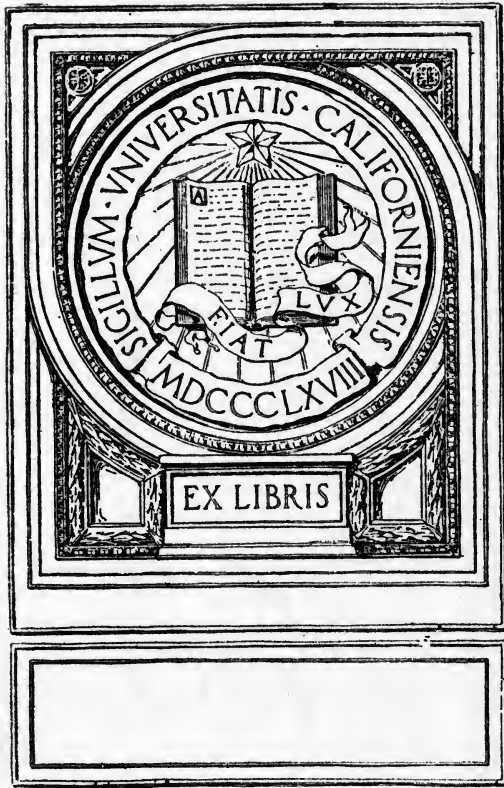


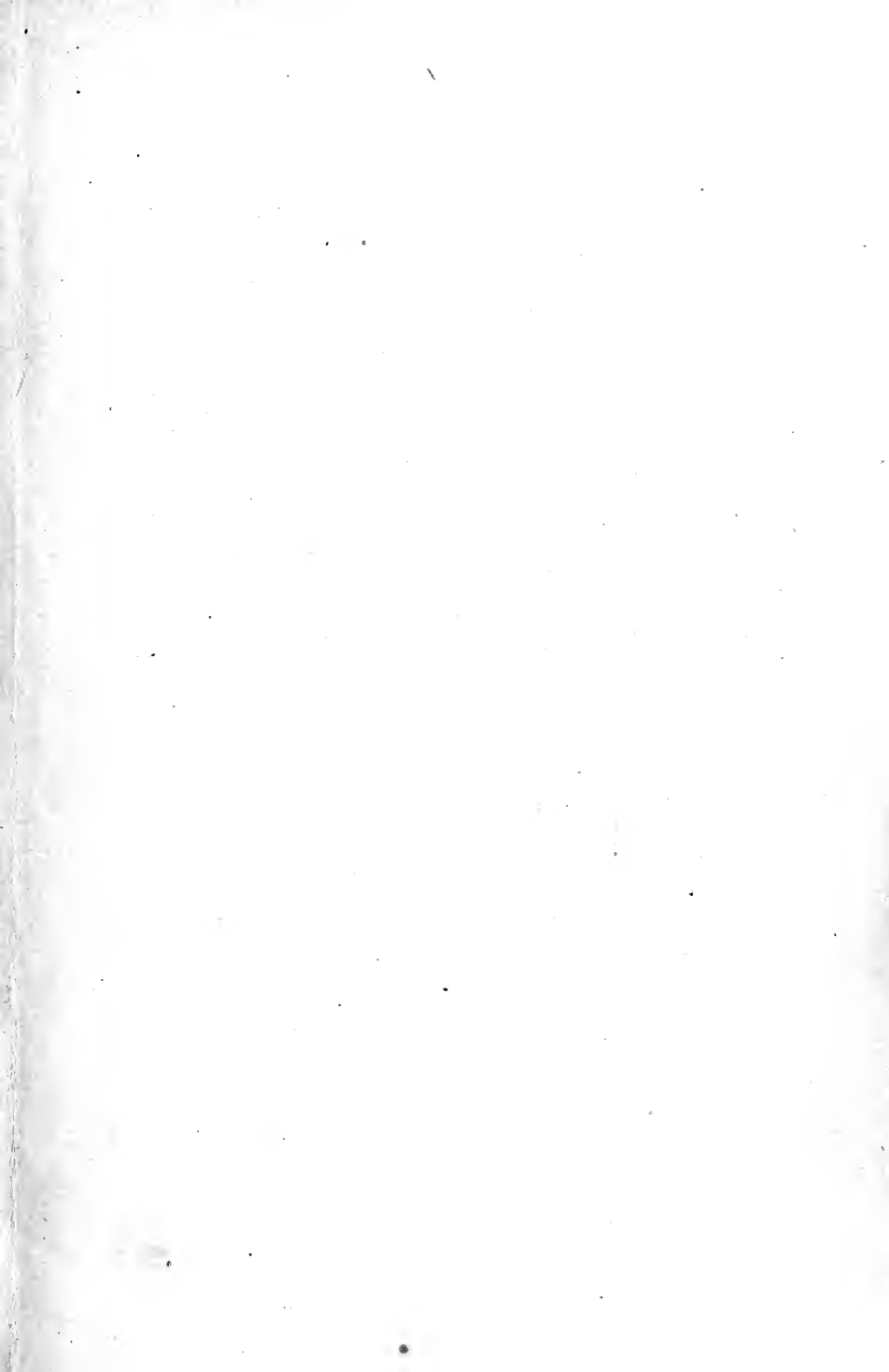
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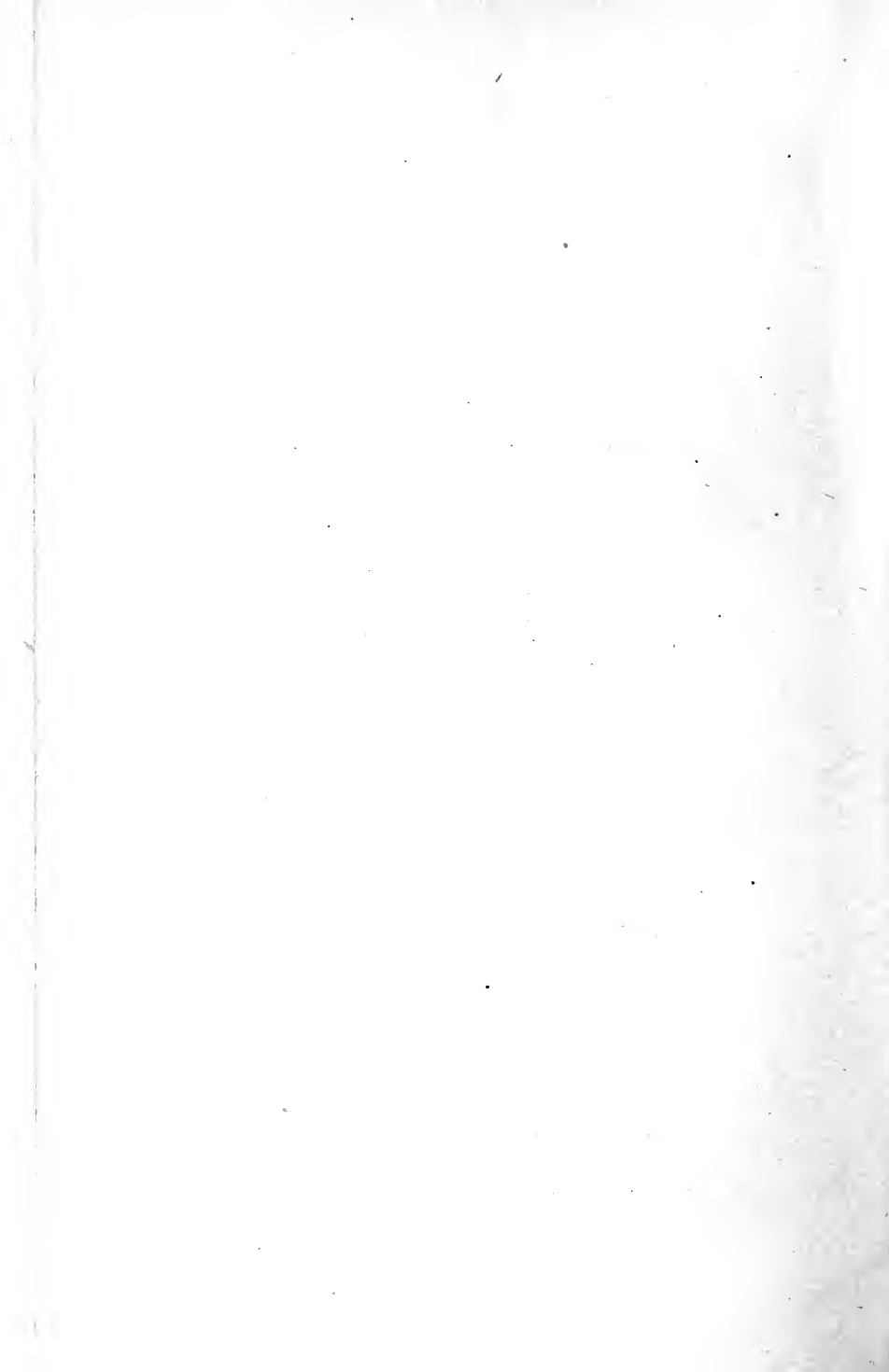


