

SELECT BRONZES











SELECT BRONZES,  
GREEK, ROMAN, AND ETRUSCAN,  
IN THE  
DEPARTMENTS OF ANTIQUITIES





B  
BRITISH MUSEUM. Dept. of  
*"Greek & Roman Antiquities"*

# SELECT BRONZES,

GREEK, ROMAN, AND ETRUSCAN,

IN THE

DEPARTMENTS OF ANTIQUITIES

*SEVENTY-THREE PLATES*

WITH A COMMENTARY BY

H. B. WALTERS, M.A., F.S.A.

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## PREFACE.

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WHEN the *Catalogue of Bronzes, Greek, Roman and Etruscan, in the Department of Greek and Roman Antiquities* was drawn up by Mr. H. B. Walters in 1899, several of the principal specimens were left unillustrated, with the intention that they should be dealt with in a separate volume, with illustrations of finer quality than those appropriate to a Catalogue.

In fulfilment of that scheme, the present volume contains the most important Greek, Roman and Etruscan bronzes, previously unillustrated. To these have been added :—(1) Some of the best specimens among those already given ; (2) some important recent accessions ; and also (3) six plates (Nos. XL., LI., LX., LXII., LXVII., LXXII.) of choice examples which were found in this country, and are preserved in the Department of British and Mediæval Antiquities.

The commentary and arrangement are the work of Mr. H. B. Walters. The proofs have also been read by Mr. F. N. Pryce and by myself.

A. H. SMITH.

March 1, 1915.





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## INTRODUCTION.

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THE Bronzes illustrated in this volume include the finest examples of Greek and Roman sculpture in this material in the British Museum. They have been acquired from all parts of the ancient world, and have passed into the Museum collection in various ways, by bequest, gift, and purchase. In some cases their history can be traced back even further, as, for instance, the head of a poet (Plate LXIV.), formerly known as Homer, which was brought from Constantinople for the Earl of Arundel at the beginning of the seventeenth century. It is shown in a painting by Van Dyck, now in Arundel Castle, and remained in the possession of the family until 1721. It was then purchased by Dr. Mead, and subsequently by the Earl of Exeter, who in 1760 bequeathed it to the newly-founded Museum. The collection of Sir William Hamilton, acquired in 1772, contained numerous bronzes, but none of special importance. On the other hand, that of Charles Townley, partly purchased in 1805, and partly from Peregrine Towneley in 1814-15, included several fine bronzes, such as the Herakles (Plate L.), the Apollo (Plate XLII.), and the remarkable helmet (Plate LXXII.) found in 1796 at Ribchester, in Lancashire.

In 1824 the collection was very greatly enriched by the bequest of Richard Payne Knight, which included some of the finest examples of ancient sculpture in bronze now in existence. Chief among these were the Paramythia bronzes, a group of ten found with nine others in 1792 and 1796 at

Paramythia, near Dodona, in Epirus.\* Some of them were purchased at Janina by a Greek merchant, who saved them from being melted down, and from him they came partly into the possession of the Czernicheff family, partly into the hands of M. de Wierislowsky. The latter's share (eight in all) was purchased by Payne Knight, and formed one of the chief attractions of his collection, which passed to the British Museum in 1824. Two smaller bronzes were given to Payne Knight by the Earl of Aberdeen, and the Zeus (Plate XX.) was acquired by him from a Greek dragoman. The Czernicheff share of the bronzes numbered five; another found its way to Russia; and two came into the possession of Mr. John Hawkins, and were finally acquired by the British Museum from Mrs. C. H. A. Hawkins in 1904. Of the Payne Knight bronzes eight are illustrated on Plates XVIII.–XXV.; the two Hawkins bronzes are given on Plates XXVI., XXVII. These bronzes date from the third century B.C., and are fine examples of Greek sculpture produced under the influence of Lysippos; with the exception of the relief (Plate XXVII.), all are statuettes of deities varying in height from 6 to 13 inches.

Among the other Payne Knight bronzes the two most important are the Apollo after Canachos (Plate III.) and the Hermes (Plate XLVIII.). The interesting story of the discovery of the latter is related by Payne Knight in his manuscript catalogue of his collection.† We may also note the head of Hermes (Plate XXIX.) and the large statuette of the youthful Dionysos (Plate LIII.). Most of his finer specimens were published by the owner in the *Specimens of*

\* See Edwards, *Lives of the Founders of the British Museum*, p. 407; *Catalogue of Bronzes*, p. xiv.

† See text to Plate XLVIII., and *Catalogue of Bronzes*, p. xiv.



*Ancient Sculpture*, a magnificent work in two volumes issued by the Dilettanti Society in 1809 and 1835. Payne Knight was regarded as the leading connoisseur of his time, and as he denied the possibility of beauty and magnitude existing together, he devoted all his energies to the acquisition of the smaller products of ancient art.\*

The most important acquisitions of the succeeding quarter of a century were the Siris bronzes (Plate XXXI.), the head of Hadrian found at London Bridge in 1834 (Plate LXII.), and some valuable remains of Etruscan art, including the objects from the Lake of Falterona. The circumstances of the discovery of the last-named are of some interest.† They were found on the shores or in the bed of a lake high up on Mount Falterona, in the Apennines, near the source of the Arno. They formed part of a series of six or seven hundred figures, apparently votive offerings, and it is supposed that the shrine in which they were placed had been hurled into the lake in a landslip. The figures which came from this site are illustrated on Plates IX., X., XXXVIII.

Some fine bronze statuettes were also acquired with various collections between 1850 and 1870, including a Dionysos from the Temple Collection (Plate LIV.) in 1856, an Aphrodite (Plate XLV.) from the Pourtalès Collection, and the fine portrait-head from the excavations at Cyrene (Plate XV.). Some of the greatest treasures, including the beautiful head of Hypnos (Plate XIV.), another splendid head usually identified as Aphrodite (Plate XIII.), the figure from the Lake of Bracciano (Plate XXXII.), and the archaic figure with diamond eyes (Plate II.), were obtained from the noted Roman dealer Signor

\* Michaelis, *Ancient Marbles in Great Britain*, p. 119 ff.; Edwards, *Lives of the Founders*, p. 401 ff.

† See Dennis, *Cities and Cemeteries of Etruria*, ii., p. 108.

Castellani between 1865 and 1884. The chief acquisitions of the last quarter of the century and onwards were the Marsyas (Plate XVI.) in 1876, the greaved leg from the Piot Collection (Plate XII.) in 1886, and the head of Augustus (Plate LXI.) in 1911, besides the two additional Paramythia bronzes already mentioned.

The use of bronze by the Greeks and Romans was far more extensive than it has been in modern times. It took the place of many other materials now in use, such as iron and steel for armour and implements, wood for furniture, and glass or clay for utensils of all kinds. Before the introduction of iron it was naturally the only metal which was worked besides gold and silver, and even afterwards it still retained its vogue owing to the superstitious regard in which iron was for a long time held, and to unfamiliarity with the properties of the latter metal. This extensive use of such a permanent metal as bronze in ancient times helps us to form some notion of the fine decorative sense of the Greeks, and also in some degree of the Etruscans and Romans; we learn that their artistic work was not confined to sculpture in bronze, but was universally applied to such things as vases or articles of furniture.

But besides the purely artistic interest of Greek bronzes regarded as individual works of art, they are of great importance to us for the light they serve to throw on the history of Greek sculpture. This is, of course, principally true of the statuettes, but also to some extent of the finer decorative reliefs, such as the Siris bronzes. Not only have almost all the original works of sculptors in bronze now perished, but also the copies in marble are of much later date, and untrustworthy as exact reproductions of their originals. We know, for instance, that many of the



great sculptors, such as Lysippos, worked almost exclusively in bronze, and their style may be more closely reproduced by small statuettes in that material or by relief-work of almost contemporary date than by marble copies of Roman times. More may be learned from such sources of the principles of such masters as Lysippos, and of the method in which they worked, than from mechanical and often soulless imitations. A good example of this is the Marsyas illustrated on Plate XVI., which goes back to an original by Myron. A more faithful copy of the original may be seen in a marble statue in the Lateran at Rome, but the artistic merit of the Museum bronze is really greater.

The decorative instincts of the Greeks were largely encouraged to display themselves in this material by the fact that it so readily lends itself to being worked for ornamental purposes, by means of modelling, chasing, and engraving. In addition, the development of the processes of production from the primitive methods of riveting beaten plates or casting figures solid, to the convenient and effective method of hollow-casting, known as the *cire perdue* process, greatly facilitated the production of innumerable bronze statuettes for the adornment of domestic shrines or for attachment to articles of furniture and household use. These are often of great artistic merit, and not a few are valuable as imitations of known masterpieces.

A few words may now be devoted to the consideration of the technical processes enumerated above, which, as will be seen, are six in number: for sculpture in the round, beaten plates of metal, solid casting, and hollow casting or *cire perdue*; for relief-work, *repoussé*, chasing, and engraving.

The earliest Greek and Italian bronze figures are either cast solid or made by the process known as *σφυρήλατον* ('welded by the hammer'), in which plates of bronze were

beaten up into the form required and riveted together. A good example of this latter process is the bronze bust from the Polledrara tomb in the Museum (Cat. No. 434). The early Etruscan statuette illustrated on Plate VI. is cast on an iron core, showing a later development; the head on Plate VII., on the other hand, is cast solid. Both these methods seem to have lasted down to the sixth century B.C., when hollow-casting was introduced. Doubtless the waste of valuable material and inconvenient weight of the solid-cast statues led to the invention of this later process, which, when perfected, held the field throughout the whole history of classical art, and in a modified form has continued in use down to the present day. Its invention (or, rather, introduction from Egypt) was usually attributed to the sculptors Theodoros and Rhoikos, about the beginning of the sixth century B.C. It is, at all events, probable that they were the first to produce bronze statues with the aid of clay models. From this was developed the *cire perdue* process, the essential feature of which is the use of a wax model, which was melted away and replaced by molten bronze. The wax was laid on over the surface of a clay or plaster model which roughly reproduced the sculptor's conception, and in this outer coating of wax all the details were executed with careful accuracy. An outer mould of clay was then placed over the wax, which was melted in a furnace and ran out through holes, into which the molten bronze was then introduced. Subsequently the outer envelope of clay was removed, and the inner core extracted. The statue was then touched up and completed where necessary by hand, and was often further adorned with colouring, lacquering, or gilding. A vase-painting in the Berlin Museum,\* which dates from about 500 B.C., has an interesting representation of a bronze-

\* Baumeister, *Denkmäler*, i., p. 506, fig. 547.



foundry with statues in process of completion; it shows that the casting was often done in several pieces, the parts being afterwards welded together.

The process known as *repoussé* (ἐμπαιστική) plays a very large part in ancient bronze work. The early process of σφυρήλατον already described is a variety of the former. The method employed was to heat a plate of thin metal and press it on to a tray of pitch; the pattern was then roughly blocked out, and the process was repeated for the reverse side, after which the design was hammered out and then worked up with a sharp graving-tool. The Siris bronzes (Plate XXXI.) are the finest known instances of *repoussé* work, and many of the designs in relief on Greek mirrors are also exceedingly beautiful and of elaborate workmanship (*cf.* Plate XXVII.). Closely connected with it was the process of chasing (τορευτική), which was in effect the necessary complement of the other. The process of incising or engraving designs on bronze was not much practised by the Greeks, but was brought to the pitch of perfection by the Etruscans in their *cistae* and mirrors.

The bronzes reproduced in the present volume are representative of the various phases of Greek, Etruscan, and Roman art, from the archaic period (beginning about 550 B.C.) to the later days of the Roman empire. They include the finest specimens of decorative work in relief, as well as the principal statuettes in the collection, selected for their beauty, size, or archaeological interest.

The bronzes of the archaic period (Plates I.-XI.), which cover the period 550-460 B.C., are partly Greek, partly Italian or Etruscan in origin; but the influence of Greek art, and especially of Ionia, was so strong in Central and Southern Italy during the archaic period that it is not always easy to

distinguish purely native work from that of genuinely Greek origin. Of the finest age of Greek art, extending over the period 460-300 B.C., we have several examples worthy to rank with the known masterpieces of great sculptors, notably the head from Armenia (Plate XIII.) and the head of Hypnos (Plate XIV.), in which we may see respectively reflected the styles of Scopas and Praxiteles; the Siris bronzes (Plate XXXI.) and the heroic figure from Lake Bracciano (Plate XXXII.), which have close affinities with Lysippos and his school. Associated with these are specimens of Etruscan work which belong to the same period, and are among the best efforts of that people in a line in which they were never really at home. Their lack of creative instinct, except in the direction of portraiture, caused them to turn their attention chiefly to decorative work, and in their engraved mirrors and *cistae* they showed themselves worthy rivals of the Greeks, who attempted less in this branch of art. But that Greek bronze-work in relief has never been surpassed is shown not only by the Siris bronzes but by other specimens, of which the Paramythia relief (Plate XXVII.) and the relief illustrated on Plate XXXV. are among the finest we possess. The group of statuettes known as the Paramythia bronzes (Plates XVIII.-XXVII.) are the best representatives of the art of the age immediately succeeding the Finest Period, namely, the beginning of the third century. Most of them show that the spirit of the preceding century had not yet died out, but the choice of such subjects as the Zeus Sarapis and the Ganymede is a foreshadowing of the influences at work on the art of the Hellenistic age.

Almost the whole of the latter half of the volume is devoted to examples of what with some lack of chronological precision we must call the Roman period. Such works it is



usually impossible to date within a century or so, except in the case of portraits or works of historical significance. They are therefore arranged in the present case purely according to subject. We may call attention to three principal features of the art of Rome which are exemplified in this selection. The first is its success in portraiture, of which the head of Augustus (Plate LXI.) and in a lesser degree that of Hadrian (Plate LXII.) are notable examples. In this branch of plastic art the Roman tendency to realism, originally acquired from the Etruscans, finds its best expression. Secondly, we note the growing popularity of foreign religious cults in Rome, and the preference not only for foreign deities such as Sarapis, Isis, and Harpocrates, but also for representing Greek deities in a quasi-Oriental guise, as is the case with the figures of Aphrodite with the attributes of Isis or other Oriental deities, illustrated on Plate XLVII. These hybrid types, however, were mostly produced in Egypt and Syria, where they would be more readily accepted. Thirdly, the growth of an independent provincial art, in which not only Roman, but purely Greek influences, are apparent, is illustrated by several fine statuettes found in Gaul and Britain (Plates XL., LI., LII., LX., LXII., LXVII.).







## PLATE I.

### MOUNTED WARRIOR.

This figure may be regarded as one of the most remarkable examples of Greek bronze-work of the sixth century B.C. It is in perfect condition, the surface being covered with a beautiful light green patina. The horse and the rider are separately modelled and detachable; both are cast solid. The rider, who is beardless, wears a helmet which completely covers his head and is ornamented with engraved lotos-flowers; the crest is now wanting. In his hands he has held the reins, which are now wanting; he wears a short chiton fastened round the waist with a belt, and his hair falls in a wavy V-shaped mass down his back. The horse's mane and forelock are carved in relief, and on each flank the folds of skin are indicated by sweeping parallel lines. The style and treatment are characteristic of Corinthian art of the sixth century, and the bronze was probably imported by Corinthian colonists into Southern Italy, where it is said to have been found.

Height 10 inches; length 10 $\frac{3}{8}$  inches. From Grumentum, in Lucania (?). Formerly in the Forman Collection (*Sale Catalogue* No. 53); bought 1904. *Burlington Fine Arts Club Catalogue* (1903), pls. 27, 28, No. 53.





