no.229

105 Handle of vase(?): tritoness

Palazzo Barberini. Fa2: una Sirena di metallo

A nude female stretches out her arms and holds the ends of two fishy tails, which grow from beneath a kilt of fins or leaves round her hips instead of legs. Her hair is drawn back and falls in long locks down her back and on her shoulders. She wears a radiate diadem.

Campiglia P 26.4 x 40.5

Fa2 no.4

106 Furniture leg

Palazzo Barberini

The supporting member is behind the head of a winged draped female. She rises out of a circle of acanthus leaves, which in turn grow from the top of a clawed paw.

Campiglia P 41.9 x 26.2

Fa2 no.22?

107 Statue: female

Palazzo Barberini

The female stands with one foot slightly advanced and with her hands clasped at her waist. She wears garments which fit closely round her body and yet produce two cascades of drapery edged with sharp folds below the waist in the centre and from the shoulders at the side. She wears a 'mob-cap' on her head.

Campiglia P 40.6 x 26

Fa2 no.22?

108 Statue: male. Companion to 107.

Palazzo Barberini

The male stands with one foot slightly advanced and with his hands clasped at his waist. He wears long closely-fitting garments with a long drape falling from his l. shoulder edged with sharp folds. He wears a vine wreath.

Campiglia P 41.4 x 25.8

Fa2 no.22?

Bn3

Drawings of antiquities in various collections, many of them anonymous, most of the rest by Campiglia.

1-18 Villa Aldobrandini

1 Statue: nude youth - Apollo?
Palazzo di Villa Altobrandini

A nude youth stands with his weight on his r. leg, and makes a pointing gesture with his r. hand. He holds some object, now broken, in his l. There is a tree trunk, at the bottom of which is a clump of leaves, behind his r. leg.

Campiglia P 42 x 27.3
Fa2 B no.36

2 Statue: Abundantia
Palazzo di Villa Altobrandini

A draped female stands holding on her l. arm a cornucopia of fruit. She holds ears of corn and a poppy head in her r. hand by her side.

Campiglia P 40 x 26.5
Fa2 B no.33

3 Statue: satyr
Palazzo di Villa Altobrandini

The satyr stands with his weight on his r. leg, his l. arm akimbo. In his r. hand he holds Pan pipes to his chest. He turns his head to look to his l. He wears a pine wreath and an animal skin on his l. shoulder, another as a loin cloth. Behind him is a tree trunk, round which a vine is entwined.

Campiglia P 40 x 26.5
Fa2 B no.33

4 Statue group: Diana(?) and statue
Palazzo di Villa Altobrandini

Diana(?) wears a diadem, high boots, a short tunic beneath a skin, which is fastened round her body, and a cloak over her l. arm. She stands with her r. arm by her side, her l. arm outstretched and pointing upwards over the head of a draped female statue, on to which falls the drapery of her cloak. The statue stands with her r. hand outstretched holding a crab-like object, perhaps a tiny infant lying down. Her l. hand rests on

a quiver by her side. The statue stands on a low rock pedestal.

Campiglia P 40.3 x 27.1

Fa2 B no.27. Very similar to RS I 391.1and 3 - identified as Dionysus

5 Statue: Silvanus

Palazzo di Villa Altobrandini

Bearded Silvanus stands with his weight on his r. leg. He wears a cloak fastened round his neck and draped over his l. arm and round his loins. In its fold he holds fruits. By his side he carries in his r. hand a knife with a right-angled blade. He wears a pine wreath. At the foot of a tree trunk by his r. leg sits his dog, looking up at him.

Campiglia P 41.8 x 26.2

Fa2 B no.20

6 Statue: seated female

Palazzo di Villa Altobrandini

A draped female, her hair knotted back and falling in locks on her shoulders, sits on a block, her knees crossed. Her l. hand rests on the block; her r. hand holds a twig and rests on her knee. The statue is viewed from the r.

Campiglia P 40.6 x 26.7

Fa2 B no.17

7 Statue group: Dionysus rides on goat

Palazzo di Villa Altobrandini

Youthful Dionysus, wearing a vine wreath and a cloak clasped round his neck, sits side-saddle on a prancing goat. He holds one of its horns as it turns its head to look back at him. Dionysus extends his l. arm, holding an object now lost, perhaps a thyrsos. Beneath the goat's fore-quarters is a tree trunk.

Campiglia P 37.6 x 47.8

Fa2 B no.11

8 Statue: nude youth

Palazzo di Villa Altobrandini

The nude youth stands with his weight on his r. leg, his r. arm raised with his hand resting on top of his head. He leans with his l. elbow on a tall tree trunk.

Campiglia P 41.4 x 26.5

Fa2 B no.9

9 Statue: harpy

Palazzo di Villa Altobrandini. Fa2: sfingie di pietra Egitia rossa con testa di donzella

The statue has the body of a bird and the head of a woman. It is viewed obliquely from r.

Campiglia P 40.1 x 26.9

Fa2 B no.6

10 Statue group: satyr and nymph (or hermaphrodite)

Palazzo di Villa Altobrandini. Fa2: l'ermafrodito a sedere, con un faunetto che li va incontro

The nymph, draped, sits on a high rock and locks her legs round the leg of the satyr, as he rests his knee against the rock. Each has an arm round the other. The satyrholds his r. hand to his head. He wears a loin cloth and a pine(?) wreath. Over the rock hangs an animal skin, from which hangs a Pan pipe with a pedum leaning by it. The nymph rests her l. hand on a tympanum on the rock. A pair of crotala lie on the ground and a tortoise crawls by them.

Campiglia P 40.1 x 51.6

Fa2 A no.75

11 Statue group: Leda and swan

Palazzo di Villa Altobrandini

Leda, with a himation over her legs and a skimpy drape running diagonally from her r. shoulder, sits side-saddle on the back of the swan, holding its immensely long thin neck in her l. hand. Her r. hand points upwards. The swan sits on a mound of leaves.

Campiglia P 40.3 x 26.3

Fa2 A no.74

12 Herm: Hercules(?)

Villa Altobrandini

A bearded male, who wears a pine wreath, is swathed in a voluminous lion-skin and holds his r. hand to his chest. His l. hand is broken off. The pedestal begins at the hips, and is partly covered by the skin.

Campiglia P 41.5 x 27.8

Fa2 A no.59

13 Statue: bull

Villa Altobrandini. Fa2: un torello, di grandezza naturale, dentro il boschetto

The bull has spiral horns and stands with a pedestal beneath its belly. The statue is viewed from the r.

Campiglia P 26.2 x 40.2

Fa2 A no.56. RS II 732.2: Lateran

14 Statue: goat

Villa Altobrandini

The standing billy goat has a pillar beneath its forequarters. It is viewed from the l.

Campiglia P 26.3 x 40.5

Fa2 A no.55

15 Statue: female

Villa Altobrandini

The young female is draped and stands with her weight on her l. leg, her r. arm bent across her body beneath her himation. She turns slightly to her l. Her hair is drawn back in the 'melon' arrangement.

Campiglia P 39.6 x 26.2

Fa2 A no.38

16 Statue: female

Villa Altobrandini

The female stands holding a rod by her side in her r. hand and holding out fruit(?) in her l. She wears a wreath and diadem and her himation forms two horizontal lines across her chest and waist.

Campiglia P 39.6 x 26.1

17 Statue: Female with corn and poppies

Villa Altobrandini

The female stands and looks slightly to her l. She points upwards with her r. hand, while in her l.she holds corn ears and poppy heads by her side. Her hair is taken back in the 'melon' style. Her garments form three layers in her skirt; a cloak pinned on her r, shoulder falls across her l. arm.

Campiglia P 40.6 x 26.6

18 Sarcophagus lid: reclining man

Villa Altobrandini

The draped man reclines on the couch and rests his l. elbow on a cushion, an open roll beneath his hand. His r. hand supports the back of a putto, who sits on another cushion by his lap, playing a lyre(?). The bottom of the couch and the man's feet are broken away.

Campiglia P 26.8 x 39.5

Fa2 A no.29

19-22 Casa del Conte Fedi

19 Head: woman

In Casa del Conte Fedi

According to Fa4 the head is in relief, but perhaps this is a misconception arising from its representation on a red background within a border. The woman's head is turned slightly to her r. Her hair is arranged in five tiers of rolled curls over her forehead.

7? RP 47.4 x 35.1

20 Herm: Dionysus

In Casa del Conte Fedi

The head and shoulders of Dionysus surmount a pillar, at the front of which genitals are shown. On his short hair Dionysus wears a vine garland, from which broad wavy fillets fall over his shoulders and down his chest. The herm is viewed obliquely from r.

7? RP 48.2 x 36.3

21 Statue group: Cupid and Psyche

In Casa del Conte Fedi

Neither figure has wings. Psyche, a drape around her legs, embraces nude Cupid, who turns from her, holding away her mouth with his r. hand and grasping her hair at the back with his l.

7? RP 47.5 x 36.8

22 Bust: bearded man

Mulione poeta comico Greco. In Casa del Conte Fedi

As in the case of 19, Fa4 records this as a relief, probably for the same reason. The draped bust is that of an old man, perhaps a philosopher, with long beard and shortish hair.

7? RP 47 x 37.5

23-30 Palazzo di Palestrina

23 Candelabrum

Candelabro antico nel Palazzo di Palestrina

From a triangular base, each face of which is decorated with a figure in relief, rises a candelabrum, an elaborate confection of successive leafy layers rising one out of another, culminating in a wide shallow bowl decorated with fluting. The figures on the faces of the base are shown in 25-27.

Artist unspecified RC 49.7 x 39.5

24 Matching candelabrum

Candelabro secondo antoico del Palazzo di Palestrina

The figures on the faces of the base of this candelabrum, the companion piece to 23, are shown in 28-30.

Artist unspecified RC 50.2 x 39

25 Relief panels: details of no.23

26 Figura prima / seconda / terza di candelabro primo

27 The letters A, B and C correspond to letters on no.23, indicating the positions of the reliefs.

25. A. Jupiter, bearded, stands to r. He wears sandals and a himation, which cascades from his l. shoulder, and his long hair is bound by a fillet. He carries a thunderbolt in his r. hand, while his l. grasps a tall sceptre, which rests on the ground.

26.B. A draped female, wearing a diadem and with her hair in a snood, stands to l. on a round base. She holds a tall sceptre with her r. hand.

27.C. Hermes, wearing a petasos and a cloak round his shoulders, stands to r. on a round base, turning his back to the viewer. He holds out a patera in his r. hand and with his l. holds the horn of a springing ram.

Artist unspecified RCP 49.4 x 38.6; 50 x 39; 50 x 38.1

28 Relief panels, details of no.24

29 Figura prima / seconda / terza di candelabro secondo

30 The letters D, E and F correspong to letters on no.24, indicating the positions of the reliefs.

28. D. Mars stands to l. with his back to the viewer, with a cloak across his shoulder and round his l. elbow. His r. arm is akimbo. He holds a spear with his l. hand. He wears a helmet, the plume of which is supported by a winged lion and which has a lion in relief on the side.

29. E. Athena, wearing a peplos and her aegis, steps to r. on a low base, turning her back to the viewer. In her r. hand she holds up a dish for a snake to drink. The snake rests on her shoulder and twines round her body. Over her long hair she wears a helmet, on which a sphinx, flanked by two winged horses, supports the very high plume.

30. F. A draped female, perhaps Venus, stands to r. on a low angular base. The ends of her himation fly out behind over her shoulder. She holds up a fold of her skirt in her r. hand and in her l. she holds out a lotus blossom. She wears a diadem with her hair bound in a snood behind.

Artist unspecified RCP 49.5 x 38.1; 49.5 x 37.7; 49.4 x 37.8

31 Relief: Hercules in the garden of the Hesperides

In museo Andr. Fountaine Equitis

At the bottom of the relief in the middle is a low projection. On l. youthful Hercules, nude, sits to r. on a rock covered with a lionskin. He holds a quiver ny its strap with his l. hand on his knee, his r. hand rests on his club(?) by his side. In the background is a bare tree trunk with four fruits at the end of its one branch. An enormous snake coils round the trunk. On r. a draped female steps on to the projection, holding a branch, which bears three fruits, on her arm. She faces Hercules and raises her r. hand in front of her face.

As for Sir Andrew Fountaine(s), there is a note in the margin of the Eton copy of Lanciani on p.175: Sc of Narford, Norfolk

Artist unspecified RCP 38.4 x 47.7

Very similar to Bn14.58, which was in the Medici collection.

32-44 Palazzo Barberini

32 Statue: satyr(?)

Palazzo Barberini. Fa2: piccola statua di un faunetto bizaram^te^ vestito

A youth, wearing trousers and a short-sleeved tunic open down the front, with a cap on his head, looks down as he steps forward with his l. foot. He has a pair of crotala strapped to his hands: his r. hand he holds out to the side, his l. hand rests on the instrument on a tree trunk. The statue is viewed obliquely from the r.

Campiglia P 40.9 x 26.5

Fa2 no.53

33 Statue: Hygieia

Palazzo Barberini

Hygieia, draped and with her hair taken up beneath a diadem, stands holding a patera by her side in her l. hand. A snake curls over her l. shoulder and down in front of her. She grasps it behind its head with her r. hand.

Campiglia P 40.4 x 25.6

Fa2 no.40

34 Statue: Venus

Palazzo Barberini

Nude Venus (of Medici type) stands holding her arms across her body and turns her head to look to her l. By her l. leg is a tree trunk, round which trails a vine bearing fruit. Two nude putti climb to pick the fruit, while a third kneels on the ground by a basket of fruit.

Campiglia P 39.8 x 26.3

Fa2 no.58

35 Statue: draped female

Palazzo Barberini. Fa2: piccola statua di donna, assai ben vestita, con iscrizzione greca ai piedi

A draped female stands with her weight on her r. leg and turns slightly to her r. On the front of the base is the inscription ΔΙΝΗΚΟΣΥΝΗ.

Campiglia P 39.8 x 28.5

Fa2 no.56

36 Statue group: Dionysus and Pan

Palazzo Barberini

Dionysus, wearing a vine wreath and a skin across his chest, stands with his l. leg crossed in front of his r. and leans with his l. arm on the small Pan, who holds his r. arm round the back of Dionysus. Dionysus holds a thyrsos in his r. hand and in his l. a small vase with volute handles; a tiny thyrsos seems to be standing in the vase. Pan, who also wears a skin, holds a pedum in his l. hand. There is a tree trunk between the two figures.

Campiglia P 39.9 x 26.5

Fa2 no.60

37 Statue: Silenus

Palazzo Barberini

Nude Silenus stands and holds the neck of a wine skin, which rests on a tree trunk on his r., and looks down at it; he holds a cup in his l.

hand. His long beard is arranged in ringlets and on his bald head he wears a vine wreath, from which fillets fall on to his shoulders. Over his l. arm he has a drape, which passes behind him and cushions the wine skin on the tree trunk. He wears shoes.

Campiglia P 39.9 x 26.5

Fa2 no.61. BS I 420.4: Munich Glyptothek

38 Statue: infant Hercules

Palazzo Barberini

The infant Hercules, nude, stands and grasps either one long snake by head and tail or two small ones. He turns his head to his l.

Campiglia P 36.8 x 25.1

Fa2 no.62

39 Statue: female leans on Bacchic herm

Palazzo Barberini

The female stands and leans her r. elbow on the head of a herm, a bearded satyr head crowned with vine wreath. She wears a chiton,which leaves her r. breast bare, and a himation over her head, round her hips and over her l. arm, which is akimbo. She holds a slender rod in her r. hand.

Campiglia P 41.5 x 26.4

Fa2 no.154

40 Statue: youthful Hercules

Palazzo Barberini. Fa2: piccola statua d'Ercole

The nude youthful Hercules stands and holds his club up in front of his l. shoulder in his l. hand. In his r. hand he holds a lion skin over a tree trunk on his r.

Campiglia P 39,3 x 25.7

Fa2 no.226

41 Statue: Dionysus

Palazzo Barberini. Fa2: piccola statua di Bacco

The nude youthful Dionysus stands and holds up a bunch of grapes in his l. hand. His r. hand rests on a tree trunk by his r. leg. He has a lion skin over his l. shoulder.

Campiglia P 39.2 x 25.5

Fa2 no.225

42 Statue: seated female

Palazzo Barberini. Fa2: piccola statua di donna a sedere, che s'appoggia la testa con la destra mano

A draped female, wearing a diadem, sits in an attitude similar to that of the Tyche of Antioch: her r. leg is crossed over her l., her r. elbow rests on her leg and she leans her head against her r. hand; her l. hand is held out in a gesture.

Campiglia P 39.9 x 26.4

Fa2 no.69

43 Statue group: Cupid and Psyche

Palazzo Barberini

Nude winged Cupid embraces Psyche, who has a drape over her r.leg. Her r. arm is round his shoulders and he raises his r. hand to draw her face towards him for a kiss. She gestures with her l. hand. There is a tree trunk in the background.

Campiglia P 39.6 x 26.1

Fa2 no.73

44 Statue: sleeping putto

Palazzo Barberini

The nude winged putto lies asleep on his back on a skin spread over rocks, which form a mound beneath his shoulder. His r. arm is across his body, his l. arm is extended and the string of his bow lies loose in his fingers. There is a lizard in his l. armpit, another near his l. foot. A burning torch lies on the ground near his r. hand.

Campiglia P 26.4 x 39.8

Fa2 no.79

45-46 Villa Casali vicina alla Navicella

45 Statue: female with corn and poppy heads

Villa Casali. Fa2: statua piu grande del naturale ...

The draped female stands with l. leg advanced. Her l. arm is raised, holding a spear, while in her r. hand she holds out corn ears and poppy heads. The pupils of her eyes are marked.

Artist unspecified RP 46.9 x 35

Fa2 no.14

46 Statue: Victory

Villa Casali. Fa2: statua piccola di donna, o sia una Vittoria alata ...

The winged Victory, with a drape over her l. shoulder and round her legs, stands with her l. foot advanced. She wears a laurel wreath and holds out a laurel branch in her r. hand. She turns and looks slightly upwards to her l. The pupils of her eyes are marked.

Artist unspecified RP 47 x 35.1

Fa2 no.8

47-50 Palazzo Salviati alla Lungara

47 Bust: woman

Palazo Salviati

The draped bust of a young woman with her hair arranged in three tiers over her forehead (or perhaps a diadem), viewed slightly obliquely from r. Her himation is drawn over her head. The pupils of her eyes are marked.

[On back] fatto da me Batoni RP 42.5 x 28

Fa2 no.27

48 Statue group: eagle and prey

Palazzo Salviati

The eagle with outspread wings rears over its prey, perhaps a rabbit or a hare, which it pins down with its claws.

Campiglia P 41.4 x 55.2 (drawing on r. half)

49 Statue: Pan with small goat

Palazo Salviati

Pan, with a skin knotted on his r. shoulder, holds a small goat against his hip with his l. hand and raises his r. hand to carry an unclear object on his neck, beneath which he bends his horned and bearded head to l. Behind him is a tree trunk, on which are some flowers.

[On back] fatto do me Batoni RP 42.8 x 28.2

50 Statue: Pan sits drinking

Palazo Salviati. Fa2: statua piccola di un satiro ...

Young Pan, wearing a pine wreath and with a skin hanging from his l. shoulder, sits on a pile of rocks, his r. leg drawn up. He holds a jug with his l. hand, resting it on his leg, and lifts a cup in his r. hand, bending his head and looking to l. as if coaxing someone to drink.

[On back] fatto da Batoni RP 42.6 x 28.3

51 Relief:'Tellus' panel from the Ara Pacis
[Front] Florentiae in Pal. M. Etruriae Ducis
Sigism. Betti P 37.4 x 47.8
Fa2 no.12. Moretti pl.XVII

52 Relief: personified Province
[Front] Hispania Provincia in aed. Odescalchi
In front of a square panel stands the figure of a Province, wearing a tunic and fringed himation, sandals, and a rosetted diadem on flowing hair. She(?) holds a roll in her l. hand, and holds out fruit(?) in her r.
Artist unspecified RCP 43.9 x 32.4
JdI 15 1900 8 E fig.6: Palazzo Odescalchi

53 Relief: personified Province
[Front] Provincia incerta in Capitolio
The figure of a Province stands in front of a panel, which has mouldings above and below. The figure, in fact female though the drawing does not make this clear, wears a drape over her l. shoulder and round her legs, secured by a knot over the belly. A fillet is tied round her flowing hair.
Artist unspecified RCP 49 x 37.4
Now in Palazzo dei Conservatori: JdI 15 1900 10 H fig.9. Führer no.1437

54 Relief: personified Province
[Front] Pannonia Provincia in Capitolio
The figure of the Province stands bare-foot in front of a panel, which has mouldings above and below and flat bands at top and bottom with the inscriptions IMPERII ROMANI PROVINCIA and UNGARIA.
She wears a garment which leaves her l. breast bare and has a helmet or snood on her head. She stands with her r. arm akimbo, turning her head to her l. Her l. hand holds the top of an axe, which stands on the ground.
Stefano Pozzo [signed on front] RCP 48.3 x 36
Now in Palazzo dei Conservatori: JdI 15 1900 9 G fig.8. Führer no.1437

55 16 details of architecture, altars etc
No indication of provenances
From l. side downwards:
a. Altar. At each side is a column. From the horns of rams' heads facing inwards at the top two garlands hang straight down flanking a panel with the inscription SACR / UM. Between the rams' heads is a Medusa head. At the bottom two monstrous birds flank a fluted krater. 9.1 x 5.7
b. Relief. Two nude figure, one large, one small, hoist a herm into position in front of a wall, on which stands a vase. On l. a pedimented

55 building stands, with garlands hanging between the three columns along its facade. 4.2 x 6.1

c. Relief. A garland of fruit and leaves hangs between two female heads. 6.3 x 13

d. Base: Two clawed feet with winged legs support a base, the side of which shows a tripod topped by three boukrania in relief. 10.8 x 7

e. Relief. In a trapezoidal panel are two sphinxes' bodies, facing one another, but joined at the shoulder. They share a head, which faces the viewer and which is flanked by spread wings. At bottom centre is an acanthus cluster. 7.2 x 8.2

f. Unclear object. Over a moulding is a panel with concave sides. A garland of leaves and fruit hangs between birds with outspread wings. 6 x 12

In centre from top downwards:

g. Relief. Basket filled with fruit and leafy branches. 5.5 x 5.3

h. Two nude putti stand on a ledge and hold a medallion on a cord between them. The eldge rests on a leafy mask, beneath which is a leafy arabesque. At the bottom hangs a garland and fruit. 14.7 x 7

i. A triumphal arch is decorated in the attic with a large bowl of fruit flanked by large ears of corn. In the spandrels are globes. Leafy garlands run aroud the entablature from the keystone, from which there also hangs a krater on fillets, with two cornucopiae, crossed, knotted in the fillets. On the ground in the centre of the passage stands a tall handled vase with five ears of corn. 16.7 x 9.2

j. Architectural fantasy. Four sections of architecture are shown one over the other. At the top is a cornice comprising a moulding decorated with leaves and flowers over a plain moulding, then an ovulo and, at the bottom, a dentil frieze. At top l. the architectural detail comes to an end and is replaced by a drawing of two dogs together, one recumbent. The second section is a frieze of floral scroll between two leafy bands, oak above, laurel below. The third section is a plain frieze, in front of which hangs a drape as a backcloth to a display of armour: helmet, bow, quiver, corselet, sword and two shields. At the bottom is the fourth section, a plain band in front of which stand a sphere, a square panel with floral decoration flanked by two clawed legs ending in acanthus leaves, and a partly-open box. At the side on l. stand a lyre, quiver and a selection of spears and arrows. 18.1 x 13

k. Between two pillars topped by sea-griffins is an arabesque composed of two cornucopiae of fruit, acanthus, a vase and a lotus-rosette. In a panel below is a Medusa head with leaves and a pelta shield in l. and r. corners. Up the r. is a side panel with a leafy 'candelabrum', round which is wrapped a fillet. 13.2 x 14.1

55 R. side downwards:

l. Two males stand flanking a round domed building, which has a cross on top and three round windows. 4.2 x 5.6

m. An 'urn' stands on voluted claw feet, which flank a palmette. In the centre of the side of the urn is an open doorway, from which spring crossed cornucopiae ending in sea-monsters' heads. At the top is a voluted 'pediment' in which a bird spreads its wings. 8.7 x 7.5

n. Urn. At each side is the protome of a griffin with unfurled wings. In the centre a draped female with bow and spear moves r. On top is a low pediment. 6.2 x 7.7

o. Grave altar. A garland of leaves hangs from the top corners. Over it two swans peck at a Medusa head. At each bottom corner a crane-like bird stands on a projecting base. Between them a figure rides to r. on a sea-horse. 6.1 x 5.9

p. Grave altar. At the top two childish heads flank a frieze of floral scroll. A garland of leaves hangs from rams' heads. Over it is an eagle; fillets fly below from the centre. At the bottom corners sit sphinxes. At top centre is a panel with the inscription DM / SACRUM.9.5 x 6

q. A tall slender quiver(?) is set vertically, with fillets flying top and bottom. Two decorated oval shields are crossed in front of it. The shield in the foreground is decorated with a Medusa head and a caduceus. 9.8 x 5.5

r. Base(?). At the bottom two griffins flank a vase; at each side is a ram's head. From here rises a panel over a cable moulding, in the centre of which is a palmette. 6.1 x 12.6

Artists unspecified All pen and brown ink except h., which is pen, brown ink and grey and brown wash. The drawings are fixed to a sheet 58 x 43.8 and are framed with gold lines.

56 Five altars and bases

No indication of provenances

The drawings are fixed to the sheet in a symmetrical arrangement and framed in red lines.

a. Top. Triangular base. At the bottom corners are winged animals (panthers?) and on each side is a single figure in relief. 10.2 x 8.8

b. Centre left. Round base with square plinth and top. There are simple mouldings and fluting at the top of the drum and a cable round the bottom. The rest of the drum is left plain, except for fleshless boukrania and garlands around the upper part. 18.4 x 10.4

c. Centre. Funerary altar. At the top corners are satyrs' heads. From them hangs a garland of very large fruits, over which is a jug. The upper part of the altar is treated as a panel, which is supported on the outspread wings of eagles at the bottom corners. At bottom centre is a shield(?) resting on a fillet tied in a bow. 20.4 x 14.4

d. Centre right. Round altar on plain square pedestal. Flames are suggested on top of the altar. Bands of mouldings run round the top of the altar, a band of leaves round the bottom. On the drum garlands of leaves hang from lions' heads. Over the garland is a tondo with a mask in the centre. 18.3 x 10.6

e. Bottom. A very sketchy drawing of a statue standing on a triangular base. At the top corners of the base are rams' heads, at the bottom corners sphinxes, and a winged figure on the panel. 10.7 x 7.9

Artists unspecified All pen, ink and wash. a - brown ink, buff wash; b and d - black ink, brown wash; c and e - brown ink, grey wash.

57 Relief: curule seat(?) and fasces

[Front in tabula ansata beneath relief] Aquini in pariete turris campanariae/ prope ecclesiam cathedralem veterem. [All in capitals]

The relief is incomplete at top, bottom and perhaps sides. At each side are three vertical fasces. Between them is an ornate seat. It has a central relief, in which seven standing figures look at a seated figure with a child in the centre, flanked by two reliefs, that on l. damaged, the other showing a bust of Luna facing to the centre. Beneath the seat are male and female figures with dolphin tails.

Artist unspecified Pen, black ink on grey wash, with brown ink on figures 38 x 54.8

58 Relief: fasces and curule chair(?)

Nel Monte d'Albano vicino al Palazzo del Colonna , Pulvinar forte Julii Caesaris, ut indicat Venus orta mari.

The relief is worked on the upper part of a panel with projecting borders above and below. On l. and r. are six vertical fasces, with their animal-headed axes facing to centre. In the centre is a seat with animal legs topped by bulls' heads, against which lean two males with fishy tails. Over each bull's head rises a panel with a standing nude figure in relief, the figure on the l. with wings; beyond these panels on the outside are two square panels with a head in relief facing the centre. In the central panel four tritons rise from the waves, the middle two holding a shell, in which is Venus. The seat is cushioned. In the space above the seat is a sceptre surmounted by an eagle with wings outspread.

Fr.Vallance Pen and black ink on grey wash 40.1 x 54.7

59 Arch at Aosta

[Front in capitals] Arcus / Augusto Caesari / in urbe Augusta Praetoria / erecti reliquiae.

On the attic of the single-span arch, which is shown in ruined state with trees and plants here and there, are the remains of the inscription:

S

ÆP BIS

VC NC XV

The arch is viewed obliquely from r.

Artist unspecified Pen, brown ink and grey wash over P 38 x 29.5

Baumeister pl.LXXXIII

60 Arch: L'arco di Campano at Aix-les-Bains (Lanciani)

[Front in the passage. In capitals except between *s] Arcus / marmoreus / *apud Castrum* / Aquar Sabaud.

Pilasters flank the single passage of the arch. Over the passage eight panels with inscriptions form a frieze, and above them are eight arched openings beneath the projecting cornice. The attic is incomplete at the top and only traces of the inscription survive at bottom l. Flanking the keystone is the unframed inscription L POMPEIUS CAMPANUS VIVUS FECIT.

In the panels of the frieze, from l. to r., the inscriptions are:

a. D VALERIO / GRATO

b. L CATIO / AGRICOLAE

c. [illegible] ATIAE / LF SECUNDNI / AM M

d. C POMPEIO / IULIO FRAT / M PARENTIB

e. VOLUNTIL / CF CENSAE / AULAE AVITAE

f. C SENTIO / IUSTO AUC / AMAT

g. D CAN TIO / AFIA CO / PER ESSO

h. L POMPEIO / CAMP CAMP(?) / ET SENT FIL

Artist unspecified Pen, black ink, grey wash and bistre 55.2 x 40.5

Baumeister 1886 fig.1990

61 Bridge at Rimini

[Front] Ortografia dello stato in cui ho ritrovato il famoso ponte d'Augosto della Citta di Rimini rissarcito da me sottos^{to} nell anno 1680

The drawing shows the bridge in its ruined state, with only four of its five arches in reasonable repair and vegetation growing all over. The water line is indicated.

This drawing clearly accompanies a book in the Topham Collection [Dg 5.15] by D.Agostino Martinelli of Ferrara, entitled Notitie e delineatione del famoso ponte d'Ottaviano Augusto nella Citta di Rimini 1681.

[Martinelli] Pen, brown ink and brown wash, with small areas of pink, green and blue wash. On ivory coloured paper. 17.5 x 54

For Bn4 to Bn8, see Ashby's catalogue in BSR 7 1914

Bn9

This volume, entitled Miscellaneous, contains drawings, mostly anonymous, of a variety of antiquities in several collections. Ashby catalogued the drawings of paintings in this volume in BSR 7 and Lanciani noted its contents in BCom 1894 p.182f. For some items here Fa4 gives information which is not to be found on the drawings nor in Fa2.

1 Statue: bronze horse

No indication of location. Fa4: an horse in the colour of bronze

The horse stands with its r. foreleg raised. It wears a studded 'collar' round its neck and its mane is trimmed, except between its ears, where it is tied in a top-knot. The horse is viewed from the r.

Lanciani: uno dei cavalli di bronzo dorato a S.Marco di Venezia. Stupendo acquarello.

Artist unspecified Body colour with gold highlights 29.4 x 42.7

Fa4 no.1. In Venice

2 Head: Julio-Claudian emperor(?)

No indication of location. Fa4: the head of Tiberius copied from a gemm in the Florentine collection. Lanciani: testa di Caligola in bronzo dorato con panneggio in pietra dura turchina

The head of a youth with short hair combed forward. He wears a cuirass with an elaborate Medusa head in floral volutes at the neck. The head is blue with the hair added in brown, the neck and cuirass is gold, on a pedestal of pinkish marble with brown and white markings.

Artist unspecified Body colour(?) 44.9 x 30

Fa4 no.2. S.Reinach Pierres Gravées Paris 1895 p.16 pl.6.3. See Bn14.74

3 Mausoleum of Theodoric, Ravenna

[Front] Ravenna. Fa4: View of an antient building at Ravenna, remarkable for being covered with one stone 33 feet in diameter. It is said Theodorick was buried on the top.

The Mausoleum is in the centre, with other buildings on each side, including a bell-tower on r.

Lanciani: mediocre acquarello

Artist unspecified water colour(?) 38.4 x 49.5

Fa4 no.3

4-12 See Ashby, p.61-62.

13 Gem: centaur drawing bow

No indication of location

On an oval gem a centaur leaps to r., aiming an arrow from his bow, at the ends of which are the heads of a lion and a ram. At top centre is a concave panel flanked by garlands. At bottom r. the gem is shown in its actual size. At bottom centre is a tabula ansata with GEMMA added in P.

Artist unspecified. On back  Pen, black ink + grey wash 12.8 x 13.7

14-18 See Ashby, p.62.

19-24 Palazzo Albani

19 Double headed herm

[Front] Cecrops in aed.D.Alex.Albani

Each head is shown frontally at the top and a side view is given below. Top l. is the head of an old sea-man, with a long beard which spreads over his finny collar in six bunches of locks. Fins sprout at the side of his neck and at his ears, as well as among his hair on his temples. Fins also spread on his chin and beneath his eyes.

At top r. is a young sea-man, beardless, with finny collar and fins at his temples, on his neck and beneath his eyes.

Below is shown the side view of the two heads, with the youthful head on l.

Artist unspecified Pen and brown ink 34.8 x 23.7

20 Herm head: philosopher(?)

[Front] In Pal. D. Alexandri Albani

The man turns his head to his l. His pupils are marked. His hair is brought forward in rows of flat curls and his long beard is wound into a knot beneath his chin. He has a drape over his l. shoulder.

Artist unspecified (as 19) Pen and brown ink 34.7 x 23.3

21 Herm head

[Front] Cicerone. In aedibus D. Alex. Albani

Head of Cicero(?) viewed obliquely from r. and in a frame of three concentric circles. His hair is brought forward and he has a himation over his r. shoulder.

Artist unspecified (as 19) Pen and brown ink 34.7 x 23.3

22 Herm head: Socrates

[Front] Socrate. In aed. D. Alex. Albani

The head of Socrates is viewed obliquely from r. and is framed in three concentric circles. He is bald on top and his beard falls in locks. He has a drape on his r. shoulder.

Artist unspecified (as 19) Pen and brown ink 34.6 x 23.2

23 Bust: youth

[Front] Philippus J^{r} in P. D. Alexandri Albani

The youth turns his head slightly to his r. His pupils are marked. He has very short hair and wears the late-style toga.

Artist unspecified (as 19) Pen and brown ink 50.4 x 37.4

24 Relief: female presents roll to seated male

[Front] in aed. D. Alex. Albani

On r. a tree spreads its leafy branch above a half-draped male, who sits to l. on a cross-legged stool. His l. hand is on the stool, his r. hand is held out in a gesture. Before him stands a draped female to r., holding a tall staff in her l. hand. She holds before his eyes a partly-opened roll. Perhaps one of the short ends of a Muse sarcophagus.

Artist unspecified (as 19) Pen and brown ink 34.6 x 23.5

25-26 Villa Mattei

25 Sarcophagus relief: discovery of wolf and twins

[Front] nella Villa Mattei

The wolf stands in a cave in the foreground and suckles the twins. Over the cave appear the two shepherds, wearing hats and loose drapes and each carrying a pedum.

[Back] del Sig^{r} Gaetano Piccini Pen and brown ink 34.8 x 23.3

Now in Vatican: Führer no.237. See also 26.

26 Sarcophagus relief: Mars and Rhea

[Front] nella Villa Mattei

Mars leads Rhea to r. from behind a rock flat on l., on which recline a ram and a goat. At bottom r. reclines a river god on an overturned urn, a tree at his feet. At top r. a nude genius loci sits on a rock, holding a tree branch.

Artist unspecified [Piccini?] Pen and brown ink 34.8 x 23.4

In Vatican: Führer no.237. This and the previous relief are the ends of a sarcophagus which is still in Palazzo Mattei: ASR III 2 no.188

27 Relief?: Pan and two goats

[Front] In aed. Spadae

Pan sits on rocks in the l. foreground, his pipes by his side, and offers a bowl to a she-goat, which stands facing him. A line of rock curves over them, and a second curves above that on r., giving the impression of a hillside. A goat lies to r. beneath the upper line.

Artist unspecified Pen and brown ink 34.6 x 23.2

28 Relief: Socrates and Muse (?)

[Front] In aed. D.Alex. Albani

On l. Socrates sits to r. and gestures with his l. hand to a female, who stands with her legs crossed leaning on a pillar on r. and turns towards him. She is draped and has her head covered.

Lanciani: rilievo con la moglie di Socrate.

Artist unspecified Pen and brown ink 34.6 x 23.7

29-35 Palazzo Spada

29 Relief: Daedalus and Pasiphae

[Front] Palazzo Spada

See Bm10.26.

Artist unspecified Pen and brown ink 34.4 x 23.4

30 Relief: Bellerophon and Pegasus

[Front] in aed. Spadae

See Bm10.39

Artist unspecified Pen and brown ink 34.7 x 23.4

31 Relief(?): figure carrying garland approaches seated female

[Front] in aed. Spadae

On l. a draped female sits to r. on rocks and holds out a partly-opened roll in her r. hand. On r. a draped figure, with head covered and wearing a wreath, steps towards the female and holds out a garland. In the background is a rock flat, sloping diagonally down from l.

Artist unspecified Pen and brown ink 34.7 x 23.4

32 Relief(?): Muse and figure with lyre and horse

[Front] in aed. Spadae

On r. a draped female, a Muse, stands leaning on a rock pile to l. at the foot of a tall tree. On l. a figure holding a lyre stands on the far

side of a horse, gazing to r. A diagonal feature, perhaps a path or a stream, runs between the figures, bordered by rocks in the background.

Artist unspecified Pen and brown ink 34.8 x 23.3

33 Relief(?): herdsman and three cows

[Front] in aed. Spadae

In the foreground on l. are three cows, two standing, one lying on rocks, attended by a herdsamn, who stands on r. holding a pedum. Rock rises in the background and on it at upper l. reclines a shepherd(?), draped and holding a pedum. On r. partly hidden by the rock stands a building, its domed roof supported on four columns.

Artist unspecified Pen and brown ink 34.8 x 23.2

34 Relief(?): female with amphora, mask and tripod

[Front] in aed. Spadae

A draped female stands in centre and steps to r., holding up a slender amphora. On the ground bottom r. lies a gaping mask and behind it stands a claw-footed tripod, from the bowl of which rises a flame. A tree stands in l. foreground and rocks rise in the background.

Artist unspecified Pen and brown ink 34.6 x 23.3

35 Relief(?): sacrifice in front of temple

[Front] in aed. Spadae

The relief(?) seems to be based on the Nike pouring a libation from the Citharoed reliefs. In the foreground a draped female steps to l. in front of a round altar, on which a fire bruns; she holds a patera in her l. hand and raises a jug on high, pouring its contents over the altar. A draped girl moves from l. behind the altar, holding an incense box. Rocks rise in the backgrou d and partly hide on r. a pedimented building, of which three columns are shown in front of a masonry wall.

Artist unspecified Pen and ink 34.7 x 23.2

For Citharoed reliefs: Schreiber Pl.34-36

36 Relief(?): subject unclear

[Front] nella Villa Casali

Lanciani: rilievo? mosaico?

On l. a soldier(?) emerges from an arch in a city wall, over which various rectangular pedimented buildings are shown; the wall ends acruptly in a curved line. Then a centaur rushes to r. and a draped female falls to her knees at the feet of a male who wears a tunic and a himation. He is flanked by two females, the one on l. is draped and holds a sphere towards him, the other is half-draped, has a cornucopia on her arm and holds a wreath

over his head. On far r. a river god reclines among reeds beneath a cave, from behind which leaps a spaniel-like animal.

Artist unspecified Pen and brown ink 23.3 x 34.7

37 Relief: Vulcan in his forge(?)

No indication of location. [Front] ex marmore antiquo

A nude bearded male sits on a block in the centre and works at an anvil on r., swinging his hammer over his head. A nude putto, leaning on a bow, stands behind the anvil block and gazes at him. On l. a youth in a tunic leans on a hammer on an anvil.

Artist unspecified Pen and brown ink 18.6 x 23.6

38 Relief: marine thiasos

No indication of location

On r. a male stands in a chariot pulled to r. by two sea-horses, accompanied by a triton in the foreground. In the centre a nymph with billowing drapery rides to r. on the back of a triton. On l. a nymph rides to l. on the back of a triton, her back to the viewer. A putto flies to r. over a cornucopia, which is probably held by the nymph. The breaks on the relief are carefully recorded.

I Romano [signed] Pen and brown ink on ivory paper 19.7 x 41.1

39 Sarcophagus: Bacchic procession

[Front] in aed. D. Alexandri Albani

The whole relief of a Bacchic wine vat sarcophagus is shown, as if opened out. At l. and r. are lion heads, their mouths open to show the bottom teeth and the tongue. In the centre nude Dionysus, with wreath and thyrsos, rides to r. on the back of a prancing tiger. A satyr follows holding its tail, and behind him a satyr plays pipes and holds a thyrsos. The tiger is preceded by a leaping Pan, who holds a pedum. In the background there are four subsidiary figures. On the ground beneath the scene there are a snake, an infant Pan, a tiger, a putto playing a pipe and a recumbent goat. On far l. beyond the lion head, a satyr dances; he holds a putto on one arm, a large bearded mask on the other. Beneath the lion-head two satyrs remove a stone from Pan's hoof. At far r. a half-draped female turns her back to the viewer. Beneath the lion-head Pan has intercourse with a goat turned on its back.

Artist unspecified Pen and brown ink 37.4 x 50.5

40 Sarcophagus(?): Bacchic thiasos

No location given

On l. two panthers, ridden by putti, pull a chariot to r., on which Dionysus sits on a high throne, supported by a nude male. A curtain hangs in the background. Pan, a satyr and a maenad accompany the chariot. A tree separates this group from the scene on the r. Satyrs support a drunken Silenus, who is slim and muscular. Pan follows, with his hoof over a low altar(?). On r. are a maenad and satyr. A satyr and lion move r. behind a tree. In the background a satyr carries a thyrsos, a maenad a vannus.

A.Franco [signed] Pen and black ink 11.5 x 34.3

41 Sarcophagus(?): Bacchic procession

No location given . [On back] an antiq? 23 23

On r. a centaur draws a chariot to r., in which stand Dionysus and a satyr. They are accompanied by two satyrs with two types of horn. Next in the procession come two satyrs and a lion, followed by a man on horseback with a banner and a man walking by his side. There are two trees in the background. In the foreground far l. a satyr approaches a bearded draped male - a prisoner? Cut by the edge is a figure with a child at his feet.

A.Franco [signed] Pen and black ink 11.5 x 30.5

42 Sarcophagus(?): Bacchic procession

No location given

On r. a winged putto looks up at a nude prisoner, whose hands are clasped behind his back. There are two figures in the background. A draped male blows a trumpet to r. and then come a Pan and a bearded satyr with a lion between them. In the background are two camels, two maenads and a satyr. Then a satyr in front of a tree leads two elephants to r.; winged putti ride on their necks and by their side a bearded satyr rides on a panther. The elephants draw a chariot,in which stands Dionysus holding a thyrsos, accompanied by two satyrs and two maenads in the background. On far l., cut by the edge, are two figures on horseback and a third figure in the background.

Capt.Franco [signed] Pen and black ink 11.9 x 33.6

43 Relief: comedy scene

No indication of location.

Fa4 records this as 'an antient painting of a scene in Terence' but then after 43 and 44 remarks 'NB.I know not whether the two last were taken from painting or carving'.

On r. in front of a curtain, which hangs in front of a wall, are two

figures, apparently revellers, accompanied by the music of a double flute, played by a small figure in the centre. On l. are two old men, one with a thyrsos, in front of an elaborately decorated doorway.