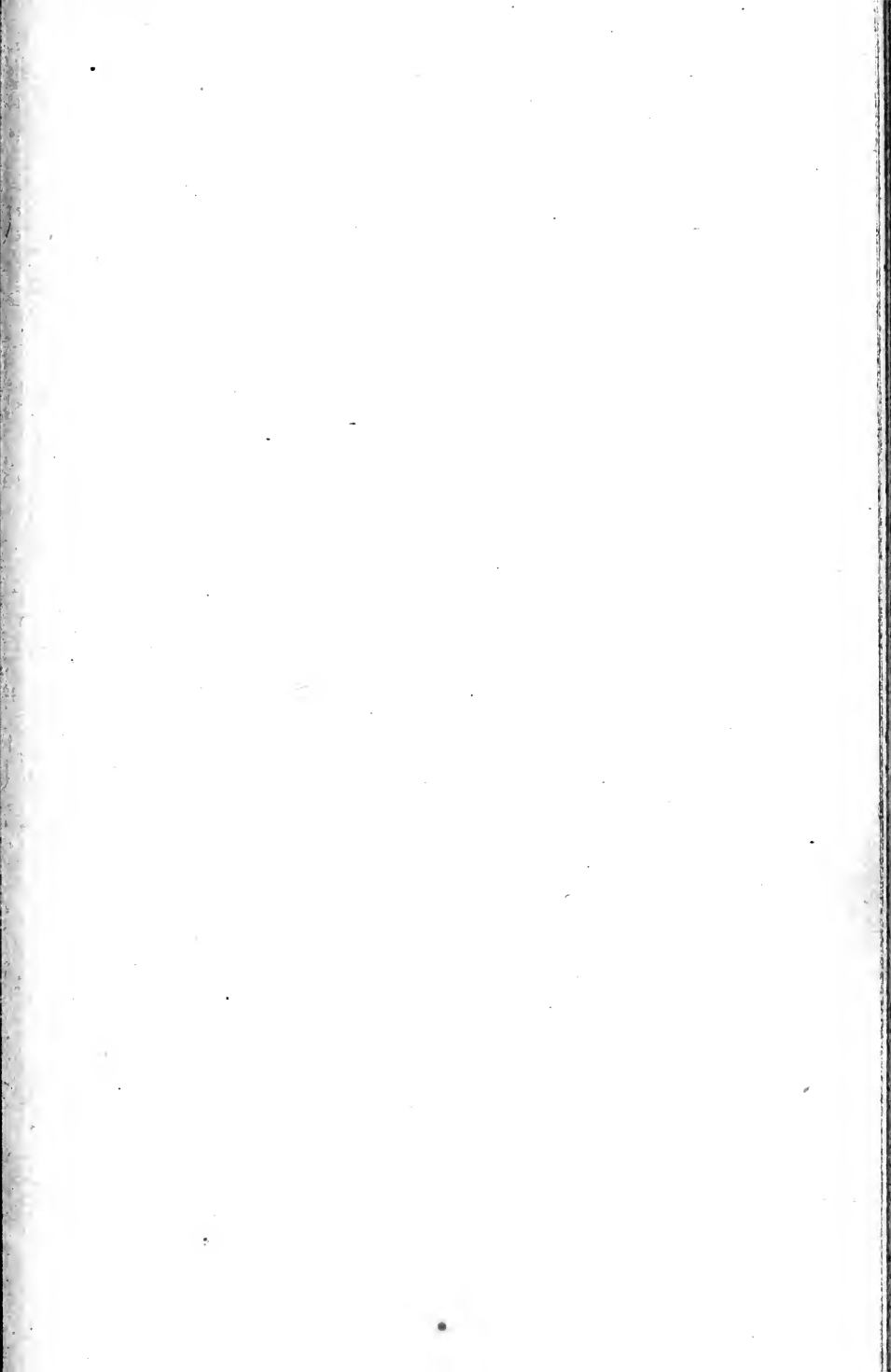
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ANTIQUE MARBLES