MOUNTED WARRIOR







## PLATE II.

### FEMALE FIGURE.

This very gracefully executed figure dates from the end of the archaic period (about 480 B.C.), and in style and treatment of drapery may be compared with the archaic statues of priestesses found on the Acropolis at Athens. The woman is represented drawing aside her skirt with her left hand; her right hand, which is now wanting, has been held out, probably with a flower or similar attribute. She is attired in a long chiton, the border of which is inlaid with a maeander or fret pattern in silver, and over her right shoulder a himation falls in rich folds, being fastened down the right arm with studs in the form of silver rosettes. The hair is arranged in a row of formal curls over the forehead, and is covered at the back with a cap, from which escape three long locks falling over each shoulder. The eyes are inlaid with diamonds for the pupils, but the date of insertion must be regarded as doubtful. The figure stands on a pedestal which cannot be accepted as ancient.

Height 6 inches; with pedestal,  $7\frac{1}{4}$  inches. Found at Verona, and acquired in the Castellani Collection, 1873. Murray, *Greek Bronzes*, pl. I, p. 28; *Catalogue of Bronzes*, No. 192.





FEMALE FIGURE  
(192)







### PLATE III.

#### APOLLO.

Apparently a later copy of a famous statue by Canachos, the Apollo Philesios of Miletus, the type of which is reproduced on the later copper coins of that city; this statue was executed before 479 B.C., in which year it was carried off by Xerxes. It was restored by Seleucus Nicator about B.C. 300, and the copy may therefore be considered not older than the third century B.C. On the other hand, it may be a reproduction of a similar statue in wood, made by Canachos for Thebes.

The god holds a small fawn lying down on the palm of his extended right hand, and his left has held a bow. His hair is elaborately arranged in a double fringe of curls over the forehead, with three ringlets falling over each shoulder, while the long back hair is turned up at the ends in a double fold, crossed by a thick fillet which encircles the head.

We read in Cicero that the statues of Canachos were regarded as too rigid to be true to nature, a criticism which applies in a measure to this statue; but at the same time there is in the treatment of the nude form a certain softening down and rounding off of the outlines, which are accounted for if we regard it as a copy of some centuries later.

Height  $7\frac{3}{4}$  inches. Probably found in Etruria; formerly in the Payne Knight Collection. *Catalogue of Bronzes*, No. 209; Murray, *Greek Bronzes*, p. 11.





APOLLO  
[200]





## PLATE IV.

### (1) VICTORY (NIKE) RUNNING.

This figure is an interesting example of archaic Greek work in bronze, and a rare instance of an early representation of winged Victory. Though worked in the round it is practically a relief, the figure being very flat at the back. She is represented as moving to the left in the conventional attitude of archaic running figures (*cf.* Plate V.), with both knees bent at a sharp angle, the forward arm raised and the other held downwards; her feet rest on a stand which appears to be a rough representation of a ship, with a triple ram at one end and part of the stern-ornament (*ἄφλαστον*) at the other. In the raised right hand she holds a small object which cannot be identified; with the fingers of the left she catches up her skirt, a gesture frequently met with in archaic art (*cf.* Plate XXXIV.). Her hair falls in long curls over her shoulders, and is encircled with a broad diadem in front; her body is wrapped in a mantle which falls in formal angular folds over the right shoulder. Behind her is spread a pair of large recurved wings. The whole treatment of the figure is in accordance with the principles of archaic work in relief, but the swiftness of her movement is well expressed, in spite of conventions. This work should be compared with the marble Nike attributed to Archermos in the Museum at Athens, which it closely resembles.

Height 6½ inches. From the Payne Knight Collection. *Catalogue of Bronzes*, No. 491; Murray, *Greek Bronzes*, p. 15, fig. 4.

## (2) LIONESS.

She is represented in the act of gathering for a spring, with the head turned round towards the right. She has the mane of a lion, arranged in formal zig-zag rows. The style is that of Ionic Greek art of the end of the sixth century B.C., and this figure may be compared with a gem of that period found in Etruria, on which is engraved a lioness of similar type (Furtwaengler, *Antike Gemmen*, pl. viii., No. 43).

Height  $3\frac{3}{4}$  inches; length  $6\frac{3}{4}$  inches. From Corfu; acquired with the Woodhouse Collection, 1868. *Catalogue of Bronzes*, No. 232.





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FIG 1 WINGED GODDESS

FIG 2, LIONESS

1884







## PLATE V.

### PAIR OF GREAVES.

These pieces of bronze armour belong to the first half of the fifth century B.C. They are ornamented with *repoussé* and incised patterns; round the edges are holes for sewing a leather lining. Each one is decorated with the figure of a Gorgon, partly embossed and partly engraved, who is represented as running, in the conventional archaic manner with face to the front, knees bent at a right angle, and hands downwards. The hair is arranged in stiff formal curls, indicated by incisions, and falls in a thick plait down each side of the face; each has a pair of recurved wings, also incised. They wear short girt chitons ornamented with engraved patterns, and high winged boots. Each holds a serpent in either hand, and below each are two more serpents confronted. The eyes are hollow and were originally set with gems; the tongue and protruding teeth are of ivory.

Height of each, 16 inches. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Catalogue of Bronzes*, No. 249.









PAIR OF GREAVES







## PLATE VI.

### APHRODITE (?).

This figure is a very interesting example of archaic Italian art. It is also remarkable as a very early instance of bronze-casting in statuary. It has been cast on an iron core, which still remains, but owing to the unequal expansion of the iron the bronze has split on the right side of the figure. The arms have been cast separately and soldered on.

The goddess represented cannot be identified with certainty. She makes the gesture of holding a flower in her right hand, standing in a stiff attitude, with feet close together. She wears a long chiton over which is a close-fitting garment something like a jacket, falling in rounded curves over the hips; it is ornamented on the breast and sleeves with incised floral patterns. Her hair falls in a mass down the back, and she wears the characteristic Etruscan shoes with turned-up toes.

Height 2 feet. Found in the neighbourhood of Naples; bought 1864. *Catalogue of Bronzes*, No. 447.



APHRODITE (1)

[447]







## PLATE VII.

### EARLY ETRUSCAN HEAD.

This head of a beardless youth is a fine example of early Etruscan work, in which Greek influence is visible. It is cast solid, and part of the back is now broken away. The hair is rolled up all round the head in a thick mass, and falls in elaborate curls over the forehead. Similar heads are to be seen on the early coins of Tarentum.

Height 6 inches. Found in Etruria ; formerly in the possession of Castellani, and then in the Tyszkiewicz Collection. *Catalogue of Bronzes*, No. 3212 ; *Collection Tyszkiewicz*, pl. 13.





EARLY ETRUSCAN HEAD  
(2212)





## PLATE VIII.

### WARRIOR.

The warrior is fully armed, with sword (the blade wanting) and shield; he wears a helmet with the cheek-pieces turned up, surmounted by a large crest, and a cuirass of scales with rows of fringed flaps below. His armour is richly ornamented with incised patterns. As an example of early Etruscan art this figure has several parallels, notably the Falterona figure (Plate IX.), which is perhaps the finest example of this class. There is a replica of this figure from Todi in the Archaeological Museum at Florence (Milani, *Guida Figurata al Reale Museo Arch.*, pl. 30).

Height 12½ inches. Formerly in the Payne Knight Collection. *Catalogue of Bronzes*, No. 455; *Specimens of Antient Sculpture*, ii., pl. 4.





VIII  
WINDMILL

The windmill stands on a hill & is one of the most prominent  
landmarks in the neighbourhood. The windmill is a  
very old building & is said to have been built in the  
year 1400. It is a very fine specimen of the  
architecture of the 15th century. The windmill is  
now in a very good state of repair & is a very  
fine specimen of the architecture of the 15th century.  
The windmill is now in a very good state of repair  
& is a very fine specimen of the architecture of the  
15th century. The windmill is now in a very good  
state of repair & is a very fine specimen of the  
architecture of the 15th century.

The windmill is now in a very good state of repair  
& is a very fine specimen of the architecture of the  
15th century.



ETRUSCAN WARRIOR.  
[455]







## PLATE IX.

### WARRIOR.

A finely-executed specimen of Etruscan art of the fifth century B.C., representing a fully-armed warrior, with shield on left arm ; his left hand holds a sword, and the right has held a spear. He wears a helmet with large horse-hair crest, the cheek-pieces of which are turned up ; an egg-pattern is incised over the forehead. Over his short tunic he wears a cuirass of elaborate work, formed of overlapping metal plates, with a double row of leather flaps over the hips ; it is freely ornamented with engraved geometrical patterns. The arms and shield have been cast separately and added subsequently. For the circumstances of the discovery of this figure see Introduction, p. 3.

Height  $12\frac{5}{8}$  inches. From the Lake of Falterona, Tuscany. *Catalogue of Bronzes*, No. 459. A similar cuirass is worn by a figure from Todi in the Vatican (Rayet, *Monuments de l'Art Antique*, ii., pl. 68).









WARRIOR

[459]











## PLATE X.

### HERAKLES.

This figure is of interest as showing the difference between Etruscan and genuine Greek art in the archaic period. The Etruscan artist, in endeavouring to produce a robust and muscular figure, such as would be appropriate to the conception of Herakles, can only attain his end "by the sacrifice of exactness and precision in the details of the bodily forms and by an extraordinary degree of exaggeration" (Murray). An instance of the latter error is the treatment of the lion's skin, which is fastened in a gigantic knot on the breast. The pose of the head, too, is awkward, and the features much exaggerated. The hero is represented beardless, with no clothing except the lion's skin; he has probably held his club and bow, but both attributes are now lost. The figure is in fine condition, with a beautiful green patina.

Height  $7\frac{7}{8}$  inches. Found in the Lake of Falterona, with the preceding example. *Catalogue of Bronzes*, No. 463; Murray, *Greek Bronzes*, p. 27, fig. 9.



## Figure 4

### Figure 4.1.1.1

The figure is a schematic diagram illustrating the different stages of the process of the formation of the final product. The process starts with the initial state, which is a simple, unstructured form. This initial state is then subjected to a series of transformations, each represented by a different symbol. The first transformation is a simple elongation, followed by a more complex restructuring. The final stage is the formation of the final product, which is a highly structured and complex form. The diagram shows the progression from the initial state to the final product, with each stage clearly marked and labeled.

The figure is a schematic diagram illustrating the different stages of the process of the formation of the final product. The process starts with the initial state, which is a simple, unstructured form. This initial state is then subjected to a series of transformations, each represented by a different symbol. The first transformation is a simple elongation, followed by a more complex restructuring. The final stage is the formation of the final product, which is a highly structured and complex form. The diagram shows the progression from the initial state to the final product, with each stage clearly marked and labeled.





HERAKLES  
[409]





PLATE XI.

ETRUSCAN AMPHORA.

This vase is an admirable specimen of Etruscan work of the late archaic period, executed with much boldness and felicity of design. The shape approximates to that of the Greek amphora of the red-figure period (500-400 B.C.), the body being slim and egg-shaped. The handles are in the form of two nude youthful athletes whose bodies are bent backward so as to support the rim of the vase; they have long thick hair, and their muscles are highly developed. In their hands they hold the tails of two lions, seated one each side under the rim. They stand on lotos-flowers, below which are Sirens facing to the front, with wings recurved, wearing in their hair fillets ornamented with rosettes; below each is a large palmette with volutes and smaller palmettes. The rim of the vase is ornamented with scroll-patterns.

Height  $22\frac{3}{4}$  inches. From Vulci. Acquired from the Pourtalès Collection. *Catalogue of Bronzes*, No. 557.









POURTALES VASE  
1557







## PLATE XII.

GREAVED LEG, from a colossal statue, probably of Ares.

The right leg of an armed figure, wearing a greave, which from its size is more likely to have been that of a deity than a human warrior; it has therefore been identified as part of a colossal statue of Ares. It has, however, been suggested that the treatment of the muscles indicates a runner in the armed foot-race or possibly a hero mounting his chariot. The muscles of the leg are carefully marked through the greave, and in strict accordance with nature; a vein is also shown. On the upper part of the greave is a Gorgon's head in relief, treated in the style of archaic convention, with protruding tongue and formal curls of hair round the forehead and cheeks; in the hair is a beaded fillet. Some slight flaws in the casting have been repaired by the insertion of oblong strips. With the leg were found three fragments of drapery with a broad border of meander or fret pattern, originally inlaid with silver, and also ten fragments of armour; the former are from the skirt of a short chiton such as was usually worn under armour. The date of this work is about the middle of the fifth century B.C.

Height 2 feet 8 inches. Found in Southern Italy, probably at Anzi or Potenza in the Basilicata (ancient Lucania); bought from M. Piot 1886. *Catalogue of Bronzes*, No. 265; *Journ. Hell. Stud.*, vii., p. 189, pl. 69.









GREAVED LEG



## PLATE XIII.

### HEAD FROM A COLOSSAL STATUE.

This magnificent head, which has usually been interpreted as representing Aphrodite, is of heroic size, and has evidently belonged to a statue from which it has been torn away. Though the back of the head is considerably damaged, the face has fortunately escaped with little injury. The hair is waved each side, with two curls falling on the forehead, and gathered under a thick fillet, in which ornaments have been inserted; a ringlet hangs in front of each ear, and another on each side of the neck. The mouth is slightly open; the eyes have been inlaid with precious stones or enamel.

With this head was found a left hand holding a fragment of drapery, which from the style and condition of the bronze appears to have belonged to this statue. It was therefore suggested by M. Rayet that the original was a copy of the Cnidian Aphrodite of Praxiteles, in which the left hand held the drapery at her side, as in the statue in the Vatican. But it is now generally recognised that the head reflects the style of Scopas rather than that of Praxiteles, and the low broad forehead, the intensely-gazing deep-set eyes, and the large heavy nose, are all characteristic of the strongly-marked individuality of that sculptor's heads. Moreover, it is by no means certain that the head represents Aphrodite, and it has much in common with some of the effeminate fourth-century types of male deities, such as Apollo or Dionysos, closely resembling the head of the latter god shown in Plate LIII.

The style of sculpture is characterised by largeness and simplicity, and the work may be assigned to the middle of the fourth century B.C. Sir Charles Newton writes of this head: "We have here one of those finely balanced ideal types in which the ancient sculptor sought to blend superhuman majesty and superhuman faultlessness of proportion with a beauty so real and lifelike that the whole conception of the work is kept as it were within the pale of human sympathy, and the religious impression enhanced, not impaired, by the sensuous charm. The first impression produced by this head is that of majestic godlike beauty, simple but not too severe. It comes nearer to our conception of the work of a great master than any bronze yet discovered."

Height 15 inches. Found at Satala, now Sadagh, near Erzingân, in Armenia Minor, and acquired in 1873 from Castellani. *Catalogue of Bronzes*, No. 266; Newton, *Essays in Art and Archaeology*, p. 400; Murray, *History of Greek Sculpture*, ii., pl. 24, p. 274.





APHRODITE  
(260.)





## PLATE XIV.

### HYPNOS (SLEEP).

This bronze head was acquired for the Museum in 1866, having been previously identified by Brunn as that of Hypnos, the god of sleep, from its resemblance to the head of a statue in Madrid. Recently the head has been mounted on a cast of the torso of the Madrid statue, and has greatly gained in effect by being thus posed at a correct angle and seen in relation to the statue of which it originally formed part.

The head as now mounted is inclined forward, and the figure may be supposed to have been hovering downwards; to either temple has been attached a wing, but only that on the right side now remains. It was Professor Owen who first pointed out that it is the wing of a night-hawk (*κρυμνῶτις*), a bird to which sleep is compared by Homer (*Il.* xiv., 290).\* The lips are slightly parted, and the eyeballs are absent; the hair is parted and waved each side and gathered in a knot at the back, with two thick curls falling behind each ear over a fillet.