Artist unspecified Pen and brown ink, brown wash 27 x 41.1

Fa4 no.43. Now in Naples Museo Nazionale: Schreiber pl.83, Ruesch no.575

44 Relief: Menander

No location given. Fa4: an antient painting ... (See no.43)

Menander, half-draped, sits on l. on a stool, holding a mask in front of him. On a table in the centre are two other masks, and an object which is perhaps a stand for a roll. On r. stands a Muse holding a roll. In the background is a wall, on top of which stand two vases and three spheres (or oscilla) from beneath which hang garalnds. On r. is the outline of a temple, but it is not clear.

Artist unspecified Pen and brown ink, brown wash 24.4 x 32.7

Now in the Lateran Collection in the Vatican: Führer no.1069, Schreiber pl.84

45 Relief: marine thiasos

No location given

On l. a nymph with her back turned to the viewer rides to r. on a sea-lion. In the centre a nymph with billowing drapery rides to l. on a sea-bull, and on r. a nymph rides l. on a sea-griffin.

Artist unspecified Pen and black ink, grey wash on ivory-coloured paper 11.1 x 34.6

46 Relief(?): animals and symbols

[Front bottom r.] FRISE TERME. [centre] ERGO. [On back] ℨ3 ℨ3 - see no.41

From l. there are a sea-horse, a crocodile, a goat sucking a small animal, a frog among grasses above a pipe and Pan pipe, a wasp over a lioness, an oak leaf and two acorns, a boar with a disembodied hand stroking its mane, a bearded bull with a heart hanging at its neck and an eagle over its back, and far r., cut by the edge, a vase.

Artist unspecified [as no.41?] Pen and black ink on ivory paper 7.7 x 37.1

47 Sketch: sacrifice procession

Fa4: the sacrifice of a ram and a goat. Lanciani: pensiero o bozzetto per un fregio

Women move in procession to r., some blowing curved horns, others with baskets on their heads, one carrying a large jug. On far l.is a man with a goat, and a female statue on a pedestal. On r. the sacrifice of a ram

takes place at an altar, with a veiled figure in the background and a female seated on a throne far r. by a tall pedestal. On r. there is a semi-circular architectural feature. In the background is a wall with a frieze along the top, pierced by windows and hung with garlands.

Artist unspecified RP 9.3 x 27.2

48 Portland vase

No location given

One side of the vase is shown, and the roundel from the bottom.

Side: at the lip of the vase are set two Pans' heads. On l. a nude youth moves to r. in front of a syzygy, led by a flying putto, and clasps the arm of a half-draped female seated at the foot of a tree. She embraces a snake(?) with her l. arm. On r. stands a bearded male in a loose drape, his l. foot raised, his elbow resting on his knee and his chin on his hand. There is a tree on r.

The roundel from the bottom of the vase shows the upper body of a barbarian, wearing a tunic, cloak and cap.

Nic. Poussin 1650 Pen and brown ink heightened with white on ivory coloured paper 33 x 29.8

Now in British Museum

49 Head: satyr

[Front, on mount below drawing] ex museo D Ioannis Legionensis / Matriti anno 1708

On a pedestal stands the head of a satyr, which is turned sharply to his r. and inclined. He has thick curly haur and a full curly beard. His pupils are marked.

Artist unspecified Pen and black ink 15.7 x 13.4

50 Bust: man

[Front] Hannibal in Pal. Farnesio

Lanciani: bustino in rilievo. The bust is elaborately framed in the drawing and this may have led Lanciani to think it a relief.

The man has curly hair, moustache and beard, and wears a corselet beneath a cloak pinned on his r. shoulder.

Artist unspecified P with frame of black ink 17.8 x 14.9

51 Painting or relief?: one female crowns another

The two females sit on very low mounds. The one on r. is draped and wears a wreath. She stretches out a wreath to set it on the head of the female on l., who is half-draped and has her back towards the viewer.

Artist unspecified Pen. brown ink, grey wash on ivory coloured paper 8.8 x 15.8

52-54 Villa Medici

52 Relief: barbarian crossing river

[Front] in Villa Medicaea

A barbarian, wearing a tunic, rides on horseback through flowing water in front of a complex wooden structure. At upper l. is an oval shield with leafy decoration. Clouds are added across the top.

Artist unspecified P and red wash 22.2 x 17.3

Fa2 no.28. Still in Villa Medici: Cagiano de Azevedo no.40 fig.37. Also Bm12.32

53 Relief: temple, believed to be from Ara Pietatis

[Front] in Villa Medicaea

In the centre of the relief stands an octastyle temple approached by a broad flight of steps. It has a figured pediment and winged figures as acroteria. At each side of the temple stand three figures, a female in the foreground in each case.

Artist unspecified P with red and grey wash 17.5 x 24.7

Fa2 no.53. Still in the facade of the Villa Medici: Cagiano de Azevedo no.3

54 Relief: temple, believed to be from the Ara Pietatis

[Front] in Villa Medicaea

In the centre is a hexastyle temple approached by a flight of steps. It has a figured pediment and winged figures as acroteria. On the l. are four figures, with a female standing in the foreground; on the r. are five figures, the one in the foreground kneeling to r. The temple is probably that of Magna Mater.

Artist unspecified P with grey, red and brown wash 17.3 x 24.7

Fa2 no.54. Still in the facade of the Villa Medici: Cagiano de Azevedo no.11

55 Relief: male and Pegasus

Ferrara. Lanciani: Apollo and Pegasus

The relief is damaged on all sides. On r. a half-draped male reclines on rocks to l., holding a mask on his knee. He has a wreath on his head. His l. hand rests on an object, now lost, on the rocks (perhaps a lyre). In the background by his side stands Pegasus, eating a branch of a laurel tree on l., from which hangs a wreath.

Crisoni Grey wash 25.3 x 37.3

56 Relief: gladiators and wild beasts

[Front] nel teatro di Marcello

Three gladiators, armed with helmet and shield, the one on r. wearing armour, fight a bear, a panther and a lion. The lion, on l., rears to l. over a fallen gladiator, who wears scale armour. All the animals wear harness.

Artist unspecified Pen, black ink and grey wash 19 x 24.3

Now in Villa Torlonia, Rome

57 Relief: sacrifice of boar

No indication of location

Three men, wearing loin cloths, sacrifice a boar on a sacrificial table. One man holds its hind legs, another attends to its head, while the third squats on the ground holding an ornate bowl (to catch the blood?). A flattish plain bowl stands on the ground. The sacrifice is in honour of Hercules, whose statue stands on r. on a high pedestal by a tree. The statue has a club and lion skin in its l. hand and holds out a vase in the other.

Artist unspecified, but "0" on front Pen, brown ink, grey wash 22.2 x 29.7

58 Sarcophagus: subject not known ("Cleobis and Biton")

e Bibliotheca S^{t} Marci Venetiis

On l. two oxen draw a draped female in a chariot to r., attended by two youths. In the centre is a large elaborate gateway(?) in the background. A draped female holds up two bruning torches. Two nude children lie on the ground. On r. a female with billowing drapes drives a biga to r., with two men in attendance by the horses' heads. On far r. two nude children stand at the knees of a seated female.

Artist unspecified Pen, brown ink and brown wash on brown washed paper 11.6 x 28.9

Now in Museo Archaeologico, Venice: ASR III 3 no.438

59 Sarcophagus: Protesilaus

No indication of location

The r. half of the sarcophagus is shown in two drawings.

Recto: on l. Protesilaus and Laodamia bid farewell to one another in front of a gateway. On r. a figure lies dead on a couch. A man sits mourning on l., while an old woman with her head covered stands in the background. A man, wearing a cloak, walks to r. In the background is an aedicula containing a mask.

Verso: the figures from the far r. of the same sarcophagus. Charon stands in his boat and holds the rudder. He gestures to l. A youth, wearing a cloak, stands by him on l., on dry land.

Feroni / Teroni (on verso) Pen, brown ink, brown wash 23.5 x 34

Now in the Vatican: Führer no.527, ASR III 3 no.423

60 Statue: sleeping putto

No location given

A winged putto lies asleep, resting his r. arm on a high rock mound on l.

L.Hauduroy fecit [front] Pen, black ink, dark grey wash and white body colour on blue paper 29.1 x 46

Bn10

Drawings, mostly anonymous, of antiquities in several collections and of various arches.

1-36 A pillar decorated with weapons in relief
Columna instrumentis bellicis ornata, Florentiae in Palatio Magni Etruriae Ducis. 1-18: a meridie. 19-24: a septentrione.
The pillar is covered with relief decoration of arms and armour heaped together in confusion.
Artist unspecified Grey wash on ivory coloured paper with white highlights. 7-12 also brown wash. Height of sheets 59-60.5; width 47-48.5
Now in the Uffizi: Mansuelli nos.2-3

37 Vase
In Palace Giustiniani Rome. Y^e ornament or cover of brass, bigness of ye original. Lanciani: vaso cinerario di serpentino con coperchio di metallo.
The vase is a deep bowl of mottled green marble, perhaps serpentine, with convex fluting round the bottom, and stands on a simple foot. The lid or cover is more elaborate: convex flutings radiate from the base of a high knob, on which crouches an Egyptian figure wearing a loin cloth and and enormous wig of tiered curls. Measurements are given at various places.
Artist unspecified Watercolour and body colour(?) 62 x 45.9

38 Tripod table support
Tripos, non, ut putabam, sella curulis, inter antiqua monumenta magni Etruriae Ducis asservatus. Cuius altitudo, est trium pedum, unciarum duarum et fere dimid. Latitudo unius oedis et undecem unciarum.
The three-legged table support is of metal and can be folded up. On l. is given a detail of the front of the leg. At the top of the leg, which is fluted, is a bust ofa female, rising from a cluster of leaves. Halfway down is a handle decorated with the neck and head of a panther, rising from a leaf. The leg ends in a clawed foot. Behind the bust at the top of the leg is a hooked ledge to take the table top.
Artist unspecified Pen, black ink, grey wash and white on blue paper 56.4 x 51.3

39 Tripod table support
Della Galleria del Gran Duca
A plain three-legged table support of metal. It has plain projections as feet and a hooked ledge to take the table top. Its height is variable by

means of a sliding section of leg, secured by pegs and holes.

Artist unspecified Pen. black ink, grey wash and white on blue paper 44.6 x 26.6

40 Mural crown

[Front] Corona vallaris et muralis e museo Magni Etruriae Ducis

The crown has alternate merlons and towers over a spiral band.

Artist unspecified Pen, black ink, grey wash and white on blue paper 28.9 x 38.1

41 Sceptre with eagle

ex aere in aedibus Cardinalis Gualtieri, videtur esse sceptrum consulare

Only the top part of the sceptre is shown: an eagle with outspread wings perches on a globe.

Fr.Vallance Pen, brown ink, green and brown wash 54 x 38.4

42 Statue: goose or duck

anser Capitolinus ex aere, in aedibus Cardinalis Gualtieri

The goose stands with outspread wings and open beak. A bell hangs at its chin.

Fr. Vallance Pen, brown ink, green and brown wash 53.9 x 37.8

In Palazzo dei Conservatori: Skoark Jones Sala delle Oche 3 or 4 pl.17 (without bell)

43 Reliefs on sides of column plinth from triumphal arch

Villa Medici

The relief on the front of the plinth is shown in the centre. It shows a winged Victory, draped, holding a palm branch on her l. arm and holding out a laurel wreath in her r. hand. She turns her head to look to her r. A garland of leaves hangs in the background. At bottom l. is the trunk of a palm tree with a spray of leaves and a cluster of fruit. On l. is one of the reliefs from the side. One of the Dioscuri, wearing a cloak and holding a bird-headed sword in a decorated scabbard on his l. arm, stands and turns to his r. He wears a cap on which is an eight-pointed star.

On r., in the other side relief, stands a bearded barbarian captive. He wears trousers with a decorated belt round his hips and a great fur cloak pinned on his r. shoulder; he has a cap on his head. His hands are fastened behind his back and he turns slightly to his l.

Mr Kent RCP 48.8 x 67.6

Now in the Boboli Gardens, Florence: H.Kähler Zwei sockel eines Triumphbogens im Boboli Garten zu Florenz 96 Winckelmannsprogramm 1936

44 Helmet(?)

ex aere in aedibus Barberinis. Fa4: An helmet, or I know not what, inscribed on the rim Aurelius Victorinus Mil.Coh.XII.Urb of Brass in aed. Barberini.

This strange object has a globular crown, a narrow brim, and is topped by a fluted knob. Between the rim and the crown is the inscription noted by Fa4.

Artist unspecified RP 34.9 x 26.6

45 Sarcophagus: Endymion

No location given

Endymion reclines l. of centre in the lap of a bearded winged male, who sits on a rock in front of three trees. Luna, with billowing draperies, steps from her chariot on r. A putto stands on the back of her horse, another sits beneath its belly, and a third stands in the chariot holding a large blazing torch. A tree grows in the background. At top centre a half-draped nymph with an urn reclines on a rock. On far l. stands a bearded shepherd with a bundle over his shoulder, leaning on his staff. A dog lies on the ground and looks up at him. A nude putto stands on l. and leans on a torch, which points downwards.

L. Hauduroy fecit [signed at front] Pen, black ink, grey wash and white, a few pink touches, on blue paper 37.1 x 59.2

Not in ASR

46 Sarcophagus: putti revelling

No location given

The sarcophagus is broken l. of centre and also at far r. Ten putti, two winged, are revelling. From l.: putto with garland and basket of flowers; winged putto with downturned torch and slipping drape leans on his companion; the fourth holds a garland over his head and a rod(?) in his l. hand; then one wearing a cloak holds Pan pipes and a flute; the next wearing a loose cloak blows a horn to r.; the seventh, winged, holds up a lyre; by him a putto supports a drunken companion, whose burning torch is slipping to the ground; a dog looks up from r.; at far r. the putto holds up what is probably a basket of flowers.

L. Hauduroy fecit [signed at front] Pen and black ink, grey wash and white, a few pink touches, on blue paper 37.2 x 59.3

47 Relief(?): two males with lyres before herm

No indication of location

On r. a bearded old male sits to l., leaning on his lyre by the side of a table. On the table is a jug. A curtain hangs behind. He points to

a youth, who sits in centre to l. and looks round at the old male. The youth is playing his lyre. A garland hangs in two swags behind him. On far l. stands a herm of Hermes, wearing a petasos and a drape over his shoulders. In the background stands an altar, decorated with garland.

Nicolo Poussin 1250(?) Pen, brown ink, grey wash and white, on ivory coloured paper 15.6 x 37.1

48 Relief of puteal: see 51

No location given

On l. Dionysus and a satyr stand beneath a curtain, which is held by a vase on a pillar; there is a panther at Dionysus' feet. Three satyrs busy themselves with a cauldron on a fire; a boar hangs half-out of the cauldron. A fourth satyr skins a second boar, which hangs from the branch of a tree, which grows in centre and spreads its leafy branches to l. and r. At its foot stands an altar and a herm, which a satyr decks with a garland. On r. two satyrs play pipes, while a third prepares to empty a wineskin into a krater on the ground. A curtain, or perhaps a skin, hangs from the tree in the middle to a vase on a column far r.

The rest of the scene is shown in 51.

Artist unspecified P and white on blue paper 25.5 x 41.7

Now in Madrid, Prado: Blanco 101 pl.LXIV; Bellido AEArqu 26 1951 117ff

49 Krater with relief decoration

50 No indication of location.

50 shows the vase, a large kalix krater with a high foot, standing on a base, on which is an illegible inscription, and, on r., a detail of three figures from the relief decoration. The other figures are shown in 49. In the main scene a half-draped female sits at the foot of a pedestal, on which stands the statue of a draped female holding a bow; both female and statue face r. On r. are four figures: a half-draped warrior with a tall plumed helmet stands looking at the statue and points to himself; next, a bearded draped warrior stands with his r. foot raised on a pedestal and leans his elbow on his knee, holding a spear and looking to l.; third is a draped bearded man with his head covered, who stands leaning on his spear and points l.; the fourth man is nude and bearded, and stands to r. with his legs crossed, his hand clenched behind his back. On l. of centre are three youths facing r.: a nude helmetted warrior, with his l. foot raised on a round pedestal and leaning on a spear; next a youth wearing acloak moves r. and looks at the spectator; on far l. a draped youth stands and leans on a staff.

Artist unspecified (as 48) P and white on blue paper 22.2 x 41.7; 25.8 x 41

Now in the Uffizi: Mansuelli I no.180 inv.307

51 Puteal with relief decoration: see also 48

No indication of location

The puteal itself is shown, over a panel with an illegible inscription, and on l. the rest of the figure decoration, most of which has be given in 48. This scene belongs on l. of Dionysus group in 48.

On l. are two satyrs; one is bearded and carries a krater on his shoulder to l.; the other dances to r., holding a skin behind him in both hands and a jug in his outstretched r. hand. In the background is a garlanded altar at the foot of a tree, from which hangs an oscillum. A curtain hangs in the background between two vases on pillars. On r. two nude satyrs try to support drunken Silenus, helped by Pan on a rock mound on l. A tree grows on r.; a lizard climbs its trunk. A skin hangs over the scene.

Artist unspecified (as 48) P and white on blue paper 24.1 x 41.5

See 48

52 Relief: floral scroll

No location given

In the centre is a candelabrum with sea-horses down the sides of its foot; from acanthus leaves in its bowl spring protomes of rams. A bird perches in the centre. On l. and r. rams spring to butt the rams in the bowl; from their bellies sprout rich floral scrolls, among which are birds.

Artist unspecified Grey wash, brown ink and white on ivory paper, orange-pink added on scrolls 37.5 x 56.8

53 Tomb s and arch

Recto: Quest' Tempietto e un poco fuordimano per la detta via che passa per Capoa, e ruinatissimo / et con fatica sene e cavato tanto, che si e fatto integro, serviva a due cose. la parte de / sotto per sepolcro, et la parte di sopra per tempio. era longho XXX piedi; et largho XIIII / la sua altezza potava esser circa XXVI piedi o poco piu. era di opera di mattone.

Elevation of tomb, a rectangular building of two storeys. The lower storey is of plain brick with a slightly projecting socle, and a frieze of garlands around the top. The door way is in the short side. On each side of the u per storey are four sets of double pilasters; between them there are three windows on the long side, with brick arches above the outer two. The tomb has a gabled roof and a plain pediment.

Verso: Per esser stata Capua citta cosi potente, poche inscrittioni si vegono, et tra quelle poche che vi sono sol due mene sono(?) / parse cavar delle piu belle. Ma tra gli edificii che in essa citta si vegono e un tempietto, qual credo servisse parte per dilubro et / parte per sepultura.

Il Tempo consumator delle cose ha fatto che non si sia potuto mostrar altro / che la sua pianta, la quale e questa segnata M, misurato col piede antiche, le misure sono / in essa pianta. si vede ancho i vestiggi d'uno arco il quale era molto bello di inven/tione ma e tanto consumato che non mi e parso mostrare altro che la sua painta. la quale / ho posta qui presente segnata F. Tutti i luochi ove ho posti i punti - sone nicchi vi potevano / stare statue. Demostra che havesse colonne tonde(?) poste sopra stiloboti come per la pianta / si chi chiara perli segni T. et col dar fine a le cose di Capoa, si fara fine a questo libro scritto / da pirro Pittore.

Plans.

M is a roughly square building with curved projections in the centre of each side; the corners are cut into obliquely. The interior is octagonal with semicircular niches(?) on the main axis, one of which is cut by the doorway. On the cross axis is a rectangular niche with a slightly curved back wall. Opposite in the l. margin: di Capoa.

F is an arch with three passage-ways. It has four identical rectangular piers with two rectangular niches on each side and one semicircular niche on each short side, flanked by two unattached columns on bases.

Pirro Pittore(?) Pen and brown ink 39.1 x 26.8

Ligorio. JRS 9.1919. 186 (mistakenly quotes f.51).

54 Two arches

A. A fanciful drawing of the top part of an arch, showing the entablature, victories in the spandrels and capitals of detached columns, which seem to have floral decoration. On top of the arch over the columns stand two nude winged putti with bows or shields, and over the passage two winged putti, which become floral volutes from the hips down, support a tall panel between them, topped with three masks(?). Over l. column is a large A.

Artist unspecified Pen, brown ink, brown, grey and red wash on ivory paper 15.3 x 22.7

B. The arch of the Argentarii is shown with its relief panels left blank. Measurements are added here and there.

Artist unspecified (Lanciani: forse di Giuliano di Sangallo) Pen and black ink, grey wash 18.9 x 25.5

D.E.L.Haynes and P.S.D.Hirst Porta Argentariorum (Suppl.BSR) London 1939

55 Arch

Elevation and plan of an arch, according to Lanciani that of Septimius Severus in the Roman Forum. The reliefs are not shown.

Artist unspecified (Lanciani: same as 54) Pen and brown ink 25.7 x 24.1

56 Arch

[Front] DA ORANGO

The arch has three passages, the central one higher than the others, has victories in the spandrels. Four columns stand on projecting bases in front of the facade. The central ones support a pediment over the central passage. Two river gods recline in the pediment; two sea-centaurs are acroteria, but facing outwards they support another entablature and a plain pediment. The top of the arch seems to be curved and to be covered with tiles: on it stand four statues on bases.

Artist unspecified (as 54) Pen, black ink, grey wash 36.8 x 28.5

Löwy E. 'Die Anfänge des Triumphbogens' Jahrbuch d. kunsthistorisch. Sammlungen in Wien 1928 abb.31

57 Arch of Argentarii

Recto: elevation of the arch, including its reliefs. Its measurements are included up r. side.

Verso: detail of entablature and plan , with measurements of same(?) arch. Between the plan and the detail: questo e la pianta da sop^{a} dit... larcho.

Artist unspecified Pen, brown ink, brown wash 25 x 24.8

See 54

58-62 These five items are all engravings. The arches which they illustrate are all named, but it should be noted that in some respects they seem to differ considerably from the original.

Lanciani: 58-62 Piccola raccolta di archi trionfali disegnati quasi di fantasia da Jacques Androuet du Cerceau. I disegni sono incisi a contorno e ombreggiati a mano con inchiostro di Cina.

58 Arch

[Front] L'arc de Titus a Rome

Engraving with grey wash 31.1 x 20.8

Lehmann-Hartleben BCom 62 1934 89f

59 Arch

[Front] L'arc de Verone

Beneath the pedimented niches in the piers flanking the passage way are two inscriptions: on l. C CAVIO C F / STRABONI; on r. M CAVIO C F / MACRO ...

Engraving with grey wash 29.4 x 20.5

Baumeister p.1878 no.11; ILS 7730

60 Arch
[Front] L'arc d'Ancone
Engraving with grey wash 30 x 21.6
EAA I sv.Ancona fig.497

61 Arch
[front] L'arc de Besancon
Engraving with grey wash
Baumeister p.1887 no.36

62 Arch of Sergii, Pola
The title has been cut off at the top of the sheet.
There are three inscriptions across the attic: on l. L.SERGIU C F / AED II VIR; centre L SERGIUS L / LEGATUS A / TPM II LE / XIXX; on r. C N SERGIUS C F / AED II VIRQINQ. Over the passage is the inscription SALVIA POST A / SERGI DES VAPECUNIA. Most of S letters are in reverse.
Engraving with grey wash 30.9 x 20.3
Löwy'Anfänge' (see 56) pl.1. ILS 2229

63 Portico(?)
Fa4: portico. A note added in the margin of Lanciani: f63 is the altar with the 4 bronze columns at S.Giovanni in Laterano.
Two pairs of fluted columns, each standing on its own base, support an entablature and an undecorated pediment. In the centre of the abacus of each column capital is a star. In the front panels of the bases supporting the inner columns are set papal crests.
Artist unspecified Pen, black ink, grey wash 53.1 x 38.6

64 Arch of Marcus Aurelius, Tripoli
65 65 is a letter to the Right Honourable Lord Vere Beauclerke from Tripoly
66 ye 12 June 1726:
67 Right Honourable
With great pleasure I received yo^{r} Lordships favours from Mahon under y^{e} 20 February last, y^{e} former never arived mee, which if had come I should, with all alacrity, comeplyed with yo^{r} Lordships command long before this.
My Lord,
as to y^{e} Triumphall Arch I have gott it done in y^{e} best maner possible I could, here not being any artishiner(?), that can draw it to perfection, tho this is an exact figure of y^{e} South Side, its an exact squair, each side being 22 foot, and 50 foot high; open at top. Built of prodigious great marable stones, one laid upon y^{e} other with out any Lime or Mortar its extreamely

defaced, by time, & is halfe buryed in y^e^ Sands. The stones are hold together with great iron barrs passing thro(?) them. The 4 arches answer to y^e^ 4 quarters of y^r^ world, each arch being 10 foot wide.
The Plaint yo^r^ Lordship desires, am sorry to tell you, that its not to be found in these parts, Silphium, is a Greek appellation for this plant, they tell mee its found in y^e^ Ile of Candia & in y^e^ parts of Libia & old Cirena, in y^e^ Waests(?) of them parts bordering upon Egypt by y^e^ Arabs called assa. I wasse verry desireous to aserved your Lordship in this, which oblidged mee to make else(?) much enquiry about it, its allsoe reported to be found in Mercillia in Provence. Thus wishing yo^r^ Lordship Long Life & Felicity, with all due respects, I am,

My Lord,
Your Lordships
obedient humble
Servant to Command
B.Lodington

64: one face of arch, which is elaborately decorated. Fluted pilasters flank the passage way and support a high entablature, which is decorated with large palmettes, which recur elsewhere. Sections of the entablature project - in the centre and at the sides; the gaps between the projecting parts have two tiny nude winged figures, standing. Beneath them are portrait busts in tondoes. In the spandrels are Victories, over a basket and a bird. Up the outer edges are pilasters decorated with floral scrolls, which rise out of a vase. In relief near the foot of each pier is a group of man, woman and child.

66: another face. Up each outside edge is a pilaster decorated with floral scroll and surmounted by a tall and elaborate capital of three tiers of leaves, which supports the entablature. In the spandrels a warrior-female drives towards the centre in a chariot drawn by a lion. Beneath the wheels of the chariot are an elaborate helmet, a shield(?) and two spears. In relief on the piers are groups of man, woman and child, as on the other face. Above each group is a trophy in relief and a portrait bust in a tondo.

67: detail of the relief decoration in 66 with the note 'These figures are upon the east arch'.

Artist unspecified Pen and black ink 45.3 x 32.2;22.3 x 16.6(double); 32.4 x 22 (double); 22.7 x 15.9

Baumeister p.1889 fig.1991; EAA sv.Tripoli fig.1114

n11

This volume, entitled Vase antiche, is devoted entirely to vases, some antique, but mostly fanciful products after the antique. A large number of the engravings have the initials AE.V and the representations of fanciful vases fall into three groups, distinguished by the inscriptions (a) sic Romae antiqui sculptores ex aere et marmore faciebant, (b) ex Romanis antiquitatibus, and (c) Romae ab antiquo repertum (all in capitals).

1 Porphyry vase with satyr heads

[Front] Vas porphyreticum qualitatis pulcherrimum, scalpture in / omnibus eius partibus insigne, actante molis hactenus non / inspectum; Alterum huic simile Rome servantur apud / Franciscum Guidottum.

The krater, which has convex fluting round its belly, stands on a high foot decorated with strigil fluting. The neck is plain, while the lip is decorated with leaves. Two satyr masks are set at the top of the neck, projecting over the lip. The vase has a high knobbed lid, decorated with convex fluting.

I.Hier.Frezza Sculp. 29.9 x 18

2 Two views of jug

The two views of the jug are set side by side on a shelf with a view of landscape in the background. The profile of the jug curves smoothly from the neck into the body. It stands on a high foot and has a single handle, which rises well above the mouth. Beneath the lip are figures with cornucopiae. The body is decorated with putti, who hunt or harness butterflies. Beneath the handle a putto flies r. in front of a tree to a large seated female.

Cundier f. 23.2 x 15.4 Added bottom r, in ink: 3T

3 Vase with Pans' heads and vine sprays

Two views are shown of this vase, the shape of which is basically an oval goblet, extended outwards at the sides. On this extension at each side is a grinning Pan's head with a wreath at the base of hisgreat twisted horns. Beneath the head is an acanthus leaf, from each side of which rises a vine spray to spread across front and back. The vase stands on a low foot decorated with leaves.

Anonymous 21.7 x 33.3

4 Tall cylindrical vase ?For: Smith

[Front, added in ink] A Grecian vase of transparent orientall alabaster. Heigth Inches 17½. Circumferance 18½. Diamet^{r} of cover 6. D^{o} of foot 5 3/8.

The tall cylindrical vase has a tall knobbed lid and stands on a stout foot. Round the lip and round the lower part of the body are plain mouldings, and in the area between them a lion stands to r. in relief, a club is set horizontally above the lion, while below is the inscription ΑΛΕΞΑΝΔΡΟΥ.

Anonymous 41.8 x 29.6

See 5.

5 Tall cylindrical vase, probably reverse of 4

The shape of the vase is identical to no.4. Between the mouldings are two pedimented rectangles in relief. In each pediment is a circle. In the l. rectangle is a round temple, with four columns supporting its domed roof; in the r. rectangle is a six-leaved palmette, from the centre of which rises a plume. Below is the inscription ΑΓΑΜΕΟΝ.

Anonymous 41.8 x 29.1

6 Globular vase with wrestling scenes

Round the belly of the squat globular vase pairs of nude men wrestle on an irregular rocky groundline. Between the two pairs shown is a vase on a pedestal, set high up. At far r. a half-draped Victory holding a wreath and a palm branch turns to a figure beyond her on r.

Anonymous 13.3 x 16.5

7 Vase with acanthus decoration

[Front in capitals] Romae in Eccl. S.Agnetis extra Muros

A tall footless vase with flaring lip. Acanthus leaves cluster round the body and flare out beneath the lip, the undersideof which is decorated with a fancy moulding.

Anonymous 25 x 16.9

8 Krater with Bacchic thiasos

[Front, in capitals to *] Ill^{mo} et Rev^{mo} D D Nicolao Iudice utriusq̄ Signaturae Referend^{o} SS^{mi} / D N Papae Innoc. XII Praelato Domestico, et Rev^{dae} Cam Apost^{cae} Clerico.*

Vas Marmoreum ex antiquis Esquilini Montis ruderibus effossum Anaglyptici operis varietate / significanē, ac prestantiā eximium Graecę scalpturę monumentum, ad augendum Aedium tuarum decus Neapo/lim transvectum, graphyo incisum, ac restitutori benemerentissimo dicatum volint. Rome Anno Iubilei 1700. Addictiš servus Franciscus Bartolus.

The large krater stands in the foreground of a landscape littered with classical ruins. It has a high foot, which is decorated with spiral fluting between mouldings ornamented with vine tendrils. Flutings cover the belly of the vase, while on the neck are reliefs of Dionysus accompanied by satyrs and maenads. A vine tendril runs above the figures.

F.Bartoli 41.4 x 28.1

9 Silver vase decorated with masks and sea-monsters

[Front, in capitals] ex argenteo toreumate antiquissimo Antony Perrenoti Episcopi Atrebatensis

The deep bowl has a hemi-spherical body, a concave upper part with flaring rim, and a hemi-spherical lid. There are two zones of ornament on the bowl and these are shown on l., projected out from the side of the vase. In the zone around the belly of the vase are sea-monsters in facing pairs among waves: a sea-bull and sea-griffin, a sea-tiger and sea-horse. The head of a dolphin appears over the back of each monster. In the zone on the concave surface above are masks and animals, some with explanatory inscriptions above. From l. there are a maenad mask with thyrsos and tympanum, VER / VENERIS above; then a deer and an empty cornucopia above; a satyr mask to l. and a pedum, AESTAS / PANIS DEI above; a pine cone on a dish(?) above a deer reclining on rocks, against which is a pan pipe, SOLSTITIUM / AESTIVUM above; a maenad mask to r. with ivy wreath and thyrsos, AUTUMNUS LIBERI P above; a panther stands and looks upwards; a maenad mask to l. with thyrsos, HIEMS LIBERAE DEAE above; goat stands to l. At side on r. is a further inscription, perhaps incomplete at r. edge: SOLSTITIU / HIBERN VEI / TROPAE CHI / MERINAE.

Cock exc. 27.6 x 41.8

A drawing in F. Oswald and T.Davies Pryce An introduction to the study of Terra Sigillata London 1920 pl.XXII.10: from Arras in Vienna Museum.

10 Krater with snake handles and Bacchic thiasos

[Front in capitals] sic Romae antiqui sculptores ex aere / et marmore facebant.

The krater stands on a low foot. Convex flutes rise from the base around its belly and above them runs a frieze, which seems to show a Bacchic revel. Two females are shown, and a bearded male in a tunic offering a jug to a putto. Above the frieze is a band of cable and on the shoulder there are convex flutes. Ivy tendrils intertwine on the neck. On the shoulder two pairs of swan-headed snakes contort themselves, resting their heads on the lip and raising their tails, and so form the handles.

Anonymous 21.3 x 17

See no.52

11 Amphora with maenads

[Front in capitals] ex Romanis antiquitatibus

The lidded amphora has slender foot and neck and very slender handles. The foot is decorated with leaves, the belly with convex flutes. Round the middle of the body is a frieze in which two maenads dance by a bearded herm; this band is framed between a frieze of peltas below and a frieze of garlands hanging from animal heads and cockle shells above. On the shoulder are convex flutes. On the neck channels rise vertically from lotus buds. The tall knobbed lid has fluted decoration. The handles rise from cockleshells in the garland frieze and join the lip as monsters' heads.

L V MDXXXII 26.5 x 18.2

12 Amphora

[Front in capitals] Ex Romanis antiquitatibus

The amphora stands on a high foot, which is decorated with leaves. The sides of the body are concave and this surface has a figure scene in relief: a winged putto urinates into a squat urn while a great snake coils round the amphora and threatens him with gaping jaws. The bottom of the body has a floral scroll emerging from a mask of an old man with cockleshell jaw and leafy hair. On the shoulder is a band of wave pattern beneath convex fluting. The amphora has a narrow neck and flaring lip. The handles join the lip in great volutes and are attached to the figured frieze, where they end in ivy leaves.

Anonymous MDXXXII 28.1 x 21

13 Jug

[Front, in capitals] ex Romanis antiquitatibus

The jug stands on a high foot, which has a knob ornamented with cable pattern. Round the body is a frieze in which winged putti stand on floral scrolls and cornucopiae of fruit, which flank a herm in the centre. The tall narrow neck is decorated with foliage. A deep curve is cut in the lip to form a spout. The handle is formed by two contorted snakes rising from the shoulder. On the other side of the shoulder beneath the spout is a very strange half-lunette projection above a grotesque mask.

Anonymous MDXXXII 27.2 x 18.5

14 Lidded amphora

[Front in capitals] ex Romanis antiquitatibus

The vase stands on a fluted flaring foot. Round the bottom of the body is a cluster of acanthus leaves, from which rise flutings. Above them is

a narrow band of overlapping shields and then a broad frieze, above which there are convex flutings on the shoulder. The narrow neck is decorated with leaves, the lip flares. The lid is knobbed and fluted. The handles are formed by serpents, which coil on the shoulder and reach up to devour cockleshells on the lip. From the tails of the serpents hang the garlands which occupy the frieze on the body; they are attached to a mask in the centre of the upper border of the frieze. From this mask also hangs a beast-like object on a fillet. Beneath the handles are masks with snaky hair.

LV (in cartella), 1539 25.6 x 18

15 Tall amphora

[Front in capitals] ex Romanis antiquitatibus

The amphora has a high foot, a very tall slender neck with decoration of leaves, high and elaborate handles, also with leaf ornament, and a knobbed lid. Round the body there are two friezes, with fluting on the shoulder and at the bottom of the belly. In the lower frieze eagles stand with outspread wings beneath garlands, over which are sphinxes and insects; between the eagles, vases hang from the garlands on fillets. In the upper frieze is a deer on a burning altar, which is flanked by garlands hanging vertically; below the handles are bearded masks, crowned with wreaths and with a cockle shell as chin.

Anonymous MDXXXII 25.2 x 17.5

16 Jug

[Front in capitals] ex Romanis antiquitatibus

The high foot has a knob of oak leaves. Round the top of the body is a band of floral scroll and then a band of scales, from which hang festoons of drapery. Shields and weapons are set above the drapes. Round the bottom of the body are garlands of fruit and leaves, which emerge from the mouth of a grotesque horned mask. Over the garlands are figures in various attitudes, the two flanking the mask kneeling and looking up at its horns. The shoulder of the jug is very angular and the neck flares slightly as if to form a wide mouth, but then narrows again, so that it is formed of two tiers. The lower part is decorated with flutings, on the upper part are putti among leaves. The trefoil lip is contorted. The handle is formed of two cornucopiae of fruit, which rise out of a mask on the moulding at the widest part of the neck; beneath the handle is a dolphin on the shoulder. Beneath the lip is a monster with gaping jaws, above a dolphin on the shoulder.

Anonymous MDXXXII 26.5 x 17.2

17 Jug with marine thiasos

[Front in capitals] ex Romanis antiquitatibus

The tall foot has a large knob decorated with garlands held by nude putti. The body is basically spherical, but is made to look rather wide and squat by the figured frieze which runs round its middle. In the frieze Neptune drives through the waves on a cockle shell pulled by sea-horses; tritons blow horns at l. and r. Below the frieze is leafy ornament, on the shoulder is a frieze of masks over swags of drapery, which are supported on clusters of leaves. There is spiral fluting on the narrow neck. The handle is formed by a dolphin with its head on the shoulder; at the junction between its tail and the trefoil lip is a mask. Beneath the spout is a ram's head.

Anonymous MDXXXII 26.9 x 18.2

18 As 13

19 Amphora

[Front in capitals] ex Romanis antiquitatibus

The amphora stands on a flared foot. Its neck is fluted and it has high handles, which rise from leafy fronds on the shoulder and curve down to the fluted lip, with bearded masks at the junctions. The body is divided into three friezes, which are separated by various mouldings. In the bottom frieze two nude putti hold a shell between them, while a putto and a winged Pan bend to pick up a shell and a sphere(?) respectively. In the next band garlands of fruit and leaves hang from the mouth of a lion's head, from which flutter fillets; there is a patera over each garland. In the top frieze floral scrolls issue from a horned animal's head.

Anonymous MDXXXII 26.9 x 18.5

20 Jug with frieze of goddesses

The jug has an oval body, slender neck, wide lip and high knobbed lid, and stands on a high foot with a fluted knob. At the bottom of the body is fluting, with a band of leaves and fruit above, bordering the figured frieze. On l. Athena, standing, holds up her shield; in centre a female carries a blazing torch and runs to r., turning to l.; on r. Fortuna stands to l. with a rudder. Above this is a band of masks and then a frieze of boukrania with drapes swathed from one to the next. There are masks on the neck. The handle is in the form of a human-breasted griffin, with leaves at the junction with the shoulder.

Anonymous 27 x 17.4

21 Amphora

[Front in capitals] ex Romanis antiquitatibus

The body is basically oval in shape, running in a smooth curve into the neck, but at the bottom of the body the curve is cut short in a straight line, below which a shallower and narrower section joins the foot. The foot is decorated with spiral flutings. The handles are long-necked winged females, whose bodies divide into two snaky tails instead of legs; their lower bodies are masked with leaves. Their tails entwine across the widest part of the vase and their wing-tips meet. Beneath the knot of their entwined tails is a palmette, from which hang two garlands of fruit and leaves around the belly of the vase. A ram's head is set over each garland beneath each handle.

L.V MDCCXIIII 26.7 x 18.7

22 Jug with snakes

[Front in capitals] ex Romanis antiquitatibus

The jug has an ovoid body, a tall slender plain neck which flares out to the plain lip and a low slim foot. On the body hang two garlands of rosettes and lotus(?), over each of which a lizard-like creature clings to the vase vertically, head downwards. Beneath the point from which the garlands hang is a grotesque horned mask. On the shoulder two snakes coil intricately together, each rearing its head above a lizard. The handle rises out of the mouth of one of them and joins the lip beneath a mask.

Anonymous MDCCXII 27.1 x 17.9

23 Candelabrum

The base of the candelabrum is formed by two crouching giants with their arms fastened behind their backs in the volutes of a cartouche. They support a horizontal member, which is decorated with three mouldings and in the centre of which is a mask on a voluted panel. From here rises the vertical member, which consists of a closed vase on voluted feet and a cylindrical vessel, which is set on rosettes at the top of the vase and has a cluster of acanthus leaves around its base; at the top is a wide fluted dish. The closed vase is decorated with the figure of a female and with swags of drapery.

Ant.Sal.excudebat 24.7 x 18

24 Candelabrum

The candelabrum rises from a base of horizontal acanthus leaves over a channelled member, which is flanked by recumbent sphinxes; a drape hangs

between their heads and a bearded mask isset in the centre. On this base is set a foot of fleshy leaves, over which tall volutes support a garland; above this is a concave member topped by lions' heads with rings in their mouths, and finally a flaring vessel of fleshy leaves. Over the garland is a putto's head set on wings.

Ant. Sal. excudebat 24.7 x 17.5

25 Candelabrum

Winged and horned monsters with slug-like bodies occupy the corners of the base, with a grotesque head between them. The panel above the head shows a sacrifice scene. On this base is set, on a voluted stand, a 'vase'; two males press their backs against the bottom of the 'vase' and support a garland on their arm-stumps. Over the garland is a crab. The neck of the 'vase' is concave and round its top are set rams' heads. The upper part of the candelabrum is a tall vase with a circle of tall pointed leaves round its bottom, from which rise volutes to support the flaring lip.

Anonymous 24.6 x 18

26 Candelabrum

The base is formed of a horizontal garland of laurel leaves entwined with fillets; at the corners are rams' heads and in the centre is a boukranion with two snakes. From this rises a low concave channelled member, which flares out suddenly. On here stands a very tall slender vase, which is decorated round its base with Bacchic figures. Round its shoulder are horned masks, a female mask flanked by floral masks; drapes hang from the entwined horns, On the narrow voluted neck is set a member with a narrow globular body and extravagantly flaring lip, which is supported on grotesque masks and which is itself decorated with a very wide, low floral mask.

Anonymous 25 x 17.8

27 Candelabrum

The wide low base is decorated with a frieze of pelta shields, each with a floral head in the centre. Above this, on a narrower base decorated with relief panels and cockle shells, stands a vase, on the foot of which lie dolphins, nose down. On the vase are enormous grotesque animal heads, from which hang garlands. Three nude males stand on this vase in twisted postures and support a wide deep bowl, which is in the form of a fanciful floral face.

Anonymous 25.4 x 18.3

28 Candelabrum

The wide low base is decorated with two bands of ornate moulding and, on top, with leaves and volutes. On the base stands a round altar, with a garland hanging from boukrania and eagles with outspread wings standing below. On the altar stand three(?) half-draped females with their backs to one another supporting a deep bowl, round which are swags of drapery. On top of it lies a shell dish on a horned head(?).

Anonymous Romae MDLII 24.1 x 17.7

29 Lidded vase with lion over garland

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebant.

The vase has broad shoulder and then tapers to the bottom, where the curve is cut short in a straight line. It stands on a low foot. The knobbed lid has floral decoration and rests on the fluted lip. Round the shoulder is a band of interlocking rings, each surmounted by a pyramidal object like a gemstone. Two lions' heads with leafy manes are set on this band; each holds a ring, of the same kind as in the band, in its mouth. Two garlands hang frombeneath the lions' heads, and over the garland facing the viewer stands a lion on a leafy branch.

Anonymous 27.9 x 20.6

30 Amphora with knobbed lid

[Front in capitals] Romae ab antiquo repertum

The vase has a low foot, an ovoid body and a very tall slender neck. The slender handles, patterned as if they were plaited, rise from bearded floral masks on the shoulder and curve higher than the lip. The body is divided into four bands separated by mouldings. On the shoulder and round the bottom of the body are convex flutings; between them is a frieze with a marble-like pattern above a frieze of garlands and rosettes.

AE.V. MDXXXIII 27.2 x 19.2
(in cartella)

31 Lidded globular vase

[Front in capitals] Romae ab antiquo repertum

The vase stands on a low flaring foot. The neck and flaring lip are fluted, the lid is knobbed and shallow. The globular shape of the vase is emphasized by two male figures in high relief, who press their backs closely against it. They have acanthus leaves instead of legs. Over their arm they support a garland of fruit. leaves and flowers, above which is a female head.

