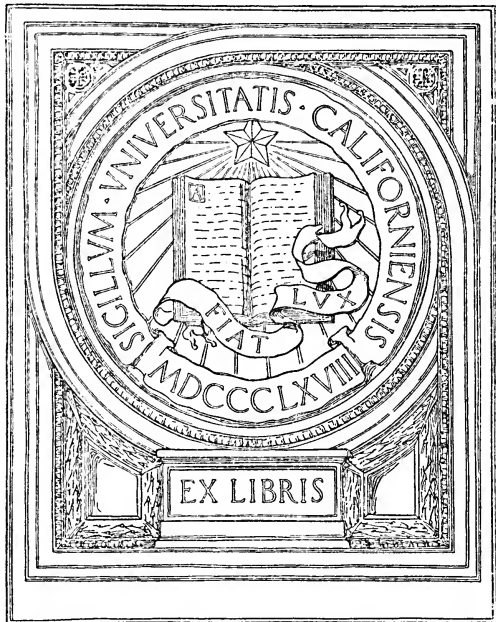


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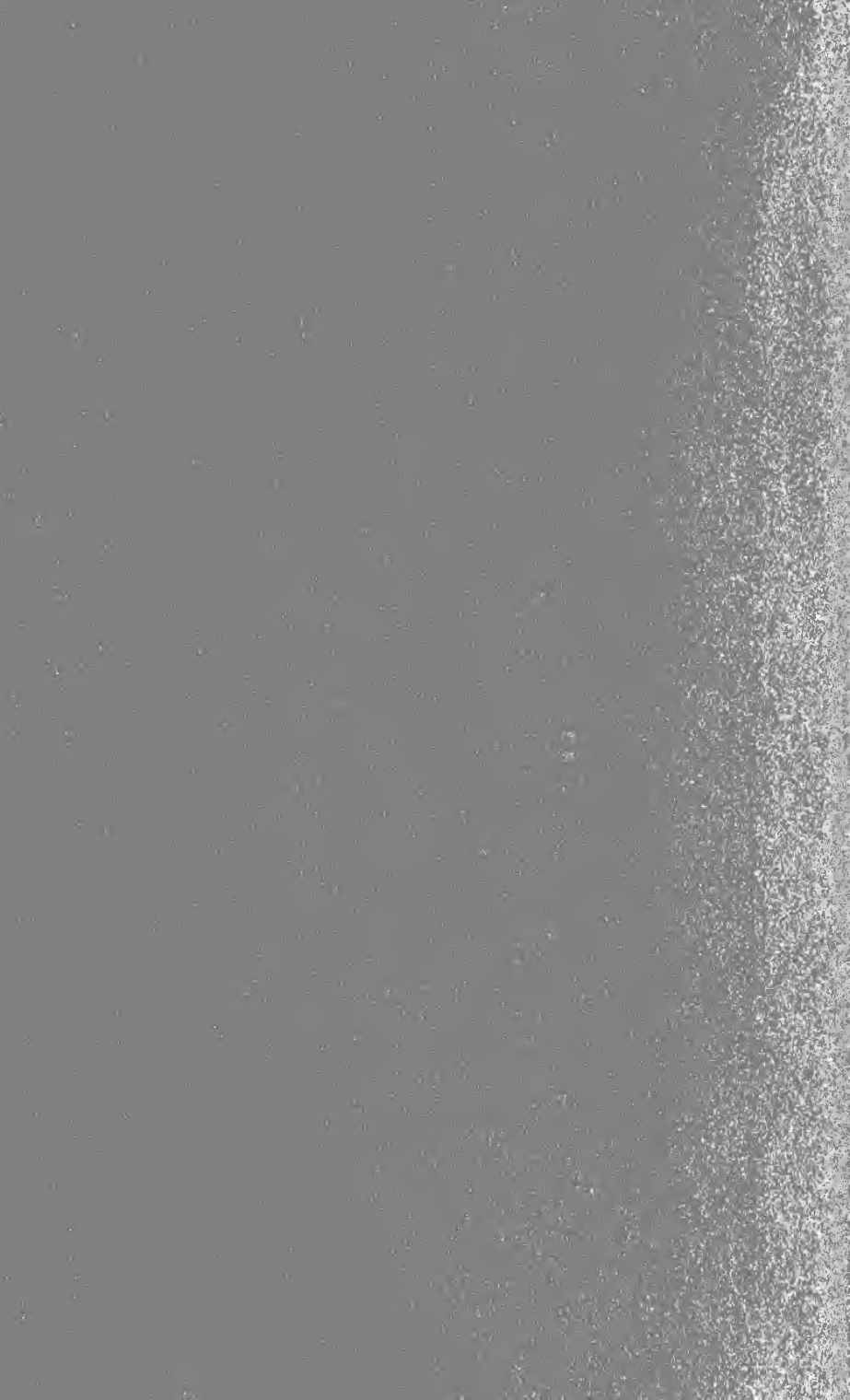
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PLASTER-CASTS
AND
BRONZE-REPRODUCTIONS
IN HALLS 6, 7, 8, 9, 10 AND 11.

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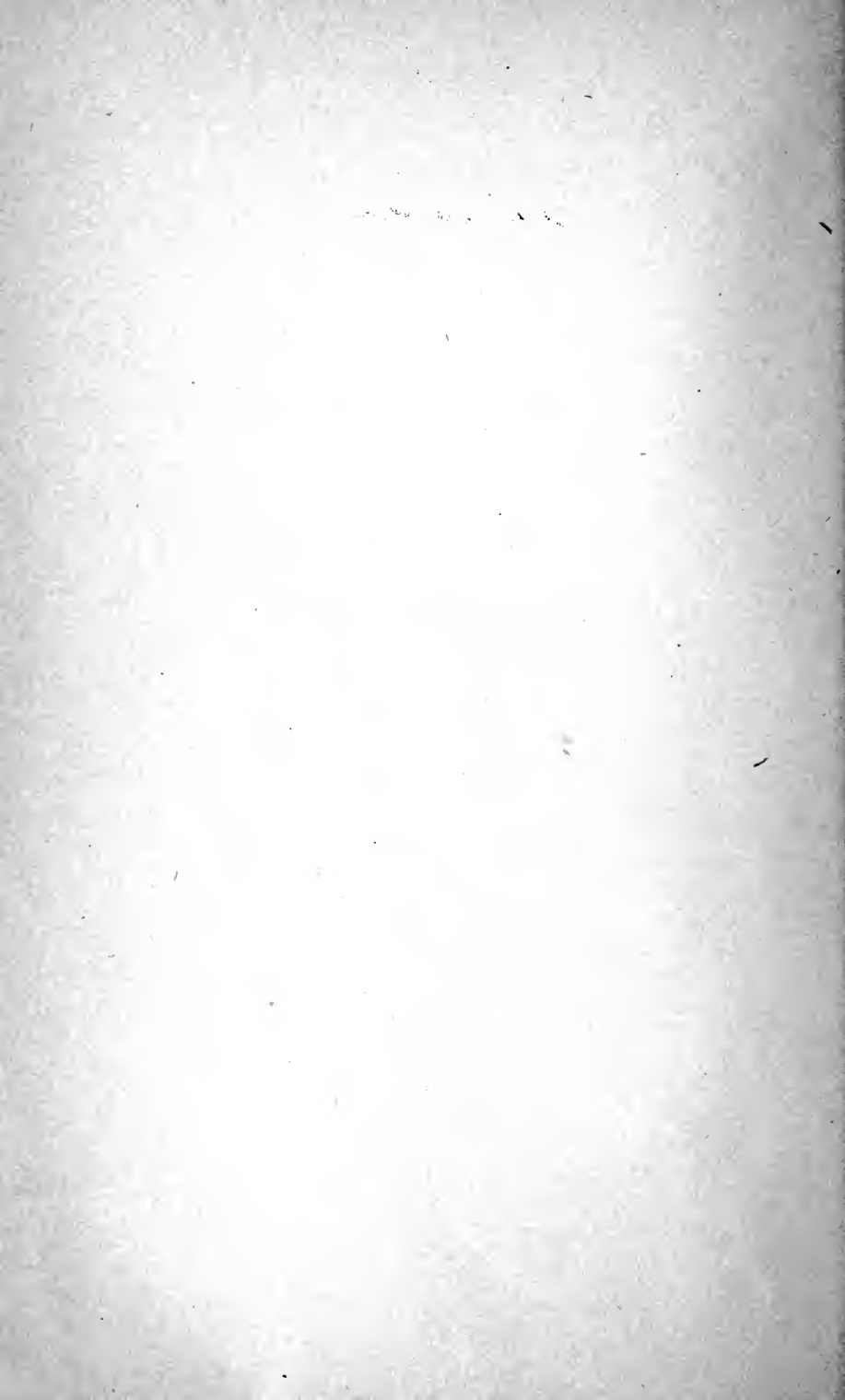
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MARQUAND COLLECTION

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EGYPTIAN SECTION,

HALL 6.

1. STATUE, WITH RELIEF AND INSCRIPTION.

Subject: Portrait of King Kha-f-ra.

Artist: A SCULPTOR OF THE FOURTH DYNASTY.

Date of Execution: B. C. 3766-3566.

Material of Monument: Green Basalt.

*Station in Ancient Times: TEMPLE OF HARMAKHIS NEAR
THE SPHINX AND THE GREAT PYRAMID OF GÍZEH.*

Place of Exhibition To-day: Museum of Gízeh.

2, 3, 4. LOW-RELIEFS, WITH LEGENDS.

Panels of the Scribe Hesi-râ.

A SCULPTOR OF THE FOURTH DYNASTY. B. C. 3766-3566.
Sycamore Wood.

- BLANK DOORS OF HESI'S TOMB AT SAKKARAH.

Museum of Gízeh.

5. HALF-SIZE STATUE.

**Portrait of the "Shaïkh el-Beled," or 'Native Chief
of the Village.'**

A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
Wood of the Sycamore-fig Tree.

A TOMB AT SAKKARAH.

Museum of Gízeh.

6. LOW-RELIEF, WITH LEGEND.

Domestic Ducks, Geese, and Cranes.

A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.

MASTABAH OF THE PRIEST THÍ, AT SAKKARAH.

Still in place.

7. **LOW-RELIEF, WITH LEGEND.**
Procession of Offering-bearers.
 A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
 White Limestone.
 MASTABAH OF THÎ, AT SAKKARAH.
8. **LOW-RELIEF, WITH LEGEND.**
Procession of Offering-bearers.
 A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
 White Limestone.
 MASTABAH OF THE PRIEST THÎ, AT SAKKARAH.
9. **LOW-RELIEF, WITH LEGEND.**
Harvest-scene: Donkeys laden with Sheaves.
 A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
 White Limestone.
 MASTABAH OF THE PRIEST THÎ, AT SAKKARAH.
10. **LOW-RELIEF, WITH LEGEND.**
Donkeys fording Inundation.
 A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
 White Limestone.
 MASTABAH OF THE PRIEST THÎ, AT SAKKARAH.
11. **LOW-RELIEF, WITH LEGEND.**
Procession of Victims for Sacrifice.
 A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
 White Limestone.
 MASTABAH OF THE PRIEST THÎ, AT SAKKARAH.
12. **LOW-RELIEF, WITH LEGEND.**
Procession of Victims for Sacrifice.
 A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
 White Limestone.
 MASTABAH OF THE PRIEST THÎ, AT SAKKARAH.

13. **LOW-RELIEF, WITH LEGEND.**
Field-laborers using the Pick.
A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.
MASTABAH OF THE PRIEST THĪ, AT SAKKARAH.
14. **LOW-RELIEF, WITH LEGEND.**
Domestic Gazelle and Ibex.
A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.
MASTABAH OF THE PRIEST THĪ, AT SAKKARAH.
15. **LOW-RELIEF, WITH LEGEND.**
Oxen and Calves fording Inundation.
A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.
MASTABAH OF THE PRIEST THĪ, AT SAKKARAH.
16. **LOW-RELIEF, WITH LEGEND.**
Procession of Victims for Sacrifice.
A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.
MASTABAH OF THE PRIEST THĪ, AT SAKKARAH.
17. **LOW-RELIEF, WITH LEGEND.**
Milking Scene.
A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.
MASTABAH OF THE PRIEST THĪ, AT SAKKARAH.
18. **LOW-RELIEF, WITH LEGEND.**
Flock of Numidian Cranes.
A SCULPTOR OF THE FIFTH DYNASTY. B. C. 3566-3300.
White Limestone.
MASTABAH OF THE PRIEST THĪ, AT SAKKARAH.

- 19. STATUETTE.**
Hippopotamus, marching through the Reeds of the River-side.
 A SCULPTOR OF THE ELEVENTH DYNASTY. B. C. 2500.
 Blue Faïence.
 A TOMB, AT DRAH-ABÛ-EL-NEGGAH (THEBES).
Museum of Gîzeh.
- 20. STATUETTE, WITH INSCRIPTION.**
Amen-em-hat, Chief of the First Rank.
 A SCULPTOR UNDER THE REIGN OF NEB-KHER-RA. (MENTU-
 HOTEP.) ELEVENTH DYNASTY, B. C. 2500.
- 21. HOLLOW-RELIEF, WITH INSCRIPTION.**
Sepulchral Tablet of An-tef.
 A SCULPTOR OF THE TWELFTH DYNASTY. B. C. 2466-2250.
 White Limestone.
 ABYDOS : 'ARÂBAT EL-MEDFÛNEH.
Museum of Gîzeh.
- 22. STATUETTE.**
Amen-em-hat, Chamberlain to the King.
 A SCULPTOR OF THE TWELFTH DYNASTY. B. C. 2466-2250
 Dark Granite.
British Museum, London.
- 23. STATUETTE.**
User-tes-en, Superior of the Temple at Abydos.
 A SCULPTOR OF THE THIRTEENTH DYNASTY. B. C. 2100.
 •Black Granite.
 ABYDOS.
Museum of Gîzeh.
- 24. HEAD, COLOSSAL.**
Portrait of an Hyksos King, Apepi II.?
 A SCULPTOR OF THE SIXTEENTH DYNASTY. B. C. 1950-1700.
 Black Granite.
 NEAR THE EASTERN ENTRANCE OF THE TEMPLE, AT BUBASTIS.
British Museum, London.

25. LOW-RELIEF.**Portrait of the Queen of Pun-t.**

A SCULPTOR OF THE EIGHTEENTH DYNASTY. B. C. 1600.
Limestone.

STAGE-TEMPLE OF QUEEN HAT-A-SÛ, CENTRAL TERRACE, AT DAÏR
EL-BAHARÏ.

Museum of Gîzeh.

26. HEAD, COLOSSAL.**Portrait of King Thothmes III.**

A SCULPTOR OF THE EIGHTEENTH DYNASTY. B. C. 1600.
Gray Granite.

KARNAK.

Museum of Turin.

27. HEAD, COLOSSAL.**Portrait of King Amenophis II., from a kneeling statue.**

A SCULPTOR OF THE EIGHTEENTH DYNASTY. B. C. 1566.
Syenite.

Museum of Turin.

28. STATUE, COLOSSAL: WITH RELIEF.**Portrait of King Amenophis III. enthroned.**

A SCULPTOR OF THE EIGHTEENTH DYNASTY. B. C. 1500.
Black Granite, passing into Syenite.

NEAR THE COLOSSI, OF WHICH ONE IS THE RENOWNED "VOCAL
MEMNON," STANDING IN THE LIBYAN SUBURB OF THEBES.

British Museum, London.

29. HEAD.**Portrait of Queen Thî? wife of King Amenophis III.**

A SCULPTOR OF THE EIGHTEENTH DYNASTY. B. C. 1500.
Finely grained Limestone.

KARNAK.

Museum of Gîzeh.

- 30. MONUMENT, WITH INSCRIPTION.**
Recumbent Lion of Amenophis III.
 A SCULPTOR OF THE EIGHTEENTH DYNASTY. B. C. 1500.
 Syenite.
 TEMPLE AT SOLEB IN NUBIA; BUT AFTERWARDS REMOVED TO GEBEL
 BARKAL, BY THE ETHIOPIAN KING AMEN-ESRED.
British Museum, London.
- 31. HEAD.**
Portrait of King Heru-em-heb.
 A SCULPTOR OF THE EIGHTEENTH DYNASTY.
 B. C. 1466-1400.
 Black Granite.
 KARNAK.
Museum of Gîzeh.
- 32. STATUE, WITH INSCRIPTION.**
**Portrait of Kan-nekht, squatting: dedicated to the
 deity Osiris.**
 A SCULPTOR OF THE EIGHTEENTH DYNASTY.
 B. C. 1700-1400.
 Black Basalt.
British Museum, London.
- 33. CARVING, WITH INSCRIPTION.**
Sepulchral Tablet of Neb-sa-i-u, High-priest of Osiris.
 A SCULPTOR OF THE EIGHTEENTH DYNASTY.
 B. C. 1700-1400.
 Limestone.
 ABYDOS: 'ARÂBAT EL-MEDFÛNEH.
Museum of Gîzeh.
- 34. LOW-RELIEF, WITH LEGEND.**
**Ptah-mes, Superintendent of his Majesty's Memorial
 Works in the Temple of Ptah.**

- 35. HEAD.**
Portrait of King Seti I.
 A SCULPTOR OF THE NINETEENTH DYNASTY.
 B. C. 1366-1333.
British Museum, London.
- 36. HOLLOW-RELIEF, WITH INSCRIPTION.**
**King Seti I., warring against the Syrian Bedawin at
 the Fortress of Kanana (Canaan).**
 A SCULPTOR OF THE NINETEENTH DYNASTY.
 B. C. 1366-1333.
 Sandstone.
 NORTHERN WALL OF THE GREAT TEMPLE, AT KARNAK.
Still in situ.
- 37. BUST, WITH CARTOUCHES.**
Portrait of King Rameses II., from a seated Statue.
 A SCULPTOR OF THE NINETEENTH DYNASTY.
 B. C. 1333-1300.
 Black Granite.
Museum of Turin.
- 38. BUST, COLOSSAL: WITH INSCRIPTION (UPON
 PILASTER).**
Portrait of King Rameses II.: Belzoni's "Memnon."
 A SCULPTOR OF THE NINETEENTH DYNASTY.
 B. C. 1333-1300.
 Syenite.
 SOUTH SIDE OF THE RAMESSEUM, AT THEBES.
British Museum, London.
- 39. HALF STATUE, WITH CARTOUCHES.**
Portrait of King Rameses II.
 A SCULPTOR OF THE NINETEENTH DYNASTY.
 B. C. 1333-1300.
 Syenite.
 ISLAND OF ELEPHANTINĒ.
British Museum, London.

- 40. LOW-RELIEF, WITH INSCRIPTION.**
King Rameses II., offering Incense before the goddess Hathor.
 A SCULPTOR OF THE NINETEENTH DYNASTY.
 B. C. 1333-1300.
 Limestone.
Museum of Turin.
- 41. RELIEF, WITH CARTOUCHES.**
Naos-façade, bearing Portrait of King Rameses II.
 B. C. 1333-1300.
- 42. STATUE, WITH INSCRIPTION.**
Portrait of Prince Seti II., son of King Menephtah.
 A SCULPTOR OF THE NINETEENTH DYNASTY. B. C. 1266.
 Light-colored Sandstone.
 KARNAK.
British Museum, London.
- 43. HOLLOW-RELIEF, WITH INSCRIPTION.**
Portrait of King Rameses III.
 A SCULPTOR OF THE TWENTIETH DYNASTY.
 B. C. 1200-1100.
 Limestone.
 TOMB OF THE HARPER (NO. 11), BÎBÂN EL-MULÛK, AT THEBES.
Still in place.
- 44. HOLLOW-RELIEF.**
Philistine Prisoners.
 A SCULPTOR OF THE TWENTIETH DYNASTY.
 B. C. 1200-1100.
 Limestone.
 LARGE TEMPLE OF KING RAMESES III., FAÇADE OF THE SECOND
 PYLON, SOUTHERN SIDE: MEDÏNET HABÛ, AT THEBES.
Still in place.

45. STATUE, WITH INSCRIPTION.
Portrait of Queen Ameniritis, mother-in-law of King Psammetichus I.
 A SCULPTOR OF THE TWENTY-FIFTH DYNASTY.
 B. C. 700-666.
 Statue—Alabaster. Socle—Gray Granite.
 KARNAK.
Museum of Gizeh.
46. HEAD.
Portrait of the Ethiopian Conqueror Taharka, mutilated.
 A SCULPTOR OF THE TWENTY-FIFTH DYNASTY. B. C. 693.
 Black Granite.
 LUKSOR.
Museum of Gizeh.
47. HOLLOW-RELIEF, WITH INSCRIPTION.
King Apries (Haa-ab-Ra, son of the Sun, Uah-ab-Ra), offering Symbols of Truth to the goddess Sekhet.
 A SCULPTOR OF THE SAÏTIC OR TWENTY-SIXTH DYNASTY.
 B. C. 666-527.
48. STATUETTE.
Hor-nekht, Second Prophet of the deity Amen.
 A SCULPTOR OF THE SAÏTIC EPOCH. TWENTY-SIXTH DYNASTY. B. C. 666-527.
 Gray Serpentine.
 WORKSHOP OF A SCULPTOR, DISCOVERED IN THE YEAR 1864, AT MITRAHINEH, AMID THE RUINS OF MEMPHIS.
Museum of Gizeh.
49. STELA, WITH INSCRIPTION.
Deity Horus, standing upon Crocodiles.
 A SCULPTOR OF THE SAÏTIC EPOCH. TWENTY-SIXTH DYNASTY. B. C. 666-527.
 Black Basalt.
 FOUND AT ALEXANDRIA.
Museum of Gizeh.

- 50. MONUMENT, WITH PHENICIAN INSCRIPTION.**
Sarcophagus of Eshmunazar, King of Sidon, about
B. C. 360.
 A SCULPTOR OF THE SAÏTIC PERIOD, TWENTY-SIXTH
 DYNASTY. B. C. 666-527.
 Black Amphibolite, from the quarries at Hammamat, near
 Kosseir, Egypt.
 SAIS? FROM WHENCE IT WAS EXPORTED TO SIDON, IN SYRIA.
Museum of the Louvre, Paris.
- 51. MONUMENT, WITH INSCRIPTION.**
One side of an Obelisk erected by Nekht-heru-heb
(Nektanebo I.), before a Temple of the deity
Thoth.
 A SCULPTOR OF THE THIRTIETH DYNASTY. B. C. 378-360.
 Fine Black Basalt.
Station in Ancient Times: UNKNOWN. BROUGHT BY THE
FRENCH EXPEDITION FROM CAIRO.
British Museum, London.
- 52. GROUP, WITH INSCRIPTION.**
Portrait of Psamthik, a deceased "Recorder of Offer-
ings," conducted by the goddess Hathor, under
the figure of a cow, to the Judgment-hall of
the god Osiris.
 A SCULPTOR OF THE THIRTIETH DYNASTY. ERA OF NEKHT-
 HERU-HEB (NEKTANEBO I.). B. C. 378.
 Green Basalt.
 TOMB OF QUEEN KHETEB-NIT-ARI-HEB, AT SAKKARAH.
Museum of Gîzeh.
- 53. STATUETTE, WITH INSCRIPTION.**
Deity Osiris.
 A SCULPTOR OF THE THIRTIETH DYNASTY. B. C. 378-358.
 Green Basalt.
 TOMB OF THE QUEEN KHETEB-NIT-ARI-HEB, AT SAKKARAH.
Museum of Gîzeh.

54. STATUETTE, WITH INSCRIPTION.
Goddess Isis.
 A SCULPTOR OF THE THIRTIETH DYNASTY. B. C. 378-358.
 Green Basalt.
 TOMB OF THE QUEEN KHETEB-NIT-ARI-HEB, AT SAKKARAH.
Museum of Gizeh.
55. HEAD.
Portrait of a Negro.
 A SCULPTOR OF THE PTOLEMAIC PERIOD. B. C. 323-30.
British Museum, London.
56. LOW-RELIEF.
Deity Bes.
 A SCULPTOR OF THE PTOLEMAIC PERIOD. B. C. 323-30.
 TEMPLE OF HATHOR, AT DENDERAH.
In place.
57. HEAD.
Egyptio-Grecian Portrait.
British Museum, London.
58. HOLLOW-RELIEF, WITH HIEROGLYPHIC, DEMO-
 TIC, AND GREEK INSCRIPTIONS.
**Stela of Kanopos: a Decree issued by the Priests
 of all Egypt assembled at Kanopos, relating
 to the Honors to be paid to Ptolemy III.
 (Euergetes I.), to his queen Berenice, and to
 their daughter Berenice.**
 B. C. 238.
 White Limestone.
 FOUND IN THE YEAR 1866, AT SÂN (TANIS).
Museum of Gizeh.

**59. TRILINGUAL INSCRIPTION — HIEROGLYPHIC,
DEMOTIC, AND GREEK.**

**Rosetta Stone: a Record and Decree by the Priests
of Memphis conferring Divine Honors upon
Ptolemy V., Epiphanes.**

B. C. 196.

Black Basalt.

FOUND IN THE YEAR 1798, AMONG THE REMAINS OF A TEMPLE DEDICATED TO THE DEITY NECHO, BY PHARAOH NECHO, NEAR THE MOUTH OF THE ROSETTA BRANCH OF THE RIVER NILE.

British Museum, London.

60. LOW-RELIEF (CARTOUCH NOT ORIGINAL).

**Portrait of Queen Kleopatra VII., wearing the Mena-
necklace, and the head-dress of Maut, Hathor
and Isis.**

A SCULPTOR OF THE PTOLEMAIC PERIOD. B. C. 52-30.

EXTERIOR REAR WALL, TEMPLE OF HATHOR, AT DENDERAH.

Still in place.

61. LOW-RELIEF.

**Portrait of Queen Kleopatra VII., wearing the Mena-
necklace and a crown of Royal Asps.**

A SCULPTOR OF THE PTOLEMAIC PERIOD. B. C. 52-30.

62. LOW-RELIEF.

Portrait of Kleopatra VII.

A SCULPTOR OF THE PTOLEMAIC PERIOD. B. C. 52-30.

63. LOW-RELIEF.

Kleopatra, robed as the goddess Maut.

A SCULPTOR OF THE ROMAN PERIOD. B. C. 27.

TEMPLE OF HATHOR, AT DENDERAH.

64. LOW-RELIEF, WITH LEGEND.

Goddess Hathor.

A SCULPTOR OF THE ROMAN PERIOD. B. C. 27.

TEMPLE OF HATHOR, AT DENDERAH.

65. LOW-RELIEF, WITH LEGEND.
Goddess Isis.
 A SCULPTOR OF THE ROMAN PERIOD. B. C. 27.
 TEMPLE OF HATHOR, AT DENDERAH.
66. LOW-RELIEF.
Goddess Sekhet.
 A SCULPTOR OF THE ROMAN PERIOD. B. C. 27.
 TEMPLE OF HATHOR, AT DENDERAH.
67. STATUETTE.
Goddess Sekhet.
Museum of the Louvre, Paris.
68. LOW-RELIEF.
Sculptor's Model of Bull.
Museum of Gîzeh.
69. LOW-RELIEF.
Sculptor's Model of Ram.
Museum of Gîzeh.
70. LOW-RELIEF.
Sculptor's Model of Lion.
Museum of Gîzeh.
- 71, 72. HEADS.
Sculptor's Models for Royal Portraits.
73. ARCHITECTURAL FRAGMENT.
Cornice of Royal Asps.
74. ORNAMENTAL STANDARD FOR THE BALANCE,
 OFFICIALLY CERTIFIED BY A PHŒNICIAN
 INSCRIPTION SIGNIFYING, "FOUND CORRECT BY
 THE COMMISSIONERS FOR MONEY."
Weight, in form of a Lion.
 Bronze.
 FOUND AT ABYDOS.
British Museum, London.

ASSYRIAN SECTION,

HALL 7.

1. **STATUE, WITH INSCRIPTION.**
Subject: King Gudea, as an Architect with Plan of Fortress.
Artist: UNKNOWN.
Date of Execution: Between B. C. 3000 and 2500.
Material of Monument: Deep green Diorite.
Station in Ancient Times: COURTYARD, PALACE OF GUDEA, AT TELLOH, IN CHALDEA.
Place of Exhibition To-day: Museum of the Louvre, Paris.

2. **STATUE, WITH INSCRIPTION.**
King Gudea, as an Architect with Scale of Measurement.
Between B. C. 3000 and 2500.
Deep blue Diorite.
COURTYARD, PALACE OF GUDEA, AT TELLOH, IN CHALDEA.
Museum of the Louvre, Paris.

3. **STATUE, WITH INSCRIPTION.**
King Gudea, as worshiper of the god Nin-girsû.
Between B. C. 3000 and 2500.
Diorite, black with a tinge of blue.
COURTYARD, PALACE OF GUDEA, AT TELLOH, IN CHALDEA.
Museum of the Louvre, Paris.

4. **STATUE, WITH INSCRIPTION.**
King Gudea, as a worshiper of the goddess Ba-û.
Between B. C. 3000 and 2500.
Black Granite.
COURTYARD, PALACE OF GUDEA, AT TELLOH, IN CHALDEA.
Museum of the Louvre, Paris.

5. HEAD.
Portrait of a Chaldean, wearing a Cap of Fur or Wool with border turned up.
 Between B. C. 3000 and 2500.
 Green Diorite.
 MOUND NEAR THE PALACE OF GUDEA, AT TELLOH, IN CHALDEA.
Museum of the Louvre, Paris.
6. HEAD.
Portrait of a Chaldean, shaven of Hair and Beard.
 Between B. C. 3000 and 2500.
 Bluish black Diorite.
 COURTYARD, PALACE OF GUDEA, AT TELLOH, IN CHALDEA.
Museum of the Louvre, Paris.
7. MONUMENT, WITH LOW-RELIEFS AND INSCRIPTION.
Boundary-stone, inscribed with Land-contract, and engraved with Figure of King Marduk-nadin-akhi?
 About B. C. 1100.
 Black Basalt.
British Museum, London.
8. LOW-RELIEF, WITH INSCRIPTION.
Two Kings in Posture of Adoration on either side of Sacred Tree, attended by Cherubim.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
9. LOW-RELIEF, WITH INSCRIPTION.
Cherubim kneeling in Adoration of a Sacred Tree, whose foliage takes the form of the Honey-suckle-ornament so-called.
 B. C. 885-860.
 Gypsum.
 NORTH-WESTERN EDIFICE, AT NIMRÛD (CALAH).
British Museum, London.

- 10. LOW-RELIEF, WITH INSCRIPTION.**
King hunting Wild Bulls.
B. C. 885-860.
Gypsum.
PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 11. LOW-RELIEF, WITH INSCRIPTION.**
King offering Libation after Bull-hunt.
B. C. 885-860.
Gypsum.
PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 12. LOW-RELIEF, WITH INSCRIPTION.**
King hunting Lions.
B. C. 885-860.
Gypsum.
PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 13. LOW-RELIEF, WITH INSCRIPTION.**
King offering Libation after Lion-hunt.
B. C. 885-860.
Gypsum.
PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 14. LOW-RELIEF, WITH INSCRIPTION.**
Cherub and Eunuch (Attendants of the King).
B. C. 885-860.
Gypsum.
PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.

- 15.** LOW-RELIEF, WITH INSCRIPTION.
King Ashur-nazir-pal, Seraphs and Sacred Tree.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 16.** LOW-RELIEF, WITH INSCRIPTION.
King Ashur-nazir-pal.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 17, 18, 19, 20.** LOW-RELIEF, WITH INSCRIPTIONS.
King Ashur-nazir-pal going forth to Battle.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 21, 22, 23.** LOW-RELIEF, WITH INSCRIPTIONS.
King Ashur-nazir-pal returning from Battle to Camp.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 24.** LOW-RELIEF, WITH INSCRIPTION.
Lion, wounded.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.

- 25. LOW-RELIEF, WITH INSCRIPTION.**
Royal Chariot.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 26. LOW-RELIEF, WITH INSCRIPTION.**
King attacking a City.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 27. LOW-RELIEF, WITH INSCRIPTION.**
King receiving Prisoners.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 28. LOW-RELIEF, WITH INSCRIPTION.**
King receiving Prisoners and Spoil.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.
- 29. LOW-RELIEF.**
King taking a City.
 B. C. 885-860.
 Gypsum.
 PALACE OF ASHUR-NAZIR-PAL, AT NIMRÛD (CALAH).
British Museum, London.

30. MONUMENT, WITH LOW-RELIEFS AND INSCRIPTION.
Obelisk of Shalmaneser II.

B. C. 860-825.

Black Marble.

CENTRAL BUILDING AT NIMRÛD (CALAH).

British Museum, London.

31. MONUMENT, WITH LOW-RELIEF AND INSCRIPTION.
Portrait-stela of King Sargon, set up to commemorate his Conquest of the Island of Cyprus.

B. C. 722-705.

Gabbro (a species of coarse Greenstone, the native rock of Monte St. Croce and the region of Furni, Strullos, and Mavro Vuno, not far from the Marina of Larnaka).

RUINS OF KITION (LARNAKA), WHERE IT WAS DISCOVERED IN THE YEAR 1845.

Museum of Berlin.

32. LOW-RELIEF.
Royal Party hunting Lions.

B. C. 668-626.

Limestone.

PALACE OF ASHUR-BANI-PAL, AT KÛYUNJIK (NINEVEH).

British Museum, London.

33. LOW-RELIEF, WITH INSCRIPTION.
King offering Libation after Lion-hunt.

B. C. 668-626.

Limestone.

PALACE OF ASHUR-BANI-PAL, AT KÛYUNJIK (NINEVEH).

British Museum, London.

34. LOW-RELIEF.
Royal Party hunting Wild Asses.

B. C. 668-626.

Limestone.

PALACE OF ASHUR-BANI-PAL, AT KÛYUNJIK (NINEVEH).

British Museum, London.

- 35. LOW-RELIEF.**
King and Queen banqueting in Garden.
 B. C. 668-626.
 Limestone.
 PALACE OF ASHUR-BANI-PAL, AT KÜYUNJIK (NINEVEH).
British Museum, London.
- 36. LOW-RELIEF.**
Musicians, with their Instruments.
 B. C. 668-626.
 Limestone.
 PALACE OF ASHUR-BANI-PAL, AT KÜYUNJIK (NINEVEH).
British Museum, London.
- 37. LOW-RELIEF.**
Lioness wounded unto Death.
 B. C. 668-626.
 Limestone.
 PALACE OF ASHUR-BANI-PAL, AT KÜYUNJIK (NINEVEH).
British Museum, London.
- 38. LOW-RELIEF.**
Human-headed Lion.
 B. C. 668-626.
 Limestone,
 PALACE OF ASHUR-BANI-PAL, AT KÜYUNJIK (NINEVEH).
British Museum, London.
- 39. LOW-RELIEF.**
Return from the Chase: Hunting-dogs held in Leash.
 B. C. 668-626.
 Limestone.
 PALACE OF KING ASHUR-BANI-PAL, AT KÜYUNJIK (NINEVEH).
British Museum, London.
- 40. RELIEF.**
Detail of Horses' Heads.

41. RELIEF, COLOSSAL.
Detail of Human Nose and Mouth.
42. RELIEF, COLOSSAL.
Detail of Human Beard.
43. RELIEF.
Profile of Human Face.
44. LOW-RELIEF.
King receiving an Enemy suing for Peace.
B. C. 885-860
Gypsum.
PALACE OF ASHUR-NAZIR-PAL, AT NIMRŪD (CALAH).
British Museum, London.
45. TABLET, WITH CUNEIFORM INSCRIPTION.
Subject: Portion of an epic Poem relating to the Deluge.
Artist: COPIED BY AN ASSYRIAN SCRIBE FROM AN EARLY BABYLONIAN TEXT.
Date of Execution: Between the era of King Ashur-nazir-pal who reigned at Calah (Nimrūd) B. C. 885, and that of King Ashur-bani-pal who reigned at Kūyunjik (Nineveh) B. C. 668.
Material of Monument: Fine Terra-cotta, inscribed while soft and then baked in a furnace until hard.
Station: ROYAL ASSYRIAN LIBRARY: DISCOVERED BY SIR HENRY LAYARD AND GEORGE SMITH, ESQ., ON THE SITE OF THE PALACE OF ASHUR-BANI-PAL, AT KŪYUNJIK.
Place of Exhibition To-day: A Reconstruction from several fragments preserved in the *British Museum, London.*

PERSIAN SECTION,

HALL 6.

1. LOW-RELIEF.

Subject: Portrait of King Cyrus.

Artist: UNKNOWN.

Date of Execution: B. C. 538.

Material of Monument: White Limestone.

Station in Ancient Times: MESHED MURGHÂB, PLAIN OF THE
RIVER POLWAR (PASARGADÆ).

Place of Exhibition To-day: Still in situ.

2. LOW-RELIEF.

King Darius killing a Griffin.

B. C. 488.

Fine dark gray Limestone.

EASTERN PORTAL OF THE PALACE OF DARIUS, AT PERSEPOLIS.

3. LOW-RELIEF.

King Darius killing a Lion.

B. C. 488.

Fine dark gray Limestone.

WESTERN PORTAL OF THE PALACE OF DARIUS, AT PERSEPOLIS.

4. LOW-RELIEF.

**Lion, from a series in a Frieze crowning bull-headed
Pilasters.**

B. C. 488.

Dark Limestone.

TOMB IN THE ROYAL MOUNTAIN, ABOVE PERSEPOLIS.

- 5. LOW-RELIEF.**
Deputation of conquered Peoples bringing Tribute to the King.
 B. C. 486-465.
 Dark gray Limestone.
 WALL OF THE GRAND STAIRWAY LEADING UP TO THE TERRACE OF THE TSHIHEL-MINAR, AT PERSEPOLIS.
- 6. LOW-RELIEF.**
Deputation-frieze: conquered Nations bearing Tribute to the King of Kings.
 B. C. 486-465.
 Dark gray Limestone.
 WALL IN FRONT OF THE GREAT STAIRWAY LEADING UP TO THE TERRACE OF THE TSHIHEL-MINAR, AT PERSEPOLIS.
- 7. LOW-RELIEF.**
Lions attacking Bulls.
 B. C. 486-465.
 Dark gray Limestone.
 WALL OF THE GRAND STAIRWAY LEADING UP TO THE TERRACE OF THE TSHIHEL-MINAR, AT PERSEPOLIS.
- 8. LOW-RELIEF.**
Sentinel, or one of the Body-guard of the King.
 Dark gray Limestone.
 IN FRONT OF STAIRWAY LEADING UP TO THE TERRACE OF THE TSHIHEL-MINAR, AT PERSEPOLIS.
- 9. ARCHITECTURAL DETAIL.**
Base of a Column.
Persepolis.
- 10. LOW-RELIEF.**
Frieze of Lions in procession.
 B. C. 405-359.
 Bricks, moulded, enameled and baked.
 ENTABLATURE OF PROPYLEA TO THE PALACE OF ARTAXERXES MNEMON, AT SUSIA.
Museum of the Louvre, Paris.

11. LOW-RELIEF.

Frieze of Archers.

B. C. 405-359.

Square Plates of white Concrete, moulded and enameled.

FAÇADE OF THE APADÂNA TO THE PALACE OF ARTAXERXES
MNEMON, AT SUSÂ.