This head was found near Perugia, but may be regarded as a Greek masterpiece "which reveals the qualities of Praxiteles perhaps better than any other ancient work." It has also been compared to the head of the Apollo Sauroctonos by that sculptor. In the treatment of the hair, the freedom and flow of the lines and their perfect mastery over the material are specially deserving of study.

Height of head, 8 inches. *Catalogue of Bronzes*, No. 267; Murray, *Greek Bronzes*, pl. 2.

\* See *Life of Sir Richard Owen*, by R. S. Owen, ii., p. 256.









HYPNOS OR SLEEP  
(267)







## PLATE XV.

### HEAD OF AFRICAN FROM CYRENE.

This head represents an unknown male personage, whose features are of an African type ; it has probably formed part of a statue, perhaps of a king of Numidia or Mauretania. It was found in 1861 by Messrs. Smith and Porcher on the site of the temple of Apollo at Cyrene, on the north coast of Africa. The head is slightly bearded, and the eyebrows and moustache are marked by notched lines ; the hair is arranged in close curls, finished with great care and refined yet broad treatment. Each lip is formed of a separate piece of bronze, perhaps originally coated with a thin plate of silver. The eyes have been formed of inlaid vitreous pastes, remains of which are still visible in the sockets.

Throughout there is a scrupulous rendering of nature, and the head seems to be an example of the realistic school of portraiture introduced by Lysippos and his followers towards the end of the fourth century B.C. One of the chief representatives of this school was Lysistratos, brother of Lysippos, and it has been conjectured that this bronze may be attributed to him. But we know nothing of Lysistratos to make it more than a mere possibility.

Height 12 inches. Smith and Porcher, *Discoveries at Cyrene*, p. 94, pl. 66 ; *Catalogue of Bronzes*, No. 268 ; Hekler, *Greek and Roman Portraits*, pl. 36.



## PART XX

### THE LIFE OF ALFRED, KING OF ENGLAND

The first expression of the author's mind, in the opening of the first volume, is a fine picture of the state of the country, perhaps in the time of the reign of Edward. It was found in the first volume, and it is the only one of the kind in the whole of the work. The first is a picture of the state of the country, and the second is a picture of the state of the mind. The third is a picture of the state of the heart, and the fourth is a picture of the state of the soul. The fifth is a picture of the state of the body, and the sixth is a picture of the state of the spirit. The seventh is a picture of the state of the intellect, and the eighth is a picture of the state of the will. The ninth is a picture of the state of the emotions, and the tenth is a picture of the state of the passions. The eleventh is a picture of the state of the affections, and the twelfth is a picture of the state of the desires. The thirteenth is a picture of the state of the faculties, and the fourteenth is a picture of the state of the powers. The fifteenth is a picture of the state of the virtues, and the sixteenth is a picture of the state of the vices. The seventeenth is a picture of the state of the merits, and the eighteenth is a picture of the state of the demerits. The nineteenth is a picture of the state of the rewards, and the twentieth is a picture of the state of the punishments. The twenty-first is a picture of the state of the blessings, and the twenty-second is a picture of the state of the curses. The twenty-third is a picture of the state of the joys, and the twenty-fourth is a picture of the state of the sorrows. The twenty-fifth is a picture of the state of the hopes, and the twenty-sixth is a picture of the state of the fears. The twenty-seventh is a picture of the state of the loves, and the twenty-eighth is a picture of the state of the hates. The twenty-ninth is a picture of the state of the friendships, and the thirtieth is a picture of the state of the enmities. The thirty-first is a picture of the state of the marriages, and the thirty-second is a picture of the state of the divorces. The thirty-third is a picture of the state of the births, and the thirty-fourth is a picture of the state of the deaths. The thirty-fifth is a picture of the state of the resurrections, and the thirty-sixth is a picture of the state of the judgments. The thirty-seventh is a picture of the state of the glories, and the thirty-eighth is a picture of the state of the humiliations. The thirty-ninth is a picture of the state of the triumphs, and the fortieth is a picture of the state of the defeats. The forty-first is a picture of the state of the victories, and the forty-second is a picture of the state of the defeats. The forty-third is a picture of the state of the successes, and the forty-fourth is a picture of the state of the failures. The forty-fifth is a picture of the state of the achievements, and the forty-sixth is a picture of the state of the disappointments. The forty-seventh is a picture of the state of the accomplishments, and the forty-eighth is a picture of the state of the setbacks. The forty-ninth is a picture of the state of the attainments, and the fiftieth is a picture of the state of the losses. The fifty-first is a picture of the state of the gains, and the fifty-second is a picture of the state of the losses. The fifty-third is a picture of the state of the profits, and the fifty-fourth is a picture of the state of the losses. The fifty-fifth is a picture of the state of the gains, and the fifty-sixth is a picture of the state of the losses. The fifty-seventh is a picture of the state of the profits, and the fifty-eighth is a picture of the state of the losses. The fifty-ninth is a picture of the state of the gains, and the sixtieth is a picture of the state of the losses. The sixty-first is a picture of the state of the profits, and the sixty-second is a picture of the state of the losses. The sixty-third is a picture of the state of the gains, and the sixty-fourth is a picture of the state of the losses. The sixty-fifth is a picture of the state of the profits, and the sixty-sixth is a picture of the state of the losses. The sixty-seventh is a picture of the state of the gains, and the sixty-eighth is a picture of the state of the losses. The sixty-ninth is a picture of the state of the profits, and the seventieth is a picture of the state of the losses. The seventy-first is a picture of the state of the gains, and the seventy-second is a picture of the state of the losses. The seventy-third is a picture of the state of the profits, and the seventy-fourth is a picture of the state of the losses. The seventy-fifth is a picture of the state of the gains, and the seventy-sixth is a picture of the state of the losses. 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Throughout this is a comparison between the life of Alfred and the life of the king. The first is a picture of the life of Alfred, and the second is a picture of the life of the king. The third is a picture of the life of Alfred, and the fourth is a picture of the life of the king. The fifth is a picture of the life of Alfred, and the sixth is a picture of the life of the king. The seventh is a picture of the life of Alfred, and the eighth is a picture of the life of the king. The ninth is a picture of the life of Alfred, and the tenth is a picture of the life of the king. The eleventh is a picture of the life of Alfred, and the twelfth is a picture of the life of the king. The thirteenth is a picture of the life of Alfred, and the fourteenth is a picture of the life of the king. The fifteenth is a picture of the life of Alfred, and the sixteenth is a picture of the life of the king. 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The sixty-ninth is a picture of the life of Alfred, and the seventieth is a picture of the life of the king. The seventy-first is a picture of the life of Alfred, and the seventy-second is a picture of the life of the king. The seventy-third is a picture of the life of Alfred, and the seventy-fourth is a picture of the life of the king. The seventy-fifth is a picture of the life of Alfred, and the seventy-sixth is a picture of the life of the king. The seventy-seventh is a picture of the life of Alfred, and the seventy-eighth is a picture of the life of the king. The seventy-ninth is a picture of the life of Alfred, and the eightieth is a picture of the life of the king. The eighty-first is a picture of the life of Alfred, and the eighty-second is a picture of the life of the king. The eighty-third is a picture of the life of Alfred, and the eighty-fourth is a picture of the life of the king. The eighty-fifth is a picture of the life of Alfred, and the eighty-sixth is a picture of the life of the king. The eighty-seventh is a picture of the life of Alfred, and the eighty-eighth is a picture of the life of the king. The eighty-ninth is a picture of the life of Alfred, and the ninetieth is a picture of the life of the king. The ninety-first is a picture of the life of Alfred, and the ninety-second is a picture of the life of the king. The ninety-third is a picture of the life of Alfred, and the ninety-fourth is a picture of the life of the king. The ninety-fifth is a picture of the life of Alfred, and the ninety-sixth is a picture of the life of the king. The ninety-seventh is a picture of the life of Alfred, and the ninety-eighth is a picture of the life of the king. The ninety-ninth is a picture of the life of Alfred, and the one hundredth is a picture of the life of the king.

THE LIFE OF ALFRED, KING OF ENGLAND. BY THE REV. J. H. STODOLSKY, D.D. LONDON: J. H. STODOLSKY, 1887.





AFRICAN FROM CYRENE  
(200)





## PLATE XVI.

### MARSYAS.

A statuette rather less than half life-size, representing the Satyr Marsyas at the moment before picking up the flutes thrown down by Athena. He starts back in surprise, standing on tip-toe, with his right hand raised to the level of his head and the left arm extended, and looking down at the flutes (which have not been preserved). The Satyr is bearded, with shaggy hair; his eyes have been inlaid.

This work appears to date from the fourth century B.C., but the motive is doubtless derived from the statue of the Satyr *admirantem tibias* attributed by Pliny (H.N. xxxiv., 57) to Myron. There are several other representations of the subject in Greek art, notably the marble statue in the Lateran at Rome, which is a more faithful copy of the original, being less free from archaic conventions than our bronze. The latter only preserves the general attitude of Myron's work, and in proportions, expression, and such details as the hair and beard, shows the influence of Lysippos and his school.

Height 2 ft. 6 inches. Found at Patras, Greece. Bought 1876. *Catalogue of Bronzes*, No. 269; Rayet, *Monum. de l'Art Antique*, i., pl. 34.





MARSYAS  
(200)





## PLATE XVII.

### APOLLO.

The god stands in an easy, indolent pose, with the left leg crossed over the right, looking to his left; the arms are now wanting, but it is probable that the right arm was flung round the back of the head in an attitude of repose, as in the type of Apollo Lykeios, which is thus described by Lucian in his dialogue, the *Anacharsis*: "the statue leaning on a column, holding the bow in the left hand, while the right hand, which is flung over the head, shows that the god is resting after prolonged labours." Of this type many replicas exist. The attitude of the figure also recalls the Praxitelean S-shaped curve which that sculptor gives to so many of his figures; but A. S. Murray has pointed out that there is a formality and stiffness about this statuette which forbids it being regarded as more than a mere reflection of a Praxitelean type. The hair is waved and rolled up on either side of the head and is gathered in a mass at the back, with ringlets falling over the shoulders; on the feet are sandals.

Height  $8\frac{3}{4}$  inches. Found in Thessaly. *Catalogue of Bronzes*, No. 271; Murray, *Greek Bronzes*, p. 68.









APOLLO.

(271.)







## PLATE XVIII.

### APOLLO.

The god is represented bending slightly forward, with the hands extended downwards; the left hand is unfortunately wanting, but the attitude seems to be that of bending or stringing his bow. The feminine treatment of the hair is remarkable: the front hair is plaited over the crown of the head and tied at the end in a club, the back hair being gathered in a knot at the back, and the side locks tied in a bow over the forehead. The figure is covered with a fine patina. This and the following series of bronzes (Plates XIX.-XXVIII.) were all found at Paramythia, near Dodona, in Epirus; see Introduction, p. 2.

Height 10 inches. *Catalogue of Bronzes*, No. 272; *Specimens of Antient Sculpture*, i., pls. 43, 44.



APOLLO FROM PARAMYTHIA.

(1891.)







## PLATE XIX.

### POSEIDON (?).

The god stands with the right leg drawn slightly backwards, the right arm raised, and the left extended with open palm; he has richly-curved hair, beard, and moustache. It is probable that the right hand has held the trident, and the left a dolphin or tunny-fish; but the figure has also been identified as Zeus. It probably belongs to the school of Lysippos, to whom is attributed the creation of the recognised type of Poseidon in art. The powerful bodily form is rendered with extraordinary refinement; and the minute details of the workmanship, especially in the treatment of the hair, are worthy of attention. The length of the legs in proportion to the torso, usually regarded as a characteristic of the Lysippian principles, should also be noted. The figure is nearly complete, except for the right fore-arm, and is covered with a fine dark green patina.

Height  $8\frac{5}{8}$  inches, or with the ancient base  $10\frac{3}{4}$  inches. From Paramythia. *Catalogue of Bronzes*, No. 274; Murray, *Greek Bronzes*, p. 76, fig. 32.







POSEIDON (17)  
(214)







## PLATE XX.

### ZEUS.

This figure in many respects resembles the one last described, but the position of the arms is different. The god looks downwards, and stands with left foot drawn back; the left hand is raised, and probably held a sceptre. The right hand is here extended, and may have held a thunderbolt; over the arm falls a small chlamys or scarf. The eyes have been inlaid with silver. This figure may also be claimed as belonging to the school of Lysippos, and like the Poseidon is remarkable for the minute finish of detail in the hair. The bodily proportions are also Lysippian, but the body is not so finely modelled as the Poseidon.

Height  $7\frac{5}{8}$  inches. From Paramythia. *Catalogue of Bronzes*, No. 275; Murray, *Greek Bronzes*, p. 81, pl. 3.



ZEUS  
(p. 75)







## PLATE XXI.

### ZEUS SARAPIS.

The type of Zeus was in the Hellenistic Age often adapted to represent his Egyptian counterpart Sarapis, whose worship, like other Egyptian cults, in the time of the Ptolemies became popular in the Greek and Roman world. Hardly any of the existing representations, however, are earlier than the Roman Imperial period, and it is remarkable that two representations of Sarapis should have been found at Paramythia which can hardly be dated later than the third century B.C. One is a small silver statuette in the British Museum; the other, the bronze figure here represented.

This figure shows the god, as usual, seated, but the seat or throne is now wanting. He has richly-curling hair and beard, and on his head is a high cylindrical *calathos*, the invariable headgear of deities of the nether world. He is fully draped in long chiton, himation, and chlamys, and wears sandals. The type of the head recalls the well-known Zeus of Otricoli. Both arms are wanting, but probably the right hand held a *phiale* and the left a sceptre.

Height  $6\frac{1}{4}$  inches. From Paramythia. *Catalogue of Bronzes*, No. 276; *Specimens of Antient Sculpture*, i., pl. 63; see *Journ. Hell. Stud.*, vi., p. 295.



ZEUS SARAPIS

2701





## PLATE XXII.

### ONE OF THE DIOSCURI.

Of the Twin Brethren, it is probable that this figure represents Castor. He is represented as a young man with thickly-curling hair, wearing a conical cap, in the front of which a hole is visible, as if a star (the emblem of the Dioscuri) had been fixed there. A scarf is doubled over his left shoulder, and passes over the left fore-arm. The eyes have been inlaid with silver. From the action of the left hand he would seem to have been leading a horse, and for this reason the figure is more likely to represent Castor than the boxer Pollux. The figure is dignified, the style and execution good. The type does not appear to have been created before the fourth century B.C., and existing examples in sculpture are rare.

Height 13 inches. From Paramythia. *Catalogue of Bronzes*, No. 277 ; *Specimens of Antient Sculpture*, ii., pl. 22.





## PLATE XXII

### SCULPTURE OF THE EGYPTIANS

Fig. 1. The figure is a probable and the name is uncertain. It is represented as a young man with curly hair, wearing a crown, in the form of which a lion is visible, as if a lion's head were at the top of the crown and from behind there. A small is doubled over his left shoulder and passes over the left forearm. The feet are small, with a slight. From the action of the left hand he would seem to have been making a bow, and for this reason the figure is more likely to represent a king than the figure of a king. The figure is depicted in the style and manner of the Egyptian. The figure does not appear to have been made from a single block of stone, but rather from several pieces of stone, and the figure is not a single block of stone.

Fig. 2. The figure is a probable and the name is uncertain. It is represented as a young man with curly hair, wearing a crown, in the form of which a lion is visible, as if a lion's head were at the top of the crown and from behind there. A small is doubled over his left shoulder and passes over the left forearm. The feet are small, with a slight. From the action of the left hand he would seem to have been making a bow, and for this reason the figure is more likely to represent a king than the figure of a king. The figure is depicted in the style and manner of the Egyptian. The figure does not appear to have been made from a single block of stone, but rather from several pieces of stone, and the figure is not a single block of stone.