AE.V (in cartella) MDXXXIII 26.7 x 20

32 Jug with satyr as handle

[Front in capitals] Romae ab antiquo repertum

The body of the jug, which stands on a flared foot, is divided into three zones. The bottom zone is filled with spiral fluting; in the next, drapes hang between boukrania and rams' heads and over them are shields, garlands hang from the boukrania beneath the drapes, and over them are dolphins, beneath are ockle shells and snails; in the top zone are floral scrolls, which sprout from a male torso ending in leaves. The tall neck has leafy ornament with a band of 'basket work' round the middle. The handle is in the form of a horned satyr (with tail instead of legs), who stands holding in his outspread arms the shell which forms the lip of the jug; he stands on the shoulder by a bearded mask. Beneath the spout projects a half-lunette.

AE.V.(in cartella), MDXXXIII 26.4 x 18.0

33 Amphora

[Front in capitals] ex Romanis antiquitatibus

The ovoid body stands on a foot which flares at the top into an over-hanging 'lip'. The tall slim neck is decorated with acanthus leaves and has a band of moulding near its middle. The knobbed lid is topped by a ring. There are convex flutings on the shoulder and the bottom of the body, the rest of which is divided into two zones. In the lower zone garlands hang from lions' heads, from which shields are also suspended; over the garlands are paterae. In the upper zone two putti drive in a biga drawn by panthers, accompanied by two putti. In this zone are set two bearded floral masks, from behind which rise the plain handles; they rise higher than the lip and then curve down to join it, forming a continuous line across it.

E.V. 1543 25.3 x 18.2

34 Jug

[Front in capitals] Romae ab antiquo repertum

The jug has a trefoil lip and a tall neck, which is decorated with a spiral of leaves. The ovoid body stands on a low foot and is divided into two zones. In the lower zone there are leaves around the base and over them garlands hanging from horned masks, between which there is a crab. The zones are divided by a band of cable. In the upper zone two long-necked winged females, whose bodies end in coils, lie on the shoulder; their coils twine together. The handle starts as a bird's clawed foot perching on the torso of one of the females, and then changes to a curved band decorated with leaves. At its junction with the lip is a bearded mask.

E.V. MDXXXIII 24.6 x 17.6

35 Jug

[front in capitals] Romae ab antiquo repertum

The ovoid body stands on a low flared foot. At the base of the body are acanthus leaves, from which rise convex flutes, every third flute shorter than the rest. The rest of the body is divided into two zones: lion heads hold garlands with fillets flying in the lower, in the upper is a boukranion flanked by floral scrolls. The tall neck is decorated with leaves: the flaring lip is fluted and beaded. The handle is formed by a panther/lion which stands on its hind legs on a Pan mask and rests its forepaws on the lip, thrusting its head forward.

AEV (in cartella), MDXXXIII 26.4 x 19

36 Jug with sea battle

[front in capitals] Romae ab antiquo repertum

The ovoid body, which stands on a low flared foot, is divided into three zones. In the bottom zone, convex flutes, alternately narrow and wide, rise from acanthus leaves. In the central zone ships are drawn up on the waves ready for battle. In the top zone alternate masks and rams' heads support swags of drapery, over which hang arms and armour. The lower part of the neck is decorated with leaves. The lip is fluted. The handle is formed by a hound standing on its hind legs on the shoulder, resting its forepaws on the lip and leaning into the jug.

AEV (in cartella), MDXXXIII 27.3 x 20

37 Jug with triton

[front in capitals] Romae ab antiquo repertum

The ovoid body stands on a flaring foot decorated with leaves. Round the bottom of the body are convex flutes and then a band of laurel, over which herms hold garlands; the central two herms hold a panel with the inscription SPQR. Over the panel hangs a ram's head in front of a long drape, attached to the moulding above. Over this is a frieze of floral scrolls and then a broad band of leaf moulding. The neck and handle are formed by the torso and coils of a triton, who holds a conch to his mouth, thus forming the spout. A putto sits on his shoulder and holds a dish beneath the conch.

AEV (in cartella), MDXXXIII 26.4 x 20

38 Amphora with sacrifice and wolf and twins

[front in capitals] Romae ab antiquo repertum

The body of the amphora, which stands on a low foot, is divided into three zones. At the bottom are convex flutings. In the central frieze putti hold garlands and over the central garland is the wolf suckling the twins. In the upper zone is a sacrifice scene with a bull brought before a blazing

altar. In this zone are two bearded satyr masks, from behind which the handles rise in snaky undulations. On the concave neck is a triton. The flaring lip is fluted. The lid is decorated with leaves and on the knob stands a draped female holding a cornucopia and a handful of corn(?).

A4.V (incartella), MDXXXIII 27.4 x 20.4

39 Jug with marine thiasos

[Front in capitals] Romae ab antiquo repertum

The jug stands on a low foot. Round the middle of the body is a convex band, on which is represented a marine thiasos. Beneath this band very tall herms hold swags of drapery between them. Above the band are masks, that in the centre horned and floral, the others winged and male. From one of these rises the handle - two scaly snakes side by side; they form a coil where they join the lip and their gaping mouths point into the jug. The lip is in the form of a shell, supported on a mask with flowing hair on the upperpart of the neck; on the lower part is leaf decoration.

A4.V (in cartella), MDXXXIII 27.6 x 19.9

40 Jug

[Front in capitals] Romae ab antiquo repertum

The body of the jug, which stands on a low flared foot, is divided into three zones. At the bottom cockleshells are set above fluting; next, swags of drapery hang between rams' heads and boukrania; at the top tridents flank a pair of dolphins with tails entwined over a cockleshell. The high neck is decorated with leaves. The handle is formed by a triton with leafy coils, who rests on the shoulder facing outwards and stretches back his snaky arms to the lip.

E.V. MDXXXIII 24.4 x 18.1

41 Jug

[Front in capitals] Romae ab anitquo repertum

The slender ovoid body stands on a high slim foot, which is decorated with leaves and has a wide flat base. The body is divided into three zones. At the bottom there is spiral fluting and at the top there are three mouldings, two broad, one narrow. Between these two zones is a frieze in which stand three caryatid herms with drapes hanging from the upper border between them; two figureskneel in supplication, one at each side of the central herm. The neck and lip of the jug are in the form of a grotesque animal head, with its neck twisted into spirals, its mouth gaping and its tongue sticking out. The handle rises from a mask at the shoulder; it starts as a clawed foot and then curves back in a faintly acrobatic manner.

A2.V (in cartella), MDXXXIII

42 Amphora

[Front in capitals] Romae ab antiquo repertum

The amphora, which has a rather globular body, stands on a high slender foot with a wide flat base. There are acanthus leaves around the bottom of the body, on the shoulder and on the high slim neck. At the top of the body lie two winged females, whose bodies end in coiled tails. A garland hangs between the two tails. Their wings are spread backso that the tips touch, and beneath the tips is a boukranion. The head of each female is extended in a snaky tendril to curve up and over towards the lip to form the handles. The females have foliage instead of hair. The fluted lid has a ring as knob.

A .V. (in cartella), MDXXXIII 25.2 x 20.6

43 Jug

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebant

The ovoid body stands on a two-tiered foot. On the shoulder is a band of convex fluting and garlands hang round the body from a crab. The neck is plain, the trefoil lip fluted and beaded. The handle starts as a clawed foot perched on top of a horned and bearded mask on the shoulder; the curve of the handle is decorated with leaves and there is a protome of a lion at its junction with the lip. On the shoulder beneath the spout is a horned and hairy mask with leafy beard.

A.V (in cartella) 1531 24.8 x 17

44 Jug

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebant.

The jug, which stands on a low wide foot, is quite plain. The shoulder is defined by two horizontal lines, beneath which are palmettes with faces in their centres, linked by volutes below. At the foot of the tall handle is a floral mask. A leaf masks the junction of the handle with the lip, which is deeply cut away at the sides.

A.V. 1531 25.5 x 18.5

45 Lidded vase

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebat

The vase has a bowl-like body on a low foot, a very angular shoulder and a low neck. The lid has a high knob. The bowl is divided into three zones. At the bottom are convex flutings, alternately wide and narrow, the middle band is plain and in the top band is a rounded 'meander' pattern (i.e. with out angles). Two double handles are set in these upper two bands; they are plain but end in ivy leaves.

A.V. (in cartella) 1531 24.3 x 17.8

46 Trefoil jug

[Front in capitals] sic antiqui sculptores ex aere et marmore faciebant

The jug, which stands on a flaring foot, is plain except for two horizontal lines round the shoulder and fluting on the lip.

A.V (in cartocchc) 1531 24.4 x 17.9

47 Krater

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebant.

On a high foot, which has a knob in its stem, stands the krater with convex fluting around its belly, alternately wide and narrow. The concave neck is plain, the lip flaring and fluted. Nude putti set beneath the lip seem to support it. Double handles rise from the belly, where they end as ivy leaves, and, rising above the lip, form coils which rest upon it.

A.V. (in cartocchc), 1530 21.1 x 17.5

cf. large krater as fountain basin in garden of Museo Nazionale, Rome, Aurigemma no.127, inv.953, or a similar vase in the garden of S.Cecilia in Trastevere.

48 As 29 in reverse

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebāt.

A.V. (in cartocchc), 1531 24.3 x 16.9

49 Amphora

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebāt.

The tall amphora stands on a low wide foot. Its body is divided into three zones, the bottom one filled with convex flutings, the top one decorated with marble-like markings. In the middle zone two lions stand in a scroll of leafy branches and flank a ring, which is surmounted by a pyramidal 'stone' (cf.29). The handles rise from satyr masks set on the top zone; they begin as animal feet and their upper parts are masked with acanthus leaves. The knobbed lid has leafy decoration.

A.V. (in cartocchc), 1531 26.9 x 18.6

50 Lidded vase with snakes as handles

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebant.

The vase, which has a globular body, stands on a low foot decorated with leaves. Round the bottom of the body are convex flutings, above which is a frieze, bordered by bands of cable pattern, showing nude putti holding garlands. The neck is low, the knobbed lid is decorated with leaves. The handles are formed by two pairs of snakes, which twine all round the shoulder, knotting themselves at the sides, and crawl on to the lip.

A.V. (in cartocchc), 1530 21 x 17

51 Vase with griffin handles

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebant.

The vase, which has a globular body, stands on a low foot, has a plain neck, a flaring fluted lip, and a high knobbed lid with leafy ornament. The body is divided into three zones: at the bottom are convex flutings with a Pan head in the centre: in the middle floral scrolls rise out of a cluster of acanthus leaves: at the top, the shoulder, are convex flutings. From the shoulder rise two griffin heads with floral necks as handles.

A.V. 1530 21.4 x 17.3

52 As 10 in reverse

A.V. (in cartella) 1530 19.9 x 17.1

53 Krater

[Front in capitals] sic Romae antiqui sculptores ex aere et marmore faciebat.

The shape of the krater is as 47. It stands on a wide foot, its belly is decorated with convex flutings, and its double handles form coils on the lip. On the concave neck, however, boukrania support thick garlands, above which there are rosettes. From two boukrania hangs a chubby mask with leafy hair.

A.V. (in cartella) 1531 20.8 x 21.7

54 Large krater with Bacchic thiasos

The krater stands on a high flared fluted foot. There is convex fluting on the belly and at the top of the belly in place of handles are set two pairs of masks. A vine tendril runs below the flaring lip, which is fluted and beaded. On the concave neck are Bacchic figures in relief.

Anonymous 37.8 x 27.3 Engraving? Blue, green and red.

55 Large krater with figured relief

The krater stands on a high flared fluted foot. The belly is decorated with acanthus leaves, and at the top of the belly are set two low fluted handles, each on a pair of masks. A vine tendril runs round the vase just below the flaring lip, which is fluted and bearded. The concave neck is decorated with figures in relief.

Anonymous 36.9 x 25.8 Engraving? Blue, green and red

In the Uffizi: Pansuelli I no.160 inv.307. See Bn10.49-50

3n12

Ref: Speculum Romanae Magnificentiae in loose sheets being points of y^e most famous remains of buildings, amphitheatres, temples, columns, triumphal arches, mausoleums and statues in Rome - engraved by Lafrerius, Barlachus, Aen.Vicus and others.

1 Title page

i) (in capitals to *) Speculum / Romanae / Magnificen/tiae / omnia fere quaecung / in urbe monumenta / extant partim iuxta / antiquam partim iunxta / hodiernam formam / accuratiss delineata / repraesentans.*/ Accesserent non paucae tum an/tiquarum tum modernarum / rerum. Urbis figurae nunquam / antehac auditae.

ii) Roma tenet propriis monumenta sepulta ruinis
Plurima quã profert hic redivina liber.
Hunc igitur lector scrutare' benigne docebit
Urbis maiestas pristina quanta fuit.

Antonius Lafreri exc. Romae 48.7 x 34.8

2 Statue group: Dioscuri and horses

[At bottom to r. in capitals] Heus tu qui praeteris morare paulum ac inspice / in Quirinali hi sunt equi marmorei mutili atq grandes / arte victa natura parens spiritum cur eripit / quid Praxiteles et Fidias effinxere istos aemulamur / sat dixi abei vale salve misce bibe da mi / Romae MDXLVI.

The group is shown in its actual state (but in reversed positions) with brick repairs and vegetation here and there. On the base of the group are the inscriptions OPUS PRAXITELIS ... OPUS FIDIAE.

Ant. Lafreri / Sequani Formis 36 x 50.5

Ashby Top. Stud. fig.86

3 Inscription: Fasti Maffeiani

I quote only the introductory parts of this calendar, since these are omitted from ILS. In the calendar the days of the months are written out with indications of festivals, games, circuses etc. The introductory parts are as follows:

( )LI
VALERI RIMAV ILII
EX OLIENDUM ET PINGENDUM NTO
TABULIS PICTIS ET M IAST LIBERT
CON E S

26.6 x 42.6

ILS no.8744 , CIL VI p.3311

4 Statue group: Dioscuri and horses

[At bottom] Equitum, in Quirinali, aversa parte, marmorei colossi, Romae; absolutissima, Praxitelis et Fidiae, monu./

The back view of the group shown in no.2 is illustrated in its actual state, with two figures in the foreground and landscape with ruins in the background l.

Ant. Lafrerij Sequani formis R.MDL 34.4 x 48.9

Ashby Top.Stud. fig.88

5 Statue group: Dioscuri and horses

Same inscription as no.2 at bottom l. (to 'da mi')

The engraving is almost identical to no.2, but reversed i.e. the group is the right way round.

ANT.SALAMANCA 36.8 x 50.2

Ashby Top. Study fig.87

6 Castel S.Angelo

[Beneath in capitals] Castello Angelo di Roma

A view of the Castel S. Angelo is shown from North East across the river, with its entrance bridge on l.

ANT.LAFRERI Sequani Formis 28.6 x 39.4

Similar to Ashby Top.Stud. fig.24

7 Castel S.Angelo

[Beneath in capitals] Castello Sancto Angelo di Roma. [At top flanking flag-pole] Sepulchrum quod tunc temporis Adriani Imperatoris erat | In presentium S^ti Angeli castellum Rome nuncupatur.

The fortress is viewed from South with the river and the bridge on r. On the far bank of the Tiber are shown the buildings of Rome including the Pantheon. Groups of figures are included in various activities.

Ant. Lafrerij formis 31.1 x 50.2

8 Statue of Marforio and various bases

[At bottom l. in panel, in capitals] Quattuor has / statuarum bases cum / suis inscriptionibus / anno MDXLVII / una cum aliis nonnullis / ad arcum Sept. Severi / non procul ab hac / Marforii statua erutas / non absurde hic subiungi / posse putavimus.

The statue of the river god Marforio is set in front of a wall on r. A man sits sketching l., in the background is a landscape with ruins, and in the foreground is a row of four bases with inscriptions. At the side

of the wall l. of centre is a panel on which is written a poem in Italian describing Marforio, too long to quote.

a. The first base is plain and rectangular, with an inscription on the front: FORTUNAE REDUCI / DOMUS AUGUST / SACRUM / TRIB SUC CORP FOEDER / M ALLIUS TYRANNUS C FURINIUS FAUSTUS / P FULVIUS PHOEBUS AURAR L VALERONIUS ZOSIMUS / C AURELIUS PRIMUS / IMMUNES PERPETUO D D . Along the bottom of the base, with the explanatory note In corona superiori dextri lateris, is the further inscription DEDICATUM III IDUS OCTOBR. [ILS 6051. In Naples]

b. Rectangular altar with voluted top, bearing the inscription: PACI AUGUST / SACRUM / L CAESILIUS TAURISIUS TARQUINES / C PORTUNIUS PHOEBUS II / L SILIUS CARPUS / L STATIUS PATROCLUS II / D NOVIUS PRISCUS / P SUILLIUS CELER / TI CLAUDIUS HERMETIS L HELIUS / P AGRASIUS P F MARCELLUS / CURATORES TRI: SUC IUNIOR S P D D / PERMISSU M ARRICINI CLEMENTIS. Along the bottom: In latere sinistro PONEND CUR / L FABIUS EVANTHES IUNIOR. [ILS 6050. In Naples.]

c. Rectangular base with the inscription: VICTORIAE / IMP CAESARIS VESPASIANI / AUGUSTI / SACRUM / TRIB SUC CORP IULIANI / C IULIUS HERMES MENSOR / BIS HON INCURAT FUNCTUS ET NOMINE / C IULI REGILLI FILI DE SUO FECIT / CUI POPULUS EIUS CORPORIS IMMUNITATEM / SEX CENTURIARUM DECREVIT. [ILS 6052. In Naples.]

d. Rectangular base with the inscription: RESTITUTORI URBIS ROMAE ADQUE ORB[IS] / ET EXTINCTORI FESTIFERAE TYRANNIDIS D N FL IUL CONSTANTIO VICTORI AC TRIUMFATORI / SEMPER AUGUSTO / NERATIUS CERIALIS V C PRAEFECTUS URBI / VICE / SACRA IUDICANS D N QUE EIUS. [ILS 731; CIL VI 1158: in Forum]

[In capitals] Ant. Lafreri Sequanus / excudebat Romae / MDL 36.7 x 44.4

Now in Capitoline Museum: Führer no.1193

Statue: Pasquino (Menelaus)

The statue Pasquino is shown in a setting of buildings with four figures chatting in two groups. On the ground in the foreground are the ears of an ass, the top part of a boukranion, a rope tied in a noose and a scourge. On the base, on which the statue stands, is a poem in Italian describing Pasquino. At bottom r. by this poem is a steel-yard. Ten panels are set in the wall by the statue with inscriptions in Latin and Italian of varying length, some very scrappy.

[In capitals] Ant. Lafreri formis Romae MDL 45.4 x 34.1

10 Statue: river god or Ocean

[Top l. in capitals] Amice quam tu hic effigiem spectatu raram demiraris / Oceani est, annis superiorib. Romae reperta ad / arcum Campiliani ubi antea Nili et Tiberis / quor. nunc in Vaticano intra Pontificum / hortis visuntur imagines. Sed huiusce / spectatu dignum simulachrum nunc / in aedibus Io. Baptistae et Io. Vincentii / Fabiorum Romae ad Sarrae Aream vis/itur interim. Quod hunc in modum / tibi reprhesentatur Oceanus / Nicolao Beatricio Lotharingo gratias habe vale Romae / MDLX

Ocean, half-draped and with an oar(?) over his r. shoulder, leans his l. arm on a sea-monster. Waves billow beneath the figure.

Nicolaus Beatricius Lotharingus (see above) 34.2 x 48.8

11 Statue: river Nile

At top l. is a very long inscription explaining the significance of the statue and ending [in capitals] ... haec omnia tibi Ant. Lafreri aenea tabula nunc profert ex antiquo simulachro quod in Vaticano adhuc conspicitur exacte effigiata.

The frieze of Nilotic scenes from round the base on which the statue of the Nile reclines is shown set round the statue like a frame.

Lafreri (see above) 33.3 x 55.3

Still in the Vatican: Führer no.440

12 Statue: river Tiber

At top r. is a very long inscription explaining the significance of the statue, including the words [in capitals] ... ex antiquo marmoreo simulachro quod in Vaticano adhuc extat ...

As in no.11 the frieze from the base of the statue is set round the representation of the statue like a frame.

Ant. Lafreri 33.5 x 54.5

Now in the Louvre: Charbonneaux 109 Ma 593

13 Statue: Hercules and child

[Beneath in capitals] Commodi Imp faciem atque habitum Herculis induti ac pusionem infantem (cuius errore periit) brachio / laevo gestantis statua insignis ita ut in Belvedere (Pont horto sic vulgo appellato) extat / Ant. Lafreri Sequani formis expressa Romae anno MDL.

In a niche stands a statue of bearded Hercules with a skin tied round his neck and falling over his l. arm, on which he holds a nude baby. In his r. hand he holds the remains of a club by his leg. There is a tree trunk by his l. leg.

Ant. Lafreri (see above) 45.5 x 29.6

In the Vatican: Führer no.313

14 Statue: Farnese Hercules

[Beneath] Omnium elegantissimum Herculis signum Gliconis Atheniensis peritissimi artificis manu fabre factū. Quod Paulo iij Pont.Max° in / thermarum Antoninianarū ruderibus inventum et in domus Farnesianae(?) ad campum Florae interiori porticu locatum Ant. Lafrerius / Sequanus aeneis formis diligenter expressit anno MDLXII.

The Farnese Hercules stands in a niche. He leans on his club on a rock mound, on which is the inscription ΓΛΥΚΩΝ ΑΘΗΝΑΙΟC ΕΠΟΙΕΙ.

Lafreri (see above). Iacobus Bossius Belga incidit [on statue base l.]

43.3 x 32.9

Now in Naples Museo Nazionale inv.6001

15 Statue: Meleager(?)

[Bottom] Antiquum, ex pario marmore, in aedibus Hadriani Episcopi Aquinatis, et numerisomnibus absolutum, et omnium quae multis ab hinc annis aruta Romae sunt integerrimum simulacrum / con gratia et privilegio Ant. Lafrerius Sequanus R. MDLV.

Meleager, wearing a cloak clasped round his shoulders and over his l. arm, stands with his weight on his r. leg. The spear he held in his l. hand is now lost. On his l. a great boar's head rests on a tree trunk. There is another tree trunk by his r. leg and a dog sits by it, gazing up.

Lafreri (see above) 51.1 x 36.9

16 Temple of Antoninus and Faustina

[Across top] Hoc templum in foro Romano situm cuius integram vides formam et si ex parte sit dirutum sic tamen olim fuisse vel ipsae ruinae manifestissime ostendunt.

A view of the temple is given from the r. obliquely, and, beneath it, a ground plan.

[Bottom r.] Ant. Lafrerii aeneis formis cum gratia et / privilegio Romae an. MDLXV 43.3 x 33.4

17 Statue group(?): Venus and Cupid

[On back] Romae ab antiquo Repertum MDLXI

Venus stands and rests her r. hand on the head of Cupid, who stands and leans against her r. leg. Venus is nude and she raises her l. hand to her hair, which falls forward on to her breast. Cupid wears a quiver on his back and holds an arrow in his r. hand, pointing to their r. Both Venus and Cupid look in that direction.

[Added on lower sheet in P] Bapt.Franco 41.6 x 28.9

18 Statues: Roma and two barbarians

[Beneath the statues, in capitals] Rex barbarus Numida captivus populi Romani (x 2); Roma victrix de Dacia provincia subacta triumphans / vultu ac habitu barbarorumq spolis inlustris.

[Along bottom] Hae statuae in antiquissimo marmore, erudita manu sculptae, maiestate vetustatisque veneratione conspicuae, ac celebres, Romae in hortis Frederici Cardinalis, Caesij,/ omnis generis signorum plenis; una, ampliore loco, honoris caussa, collocatae.

The two barbarian captives flank the figure of Roma, who sits on a high base with trophy panels at the side and a relief of Dacia subacta at the front.

[In capitals] Ant Lafreri 3 MDXLVIIII 49.7 x 37.9

Now in Palazzo dei Conservatori: Führer no.1440

19 Statue: Apollo Citharoed

[Beneath in capitals] Hermaphroditi statua ex basalte duritatis colorisq / ferrei Romae in Pallatio Farnesiano collocata.

In a niche stands the statue of Apollo Citharoed, who wears a loose drape across his legs. He holds a lyre (or a boxy substitute for a lyre) on a pillar on his l. and rests his r. arm on his head.

[In capitals] Ant. Lafrerii formis Romae MDLII 37.4 x 26.3

In Naples Museo Nazionale: inv.6262

20 Statue: Apollo Belvedere

[On base in capitals] Sic Romae ex marmore sculp. in Palatio Pont./ in loco qui vulgo dicitur Belvedere.

The statue is set obliquely in a niche.

Ant. Lafrerii formis Romae MDLII [in capitals] 40.2 x 28.6

Still in the Vatican: Führer no.226

21 Statue: child fishing

[Beneath in capitals] Pueri piscantis e Pario marmore absolutissimum simulachrum / Romae in Valle Vaticana inventum.

The child, wearing a tunic and cap, sits on a high rock mound with his fishing rod in his r. hand, a basket over his l. wrist. The statue is viewed obliquely from r.

ANT. LAFRERI SEQUANI FORMIS / Anno Salutis MDLXVII 44.9 x 34.3

22 Mausoleum of Augustus

[beneath in capitals] Mausolei ab Augusto Imp sibi posterisq suis Romae extructi cuius rui/nae prope aedem D Rocji extant accuratiss delineatio a Stephano Du Perac Parisiensi descripta.

The reconstruction by Du Perac shows four circular storeys decreasing in diameter upwards. In the upper three storeys are statues in niches and on top is a seated statue holding a globe. Two pairs of trees flank each upper storey and two obelisks are set before the entrance.

Romae impensis Antonij Lafreri 1575 47.7 x 34.9

Ashby Top.Stud. fig.82

23 Statue: she-wolf and twins

[beneath in capitals] Lupae Romulum et Remum urbis conditores lactantis / antiquum ac aeneum in Capitolio signum.

Ant. Lafrerii formis Romae MDLII [in capitals] 31.7 x 40.2

Now in Palazzo dei Conservatori: Führer no.1454

24 Bust: 'Aristotle'

[beneath, as if on side of base] Η ΕΚ ΤΟΥ ΑΓΑΛΜΑΤΟΣ ΤΟΥ ΑΡΙΣΤΟΤΕΛΟΥΣ ΕΙΚΩΝ ΤΙ Δ[illegible] Η ΤΕΧΝΗ ΦΗΣ ΦΥΣΕΩΣ ΔΙΑΦΕΡΕΙ;

[in capitals] Agnosce effigiem, naturae maximus hic est / condus opum, atque idem promus Aristoteles. Romae.

The bust of a man with long flowing hair and beard, wearing a monk-like hooded garment and cap with fancy border, is shown in profile to r.

ANNO D MDLIII Ant. Lafrerij Romae 40.9 x 26.6

25.1 Arch of Titus

The arch is shown with a sacrifice frieze beneath the attic and two relief panels flanking the dedication on the attic, on l. a submission scene, on r. a sacrifice. The passage reliefs are suggested. In the attic is the inscription SENATUS / POPULUS QUE ROMANUS / DIVO TITO DIVI VESPASIANI F / VESPASIANO AUGUSTO (ILS no.265).

The arch stands on chequered paving.

A.S.Excud. 45 x 33.5

25.2 Arch of Titus

As no.25, but the paving is only beneath the passage and is not chequered.

Ant. Lafreri/Sequanus excud. Romae/ MDXLVIII [in capitals] 47.2 x 36.8

27 Arch of Septimius Severus

The arch is shown with all its relief sculpture and is set on a chequered pavement. In the attic is the dedicatory inscription as in ILS no.425 or CIL VI 1033.

Ant. Lafreri / Sequanus excud. Romae / MDXLVII [in capitals] 43.7 x 39.6

27a Arch of Constantine

The arch is shown on a chequered pavement. In the attic is the inscription as ILS no.694 or CIL VI 1139.

Ant. Lafreriij Romae 34.6 x 43.7

28 Arch of Gallienus on Esquiline

The arch, which has a single passage way, is very plain, its only decoration being on the capitals of the pilasters. Beneath the attic is a dedicatory inscription to Gallienus, which can be found in ILS no.548 or CIL VI 1106.

Anonymous 48.7 x 34.7

29 Porta Maggiore

[Beneath] Veteris aquae Claudiae ex Tiburtino forina: via portaque Naevia ac Labicana, nunc Maioris appellatione, notissima; servatis architecturae legibus, et eadem in anteriore exterioreque parte, uncialium litterarum inscriptione repetita nobilis.

The gateway is shown separated from the wall. On it are three long inscriptions, which are to be found in ILS no.218 and CIL VI 1256-58.

Antonii Lafrerij Romae 1549. 36.4 x 43.7

30 Arch of Janus Quadrifrons

[Beneath in capitals] Iani Quadrifrontis / templum / Romae in Foro Boario

The arch of Janus Quadrifrons is shown obliquely with its lower section restored, but its attic in a state of dilapidation.

Thoma Barlachi / excudebat / MDL [in capitals] 43.6 x 34.9

31 Arch of Janus Quadrifrons

[Beneath in capitals] Iani Quadrifrontis templum sic Romae ex marmore in Foro Boario.

Almost exactly the same as no.30, but a small figure of Athena(?) is drawn on the socle of the l. pier.

Ant. Lafreri Fromis Romae 1564 47 x 34.7

cf. Ashby Top.Stud.fig. 36

32 Porta S. Laurentii on Via Tiburtina

[Beneath] Aquarum Marcia, Tepulae, et Juliae forma, quae nunc S.Laurentii porta vulgo appellatur.

The arch is plain and has a single passage way. It bears three inscriptions, which are to be found in ILS no.98 and CIL VI 1244-6.

Ant. Lafreri typis Romae Anno Sal.MDLXVI 45.7 x 34.8

33 Vatican obelisk

[In panel bottom r., with voluted border; in capitals] Obelisci Vaticani quem cum alii tum nos ipsi / non ita exacte alias repraesentavimus / verissima effigies iustissimaq proportionis dimensio / Ant. Lafreri formis Romae MDL.

The obelisk is surmounted by a globe and has an inscription on its shaft: DIVO CAESARI DIVI IULII F AUGUSTO / TI CAESARI DIVI AUGUSTO F AUGUSTO / SACRUM. The measurements of the obelisk are indicated and the method of jointing shown.

Lafreri (see above) 49.3 x 30.7

34 Obelisk and Antonine column

The obelisk and column are shown in their actual state against a landscape background. In the foreground is a river god in a stream, the she-wolf suckling the twins and sculptured fragments. The obelisk, which is plain, stands on a high base. The column has the legend COL.ANTONINI beneath the reliefs of its base.

[Bottom r.] Ant. Lafrerii formis,and a wing 47.4 x 34.2

35 Obelisk and Antonine column

As no.34 in reverse, but without the COL.ANTONINI legend.

[On entablature block] AEN VIC PARM / A S X. The wing is in the bottom r. corner. 49.5 x 33

36 Rostrate column and Meta Sudans

[In panel in top l. corner] C.Duilius Consul, primus Romanorum / Poenis classe devictis de navali victo/ria triumphum egit. Ob eam rem ei / in foro Rom: positā fuisse statuam ex / S C una cum columna rostrata varii auctores prodidere. Hius columna(e) stylobata(m) sup(er)ioribus annis ex Capitolinis ruderibus versus foru(m) ege/stam; nunc autem in Capitolium translatam, in Gratia(m) antiquitatis stu/diosor_ ea quae restituta est forma cum inscriptione ipsa typis mandavim.

[In panel top. r. corner] Metae sudantis, preterquam quod in / numismatibus aliquot Vespasiani, Titi / et Domitiani Imppp. percussa cernitur, / vestigia apud amphitheatrū Titi exta(n)t / fons fuit sic ductus & ex eo manare(n)t / aqua commoditati populi, ad ludos et / spectacula qu(a)e in amphitheatro edeba(n)tur, accedentis.

On l. stands a column on a tall square base; prows project from it in three tiers and a standing statue of a cuirassed male surmounts it. On the base is an inscription to be found in ILS no.65 and CIL I 195, VI 1300: the text differs occasionally and the attempts to fill the gaps are very different from the modern versions.

The Meta Sudans is shown on the r., in restored condition, just as the rostrate column. Water flows from a sphere at the top into a basin on a round base. Round the base are niches in which are basins; into these water falls from urns and wine skins held by crouching figures.

[On base of Meta Sudans] Excudebat Antonius Lafreri Roma MDLXXV. 48.8 x 33.5

37 Trajan's Column

The column is set in a landscape with various figures, two of whom are emerging through a door in the little chamber at the top of the column. The spiral runs to l., when in fact it runs in the other direction. The inscription over the door in the base, to be found in ILS no.294, is not accurately transcribed.

[Bottom r. in capitals] Ant. Lafreri / Sequani formis / Romae. 1544 49.6 x 31

38 Trajan's Column

Various diagrams of the column are given. On l. is a vertical section through the centre of the column; in centre the column in elevation without its reliefs; on r. five horizontal sections set by the place on the central diagram where they were taken. Measurements are given on all the diagrams and two scales also, though with-out explanation.

[Beneath central diagram] Ant. Lafrerii Romae 54.1 x 36.5

39 Spiral ornate column of the Baldacchino in the Vatican

The column rises from a cluster of acanthus leaves on a round base, which is decorated with mouldings. The column is divided into three main zones, the lowest of which is decorated with spiral fluting. The upper two zones are covered with vine tendrils, which rise out of acanthus leaves. The capital is formed of floral scrolls, which also rise from acanthus leaves.

[Below] Ant. Lafrerii Romae 48.7 x 34.4

40 Temple of Castor and Pollux(?)

[Below in capitals] Porticus templi Iulii columnae tres cum epistylii parte ita ut in Foro Rom fissuris scilicet fracturisq / deformes extant.

Against a background of ruins and buildings with figures are shown the ruins of a temple in the Forum. Three of its fluted Corinthian columns stand and support a section of entablature.

Ant. Lafrerii formis impressae Romae anno MDL [in capitals.] 35.9 x 27.3

41 Pyramid of Cestius

[Beneath in capitals] Sepulchrum C Cesti Epulonis Ostiensi via / et pyramide et marmore quadrato nobilissimum / atq omnium vetustissimum /

The pyramid is shown in its actual state with vegetation sprouting all over it. There are two inscriptions on it [ILS no.917, CIL VI 1374]. In the foreground are two figures.

Romae MDXLVII Ant. Lafreri Sequani formis [in capitals] 41.4 x 30.9

42 Tomb of Caecilia Metella

[Beneath] Metellae Uxoris Crassi sepulchrum, editiore Appiae viae loco conspicuum. Est igitur opus ampliore ac rotunda mole, ex lapide quadrato / Tiburtino; marmore Zophoro trophaeis et boum capitibus insigni, vulgo notum. Ut autem, antiquitate, hippodromo Caracallae, / Tullique testimonio clarum est; ita, totidem verborum sententiam Echo quinques reddente, omnibus admirabile prope, videatur/ Antonii Lafrerii Romae 1549.

[Over tomb in capitals] Ad Metellae Echo / Creticus hic natam Crassus humasse iugalem / fertur et hinc questus congeminare locum.

The tomb is shown in its actual state with a herdsman and bull in the foreground. Beneath the frieze of boukrania is a panel with the inscription CAECILIAE / Q CRETICI F / METELLAE CRASSI [ILS no.881; CIL VI 1274].

Lafreri (see above) 41.8 x 32.4

43 Tomb

[Beneath] Antiquum, Ostiensi via, sepulchrum marmoreum, amplum, quadratum, ad tertium au urbe lapidem, fascium ac securium, et aliis ornamentis insigne.

The actual state of the tomb is shown. It stands on a high socle, which is very worn so that only traces of the inscriptions on it remain. On the upper part of the tomb are six fasces and a curule chair in relief and a large panel bearing an inscription to be found in ILS no.1127 and CIL VI 1343 showing the tomb to be that of M.Antonius Antius Lupus.

Antonii Lafrerii formis Romae 1551 48.1 x 32.8

According to ILS the tomb was destroyed at the end of the 16th century.

44 Tomb

[Beneath] In via Cassia, Roma, ad tertium lapidem; monumentum marmoreum; huiusmodi forma / et ornamentis; exesum prope vetustate.

The actual state of the tomb is shown. It stands on a very worn high socle. On the side of the tomb a griffin leaps over a bull's head; on the front the Dioscuri, each with a horse, flank a tabula ansata, in which is an inscription [ILS no.1861, CIL VI 1636]. At l. and r. of the front are pilasters, which seem to support a gabled roof. At the corners of the roof are acroteria in the form of quarter-circles. In the acroteria facing the front a Victory kneels at a trophy; in those at the sides are eagles and snakes. In the pediment stands an armed warrior in relief.

Antonii Lafreri formis Romae 1551 49 x 35.3

45 The Septizonium

[beneath in capitals] Luci Septimii Severi Caesaris / in via Appia quantum quidam consequi coniectura / potuerunt sepulchrum Septizonii titulo temporum / iniuria paene distructum ceteris partib vel/corruptis vel conlabsis negligentia superioris/aevi moti quod superest memoriam veterum / propagantes effinximus / Romae MDXLVI // Ant Lafreri / Sequani Formis

The Septizonium is shown in its actual state in a landscape of ruins and figures. On the architrave of the first storey is the inscription:

C TRIB POT V COS FORTUNATISSIMUS NOBILISSIMUSQUE

Lafreri(see above) 48.6 x 33.9

46 Trophy of Marius

[Above in capitals] Trophea Marii de bello Cymr. putat. ad aed. D. Museb.(?)/ Romae.

A great trophy relief is set in a landscape with aqueducts and buildings. Three putti stand at the foot of the trophy among shields and helmets.

D. Museb. (?) 36.5 x 24.1

47 Trophy of Marius

[Above in capitals] Trophea Marii de bello Cymbr. putat. ad aed. D. Museb(?) Rom.

This companion piece to no.46 is also shown against a landscape. Four putti and a captive barbarian female also form part of the trophy.

D. Museb.(?) 36.5 x 27.1

For both reliefs: RR I 289-90

48 Doorway of the 'Temple of Romulus' in the Forum

[beneath in capitals] Templi (ut putant) Romuli ac Remi quod in Comitio cernitur ac nunc divis Cosmo Damianoque sacrum est / porta marmorae valvaeq aheneae formis Ant. Lafreri ad vivum effigiata Romae MDL.

The large doorway is flanked by Corinthian columns, which support the entablature. The door leaves are ajar and a pedimented shrine is visible within.

Lafreri (see above) 36,4 x 29.6

49 Relief: floral scroll

[Between the two panels of relief] Sic Romae visuntur intercolumniorum folia, mira diligentia ex antigrapho antiquo, quod hodie in aedibus Andreae, quondam Card. à V(?)alle, integro marmore conspicitur, / desumpta, quibus, lector, interea tibi frui licebit dum ex eodem promtuario et hiis similia, atque etiam maiora propediem paramus, formis Ant. Lafreri Sequani, Romae MDLXI.

A panel decorated in relief with acanthus scroll is shown in two sections. The scroll rises out of a cluster of acanthus leaves at the bottom of the panel.

Lafreri (see above) 34.6 x 48.8

50 Amphitheatrum Castrense

[bottom l. on block of stone] Amphitheatrum quod in Exquiliniis non procul / a templo S.Crucis in Hierusalem lateritium visitur, de vicino Tiberii Caes. castro, cognomen ca/strense consecutum, Ant. Lafrer. Sequani formis / Roma MDLX.

A restored view of the amphitheatre is given, showing elevation, cross-section, seating and ground plan. A few figures are included.

Lafreri (see above) 33.5 x 46.8

Ashby Top.Stud. fig.77

51 Amphitheatre: Colosseum?

A restored view of the amphitheatre is given, showing the elevation, cross-section, interior and ground plan.

Anonymous 40.9 x 56.2

52 Colosseum

The restored elevation of the building is shown.

Anonymous 40.5 x 57.1

53 Amphitheatre of Verona

[Above] Amphitheatri Veronen, diligens et accurata delineatio, quod ludis publicis, gladiatorio muneri, et ferarum venationib. exhibendis, Imp. Caes. Aug. suasu, post bella civil.pace Pop.Ro. terra mariq parta, / nobilissima colonia Verona, opere rustico, in foro boario extra Urb. moenia, aere publico collocavit. Unum omnium quae nobis antiquitas reliquit, Civium perpetua diligentia, et quantum humana ope praestare / potuit, magis a temporum iniuria praeservatum. Anteriorem enim porticuum partem, quam alam vocant, ingenti terremotu quassatam, anno salut. MCXVII corruisse annalibus Veronensium proditum est.

A view of the amphitheatre is given, indicating its actual state and including the cross section, interior and ground plan, as well as the elevation. Statues are still in situ in front of the third storey.

[At bottom r. corner in scrolled panel] Romae Anno MDLX / Anton.Lafrerii Sequani formis / ad genitivu archetypum fidelissime / expressa.

32.9 x 38.3

54 Colosseum

[Beneath in capitals] Theatrum sive Coliseum Romanum

The Colosseum is shown in its actual state, partly buried. Figures are included.

Ant. Lafreri / Sequani Formis 32 x 44.4

Ashby Top.Stud.fig.62

55 Pantheon

[Above in capitals] Pantheum Romanum nunc Mariae cognomento rotundae notum ad antiquam suam effigiem et formam expressam.

A restored view of the Pantheon is given, including an inaccurate version of the inscription on the architrave, to be found in ILS no.129, CIL VI 896. In the foreground in front of the Pantheon are a sarcophagus in the form of a bath, which stands on legs decorated in relief with a garland and mask (shown twice, from the front and the side); a statue of a lion lying on a base, the sides of which are covered with hieroglyphics (also shown twice, from front and back); on r. a large vase with twin snakes as handles and nude females in relief on the body. The front of the body of the vase is missing and in the gap is written the following:

Labrum / ex porphy/rite et duos / ex ophite Leones / Aegyptiis notis illustres,/ ex proximis ut opinor / Agrippae ac Neronis ther/mis, in celebriorem et / amoliorem locum, pii / Pontifices Maximi, ne / situ squalloreve iace/rent, propter Panthe/um erigi colloca/rique iusse/runt.

[Bottom centre] Ant. Lafreri / Romae 1549 39.1 x 46.9

Ashby Top.Stud. fig.76

56 Pantheon

A view of the Pantheon is given from r. side in a restored state. A section of the wall is omitted to allow a view into the interior. In front of the portico are shown two statues of lions and a sarcophagus in the form of a bath-tub.

Anonymous 36.6 x 48

57 Relief: Triumph of M. Aurelius

The panel showing the triumph of Marcus Aurelius is illustrated in reverse.

Anonymous 49.6 x 34.8

In Palazzo dei Conservatori: Führer no.1444 3

58 Relief: Triumph of M. Aurelius

[Beneath] M.Aur.Imp. Triumphi imagro, ad haec usque tempora Romae in Capitolio, pulcherrima marmore inter tot / Urbis ruinas posteritati servata, et Ant. Lafr. Sequan. typis MDLX express.

The same relief as no.57, but shown the right way round.

Lafreri (see above) 44.4 x 29.6

See no.57

59 Relief(?): sea battle

Ships of varying sizes, ornately decorated, clash together.

[Bottom r.] 3 in cube. ROMAE ANT. LAFRERI 31.1 x 47.5

60 Mithraic relief

[Beneath] Hac vetusta marmorea tabula, quae Romae in aedibus Octaviani Zeno prope theatrum Pompeii et campum Florae extat, hisce signis ornata, veteres rerum naturalium periti optimi agricolae munus significare voluerunt. Qui assiduo labore, die noctuque, tribus solis, quattuor lunae stationibus, et naturali utriusque sideris cursu observantis, fortitudine, providentia, fide et diligentia, terram fatigando rem agrariam tractat. et proinde carum frugum quae lucis et tenebrarum tempore creantur, oriuntur, excolunturque uberrimum pioventum fert.

The main panel of the relief shows Mithras slaying the bull. On l. are two small panels one above the other, in which are Cautes and Cautopates. Across the top is a third panel, in which the Sun and Moon drive in chariots and flank a row of burning altars, two figures each held in the coils of a snake, and a figure in the centre winged. Beneath the legend noted above is a lettered key to all the figures and objects on the relief.