Museum of the Louvre, Paris.

12. LOW-RELIEF.

Oriental Themes.

AN HELLENIC IMITATOR OF ARCHAIC WORK. B. C. 300?

Hymettian Marble.

FOUND ON THE HILL OF THE MUSEION, AT ATHENS.

Barbakeion Lykeion, Athens.

13. HALF-SIZE STATUE.

Persian Warrior, cowering: Group representing the Battle of Marathon.

A SCULPTOR OF THE PERGAMENE SCHOOL: HELLENISTIC
AGE. About B. C. 198.

White Marble.

Ex-voto OFFERING OF ATTALOS I., KING OF PERGAMON, SET UP
ON THE SOUTHERN WALL OF THE AKROPOLIS, ATHENS. FOUND,
EARLY IN THE SIXTEENTH CENTURY, NEAR THE BATHS OF
ALEXANDER SEVERUS, IN ROME.

Museum of Aix, in Southern France.

14. HALF-SIZE STATUE.

Persian Warrior, defending himself: Group com- memorating the Victory at Marathon.

A SCULPTOR OF THE PERGAMENE SCHOOL: HELLENISTIC
AGE. About B. C. 198.

White Marble, from Asia Minor.

Ex-voto OFFERING OF ATTALOS I., KING OF PERGAMON, SET UP
ON THE SOUTHERN WALL OF THE AKROPOLIS, ATHENS. FOUND,
EARLY IN THE SIXTEENTH CENTURY, NEAR THE BATHS OF
ALEXANDER SEVERUS, IN ROME.

Museum of the Vatican (Galleria dei Candelabri), Rome.

15. HALF-SIZE STATUE.

Persian Warrior, fallen: from the Group of the Battle at Marathon.

A SCULPTOR OF THE PERGAMENE SCHOOL: HELLENISTIC AGE. About B. C. 198.

White Marble.

Ex-voto OFFERING OF ATTALOS I., KING OF PERGAMON, SET UP ON THE SOUTHERN WALL OF THE AKROPOLIS, ATHENS. FOUND, EARLY IN THE SIXTEENTH CENTURY, NEAR THE BATHS OF ALEXANDER SEVERUS, IN ROME.

Museum of Naples.

16. HEAD: ORIGINALLY ATTACHED TO A PLINTH.

King Darius, wearing a Persian tiara. Or, a conquered Galatian, dying.

AN EARLY PERGAMENE MASTER.

Toward the end of the Third Century, B. C.

Marble.

FOUND, ABOUT THE YEAR 1867, ON THE PALATINE HILL, AT ROME.

Museo Nazionale Romano, Rome.

17. GROUP, LARGER THAN LIFE-SIZE.

Subject: Mounted Persian, or Karian Prince (?), in the act of striking down with his spear a foe on foot.

Artist: THE ATHENIAN SCULPTOR BRYAXIS?

Date of Execution: Early part of the Fourth Century, B. C.

Material of Monument: Marble.

Station: FOUND, IN THE YEAR 1856, BY SIR CHARLES T. NEWTON, WITHIN THE QUADRANGLE OF THE MAUSOLEUM AT HALIKARNASSOS, FACING THE STAIRWAY OF APPROACH.

Place of Exhibition To-day: *British Museum, London.*

ARCHAIC GREEK SECTION,

HALL 7.

1. MONUMENT, WITH PHENICIAN INSCRIPTION.
Subject: Historical Stela of Mesha, King of Moab.
Artist: UNKNOWN.
Date of Execution: About B. C. 850.
Material of Monument: Black Basalt.
Station in Ancient Times: THE BIBLICAL DIBON: DISCOVERED AT DHIBÂN, ON THE EAST OF THE DEAD SEA, AUGUST 19, 1868.
Place of Exhibition To-day: Museum of the Louvre, Paris.

2. HIGH-RELIEF, COLOSSAL.
Lions, facing one another, and with fore feet raised upon the base of a column.
Prehistoric Period.
Fine, hard, yellowish gray Limestone.
LINTEL ABOVE THE PRINCIPAL ENTRANCE TO THE FORTRESS OF MYKENÆ.
Still in place.

3. LOW-RELIEF.
Fragment of Doorway-decoration.
Prehistoric Period.
Red Marble.
"TREASURY OF ATREUS," AT MYKENÆ.
British Museum, London.

4. LOW-RELIEF.
Fragment of Architrave-decoration.
Prehistoric Period.
Green Limestone.
NEAR THE "TREASURY OF ATREUS," AT MYKENÆ
British Museum, London.

5. LOW-RELIEF.
Fragment of Ceiling-decoration.
Prehistoric Period.
Green Limestone.
"TREASURY OF MINYAS," AT ORCHOMENOS.

6. LOW-RELIEF, WROUGHT AND ENGRAVED *au repoussé*.

Trapezoidal Plaque, decorated with mythological Themes in four registers, to-wit:

Three Eagles.

Two Griffins standing *vis-a-vis*.

Bowman sending an Arrow after a Centaur having human fore-legs, fleeing: an episode, doubtless, in the legend of Herakles, and recalling the flying Centaurs in the Frieze of the Temple at Assos.

The Asiatic Artemis, winged and holding two Lions at arms' length.

EXECUTED BY AN EARLY WORKMAN IN ORIENTAL STYLE.

Seventh Century, B. C.

Bronze.

NEAR THE TEMPLE OF ZEUS AT OLYMPIA, WHERE IT WAS FOUND IN THE YEAR 1877.

Museum of Olympia.

7. HEAD, COLOSSAL. (OLYMPIAN SECTION.)
Goddess Herē.

A SCULPTOR IN PRIMITIVE GREEK ART.

Latter part of the Seventh Century, B. C.

Yellowish white Limestone.

COLOSSAL IMAGE OF HERĒ, IN THE HERAION AT OLYMPIA.

Museum of Olympia.

8. LOW-RELIEF.

Herakles, as an Archer.

Sixth Century, B. C.

Bronze.

Museum of Olympia.

9. RELIEF.

Perseus beheading Medousa.

About B. C. 625.

Brown Tufa.

METOPE OF TEMPLE AT SELINOUS, IN SICILY.

Museum of Palermo.

10. HALF-SIZE STATUE.**Nikē, goddess of Victory, winged.**

MIKKAIDES, AND HIS SON ARCHERMOS.

Toward the close of the Seventh Century, B. C.

Parian Marble.

ISLAND OF DELOS, IN THE ÆGEAN SEA, WHERE IT WAS DISCOVERED
IN THE YEAR 1877.*National Museum, Athens.***11. MONUMENT, WITH LOW-RELIEFS.****Memorial Stela, representing, on the one side, Zeus embracing Alkmenē—on the other, Menelaos putting Helen to the sword after the fall of Troy.**EXECUTED BY AN EARLY SCULPTOR OF THE PELOPONNESIAN
SCHOOL. Sixth Century, B. C.

Bluish gray Marble.

DISCOVERED IN THE HOUSE OF DEMETRIOS MINUSAKIS AT SPARTA.

*Museum of Sparta.***12 to 21. RELIEFS.****Frieze-sculptures :**

12. Four Banqueters reclining at table after Asiatic manner.

13. Winged Sphinx.

14. Contest of Herakles with Nereus.

15. Centaurs.

16. Bulls, butting.

17. Wild Boar.

18. Lion devouring Bull.

19. Lion devouring Stag?

Metopes :

20. Galloping Centaurs.

21. Winged Sphinxes.

Early part of the Sixth Century, B. C.

Dark gray Trachyte.

EPISTYLE OF THE DORIC TEMPLE AT ASSOS, IN THE SOUTHERN
TROAD, ASIA MINOR.*Museum of the Louvre, Paris.*

22. STATUE, WITH INSCRIPTION IN GREEK.

“Nikandrē, daughter of Deinodikos the Naxian, distinguished among all women, and sister of Deinomenos, wife also of Phraxos, dedicated me to the far-shooting arrow-queen [Artemis].”

EARLY WORK OF A SCULPTOR BELONGING TO THE ISLAND-SCHOOL, OR SCHOOL OF NAXOS. Prior to B. C. 560.

Island Marble, retaining the form of a Xoanon.

FOUND AT DELOS, IN THE ÆGEAN SEA, IN THE YEAR 1878.

National Museum, Athens.

23. STATUE, WITH INSCRIPTION IN GREEK.

“I am Chares, son of Kleisis, and Ruler of Teichioussa. My statue belongs to Apollo.”

EXECUTED BY AN IONIC SCULPTOR.

Middle of the Sixth Century, B. C.

White Marble.

ON THE SACRED WAY LEADING FROM THE PORT PANORMOS UP TO THE TEMPLE OF THE DIDYMÆAN APOLLO AT BRANCHIDÆ, NEAR MILETOS, ASIA MINOR.

British Museum, London.

24. STATUE.

Portrait of a Priestess?

A SCULPTOR OF AN IONIAN SCHOOL. B. C. 580-520.

White Limestone.

ON THE SACRED WAY LEADING FROM THE PORT PANORMOS UP TO THE TEMPLE OF THE DIDYMÆAN APOLLO AT BRANCHIDÆ, NEAR MILETOS, ASIA MINOR.

British Museum, London.

25. LOW-RELIEF.

Chorus of Dancers, in a Dionysic Festival.

B. C. 580-520.

Marble.

FOUND AT KARA-KOUYA, OF MILETOS, IN KARIA: OR, AT TEICHIUSSA, NEAR BRANCHIDÆ?

British Museum, London.

26. RELIEF. (HALL 8: HELLENIC SECTION.)

Figure of the god Apollo? fragments of a Column offered by King Kroisos.

BOUPALOS, SON OF ARCHERMOS? UNDER THE SUPERINTENDENCE OF THE ARCHITECT, CHERSIPHON. Prior to B. C. 546.

Asiatic Marble.

DRUM OF A COLUMNA CÆLATA, IN THE ARCHAIC ARTEMISION AT EPHESES: FOUND, DURING THE YEARS 1872-1874, BENEATH THE FOUNDATIONS OF THE LATER TEMPLE.

British Museum, London.

27. LOW-RELIEF.

Agamemnon, attended by Talthybios his herald, and Epeiios the artist of the Wooden Horse, at the Fall of Troy.

Latter half of the Sixth Century, B. C.

White Marble.

FOUND, IN THE YEAR 1790, ON THE ISLAND OF SAMOTHRAKĒ, IN THE ÆGEAN SEA.

Museum of the Louvre, Paris.

28. STATUE.

Temple-image dedicated to the goddess Herē by Chēramauēs.

EXECUTED BY AN EARLY SCULPTOR OF THE ISLAND-SCHOOL.

Last half of the Sixth Century, B. C.

White Marble, retaining the form of a Xoanon.

FOUND NEAR THE HERAION OF SAMOS, IN THE ÆGEAN SEA.

Museum of the Louvre, Paris.

29, 30, 31. RELIEFS.

Lykian Motives.

29. Lion devouring Deer.

30. Satyr in conflict with Boar.

31. Lynx.

Middle of Sixth Century, B. C.

Limestone.

"BROAD FRIEZE": AKROPOLIS AT XANTHOS, IN LYKIA.

British Museum, London.

32 to 36. LOW-RELIEFS.**Lykian Motives :**

- 32. Hen standing still.
- 33. Cocks fighting.
- 34. Hen stalking.
- 35. Cocks fighting.
- 36. Cocks fighting.

Middle of the Sixth Century, B. C.

Coarse Limestone.

"NARROW FRIEZE": WALL OF THE AKROPOLIS AT XANTHOS, IN
LYKIA.

British Museum, London.

37 to 40. RELIEFS.**Lykian Mythology of the Dead: engraved upon four sides of a Tomb.****37. Southern side.**

At the two ends representations of the fabulous "Harpies," which have given this monument its current name, are found, combining the breast, arms, and head of a human being, with the wings, oval after-part, tail-feathers, legs and talons of a bird, into a single monster: they wear, at least upon their arms, chitons, and each as it flies transports tenderly away a Soul of the Dead, clothed in a long garment, and fearlessly, even affectionately, lifting its little arms upward toward the neck of its conductor. As conveyers of souls to the lower world, however, they should be considered Sirens, or messengers of gentle death, rather than Harpies who were symbolic of violence.

Between these, in the centre of the relief, a male yet beardless Deity of the Lower World sits enthroned facing toward the right: a sceptre leans against his left shoulder, in his right hand he holds an apple or a quince, in his left a pomegranate, his feet are cased in pointed shoes. Before him stands a male worshiper, just deceased, offering him by the left hand a dove, and raising the right in a gesture of adoration.

38. Western Side.

On the left, a female Divinity occupies a throne the visible arm of which terminates in the head of a ram, and is supported by a sphinx seated. The Goddess, aged, grave, heavily clothed by an Ionian robe with long sleeves, adorned with bracelets,

crowned by a stephanē, possibly the Lykian analogue of the Grecian Demeter, lifts her left hand, and in her right holds a patera as if about to receive a libation—indicative of her relation to the grave and the life beyond.

At her feet the Door-way of the Tomb opens—a square aperture into a chamber about seven feet large and high, through which were passed the ashes or the lifeless form of the departed—emblematic of the Gate to Hades? Above this was carved the singular design of a Cow giving suck to a Calf, possibly in suggestion of Renewal of Life.

Three worshipping Maidens, thence, draw near into the presence of another Divinity placed at the opposite end of the relief: one, on the left, slightly raises her chiton by her left hand, in her right bringing an egg, inclosing the germ of nascent life? as an offering—the middle one bringing a flower of the pomegranate in her left hand, and in her right a fruit of the same, symbolic of new birth or renewed bloom?—the one in advance opening her veil by her left hand and elevating her chiton by her right, as chief petitioner prays for her two followers as well as herself.

The second Goddess enthroned is of equal rank with the first, over against whom she sits face to face and is adorned with similar robes and ornaments—the Lykian Persephonē? She, too, holds a pomegranate fruit in one hand, and in the other admires a flower of the same shrub. The back of her chair ends in a swan's head, its arm in the head of a ram.

Both Maidens and Divinity in this scene are shod with foot-gear having pointed and upturned toes, in Hittite style.

39. Eastern Side.

Here the central figure is that of an Infernal Deity, seated on a throne whose arm is ornamented by a Triton, indicating Poseidon for its occupant? facing toward the right: whatever his name or character, he, also, is provided with a long sceptre, and is busily looking at a flower held up in his right hand. Into his audience a boy is approaching from the world of the living, bringing a cock and an egg as offerings.

Behind the throne stand two fully draped male votaries, the one provided with the mystic flower and fruit of the pomegranate, the other holding up his himation by his left hand and lifting his right hand to his beard.

At the further corner, a young Huntsman enters, accompanied by his Dog, carrying a stick having a curved handle in his left hand, and a gift in his right.

40. Northern Side.

At the centre of this scene an aged bearded Deity, Hades? completely draped, occupies a throne facing toward the left hand, beneath which the cub of a bear is lurking: like all others he is supplied with a sceptre, or a spear, and he is depicted in the act of receiving the tribute of a crested helmet from a young soldier lately deceased.

The hoplite is dressed in a short chiton, a cuirass of leather, greaves, a short-sword inserted in its sheath, and has brought along his shield, which he rests upon its edge at his feet. He resembles very closely, in his outline and dress, the deceased champion of the Archaic Warrior-stela, No. 46, in the Olympian Section, and Aristiōn upon his Sepulchral Portrait-relief, No. 47, in the same Section.

In early times the armor of a hero was placed in his grave or was attached to his tomb.

Again at each end appear Harpies, sharing the *stephanē* with other female personages in these reliefs; and, as before, they are fondly caressed by the child-like Souls they bear hence.

On the right-hand corner, beneath the last Harpy, a draped female survivor has fallen to the ground under the stroke of affliction, and sorrowfully gazes upward to watch the carrying off of her loved one, till the last moment of sight.

EXECUTED BY A SCULPTOR OF THE EARLY IONIAN SCHOOL.
Middle of the Sixth Century, B. C.

White Marble.

FRIEZE RUNNING AROUND THE "HARPY MONUMENT" SO-CALLED, ON
THE AKROPOLIS AT XANTHOS, IN LYKIA: WHERE IT WAS DISCOVERED
IN THE YEAR 1838, BY SIR CHARLES FELLOWS.

British Museum, London.

41. RELIEF.

Funeral-procession of Chariot, Horsemen, and Foot-soldiers.

Latter part of the Sixth Century, B. C.

Limestone.

TOMB AT XANTHOS, IN LYKIA.

British Museum, London.

42. LOW-RELIEF.

Grave-monument — a filial Tribute to a Mother:
formerly styled the "Leukothea Relief."

A SCULPTOR OF AN EARLY IONIAN SCHOOL.

Latter part of the Sixth Century, B. C.

Parian Marble.

Villa Albani, Rome.

43. RELIEF.

Hades and Persephonē enthroned: a Sepulchral
Tablet.

Sixth Century, B. C.

Bluish gray Lakonian Marble.

FOUND AT CHRYSAPHA, NEAR SPARTA, IN LAKONIA.

Museum of Berlin.

44. HALF-SIZE HEAD.

Goddess Herē.

Colored in the technique of Corinthian Vases dating from the
Sixth Century, B. C.

Terra-cotta.

FOUND, ON DECEMBER 4, 1880, AT OLYMPIA.

Museum of Olympia.

45. BASE, FOR A SPHINX? ENGRAVED IN LOW-RELIEF.
A Sepulchral Monument commemorating:

Upon its face, The Deceased, a Youth on Horseback;

On one side, His aged Father overcome with Grief;

On the other side, Female Relations, weeping.

Sixth Century, B. C.

Hymettian Marble.

FOUND, IN THE YEAR 1886, IN THE CHAPEL OF SAINT JOHN AT LAM-
BRIKA, OF ATTIKA.

National Museum, Athens.

46. LOW-RELIEF. (OLYMPIAN SECTION.)

Archaic Warrior-stela.

EXECUTED BY AN EARLY ATTIC SCULPTOR.

Latter part of the Sixth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT DIONYSOS, SITE OF THE ATTIC DEMOS OF IKARIA, BY THE EXCAVATIONS OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

In the house of Iliopoulos, at Stamata.

**47. LOW-RELIEF, WITH GREEK INSCRIPTION.
(OLYMPIAN SECTION.)**

Sepulchral Portrait-relief of Aristiōn.

ARISTOKLES, AN ATTIC SCULPTOR.

Between B. C. 527 and 510.

Light gray Pentelic Marble.

FOUND NEAR THE TOWN VELANIDEZA, OF EASTERN ATTIKA, IN THE YEAR 1838.

National Museum, Athens.

**48. LOW-RELIEF, WITH GREEK INSCRIPTION.
(OLYMPIAN SECTION.)**

Memorial Portrait-figure.

"ALEXENOR, THE NAXIAN."

Toward the end of the Sixth Century, B. C.

Gray Bœotian Marble.

FIRST OBSERVED IN THE VILLAGE OF PETRA-MAGULA, NEAR ORCHOMENOS.

National Museum, Athens.

49. LOW-RELIEF.

Charioteer (or, The god Apollo?) and his Quadriga.

A SCULPTOR OF THE ATTIC SCHOOL. About B. C. 500.

Pentelic Marble.

FOUND, IN THE YEAR 1822, NEAR THE KLEPSYDRA ON THE AKROPOLIS, AT ATHENS.

Akropolis Museum, Athens.

50. LOW-RELIEF.

Diskos-bearer.

AN EARLY ATTIC SCULPTOR.

Pentelic Marble.

FOUND, IN THE YEAR 1873, NEAR THE SITE OF THE DIPYLON GATE,
AT ATHENS.*National Museum, Athens.*

51. LOW-RELIEF, WITH INSCRIPTION IN GREEK.

Sepulchral Stela of Polyxenē.

First half of the Fifth Century, B. C.

Marble.

LARISSA, IN THESSALIA, WHERE IT WAS DISCOVERED IN THE YEAR 1882.

National Museum, Athens.

52. LOW-RELIEF, WITH INSCRIPTION IN GREEK.

Sepulchral Stela of Vekedamos.

First half of the Fifth Century, B. C.

Marble.

FOUND, IN THE YEAR 1882, AT LARISSA IN THESSALIA.

National Museum, Athens.

53. RELIEF, WITH INSCRIPTION IN GREEK.

Deity Apollo crowned by Nymphs : Hermes followed
by one of the Graces.

Fifth Century, B. C.

White Marble.

THASOS, WHERE IT WAS DISCOVERED ON THE SITE OF THE OLDEN CITY,
IN THE YEAR 1864.*Museum of the Louvre, Paris.*

54. RELIEF.

Two Women : Portion of an Archaic Sepulchral
Stela.

Marble.

FOUND IN ÆGINA.

Ægina.

55 to 64. STATUES.

Struggle between Greek and Trojan Heroes over the body of Achilles.

Greeks (on the left to the spectator).

- 55. Wounded Warrior.
- 56. Ajax, son of Oileus, in watchful attitude.
- 57. Teukros, kneeling behind Ajax Telamonios and shooting with bow and arrow.
- 58. Ajax Telamonios, standing and covering the head of Achilles with his shield.
- 59. Achilles, fallen and protected by the goddess Athenē.
- 60. Goddess Athenē, in the centre of the Tympanum.

Trojans (on the right to the spectator).

- 61. Æneas, standing and aiming his spear against Ajax Telamonios.
- 62. Paris, distinguished by Phrygian cap, opposed to the archer, Teukros.
- 63. Kneeling Contestant.
- 64. Wounded Warrior.

EXECUTED BY ONATAS, AND HIS SCHOOL. B. C. 479.

Parian Marble.

WESTERN PEDIMENT OF THE TEMPLE OF ATHENĒ, AT ÆGINA, WHERE THEY WERE DISCOVERED BY J. M. WAGNER IN THE YEAR 1811.

Glyptothek, Munich.

65 to 69. STATUES.

Struggle over the body of Oikles, in which the Æacid Telamon and Herakles were engaged.

- 65. Dying Trojan (on the left to the spectator).
- 66. Foremost Champion of the Trojans.
- 67. Fallen Warrior.
- 68. Youth stooping to raise and bear away the Fallen Warrior.
- 69. Herakles, distinguished by a helmet formed from the skin of a lion's head.

EXECUTED BY ONATAS, AND HIS SCHOOL. B. C. 479.

Parian Marble.

EASTERN PEDIMENT OF THE TEMPLE OF ATHENĒ, AT ÆGINA, WHERE THEY WERE DISCOVERED BY J. M. WAGNER IN THE YEAR 1811.

Glyptothek, Munich.

70. LOW-RELIEF.

Commemorative sepulchral Stela: a Maid in waiting upon her Mistress the deceased.

AN ATTIC SCULPTOR, OF ARCHAIC PERIOD AND STYLE.

Fifth Century, B. C.

Pentelic Marble.

FOUND ON THE ESQUILINE HILL, IN THE OLD VILLA CASERTA, WHERE IT WAS USED FOR THE COVERING OF A DRAIN, AT ROME.

Palazzo dei Conservatori (Octagonal Hall), Rome.

71. MONUMENT, WITH LOW-RELIEFS.

Base of a Tripod, known as the "Altar of the Twelve Gods."

An Imitation of the Altar of Twelve Gods erected by the Peisistratidæ about B. C. 524.

Pentelic Marble.

Museum of the Louvre, Paris: from the Villa Borghese.

72. HALF-SIZE STATUE.

The god Apollo?

Sixth Century, B. C.

Marble.

SITE OF THE TEMPLE TO APOLLO PTOÏS, IN BŒOTIA.

British Museum, London.

73. HALF-SIZE STATUE.

Apollo?

EXECUTED BY A SCULPTOR BELONGING TO THE SCHOOL OF KALLON I., OF ÆGINA. About B. C. 524.

Marble.

FOUND ON THE ISLAND OF ANAPHĒ, IN THE ÆGEAN SEA.

British Museum, London: formerly in the collection of Viscount Strangford.

74. STATUE.

Apollo?

Middle of the Sixth Century, B. C.

Pentelic Marble.

FOUND IN THE YEAR 1846, AT ATHIKI, SITE OF THE ANCIENT TENEA, IN KORINTHIA.

Glyptothek, Munich.

75. STATUE.

Apollo.

Sixth Century, B. C.

Island Marble.

FOUND ON THE ISLAND OF MELOS, IN THE ÆGEAN SEA.

National Museum, Athens.

76 OBJECT IN ORNAMENTAL DESIGN—A KNOB OR HOOK ?

Head of a Griffin.

A VERY EARLY GRECIAN ARTIST CAPABLE OF IMPROVING UPON A PHŒNICIAN OR ORIENTAL PATTERN.

Seventh Century, B. C.

Bronze.

FOUND, IN THE YEAR 1877, OFF THE WESTERN END OF THE TEMPLE TO ZEUS, AT OLYMPIA.

Museum of Olympia.

77. HIGH-RELIEF : END OF SEPULCHRAL CHEST.

Lion, recumbent, seizing a Bull by the throat.

EARLIEST LYKIAN SCULPTOR.

Oriental Era, prior to Ionian Influence.

Dark, coarse, hard Limestone.

FOUND IN ITS ORIGINAL POSITION, ON TOP OF A MORTUARY PILLAR, AT XANTHOS, IN LYKIA.

British Museum, London.

78. HIGH-RELIEF : END OF SEPULCHRAL CHEST.

Lioness, recumbent, playing with her Cubs.

EARLIEST LYKIAN SCULPTOR.

Oriental Era, prior to Grecian Influence.

Dark colored, coarse, hard Limestone.

FOUND UPON A FUNERARY STELA AT XANTHOS, IN LYKIA.

British Museum, London.

79. RELIEF: GABLE-END OF A TOMB.

Sphinx, wearing no Cap, but a broad Tænia, and a pendent Ear-ring: above, a Lion facing inward.

AN EARLY IONIC MASTER.

Not far from B. C. 550.

Limestone.

XANTHOS, IN LYKIA.

British Museum, London.

80. RELIEF: GABLE-END OF A TOMB.

Sphinx, wearing a Cap, a narrow Tænia, and a pendent Ear-ring: above, a Lion facing inward.

AN EARLY IONIC MASTER.

Not far from B. C. 550.

Limestone.

XANTHOS, IN LYKIA.

British Museum, London.

81. RELIEF: GABLE-END OF A TOMB.

Aged Lykians seated facing one another, on either side of a low column surmounted by an Ionic capital and a Siren standing to the front.

A SCULPTOR BELONGING TO THE EARLY IONIAN SCHOOL IN ASIA MINOR.

About B. C. 550.

Limestone.

XANTHOS, IN LYKIA.

British Museum, London.

82. LOW-RELIEF: SIDE OF A SEPULCHRAL CHEST.

Eastern Theme: Hero killing a Lion.

EARLIEST LYKIAN SCULPTOR.

Oriental Era, prior to Ionian Influence.

Dark, coarse, hard Limestone.

FOUND UNDISTURBED UPON A PLAIN HIGH SHAFT AT XANTHOS IN LYKIA.

British Museum, London.

- 83.** LOW-RELIEF : SIDE OF A SEPULCHRAL CHEST.
Cavalier, Attendant, and Foot-soldier fully armed.
 EARLIEST LYKIAN SCULPTOR.
 Oriental Era, prior to Occidental Influence.
 Dark, coarse, but hard Limestone.
 FOUND UPON ITS HIGH PEDESTAL AT XANTHOS, IN LYKIA.
British Museum, London.
- 84.** ARCHITECTURAL RECONSTRUCTION, DECORATED
 WITH RELIEFS, AND INSCRIBED WITH LYKIAN
 CHARACTERS. (HALL 12 : COLLECTION OF
 WILLARD ARCHITECTURAL CASTS.)
Tomb of the Satrap Paiafa.
 AN IONIAN ARTIST IN LYKIAN SERVICE.
 Prior to 546 B. C., the date of Invasion by the Persians
 under Harpagos.
 Marble.
 FOUND AT XANTHOS BY SIR CHARLES FELLOWS IN HIS EXPEDITIONS
 OF THE YEARS 1842 AND 1846.
British Museum, London.
- 85.** STATUETTE, IN THE FORM OF A XOANON.
One of the Eumenides, or Furies.
 A SPARTAN (?) SCULPTOR.
 Primitive Period, or prior to 560 B. C.
 Bluish gray Lakonian Marble.
 FOUND NEAR THE BOULEUTERION, AT OLYMPIA.
Museum of Olympia.
- 86.** STATUETTE.
Priestess (?) holding a Bird.
 AN ETRUSCAN SCULPTOR.
 Earliest Period.
 Tufa, with the Bird in Bronze.
British Museum, London.

- 87. HEAD, BROKEN OFF FROM ITS STATUE.**
Apollo?
 A SCULPTOR IN THE TYPE IMMEDIATELY FOLLOWING THE
 XOANON.
 Sixth Century, B. C.
 Island Marble.
 FOUND IN ANCIENT EPIDAUROS, IN THE YEAR 1888.
National Museum, Athens.
- 88. HEAD: THE REMNANT OF A STATUE.**
Apollo? type of the Xoanon-like figure from Orchomenos.
 A SCULPTOR ACCUSTOMED TO WORKING IN WOOD OR BRONZE.
 Earliest epoch of Grecian Art.
 White Bœotian Stone: Maurice Holleaux. (Pentelic Marble:
 Kabbadia.)
 FOUND, IN THE YEAR 1885, NEAR THE TEMPLE OF APOLLO PTOÖS AT
 PERDIKO-BRYSIS, IN BŒOTIA.
National Museum, Athens.
- 89. RELIEF.**
Herakles, bearing away the Kerkōpes enchained.
 About B. C. 625.
 Brown Tufa.
 METOPE OF TEMPLE AT SELINOUS, IN SICILY.
Museum of Palermo.
- 90. HEAD, BROKEN AT THE NECK FROM ITS STATUE.**
Athenē Pronaia?
 A LOCAL IMITATOR OF THE EARLY ATTIC SCULPTURES OF
 THE AKROPOLIS.
 Beginning of the Sixth Century, B. C. ?
 Grayish white Marble: Maurice Holleaux. (Pentelic Marble:
 Kabbadia.)
 FOUND, IN THE YEAR 1886, NEAR THE RUINS OF THE TEMPLE TO
 APOLLO PTOOS AT PERDIKO-BRYSIS, IN BŒOTIA.
National Museum, Athens.

91. ARCHITECTURAL ORNAMENT.**One of four Griffins, decorative of Roof-corners.**

THE ÆGINETAN STATUARY, ONATAS?

Early part of the Fifth Century, B. C.

Marble.

FOUND IN FRAGMENTS AMIDST THE RUINS OF THE TEMPLE TO ATHENĒ,
AT ÆGINA.*Glyptothek, Munich.***92. HEAD: ONE OF A FEW FRAGMENTS OF A STATUE.****The goddess Athenē.**EXECUTED BY THE SCULPTOR ONATAS, OR BY ONE OF HIS
PUPILS.

First half of the Fifth Century, B. C.

Parian Marble.

EASTERN PEDIMENT OF THE TEMPLE TO ATHENĒ, AT ÆGINA.

*Glyptothek, Munich.***93. ARCHITECTURAL ORNAMENT.****Lion's Head.**BOUPALOS, SON OF ARCHERMOS (?), UNDER THE SUPERIN-
TENDENCE OF THE ARCHITECTS THEODOROS, CHERSI-
PHRON, AND METAGENES.

Prior to B. C. 546.

Finely grained Asiatic Marble.

CORNICE OF THE ARCHAIC ARTEMISION AT EPHESES: FOUND DURING
THE YEARS 1872-1874, BENEATH THE FOUNDATIONS OF THE LATER
TEMPLE.*British Museum, London.*

OLYMPIAN SECTION,

HALL 7.

1. STATUE.

Subject: Achilles? or The god Ares.

Artist: EXECUTED BY A SCULPTOR OF THE POLYKLEITAN SCHOOL.

Date of Execution: About the end of the Fifth Century, B. C.

Material of Monument: Parian Marble.

Station in Ancient Times: UNKNOWN.

Place of Exhibition To-day: Museum of the Louvre, Paris: from the Borghese Collection, Rome.

2. STATUE.

Epehebos, or Adolescent Youth.

AN ATTIC SCULPTOR IN THE EPOCH OF PHEIDIAS.

Fifth Century, B. C.

Parian Marble.

FOUND, IN THE YEAR 1866, ON THE AKROPOLIS, TO THE SOUTH-EAST OF THE PARTHENON, AT ATHENS.

Museum of the Akropolis, Athens.

3. STATUE.

Victor, crowning himself.

A SCULPTOR PERVADED WITH THE STYLE OF POLYKLEITOS.

Fifth Century, B. C.

Replica in Marble, from a lost Original in Bronze.

Collection of Count Barrocco, Rome.

4. STATUE.

Young Victor.

POLYKLEITOS. Fifth Century, B. C.

Copy in Marble, from the Original in the same material.

Royal Collection of Sculpture, Dresden.

5. STATUE.
The god Apollo.
 ORIGINAL POSSIBLY BY KALAMIS.
 Fifth Century B. C. type.
 Replica in Parian Marble, from an Original probably in Bronze.
 ACQUIRED IN CONSTANTINOPLE.
British Museum, London: from the Collection of the Comte de Choiseul-Gouffier.
6. STATUE.
"Spinario," or Boy extracting a Thorn from his Foot.
 KALAMIS? OR, A SCULPTOR OF THE PELOPONNESIAN SCHOOL?
 Fifth Century, B. C.?
 Bronze.
Station of Discovery: UNKNOWN: ONE OF THE EARLIEST ANTIQUITIES WHICH SERVED TO FORM THE COLLECTION OF THE CAPITOL, AT ROME. .
Palazzo dei Conservatori (Hall of the Wolf), Rome.
7. STATUE.
Victor in a Foot-race by Maidens, celebrated in honor of the goddess Herē at Olympia.
 Copy executed in the Roman Era, from a Statue dating from about the middle of the Fifth Century, B. C.
 Marble, from Bronze.
 STADIUM OF DOMITIAN, ON THE PALATINE HILL, IN ROME.
Museum of the Vatican (Galleria dei Candelabri), Rome.
8. STATUE.
Maid, mourning: a Sepulchral Monument.
 AN ATTIC SCULPTOR.
 Fourth Century, B. C.
 Pentelic Marble.
 FOUND IN THE NEIGHBORHOOD OF THE VILLAGE MENIDI, IN ATTIKA.
Museum of Berlin.
9. STATUE.
"Penelopē": a Sepulchral Monument?
 KALAMIS? First half of the Fifth Century, B. C.
 Marble.
Museum of the Vatican (Galleria delle Statue), Rome.

10. STATUE.

Marsyas, the Satyr, starting back in surprise on catching sight of the Flute which Athenē had cast away.

MYRON. About B. C. 460.

Marble.

FOUND ON THE ESQUILINE HILL, AT ROME, IN THE YEAR 1823.

Museum of the Lateran, Rome.

11. TORSO : PROBABLY FROM A GROUP OF MARSYAS, THE GOD APOLLO, AND THE KNIFE-WHETTER.

Marsyas, the Satyr, hanging from a Tree.

Copy of a work referable to the Era of the Diadochoi.

Parian Marble.

FOUND, IN THE YEAR 1845, ON THE SOUTHERN SIDE OF THE PALATINE HILL, IMMEDIATELY ABOVE THE CIRCUS MAXIMUS, AT ROME.

Museum of Berlin.

12. STATUE.

Diskobolos, in the Act of hurling the Diskos.

MYRON, OF ATHENS.

Copy dating from the Roman Era, from an Original executed about B. C. 455.

Pentelic Marble, from Bronze.

FOUND, IN THE YEAR 1791, AMONG THE RUINS OF THE PINAKOTHEKA AT HADRIAN'S VILLA, NEAR TIVOLI, ITALY.

British Museum, London : from the Townley Collection.

13. STATUE.

Athlete, dropping oil into his Hand.

AN EARLY ATTIC SCULPTOR.

Middle of the Fifth Century, B. C.

Replica in Pentelic Marble, of a lost Original.

Glyptothek, Munich : formerly in Rome.

14. RELIEF.

Akroterion, from the Tomb of a Maiden.

AN ATTIC SCULPTOR. Late in the Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1856, IN TRACHŌNES, IN ATTIKA.

National Museum, Athens.

15. STATUE.**Athlete, dropping oil into his Hand.**A SCULPTOR OF THE EARLY ATTIC SCHOOL. About B. C. 450.
Marble.*Royal Collection of Sculpture, Dresden : formerly in the Chigi Collection, Rome.***16. STATUE.****Diskobolos, at rest.**

AN ATTIC SCULPTOR.

Toward the close of the Fifth Century, B. C.

Copy in Marble of the Roman Era, from the Original probably in Bronze. ^{1c}

FOUND, IN THE YEAR 1792, BY THE SCOTTISH PAINTER GAVIN HAMILTON AMONGST RUINS IN THE TENUTA DEL COLOMBARO ON THE VIA APPIA, NEAR ROME.

*Museum of the Vatican (Salla della Biga), Rome.***17. STATUE.****The god Apollo.**

HEGIAS? Original executed about B. C. 480.

A Copy in Grecian Marble of the Græco-Roman Era, from the lost Monument in Bronze.

*Museum of the Academy, Mantua, Italy.***18. STATUE.****Deity Apollo, Mantuan Type.**

HEGIAS? Original dating from about B. C. 480.

A Copy in Marble of the Græco-Roman Era, from the lost Work in Bronze.

*Museum of the Louvre: from the Palais Mazarin, Paris.***19. STATUE.****Goddess Aphroditē: "Venus Genetrix."**

AN ATTIC SCULPTOR—ALKAMENES?

Toward the end of the Fifth Century, B. C.

Copy in Parian Marble dating from the Roman Era, of the lost Original—"Aphroditē of the Gardens" (?) which stood outside the city of Athens.

FOUND, ABOUT THE YEAR 1650, AT FRÉJUS, IN FRANCE.

Museum of the Louvre, Paris.

20. STATUE.**The Lemnian Athenē.**

PHEIDIAS. Middle of the Fifth Century, B. C.

A composite Replica in Marble, of the lost Original in Bronze.

THE HEAD—*Museo Civico, Bologna.*

THE STATUES—*Royal Collection of Sculpture, Dresden.*

21. RELIEF, WITH INSCRIPTION IN GREEK.**Sepulchral Stela of Telesias.**

Latter part of the Fifth Century, B. C.

Pentelic Marble.

FOUND AT PEIRAEUS, AND RETAINED IN THE COLLECTION THERE
UNTIL THE YEAR 1888, WHEN IT WAS REMOVED TO ATHENS.

National Museum, Athens.

22 to 44. RELIEFS.**Contest between Centaurs and Lapiths: in eleven
Slabs, viz.:****Western Wall of the Cella.**

22. On the left, a Centaur carries off a Lapith woman.

On the right a male Lapith unarmed is struggling with a Centaur (for the most part unseen).

23. A Centaur treads down an armed Lapith warrior.

A female Lapith hastens to the rescue.

24. A Centaur draws a resisting Lapith woman, bearing a child on her left arm, to himself.

The features of this female Lapith bear a close resemblance to the Amazon of Polykleitos (compare No. 73 below, and the Statue on the opposite side of this Room), and her drapery as it hangs from the shoulder, repeats the treatment of the same robe in several statues of Amazons. On the right, a Centaur wearing a lion's skin and bearing a shield, is trampling down a Lapith man, protected by a cuirass, stretching out his arms in opposition.