ONE OF THE DIOSCURI







## PLATE XXIII.

### GANYMEDES (?).

It is not certain that this figure actually represents Ganymedes, the cup-bearer of Zeus; the type corresponds rather to that of the Roman Lar, of which there are many examples in bronze statuettes. But it must at least portray some Greek conception corresponding to the Lar, unless we are to regard it as of Roman date, and therefore much later than the other bronzes from Paramythia. The left arm is unfortunately lost, but the hand appears to have been held out horizontally, while the right is raised above the head. In all probability the left hand held out a *patera* or libation-bowl, while the raised right held a drinking-horn from which the liquid spouted into the bowl.\* The figure is youthful, with thick curly hair tied in a bow over the forehead, and wears an upper and under chiton fastened round the waist with a broad girdle, the sleeves being looped up with silver studs.

Height 9 inches. From Paramythia. *Catalogue of Bronzes*, No. 278; Murray, *Greek Bronzes*, fig. 33, p. 79.

\* Such a motive occurs twice on the frieze of the Nereid Monument (*Brit. Mus. Cat. of Sculpture*, ii., p. 31).



PLATE 11





GANYMEDES







## PLATE XXIV.

### DIONE (?).

This figure represents a somewhat matronly goddess, fully draped, standing with the left hand extended, palm downwards; the right arm is wanting. She wears a long chiton, the sleeves of which are fastened up with studs, and a himation wrapped round her left arm and lower limbs. Her hair is gathered in a knot at the neck and falls in two ringlets on each shoulder. On her head rests a bird with slightly-curved beak, apparently a vulture, the wings outspread as if brooding. The eyes are inlaid with silver. The right hand was originally restored holding a sceptre or spear, the left resting on a shield. The figure has generally been supposed to represent Dione, the mother of Aphrodite, a primitive form of earth-goddess worshipped at Dodona, but in truth the type of Dione is very little known. Possibly the figure may be Aphrodite herself. It may be compared with two statues of Aphrodite, the Valentini in the Ny-Carlsberg Glyptothek at Copenhagen, and the Venus from Falerone in the Louvre, both of which stand in close relation to the Aphrodite of Melos, though in both cases the upper part of the body is draped, as in our bronze.

Height 12 inches. From Paramythia. *Catalogue of Bronzes*, No. 279; *Specimens of Antient Sculpture*, ii., pl. 23.







DIONISI  
12181







PLATE XXV.

APHRODITE.

The goddess is represented in the attitude of adjusting her left sandal, a type which is also to be found in two other bronzes in this collection (Plates XXVIII., XLIII.). She is stooping forward with the left leg bent up at a sharp angle, the left hand being raised as if it had rested on some support; the right arm is wanting, and both legs below the knees are restored. The exact attitude of the figure must be inferred from that represented on Plate XLIII. The goddess is nude, and wears a *sphendone* in her hair, which is rolled up on either side of her head.

Height  $6\frac{7}{8}$  inches. From Paramythia. *Catalogue of Bronzes*, No. 280.



APHRODITE

[1885]







## PLATE XXVI.

### HERMES.

This charming figure must be regarded as one of the earliest of this group of bronzes, the largeness of modelling and combination of nobility and suppleness being clearly an inheritance from the period of Pheidias. It is in almost perfect preservation, and covered with a smooth dark green patina. The rock on which Hermes is seated is a skilful restoration by the sculptor Flaxman, to whose imagination are also due the cock at the side of the god and the tortoise at his feet; these two attributes may also be seen on a bronze of similar type from France in the Museum (*Catalogue of Bronzes*, No. 806). The most famous example of the type is the bronze Hermes from Herculaneum in the Naples Museum, formerly assigned to the school of Lysippos, but now, like our bronze, regarded rather as Pheidian in treatment. The latter may also be compared with the Hermes in the frieze of the Parthenon.

The god is represented as a full-grown youth on the threshold of manhood, as in the statue by Praxiteles. He is seated on a rock in an attitude of repose, but only momentary; as his winged cap implies, he is on a journey, resting half-way. This combination of repose and activity is expressed with great skill and subtlety.

Height 9 inches. From Paramythia. Presented by Mrs. C. H. T. Hawkins, 1904. C. Smith in *Burlington Magazine*, vi., Dec. 1904, p. 219; *Specimens of Antient Sculpture*, ii., pl. 21.



HERMES



## PLATE XXVII.

### RELIEF FROM PARAMYTHIA.

This relief is one of the finest examples we possess of Greek toreutic work of the fourth century B.C. From its size and form it is not likely to have been attached to a mirror-case, as were most of the reliefs of this class which we possess, and it has probably formed part of the decoration of some piece of furniture, or else was a votive offering. The subject of the relief presents some difficulties of interpretation. The scene takes place on rocky ground, representing a mountain-side, on which reclines a youth of effeminate appearance in an attitude of idle repose. His costume is Asiatic, consisting of spotted trousers, and a tunic with embroidered sleeves, over which is apparently a linen tunic; behind are visible the empty hanging sleeves of an embroidered garment of the same thick material as the under-tunic and trousers. On his head is a Phrygian cap, from beneath which escape long curls of hair; he wears a necklace, bracelets, and anklets, and on his feet are shoes of soft leather. A large sheep-dog lies curled up beneath him. Beside him is seated a woman who turns towards him, drawing aside part of her mantle, so as to display the upper part of her body; her lower limbs are covered with the mantle, which is wrapped round her left wrist, and she wears a necklace and bracelets. An Eros visible in the background assists her to draw aside the veil, and another seated on her right regards the scene with a smile.



The scene has usually been interpreted as the visit of Aphrodite to Anchises on Mount Ida, the story of which is told in the Homeric hymn to that goddess; on the whole this seems the most satisfactory explanation, although such a subject has no parallel in ancient art, and the only known representations of Anchises are as an old man, the father of Æneas. The name of Adonis has also been suggested for the youthful lover, but he is a hunter rather than a shepherd, and the dog suggests the latter. The effeminate costume and attitude of the youth would be more appropriate to Paris, and it is not impossible that we have here a shortened form of the Judgment of Paris story, in which the successful goddess alone is represented with her judge.

This relief, which measures 7 by 6 inches, was acquired at the Hawkins Sale in 1904, with the aid of subscriptions from the National Art-Collections Fund and others. It is published and discussed by Mr. (now Sir) Cecil Smith in the *Burlington Magazine*, XX., Nov., 1904, p. 99. See also *Catalogue of Bronzes*, No. 287; *Specimens of Antient Sculpture*, ii., pl. 20.















## PLATE XXVIII.

### APHRODITE.

This type of the goddess is familiar in bronze statuettes, and is also represented by the examples on Plates XXV., XLIII. She stands on her right foot, raising the left and bending her body forward, as if in the act of fastening or unfastening her left sandal, but both arms are lost and the sandals are not actually represented. The goddess is entirely nude, and her hair is gathered under a fillet and rolled up at the back.

The original motive of this figure is known by a comparison of a number of extant repetitions of the same composition; the goddess is conceived as preparing to enter or having just left her bath; the left arm usually rests on a column or rudder. Marble statuettes of this type have been found in Cyrene, Rhodes, and elsewhere, and it appears on the coins of Aphrodisias in Caria, and in an alabaster statuette from Byblos recently acquired by the Museum.

Height  $21\frac{1}{2}$  inches. Found near Patras, perhaps at Olympia; bought 1865. *Catalogue of Bronzes*, No. 282; *Gazette Archéol.*, 1875, pl. 13.



## PLATE XXVIII

### APHRODITE.

This type of the goddess is familiar in bronze statuettes, and is also represented by the examples on Plates XXV., XLII. She stands on her right foot, raising the left and bending her body forward, as if in the act of fastening or unfastening her left sandal, but both arms are lost and the sandals are not actually represented. The goddess is entirely nude, and her hair is gathered under a fillet and rolled up at the back.

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<sup>1</sup> *Antiquities of Rhodes*. Found under Persian palace at Caracalla's temple. See *Journal of the British Museum*, 20. Jan., 1880, p. 10, and *Antiquities of Rhodes*, p. 10.



APHRODITE

(282)







PLATE XXIX.

HEAD OF HERMES.

The simplicity and beauty of the treatment in this bronze make it probable that it is a fragment from a statue of the best period of Greek art, *i.e.*, the latter half of the fourth century B.C. The rendering of the hair in short crisp curls is characteristic of the school of Lysippos; the nose and mouth are executed with great delicacy. The eyes have been inlaid.

Height  $6\frac{1}{8}$  inches. Payne Knight Collection. Formerly in the possession of the Duc de Chaulnes. *Catalogue of Bronzes*, No. 283; *Specimens of Antient Sculpture*, pls. 18, 19.



*Antiquities of the Jews*

RMS

PLATE XXIX.

HEAD OF HERMES.

The simplicity and beauty of the treatment make it probable that it is a fragment from a work of the best period of Greek art, *i.e.*, the latter half of the fifth century B.C. The rendering of the hair in the curls is characteristic of the school of Lysippos. The eyes and mouth are executed with great delicacy. The eyes have been inlaid.

Height  $6\frac{1}{8}$  inches. Payne Knight Collection. Found at the Duc de Chaulnes. *Catalogue of Bronzes, No. 18, 19. Sculpture*, pls. 18, 19.





*Ant. - Paris*

*Ant. - Paris*

HEAD OF HERMES  
(285)





PLATE XXX.

SEILENOS SUPPORTING A CISTA.

This figure, which is a fine work of the Graeco-Roman period, stands on a large antique base of triangular shape; it has formed the support of a candelabrum or lamp-stand, of which only a calyx of leaves forming its base now exists. On his head the Seilenos supports a *cista* or cylindrical basket, on which the lamp-stand rested; the incised patterns with which it is ornamented show that it is of wicker-work. The *cista* is placed on a pad on the top of the Seilenos' head, round which he wears an ivy-wreath; he has sandals, and a piece of drapery is twisted round his loins. The base stands on three lion's claws, and is ornamented with floral patterns, in relief and engraved. The *cista* resembles those used in the Dionysiac mysteries, and the figure may have been copied from an original which formed part of a choragic monument commemorating a dramatic victory. The type also occurs in a marble statue at Petworth (*Specimens*, i., pl. 69) and a Pompeian wall-painting (*Museo Borbonico*, xii., pl. 8).

Height 2 ft. 7 inches. Found at Aegion, in Achaia; bought 1869. *Catalogue of Bronzes*, No. 284.



EILENOS SUPPORTING A CISTA  
1784







SEILENOS SUPPORTING A CISTA  
(1884)



## PLATE XXXI.

### THE SIRIS BRONZES.

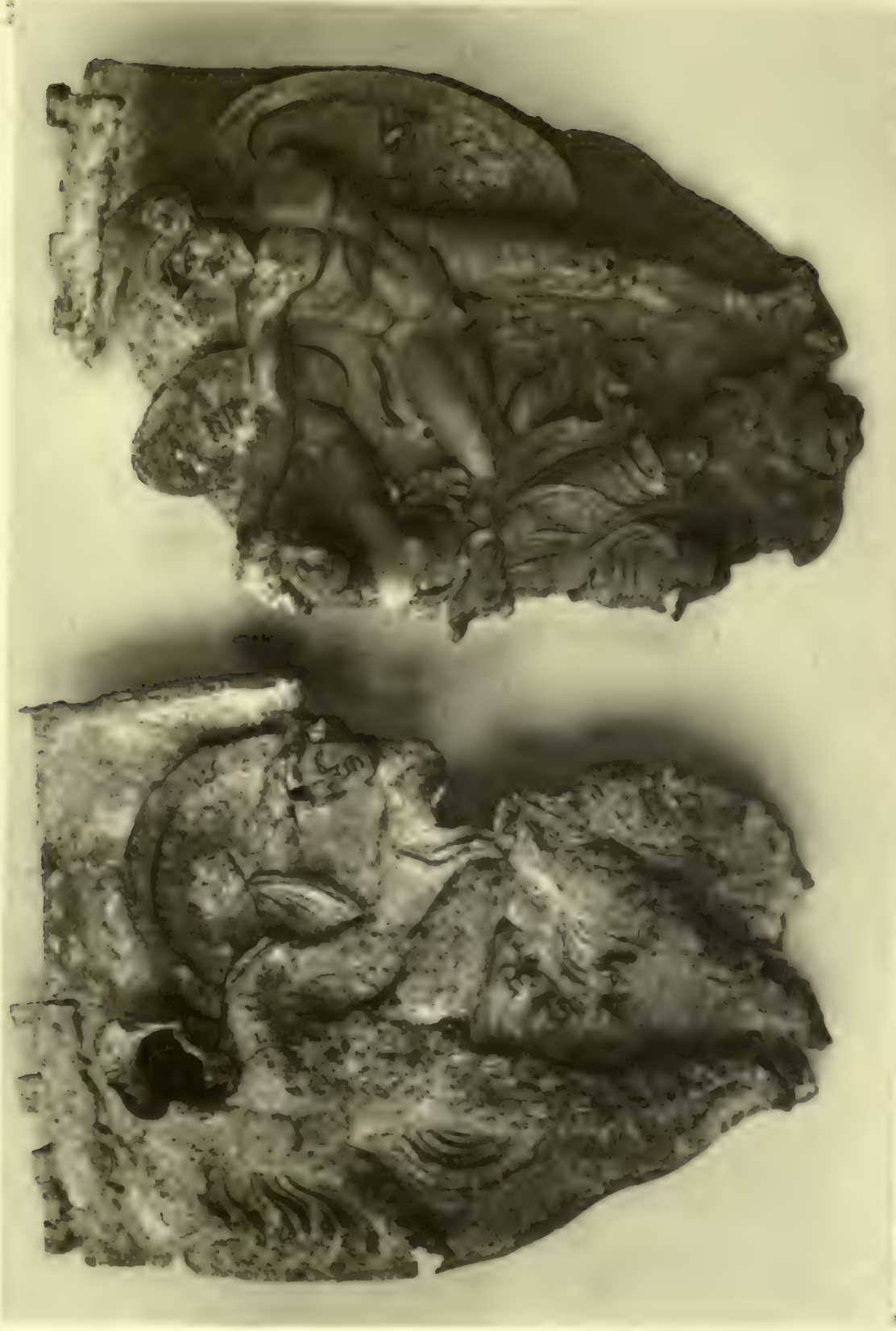
These famous works of art form two groups embossed in very high relief, and were anciently attached to a cuirass, as ornaments to cover the clasps by which the breast-plate and back-piece were united on the shoulders. In each group is represented a combat between a Greek warrior and an Amazon. In that belonging to the right shoulder a Greek, who wears a chlamys over his left arm and floating behind him, presses his left knee into the right side of an Amazon, whose head he grasps with his left hand. She kneels sideways, facing to the front, with head twisted round to her right; she wears a short chiton and high boots, and on the ground behind her lies her shield. The face of the Greek has been broken away owing to the extreme delicacy and thinness of the bronze. The other group is similar, except that the figures are reversed, the Greek facing to the left instead of the right, and the Amazon holds up a shield as a defence; below is a lion's mask in relief. The face of the Greek in this group is perfect, and is exquisitely modelled. The first group probably represents Achilles slaying Penthesilea, or perhaps Ajax the son of Oileus slaying Derinoë (Quint. Smyrn., i., 258); in the other, the Greek may be Ajax the son of Telamon. The inner edge of each group is much injured. The parts where the relief is highest, such as the faces, appear to have been made separately and attached; traces of gilding may be observed.