[At bottom] Antonii Lafrerii Sequani formeis Anno MDLXIIII 45.8 x 31.3

61 Mosaic or painting?: wild animals
62 Various wild animals are depicted on an undulating ground.
63 61: [bottom l.] Ex veteri hypocausto reperto prope vivarium Anno 1547 in / quo elegantissime omnium animalium pictae effigies videbantur./ Haec tractae sunt et in tres tabellas digestae. Tab.I
62: [bottom centre] Tabula II. animalium ex vetustissimis / picturis Romae tractorum.
63: [bottom r.] Tabula III, then as 62.
61 shows an elephant, bison, camel(?), lions and deer.
In 62 are an elephant, lion, leopard, a rhinoceros in water, a boar and four strange creatures.
63 shows two camels, a giraffe and five elephants, two wearing trappings, two with a rider and one with a burden on its back.
Formis Ant. Lafreri 33.1 x 44.9; 34.1 x 46.7; 32.3 x 44.3

64 Relief: sacrifice scene
[Below] His et talibus monumentis olim ornata fuit illa M.Antonii ubique memorata columna ex qua haec quae vides expressa sunt cetera visurus nisi ob eiusdem columnae incendium desiderarentur.
Ant. Lafreri formis Romae MDLXV. At bottom r. corner of the altar: LD
29.7 x 49.7

65 Relief: Dionysus visits Icarius
[Along bottom in capitals] Triclinarium lectorum tripedis mensae et accumbentium ex marmoreis tabulis graphica deformatio.
This version of the Icarius reliefs includes a palm tree on r.
Ant. Lafreri Romae MDXLVIIII [in capitals] 34.1 x 49.7
On Icarius reliefs see Watzinger JdI 1946/7 76ff

66 Relief: Suovetaurilia
[Beneath] Solitaurilioru sacrificiorum, quae, lustro peracto, verris arietis ac Tauri (quod integri solidique corporis sint) immolatione, censores urbem lustrantes, omnibus Centuriis et Equitibus in campum Martium convocatis, sollemni more / faciebant; ex antiqua marmorea tabella, Romae, parieti cuidam, in Marci, fixa; illustris effigies / Antonii Lafrerii formis Romae 1553
See Bm9.19 and 269
Lafreri (see above) 27.5 x 49.7

67 Statue group: Laocoon
[on base in capitals] Romae in palatio Pont in / loco qui vulgo dicitur / Belvedere. [Beneath statue] LAOCOON
Anonymous 45.7 x 31.8
Still in Vatican: Führer no.219

68 Porphyry sarcophagus of Constantina

[Beneath in capitals to *] Antiqui ex porphyrite sarcophagi in Bacchi ad secundum ab urbe via Nomentana lapidem*, ut rudius propter marmoris duritiem vel artificis negligentiam vel saeculi sane barbariem tum in fronte et a tergo tum dextro / ac sinistro latere totidem et iisdem figuris insculpti ita sepulchri Constantiae Constantini Magni Viliae fama quamquam incerta Vulgo noti *deformatio*. Antonii Lafrerii sequani formis Romae MDLIII.

The sarcophagus is decorated in relief with vintaging putti, who tread grapes on the side, on the front are found among floral scrolls, with a lamb and peacocks below. On the lid are garlands and masks.

Lafreri (see above) 28 x 40.3

Now in the Vatican: Führer no.21

69 Relief: battle from Great Trajanic Frieze

[Beneath] Tabula marmorea, pugnae Dacicae: ex diruto Traiani, ut putatur, arcu; in Constantini cognomento Magni; quo spectat Aventinum; ornatus causa, Romae, translata / Antonii Lafrerii Sequani formis Romae 1553.

Only the battle section of the frieze is shown.

Lafreri (see above) 29.2 x 45

The frieze was re-used on the Arch of Constantine, where it is still to be seen. E.Pallottino ACom 66 1938 17ff 'Il Grande Fregio di Traiano'

70r Sarcophagus: Amazonomachy

[Below in capitals] Amazonum pugna adfabre efficta de sarcophago vetustissimo quod in Capitolio visitur eaque aeneis formis incidit atque in edibus suis suaque impensa Nicolaus Beatricus Lotharingus in lucem ad communem omnium qui rebus antiquis / oblectantur utilitatem emisit K.Ian. MDLIX.

In the centre of the battle scene, Achilles supports Penthesilea.

Nicolaus Beatricus Lotharingus (see above) 40.7 x 100.4

70v Inscription to M.Pompeius Aspro

[Beneath in capitals] In aedib. Federici Card de Caesis sub Vaticano / tabula marm cohortium signis duobus aquilaq legionaria atque aliis cum instrumentis bellicis tum cavea pullaria / inscriptionibusq perelegantibus insignis Ant Lafreri formis exactissime delineata Romae MDLI.

Around the inscription are shown in relief two standards, military decorations, prophetic chickens in a cage and an eagle. The inscription itself is to be found in CIL XIV 2523 and ILS no.2662.

Lafreri (see above) 23 x 27.1

ILS: in agro Tusculano, nunc Romae. Museo della Civilta Romana, catalogo Rome(?) MD p.196 Sala 18 no.42 : Palazzo Del Drago, Rome.

71 Equestrian statue of M.Aurelius

[Beneath in capitals] M.Aurelii Antonini Pii equestris / statua aenea in area Capitolina / Antonii Lefrerii Sequani formis MDXLVIII R.

The equestrian statue of Marcus Aurelius is shown in profile to l. On the base of the statue is the inscription: IMP CAES DIVI ANTONINI F DIVI HADRIANI / NEPOTI DIVI TRAIANI PARTHICI / PRONEPOTI DIVI / NERVAE AB NEPOTI M AURELIO ANTONINO PIO / AUG GERM SARM / POT MAX TRIB POT XXVII / IMP VI COS S P Q R .

Lafreri (see above) 34.8 x 23.8

In Piazza del Campidoglio: Führer no.1161

72 Lateran Baptistry

[Beneath] Balnei Laterani, et in eo, ad curandam Constant. Caes. Elephantiasim, in/noxio infantium sanguini suscipiendo primum parati Labri, ac mox conver/sa in pietatem crudelitate, eiusdem baptismo destinati, simulachrum. Romae.

A section through the octagonal building is shown, its central cupola supported on columns which surround a sunken area. In this sunken area is a sarcophagus in the form of a bath-tub. On l. is the entrance portico, approached down a flight of steps.

ANT.LAFRERI EXC. 40.3 x 48.2

73 The harbours of Ostia

[Bottom l. in capitals] Claudii et Traiani impp. / admirabilium portuum / Ostiensium orthographia / per Stephanum du Perach / architectum / iuxta antiqua vestigia / accuratissime delineata.

The reconstruction of the Claudian and Trajanic harbours at Ostia is drawn from a high viewpoint. The names of the various features are added.

Ant. Lafreri exc. Roma 1575 43.8 x 73.5

Ashby Top.Stud. fig.8

74 Amphitheatre of Verona

[On slab bottom l.] M. MANTUAE GENAULDIO / P I CON IULIUS FIDELIS / P H A A G DECLARABAT / MDLVIII.

[On large block in centre] L. Q. FLAMINIUS ROMANUS CONSUL / AC UNIVERSAE GRAECIAE DOMITOR / SUMPTIBUS PROPRIIS AMPHITHEATRUM / VERONAE EREXIT ANNO AB URBE / CONDITA DIII.

The amphitheatre is shown in its actual state, set in a landscape with various figures. At bottom r. is a male torso and a Corinthian capital.

[Bottom r. on small slab] Op.S.Bram./Par.fecit 28.5 x 42.4

75 Castra Praetoria

[Above r. in capitals] Castrum Praetorium / Rome Claudii Ducheti formis / ·DIX·XI

On l. the plan of the Castra Praetoria is given and on r. its elevation from a high view point to show all the inner buildings. It is shown in a reconstructed state.

Claudius Duchetus (see above); [lower r. in capitals] Ambrosius Bram. f.

34.5 x 53.9

76 Tomb

[In scrolled panel lower r. in capitals] Monumen/tum / Q Verannii / in via / Appia

In the upper part of the engraving is a view of the tomb in its actual state. In the lower storey are two windows, in the upper storey columns and pilasters support the pediment and flank a niche in the centre. In the lower part of the engraving is the ground plan of the tomb, with a coat of arms on l.

[Below] Ill.D.Joan. Forget de beau-regard D. Cof(?) girolamo denovi Lafreri D.D.Romae. [very faint at bottom r.] Ionnine(?) Orlandi f.

43.1 x 27.6

77 Theatre of Marcellus

[Top centre in capitals] Theatrum Marcelli

The reconstruction of the Theatre of Marcellus is shown from a high viewpoint to illustrate the interior as well as the exterior. The various parts are numbered and named in a key at top l.

Anonymous 40.5 x 54.4

Bn13

Vault decoration of arch at Rheims

Three sheets are combined, each showing the decoration of one of the three passageways. There are explanatory notes beneath each passage.

a) Voute de l'arcade de Leda.

La ville de Reims est icy representée sous la figure d'une Femme, selon l' ancienne coutume. Le cigne qui accompagne cette femme la fait reconnoitre pour Leda: et l'on peut dire que comme Leda estoit Mere de Castor et de Pollux, qui estoient les Divinites qui presidoient aux Lois et aux Jugemens, ainsi que Ciceron nous l'apprend; de mesme la ville de Reims tenoit à gloire d'estre Mere des Juges dont le Conseil estoit composé, qui estoient recommandables par leur merite et par leur integrité. Le flambeau que tient l'amour fait connoitre que pour bien penetrer l'obscurité du Droit, il ne faut manquer ni de lumiere, ni d'affection pour l'equité. C'est ainsi qu' autrefois les villes prenoient soin de marquer par quelque embleme les avantages dont elles se faisoient honneur; comme on le pourroit justifier par de semblables Monumens, aussi bienque par les Medailles.

In this side passage is a square panel showing Leda and the swan. Around this is a wide border of coffering, which in turn is set in a border of arms and armour in disarray, with a winged figure working on a shield at each corner.

b) Voute de l'Arcade des Saisons

Les figures qui paroissent dans la clef de la voute de cette Arcade, font connoitre combien la Ville de Reims s'estimoit heureuse d'estre soumise a l'Empereur qui vivoit a lors. Les quatre enfans, et ce qu'ils tiennent, representent les quatre Saisons de l'année, tout de mesme que dans une medaille de Commode, qui a pour devise Temporum Felicitas. La femme assise porte dans ses mains de quoy marquer l'abondance de toutes choses. Les douze mois de l'année se voyoient dans les douze tableaux, dont il ne nous reste que sept; les autres ayant esté ruines avec toute la face de la porte qui regardoit le dedans de la Ville. L'ingenuité de ce temps ne paroit que trop dans l'une de ces figures. Ceux qui rapportent ce monument à Jules Cesar, se contentent de dire, que cette arcade fait connoitre qu'il a reformé le calendrier.

In the centre of this, the central passage, is a large square panel in which concentric circles of meander and palmettes surround an inner square panel. In this panel an almost-nude figure sits with two cornucopiae, surrounded by two seated putti and two standing figures representing Seasons. Round the large square panel is a border divided into several scenes, which probably illustrate the farmer's year. Beneath these scenes on the lower part of the vault are two long panels in which putti rise

from leaves and hold garlands on which swans perch; birds peck at fruit suspended in a drape beneath.

c) Voute de l'Arcade de Romulus

Ceux qui veulent que ce monument ait esté erigé en l'honneur de Jules Cesar, asseurent que cet embleme a esté mis icy pour honnorer l'origine de cet Empereur. Mais peut estre aussi, que ca esté pour montrer que Reims estoit soumise ou plustot alliée à Rome; plus que c'estoit le Symbole ordinaire des villes, qui estoient sous la domination ou sous la protection des Romains. Ce que l'on dit que S^t Sixte et S^t Sinice furent les premiers qui s'arresterent à Reims pour y prescher la Foy, apres qu'ils eurent veu dans la voute de Porte Mars cette histoire de leur nation, fait assez voir l'antiquité de cet edifice. Ces victoires et ces armes sont pour eterniser la memoire des conquestes de ce temps là: mais ces figures qu'on voit distinctement en quelques boucliers, ne ressemblent à des fleurs de lis que par hazard.

This ~~chief~~ side passage has the same decorative scheme as the other, with the she-wolf, the twins and the shepherds represented in the central panel.

Ie.Colin fecit Remis 22.6 x 25.1; 22.5 x 32.7; 23.5 x 24.6

See also Bn13.30

2 Painting in cupola of S.Costanza

Round the lower edge of the painting is a river scene with putti. The rest is divided into segments by caryatids, which rise from leaves between two lions and support floral 'candelabra'. These 'candelabra' each include a smaller female figure and abut upon a central circle. Between the caryatids there are various figure scenes on the river banks, including trees and buildings. Between the 'candelabra' there are small figured panels.

Anonymous 50.6 x 52.9

Dumbarton Oaks Papers 12 1958 fig.56 (by Bartoli). See Bn7.96 for a coloured version.

3 Painting: ceiling

Only a quarter of the rectangular ceiling is illustrated. It is divided into panels, which are surrounded by figured and floral arabesques. In the centre is a square panel with a rectangular panel joining at each corner. The panels are decorated with floral motifs and with figured subjects, which include centaurs and Europa and the bull. At each end of the ceiling is a band divided into two long panels, with a small figured panel between.

Anonymous 50.9 x 64.2

4 Painting of dome

Four circular openings are equally spaced in the lower part of the dome. Between them run two zones of painting divided into panels: in the panels of the lower zone are standing figures, in those of the upper zone a marine thiasos. Springing from the second zone are painted eight adjoining arches, in each of which is a figured panel. In the centre of the 'canopy' produced by the arches is a tondo in which Jupiter sits on clouds with his eagle and his thunderbolt. The tondo is bordered by panels of floral arabesques and figures.

Anonymous 63.5 x 50.6

5.1 Illustration of sacrifice procession

5.2 [beneath, in capitals] Sic salsas fruges, sic vincti tempora vittis thura dabant, multusq cruor fumabat ad aras.

[On back] Fr Temple of More Park Surrey gave y^e^ to Eton Coll. Library.

Two identical engravings show a procession of men, women and children moving l. following two bulls to an altar for a sacrifice. At the altar stand two bald and bearded priests. By the bulls and also on far r. are two trees. On the altar, which is decorated with garlands and bearded heads, is a tabula ansata with the inscription L.Lom.

L.Lom (?) 16.1 x 41.3; 16.2 x 42.1

6 Tomb with mosaics

The groundplan of a rectangular tomb is shown. Two graves, in the centre of two adjacent sides, are open and the bones inside are shown; the equivalent positions on the other sides are covered with flag-stones. In the centre is a mosaic, on which a fish is surrounded by floral tendrils. There are smaller mosaics in the corners, diagonally opposite corners matching: their subjects are a peacock and a griffin, each standing on a floral tendril.

Anonymous 24.6 x 16.4

7 Painting: ceiling

The design is basically a series of rectangles, one inside the other, on a pale ground. The rectangles are formed of various motifs, including reeds. In the centre of each side, touching the outer edge, is a small panel with an arched top; in two of the panels are leaping goats, in the other two are griffins. Garlands run between the arched tops of the panels. In the centre is a panel, surrounded by an oval garland and decorated with the figure of Pegasus.

Anonymous 24.5 x 17.6

8 Wall of columbarium

Along the wall is a row of six niches, each holding two urns. Above them perhaps on the ceiling are painted hanging garlands and floral sprays, which flank two peacocks facing one another. At bottom l. and r. of the painting are Medusa masks in a square panel of scale pattern.

Anonymous 25 x 15.1

9 Columbarium with mosaic

The engraving seems to show an alcove of a columbarium. The three walls are divided into two zones, in each of which niches of different shapes are arranged symmetrically. The arched niche bottom centre has three urns and is bordered with floral scroll, which sprouts from a mask. It is flanked by two reliefs of winged putti. Two garlands hang in swags over the niches which flank the central tall niche in the upper zone.
In the lower part of the engraving is a mosaic. In the central circle are Pan and a winged putto. The outer parts of the mosaic are filled by floral arabesques, which rise from female busts in the centre of each side.

Anonymous 24.4 x 17.3

= n4.25; mosaic n4.23 and n6.13. See Ashby. Discovered in Vigna Moroni.

10 Painting(?) of Sun god and three inscriptions

Surmounting the three inscriptions, which are set side by side along the bottom of the engraving, is a representation of the Sun god driving his quadriga towards the spectator. His horses prance to l. and r. The three inscriptions are as follows:
a. Relief of two hands. QUISQUIS ES QUISQUIT / AUTROCUIT SEVERAE / IMMERENTI LOCUES / SOL TIBI CONSULDO / TU INDICES JUS MONTEM.
b. DIS / CARISSIMO FILIO / PARENTES
c. Two hands in relief at the top of the panel. IN / TIMOTHEAE / M ULPIUS / NICANOR / VERNAE / SUAE P / SOL TIBI CONSULDO / QUI MAPUS INTULIT EI.

Anonymous 23.6 x 17.5

a and b are from the same slab: ILS 8497 (Romae ad viam Appiam rep.), CIL VI 14098.
c: ILS 8497[a], CIL VI 14099

11 Columbarium with painting niche

The niche, which holds four urns, has the form of a shallow arch supported by Ionic pilasters, which in turn stand on a deep base. On the wall at the back of the niche is a painting: on l. are two seated nude figures, one of whom is dressing the leg of the other. On r. stand two draped figures, one male, one female.

Anonymous 23.9 x 16.4

12 Columbarium

In the ruined columbarium a man stands watching with a dog while another man moves earth. In the wall behind them are four large rectangular niches, the two lower ones with arched top, the upper pair pedimented. On r. are three pairs of semi-circular niches set above one another, each holding two urns. Between the two lower pairs is painted a winged female in a floral arabesque; between the central and top pair are a garland, mask and arabesque.

Anonymous 23.7 x 17.8

13 Columbarium wall

In this wall, which has an arched top, are two rows of six semi-circular niches, each holding two urns. Over them is a row of four tall arched niches, each holding two urns.

Anonymous 24.1 x 18.1

14 Columbarium

An underground columbarium is shown, with a flight of steps leading down into a vaulted chamber, round the walls of which are rows of niches. There is the suggestion of painting on the vault.

Anonymous 23.3 x 18.3

15 Columbarium and painting(?)

The upper half of the drawing shows a deep niche of a columbarium. It has a shallow arched top and holds three rows of three urns. In each side wall is a small niche with one urn. At the back of the niche is a painting of a recumbent deer surrounded by arabesques.

In the lower half is a painting(?), which shows a bearded male with a drape over his leg and a half-draped female.

Anonymous 24.3 x 18.1

16 Columbarium

The engraving gives a view into an underground columbarium. On the side wall are two rows of four arched niches. On the end wall are three large arched niches side by side. Round the bottom of the walls runs a low bench of masonry. On the ground l. lies a broken urn with bones around it.

Anonymous 24.5 x 17.8

17 Columbarium

Two people inspect the excavation of a ruined columbarium, while workers toil around them. The finds are displayed bootom l.: an urn, a glass and a lamp. In each wall are two large semi-circular niches , around which are painted floral arabesques, arlands, putti and birds.

Anonymous 24.4 x 18.1

18 Paintings(?)

19 Each engraving shows a small group of figures or an animal, perhaps

20 details from the panels of a large painting.

21 18. Pellerophon and Pegasus. Bottom l., 4.

19. Hercules and Cerberus on a small groundline with a lionskin on l. Bottom l., 32.

20. A half-draped female sits with a snake on her lap and a boar by her side. Bottom l., 17.

21. Upper part: a boar with a fillet round its belly stands to r. Lower part: two putti hold a butterfly between them by the wings. Bottom l., 25.

All anonymous 10.2x 11.9; 10 x 9.4; 10.1 x 9.1; 9.9 x 10.3

See also Bn14.11 and 12

22 Painting: three goddesses

The painting, which is damaged at bottom r., shows three draped goddesses standing. The goddess on l. wears a poplos and holds a cornucopia; in the centre, Athena, with her helmet and shield, brandishes her spear; on r. is Luna with her crescent moon and sceptre.

Anonymous 23.4 x 18.4

23 Painting

A male with billowing drapery flies r., blowing a horn to a female who sits asleep by a round altar, leaning her elbow on a tree trunk r. There is a second female in the background by her. On l. a putto sits on a rock and leans on a burning torch, which is upside - down on the ground.

Anonymous 20.9 x 26.7

24 Painting: landscape

[Beneath, in capitals to *] Em^{mo} et Rev^{mo} Pupī Dnō Ioanni Baptistae T(?)iat S Caesarei Card^{li} Spinulae S R E Camerario* Regiam Apollinis ingredi Philosophu in hac Tabula omnes mirantur, et vix aliqui sciunt Pnps Cm^{me}, quę ab invidis Ruinis aedium Titi Vespasiani ad lucem in his lineis reviviscit tuo Tutelari

numini consecrata ut usque adhuc incognita orbi terrarum prodeat Fulgentissim[a] et in Signum debiti obsequii non par meritis, et magni operis delineamentum dedicat./ Hum[mus] Ossequios[mus] et Obbedien[mus] / Serv[s] Franciscus Bartolus.

A stream flows in l. foreground and a man sits fishing on rocks at bottom l. On the bank of the stream on r. is an irregular building, one wall of which is decorated with a draped female in relief. A sphinx lies on top of a projecting part of the entablature on l., while on r. a tripod stands on a tall column; two male statues stand on bases on far r. Over the building appears a baetyl, with a lyre attached to it. On l. stands a long low building, from the ends of which project entablatures supported on columns and surmounted by panthers; there is a doorway in the centre and four large vases on the roof. Beyond this building on l. is a round building, which has a row of tall thin windows near the top and an oscillum on its roof. Beyond the low building in the background is a small temple-like building. An awning hangs over the area in front of it. In the background are trees and hills.

P. Bartoli 16.4 x 24

25 Relief(?): sacrifice

This sacrifice scene is based on the sacrifice to Silvanus on the Arch of Constantine, but the composition is reversed. Three men stand on l. facing a statue of a nude male on a high pedestal. In front of the pedestal is a blazing altar. A tree grows behind the statue; on its branch rests a lion-head. A fourth man stands on r.

Anonymous 46.6 x 34.4

For Hadrianic roundel: A.Giuliano L'arco di Costantino Milan 1955 fig.10

26 Mosaic: marine thiasos

[Ser ath] All'Ill[mo] e Rev.Sig. Il Sig. Ab[e] Giovanni Valentin Agente in Roma del Ser[mo] di Lorena e Priore Comendat[to] di Rozelieures e Protonot[io] Apolstolico. Nel restituire che faccio alla pubblice luce questo nobil pavimento ritrovato novamente fra le rovine di Roma nella regione della Piscina publica porgo al S. Ill[ma(?)] una picciol Idea di festeggiar la nascita del Primogenito Principino del Ser[mo] Sig Suo Duca, et insieme mi assicuro render gradite le mie stampe col amparo del suo nome, di cui tutto ossequio mi professo Dev[mo] et Oblig[mo] Ser[re] Pietro Santo Bartoli.

In the centre of the square mosaic is a square panel filled with geometric pattern. Tridents are set from the corners of this inner square to those of the outer square. In each area between the tridents a nymph rides on a sea monster between two putti, each of whom has a trident. There are various sea-creatures in the field: in each corner a pair of dolphins faces one another across the trident.

Pietro Santo Bartoli 35.7 x 24.4

27 Mosaic: marine thiasos

[Beneath] All Ecc^mo Sig^re Il Sig^re Carlo de Lenoncourt, Marchese de Blainville Consegliere di Stato del Seren^mo Duca di Lorena, Primo Gentilhuomo della Sua Camera, e suo Inviato Straordinario d'Obbedienza alla Santita di Nost^ro Sig^re Innocenzo XII. ... questo nobil pavimento di mosaico bianco e nero di Piscina o Natatorio, scoperto nel Maggio del presente Anno nella regione della Piscina publica presso alla Porta Capena .... Roma 20 Novembre 1698. Fu scoperta nella Vigna del Sig^r Michel Angelo de Marchis, longo palmi 43, largo 32½.

A variety of figures are shown on the mosaic, though with different orientations. Neptune drives in a quadriga; putti, nymphs and youths ride on dolphins and sea-monsters; a winged female flies with two sea-horses; two pairs of men sail in boats. Various sea-creatures are dotted all round the main figures.

Pietro Santo Bartoli 24 x 35.7

28 Baths of Diocletian

[Top l., in capitals] Thermae Deoclitianae / et Maximianae / inter Quirinalem et Viminalem.

[Bottom r., in capitals to *] Pyrrus Ligorius ex veterum / monument. reliquii / Romae MDLVIII / Michaelis Tramezini formis excus.* Cum Privilegiis sum(?) Pont et Senat Veneti. Iac, Bossius Belga in aes incid.

The Baths are shown as reconstructed by Pirro Ligorio. Explanatory notes are added where necessary. On r. outside the circuit of the walls is a wedge-shaped building with two rows of squares along its flat roof and the following note at the top: Botte di Therme o vogliamo dir conserva over piscina limaria per uso delle Therme ove si purgava l'acqua e facevasi fresca et utile al bevere la qual si traheva dall'aquedotto dell'aqua Augusta che veniva nel colle Quirinale e nel Viminale.

Iac. Bossius Belga (but see above) 38.3 x 71.8

29 Painting: ceiling

In the centre are the portraits of a man and woman in a roundel, surrounded by a cable of garlands. Various ropes and garlands entwine together around this to form a rough rectangle, at the corners of which are attached four more portrait roundels. From them run more garlands forming a rough square. The outer area is divided by garlabds into panels which are filled with putti engaged in various activities. Putti drive in chariots drawn by deer and similar animals over the garlands. The spaces in the inner rectangle between the ropes and garlands are occupied by putti, birds, vases and flowers. In each outer corner putti sail in boats near a Triton with a cornucopia.

Anonymous 30 x 63.7

30 La Porte de Mars at Rheims

[Above] Frontispice d'un ancien monument de la ville de Reims

[Below] Ce monument estoit autrefois la Porte Septentrionale de la Ville de Reims, et s'appelloit Porte-Mars. Cette porte fut comblée de terre, et cachée sous le rempart en 1544, et l'on enbastit à costé une autre du mesme nom. En 1595 l'arcade de Romulus et de Remus fut deterrée, les deux autres ont esté decouvertes en 1677 par le soin de Monsieur Dallier Lieutenant des Habitans et de Messieurs les Gens du Conseil et Eschevins de la ville.

There follows a long discussion of the history of the arch, ending with the explanatory note 'La ligne qui traverse le tout sépare ce qui est descouvert d'avec ce qui est encore enterré.'

The arch with its three passage ways survives only to the cornice. In front of each pier two fluted Corinthian columns stand on projecting pedestals and flank a pedimented niche, in which are figures. From the pediment of the niche winged Victories fly up holding a roundel containing a bust. Over the roundel are crossed vexilla and putti flanking the drape. A rough line across the arch indicates the level of the earth.

Anonymous 36.7 x 57.2

See also 3n13.1. P.MacKendrick Roman France London 1971 124-5 fig.4.20; H.P.Rydoux La France antique Paris 1962 82 fig.86

31 Comparative table of alphabets

[Above] Orbis eruditi literaturam à characterе Samaritico hunc in modum fauente Deo deduxit Eduardus Bernardus A.D. 1689.

[Below] Vade per gentes Tabula utilis et non iniucunda. Printed and sold by Christop^{r} Browne at the Globe near ye west end of S^{t} Pauls Church, LONDON. Recognitam ab auctore AD 1696 OXONIAE, e theatro Sheldoniano edidit Joannes Owenus Anno MDCC pret. 1^{s}. N Burghers sculp.

Thirty tables of alphabets, starting with that of Adam and running through Jewish, African, Eastern, Greek, Latin, Gothic and Coptic alphabets.

See above 55.4 x 66.4

32 Relief with Hieroglyphics

[Beneath] Tabulam hanc ex marmore aegyptiaco aegyptiacis insculptam hieroglyphicis latam palmis / quatuor circiter, totidemque longam ex ruinis montis Aventini anno 1709 effossam, Illu/strissimo et nobili Viro D.Carolo Francisco de Person Praefecto vigilantissimo / Regiæ Accademiae in Urbe bonarum artium matre a Lodovico magno erectæ, Fran/ciscus de Ficoronis dedicat, vovet ac consecrat.

The relief is divided into four vertical panels with a horizontal panel at top and bottom. In the vertical panel on l. is a recumbent lion; in each of the other three a male makes an offering before an animal-headed god. The

upper half of each panel is filled with hieroglyphics, as is also the horizontal panel at the top.

Franciscus de Ficoronis 36.1 x 49.1

33 Egyptian mummy case

[Beneath] Cadaver balsamo conditum, simul cum Loculo ferali, ανθρωποειδεϊ, pictura hieroglyphica / pulcherrime insignito. Ex vetustis Aegypti Sepulchretis sublatum Londinum attulit D.Ciul. Lethieullier.

Four views of the mummy are given: front, side view of front, view of the inside with the body in position, and back view.

On the shoulders of the effigy are griffin heads with a sphere, and on its chest an elaborate collar, beneath which is a figure with outspread wings flanked by kneeling females. The lower front is covered with hieroglyphics, a detail of which is given in 3n13.36. On the back stands a female holding fillets(?) in each hand and with a falcon-god perched on her head.

Q vsc. 48.2 x 60.4

34 Canopic urn

The lid of the urn is in the form of a man's head and shoulders, with his hands crossed on his chest holding a feather(?). The front of the urn is occupied by a hieroglyphic panel.

Anonymous 46.4 x 33.8

35 Back view of 34

This view shows that the body of the urn was shaped broadly as a crouching figure. Up the centre back is a hieroglyphic panel.

Anonymous 46.0 x 34.1

36 Detail of inscription of 33

[Beneath] 3 Loculi conspectus anterior, auctior aliquantum, quo figurae clarius et distinctius appareant.

Q vsc. 46.3 x 29.2

37 Nile mosaic of Palestrina

38 [In decorated panel on 37. In capitals] Interpretatio lithostroti Praenestini,
39 Alexandri Magni profectionem per Aegyptum ad Hammonis oraculum consulendum
40 in eo statuens. ... [Thereafter follows a long interpretation and explanation
41 of the mosaic.]

37. The panel with the above inscription is scrolled and decorated with leaves and branches. Three bees perch on the scolled parts and top centre there is the sun in a shell.

38 and 39 show the top l. and top r. corners of the mosaic respectively. In the upper corners of each sheet is a long text giving the history of the mosaic and of Praeneste.

40 and 41 show bottom l. and bottom r. of the mosaic respectively.

The mosaic is so well-known that it seems unnecessary to give a description here.

Anonymous 34.4 x 67.3; 51.2 x 60.2; 50.3 x 70.2; 51.4 x 59.8; 51.2 x 72

Gullini G. I mosaici di Palestrina Rome 1956

42 Nineteen statuettes

[At top] Penates, apud Devisas, in BELGIO nostro effossi, Anno 1714.

[Bottom r.] Nobilissimo Principi / FREDERICO / GEORGII ffilio celsissimi / GEORGII Pen. Augustissimi / CAESARI destinato / M. BRITANNIAE spei, deliciis, / Animaeque desideratissimae / PENATES hosce, annos sesquimille terra / absconditos, voti et obsequii sui pignus / sacrari voluit / Guilh. Mulgrave, G.P./ ISOLDUS.

[Bottom centre] PENATES hi Guil. Cadby apud Devisas Clitoris / aere incisi et charta imperiali impressi, vene/unt a Bibliopolis Knaptor Londinensi, Clements Oxoniensi et Yeo Exoniensi. MDCCXVII. M.Burghers sculp.

Various figures and animals are shown. All are named and their size and weight are given.

See above 75.7 x 53.6

43 Statue: goddess

[Beneath in capitals] Simulacrum Cybelis ex marmore / Parmae nuperrime inventum / atque in Museolo P. Isidori Grassi Augustiniani servatum / cuius solerti providentia / ad mensuram prototypi fideliter delineatam / studiosorum antiquitatis indagini proponitur / ut symbola in imaginis corpore extantia / pro sua quisque Minerva suscat dilucidanda. 1716

The draped goddess wears a high mural crown and a wreath over a drape on her head. From her neck hangs a crescent moon, while on her shoulders are two roundels decorated with heads and two rings on her breasts. She wears a garment which fits closely round her body to below her knees. The skirt is divided into three zones; in the top zone are shown the three Graces, in the centre busts of the sun and moon(?), and in the bottom zone a female riding on a sea-goat. The statue stands on a round base. On l. is shown the front view, on r. the back view.

Anonymous 57.5 x 56.1

44 Five obelisks of Rome

[Title, in scroll held by flying putto. In capitals to *] Disegno / delle / cinque guglie principali / che si vedono in Roma / alzate in honore della / S. Croce / con le giuste misure di ciascuna pubblicate dalle / stampe / di Matteo Gregorio Rossi Romano /* nel 1668 / con licenza de Superior. con Priv.il. Apost.

The five obelisks are shown with all details of decoration, hieroglyphics and crests, with measurements and scales by their sides. They are not all drawn to the same scale. Beneath each obelisk is a note giving a brief history of it. These notes will not be quoted here.

From l. are shown the obelisks in the Piazza del Popolo, in the Piazza di S. Maria Maggiore, in the Piazza di S. Maria della Minerva, in the Piazza di S. Pietro in Vaticano and in the Piazza di S. Giovanni Laterano.

See above 76.1 x 49.6

O. d'Onofrio Gli obelischi di Roma

45 Five more obelisks

[Title in scroll held by flying putto, in capitals to *] Disegno di cinque altre guglie che si vedono in Roma cioe tre minori alzate e dui prostrate in terra con le sue giuste misure di ciascuna osservate e registrate nel terzo tomo dell'Edipo del P. Atanasio Kircher della Compagnia del Giesu.* Publicate dalla Stampe di Matteo Gregorio Rossi Romano in Piazza Navona all'insegna della Stampa 1689 con Privil. Apost. con lice^{za} de Sup^{e}.

The five obelisks are treated in the same way as in the preceding engraving. They are as follows, from l., the Barberini obelisk, the Medici obelisk, the Guglia Mautea, the Monticella obelisk of the Mattei and the Ludovisi obelisk.

See above 75.3 x 43.7

See 44.

46 View of Colosseum and Arch of Constantine

[On fluttering fillet held by two flying putti upper r., in capitals to *] Antiquum amphitheatrum Flavium Romae erectum vulgo Colossaeum ob Neronis colossum illi appositum / una cum triumphali arco Maximi Constantini* ex typographia Matthaei Gregory de Rubeis in Foro Agonali ad Signus Typis, Originalibus suis Aeneis noviter ad lucem aeditum, et delineatum a Josepho Tiburtio Vergelli Racanaten etc Anno 1691. Cum privilegio Summi Pontificis et Superiorum Licentia.

The view shows the Colosseum on l., the Arch of Constantine on r. with the Meta Sudans between. At bottom l. there are a few broken columns and there are figures in the foreground driving a cart, herding cows and riding a donkey.

See above 49.4 x 75

47 Colosseum

[Beneath, in capitals] Prospetto dell'anfiteatro Flavio, fabricato da Vespasiano Imperatore, terminato e dedicato da Tito suo figliolo detto volgarmente il Colosseo dallo smisurato colosso di Nerone che gl'era vicino su l'ingresso della Via Sacra.

A view of the Colosseum, the Meta Sudans and Arch of Constantine is given, including several figure groups and two small bridges in the foreground across a ditch. An explanatory note on the Arch of Constantine and the Meta Sudans is included. Below this are three subordinate panels, in which are shown a reconstructed view of the Colosseum, a ground plan and plan of each storey and finally a section across the middle of the amphitheatre to show a view of the interior.

Disegnati e intagliati da Alessandro Specchi Architetto [bottom r.]

55.7 x 40

48 Plan of Rome

[Top centre in cartouche in capitals] Urbis Romae descriptio

[Bottom l.] dedication by Fugo Pinardus Cabilonen., Romae Idib. Novemb. MDLV illustrissimo atque integerrimo Mecenati suo Georgio Card. Armeniaco.

[Bottom r.] Quamplurima hic notatu digniss. brevitati studentes tacenda putavimus. Ex Typis et diligentia Ant. Salamancae. Iac. Bossium Belga in aes incidebat.

The plan shows the buildings, ruins, walls and aqueducts of Rome. An explanatory key is included.

See above 51.5 x 37.4

49 Amphitheatre of Verona

50 [Top centre on fillet held at each end by putti, five on l., four on r., in capitals] Anfiteatro detto Arena di Verona.

[At bottom of 49] dedication Agl. Illmi Sig. Proni. Colmi Li Sig. Proveditori e Consiglio della Citta di Verona by Valentin Masieri dated 21 Gen^{o} 1696.

[At bottom of 50] Explanatory notes on the amphitheatre

The amphitheatre is shown from a high viewpoint so as to illustrate both the exterior and interior. Many figures are included, with spectators in the amphitheatre, carriages driving round and jousting(?) taking place. At bottom l. a draped female sits holding a billowing flag, on which are a cross and a winged lion. Two putti at her feet hold a coat of arms. At bottom r. reclines a river god with urn and rudder; by his side is a putto and fruits on the ground.

See above 47.7 x 46.4; 76.5 x 52.3

51 Domus Transitoria, section

52 [Top centre, in capitals to *] The section of Augustus's bath*/ by a scale of English feet.

The longitudinal cross-section of the building illustrates the rich decoration of the walls. An explanatory key below gives details of the types of marble used etc.

S.Kirkall Sculp. 47.2 x 52.8; 47.2 x 59 The engraving is tinted with watercolour to suggest the effect of the coloured marbles

See Bn7.100 (which, according to a note inserted by C.F.E. in 1929, is a more correct and less imaginative version of the apartment.)

53 Domus Transitoria: two more sections

The Section of Augustus's Bath breadthwise . The Section of Augustus's Bath lengthwise opposite to the colonnade.

Two sections are given of the same building as in 51-52, also with a key to explain the decoration.

As 51-52 47.3 x 60 Engraving tinted with watercolour

54 Domus Transitoria: plan

[At top] The Plan of Augustus's Bath / found under ground on the East side of the Palatine Hill in Rome, in the year 1721 and barbarously / defaced and broken in pieces, during the Conclave, that Year, and the broken Pieces sent to Parma./ The whole done at Rome and reduced to a scale of English feet.

The plan is accompanied by explanatory notes.

As 51-52 47.4 x 60.5 Engraving with watercolour

55 Statue group: the Three Graces

[Beneath, in capitals] Sic Romae Charites niveo ex/marmore sculp.

The Three Graces stand in front of three plain trees. At each side water pours from an overturned urn on top of a draped pedestal. The pedestal on r. is a pillar, that on l. is in the form of a tall vase with leafy decoration around the base.

Anonymous 32.1 x 22.1

See also Bn14.46-49; Bn15.96

56 Cameo

[below on scroll] Opus Anaglyphicum ex Jasponyce Capinade Viginti sex unciarum at semis in Musaeo Pontesiano.

The oval cameo, which is set in a fluted border, shows two heads in profile to r., in the foreground that of Augustus, with his head draped and wearing a laurel wreath, in the background Livia, wearing a diadem,

which has perhaps been misunderstood as a helmet. Attached at the top are crinkled fillets, on which is inscribed [in capitals] Octavianus Augustus Caesar Marcellus.

Hieronymus Tossi Lucid. 43 x 29.1

56 Hadrianic coin-reliefs from the Arch of Constantine, all in reverse

57 Departure for hunt

[In exergue] Ill^mo et Rev^mo D. D Carolo Paulutio ex Comitibus Calbuli / S^mi D. N. P. in Utraque Signatura Referendario et S Congregationis Rituum Secretario / Io Bapta Mercatus F. D. D.

[On bottom border] Romae ex Arcu Constantini MDCXLII super pmis

58 Sacrifice to Silvanus

[In exergue] Ill'mo et Rev^mo Sig^r Duca di Racconno Gio Bapta Mercati F.

[At foot of altar] G. F. P.

[On bottom border] in Roma dall'Arco di Costantino super pmis

59 Sacrifice to Diana

In exergue and on bottom border as 58

60 Boar hunt

[In exergue] Al Sig^r Francesco Borromino Architetto Gio Batta Mercati F.

On bottom as 58

The animal in the engraving is fact resembles a bear rather than a boar.

Giovanni Baptista Mercati 47 x 33.9; 37.3 x 34.5; 46.6 x 34.3; 45.9 x 34.2

61 Statue: Atlas supporting the globe

61: Atlas crouches with his r. knee resting on a pyramid. On his neck and shoulder he supports the globe, on which are astronomical symbols, and steadies it with both hands. A drape hangs to the ground from his l. shoulder.

The other sheets each show a detail of the globe with the various symbols. On 64 are the letters I F R.

Anonymous 40.3 x 29.3; 39.7 x 30.4; 40.4 x 30; 40.3 x 29.9

Naples Museo Nazionale No.6374: Farnese Collection

62 Survey of land holdings around Rome

The main heading on the first of the six sheets reads as follows: Nomi e Quantita delle Tenute, e Casali fuori di ciascheduna Porta, e de' Padroni, che al presente li possiedono. This heading is preceded by a Prefatory paragraph addressed Al Cortese Lettore, which explains that

the work brings up to date a previous version produced by Gio. Battista Cingolani. It is not only a list of land holdings with boundaries, names and quantities, but also the quantity and quality of the soil and the use to which the land is being put.

The map, to which these sheets form the key, is to be found in the package of maps, 3n17.13-18.

In Roma anno MDCCIV appresso Domenico de Rossi erede di Gio. Giacomo de Rossi, alla Pace, con privilegio etc. all sheets roughly 28 x 43

66 - 70 Publication of the base of the Column of Antoninus Pius shortly after its discovery

66 Preface addressed Amico Lectore by Dominicus de Rubeis. It notes the recent discovery of the base in the Campus Martius and its restoration by Vincentius Felix, then goes on to explain the three illustrations of the base.

67 Title page
[In capitals] Stylobates / Columnae Antoninae / nuper e ruderibus Campi Martii / iussu SS. D.N. Clementis XI effossus / in tres tabulas distributus.
[Beneath] Cura et impensis Dominici de Rubeis ad Sac. Aedem S. Maria de Pace cum Privil. Sum. Pont. et Sup. permissu Romae Ann. MDCCVIII. Franciscus Aquila opus hoc delineavit et incidit.

The title is set above a representation of the obverse and reverse of a medal, which shows the Pope in profile to r. with the inscription CLEMENS XI P.M. A.VII and also the raising of a column with a great construction of scaffolding and the inscription DEO SACRA RESURGIT.

68 The side of the base with the dedicatory inscription
[Beneath] Tab.I. Inscriptio qua M. Aurelius et L. Verus Antonino Pio Patri Augusto, veterum Romanorum more inter Divos relato, Monumentum dicant.

There is a scale of Roman palms beneath. The inscription is to be found in ILS 347, or CIL VI.1004.

69 The side of the base with the Apotheosis of Antoninus Pius and Faustina
[Beneath] Tab.II. Antonini Pii, ac Faustinae Augg. Apotheosis, pluribus, iisdemque exquisitis, aptissimisque symbolis expressa.

70 One of the sides showing a cavalry parade
[Beneath] Tab.III. Funebris decursionis pompa in consecrationibus Virorum, Foeminarumque Augg. Romae observari solita. Quartae vero tabulae cum sit huic simillima, praeterita fuit editio.

Domenico de Rossi 38.5 x 50.2;38.3 x 50.3; 38.5 x 49.6; 39.1 x 50.5; 38.6 x 50.4

L.Vogel The Column of Antoninus Pius Cambridge Mass. 1973

71-73 Candelabrum

The candelabrum is very ornate. At the bottom is a three-sided base with horned a bearded masks for feet, between which hang garlands. Over each mask crouches a Pan with his hands behind his back. Above the base sphinxes with scrolls instead of legs sit back to back around a central pillar, which supports a 'casket' ornamented with arches, garlands and shells. At the top, a Pan and Panesse copulate.