25. Apollo and Artemis, transported in a chariot drawn by two stags, arrive in aid of the Lapiths.

Apollo has alighted, and is drawing his bow (probably added in bronze), and Artemis, as she steps down, is reining in her stags to a full stop.

- 26. Two Lapith women have taken refuge at a Shrine of Artemis, and at the feet of her Statue.**

One extends both arms in appeal for help, the other clasps the statue by her right arm, and by her left hand clings to her mantle, which a Centaur is tearing away from her—an act arrested by a male Lapith kneeling upon the back of the Centaur, and strangling him by his left arm. The composition of this last group resembles that of a Parthenon metope.

- 27. Pursuit of an armed Lapith warrior by a Centaur.**

The latter is followed by a Lapith woman, holding a boy in her right hand and arm.

- 28. Close engagement.**

On the left, an alert, unarmed Lapith seizes a Centaur by his left foreleg, and with his right hand wards off a thrust of a sword by his enemy. On the right, another Lapith warrior has overcome a Centaur whom he forces down upon his knees to the ground.

- 29. Death-struggle.**

A Centaur repels a Lapith on the left, by kicking out against a shield held up as a defence, and bites in the neck another on the right, who is plunging a sword into his breast. Below, a second Centaur lies fallen and dead upon the earth. Both Centaurs wear lions' skins.

- 30. A Lapith man drags away by the hair a Centaur obliged to succumb, yet thrusting his right arm backward to protect himself from the blow of another antagonist.**

The latter, an armed Warrior, has his right arm raised to deal a blow with a dagger, but is checked by another Centaur coming up from behind, who also tries to gain possession of the shield.

Northern Wall of the Cella.

- 31. On the left, a Lapith and a Centaur wrestling together.**

The former choking the latter by his left arm: the latter trying to throw the former by seizing his left leg with both right hand and forefoot. On the right, a Lapith is about to strike down, from behind, a Centaur apparently exhausted from the fight, and ready to yield.

- 32. The principal Group in this portion of the Frieze.**

The Invulnerable Kaineus, son of Elatos, king of the Lapiths, half-buried, still holds his shield over his head, while he deals a blow with his sword (of bronze) by his left hand. Two Centaurs lift a mighty rock to crush him down, one of whom is being dragged away by a Lapith armed with shield and

covered, as to his head, with a helmet. On the right, a divinity (?) holding her mantle aloft by her right arm, leads the group away.

Contest between Greeks and Amazons: in twelve Slabs, viz.:

33. A conflict, and a misfortune.

On the left, a Greek warrior provided with helmet and boots, and an Amazon, rush to combat. Their attitudes recall those of Harmodios and Aristogeiton in the Group of the Tyrannicides. (Compare No. 53, on the Western side of this Room.) On the right, an Amazon, wounded, is fainting and sinking to the earth, supported, however, by another whose chiton opens at the side, after the manner of the one worn by Iris in the sculptures of the Eastern Pediment of the Parthenon. (Compare No. 74 in the Parthenon Section.)

Eastern Wall of the Cella.

34. Resistance.

On the left, an Amazon, whose shield is placed in the background, resists a Greek by dropping to the ground and pushing against him by both her hands as he attempts to drag her along. On the right, another, slightly wounded, is sheltered by the shield of a third, held over her.

35. Three actions.

On the left, a Greek warrior is about to strike a heavy blow against the Amazon defending, just mentioned. In the middle, a lively combat is going on between an Amazon and a Greek, both of whom seem to be dealing spear-thrusts. On the right, an Amazon who has received her death-blow, with all her limbs relaxed, is falling where she fought.

36. Reprisal.

An Amazon, mounted upon a horse, is being dragged off by a Greek, who probably held a sword in his left hand, ready to dispatch her. A succoring Amazon hastens from the right, to save her companion by a similar stroke from a like weapon held in her upraised right hand.

37. A sacrilege.

On the left, an Amazon who had taken refuge at the altar of a divinity contests the efforts of a Greek to tear her away. On the right, an Amazon and a Greek endeavor to shield themselves with bucklers while engaging in contest of swords. In this scene, as indeed in the two last, the action of the Amazon is impeded by her chiton.

38. Unequal struggles.

On the one side, a Greek has the upper hand of an Amazon, whom he is pulling over by her head. On the other side, an Amazon has the advantage over a Greek, who, thrown upon his knees, vainly tries to screen himself from the vigorous blows of his antagonist and to return a stroke of his own.

39. Two Greeks encounter two Amazons.

One of the latter, vanquished by her athletic adversary, who is proceeding to tread upon her in order to finish her with the sword in his right hand—regardless of her plea for pity and life—is rescued by the timely intervention of a colleague, a stalwart combatant, striding in from the right.

40. Two groups, with divided victory.

A bearded Greek, fully covered by helmet, cuirass, and shield, has overpowered a defenceless Amazon, who, however, still succeeds in holding him at arm's length. Another Greek, similarly protected, has been obliged to give way under the superior force of a second unarmed Amazon's powerful blows.

41. A Greek defeat.

On the left, a survivor is carrying off a dead warrior, killed by the Amazon, who has stripped him of his arms, and is drawing away his shield. On the right, another Greek, severely wounded in the right leg, is leaning on a spear (? of bronze) held in his right hand, as he limps away and is helped off the field by a friend carrying for him his buckler.

Southern Wall of the Cella.**42. Tardy help, and a strife for life.**

A mortally wounded and perhaps dying Greek is supported by the right arm of another contestant, who bears his shield on the left arm and his sword in his hand, while he watches the result of a fight going on near by. This is a lively contest between an armed Greek who presses forward to attack, and a brave Amazon drawing back and collecting her strength for a deadly stroke.

43. The principal Group in this portion of the Frieze.

Herakles, or Perseus, in desperate conflict with an undaunted Amazon. For defence, Herakles seems to sport no more than a lion's skin, and the Amazon wields a shield: for offence, Herakles appears to depend on a club which he raises to strike down his fair antagonist, and the Amazon on a spear which she is about to thrust against her foe, no less handsome than all-powerful in *physique*. These figures present a pose similar to that of Athenē and Poseidon, in the

Western Pediment of the Parthenon (compare Nos. 132 and 133 in the Parthenon Section), to which the horses, introduced on either hand, lend additional parallelism. On the left, a wounded Amazon draws her right arm backward to spear a worsted and resistless Greek—a group recalling that of “Dexileos” in the Willard Collection of Architectural Casts, or that of the “Victor dispatching a fallen Foe” in the Hellenic Section, No. 1. On the right, a triumphant Greek is throwing a fainting Amazon off her horse, which, somehow disabled, is sinking upon its knees and head.

44. The one and only instance of Mercy toward an Enemy, in the entire Series.

A defeated Greek, helpless save to lift his right arm to break the force of a death-blow, has dropped at the feet of his adversary, who lifts her right arm to inflict the last plunge of her dagger—to the arrest of which a generous and soft-hearted Amazon, her shield slung over her shoulder, rushes in from the left with arms extended in leniency and shelter. On the right, an unharmed Amazon, her sword and scabbard thrown over her shoulder, attempts to support a failing comrade with drooping head and limbs relaxed.

EXECUTED BY IKTINOS. About B. C. 430.

Doliana Marble.

INTERIOR FRIEZE OF THE CELLA IN THE TEMPLE OF APOLLO EPIKOURIOS, NEAR PHIGALEIA, IN ARKADIA.

British Museum, London.

45. HEAD: INTENDED TO BE PLACED UPON A COLLOSSAL STATUE.

The goddess Herē?

A GRECIAN SCULPTOR.

Era of the Roman Empire, in imitation of an Attic type.

Grecian Marble.

Boncompagni-Ludovisi Collection, Rome.

46. HEAD.

Goddess Herē? or Artemis?

AN EARLY ATTIC SCULPTOR.

Latter part of the Fifth Century, B. C.

Grecian Marble.

National Museum, Naples: from the Farnese Collection, Rome.

47. HEAD.

Goddess Herē.

A SCULPTOR BELONGING TO THE SCHOOL OF POLYKLEITOS.

End of the Fifth Century, B. C. ?

Grecian Marble.

FOUND AT GIRGENTI (AKRAGAS), IN SICILY.

British Museum, London.

48. HEAD.

Goddess Here.

ALKAMENES? About the close of the Fifth Century, B. C.

Grecian Marble.

FOUND IN THE RUINS OF THE BATHS OF OLYMPIAS, ON THE VIMINAL HILL, AT ROME, BY A CARDINAL OF THE BARBERINI FAMILY.

Museum of the Vatican (Rotunda), Rome.

49. BUST : ORIGINALLY PLACED UPON A COLOSSAL STATUE.

Goddess Herē, wearing sphenonē and veil.

Grecian Marble.

Boncompagni-Ludovisi Collection, Rome.

50. HEAD : SHAPED BELOW THE NECK FOR INSERTION IN A STATUE OF WOOD.

Goddess Herē, or Aphroditē ?

A GRECIAN MASTER IN ARCHAIC ART.

Early part of the Fifth Century, B. C.

Marble.

UNKNOWN.

Boncompagni-Ludovisi Collection, Rome.

51. RELIEF.

Orpheus losing Eurydikē : Hermes reclaiming her.

A SCULPTOR OF THE EARLY ATTIC SCHOOL.

Latter half of the Fifth Century, B. C.

Replica in Pentelic Marble, executed during the Roman Era.

Villa Albani, Rome.

52. RELIEF.

Medea persuading Asteropeia and Antinoë to slay their father, Pelias.

A SCULPTOR OF THE EARLY ATTIC SCHOOL.

Latter part of the Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1814, BENEATH THE PAVEMENT IN THE COURT OF THE FRENCH ACADEMY AT ROME.

Lateran Museum, Rome.

53. GROUP.

Aristogeiton and Harmodios: Tyrannicides.

KRITIOS AND NESIOTES. B. C. 477-476.

Grecian Marble.

Museum of Naples: formerly in the possession of the Farnese Family.

54. HEAD, WITH MODERN INSCRIPTION IN GREEK.

Portrait: "Pherekydes," so-called.

Era of the Tyrannicides, or early part of the Fifth Century, B. C.

A Replica in Grecian Marble, from an Original in Bronze.

FOUND, IN THE YEAR 1779, BY A SPANISH GENTLEMAN AT TIVOLI.

Museum of Madrid.

55. LOW-RELIEF.

Sepulchral Stela of a Man leaning on a Staff.

Date: About B. C. 475.

Grecian Marble.

PROBABLY ONE OF THE ISLANDS IN THE ÆGEAN SEA; BUT CONJECTURED TO HAVE BEEN FOUND AT NOLA, IN SOUTHERN ITALY.

National Museum, Naples: from the Borgia Collection.

- 56.** LOW-RELIEF.
Memorial Stela of a Maiden, whose ashes lay beneath.
 A MASTER OF ARCHAIC ART IN NORTHERN GREECE.
 Fifth Century, B. C.
 Island (?) Marble.
 FOUND ON THE ESQUILINE HILL, IN THE OLD VILLA PALOMBARA AND AREA OF THE ANCIENT IMPERIAL GARDENS, AT ROME.
Palazzo dei Conservatori (Octagonal Hall), Rome.
- 57.** LOW-RELIEF, WITH INSCRIPTION IN GREEK.
"Hegeso, daughter of Proxenos."
 AN EARLY ATTIC SCULPTOR.
 Close of the Fifth Century, B. C.
 Pentelic Marble.
 OUTSIDE THE DIPYLON GATE, AT ATHENS.
Found, in the year 1870, and still in situ, Hagia Triada.
- 58.** LOW-RELIEF.
Goddess Demeter commissioning Triptolemos, crowned by her daughter Korē, to bestow the Blessings of Agriculture on Mankind.
 AN EARLY ATTIC SCULPTOR. About B. C. 460.
 Pentelic Marble.
 FOUND, IN THE YEAR 1859, AT ELEUSIS.
National Museum, Athens.
- 59.** LOW-RELIEF, WITH INSCRIPTION IN GREEK.
"Philis, daughter of Kleomedes."
 AN EARLY NORTHERN SCULPTOR.
 About B. C. 450 to 435.
 Parian Marble.
 FOUND, IN THE YEAR 1864, ON THE ISLAND OF THASOS, IN THE NORTHERN ÆGEAN SEA.
Museum of the Louvre, Paris.
- 60.** LOW-RELIEF.
Sepulchral Stela of a Maiden.
 Fifth Century, B. C.
 Grecian Marble.
 ONE OF THE ISLANDS IN THE ÆGEAN SEA.
Collection in the Giustiniani alle Zecchere Palace, Venice.

61. LOW-RELIEF.

Portrait-monument to a young Man, unnamed.

Fifth Century, B. C.

Pentelic Marble.

FOUND ON THE ISLAND OF SALAMIS BY JAMES DAWKINS, ESQ., PRIOR
TO THE YEAR 1829.

National Museum, Athens.

62. LOW-RELIEF.

Memorial-portrait of a young Thessalian.

Early part of the Fifth Century, B. C.

White Marble.

COURT OF THE GYMNASIUM AT LARISSA, IN THESSALIA.

National Museum, Athens.

63. LOW-RELIEF, WITH LATER INSCRIPTION IN GREEK.

Sepulchral Representation of an Athlete.

About the middle of the Fifth Century, B. C.

Yellowish white Limestone.

FOUND, IN THE YEAR 1884, AT THESPIÆ, IN BÆOTIA.

National Museum, Athens.

64. LOW-RELIEF.

Portrait-memorial of a bearded Man.

A SCULPTOR OF THE ATTIC SCHOOL. Fifth Century, B. C.

Parian Marble.

FOUND AT KARYSTOS, IN EUBŒA.

Museum of Berlin.

65. LOW-RELIEF, WITH INSCRIPTION IN GREEK.

Mynno.

AN EARLY ATTIC SCULPTOR.

Latter part of the Fifth Century, B. C.

Pentelic Marble.

FOUND BETWEEN ATHENS AND THE PEIRÆIUS.

Museum of Berlin.

- 66.** UPPER PORTION OF STATUE.
Diomedes, carrying off the Palladium from Troy.
 KRESILAS? Fifth Century, B. C.
 Reproduction in Grecian Marble, from a lost Original in Bronze.
 ARGOS, THE SEAT OF THE CULTUS OF DIOMEDES.
Glyptothek, Munich: from the Villa Albani, Rome.
- 67.** UPPER PORTION OF STATUE.
Dionysos, god of wine and vineyards.
 Parian Marble.
 FOUND, IN THE YEAR 1888, AMID THE RUINS OF THE THEATRE AT SIKYON, EXCAVATED BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES, AT ATHENS.
National Museum, Athens.
- 68.** STATUE.
Doryphoros, or Athlete-victor in the Olympic Contests, bearing a Spear.
 POLYKLEITOS. Between B. C. 450 and 440.
 Copy in Marble, from the lost Original in Bronze.
 STATUE FIRST SET UP AT ARGOS: COPY FOUND IN THE PALÆSTRA AT POMPEII, ITALY.
National Museum, Naples.
- 69.** STATUE.
Diadoumenos, or Athlete-victor in the Olympic Games binding his Head with the broad Fillet.
 POLYKLEITOS. B. C. 420.
 Copy in Italian Marble, from the lost Original in Bronze.
 FOUND, IN THE YEAR 1862, AMID THE RUINS OF A ROMAN THEATRE AT VAISON, IN FRANCE.
British Museum, London.
- 70.** STATUE.
Diadoumenos.
 POLYKLEITOS. B. C. 420.
 Copy in Pentelic Marble, from the lost Original in Bronze.
British Museum, London: from the Farnese Gardens and Palace; and earlier the Villa Madama, Rome.

71. STATUE.

Amazon, preparing to leap upon her Steed ?

PHEIDIAS? Middle of the Fifth Century, B. C.

Reproduction in Parian Marble, from a lost Original probably in Bronze.

TEMPLE OF ARTEMIS, AT EPHEOS.

Museum of the Vatican (Galleria delle Statue), Rome: from the Villa Mattei.

72. STATUE.

Amazon, about to mount her Horse ?

PHEIDIAS? Middle of the Fifth Century, B. C.

Copy in Grecian Marble, from the lost Original in Bronze.

TEMPLE OF ARTEMIS, AT EPHEOS.

Museum of the Capitol (Hall of the Dying Galatian), Rome: from the Villa d' Este, Tivoli.

73. STATUE.

Amazon, wounded.

POLYKLEITOS. Middle of the Fifth Century, B. C.

Copy in Pentelic Marble, from a lost Original in Bronze.

TEMPLE OF ARTEMIS, AT EPHEOS.

Museum of Berlin: found, in the year 1868, in the Vicolo di S. Niccola di Tolentino, Rome.

74. ARCHAIC GREEK INSCRIPTION, READING IN BOUSTROPHEDON.

Laws of Gortyn, relating to Inheritance, Adoption, Heiresses, Marriage, Divorce, Slavery, Tenure of Land and Personal Property, the Organization of Courts, etc.

Dating from about B. C. 415.

INNER WALL OF A THEATRE AT HAGIOS DEKA, SITE OF THE ANCIENT GORTYNA, IN THE ISLAND OF KRETE: DISCOVERED IN THE YEAR 1884.

Two fragments are preserved in the Louvre, Paris.

75. RELIEF.

Herakles, cleansing the Augean Stables.

About B. C. 460.

Marble.

METOPÉ, FROM THE FRIEZE OF CELLA AT THE EASTERN END OR FRONT
OF THE TEMPLE OF ZEUS, AT OLYMPIA.

Museum of Olympia.

76. RELIEF.

Herakles, Atlas, and Hesperid; or, Herakles receiving the Apples of the Hesperides.

About B. C. 460.

Marble.

METOPÉ, FROM THE FRIEZE OF CELLA AT THE EASTERN END OR FRONT
OF THE TEMPLE OF ZEUS, AT OLYMPIA.

Museum of Olympia.

77. RELIEF.

Herakles, subduing the Kretan Bull.

About B. C. 460.

Marble.

METOPÉ, FROM THE FRIEZE OF CELLA AT THE WESTERN END OF THE
TEMPLE OF ZEUS, AT OLYMPIA.

UPPER HALF: *Museum of the Louvre, Paris.*

LOWER HALF: *Museum of Olympia.*

78. RELIEF.

Herakles, presenting the Stymphalian Birds to the goddess Athenē.

About B. C. 460.

Marble.

METOPÉ, FROM THE FRIEZE OF CELLA AT WESTERN END OF THE
TEMPLE OF ZEUS, AT OLYMPIA.

HERAKLES: *Museum of Olympia.*

ATHENĒ: *Museum of the Louvre, Paris.*

79 to 93. STATUES AND GROUPS, COLOSSAL.

Preparation for the mythical Chariot-race between Pelops and King Oinomaos.

79. River-god Alpheios, recumbent. (On the extreme left hand.)
80. Youth, or Mountain-stream, kneeling.
81. Killas, or Sphairos, charioteer of Pelops, kneeling and holding the reins of his steeds.
82. Quadriga of Pelops.
83. Groom (?) seated, and pointing to the great toe of his left foot.
84. Hippodameia, daughter of Oinomaos and Steropē, bride of Pelops.
85. Pelops.
86. Zeus, deity to whom the Temple was dedicated, and in whose honor the Olympic Games were celebrated.
87. Oinomaos, king of Pisa in Elis.
88. Steropē, wife of King Oinomaos.
89. Myrtilos, charioteer of Oinomaos, seated in front of his horses.
90. Quadriga of King Oinomaos.
91. A Seer, bald.
92. Fountain-nymph Arethousa? kneeling.
93. River-god Kladeos, recumbent. (On the extreme right hand.)

EXECUTED BY PAIONIOS, OF MENDE. About B. C. 459.

Parian Marble.

TYMPANUM-SCULPTURES OF THE EASTERN PEDIMENT IN THE TEMPLE OF ZEUS, AT OLYMPIA: FOUND BY THE EXCAVATIONS OF THE GERMAN EXPEDITION DURING THE YEARS 1875-1881.

Museum of Olympia.

94 to 104. STATUES AND GROUPS, COLOSSAL.

Contest between Centaurs and Lapiths at the Nuptials of Peirithoös and Deidameia, in which the former were routed under the leadership of Theseus.

94. Local Nymph, or female Lapith, recumbent. (At the extreme left hand.)
95. Aged maid-servant.
Crouching through fright and resting upon knees and left forearm, by the right hand tearing out her hair.

96. Group of three figures.

A Lapith, nude, supported mainly upon his left knee, strives, with both hands clasped round the head of a Centaur, to bring him down to the ground. The Centaur by his left hand has seized a Lapith-woman by the head, and is attempting to throw his left hind leg around her waist. The Lapith-woman, kneeling, and fully draped, repels her assailant by her right arm, and by her left hand tries to loosen his grip upon her hair.

97. Group of two figures.

A Centaur wrestling with a Youth—a Cup-bearer?

Group of three figures.

Deidameia, standing, resists capture by Eurytion, exerting herself to the utmost to undo the grip of his hands. The Centaur, intoxicated, and apparently without suspicion of danger, has flung his right arm round her waist, and is pressing his left hand upon her breast: rapidly advancing from the right, Peirithoös is on the point of cleaving his head with a powerful stroke of a sword.

99. Deity Apollo.

The god extends his arm toward the struggling Deidameia as if to protect her and at the same time to drive off the Centaur by a wave of the hand.

100. Group of three figures.

Theseus hastens to the rescue of a young Lapith-woman, and is about to deal the aggressor a deadly blow with an axe uplifted by both his hands. A Centaur, reaching backward to Theseus by his right arm, grasping the female Lapith by his left, embraces the latter by his forefeet. The young lady resists her assailant, repelling him by both hands, the one upon his turban, the other upon his beard.

101. Group of two figures.

A young Lapith-man seized by a Centaur, in order, apparently, to carry him off, defeats his purpose.

102. Group of three figures.

A young Lapith-woman, kneeling, tries to remove the hold a Centaur has, by his right hand, upon her waist. The Centaur, upon all fours, has clutched her by the left ankle also, in an effort to bring her still further down. In this attempt he is frustrated by a Lapith-man, hastening to her relief, who grapples with the Centaur, seizing his head by his left hand, and sending a short sword through his right chest.

103. Aged maid-servant.

Crouches in terror, resting both her forearms upon a pillow.

104. Local Nymph, or female Lapith. (On the extreme right hand.)

Recumbent, with right arm upraised, she calmly, yet intently, watches the contest.

EXECUTED BY ALKAMENES, OF ATHENS. About B. C. 458.
Parian Marble.

TYMPANUM-SCULPTURES OF THE WESTERN PEDIMENT IN THE TEMPLE TO ZEUS, AT OLYMPIA: FOUND BY THE EXCAVATIONS OF THE GERMAN EXPEDITION DURING THE YEARS 1875-1881.

Museum of Olympia.

105. STATUE.

Nikē, the goddess of Victory, descending through the air with outstretched wings.

PAIONIOS, OF MENDĒ. About B. C. 424.

Parian Marble.

UPON A HIGH TRIANGULAR PEDESTAL, STANDING IN FRONT OF THE TEMPLE OF ZEUS, AT OLYMPIA.

Museum of Olympia.

106. GREEK INSCRIPTION.

Epigraphic Record declaring both Donors and Sculptor of the Nikē.

“Messenians and Naupaktians dedicated [this monument] to the Olympian Zeus, being a tithe of the spoils taken from their enemies.

Paionios of Mendē executed it; who, also, was victorious in making the akroteria upon the Temple.”

About B. C. 424.

Marble.

MIDWAY UPON THE FRONT OF THE TRIANGULAR PEDESTAL SUSTAINING THE STATUE OF NIKĒ, WHICH STOOD IN FRONT OF THE TEMPLE TO ZEUS, AT OLYMPIA.

Museum of Olympia.

107. RELIEF.

The Three Graces—Peitho, Aglaia, and Thaleia.

AN ATTIC SCULPTOR—SOKRATES, SON OF SOPHRONISKOS?

First half of the Fifth Century, B. C.

Reduced Copy in Pentelic Marble, from the original Work placed on the wall behind the Statue of Athenē, upon the Akropolis at Athens.

FOUND IN THE YEAR 1769, NEAR THE HOSPITAL OF ST. JOHN IN LATERAN, AT ROME.

Museum of the Vatican (Braccio Chiaramonti), Rome.

108. HIGH-RELIEF.

Herakles, treading upon the lifeless Nemean Lion.

About B. C. 460.

Marble.

METOPÉ, FROM THE FRIEZE OF CELLA AT THE WESTERN END OF THE TEMPLE TO ZEUS, AT OLYMPIA.

THE LION: *Museum of the Louvre, Paris.*

THE REMAINING FRAGMENTS: *Museum of Olympia.*

109 to 115. ARCHITECTURAL ORNAMENTS.

Lion-masks, as Water-spouts.

DIVERS SCULPTORS.

First half of the Fifth Century, B. C., originally; but repaired, or replaced, in various later styles.

Marble.

CYMA OF THE TEMPLE TO ZEUS, AT OLYMPIA.

Museum of Olympia.

116. HEAD: A RELIC OF A STATUE.

Portrait of a Warrior, bearded and helmeted, doubtless a Victor in the Hoplomachia, and quite likely representing Eperastos, a seer of the Klytidai.

AN EARLY ATTIC MASTER.

End of the Sixth, or beginning of the Fifth, Century, B. C.

Parian Marble.

FOUND, IN THE YEAR 1880, IN THE COURSE OF EXCAVATIONS AT OLYMPIA.

Museum of Olympia.

- 117.** HEAD, CUT FROM AN HONORARY AND COMMEMORATIVE STATUE AND SAVED BY CONCEALMENT.

Portrait of a Victor in the Pankration, wearing the kotinos-crown, or wreath of wild olive leaves.

A MASTER IN METAL-WORKING EARLIER THAN THE PERGAMENE SCHOOL.

Third Century, B. C.

Bronze.

IN THE ALTIS, NEAR THE TEMPLE TO ZEUS, AT OLYMPIA.

Museum of Olympia.

- 118.** HEAD : HALF LIFE-SIZE.

Zeus, father of the gods, in krōbylos-coiffure.

A SCULPTOR OF THE ARCHAIC ZEUS-TYPE.

Fifth Century, B. C.

Bronze.

FOUND, IN THE YEAR 1877, NEAR THE SOUTH-WESTERN CORNER OF THE TEMPLE TO ZEUS, AT OLYMPIA.

Museum of Olympia.

- 119.** HEAD, ORIGINALLY OF A STATUE.

The goddess Herē, from a group of figures representing the departure of Agamemnon and the Homeric heroes for Troy.

POLYKLEITOS, OR A SCULPTOR OF THE ARGIVE SCHOOL UNDER HIS DIRECTION.

Last half of the Fifth Century, B. C.

Parian Marble.

WESTERN PEDIMENT OF THE HERAION NEAR ARGOS.

National Museum, Athens.

120. ARCHITECTURAL ORNAMENT, SCULPTURED IN RELIEF.

Fragment of Cyma, having for its design an anthemion, with volutes, each of the smaller ones sustaining a bird—the Zeus-cuckoo?

EUPOLEMOS, THE ARGIVE ARCHITECT?

Late in the Fifth Century, B. C.

Fine grained Marble.

RUINS OF THE LATER HERAION, NEAR ARGOS.

National Museum, Athens.

121. HEAD, TAKEN FROM A STATUE.

Amazon, wounded.

POLYKLEITOS. Middle of the Fifth Century, B. C.

Replica in Greek Marble of an Original in Bronze.

BROUGHT TO ENGLAND BY LYDE BROWN.

British Museum, London.

122. HEAD.

Diadoumenos.

A MASTER OF THE POLYKLEITAN TYPE.

A Replica, of the Original dating from the second half of the Fifth Century, B. C.

Marble.

FORMERLY, IN THE CHIGI COLLECTION, AT ROME.

Royal Collection of Sculpture, Dresden.

123. HEAD: THE BUST A RESTORATION.

Victorious Athlete.

A SCULPTOR ATTRIBUTABLE TO THE SCHOOL OF POLYKLEITOS.

Copy of a Fifth Century, B. C., Original.

Bronze.

FROM THE COLLECTION OF THE VILLA ALBANI, AT ROME.

Glyptothek, Munich.

124. HEAD.**Young Pugilist (pankratiastes).**

A MASTER WHO MUST HAVE FLOURISHED IN THE EPOCH OF
MYRON AND PYTHAGORAS OF RHEGION.

Early in the Fifth Century, B. C.

Marble.

FOUND AT PERINTH-ON-THE-PROPONTIS.

Royal Collection of Sculpture, Dresden.

125. GROUP, IN HIGH-RELIEF.

Gigantomachia: a Giant, opponent to the chief of
the gods Zeus, forced upon his knee to the
ground, helpless.

A SCULPTOR OF THE EARLY PELOPONNESIAN SCHOOL.

Last half of the Sixth Century, B. C.

White Elean Limestone.

GABLE TO THE TREASURY OF THE MEGARIANS: FOUND, IN THE YEAR
1878, NEAR THE SOUTHERN WALL OF THE ALTIS, AT OLYMPIA.

Museum of Olympia.

126. GREEK INSCRIPTION.

“[Thēsauros] of the Megarians.”

White Elean Limestone.

EPISTYLE ABOVE THE ENTRANCE TO THE TREASURY OF THE MEGARI-
ANS, AT OLYMPIA.

Museum of Olympia.

127. RELIEF.

Portrait of a Young Victor, looking downward (upon
his dog?).

A MEMBER OF THE EARLY PELOPONNESIAN (?) SCHOOL.

Fifth Century, B. C.

Parian Marble.

FOUND UPON OR NEAR HIS TOMB, AT MEGARA.

Museum of Berlin.

128. LOW-RELIEF.**Hunt of the Kalydonian Wild-boar.**

A SCULPTOR IN THE MELIAN STYLE.

About the middle of the Fifth Century, B. C.

Terra-cotta.

ISLAND OF MELOS, IN THE ÆGEAN SEA.

*Museum of Berlin.***129. LOW-RELIEF.****Birth of Erichthonios.**

A MASTER IN THE MELIAN STYLE OF SCULPTURE.

Early in the Fifth Century, B. C.

Terra-cotta.

ATHENS.

*Museum of Berlin.***130. LOW-RELIEF.****Bellerophon killing the Chimaira with the help of Pegasos.**

A MASTER IN THE MELIAN STYLE.

Early part of the Fifth Century, B. C.

Terra-cotta.

ISLAND OF MELOS.

*British Museum, London.***131. LOW-RELIEF.****Perseus, Medousa beheaded, and Chrysaōr springing from her neck.**

A SCULPTOR IN THE MELIAN STYLE.

First half of the Fifth Century, B. C.

Terra-cotta.

ISLAND OF MELOS.

British Museum, London.

132. LOW-RELIEF.**Colloquy between the lyric poets Alkaios and Sappho.****A MOULDER IN THE MELIAN STYLE.**

Middle of the Fifth Century, B. C.

Terra-cotta.

ISLAND OF MELOS.

*British Museum, London.***133. FRAGMENT OF SEATED FIGURE : COLOSSAL.****Hand of the god Dionysos (?) holding Kantharos.**

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA IN ATTIKA, BY THE EXCAVATIONS OF THE AMERICAN SCHOOL AT ATHENS.

*Retained still near the place of discovery, in Stamata.***134. RELIEF.****Erigonē, the deified.**

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA OF ATTIKA, DURING THE COURSE OF EXCAVATIONS BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

*Preserved near the original site, in Stamata.***135. RELIEF, INSCRIBED IN GREEK : AN EX-VOTO
TABLET.****The god Apollo, the goddess Artemis, and a Worshiper.**

Apollo is seated upon the omphalos, before an altar, raising a lustration-branch in his left hand and holding out a phiale for the libation in his right.

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA, DURING THE COURSE OF EXCAVATIONS CARRIED ON BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

Kept in Stamata still.

136. RELIEF.**Priestess, and Worshipers.**

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA IN ATTIKA, DURING EXCAVATIONS MADE BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

*Retained in Stamata.***137. LOW-RELIEF.****Sepulchral Stela of a man, bearded, carrying a staff on his left arm.**

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA OF ATTIKA, BY EXCAVATIONS OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

*Retained in Stamata.***138. LOW-RELIEF.****Section of Vase, decorated with guilloche-pattern and lily-work.**

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA, IN THE COURSE OF EXCAVATIONS UNDERTAKEN BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

*Retained in Stamata.***139. GROUP : FIGURES OF THE TWINS ADDED IN THE TENTH CENTURY, A. D. (HALL 8 : ROMAN SECTION.)****She-wolf threatening attack, wrongly restored as nursing Romulus and Remus—the "Mother of the Romans."**

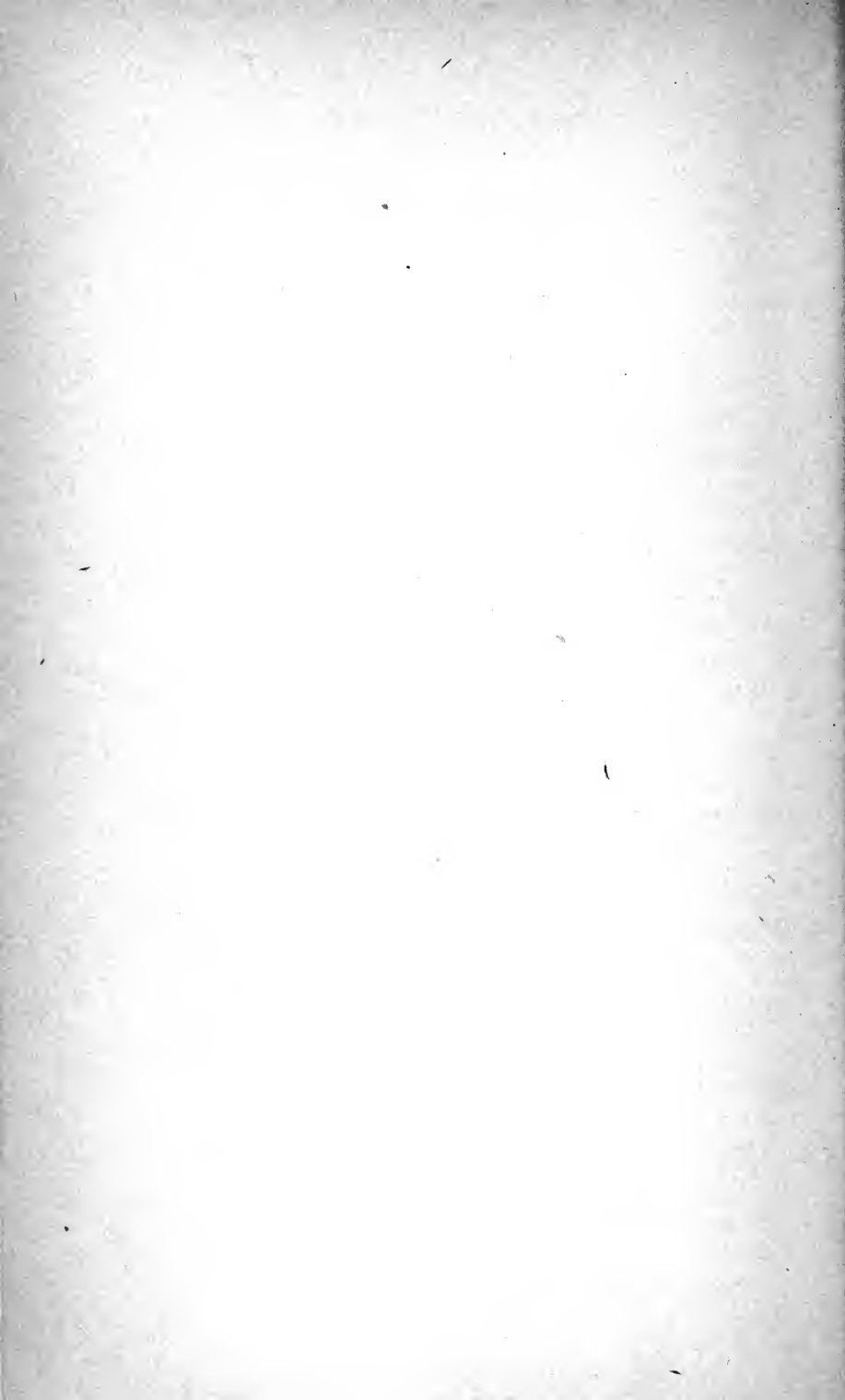
AN ETRUSCAN SCULPTOR, FROM AN EARLY GRECIAN TYPE.

Fifth Century, B. C.

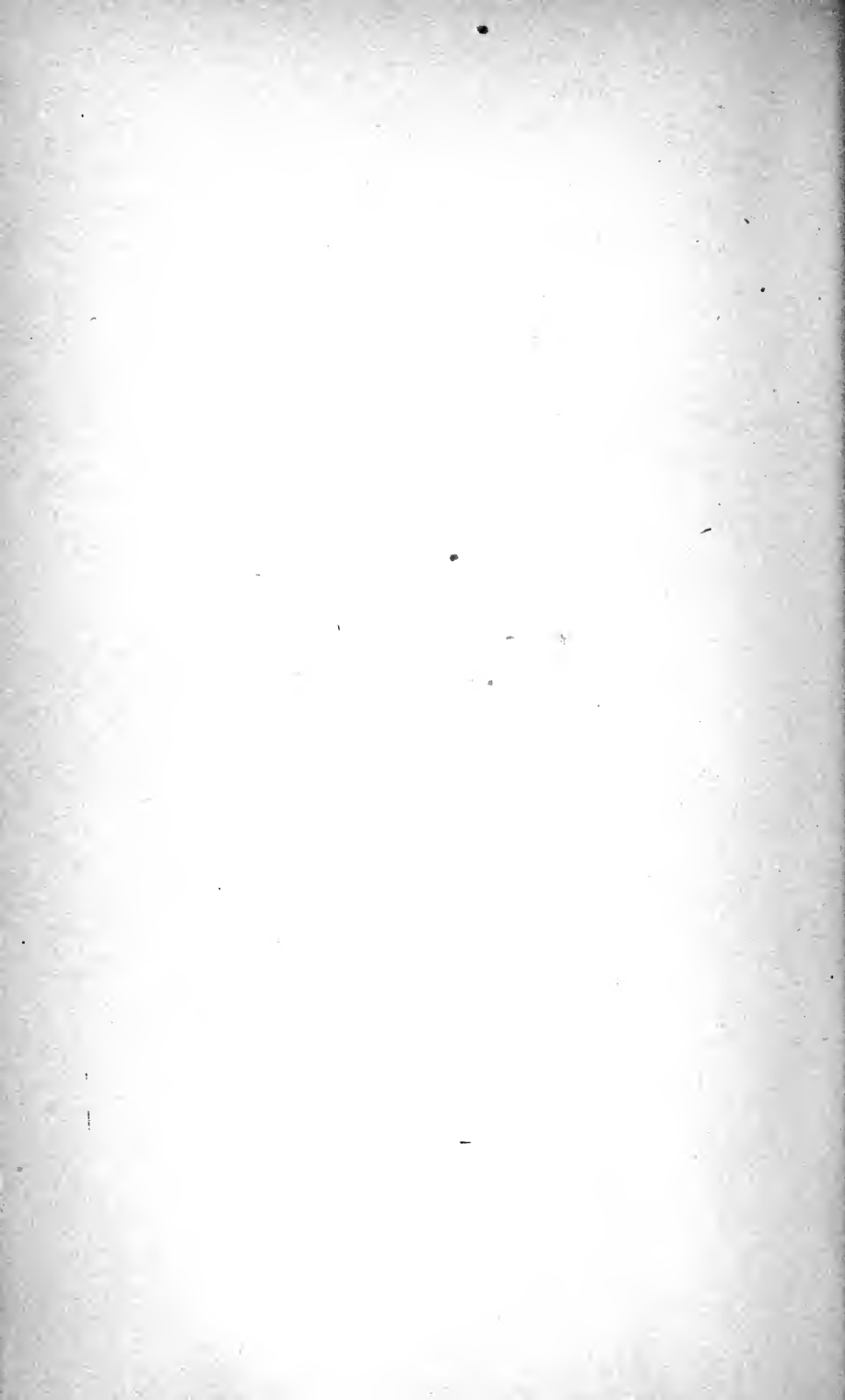
WITHOUT HISTORY PRIOR TO THE TENTH CENTURY, A. D.: THEN SHOWN BY RECORDS TO HAVE STOOD IN FRONT OF THE LATERAN PALACE, AT ROME.