These two groups have long been celebrated as the finest extant examples of Greek metal-chasing. Brøndsted, who first published them, observes that "although the relief is extremely prominent, so that some of the most salient parts appear to be almost detached from the ground, nevertheless all is gained upon the plate itself, which proves that the ancients had an extraordinary skill in this kind of workmanship." Nothing can be more masterly than the composition of these reliefs; the action of the two groups corresponds without monotonous repetition; the figures, where the surface has been preserved, are modelled with consummate knowledge and refinement of execution carried out into the smallest details, as Pliny remarks of the work of Lysippos (*Hist. Nat.*, xxxiv., 65). Thorwaldsen considered that "these bronzes afforded the strongest possible proof of this truth, that the *grandiose* does not consist in mere mass, since these diminutive works are truly great; while many modern colossal figures are, notwithstanding their dimensions, petty and mean." The groups were probably executed by some artist of the school of Scopas, about the latter half of the fourth century B.C.; the style much resembles that of the frieze of the Mausoleum.

Height  $6\frac{1}{2}$  and 7 inches respectively. Said to have been found near the River Siris, in Southern Italy, 1820; purchased by subscription and presented to the Museum in 1833. *Catalogue of Bronzes*, No. 285; Brøndsted, *The Bronzes of Siris* (Dilettanti Soc., 1836); Murray, *Greek Bronzes*, p. 82, fig. 34.





THE SIRIS BRONZES





PLATE XXXII.

HEROIC FIGURE.

A figure of a young hero in a semi-reclining attitude, modelled almost in the round; his lower limbs are covered with a himation, the feet resting on a rock. The eyes are inlaid with silver. Two holes are bored in the drapery, for attachment to some object, probably a vase. The treatment of the folds of drapery and of the short curls of hair is very fine; the length of the body and modelling of the head and hair justify the attribution of this figure to the time of Lysippos. The right hand and left arm are wanting; the figure is covered with a fine green patina.

Height  $6\frac{3}{4}$  inches. Found near the Lago di Bracciano, to the north-west of Rome, and acquired from Castellani, 1873. *Catalogue of Bronzes*, No. 286; Murray, *Greek Bronzes*, pl. 4, p. 81.





PLATE XXXII.

HEROIC FIGURE.

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Height  $6\frac{3}{4}$  inches. Found near the Lago di Bracciano, to the north-west of Rome, and acquired from Castellani, 1873. *Catalogue of Bronzes*, No. 286; Murray, *Greek Bronzes*, pl. 4, p. 81.



HEROIC FIGURE  
[286]





PLATE XXXIII.

MIRROR WITH STAND.

The mirror is supported on an open-work rectangular frame on which is a relief representing Aphrodite and Adonis, surrounded by a border of tendrils, with clusters of grapes and small birds above. Adonis kneels, with his right hand grasping a rock and raising his left arm, which is covered with his chlamys, as if for a shield. He wears hunting-boots. Aphrodite stands over him looking down on him and supporting his right arm. Her drapery, which she holds over her head, appears to be blown out by the wind. The subject represented is the carrying off of the young and beautiful hunter by the goddess. There are no exact parallels in any existing work of art, but Plautus in the *Menaechmi* (i. 2, 35) speaks of wall-paintings in which the subject was depicted. The style is that of the Hellenistic period.

The mirror itself is ornamented with a border of the pattern known as the Lesbian *cymatium*, inlaid in silver, and on the top is an open-work design of flowers and foliage, in the middle of which are two Erotes with a mixing-bowl between them.

Height 19 inches. Found at Locri in Southern Italy. *Catalogue of Bronzes*, No. 303.





PLATE 100

CHOROS WITH STANES

The mirror is supported on an ornate stand. The mirror itself is a relief representing Aphrodite and Adonis, surrounded by a border of laurel, with clusters of grapes and small birds above. Adonis kneels with his right hand grasping a rock and raising his left arm, which is adorned with his *chlamys*, as if for a shield. He wears a *chiton*. Aphrodite stands over him looking down on him and supporting his right arm. Her drapery, which she holds over her head, appears to be blown out by the wind. The subject represented is the carrying off of the young and beautiful hunter by the goddess. There are no exact parallels in any existing work of art, but Plinius in the *Natural History* (N. H. 36) speaks of wall-paintings in which the subject was depicted. The style is that of the Hellenistic period.

The mirror itself is ornamented with a border of the pattern known as the *Laconian comatum*, inlaid in silver, and at the top is an openwork design of flowers and leaves, in the middle of which are two roses with a *chrysanthemum* between them.

Museo di Napoli. Found in tomb at south of Italy. *Antiquarian Museum* No. 100.



MIRROR WITH STAND

[1897]







PLATE XXXIV.

MIRROR-STAND (APHRODITE).

This figure forms the stand of a mirror, which rests on a curved piece supported by volutes; at either end of the curved piece is a flying Eros, hovering over the goddess. She holds a dove on the palm of her extended right hand, while the left draws aside the edge of her skirt—a motive very frequent in archaic Greek art. Her hair is knotted up at the back, and she wears a long chiton with over-fold. Below her is a plinth supported by two Pegasi with recurved wings; their legs are outstretched as if galloping at full speed. Greek work of the best period, about the middle of the fifth century B.C. A figure of Aphrodite as a support for a mirror is a favourite subject in archaic Greek art (*cf. Catalogue of Bronzes, 238-243, for other Museum examples*).

Height 17 $\frac{1}{4}$  inches. Bought 1898. *Catalogue of Bronzes*, No. 3209.



MIRROR-STAND (APHRODITE)

This figure forms the stand of a mirror, which rests on a curved piece supported by volutes, at either end of the curved piece is a flying Eros, hovering over the goddess. She holds a dove on the palm of her extended right hand, while the left draws aside the edge of her skirt—a motive very frequent in archaic Greek art. Her hair is knotted up at the back, and she wears a long chiton with over-fold. Below her is a plinth supported by two Pegasi with recurved wings; their legs are outstretched as if galloping at full speed. Greek work of the best period, about the middle of the fifth century B.C. A figure of Aphrodite as a support for a mirror is a favourite subject in archaic Greek art (cf. *Catalogue of Drawings*, 278-245 for other Museum examples).

Height 17 1/2 inches. Length 14 1/2 inches. *Catalogue of Drawings*, Vol. I, Pl. 100.



MIRROR-STAND (APHRODITE)  
[3200]







## PLATE XXXV.

### HYDRIA.

A large *hydria* or water-pitcher of a beautiful form not uncommon in red-figure vases of the fifth century, in which the body and shoulder are not separated by a sharp angle as in the earlier type of *hydria*, but form a graceful curve. The lip is ornamented with an egg-moulding, the foot with the pattern known as the Lesbian *cymatium*. The three handles are fluted, those at the sides ending in rosettes with lotos-flowers between the points; the back-handle ends above in a shield-shaped plate with foliated patterns and rosettes in relief, and below in a large plate with two rosettes and leaves above. On this plate is a relief representing Dionysos and Ariadne; Dionysos faces to the front, with right hand resting on a rock, and turns to his right towards Ariadne, who looks round at him. Dionysos is beardless, and his hair falls in long curls; he wears a wreath round his head, shoes on his feet, a mantle round his lower limbs and left arm, and a fawn-skin over the right shoulder. Ariadne raises both hands to fasten up her hair behind; she wears an ivy-wreath, bracelets, sandals, and a long chiton over which is a mantle. Behind Ariadne is a thyrsus. The vase is a work of the fourth century B.C.

Height of vase  $18\frac{1}{2}$  inches. From the island of Chalke, near Rhodes; bought 1875. *Catalogue of Bronzes*, No. 312.



HYDRIA  
(512)



PLATE XXXVI.

SITULA (BUCKET).

This vase is one of the finest examples of Etruscan decorative work which we possess, dating from the fifth century B.C. It is in the form of a flat-bottomed bucket with two movable handles, inserted in rings, standing on three feet in the form of lion's claws, on moulded plinths. The handles are spirally twisted, passing through double rings on the rim and terminating in large buds; between the rings are scallop-shells. Round the upper part of the vase is a broad band of ornament, consisting of a broad lotos-and-honeysuckle pattern between bands of zig-zags; round the lower part, a similar band, with chains of oblique palmettes in place of the honeysuckle. Round the upper and lower rims are narrow bands of egg-pattern. Underneath the handles on each side is attached a relief representing a winged Death-goddess in the form of a Siren, with human head but a bird's body and legs, facing to the front; she wears a short girt chiton, and her hair is arranged in a plait over the top of the head. In either hand she grasps the wrist of a nude youth, as does a similar figure on an Etruscan vase of the sixth century in the Berlin Museum.

Above each foot is another relief representing Herakles strangling the Nemean Lion: he kneels to the right on his right knee, and grasps the lion round the neck; the latter squats on its haunches and places its left fore-paw on the



hero's knee. He is represented as youthful and beardless, and wears a short chiton with a cuirass over it. A ridge of plaited hair extends along the lion's back from mane to tail—a peculiar treatment of animal hair to be noted in another Etruscan bronze in the Museum (*Catalogue of Bronzes*, No. 642). The type of this group differs slightly from the Ionic 'wrestling-type' usually depicted on black-figured vases.

Height 15 $\frac{3}{4}$  inches. Found at Offida, in Picenum; bought 1883. *Catalogue of Bronzes*, No. 650.







ETRUSCAN SITULA

7650







PLATE XXXVII.

TWO ETRUSCAN WOMEN.

These two figures seem to form a pair, the style and treatment being very similar. The one looks down to her left and holds in her right hand a bunch of flowers; the other has her hands extended in an attitude of prayer. Their hair is waved and rolled up at the back under a diadem (*στεφάνη*), which in the case of the latter is decorated with incised rings. Both are draped in himatia; the second one has a necklace, and her mantle has borders of incised rings. The eyes of the first have been inlaid. Both figures are carefully executed and are of good style and effective composition.

Height  $6\frac{1}{2}$  and  $5\frac{1}{2}$  inches. From Etruria; obtained at the Castellani Sale, 1884. *Catalogue of Bronzes*, Nos. 612, 613; Murray, *Greek Bronzes*, p. 28, fig. 11.



1603 The Vatican Museums

EN

PLATE

TWO ETRUSC

These two figures seem to be of the same treatment being very similar. The first figure stands and holds in her right hand a long staff or scepter. The second figure has her hands extended in a gesture of prayer or supplication. Her hair is waved and rolled up in a *strophane* (στεφάνη), which in the case of the first figure is incised rings. Both are dressed in long robes. The first has a necklace, and her mantle is fastened with a brooch. The eyes of the first have been carefully executed and the composition.

Height  $6\frac{1}{2}$  and  $5\frac{1}{2}$  inches.  
1884 *Catalogue of Bronzes*, No.



*Castellani Museum*

*Inv. 1121*

*Castellani Museum*

*Inv. 1122*

TWO ETRUSCAN WOMEN







PLATE XXXVIII.

PORTRAIT FIGURE.

A beardless young man wearing a garment round his loins which is caught up over the left arm; his left hand is extended. This figure is an Etruscan work of the best period, about 300 B.C., in which the inherent inclination of this people to naturalism in art is well exemplified. These tendencies found a ready outlet in portraiture, a branch of art which appealed to the Etruscans much more than it did to the idealising Greeks. This essentially Italian quality holds its own all through the history of classical art on that soil, and was inherited by Rome from Etruria.

Height 20 inches. Found in the Lake of Falterona (see Introduction, p. 3).  
*Catalogue of Bronzes*, No. 679.



## FRANK WEAVER

### FRANK WEAVER

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PLATE XXXIX.

ZEUS.

A seated figure of the god, who holds in his right hand a sceptre (restored), and in his left a thunderbolt. On his head is a large laurel-wreath. The type of head is of the character more usually associated with Poseidon than with Zeus, and it would be rash to attempt to regard the figure as a copy of the Olympian Zeus of Pheidias. The intensity of expression is at variance with the calm dignity and repose of the Olympian Zeus, and is more characteristic of later Greek and Graeco-Roman art. On the other hand, the posture and the disposition of the drapery point to the influence of the Olympia statue. The figure is accurately modelled, and in excellent condition.

Height  $7\frac{1}{4}$  inches. Found in Hungary. *Catalogue of Bronzes*, No. 909; Murray, *Greek Bronzes*, p. 63, fig. 25.





# PLATE 184A

2415a

The figure is a full-length portrait of a man, standing and facing slightly to the right. He is wearing a long, flowing robe with a wide collar and a sash. His right hand is raised to his forehead, and his left hand is resting on his hip. The figure is standing on a small, raised platform. The background is a plain, light-colored surface. The figure is rendered in a simple, stylized manner, with no facial features or other details visible. The figure is positioned in the center of the plate, and the text is arranged around it.

The figure is a full-length portrait of a man, standing and facing slightly to the right. He is wearing a long, flowing robe with a wide collar and a sash. His right hand is raised to his forehead, and his left hand is resting on his hip. The figure is standing on a small, raised platform. The background is a plain, light-colored surface. The figure is rendered in a simple, stylized manner, with no facial features or other details visible. The figure is positioned in the center of the plate, and the text is arranged around it.



ZEUS

909





PLATE XL.

JUPITER.

A finely-executed work of the Roman period, reproducing a type of Zeus or Poseidon which closely resembles the Paramythia figure on Plate XIX. It was unfortunately found in a very fragmentary state, in two portions, one consisting of the head with part of the neck and left shoulder, the other of the lower part of the body, the right leg being complete. The figure has been restored by Mr. Godwin. The god has richly-curling hair and beard, and wears sandals.

This figure was found in a supposed Roman settlement on Ranksborough Hill, near Langham, Rutland, and was presented to the Museum by Mr. A. W. Franks in 1891. *Victoria County History of Rutland*, i., p. 90, fig. 1.





## PAGE XI

### HUTTER

A small, round work of the Roman period, representing a figure of a person, possibly which closely resembles the figure of a person on Plate 11. It is unfortunately found in a very fragmentary state, the two portions, one consisting of the head and part of the neck and the other of the body and part of the neck, the right leg being complete. The head and neck were restored by Mr. Godwin. The head has a very small, round face and a very small, round face.

The figure was found in a small Roman settlement in the Roman period, and was presented to the Museum by Dr. J. V. Smith in 1881. (See *Journal of Archaeology*, p. 90, 1881.)



JUPITER







## PLATE XLI.

### APOLLO.

A life-size statue of the god, who is represented nude, with hair falling in loose curls round the head, confined by a twisted fillet. The right hand is slightly extended at the level of the hips, and may have held a laurel-branch. Professor Furtwaengler saw in this figure a reflection of an original by the fourth-century artist Euphranor, who in his opinion created the youthful male type of which the bronze 'Idolino' at Florence is the best example. It is a work of the Hellenistic period, and finds parallels in the Sabouroff Apollo at Berlin and a bronze statuette from the Gréau Collection in the same Museum. But Furtwaengler's theories as to an original by Euphranor, of whose work we know little, must remain only a conjecture. The figure must be assigned to the first century B.C., and as it was found in the Egyptian Delta we are not surprised to see in it some traces of the influence of Egyptian art.

Height 5 feet 3 inches. From Zifteh in the Egyptian Delta. Bought 1840. *Catalogue of Bronzes*, No. 828 ; Furtwaengler, *Masterpieces of Greek Sculpture*, p. 352.