71 [Beneath] Antiquam hanc lampadem e Museo Colbertino allatam, Domino Harleo inter ἐφηβεῖα sua reponendam D D Matthaeus Prior.

The panel on the three-sided base in this view shows the fight between Hercules and the Centaur Nessus in a landscape.

72 [Beneath] This lamp which Prior to his Harley gave,
Brought from the altar of the Cyprian dame:
Indulgent Time, thro' future Ages save,
Before the Muse to burn with purer flame.

The panel on the base in this view shows Cacus dragging cattle into his cave backwards, while Hercules sleeps.

73 [Beneath] Sverne dilectum Veneris Sacellum,
Sanctius, Lampas, tibi munus ornio.
I, fove casto vigil Harleanae
Igne Camoenas.

In the base panel here, a nude youth (Hercules?) holds two leaping bulls by the horn.

Anonymous 52.6 x 35.5; 52.7 x 35.4; 51.3 x 34.6

74 Base with laurel spray

The two halves of the base are shown separately on the one sheet. The base has simple mouldings above and below. Its sides are gently concave. In the centre of the plain side panel is set a spray of laurel branches.

[Bottom r.] Joseph.Vincerus Praenest. delineavit. [Bottom r.] Io.Hieronymus Frezza sculp. Romae super Permiss. anno 1721 35.1 x 66

75 Plan of Capua

[In panel top r.] DESCRITTIONE DELLA CITTA DI CAPUA / Del sito et nel mondo antico / DI / MONS. CESARE COSTA / Gia suo Archivescovo.

[Around title on a fillet, in capitals] Valens Roma altera quondam illa potens opibusque.

This plan of Capua shows the ancient buildings reconstructed. All are numbered, but there is no key. At top r. a curtain hangs in two swags behind the title panel, around which are arranged symmetrically oval

and round panels showing views. Across the top of the curtain are the words CAPUT MUNDI. The title panel itself is topped by the figure of a deer and the words NUMEN ERAT IAM C AVA LOCI.

[Bottom r.] Iacob. Thonvenot Sculp. 44 x 45

76 Portrait of William Temple

[On back] Mr Temple of More Park Heir of S^{r} Will^{m} Temple gave y^{e} to Eton College Library. (i.e. not one of Topham's drawings)

In an oval frame of laurel leaves the bust of Temple is set to l., but he turns his head towards the viewer. His coat of arms is set at the bottom of the frame. A fillet, attached to the top of the frame, flies out, bearing the words [in capitals] Servare modum finemque tueri naturamque sequi. Beneath the frame is a pedestal, on the front of which is to be read: Dominus Gulielmus Temple / Eques Baronettus Ser^{mi} et Pot^{mi} Magnae Britanniae Regis ad Ord^{s} Foed^{ti} Belgii Legatus Extr^{s} et apud Fractatus pacis tam Aquisgrani quam Neomagi Legatus Mediat^{s} Iisdem Ser^{mi} Regis a Secretioribus Consiliis 1679.

[Bottom l.] P. Lely pinxit. [Bottom r.] P. Vandrebane Sculp. 54.8 x 38.2

77 Inscription: Album decurionum

78 The one inscription covers both sheets. In eight columns it lists the names of decuriones.

Anonymous 75.5 x 52.4; 76 x 52.2

ILS 6121; CIL IX 338

Bn14

1 View of della Valle collection

[Beneath, in capitals] Haec visuntur Romae, in horto Card. A. Valle, eius beneficio, ex antiquitatis reliquiis ibidem conservata.

In a garden courtyard is shown a collection of antiquities, including statues, reliefs, bases, vases and columns.

[Bottom r. on base] Cock exc.1553 31.6 x 44.7

2 View of antiquities in Palazzo de Zasse

[Beneath, in capitals] Spectantur haec antiquitatis monumenta Romae in aedibus vulgo dictis de Zasse

The antiquities are gathered together in a courtyard. On a tondo high on l. wall is written 3C 53.

Anonymous 37.4 x 29.6

3 View of antiquities

[Beneath, in capitals] Nonnularum antiquarium statuarum reliquiae Romae in horto cuiusdam nobilis Romam.

The antiquities, mostly statues and architectural fragments, are scattered in disorder among ruins.

H. Cock excu. 23.9 x 33.6

4 Statue: satyr

The nude satyr steps forward on to his r. foot and brandishes a pedum in his r. hand. A skin is draped over his l. arm and clasped round his neck. There is a tree trunk by his r. leg. The statue stands in a niche between two pairs of fluted pilasters, the capitals of which are decorated with masks.

Anonymous 43.1 x 31.4

5 Battle scene

[Beneath] Sculptum ex fragmentis antiquitatum Romae

A battle rages on l., with tents in the distance. Cavalry approach from r., with walls of a city in the background.

Ant. Lafrerii Formis; in cube set obliquely, B 22.2 x 26.2

6 Triumphal procession

[Beneath] Sumptum ex fragmentis antiquitatum Romae

The triumphal procession moves diagonally to r. to enter the city through

an arch, which is decorated with a great relief over the passage. The cavalry lead the way with banners and trophies. Behind them go captives and spoils.

Ant. Lafrerii Formis; in cube set obliquely, B 22.2 x 26.1

7 Sarcophagus: lion hunt

[Beneath, in capitals] Que stabant vix hospitibus spectanda sepulchra quilibet arbitrio ian videt ille suo.F : Romae in Diluvio S.Petri.

A warrior leads his horse to r. through an arch on l. Virtus accompanies the huntsman in the centre, who attacks the lion. A female sinks wounded to the ground by a fallen deer in centre foreground. On r. are two men on foot and a huntsman on horseback. Trees grow in the background.

MF (?) 26.5 x 41.3

8 Relief: part of the Great Trajanic Frieze

On l. Roma watches while Victoria crowns Trajan. In the background are rows of soldiers with spears and vexilla. On r. two Roman cavalrymen charge a kneeling barbarian; two infantrymen take a prisoner. A barbarian li s dead on the ground.

[Lower r.] B. 20.6 x 43.5

M. Pallottino JCom LXVI 1938 17-56 'Il grande fregio di Traiano'

9 Relief: part of Great Trajanic Frieze (in reverse)

A cavalryman leaps over two bodies on the ground on l. against a youth armed with a curved sword. On r. stands a captive barbarian and two soldiers; there are several soldiers in the background.

Anonymous 25.1 x 36.2

See no.8

10 Twelve details of figure groups [illegible]

[On back, in ink] e speculo Rom. Magnif.

1. Youth rides sea-goat.
2. Daedalus works on a wing.
3. A bearded nude male sits on a skin with a drape round his lower r. leg: perhaps Philoctetes.
4. A shepherd sits to r. with a dog at his knee.
5. Pan leads a goat to l. The infant Dionysus rides on its back.
6. Head of bearded satyr
7. A half-draped maenad with a thyrsus and a nude satyr with a pedum stand on l., a vase on the ground between them. A draped female sits on rocks r.
8. A draped female on r. sacrifices a bird on a blazing altar while a

half-draped old man plays the double pipes and a youth fixes a drape(?) to a tree behind a pillar in the centre.

9. The discovery of Ariadne. She reclines on l. Pan and a satyr stand by her and point to her, while Silenus supports Dionysus on l.

10. Head of female in profile to r.

11. On l. Apollo embraces Daphne as she turns into a tree. In the centre are four Bacchic revellers. A female looks on from r. On far r. are two deformed old women, one of them seated on a pillow with a rudder and a small fan.

12. On l. a shepherd, wearing a conical cap, sits leaning on his staff. A youth stands in the background, while a bearded man fills a bowl from a wineskin. On r. a youth wearing a helmet kills a ram. A nude youth sits on a rock holding the animal by its hind legs.

Anonymous [c. 1 4]

11 Eleven details of figures and animals

1. A small goat stands to r.

2. A nymph with billowing drapery rides two sea-horses to l. A putto swims in front through the waves.

3. Dionysus reclines in a chariot, which is drawn to r. by two centaurs.

4. A nude warrior drags an Amazon (or perhaps a male figure) from a horse.

5. A small tubby bear with a fillet round its belly stands to r. Two putti fight over a butterfly, each holding one of its wings. (= Bn13.21)

6. Two females support a youth, who sits on a draped rock with a dog by him on the ground. A draped maenad on r. leans on the shoulder of one of the women and watches. On far r. are pillars and vases.

7. A youth and a half-draped nymph recline on a skin at the foot of a tree. Pan plays the pipes on rocks on l., while another Pan plays the double pipes on a rock in the distance on r.

8. A half-draped nymph tends a round altar on l., while Silenus, with a vannus on his head, leads up a ram from r. by a tree and a pillar surmounted by a vase.

9. Two nude youths recline on a skin, one playing the double pipes. On a rock on l. stands a putto with two arrows on his shoulder. On r. are a tree and a thyrsus.

10. A half-draped nymph and a nude youth recline on a skin on rocks. She holds a jug on her knee; he has two vessels and pours liquid from one into the other. There are trees on l. and r.

11. A bearded rustic sits and holds a boar by its hind leg in front of

an altar table; he reaches for a jug. On r. the statue of a female (?) stands at the foot of a tree, from which hangs an oscillum. (Scene from a garland sarcophagus in Museo Nazionale, Rome: inv.106429.)

Anonymous 30.9 x 43.2

12 Thirteen details of figure groups

[On back in ink] e speculo Rom. magnif.

1. Hercules and Cerberus (= Bn13.19)
2. A nude youth holding a blazing torch stands with his back to the viewer by a blazing altar and the statue of a putto on a pedestal.
3. A nude youth holding a blazing torch downwards, with a drape hanging from his arms, steps to r. in front of a doorway. On l. there is a tall vase on a pedestal.
4. A nude youth stands holding a scorpion in his r. hand. In his l. hand he raises a jug so that liquid cascades to the ground from it.
5. A seated female with boar and snake (= Bn13.20)
6. Two dolphins move to l. and r. through waves, one above the other. On the upper one sits a putto and two putti rise from the waves around him.
7. A youth, with a lionskin draped over his l. shoulder, steps to r. playing a lyre.
8. A half-draped female holding a shield rides to l. on the back of a Triton. In the waves on l. are a dolphin and a boy.
9. A draped youth rides a prancing horse to l.
10. Bellerophon and Pegasus (= Bn13.10)
11. A half-draped female holding a thyrsus sits on a rock on r. and watches as two putti tie up a half-draped female captive, who sits at the foot of a tree on front of shields.
12. A half-draped figure bends forward towards an altar on r., at which a bearded male stands holding a jug. A putto plays the double pipes on l.
13. On r. a youth slits the throat of a sheep. A draped female bends to catch the blood. On l. a bearded male plays the double pipes.

Anonymous 31.1 x 43.8

13 Opening of tomb and removal of books

The lid of the tomb is being raised and a man is removing books from it. On l. a crowd of people crane to see; on l. a band of soldiers intervenes.

? S (on bottom of tomb) 8.2 x 12.9

Cf. P.J. Mariette Traité des pierres gravées Paris 1750 II no.XCVI

14 Font Sarcophagus
= En14.7 in reverse
Anonymous 6.2 x 13.1

15 Relief: Great Trajanic Frieze
= En14.9 in reverse
Anonymous 6.1 x 12.8

16 Relief: Great Trajanic Frieze
= En14.8 in reverse
[On block in background bottom l., in capitals] Stephanus fecit 6.1 x 12.9

17 Dragging of Hector's body
The body is dragged to the r., led by Athena, who points the way. On far r. two women are seated in attitudes of mourning. Priam stands in the background by the horses, gesturing in horror. Three soldiers and Odysseus stand in the background on l. in front of the great city wall, in which there is an arched opening on r. A figure stands in the opening. A landscape with ruins is shown in the background on r.
Beneath the illustration are eight lines of verse in Italian on the event shown.
[Bottom r. on seat] I.Bonafons F 18 x 30.5

18 Medical attention for wounded soldier
In the centre a wounded soldier sits in exhaustion as his injuries are dressed. On l. a bearded male, wearing cloak, tunic and trousers, stands watching. Soldiers with spears stand in the background on r. and l. A tree grows in centre background.
[Bottom r. in capitals] IV Bonaso initando pinsit q celavit. A.S. sc debat(?)
21 x 27.9

Perhaps derived from scene on Trajan's Column showing first-aid in the field: Lehmann-Hartleben scene XL

19 Horatius' defence of the bridge
[Top centre] Momumentum Horatii subex pontem confligen/tis quol aduc in romae ruinis ita sculptum est.
Horatius in full armour stands in the centre of an arched bridge, facing the attack of the enemy on l. Behind him on r. a group of men break up the bridge with pickaxes, backed up by a line of soldiers on far r. Part of a building stands in background of the bridge on l.
[Bottom l.] M.L. 27.6 x 35

20 Two females on one horse lean over a stream

In the centre two females cling on a horse, which leans across a billowing stream. On l. is a row of seven women, two of them with infants, three with bundles on their heads; they stand on the bank beneath a tree, over a branch of which is flung an awning. There are three tents in the background. On r. are five standing women and one seated with a child on her lap; all are in attitudes of distress and horror as they look to l. Three trees grow in the background.

[Beneath, in capitals] Iv. Bonarō imitando pinct q celavit. A.L 29.6 x 43.5

20A Relief on Arch of Titus: Emperor rides in triumph

Beneath is an effusive dedication by Bernardinus Capitellius which begins (in capitals) Ill^{mo} D. Dn̄o meo, ac Prōno Col^{mo} D. Mariano Patritio Marchioni Pescina et C. ...

The relief is shown in reverse.

[Bottom l.] Vinc. Lean. Del. [Bottom r.] Ber. Cap. f. The dedication bears the date Mar. MDCXXIII. 25.4 x 41.6

21 Adlocutio

The scene seems to be based on the adlocutio panel of Marcus Aurelius, with embellishment of costumes and standards and some variation in the figures. At the bottom, r. of centre, a small putto sits on a plumed helmet.

Anonymous 27.5 x 21.6

For Aurelian panel: I.S.Ryberg Panel Reliefs of Marcus Aurelius 1967 pl.XXXVI

22 Youth and armour

In the centre a youth with a drape round his body, a sword by his side and wearing a helemt decorated with a winged dragon steps to l. By him on r. on the ground is a corselet in front of a spear, against which leans a shield decorated with a mask. At bottom r. is a pile of three shields, a quiver and a bow. On l. is a blazing altar, ornamented with rams' heads and garlands. On the ground by the altar lie greaves and a plumed helmet, the plume of which is supported by a sphinx. At botton l. a tall vase lies on its side on a slab, in the corner of which are the letters A.V.

A.V. 24.3 x 18.8

23 Twelve portraits on gems [1].

Beneath each gem is a panel with a scale and the identification of the portrait, which has been added later.

a. Bearded man, in profile to l. 'Pergamo Re'

b. Youth in profile to l. 'Tolomeo Apione Re'

c. Man in profile to l. 'Rumetalcie Re'

d. Bearded man in profile to l. 'Giuba Re'

e. Woman with draped head in profile to l. 'Filotide Reina'

f. Woman in profile to l. 'Sconosciuta'

g. Woman with hair coiled in plaits round head, in profile to l. 'Sconociuta'

h. Woman with drape round head, facing viewer. 'Sconociuta'

i. Woman with plaits round head and drape at the back of her head, in profile to l. 'Sconociuta'

j. Woman wearing broad fillet and wreath on her hair, which falls in long ringlets, in profile to l. 'Sconociuta'

k. Youth(?) with fillet on hair, in profile to l. 'Sconociuta'

l. Female wearing diadem and a drape at the back of her head, on profile to r. 'Sconociuta'

[Bottom l.] Ioan Dom Campiglia del. [Bottom r.] Cosmus Megalli sculp.

42.5 x 29.9

24 Nine figure scenes on gems

Beneath each gem is a panel in which is a scale.

a. Nude Venus leans against pedestal, holding an arrow in her r. hand. In her l. she holds a bow, which Cupid stretches up to take.

b. Nude Venus stands with her back to the viewer by a pedestal on l. She holds Cupid by the hand. He carries a bow. On far l. is a tree.

c. Half-draped Venus sits on rock l. A tiny Cupid flies to her on r.

d. Half-draped female sits on a rock to r. with a baby on her knee.

e. Nude Venus stands facing viewer. On l. is a small Priapus herm.

f. Nude male and female stand with their arms round one another (Venus and Adonis?).

g. Half-draped Venus sits to l. on a rock on r. facing Mars on l. He wears a cloak and helmet and has a shield and spear.

h. Half-dressed Venus stands on r. with her foot on a globe and embraces Mars on l., who wears a cloak and helmet and has a spear.

i. Similar to g. but the attitudes are slightly different and Mars has no cloak.

Anonymous 45 x 32.2

25 Eight portraits on gems

Beneath each gem is a panel bearing a scale and the description of the gem, each of which is from the Medici Collection.

a. Man wearing laurel wreath, in profile to l. 'Inscalptum Sardae ex Museo Mediceo.'

b. Man in profile to l. 'Inscalptum Sardae Ex Mus.Med.'

c. Youth in profile to l. 'Inscalptum Sardae ex M.M.'

d. Man wearing laurel wreath in profile to l. 'Inscalptum Sardae ex M.M.'

e. Very similar to d. 'Inscalptum Inychi ex M.M.'

f. Head of Vespasian in three-quarter view. 'Exscalp. Iaspidi Chalcedonio ex M.M.'

g. Man wearing laurel wreath in profile to l. 'Excalp. Chalcedonio ex M.M.'

h. Woman in profile to r. 'Inscalp. Iaspidi Cyaneo ex M.M.'

[Bottom r.] Io. Dom. Campiglia del. [Top r.] VI 44.9 x 31.5

26 Twelve gems with five heads of philosophers

Beneath each gem is a panel bearing a scale and the description of the gem, with the words ex Mus. Med.

[Bottom l.] Io. Dom. Campiglia del. [Bottom r.] Petrus Masini scul.

44.6 x 31.3

27 Ivory relief: female reveller

[On low projection] ex ebore antiquo. [Added r. in ink] 8

The draped female, with drapery billowing over her head, stands to l. holding a swag of leaves in her r. hand and raising a basket in her l. She looks up to l. Behind her on r. is a base of palm leaves.

Anonymous 35.6 x 23.5

28 Ivory relief: Diana hunting

[On base] ex ebore antiquo. [On r. of base, in ink] 8

Diana is dressed as a huntress and holds a bow in her l. hand. Her crescent moon is on her forehead. She steps to r. but turns to l. and gestures. A dog behind her feet looks up at her. In the background is a tree. The relief is on a base, in form similar to a capital.

Anonymous 34.9 x 23.5

29 Bust: man wearing cuirass

[On tablet below bust, in capitals] Excalptum Achati Sardon / ex Museo Mediceo. [Top r.] VII

The short-haired man wears a cuirass, at the neck of which is a Medusa head on a panel of scale-pattern. A fringed cloak is fastened on his l. shoulder and passes under his r. arm. The bust stands on a pedestal on

a shelf.
[Bottom l.] Jo.Dom. Campiglia del. [Bottom r.] Carol. Gregori sculp.
41.9 x 33.1

30 Gem: death of Aeschylus
[Above gem] AESCHYLUS: [Below] Apud Cl.Genebrier D.M. in Gemma
Aeschylus, half-draped, sits on a base to l., drinking from a shallow cup. An eagle flies overhead and drops a tortoise on to his head.
Anonymous 25.1 x 19.1

31 Gem: Brutus
[On back, partly obscured where the sheet is stuck into the album]
[Q]uesto e un cavo del Sig^{r} Cavagliere Corazzi Cortonese / ... la fatto intagliare per suo piacere, et io misono pueso / ... dire di mandarne uno a VS Ill^{ma}, che so che lo gradirā / ...
The oval gem is shown in a frame. On it is a head of a youth in profile to r. above a conical cap flanked by two daggers. Beneath the gem is a panel, in which is added in pencil 'Bruto il vecchio'. Resting on it on r. is a plain gem to show the size of the original.
[Below l.] Campiglia deli.; [below r.] Franceschini scul. Both have been added in ink. 29.3 x 22.3

32 Male and female with corpse
On l. stand the male and female, draped. She turns to him and points to r. where a draped figure lies dead on the ground. At upper r. are a bunch of grapes(?) and a butterfly, and between them an object which may be a vase.
Anonymous. At top r. in ink 10 x 17.3

33 See 35

34 Funerary altar
Up each side of the altar is a column, supporting an architrave on which is the inscription: IULIAE SECUNDAE FILIAE CORNELIAE TYCHES UXORIS. Over the architrave is a curved 'pediment' flanked by rosettes in volutes. Between the columns is a panel, in which are the draped busts of two women on a pedestal of acanthus leaves.
Anonymous. At top r. in ink 11.4 x 9.5

33 Maenads and satyrs dancing
35 Each sheet shows three dancing figures, on a pavement decorated with lozenges in panels but against a blank background.
33. Two maenads with billowing drapes dance to r., the one on r. holding a tympanum. Between them a nude satyr skips to r. playing double pipes.
35. On l. a nude boy plays Pan pipes. In the centre a maenad holds a tympanum and a ring, from which hang four balls. On r. a nude satyr plays a great curved horn, which has twin mouths. All the figures dance to r.
[On 35 on r. as if on a side wall] 1518 /A.V. In bottom corner of each sheet has been added in ink [illegible]. 17.2 x 26.2; 17.5 x 25.4

See Bn15.100

36 Strainer
[Across top] Dessein au naturel d'une piece antique et singuliere de cuivre, trouvée depuis peu d'années aux environs de Rome, proposée au curieux de l' antiquité par Marc Mayr, affin qu'il leur plaise de dire leur sentiment a quel usage cette Piece pouvoit servir chez les Anciens, et de donner l' explication sur les figures en relief avec argent de rapport qui sont représentées sur sa manche.
The strainer is pierced with holes in such a way as to form arabesques and scale patterns. The handle with its figures is in fact not included.
Anonymous 19.5 x 34.1

37 Marble krater
[Beneath, in capitals] Romae in hortis Medicaeis vasmarmoreum eximium
The krater is the same as that shown at Bn11.55. It is set on a pavement, on which a child(?) sits drawing it. On l. is a relief panel of putti rising from floral scrolls. In the background is a garden with figures, an obelisk topped with a globe and a herm.
[Bottom l.] Jerem. Wolff excud. Aug. Vind. [Bottom r.] Johanna Sibila Küslin fecit 1590. 35.1 x 31.3

38 Bowl 'ex Turcica gemma' set with precious stones
[Above] Vas ex Turcica gemma in S.Marci thesauro Venetiisasservatum, aureo circulo coronatum / distincto Pyropis, Smaragdis et Saphiris.
[Beneath, in capitals] Ymin^mo ac Rev^mo Principi D.D. Petro S.R.E. Cardinali Othobono Vicecancellario.
In panel at bottom the dedication continues in the usual way. It says that the bowl was brought 'ex gaza Constantinopolitana' and finishes with the phrase 'Ex collectione Gulielmi Talman'.

The bowl is roughly hemispherical, but its shape at the rim is  . Beneath the rim runs a frieze of square panels in sets of three: in the central panel is a rosette, while in the flanking panels are set gems in three rows of three. Beneath each group of panels, also in a panel an animal runs to l.

[On r.] Adolphus Gaab delin. 34.6 x 48.4

39 Vase of garnet, in form of bucket

[In centre, view of vase with handle raised. Within handle, the following] Vas antiquum / mirae magnitudinis solido ex / Hyacintho Granato Punicei / coloris elaboratum, et incisum / figuris pluribus, Venetiis spectabile / in thesauro S. Marci.

[Beneath separate illustration of handle at top] Vasis manubrium argenteum antiqui pariter operis.

[Below vase, in capitals] Illustrissimo atqve excellentissimo Dno Petro Zeno D. Marci Procuratori.

[Beneath, in panel] Dedicatory address, which includes the information that the vase was brought to Venice from Constantinople and that it has been carefully drawn 'ad mensuram prototypi'.

Round the top of the bucket runs a band of astragals. Beneath it is a broad figure scene, for details of which see no.40. Beneath the figures is a frieze of leafy branches, with birds perching on alternate ones.

Adolphus Gaab delin. Franciscus Aquila sculpsit Romae 1716. Ex collectione Gulielmi Palmer 50.2 x 36.2

40 Figure scene of no.39

[At top] Vas ex integro Granato (Italice Granata, Anglice Garnet) Venetiis in D. Marci Thesauro asservatum.

[Below] Imagines in eiusdem vasis circumferentia incisae.

The Bacchic figure scene on the bucket is shown as if opened out. On l. a satyr, wearing a loin cloth and carrying a pedum and basket, follows a maenad to r. She carries a tympanum and turns to gesture to the satyr. In centre Pan with Pan pipes and a maenad, draped and holding a pipe, gesture to one another. On r. a satyr with a pedum holds a bowl into which a maenad pours the contents of a jug. At the same time she leans on a column r. and turns towards a draped maenad with a thyrsus on r. The latter raises a large drinking bowl. A panther bounds behind the column. Across the top of the scene are leafy swags. Gaps in the field are filled with leafy branches, bunches of grapes etc.

Adolphus Gaab delineavit ad vivum. Geo. Vertue sculps. Londini 1716. 48.4 x 66.6

Still in Venice: <u>BAA</u> ev. Vetro figs.1294-5

41 Short side of Bacchic sarcophagus

Two satyrs, on l. young, on r. old and bearded, each holding a torch, carry between them the infant Dionysus in a vannus. A curtain hangs in the background between two trees.

Anonymous 15.5 x 18

Probably side of sarcophagus in Museo Nazionale, Naples: Matz III no.176

42 Scene in forge

In the centre are three nude males at work. On l. sits Neptune with his trident watching operations. There is a youth in the background to l. of him. Further l. two nude males wrestle and far l. sits a nymph on a rock. On r. of centre a nude male sits on the ground holding a hammer while a male holds his arm, either threatening him or helping him to get up. In the background a putto works the bellows for the forge, looking to r. where a half-draped female sits with a putto by her knee and another sitting at her feet. On far r. a Triton gestures to centre. There are waves across the bottom of the whole scene.

Anonymous. Added in ink bottom r. K◇D 7.8 x 25

43 Vase supported by three females

Three females, loosely draped and with their hair coiled in plaits, stand back to back, each with an arm raised to steady a great bowl, which rests on their heads. Lizards run round the body of the bowl beneath its lip, on which is a horned mask with two entwined lizards hanging below. The bowl has a domed lid which is covered with fleurs-de-lis in lozenges. The females stand on a shallow base, which has concave sides. There is a ram's head at each corner and a horned bearded mask in the centre of the side.

Anonymous. On l. ◇ without inscription 30.8 x 17.2

44 Orestes and Iphigenia in Tauris

Orestes and Pylades, nude, are brought as captives with their hands bound behind their backs by two guards with spears to Iphigenia, who stands with a torch at an altar (in vase form) in front of a statue of Venus. Iphigenia turns to address Orestes. On far l. is a tall tree and a tall building in the background with niches high on the wall and pilasters in the corner on r.

Anonymous. By altar bottom l., large ◇ without inscription 25.3 x 19.4

45 Two boxers

[Bottom r. on block, in capitals] Entelli / et Darei / cestuum / cert.

Two boxers, wearing loose tunics, one on r. young, the other old and bearded, fight together. Each has 'gloves' tied almost to his elbows with great thongs. In the background on l. is a wall with vegetation, on r. are the ruins of an amphitheatre. Added in ink beneath the figure on l. is ENTELLES, beneath the one on r. DARES.

R 31.4 x 27.2

46 Funerary altar showing the ship of Cybele

On the altar in relief is shown Claudia leading the ship of Cybele. Beneath is the inscription MATRI DEUM ET NAVI SALVIAE / SALVIA VOTO SUSCEPTO / CLAUDIA SYNTHYCHE / D D . Above are shown a cap, two pipes, crotala and a pedum, from the other sides of the altar.

Anonymous 18 x 12.5

Now in the Museo Capitolino: Führer no.1175. See also 3n9.9

47 Statue group: centaur and putto

A bearded centaur, with his arms behind his back, turns to look over his shoulder. A putto with a vine wreath (perhaps the infant Dionysus) sits on his back. The action is no longer clear, since the putto's arms are broken, but the r. arm was originally raised and the putto is looking up. The legs of the centaur are broken.

Anonymous 34.3 x 27

48 Statue group: the Three Graces

[Beneath in panel, in capitals] Sic Romae Charites niveo ex / marmore sculp.

On l. of panel, S.

As 3n13.55, but the figures are reversed.

Anonymous 12.6 x 8.1

49 As 48, but no S in panel.

Anonymous 34.4 x 23.6

50 Relief: circus race

[Above, in capitals] Iconismus circensium et missionis mappa. Top r.: Pag.35

On l. a man wearing a toga raises his napkin to start the race. By him on r. is a lictor(?) with a rod over his shoulder. In the centre a helmetted charioteer drives a quadriga to r. as a youth in the background urges him on. There is a break at far r. On the edge remain the hind legs of a team of horses and the feet of a man lying on the ground.

Corn. Gallae sculp. 20.9 x 32.2

See Bi1.4 Admiranda Rom.Antiqu. P.S. Bartoli, Bellori, Rubeis 1693, no.33: in aedibus Barberinis

51 Equestrian statue: Regisole

[Beneath] statua equestre di bronzo che fu trasportata di / Ravenna in Pavia da Carlo Magno.

The horse stands to r., its l. forehoof raised and supported on a dog, which is standing on its hind legs. The rider is bearded; he stretches his r. hand forward in a gesture.

Anonymous 16.5 x 19.9

52 Venus and Cupid with three amorous couples

A long note was added below the engraving, but this has been cut off at some time.

On r. three couples sport in a 'bath-tub' sarcophagus, which has rings at the top l. and r. and a lion's head with a ring at centre bottom. Two putti fly overhead aiming arrows at the couples. On l. nude Venus approaches, accompanied by Cupid, who carries a wine jar, and a nude male, who carries a great urn on his head, steadying himself with a staff. The sarcophagus is in a slightly sunken area down two steps. In the background is a wall, in which are niches flanked by pilasters. Distant buildings can be seen through a small arch on r. On the ground l. of Venus lies a caduceus.

[On step l. of sarcophagus] POMARCO F(?) 23 x 35.1

53 Sarcophagus: circus race

54 Four quadrigae are driven to l. by helmetted charioteers. The second from the l. is in distress and the horses fall. Two Victories hover about the third from l. Figures lie on the ground beneath the horses of the third and last groups. The spina is shown in the background.

[On reins of third group from l.] Vin Leon ab Antio Del. 20 x 35.2; 19.9 x 24.7

55 Relief: return from hunt

A bearded man in a tunic leads two oxen to l., drawing a cart in which lie the carcases of a boar and a deer(?). A dog plods by the side of the ox in the foreground. A youth and a bearded man on foot, and a bearded man on horseback with shield and spear(?), accompany the cart in the background, all turning to look to r.

[Bottom l.] S.C, Belin.; [botton r.] C.C.S.; [bottom centre] I; [top r.] 213. The L is stamped at bottom r. 34.6 x 44.3

As relief in Wisbech, but in reverse: PAPS M.C. 50.5 1960 no.150 fig.58-9

56 Offering at altar

[Beneath] Andrea Mantegnio inv. W.Hollar fecit 1638 secundum originale quod conservatur in Aedibus Arundelianis Londini.

In centre a nude bearded male places a ram's head on a round altar with concave sides. He is watched by a nude youth leaning on a spear l. and a male wearing a helmet in background to l. The latter holds a trophy - a cuirass and two shields on a pole. On r. a draped female stands holding a spear. A shield with a Medusa head lies on the ground.

See above 29.5 x 22.6

57 Statue group: Pan and youth

[Beneath] Romae ab antiquo, in hortis Federici Cardinalis Caesij.

Pan sits on a rock covered with a skin by a nude youth and instructs him in playing the Pan pipes. A club rests against the rock on r. The group is set in a niche in a wall.

Anonymous 36.1 x 25.7

58 Relief: Hercules in Garden of the Hesperides

[Beneath] Hercules inter Hesperides Romanis in hortis Mediceorū

Hercules, nude, sits to r. on a rock on l. at the foot of a tree. His club is beneath his r. arm, his lionskin is over his l. arm and the rock. He holds the strap of his quiver, which rests on the rocks by his feet. There are apples and leaves on the branches of the tree, among which curls a great snake, its tail among the rocks at Hercules' feet. On r. facing him stands a draped female, her hair in a snood, resting her chin on her r. hand and holding a branch on her l. arm. At bottom l. are the remains of the foot of a second female.

[On rock] BD(?); [bottom r.] B 2; [top r.] 11 47.3 x 35.5

cf.Bn3.31

59 Two reliefs: Hercules in garden of the Hesperides

a. [Beneath on frame of relief] Hercules cum Hesperide Anagninus

On l. bearded Hercules stands holding his club in his r. hand, with his skin slung round his neck and down his back. He stretches out his l. hand to the draped Hesperid, who stands on r. holding a cluster of apples and leaves. She stands at the foot of a tree round which a snake is entwined. At top l. is the inscription ΗΡΑΚΛΗ ΒΑΣΙΛ/Λ ΑΝΤΟΝΙΟΣ ΑΠΕΛΕ Υ/ΣΕΥΒ ΚΟΣΜΟΠΛΟΚΟΣ / ΑΝΕΘΗΚΕΝ.

b. [Beneath on frame of relief] Hercules cum Hesperide Beneventanus

Bearded Hercules, nude except for a large fig leaf and a cloak over his shoulder, stands on l. astride the legs of a half-draped Hesperid, who

lies asleep at the foot of a tree on r. The snake is coiled round the trunk. Hercules stretches up to pick fruit from the tree. At top l. is the inscription HPAKΛH / CΩTHPI /Π IOYNIOC / IANOYAPIOC / AYΓOYP / ANEΘH/KEN.

Anonymous. [Bottom r.] D 2; [top r.] 17. 48 x34.9

60-63a Reliefs: procession and sacrifice

The dedication runs all the way along beneath the sheets. It reads (in capitals to *) Ill^{mo} Dom^{no} meo Colend^{mo} / Dom^{no} Francisco Ballato* / Bernardinus Capitellius / Dedicat Consecratque. The rest is a dedicatory address in the usual style, ending with the date February 1633.

60. Among the figures, who move r., are three children. From the Ara Pacis

61. The procession moves to r., headed by two flamines and a lictor, who are followed by Agrippa and Julia. From the Ara Pacis

62 On l. stands a group of figures and a boy with the statue of a Lar by a blazing altar. On r. a victimarius kneels and pulls down the head of a bull, helped by another man on r. Men stand in the background. From the Ara Pietatis

63. A procession moves l., two deep towards the sacrifice.

63a. The figures move l., headed by a youth who carries an incense box. On r. a very young child holds a man's hand and grabs the toga of the man in front.

Bernardinus Capitellius 35.1 x 49.4; 35.8 x 48.7; 35.9 x 50.2; 35.8 x 48.8; 35 x 48.3

For Ara Pacis, see Moretti. The reliefs of the Ara Pietatis are in the facade of the Villa Medici.

64 Relief, mummy sarcophagus and two lions

[Top r. in cartouche] Franciscus Maurocenus Peloponesiasicus / expugnat Athenis / Marmorea leonum simul^{ra} triump^{hli} manu e Piraeo / direpta in patriam transtulit futura Veneti leonis / quae fuerant Minervae Atticae ornamenta./ Atheniensia Ven. Classis trophaea Ven Senatus / decreto in Nav vestib Const^{a}. AS. MDCLXXXVII.

[Beneath the cartouche] N.N.1.2.3. ex collect^{ne} Johan^{is} Talman.

1. The reliefs in Ravenna showing a sacrifice and the imperial family have been combined. On l. victimarii lead up a bull. Then there is a fragmentary seated female, a youth wearing a cuirass, a half-draped youth, a female with a putto on her arm and a half-draped male wearing an oak wreath. This is at top l. of sheet, marked 1.

2. At bottom l. are shown the front and back views of an Egyptian sarcophagus. The hands are represented crossed on its chest and hold flails(?). At centre front and back are vertical panels with hieroglyphics.
3. At centre bottom is the statue of a lion, seated alertly to r. on a low base. Marked 2.
At bottom r. is the statue of a lion, recumbent on rocks to r. on a low base. Marked 3.

See above 28.2 x 40.3

The historical reliefs are in the Museo Nazionale, Ravenna. For Augustus relief: G. Hafner RM 62 1955 160-73

65 Statue: sleeping Ariadne

Ariadne lies on a couch with her arms above her head, resting on a cushion on l.

Bottom centre is without inscription. 10.5 x 17.4

= Bn15.64 in reverse

66 Two statues: Athena and draped female

[Across bottom, in capitals] Rome in edib. Car. Vall.

On l. stands Athena. She wears her aegis on her chest and a helmet with a ram's head on the forehead.

On r. stands a draped female.

A.S. excud. 1541. [Bottom r.] E.V. 26.2 x 19.4

67 Two statues: two draped females

[Across bottom, in capitals] Rome in edb Car. de Valle

On l. a female stands with her legs crossed. She is loosely draped: her l. breast is bare, but her head is covered. Her l. arm is held across her waist and supports her r. elbow. On r. voluminously draped female with head covered.

A.S. Excud.1541. [Bottom r.] EV 26.4 x 19.2

68 Relief: presentation of Emperor's son as consul

The Emperor's son, accompanied by senators, is presented as consul on the Rostra. From Arch of Constantine?

[Bottom l.] Gaetanus Blancus Scul. Romae 14.6 x 22.2

69 Sarcophagus: judgement of Paris and return to Olympus

The famous sarcophagus in the Villa Medici is shown in reverse.

Anonymous 10.3 x 29.4

See Bm12.57-60

70 Sarcophagus: Medea

On r. two boys present bowls of fruit(?) to a female, who sits sadly on a throne with three attendants sympathizing. A half-draped youth stands far r. In the centre, the princess runs in frenzy to l. in front of a curtain, while her aged father tears his hair. Two soldiers stand on l. On l. the two boys run l. On far l. Medea drives off in a chariot drawn by winged serpents over a reclining female; she acrries the body of a child.

Anonymous 10.7 x 30.6

71 Statue: Marsyas

Marsyas hangs from a tree trunk. The breaks in the statue are shown.

[Centre bottom] COCK EXCU. 25.3 x 6.9

72 Statue: draped female

The draped female stands, viewed obliquely from l.

Anonymous 27.4 x 15.1

73 Statue: draped female

[Across bottom, in capitals] Rome in aedib. Car. de Valle

The draped female stands with her r, foot slightly raised on a block. She wears a vine wreath and turns her head to look to her r. Her arms are broken. The statue stands in a niche.

[Beneath block] A.S. EXCUD. 31.3 x 13.8

[On block] E.V.

74 Bust: Julio-Claudian emperor(?)

[On back] questo e il bello Tiberio di Galleria di SAR, che la testa e una turchina grande giusto come la stampa. il busto e il collo e Doro, sigilato ch'ebbai la lettera giusto lo stampatore Meloportò et io ne mando una stamp a IY Ill^{ma}.

The bust, for which see Bn9.2, is viewed obliquely from l.

[Bottom l.] Io Dom Campiglia del.; [bottom r.] Carol. Gregori sculp.

41.6 x 27.8

75 Cameo: emperor drives quadriga

In the centre of the oval cameo, the emperor, holding a globe and a spear, drives a quadriga straight towards the viewer and tramples bodies. Personifications of the sun and moon , each holding a blazing torch, fly towards him and each stretch out a globe towards him. On l. and r. is a winged Victory, half-draped, the one on l. holding a vexillum, the other a trophy. Each takes the reins of an outer horse.

Anonymous 32.4 x 41.9

76 The Gemma Augustea

Anonymous 35 x 45

Strong RIS fig.45; A. Furtwängler Antike Gemmen Leipzig 1900 II p.257.

In Vienna.

77 Le Grand Camée de France

[Along bottom, in capitals] Gemmae Caesareae sive Achatis Tiberiani recta facies ut illam manu propria excepit / Petrus Paulus Rubens pictor celeberrimus.

Anonymous 44 x 35

In Bibliothèque Nationale, Paris. Furtwängler op.cit. text to Pl.LX.

78 Cameo(?): Bacchic triumph(?)

The field is basically rectangular with convex upper and lower sides. A male and female drive to l. in a chariot drawn by two centaurs, while Victory flies towards them from l. holding out a wreath. The Centaur on l. holds a trophy. Conquered enemies crouch bottom l.

Anonymous 33 x 41.8

79 Gem: illustration of story about Scipio(?)

Within an oval format, a general wearing a cuirass stands on a base, on which is the inscription P.SCIPAFR. On each side are three figures: on l. stand two soldiers, while a third male kneels; on r. are three females, one with a vase on her head, another with a laden basket.

Anonymous 5.1 x 4.6

80 Two coins

a. Above and below are obverse and reverse of coin. On obv. is the head of a youth to r. On rev. are four objects: prow, flamen's cap, shield, the fourth not clear, and an inscription P. LICINIUS STOLO PRAEF URB III VIR AAAFF.

b. On l. and r. are obverse and reverse of coin. On obv. is a male head wearing a radiate crown to r., with a thunderbolt in the field on r. and the inscription DIVI AUG COL ROM PERM. On rev. is a head of Luna with a globe beneath the neck and the inscription IULIA AUGUSTA GENETRIX ORBIS.

[Beneath, on unfurled scroll] Caput Marcelli in nummo maximi modul: et triumpho / Actiaco cuso, Marco Antonio, et Cleopatra devic/tis, Omnium nummorum singularitatem superat./ Romae visitur apud RRPP Cartusianos.

Gaetan. Piccini del et scul. 34.7 x 23.5

81 Illustrations of 1st book of Aeneid

Around the central panel, which shows the divine protagonists, are four panels illustrating various events from the first book of the Aeneid.

Anonymous 42.1 x 32.1

82 Gem

[Beneath in panel, in capitals] Omnia vincit Amor / Alexandri summi Graeci sculptoris opus / sardonyche excisum / apud Exc. D. Henricum Howard / Vicecomitem de Morpeth.

On the gem is a figure scene. A putto with his back to the viewer holds the mane of a lion, which moves l., and looks up at a maenad, who moves l. by the side of the lion carrying a tympanum. A nude female on r. looks down at the putto. In the exergue is the inscription AΛΕΞΑΝΔ.Ε. Beneath on l. an outline of the gem shows its actual size.

[Bottom r.] B.Baron 43 x 28.5

83 Relief and coin: Archimedes

[Beneath] ARCHIMEDES.

1. Archimedis effigies marmorea in veteri anaglypho Romae asservato / eiusdemque nomine insignito.

2. Eadem in antiquo numismate ereo. Obiit Archim. Olym. 142 anno ante Aeram Chr.an.212.

The tondo relief shows the head of a philosopher in profile to r. He has a fillet on his hair and a long curly beard. Beneath his chin is the inscription APXIMH. Marked 1.

Beneath, marked 2, is the coin, of which both obverse and reverse are shown, linked by a band marked AE. On one side stands Athena, with helmet, spear and shield. Round the flan is the inscription APXIMHΔHΣ. On the other side is the head of a bearded philosopher in profile to r.

Anonymous 19.9 x 13.5

84 Head of Caesar: relief?

The head of Caesar, wearing a laurel wreath, is in profile to r. within a circular field, on which is the inscription DIVO IULIO.

[Bottom r.] Ant. Sal. Exc. [Beneath, in ink] Q. an. M.A. 23.7 x 15.9

84a Twelve coins

[Above in panel, in capitals] Aurea XII priorum Caesarum numismata / quae Romae in Museo Strozzio asservantur.

The coins (both obverse and reverse shown) are arranged in four rows within a border of laurel with three crescent moons at each corner.

Beneath the coins hangs a drape, providing a panel on which is the key to the coins. A brief description of the coin is given and the inscriptions written out in full.

Anonymous 32.7 x 23.7

85 Three cameos

At top l. on a circular field is the head of a male in profile to r. He wears a laurel wreath over his helmet, which has a lion on the crown. At top r., again on a circular field, is the head of Alexander the Great with the horns of Ammon in profile to l.

Beneath is an oval cameo. The bust of a female in profile to r. is set over two cornucopiae. She has a laurel wreath on her hair, which is drawn back into a queue on her neck. The cornucopiae are decorated with vine tendrils and from their mouths appear two female busts.