IN

THE COLLECTION OF

THE HISPANIC SOCIETY OF AMERICA

11

BY

J. PIJOAN



THE HISPANIC SOCIETY OF AMERICA
NEW YORK
1917

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ANTIQUE MARBLES

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ANTIQUE MARBLES
IN THE COLLECTION OF
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INTRODUCTORY NOTES

ALTHOUGH there are no references in ancient literature to any special art collection in Spain during the period of Roman dominion, there undoubtedly existed in the Peninsula at that epoch collections of sculpture similar to that of Juba II, in Cherchel, Africa,¹ or that in Martres-Tolosanes, near Toulouse, France.² Excavations in Itálica and other ancient towns have shown the extensive use made of statuary and minor sculptural adornments in Roman Spain. Besides receiving gifts of portrait busts from the Emperors and other imperial personages, the cities themselves erected monuments adorned with statues. Frequent reference is made in inscriptions to these results of municipal enterprise. Private art lovers must also have gathered works of sculptural art, for statuary is often found to-day amid the ruins of villas, some of which are far removed from the sites of ancient towns.

¹ G. Bossier. *L'Afrique romaine.*

² Joulin. *Les établissements gallo-romains de la plaine de Martres-Tolosanes.*

That the interest in classic antiquities continued to the fifth century and then throughout the period of the Visigothic Kings is proved by the books of Isidorus. It is also certain, as related in the Saracenic tales of the Conquest,³ that the Visigothic Kings had a sort of royal treasury in Toledo full of works of art. Theodulf, Bishop of Orleans, furnishes another proof that interest in the products of classic civilization did not die during the first centuries of the middle ages, for he expressed in verse the greatest admiration for Greek vases and other antique sculptures.

This interest in the classic world and in the achievements of its civilization continued throughout the middle ages. The erudite Alfonso X of Castile, who gave much time to the study of history, compiled the knowledge derived from his readings of classic authors in his *Grande é General Estoria*. It was probably a study of these same authors that caused Peter III, King of Aragon, to write the first modern eulogy of the Acropolis of Athens, to which he referred as "La plus richa joya qui al mont sia" (The richest jewel in the world). A Roman sarcophagus was preserved during the middle ages in the courtyard of

³ Dozy. *Histoire des musulmans d'Espagne jusqu'à la conquête de l'Andalousie par les Almoravides*. (711-1110).

the Royal Palace of Barcelona, and one of the Kings of Aragon was buried in a porphyritic urn from Sicily.⁴

At the end of the fourteenth century, translations of ancient authors became more frequent. Juan Fernández de Heredia brought a Greek from the Orient who translated certain of the classic writers for the first time. In the succeeding centuries, as opportunities for reading the classics became more general, interest in the ancient world rapidly increased. King Martin ordered excavations at Rosas, the ancient Rhodus near Ampurias, where a number of Greek vases were found.⁵ It is also widely known that the Catholic Kings, Ferdinand and Isabella, ordered the restoration of the aqueduct at Segovia, the most celebrated Roman monument in Spain.

During the reign of Charles V the importation by Spain of classic marbles from Italy recommenced. Pope Paul III presented the Emperor and the Emperor's son Philip, who afterward reigned as Philip II, with valuable gifts of sculpture. This importation continued throughout the seventeenth and eighteenth centuries, the crown and nobility bringing marbles in large numbers from Rome and Naples.

⁴Rubió y Lluch. *Documents per l'història de la cultura catalana mitg-eva*.

⁵Ibid.

In 1648, Philip IV sent Velázquez to Italy to procure casts of classic masterpieces which were afterward reproduced in bronze for the decoration of the Royal Alcázar. In addition to casts, Velázquez brought from Italy some three hundred works of art in bronze, marble, and on canvas, probably forming in this way the nucleus of the Royal Collection now in the Prado. Philip V and his Queen, Isabella Farnese, added to this nucleus ancient marbles purchased from Christina of Sweden.

Still later, the Royal Collection was further enriched through the activities of José Nicolás de Azara. While serving as an ambassador of Charles IV at Rome, Azara procured a wonderful collection of antique statuary which, upon his return to Madrid, he presented in part to the King. Meanwhile, connoisseurs throughout the country were conducting excavations in nearly all the important cities of Roman Spain, and much archaeological material, thus unearthed, found its way into various collections. In the Casa de Pilatos in Seville, the Dukes of Alcalá accumulated works of art discovered at Itálica and other places in Andalusia, adding these to the statues presented to their ancestor, Don Per Afán de Ribera, Viceroy of Naples, by Pope Pius V in 1556. Thus the collection of antique marbles in the Casa Pilatos became the most

celebrated in Spain. The Dukes of Alba also had an excellent collection of statuary. Cardinal Despuig founded his museum at Raxa, in Majorca, with sculpture imported for the most part from Italy. The example of these nobles was followed by many other members of the aristocracy.

During the nineteenth century, no more antique marbles were taken to Spain; instead, many were exported by dealers. Several large collections have been scattered within comparatively recent times. Fresh excavations have brought new treasures to light, however, among which may be mentioned the marbles discovered by the official commissions recently excavating at Mérida and Ampurias.

A STATUE OF ARTEMIS



A STATUE OF ARTEMIS

Although the collection of The Hispanic Society of America is composed chiefly of material illustrative of what is often called the golden age of Spanish art, early epochs of Spanish history and civilization are also adequately represented. Besides a small but very interesting collection of Punic remains excavated in the valley of the Betis (Guadalaquiver) by Mr. George Bonsor, the exhibits include two Roman capitals (*Frontispiece*)—one in excellent preservation, the other rechiseled by Arabs—and the four pieces of classic sculpture that are the subject of this monograph.