Bronze.

Palazzo dei Conservatori (Hall of the Wolf), Rome.



CULLUM COLLECTION.



PARTHENON SECTION,

HALL 8.

- 1. LOW-RELIEF, WITH INSCRIPTION IN GREEK.**
Subject: "Amphotto"—a Sepulchral Stela.
Artist: UNKNOWN.
Date of Execution: About the middle of the Fifth Century, B. C.
Material of Monument: Bœotian Stone.
Station in Ancient Times: FOUND IN BŒOTIA.
Place of Exhibition To-day: National Museum, Athens.
- 2. STATUETTE.**
The goddess Nikē.
About B. C. 400.
Pentelic Marble.
FOUND, IN THE YEAR 1884, IN THE SANCTUARY OF ASKLEPIOS, IN EPIDAURIA.
National Museum, Athens.
- 3. STATUETTE.**
Amazon.
About B. C. 400.
Pentelic Marble.
FOUND, IN THE YEAR 1813, ON THE ISLAND OF SALAMIS, IN ATTIKA.
Museum of Dresden.
- 4. LOW-RELIEF.**
Goddess Athenē Parthenos, crowning a Priestess by means of a Nikē.
AN ATTIC SCULPTOR. Fourth Century, B. C.
Pentelic Marble.
ACQUIRED, IN THE YEAR 1846, AT ATHENS.
Museum of Berlin.

5. **LOW-RELIEF, WITH INSCRIPTION IN GREEK.**
Goddess Athenē Parthenos, crowning a Man: a
Decree in honor of a Kolophonian.
 Shortly after the Peloponnesian War. B. C. 400.
 White Marble.
 FOUND ON THE AKROPOLIS, AT ATHENS.
Akropolis Propylaia, Athens.
6. **LOW-RELIEF.**
Goddess Athenē Parthenos, a Worshiper, and a
Shield-bearer.
 Latter part of the Fifth Century, B. C.
 White Marble.
 FOUND ON THE AKROPOLIS, AT ATHENS.
Akropolis Museum, Athens.
7. **LOW-RELIEF.**
Shield of the Statue of Athenē Parthenos.
 A COPY FROM THE WORK OF PHEIDIAS.
 Last half of the Fifth Century, B. C.
 Pentelic Marble.
 OBTAINED AT ATHENS, BY THE VISCOUNT STRANGFORD.
British Museum, London.
8. **LOW-RELIEF, WITH INSCRIPTION IN GREEK.**
Athenē Parthenos, Nikē, and a tutelary Deity.
 Era of Philipp.
 White Marble.
 FOUND BEHIND THE SOUTHERN WING OF THE PROPYLAIA TO THE
 AKROPOLIS, AT ATHENS.
Museum of the Akropolis, Athens.
9. **LOW-RELIEF.**
Fragment of a Monument to a Cavalier.
 SCHOOL OF PHEIDIAS.
 Latter half of the Fifth Century, B. C.
 White Marble from Bœotia.
 BROUGHT TO VENICE BY THE DOGE MOROSINI, AFTER HIS EXPEDITION
 TO THE EAST IN THE YEAR 1687.
Museum of the Vatican (Museo Chiaramonti), Rome.

10. LOW-RELIEF.

Offering to the goddess Athenē Parthenos.

Epoch of Pheidias : latter half of the Fifth Century, B. C.

White Marble.

Akropolis Propylaia, Athens.

11. LOW-RELIEF.

Decree of Treaty between Athens and Kerkyra.

B. C. 375.

Pentelic Marble.

FOUND ON THE SOUTHERN DECLIVITY OF THE AKROPOLIS, IN THE
YEAR 1876.

House of the Invalids, Akropolis, Athens.

12. LOW-RELIEF.

**Goddess Athenē, pensive, leaning on her lance before
the Cippus of a fallen Hero.**

Latter part of the Fifth Century, B. C.

FOUND TO THE SOUTH OF THE PARTHENON ON THE AKROPOLIS, AT
ATHENS, DURING THE WINTER OF 1888-1889.

Akropolis Museum, Athens.

13. LOW-RELIEF, WITH INSCRIPTION IN GREEK.

**Decree of Treaty between Athens in Attika and Kios
in Bithynia.**

B. C. 377.

White Marble.

FOUND NEAR THE PROPYLAIA OF THE AKROPOLIS, AT ATHENS.

Akropolis Pinakothekē, Athens.

14 to 21. HIGH-RELIEFS.

**Contest between Centaurs and Lapiths, at the
Marriage-feast of Peirithoös.**

14. Advantage with the Centaur.

A Centaur, having succeeded in throwing his left arm around the neck of a Lapith-contestant, is strangling him, at the same time striking him in the back with a branch of wood held in his right hand. The Lapith is unable to do more than thrust his knee into the breast of the Centaur, beat with his right fist, and with his left hand try to free himself from the hold of his enemy, in vain.

15. Advantage with the Lapith.

A Lapith, with chlamys thrown out of the way, kneeling on the back of a Centaur, and passing his left arm around the neck of his adversary, clutches him by the throat. The Centaur, suffocating, is falling upon his knees, and, crying from pain, fails to loosen the viselike grasp upon his trachea.

16. An attack from the rear.

A Lapith, with chlamys suspended from his shoulders backward, and shod with boots, approaches from behind a Centaur resting his right knee upon his victim's haunch, and reaching out his right arm to catch him by the neck. The Centaur, whose left arm is protected by a skin, turns his human form half-round to meet and repulse his antagonist.

17. A victory for the Centaur.

Rearing upon his hind feet he strikes down his falling opponent with his forehoofs, at the same time hurling against him, from both hands raised above the head, a large water-jar (*hydria*).

18. Another Centaur rearing, from the opposite direction, against his assailant.

The figure of the latter is now wanting to the metope, but originally it was a Lapith standing upright upon the ground, seizing the Centaur by the hair, in resistance to an effort on the part of the Centaur to draw him by the right thigh between his forelegs and thus throw him to the earth.

19. An undecided battle.

Too little remains of this metope for either a definition of the action or an award of victory. The right arm of the Lapith was raised and drawn back for the delivery of a powerful blow with a weapon, probably a sword, from which the Centaur draws away a trifle in order to avoid its full force or escape it altogether.

20. A Lapith's superior prowess.

Advancing irresistibly against his enemy he seizes him by the throat with his left hand, and is about to deal him a mortal stroke with his right: the Centaur attempting to rear is, however, forced upon his haunches, and unsuccessfully endeavors to liberate his neck from the grip of his antagonist. The flying draperies finely express the rapidity and violence of the action; and the extraordinary spirit of the figures, together with their masterful modeling, places this metope in point of excellence above all others in the series.

21. **Victory for the Centaur.**

By his left knee he is pressing a Lapith down to his destruction. The parts now missing to this metope, but in existence two hundred years ago, represented the Centaur in the attitude of bending over his adversary kneeling, and just on the point of dealing him a crushing blow from his uplifted right arm and fist: the Lapith, in the attitude of looking up with head thrown backward, helplessly extended his left arm toward the human chest of his merciless assailant.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.
Pentelic Marble.

METOPES OF ENTABLATURE UPON THE SOUTHERN SIDE OF THE TEMPLE TO ATHENĒ, ON THE AKROPOLIS AT ATHENS.

The Original of No. 14 remains still in place upon the Parthenon: the Originals of the seven others are in the British Museum, London.

22 to 32. **LOW-RELIEFS.**

Panathenaic Procession, at Athens, in honor of Athenē Polias.

Southern Half of the Procession.

22. Two Officers facing one another.
23. A group of gods—Eros and Aphroditē.
24. Group of Deities—Demeter (or Peitho?), Dionysos, and Poseidon.
25. Folding of the Peplos: two Diphrophori.
26. Group of Deities—Zeus, Hera, and Iris.
27. The god Ares, and the goddess Artemis.
28. The god Apollo, and the messenger of the gods Hermes.
29. Four Archons, or Athlothetæ.

Northern Half of the Procession.

30. Officer, holding sacred dish, faces advancing Maidens (Kanephori). Another officer (a Herald?).
31. Maidens marching.
32. Maidens carrying Thymiaterion, with conical cover, used for burning Incense.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.
Pentelic Marble.

FRIEZE OF THE CELLA UPON THE EASTERN END OF THE TEMPLE TO ATHENĒ, ON THE AKROPOLIS AT ATHENS.

Parthenon, Athens; Museum of the Louvre, Paris; British Museum, London.

- 33. STATUETTE.**
Goddess Athenē Parthenos: "Lenormant Statuette."
 AN IMITATION OF THE CHRYSSELEPHANTINE STATUE OF
 ATHENĒ PARTHENOS, BY PHEIDIAS.
 Pentelic Marble.
 FOUND, IN THE YEAR 1859, NEAR THE PNYX, AT ATHENS.
National Museum, Athens.
- 34. STATUETTE.**
Goddess Athenē Parthenos.
 A REDUCTION OF THE CHRYSSELEPHANTINE STATUE BY
 PHEIDIAS. Roman Era.
 Pentelic Marble.
 FOUND, IN THE YEAR 1880, NEAR THE VARVAKEION, OR NORTHERN
 EXTENT OF ANCIENT ATHENS.
National Museum, Athens.
- 35. STATUE.**
Goddess Athenē Promachos.
 Roman Reproduction of an archaistic Temple-statue.
 Marble.
 FROM VELLETRI, IN ITALY.
Museum of Antiquities, Dresden.
- 36. HEAD, COLOSSAL.**
Goddess Athenē.
 A SCULPTOR ATTRIBUTABLE TO THE SCHOOL OF PHEIDIAS.
 Probably during the Third Century, B. C.
 Pentelic Marble.
 FOUND, IN THE YEAR 1874, AT ATHENS, AMIDST THE REMAINS OF THE
 GREAT MONUMENTAL GROUP ERECTED BY EUBOULIDES.
National Museum, Athens.
- 37. STATUE, COLOSSAL.**
Goddess Athenē: "Pallas of Velletri."
 Roman Copy of a Statue referable to the Fourth Cen-
 tury, B. C.
 Parian Marble, from an Original in Bronze.
 FOUND, IN THE YEAR 1797, AT VELLETRI, IN ITALY.
Museum of the Louvre, Paris.

38. **BUST.**
Goddess Athenē.
 Roman Copy of an Early Greek Type.
 Pentelic Marble.
 FOUND NEAR TUSCULUM (VILLA OF LICINIUS MURENA), IN ITALY.
Glyptothek, Munich: From the Villa Albani, Rome.
39. **STATUE.**
Goddess Athenē: "Pallas Giustiniani."
 Copy, made in the Roman Epoch, of an Original possibly as early as the Fifth Century, B. C.
 Parian Marble, from an Original in Bronze.
 FOUND AMIDST THE RUINS OF A TEMPLE TO MINERVA CAMPENSIS (ON THE SITE OF THE CHURCH OF SANTA MARIA SOPRA MINERVA), IN ROME.
Museum of the Vatican (Braccio Nuovo), Rome.
40. **HEAD, FROM A PEDIMENTAL STATUE.**
Goddess Athenē, in conflict with Giants.
 AS REPRESENTED UPON THE TEMPLE ERECTED TO HER HONOR BY PEISISTRATOS.
 AN EARLY ATTIC (?) SCULPTOR.
 Middle of the Sixth Century, B. C.
 Parian Marble.
 FOUND, IN THE YEAR 1863, TO THE EAST OF THE PARTHENON ON THE AKROPOLIS, AT ATHENS.
Akropolis Museum, Athens.
41. **STATUETTE.**
Goddess Athenē Parthenos.
 A RENDERING, ON A SMALL SCALE, OF THE CHRYSSELEPHANTINE STATUE OF ATHENĒ BY PHEIDIAS.
 Bronze.
 FOUND IN THE YEAR 1828, NEAR STRADELLA, IN ITALY.
Museo di Antichità, Turin.
- 42 to 63. **LOW-RELIEFS.**
Panathenaic Procession, at Athens, in honor of Athenē Polias.
 Northern Half of the Procession
 (continued from the Eastern Wall of this Room).
 42. Troop of Cows, led by Theori.
 43. Troop of horned Sheep, led by Boys.
 44. Tray-bearer—Skaphephoros.

45. Hydria-bearers—Spondophori.
46. Marshal, and Charioteer.
47. Chariot-driver, Apobates carrying an Argolic Buckler, and Attendant.
48. Chariot-group—Quadriga accompanied by a Pompeus.
49. Athenian Cavalry.
50. Cavalry.
51. Marshal beckoning to Riders.
52. Cavalry.
53. Horses and Riders.
54. Cavalry.
55. Cavalry.
56. Cavalry.
57. Cavalry.
58. Horsemen, wearing crested Helmets.
59. Cavalry.
60. Cavalry.
61. Cavalry.
62. Rider, standing by, and holding in, his rearing horse.
63. Rider, drawing down his chiton below the girdle, assisted by his Attendant.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.
Pentelic Marble.

FRIEZE OF THE CELLA ON THE NORTHERN SIDE OF THE TEMPLE TO
ATHENĒ, AKROPOLIS AT ATHENS.

Parthenon, Athens: British Museum, London.

64. ARCHITECTURAL ORNAMENT OF THE PARTHENON. Lion's Head upon Cyma.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.
Pentelic Marble.

DECORATION OF THE SPRINGING-STONE TO BOTH CYMATIUM AND
CORONA IN A PEDIMENTAL-ANGLE OF THE TEMPLE TO ATHENĒ,
ON THE AKROPOLIS OF ATHENS.

British Museum, London.

65. LOW-RELIEF. Young Man, training a Horse.

Marble.

FOUND, ABOUT THE YEAR 1769, IN THE RUINS OF HADRIAN'S VILLA,
AT TIVOLI.

British Museum, London.

66. RELIEF.**Votive Offering for Victory by an Apobates.**

SCULPTURED, PROBABLY, IN AN ATHENIAN WORKSHOP.

First half of the Fourth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1835, AT THE SKALA OF OROPOS.

*Museum of Berlin.***67, 68, 69. FRIEZE-RELIEFS.****Victories, variously employed.**

67. Victory, winged, decking a Trophy.

68. Victory, winged, adjusting or removing her Sandal.

69. Two Victories, winged, leading a Bull to Sacrifice.

EXECUTED UNDER THE DIRECTION OF KALLIKRATES, ARCHITECT OF THE EDIFICE.

Latter part of the Fifth Century, B. C.

Pentelic Marble.

BALUSTRADE OF THE TEMPLE TO ATHENĒ NIKĒ, ON THE AKROPOLIS, AT ATHENS.

*Museum of the Akropolis, Athens.***70 to 77. STATUES, COLOSSAL.****Birth of the goddess Athenē from the Brain of the deity Zeus.**

70. Helios in his Chariot, rising from the Sea.

71. Two Horses of Helios.

72. Kephalos, the beautiful hunter carried off by Eōs.

73. Horai: the Seasons. Spring and Autumn, Thallo and Karpo.

74. Hebē, terrified at the sudden manifestation of Athenē, and hastening away.

75. Moirai: the Fates. Klotho, Lachesis, and Atropos.

76. Nyx, driving a quadriga.

77. One Horse of Nyx.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.

Pentelic Marble.

TYMPANUM-SCULPTURES OF THE EASTERN PEDIMENT IN THE TEMPLE TO ATHENĒ, ON THE AKROPOLIS, AT ATHENS.

*British Museum, London : Akropolis Museum, Athens.***78 to 85. HIGH-RELIEFS.****Contest between Centaurs and Lapiths at the Marriage-feast of Peirithoös.**

78. An unexpected fall.

In the conflict, a Centaur has succeeded in driving backward a Lapith until he trips and tumbles over a large wine-jar

(*pitkos*): the falling athlete throws out his right arm behind him for support, and with his left, chlamys-bearing, clutches his antagonist by the beard.

79. Methods of offense.

A Lapith lifts his left foot to kick or repel the Centaur, who, rearing, seeks to beat down his opponent by some weapon of wood, or by hurling at him some sort of missile, possibly of stone.

80. A Lapith's success.

The Centaur, having received a wound in his back, endeavors to escape toward the right, rearing and pressing his right hand against the wound: the Lapith checks his flight by catching him by the hair with his left hand until he can administer a finishing stroke with his right. A large chlamys falls gracefully from both the arms of the victor. In composition, treatment, and finish, this metope ranks as one of the best in the series.

81. The Centaur triumphant.

His foe lies lifeless upon the ground beneath. Apparently none the worse from the fight, whisking his tail, waving the lion's skin by a boastful gesture of his left arm, the ends and tail of this his only robe flying behind him, the Centaur dashes away toward the right in search of a new victim.

82. A prize borne away.

A Centaur has captured a Lapith woman, and, having caught her round the waist by his left arm, has lifted her off her feet, and is bearing her away as fast as he can. By her left hand she tries hard to loosen his hold, but of no avail: the action of her limbs, throwing her chiton into disorder, displays the violence of the struggle, and her mantle floating behind the human and over the equine body of the Centaur shows the rapidity of the flight. To this Centaur pointed ears have been given in token of his half-brutal character, analogous to that of a satyr.

83. A Centaur overcoming a Lapith man.

With lion's skin thrown behind him by the movements of his arms, he has beaten down his enemy who has lost all power of further defence, though still trying to hold off the conqueror by his right arm and to pick up a stone by his left hand, his countenance betraying extreme distress. This metope, in respect of design and modeling, ranks among the highest in the collection.

84. The Centaur throwing a Lapith.

He has grasped the wrestler by the throat, and, by locking one of his forefeet in with the right leg of his human rival, is

trying to upset him. The Lapith has caught the Centaur by the beard, but his bent left knee indicates that he is tottering to his fall: both are still hammering each other with their free arms and clenched hands or possibly heavy weapons.

85. An unsettled affair.

By his left hand the Centaur has grasped his competitor by the back of the head, and by his right he is about to strike with his utmost force, at the same time he has thrown both forelegs around the body and thighs of his aggressor and seems to be drawing him into uncomfortably close quarters—still, the Lapith, firmly maintaining his position upon his feet, exhibits no sign of yielding or of fear, and boldly advances upon his right leg in order to stab the Centaur with some sharp instrument held in his left hand. A bronze helmet may have been placed upon the head of this figure.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.
Pentelic Marble.

METOPES OF ENTABLATURE UPON THE SOUTHERN SIDE OF THE
TEMPLE TO ATHENĒ, ON THE AKROPOLIS AT ATHENS.

British Museum, London.

**86. HIGH-RELIEF. (BALCONY OF SOUTHERN GALLERY
IN HALL 12: COLLECTION OF WILLARD
ARCHITECTURAL CASTS).**

**Contest between a Centaur and a Lapith Woman at
the Marriage-feast of Peirithoös.**

An unwelcome suitor.

A bald-headed Centaur has caught a female Lapith, and is drawing her close to himself: she resists his movement by her right arm, and by her left hand retains in place her Doric chiton open at the side. The drapery of this latter figure has been carefully studied, and finely treated. Heads have been added to both forms, and the left leg to the woman, by the Sculptor Lange, in Paris; but the countenance of the female Lapith is destitute of every trace of emotion natural to such a struggle, and the restorations in respect of taste and style fall far short of classic excellence.

EXECUTED UNDER DIRECTION OF PHEIDIAS. B. C. 454-438.
Pentelic Marble.

METOPES OF ENTABLATURE UPON THE SOUTHERN SIDE OF THE TEMPLE
TO ATHENĒ, ON THE AKROPOLIS AT ATHENS.

Museum of the Louvre, Paris.

87 to 95. LOW-RELIEFS.

**Panathenaic Procession, in honor of Athenē Polias,
at Athens.**

Northern Half of the Procession
continued from the Southern Wall of this Room).

87. Herald, leading the march of Cavalry following.
88. Two mounted figures.
89. Rider, as yet unmounted, inserting Bit in his Horse's mouth.
90. Two mounted Horsemen.
91. Cavalier, protected by elaborately decorated Armor, upon a Horse represented as having left the ground as he prances: a dismounted Companion tying his Boot.
92. Rider trying to control his rearing Horse.
93. Cavalier wearing a Petasos, or broad-brimmed hat chosen by travelers.
94. Cavalry.
95. Equestrian Parader standing at his Horse's Head; a Marshal; and an Attendant.

EXECUTED UNDER THE DIRECTION OF PHEIDIAS.

B. C. 454-438.

Pentelic Marble.

FRIEZE OF THE CELLA UPON THE WESTERN END OF THE TEMPLE TO
ATHENĒ, ON THE AKROPOLIS AT ATHENS.

*The two first casts, on the left, British Museum, London: all
the rest still remain in situ upon the Parthenon, Athens.*

96. RELIEF.

Theseus, subduing Skeirōn.

MYRON? B. C. 450 to 440.

Parian Marble.

A METOPE UPON THE NORTHERN SIDE OF THE THESEION, AT ATHENS.

Still in place.

97. RELIEF.

Theseus, throwing the Arkadian wrestler Kerkyon.

MYRON? B. C. 450 to 440.

Parian Marble.

A METOPE UPON THE NORTHERN SIDE OF THE THESEION, AT ATHENS.

Still in place.

98. MONUMENT, WITH RELIEFS.

A Puteal, decorated with Birth of Athenē.

A SCULPTOR OF THE NEO-ATTIC SCHOOL, IN ITALY.

Marble.

National Archæological Museum, Madrid.

99. BUST.

Polymnia (?), Muse of Lyric Poetry.

AN EARLY ATTIC MASTER, SHARING THE SENTIMENT AND
STYLE OF PHEIDIAS. Middle of the Fifth Century, B. C.

Parian Marble.

PURCHASED IN NAPLES.

Glyptothek, Munich.

100. HALF-SIZE STATUE.

Goddess Demeter, or Korē?

A SCULPTOR OF THE EARLY ATTIC SCHOOL?

Middle of the Fifth Century, B. C.?

Marble.

*Museum of the Vatican (Galleria dei Candelabri), Rome: from
the Mattei Collection.*

101. STATUE, COLOSSAL.

Goddess Athenē.

Artist of the original Statue: A SCULPTOR BELONGING
TO THE SCHOOL OF PHEIDIAS.

Epoch of Pheidias? or last half of the Fifth Century, B. C.

Carrara Marble? If so—a Copy dating from the Era of the
Roman Empire.

UNKNOWN.

*École des Beaux Arts, Paris: from the Collection of the Villa
Medici, Rome.*

102. STATUE, COLOSSAL.

Goddess Demeter?

AN ARTIST BELONGING TO THE SCHOOL OF PHEIDIAS.

Middle of the Fourth Century, B. C.

Pentelic Marble.

FOUND IN THE PALAZZO DELLA CANCELLARIA, NEAR THE SITE OF
THE ANCIENT CURIA, AND THE THEATRE OF POMPEY THE
GREAT, AT ROME.

Museum of the Vatican (Rotunda), Rome.

103. UPPER PORTION OF STATUE.**The god Asklepios.**EXECUTED BY AN ATTIC SCULPTOR INSPIRED BY THE STYLE
OF SKOPAS.

Pentelic Marble.

FOUND, IN THE YEAR 1888, IN THE PEIRAIIEUS, NEAR THE HILL OF
MUNYCHIA.*National Museum, Athens.***104. STATUE.****Asklepios.**A SCULPTOR OF THE ATTIC SCHOOL, IN THE EPOCH OF
PHEIDIAS.

Latter part of the Fifth Century B. C.

Copy in Pentelic Marble, of the early Statue now lost.

FOUND, AMIDST THE RUINS OF A TEMPLE, AT ANTIUM, IN ITALY.

*Museum of Dresden: from the Albani Collection.***105. LOW-RELIEF, UPON BASE OF A MONUMENT.****Surgical Instruments for Cupping, and Scarifying.**

Outside the folding case—Two cupping-glasses.

In the folding case—Three blunt knives, Two scalpels curved,
and One probe recurved.

Marble.

FOUND ON THE SOUTHERN SLOPE OF THE AKROPOLIS, OR SITE OF THE
ASKLEPIEION, AT ATHENS.*Barbakeion Lykeion, Athens.***106. LOW-RELIEF.**Portrait of the god Asklepios: an Imitation of the
chryselephantine Statue which stood in the
Temple of Asklepios, in Epidauria—the work of
Thrasymedes of Paros.

Latter part of the Fifth Century B. C.

Pentelic Marble.

SANCTUARY OF ASKLEPIOS, NEAR EPIDAUROS.

*National Museum, Athens.***107 to 120. LOW-RELIEFS.**Panathenaic Procession, at Athens, in honor of
Athenē Polias.

Southern Half of the Procession

(continued from Eastern Wall of this Room).

- 107. Marshal, looking back toward the advancing Procession.
- 108. Victim for sacrifice—a Cow.
- 109. Youths, escorting a Victim.
- 110. Youth adjusting a Wreath.
- 111. Cows and their Keepers.
- 112. Youths, or Theori, restraining a Victim.
- 113. Escort leaning backward and obliged to brace his foot against a Rock in order to check an impatient Animal.
- 114. Victims—Cows,
- 115. Quadriga—Warrior wearing the Corinthian Helmet.
- 116. Chariot-horses.
- 117. Marshal, giving an order to Hoplites.
- 118. First of the Cavalry.
- 119. Horses and Riders.
- 120. Horsemen.
- 121. Cavaliers.
- 122. Riders, one bare headed and the other capped.
- 123. Cavalry.
- 124. Group of Cavalry.
- 125. Rider wearing a Cuirass.
- 126. Horses having manes beginning with a large Forelock turned upwards.
- 127. Unarmed Athenian Horsemen.
- 128. Rider protected by a close-fitting Cuirass.
- 129. End of Cavalcade.

EXECUTED UNDER THE DIRECTION OF PHEIDIAS.

B. C. 454-438.

Pentelic Marble.

FRIEZE OF CELLA UPON THE NORTHERN SIDE OF THE TEMPLE TO
ATHENĒ, ON THE AKROPOLIS AT ATHENS.

Parthenon, Athens: British Museum, London.

130 to 138. STATUES, AND PORTIONS OF FIGURES, COLOSSAL.

Contest of the deity Poseidon with the goddess
Athenē for the Supremacy of Attika.

- 130. Bouzygēs, legendary first plowman in Attika.
- 131. Hermes, the messenger of the gods.
- 132. Goddess Athenē.
- 133. Deity Poseidon.
- 134. Iris? or Nereid?
- 135. Amphitritē.
- 136. Oreithyia, daughter of Erechtheus.

137. Kreousa, daughter of Erechtheus.

138. Boutēs, son of Pandion.

EXECUTED UNDER THE DIRECTION OF PHEIDIAS.

B. C. 456-438.

Pentelic Marble.

TYPANUM-SCULPTURES OF THE WESTERN PEDIMENT IN THE TEMPLE
TO ATHENĒ, ON THE AKROPOLIS AT ATHENS.

Akropolis Museum, Athens : British Museum, London.

139 to 153. FRAGMENTS OF SCULPTURES.

Mythological Motives.

139. Brow of colossal Head.

140. Feet of a Figure, shod with Leather, attached to a Plinth,
with Trunk of a Tree rising between them.

141. Portion of colossal Right Arm of a Female Figure.

142. Left Arm of a Female Figure, with Drapery.

143. Right Arm of Female Figure.

144. Left Fore-arm of Female Figure.

145. Fore-arm of Female Figure.

146. Portion of Left Thigh.

147. Fore-part of Right Foot of Female Figure.

148. Portion of Drapery, hung from the extended Right Arm of
a colossal Figure.

149. Portion of Left Upper-arm of Female Figure, draped by
Sleeve of Chiton, fastened with three studs.

150. Draped Right Thigh of "Iris" in the Western Pediment.

151. Portion of Arm, bent at Elbow.

152. Portion of Fore-arm.

153. Portion of Serpent-fold.

EXECUTED UNDER THE DIRECTION OF PHEIDIAS.

B. C. 454-438.

Pentelic Marble.

ATTRIBUTED TO THE PEDIMENTS OF THE TEMPLE TO ATHENĒ, ON THE
AKROPOLIS AT ATHENS.

British Museum, London : Akropolis Museum, Athens.

154. TOPOGRAPHICAL RELIEF.

Model of the Akropolis and its Environs, Athens :
on the Scale of 1 to 425.

EXECUTED BY HEINRICH WALGER, BERLIN.

1895.

155, 156. GROUP.

Kekrōps, legendary first king of Attika, and his daughters.

155. King Kekrōps, and his youngest daughter, Pandrosos.

156. Hersē, second daughter of King Kekrōps.

A SCULPTOR WHO REPRODUCED THE STATUES OF THE WESTERN TYMPANUM OF THE PARTHENON IN REDUCTIONS OF ABOUT ONE-FOURTH THE SIZE OF THE ORIGINALS. In the Fourth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1887, ALONG WITH THE HEAD OF EUBOULEUS (No. 66, HELLENIC SECTION), DURING THE COURSE OF EXCAVATIONS CARRIED ON BY D. PHILIOS, AT ELEUSIS.

National Museum, Athens.

157. GROUP.

Oreithyia, daughter of Erechtheus, and her son Kalais.

A SCULPTOR WHO REPRODUCED THE STATUES OF THE WESTERN TYMPANUM OF THE PARTHENON IN REDUCTIONS OF ABOUT ONE-FOURTH THE SIZE OF THE ORIGINALS. In the Fourth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1887, BY EXCAVATIONS CARRIED ON BY D. PHILIOS, AT ELEUSIS.

National Museum, Athens.

158. LOW-RELIEF : DECORATION OF A JUDICIAL ARM-CHAIR OR THRONE.

Erechtheus, king of Athens, sacrificing his daughter Chthonia upon the demand of Poseidon for the loss of his son Eumolpos.

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1810, ON THE SITE OF THE ANCIENT PRYTANEION, AT ATHENS.

Broom Hall, seat of the Earl of Elgin, County of Fife, Scotland.

159. HEAD.**Goddess Nikē.**

EXECUTED UNDER THE DIRECTION OF PHEIDIAS.

B. C. 454-438.

Pentelic Marble.

PEDIMENTAL SCULPTURE FROM THE WESTERN TYMPANUM OF THE
PARTHENON.*Collection of Madame la Marquise de Laborde, Paris: brought
from Athens by Felice San Gallo, Secretary to the Doge of
Venice, Morosini.***160. HEAD, ORIGINALLY INSERTED IN A STATUE.****Goddess Aphroditē: "Venus Urania," or "Genetrix,"
with hair bound by a sphenonē.**

AN ATTIC SCULPTOR IN THE PHEIDIAN AGE—ALKAMENES?

Toward the end of the Fifth Century, B. C.

Parian Marble.

PURCHASED, IN THE YEAR 1873, FROM SIGNOR FERRANTINI, AT ROME.

*Museum of Berlin.***161. HIGH-RELIEF.****Sepulchral Portrait.**

AN EARLY ATTIC SCULPTOR: SCHOOL OF PHEIDIAS.

Middle of the Fifth Century, B. C.

Pentelic Marble.

FOUND IN ATHENS.

*Collection of the Lansdowne House, London.***162. LOW-RELIEF, WITH GREEK INSCRIPTION.****Wreath of Ivy-leaves and fruit, representing the
Crown bestowed by the demos upon a Committee
appointed to oversee the execution and setting
up of an important Statue.**

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA IN ATTIKA, DURING EXCAVA-
TIONS MADE THERE BY THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.*Retained in Stamata.*

163. HIGH-RELIEF.**Mænads leading a Bull to the Altar of Dionysos.**

In part, an Imitation of "Two Winged Victories leading a Bull to Sacrifice," No. 69, on the opposite wall of this Section.

FOR THE MOTIVE—Epoch of Pheidias.

FOR THE MODIFICATION—Neo-attic Era in Italy.

Pentelic Marble.

FORMERLY IN THE COLLECTION CAPRANICA, AT ROME.

Gallery of the Uffizi (Cabinet of the Hermaphrodite), Florence.

164. HIGH-RELIEF.**Sepulchral Banquet.**

First half of the Fourth Century, B. C.

Marble.

FOUND IN THE PEIRAIÆUS.

Still preserved there.

165. HIGH-RELIEF.**Sepulchral Banquet.**

Fourth Century, B. C.

Marble.

FOUND IN THE PEIRAIÆUS.

Museum, Athens.

166. HIGH-RELIEF.**Votive-offering by an Apobatēs for Victory in a Chariot-race.**

AN ATHENIAN SCULPTOR.

Latter part of the Fourth Century, B. C.

Marble.

FOUND, IN THE YEAR 1880, ON THE WESTERN DECLIVITY OF THE AKROPOLIS, AT ATHENS.

Museum, Athens.

167. LOW-RELIEF.

An Athenian Trireme: fragment of a Memorial erected to commemorate Victory in a Galley-race.

AN ATTIC SCULPTOR. Epoch of Pheidias.
Marble.

FOUND, IN THE YEAR 1852, UPON THE AKROPOLIS, OUTSIDE THE STEPS OF THE ERECHTHEION, AT ATHENS.

Akropolis Museum, Athens.

168. RELIEF.

Subject: Decoration of an Hermes.

In part, a Reflection of "Winged Victory, adjusting or removing her Sandal," No. 68 in this Section.

Artist of the Motive—AN ATTIC MASTER.

Artist of the Adaptation—A NEO-ATTIC SCULPTOR IN ITALY.

Date of Execution: Epoch of Pheidias.

Material of Monument: Attic Marble.

Station: SAID TO HAVE BEEN FOUND NEAR NAPLES.

Place of Exhibition To-day: Glyptothek, Munich.

HELLENIC SECTION,

HALLS 8 AND 11.

1. HIGH-RELIEF.

Subject: Athenian Cavalier dispatching a fallen Foe.

Artist: A MASTER OF ATTIC SCULPTURE.

Date of Execution: About B. C. 400.

Material of Monument: Pentelic Marble.

Station of Discovery: FOUND, IN THE YEAR 1764, IN THE VIGNA CASERTA, NOT FAR FROM THE ARCH OF GALLIENUS, AT ROME.

Place of Exhibition To-day: *Collection of the Villa Albani, Rome.*

2. LOW-RELIEF.

Sepulchral Banquet: "Death of Sokrates," formerly so-called.

Fourth Century, B. C.

White Marble.

FOUND, IN THE YEAR 1838, AT PEIRAIÆUS.

National Museum, Athens.

3. LOW-RELIEF, WITH INSCRIPTION IN GREEK.

Memorial-portrait of Xanthippos, the Shoemaker.

THE WORK OF AN ATTIC SCULPTOR.

Close of the Fifth Century, B. C.

Pentelic Marble.

OBTAINED, IN THE YEAR 1747, AT THE MONASTERY OF THE ASOMATON, AT ATHENS.

British Museum, London: from the Townley Collection.

4. HIGH-RELIEF.

Priestess of Lētō.

EXECUTED, PROBABLY, BY A DORIC SCULPTOR.

Toward the end of the Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1887, AT MANTINEIA, IN ARKADIA.

National Museum, Athens.

5. HIGH-RELIEF.
Portrait of an Hydrophoros.
 A MASTER IN ATTIC SCULPTURE.
 Pentelic Marble.
 FOUND, IN THE YEAR 1890, AMONG THE TOMBS OF THE CEMETERY
 OUTSIDE THE DIPYLON GATE, AT ATHENS.
Still in place, Hagia, Triada, Athens.
6. HIGH-RELIEF.
Sepulchral Stela to a Wife and Mother.
 AN ATTIC SCULPTOR. Fourth Century, B. C.
 White Marble.
 FOUND, IN THE YEAR 1870, IN THE KERAMEIKOS OUTSIDE THE
 DIPYLON GATE, AT ATHENS.
National Museum, Athens.
7. HIGH-RELIEF, WITH INSCRIPTION IN GREEK.
**Grave-monument to "Archestratē greatly longed-for
 by her Husband."**
 AN ATTIC SCULPTOR. Fourth Century, B. C.
 Pentelic Marble.
 FOUND, IN THE YEAR 1830, IN ATTIKA.
National Museum, Athens.
8. HIGH-RELIEF.
Portrait-stela of Philino, deceased.
 A MASTER IN ATTIC SCULPTURE. Fourth Century, B. C.
 Pentelic Marble.
 FOUND NEAR PATESIA ? IN THE BED OF THE RIVER ILISSOS.
National Museum, Athens.
9. HIGH-RELIEF.
Monumental Portraits of Demetria and Pamphilē.
 A MASTER OF ATTIC SCULPTURE. Fourth Century, B. C.
 Pentelic Marble.
 FOUND, IN THE YEAR 1870, BEFORE THE DIPYLON GATE, AT ATHENS.
Re-erected upon its olden Site.

- 10. HIGH-RELIEF, WITH INSCRIPTION IN GREEK.**
Sepulchral Ædicula in memory of "Korallion, wife of Agathon."
 AN ATTIC SCULPTOR. Fourth Century, B. C.
 Pentelic Marble.
 FOUND, IN THE ANCIENT CEMETERY NEAR THE DIPYLON GATE, AT ATHENS.
Still in position, Hagia Triada, Athens.
- 11. HIGH-RELIEF, WITH GREEK INSCRIPTION.**
Sepulchral Monument to "Archestratē, wife of Alexos the Sunian."
 AN ATTIC SCULPTOR. Fourth Century, B. C.
 Pentelic Marble.
 FOUND, IN THE YEAR 1819, IN THE DEMOS AIXŌNĒ OF ATTIKA.
Museum of Leiden.
- 12. HIGH-RELIEF, WITH INSCRIPTION IN GREEK.**
Memorial of "Ameinokleia, daughter of Andromenos."
 AN EARLY ATTIC SCULPTOR.
 Fourth, or possibly of the Fifth, Century, B. C.
 Pentelic Marble.
 FOUND, IN THE YEAR 1836, AT THE PEIRAIÆUS.
National Museum, Athens.
- 13. HIGH-RELIEF.**
A Father's Offering to the Memory of his Son—a Young Huntsman.
 A MASTER IN ATTIC SCULPTURE—SKOPAS?
 Fourth Century, B. C.
 Pentelic Marble.
 FOUND, IN THE YEAR 1874, IN THE BED OF THE RIVER ILISSOS.
National Museum, Athens.
- 14. MONUMENT, WITH LOW-RELIEF AND INSCRIPTIONS IN GREEK.**
Sepulchral Stela of Archedemos.
 Loutrophoros decorated with three Figures.
Museum of the Louvre, Paris.