Anonymous 42.5 x 33.2

86 Five heads

a. Head of Africa in profile to r. She has an elephant head on her flowing hair.

b. Head of philosopher in porfile to l. Beneath: Plato.

c. Head of man in profile to l. with receding hair line. Beneath: Nicias.

d. Head of Athena in profile to r., wearing a helemt with Pegasus on the crown. Beneath: Pallas.

e. Head of Alexander the Great in profile to l., wearing a lion skin over his hair. Beneath: Alex̅ Magnus.

[Bottom l.] P.P.Rubens in. [Bottom r.] L fe. (=LV, see 87) 42.4 x 32.9

87 Two busts

a. Bust of philosopher with great curly beard and long flowing hair stands in a niche. Beneath, in capitals: Plato Aristonis F.

b. Bust of 'Seneca' with short curly beard, gnarled face, knotted neck and chest, stands in a niche. Beneath, in capitals: L.Annaeus Seneca.

Pet. Paul. Rubens pinxit. Luc. Vorstermans sculpsit 42.1 x 32.3

88 Cameo

The cameo, which is roughly of a wide bell shape, is set in an elaborate rectangular frame. On the cameo are two busts facing the viewer and a third in profile. On r. is a male with curly beard and long curly hair and with horns sprouting on his temples. He has a wreath on his hair and wears a scaly aegis over a cuirass. On l. is a female with long hair, wearing a diadem and a wreath of corn ears, poppy heads, acorns, cones etc.

Franciscus Viejjra(?) delineavit. Superiorum permissu Romae. Marc^us Ioseph Laupach Pragensis fecit. 36.4 x 48.4

89 Thirty four coins

[At top, in capitals] Typus nummorum Samaritanorum

The obverse and reverse of the thirty four coins are shown. Numbers 9 and 10 are in fact not illustrated, though space is left for them. Between 33 and 34: Alphabetum Samaritanum ex Nummis. The alphabet is written out beneath.

[Bottom r.] Joh.Hen.Huber. Sculp. [Bottom l. written in ink over pencil] D.Otti, Jigurini. 34 x 23.1

90 Twelve coins

The obverses and reverses of the coins are shown, arranged in four rows over a scrolled panel from which rise laurel branches to form a frame. The panel and branches are in the shape of a lyre. Across the top is an unfurled scroll. There are no inscriptions on either panel or scroll. The coins range from those of Caesar to the Flavians.

Anonymous 42.9 x 28.1

91 Gem

[On scroll] Vetus sigillum ex jaspide apud D. Franciscum Ficoronum virum eruditum: in quo Balbini / et Pupieni Augg et Gordiani Caesaris capita exhibentur. Monumentum eo praeclarius atque in ma/iori pretio habendum, quo rariora sunt eorundem Imperatorum numismata, et quo duriori in lapi/de antiquus artifex egregiam operam suam praestitit. Neque vero pars eius altera otiosa et nuda remanet, / quum Iovem, Iunonem ac Minervam prae se ferat. Omnia quidem, priora praesertim, miro / artificio elaborata: quae ut amico tanti monumenti possessori ceterisque aliis antiquitatis amatoribus rem gratam faceret, genioque in primis ipse indulgeret suo, delineavit, atque aeri incidit Hieronymus Odam eques Constantinianus S.Georgii / Romae Super. perm. An.1709.

The back and front of the gem are shown as if standing in a niche in a framed panel, on to which is pinned a scroll with the above text. The two sides of the gem, which is oval, are set in frames of oak leaves with fillets tied in bows on top. On l. two male heads, over-lapping one another, are shown to r. The one in the foreground wears a laurel wreath on his short hair. On r. a bearded head faces l., wearing a laurel wreath. In the centre of the side of the gem on r. Jupiter, half-draped, sits to l. on his throne with his l. hand raised on his staff. On l. and r. stands a draped female, each holding a staff.

See above 32.6 x 44.5

92 Medal, two coins and a gem

[Beneath] Appresso l'autore

a. Medal shows the head of the Pope to r. with the inscription ALEXAN VII PONT MAX A XII and a view of new St.Peter's with the colonnades and the obelisk and the inscription (in the exergue) FONDAMENTA EIUS / IN MONTIBUS / SANCTIS.

b. Obverse and reverse of silver coin showing the head of a woman to r. with the inscription FAUSTINA AUGUSTA and Fortuna seated to l. holding a rudder and cornucopia with the inscription FORTUNAE MULIEBRI.

c. Ovoid gem. On r. an eagle perches on a tree, at the foot of which the she-wolf suckles the twins. On l. Faustulus stands watching, leaning on his staff.

d. Coin. An equestrian statue stands to r. on an arch with three passage-ways, in each of which is a letter: L.E.P. Round the edge is the inscription M.AEMILIO.

Anonymous 21.8 x 14.4

93 Three coins

[Beneath, in capitals] Numismata antiqua argentea / ex museo D.Houlon Senatoris Ambianensis / explicanda proponuntur rei antiquariae studiosis.

a. Obverse and reverse of the coin are shown linked by a band with the inscription MAX.MOD. On l. is the head of a man to r. He wears a jewelled diadem. On r. are four standards, with the inscription CONSTANTINUS AUG SMK.

b. The obverse and reverse are shown linked by a band with the words MED. MOD. On l. is a head to r. wearing a radiate crown with the inscription C.OVAL. OTIL. MESC. QUINTUS AUG. On r. is the facade of a temple, within which the standing statue of a warrior can be seen through the central intercolumniation: SAECULUM NOVUM.

c. On the band linking the two sides of the coin are the words PAR.MOD. On l. is a head wearing a wreath to r.: FL. VAL. CONSTANTINUS NOB. C. On r. is a laurel wreath, at the top of which is a diadem. Inside the wreath are the words HAEC VOTA MULT. ANN.

Anonymous 22.6 x 30.4

94 Coin

[Beneath] E Museo Illustrissimi Principis Guillelmi / Ducis Devoniae

On obverse is the head of Hadrian, wreathed, to r. HADRIANUS AUG COS III PP. On reverse a draped male (Hadrian?) in the centre, accompanied by a nude youth on r., clasps the hand of Athena on l. Below, in the foreground, recline two half-draped figures, on l. a female with a cornucopia and

a vine tendril, on r. a bearded male with conch shell and dolphin.
N.Dorigny Equ. Del. B.Baron Sculp. 13.2 x 18.7
cf. no.99

95 Coin
[Beneath] Romae ex Museo Strozzio
The two sides of the coin are linked by a band labelled AUR. On the side on l. are the heads of an emperor and an imperial lady to r., overlapping. The inscription reads C.CAESAR AUG. PONT. MAX. TR. POT.
On the other side are the heads of two women, facing the centre: AGRIPPINA IULIA.
Anonymous 10.4 x 13.9

96 Coin
The obverse and reverse of the coin are shown, joined together by a bearded satyr mask. One side shows three heads: on r. a youth with a wreath to l.; on l. the overlapping heads of a bearded male with wreath and a female to r. The inscription reads CONCORDIA AUGUSTORUM. On the other side a quadriga moves to l. In it stands a Victory, who bends towards the Emperor on r. as he pours a libation(?). There are two figures behind him, one high up with helmet and shield. Two captives sit on the ground by the horses' hind legs. GERM. MAX. CARPICI MAX. In the exergue: III ET II COS.
Anonymous 12.3 x 14.3

97 Two gems
[Beneath first gem] Appresso l'Autore
a. On ovoid ground a nude warrior with shield and helmet stands with one foot on the torso of his beheaded enemy. He holds the head before him and gazes at it.
b. An ovoid gem hangs from fillets in front of the letter N in a square panel. On the gem is the head of a bald man to r. Down the side l. is the inscription (in reverse) CO NOC.
Anonymous 13.5 x 22.2

98 Gem
[In panel below] In Corneola apud Ill^{m} Dominum / Antonium Lowther
The gem is roughly rectangular with rounded corners. A maenad with loose billowing drapes moves r. in ecstasy, holding a thyrsus. A panther bounds at her feet and looks up at her.
[Beneath] W.Kent sculpt.1776 Romae 21.8 x 14

99 Coin

[Above and below, in capitals] Nummus hic aeneus arte ac raritate insignis / Romae apud Antonium Borionum adservatur.

The coin is the same as that in 94.

Anonymous 20.1 x 26.5

100 Coin

The obverse and reverse of the coin are shown, linked by a band labelled AE. On the obverse is the head of Alexander the Great, wearing a lionskin, to l. On the reverse a donkey stands to r. suckling a foal; there is a scorpion above. Round the edge is the inscription US DNIHUXPSDEIFILI.

Anonymous 9.5 x 14.3

101 Gem

[Below in panel] Venus in Calcedonio in Cameo apud Equitem Andream Fontana.

The gem is roughly pear-shaped and is set in a frame. Nude Venus sits on a drape on a rock or a cushion with her back to the viewer and turning her head to look up to her l.

[Beneath] W. Kent sculp. 28.2 x 21.4

102 Coin

[Above] Eximium ac nondum visum / Imperatoris Severi Alexandri Augusti / Numisma aereum maximi moduli / et crassiori auricalchi circulo inclusum./ Ex Museo / Ill^{mi} et Rev^{mi} D. Marci Antonii Ansidaei / Archiepiscopi Damiatae.

[Below] A long text explaining the coin type.

On the obverse of the coin are the heads of a bearded man with wreath and a woman with diadem, both facing the centre. IMP SEVERUS ALEXANDER AUG IULIA MAMAEA AGU MATER AUG. On the reverse a draped male holding a sceptre sits on a starred globe and rests his r. hand on a zodiac(?), through which are seen four small children. On r. stands Victory holding a wreath behind his head. On l. behind the zodiac stands a bearded old male with a staff. The inscription reads TEMPORUM FELICITAS.

[Bottom l.] Io Dom Campiglia delin. [Bottom r.] Vinc. Franceschini Sculp.

103 Gem or medal

[Below] Ex numismate oereo Fulvii Ursini

On a tripod base stands the circular gem or medal. On it is shown a male bust to r. with a laurel branch up l. and the inscription HORA TIUS. The gem or medal is set in the midst of a Bacchic scene: in foreground sits half-draped Venus with Cupid at her knee and doves at her feet. At the foot of the base sits a panther. On l. a half-draped satyr raises a

cup over the gem/medal, while in the background a Pan with pipes points to the cup. On r. a nymph or Muse with a lyre holds a laurel wreath over the gem/medal. There are trees in the background.

B. Picart inv et sculpsit 1708 19.2 x 14.1

104 Two gems

[-eneath] Romae apud Antonium Borionem Adservantur.

On l. is an ovoid gem on which are the heads of a man and woman, facing one another. Beneath, in capitals: Effigies Antonini Elagabali / eiusque secundae uxoris Iuliae / Aquiliae in opala arte eleganti / incisae.

On r. is an ovoid gem, broken on l. On it in the centre a youth wearing a loin cloth steps to l., playing the double pipes. On r. a half-draped male reads a scroll while a draped female leans over him. Beneath this gem, in capitals: Camaonae cum tibicine / canentes in cameo onychis / venarum et colorum / mirabilis.

C. Piccinus F. 19.8 x 26.4

105 Four heads

Companion to 86.

At top l. youth with curly hair in profile to l. Beneath: Germanicus Caesar.

At top r. boy with curly hair in profile to l.: C. Caesar Augusti nepos.

Bottom l., balding man in profile to r.: Solon.

Bottom r. Socrates in profile to l.: Socrates.

[Bottom l.] ↙ - see 86 16.1 x 12.9

106 Eight coins showing Hercules

[At top and below, in capitals] Antiqua principum Herculem affectantium numismata / quae suppeditavit Franciscus Gottifredus Patritius Romanus.

The obverses and reverses of the coins are shown. They are both Greek and Roman and range from Alexander the Great to Maximianus.

Anonymous 47.9 x 35.5

107 Statue group: lion rends back of horse

The lion clings to the back of the fallen horse and tears its flesh with its teeth. The group is shown on rocky ground.

[Beneath] Cir Iacomo Rossi formis Romae alla Pace. [Bottom centre] 

13 x 18.1 (oval)

108 Statue group: lion rends back of horse

Lion sinks its teeth and claws into the back of the fallen horse.

[Bottom r.] M... ex An (the gap caused by Topham's stamp) 22.5 x 29.6

109 Statue group: Pan and nymph

Pan carries a nude nymph with billowing drape and flowing hair to l.

Anonymous 18.6 x 10.4

110 Bronze statue: Chimaera

[Beneath in ink] chimera di bronzo

The chimaera is shown from its l. side. On its r. forepaw is the inscription ///ƎƆMИIꟻ

Anonymous 21.4 x 28.2

The Chimaera of Arezzo, now in Florence, Museo Archeologico.

111 Statue: griffin

[Beneath, in ink] questo io credevo che fosse la chimera per che per accidente una volta la veddi e sicome io non ci fissai locchio la credetti per quella ma non e altri menti, e per questo dissi a VS Ill^{mo} che era male intagliata. Ma e la grande e bene intagliata.

The griffin is shown from its l. side. Beneath its wing is the inscription ///ƎƆMИIꟻ.

Anonymous 13.5 x 11.8

112 Statue group: Laocoon

[Bottom l.] Sisto Bo(?) F. [Bottom r.] Andreas Vaccarius formis Romae 1606

40.5 x 32.4

In Vatican: Führer no.219

113 Statue: Perseus

[On statue base] Rom in aedib Card Farnesii

Perseus, nude, stands with his r. foot resting on the head of Medusa. He holds his scabbard in his l. hand, his curved knife in his r. His corselet is behind his legs. He turns his head to look to l. The statue stands on a base in a niche.

[Also on base] J. Lauri fe. Henricus Von Schoel excudit. 49.8 x 37

114 Fortuna? and herm

[Beneath] Varie figueri de Agati Antique desiniati de Petro Paulo Rubbenie Grave par Lucas Vostermans e Paulus Pontius.

A draped female, wearing a mural crown, sits with her l. elbow resting on a globe on a pedestal r. A snake twines round her r. arm and in her

hand she holds the end of a rudder(?).

On l. is shown a double-headed herm with a cloak wrapped round the pedestal, viewed from the side.

See above. 33 x 41.9

115 Statue: Flora(?)

[Below] Elix. Cheron L.H.Sculp. CPR / La Flore Antique / dessinee par Raphaël et gravee d'apres son Dessein tire du Cabinet de Mons^{r} de Piles.

A draped female stands with her weight on her l. foot. In her l. hand she holds up a fold of her garment, in her r. she holds out a garland.

See above. 45.6 x 30.2

116 Statue: Hercules Farnese

The statue is shown in a niche.

[Bottom r.] GMF. Beneath the feet of the statue is stamped P.L 36.5 x 21.7

117 Statue: sleeping satyr

The nude satyr lies asleep on a skin on a rock mound, his l. leg bent, his l. arm raised over his head. He wears a vine wreath.

[Bottom l.] L. By foot far r. is the stamp P.L. 34.8 x 44.4

118 Statue: Apollo Belvedere

The statue, which is set in a niche, is shown in reverse.

[On base] A V 26.3 x 17.1

119 Statue: Apollo Belvedere

[On base] A V 26.3 x 16.6

120 Statue: youth with Pan pipes

The nude youth sits on a tree trunk in a niche, with his l. foot drawn up on a ledge. He holds Pan pipes in both hands, ready to play.

At bottom l. is the stamp P.L, and bottom r. by his foot, ~~apparently~~ stamped, are the letters PHL. 23.3 x 10.5

121 Statue group: Venus and Cupid

Nude Venus on r. bends over Cupid, who stretches his arms up to her. Her l. arm holds his head. She turns her head to look to her l.

Anonymous. There are two stamps: PHL and P.L. 22.5 x 10.8

122 Statue: Apollo Citharoed

Apollo stands with his r. foot raised on a rock. He rests his r. hand on a tree trunk, around which crawls a snake, and turns his head to look to his r. In his l. hand he holds his lyre against his hip. A drape cascades to the ground from his l. arm.

Anonymous. On the rock are the stamps P.L and PHL. 22.5 x 10.6

123 Statue: youth with Pan pipes

The nude youth sits on a tall tree trunk in a niche, his r. foot drawn up on a ledge, and turns to the viewer's l. In both hands he holds the Pan pipes towards his mouth. On the pipes is a word which may read ATTHUS. [Beneath, in capitals] Iulius Bonasoni^{s} imitando pinsit q celavit. There are two stamps: P.L and PHL. 21.1 x 10.3

124 Statue group: Venus and Cupid

As no.121

Anonymous 20.9 x 8.3 (cut out around niche)

125 Statue: Dionysus

In a niche stands Dionysus wearing a cloak over his shoulder. In the fold of the cloak he holds various fruits on his l. arm. In his r. hand he holds a bunch of grapes over his head. A panther sits on the ground by his l. leg and gazes up at the grapes.

Anonymous. There are two stamps: PHL and P.L. 21 x 10.2

126 Statue: Apollo Citharoed

The same statue as is shown in 122.

Anonymous. P.L stamp 22.1 x 10.9

127 Statue: Dionysus

As 125

Anonymous. Stamp P.L 21.9 x 10.3

128 Statue: philosopher

[Beneath] ERATOSTHENES Cyreneus, umbra styli in hemiscaphio terram dimensus. Idem Phi/lologus, et Beta Eruditorum dictus, Grammaticus Poeta, Philosophus, Geometra praefuit Bibliothecae / Alexandrinae sub Ptolemaeis Philopatore et Epiphane. Natus Olymp. CXXVI anno 1 ante AEram Christi 276 decessit anno etatis 80 vel 82. Statua visitur Romae in hortis Ludovisis.

The bald and bearded philosopher sits holding a cup in his r. hand, a scroll

in his l. He wears a himation which leaves his r. shoulder and chest bare. Viewed obliquely from r.

Anonymous 32.4 x 23

129 Statue: barbarian

The statue of a barbarian youth stands on a high pedestal. He has a cap on his head and wears a tunic, trousers and a cloak fastened by a big rosette brooch. His l. arm is across his waist and his r. elbow rests on it; his r. hand is up towards his face.

Anonymous 31.7 x 22.2

130 Statue: philosopher

[Below] ZENO Cittieus Stoicorum fecte auctor vixit Octuagenarius Olympiade CXXX ante AEram Christi an 260./ Statuam elegantissimae Scalpturae in agro Lanúvino repertam, olim villa Antoninorum cum eorundem / simulachris ibidem effosis, Ill et Exc Dux Sfortia Caesarinus loci dominus in suum urbanum et / ornatissimum Musaeum transtulit anno MDCCV.

[Added in ink] Decessit Zeno etatis anno XCVIII. Laert.

The bearded philosopher stands with a roll chest behind his legs on r. He wears a himation draped round his body, but leaving his chest and shoulders bare.

Anonymous 29 x 21.4

131 Statue: female with pig and infant

The draped female, wearing a plain headdress, stands holding a pig by its hind leg in her r, hand, so that it hangs by her leg. In her l. arm she cradles an infant. Viewed obliquely from l.

Anonymous 23.8 x 17.6

132 Statue; Ceres/Flora

[Beneath] Flore / Statue antique de marbre haute de cinq pieds dans / les jardins de Versailles.

The statue stands before a background of trees. The figure is draped, but her r. breast is bare and her l. hand holds up her himation over her shoulder. She holds a few fruits and flowers in her r. hand.

B. Picart ex. L.Sarugue sculp.1710. 27.4 x 21.4

133 Statue: Athena

Draped Athena, wearing her aegis and helmet, stands barefoot on a globe. She has a spear and an oval shield decorated with a Medusa head.

Anonymous 27.5 x 16.2

134 Statue: Athena

In a niche Athena, draped and with high boots and plumed helmet, steps to r., holding an oval shield aloft on her l. arm and with two spears in her r. hand.

Annoymous 24.2 x 16.1

135 Statue: the 'Spinario'

[Top l., in capitals] Romae in Capitolio

The nude youth sits on a tree trunk and bends to remove a thorn from his l. foot, which is raised on his r. knee. The statue is set on a square plinth supported on a column.

[On column] SR 24.3 x 16.9

In Palazzo dei Conservatori: Führer no.1448

136 Statue: Apollo Citharoed

See Bn12.19

[On bottom of pillar r.] NF 30.6 x 14.2

137 Relief: Venus and Cupid, and statue: slave

On l.is the relief. Venus, draped and wearing a diadem, stands with a nude child on her l. arm. By her side she holds a dove in her r. hand. On l. by her side is a pedestal topped with a pyramidal object.

On r. is the statue of a slave, who sits with his legs drawn up in front of him. There is a yoke across his shoulders.

Anonymous 19.2 x 15.8

138 Man and woman

The bearded man, loosely draped, om l. and draped female on r. stand facing one another, each clasping the other's r. arm. This engraving does not have the Topham mark.

Anonymous 16.5 x 12.2

139 Statue group: satyr and panther

The satyr, wearing a wreath, carries a collection of fruits in the fold of his skin on his l. arm. In his r. hand he holds on high a bunch of grapes to tempt a panther which sits on the ground by a tree trunk on his l. The group stands in a niche.

Anonymous. There are the stamps PL and P.L, but no Topham stamp. 21.8 x 10.6

140 Equestrian statue of Marcus Aurelius

[On base of statue, in capitals] Sic Romae aere sculp. ante / portam eccl. S. Ioha/nis Lather.

The statue is shown in profile to l. in a setting of ruins and city walls.

R 34.1 x 23.2

Führer no.1161

141 Tomb

[Beneath, in capitals] Sepulchrum antiquum / ad Viam Appiam

A reconstructed version of the tomb is given. It is a rectangular building of two storeys with a gabled roof. A frieze of boukrania and garlands runs round the top of the lower storey. The door is in the short side. On each side of the upper storey are four sets of twin pilasters, with three windows between those on the long side.

Anonymous 14 x 17.3

142 The Parthenon

[Beneath] Parthenon o Tempio di Minerva in Atene

A reconstruction of the temple is given. Over the columns is a frieze of rosette panels and the figure scene in the pediment seems fanciful.

Anonymous. In ink ~~1-3~~ 13.4 x 17.3

142a Gem

[Below] Ex Cimelarchio / Regis Galliae. [Above] Hippocrates

On the gem is the head of a bald bearded man in profile to r.

Anonymous 4 x 3.2

143 Temple

[Beneath, in capitals] Templum antiquum / ad fontem Aegerium

The temple is reconstructed as tetrastyle in antis, with Corinthian columns. In the centre of the pediment is a circular window.

Anonymous 15.7 x 13.8

144 Temple of Fortuna Virilis

[On l., in capitals] Templum Fortunae / Virilis ad ripas / Tiberis in foro / piscario / nunc / Mariae Aegiptiacae / sacratum / Romae.

A reconstruction of the temple is given. The Ionic columns each stand on a high pedestal, including the attached columns round the cella. There are no steps to approach the temple. A frieze of boukrania and garlands runs beneath the hefty entablature.

[Bottom r., in capitals] Tomasius Barl. / exc. MDL. [On base of pedestal farthest l.] M.B.F. 26.8 x 33.5

145 Statue: Fortuna

[On pedestal] ΟΙ ΟΙΚΕΤΑΙ ΥΠΟΤΑΣΣΟΜΕΝΟΙ ΕΝ ΠΑΝΤΙ ΦΟΒΩ/ΤΟΙS ΔΕΣΠΟΤΑΙS ΟΥ ΜΟΝΟΝΤΟΙS / ΑΓΑΘΟΙS ΚΑΙ ΕΠΙΕΙΚΕΣΙΝ ΑΛΛΑ / ΚΑΙ ΤΟΙS ΣΚΟΛΙΟΙS.

Both back and front of the statue are shown, set on the one pedestal. Fortuna is draped, wears a diadem and has her hair arranged in plaits. Her arms are broken, but she clearly once held a rudder in her r, hand as she stood.

Anonymous 10.7 x 7.6

146 Statue: Male torso

[Beneath] I MOTE CAVALLO

The nude male torso is seated on a rock on a lion skin.

Anonymous 16.4 x 10.5

147 Sistrum

[In scrolled panel beneath] Sistrum Aegyptiacum ex aere , repertum Via Aure/lia in Suburbana Villa Ill^{mi} Laurentii de Corsinis, et ab / eodem dono datum D. Leoni Strozzae, cuius in Musaeo / hodie asservatur.

The sistrum is decorated at the top witha recumbent cat in the round. It is flanked by two objects, which seem to be details of decoration from the side of the sistrum just above the handle.

[Bottom l. corner] L 34.2 x 22.6

Bn15

1 Base of Trajan's Column

The base is shown from the side with the door leading into the chamber. Over the door, in a panel held by two Victories, is a garbled version of the dedicatory inscription.

[Bottom r.] Ant. Sal. exc. 39.5 x 29.1

2 Column capital and base

[Between the two parts, in capitals] Nerva Tariana in Sa. Basilio in Roma.

Capital: from the acanthus leaves around the bottom of the capital spring winged horses at the corners to support the abacacus. In the centre sits a draped Victory holding two trumpets, beneath the echinus which is in the form of a leafy wreath.

Base: of Ephesian type, it is decorated with a variety of mouldings and stands on a square plinth, which is decorated with palmettes and rosettes.

[Bottom r.] Ant. Sal. exc. 39.7 x 29.7

3 Column base

[Upper l.] DORICA

The decorated base of a fluted column is illustrated, including a detail of its mouldings upper l.

[Bottom l.] 1536 / A.V. [Bottom r.] Ant. Sal. exc.1 15.7 x 23.4

4 Column capital

[Lower l.] DORICO

Between the column and the capital is a band decorated with rosettes and bell-like leaves. The fluted echinus is very narrow.

At lower l. is a section of the capital.

[Bottom centre] 1536 / A.V. [Bottom r.] Ant. Sal. exc.2 16.9 x 23.8

5 Section of frieze

[Top r.] DORICO

The piece is shown in such a way that its decoration is illustrated on l. and a section of the mouldings is given on r.

The frieze of triglyphs and metopes has a boukranion decorated with garlands in one metope, a large patera in the next.

[Bottom r. of block] Ant. Sal. exc. [By it on field] 1536/ A.V. 16.4 x 23.5

[Bottom r.] 3

6 Entablature

[Lower r.] DORICO

The section is shown so that it is in profile on l. and the decoration is shown on r.: triglyph frieze and coffering beneath the cornice. There are plants here and there as if it is shown in its actual state.

[Bottom r.] Ant. Sal. exc. 25.2 x 16.9

7 Column base

[Across top] Cautum sit ne aliquis imprimat, ut imprivilegio constat.

[Over base] Dorica / S.B.

As 3.

[Bottom l.] 1528 / A.V. 12.1 x 17.8

8 Column capital

[Across top] 'Cautum 'etc as 7. [L.] Dorica / S.B.

As 4.

[Beneath capital] 1528 / A.V. 11.9 x 18.3

9 Entablature

Legends as 7

As 5.

[Bottom r.] 1528 / A.V. 17.1 x 24

10 Column base

[Top r.] IONICA

The base of a fluted column is set on a square plinth decorated with wave pattern. A section is given upper l.

[Bottom r.] Ant. Sal. exc. 5. [Lower l.] 1536 / A.V. 16.8 x 24.5

11 Capital

[Top r.] IONICO

The Ionic capital is shown with a side view, on l., of the volute, which is decorated with two bands of acanthus separated by an astragal.

[Bottom r.] Ant. Sal. exc. 6 [Lower l.] 1536 / A.V. 15.7 x 21.9

12 Entablature

[Top r.] IONICO

The block is shown in sich a way that the decoration is illustrated on l. and the profile of the mouldings is shown on r. The frieze is decorated with a floral scroll.

[Lower r.] 1536 / A.V. [Bottom r.] Ant. Sal. exc.7 15.9 x 23.8

13 Column base

[Top l.] CORINTHIA

The base, decorated with various mouldings, of an unfluted column, is set on a square plinth decorated with meander pattern. A section is given upper l.

[Beneath section] 1536 / A.V. / Ant. Sal. exc. 16.9 x 22.8

14 Capital

[Top r.] CORINTHIO

[Lower r.] 1536 / A.V. [Bottom r.] Ant. Sal. exc. 10 15.5 x 21.9

15 Entablature

[On r.] CORINTHIO

The block is viewed obliquely from l. so as to show the decoration on l. and its profile on r. There is an elaborately moulded cornice above the frieze of floral scroll.

[Lower r.] 1536 / A.V. [Bottom r.] Ant. Sal. exc.11 17.6 x 23.7

16 Entablature

As 15, without Ant. Sal. exc. 11.8 x 19.3

17 Base

The base of an unfluted column has a variety of mouldings and stands on a square plinth.

[Bottom r. of plinth.] Ant. Sal. exc. 16.3 x 23.1

18 Capital

Round the bottom of the capital is a band of rosettes from which spring acanthus leaves. Between the leaves at the top are palmettes. A band of bead and reel and ovulo runs between this and the abacus, which is concave. Gaping satyr masks are set on a band of ovulo beneath projecting sections.

[Bottom r.] Ant. Sala. exc. beneath 18.5 x 15.4

19 Entablature

[Across top] Cautum sit ne aliquis imprimat, ut imprivilegio constat.

Corinthio / S.B.

As 15 and 16.

[Bottom l.] 1528 / A.V. 17.8 x 25.2

20 Column base

[Over base in unrolled scroll] CORINTIA

The base of a fluted column is set on a plain square plinth and is decorated with various mouldings. On r. extended out from the base is a sketch of its profile, with measurements in oncie.

[Top l. of plinth] S.S [Lower l.] 2. [In centre beneath base] 1544

15.6 x 17.9

21 Entablature

[Beneath] CORINTHIO

The entablature block, which is viewed obliquely, has a plain frieze and modillions beneath the cornice. Measurements in Piedi are added at the sides.

[Bottom r.] Ant. Sal. exc. 18 x 21.8

22 Column base

The base of a plain column stands on a plain plinth. Its two projecting mouldings are ornately decorated with oak leaves and complex cable pattern.

[Bottom r. of plinth] Ant. Sal. exc. 1 16.8 x 23.9

23 Column base

[Across top] Cautum sit... etc as 7. Ionica / S.B.

As 10

[Bottom l.] 1528 / A.V. 11.8 x 18.4

24 Capital

Legend as 23, but Ionico

As 11

[Bottom l.] 1528 / A.V. 12.4 x 19.1

25 Entablature

Legend as 24

As 12

[Lower r.] 1528 / A.V. 17.9 x 24.2

26 Column base on tall plinth

[Bottom centre] Basamente d la colonna d costantinopolo / mandato a Rafelo da Urbino.

Across the bottom of the plinth three putti hold garlands with flying fillets; over the garlands are winged Medusa heads. At each corner is an acanthus scroll. On the side of the plinth two Victories, each holding an ornate

shield over her head, hold a roundel in the centre. The roundel is decorated with wave pattern and a laurel wreath and has a band running diagonally across it with the letters SPQR. There is armour above and below the roundel.

Anonymous 30 x 21.9

27 Antonine column

[On base over garland, in capitals] Culonna / Antonina / SPQR.

On a low base decorated with winged Victories at the corners holding garlands between them stands the column decroated with a spiral of reliefs. At the top of the column is a domed 'cabin' with arched doorway.

Anonymous 28.1 x 8

28 Relief: floral scroll

[Beneath, in capitals] 103 . Rome in Ecl. S. Silvest.

Just the bottom stem of the floral scroll is shown, as it rises from a cluster of acanthus leaves, on which perches a bird.

Anonymous 15 x 11.3

29 Relief: floral scroll

[Across top, in capitals] Rome in Ecle S. Silvest. I.F.

The relief fragment shows part of a floral scroll with two birds and an insect.

I.F.(?) 20.6 x 15.2

30 Floral scrolls

Five different examples of floral scroll are shown together.

Anonymous 15.8 x 21.3 (two sheets stuck together)

31 Relief: floral scroll

[Above] dans le Palais de Medicis a Rome

[Below, flanking coat of arms - three ears of corn] A Monsieur Mon^{gr} le Gras / Con^{er} du Roy en ses Con^{seils} dEstat et Secretaire des / Commandem^{ts} de la Reyne Par son tres humble et obeis^{t} Servit^{r} / Adam Philippan / Avec Privil. du Roy 1645.

The floral scroll rises out of a great cluster of acanthus leaves. There are birds and a lizard among the leaves.

See above 39 x 12.8

32 Arch of Titus

[Beneath, in capitals] Roma larcho de Vespexiano apreso S^{ta} Maria Nova.

A reconstruction of the arch is given.

Ant. Sal. exc 37.3 x 29

33 Relief: floral scroll

[Upper l.] cum privilegio

Human and animal bodies form part of the floral scroll. There are also a mask, vase, putto, and ram's head here and there.

[Bottom l.] B.P.V.F. 31 x 16.9

34 Relief: floral scroll

[On rock bottom centre] cum privilegio

The r. half of a symmetrical vertical panel. Putti form part of the scrolls. Between the two halves of the panel are a lion head and a long-haired mask.

Anonymous 34.9 x 12.3

35 Relief: floral scroll

[Top l.] cum privilegio

The floral scroll moves to l. Four putti romp among it. At far l. is part of a bearded mask on a scrolled panel.

Anonymous 10 x 31

36 Arch of Constantine

[Top centre on scroll, in capitals] Arco de Costantino in Roma Ant. Salamanca excudebat.

The arch is shown in front of a small landscape. At top centre a putto among clouds unfurls a scroll.

See above. 29.6 x 21.8

37 Various buildings

At top, marked A, plan of square building with a central room and four rooms at the corners; in the centre of each side is a portico.

In centre, marked B, elevation and section of the same building. The central area is a storey higher than the surrounding rooms.

Below are three small representations of tombs. On l. a small rectangular building approached by three steps. There are four attached columns on each side. An altar burns before the entrance.

In centre is a round building on a podium. Attached columns support the entablature, above which is a stepped domed roof with a hole in the centre.

On r. is the side view of a rectangular gabled building, with six pilasters along the side.

Anonymous. [Bottom l.] P.L stamp 33.5 x 23.7

38 Amphitheatre of Luca

[In centre of amphitheatre] AMPHITHEATRE DE LUCA / a 195 Brasses de longeur / 130 de Longeur Environ / 25 de Hauteur.

The illustration shows the plan, elevation, section and interior of the amphitheatre. The exterior has two tiers of arches, the upper one inset within the outer one. A scale for 'une demy Brasse' is given below.

Anonymous 22.7 x 30.3

39 Amphitheatre

[Across top, in capitals] Lamphiteastre dit le palais de Gaillian pres la ville de Bordeaux.

The amphitheatre has two sets of walls arranged in catenary curves from two monumental entrance towers, one at each end of the building. The walls are pierced with arches. The amphitheatre is set in a landscape and figures are dotted about, both inside and out.

[Bottom r.] Par C. Chastillon. Beneath, in ink on backing sheet: PPPP.

16.9 x 38.4

A.Grenier Manuel d'Archeologie III L'architecture Gallo-Romaine 1958 658

40 Ruins in landscape

[Beneath, in capitals] Incertae cuiusdam ruinae prospectus

The great vaulted ruins are set in a landscape and a river flows through them. There is a circular opening in the top of the vault in the foreground.

Anonymous 13.5 x 19.4

41 Ruins of Baths

[Beneath, in capitals] Ex ruinis thermarū Antonini Pii prospect^{us} alt^{er}

The great vaulted ruins of the baths are shown in a landscape.

Anonymous 13.4 x 19.4

See also 42.

42 Ruins of Baths

[Beneath, in capitals] Ex ruinis thermarum Antonini Pii prospect^{us} unus.

The ruins of the vaulted building with an arched entrance on r. are shown in a landscape.

Anonymous 13.3 x 19.2

See also 41.

43 Ruins of the Colosseum

Anonymous 7.1 x 9.4

44 Ruins of amphitheatre and aqueduct

[Below] The Ruines of the Amphitheatre and Aquaeduct of Mynturna

The amphitheatre is shown in its actual state in the centre foreground and the aqueduct in the distance r. in a landscape with figures.

Anonymous 8.3 x 16.5

45 Ruins of Basilica Nova

[Beneath, on capitals] Prospectus ruinarum templi Pacis

The three great arches with remains of the vaulting of the central nave and with one column in position are shown in a landscape with figures.

Anonymous 13.6 x 19.4

46 Ruins

[Beneath, in capitals] Prospectus ruinarum Palatii maioris

The ruins, which are shown in a landscape, consist of a series of arches one behind the other and a tower above r.

Anonymous 13.4 x 19.5

47 Ruins of temple of Vespasian in Forum

In the foreground are the three columns and entablature of the temple, buried almost to the ~~height of the~~ capital. Squatters are shown around the ruins and the Forum is shown in the background.

[Bottom r.] Johana Sibila Küslin fecit A° 1690. 34.5 x 31.6

48 Colosseum and Arch of Constantine

The actual state of the buildings is shown, with the arch in the r. foreground and the Colosseum in the background. Animals graze in the foreground.

[Bottom r.] Johana Sibila Küslin fecit A° 1690. 35 x 31.3

49 The Forum

The Forum is viewed from the side of the temple of Antoninus and Faustina across to the substructures of the Palatine. The area is full of animals and figures, as well as carriages.

[Bottom r.] Johana Sibilia Küslin fecit A° 1690. 34.8 x 31.6

50 The round temple at Tivoli

[Beneath] Tempio della Sibilla in Tivoli

The temple is shown in its actual state in its landscape.

[Beneath] HF Van Lint alias Studio delin et scul. 27.7 x 42.8

51 Relief: puteal with Bacchic scenes

[Bottom l.] Basso Rilievo cavato da un Pillo Anticho / di piu Celebri di Roma.

Across the bottom is an effusive dedication to Eminentissimo Cardinali Anthonio Barberino, set around the Barberini crest which is flanked by two trumpetting Victories.

For relief, see Bn10.48 and 51.

Adam Philippon 1646 37.5 x 89.3

52 Silenus on ass

Silenus, wearing a floral wreath and a loose drape and holding a jug and a cup, rides to r. on an ass, supported on his r. by a nude satyr, who raises a drinking cup. A panther runs at his feet, looking up. On the other side of the ass is a second satyr. A young Pan follows on l. carrying a jug. The group is set in a landscape with subsidiary figures on far r. in the background: two males fight, another runs off, an animal grazes.

[Bottom l.] I.BONARSO F. At bottom r. is stamped P.L. 13.3 x 21.8

53 Dionysus drawn in carriage by panthers (after a relief?)

Four panthers draw to r. the carriage in which nude Dionysus reclines, holding a cup and a thyrsus entwined with vine tendrils. He is attended by a putto and two Pans. Two maenads with thyrsoi, one carrying a basket of grapes on her head, the other blowing a trumpet, move to r. by the side of the panthers. An infant Pan holds a basket and stands in the foreground r. In centre background Pan struggles to support Silenus on a flagging ass.

Anonymous 13.5 x 21.5

54 Relief: Bacchic scene

A satyr sits on a high rock r. and holds a wine skin. Pan sits on the ground in the centre, holding up a horn for a drink. Silenus, holding a pedum and wearing a wreath and a loin cloth, and a maenad witha cup stand by the satyr on r. On l. a draped maenad moves into the background carrying a plank-like object. Pan lifts the hem of her garment. There is a wall in the background.

[Bottom r.] I R (?) 17.9 x 18.6

This relief, which is not ancient, is set in a wall of the Palazzo Ducale, Mantua.

55 Pan and Silenus

On r. nude Silenus kneels with a wine skin at his feet, supported by two nude Pans. An ass stands in the background r. On l. three old males, all bearded and draped, one wearing a radiate crown, stand in discussion.

[Bottom centre] I BONAHSO F. 13.8 x 21.5

56 Bacchic procession (after a relief?)

[Bottom l.] Dall'Antico

The procession moves r. In the foreground r. a bearded male crouches over a dish on the ground, holding up a snake in his r. hand. In the background a putto leads a satyr to r., followed by Pan blowing a horn and a maenad holding two snakes. On l. Silenus rides on a flagging ass, accompanied by Pan, who clashes crotala. There are two trees in the background.

[Bottom r.] Gio. Bat. Galestruzzi fece. 20.1 x 27.3

57 Bacchic scene with drunken Silenus (from relief?)

[Bottom l.] Dall'Antico

Silenus lies drunk on the ground. Pan tries to raise him. In the background stands a big goat, to which a Pan sitting on l. offers grapes in a cornucopia. A putto sits by Pan and eats grapes; he holds a torch in his other hand. There is an ass in the background. In the centre background a satyr moves l. playing a large spiral horn, followed by a Panesse who holds a snake in a cista. A butterfly flies behind. On r. a Pan plays a horn to l. and a Panesse carries a basket. A young Pan lies on the ground bottom r. At bottom l. are Pan pipes and a basket of grapes. In the background are trees and vines.

Gio. Bat. Galestruzzi fece. 20.5 x 27.2

58 Bacchic sarcophagus

The sarcophagus is shown in reverse. See Bm7.16-19.

[Bottom r.] AEN. [On pedestal beneath foot of Panesse r.] ROM/AE / AD / S / MAR.

14.3 x 48.4

59 Relief: preparation of boar

Three satyrs prepare a boar, which hangs over the side of a cauldron. The satyr on r. holds its ear and scrapes its hide(?), the one in centre background pours the contents of a bowl over it, while the third, on l., attends to the fire beneath the cauldron.

[Bottom r. in ink] Diana fecit. [Bottom l.] P.L stamp 11.8 x 15.9

60 Relief: maenad, goat and herm

The half-draped maenad sits astride the shoulders of the goat, facing its

rear end. She turns and holds its horn with her r, hand, and with her l. hand she clasps the horn of the Pan herm on r.

Anonymous 11.5 x 9.3

61 Pan and goat fighting (after relief?)

Pan on r. and the goat on l. butt one another over a round altar. Pan is armed with a pedum. A disc leans against the altar. A tree grows far l.

[On disc] JR / C 10.3 x 12.7

cf. Bn15.119

61a Polyphemus and Galatea

On r. nude Polyphemus sits on a mound with his r. foot drawn up on a rock, resting on a staff and holding Pan pipes in his l. hand by his side. Far r. is a tree trunk. On l. Galatea with flying drapes, holding a shell aloft, is drawn through waves on a shell by two dolphins to l. She turns to look at Polyphemus. A putto flies overhead from centre to l. with a drawn bow. In the background is a wall and a landscape in the distance on l.

Bottom l. 10.8 x 17.5

62 Sacrifice

On l. a bearded male, draped and with his head covered, stands at the side of a blazing tripod in the centre. His hand rests on a tall jug on the steps beneath the tripod. On far l. is a small attendant carrying an object. There is a tree far l. On r. a nude youth brings up a protesting goat past a tree on far r.

[At base of tripod l.] JR 10.7 x 16.7

63 Silenus on ass

Two satyrs struggle to prevent Silenus from falling off the back of the ass, which raises its head and brays to r. Pan, with a pedum over his shoulder, holds the leading rope and makes to move r., though he looks l. at Silenus. There is a jug on the ground r. and trees at far l. and r.

Anonymous 10.6 x 16.7

64 L. short side of sarcophagus: griffins and tripod

Two griffins sit facing one another across a tripod. The lid slopes backwards from the mask at the corner and is decorated with a burning torch set horizontally.

Anonymous 27 x 20.2

65 Statue: sleeping Ariadne (?)

The half-draped female lies asleep on a couch, resting on cushions on r. with both arms above her head. She wears a snake armlet round each upper arm. The same as Bn14.65, but in reverse.

[Bottom centre] [illegible] 10.6 x 17.6

66 Statues: Dionysus and satyr; Hercules in garden of Hesperides

[Beneath, in capitals] Debet virtuti fessae sua dona Lyaeus / hinc merito Algide iungitur ille tibi.

On l. stands nude Dionysus, wearing wreath and boots, leaning on the shoulder of a smaller satyr, who supports him with an arm round his back. They look at one another. On r. Hercules stands at the foot of the tree of the Hesperides, holding the fruit from it in his l. hand, his club and lionskin in his r. On far r. appears the dragon, moving r. and twisting its head to look at Hercules.