The first of these sculptures is a copy of the Versailles Artemis. It is headless, the arms are broken off at the shoulders, and the legs, at the knees. The rest of the statue is well preserved and of particularly fine workmanship. The marble is yellowish, and probably Greek. This statue of Artemis is very much smaller than the original in the Louvre, measuring in its mutilated condition but twenty-three inches in height. It probably came from the ruins of Itálica where the greater part of the classic sculptures sold at Seville have been obtained.

The importance of this mutilated piece of sculpture will be appreciated when it is considered that it is the only known ancient copy of the Versailles Artemis and is therefore sure to be consulted and studied with reference to the theories and controversies which have arisen regarding its celebrated original. It should be noted in this connection that a number of critics who have written of the Louvre statue were evidently not aware of the existence of this copy.

When the distinguished critic of Greek sculpture, Professor Adolph Furtwängler, suggested in his comparative study of the Versailles Artemis and the Belvedere Apollo that both statues were companion pieces by Leochares, he mentioned the two copies preserved of the head of Artemis, but could indicate nothing concerning the body. Later, when Amelung reopened the question of the statues of Artemis and Apollo, he, also, noted the lack of any copy of the body of the Artemis. This lack of a replica for reference was the more embarrassing for Amelung in that he had suggested in his article certain corrections that should be made in the restored portions of the two statues in question. According to his theories, the left arm of the Artemis should be raised and holding a bow like that of the Apollo. While the Hispanic Society Artemis, being mutilated, does not settle all the various

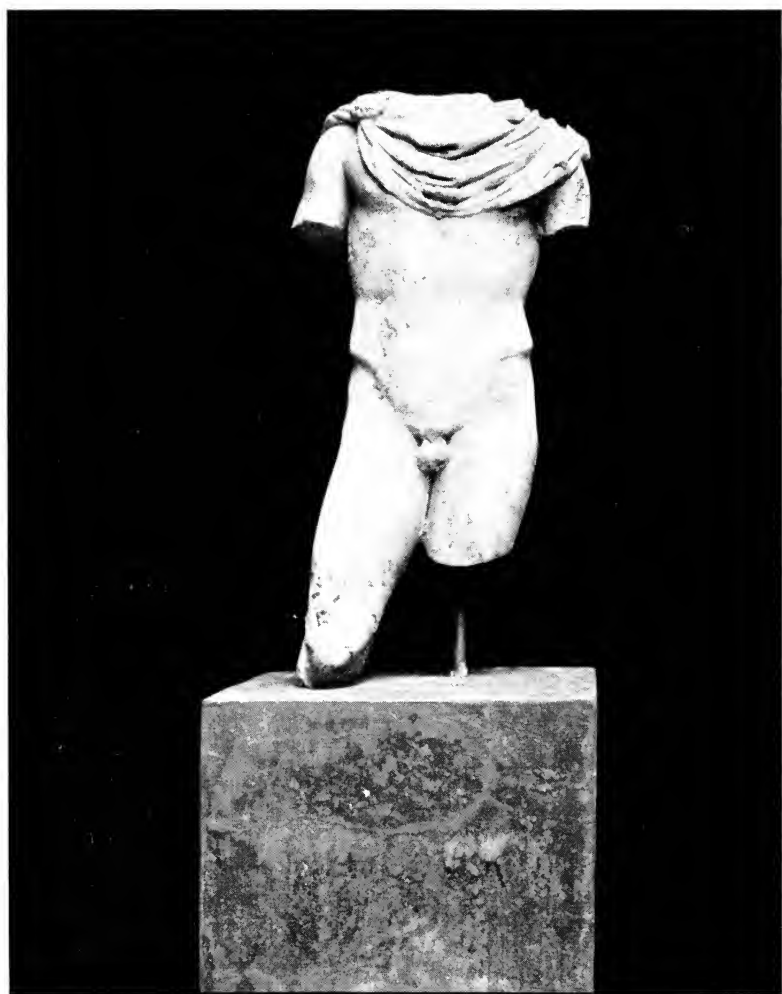
questions that have arisen regarding the Louvre Artemis, it at least proves that the right arm was raised in a horizontal position and that the left arm was hanging down.

The other details of the Hispanic Society torso reveal nothing more. The head was a postiche piece set in a hole. This new copy offers no evidence as to the direction in which the head of the Versailles Artemis was turned,—a question still in doubt. Nevertheless, we do learn from it that the original by Leochares, according to Furtwängler, or by Euphranor, according to Amelung, was copied in ancient times on a smaller scale. It is also interesting to note the presence of this piece of Greek sculpture in Itálica, where the other beautiful Hellenistic piece known as the Diana of Itálica, and now in the Seville Museum,⁶ was probably produced. The torso belonging to the Hispanic Society is that which is mentioned and reproduced by Delgado in his *Nuevo método de clasificación de las medallas autónomas de España*.⁷

⁶ Gómez Moreno y Pijoan. *Materiales de Arqueología española, Cuaderno I.*

⁷ "Don Manuel L. Almonte has obtained fine cameos and a fragment of a statue of Diana in beautiful marble." Vol. II, p. 140.

A STATUE OF HERMES



A STATUE OF HERMES

This is a Roman copy in Italian or Andalusian marble of a statue of Hermes, who is represented as wearing a *chlamys* or mantle which, crossing his chest, left shoulder and back, is fastened at the right shoulder by a *fibula* or clasp. The left arm of the statue formerly supported a figure of Dionysus, a trace of whose small hand may be observed in the folds of the *chlamys*. The rest of the figure of Dionysus has disappeared. This statue of Hermes is headless, the arms are broken off at the shoulders, the right leg terminates at the knee, the left leg at the middle of the thigh. These mutilations, however, do not prevent the movement of the figure being easily perceived. The left foot evidently rested firmly on the ground and supported the main weight of the body. The right foot swung somewhat forward in comparative freedom and served to balance the figure as in certain of the statues of Polyclitus. The treatment of the muscles points to the Doryphorus and other pre-Praxitelean models. In its mutilated condition the statue measures but eighteen inches in height. As there are signs of earth adhering to it, it may be judged of comparatively recent dis-