15. MONUMENT, WITH LOW-RELIEFS.

Colossal Sepulchral Lekythos commemorating certain Members of a Family-circle.

AN EARLY ATTIC SCULPTOR.

End of the Fifth, or beginning of the Fourth, Century, B. C.
Pentelic Marble.

FOUND, IN THE YEAR 1849, ON THE SITE OF A PRIVATE DWELLING, TO
THE EAST OF THE ROYAL PALACE, IN ATHENS.

National Museum, Athens.

16. STATUE.

Demeter, goddess of Agriculture and Rural Life.

EXECUTED BY A MASTER IN ATTIC SCULPTURE, BELONGING
TO THE SCHOOL OF PRAXITELES.

Fourth Century, B. C.

Head, in Parian Marble.

FOUND, IN THE YEAR 1858, AT KNIDOS, IN KARIA.

British Museum, London.

17. STATUE.

Mænad, dancing.

A MASTER IN THE CHARACTER AND TECHNIQUE OF LATE
HELLENIC OR EARLY HELLENISTIC SCULPTURE.

Latter part of the Fourth Century, B. C.

Parian Marble.

Museum of Berlin : acquired, in the year 1874, at Rome.

18. STATUE.

Ephebos : "Apollo Sabouroff."

A SCULPTOR REFERABLE TO THE SCHOOLS OF ARGOS
OR SIKYON.

Early in the Fourth Century, B. C.

Bronze.

RECOVERED FROM THE SEA, OFF THE ISLAND OF SALAMIS, IN ATTIKA.

Museum of Berlin.

19. STATUE.

Satyr, at rest.

PRAXITELES. Original—middle of the Fourth Century, B. C.
Replica in Parian Marble.

FOUND, BETWEEN THE YEARS 1861-1865, ON THE PALATINE HILL, AT ROME, IN THE COURSE OF EXCAVATIONS MADE BY THE EMPEROR NAPOLEON III., IN THE RUINS OF THE PALACE OF THE CESARS.

Museum of the Louvre, Paris.

20. STATUE.

Satyr, at rest, after playing the flute: the "Marble Faun," of Nathaniel Hawthorne.

PRAXITELES. Original—middle of the Fourth Century, B. C.
Replica in Pentelic Marble, dating from the Reign of the Emperor Hadrian?

FOUND, IN THE YEAR 1701, AT CIVITA LAVINIA, WHERE IT DOUBTLESS DECORATED THE VILLA OF THE EMPEROR ANTONINUS PIUS.

Museum of the Capitol (Hall of the Dying Galatian), Rome.

21. GROUP.

Seilenos, the Satyr, tending the infant Dionysos.

A SCULPTOR OF THE SCHOOL OF PRAXITELES.

Close of the Fourth Century, B. C.

Original in Bronze: Copy in Grechetto Marble.

FOUND, SOMETIME DURING THE SIXTEENTH CENTURY, NEAR THE GARDENS OF SALLUST, AT ROME.

Museum of the Louvre, Paris.

22. STATUE.

Satyr, pouring wine.

AN ATTIC SCULPTOR, OF THE AGE AND SCHOOL OF PRAXITELES—OR POSSIBLY THE MASTER HIMSELF.

Middle of the Fourth Century, B. C.

A Copy in Marble, produced in the Roman Era, from the Original in Bronze.

FOUND AT CASTEL GANDOLFO, ABOVE THE LAKE OF ALBANO.

Royal Collection of Antiquities, Dresden.

23. STATUE.

"L' Apollino."

AN IMITATION OF A PRAXITELEAN TYPE.

Toward the end of the Fourth Century, B. C.

A Reduction in Grecian Marble.

FROM THE ORIGINAL WHICH STOOD IN THE LYKEION, AT ATHENS.

Gallery of the Uffizi (Tribune), Florence: formerly, in the Villa Medici, Rome.

24. STATUE.

Pythian Apollo, at rest.

ATTRIBUTED TO PRAXITELES.

Middle of the Fourth Century, B. C.

Parian Marble.

Museum of the Louvre, Paris: from the Château d'Ecouen.

25. STATUE.

Apollo Sauroktonos.

PRAXITELES. Middle of the Fourth Century, B. C.

Reduction in Bronze, from the original Statue of Life-size also in Bronze.

FOUND IN A VINEYARD BELOW THE CHURCH OF SANTA BALBINA, AT ROME.

Collection of the Villa Albani, Rome.

26. STATUE.

Apollo Sauroktonos.

PRAXITELES. Middle of Fourth Century, B. C.

Roman Copy in Carrara Marble, from the Original in Bronze.

FOUND, IN THE YEAR 1777, AMIDST THE RUINS OF THE HOUSE OF AUGUSTUS ON THE PALATINE HILL, OF ROME.

Museum of the Vatican (Galleria delle Statue), Rome.

27, 28, 29. LOW-RELIEFS: DECORATION OF A PEDESTAL.

Musical Contest between the divine Apollo and the sylvan Satyr Marsyas, in the Presence of the Muses as Arbitrators.

27. Muses.

One, singing from a scroll; a second, listening and holding in her left hand her scroll rolled up; a third, offering the second her lyre for accompaniment.

28. Muses.

One, holds a double flute; another, neither singing nor playing, has both hands wrapped in her mantle; a third, seated on a rock, is playing upon a lute.

29. Apollo.

The god, seated, rests a large kithara on his knees, confidently and calmly awaiting the result of the contest; a Phrygian executioner stands ready, knife in hand, to slay the impious and injudicious contestant; Marsyas, standing and exhibiting extreme agitation, violently blows upon his flute for the last time.

EXECUTED FROM A DESIGN BY PRAXITELES.

Middle of the Fourth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1887, AT MANTINEIA OF ARKADIA, UPON OR NEAR THE SITE OF A TEMPLE DEDICATED TO LĒTŌ AND HER CHILDREN APOLLO AND ARTEMIS.

National Museum, Athens.

30. GROUP.

Eirenē, goddess of Peace, holding on her arm the infant Ploutos, god of Riches.

KEPHISODOTOS, THE ELDER, FATHER OF PRAXITELES.

Soon after B. C. 375.

Attic Marble.

SET UP IN ATHENS TO COMMEMORATE THE VICTORY OF TIMOTHEOS OVER THE SPARTANS IN THE BATTLE AT LEUKAS.

Glyptothek, Munich: from the Collection of the Villa Albani.

31. STATUE.

Aphroditē, goddess of Beauty and Love.

PRAXITELES. Middle of the Fourth Century, B. C.

Copy in Parian Marble, of the famous Statue.

THE ORIGINAL STOOD IN THE CENTRE OF A SMALL TEMPLE, SURROUNDED BY MYRTLE AND OTHER TREES, AT KNIDOS, IN KARIA.

Glyptothek, Munich: from the Palazzo Braschi, Rome.

32. GROUP.**The Three Graces.**

A SCULPTOR ATTRIBUTED TO THE SCHOOL OF PRAXITELES.
Toward the close of the Fourth Century, B. C.

White Marble.

FOUND, IN THE YEAR 1503, AT ROME, UNDER THE PONTIFICATE OF
PIUS II.

Opera del Duomo, attached to the Cathedral, Siena.

33. STATUE.**The goddess Aphroditē: Knidian Type.**

A FOLLOWER OF PRAXITELES.

In the latter part of the Third Century, B. C.

Grecian Marble.

FOUND OPPOSITE THE CHURCH OF SAN VITALE, IN THE VALLEY
BETWEEN THE QUIRINAL AND VIMINAL HILLS, OF ROME.

Museum of the Capitol (Cabinet of the Venus), Rome.

34. STATUE.**Goddess Aphroditē.**

PRAXITELES. Middle of the Fourth Century, B. C.

Copy in Marble, of the world-renowned Statue.

THE ORIGINAL STOOD "IN THE CENTRE OF A SMALL TEMPLE IN A
GROVE OF MYRTLES AND OTHER TREES," AT KNIDOS, IN KARIA.

Museum of the Vatican (Sala Croce Greca), Rome.

35. HEAD.**Goddess Aphroditē.**

PRAXITELES. Middle of the Fourth Century, B. C.

Reduced Copy in Parian Marble, from the original Statue at
Knidos, in Karia.

FOUND, IN THE YEAR 1881, UNDER THE RUINS OF THE BYZANTINE
WALL, AT OLYMPIA.

Museum of Olympia.

36. HEAD.

Goddess Aphroditē.

PRAXITELES. Middle of the Fourth Century, B. C.
 Replica in White Marble, from the original Statue at Knidos,
 in Karia.

FOUND ON THE SITE OF TRALLEIS, OF LYDIA, IN ASIA MINOR.
Collection of Professor von Kaufmann, Berlin.

37. GROUP.

**Hermes, messenger of the gods, conveying the infant
 Dionysos to the Nymphs.**

PRAXITELES. Middle of the Fourth Century, B. C.
 Parian Marble.

THE HERAION, AT OLYMPIA: FOUND BENEATH ITS RUINS, IN THE
 YEAR 1877.

Museum of Olympia.

38. STATUE.

Hermes enagonios, or god of the Palæstra, at rest.

PRAXITELES, OR A SCULPTOR OF HIS SCHOOL.

Latter part of the Fourth Century, B. C.

Grecian Marble.

FOUND IN THE NEIGHBORHOOD OF THE CHURCH OF SAN MARTINO AI
 MONTI, AT ROME.

Museum of the Vatican (Cortile del Belvedere), Rome.

39. STATUE.

**Hermes, as Conductor of Souls to Hades (Chthonios):
 a Sepulchral Monument, and, as such, an Ideal-
 ization of the Deceased.**

A SCULPTOR WHO SOUGHT TO REPRODUCE IN ITS ESSENTIAL
 FEATURES THE TYPE OF PRAXITELES.

Close of the Fourth Century, B. C.

Parian Marble.

FOUND, IN THE YEAR 1833, ON THE ISLAND OF ANDROS, IN THE
 ÆGEAN SEA.

National Museum, Athens.

40. STATUE.

Goddess Aphroditē: Melian Type.

A SCULPTOR OF THE SCHOOL OF PRAXITELES.

Close of the Fourth Century, B. C.

White Marble.

FOUND, IN THE YEAR 1776, AT OSTIA, AMIDST THE RUINS OF THE
MARITIME BATHS OF THE EMPEROR CLAUDIUS.*British Museum, London: from the Townley Collection.*

41. STATUE.

"Psychē."

Fourth Century, B. C.

Parian Marble.

FOUND IN THE AMPHITHEATRE AT CAPUA.

Museum of Naples.

42. STATUE.

Goddess Aphroditē.*Date, for the Type*—First half of the Fourth Century, B. C.:
for the Statue—Last half, or about B. C. 320.

Parian Marble.

FOUND, IN THE YEAR 1820, ON THE ISLAND OF MELOS IN THE
SOUTHERN ÆGEAN SEA.*Museum of the Louvre, Paris.*

43. STATUE.

Eros, god of Love.*Artist of the Type:* PRAXITELES.*Date of the original Statue:* Middle of the Fourth
Century, B. C.Roman Copy in Parian Marble, executed in the Second
Century, A. D.ORIGINAL: PRESENTED BY PHRYNĒ TO THE TEMPLE AT THESPIAI, IN
BŒOTIA. COPY: FOUND, ON THE VIA LABICANA AT CENTOCELLE,
NEAR ROME, BY THE SCOTTISH PAINTER, GAVIN HAMILTON.*Museum of the Vatican (Galleria delle Statue), Rome.*

44. STATUE.

Aphroditē Anadyomenē.

Date of Execution: for the Type—Last half of the Fourth Century, B. C.: for the Copy—Roman Era.
Marble.

FOUND AT OSTIA.

Museum of the Vatican (Gabinetto delle Maschere), Rome.

45. STATUE.

Goddess Aphroditē: Melian Type.

Date of the Type: School of Praxiteles?

Date of the Copy: Roman Era.

Hymettian Marble.

FOUND, IN THE YEAR 1651, AMIDST THE RUINS OF THE ANCIENT THEATRE AT ARLES (THE ROMAN ARELATE), IN THE SOUTH OF FRANCE.

Museum of the Louvre, Paris.

46. STATUE.

The god Eros.

A SCULPTOR OF THE ERA AND SCHOOL OF PRAXITELES.

Middle of the Fourth Century, B. C.

Grecian Marble.

FOUND IN THE COURSE OF EXCAVATIONS MADE BY LORD ELGIN ON THE AKROPOLIS, AT ATHENS.

British Museum, London.

47. PORTION OF STATUE.

Aphrodite.

Parian Marble.

SAID TO HAVE BEEN FOUND, ABOUT THE YEAR 1770, AT CAPO D'ANZO, SITE OF THE ANCIENT ANTIUM.

British Museum, London: from the Collection of the Duke of Richmond.

48. PORTION OF STATUE.

"Ilioneus," the last of the Children of Niobē to die.

A SCULPTOR BELONGING TO THE SCHOOL OF PRAXITELES.

Latter part of the Fourth Century, B. C.

Parian Marble.

FOUND, ABOUT THE YEAR 1560, IN ROME.

Glyptothek, Munich.

49. STATUE.

Second Daughter of Niobē.

SKOPAS? First half of the Fourth Century, B. C.
Grecian Marble.

FOUND IN THE VILLA OF HADRIAN, NEAR TIVOLI.

Museum of the Vatican (Braccio Chiaramonti), Rome.

50. STATUE.

Eldest Daughter of Niobē.

SKOPAS?

Date of Execution: For the original Statue—Middle of the Fourth Century, B. C.

Roman Copy in Pentelic Marble, of a Group which stood in a Temple to Apollo Sosianus, at Rome.

Station of original Statue: SELEUCIA, IN KILIKIA.

Copy: FOUND, IN THE YEAR 1583, IN THE NEIGHBORHOOD OF THE CHURCH OF SAINT JOHN LATERAN, ROME.

Gallery of the Uffizi (Hall of Niobe), Florence.

51. GROUP.

Niobē sheltering her youngest Daughter.

SKOPAS?

Date for the Original: Middle of the Fourth Century, B. C.

Copy in Pentelic Marble, of a Group which stood in a Temple to Apollo Sosianus, at Rome.

Station of original Statue: SELEUCIA, IN KILIKIA.

Copy: FOUND, IN THE YEAR 1583, IN THE NEIGHBORHOOD OF THE CHURCH OF SAINT JOHN LATERAN, ROME.

Gallery of the Uffizi (Hall of Niobe), Florence.

52. HIGH-RELIEF: FROM A FRIEZE THAT DECORATED
A TEMPLE OR A TOMB.**Destruction of Niobē's Children.**

AN ATTIC SCULPTOR. Latter part of the Fourth Century, B. C.
Grecian Marble.

Hermitage, St. Petersburg: from the Collection Campana.

53. STATUE.

Apollo Kitharoedos.

SKOPAS.

First half of the Fourth Century, B. C.

Replica in Carrara Marble.

Station of the original Statue: TEMPLE TO APOLLO, ON THE PALATINE HILL, ROME.*Copy:* FOUND, IN THE YEAR 1774, IN THE VILLA OF CASSIUS, NEAR TIVOLI.*Museum of the Vatican (Sala delle Muse), Rome.*

54. RELIEF.

Apollo Kitharoedos, receiving a Libation from Nike.

A NEO-ATTIC SCULPTOR.

Second Century B. C. : Reproduction of an Archaic Work.
Marble.*British Museum, London : from the Sir William Hamilton Collection.*

55. RELIEF.

Apollo Kitharoedos, receiving a Libation from Nikē, Lētō, and Artemis.

A NEO-ATTIC SCULPTOR.

Second Century, B. C. : Reproduction of an Original referable to the Fourth Century, B. C.

Pentelic Marble.

VILLA ALBANI, AT ROME.

Museum of Berlin : formerly in the Museum of the Louvre, Paris.

56, 57. HEADS.

Telephos and Achilleus?

SKOPAS. First half of the Fourth Century, B. C.

Doliana Marble.

WESTERN PEDIMENT OF THE TEMPLE TO ATHENĒ ALEA, AT TEGEA.

National Museum, Athens.

58. STATUE.**Meleager.**

A SCULPTOR REFERABLE TO THE SCHOOL OF SKOPAS.

Latter part of the Fourth Century, B. C.

Hymettian Marble.

FOUND ON THE JANICULUM HILL, OUTSIDE THE PORTA PORTESE,
AT ROME.

Museum of the Vatican (Atrio del Meleagro), Rome.

59. STATUE.**Herakles.**

SKOPAS? Fourth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1790, IN THE VILLA OF THE EMPEROR HADRIAN,
NEAR TIVOLI.

Collection of Antiquities at Lansdowne House, London.

60. UPPER PORTION OF STATUE.**Triton.**

SKOPAS? OR, A MASTER OF THE LATER ATTIC SCHOOL.

First half of the Fourth Century, B. C.

FOUND AT SAN ANGELO, NEAR TIVOLI.

Museum of the Vatican (Galleria delle Statue), Rome.

61. STATUE.**Nereid.**

A LYKIAN MASTER OF THE STYLE OF SKOPAS.

Early part of the Fourth Century, B. C.

Parian Marble.

PERISTYLE OF THE "NEREID MONUMENT," AT XANTHOS, IN LYKIA.

British Museum, London.

62 to 65. RELIEFS.

Contest between Greeks and Asiatic Warriors.

One of the latter mounted.

A LYKIAN MASTER OF THE STYLE OF SKOPAS.

Early part of the Fourth Century, B. C.

Parian Marble.

BROAD, OR LOWER, FRIEZE OF THE "NEREID MONUMENT," AT
XANTHOS, IN LYKIA.

British Museum, London.

66. HEAD.

Eubouleus, an object of worship at Eleusis.

PRAXITELES. Middle of the Fourth Century, B. C.

Parian Marble.

FOUND, IN THE YEAR 1885, AMONGST THE RUINS OF THE TEMPLE TO
PLUTO, AT ELEUSIS.

National Museum, Athens.

67. STATUE.

Artemis Brauronia.

PRAXITELES. About B. C. 346.

Replica in Parian Marble, of the original Statue now lost.

FOUND, IN THE YEAR 1792, AMONGST THE RUINS OF GABII.

*Museum of the Louvre, Paris: from the Collection of the Villa
Borghese, Rome.*

68. STATUE.

Portrait of Anakreon, the lyric poet of Teos.

About the middle of the Fourth Century, B. C.

Grecian Marble.

FOUND, DURING THE SIXTEENTH CENTURY, AT MONTE CALVO, IN
SABINA.

Collection of the Villa Borghese, Rome.

69. STATUE, COLOSSAL.

**Portrait of Mausolos, Satrap of the King of Persia
from B. C. 377 to 353.**

PYTHIOS. Shortly after B. C. 353.

Parian Marble.

ORIGINALLY PLACED IN THE QUADRIGA FORMING THE CROWN OF
THE MAUSOLEUM AT HALIKARNASSOS, IN KARIA.

British Museum, London.

70, 71, 72. RELIEFS.

Combat between Greeks and Amazons.

SKOPAS, AND CONTEMPORARIES—LEOCHARES, BRYAXIS, AND
TIMOTHEOS. Shortly after B. C. 353.

Parian Marble.

“FRIEZE OF THE ORDER,” UPON THE MAUSOLEUM AT HALIKARNASSOS:
REMOVED FROM THE CASTLE OF ST. PETER IN THE YEAR 1846,
AND THE SITE OF THE MAUSOLEUM IN 1856-1859.

British Museum, London.

73 to 78. RELIEFS.

Wedding-procession of Poseidon, god of the Sea,
and Amphitritē.

SKOPAS, OR A MASTER OF HIS STYLE.

Middle of the Fourth Century, B. C., or an Imitation dating
from the Hellenistic Age.

Parian Marble.

COMPOSITION OF POSEIDON, THETIS, HER SON ACHILLEUS, NEREIDS,
ETC., BY SKOPAS, WHICH STOOD IN THE TEMPLE OF DOMITIUS,
AT ROME?

Glyptothek, Munich : from the Palazzo Santa Croce, Rome.

79. STATUE.

Ares, god of War.

SKOPAS. Middle of the Fourth Century, B. C.

A Replica in Grecian Marble from the lost Original: Eros
added in the Copy.

TEMPLE TO MARS BUILT IN ROME BY D. JUNIUS BRUTUS CALLÆCUS?
FOUND, IN THE COURSE OF THE SEVENTEENTH CENTURY, WITHIN
THE PORTICUS OF OCTAVIA, AT ROME.

Collection of the Palazzo Boncompagni-Ludovisi, Rome.

80. STATUE.

Warrior, at rest.

Pentelic Marble.

Collection of the Palazzo Boncompagni-Ludovisi, Rome.

81. MONUMENT, WITH RELIEFS.

Return of Alkestis to Admetos.

SKOPAS, OR EXECUTED UNDER HIS DIRECTION.

Soon after B. C. 356.

White Marble.

DRUM OF A COLUMNÆ CÆLATA, IN THE ARTEMISION, AT EPHESOS:
FOUND IN THE COURSE OF EXCAVATIONS CARRIED ON BETWEEN
THE YEARS 1869-1874.

British Museum, London.

82. GROUP: DECORATION TO A CANDELABRUM.
Ganymedes, carried off by the Eagle of Zeus to Olympos.

LEOCHARES, OF ATHENS. B. C. 372.

Roman Copy in Carrara Marble from the original Group in Bronze.

Museum of the Vatican (Galleria dei Candelabri), Rome.

83. STATUE.
Apollo Alexikakos.

LEOCHARES, OF ATHENS.

Date of Execution: Original—First half of the Fourth Century, B. C.

Copy—An *ex-voto* commemorating the Defeat of the Galatians, erected at Delphi, shortly after the year B. C. 278.

Material of Monument: Replica in White Marble, from a lost Original in Bronze?

Station of original Statue: TEMPLE OF APOLLO PRONAOS, IN THE KERAMEIKOS, AT ATHENS.

Copy: IN THE NEIGHBORHOOD OF CAPO D'ANZO, SITE OF THE ANCIENT ANTIUM, WHERE IT WAS FOUND TOWARD THE END OF THE FIFTEENTH CENTURY.

Museum of the Vatican (Cortile del Belvedere), Rome.

84. STATUE.

Artemis, goddess of the Chase, as Huntress, with Hind.

LEOCHARES, OF ATHENS.

First half of the Fourth Century, B. C.

Parian Marble.

ROME: TAKEN TO FRANCE EARLY IN THE SIXTEENTH CENTURY.

Museum of the Louvre, Paris.

85. STATUE.

Portrait of Sophokles, a tragic poet of Athens.

A SCULPTOR IN THE ERA OF LYKOURGOS?

Between B. C. 350 and 330?

Lost Original, in Bronze : Replica, in Grecian Marble.

REPLICA FOUND, IN THE YEAR 1838, IN THE COURT OF A PRIVATE HOUSE, AT TERRACINA.

Museum of the Lateran, Rome.

86. STATUE.

Portrait of Aischines, an orator of Athens.

AN ATTIC SCULPTOR. Era of Alexander the Great.

Grecian Marble.

FOUND, IN THE YEAR 1753, IN THE THEATRE AT HERCULANEUM.

Museum of Naples.

87. STATUE, WITH INSCRIPTION IN GREEK.

Subject of the Statue, from base to neck—Aristippos? founder of the Cyrenaic School of philosophy, in Africa.

Of the Head—Portrait of a Roman sage.

Date of Execution for the Statue—Last century of the Republic, B. C. 128–29.

For the Head—Beginning of the Empire, or Era of Augustus, B. C. 29–14 A. D.

Material of Monument: Marble, of two different kinds.

Station: THE STATUE, HEADLESS, AND REGARDED AS THAT OF THE ATHENIAN STATESMAN ARISTEIDES, WAS FORMERLY SAFEGUARDED IN THE HOUSE OF M. FRANCESCO DI ASPRA, NEAR THE CHURCH OF SAN MACUTO, IN ROME.

Place of Exhibition To-day: Museum of the Palazzo Spada alla Regula, Rome.

88. STATUE. (HALL 7: OLYMPIAN SECTION.)

Ephebos.

A SCULPTOR OF THE ATTIC SCHOOL. Fourth Century, B. C. Pentelic Marble.

FOUND IN THE EXCAVATIONS AT ELEUSIS, DURING THE YEAR 1887.

National Museum, Athens.

- 89. STATUE. (HALL 7 : OLYMPIAN SECTION.)**
The god Dionysos, as a Youth.
 EUPHRANOR, A NATIVE OF KORINTHOS.
Date of Execution: Original—Middle of the Fourth Century, B. C. 375-330.
 Replica—Era of the Emperor Hadrian, 117-138 A. D.
 Lost Original, in Bronze: Replica, in Grecian Marble.
 REPLICA: FOUND IN THE BIBLIOTHECA OF HADRIAN'S VILLA, AT TIVOLI.
Museo Nazionale Romano, Rome.
- 90. STATUE.**
Apoxyomenos.
 LYSIPPOS.
Date of Original—Latter part of the Fourth Century, B. C.
Of Replica—Roman Era.
Material of Original: Bronze.
Of Replica: Bluish White Marble.
Station of Original: BATHS OF AGRIPPA, AT ROME.
Of Replica: IN THE VICOLO DELLE PALME, IN TRASTEVERE, AT ROME, WHERE IT WAS FOUND IN THE YEAR 1849.
Museum of the Vatican (Braccio Nuovo), Rome.
- 91. STATUE. (HALL 7 : OLYMPIAN SECTION.)**
"L'Idolino," or young Athlete.
 A SCULPTOR OF THE POLYKLEITAN SCHOOL.
 Fourth Century, B. C.
 Bronze.
 FOUND, IN THE YEAR 1530, NEAR PEZARO, ITALY.
Museo Archeologico, Florence.
- 92. STATUE.**
The god Eros, stringing a Bow.
 A SCULPTOR WHO FLOURISHED IN THE ERA OF LYSIPPOS.
 Latter part of the Fourth Century, B. C.
 Greek Marble.
Museum of the Capitol (Long Gallery), Rome: from the Villa d'Este, Tivoli.

103. HIGH-RELIEF, WITH GREEK INSCRIPTION.

Votive Tablet dedicated by a family of Adorants, to Asklepios, tutelary god of Medicine, and his family-circle—his daughter Hygieia, his sons Machaon and Podaleirios, and his daughters Akeso, Panakeia, Jaso.

AN ATTIC SCULPTOR. Fourth Century, B. C.
Marble.

DERIVED FROM LOUKON, A CLOISTER IN THYREA, THE MOUNTAIN-LAND BETWEEN LAKONIA AND ARGOLIS.

National Museum, Athens.

104. HIGH-RELIEF: HEAD, FITTED AT BASE FOR INSERTION UPON A FIGURE SEATED.

Portrait of an Euboean Matron, from her tomb.

A MASTER IN ATTIC SCULPTURE. Fourth Century, B. C.
Pentelic Marble.

FOUND IN THE NEKROPOLIS OF ERETRIA.

Museum of Berlin.

105. STATUETTE.

The god Apollo, with locks confined by a narrow band and chlamys suspended from the left shoulder.

Bronze.

PURCHASED IN THE YEAR 1774, AT THE SALE OF M. L'ALLEMAND DE CHOISEUL'S COLLECTION.

British Museum, London.

106. HIGH-RELIEF: A VOTIVE TABLET.

Cultus of Kybelē, Hekatē (?), and Cup-bearer (Hermes-kadmilos).

Beginning of the Fourth Century, B. C.

Pentelic Marble.

FOUND IN THE PEIRAIÆUS: ACQUIRED IN THE YEAR 1877.

Museum of Berlin.

107. HEAD, ANTIQUE : UPON A BUST DATING FROM THE SEVENTEENTH CENTURY, A. D.

Aphroditē, goddess of Beauty and Love: Knidian type.

A SCULPTOR OF THE SCHOOL OF PRAXITELES.

Latter part of the Fourth Century, B. C.

Grecian Marble.

Station: UNKNOWN : FORMERLY PRESERVED IN THE VILLA BORGHESE, AT ROME.

Place of Exhibition To-Day: Museum of the Louvre, Paris.

108. RELIEF, WITH GREEK INSCRIPTION, SCULPTURED UPON THE PEDESTAL OF ATARBOS, WHICH BORE TWO STATUES IN BRONZE OF BOYS.

Representation of a Pyrrhic Chorus, commemorative of Victory in Festival-plays at Sparta.

During the term of the Archon Kephisodoros, between B. C. 366 and 323.

Marble.

FOUND, IN THE YEAR 1852, BY THE EXCAVATIONS OF VON BEULÉ ON THE WESTERN DECLIVITY OF THE AKROPOLIS, AT ATHENS.

Akropolis Museum, Athens.

109. HEAD : REMNANT OF A STATUE.

Apollo, god of Music.

A MASTER OF THE LATER ATTIC SCHOOL, REPEATING A TYPE OF PRAXITELES.

Replica (?) of an Original dating from the close of the Fourth Century, B. C.

Parian Marble.

PURCHASED IN THE YEAR 1773, FROM THE CARDINAL ALEXANDER ALBANI, AT ROME.

British Museum, London: formerly in the Townley Collection

- 110.** RELIEF, WITH GREEK INSCRIPTION, SCULPTURED UPON THE PEDESTAL OF ATARBOS BEARING THE STATUE IN BRONZE OF A MAN.
Representation of a Cyclic Chorus, commemorative of Victory in Festival-plays at Athens.

Under the magistracy of the Archon Kephisodoros, between B. C. 366 and 323.

Marble.

FOUND, IN THE YEAR 1852, BY THE EXCAVATIONS OF VON BEULÉ ON THE WESTERN DECLIVITY OF THE AKROPOLIS, AT ATHENS.

Akropolis Museum, Athens.

- 111.** RELIEF.

Hermes, messenger of the gods, conducting a Votary to Asklepios, god of the Medical Art: the Three Graces.

Marble.

Museum of the Vatican (Rotunda: inclosed in pedestal to the colossal statue of the Emperor Claudius), Rome.

- 112.** LOW-RELIEF: PROBABLY FROM THE BASE OF A STATUE OR GROUP.

Goddess Gaia kourotrophos, children-rearing, receiving the offerings and listening to the petitions of Mothers.

Bluish white Marble.

FOUND PRESERVED IN A CHURCH SITUATED AT SIGEUM, IN THE TROAD.
British Museum, London.

- 113 to 122.** LOW-RELIEFS.

Giving-away, ekdosis, of Hebē in marriage-ceremony to Herakles by elder divinities of Olympos: "Corinthian Puteal."

Party of the Bridegroom facing, or moving toward, the left to meet the Bridal party.

113. Athenē, goddess of Wisdom and Power, adviser and protectress of the Hero in his Twelve Great Works.

114. **Herakles**, personification of manly Strength, after his apotheosis, the Bridegroom.

115. **Alkmenē**, mother of Herakles, following her son into immortality.

Bridal Party facing, or moving toward, the right to meet the Party of the Bridegroom.

116. **Hermes**, herald of the gods.

117. **Apollo**, god of Song and Music, playing the wedding-march upon his kithara.

118. **Artemis**.

119. **Zeus**, father of Hebē.

120. **Peitho**, goddess of Persuasion, leading by the left hand,

121. **Hebē**, personification of Youth in its highest bloom, the Bride, attended by,

122. **Aphroditē**, goddess of Love and maker of the Match, escorting her by the right hand.

KALLIMACHOS. About B. C. 350.

Marble.

FOUND BY EDWARD DODWELL, ESQ., STILL IN USE AS A WELL-CURB AT CORINTH, AND BROUGHT BY HIM TO ZANTĒ, FROM WHENCE IT WAS TAKEN TO ENGLAND BY LORD GUILFORD.

British Museum, London.

123. STATUE : FROM A GROUP.

Athletic Youth, warding a stroke or a weapon aimed from above.

A GRECIAN MASTER. Era of Alexander the Great.

Marble.

FOUND IN THE VILLA OF THE EMPEROR NERO, AT SUBIACO.

Museo Nazionale Romano, Rome.

124. FRAGMENT OF A COMPOSITION.

Ploutos, god of Riches: from the Group of Irēnē, Peace, and her offspring Ploutos.

REPLICA OF THE WORK BY KEPHISODŌTOS, THE ELDER, FATHER OF PRAXITELES. Soon after B. C. 375.

Marble, from a source uncertain.

Station: ORIGINAL—SET UP IN THE AGORA AT ATHENS, AFTER CONCLUSION OF PEACE WITH SPARTA.

REPLICA—RECOVERED, IN THE YEAR 1881, FROM THE BOTTOM OF THE SEA AT THE PEIRAIÆUS.

National Museum, Athens.

125. HEAD, DETACHED FROM A STATUE.

The god Dionysos in youth, crowned with a wreath of ivy—foliage and fruit.

AN ATTIC SCULPTOR OF THE SCHOOL OF PRAXITELES.

End of the Fourth Century, B. C.

Marble.

FOUND IN THE THERMÆ OF CARACALLA, AT ROME.

British Museum, London.

126. RELIEF.

Votive Tablet, to Zeus Melichios.

At Athens Zeus in the aspect of Melichios was revered as the controller of the genial influences of the air and the sky, in nature; and, in morals, he was regarded as the god of compassion and a restorer to the favor of heaven, the purifier, also, of those who had shed innocent blood unintentionally.

Fourth Century, B. C.

Hymettian Marble.

FOUND, BY THE CONSTRUCTION OF A NEW ROADWAY NEAR THE ZILLER MANSIONS, ON THE HARBOR ZEA.

Museum of Berlin.

127. HEAD, BROKEN OFF ITS STATUE.

Apollo Kitharoedos, under the spell of musical delirium.

AN ATTIC MASTER IN THE EXPRESSION OF SENTIMENT—
SCHOOL OF SKOPAS.

Toward the end of the Fourth Century, or early in the Third, B. C.

Parian Marble, from an Original in Bronze.

FIRST ACQUIRED FROM THE GIUSTINIANI COLLECTION, AT ROME.

British Museum, London: formerly in the possession of the Comte de Pourtalès.

128. RELIEF.**Apollo and Muses.**

The god of music and song is seated on the omphalos and is engaged in playing on the Kithara.

Fifth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1888, AT IKARIA OF ATTIKA, DURING THE COURSE OF EXCAVATIONS CARRIED ON BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

Retained still near the place of discovery, in Stamata.

129. HEAD.

Wild Boar of Kalydōn; from a group representing Atalanta attacking a wild boar by thrusts of her spear.

SKOPAS. First half of the Fourth Century, B. C.

Doliana Marble.

EASTERN PEDIMENT OF THE TEMPLE TO ATHENĒ ALEA, AT TEGEA.

National Museum, Athens.

130. STATUETTE.

Tyrian Herakles, carrying off the Apples from the Garden of the Hesperides.

A TYPE DATING FROM THE ERA OF ALEXANDER THE GREAT.
Bronze.

FOUND AMIDST THE RUINS OF A TEMPLE AT GEBAIL, THE ANCIENT BYBLOS, ON THE COAST OF PHENICIA.

British Museum, London: from the Townley Collection.

131. RELIEF.

Votive Tablet, to a Serpent inhabiting a cave.

Fourth Century, B. C.

White Marble.

FOUND AT SIALESI (ETEONOS), IN BŒOTIA.

Museum of Berlin.

132. RELIEF, WITH GREEK INSCRIPTION.

Votive Tablet dedicated to "the Nymphs and all the gods," by certain Athenian washers of clothing, who practised their handicraft on the banks of the Ilissos.

AN ATTIC SCULPTOR. Fourth Century, B. C.
Pentelic Marble.

FOUND, IN THE YEAR 1759, IN THE STADION, AT ATHENS.

Museum of Berlin : formerly in the Museo Nani, Venice.

133 to 136. HEADS AND FRAGMENT FROM COLOSSAL STATUES.

133. Demeter, goddess of Agriculture, veiled.

134. Portion of Drapery (from the mantle of the goddess Demeter), decorated with Victories winged holding candelabra, Nereids, Tritons, other marine Creatures, Females with heads of animals playing kitharai, etc., and various Ornaments.

135. Artemis, goddess of the Chase.

136. Anytos, the Titan foster-father of goddess Despoina (Persephonē).

DAMOPHON, A MESSENIAN ARTIST.

First half of the Second Century, B. C.

Doliana (?) Marble.

TEMPLE OF DESPOINA, LYKOSOURA, IN ARKADIA.

National Museum, Athens.

137. BUST : RESTORED AS IF INTENDED FOR RESTING UPON AN HERMES.

Portrait of Sappho, of Mytilenē, lyric poet.

SILANIŌN OF ATHENS.

Latter part of the Fourth Century, B. C.

A Replica in Marble.

THE ORIGINAL STATUE IN BRONZE WAS REMOVED BY VERRES FROM THE PRYTANEION AT SYRACUSE.

Casino of the Villa Albani, Rome.

138. RELIEF.

Votive Tablet of Telephanes to the god Pan and
the Nymphs.

Latter part of the Fourth Century, B. C.

Pentelic Marble.

FOUND IN A GROTTO DEVOTED TO THE WORSHIP OF PAN ON MOUNT
PARNES.

National Museum, Athens.

139. BUST, WITH LATER INSCRIPTION INCORRECT :

ADAPTED FOR AN HERMES.

Portrait of Plato.

SILANIŌN, OF ATHENS.

First half of the Fourth Century, B. C.

A Replica in Marble, from the lost Original in Bronze.

THE ORIGINAL STATUE IN BRONZE WAS SET UP IN THE ACADEMY AT
ATHENS, BY THE PERSIAN MITHRADATES, SON OF RODOBATES,
AS AN OFFERING TO THE MUSES.

Museum of the Vatican (Hall of the Muses), Rome.

140. STATUE. (PLACED AMONG MODERN STATUARY :
HALL I.)

The goddess Aphroditē, alarmed when at bath, or
posing for the judgment of Paris: "Venus de'
Medici."

Artist of Original: AN IMMEDIATE SUCCESSOR OF
PRAXITELES—ONE OF HIS SONS, KEPHISODOTOS OR
TIMARCHOS?

Of Replica: A NEO-ATTIC MASTER.

Date of Execution of Replica: In the Second, or
possibly the First, Century, B. C.

Material of Replica: Grecian Marble.

Of Copy: Italian Marble.

Station of Original: UNKNOWN.

Of Replica: FOUND, IN ELEVEN FRAGMENTS, ON THE SITE
OF THE PORTICO OF OCTAVIA, AT ROME.

Place of Exhibition To-Day of Replica: Gallery of the
Uffizi (Tribune), Florence.

HELLENISTIC SECTION,

HALL 8.

1. GROUP.

Subject: **Tychē** tutelary divinity of Antioch, personified with her Attributes: at her feet the River-god Orontes.

Artist: EUTYCHIDES OF SIKYON, PUPIL OF LYSIPPOS.

Date of Execution: B. C. 296.

Material of Monument: Copy in Greek Marble, from the lost Original in Bronze.

Station of Discovery: FOUND IN THE TENUTA DEL QUADRARO, OUTSIDE THE PORTA DI SAN GIOVANNI, AT ROME.

Place of Exhibition To-day: *Museum of the Vatican (Galleria dei Candelabri), Rome.*

2. STATUE.

Portrait of Menandros (?) a comic Poet of Athens.