APOLLO  
(1828)





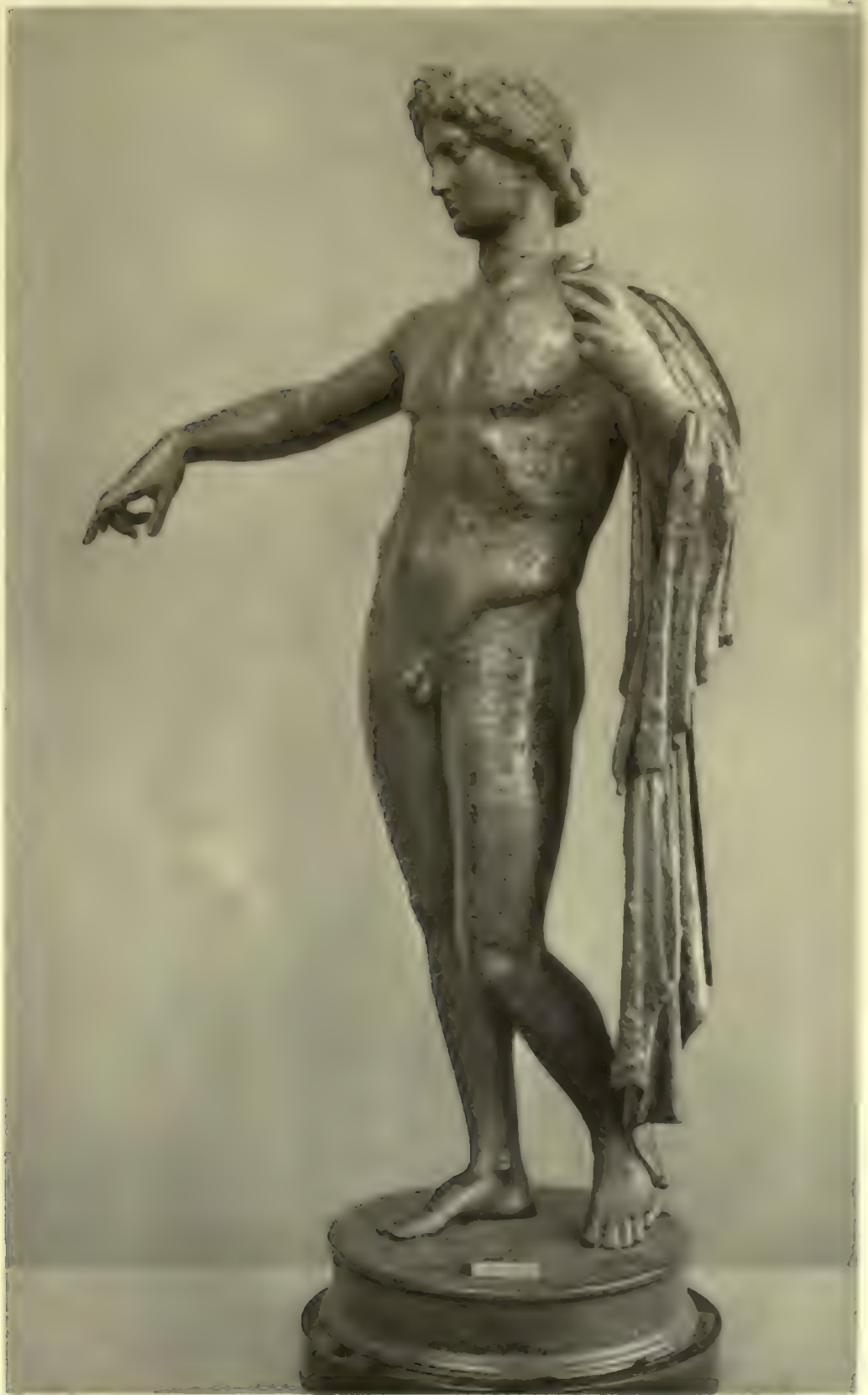


PLATE XLII.

APOLLO.

The figure is nearly half life-size, and stands with the right hand extended, pointing downwards, and the left raised. He wears a chlamys over the left arm, and his hair is tied in a bow over the forehead in the manner characteristic of Apollo. The base is antique. The pose of the head is that characteristic of the type known as Apollo Lykeios, or Apollo resting (see text to Plate XVII.); in the disposition of the drapery we may see some resemblance to that by the side of the Hermes of Praxiteles. It is possible that the figure is derived from a Praxitelean original, but if so, it is not more than a reflection of his style.

Height 2 feet 5 $\frac{1}{4}$  inches. This statuette was purchased by Townley at the Choiseul Sale in Paris in 1774, and acquired by the Museum with his collection. *Catalogue of Bronzes*, No. 987; *Museum Marbles*, iii., pl. 7.



APOLLO  
[1981]







## PLATE XLIII.

### APHRODITE ADJUSTING HER SANDAL.

A third example of a type already illustrated by two of the bronzes in this series (Plates XXV., XXVIII.); but this one is of later date, and not earlier than the Roman Imperial period. The goddess stands on her right foot, stooping down to adjust her left sandal with the right hand; she supports herself with the left hand, which rests on a framework at her side, and holds an apple. Round her hair, which is gathered in a knot at the nape of the neck, with a tress falling on each shoulder, she wears a high open-work metal band or *sphendone*; her mantle is wrapped round her arms and floats behind so as to form a sort of canopy over her head. On the top of the framework are two figures of Eros standing on flowers; one holds a mirror in his right hand, and in the left the half of a bivalve shell; the other appears to be drawing an arrow from his quiver. At the back is a large steering-oar, round which a dolphin is twisted, and on the front are grouped the emblems of various deities: between the Erotes, a pair of cymbals; below are a mirror (?) and head-band for Aphrodite; a torch for Hecate and a hammer for Hephaistos; pipes for Pan and a club for Herakles; a bow and quiver for Apollo and Artemis; an uncertain object resembling the astronomical symbol for Venus; and the eagle of Zeus, of which only the feet now remain. The moulded base is antique and has steps in front.

Height  $7\frac{1}{2}$  inches; with ancient base,  $9\frac{3}{4}$  inches. Acquired from the Millingen Collection. *Catalogue of Bronzes*, No. 829.



XCIII.  
AUGUSTINE. FROM ROMAN.

It is of a type already discussed by me of the Augustus series (Plates XXV, XXVII), but this is more severe, and not softer than the Roman Imperial Augustus. The goddess stands on her right leg, supporting down her left hand with the right hand; she supports her right leg with the left hand, which rests on a framework of metal and folds an eagle. Round her head, which is encircled by a knot at the nape of the neck, with a mass of hair on each shoulder, she wears a high openwork metal head-dress; her mantle is wrapped round her arms and round her head as to form a sort of canopy over her head. On the top of the framework are two figures of Eros standing on bases; one holds a mirror in his right hand, and in the left the half of a bivalve shell; the other appears to be drawing an arrow from his quiver. At the back is a large shield-shaped space which a dolphin is raised, and on the sides are grouped the emblems of various deities: between the figures, a pair of cymbals; below are a mirror (?) and a torch; for Aphrodite: a torch for Hecate and a lamp for Hecate; a pipe for Pan and a club for Herakles; a bow and arrow for Apollo and Artemis; an uncertain object resembling the traditional symbol for Venus; and the eagle of Jupiter at the feet with the feet now common. The moulded top of the helmet and the steps to feet.

*Found at Rome. With several lines of letters. Assigned from the possession of the Emperor Augustus to the Emperor Tiberius.*





APHRODITE







## PLATE XLIV.

### TWO FIGURES OF APHRODITE.

(1) Of these two statuettes the first represents the 'Cnidian' type of the goddess, created by Praxiteles; the arms are wanting, but from what remains at the shoulders, they were probably in the same respective positions as those of the Aphrodite of Knidos, namely, the right hand placed in front of the body, the left lifting a garment from a vase at her side. The goddess stands with the right leg slightly bent, looking down to her right; the hair is waved back under a *sphendone* and fillet, and knotted up at the back. The expression of the face also seems to suggest a comparison with the Cnidian type.

Height 10 $\frac{3}{4}$  inches. From Syria; formerly in the Gréau Collection; acquired 1885. *Catalogue of Bronzes*, No. 1079.

#### (2) APHRODITE WITH MIRROR.

The goddess stands with the left leg bent, looking down towards her left at the mirror which she has held up in her left hand, but which is now wanting; with her right hand she draws forward across her body a mantle which hangs down behind over her left shoulder. Her hair is knotted up at the back; the navel is gilt. A good example of Roman work, but not in very good condition.

Height 10 $\frac{3}{4}$  inches. From Constantinople; presented by Mrs. M. Zarifi, 1910.



FIG. 1. APHRODITE  
(1079)

FIG. 2. APHRODITE







PLATE XLV.

POURTALÈS APHRODITE.

The goddess is here represented very similarly to Fig. 1 on the preceding plate, except for the position of the arms, the hands being raised as if to place a fillet round her head. The feet and left hand are restored. The pose of the figure seems also to suggest a Praxitelean original, and it has been suggested that it is a copy of the *Pseliumene*, or goddess adorning herself with a necklace, mentioned by Pliny. But it is more natural to suppose that it is a variety of the *Anadyomene* type, in which the goddess is represented as tiring her hair after emerging from the sea.

Height  $10\frac{1}{8}$  inches. From the Pourtalès Collection. *Catalogue of Bronzes*, No. 1084; Murray, *Greek Bronzes*, p. 72, fig. 29.



# PLATE XLV.

## Illustration of APHERODITE.

The goddess is here represented very distinctly (see Fig. 1 on the preceding plate) standing in the posture of the virgin, the hands being raised as if she held a fillet round her head. The face and hair have not yet been traced. The pose of the figure seems not to suggest a Phœcean original, and it has been suggested that it is a copy of the *Apolloniana*, or goddess standing, which was a type, mentioned by Pausanias. But it is more probable to suppose that it is a variety of the *Apolloniana* type, in which the goddess is standing, the hands being raised as if she held a fillet round her head.

Height 14 inches. From the Treasury of the Temple of Apollo at Delphi. Found in 1825.



POURTALES APHRODITE







PLATE XLVI.

APHRODITE WITH THE CESTUS.

The goddess stands with her left foot drawn back and left hand hanging downwards; in her right hand she holds up her girdle or *cestus*, doubled up. The motive occurs in several bronze statuettes, chiefly found in Egypt or Syria; and as the girdle is sometimes replaced by a sandal, it may be explained as Aphrodite chastising Eros, a subject characteristic of the art of the Hellenistic and Graeco-Roman period. The complete subject, with Eros holding on to the left hand of the goddess in dread of the impending punishment, appears on a Roman lamp in the Museum (Department of Egyptian and Assyrian Antiquities; *Catalogue of Lamps*, No. 1234). The goddess wears a wreath of flowers, and her hair falls in tresses on her shoulders. Like the two figures on the next plate, the style of this figure shows Oriental influence.

Height 12½ inches. From Jerusalem, 1907.



APHRODITE WITH THE CESTUS







## PLATE XLVII.

### TWO FIGURES OF APHRODITE.

(1) The goddess stands with the left hand in front of her body, as in the Cnidian type, holding a fruit in her right in front of her breast. Her head-dress is of an Egyptian type, such as is usually associated with Isis, consisting of the lunar disc within cow's horns, with feathers above and a radiated diadem below. The hair is arranged in two rows of formal coils over the forehead, with a knot at the back and tresses falling on the shoulders; on her arms are armlets. The figure stands on an ancient hexagonal base. Combinations of Aphrodite and Isis are very common in art of the Graeco-Roman period, especially in Graeco-Egyptian bronze or terra-cotta statuettes.

Height  $12\frac{1}{4}$  inches. From Syria, 1912.

(2) The goddess stands looking to her right, holding a wreath in her right hand and an apple in her raised left. Her hair is gathered in a club at the back, and falls in stray locks on the shoulders; it is surmounted by a head-dress in the form of a bird, probably a vulture, like the Dione from Paramythia (Plate XXIV.). The right foot is restored. Graeco-Egyptian style, as the preceding.

Height  $8\frac{1}{8}$  inches. From Egypt, 1907. *Jahreshefte*, xiv., p. 115, fig. 114.



APHRODITE

BRONZE, ROMANIAN MUSEUM





## PLATE XLVIII.

### HERMES.

This figure of Hermes may be regarded as one of the finest specimens of Roman art in bronze, dating from the first century of our era, though it is probable that it goes back to an original of about the time of Lysippos. It is remarkable for its elaborate finish and delicacy, especially about the hair and features, and for the beautiful patina with which the surface is covered.

The god holds a purse in his right hand, and in the left he has held a *caduceus*; he wears a chlamys (which has been restored) fastened on the left shoulder with a gold stud, and sandals. Round his neck is a Gaulish torc in twisted gold. He has rich closely-curling hair and delicate features, and the eyes are inlaid in silver. The base is original, and is ornamented with a palmette-pattern inlaid in silver.

This figure was found in 1732 in a cave at Pierre-en-Luiset, near Lyons, by two labourers. They took it to M. Janin, of Huis, in whose possession it remained till 1747, when it was purchased by the Abbé Chalat. The latter at his death in 1788 left it to the Abbé Tessart, who in 1792 sold it to Payne Knight.

Height 6 inches (with base 8 inches). *Catalogue of Bronzes*, No. 825; *Specimens of Antient Sculpture*, i., pls. 33, 34; Furtwaengler, *Masterpieces*, ed. Sellers, p. 232; Murray, *Greek Bronzes*, p. 47.





## PLATE XLVIII

### HELMES

The figure of Helmes will be recognized as one of the representations of Roman art in France, being shown the two figures of our era though it is probable that it was not so designed as shown the same of Lactance. It is represented by an elegant figure and features especially the face and features and for the beautiful points with which the surface is covered.

The figure is a person in the right hand and in the left he holds a *caduceus*. He wears a chlamys which is a long-sleeved tunic and on the left shoulder with a gold ring with a shield. Round the neck is a Gaulish torc. In the right hand. The hair is curly and delicate. The eyes are round in silver. The base is covered with an ornament with a palmette-palmette inlaid in silver.

This figure was found in 1742 in a cave at Fontenay-lez-Lyon, near Lyons, by two laborers. They took it to M. Trévis, of Lyons, in whose possession it remained till 1747, when it was purchased by the Abbé Chalot. The latter at his death in 1788 left it to the Abbé Tournier, who in 1797 sold it to the French Government.

*Original figure, with some alterations. Catalogue of the Louvre, 1794, p. 147. Description of the Louvre, 1794, p. 147. Description of the Louvre, 1794, p. 147. Description of the Louvre, 1794, p. 147.*



HERMES  
(BRONZE)







PLATE XLIX.

HERMES.

A figure about one-fourth life-size, standing with left hand placed on the hip; the right hand appears to have held a purse. He wears a large shady hat (*petasus*). Roman period.

Height 19 $\frac{1}{4}$  inches. From Saponara, Southern Italy; presented by R. Goff, Esq., 1849. *Catalogue of Bronzes*, No. 1195.



HERCULES  
1894

PLATE XLIX

HIRATHS.

A figure about one-fourth life-size standing with left hand  
placed on the hip; the right hand appears to have held a  
bow. He wears a large shell-hat (*P. zuma*). Round period.

Found at *Yamaguchi*. From Japanese collection; presented by H. H. H.  
1905. *Journal of American Museum of Natural History*, Vol. 19, p. 105.



HERMES  
[1895]







## PLATE L.

### HERAKLES.

The hero is represented as in the garden of the Hesperides, standing in front of the tree from which he has just gathered the golden apples, which he holds in his left hand. More apples hang on the branches of the tree, round which is also twined the recently-slain serpent, the head hanging down in a lifeless manner, as in the description of Apollonius Rhodius (iv. 1400). The upper branches of the tree appear to have been restored. The hero is beardless, and has curly hair and whiskers; his right hand formerly held a club. The type corresponds to the Tyrian Herakles on the coins of Thasos; the figure belongs to a late period of Graeco-Roman art. There is a somewhat similar statue in the Vatican (*Monumenti dell' Inst.*, viii., pl. 50).