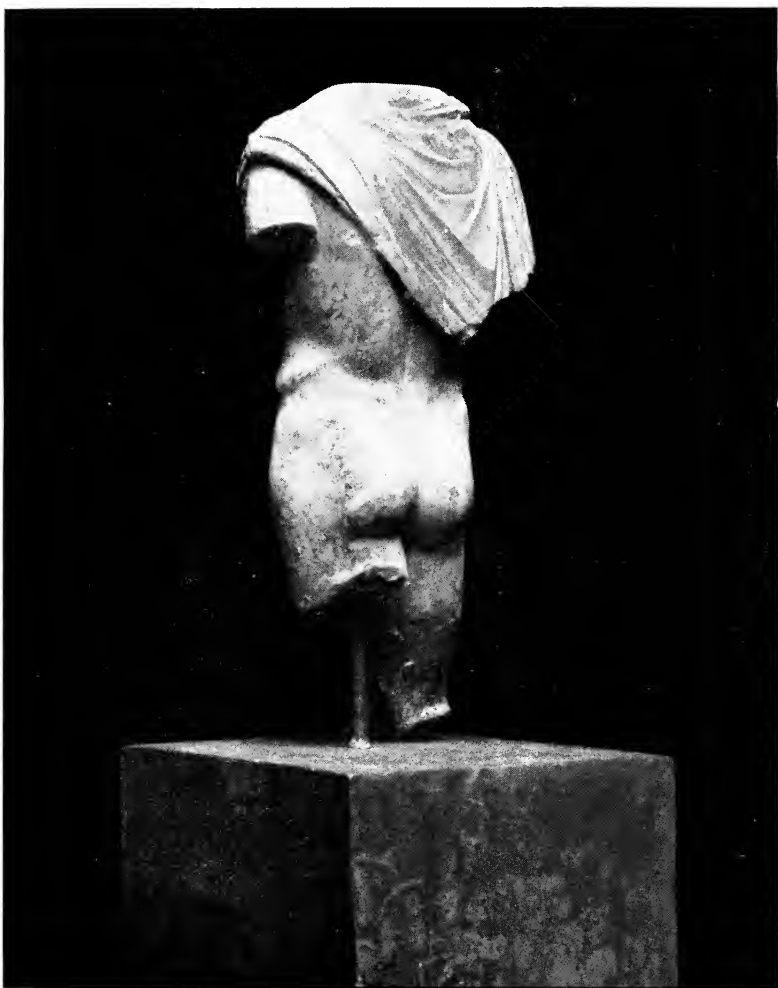
covery, for it has evidently not been cleaned by antiquarians or dealers.

The study of this work of art brings up again the question as to the possible character of the lost statue of Hermes and Dionysus by Cephisodotus, the father of Praxiteles. That such a statue existed is proved by literary references. Of Cephisodotus but one work is known,—the Eirene and Pluto preserved in the Munich Museum. The treatment of the drapery and other portions of that statue show an intermediate style, half way between Praxiteles and the preceding masters of the fifth century. The discovery of the lost statue by Cephisodotus would be an artistic find of the first importance, as he was not only the father, but the teacher of Praxiteles. It is now considered that the Praxitelean Hermes and Dionysus at Olympia is a work executed during the youth of the great Athenian sculptor and that it shows the influence of his father's style. At any rate, all that relates to the Hermes of Praxiteles at Olympia, and all, indeed, that relates in any way to Praxiteles, is so interesting, that the discovery of a statue of the same subject known to have been made by his father would cause a veritable sensation. Archaeological authorities have given much time in recent years to attempts to trace the missing piece of sculpture.

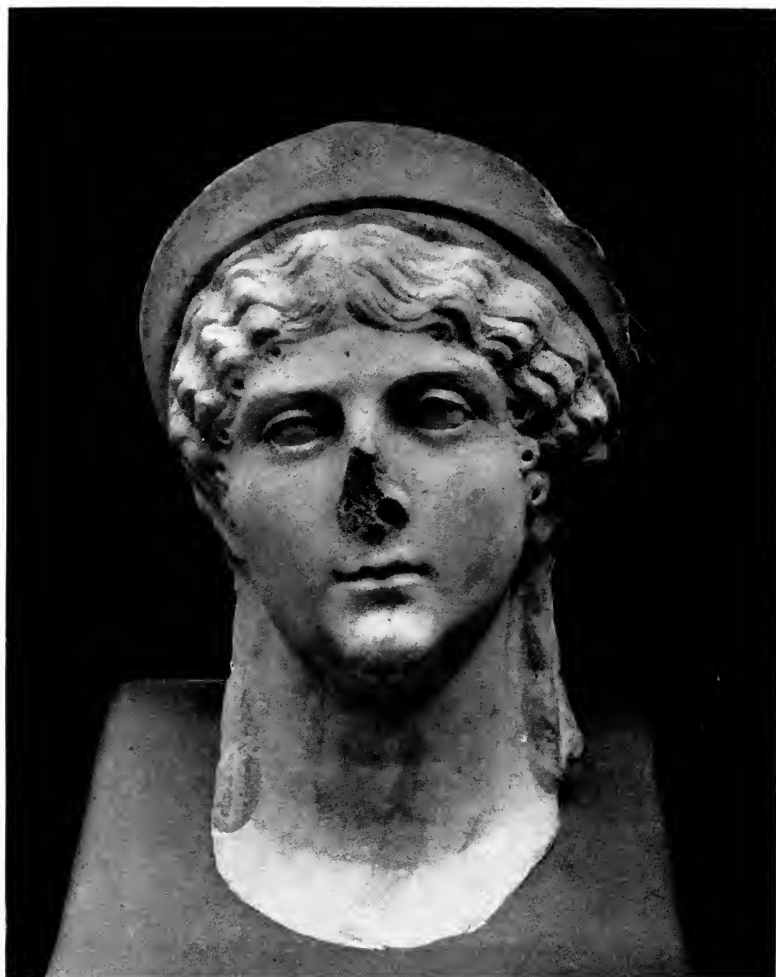
Furtwängler did not discover any considerable clues as to the whereabouts of this statue, but W. Klein, in an article entitled *Über die Hermes-Cruppe eines Praxiteles-Schülers*, published in 1911 in *Jahreshefte des österreichischen Archäologischen Institutes*, suggested that the lost work of Cephisodotus could be found by combining the Young Orator (so called) of the Museo del Prado at Madrid with a small Dionysus in the Museo del Termo at Rome. This suggestion made no great impression. Another article in the same periodical, which shows how great has been the interest in this problem, was the account by Vittorio Macchioro of the discovery in 1896, in the Roman Baths at Agvano, of another Hermes and Dionysus, supposed by him to be the Hermes of Cephisodotus.