KEPHISODOTOS THE YOUNGER, AND TIMARCHOS.

Soon after B. C. 291.

Pentelic Marble.

PORTICO OF THE THEATRE OF DIONYSOS AT ATHENS? FOUND, TOWARDS THE END OF THE SIXTEENTH CENTURY, IN THE GARDENS OF THE CONVENT SAN LORENZO IN PANISFERMA, ON THE VIMINAL HILL, AT ROME.

Museum of the Vatican (Galleria delle Statue), Rome.

3. STATUE, WITH INSCRIPTION IN GREEK.

Portrait of Poseidippos, a poet of Neo-attic Comedy.

AN ATTIC SCULPTOR.

Early in the Third Century, B. C.

Pentelic Marble.

PORTICO OF THE DIONYSIAC THEATRE AT ATHENS? FOUND, TOWARDS THE END OF THE SIXTEENTH CENTURY, IN THE GARDENS OF THE CONVENT OF SAN LORENZO IN PANISFERMA, AT ROME.

Museum of the Vatican (Galleria delle Statue), Rome.

4. STATUE.

Portrait of Demosthenes.

POLYEUKTOS. About B. C. 280.

Material of Monument: Original in Bronze—Replica, in Marble.*Station:* ORIGINAL—SET UP IN THE AGORA, OF ATHENS, AT PUBLIC COST.*Place of Exhibition:* *Replica—Museum of the Vatican (Braccio Nuovo), Rome: from the Collection in the Villa Aldobrandini, at Frascati.*

5. STATUE.

Satyr, dancing and at the same time performing on a Scabellum under his right foot.*Artist:* UNKNOWN. Third Century, B. C.

Grecian Marble.

FIRST RECORDED IN THE MEDICIAN INVENTORY OF THE YEAR 1600 AS "FAUNO CON CROTALI."

Gallery of the Uffizi (Tribune), Florence.

6. GROUP.

Wrestlers.

KEPHISODOTOS, THE YOUNGER?

Beginning of the Third Century, B. C.

Grecian Marble.

FOUND, IN THE YEAR 1583, NEAR THE GATE OF SAN PAOLO AND THE CHURCH OF SAINT JOHN LATERAN, AT ROME.

Gallery of the Uffizi (Tribune), Florence: from the Villa Medici, Rome.

7. STATUE.

Satyr, sleeping.

About B. C. 300.

Parian Marble.

FOUND, DURING THE PONTIFICATE OF URBAN VIII. (1632-1644 A. D.), IN THE MOAT OF THE EMPEROR HADRIAN'S MAUSOLEUM, OR CASTLE OF SAN ANGELO, AT ROME.

Glyptothek, Munich: formerly in the possession of the Barberini Family, Rome.

8. RELIEF.

Mænad, in ecstasy.

A SCULPTOR WHO REFINED UPON THE TYPE OF SKOPAS.
Marble.

Collection of the Villa Albani, Rome.

9, 10. RELIEFS.

Dancing-girls.

A NEO-ATTIC SCULPTOR.

Second Century, B. C.: Reproduction of a Motive and Type
descending from the Fourth.

Pentelic Marble.

FOUND, IN THE YEAR 1862, IN THE THEATRE OF DIONYSOS, AT ATHENS.
National Museum, Athens.

II. STATUE. (HALL II : HELLENIC SECTION.)

Goddess Aphroditē, cowering.

A SCULPTOR OF THE TRANSITION PERIOD, FROM KEPHISODOTOS TO DAIDALOS OF BITHYNIA. Third Century, B. C.
Parian Marble.

FOUND AT VIENNE, IN DAUPHINY, SOUTHERN FRANCE.

Museum of the Louvre.

12. STATUE. (HALL II : HELLENIC SECTION.)

Goddess Aphroditē, cowering.

DAIDALOS, OF BITHYNIA ?

Original: Middle of the Third Century, B. C.

Replica: Carrara Marble, executed in the Roman Era.

FOUND, ABOUT THE YEAR 1760, IN THE PODERE PRATO BAGNATO, ON
THE VIA PRÆNESTINA, NEAR TIVOLI.

Museum of the Vatican (Gabinetto delle Maschere), Rome.

13. ARCHITECTURAL RELIEF.

Helios, rising from the Sea.

A GREEK SCULPTOR WHO FLOURISHED DURING THE REIGN
OF LYSIMACHOS, OR EARLY AMONG THE DIADOCHOI.

B. C. 323-282.

White Marble.

METOPE AND TRIGLYPHS FOUND ON THE SITE OF A TEMPLE AT
HISSARLIK (RUINS OF NEO-ILION), DURING THE COURSE OF
DR. SCHLIEMANN'S EXCAVATIONS IN THE YEAR 1872.

Ethnographical Museum, Berlin.

14. STATUE, COLOSSAL, WITH INSCRIPTION IN GREEK.
Themis, goddess of Justice.

CHAIRESTRATOS.

Close of the Fourth Century, B. C.

Pentelic Marble.

FOUND, IN THE YEAR 1890, WITHIN THE NAOS OF THEMIS AT
RHAMNOUS, IN ATTIKA.

National Museum, Athens.

15. STATUE, COLOSSAL.

Poseidon, god of the Sea.

A SCULPTOR OF THE PERGAMENE, OR OF THE RHODIAN,
SCHOOL. Beginning of the Second Century, B. C.

Parian Marble.

FOUND, IN THE YEAR 1877, ON THE ISLAND OF MELOS, IN THE
SOUTHERN ÆGEAN SEA.

National Museum, Athens.

16. STATUE, COLOSSAL.

Goddess Nikē: a Votive-offering to commemorate
the Victory of Demetrios Poliorketes, king of
Macedonia, over Ptolemy I., king of Egypt, in
a naval Battle off the Island of Cyprus.

Shortly after B. C. 306.

Parian Marble

FOUND, IN THE YEAR 1863, ON THE ISLAND OF SAMOTHRAKĒ, IN THE
NORTHERN ÆGEAN SEA.

Museum of the Louvre, Paris.

17. STATUE, WITH INSCRIPTION IN GREEK.

Portrait of an Athlete, leaning upon a Spear.

A SCULPTOR WHO IMITATED THE WORK OF LYSIPPOS.

Third Century, B. C.

Bronze.

FOUND, IN THE YEAR 1885, NEAR THE SITE OF THE BATHS OF
CONSTANTINE, ON THE QUIRINAL HILL, AT ROME.

Museo Nazionale Romano, Rome.

18. STATUE.**Portrait of a Boxer (pankratiastes), at rest.**

A SCULPTOR OF THE SIKYONIAN SCHOOL.

Third Century, B. C.

Bronze.

FOUND, IN THE YEAR 1885, NEAR THE SITE OF THE BATHS OF
CONSTANTINE, ON THE QUIRINAL HILL, AT ROME.*Museo Nazionale Romano, Rome.***19. STATUE.****Galatian Warrior, wounded.**A SCULPTOR CONTEMPORARY WITH ATTALOS I., KING OF
PERGAMON. Third Century, B. C.*Material of Original:* Bronze.*Of Replica:* A fine grained Marble from the Island of
Fourni, off the coast of Asia Minor.AN *EX-VOTO* OF KING ATTALOS, PLACED IN THE PERIBOLOS OF THE
TEMPLE TO ATHENĒ POLIAS NIKEPHOROS, AT PERGAMON.
REPLICA, FOUND, IN THE COURSE OF THE SIXTEENTH CENTURY,
AT ROME.*Museum of the Capitol (Hall of the Dying Galatian), Rome :*
*formerly in the Collection of the Villa Ludovisi.***20. GROUP.****Galatian Warrior, and his dying Wife.**A SCULPTOR CONTEMPORARY WITH ATTALOS I., KING OF
PERGAMON. Third Century, B. C.Original, in Bronze. Replica, a fine grained Marble from the
Island of Fourni, off the coast of Asia Minor.AN *EX-VOTO* OF KING ATTALOS, PLACED IN THE PERIBOLOS OF THE
TEMPLE TO ATHENĒ POLIAS NIKEPHOROS, AT PERGAMON.*Collection of the Palazzo Boncompagni-Ludovisi, Rome.***21. HIGH-RELIEF: MAGIC HEAD, PROBABLY FROM
A RECUMBENT COLOSSAL GROUP.****An Erinnys, asleep.**Related to the Young Giant, dying, formerly in place near the
south-east corner of the Great Altar at Pergamon; also
analogous to the Dying Wife of the Galatian Warrior, in
Group No. 20 of this Section.ATTRIBUTABLE TO A SCULPTOR OF THE PERGAMENE SCHOOL.
Early in the Second Century, B. C.

Pentelic Marble.

Collection of the Palazzo Boncompagni-Ludovisi, Rome.

22. HIGH-RELIEF.

**Overthrow of Giants by the Gods: Zeus Group—
Zeus, chief of the gods, against Porphyrion, king
of the giants.**

A SCULPTOR CONTEMPORARY WITH EUMENES II., KING OF
PERGAMON. B. C. 197 to 159.

Bluish white Marble.

EAST SIDE OF THE GREAT ALTAR DEDICATED TO ZEUS SOTER AND
ATHENĒ, ON THE AKROPOLIS OF PERGAMON.

Museum of Berlin.

23. HIGH-RELIEF.

**Overthrow of Giants by the Gods: Kybelē and
Adrasteia Group—Goddess Kybelē riding upon
a Lion to battle, conducted by Adrasteia.**

A SCULPTOR CONTEMPORARY WITH EUMENES II., KING OF
PERGAMON. B. C. 197 to 159.

Bluish white Marble.

SOUTH SIDE OF THE GREAT ALTAR DEDICATED TO ZEUS AND ATHENĒ,
ON THE AKROPOLIS, AT PERGAMON.

Museum of Berlin.

24. HIGH-RELIEF.

**Overthrow of Giants by the Gods: Athenē Group—
Goddess Athenē, Alkyoneus, Gē, and Nikē.**

A SCULPTOR CONTEMPORARY WITH EUMENES II., KING OF
PERGAMON. B. C. 197 to 159.

Bluish white Marble.

EAST SIDE OF THE GREAT ALTAR DEDICATED TO ZEUS AND ATHENĒ,
ON THE AKROPOLIS OF PERGAMON.

Museum of Berlin.

25. STATUE.

**"L'Arrotino:" Barbarian-executioner whetting his
Knife for the flaying of Marsyas.**

A SCULPTOR OF THE PERGAMENE SCHOOL.

Third Century, B. C.

Grecian Marble.

FOUND, BETWEEN THE YEARS 1534 AND 1538, AT ROME.

Gallery of the Uffizi (Tribune), Florence.

26. GROUP.

Laokoön, and his Sons, attacked by the serpents of Apollo.

AGESANDER, POLYDOROS, AND ATHENODOROS, OF RHODES.
Toward the end of the Second Century, B. C.

Grecian Marble.

PALACE OF THE EMPEROR TITUS. REFOUND IN THE YEAR 1506, NEAR
THE THERMÆ OF TITUS ON THE ESQUILINE HILL, AT ROME.

Museum of the Vatican (Cortile del Belvedere), Rome.

27. STATUE, WITH INSCRIPTION. (CORRIDOR OF BRONZES, HALL 2.)

Armed Warrior in attitude both of Defence and Attack.

AGASIAS, SON OF DOSITHEOS, OF EPHEOS: A SCULPTOR
BELONGING TO THE SCHOOL OF LYSIPPOS.

Close of the Second Century, B. C.

Material of original Monument: Marble.

Of this Replica: Bronze, BY BARBÉDIENNE.

Station of Original: FOUND IN THE COURSE OF THE PONTIFICATE OF PAUL V. BORGHESE, 1605 TO 1621, AT CAPO D'ANZO, SITE OF THE ANCIENT ANTIUM.

Museum of the Louvre, Paris.

28. STATUETTE.

Satyr, dancing and keeping time by the snapping of his fingers.

A MASTER IN LATER GRECIAN ART. Third Century B. C.
Bronze.

FOUND, OCTOBER, 1830, IN THE HOUSE OF THE FAUN, AT POMPEII.

National Museum, Naples.

29. GROUP: DECORATIVE TO A FOUNTAIN OR POOL OF WATER.

Eros, sporting with a Dolphin.

A LATE GRECIAN ARTIST. Second Century, B. C.

Grechetto Marble.

FOUND AT CAPUA.

Museum of Naples: formerly comprised in the Farnese Collection, at Rome.

30. STATUE.

Portrait of a Lady of Herculaneum: an honorary or commemorative Statue.

A SCULPTOR WHO REPRODUCED A TYPE OF THE HELLENIC PERIOD. Third Century, B. C.

Parian Marble.

FOUND, BETWEEN THE YEARS 1709 AND 1713, BY PRINCE D'ELBŒUF OF LORRAINE, AMONGST THE RUINS OF HERCULANEUM.

Royal Collection of Sculptures, Dresden.

31. HIGH-RELIEF.

Dionysos, god of Wine, returning from India, welcomed as a guest by Ikarios in Attika.

Marble.

British Museum, London: formerly in the Villa Montalto, Rome.

32. RELIEF, WITH INSCRIPTIONS IN GREEK.

Apotheosis of Homer.

ARCHELAOS, SON OF APOLLONIOS, OF PRIENĒ.

End of the Second Century, B. C.

Marble.

FOUND, ABOUT THE MIDDLE OF THE SEVENTEENTH CENTURY, AT BOVILLÆ, ON THE APPIAN WAY.

British Museum, London: formerly in the Palazzo Colonna, Rome.

33. HIGH-RELIEF: FROM A FRIEZE?

Ariadnē, forsaken by Theseus, and discovered by Dionysos.

Marble.

FOUND, IN THE SIXTEENTH CENTURY, AMONGST THE RUINS OF THE VILLA OF THE EMPEROR HADRIAN, NEAR TIVOLI.

Museum of the Vatican (Galleria delle Statue), Rome.

34. HIGH-RELIEF.

Ariadnē, saved by the divine Dionysos, refreshed by Seilenos.

Marble.

Museum of the Vatican (Galleria delle Statue), Rome.

35. CAMEO-RELIEF.**Ptolemy I. Soter, and his wife Eurydikē?**

A MASTER IN THE ART OF GEM-CUTTING.

Era of the Diadochoi.

Onyx.

*Museum of the Hermitage, St. Petersburg.***36. VASE, DECORATED IN RELIEF. (WILLARD
COLLECTION OF ARCHITECTURAL CASTS :
HALL 12.)****Celebration of a Dionysiac Festival.**A NEO-ATTIC SCULPTOR. End of the First Century, B. C.
Marble, copied from an Original in Bronze.FOUND, BY THE SCOTTISH ARTIST GAVIN HAMILTON, IN MONTE CAGNOLO
ON THE SITE OF THE VILLA OF THE EMPEROR ANTONINUS PIUS AT
CIVITAS LAVINIA, THE ANCIENT LANUVIUM.*British Museum, London.*

GRÆCO-ROMAN SECTION,

HALL 8.

I. PORTION OF STATUE, WITH GREEK INSCRIPTION.

Subject: Herakles: "Torso of the Belvedere."

Artist: APOLLONIOS, SON OF NESTOR, AN ATHENIAN.

Date of Execution: Replica dating from the First Century, B. C., of a lost Original attributable to the Fourth or even Fifth Century, B. C.

Material of Monument: Grechetto Marble.

Station of Discovery: FOUND, IN THE COURSE OF THE FIFTEENTH CENTURY, IN CAMPO DI FIORI, AMIDST THE RUINS OF THE THEATRE OF POMPEY, AT ROME.

Place of Exhibition To-day: *Museum of the Vatican (Atrio Quadrato of the Belvedere), Rome.*

2. STATUE.

Portrait of a Roman Orator, as Hermes Logios.

KLEOMENES, SON OF KLEOMENES, ATHENIAN.

First Century, B. C.

Parian Marble.

FOUND, DURING THE LAST HALF OF THE SIXTEENTH CENTURY, ON THE ESQUILINE HILL, AT ROME.

Museum of the Louvre, Paris.

3. STATUE, WITH INSCRIPTION IN GREEK.

"Orestes"; Ephebos; or, more properly, an Athlete-victor.

STEPHANOS, PUPIL OF PASITELES.

Last half of the First Century, B. C., possibly a copy of an Original in Bronze dating from the Fifth Century, B. C., and executed by a member of the Peloponnesian School, of which Hagelaidas of Argos was chief, having been instructor of Myron, Pheidias, and Polykleitos, and author of several statues of victors at Olympia.

Grecian Marble.

FOUND, IN THE YEAR 1769, OUTSIDE THE PORTA SALARIA, AT ROME.

Collection of the Villa Albani, Rome.

4. GROUP, WITH INSCRIPTION IN GREEK.
 "Orestes and Elektra."

MENELAOS, PUPIL OF STEPHANOS.

Early in the Period of the Roman Empire, or about the time of the Emperor Tiberius, 14-37, A. D., in imitation, apparently, of an Attic sepulchral group dating from about the middle of the Fourth Century, B. C.

Grecian Marble.

Collection of the Palazzo Boncompagni-Ludovisi, Rome.

5. STATUE.

Maiden, binding her hair with a long fillet in preparation for the bath.

A SCULPTOR OF THE ECLECTIC SCHOOL OF ARKESILAOS AND PASITELES.

First Century, B. C., imitating in treatment of the head the style of the early part of the Fifth Century, B. C.

Parian Marble.

FOUND, IN DECEMBER, 1874, ON THE ESQUILINE HILL, IN THE VILLA PALOMBARA ON THE SITE OF THE IMPERIAL GARDENS, AT ROME.

• *Palazzo dei Conservatori (Octagonal Hall), Rome.*

6. ARCHITECTURAL RELIEF : DECORATION OF A
 FRIEZE. (PARTHENON ROOM, WEST END.)

Menelaos and Helen, in Quadriga-exercise.

Menelaos appears to be mounting, or alighting from, the chariot in motion, after the manner of an Apobates.

AN IMITATOR OF GRECIAN THEMES AND STYLE.

Terra-cotta.

Museo Kircheriano, Rome.

7. ARCHITECTURAL RELIEF : PORTION OF A FRIEZE.
 (PARTHENON ROOM, WEST END.)

Pelops and Hippodameia, driving a Quadriga.

AN IMITATOR OF GRECIAN THEMES AND STYLE.

Terra-cotta.

Museo Kircheriano, Rome.

8. RELIEF, WITH GREEK INSCRIPTION.

Memorial Tablet, bearing representations of Toilet-articles, used by the "much-to-be-lamented Ageta, daughter of Antipatros, Priestess."

First Century, A. D.

Marble.

FOUND, BUILT INTO A GREEK CHAPEL AT SLAVO-CHORI, SITE OF THE ANCIENT AMYKLAI, IN LAKONIA; BUT, DOUBTLESS, TRANSFERRED FROM THE RUINS OF THE TEMPLE TO DIONYSOS AT BRYSEIAI, NEAR BY.

British Museum, London.

9. RELIEF, WITH GREEK INSCRIPTION.

Memorial Offering, carved with representations of Toilet-articles, to "Anthousē, daughter of Daiminetos, Under-drapeer" [of a temple image?].

First Century, A. D.?

Marble.

FOUND, HOUSED IN A SMALL GREEK CHAPEL AT SLAVO-CHORI, SITE OF THE ANCIENT AMYKLAI, IN LAKONIA; BUT TAKEN THITHER, NO DOUBT, FROM THE REMAINS OF A TEMPLE TO DIONYSOS AT BRYSEIAI NOT FAR AWAY.

British Museum, London.

10. HIGH-RELIEF: FRONT OF A SARCOPHAGUS.

Amazons, at rest after a Battle.

Marble.

PURCHASED FROM THE CAMALDOLI, NEAR FRASCATI, IN ITALY.

British Museum, London.

11. RELIEF.

Dionysos, god of Wine, and his Devotees at Delphi.

A GREEK SCULPTOR.

White, finely grained Marble.

FORMERLY, IN THE PALAZZO RICCARDI, AT FLORENCE.

Gallery of the Uffizi (Hall of the Hermaphrodite), Florence.

12. HIGH-RELIEF.**Festal Procession.**

Dionysos, god of Wine, follows a vase of new grape-juice through a grove, supported by a Satyr and accompanied by Mænads, to the music of double-pipe and cymbals.

Marble.

FORMERLY, IN THE PALAZZO FARNESE, AT ROME.

Museum of Naples.

**13. RELIEF : AN ARCHITECTURAL DECORATION, FROM
THE FRIEZE OF SOME SANCTUARY TO DIONYSOS?
Orgiastic Dance of Satyr and Mænad.**

A REPRODUCER OF GRECIAN ORIGINALS.

Marble.

Villa Albani, Rome.

14. RELIEF.**Daidalos finishing the Wings of Ikaros.**

Rosso antico Marble.

FOUND WITHIN THE LIMITS OF THE OLD KINGDOM OF NAPLES.

Villa Albani, Rome.

15. HIGH-RELIEF.**Eros harassing a Centaur.**

Museum of the Capitol, Rome.

16. RELIEF.**Infant Dionysos borne by Mænad and Satyr in a
winnowing-fan, liknon.**

A COPYIST OF GRECIAN SCULPTURE.

Terra-cotta.

British Museum, London.

17. RELIEF : SECTION OF A FRIEZE.**Dionysos, god of Wine, and Satyr carrying an
amphora.**

Terra-cotta.

British Museum, London.

18. HIGH-RELIEF, REPRODUCED FROM THE VASO MEDICEO.

Pyldes, companion to Orestes.

White, finely grained Marble.

FOUND IN THE VILLA OF THE EMPEROR HADRIAN, AT TIVOLI.

*Gallery of the Uffizi (Hall of the Portraits of Painters),
Florence: formerly in the Villa Medici, Rome.*

19. HIGH-RELIEF, REPRODUCED FROM THE VASO MEDICEO.

Orestes, having arrived in Tauris for the purpose of carrying off the image of the goddess Artemis to Attika, recognizes Iphigenia her priestess as his own sister.

Marble.

FOUND IN THE VILLA OF THE EMPEROR HADRIAN, AT TIVOLI.

*Gallery of the Uffizi (Hall of the Portraits of Painters),
Florence: formerly in the Villa Medici, Rome.*

20 to 30. RELIEFS, FROM AN ANCIENT ARCHITECTURAL FRIEZE.

Zodiacal and Festival Calendar of Attic Months, represented in Symbols.

These Symbols are of two sorts, viz., Images of the objects defining the Zodiacal Constellations; and Impersonations of the Months, their Festivals and Employments.

20. March.

The Zodiacal Constellation Aries is represented by a Ram, looking backward, precisely as drawn in the heavens to-day.

The Month Elaphebolion is personified by a male figure rising on the extreme left in the series, draped by a himation enveloping the entire body with the exception of the left hand, which holds out what looks very much like a spray of ivy.

Between Elaphebolion and the Ram, the Festival of Dionysia-the-city is indicated by the group of Dionysos (?) dragging along a Goat. This celebrated Festival began on the 9th and lasted till the 14th of the month.

21. April.

The Zodiacal Constellation Taurus is represented by a whole Bull, instead of half a one as now, posed upon the knee of one of his fore-legs. This figure has been for the most part obliterated by the carving of a Greek Cross—one of the three intended to sanctify the Frieze when it was admitted into a Christian edifice.

The Month Munychion is personated by the manly form standing immediately to the right of the Ram, which is unlike his predecessor in treatment of clothing—being draped by a himation covering only the limbs and the left shoulder.

On the 16th of this month the Festival Munychia was celebrated, sacred to the goddess Artemis, who is here introduced, to the left hand of the Bull, under her own portrait, with attribute of quiver, leading after her a Stag. As a part of the same Festival a Torch-race was held at Salamis; and here to the right hand of the Bull a Torch-bearer is introduced, quite nude and running rapidly—doubtless a victor in the contest.

22. May.

The Zodiacal Constellation Gemini is represented by the Dioskoroi, or Twins, undressed, each fraternally throwing an arm around the neck of the other, in the attitude and correlation still attributed to them among the stars.

The Month Thargelion is personified by a male adult, only half invested by his himation, standing to the left of Castor and Pollux.

The Festivals Plynteria and Kallynteria appear to be typified by a figure, quite undraped, obviously representing a ceremonial lustration by the action of pouring water over the head from the right hand and of holding in the left a stlengis—an instrument of the bath. Soon after the middle of the month these intimately related festivals were observed, the principal feature of which was the annual purification solemnly given the ancient effigy (xoanon) of Athenē Polias preserved in the Erechtheion. Her statue, after being stripped of its armor, its peplos and decorations, was, under a prescribed ceremonial, borne to the fountain of Kallirrhoë on the Ilissos or to Phaleron by the sea, and washed. During its absence the temple of the goddess, bound round with cords, was closed. At evening, the immaculate model of the divinity was brought back in torch-light procession to the sacred precincts, to be rehabilitated and freshly adorned.

23. June.

The Zodiacal Constellation Cancer is represented by a Crab, as it continues to be fancied in the sky even until now.

The Month Skirophorion is personified by another stalwart athlete, whose himation, under the heat of the summer solstice, has fallen lowest of all—to his left hip and left elbow: in his left hand he holds forth what appears to be a crown.

The Festival Diipolion, observed on the 14th of the month at Athens, in honor of Zeus Polieus as protector of the city, is intimated upon the stone by a colossal Priest in the act of striking down by a blow of the sacrificial axe, a diminutive victim. Cakes and grain, of various kinds, were placed upon an altar to Zeus Polieus, and a Bull, prepared as an offering, was driven up to it; but, as soon as ever the animal began to feed on the corn, he was struck down by the priest standing ready with his axe. Instantly the priest fled, only, however, to be soon caught, and with all his attendants to be haled to the Prytaneion, charged with murder. As a matter of formality under the plea of 'not guilty' the actors were acquitted and the crime was at length transferred to the sacrificial axe, which was sternly condemned and was punished by being cast into the sea.

At Athens the priesthood of Zeus Polieus was restricted to a few among the chief families of the city.

24. July.

The Zodiacal Constellation Leo is represented, ever invariably, by a Lion, rampant. Under the Lion, upon the Frieze, a three-horned creature, similarly rampant, is meant to signify, undoubtedly, the Dog-star, Seirios, whose heliacal rising in southern Greece took place about the middle of July.

With the turn of the sun toward the South and the beginning of shorter days, the months begin to be personified by elderly manhood wrapped completely in the himation, from neck to feet. The elder personating Hekatombion has no more than his left hand free, which reaches forth toward the picture of the festival.

Again an erasure to make room for a Greek Cross has wrought irreparable damage, for it has almost destroyed an inestimable design. We have left merely the prow and keel of a ship riding upon four wheels, its rudder, together with tips of its mast and sails. On the 28th of this month the Panathenaic Festival was held, the most distinctly Attic of all the monthly feasts, and the one which left the greatest and most enduring

impression upon Athenian art. Athenē being the tutelary genius of Athens, all the glory of the city was attributed to her, all its splendors were laid at her feet. On the chief day of the feast that world-renowned procession assembled, to whose delineation the entire cella-frieze of the Parthenon was devoted. As we there behold still, this procession was organized to conduct and present to the goddess the victors in the games held in her honor; to parade the gifts of cows presented by the Athenians and lead them to her altar of sacrifice; to convey to the same destination the gifts of oxen and sheep presented by the several Athenian colonies; but, principally, to display to all the citizens of Athens and to carry up to the shrine of Athenē Polias that sacred peplos at the hands of Arrephoric maidens—newly woven and beautifully embroidered with scenes from the contests of the gods and giants, or aristeia, in which Athenē herself had gained signal success and undying renown—for the renewal of the robe draping her ancient statue. In order most conspicuously and appropriately to exhibit this sacred peplos to a multitude that had become a sea-faring community, it was suspended by the yards on the mast of a real ship, in the place of its sail, and then the large and most elegant vessel was floated along upon wheels, moved by means of concealed machinery, through the streets of the city up to the site of her temple, where at last the goodly raiment was taken down, folded, and reverently borne into the presence of the divinity.

25. August.

The Zodiacal Constellation Virgo is represented by the fair maiden immediately to the right of Leo and Seirios, fully draped, turbaned, winged, barely touching the earth and with skirt flying, as if a Nikē alighting, to bring and present to human kind a tray of summer fruits, among which the fig is readily distinguishable. To our own day the Virgin in the heavens is endowed with wings.

The Month Metageitnion is personified by a veteran completely bound up in the folds of his himation.

The Midsummer Festival of the Herakleia follows, symbolized by a portrait of Herakles, nude, his only robe being hung across his left lower arm, the hand of which grasps a heavy, knotted club.

Next beside him stands a matronly personage of gentle expression, possessing every attribute of the goddess Demeter—the full attire, the narrow *tænīa* binding her hair, the heads of grain

in her left hand, and a winnowing-shovel in her right: beyond a doubt she expresses the harvest-festival sometimes called Aloa, at other times styled Thalysia, held at Athens and Eleusis, in honor of Demeter as protector of the fruits of the earth and in thanksgiving for the benefits she conferred upon men.

26. September.

The Zodiacal Constellation Libra cannot be expected to appear in this series under the device of a Balance, from the fact that the Zugos, 'Yoke' or 'Beam' of the balance is a late invention and substitute, first thought of about B. C. 80, and not adopted into general use until after the era of the astronomer Ptolemy. Prior to this time the constellation was known under the name of Chelai, or 'The Claws,' that is to say, of the Scorpion—the constellation following next in order in the Zodiac. Accordingly, the seventh Zodiacal emblem in the pictorial calendar before us, is an outline-imitation of the Claws, thrown into the upper right hand corner of the field allotted to this month; and this earliest symbol serves as an indication for the date of the Frieze. Even down to our own day the Scales of the Balance, or of Libra, overlie the Claws of the Scorpion, in the nocturnal heavens.

The group of a Rider upon a prancing Horse—doubtless a Victor in some horse-race—denotes graphically the Festival characteristic of the month.

27. October.

The Zodiacal Constellation Scorpio is represented realistically by the object itself, just as we continue to sketch it among the stars.

The Month Pyanepsion is personified by another elderly yeoman in full-dress himation.

The figure next following depicts the Eiresionē, or Sacred Branch of the olive-tree hung with figs and other produce of autumn, also with cakes, pots of honey and milk, etc., which a lad carried over his shoulder in the procession of the Festival Pyanepsia—another harvest-feast in part commemorative of the expedition by Theseus to Krete, but in greater part honorary to Apollo.

In advance of the boy, a naked youth, holding aloft his right arm, stands as a type of the Festival Oschophoria, in which a procession started from the Temple of Dionysos at Limnai and passed through the city, made up of young men chosen from the service, who bore grapes in their hands and

chanted folk-songs as they marched. A race also came off, beginning at the Temple of Dionysos and ending with that of Athenē Skiras at Phaleron, run by youths bearing branches of the vine regarded as gifts from the god of Wine to the goddess of Oil. At the end of the race the mothers of the competitors met them with food. And in this Frieze-relief, the youth holding aloft his right arm as a Victor carries in his left hand a branch of the vine yielding three rich clusters of grapes, and by his left foot treads upon a huge heap of olives; at the same time, having reached the end of his course in triumph, he is met by his mother bearing upon her head a vessel of food.

Obviously, the saltant Merrymaker on the right of the Scorpion, betokens some Festival in which dancing played a prominent part.

28. November.

The Zodiacal Constellation Sagittarius is represented, on the right in the group, by a Centaur, springing, his raiment of a lion's (?) pelt flying, shooting an arrow from his bow.

The Month Maimakterion is personified, on the left in the group, by the same type of manhood as the four preceding—a sturdy masculine form protected throughout by his mantle.

Before him one of the labors of the season, Plowing, is enacted by a gigantic plowman (the hero Bouzyges?) driving an inversely proportionate Yoke of oxen. A trace of the plow, perhaps, survives just back of his right foot.

Following the plowman and plowing naturally succeeds another labor of the season, Sowing, portrayed by a workman of similar heroic stature, holding a wicker-work basket of seed on his left arm, and scattering the grain by his right hand outstretched.

29. December.

The Zodiacal Constellation Capricorn is represented by a monster combining the fore-parts of a chamois-goat with the hind-part of a Dolphin or a Whale.

The Month Poseidon is personified, as so often already, by a man of years, bearded, and drawing his himation closely about him, now, to shut out the cold of winter.

Between the 8th and the 11th of this month the Festival of the Lesser Dionysia was held, under the presidency of the demarchos. To this our Pictorial Calendar ought to allude; and if it does so, it presents us with a composition of a goddess, or a priestess, or some one analogous to the daughter of Dikaiopolis, warmly clothed, patronizing three judges (athlo-

thetai) sitting at a stand loaded with five prizes or crowns: below, a cock-fight is in progress, strange to say, proceeding upon a palm-branch.

30. January.

The Zodiacal Constellation Aquarius or Water-pourer may be represented by the figure on the extreme right or last in the series, half obliterated.

The Month Gamelion is personified by the figure, standing alone, in all respects like his forerunners, aged, bearded, and closely habited by his clothing.

The Festival of this month was the Dionysiac Lenaia; and this seems to be appropriately expressed by the group of a run-away horse carrying upon his back a bacchanal intoxicated, and flourishing in his left hand a wreath of ivy and a thyrsus.

Unfortunately, the remainder of this Frieze, emblematic of the Constellation Pisces, and the month Anthesterion, was not, in early times, transferred to the present place of safety for the greater part of the monument, and, accordingly, is lost.

Second Century, B. C.

Marble.

Built into a wall of the old Metropolitan church Panagia Gorgopiko, Athens.

31. INSCRIPTION IN GREEK.

Public Notice forbidding Gentiles to pass from the Court into the Sanctuary or sacred precincts of the Temple reserved to Hebrews alone.

Translated, the Inscription reads: "No one of alien race may enter within the Balustrade and Peribolos around the Sanctuary; and whosoever is detected in doing so will have to answer to himself for the penalty of death that follows."

The Temple of Herod had a sacred inner court, about five hundred cubits square, surrounded by a low railing, called *soreg*, within which only Hebrews were permitted to go and upon which at intervals stelæ were set up warning all others to pass no further—of these the stone of this inscription was one.

In his *Antiquities*, Josephus alludes to this decree, as follows:

"Thus was the first Peribolos. In the midst of which, and not far from it, was the second, to be gone up to by a few

steps: this was encompassed by a stone wall for a partition, with an Inscription, which forbade any foreigner to go in, under pain of death. Now this inner Peribolos had on its southern and northern quarters three gates equally distant one from another, etc." *A. J.*, XV. xi. 5.

Also, in his *Wars*:

"When you go through these first cloisters unto the second court of the Temple, there was a Balustrade made of stone all round, whose height was three cubits: its construction was very elegant. Upon it stood pillars at equal distances one from another, declaring the laws of purity, some in Greek, and some in Roman letters, that 'no foreigner should go within that Sanctuary'; for that second court of the temple was called 'The Sanctuary,' and it was ascended to by fourteen [four?] steps from the first court. This court was four-square, and had a wall about it peculiar to itself." *B. J.*, V. v. 2.

This stone with its Inscription strikingly confirms the accuracy of Josephus as a reporter. In Greek the Inscription reads, for "No one of alien race," *μηθένα ἀλλογενῆ*, and Josephus *μη δεῖν ἀλλόφυλον*, its exact equivalent. The Inscription refers to the Balustrade *τρυφάκτος* around the Sanctuary *το ἱερον*, and Josephus writes of a *δρυφάκτος* made of stone all round the Sanctuary—the terms being precisely the same, and the slight variation in spelling indicating a fault of pronunciation among the Jews speaking Greek at Jerusalem. The term *περίβολος*, Peribolos, is common to both Inscription and Josephus.

This Balustrade formed "that middle wall of partition" which separated the Gentile from the Jew in the visible Temple of the true God on earth, and as such was the symbol of that spiritual barrier, by which hitherto through long ages they had been separated in religious faith, and which was broken down by the sacrifice of Christ.

The apostle Paul must have seen this very Inscription often, in his visits to the Temple; and it was an alleged infraction of this regulation which led to the uproar among the Jews described in Acts, xxi, 30 onward. They imagined that the apostle had taken one Trophimus, an Ephesian Gentile, with him beyond the Balustrade into the inmost Sanctuary, and they were enraged to the verge of madness. As they were about to kill him he was rescued by the chief captain, the Roman Claudius Lysias, and his life saved by confinement in the Castle of Antonia at the north-west corner of the Temple-area. These charges ended only with his appeal to Cæsar,

his voyage to Rome, and his acquittal before the emperor Nero.

Rabbinic authors relate how certain Levites were employed, under the chief custodian of the Temple, to go the rounds of this central Sanctuary, with clubs in their hands for the purpose of dashing out the brains of any profane intruder they might detect.

B. C. 37 to 69 A. D.

Local calcareous Stone.

TEMPLE OF HEROD, AT JERUSALEM.

Museum Tschinili-kirschk, Constantinople.

32. LOW-RELIEF: A PANEL FROM CEILING-DECORATION.

**Archaistic Victory, alighting and bearing a crested
Helmet in her Hands.**

SELEUKOS, A GRECIAN DECORATOR IN ITALY.

Era of the Emperor Augustus, B. C. 27 to 14 A. D.

Stucco.

FOUND, IN THE YEAR 1878, WHEN EXCAVATING THE RUINS OF A VILLA WHICH IN ANCIENT TIMES STOOD ON THE BANK OF THE TIBER WITHIN THE LIMITS OF THE FARNESINA GARDENS.

Museo Nazionale Romano, Rome.

33. LOW-RELIEF: A PANEL FROM CEILING-DECORATION.

Archaistic Nikē, poised upon the rim of a campanulate flower.

SELEUKOS, A GRECIAN DECORATOR IN ITALY.

Era of the Emperor Augustus, B. C. 27 to 14 A. D.

Stucco.

FOUND, IN THE YEAR 1878, WHEN EXCAVATING THE RUINS OF A VILLA, WHICH STOOD, IN ANCIENT TIMES, ON THE BANK OF THE TIBER WITHIN THE LIMITS OF THE FARNESINA GARDENS.

Museo Nazionale Romano, Rome.

- 34. HOLLOW-RELIEF : WITH GREEK INSCRIPTION.**
Votive Offering to Zeus Hypseistos (Most High),
for the healing of Eyes.
 Inscription executed in the style of the Roman Era.
 Pentelic Marble.
 FOUND BENEATH NORTHERN DECLIVITY OF AKROPOLIS, AT ATHENS.
Museum of Berlin.
- 35. RELIEF : WITH GREEK INSCRIPTION.**
Votive Offering to Zeus Hypseistos (Most High),
for the healing of a left Breast.
 Inscription executed in the Second Century, B. C.
 Pentelic Marble.
 FOUND BENEATH NORTHERN DECLIVITY OF AKROPOLIS, AT ATHENS.
Museum of Berlin.
- 36. HIGH-RELIEF : END OF A SEPULCHRAL ALTAR.**
Shepherd and Shepherdess accessory to a Goat giving
suck to her Kid.
 The face of this altar is decorated with a Visit of the god
 Dionysos to Ikarios with his daughter Erigonē.
 Marble.
 FOUND, IN THE COURSE OF EXCAVATIONS WITHIN THE VILLA NEGRONI,
 ON THE ESQUILINE HILL, AT ROME.
Museum of the Vatican (Hall of Animals), Rome.
- 37. RELIEF.**
Nikē, winged, immolating a Bull.
 Terra-cotta.
British Museum, London.
- 38. BUST, WITH TRACES OF INSCRIPTION: ONE-HALF SIZE.**
Portrait of Sophokles, tragic poet of Athens, wearing
the fillet of Victory.
 A GRECIAN SCULPTOR IN ITALY.
 During the early years of the Empire.
 Marble.
 FOUND, IN THE YEAR 1778, IN THE GARDEN OF THE CONSERVATORIO
 DEI MENDICANTI, IN THE REAR OF THE BASILICA OF THE EMPEROR
 CONSTANTINE, AT ROME.
Museum of the Vatican (Sala delle Muse), Rome.