Height 2 ft. 6 $\frac{1}{8}$  inches; with the ancient base, 3 ft. 5 $\frac{3}{8}$  inches. Found in 1775 in the ruins of a temple at Gebail, the ancient Byblus, in Syria, and sent to England in 1779 by Dr. Swinney, Chaplain to the Factory at Constantinople; then it passed into the collection of Charles Townley. *Catalogue of Bronzes*, No. 827; *Specimens of Antient Sculpture*, ii., pl. 29.







HERAKLES  
1887





## PLATE LI.

### HERCULES.

This figure of Hercules will be seen at once to present marked differences from the types of the hero with which we are familiar in such statuettes as may be seen, for instance, in the Museum Collection (Bronze Room, Case 26). Having been found near the Roman Wall in Britain, it is not surprising that it exhibits provincial characteristics, and details inconsistent with strictly classical art. The figure, which is about one-third life size and is cast solid, is gilt all over, the gold having been remarkably well preserved. He is beardless, and wears a short close-fitting chiton, confined at the waist by a broad girdle which is fastened with three clasps in front. An unusual feature is the treatment of the lion's skin; it is worn over the head like a cap, with the fore-paws knotted round the throat—a common method in archaic Greek art\*—but the skin of the body is drawn aside and twisted round the left arm like a mantle, being treated as drapery rather than as a skin. The right hand is raised, with clenched fist, and must have held a club; the left hangs by the side with the fingers bent up, a parallel to which may be observed in an archaic Etruscan figure of Herakles in this collection (*Catalogue of Bronzes*, No. 464), where the hand grips the tail of the lion's skin. The short body and long legs of Herakles form another archaic feature. The face of the hero, as A. S. Murray has pointed out, is of

\* It may also be seen on Gaulish coins copied from those of Macedonia.

a type which came into Greek art about the time of Alexander the Great, and is thus of a period which exercised considerable influence on later Gaulish art. Murray has also suggested that there may be some connection between this statuette and an altar to the Tyrian Herakles (a deity represented on Gaulish coins) which was found at Corbridge, in Northumberland. It seems probable that the former was made in Gaul about the first century of our era, and was brought to Britain after the building of the Wall under Hadrian.

Height 17 inches. Found on the Roman Wall, probably near Birdoswald (Amboglanna), in Cumberland; presented by Sir A. W. Franks, 1895. Murray, *Greek Bronzes*, p. 90, fig. 38; *id.* in *Archaeologia*, lv., p. 199, pl. 7.



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HERCULES





## PLATE LII.

### HERCULES.

This hero was a favourite subject in Gallo-Roman art, being identified with the Celtic deity Ogmios, who represents the Gaulish conception of the Supreme Deity; he is described by Lucian as wearing the attributes of Herakles, the lion's skin, club, and bow. The figure under consideration, however, only retains one of these, the club, which he holds in his right hand, and part of this is now wanting. The type corresponds to the bearded type of the hero with which we are familiar in Greek art, and as the statuette was found at Bavay in France, it is probably, like other figures of the kind from this district, a native production under the influence of Greek art.

Height  $12\frac{3}{4}$  inches. Presented by C. W. A. Drummond, Esq., 1834. *Catalogue of Bronzes*, No. 787, and see p. lv.



HERAKLES

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PLATE LIII.

DIONYSOS.

The god is represented as a youthful figure, the features being somewhat feminine in type, and the head approximating in many details to the Castellani head of Aphrodite (Plate XIII.). The hair is waved on each side and gathered in a knot at the nape of the neck, with a curl falling on each shoulder, and round the head is an ivy-wreath with berries. The god stands with right arm extended; his left was raised, but has now been removed as modern. The eyes have been inlaid with precious stones. The figure is fleshy, but the hair and ivy-wreath are finely executed. Roman period.

Height 2 feet. Purchased by Payne Knight in a broker's shop in London. *Catalogue of Bronzes*, No. 1326; *Specimens of Antient Sculpture*, i., pl. 74.



DIONYSOS

1826







PLATE LIV.

DIONYSOS.

A more youthful figure than the preceding, with childish chubby face and the proportions of a young boy. In his right hand he holds a thyrsus, and over his left shoulder is a panther's skin; round his curly hair is an ivy-wreath with berries, tied at the back. The eyes have been inlaid; the head and panther's skin have been modelled separately and attached. The figure is finely modelled, and the metal, which is in admirable preservation, shows the colour and condition of the bronzes of Pompeii.

Height  $18\frac{1}{8}$  inches; with the ancient base, 20 inches. Found at Pompeii; bequeathed by Sir W. Temple, 1856. *Catalogue of Bronzes*, No. 1327.



DIONYSOS  
(1877)

PLATE LIV.

DIONYSOS.

A more youthful figure than the preceding, with a chubby face and the proportions of a young man. In his right hand he holds a thyrsus, and over his left shoulder a panther's skin; round his curly hair is a wreath of berries, tied at the back. The eyes have been inlaid with silver, and the head and panther's skin have been modelled in wax and attached. The figure is finely modelled and which is in admirable preservation, showing the condition of the bronzes of Pompeii.

Height  $18\frac{1}{8}$  inches; with the ancient base, 20 inches. Bequeathed by Sir W. Temple, 1856. *Catalogue of Br*



DIONYSOS







PLATE LV.

DIONYSOS.

A youthful, somewhat effeminate figure, like that on Plate LIII. The right hand is raised, with the forefinger pointing upwards, and like the preceding may have held a thyrsus. The hair is rolled up all round the head in feminine fashion, and round it is an ivy-wreath with berries, tied at the back; on the left shoulder are remains of a fawn-skin. The eyes have been inlaid in silver; the left arm is wanting, and the left foot and right leg have been restored, the sandals being copied from the figure on Plate LIII.

Height  $20\frac{3}{4}$  in. Found at Porto (Portus Trajani). Acquired from Castellani, 1873. *Catalogue of Bronzes*, No. 1328.



Statue of Athena Parthenos

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Height  $20\frac{3}{4}$  in. Found at Porto  
1873. *Catalogue of Bronzes*, No. 1

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DIONYSOS

[1928]







PLATE LVI.

DIONYSOS.

Of this figure there only remain the body and legs; but although the head and arms are wanting, the pose of the body, which is inclined backwards, with the left foot drawn back behind the right, shows that the type is that of Dionysos leaning on Semele, who bends forward to embrace him, as represented on an Etruscan mirror in the Berlin Museum (Gerhard, *Etrusk. Spiegel*, pl. 83; Dennis, *Cities and Cemeteries of Etruria*, i., frontispiece). The figure may therefore be identified as belonging to a group of Dionysos and Semele. The bodily proportions are very graceful, and the execution is admirable.

Height 18½ inches. From Locri. Payne Knight Collection.



# PLATE I.

## THIONYSON

This figure shows only the head through the head and arms are missing. It is inclined backwards, and behind the right elbow that it is leaning on. Some also think for a moment on an Egyptian model (see *French Spigel*), but the *of Eleusis* is found to be identified as belonging to the same. The body proportions are very admirable.

From the *Eleusis* (see *Spigel*).



DIONYSOS







PLATE LVII.

MELEAGER.

This name has usually been given to the figure of a youthful hero here represented, whose figure and attitude suggest that he is a hunter plunging a spear into an animal. It has therefore been interpreted as Meleager slaying the Calydonian boar, a type familiar in gems and other works of art. To some the action has also suggested Actaeon defending himself against his hounds, as in the marble group in the British Museum (*Catalogue* No. 1568); but the attitude of the figure is quite different. The spear which the right hand has held is now wanting; round the hero's body is wrapped a mantle. The action is very spirited, and the figure well modelled.

Height 18 inches. Formerly in the Collection of M. Fejervary-Pulsky; bought 1868. *Catalogue of Bronzes*, No. 1453.



MELEAGER







PLATE LVIII.

AUTUMN.

The Season is here personified as a goddess standing on tiptoe, as if advancing forward; she wears a long chiton with looped-up sleeves which leaves the left shoulder bare, and a mantle blown out by the wind, in the folds of which she holds a variety of fruit. Her hair is parted and rolled up over a fillet, and gathered in a knot at the back, and on her feet are sandals. The eyes have been inlaid. A good specimen of Roman workmanship. With this figure should be compared the representations of Autumn which (with those of the other Seasons) are frequent in decorative art of the Augustan period. They are to be seen on marble sarcophagi, on terra-cotta reliefs (as D 584 in Brit. Mus.), and on Arretine vases (as L 54 in Brit. Mus.).

Height  $12\frac{5}{8}$  inches. Found near Padua, and acquired from Castellani in 1866. *Catalogue of Bronzes*, No. 1513.



AUTUMN  
(1893)





PLATE LIX.

BUST OF AFRICA.

A female bust in high relief, with hair arranged in two rows of wavy tresses falling on each side of the neck; the bust, which extends to the waist, is clad in a chiton with overfold, and a folded chlamys hangs over the left shoulder. The back of the head is covered with the skin of an elephant's head, the upturned trunk being seen over the forehead, with a tusk on each side, and at the back large flapping ears. Below the right arm of the figure is an elephant's tusk, and at the left side is a diminutive figure of a lion. The figure may thus be identified as Africa, of which country the lion and elephant are characteristic animals; similar personifications occur on the coins of the Kings of Mauretania. A figure of the same type forming part of the Boscoreale treasure in the Louvre has been identified as Alexandria, being more definitely characterised as such by the presence of Egyptian and Ptolemaic emblems.

Height 9 inches. From the Hamilton Collection. *Catalogue of Bronzes*, No. 1524; on the subject see P. Gardner in *Journ. Hell. Stud.*, ix., p. 72.





## PLATE LIX.

### BUST OF AFRICA.

A female bust in high relief, with hair arranged in two rows of wavy tresses falling on each side of the neck; the bust, which extends to the waist, is clad in a chiton with overfold, and a folded chlamys hangs over the left shoulder. The back of the head is covered with the skin of an elephant's head, the upturned trunk being seen over the forehead, with a tusk on each side, and at the back large flapping ears. Below the right arm of the figure is an elephant's tusk, and at the left side is a diminutive figure of a lion. The figure may thus be identified as Africa, of which country the lion and elephant are characteristic animals; similar personifications occur on the coins of the Kings of Mauretania. A figure of the same type forming part of the Boscoreale treasure in the Louvre has been identified as Alexandria, being more definitely characterised as such by the presence of Egyptian and Ptolemaic emblems.

Height 9 inches. From the Hamilton Collection. *Catalogue of Bronzes*, No. 1524; on the subject see P. Gardner in *Journ. Hell. Stud.*, ix., p. 72.



BUST OF AFRICA

1718/24



## PLATE LX.

### ROYAL PERSONAGE (ALEXANDER THE GREAT?).

This statuette, which is about one-third life size, represents a beardless man standing with the left foot raised and the right hand held up above his head, having presumably grasped a spear; the left arm is wanting. Round his head is a plain fillet or diadem, and on his feet are high boots laced up in front, leaving the toes bare. He wears a short tunic which falls in regular folds to the knees and has a fringe of tassels; over this is a cuirass of the usual Roman type with a border of flaps and a belt fastened round the middle; the ends of the thongs which fasten the latter are tucked up in it in front. The cuirass is richly ornamented with inlaid patterns in silver and niello, the patterns consisting of rosettes of various sizes with leaves alternately in one and the other material; on the breast are leaves and tendrils. On the shoulder-plates and flaps of the cuirass are inlaid honeysuckle patterns.

It is evident that the statuette represents some important personage, and it was originally identified as the Emperor Nero, subsequently as Britannicus. But although the details of the costume and armour are Roman, the possibility of its representing an Imperial personage is precluded by the head-dress. The earlier Roman emperors always wear a wreath, usually of laurel, whereas the plain diadem is especially distinctive of the Greek rulers from the time of Alexander the Great onwards. The face has nothing in common with those of Alexander's successors, as we know them from



coins, and the pose and expression of the figure are quite characteristic of the Great King himself, as we know from the descriptions of ancient writers that he was represented by Lysippos. Although the style of the statuette is provincial rather than purely classical, and it was probably executed in Gaul, we need not be surprised at a representation of Alexander by a provincial artist of this period, seeing that the influence of Hellenistic and Alexandrine art was always stronger in that region than that of purely Roman art. We meet with the same phenomenon in the Herakles, Plate LI., which, like the figure under discussion, was found in Britain. In spite of certain small defects this statuette is one of the finest existing specimens of Gaulish sculpture inspired by a Greek original.

Height 22 inches. Found at Barking Hall, Suffolk, about 1795, and presented by the Earl of Ashburnham, 1813. *Vetusta Monumenta*, iv., pls. 11, 15; Murray, *Greek Bronzes*, p. 87, fig. 36; *Victoria County History of Suffolk*, i., p. 297.



ROYAL PERSONAGE



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ROYAL PERSONAGE



## PLATE LXI.

### HEAD OF THE EMPEROR AUGUSTUS.

This remarkable head represents the Emperor in the prime of early manhood, and is of heroic size; it is undoubtedly a contemporary portrait, and must be from one of the statues of the Emperor 'in uniform' which were erected in various parts of the Roman Empire. That it actually represents Augustus is placed beyond doubt from its remarkable resemblance to the head of the well-known Prima Porta statue found in the villa of Livia at Rome, although the latter represents the Emperor some twenty years older. The difference in age is marked by the freedom of the face from lines and the absence of fleshiness about the nose. In the treatment of the hair the resemblance is most conspicuous. On the other hand, the mouth is here treated in an unusual manner, more as in the portraits of Augustus as a boy. Professor Bosanquet points out that the piercing expression of the eyes is exactly in accord with the descriptions given by Suetonius and other writers. We are fortunate in having them here exactly as they were executed by the sculptor, the pupil being of glass set in a ring of bronze, the iris of some hard stone, partly black, partly yellow, while the whites are of alabaster in a bronze setting. The large outstanding ears are another characteristic of Augustus, as of all the Julian family.

This head was found by Professor John Garstang at Meroe, on the Upper Nile, at a site some 400 miles beyond

the Roman frontier; it had been buried in sand at the entrance to one of the chief buildings in the palace enclosure. It is known that Augustus was travelling in Egypt about B.C. 30, and it is possible that the statue commemorated his visit at that time to Syene.

Height 17 inches. Acquired in 1911 through the generosity of the Sudan Excavations Committee in consideration of a gift made by the National Art-Collections Fund towards the Committee's excavations. Bosanquet in *Liverpool Annals of Archaeology*, iv., No. 2, pls. 12-16.





*The Louvre, Paris, France*

OF MEROE







PLATE LXII.

HEAD OF THE EMPEROR HADRIAN.

This fine head represents the Emperor at about the age of thirty, and is probably from a colossal statue in which he was portrayed in heroic costume. Though showing great artistic skill in the modelling and execution, it is not so successful as a portrait; the forehead is too short, the ears set too obliquely, and the back of the head projects too strongly; the beard, too, is more closely cut than Hadrian usually wore it.

The head was found in the River Thames in 1834, near the third arch of the new London Bridge, then in course of construction. A bronze hand found close by in Lower Thames Street in 1845 may possibly belong to the same statue.

Height 16 inches. *Victoria County History of London*, i., p. 109, fig. 49.



## PLATE LXII

### HEAD OF THE IMPERIAL STATUE

The head of the statue represents the Emperor as about the age of thirty. It is a full-length statue in which he was dressed in Roman costume. Though the work of an artist, the modelling and execution, it is not a satisfactory representation; the forehead is too short the ears are too small, and the back of the head projects on the crown of the head, too is more closely cut than Hadrian's hair.

The head was found in the River Thames in 1832, near the old area of the new London Bridge, then in course of reconstruction. A bronze head found close by in Lambeth Street in 1845 may possibly belong to the same statue. (See *London County Museum*, p. 100, fig. 10.)