In the following year, 1912, in collaboration with Manuel Gómez-Moreno, the present writer published an account of fifty-nine works of sculptural art in various public and private collections in Spain. In this volume special attention was given to a torso of Hermes in the Seville Museum. This torso, like that belonging to The Hispanic Society of America, is mutilated, but has a little finger of Dionysus attached to the *chlamys*. The Sevillian Hermes came from Itálica where it was discovered in 1788. It was at one time supposed to be an Apollo. It is better and

larger than the Hermes of The Hispanic Society. The action of the two figures is in a general way similar, the Hermes of Seville merely offering a reversal of the position of the figure in The Hispanic Society's collection; that is, where the latter rests on the left foot and keeps a balance with the right foot, the Sevillian figure rests on the right foot and sustains a balance with the left. During the Grecian epoch it was customary, in ateliers where reproductions of well-known statues were made, to produce copies in which the general movement of the figure was the reverse of that of the original, as well as copies in which the movement was identical with that of the original. In Roman times, also, it was not uncommon to find statues which combined styles of different periods. The Hermes of The Hispanic Society, like the Hermes at Seville, instead of being a copy of the lost statue by Cephisodotus may be a Hermes and Dionysus from the provinces, combining in itself a Polyclitean body and a Hellenistic child. For the solution of problems such as these, one must wait with patience for further evidence.



PORTRAIT BUST OF A WOMAN, PROBABLY
LIVIA DRUSILLA



PORTRAIT BUST OF A WOMAN, PROBABLY LIVIA DRUSILLA

This is a portrait of a Roman woman of the Augustan age. It is cut in Italian marble and is nearly life size, measuring about fifteen and one-half inches in height from the upper part of the breast to the top of the head. This work of art was probably imported from Rome with the intention of placing it upon a body sculptured in the colonies,—avoiding by this means the difficulty and cost of transporting a large statue. The subject of the portrait is shown with her hair parted in the middle and arranged in simple waves. The ends of the locks of hair are not indicated. Sculptors at Rome preparing portraits of members of the reigning family for the colonies did not expend time on such details, but merely elaborated the face of the imperial personage whose portrait was desired. The lower portion of this piece of sculpture is arranged for adaptation to a figure dressed in a tunic and mantle. The head is adorned with a plain crown or diadem from which pearl pendants hang on either side of the neck.

The lady represented is undoubtedly Livia Drusilla, consort of the Emperor Augustus. The head-

dress is of the Augustan period and the large eyes are characteristic of the Claudian family. The nose is broken off, but the mouth with its somewhat protruding upper lip and its slight dimple on either side is the same type of mouth that is such an essential characteristic of Livia's son, Tiberius. If, when examining this head, one shuts off from view the upper part of the face, leaving but the mouth and chin visible, and then compares these portions with the same features in a head of Tiberius, the mother may be clearly recognized by her resemblance to the son.

This portrait is of the greatest interest, not only on account of its inherent beauty but, also, because it helps to establish the likeness of Livia, which is still somewhat doubtful. The supposed portrait at Naples is not deserving of the slightest credit and does nothing toward solving the problem. In one detail at least it is not in accord with what is known of Livia's appearance: the hair in the Naples bust is much frizzed or crimped, while on coins and on a bas-relief at Florence from the Ara Pacis, or Altar of Peace, where Livia is shown in procession with other members of her family, the hair is parted in the middle and waved according to the general custom of the women of her house and time. Unfortunately, the nose in the relief at Florence has been restored. At Ravenna is another

relief in which the Empress is shown, but in this the head has been completely destroyed. In the bust recently discovered at Aquileia, near the upper Adriatic, the face is intact and, whether a good or bad likeness, it at least supplies another complete portrait of the Empress. The Aquileia portrait, however, is not deserving of much consideration as it is less than life size and does not appear to be the work of a great artist, as does the bust in the collection of The Hispanic Society of America. Nor are certain cameos in the Louvre and portraits on coins of much help in establishing the likeness.

In the present work Livia is represented as between thirty and forty years of age. Possibly this head was sent to Spain during the reign of Augustus, as the almost Grecian technique indicates that it was done at the best period of the Augustan age,—the period in which the reliefs of the Ara Pacis and the statue of Prima Porta were being executed at Rome.

Livia Drusilla, Roman Empress, born in 55 B. C., was the daughter of Livius Drusus Claudiamus. She was first married to Tiberius Claudius Nero by whom she had two sons,—Tiberius, afterward Emperor, and Drusus. In 38 B. C. she married the future Emperor Augustus, but bore her imperial consort no children. She was a woman of ambitious nature and was accused

of committing various crimes in order to secure the succession of her son Tiberius to the throne. Among the charges laid at her door are those of having caused the premature death of Marcellus, nephew and heir of Augustus; of Gaius and Lucius Caesar, the Emperor's grandsons; and even of having caused the death of Augustus himself. She appears, however, to have held the affection of the Emperor until his death. For a time after the accession of Tiberius she acted as joint ruler with her son, but he soon tired of her efforts at control. An estrangement followed which became complete. When, after years of quiet retirement, Livia died at an advanced age, Tiberius appears to have received the news of his mother's death with indifference and did not attend her funeral.

**PORTRAIT BUST OF
LUCIUS AURELIUS VERUS**



PORTRAIT BUST OF LUCIUS AURELIUS VERUS

This excellently preserved bust is a portrait of Lucius Aurelius Verus. The marble is white and probably Italian. The neck is broken but the parts have been put together and are perfectly adjusted. This work of art measures twenty-two inches from the lower part of the chest to the top of the head.

The portrait is clearly of the age of the Antonines. The pupils of the eyes are indicated, a detail which is not found in Roman sculpture before the time of Hadrian. It is curious that the chest has the proportions of the ideal portraits of Antinoüs, which must have remained as standard for some time.