ROMAN SECTION,

HALL 8.

I. GROUP.

Subject: Two, of four, Horses.

Artist: UNKNOWN.

Date of Execution: Unknown.

Material of Monument: Bronze.

Original Station: CROWN OF SOME ROMAN TRIUMPHAL ARCH?
REMOVED TO CONSTANTINOPLE: BROUGHT BACK TO VENICE.

Place of Exhibition To-day: Above the Central Portal of
San Marco, Venice.

2. STATUE.

Portrait of the Emperor Augustus, robed in the Toga
for appearance in the Senate.

A ROMAN SCULPTOR.

Soon after the beginning of the Christian Era.

Marble.

Museum of the Louvre, Paris.

3. STATUE.

Portrait, of Agrippina the Elder (?), or of an
unknown Patrician Lady.

A ROMAN SCULPTOR, WHO ADAPTED AN ANTIQUE CONVEN-
TIONAL FORM TO HIS SUBJECT.

Date of Execution: For the Portrait—Middle of the
Second Century, A. D.

For the Grecian Figure—Era of Alexander the
Great or of his Successors.

Marble.

Museum of the Capitol (Hall of the Emperors), Rome.

4. STATUE. (HALL 11: HELLENIC SECTION.)

Goddess Aphroditē, holding a Shield.

AN IMITATOR OF THE MELIAN TYPE.

Early in the Era of the Roman Empire—middle of the First
Century, A. D.

Grecian Marble.

FOUND, ABOUT THE MIDDLE OF THE EIGHTEENTH CENTURY, AMIDST
THE RUINS OF THE AMPHITHEATRE AT CAPUA.

Museum of Naples.

5. **STATUE.** (HALL II : HELLENIC SECTION.)
Nikē, goddess of Victory, in the guise of Aphroditē.
 Latter half of the First Century, A. D.
 Bronze, exclusive of the Helmet and Plinth which may have
 been of Marble.
 FOUND, IN JULY, 1826, NEAR THE SITE OF A TEMPLE BUILT BY THE
 EMPEROR VESPASIAN AT BRESCIA, IN ITALY.
Museo Patrio, Brescia.
6. **RELIEF.** (HALL II : HELLENIC SECTION.)
**Goddess Nikē, inscribing the Deeds of the Emperor
 Trajan on her Shield.**
 EXECUTED UNDER THE DIRECTION OF APOLLODOROS, A
 GRECIAN ARCHITECT.
 During the Reign of the Emperor Trajan, 113 A. D.
 Parian Marble.
 COLUMN OF TRAJAN, AT ROME.
In its original place, upon the Monument.
7. **HIGH-RELIEF.**
**Triumphal Procession bearing the Golden Candle-
 stick and Table of Shew-bread, taken from the
 Temple at Jerusalem.**
 A ROMAN SCULPTOR.
 Soon after the death of the Emperor Titus, in 81 A. D.
 Pentelic Marble.
 INNER WALL OF THE ARCH OF TITUS, AT THE FOOT OF THE PALATINE
 HILL, IN ROME.
8. **STATUE.**
Portrait of a Patrician Maiden.
 A ROMAN SCULPTOR. Second Century, A. D.
 Marble.
 FOUND IN ROME.
Museum of the Louvre, Paris.

9. STATUE.**Satyr, of the Vintage.**

A SCULPTOR WHO FLOURISHED IN THE REIGN OF THE
EMPEROR HADRIAN. Between 118 and 138 A. D.

Rosso antico Marble.

FOUND, IN THE YEAR 1736, ON THE SITE OF THE VILLA OF THE
EMPEROR HADRIAN, NEAR TIVOLI.

Museum of the Capitol (Hall of the Faun), Rome.

10. STATUE.**Antinous, as Hermes dolios: or, Narkissos?**

A ROMAN SCULPTOR CONTEMPORARY WITH THE EMPEROR
HADRIAN.

Toward the middle of the Second Century, A. D.

Carrara Marble.

FOUND, IN THE YEAR 1738, ON THE SITE OF THE VILLA OF THE
EMPEROR HADRIAN, AT TIVOLI.

Museum of the Capitol (Hall of the Dying Galatian), Rome.

11. HIGH-RELIEF: COLOSSAL.**Portrait of Antinous.**

A SCULPTOR WHO FLOURISHED IN THE ERA OF THE ROMAN
RENAISSANCE.

Reign of the Emperor Hadrian, 117 to 138 A. D.

Marble.

FOUND, ABOUT THE YEAR 1735, ON THE SITE OF HADRIAN'S VILLA,
AT TIVOLI.

Collection of the Villa Albani, Rome.

12. RELIEF: A VOTIVE STELA.**Hermes, messenger of the gods, in charge of the
Infant Dionysos.**

AN IMITATOR OF THE STATUE BY PRAXITELES.

Roman Epoch.

Reddish Sandstone.

FOUND, IN THE YEAR 1767, AT GODRAMSTEIN NEAR LANDAU.

Antiquarium of Mannheim.

13. CAMEO-RELIEF.

Emperor Augustus, enthroned as Jupiter beside Roma deified, and crowned by Livia as Kybelē (?), in the presence of the victorious Tiberius and the youth Germanicus.

Onyx.

Imperial Museum, Vienna.

14. CAMEO-RELIEF.

Emperor Tiberius, enthroned as Jupiter, and accompanied by his Family also with divine attributes.

Sardonyx, of three layers.

Bibliothèque Nationale, Paris.

15. RELIEF.

Offering of a Goat.

Museum of the Vatican, Rome.

16. STATUE : HALF LENGTH.

Portrait of a Vestalis Maxima, wearing the suffibulum.

Era of the Emperor L. Septimius Severus, 193-211 A. D. ?

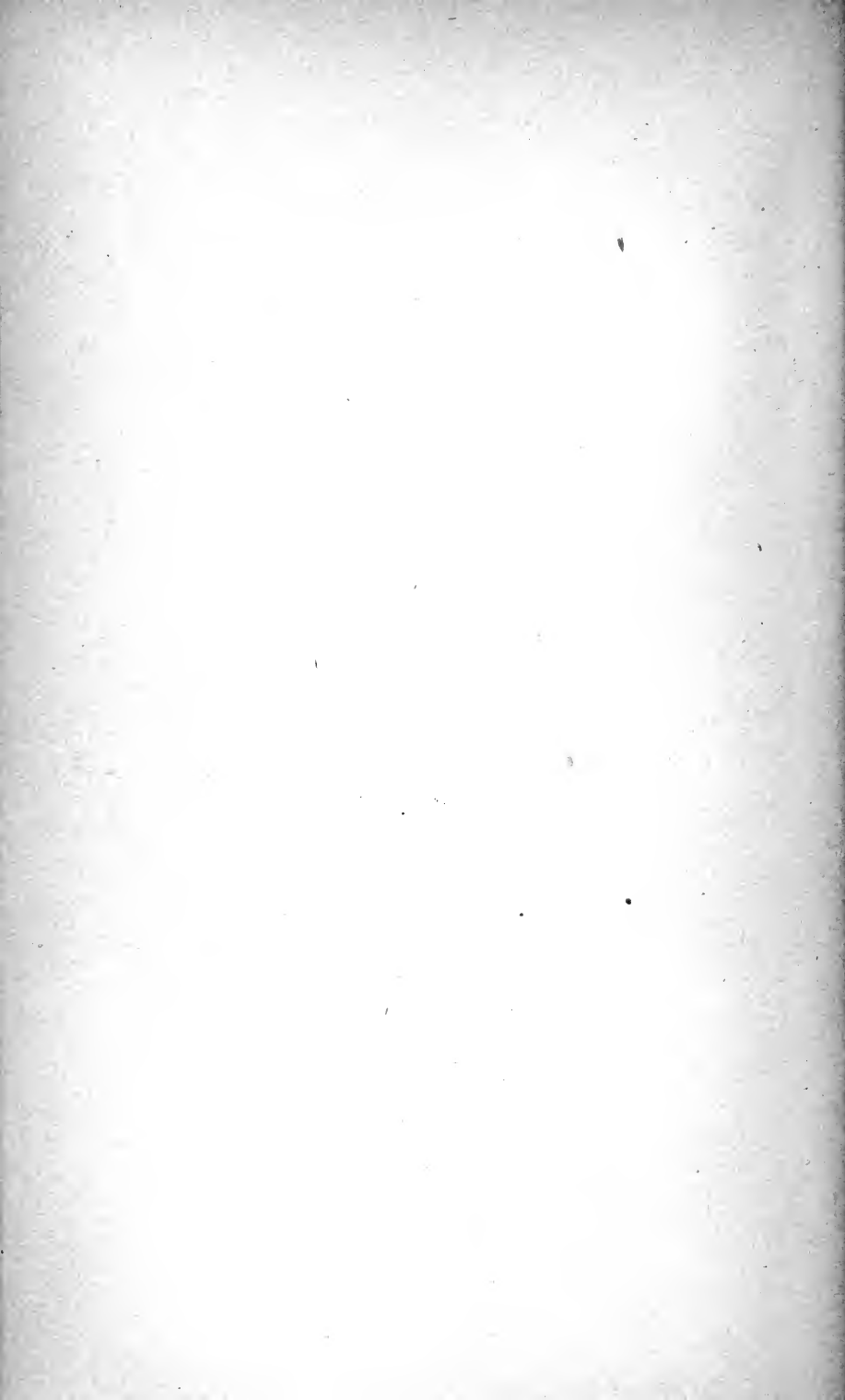
Marble.

FOUND, IN THE WINTER OF 1883-1884, DURING THE COURSE OF EXCAVATIONS UPON THE SITE OF THE ATRIUM VESTÆ, AT THE FOOT OF THE PALATINE HILL, IN ROME.

Museo Nazionale Romano, Rome.

COLLECTION
OF
BRONZE-REPRODUCTIONS
FROM ORIGINALS IN BRONZE

RECOVERED AT HERCULANEUM FROM A VILLA BURIED
IN THE YEAR 79 A. D., BY AN ERUPTION
OF MOUNT VESUVIUS



GRECIAN SECTION,

HALL 11

I. BUST, APART FROM ITS STATUE.

Subject: Apollo, god of Music and Song, of Prophecy, and of Archery.

Artist: A SCULPTOR BELONGING TO A DORIC OR PELOPONNESIAN SCHOOL.

Date of Execution: Early part of the Fifth Century, B. C.

Material of Monument: Bronze.

Station: FOUND, APRIL 28, 1756, BETWEEN THE TABLINUM AND THE GARDEN OF THE VILLA (AT THE POINT INDICATED BY 12 ON THE PLAN OF THE EXCAVATED PORTION, MOUNTED IN GILT FRAME AND HUNG BENEATH GLASS CASE CONTAINING SMALLER BRONZES).

Place of Exhibition To-day: National Museum, Naples.

2. BUST, SQUARED AT THE BASE FOR RESTING UPON AN HERMES : WITH GREEK INSCRIPTION.

Doryphoros: 'Spear-bearer.'

Artist of Original: POLYKLEITOS.

Of Copy: "APOLLONIOS, SON OF ARCHIAS, OF ATHENS.

Date of Execution of Original: Middle of the Fifth Century, B. C.

Of Copy: Latter part of the First Century, B. C.

Bronze, both Original and Reproduction.

FOUND, MAY 28, 1753, AT ONE CORNER OF THE PERISTYLE SURROUNDING THE COURT OF THE VILLA (INDICATED BY 13 ON THE PLAN).

National Museum, Naples.

3. BUST, ADAPTED AT BASE TO BE BORNE UPON AN HERMES.

Amazon.

Artist of original Statue: PHEIDIAS?

Middle of the Fifth Century, B. C.

Replica in Bronze, of an Original probably also in Bronze.

FOUND, AUGUST 17, 1753, AT ONE CORNER OF THE PERISTYLE SURROUNDING THE COURT OF THE VILLA (AT THE ANGLE SHOWN BY 14 ON THE PLAN).

National Museum, Naples.

4. BUST, TAKEN FROM A STATUE.
Dionysos pogonites, elderly, bearded, and completely clothed.

A SCULPTOR BELONGING TO ONE OF THE PELOPONNESIAN SCHOOLS.

Soon after the middle of the Fifth Century, B. C.

Bronze.

FOUND, APRIL 18, 1759, NEAR THE TABLINUM OF THE VILLA (AT THE SITE REPRESENTED BY 16 ON THE PLAN).

National Museum, Naples.

5. BUST, REMOVED, APPARENTLY, FROM ITS STATUE.
Athlete, at rest.

A MASTER IN THE STYLE OF POLYKLEITOS.

Latter part of the Fifth Century, B. C.

Bronze.

FOUND, APRIL 18, 1759, IN THE GARDEN OF THE VILLA (OR, MORE PRECISELY, AT SITE 15 ON THE PLAN).

National Museum, Naples.

6. STATUE.
Lacedæmonian (?) Dancing-girl, standing still, raising her right hand high above the head, and lifting by the left hand a fold of her chiton.

KALLIMACHOS? End of the Fifth Century, B. C.

Bronze.

FOUND, MAY 26, 1754, WITHIN THE PERISTYLE SURROUNDING THE GARDEN OF THE VILLA (NEAR THE COLUMN DESIGNATED BY 4 ON THE PLAN).

National Museum, Naples.

7. STATUE.

Lacedæmonian (?) Dancing-girl, approaching, her right hand perched upon the hip, and her left extended in a gesture of invitation.

KALLIMACHOS? End of the Fifth Century, B. C.

Bronze.

FOUND, APRIL 15, 1754, WITHIN THE PERISTYLE SURROUNDING THE GARDEN OF THE VILLA (OPPOSITE THE COLUMN IDENTIFIED BY 5 ON THE PLAN).

National Museum, Naples.

8. STATUE.

Lacedæmonian (?) Dancing-girl, slowly advancing, and raising the lower edge of her mantle from behind.

KALLIMACHOS? End of the Fifth Century, B. C.

Bronze.

FOUND, JUNE 23, 1754, WITHIN THE PERISTYLE SURROUNDING THE GARDEN OF THE VILLA (OVER AGAINST THE COLUMN DISTINGUISHED BY 3 ON THE PLAN).

National Museum, Naples.

9. STATUE.

Lacedæmonian (?) Dancing-girl, executing a movement of the cheironomia.

KALLIMACHOS? End of the Fifth Century, B. C.

Bronze.

FOUND, JULY 21, 1754, WITHIN THE PERISTYLE SURROUNDING THE GARDEN OF THE VILLA (FACING THE COLUMN DEFINED BY 2 ON THE PLAN).

National Museum, Naples.

10. STATUE.

Lacedæmonian (?) Dancing-girl, at rest, adjusting or fastening her chiton over the right shoulder by a brooch.

KALLIMACHOS? End of the Fifth Century, B. C.

Bronze

FOUND, OCTOBER 19, 1756, IN THE GARDEN OF THE VILLA (OR, MORE CLOSELY, BETWEEN THE PERISTYLE AND THE PISCINA, AT THE SITE BEARING THE FIGURE I ON THE PLAN).

National Museum, Naples.

II. STATUE.

Lacedæmonian (?) Maiden stretching her hands forward as if in prayer, or offering gifts at a sacrifice.

KALLIMACHOS? End of the Fifth Century, B. C.
Bronze.

FOUND, OCTOBER 22, 1754, IN THE GARDEN OF THE VILLA (AT THE EXTREME CORNER-SITUATION LAID DOWN BY 6 ON THE PLAN).

National Museum, Naples.

12. BUST, CUT FROM A STATUE.

Portrait of Sappho (?) of Mytilenē: lyric poet of the Æolian School.

A FOLLOWER OF PHEIDIAS? Fourth Century, B. C. ?
Bronze.

FOUND, AUGUST 23, 1758, IN THE GARDEN OF THE VILLA, CLOSE BY THE LACEDÆMONIAN MAIDEN (SITE NUMBER 17 ON THE PLAN).

National Museum, Naples.

13. BUST, DETACHED FROM A STATUE?

Ephebos, or Diskobolos.

AN IMITATOR OF LYSIPPOS.

Latter part of the Fourth Century, B. C.

Replica in Bronze, from a still earlier Original in Marble?

FOUND, APRIL 10, 1754, IN THE TABLINUM OF THE VILLA (SITE 19 ON THE PLAN).

National Museum, Naples.

14. STATUE: LOOKING TOWARD THE RIGHT.

Wrestler, stooping to grapple with his opponent.

Fourth Century, B. C.

Bronze.

FOUND, JULY 7, 1754, IN THE GARDEN OF THE VILLA, BETWEEN THE PERISTYLE AND THE FARTHER END OF THE PISCINA (SITE 8 ON THE PLAN).

National Museum, Naples.

- 15. STATUE : LOOKING TOWARD THE LEFT.**
Wrestler, stooping to engage with his antagonist.
 Fourth Century, B. C.
 Bronze.
 FOUND, OCTOBER 1, 1754, IN THE GARDEN OF THE VILLA, BETWEEN THE PERISTYLE AND THE FARTHER END OF THE PISCINA (SITE 9 ON THE PLAN).
National Museum, Naples.
- 16. STATUE.**
Hermes, messenger of the gods, at rest.
 LYSIPPOS (?), OR, ONE OF THE PUPILS OF THIS MASTER.
 Last quarter of the Fourth Century, B. C.
 Bronze.
 FOUND, AUGUST 3, 1758, IN THE GARDEN OF THE VILLA, AT THE FARTHER END OF THE PISCINA (SITE 7 ON THE PLAN).
National Museum, Naples.
- 17. BUST.**
Artemis agrotera, goddess of the Chase.
 Last half of the Fourth Century, B. C.
 Bronze.
 FOUND, APRIL 29, 1756, IN THE GARDEN OF THE VILLA, BETWEEN THE PERISTYLE AND THE PISCINA AT ITS END NEAREST THE ENTRANCE (SITE 18 ON THE PLAN).
National Museum, Naples.
- 18. STATUE.**
Satyr, inebriate, displaying neck-glands and budding horns, crowned with ivy-fruit, half reclining on a lion's pelt, leaning his left elbow upon a leathern wine-bottle almost empty, and raising his right arm in the act of snapping his fingers.
 AN HELLENISTIC SCULPTOR. Third Century, B. C.
 Bronze.
 FOUND, JULY 13, 1754, IN THE GARDEN OF THE VILLA, OFF THE FARTHER END OF THE PISCINA (SITE 10 ON THE PLAN).
National Museum, Naples.

19. STATUE.

Satyr, characterized by capric glands and horns, though sitting nearly upright sleeping and keeping his right arm bent over the head drooping toward the left.

AN ALEXANDRIAN (?) MASTER IN THE WORKING OF METAL. Latter part of the Third Century, B. C.

Bronze.

FOUND, MARCH 6, 1756, IN THE GARDEN OF THE VILLA, AT THE END OF THE PISCINA NEAREST THE ENTRANCE (SITE 11 ON THE PLAN).

National Museum, Naples.

20. BUST.

Portrait of Herakleitos (?), of Ephesos: philosopher of the Ionian School.

Bronze.

FOUND, NOVEMBER 16, 1753, AT ONE CORNER OF THE PERISTYLE SURROUNDING THE COURT OF THE VILLA (SITE 21 ON THE PLAN).

National Museum, Naples.

21. BUST.

Portrait of Demokritos (?), of Abdera: philosopher.

Bronze.

FOUND, APRIL 17, 1754, WITHIN THE PERISTYLE OF THE COURT, AGAINST A COLUMN, AND FACING TOWARD THE ATRIUM (SITE 22 ON THE PLAN).

National Museum, Naples.

22. BUST.

Portrait of Archytos (?), of Tarentum: philosopher of the Pythagorean School, statesman, and military general.

Bronze.

FOUND, NOVEMBER 6, 1753, AT ONE CORNER OF THE PERISTYLE SURROUNDING THE COURT OF THE VILLA (SITE 20 ON THE PLAN).

National Museum, Naples.

- 23.** BUST, WITH GREEK INSCRIPTION : ONE-QUARTER SIZE.

Portrait of Demosthenes, of Athens : statesman and orator.

Bronze.

FOUND, NOVEMBER 3, 1753, IN AN APARTMENT TO THE RIGHT OF THE TABLINUM (SITE 34 ON THE PLAN).

National Museum, Naples.

- 24.** BUST : ONE-HALF SIZE.

Portrait of Demosthenes, of Athens : statesman and orator.

Bronze.

FOUND, ABOUT THE MIDDLE OF OCTOBER, 1753, IN THE TABLINUM OF THE VILLA (SITE 28 ON THE PLAN).

National Museum, Naples.

- 25.** BUST, WITH GREEK INSCRIPTION : ONE-THIRD SIZE.

Portrait of Epikouros, of Athens : founder of an independent school in philosophy.

Bronze.

FOUND, NOVEMBER 4, 1753, IN AN APARTMENT TO THE RIGHT OF THE TABLINUM (SITE 38 ON THE PLAN).

National Museum, Naples.

- 26.** BUST : ONE-THIRD SIZE.

Portrait of Epikouros, of Athens : founder of the Epicurean School in philosophy.

Bronze.

FOUND, JUNE 15 (?), 1753, IN AN APARTMENT OF THE VILLA TO THE RIGHT OF THE ATRIUM AND PERISTYLE (SITE 39 ? ON THE PLAN).

National Museum, Naples.

27. BUST : ONE-QUARTER SIZE.

Portrait of Metrodoros (?), of Athens : philosopher of the Epicurean School.

Bronze.

FOUND, JUNE 15, 1753, TO THE LEFT OF THE TABLINUM OF THE VILLA
(AT OR NEAR SITE 36? ON THE PLAN).

National Museum, Naples.

28. HEAD.

Portrait of Philetas (?), of Kōs: grammarian, philosopher, and elegiac poet.

A MASTER IN HELLENISTIC REALISM.

Third Century, B. C.

Bronze.

FOUND, SEPTEMBER 27, 1754, IN THE GARDEN OF THE VILLA, BETWEEN
THE PERISTYLE AND THE FARTHER LEFT HAND CORNER OF THE
PISCINA (SITE 30 ON THE PLAN).

National Museum, Naples.

29. BUST, WITH GREEK INSCRIPTION : ONE-THIRD SIZE.

Portrait of Hermarchos, of Athens : rhetorician and philosopher.

Bronze.

FOUND, NOVEMBER 4, 1753, IN AN APARTMENT TO THE RIGHT OF THE
TABLINUM (SITE 40 ON THE PLAN).

National Museum, Naples.

30. BUST.

Portrait of Ptolemy I. Soter (?), wearing a diadem ?

Bronze.

FOUND, JANUARY 10, 1755, IN THE GARDEN OF THE VILLA, AT ITS
FARTHER END NEAR THE LACEDÆMONIAN (?) MAIDEN (SITE 23 ON
THE PLAN).

National Museum, Naples.

31. HEAD, ENCIRCLED WITH CURLS IN EGYPTIAN STYLE.

Portrait of Berenice I. (?), wife of Ptolemy I. Soter.

AN ALEXANDRIAN SCULPTOR? Hellenistic Period.

Bronze.

FOUND, NOVEMBER 16, 1759, ON THE BORDER OF THE FOUNTAIN IN THE COURT OF THE VILLA (SITE 29 ON THE PLAN).

National Museum, Naples.

32. BUST.

Portrait of Ptolemy II. Philadelphos (?), crowned with a wreath of foliage and buds.

Bronze.

FOUND, MAY 9, 1759, IN THE GARDEN OF THE VILLA, CLOSE TO THE PERISTYLE, AT ITS LEFT-HAND CORNER NEAREST THE ENTRANCE (SITE 24 ON THE PLAN).

National Museum, Naples.

33. BUST.

Portrait of Ptolemy X. Soter II. (? Lathyros), crowned with a diadem?

Bronze.

FOUND, MARCH 26, 1754, IN A NICHE AT THE MIDDLE OF THE LEFT-HAND WALL IN THE ATRIUM OF THE VILLA (SITE 25 ON THE PLAN).

National Museum, Naples.

34. BUST.

Portrait of Ptolemy XI. Alexander I. (?), bound by a diadem or fillet.

Bronze.

FOUND, JANUARY 10, 1755, IN A NICHE AT THE MIDDLE OF THE RIGHT-HAND WALL IN THE ATRIUM OF THE VILLA (SITE 26 ON THE PLAN).

National Museum, Naples.

35. BUST, DETACHED FROM ITS STATUE, AND
STRIPPED OF A CROWN—PROBABLY OF GOLD.

Portrait of a young Victor, with long curly locks.
A GREEK SCULPTOR IN ITALY. Second Century, B. C.
Bronze.

FOUND, SEPTEMBER 23, 1752, IN THE TABLINUM OF THE VILLA (SITE
32 ON THE PLAN).

National Museum, Naples.

36. BUST.

Portrait of a Warrior, bearded, and wearing a
chlamys fastened by a clasp.

Second Century, B. C.

Bronze.

FOUND, APRIL 10, 1754, WITHIN THE PERISTYLE OF THE COURT,
AGAINST A COLUMN, AND FACING TOWARD THE ATRIUM (SITE 27 ON
THE PLAN).

National Museum, Naples.

GRÆCO-ROMAN SECTION,

HALL 11.

1. BUST.

Subject: Portrait of Publius Cornelius Scipio Africanus (?), the Elder, of Rome: consul, princeps senatus, and military general.

Material of Monument: Bronze.

Station: FOUND, NOVEMBER 23, 1752, IN THE TABLINUM OF THE VILLA, ON THE LEFT (SITE 31 ON THE PLAN).

Place of Exhibition To-day: National Museum, Naples.

2. BUST.

Portrait of L. Cornelius Sulla Felix (?), of Rome: military general, and dictator.

Bronze.

FOUND, ABOUT THE MIDDLE OF SEPTEMBER, 1752, IN THE TABLINUM OF THE VILLA (SITE 33 ON THE PLAN).

National Museum, Naples.

3. BUST.

Portrait of a military man, wearing a close-fitting helmet.

Bronze.

FOUND, ABOUT THE MIDDLE OF SEPTEMBER, 1752, IN THE TABLINUM OF THE VILLA (SITE 35 ON THE PLAN).

National Museum, Naples.

4. BUST, WITH GREEK INSCRIPTION: ONE-QUARTER SIZE.

Zenon, of Sidon (?), Epicurean philosopher contemporary with Cicero.

Bronze.

FOUND, OCTOBER 3, 1753, IN AN APARTMENT TO THE RIGHT OF THE TABLINUM (SITE 41 ON THE PLAN).

National Museum, Naples.

5. BUST : ONE-QUARTER SIZE.

Portrait of Agrippina (?), the Elder: daughter of
M. Vipsanius Agrippa, and wife of Germanicus
Cæsar.

Bronze.

FOUND, SEPTEMBER 23, 1752, IN THE TABLINUM OF THE VILLA (SITE
37 ON THE PLAN).

National Museum, Naples.

6. STATUETTE : A FOUNTAIN-FIGURE.

Boy, resembling a Cupid in childlike fullness of
form, his weight thrown upon his left leg,
having curly locks and his hair above the brow
gathered into a tuft, laying his right hand upon
a mask, whose mouth was turned into an
opening for a jet of water, placed upon the
summit of a colonnette.

Bronze.

FOUND, DECEMBER 1, 1754, IN THE FOUNTAIN OF THE ATRIUM (SITE
42 ON THE PLAN).

National Museum, Naples.

7. STATUETTE : A FOUNTAIN-FIGURE.

Boy, Cupid-like, his weight thrown upon the right
leg, his hair curled at the side of and tufted on
the top of his head, reaching out his left hand
to an hydria upon a colonnette, perforated for
the outflow of water below its shoulder.

Bronze.

FOUND, DECEMBER 18, 1754, IN THE FOUNTAIN OF THE ATRIUM (SITE
43 ON THE PLAN).

National Museum, Naples.

8. STATUETTE : A FOUNTAIN-FIGURE.

Boy, having the figure of a child, posed upon both limbs, raising his right arm in a gesture of surprise or admiration, set out with hair curly and raised in a bunch, bearing an amphora horizontally upon his left shoulder, whose mouth gave forth water.

Bronze.

FOUND, JANUARY 28, 1751, IN AN APARTMENT BEYOND THE GARDEN OF THE VILLA (SITE 50 ON THE PLAN).

National Museum, Naples.

9. STATUETTE : A FOUNTAIN-FIGURE.

Boy, cherubic, balanced upon both legs, his hair dressed in a knot on the top of his head, raising his left arm aloft, and holding in his right hand a dolphin from whose mouth water escaped.

Bronze.

FOUND, JUNE 28, 1751, IN AN APARTMENT BEYOND THE GARDEN OF THE VILLA (SITE 51 ON THE PLAN).

National Museum, Naples.

10. STATUETTE.

Faun, similar to a Cupid in form, but possessing pointed ears and horns highly developed upon his brow, carrying a rhyton in his right hand and a leathern bottle as a water-source upon his left shoulder.

Bronze.

FOUND, DECEMBER 1, 1754, IN THE FOUNTAIN OF THE ATRIUM (SITE 44 ON THE PLAN).

National Museum, Naples.

II. FIGURINE.

Satyr, dancing wildly and flourishing a thyrsus-staff in his right hand.

Bronze.

FOUND, FEBRUARY 25, 1754, IN THE ATRIUM OF THE VILLA (SITE 48 ON THE PLAN).

National Museum, Naples.

12. FIGURINE: AN IMITATION OF THE VILLA BORGHESE STATUE.

Seilenos, bearded, ivy-crowned, dancing and playing upon a musical instrument (the tibia?) held in both his hands.

Bronze.

FOUND, MARCH 2, 1754, IN THE ATRIUM OF THE VILLA (SITE 49 ON THE PLAN).

National Museum, Naples.

13. STATUETTE: A FOUNTAIN-FIGURE.

Seilenos, bearded, shaggy, crowned with ivy, shod with sandals, riding astride of, and holding on to the fore-legs of, a large skin-bottle, whose mouth served as an outlet for water.

Bronze.

FOUND, DECEMBER 16, 1754, IN THE FOUNTAIN OF THE ATRIUM (SITE 45 ON THE PLAN).

National Museum, Naples.

14. STATUETTE: A FOUNTAIN-FIGURE.

Seilenos, hirsute, curly bearded, ivy-crowned, scantily draped by a long narrow scarf, one end of which covers his right limb, the other falling from over his left shoulder, seated upon a rock, and caressing a little panther, from whose mouth water issued.

Bronze.

FOUND, NOVEMBER 27, 1754, IN THE FOUNTAIN OF THE ATRIUM (SITE 46 ON THE PLAN).

National Museum, Naples.

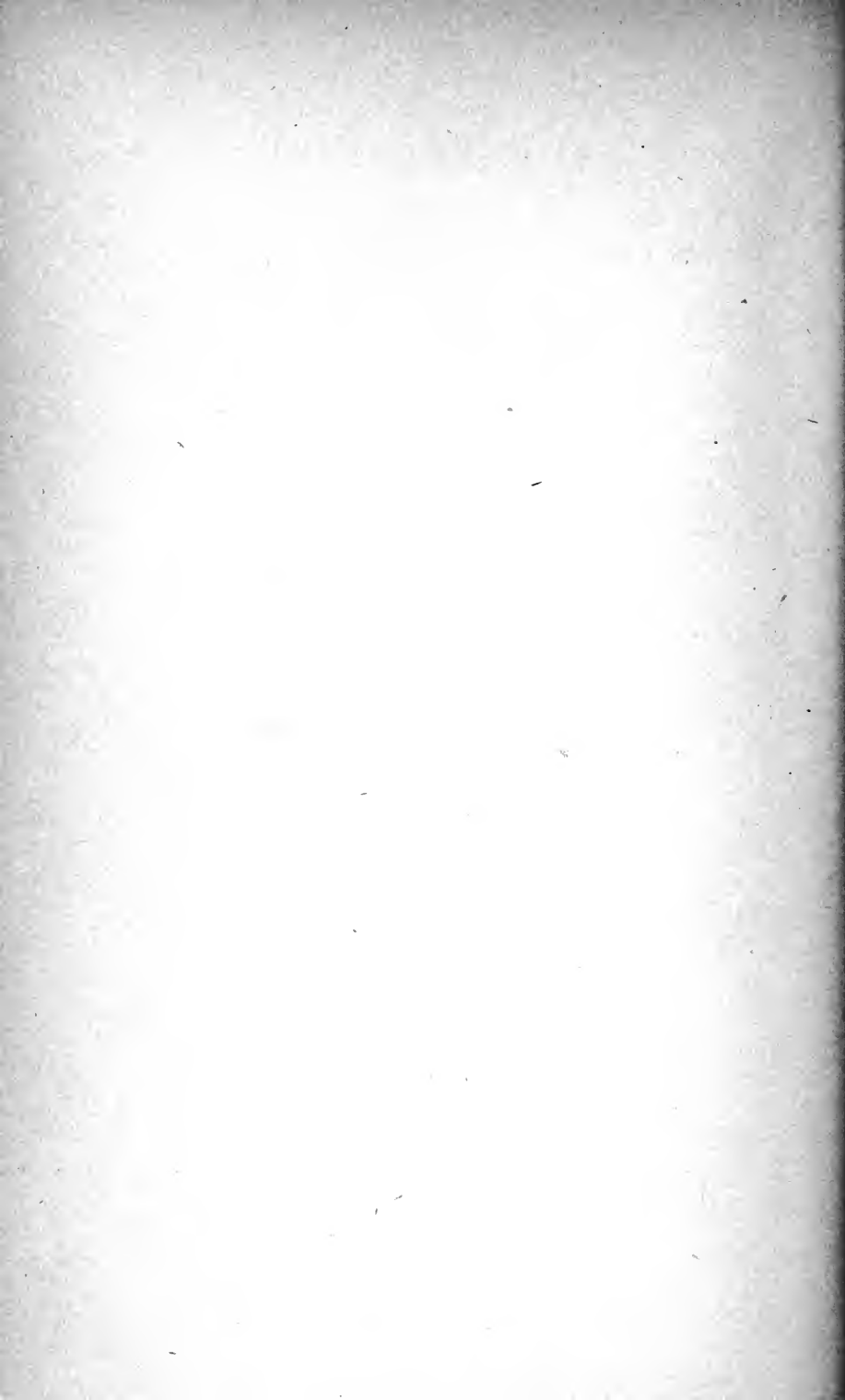
15. STATUETTE: A FOUNTAIN-FIGURE.

Seilenos, hairy, his beard in curls, crowned by a wreath of ivy, partly covered by a long strip of drapery thrown over his lap and dropping from the left shoulder, half reclining upon rock-work, holding up the neck of a skin-bottle to do service as a water-spout.

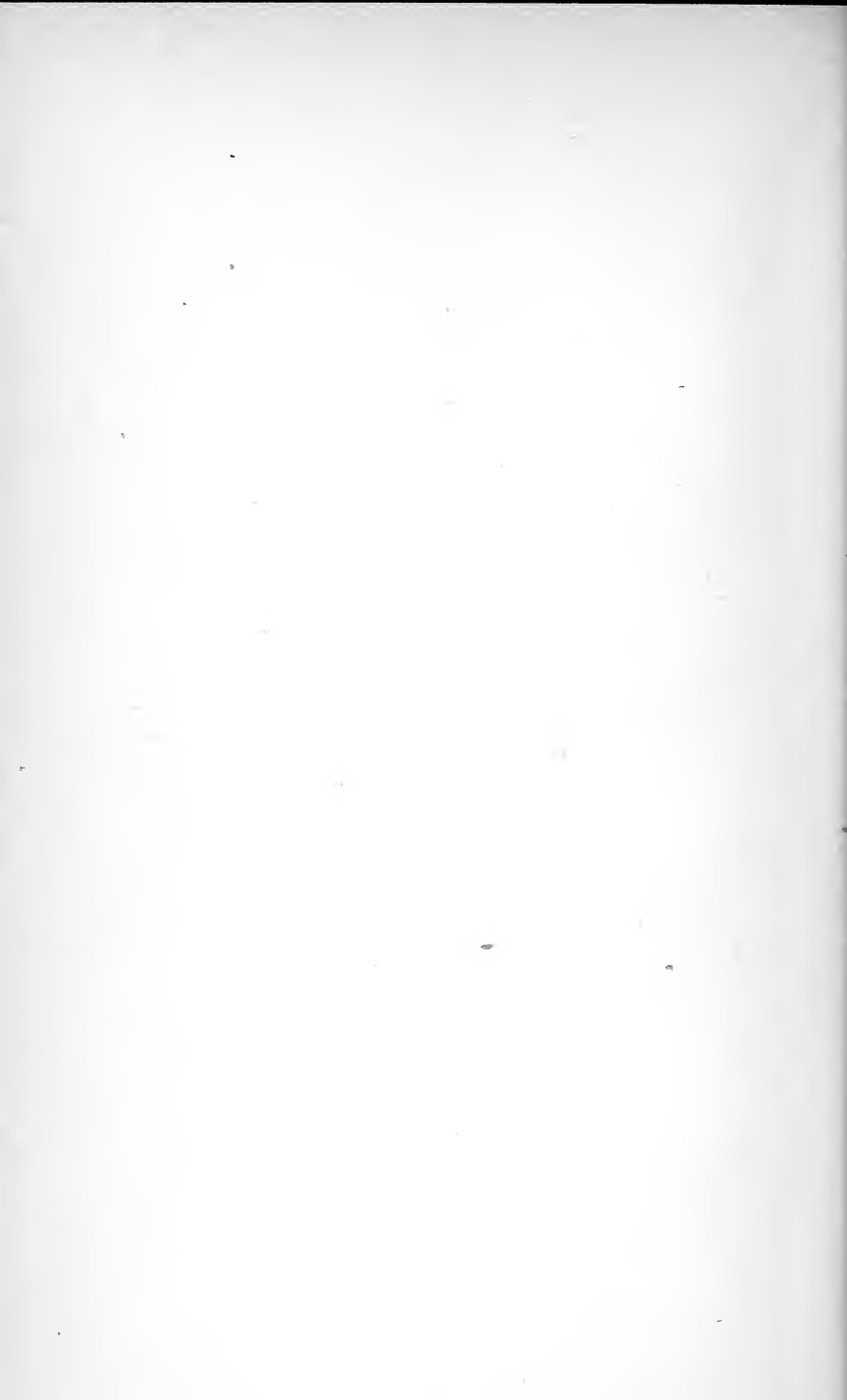
Bronze.

FOUND, DECEMBER 18, 1754, IN THE FOUNTAIN OF THE ATRIUM (SITE 47 ON THE PLAN).

National Museum, Naples.



MEDIÆVAL COLLECTION.



FRENCH SECTION,

HALL 9.

1. ARCHITECTURAL RELIEFS.

Subject: Christ between two winged Cherubim; Adoration by the Magi; Presentation in the Temple, and Baptism of our Lord in the River Jordan; also, other groups and figures of Apostles much defaced.