HEAD OF HADRIAN







## PLATE LXIII.

### TWO BUSTS OF LUCIUS VERUS.

Of these two busts of an Imperial personage of the second century after Christ, the first, representing a younger man than the second, was formerly identified as Aelius Cæsar, the adopted son of Hadrian. But a comparison with coins and other monuments shows that both busts represent his son Lucius Verus, who was associated in the government with M. Aurelius. In the one case we see him as a young man of about thirty, in the other more middle-aged.

The younger bust is looking to the right; the hair is arranged in thick curly locks, and there is a slight moustache and short beard forming two tufts under the chin. The eyes are inlaid in enamel and silver; drapery is fastened on the left shoulder. The figure is covered with a fine patina.

Height  $7\frac{3}{8}$  inches. Acquired from Castellani, 1873. *Catalogue of Bronzes*, No. 834.

The older bust has very thick hair in short crisp curls; the moustache is still slight, and the beard is treated in two curly locks on the chin. The surface is somewhat corroded.

Height 10 inches. From the Blacas Collection, 1867. *Catalogue of Bronzes*, No. 835.



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Height 7 $\frac{3}{4}$  inches.  
No. 834.

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No. 835.



BUSTS OF LUCIUS VERUS







PLATE LXIV.

PORTRAIT-HEAD OF POET.

A life-sized bearded head, with hair falling in smooth curling waves from under a fillet; the eyes are hollow, having been inlaid. It was formerly considered to represent Homer, though it does not correspond very closely to the marble busts conventionally identified with that poet; it has since been conjectured to be Pindar or Sophocles, but certainly does not resemble the extant portraits of the latter. The surface is in excellent condition, with very fine dark patina.

Brought from Constantinople at the beginning of the seventeenth century by the second Earl of Arundel, this head remained in the possession of his family until 1721. It was then purchased by Dr. Mead, after whose death it passed to the ninth Earl of Exeter in 1755, who in his turn gave it to the newly-founded Museum in 1760.

Height  $11\frac{5}{8}$  inches. *Catalogue of Bronzes*, No. 847; Michaelis, *Ancient Marbles in Great Britain*, pp. 26, 32, 50, 93.



HEAD OF A POET

047







PLATE LXV.

SEATED PHILOSOPHER (ARISTIPPUS?).

A beardless figure seated with the right leg crossed over the left, the feet being stretched out; the head is inclined forward, and is supported by the right hand, the right elbow resting on the left hand. He wears a large himation passing over the left shoulder and leaving the right arm and side bare, his left arm being muffled in its folds; on his feet are sandals. The attitude is easy and natural, and the face earnest and reflective; the whole treatment is broad and effective. The philosopher has been identified as the Cyrenaic Aristippus, from the likeness to a statue in the Palazzo Spada at Rome inscribed with his name. In type the figure resembles a marble statue at Petworth. The seat is now wanting.

Height 20 inches. Said to have been found in dredging the harbour at Brindisi. Acquired from Castellani, 1865. *Catalogue of Bronzes*, No. 848; *Journ. Hell. Stud.*, xxxiv., pls. 2-3, pp. 47 ff.



PHILOSOPHER ARISTIPPUS

(1881)





PLATE LXVI.

HEAD OF ROMAN PRIEST.

Originally known as Diomedes, this head is clearly to be identified as that of a Roman priest of an inferior order to the *flamen*, from whom he is distinguished by the form of the head-dress. The head is clean-shaven and covered with a round closely-fitting cap fastened with thongs under the chin; this cap (*tutulus*) when worn by a *flamen* was surmounted by a spike of olive-wood called the *apex*. The eyes are hollow, and the lips have been inserted separately; the head is broken from a statue just below the jaw. The style of art shows it to be an Italian work of about the end of the third century B.C., having close affinities to the head of the so-called Arringatore in Florence, which is also a work of that period; but the Italian artist was evidently familiar with Greek conventions.

Height 8 inches. Sent from Rome in 1785 to Payne Knight, and acquired with his collection. *Catalogue of Bronzes*, No. 1614; *Journal of Roman Studies*,<sup>1</sup> i. (1911), p. 219, pl. 31.



Head of a woman, 1st century B.C.



PLATE LXVI

HEAD OF ROMAN PRIEST.

Originally known as Diomedes, this head is now generally accepted as that of a Roman priest of an inferior rank. The features are simple, but distinguished by the form of the forehead. The head is clean-shaven and covered with a round closely-fitting cap fastened with thongs under the chin. This cap (*calathus*) was worn by a *pater* who was recognized by a spike or ornament called the *apex*. The eyes are hollow, and the lips have been inserted separately; the nose is straight from a nostril just below the jaw. The style of art suggests it to be an Etrurian work of about the end of the fifth century B.C., having close affinities to the head of the excellent *Perseus* in Florence, which is also a work of this period; but the Italian artist was evidently familiar with Greek sculpture.

Found at Veii, and now in the collection of the Vatican Museums. See also the head of the *Perseus* in the collection of the Vatican Museums. See also the head of the *Perseus* in the collection of the Vatican Museums.



HEAD OF ROMAN PRIEST

1914





## PLATE LXVII.

### ARCHER.

This figure, although found in Britain, must rank among the finest of the bronzes of the Roman period, and may actually be of earlier date, *i.e.*, purely Greek work. It represents an archer bending forward in the act of drawing his bow; the figure itself is perfect and in admirable preservation, but the bow and arrow are wanting. "The bow and arrow were probably of richer metal than the figure itself, but no vestiges of them were discovered. The aperture for the bow is seen in the closed left hand which held it, and the bent fingers of the right appear in the act of drawing the arrow to its full extent. . . . The eyes are of silver, with the pupils open; the hair disposed in graceful curls on the head, as well as on the chin and upper lip. The left hand, which grasped the bow and sustained the arrow, is so placed as to bring the latter on a level with the eye; and the steadfast look and determined expression of the whole face are much heightened by the silver eyes" (Roach Smith, *Illustrated Roman London*, p. 71). If the figure is not actually Greek, it is at all events full of the Greek spirit, admirable in conception and execution, and worthy to be compared with the Herakles from Cumberland (Plate LI.). It was found in July, 1842, in the City of London, at the junction of Queen Street and Watling Street.

Height 11 inches. *Victoria County History of London*, i., p. 112, fig. 52.



ARCHER



PLATE LXVII.

ARCHER.

This figure, although found in Britain, must be the finest of the bronzes of the Roman period, and actually be of earlier date, *i.e.*, purely Greek work. It represents an archer bending forward in the act of drawing his bow; the figure itself is perfect and in admirable preservation, but the bow and arrow are wanting. "The fragments were probably of richer metal than the bronzes, as the vestiges of them were discovered. The figure is seen in the closed left hand which is bent at the fingers of the right appear in the act of drawing to its full extent. . . . The eyes are wide open; the hair disposed in graceful curls, as on the chin and upper lip. The figure is in the bow and sustained the arrow. The figure is the latter on a level with the eyes, and a determined expression of countenance heightened by the silver eyes (see *Roman London*, p. 71). If the figure is at all events full of vigour and conception and execution, and is a copy of Herakles from Cumber-land, it was found in July, 1842, in the City of London, between Street and Watling Street."

Height 11 inches. *Vide*



ARCHER





PLATE LXVIII.

NEGRO BOY.

This work of the late Republican or early Imperial Roman period represents a young negro of slender proportions standing with left leg advanced and right hand on hip. The left arm is raised, the hand being held out palm upwards as if it had supported an object which appears to have been deliberately cut away, but a small portion which remains suggests that it was a shallow bowl or open lamp. The whole attitude is suggestive of a cup-bearer or lamp-bearer, the latter being perhaps the more likely. Athenaeus tells us that Cleopatra provided Ethiopian lamp-bearers for her departing guests, and we know that negro slaves were very popular in Egypt under the Ptolemies and were employed at Rome in the early Imperial period as cup-bearers.

The hair of the figure is arranged in long locks ending in curls; the pupils of the eyes are incised. It is in almost perfect condition, but the left foot has been restored. The surface is covered uniformly with a fine light green patina. It stands on an antique circular base ornamented with an egg-moulding round the top and resting on three feet in the form of lion's paws. There is a similar figure in the Musée de St. Germain-en-Laye. The club figured in the plate belongs to the same donation, but it is not possible to connect it with the figure.

Height  $9\frac{1}{4}$  inches; with base, 14 inches. Found at Perugia. Presented by Mr. William C. Alexander through the National Art-Collections Fund, 1908. *Journ. Hell. Stud.*, xxix., p. 163, fig. 16.



Lamp - 1847







NEGRO BOY





PLATE LXIX.

BOY PLAYING THE GAME OF MORRA.

A figure of a boy starting back, and holding up his left hand with an animated gesture, while the right is concealed behind his back. The action of his two hands suggests that the boy forms part of a group of two players in the game known as *micare digitis*, played nowadays in Italy under the name of *morra*. The players simultaneously exhibit a certain number of fingers, the object of the challenger being to show the same number as his opponent. The thumb and first two fingers of the left hand are raised, reckoning three, the other hand being hidden in order to keep it from distracting or misleading the other player; usually, however, it is the right hand which is used in play. The treatment of the boy's hair is peculiar: it is gathered into a broad plait which passes over the crown and is fastened with a brooch at each end. In this arrangement of the hair and the general character of the head there is much to suggest Eros, but as the wings are wanting, it may rather be identified as Ganymede, who is described by Apollonius Rhodius as playing at boyish games with Eros. The statuette is not earlier than the Roman period, having much in common with bronze figures of Cupid from Pompeii.

Height 2 feet 6½ inches. Found at Foggia, in Apulia; bought 1869. *Catalogue of Bronzes*, No. 826; *Journ. Hell. Stud.*, xviii., p. 131.





MORRIS

(1922)







BOY PLAYING MORRA  
(1866)





PLATE LXX.

HEAD OF BOY.

Though more probably a portrait-head, this head may be meant for a Cupid or a Genius. The front hair is tied up in a knot over the forehead, as is often the case with that of boys or Cupids, the rest lying in flat curls ; the eyes have been inlaid. A work of the Roman period.

Height 10 inches. Acquired from the Pourtalès Collection. *Catalogue of Bronzes*, No. 850.





PLATE

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ROMAN BOY

B. 10





## PLATE LXXI.

### TWO PORTRAIT-HEADS.

(1) The life-size head of a youth, broken from a bust or statue, with part of the neck remaining. He has a prominent aquiline nose and irregular features, and round his head is a thick fillet. The head is an excellent piece of work, probably dating from about the third century B.C., and is in perfect preservation. It may possibly represent some member of the Seleucid family.

Height  $10\frac{1}{4}$  inches. Found near Smyrna in 1820, and acquired by Payne Knight for his collection. *Catalogue of Bronzes*, No. 1691.

(2) The head of a beardless man, life-size, placed on a modern bust. The hair is carefully and realistically rendered, even on the chin. The eyes and nose are restored; the head is covered with a good patina. A work of the Roman period.

Height  $8\frac{1}{2}$  inches. Found in 1771 on an island in the lake of Bolsena, in Tuscany; afterwards in Payne Knight's collection. *Catalogue of Bronzes*, No. 1692.





PLATE LXVI

CHISEL POINT BRASS-PLATE

This is the only one of a group of three, known to have been made at the same time and place. The first is a small one, the second is a large one, and the third is a small one. The first is an excellent piece of work, and the second is a very good one. The third is a very good one, and is in the best condition of preservation. It is a very good one, and is in the best condition of preservation. It is a very good one, and is in the best condition of preservation.

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The first is a small one, the second is a large one, and the third is a small one. The first is an excellent piece of work, and the second is a very good one. The third is a very good one, and is in the best condition of preservation. It is a very good one, and is in the best condition of preservation. A work of the Roman period.



TWO PORTRAIT - HEADS



## PLATE LXXII.

### HELMET.

This Roman helmet belongs to a somewhat rare but very remarkable series of ornamental helmets, examples of which have been found in Britain, Germany, and Bulgaria. They usually have a visor completely covering the face, which is modelled to represent a human face or mask, either iconic or idealised; the back part is richly ornamented, often with subjects in relief. The closed visor would make such helmets extremely unpractical in actual use, and the thinness of the metal also suggests that they were not really intended to be worn. It is therefore supposed that they formed part of the 'parade-armour' of Roman soldiers, to be used in certain ceremonies, and especially as death-masks, placed on the head of the body when laid in the grave. On the other hand, some of the helmets of this type found at Newstead, in Scotland, have woollen padding and show signs of having been in use, and this is borne out by a passage in Arrian, who describes such helmets as being worn by the Roman cavalry when indulging in sports and exercises (*Tact.* 34, 2; he wrote in the time of Hadrian).

The helmet here represented is made of very thin bronze, and is fashioned in two parts fitting closely together, the visor and the head-piece. The two parts appear to have been united by thongs. The visor or mask, which includes the brow and ears, has a high diadem over the forehead, beneath which escape flowing locks of hair. This diadem is very richly ornamented, and is divided into two parts, of which the lower is modelled in the form of a mural crown;



the upper forms a band with figures in relief. The crown takes the form of a city-wall with a double gateway in the middle and towers at intervals. In the middle of the upper band is a medallion supported by two Victories; these are flanked by two nude female figures seated on sea-monsters, and beyond each of these is another sea-monster to the front, with human body ending in two long serpent-tails. Along the arcaded upper edge are a series of infantile heads. Two serpent's heads project from the locks of hair in front of the ears on either side. The face appears to be an idealised portrait of a Roman soldier, and is admirably executed; the eyes, nostrils, and mouth are pierced.

The head-piece has a vertical rim running all round the front from side to side, and the whole surface is covered with reliefs representing scenes of combat, with a band round the neck below on which are a circular shield and two crossed spears between two *peltae*. On the top of the head are two horsemen charging at each other, between two foot-soldiers turned in opposite directions; above them, a foot-soldier charging to the right; in the upper field at the back are two groups, each consisting of a horseman charging over a prostrate soldier, who is defended by another foot-soldier; in the lower, a foot-soldier between two charging horsemen; all the soldiers are armed with short swords. The details are vague, and the style of these reliefs is inferior to that of the front part of the helmet.

Height  $10\frac{1}{2}$  inches. Found in 1796 at Ribchester, in Lancashire, and purchased by Charles Townley, with whose collection it was acquired by the Museum. *Vetusta Monumenta*, iv., pls. 1-3; Benndorf, *Antike Gesichtshelme und Sepulcralmasken*, pls. 4-6, p. 18. See also Curle, *A Roman Frontier Post*, p. 168 ff., for a description of the remarkable series found at Newstead. These helmets undoubtedly date from the first century of our era.



REPRODUCED FROM THE







HELMET FROM RIBCHESTER





PLATE LXXIII.

HEAD OF MULE, FROM A COUCH.

This head forms part of a *fulcrum* or support of a couch, which projected at the end of the seat and served for the cushions to rest on. The tops of these *fulcra* were usually ornamented with the heads of mules or asses wreathed with vine or ivy, a practice to which Juvenal refers (*Sat.* xi., 97):

parvis frons aerea lectis  
vile coronati caput ostendebat aselli.

In this case the mule's head is wreathed with ivy, and on the shoulder is a leather collar ornamented with meander and wave patterns inlaid in silver, turned down over a lion's skin. The head is turned sideways, and the ears put back with a vicious expression; the modelling and execution are admirable:

Height  $6\frac{1}{2}$  inches. Found in France; bought 1868. *Catalogue of Bronzes*, No. 2562; Ransom, *Studies in Ancient Furniture*, pl. 13, p. 100.



HEAD OF MULE  
FROM A Fossil  
(1888)











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