The recognition of this work as a portrait of Lucius Verus presents no difficulty. His likeness, like that of Marcus Aurelius, is fully established through several existing portraits; the general cast of his countenance and the characteristic growth of his hair cannot be mistaken for those of any other person of the imperial family during the second century. The bust in the collection of The Hispanic Society of America shows the Emperor without a trace of the

heavy beard and mustache which he wore later in life. He appears to be about twenty years of age, somewhat older than in the portrait at Munich, but younger than in the busts in the Louvre and the Vatican.

Lucius Aurelius Verus was born in 130 A. D. His original name was Lucius Ceionius Commodus. He was adopted by the Emperor Hadrian in 136 A. D., and, upon the death of that ruler in 138, was again adopted, along with Marcus Aurelius, by the succeeding Emperor, Antoninus Pius. On the death of Antoninus in 161, Marcus Aurelius created Verus his colleague in the ruling of the Empire, although Verus, as a result of his defects and vices, had been excluded from the succession by Antoninus. The two Emperors, despite their absolute dissimilarity of character, ruled together without discord. Verus married the daughter of his associate and distinguished himself in the war against the Parthians. He died of apoplexy when thirty-nine years old.

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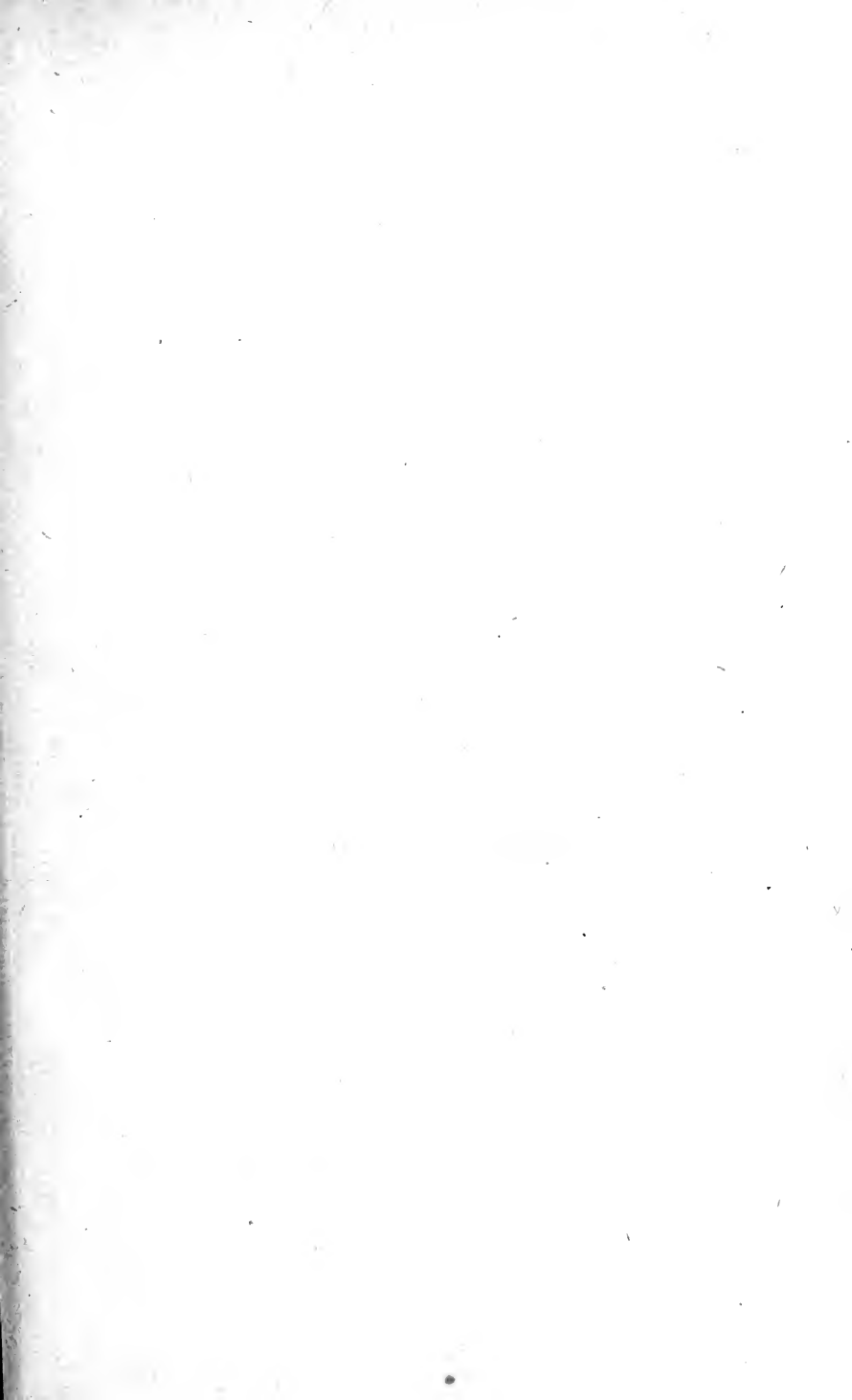
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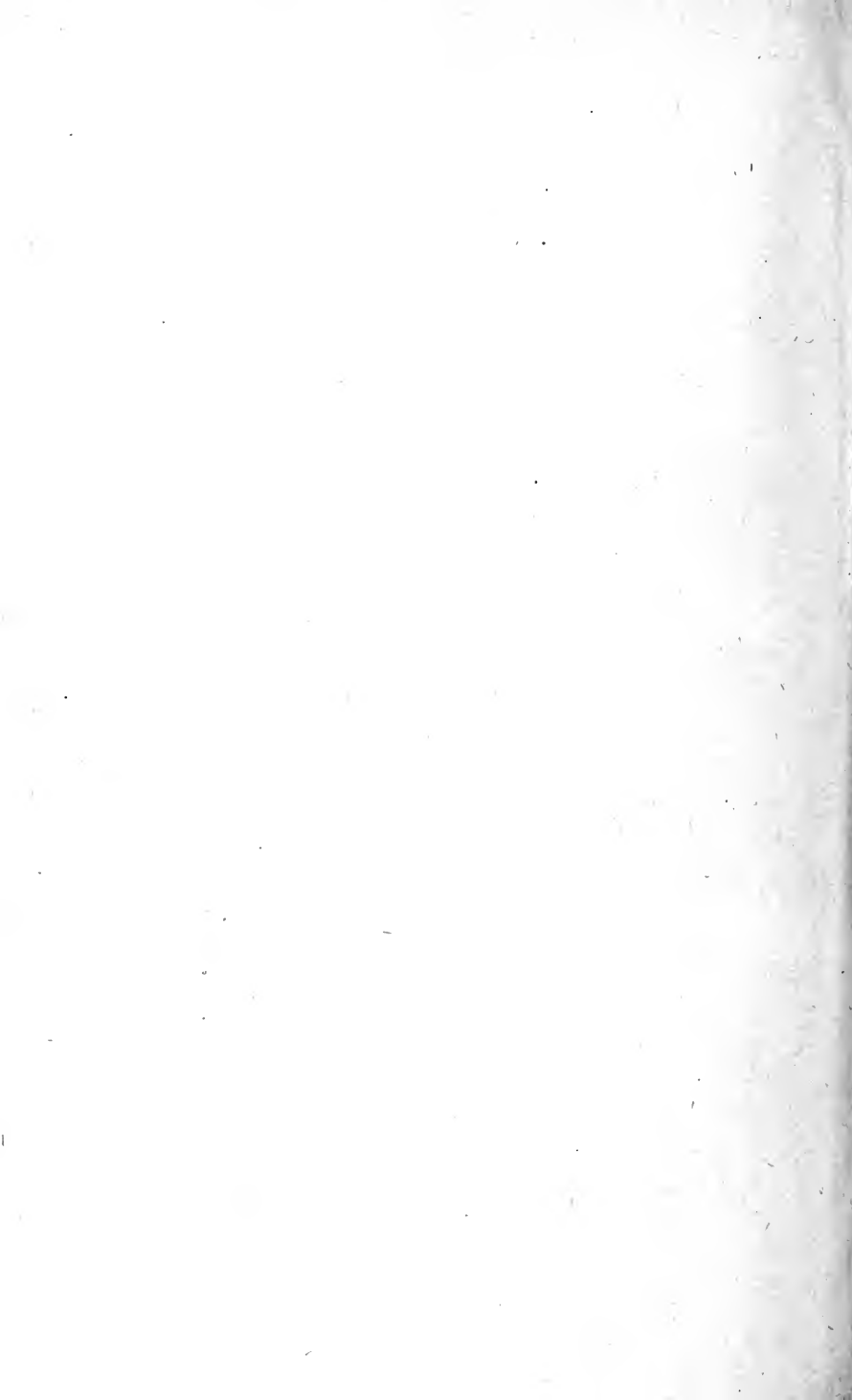
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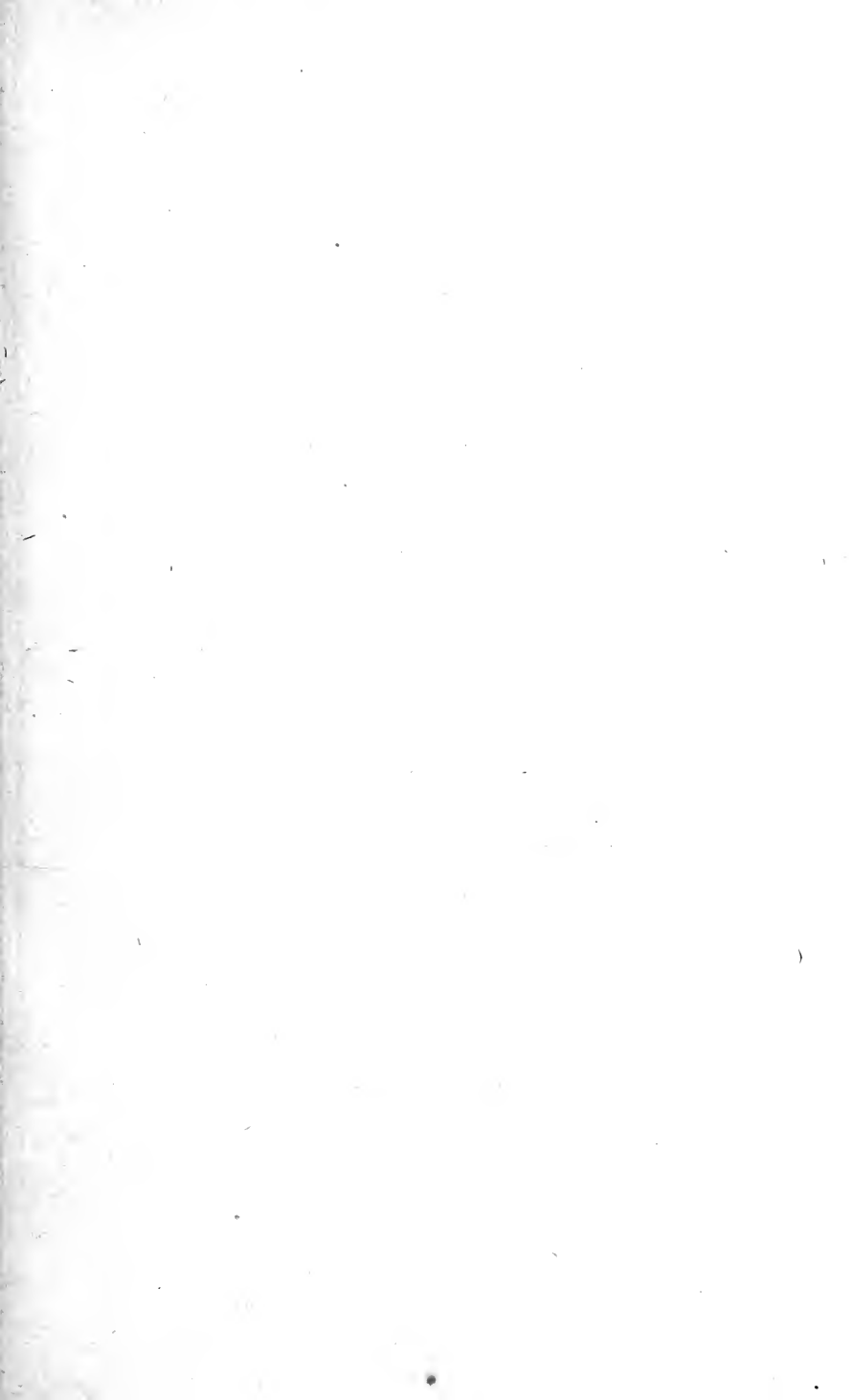
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