Anonymous 29.8 x 22.5

67 Statue: crouching Venus

Nude Venus of Doidalsas type crouches to r. and turns her head to l., where, on a pedestal directly behind her, stands Cupid leaning over her with his wings spread and his quiver on his back. The statue is set in a landscape.

[On stone bottom r.] [illegible] [Below] P.L stamp 22.4 x 14.3

68 Nymph and Triton (after a relief?)

The half-draped nymph, her drapes billowing, sits with her back to the viewer on the coils of a Triton, who moves r. through the waves. He turns his head towards the nymph, who addresses him. He holds crotala.

[Bottom l.] P.L stamp 13.7 x 17.1

69 Floral scroll

On l. stands a centaur to l., stretching out his arms to a large vase, which is cut by the l. edge. The centaur's tail curls into a floral scroll in which are a putto and a peacock. In the middle stands a putto holding a broken branch, apparently bringing it to the attention of the centaur. On r. is an eagle with a snaky tail, cut by the r. edge.

[On vase] I BONASO / F. 16.9 x 29.9

70 Floral scroll

A winged centaur stands to r. stretching out a blazing torch to a flame on an 'altar' far r. His tail becomes a floral scroll, from the central flower of which sprouts a dragon-head. On l. the scroll is held by a grotesque partly-floral winged figure, squatting facing the viewer; the figure is cut in half by the l. edge. A putto flies r. over the centaur's tail, brandishing a knife and holding a cut branch.

Anonymous [On bottom of altar podium] stamps P.L and SB 13.2 x 29.8

71 Sarcophagus: Medea

On r. the two boys make their presentation to the princess; there are three women in the background, a man watches on far r. and a man in the centre (Jason?) stands by the princess but looks to l. There the two boys run to l. with Medea as the pricess raves in the background and her father watches in despair. On far l. Medea drives off in a chariot holding one child over her shoulder; the body of the other is on the front of the chariot. The animals drawing the chariot are not shown.

Anonymous 13.4 x 32

72 Sarcophagus: Medea

The princess sits on r. to r. attended by a nurse and a woman. There is a curtain in the background. Jason stands on l. of the princess, holding a spear and with a helmet by his feet; he looks l. In the centre is the princess in frenzy and her father in despair. The two boys run l., one holding a sphere. A woman (Medea?) stands in the background looking l. and pointing r., and holds a rope(?). On far l. Medea drives off in the chariot drawn by two dragons, with one dead child in the chariot, the other over her shoulder. The figures are set in a hilly landscape with ruins.

[On block of column l.] I. Bonasone / F 24.4 x 34.6

73 Sarcophagus: Achilles

[Beneath, in capitals to *. There are three sheets stuck together; the legend at l. and r. is added in ink, but the central part is engraved.]

Ill^{mo} Dn̄o meo observabili / Volumnio Bandinello*/ Bernardinus Capitellius D. Sarcophagum illum niciphagi diadematis, quo ex Vaticanis eruto fundamentis Burghesiū Suburbanū incrustarunt.... (thereafter the usual dedicatory effusions).

In centre is shown Achilles on Scyros among the daughters of Lycomedes. The central group is flanked by groups of soldiers with two half-draped old men seated.

On l. Achilles sits holding his lyre flanked by two females and with a dog

at his feet. A warrior blows a horn in the background r. and a nurse stands to l. with a vase at her feet.

On r. Achilles stands in the centre, now armed, while a servant fits on his greaves. On l. are Ulysses and two soldiers, on r. a nude youth and a soldier. In the background are two horses.

This engraving shows the front and the two short sides of a sarcophagus of Greek type.

Bernardinus Capitellius 14.7 x 67.2

ASR II no.26. In Paris: Charbonneaux p.217 no. Ma 2120

74 Putti with goat (relief?)

[Beneath, in capitals] Furor fit lesa sepius patientia.

In the centre the goat, tethered by a hind leg, has leapt on one of the putti, knocking him down. Two putti pull on the tether l., while one with a drum strapped across his body sets about the rear of the goat with a drum stick. On r. a putto prepares to lay about the head of the animal with a pedum while two bend to help up the putto from the ground. Two putti stand on r., one holding a book. On l. a putto in the background holds up a bunch of grapes and vine leaves; there is a vase by his foot. In the centre background is a tree.

Anonymous. [Bottom centre] 1532(?). P.L stamp far r. 10.5 x 26.8

75 Bacchic revel

[Beneath] Fulmina sub Jove sunt. Neptuni fuscina telum:
Ense potens Mars est: hasta Minerva tua est:
Sutilibus Liber committit proelia thyrsis:
Fertur Apollinea missa sagitta manu.
Herculis armata est invicta dextera clava
At me terribilem mentula tenta facit. (Carmina Priapea XX)

The revel takes place around a herm of Pan in centre background. In the background are processions of females bringing offerings to the herm from each side. In the foreground four females attend the sacrifice of an ass, which lies on the ground bleeding into a bowl. On r. two females bring a bowl and spoon,while on l. two others play trumpets.

[Bottom l. in capitals] H. Cock excu. / 1553 31.5 x 43.8

76 Grape harvest

In the foreground a nude satyr kneels and empties grapes from the basket on his shoulder into a vat on r. In the background r. sits large infant Dionysus wearing a wreath and holding a cup, sitting on a high 'base' and leaning his r. elbow on a 'barrel'. The wall behind him is decked with a

garland. On l. in the background a draped maenad wearing a grape wreath stands to l. and holds a wide basket of grapes; she turns to look at the satyr in the foreground. On far l. two nude putti hold a wide basket of fruit on high between them.

Anonymous 18.1 x 14.8

77 Pan, nymph and putto

Pan sits in the centre on rocks at the foot of a tree on l. from which hang a bow, quiver, Pan pipe, pedum and crotala. Pan holds a cornucopia and turns r. towards a draped female who stands holding a much larger cornucopia. She turns her head to look at Pan. By her side on r. stands a nude putto, about to clash the crotala. In the background far r. is a bearded herm. Landscape is shown in the background.

[At base of herm] I Bonasonio f. 26.6 x 22.2

78 Bacchic thiasos

On l. Pan and a putto sit on wine skins and hold between them a hoop, through which leaps a goat. In the background go a putto and two maenads, one with a basket of grapes on her head, the other clashing crotala. On r. comes an ass carrying Silenus. Two satyrs support him, one on each side. A satyr in the background holds up a mask, another in the foreground rests his foot on an open cista and supports himself by leaning his arm on a panther. On r. a satyr pours wine from a skin into the cup of another sitting on the ground, who drinks it as it is being filled. In centre background is a large rectangular building festooned with garlands. On r. two satyrs tread grapes in a vat. Two figures, partly hidden by a hill, embrace. On far r. is a Pan herm by a rock mound.

[Bottom centre]  No Topham stamp. P.L stamp and also, in gold, 
18.6 x 26

79 Painting: the Aldobrandini marriage

[On lower part of sheet. Coat of arms in centre. On l., in capitals to *]
Ill^{mo} D$\overline{om}$ meo colend^{mo} / D. Ioannibaptistae Tommasio*/ Dum Nuptiis tuis Ill^{me} D$\overline{ne}$ Epithalamium undique canitur, hoc ego tibi offerendum putavi rei Nuptialis argumentum / vetustissimo iam aevo depictum in pariete. Qui CLEMENTE VIII PON MAX inter Moecenatis hortos / e ruderibus effossus excisusq in Aldobrandinorum Quirinali viridario positus est; unde Vir Clarissimus omnisque / amentissimus eruditionis hoc duci iussit exemplum. Multa ille quidem Antiquorum monumenta expingi / curavit, quae mihi iam in manibus sunt. Sed nunc hoc unum ex omnibus oculis tuis subijcere volui, ut opportunius tibi testarer obsequium meum. Vale. Bernardinus Capitellus f.

[On r. of coat of arms] LECTORI / Nisi hallucinetur hariolus, antiqui Religionem Coniugii vides./ Tota res in thalamo geri videtur ac circa thalamum. Then follows key and explanation of figures.

The painting occupies the upper half of the sheet.

Bernardinus Capitellus

In Vatican: Führer no.466

80 Painting: Aldobrandini marriage

[On l. on slab at foot of pedestal, inscribed in reverse] Petrus Cortone deli / Bern Capitellus fc / Rom 1627. 292 x 101

See 79

81 Pan and sleeping nymph

A half-draped nymph lies asleep on r., leaning on a tall vase. A curtain is draped behind her over two trees. Pan creeps up from l. and lifts the end of her draperies. On far l. a Pan herm stands to r.; a fillet is strung from it to the central tree and from the fillet hang two crabs.

[Bottom, to r.] S.R 11 x 17.6

82 Polyphemus and Galatea (?)

On l. Polyphemus walks to r. to the edge of the sea, his cloak flying, and holds out his arms to Galatea, who swims to r. accompanied by a putto. Both Galatea and the putto have leaves or fins sprouting on their legs. On the shore, r. of centre, is a tree, on which hang a bow and quiver.

Anonymous 10.5 x 17

83 Vulcan and Venus

On l. Vulcan sits to r. on a tree trunk, hammering an arrow head on an anvil on a tree trunk in front of him. A putto stands on r. holding a rod (an arrow?) and another approaches at far l. with a broken arrow. On r. stands nude Venus. She embraces a putto who runs up to her with a quiver slung on his back.

[Below r.] SR 10.9 x 17.8

84 Relief: Apollo(?) and grazing cow

Nude Apollo(?) sits to l. on a rock mound covered with a drape, holding his lyre on his knee and turning his head to look r. By the rock mound sits a dog(?) to l., also turning its head to look r. On r. is a tree trunk round which is entwined a snake. On l. by Apollo stands a cow grazing and far l. is a building, an entablature supported on two pilasters.

Anonymous 10.8 x 17.2

See also Bm8.76

85 Sarcophagus: Caledonian boar hunt

[Beneath, in capitals to *] Ill Dno meo observabili / Celso Bargaglio*/ Bernardinus Capitellus D. Thereafter follows a dedicatory address which records the sarcophagus 'in aede Maximi de Maximis ad Vallem aextructa Romae.'

The huntsmen, including Atalanta, make ready for the hunt on l. On r. the attack on the boar takes place. On far r. a youth attends a wounded warrior.

Bernardinus Capitellus 18.7 x 49.5

ASR III no.252: in Palazzo Massimi alle colonne.

86 Sarcophagus: rape of Proserpine

[Beneath, in capitals to *] Ill^{mo} equiti Dno meo obser^{li} / Ottaviano Martinio*/ Bernardinus Capitellius D. There follows a dedicatory address, which records the sarcophagus in the Villa Medici.

In centre Pluto drives his quadriga to l. carrying Proserpine with him. A female figure rises among the horses and three putti play around her. The horses leap over the figure of Tellus and a bearded male. On l. stands Hermes and two draped females. On r. a female kneels on the ground by a basket of flowers and raises her hand, brandishing a rod. Three putti play around her. On far r. Ceres drives to l. in a chariot drawn by two dragons, with a putto as charioteer.

Bernardinus Capitellius 17.8 x 48.4

ASR III no.383: in Villa Medici

87 Sarcophagus: Meleager

[Beneath, in capitals to *] Ill^{mo} Dno meo observabili / Ioanni Baptistae Orlandio*/ Bernardus Capitellius D. The following dedicatory address identifies the illustration as 'ex vetusta Tabella, quae extra flamminiam Romanam Portam, in Sannesiae Villae parte, quae Tiberi opponitur'.

The reliefs recount the story of Meleager. On l. by a tree he has killed his uncle in their dispute over the boar trophy; two men look on. Next, two Furies stand in the background , one brandishing a torch, as Althea plunges Meleager's log into the flames on an altar, turning away to r. On r. Meleager lies dead on a couch with four mourners round him, two of whom point back to the burning of the log. At the foot of the couch is his shield; his helmet is on a footstoll and his scabbard by it. On r. at the head of the couch, a hound raises its head and wails. On far r. Atalanta stands dejectedly to r., framed in an arch.

Bernardus Capitellius 18.5 x 49.2

ASR III no.275: in Wilton House

88 Sarcophagus: rape of Proserpine

[Beneath, in capitals to *] Ill^{mo} Dn̄o meo observabili / Francisco Piccolomineo*/ Bernardinus Capitellius D. The following dedicatory address places the sarcophagus in 'aede Bentivoli Quirinali'.

A draped female stands at each end facing outwards. On r. Pluto drives off with Proserpine in his quadriga to r. over the recumbent figure of Tellus. Hermes, half-draped, leads the way and a putto flying over the horses points the way with a blazing torch. In the centre in front of a curtain, Athena and two nymphs watch their departure. On l. Ceres with a blazing torch drives in a chariot drawn by dragons to r. past a tree trunk.

Bernardinus Capitellius 18.7 x 45.4

ASR III no.363: Palazzo Rospigliosi

89.1 Portland Vase

[Beneath, in capitals to *] Ill^{mo} Dn̄o Aucusto Chigio / summa observantia cole^{-mo}*/ Bernardinus Capitellius D. The following dedicatory address records the vase 'inter pretiosiss^{mas} Eminentiss^{mi} Cardinalis Barberini delicias' and bears the date April 1633.

The figure decoration is shown as if on a flat frieze and is also in reverse. Over the masks are the words ANSA VASIS.

Bernardinus Capitellius 1633 28.7 x 79.6

Now in British Museum : D.E.L. Haynes The Portland Vase 1964

89.2 Roundel from Portland Vase (on same sheet)

[Round edge, in capitals] Haec imago in imo vasis fundo extrinsecus conspicitur.

[On back of sheet in ink] Stampe d'un Vase antique ou est gravé le songe d' Olympias estant grosse d'Alexandre du Cabinet d'antiques du Card. François Barberin dedié a Auguste Chigi par Bernardin Capitelli.

The roundel shows a barbarian in profile to l. beneath a leafy branch.

Bernardinus Capitellius

89a Sarcophagus: bacchic revel

As Bn15.58, but not in reverse

[Far l. on pedestal] ROM / AE / AD / S / MAR. [At bottom] ~~A~~ 14.5 x 50.3

90 Sarcophagus: putti revelling

[Bottom, in capitals to *] Ill^{mo} Dn̄o meo observabili / Uberto Pannocchiesco ex comitibus ILCII(?)*. Thereafter follows a dedicatory address by Bernardinus

Capitellius.

Across the background of the relief garlands hang from lion heads. On l. is shown the short side of the sarcophagus: three putti move r., one supporting his drunken companion; there is a vase on l. At each end of the front of the sarcophagus a putto stands holding a basket of fruit on his head. From l., a putto holds a basket of fruit aloft on his l. hand. Two putti assist a drunken companion. In the centre another putto tips the contents of an amphora into a krater. Next a putto plays crotala and on r. a putto supports a drunken friend, who holds a horn on high.

Bernardinus Capitellius 18.4 x 49.9

91 Sarcophagus: triumphant general

The relief is shown in reverse. On l. a dextrarum iunctio takes place in front of a curtain. Then two victimarii sacrifice a bull while the general stands by a blazing tripod in front of a temple. Next, a man, woman and child make supplication to the general, who stands with his aide on a dais; there is a tree in the background. On r. two figures gallop on horseback obliquely out of the background to l., preceded by hounds.

Anonymous 12.6 x 38.1
In the Uffizi Florence: MAAR 22 1955 fig.91

92 Sarcophagus: marine thiasos

On l. a nymph rides on a ram to r. with a youth Triton holding its head. Then a nymph rides on the back of a Tritin, who leads a horse to r. On r. of centre a nymph with a lyre rides on the back of a young Triton, who carries an anchor, to l. On r. a nymph rides on the back of a Triton who carries a box on his head and leads a bull to l. There are putti all round, including riding dolphins through the waves.

[Bottom l.] G^{TA} M^{TI} F. [Bottom r.] 57. 10.3 x 41.5
ASR V.1 no.132: in Louvre, Ma 342

93 Sarcophagus: Triptolemus

[Beneath] Ex Museo Nicolai Joseph Foucault comitis Consistoriani.

The sarcophagus is complete with its lid, on which are the Seasons, reclining, each holding a cornucopia of fruit, to which fly putti. On the body of the sarcophagus, Ceres sits in the centre on a cista to r. and bids farewell to Proserpine(?) and Triptolemus, who is about to drive off in a chariot drawn by dragons. Dionysus leans on Ceres' shoulder on l.; there is a vine by him. Three females, a male and a child stand on r. On l. a female holds the reins of 4 horses, which have just been driven up by a female over a recumbent female figure. On lid and top of body is the following inscription: Θ K AYPH ΛIW EΠΑΦΡΟΔΕΙΤΩ / CYM ΕΙW ΑΝΤΩΝΙΑ ΒΑΛΕ PIA ΕΘΗΚΕ.

[Bottom r.] F. Herting del. et Sc. 34.4 x 47.8

ASR III no.432: Wilton House

94 Relief: putto at throne of Neptune

[Beneath, in capitals] Opus hoc antiquū sculp reperitur Ravenae in aed. divi Vitalis MDXVIIII.

The putto carry the attributes of Neptune - trident and shell - to a throne in the centre. There is a drape over the throne and a sea-monster beneath. Behind runs a wall with pilasters and a frieze of dolphins and tridents

[Bottom l.on pedestal of pilaster] ℞ 17.4 x 35.8

Still in S. Vitale, Ravenna: C. Ricci Ausonia IV 1909 247ff

95 Bacchic revel

In the centre stands a Pan herm, which is being garlanded by a maenad on l. and a Panesse. A satyr interrupts the Panesse to join a dance with satyrs and maenads. A maenad in the foreground holds a goat at the foot of the herm, but she too seems to be holding hands with a dancing maenad in the background. A maenad kneels on l. of the herm, arranging bunches of grapes round its foot and an infant Pan helps to arrange the garlands. From l. comes a large male, garlanded, holding grapes in a fold of drapery. He is accompanied by Pan, who sets his hoof in a basket of fruit. On far r. a satyr blows a double horn. Garlands and vases hang in the background.

[Bottom r.] (℞) 12.2 x 28

96 Statue group: the three Graces

As Bn13.55

[Centre bottom] ℞ . [Bottom r.] P.L stamp 33.6 x 22.4

See also Bn14.48 and 49

97 Sacrifice (after relief?)

A bearded man with his head covered stands on r. and sets fruit on the altar in the centre; he holds a roll. He is attended by a youth holding fruit and a man wearing a wreath, both behind the altar. In the foreground l. a wreathed victimarius kneels by the side of a goat with a knife at the ready. There are pillars at far l. and r. and four columns in the centre, receding two by two into the background.

Anonymous 12.9 x 19.2

98 Maenads and satyr dancing

See Bn14.33

Anonymous. [Bottom r.] P.L stamp 18.2 x 28.9

99 Infant Dionysus and putti

The infant Dionysus reclines on a wine skin and five putti attend him. One puts a cup to his lips, another puts a wreath on his head, the third lifts his l. leg, the fourth lies asleep on his r. foot and the last sits on his r. leg holding a butterfly. There is a tall jug l., a pear on the ground by the wineskin and a large dish on r. at the foot of a herm. The herm appears to hold up the curtain which fills all the upper r. part. There is a window at top l.

Anonymous 12 x 18.5

100 Satyrs and maenads dancing

See Bn14.33 and 35

[Far r. half-way up] 1516 /H.V. [Bottom centre] P.L stamp 17.8 x 52.5

101 Relief: Borghese dancers

As Bm2.37, but there is landscape instead of wall between the pilasters.

[Bottom r.] Susane fecit Pen and ink drawing 15.8 x 47.6

102 Drunken Dionysus

Pan, a satyr and a putto carry drunken Dionysus to l. A maenad leads the way playing a tympanum, but turns back towards the main group. On r. comes a putto carrying a wine jar. Far r. there are a tree and a vine. A vase and a tympanum lie on the ground bottom l.

Anonymous 6.2 x 8.8

Very similar scene on gem: P.J.Mariette Traité des pierres gravées Paris 1750 II no.XXXVI

103 Venus, Dionysus and river god

On rocks on r. at the foot of a tree sits nude Venus, suckling a putto. In the centre stands youthful Dionysus wearing a cloak, in the fold of which he collects fruit from the tree growing far l. and spreading over him. A putto on r. helps him to hold the bundle of fruit. On l. at the foot of the tree and by a broken stump reclines a river god. He rests his r. arm on an overturned urn, from which pours water, and with his r. hand he holds his breast as water cascades from the nipple.

Anonymous 19 x 25.4

104 Bacchic revel(?)

On rocks on r. lies a satyr in a drunken sleep, holding a jug in his l. hand; a flask is on the ground by him. Pan steps with one foot on to the rock and bends over the satyr, dangling a branch over his head. In the centre is a table on a single support, covered with a cloth which is slipping to r. On it is a knife, a flat circular cake or cheese with a slice removed, a goblet, a bee, two potato-like objects and a pyramidal object, which stands on four balls, one at each corner. On l. a large goat stands on its hind legs and rests its fore legs on the table as it looks over to the r. In the background are trees festooned with vines.

[Bottom centre] G ⋀F 20.2 x 31

105 Lamp

The lamp is in the form of an ass's head, to which a negroid dwarf clings just behind its ears. The dwarf is wearing a conical cap. On the ass's forehead is a large rosette, the input for the oil, and from this runs an ivy wreath in front of its ears. In its mouth it holds a dish, the opening for the wick.

Anonymous 10.1 x 17.7

106 Bacchic thiasos (after relief?)

A maenad with flying drapery, a satyr carrying an amphora and Pan beating a tympanum move r. in a row. On l. facing them stands a satyr and on far l. a male stands with his l. foot raised on a rock and raises his hands above his head. At bottom r. there is a basket and a rock next to it.

[On rock r.] S G (?) in reverse 13.7 x 19.1

107 Funerary relief

[Beneath, in capitals to *] Smyrnaeum Marcellinae Antistitis monumentum*/ ex marmore albo purissimo, longum pedibus Venetis II½ altum VII / Patavi in aedibus Patinianis MDCLXXXVII.

The relief, which is of East Greek type, has an architectural form and tapers towards the top. Two pilasters, one at each side, support a frieze with two rosettes and a central panel and, on top, a pediment with a patera. In the central panel of the frieze is a wreath with the inscription O / AHMOS; the panel is also flanked by the inscription ΣMΨP / MAΓN. Between the pilasters is a figure scene: in front of a wall stands a female by the side of a pedestal on r., on which stands a winged figure playing a pipe. Two girls flank the female, one on l. holding a heart-shaped fan. There is a tree on r. in the background. Beneath this relief is the inscription OΨLΠIA MAPKEΛEINA OΨA—Θ— / APXIEPEIA / AΦPOΔITHΣ OΨPANIAS.

Anonymous. In ink 21.3 x 13.8

108 Statue(?): Jupiter (?)

A bearded male sits on a throne to r. in front of a niche. He wears a cuirass, cloak and radiate crown. With his l. hand he holds a globe against his knee, with his r. he brandishes a rod.

Anonymous 11.1 x 9

109 A god and two females

The god, half-draped, bearded and with flying hair, sits to r. on a high rock at the foot of a laurel tree on l.; he holds a laurel branch. On l. a draped female stands with one arm round the tree trunk; branches sprout at the side of her (Daphne?). On r. a draped female stands with her legs crossed leaning on her elbow on the knee of the god; her hair is arranged in plaits over her head. In the background r. is a tall curved wall pierced with arched openings.

[Bottom, l. of centre] 40.3 x 24.4

110 Hercules and Nemean lion

Hercules wrestles with the lion. His club lies on the ground r. On l. rises the entrance to a cave, with trees growing over it. At the mouth of the cave stands a cub, watching the struggle.

Anonymous 21.3 x 14.2

cf. Bn15.114

111 Statue group: lion and horse

[Beneath] Ex antiquo capitolii marmoris fragmento. Romae f. Paulus Palumbum Novarienses cuabat Anno 1578.

The lion sinks its claws and teeth into the back of the fallen horse.

See above. 22.8 x 32.5

Group in Conservatori: Führer no.1798

112 Putto and sea-monster

Putto rides to r. on the back of a sea-monster in a rectangular niche.

Anonymous 9.6 x 19.9

113 Putto and sea-monster

As 112 but reversed

Anonymous. No Topham mark 9.2 x 17.8

114 Hercules and the Nemean lion

Bearded Hercules wrestles with the lion before a background of ruins. On the ground in the foreground are architectural fragments.

[On column base bottom l.] A.V. [Top l. of centre] 1528. P.L stamp bottom centre and in ink bottom r. ✝2a 18.1 x 11.9

cf. Bn15.110

115 Funerary relief

In centre stand two youths wearing tunics and holding staffs, each holding a horse, which stands on the outside facing to the centre. On each side is a leafy tree with a snake entwined round its trunk. Beneath is the inscription ΠΑΝΦΙΛΟC /// ΑΛΕCΞΑΝΔΡΟC ΧΑΙΡΕΤΕ.

Anonymous. Bottom r. by horse's hoof, in ink  14.4 x 21.3

116 Nymph on back of sea-monster (after a relief?)

The nude nymph, her hair decked in plaits, holding a billow of drapery, reclines on the back of a sea-monster and is carried to l. through the waves. A putto flies after her on r. holding a blazing torch. At top r, of centre a butterfly flies to r.

Anonymous. [Bottom l. of centre] P.L stamp. [In ink bottom r.] H 06

17 x 25.7

117 Vulcan and Venus

As Bn15.83

Anonymous 11 x 17.5

118 Polyphemus and Galatea

The figure scene is the same as Bn15.61a but no background is included.

Anonymous 10.6 x 16.8

119 Pan and goat fighting (after relief?)

The figure scene is the same as Bn15.61 but in reverse. In the background on l. is a tall pyramid on a high base; on r. is a tall gabled building.

[In 'shield' by altar] ℜ/Ↄ 11.2 x 17.8

120 Silenus on ass

As Bn15.63

Anonymous 11 x 17.6

121 Relief: Curtius leaping into the gulf

As Bm2.90

Anonymous 25.1 x 17.7

122 Three goddesses(?)

Two of the draped goddesses sit in the foreground on l. and r. on rocky mounds facing one another. The third sits on a hill in the centre backgound facing the viewer, but turning her head to look to her l. The figure in the l. foreground wears a wreath, and could possibly be Apollo.

[At bottom of rock mound l.] Cock Excud / 1554 18.4 x 23.4

123 Relief: Season

A female, wearing a cap, heavy cloak and boots, walks l. carrying a boar in her l. hand by its hind leg. Over her r. shoulder is a pedum, from which hangs a rabbit behind and two ducks(?) in front.

Anonymous 15.8 x 11.6

124 Two statues

[Top centre, in capitals] Iconismus duplicis statuae tunicatae. Pag.67

On l. a female, draped and wearing a plumed helmet, sits to r. on a throne, her feet on a low footstool. Her l. hand is raised and she holds the handle of some object hidden by the throne (possibly a rudder, and so Fortuna).

On r. a draped feamle stands holding up a fold of her skirt in her r. hand, a wreath in her l. hand. She looks up to her l.

[Bottom centre] Corn. Galle. Sculp. 21.1 x 28.3

125 Four sarcophagi

The four sarcophagi are shown one above the other.

a. Two almost-nude genii or Victories fly to centre and hold a portrait roundel over a base decorated with satyr masks. Beneath the figure on l. reclines a half-draped nymph, who leans on an urn and holds a rudder; there is a swan at her feet. Beneath the figure on r. a half-draped male reclines with his back to the viewer, a cow reclining at his feet. At far l. and r. a nude putto leans on an up-turned torch.

b. The sarcophagus front is divided into four compartments by four plain columns and a palm tree on far l. In each compartment stands a draped figure with a horse moving r. behind.

c. Two nude putti fly to centre and hold a roundel in which is the inscription D M / FI ERCIUM / FECIT ALUMNE / FL ELICITATI / QUAE BIXIT ANN S / V MESIBUS X / DIEBUS X BE/NEMERENTI. A flaming torch stands

at far l. and r.

d. In the centre is a panel decorated at the top with two garlands slung from a central mask. It bears the inscription DM / EIDINISIUS / VIX ANN XLIII / M VIII DIXV / REQESCEE IN/PACE. On l. and r. of the panel an Amazon on horseback rides to the centre and fights with a nude warrior on outside. Beneath each horse lies a wounded figure.

Anonymous. [Bottom r. in ink] 33.3 x 23.5

126 'The three Graces'

[Beneath, on tablet, in capitals] Tris Gratiae, illa turturem, ista fructuum / omne genus, haec spicas, ferunt / ut innuant, nullarum amori mutuo / opum deesse copiam.

The group stands in a roofless rectangular niche. The three females are half-draped, their garments leaving their upper body bare. The central figure stands with her back to the viewer; her hair is elegantly arranged beneath a wreath of leaves. The figure on l. raises her r. foot on an overturned urn, from which pours water, and holds a bird against her leg with both hands; she looks down at the bird. The central figure raises her r. foot on an urn, from which water flows, and holds up a bunch of corn ears and leafy branches in her l. hand. Her r. hand she stretches out towards the figure on r. who holds fruit in the fold of her garment. There is a vase on the ground far r.

[Bottom l] H. Cock excu.1563 37.8 x 29.9

127 Reliefs: ritual objects.

Four bands are shown one above the other. On the first frieze are shown, from l., boukranion, sympulum, flamen's cap, lituus, whip(?), axe and knife crossed, acerra, candelabrum, patera, oenochoe and laurel branch. In the second band, from l., there are a flamen's cap, whip(?), axe and dagger set diagonally, acerra, oenochoe and laurel branches, patera and a hanging cloth. The third band is the same as Bm9.2b, the fourth as Bm9.2a.

Anonymous 33.1 x 42.3

128 Bronze head: Homer

[Beneath] HOMERUS / De aereo capite olim penes illustriss. Comitem Arundellium, nunc in Museo Richardi Mead M.D. [Then in italics] Antiquissima Homeri statua egregii operis, ut describit Cedrenus, Constantinopoli, Iustiniano / Imperante, incendio periisse dicitur: statuae autem illius hoc esse caput, ex ruderibus postea feliciter servatum, cum ex oris figura et lineamentis, tum ex

manifestis liquefacti metalli indiciis, conjectari licet. Vid. Cedren. Histor. Compend. Cap. 149.

The head is shown in profile to r. in an oval frame. It is that of a bearded man with his hair combed forward beneath a fillet. The head was broken from the body at the neck.

[On l.] Wood del. [On r.] B. Baron sculp. 50.1 x 33.4

See also Bn15.147

129 Relief and coins: Julius Caesar

[Beneath relief] C. JULIUS CAESAR / De Anaglypho antiquo ex marmore, Clypei forma, in Museo Richardi Mead MD.

The relief shows a head in profile to l., wearing a laurel wreath, in an oval frame.

Beneath the section showing the relief are three coins of Caesar, with the heading NUMMI.

[Beneath section of relief, on l.] Wood del. [on r.] B. Baron Sculp. 49.7 x 33.5

130 Bust: philosopher

[On block beneath bust] ΠΛΑΤΩΝ

The bust is that of a philosopher with a long beard, a fillet round his balding head and a bare chest.

Anonymous 23.3 x 15.8

131 Bust: man

The man is bald and has a very lined face. The bust is very plain, without indications of anatomy, and stands on a low pedestal.

Anonymous 21.8 x 15.4

132 Statue: sleeping Ariadne(?)

The statue is the same as that shown in Bn15.65.

[Bottom r.] AC 8.3 x 17

133 Head: female

The female wears a diadem and has her hair drawn back to fall on her neck. The head stands on a scrolly pedestal with the inscription GIUNO/NE in a niche with a decorated panel at the back.

Anonymous 16 x 11

134 Bronze bust: Antinous(?)

[Beneath, in ink] Apud Marchionem Camillum Maximum / Ex aere

The bust, which has laurel branches along the edge of the nude chest, is that of a youth with luxuriant curly hair.

Anonymous 23.7 x 17.7

135 Statue fragment: Amazon

W.Hollar delin. et sculpsit A° 1645 In domo Arundeliana, Londini.

The fragment is the upper part of an Amazon statue from the waist. The Amazon's draperies leave her l. breast and shoulder bare. Her curly hair is bound up in a fillet.

Hollar 1645 20.7 x 15.4

136 Bust: Jupiter(?)

The god, Jupiter or perhaps Serapis, has a curly beard and long flowing hair. He has a drape over his r. shoulder; the rest of his chest is bare. On a tiny block beneath the chest: GIOVE.

Anonymous 16 x 11

137 Double-headed herm

The herm is viewed from the side to show both heads. To r. is the head of Athena, wearing a plumed helmet on her flowing hair and her aegis; to l. Hermes wearing the petasos and a drape over his chest.

Anonymous 24.4 x 14.8

138 Bust: Lucius Verus

The bust, which is draped, is viewed obliquely from l.

[Bottom l.] Salvius Castell. Aretin. del. [Bottom r.] C. Bloemaert Sculp. [Bottom centre] P.L stamp. [On bottom of pedestal] H. [Top r.] 211

34.7 x 23.3

139 Bust: Marcus Aurelius

The emperor wears a cloak over his cuirass.

Anonymous, but same series as 138. [On base of pedestal] G. [Top r.] 209. [Bottom centre] P.L stamp. 34.7 x 23.3

140 Bust: woman

The bust, which is draped, is viewed obliquely from r. The woman has her hair parted in the centre and drawn back into a coil on the back of her head.

Anonymous, but same series as 138. P.L stamp on pedestal 34.7 x 23.5

141 Bust: youth

The youth's short curly hair is bound by a broad fillet, the ends of which fall on his neck. On his r. shoulder is an arrangement of drapery; the rest of his chest is bare, except for a sword belt which runs from his l. shoulder.

Anonymous, but same series as 138. [On base of pedestal] F. [Top r.] 207. P.L stamp bottom centre. 34.6 x 23.3

142 Bust: woman

The draped bust of a woman, whose wavy hair is parted in the centre and drawn back at the neck. She turns her head to her l.

[Bottom r.] C.C.S. [On bottom of pedestal] P.L stamp 34.7 x 23.3

143 Bust: man

The draped bust of a man with short hair and lined face; he turns his head to look to his l. The bust is viewed obliquely from r.

Anonymous. [On bottom of pedestal] P.L stamp 34.7 x 23.4

144 Bust: man

The draped bust of a man with short hair and lined face.

[Bottom l.] Salu. Castellucc. delin. [Bottom r.] C.C.S. [Centre] P.L stamp. [On pedestal bottom] A. [Top r.] 196 34.6 x 23.4

145 Bust: man

As 143

[Bottom l.] S.C.D. [Bottom r.] Camillus C. Scul. [On bottom of pedestal] C and P.L stamp. [Top r.] 201

146 Bust: Homer(?)

[Beneath r.] Ex marmore antique in Aedibus Farnesiani S, Romae

The draped bust, viewed obliquely from l., of a man with long curly beard and hair brought forward under a fillet. On lower part of the bust, on the tunic: ΟΜΗΡΟΣ .

[Lower l.] G. Vertue Sculp. 30.3 x 23.8

147 Bust: Homer

[Beneath] HOMERUS De aereo capite olim penes illustriss. Comitem Arundellium, nunc in Musaeo / celeberrimi Viri, Richardi Mead M.D. Thereafter as Bn15.128.

This is the same as the head describes at Bn15.128, but here it is shown attached to a bust.

[Lower l] G. Vertue Sculp. 35.1 x 25.4

148 Portrait: Geronimo Handhorst

Against a background of sky, Handhorst is shown to r., holding a tablet, on which are various geometrical figures, and a pair of compasses.

In ink beneath, Geronimo Handhorst.

[Bottom l.] Io Domenicus Ferretti del. [Bottom r.] C. Mogallj. Sculp.

38.9 x 26.3

149 Herm head: Homer(?)

[Beneath, on tablet, in capitals] Homerus / herma Homeri marmorea elegantissimae sculpturae / unde image desumpta est asservata est Romae / apud Antonium Borionum reperta anno MDCCVIII.

The herm head is viewed obliquely from r. and is shown in an oval frame. The head is that of a bearded man with a high forehead and a fillet tied round his head.

[Centre bottom] Hieronymus Rossi delineavit et incidit. 42.6 x 28.8

150 Statue group(?): youth and nymph embrace

The nude youth and nymph embrace, their arms tightly clasped round one another, their legs interlocked. Their hair is gathered together into a single bunch.

[Bottom r.] ~~HB~~ 17.5 x 7.2

151 Statue group(?): youth and snake

The great snake is wrapped round the legs of the youth, curves up round his body and bites his shoulder.

[Bottom l.] ~~HB~~ [Bottom r.] 1538 17.7 x 7.2

152 Two Atlantes

A satyr and Pan, their torsos rising from tree trunks at the thigh, stand supporting an abacus on their arms, which are bent over their heads. The satyr has a drape round the junction between his body and the tree trunk, the end of which he holds over his r. arm.

[Lower r. of centre] ~~B~~ 1533 (or 8?) 25.3 x 18.7

153 Two herms

On l. is the herm of an old man with long beard and curly hair. His arms are lopped at the shoulder and his torso changes to a tapering tree trunk just below the waist. Viewed obliquely from l.

On r. is a herm with a plain tapering shaft of an old man wearing a thick wreath of leaves and flowers. His arms are crossed tightly across his chest.

[On base r.] 1536 / A.V. [Bottom l. corner] 4 25 x 17.9

154 Two herms

On l. a bearded male raises his r. arm in front and his l. arm behind him, though both arms cease just below the shoulder. His legs are encased in a sheath of rectangular scales, like those of a palm tree, and this ends in a band round his ankles. There is shaggy hair on his feet and ankles. The figure is viewed from l. side.

On r. is a bearded male with a tree trunk for the lower part of his body. He wears a turban and is swathed in a voluminous cloak, which hides the junction of body and trunk.

[On base l.] 1536 / A.V [Bottom r.] 12 28.2 x 19.1

155 Two herms

On l. a nude female has a crown on her head and a drape falling behind her neck. A curved object, like a chair-back, runs behind her and projects by her side; from its ends a drape hangs in front of her thighs. The drape hides the junction between her body and the pedestal below, around which are set three masks with swags of drapery hanging from mouth to mouth.

On r. is a very similar herm of a satyr, whose head is festooned with leaves. The foot of the pedestal is completed in ink.

Anonymous The two figures are on separate sheets, which have been stuck to the same backing sheet. L. 19.1 x 4.8; r. 19.9 x 5.

156 Two herms

On l. is an Egyptian male wearing a headdress and a loin cloth, which marks the junction of the body and pedestal. The arms are broken just above the elbow. There are feet at the bottom of the pedestal.

On r. as 154 r. but in reverse.

Anonymous Two separate sheets stuck to one backing sheet: l. 21.6 x 5.9; r. 19.4 x 6

157 Two herms

[Beneath, on block on which both herms stand, in capitals] Sic Romae in impluvio ex marmore / sculp / MDXXXVI / AV.

On l. is a herm of Hercules, bearded and wearing his lionskin over his head and knotted on his chest. His l. arm is raised, but both arms are broken just below the shoulder. He turns his head to his r.

On r. a herm of bearded Hercules swathed in the lionskin as if it were a cloak. His l. arm is under the skin, on his r. arm he holds his club. He turns his head to his l.

Art. Sal. exc. 19.2 x 12.1

158 Two herms

Herm on l. as Bn15.153 r. but in reverse.

Herm on r. as Bn15.154 l. but in reverse.

[On base l.] ~~CB~~ [Top l.]154 Separate sheets stuck on the same backing sheet: l. 18.9 x 5.5; r. 20.3 x 6.1

159 Two caryatid herms

On l. a female supports a plain capital and entablature on her head. Her hair is taken back and falls in ringlets on her shoulders. Her breasts are bare. From her shoulders are two projections in place of arms, and over them hangs a drape which hides the junction of body and pedestal just beneath her breasts.

On r. a female holds a basket full of fruit and leaves on her head. Her torso is bare except for a drape round her shoulders and forming sleeves over her upper arms. A copious drape round her hips masks the junction with the pedestal. With her r. hand she holds the drape in position; with her l. she holds out a vase(?). She has feet at the bottom of the shaft.

Anonymous 20.1 x 12.7

160 Two herms, one a caryatid

On l. the herm of a female with a diagonal drape across her torso and a drape knotted round her thighs at the junction with the pedestal. Her r. arm is by her side, her l. arm is bent, with her hand on her l. breast.

On r., as Bn15.159 l. in reverse.

Anonymous Two sheets stuck on to the one backing sheet: l. 20.7 x 5.8; r. 19 x 5.6

161 Two herms

On l. the herm of a satyr with a long beard growing at the sides of his face and his tongue sticking out. He wears a drape diagonally over his r. shoulder, then round his waist so as to cover the junction between body and pedestal. His l. arm is bent and his hand is slotted inside the drape on his chest.

On r. as Bn15.153 l.

Anonymous Two sheets stuck on the one backing sheet: l. 21 x 6.5; r. 19.5 x 6.

162 Two herms

[On pedestal in foreground, as if torn notice] MAISON / A. VER

The two herms stand behind one another on a base, on which are three dice on l. and a basket partly hidden on r. In the foreground is the herm of a satyr with a vine wreath on his head and wearing a fringed cloak over his r. shoulder and arm, then round his waist and over his l. wrist. He

points into a cloth bag, which hangs from his r. shoulder on a strap. The herm in the background on l. has a gaunt bearded face. He wears a cloak and has his head covered. He holds a cloth in his l. hand.

Anonymous 21.8 x 9

163 Two statues(?): male and female barbarians

On one rectangular base stand two statues, on l. a young female with an elaborate plaited and curled hairstyle, draped; on r. a male in trousers and long tunic beneath a great cloak, which is also draped over his head. The inscription panel on the base is blank.

Anonymous. [Far r.] P.L stamp. 26.4 x 17

cf.178, 180-182

164 Two herms

On l. a female with a drape over her shoulders and a large drape below her waist covering the junction with the pedestal. With both hands she touches her drapes, her l. arm bent across her waist. She turns her head to her r., but casts looks to her l. towards the Hercules herm. He has shaggy hair and beard and wears a great shaggy skin wrapped round his body and covering both arms. In his l. hand he holds a club, which rests on the floor. The pedestal is in the form of a tree trunk.

[Across both bases] I BONASÔ // F̂. P.L stamp. 19.2 x 14.7

165 Statue: cuirassed figure

The headless statue of a standing male wearing a cuirass, high boots and a voluminous cloak, is shown from a very low viewpoint, with the l. foot advanced on a projection.

Anonymous [Bottom r. in ink] 32.9 x 21.5

166 Statue: the Arringatore

[On r. beneath raised arm] Patriae Decori / Statuam hanc etruscam in Perusino / solo Ignis quondam fudit, Terra / deinde fovit, Aqua demum fodit./ At ne / quartum deesset Elementum / eadem nunc Florentiae in Augustis/simo Magni Ducis Etruriae Peristy/lio quod Caleria^{m} vocāt, feliciori fru/it aere. et quam aenea antiquitas fecit / cupro incideb. / Dominic Falcinus/. Cesari Alexio I.C. Perusino / Vetustatis cultori Hoc et patrie et Etrusce Antiquitatis Monumentum Fr.Felix Crattus Perusinus / Minorita Conventualis / D et D.

The last sentence flanks a coat of arms.

[Bottom r.] In extrema Pallii parte sunt / he littere etrusce duobus versibus descripte. Thereafter follows a transcription of the Etruscan inscription.

[At top] Pars sinistra ... Pars dextera.

In ink bottom r. 32.1 x 22.2

T. Dohrn Der Arringatore: Bronzestatue im Museo archeologico von Florenz Berlin 1968

167 Statue: cuirassed figure

The headless statue of a standing male wearing a cuirass, boots and a large cloak is shown from a low viewpoint. His r. foot is advanced on a projection.

Anonymous [In ink bottom r.] 32.9 x 21.3

168 Statue: cuirassed figure

The headless statue of a standing male wearing a cuirass, boots and fringed cloak, part of which is held in his r. hand, is shown from a low viewpoint. His l. hand rests on the hilt of his sword at his side, his l. foot is advanced on a projection.

Anonymous. [In ink bottom r.] 33.4 x 21.6

169 Statue: Venus

Venus stands to r., holding a drape round her legs with her r. hand and holding out an apple or a globe in her l. The drape also hangs over her l. arm.

[Bottom l.] Salvius Castell. Aretin. del. [Far r.] C. Bloemart Sculp. [Top r.] 217 [Centre] M and P.L stamp 34.7 x 23.5

170 Statue: youth

The nude youth with curly hair stands and looks down, raising his hands in a gesture of surprise. By his l. leg is a tree trunk covered with drapery.

[Bottom l.] Salvius Castell. Aretin. del. [Far r.] C. Bloemart Sculp. [Top r.] 219. [Centre] N and P.L stamp 34.6 x 23.5

171 Statue: Hercules and child

[On front of base] HERCULES ΑΛΕΞΙΚΑΚΟΣ / Inscript. Roman. CŌMODUS IMPERATOR / L.

Hercules stands with his lion skin over his l. arm, on which sits a child: as Bn12.13.

[On base l.] NB Scul. [r.] Hi Ex 25.4 x 18.3

172 Statue: nude male

[Beneath] Vera effigies Idoli THOOR in illustri Ubsaliensium templo a priscis Sueonibus, Gothis,/ aliisque populis Septentrionalibus magna celebritate olim culti sicut hodie in Sacello Archie/piscopali Ecclesiae Cathedralis ibidem conspicitur.

The nude statue of a long-haired, bearded male. Its arms and legs are broken and it leans against a large stone block. Landscape is shown in the background.

Anonymous 32.1 x 21

173-177 Each of these shows two draped female statues, standing in various attitudes. They are perhaps studies in classical drapery. All the engravings are anonymous.

173. One female has her hair arranged in plaits, the other her head covered. 20.7 x 15.8

174. One has her hair in a plaited 'cap', the other has her head covered. 19.8 x 15.9

175. 21.1 x 15

176. 20.6 x 15.9

177. The figure on r. has her back turned to the viewer. 19.8 x 15.4

178 Two statues(?): male and female barbarians

On r. stands a draped young female, on l. the male wearing trousers, fringed tunic, voluminous cloak and a cap. They stand on a base, on the front of which is an empty inscription panel.

Anonymous 25.9 x 16.5

cf. Bn15. 163, 180-182

179 Obelisk

[Across top, in capitals] Obelischi in area aedis S. Machuti Romae siti quadripartita delineatio.

The obelisk is shown from front and back. Both sides are covered with hieroglyphics.

Anonymous 48.8 x 34.6

180-182 These engravings belong with Bn15. 163 and 178. They each show a male and female barbarian, draped, both standing on a base with a blank inscription panel. All are anonymous.

180. Male on r., female on l. 26 x 16.7

181. Male l., female r. 25.8 x 16.6

182. Male l., female r. 25.8 x 16.5

183 Two Hercules herms

As Bn15.157 19.6 x 13.2

There is no 184.

185 Statue(?): Apollo

Nude Apollo stands with his l. foot raised on a low tree trunk; a taller tree trunk stands by his leg. A loose drape falls from his back over his

l.leg and then over the tree trunk. A strap runs from his r. shoulder diagonally across his body. With his l. hand he holds against his l. leg a lyre-shaped object, which is topped with three satyr heads.

Anonymous 21.8 x 14.5

186 Statue: Apollo Belvedere

[On statue base] APOLLO PYTHIUS

The statue is shown with an artist seated sketching it on r.

[Bottom r.] Frederick de Wiat excudit 27.2 x 19.9

In Vatican: FUhrer no.226

187 Statue: nude male with cuirass

[Beneath] POMPEIUS MAGNUS / B

The nude male, with beard and long hair, stands with a cuirass on the ground by his r. leg. His r. arm was once raised: both arms are broken. By his l. leg is a tree trunk.

B(?) 20.9 x 8.9

188 Male caryatid

A bearded male, swathed in a voluminous cloak and wearing trousers, supports an entablature on his head. His head is of the Socrates type. He stands on a square base.

[On panel on base] 1548 25.8 x 12.3

189 Male caryatid

A male with beard and flowing hair, standing on a suqare baes, supports a capital on his head. He wears trousers and a large fringed cloak.

Anonymous 26 x 12.3

190 Three statues: draped females

Three engravings are stuck on one backing sheet. Each shows a draped female standing in a niche. The central figure faces the viewer, the outer ones turn towards her.

Anonymous (From l.) 18.7 x 8.8; 18.7 x 8.4; 18.3 x 8.9

191 Statue(?): barbarian

The barbarian stands, wearing trousers and cap and a voluminous fringed cloak.

Anonymous [Bottom l.] 1548 14.3 x 6.4

192 Statue: river god

The bearded river god reclines, leaning on his l. elbow on a recumbent sphinx. He wears a wreath of corn and flowers and has a drape over his r. leg and l. arm. He turns his head to his l. On his l. arm he holds a decorated cornucopia full of fruits and leaves, out of which rises a small nude male holding a basket on his head. The statue is on a base marked with flowing water and is set in a landscape.

[Bottom r.] C. A. 1576. [Slightly to l.] Nico Van Aelst for. 18.5 x 30.3

193 Statue: old woman

[Across top in ink] Preficar Pamfilianne (?)

The old woman is draped and has her head covered, but her drapes fall off her r. shoulder. She wears sandals. She is about to step forward with her l. foot. Her hands are clasped in front of her waist, her head is bent to her r.

Anonymous 22.3 x 18.7
RS I 459.5: In Villa Panfilii

194 Two statues(?): two draped females

Two draped females, with their hair elaborately arranged, sit gesturing to one another. The one on l. has a band tied round her head beneath her chin and across her forehead.

Similar to Bn15. 173-177, but smaller.

Anonymous 13 x 16.3

195-200 A series of six engravings on ivory paper with added white highlights, now oxidized. They are all signed 'Franciscus Perrier burgundus sculpsit 1633' after the title of the subject.

195 Statue: Flora(?)

[Beneath] Flora Romae

A female, with her hair fastened up, steps forward, holding up a fold of her loose drapery in her r. hand, a wreath in her l. The statue stands in a niche. 17.6 x 10

196 Statue: Dionysus

[Beneath] Bacchus Florentiae

Nude Dionysus steps forward, wearing a vine wreath and holding up a cup in his r. hand. In his l. hand he holds a drape(?), which seems to be carried by a small Pan by his leg. The statue stands in a niche. 17.4 x 9.5

197 Statue: Muse

[Beneath] Urania Romae

The draped Muse stands with her l. hand extended, holding a horn or

pipe in her r. hand by her side. The statue stands in a niche.
17.5 x 9.9

198 Statue: Hercules Farnese
[Beneath] Hercules farnesii Romae
The Hercules Farnese stands in front of a wall and is viewed obliquely from l. See Bn12.14. 17.4 x 9.7

199 Statue: David by Michelangelo
[Beneath] David Bonaroti florentiae
The statue of David is shown standing on a rock in a niche.
17.3 x 10

200 Statue: Hercules and child
[Beneath] Hercules Commodus Romae
The statue is shown in a niche. See Bn12.13. 17.5 x 9.8

201 Statue: Spinario
The youth sits on a rock on a round pedestal. See Bn14.135.
[Bottom r.] Corneli cort fe. 28.3 x 20.3

202 Statue group: stayr and infant Dionysus
The satyr steps forward with his l. leg, carrying on his shoulders the nude infant Dionysus, who wears an ivy wreath. The satyr turns his head to look up to the child, who holds a bunch of grapes in each hand. The satyr holds grapes in his r. hand and steadies the child with the other. By his l. leg is a tree trunk, on top of which is draped a goat skin. A Pan-pipe rests on the trunk and a pedum hangs on the vine which grows round it. The group stands in a niche.
[On side of niche l.] C. Cort fe. 33.3 x 18.9

203 Statue: youth
The youth with curly hair, wearing boots of animal skin, a short tunic and a himation, stands with his weighton his l. leg. By his l. leg an oval shield rests against a tree trunk. Both arms are broken.
Anonymous 28.1 x 11.7

204 Statue: youth
The same statue as 203, viewed obliquely from r.
Anonymous 27.8 x 11.5

205 As 204
[At top of tree trunk] ∧ R / ℋ exc. 29.8 x 13.3

206 Statue: Hercules

[On base] HERCULES CAPITOLINUS

Nude Hercules, wearing a laurel wreath, holds his club in his r. hand, apples in his extended l. hand. He turns his head to his r.

[Bottom r.] Petrus Paulus Ubaldinus del. C. Bloemaert sculp. 32.9 x 22.5

207 Statue: draped female

The draped female, with her hair falling in short ringlets behind her ears, wears a hat with a round brim. She stands holding a rod by her side in her r. hand and holds out various unclear objects in her l. She stands in a niche on a base, on the front of which is a crest.

[Bottom r. of base] M^{el} Natalis Fe. 26.2 x 13.4

208 Statue group: Athamas and Learchos

Athamas, with a cloak round his neck, steps forward with his r. foot. He holds the body of Learchosover his l. shoulder by the leg, so that it hangs down. He has a scabbard sling across his chest, hanging at his l. side, and carries a sword in his r. hand. A round decorated shield leans against a tree trunk behind him. The statue stands in a niche and is viewed obliquely from r.

[On base bottom r.] Corneli cort fe. / 1574 35.1 x 22.5

In Naples Museo Nazionale. O.Rossback RM 1895 240. pl.IV

209 Statue: old fisherman

The old fisherman, once thought to represent the dying Seneca, stands in a vat with a lion head on the front. He wears a loin cloth. All the veins and muscles of his body are shown.

[Bottom r.] Corn Galle sculp. 33.4 x 19.6

Once in the Borghese: Montelatici p.254; now in the Louvre: Charbonneaux p.100 Ma 1354.

210 Statue: Apollo Belvedere

The statue is shown in reverse.

[On base below his l. foot] L.D. [Bottom r.] ¢ ex. 2 28.9 x 16.2

In Vatican: Führer no.226

211 Statue: Hercules Farnese

[On base, in capitals] Hercules Farnesianus

The statue, viewed obliquely from l., stands in an arched opening through which a garden is visible. On the rock beneath his club: ΓΛΥΚΩΝ / ΑΘΗΝΑΙΟC / ΕΠΟΙΕΙ.

[Bottom r. of base] F. Perrier del: C. Bloemaert sculp. 31.4 x 22.2

See Bn12.14

212 Statue: colossal infant Hercules

[On base, in capitals] Heros Aventinus in Capitolio

The infant Hercules is nude with the lionskin over his head and draped over his l. arm. He holds a rod in his r. hand. There is a tree trunk by his l. leg. He holds out apples in his l. hand. The statue stands on a base and is viewed obliquely from r.

[Bottom r.] Petrus Paulus Ubaldinus del./ C. Bloemaert sculp. 33.1 x 22.5

In Museo Capitolino: Führer no.1399

213 Statue: youth with statue of Victory

The nude youth with beard and curly hair (Commodus?) stands holding a sword with a curved blade in his r. hand. A scabbard is slung across his chest beneath his l. arm, over which hangs a drape. In his l. hand he holds out a statue of Victory holding a globe aloft. A corselet lies on the ground behind his r. leg. The statue stands in a niche topped with a cockleshell.

[On top of base] Ioannes Orlandi formis romae 1602 / Romae Claudii duchetis formis 1581. [Bottom l. on wall] P.P. fe. 35.2 x 25.7

214 Lamp in form of head

[Beneath] All' Ill^{mo} et Ecc^{mo} Sig^{re} Sig^{re} e Proñe Col^{mo} / Il Sig^{r} D Marc Antonio Borghese / Prencipe di Rossano / Prendo ardire dedicare al merito impareffiabile dell' Ecc. V$\bar{r}$a la Lucerna di metallo scavata in Roma l'anno 1696 nelle famosa Terme di Tito Vesp. Imp. Su la / riflessione che essendo questa unica per aver conservato nel corso di tanti / secoli l'olio perpetuo di cui e ripiena ridotto in polvere condensata con lo stop/pino di sottilissime fila come di Amianto, e molto piu per haver mantenuta la / virtu d'ardere senze consumarsi, come all'esperienza fatta nell'Accademia / di Monsig^{r} Ciampini con stupare di tutti gl'Astanti, cosi non poteva me/glio comparire alla luce che sotto gl 'Auspicii del suo glorioso nome, men/tre con profando inchino mi protesto / di V.S. Ill^{ma} et Ecc^{ma} / Hum^{o}, divotis^{o} et Oblig^{o} Ser^{re} / Fran^{co} Ficoroni.

The lamp is in the form of a head facing upwards, with a spout emerging from its gaping mouth and another as funnel for the oil on the forehead. Between the eyes is a ring, by which the lamp is suspended from a chain, at the other end of which is an anchor-shaped object.

Ficoroni (see above) 25.8 x 16.6

215 Statue: Apotheosis of Claudius

[Below] CONSECRATIO CLAUDII IMPERATORIS. / Claudius in Deos relatus./ Insana antiquitas?/ quae vel socordiam divinitate donabat./ Aquila / infamiam rapti Ganimedis hoc modo assumpto conduplicat,/ tunc foeda, nunc demens.// Sed admiranda artificis praestantia,/ & Columnensium Principum faustitas,/ qui tantum marmor in Marinensi ditione defossum possident,/ utrique dedecus in gloriam vertunt,/ Hinc paribus meritis ambo tolluntur in auras,/ Augustus Caelo dignus & illa Iove.

The bust of Claudius wearing a radiate crown is held on the back of an eagle with outspread wings. The eagle holds a thunderbolt in its claws above a mound of arms and armour topped by a globe.

[Bottom r.] 1657 / Gio. Batta / Galestruzzi fece. 37.9 x 23.2

The bust is now lost. The trophy is now in the Prado, Madrid: Blanco no.225E. Bernoulli II.1.337 no.29

216 Statue group: the three Graces

[Below, in capitals] Exemplar Charitum ex Policleti / opere marmoreo / sumptum.

The three Graces stand in front of a great rocky hill with trees. On l. and r. stand nude putti on bases, the one on r. carrying a palm branch and wreath.

[On end of base of putto on r.] 1549 / E.V. 26.7 x 17.9

217 Statue: the Spinario

The view is the same as 201, but all the pedestal is shown.

Anonymous 32.7 x 21.7

218 Twelve gems

[In ink on back] la linia che sta dentro alla cartella / vi intende la grandezza delli cammei / tutta la linia laltezza e dove e divisa / con lonbra vintende la larghezza.

The twelve oval gems are all decorated with portraits. Beneath is an inscription panel, with a scale and the identity of the portrait in pencil, as follows: 1. Alessandro C

2. Alessandro C
3. Lisimaco R
4. Pirro Cavo
5. Pirro Cavo
6. Pirro Rilevo
7. Tolomeo C
8. Tolomeo C
9. Cleopatra C
10. Mitridate C

11. Massinisse C

12. Diomede C

[Below l.] Io. Dom. Campiglia del. R. Car. Gregori scul. 40.1 x 27.3

219 Sistra

[Across top, in capitals] Effigies sistri Aegyptii / quod servatur in Musaeo Gualdi Arimin. Eq. S. Stephani e familia Urbani Viii Pont. Max / a Hieronymo Aleandro explicata.

The lower half of the sheet is filled with text explaining the nature and purpose of the sistrum, mainly from literary evidence. The first sentence concerns the principal sistrum directly : Sistrum e ruinis Urbis nuper erutum, cuius typum hic damus figura ad amussim, & magnitudine servata, aereum est,/ viridique aerugine obductum.

In the centre is shown the sistrum with a recumbent animal as decoration at the top. A detail is given on r. of the motif decorating the side above the handle: two leaves within a crescent moon rising behind a globe. At top l. and r. of the sheet are coats of arms (Barberini). Comparative evidence for the sistrum is illustrated on l. and r. of the main piece. On l. two coins, one DEO SARAPIDI, the other a coin of Hadrian showing Egypt, and a relief In Aedibus Delphinorum showing a sistrum and a vase flanking the following inscription: DIS MANIBUS / C LARINATIS ATTICI / QUOD SI QUIS OSSA / EIUS PREIECERIT AUT / HANC ARAM APSTULERIT / HABEBIT SACRA ISIDIS / ILLIUS QUIETA IRATA.

On r. two coins, one DEO SARAPIDI, the other of Aelius Aurelius, and a relief In Aedibus Matheiorum showing four figures in an Isiac procession (now in Vatican: Führer no.491).

See above 46.1 x 27.1

Bn17[16]

The numbering of this volume and of its contents is eccentric. Bn17 follows Bn15 directly and ought, therefore, to be Bn16: hence the number of the volume. It contains three series of engravings, two of which are separately numbered 1 to 17 and 1 to 33. The third group is numbered from 58 to 94, the reason for which is not at all clear, even when one takes into account that Maps 1 - 42 used also to be in this volume. (They have now been extracted and wrapped as a parcel on Bo5.) There is no evidence to suggest that anything is missing from the volume. To avoid confusion in identifying the engravings, the sheets have been given consecutive numbers in brackets after their original number. The full reference to an item in this volume will therefore read as follows: Bn17[16].4[22].

1[1] Manuscript of letter in Chinese

1[2] - 17[18] This series illustrates the temple precinct at Baalbek. All are signed I. Marot f. All views are reconstructions.

1[2] Ground plan of temple
[Above] Plan géométral du Temple de Balbec, scitué en Grece. 1.
29.5 x 45

2[3] Elevation from side
[Above] Elévation en perspective du côté du Temple de Balbec. 2.
30.2 x 44.8

3[4] Elevation from front and detail of Order
[Above] Elévation en perspective de la face du Temple de Balbec. 3.
30.2 x 45.6

4[5] Side elevation with section
[Above] Coupe et profile du dedans du Temple de Balbec, par le côté. 4.
29.7 x 44.9

5[6] Latitudinal section from front
[Above] Coupe et profile du dedans du Temple de Balbec. 5.
29.6 x 45.8

6[7] Front portico and section; detail of doorway
[Above] Coupe du Portail du Temple de Balbec. 6.
29.9 x 46

7[8] Longitudinal section through temple
[Above] Profil et Coupe generale du Côté du Temple de Balbec. 7.
30.2 x 45.5

8[9] Latitudinal section through middle of temple: details of Order
[Above] Profil et Coupe générale du milieu du Temple de Balbec. 8.
30.3 x 45.6

These nine engravings have illustrated the same temple, possibly the so-called Temple of Bacchus at Baalbek, rather than that of Jupiter Heliopolitanus.

9[10] Front elevation and plan of a different temple: detail of Order
[Above] Temple de Grece. 9.
29.6 x 46

10[11] Plan of court of temple of Jupiter Heliopolitanus
[Above] Plan géométral d'un Temple de Grece
30.3 x 46

11[12] View of court from high viewpoint; section
[Above] Veue en perspective dudit Temple où les Colonnes et les Voutes sont ôtées pour faire voir les dedans. 11.
30.2 x 45.8

12[13] Section of court
[Below] Profil et Coupe d'un des Sanctuaires qui sont au bout dudit Temple. 12
29.7 x 45.4

13[14] Section of interior of court
[Below] Coupe generale du dedans d'un des Sanctuaires. 13.
29.7 x 45.6

14[15] Section of interior of court
[Below] Coupe d 'une des Chapelles de la Croix de la Cour. 14.
29.5 x 44.9

15[16] Section of colonnade and part of court
[Below] Profil et Coupe d'un Angle de la Cour dudit Temple. 15.
29.8 x 45.6

16[17] Section of corner tower of court or of one of the rectangular niches
[Above] Profil et Coupe du dedans d'une des Chapelles quarrées de la Cour. 16.
46.5 x 29.9

17[18] Section and plan of one of semi-circular niches of the court
[Above] Profil et coupe d'une des Chapelles ronde de la Cour.
46.5 x 29.8

On the temples at Baalbek: T. Wiegand etc. Baalbek Berlin and Leipzig vol. I 1921, vol.II 1923.

1[19] - 33[51] are engravings mostly of statues. Fa4 records 18 by Thomassin , though there are only sixteen examples bearing his name in the series.

1[19] Statue: Mars or Pyrrhus

[At bottom in panel] Pyrrhi Molossorum regis Imperatorum sui temporis fortissimi, et rei militaris peritissimi ducis Simulachrum,/ quod Romae in porticu domus Maximi Archiepiscopi Amalphitanorum situm Ant. Salamanca aeneis typis / suis delineavit et publicae studiosorum utilitati Anno MDLXII inlucem misit.

The bearded warrior stands with his r. arm raised, once resting on a spear. He wears an elaborate cuirass, lionskin boots and an ornate plumed helmet. In his l. hand he holds a shield, which rests on the ground. By his r. leg is a rock covered with a lionskin.The statue stands in a niche.

See above. [At bottom r. of niche] Iacobus Bossius Belga incidit.

46.5 x 30.4

In Naples: RS I 349.6

2[20] Statue: female with lamp

The female, who is closely swathed in a himation, stands holding a lamp in her r, hand, which just emerges from her drapes. Her hair is arranged in plaits and covered with a snood. She turns her head to her r.

Anonymous 43.5 x 32.6 The engraving is in colour: yellowish brown himation, blue tunic and hand, pale blue snood, red lamp.

3[21] Fountain: Silen and wineskin

On a hexagonal foundation, in which are cut three large oval openings, rests a low triangular base with concave sides. On this stands a large shallow basin, supported on three animal legs and a central pedestal. The basin is decorated with fluting round the bottom and a frieze of figures, perhaps a marine thiasos. Three handles are set below the frieze. In the basin stands the statue of Silenus. He leans on a tree trunk with his r. foot raised on a low pedestal and holds across his knee a wine-skin, the contents of which cascade into the basin. Fragments, plants and trees are set in the background.

[Bottom r.] P. Pernet f. 1581. [Centre] Romae Claudii ducheti formis. [R.] Ioanes Orlandi formis romae 1602.

4[22] Statue: Hercules and child

[On rock base] HERCULES ΑΛΕΞΙΚΑΚΟΣ / In Script. Roman. COMODUS IMPERATOR. [In centre beneath] Statue antiqua Romae in palatio Pontificis belle vider,/ opus posthumum HGoltzy iam primum divulgatur An^{O} MDCXVII.

Below r. and l. are four lines on the story of Hercules.

As Bn12.13 and Bn15.171

[On top of pedestal l.] HGoltzius Sculpt Cum privil. Sæ Cæ M.

[r.] Herman Adolfz excud. Haerlemen. 46.8 x 35.2

5[23] Statue: Hercules Farnese

[On rock base] HERCULES VICTOR. [Beneath, centre] Statua antiqua Romae in palatio Cardinalis Fernesii / opus posthumum HGoltzy iam primum divulgatē An^{o} MDCXVII.

At bottom l. and r. are four lines on the story of Hercules.

The back view of the statue is given, showing Hercules' r. hand behind his back holding three apples. At bottom r. two spectators look up at the statue, only their heads and shoulders visible.

[Bottom l.] HGoltzius Sculp cum privilig / Sa. Cæ M./ Herman Adolfz / excud Haerlemen. 46.8 x 34.5

See Bn12. 14

6[24] Equestrian statue of Marcus Aurelius

[Across top] VISITUR ROMAE IN CAPITOLIO.

[Bottom l. in scroll panel, in capitals] Paulus III / Pont. Max./ statuam aeneam equestrem / a S.P.Q.R. Antonino Pio / etiam tum viventi statutam / variis dein urbis casib. eversam / et a Sixto IIII Pont. Max./ ad Lateram basilicam repositam / ut memoriae opt. principis consuleret / patriaeq decora / atq ornamenta restitueret / ex humiliori loco / in aream Capitolinam / transtulit atq dicavit / An. Sal. MDXXXVIII.

[In scroll panel bottom r., in capitals] Illustrissimo / ac reverendissimo / principi / et domino / ac domino meo / Odoardo Farnesio / Cardinali / amplissimo*/ Nicolaus Van Aelft / Bruxellensis ded.

The statue is shown from its l. side. On the base in a panel is the dedicatory inscription, as transcribed at Bn12.71. Two coats of arms are set in the top corners, presumably details of those on the rounded ends of the base.

See above. 45.7 x 34.3

7[25] Bronze relief: Peleus and Thetis

[Below] Jupiter cĕde Thetis à Pelée. After this are quoted several verses from Ovid's Metamorphoses XI.

[Across bottom] Bronze antique en bas relief du Cabinet de Monsieur l'Abe Bignon; il est de la grand^{r} de l'Estampe. Cum privil. Regis.

The relief is taller than it is wide and is curved at the top. In the lower part are the gods at a banquet round a draped table, on which are

two fish, a snail and a cockleshell. The figures at the table in the foreground sit on sea-monsters on billowing waves: on l. Thetis, on r. two nude bearded males, one bald. A nude youth behind the table points upward to where Jupiter leaps down from the clouds with his thunderbolt in his l. hand and stretching his r. hand to the head of his eagle top l. At upper r. two draped figures stand on a rock; they are on a smaller scale than the other figures and therefore, perhaps, human.

Elizabeth Cheron Le Hay delineavit. J.Haussard sculp. 1713. 52.8 x 35

8[26] Statue: Hercules

Hercules, nude, stands holding out apples in his l. hand, his club in his r. The statue stands on a base made from a round altar, the body of which is decorated with garlands hanging between vertical clubs.

[Lower r.] DIANA INCIDEBAT 1581. [Bottom centre] CLAUDII DUCHETTI FORMIS. [Bottom r.] Ioannes Orlandi formis romae 1602. 35.3 x 23.9

The statue, which is a colossal bronze, is in the Palazzo dei Conservatori: Führer no.1804. The altar is in the Museo Capitolino: Führer no.1425.

9[27] Statue: Antinous(?)

[Beneath] Antinus ex marmore in hortis Pont. in Vaticano Romae / Giovanni Orlandi forma in Roma a Pasquino.

The statue of the nude youth stands in an arched niche. He has a drape looped over his l. shoulder and his l. arm. By his r. leg is a palm tree trunk.

See above. At lower l., cut by the plate mark [Per?]ret f.15 44.4 x 26.1

Now identified as Hermes, in Vatican: Führer no.246

10[28] Statue: Athamas and Learchos

See Bn15.208.

Anonymous 49.1 x 33.8

11[29] Statue: veiled female

[Below] Prêtresse / Cette figure antique represente une prêtresse. C'est ce qui s'aperçoit aisément a son air religieux, et a son long / habillement. Comme le sculpteur ne lui a donné aucuns attributs particuliers qui apprennent soit la Nation, soit le / pays, soit le dieu, ou la déesse qu'elle servoit, on est dispensé d'en dire icy d'avantage. Cette statue antique de / marbre est placée dans la grande Gallerie à Versailles, et dessinée et gravée par S. Thomassin Graveur du Roi 1722.

The female is barefooted and stands turning to look to her r. She is draped in a himation and has her head covered.

S. Thomassin 53.5 x 37.1

12[30] Statue: Muse(?)

[Below] Uranie / Cette figure represente Uranie l'une des neuf Muses, fille de Jupiter et de Mnemosine, a laquelle on attribue / l'invention de l' Astrologie, ainsi que son nom grec semble le marquer. Les papiers roulez qu'elle tient dans sa main / sont apparemment des cartes du Ciel, des Ephémerides, et des Horoscopes. Elle est aussi pour cette raison couronnées d'Étoiles./ Cette statue antique de marbre est placée dans la grande Gallerie de Versailles, et dessinée et gravée par / S. Thomassin Graveur du ROY 1722.

The draped female stands holding out a roll in her l. hand. Her r. arm, which is left bare, is by her side. She turns her head, on which she wears a diadem of four stars, slightly to her r.

S. Thomassin 53.4 x 37.5

13[31] Statue: gladiator

[Below] Le Gladiateur / Entre les differentes sortes de Gladiateurs, quon comprenoit tous sous le nom general d'Athlète, Cette / figure represente un de ceux qui se battoient a coup de poing. Le lieu de leurs Combats a Rome etoit / l'Amphitreatre, ou le Peuple s'assembloit pour goutter ce ridicul plaisir./ Cette statue est de marbre, Copiée d'apres l'antique par Michel Monier de Blois.

The nude gladiator stretches forward with his l. arm, which once held his shield, high in front of him. His r. arm, which once held a sword, is by his side. The statue is shown from the side, stepping to the viewer's r.

[Bottom r.] Dessinée et gravée par S. Thomassin Graveur du Roy 1717.

[Bottom l.] Michel Monier sculp. 52.5 x 35.4

Cf. RS I 154, in Louvre.

14[32] Statue group: satyr and infant Dionysus

[Below] Faune / Le Sculpteur voulant marquer le Caractere d'un Faune qui folastre, nous le represente / tenant entre ses bras un Enfant./ Cette statue est copiée par Maziere de Pontoise d'après l'Antique qui est une des plus / belles figures de Rome.

The nude bearded satyr, wearing a vine wreath, leans on a high tree trunk on his l. and holds in his arms a nude infant, who gestures with his l. hand and points to the tree trunk with his r. A vine twines around the trunk and a skin falls over it from the satyr's arm.

[Bottom r.] S. Thomassin Graveur du Roy Sculpsit 1717 52.3 x 34.8

cf. RS I 169. 1-3, in Louvre

15[33] Statue group: Cupid and Psyche

Cupid and Psyche, both winged, embrace one another. He turns her face towards him to kiss.

[Bottom l.] Io. Dom. Campiglia del. [Bottom r.] Carol. Gregori Sculp.

44.2 x 31.6

See Bm13.9

16[34] Statue: Venus of Arles

[below] Venus d'Arles / Cette antique de marbre est ainsig nommée parcequ' elle a esté trouvée a Arles en fouillant des / ruines. On la placée a Versailles, dans la garnde Gallerie, et les deux bras qui luy manquoient / ont été restaurés par M^r Girardon. / Se vend a Paris chez S. Thomassin rue S^t Jacques visa vis la rue du Platre a l'image S^t Jean avec Privil. du Roy.

Venus, with a drape round her hips and over her r. arm, a bracelet on her upper r. arm, stands looking at herself in an ornate mirror in her r. hand. In her l. hand she holds up a small globe or an apple. Her hair is bound up beneath a fillet, the ends of which fall on to her shoulders.

[Bottom l.] S. Thomassin Sculptor Regius C.P.R. 52.6 x 35.1

Now in the Louvre, Ma 439: Charbonneaux p.41

17[35] Statue: Venus

[Below] Venus sortant du Bain / Cette figure qui est antique, a été apportée d'Italie en France, etest a Versailles dans la Grande galerie. L'attitude de Venus qu'elle represente, a fait juger que le Sculpteur a voulu exprimer l'instant ou cette Déesse sortoit du Bain./ Se vend a Paris chez S. Thomassin rue S. Jacques vis a vis la rue du Platre a l'Image S Jean avec Privil. du Roy.

Nude Venus stands turning her head to look to her l. Her r. arm, with a bracelet on the upper arm, is across her breasts; her l. arm across her thighs holds a drape which falls to the ground by her l. leg.

[Bottom r.] S. Thomassin sculp. Regius. 51.4 x 35

RS I 174.1: in Louvre

18[36]Statue: Medici Venus

[Below] La Venus de Medicis / Venus Déesse de la beauté, des graces, des amours et des plaisirs, êtoit fille de Jupiter et de Junon. Vulcain qu'elle / avoit pour Epoux, ne luy ayant point donné d'Enfant, elle eut Cupidon de Mars. L'auteur, qui l'a representé avec / un Dauphin, a suivi l'opinion de ceux qui la reveroient comme Déesse de la mer, la croiant née de son écume./ Cette Statue une des plus belles de l'Antiquité est a Florence dans le Cabinet du Grand Duc. elle a esté copiée / par Anthoine Coixevaux de Lyon Sculpteur du Roy.

Nude Venus, with both hands across her body, turns her head to look to her l. By her l. leg is a dolphin.

[Bottom l.] Anthoine Coixevaux Sculp. [r] Dessinée et gravée par S. Thomassin Graveur du Roy 1717. 52.5 x 35.3

cf. RS I 328.4-6

19[37] Statue: hermaphrodite

[Beneath] Hermaphrodite / Ovide a feint qu'hermaphrodite êtoit fils de Mercure et de Venus, sur les observations de quelque Naturaliste qui ont remarqué que l'enfant qui nait pendant la conjonction / de ces deux planettes est quelque fois Hermaphrodite, et qu'il participe aux deux Sexes, cette figure Antique est aux pallais Bourguese a Rome./ Il a esté coppié par Martin Carlier de Pienne en Picardie Sculpteur du Roy. Cette figure de Marbre blanc est placé a Versaille, et designé et gravé par S. Thomassin graveur du Roy 1721.

The Hermaphrodite lies asleep on a padded couch, with his back to the viewer. He rests his head on his arms on a cushion.

[Bottom r.] S. Thomassin sculp. 37.1 x 52.7

Borghese statue now in Louvre: Charbonneaux p.77 Ma. 231

20[38] Statue: the Tiber

[Beneath] Le Tibre / Fleuve d'Italie prend sa source au Mont Talterota dans l'Appennin, entre l'état de Florence et la Romandiole. Il passe à Rome, et va se décharger dans la mer de Toscane. Le sculpteur le represente icy sous une figure / majestueuse, et puerriere parceque l'Italie est fameuse par un grand nombre de Heros. Il tient à la main une corne d'abondance pour marquer la fertilité des campagnes que ce fleuve arrose, et il a à ses côtez deux petits enfans qu'une louve alaite, ce qui désigne[t] Remus & Romulus fondateurs de Rome, qui selon l'Histoire ayant été exposez sur les bords du Tibre au moment de leur naissance, furent nourris par une Louve, ou/plutot par une femme nommée Lopa. Cette figure antique est placée au Vatican à Rome, et dessinée et gravée par S. Thomassin Graveur du ROY 1722.

The bearded river god reclines on his r. elbow, holding a full cornucopia over the figures of the wolf and the twins. There is a drape beneath him and over his l. arm. In his l. hand he holds a rod, probably the end of a rudder.

S. Thomassin 37 x 53.1

Now in the Louvre: Charbonneaux p.108 Ma. 593

21[39] Statue group: Laocoon

[At top of base] LAOCHOON. [In panel of base, in capitals] Romae in Palatio Pont in / loco qui vulgo dicitur / Belvedere.

The statue group is shown in its actual state on a base in front of a ruined wall, in which grows vegetation.

[At top l. of base] MRCUS RAVĒNAS 46.9 x 33

22[40] Statue group: Laocoon

[On base] As in foregoing

The group is shown after restoration, without a background.

Anonymous 49.6 x 33.3

23[41] Statue group: Laocoon

[On base] LAOCOON. [Below] Ulysse ayant enlevé le Palladium du Temple de Minerve, les Grecs pour appaiser cette Déesse, Laisserent / aux Troyens un Cheval de bois. Les Troyens voulant le faire entrer dans la Ville, Laocoon Grand-Prêtre sy/opposa, et lanca dans les flancs du Cheval une des flèches qu'il tenoit. Dans le même temps deux Serpents / venus du côté de la mer, se jetterent sur Laocoon et ses deux Fils, et les devorerent tous trois. Les Troyens, / croyant que c'étoit une punition de la Déesse, firent entrer en triomphe le cheval dans la Ville. Virg. Aeneid lib.2/ Cette figure Antique, faite par les Celebres Sculpteurs Agesandre Polidore et Arthenore Rhodiens est le / plus bel ouvrage qui ait jamais paru en sculpture, les enfans et les Dragons sont d'un mesme bloc / de marbre, l'Original est a Rome a Belveder chez le Pape au Vatican. Dessiné et gravé par S. Thomassin / Graveur du Roy 1715 / Se vend chez Thomassin rue S. Jacques vis a vis la rue de Platre A Paris.

The group, after restoration, is shown obliquely from l.

Thomassin 52.1 x 35.1

24[42] Statue: Augustus

[Below] Germanicus / Cette antique qui fut faitte par les Alcamenes, Sculpteurs Grecs, Pere et Fils, a esté apportée de Rome a Versailles, / ou elle est aujourfhuy dans la grande Gallerie. Elle represente le celebre Germanicus Cēsar, Nepvue et Fils / adoptif de l'Empereur Tibere, qui le fit empoisonner en Syrie par le traistre Pison, l'an 19 apres Jesus Christ / Se vend a Paris chez S. Thomassin rue S. Jacques vis a vis la rue du Platre a l'image S.Jean avec Privilege du Roy.

Augustus is shown as a nude youth with his r. hand raised in a speaking gesture. In his l. hand by his side he holds a rod. A drape falls to the ground over his l. arm.

Thomassin 52.7 x 35

Now in the Louvre; Charbo neaux p.147 Ma.1207

25[43] Statue: draped female

[beneath] La Vestale / Cette Antique, qu l'on voit a Versailles dans la grande Gallerie, represente une Vestale, espece de / Religieuse Romaine. Sa robbe a frange, particuliere aux Vestales, et l'Autel, sur le quel est allumé ce / feu Sacré qu'elles entretenoient, sont les attributs qui la distinguent./ Se vend a Paris chez S. Thomassin rue S^{t} Jacques vis a vis la rue du Platre a l'image S^{t} Jean avec Privilege du Roy.

The female stands with her arms across her body, by the side of a blazing altar decorated with laurel garlands. She wears a fringed himation and has her head covered.

[Bottom l.] S. Thomassin Sculptor Regius CPR. 52.6 x 35.3

26[44] Statue: Diana as huntress

[Beneath] Diane d'Ephese / Quelques uns croyent que cette antique qui est de marbre fut autrefois adorée a Ephese, ou elle rendoit des oracles./ On l'attribuoit vulgairement a Endyus Eleve de Dedale, quoyque la Superstition payenne voulût faire croire, qu'elle etoit / tombé du ciel. Elle a été apportée d'Italie a Versailles, ou on la voit dans la grande Gallerie./ Se vend a Paris chez S. Thomassin rue S^{t} Jacques vis a vis la rue du Platre a l'image S^{t} Jean avec Privilege du Roy.

Diana, wearing a short tunic and a diadem, steps forward on to her l. leg. In her l hand she holds the horn of a stag that leaps over a tree trunk by her side. She turns to her r. and draws an arrow from her quiver with her r. hand.

[Bottom l.] S. Thomassin Sculptor Regius CPR. 52,8 x 35

RS I 143, in Louvre. Charbonneaux p.69, Ma 589.

27[45] Statue: youth fastening sandal

[Beneath] Lucius Quintus Cincinnatus / Dictateur Romain, fut élevé a cette dignité, l'an 296 de Rome, et 458 avant I. Christ. Il triompha des / Eques, et des Volsques, peuples d'Italie qu'ils avoit vaincus, et reprit ensuite l'exercise de la Charrue qu'il / avoit quittée, pour commander les Armées. Cette figure est antique, et se voit a Versailles dans la Salle des / Appartements. Se vend a Paris chez S. Thomassin rue S. Jacques vis a vis la rue du Platre a L'image S Jean avec Privil. du Roy.

The nude youth stands with his r. foot raised on a rock and bends to fasten his sandal. There is a drape on his r. knee. His l. foot is still bare and the sandal lies on the ground. He raises his head and turns to look at the viewer. There is a tree trunk by the rock.

[Bottom r.] S. Thomassin Sculptor Regius 52.2 x 35.2

Now in Louvre: Charbonneaux p.47, Ma.83

28[46] Statue: Dionysus

[Beneath] Bacchuc Drappé / On reconnoist aisement Bacchus, au Ceps de raisin qu'il tient d'une main. La peau de Tigre dont il est a / demy revestu, luy a fait donner le surnom de Drappé qui sert a le distinguer des autres figures de / Bacchus en marbre. Cette Antique est dans la grande Gallerie de Versailles./ Se vend a Paris chez S. Thomassin rue S^{t} Jacques vis a vis la rue du Plastre al'image S^{t} Jean avec Privilege du Roy.

Dionysus, wearing an animal skin diagonally from his l. shoulder and with his hair in ringlets falling on to his chest, stands leaning on a tall tree trunk on his l. His r. arm rests on his head. A vine twines around the trunk.

[Bottom l.] S. Thomassin Sculptor Regius CPR 52.6 x 34.8

29[47] Statue: Dionysus(?)

[Beneath] Bacchus Antique / Bacchus le Dieu du vin étoit fils de Jupiter et de Semelé; mais sans rien dire ici de plus de sa naissance / nous suivrons l'idée du Sculpteur, qui nous represente ce Dieu tout nud, pour nous montrer que le vin veus es/tre pur pour estre bon; mais il nous avertit aussi qu'il faut en user moderément par le serpent qui laccompagne / et qui est comme on sait le sembole de la Prudence./ A Paris chez Thomassin rue s. jacque devant la rue du platre.

The nude male, Dionysus or perhaps Apollo, stands with his l. arm resting on his head, his r, elbow on a tall tree trunk on his r., round which is wrapped a snake. He holds a 'rod' in his r. hand.

[Bottom r.] Thomassin sculp. 52.2 x 35.2

30[48] Statue: Apollo Belvedere

[Beneath] Statua antiqua Romae in palatio Pontificis belle vider, opus posthumum HGoltzii iam primum divulgat. An^{o} MDCXVII.

Flanking this are four lines of verse on the story of Apollo.

[On base] APOLLO PYTHIUS.

The statue stands in a niche. At the foot of the statue on r. is shown an artist at work.

[On base] HG Sculp... Cum privil Sa. Ca. M. [On pedestal top, r.] Herman Adolfz excud Haerlemens.

cf. Bn15.186

31[49] Statue group: satyr and infant Dionysus

See Bn15.202

Anonymous 49.4 x 33.6

32[50] Gem: Meleager

[On pedestal, in capitals] Meleager / opus elegantissimum / onychi incisum./ Ex dactyliotheca Philippi Stoschii.

The gem is set on a pedestal in a niche framed with mouldings. The actual size of the gem is shown at bottom l. with the explanatory note 'Gemmae antiquae magnitudo'. On the oval gem is shown Meleager, nude with a drape on his shoulder, standing on l. holding two double-ended spears. On r. are two dogs, one sniffing the ground, the other sitting and looking up at Meleager. In the background on r. is a rock mound on which are an altar and a herm of a female figure holding two blazing torches. On the rock are the heads of a boar and a deer and a garland.

[In exergue of gem] Eques Petrus hed Ghezzius delin. Vincentius Franceschini sculp. Rome. [Bottom l.] Hier. Eques. Odam inv. et scul. ornam.

46 x 37.3

33[51] Gem: Medusa

[On tabula ansata, in capitals]Medusam / a Solone Chalcedonio insculptam / alteram veluti Polycleti normam / admirandam imitandamq. exhibet / Romae ex Museo Strozzio / Hier. Eques Odam.

The oval gem shows the head of Medusa in profile to l. Up the r. runs the word ΣΟΛΩΝΟΣ. It is set in a frame of meander pattern, at the bottom of which is pinned a scroll with the words IMPUNE SPECTARE LICET. On l. the gem is shown in its actual size with the words Gemmae Magnitudo. The gem stands on a concave tabula ansata, around the edge of which runs a leafy moulding. A frontal Medusa head is set above the gem and from it run thick oak garlands, looped in the upper corners with a representation of Medusa set in the centre of the loop.

See above 50 x 37.9

58[52] - 94[87] The third series of engravings in this volume illustrates scenes from Trajan's Column. The first three are signed Ant. Sal., the others are anonymous but are by the same hand and themselves form a series, the engravings themselves bearing the numbers 1 to 33. These scenes will not be described, but the reader will be referred to the appropriate section of the column, using the scene-divisions of Lehmann-Hartleben Die Trajanssäule 1926 Berlin and Leipzig.

58[52] Scene XXI

[Below] RETRATO DE LA COLONA DI ROMA. Ant. Sal. exc. 33.5 x 42.6

59[53] Scene XXII
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60[54] Scene XX-XXI
[Below] RETRATO DE LA COLONA DI ROMA. Ant. Sal. exc. 33.4 x 44.2

61[55] Scene XCI
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66[60] Scene LXVI
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68[62] Scene CIII
33.5 x 48.4

69[63] Scene XCIII
33.5 x 47.4

70[64] Scene XLIX
33.5 x 48.4

71[65] Scene CI
33.3 x 48.4

72[66] Scene XXVI - XXVII
33.5 x 48.4

73[67] Scene LXIX - LXX
33.5 x 48.4

74[68] Scene XXX- XXXI
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75[69] Scene XXXVI - XXXVII
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