Artist: A SCULPTOR IN THE ROMANESQUE OF AUVERGNE.

Date of Execution: Eleventh Century, A. D.

Material of Monument: Stone.

Station: PORTAL OF SOUTHERN FAÇADE IN THE CHURCH OF NOTRE-DAME-DU-PORT, AT CLERMONT-FERRAND (*Puy-de-Dôme*).

2. ARCHITECTURAL DECORATION.

Capital of a Column.

Twelfth Century, A. D.

OLD ABBEY-CHURCH OF SAINT-LAUMER (SAINT NICOLAS), AT BLOIS (*Loir-et-Cher*).

3. ARCHITECTURAL DECORATION.

Portion of Grand Acanthus-frieze.

Twelfth Century, A. D.

CATHEDRAL OF SAINT ÉTIENNE, AT BOURGES (*Cher*).

4. HIGH-RELIEF.

Life of our Lord.

The Annunciation.

A SCULPTOR WHO REPRODUCED CHARACTERISTICS OF BYZANTINE STYLE. Twelfth Century, A. D.

DECORATION UPON THE LINTEL OF THE PORTE ON THE RIGHT IN THE WESTERN FAÇADE OF THE CATHEDRAL OF NOTRE-DAME, AT CHARTRES (*Eure-et-Loir*).

5. HIGH-RELIEF.**Life of our Lord.****The Visitation.**

A SCULPTOR INFLUENCED BY BYZANTINE STYLE.

Twelfth Century, A. D.

DECORATION UPON THE LINTEL OF THE PORTE ON THE RIGHT IN THE WESTERN FAÇADE OF THE CATHEDRAL OF NOTRE-DAME, AT CHARTRES (*Eure-et-Loir*).

6. RELIEF.**Christ upon the Cross, between the Madonna and Saint John, with other Disciples on either side.**

Twelfth Century, A. D.

Former Station: REREDOS OF THE ALTAR, ABBEY-CHURCH, AT SAINT GERMER (*Oise*).

Cluny Museum, Paris.

7. ARCHITECTURAL DECORATION.**Fragment of Tympanum.**

Twelfth Century, A. D.

WESTERN PORTAL, UNDER THE PORCH, IN THE CHURCH OF SAINT PIERRE, AT MOISSAC (*Tarn-et-Garonne*).

8, 9. ARCHITECTURAL DECORATION.**Capitals of Pilasters.**

Twelfth Century, A. D.

NAVE OF THE CHURCH OF SAINT EUTROPE, AT SAINTES (*Charente-Inférieure*).

10, 11. ARCHITECTURAL DECORATION.**Capitals of Engaged Columns.**

Twelfth Century, A. D.

Former Station: CLOISTER OF THE ABBAYE DE LA DAURADE, AT TOULOUSE (*Haute Garonne*).

Church-of-the-Augustins Museum, Toulouse.

12. HIGH-RELIEF.**One of the Five Wise Virgins.**

DESIGNED BY WILLIAM OF SENS.

Middle of the Twelfth Century, A. D.

CATHEDRAL OF SAINT ÉTIENNE, AT SENS (*Yonne*).

13. ARCHITECTURAL DECORATION.

Base of Portal.

Middle of the Twelfth Century, A. D.

ON THE RIGHT OF THE WESTERN FAÇADE OF THE CATHEDRAL OF SAINT ÉTIENNE, AT SENS (*Yonne*).

14. HIGH-RELIEF.

Madonna and Infant.

A MASTER IN EARLY GOTHIC SCULPTURE.

Toward the end of the Twelfth Century, A. D.

PORTE SAINTE ANNE (RIGHT, OR WESTERN) IN THE FAÇADE OF THE CATHEDRAL OF NOTRE-DAME, AT PARIS (*Seine*).

15. HIGH-RELIEF.

May, or Spring-time, symbolized under the Figure of a Young Man holding in his left hand a Flower, in his right hand a Falcon.

A MASTER IN EARLY GOTHIC SCULPTURE.

Beginning of the Thirteenth Century, A. D.

DECORATION IN THE PORTE DE LA VIERGE (LEFT, OR EASTERN) IN THE FAÇADE OF THE CATHEDRAL OF NOTRE-DAME, AT PARIS (*Seine*).

16. HIGH-RELIEF.

Madonna and Infant, enthroned.

Beginning of the Thirteenth Century, A. D.

TYMPANUM OF AN INTERIOR DOORWAY IN LEFT ARM OF TRANSEPT WITHIN THE CATHEDRAL OF NOTRE-DAME, AT REIMS (*Marne*).

17. HIGH-RELIEF.

Frankish Conquerors receiving the Eucharist from a Bishop? Dado in imitation of hanging drapery.

Middle of the Thirteenth Century, A. D.

DECORATION OF INTERIOR RIGHT-WALL OF THE CENTRAL PORTAL, WESTERN FAÇADE OF THE CATHEDRAL, AT REIMS (*Marne*).

18. HIGH-RELIEF, WITH INSCRIPTION.

Portrait-effigy upon the Monument of Bishop Geoffroy d'Eu.

A FOUNDER IN BRONZE, OF THE REGION OF MEUSE.

Date of Execution : 1239, A. D.

Material of Monument : Bronze, casting.

Station : THIRD ARCH IN THE NAVE, ON THE RIGHT-HAND SIDE, WITHIN THE CATHEDRAL OF NOTRE-DAME, AT AMIENS (*Somme*).

19. HIGH-RELIEF, WITH INSCRIPTION.

Portrait-effigy upon the Monument of Bishop Evrard de Fouilloy.

A FOUNDER IN BRONZE, OF THE REGION OF MEUSE.

Date of Execution : 1223, A. D.

Material of Monument : Bronze, casting.

Station : THIRD ARCH IN THE NAVE, ON THE LEFT-HAND SIDE, WITHIN THE CATHEDRAL OF NOTRE-DAME, AT AMIENS (*Somme*).

20 to 35. HIGH-RELIEFS.

Quatrefoils representing the pleasant Order of the guarded and hallowed Year—Zodiacal Signs above, Labors of the Months below.

Introduced by two Scenes or Visions spoken of by the Prophet Haggai :

20. One in chapter i. 4.

“Then came the word of the Lord by Haggai the prophet, saying, Is it time for you, O ye, to dwell in your cieled houses, and this house lie waste?”—illustrated by a large ceiled dwelling, built much like a Fortress of squared stones, and showing an open grated window, as of a Dungeon, in the Foundation.

21. The other, in chapter i. 9, 10.

“Because of mine house that is waste, and ye run every man unto his own house. Therefore the heaven over you is stayed from dew, and the earth is stayed from her fruit”—illustrated by the heaven projecting as a mass having the sun, moon and stars figured in relief upon it; and, because thus unclouded or rainless, blasting two or three withered trees.

22. Cancer, with finely modeled shell.

June, mowing, with Flowers appearing amidst the Grass.

23. Leo, smiling in token of the kind and beneficent season.
July, reaping Grain, and binding it into Sheaves.
24. Virgo, holding in her Hand a Flower.
August, threshing.
25. Libra.
September, beating Fruit from off a Tree—Olives?
26. Scorpio, with forked, yet stingless, Tail.
October, treading Grapes.
27. Sagittarius, drawing his Bow.
November, sowing Winter-wheat.
28. Capricorn, half-figure.
December, killing and scalding Swine.
29. Aquarius.
January, double headed, at table and obsequiously served.
30. Pisces.
February, warming his Feet and adding coals to the Fire.
31. Ares.
March, working in Vineyard.
32. Taurus, browsing young leaves from a Tree.
April, feeding Hawk.
33. Gemini—Bridegroom and Bride.
May, rendered as a Man of middle age, sitting in the Shade
Trees and listening to the Songs of Birds.
Followed by two Scenes or Visions spoken of by the
Prophet Zephaniah:
34. One, in chapter i. 12.
“And it shall come to pass at that time, that I will search
Jerusalem with candles, and punish the men that are settled
on their lees: that say in their heart, The Lord will not do
good, neither will he do evil”—illustrated by the Person of
Christ passing through the streets of Jerusalem, holding
lanterns in his hands.
35. The other, in chapter ii. 13, 14.
“And he will stretch out his hand against the north, . . .
and will make Nineveh a desolation, and dry like a wilder-
ness. And flocks shall lie down in the midst of her, all the
beasts of the nations: both the cormorant and the bittern
shall lodge in the upper lintels of it; their voice shall sing in
the windows; desolation shall be in the thresholds: for he
shall uncover the cedar work”—illustrated by a fortress-like
Structure inhabited by a cormorant in the belvedere of the
central Tower, by a hedge-hog in the lower story of the same,

and by a singing-bird caged in a window upon the roof of the right-hand wing of the edifice.

EXECUTED UNDER THE DIRECTION OF ROBERT DE LUZARCHES.

About the middle of the Thirteenth Century, A. D.

BASE OF THE PORTE SAINT FIRMIN (LEFT, OR WESTERN) IN THE FAÇADE OF THE CATHEDRAL OF NOTRE-DAME, AT AMIENS (*Somme*).

36. STATUES.

Madonna and Infant, Angels: the Twelve Apostles.

EXECUTED UNDER THE DIRECTION OF ROBERT DE LUZARCHES; THOMAS, AND REGNAULT, DE CORMONT.

Latter part of the Thirteenth Century, A. D.

MIDDLE PIER, LINTEL, AND PORTION OF TYMPANUM, IN THE PORTE SAINT HONORÉ (SOUTHERN FAÇADE), OF THE CATHEDRAL OF NOTRE-DAME, AT AMIENS (*Somme*).

37. ARCHITECTURAL DECORATION.

Trail of Archivolt.

Thirteenth Century, A. D.

WESTERN PORTAL OF THE CATHEDRAL OF NOTRE-DAME, AT ROUEN (*Seine Inférieure*).

38. STATUE AND HIGH-RELIEF.

In the Trumeau—Portrait-statue of Bertrand de Goth, Archbishop of Bordeaux and afterwards Pope Clement V.

Within the Tympanum—The Last Supper.

Fourteenth Century, A. D.

NORTHERN TRANSEPT-PORTAL OF THE CATHEDRAL OF SAINT ANDRÉ, AT BORDEAUX (*Gironde*).

39, 40. ARCHITECTURAL DECORATION.

Fragments of Frieze from Cornice.

Thirteenth Century, A. D.

CATHEDRAL OF NOTRE-DAME, AT LAON (*Aisne*.)

41. HIGH-RELIEF.
 Portrait-effigy upon the Monument of an Abbess—
 earlier, a widow of one of the Sires de Coucy.
 Fourteenth Century, A. D.
 White Marble.
 CHURCH OF SAINT MARTIN, AT LAON (*Aisne*).
42. HIGH-RELIEF.
 Portrait-effigy of Duc Charles I. de Bourbon.
 JACQUES MOREL. 1448 A. D.
 White Marble.
 MONUMENT OF THE DUC CHARLES DE BOURBON, IN THE CHURCH
 (CHAPELLE NEUVE), AT SOUVIGNY (*Allier*).
43. HIGH-RELIEF.
 Portrait-effigy of Duchesse Agnès de Bourgogne.
 JACQUES MOREL. 1448 A. D.
 White Marble.
 MONUMENT OF THE DUCHESSE AGNÈS DE BOURGOGNE, IN THE
 CHURCH (CHAPELLE NEUVE), AT SOUVIGNY (*Allier*).
44. BUST.
 Portrait of a Young Woman, no longer known by
 name.
 Fifteenth Century, A. D.
 Marble.
Museum of the Louvre, Paris.

ITALIAN SECTION,

HALL 9.

I. GOTHIC ARCHITECTURAL DECORATION.

Subjects, entering into the Composition of the Archivolts: Infancy of Christ.

The Annunciation.

The Visitation.

Adoration by the Magi.

Presentation in the Temple.

Flight into Egypt.

Massacre of the Innocents.

Subjects, within the Arch: The Madonna and the Crown.

The Deposition.

Madonna, and Infant, seated between two kneeling Saints.

Madonna della Misericordia.

Subject, at the Apex: The Crucifix.

Artist: DESIGNED BY THE FREIBOURG SCULPTOR, ANNEX DI FERNACH: COMPLETED BY THE MILANESE SCULPTORS, GIOVANNI, AND PERRINO, DE' GRASSI.

Date of Execution: 1395 A. D.

Station: DOOR OF THE SOUTHERN SACRISTY (TO THE RIGHT IN THE CHOIR) IN THE CATHEDRAL, AT MILAN.

2. RELIEF, WITH INSCRIPTION IN LATIN.

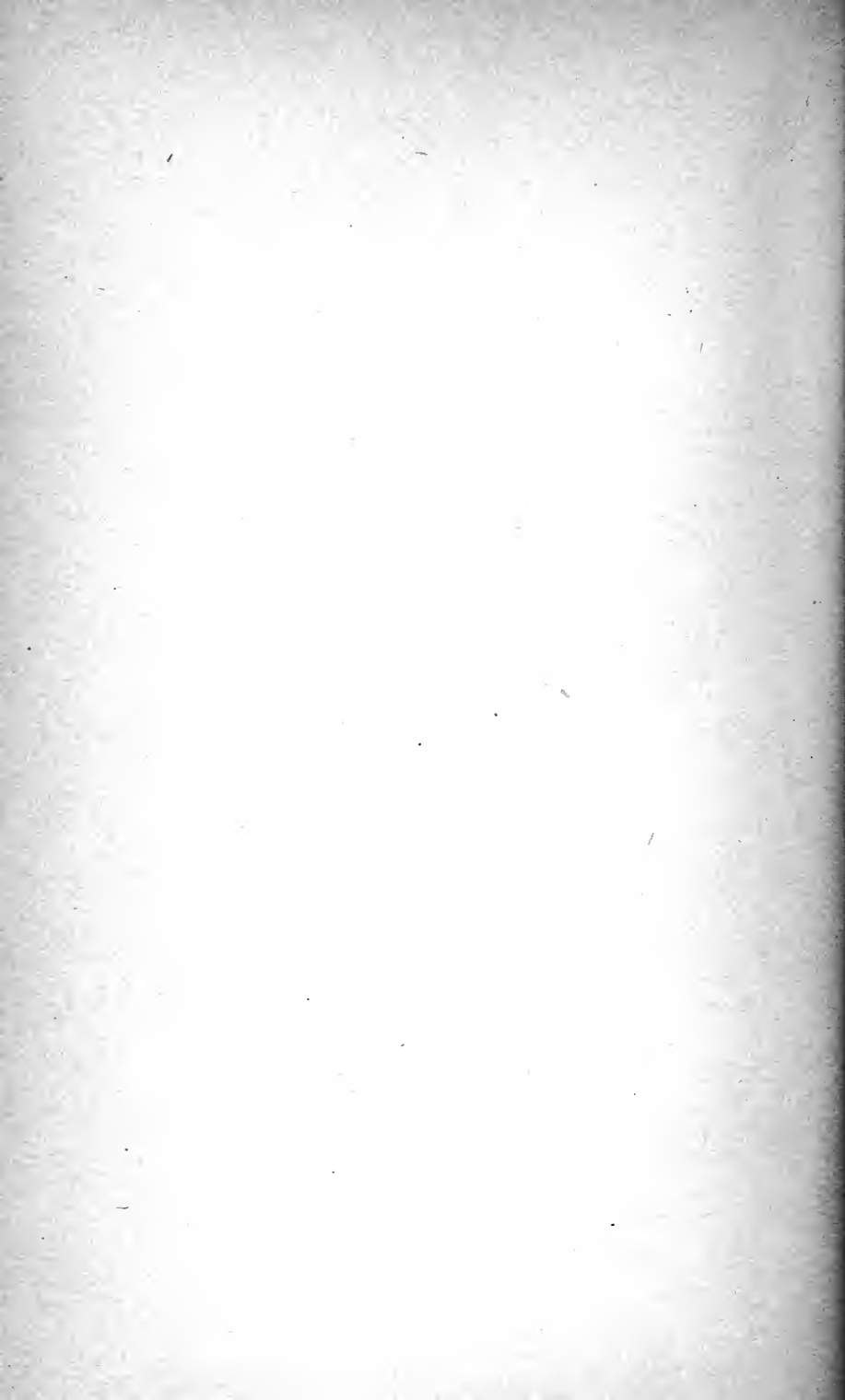
Death-bed of the Madonna, surrounded by Disciples and Apostles: her Ascension in a mystic Mandola, borne aloft by Angels, from which she drops her Girdle to Thomas, the Apostle, who once doubted the Resurrection of Christ.

ANDREA ORCAGNA. 1359 A. D.

White Marble.

HIGH ALTAR, OR TABERNACLE OF THE VIRGIN, IN THE CHURCH OF OR SAN MICHELE, AT FLORENCE.

JOHNSTON COLLECTION.



ITALIAN RENAISSANCE,

HALL 9.

1. MONUMENT, WITH HIGH-RELIEFS.

Subject : Portrait-effigy of Ilaria del Carretto, wife of Paolo Guinigi, Lord of Lucca.

Artist : JACOPO DELLA QUERCIA.

Date of Execution : 1413 A. D.

Material of Monument : Marble.

Station : LEFT TRANSEPT IN THE CATHEDRAL OF SAN MARTINO, AT LUCCA.

2. MONUMENT, WITH HIGH-RELIEFS AND LATIN INSCRIPTION.

Madonna, and Infant, seated between four Saints (Jerome, Sebastian, Lucia, Catharine of Alexandria?) in baldachins whose pinnacles end in Half-figures of Prophets.

JACOPO DELLA QUERCIA. 1422 A. D.

Marble.

ALTAR-PIECE OF THE TRENTA FAMILY IN THE CAPELLA DEL S. SACRAMENTO OF THE BASILICA OF SAN FREDIANO, AT LUCCA.

3. 4. RELIEFS.

The Terrestrial Paradise.

3. Creation of Eve.

4. Expulsion from the Garden of Eden.

JACOPO DELLA QUERCIA. 1429 to 1433 A. D.

PILASTER OF GRAND PORTAL, BASILICA OF SAN PETRONIO, AT BOLOGNA.

5 to 9. RELIEFS.

Infancy of Christ.

5. The Nativity.
6. Presentation in the Temple.
7. Adoration by the Magi.
8. Flight into Egypt.
9. Massacre of the Innocents.

JACOPO DELLA QUERCIA. 1429 to 1433 A. D.

ARCHITRAVE OF GRAND PORTAL, BASILICA OF SAN PETRONIO, AT BOLOGNA.

10. MONUMENT, WITH RELIEFS AND STATUETTES.

Subject : History of John the Baptist.

Artists : JACOPO DELLA QUERCIA :

Statuette of John the Baptist at the apex of the Monument ;
The five Prophets in as many niches of the Tabernacle ;
And one of the six Panel-reliefs around the Basin, viz., The
Appearance of the Angel Gabriel to Zacharias beside
the Altar of Incense in the Temple.

LORENZO Ghiberti :

Two of the six Panel-reliefs, viz., Baptism of Christ by
John, and John pointing to Heaven when forced by
Soldiers into the presence of Herod sitting in a curule
and consulting with a Sibyl.

DONATELLO :

One of the six Reliefs, viz., The Feast of Herod, or Head of
John brought before Herod and his Guests at Table.

GIOVANNI TURINI :

Two of the six Reliefs, viz., Birth of John the Baptist,
and John preaching in the Desert of Judæa.

GIOVANNI DI TORINO :

Five of the six Statuettes inserted at the angles between
the Reliefs of the Basin, viz., Justice, Charity, Prudence,
Hope, Faith ;

The enameled Frieze of the Monument ;

And three of the Genii, in the round, standing at the angles
above the Tabernacle.

GORO DI NEROCCIO :

One of the six Statuettes inserted between Reliefs of the
Basin, viz., Valor.

PIETRO DEL MINELLA :

All the marble-work of the Structure.

Date of Execution : 1416 to 1431 A. D.

Material of Monument : The Monument, in Marble : the decorative Reliefs and Frieze, in Bronze.

Station : FONT IN THE BAPTISTERY OF THE CHURCH OF SAN GIOVANNI, AT SIENA.

II to 26. MONUMENT, WITH RELIEFS AND ARCHITECTURAL DECORATION.

Subjects : Old Testament Histories, represented in perspective relief.

11. Panel 1. The Garden of Eden.

At the Upper Centre—The Eternal Father, attended by a Choir of Angels, descending from Heaven and creating the World.

On the Lower Left Hand—The Eternal Father as Creator raising Adam from the Dust.

In the Lower Central Foreground—Eve, rising from the side of the Sleeping Adam, and as yet not fully conscious, is gently conducted by Angels to God the Father who graciously extends his hand to sustain her.

Upper Left—The Temptation: the Serpent, coiled about the Tree of the Knowledge of Good and Evil, lifts his human Head above the Trunk and addresses Eve from among its branches ; Eve stretches upward her left arm to pluck an Apple.

Lower Right—The Expulsion : Eve, followed by Adam, driven forth from out the Gate of the Garden.

12. Panel 2. Cain and Abel.

In the Upper Left—Domestic Scene of the first human Family : in front of house-door Adam preparing Corn for food, Eve spinning, with their two children still very young close beside them.

Middle Left—Abel tending his Flocks in a somewhat hilly landscape.

Lower Left—Cain, with yoke of Bullocks, plowing a Field.

Upper Right—The Eternal Father from Heaven surveying the sacrifices of the Two Brothers, the offering of Cain upon one altar, the Ram of Abel upon another.

Middle Right—Cain, envious of Abel in consequence of the acceptance of his offering, kills him.

Lower Right—The Eternal Father appears on high to Cain, asking, "Where is Abel thy brother?" Cain, looking

upward, replies with a gesture, "I know not: Am I my brother's keeper?"

13. Panel 3. Noah.

Upper Right—The Eternal Father from the clouds directing the Descent from the Ark.

Upper Centre—From a Window near the apex of the pyramidal Ark flocks of Birds fly forth mainly toward the left. At the same time, from a door near the base of the Ark toward the right, Noah steps forth accompanied by his entire Family. On the one hand, an Elephant and a Stag have already made their escape, and on the other, a Lion, a Lynx, a Bear, and a Bull. In the foreground, lies a lifeless Antediluvian.

Lower Right—The Sacrifice of Noah, surrounded by his Family.

Lower Left—The Intoxication of Noah: Ham, having observed his Father, tells his two brethren without, Shem and Japheth, who, having taken a Mantle and laid it upon both their shoulders, walk backward in order to let it fall upon their Father lying under a booth in the vineyard.

14. Panel 4. Abraham.

On the Left—His Entertainment of the Three Angels, appearing to him in the Plains of Mamre, and promising him a son—Sarah standing by, in the Tent-door.

Upper Right—The Trial of Abraham's Faith: upon one of the Mountains in the Land of Moriah, Abraham, about to plunge the knife into the Lamb for a burnt-offering—his only Son—is restrained by an Angel from on high, who seizes the blade and points to the substitute, a Ram reclining under adjacent shubbery.

In the Lower Right—Abraham's two young men guard the saddled Ass and await their Master's return at the foot of the Mount, from whose rocky side a jet of water issues into a Basin.

15. Panel 5. Esau and Jacob.

Upper Right—Rebekah, standing alone upon the roof of her House, inquires of the Lord, "If it be so, why am I thus?" The Eternal Father answers explaining, from above.

Middle Left—Within the left wing of the House, Birth of Esau and Jacob.

Middle Centre—Within the Central Hall: Sale of his Birth-right by Esau. Jacob at Table on the left, Esau rushing

in on the right. "And Jacob sod pottage: and Esau came from the field, and he was faint: And Esau said to Jacob, Feed me, I pray thee, with that same red pottage; for I am faint. . . . And Jacob said, Sell me this day thy birthright. And Esau said, Behold, I am at the point to die: and what profit shall this birthright do to me? And Jacob said, Swear to me this day; and he sware unto him: and he sold his birthright unto Jacob. Then Jacob gave Esau bread and pottage of lentiles; and he did eat and drink, and rose up, and went his way. Thus Esau despised his birthright."

In the Central Foreground—Isaac charging Esau: "Now therefore take, I pray thee, thy weapons, thy quiver and thy bow, and go out to the field, and take me some venison." Two hounds await their Master, and the chase.

Middle Right—Within the left wing of the House, Esau being absent on the hunt, Jacob brings in a slain Kid to his mother Rebekah.

Lower Right—Isaac, being dim of sight and believing Jacob to be Esau, blesses him, Rebekah standing near by.

Lower Left—Group of Esau and his three wives, Adah, Aholibamah, and Bashemath (?) one of whom bears upon her head the covered dish of savory meat for Isaac, the Huntsman having returned successful, with the words, "Let my father arise, and eat of his son's venison, that thy soul may bless me."

Middle Right—Flight of Jacob: Jacob setting out toward Bethel, on his way to Padan-aram.

16. Panel 6. Joseph.

Upper Right—Joseph, a lad, is taken from the Pit, into which he had been cast by his Elder Brethren, and is sold by them to a company of Ishmaelites going from Gilead down into Egypt.

Extreme Lower Right—Arrival in Egypt: Potiphar, an officer of Pharaoh, buys Joseph from the Ishmaelites.

Centre—Joseph, elevated to be Ruler over all the land of Egypt, and seated in state within a Rotunda, causes his ten Brethren, who had made the journey to buy food at the command of Jacob, to be laden with sacks of Corn.

Central Lower Right—Joseph, having required of his brothers the presence of Benjamin when next they came to procure food, and having detained Simeon as a surety, now, upon their second arrival, recognizes

little Benjamin among the company, which this time includes some of the women of the household.

Lower Left—The eleven sons of Jacob, after having set out on their homeward journey, are overtaken by Joseph's Steward, and the Silver Cup is discovered in the mouth of Benjamin's Sack.

Upper Left—Interview of Joseph with Benjamin: "And he fell upon his brother Benjamin's neck, and wept; and Benjamin wept upon his neck;" while the elder brothers listen to his charge or bow down in reverence.

17. Panel 7. Moses.

Upper Centre—The Giving of the Law: Moses, standing on the top of Mount Sinai, receives two separate Tables of Stone inscribed with the Ten Commandments, from the Eternal Father surrounded by a host of Angels. Lower down upon the mountain-side Joshua, overcome by the Divine Presence, hides his face from the scene and its splendor.

Lower Right and Centre—Moses, upon his descent from the Mount, finds Aaron and all the people of Israel afraid to come nigh unto him on account of the dazzling lustre of his countenance, of which he was unconscious yet which was so overpowering as to require a vail to serve for a screen while he communicated to them the Divine Message.

Middle Left—A representation of the Camp of the Israelites, stretching as far as to the shore of the Red Sea.

18. Panel 8. The Passage of the River Jordan.

Middle and Lower Left—The Ark of the Covenant of the Lord, borne by Priests, standing firm in the midst of Jordan's bed, while all the Israelites passed over on dry ground, Joshua riding in a chariot drawn by three horses.

Lower Centre—Out of the place where the Priests' feet stood firm, twelve men, chosen out of every tribe a man, take up each a stone upon the shoulder, for the purpose of building, at the spot where they were to lodge that night, a monument commemorative of the miraculous passage.

Central and Middle Right—Twelve tents of the Encampment at Gilgal in the Plains of Jericho, on the west of the River Jordan.

Upper Field—The City of Jericho in the distance: in the foreground, the procession of Israelites, led by Joshua, and these preceded by Priests carrying the Ark on

their shoulders and blowing seven trumpets—all marching around the town doomed to fall on the seventh day. Already, however, the walls begin to crack, the towers to break and overturn.

19. Panel 9. David.

Lower Centre—Victory of David over the gigantic Goliath of Gath: “So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine, and slew him; but there was no sword in the hand of David. Therefore, David ran, and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith.”

Lower Border—The pebbly bed of a Brook; David’s Sling cast aside upon the ground; his Shepherd’s Staff; and the Spear of Goliath, like a weaver’s beam.

Middle Section—King Saul, from his chariot, directing the Defeat and Pursuit of the Philistine Army.

Upper Section—David approaching the City of Jerusalem, carrying in his hand the Head of Goliath the Philistine: at the City-gate he is met by women coming forth to welcome the victors, singing and dancing, with tabrets, and with joy, and answering one another as they played, saying, “Saul hath slain his thousands, and David his ten thousands.”

20. Panel 10. Solomon.

The Visit of the Queen of Sheba: King Solomon receives in state the Arabian Queen who “came to Jerusalem with a very great train, with camels that bare spices, and very much gold, and precious stones. . . . And she gave the king an hundred and twenty talents of gold, and of spices very great store, and precious stones: there came no more such abundance of spices as these which the Queen of Sheba gave to king Solomon. . . . And king Solomon gave unto the queen of Sheba all her desire, whatsoever she asked, beside that which Solomon gave her of his royal bounty.”

21. At the top and the bottom, upon transverse bands of the frame, Personifications of the Four Seasons are introduced:

Above the Creation-panel, Spring, under the form of a Woman recumbent and holding a Flower.

Above the Cain-and-Abel-panel, Summer, represented as a Man reclining and grasping a Hoe.

Below the David-panel, Winter—a bald Old Man, reclining.
Below the Solomon-panel, Autumn—a Woman recumbent.

22. On all sides, upon the upright bands of the Frame, twenty Statuettes are inserted, representing Historical Personages, or Symbolical Types.

Among Historical Personages may be recognized:

To the right of the Noah-panel, Tobias holding a Fish in his hand.

To the right of the Abraham-panel, Samson grasping a Column by his left arm and the Jaw-bone of an Ass in his right hand.

To the left of the Moses-panel, Miriam playing on a Tambourine. To the right of the same panel, Moses extending a burning Flame in his left hand.

To the left of the Joshua-panel, Joshua commanding the Sun to stand still.

To the left of the David-panel, Judith carrying in her left hand the Head of Holofernes.

23. Among Symbolical Types may be pointed out:

Upon the right of the Cain-and-Abel-panel, A Warrior leaning upon his Shield.

Upon the right of the Joseph-panel, a Prophet bearing a Book.

Under half a dozen niches, Sibyls flourishing long Scrolls.

24. Over against the corners of Panels twenty-four Heads are added.

These include Portraits of the Author of the Work himself, Lorenzo Ghiberti, and of his father-in-law as well as Master, Bartoluccio, a skillful goldsmith who aided him greatly in the execution of the task—placed in the central vertical bands mid-way between top and bottom of the Door, or more exactly, fourth in the series from the top, third from the bottom.

25. Upon the Casement, an elaborate Decoration of foliage, fruits, birds, and animals, springing from Vases, is designed.

26. The whole is surmounted by a Cornice made up of classical details—mouldings, echini, dentels, etc., etc.

Artist: LORENZO Ghiberti.

Date of Execution: 1447 A. D.

Material of Monument: Bronze.

Station: THIRD DOOR OF THE BAPTISTERY, OR CHURCH OF SAN GIOVANNI BATTISTA, AT FLORENCE.

27, 28, 29. MONUMENT, WITH RELIEFS.

Subject: Miracles of Saint Zenobius, thrown into perspective relief.

27. End-piece, on the left Hand—Saint Zenobius restoring to life a Child crushed under the Wheel of a Cart.
28. Front—Resuscitation of a Young Person, by the Saint, in the Presence of the bereaved Mother and a Throng of Spectators, the Body lying in the foreground and the Spirit hovering over.
29. End-piece, on the right Hand—Saint Zenobius bringing to life a Servant of his, who had died in the Alps.

Artist: LORENZO GHIBERTI.

Date of Execution: 1446 A. D.

Material of Monument: Bronze.

Station: RELIQUARY, OR CASSA, CONTAINING THE REMAINS OF THE SAINT, BELOW THE ALTAR OF SAINT ZENOBIUS IN THE TRIBUNA, ON THE EAST OF THE NAVE, IN THE CATHEDRAL OF SANTA MARIA DEL FIORE, AT FLORENCE.

30, 31, 32. LOW-RELIEFS.

Subject: Angels variously engaged.

- 30 and 32. Angels, singing and playing upon Instruments of Music.
31. Angels, exalting Emblems of our Lord's Passion.

Artist: A MASTER OF THE FIFTEENTH CENTURY.

Date of Execution: About 1480 A. D.

Material of Monument: Bronze.

Station: ALTAR-DESIGN IN THE CHURCH OF SAN TROVASO, AT VENICE.

33, 34, 35. LOW-RELIEFS.

Subject: Angels variously employed.

- 33 and 35. Angels, playing upon Musical Instruments.
34. Angels, holding aloft Emblems of our Lord's Passion, or clasping to their breasts the Hammer and Nails.

Artist: DONATELLO?

Material of Monument: Bronze.

Station: FRONT OF AN ALTAR IN THE CHURCH OF SAN TROVASO, AT VENICE.

36. STATUE.

Subject: John the Baptist.

Artist: DONATELLO.

Date of Execution: Prior to 1403?

Material of Monument: Marble.

Place of Exhibition: NATIONAL MUSEUM, AT FLORENCE.

37. MONUMENT, WITH LOW-RELIEF.

Subjects: Statue—Saint George. Bas-relief—Saint George slaying the Dragon.

Artist: DONATELLO.

Date of Execution: 1416 A. D.

Material of Monument: Marble.

Former Station: EXTERIOR OF THE CHURCH OF OR SAN MICHELE, AT FLORENCE.

Place of Exhibition To-day: National Museum, Florence.

38. STATUE.

David.

DONATELLO. 1432-1433 A. D.

Bronze.

National Museum, Florence.

39. HALF-SIZE STATUE.

Genius, winged, draped with Leggings hung from a Belt, walking among Snakes, imploring Help—apparently a Travesty allegorical of Mercury, Cupid, or a Faun.

DONATELLO. 1432-1433 A. D.

Bronze.

National Museum, Florence

40 to 45. RELIEFS.

Genii, dancing and playing.

DONATELLO. 1433 A. D.

Marble.

Former Station: CANTORIA, OR ORGAN-BALUSTRADE, OVER THE SACRISTY, IN THE DUOMO, AT FLORENCE.

Place of Exhibition To-day: Museum of the Cathedral, Santa Maria del Fiore, Florence.

46. RELIEF.

Genii, dancing and playing.

DONATELLO AND MICHELOZZI. 1434 A. D.

FAÇADE OF CATHEDRAL, EXTERIOR PULPIT, AT PRATO.

47. EQUESTRIAN STATUE. (HALL 10.)

Portrait-figure of the Venetian General Erasmo da Narni, called 'Gattamelata.'

DONATELLO. 1451-1453 A. D.

Bronze.

PIAZZA DEL SANTO, AT PADUA.

48. STATUE.

John the Baptist.

DONATELLO. 1457-1458 A. D.

Bronze.

CATHEDRAL, LEFT TRANSEPT, CHAPEL OF SAN GIOVANNI, AT SIENA.

49. GROUP, WITH INSCRIPTION IN LATIN.

Judith and Holofernes.

DONATELLO. 1457-1461 A. D.

Bronze.

Former Stations: PALAZZO DE' MEDICI, UNTIL 1495.

RINGHIERA OF THE PALAZZO VECCHIO, UNTIL 1504, AT FLORENCE.

Place of Exhibition To-day: Loggia de' Lanzi, Florence.

50. LOW-RELIEF.

Saint Cecilia.

DONATELLO.

Marble.

Collection of Lord Elcho, London.

51. RELIEF.

Madonna and Infant: Seraphim.

MICHELOZZO MICHELOZZI. B. 1391 : d. 1472.

Marble.

EXTERIOR OF CATHEDRAL, SURMOUNTING ENTRANCE ON THE SOUTHERN SIDE, AT SIENA.

52 to 61. RELIEFS.

Subjects : Dancing, Singing and Playing Children.

Artist : LUCA DELLA ROBBIA.

Date of Execution : 1431-1440 A. D.

Material of Monument : Marble.

Former Station : CANTORIA, OR ORGAN-BALUSTRADE, OVER THE SACRISTY, IN THE DUOMO, AT FLORENCE.

Place of Exhibition To-day : *Museum of the Cathedral Santa Maria del Fiore, Florence.*

62. HIGH-RELIEF.

Subject : Resurrection of our Lord from the Tomb :
Angels and Roman Guard.

Artist : LUCA DELLA ROBBIA.

Date of Execution : 1440-1443 A. D.

Material of Monument : Terra-cotta, glazed : figures in white upon a blue background.

Station : INTERIOR OF THE CATHEDRAL, OVER THE DOOR-WAY OF THE NORTHERN SACRISTY, AT FLORENCE.

63. RECUMBENT STATUE, WITH HIGH-RELIEFS AND INSCRIPTION IN LATIN.

Monument to Ser Benozzo Federighi, Bishop of Fiesole.

LUCA DELLA ROBBIA. 1454-1456 A. D.

Marble.

Former Station : CHURCH OF SAN FRANCESCO DI PAOLA, NEAR BELLO SGUARDO.

Place of Exhibition To-day : *Church of Santa Trinità, to the right of the High Altar, Florence.*

64. MONUMENT, WITH HIGH-RELIEFS AND LATIN INSCRIPTION.

**Coronation of the Madonna : Angels and Saints.
Below : Annunciation ; Assumption of the Virgin ;
Nativity.**

LUCA DELLA ROBBIA.

Terra-cotta, glazed.

ALTAR-PIECE IN THE CHURCH OF THE OSSERVANZA, NEAR SIENA.

65. RELIEF.

Madonna in Adoration: Angels and Symbol of the Holy Spirit.

LUCA (?) DELLA ROBBIA.

Terra-cotta, glazed: reliefs in white, background in blue, turf-couch to the Infant in green, and rays from the Dove in gold.

Former Station: UPON A WALL IN THE COURT OF THE ACADEMY OF FINE ARTS, AT FLORENCE.

Place of Exhibition To-day: Casa Ricasoli, Florence.

66. HEAD, IN HIGH RELIEF.

Portrait of a Lady.

LUCA DELLA ROBBIA.

National Museum, Florence.

67. HIGH-RELIEF.

Madonna and Infant: San Domenico and San Jacopo di Ripoli.

ANDREA DELLA ROBBIA.

Terra-cotta, glazed: figures in white, background in blue, nimbus of San Jacopo in yellow, stem of the lily borne by San Domenico green.

LUNETTE OVER PORTAL OF THE CHURCH OF SAN JACOPO DI RIPOLI, CONVERTED NOW INTO A MILITARY MAGAZINE: VIA DELLA SCALA, AT FLORENCE.

68. HIGH-RELIFF.

Meeting of San Domenico and San Francesco.

ANDREA DELLA ROBBIA.

Terra-cotta, glazed: faces and hands flesh-colored, draperies polychrome.

LOGGIA DI SAN PAOLO (PIAZZA DI SANTA MARIA NOVELLA), AT FLORENCE.

69. GROUP.**Visit of the Virgin to Saint Elizabeth.**

ANDREA DELLA ROBBIA.

Terra-cotta, glazed: enamel white, hair of the Virgin golden, outlines of draperies gilded.

OVER THE ALTAR IN THE CHURCH OF SAN GIOVANNI, OUTSIDE THE WALLS, OF PISTOJA.

70. HIGH-RELIEF.**Annunciation to the Virgin, by the Angel Gabriel; between them, a Lily springing from a Vase; on high, God the Father surrounded by Angels.**

ANDREA DELLA ROBBIA.

Terra-cotta, glazed: figures in white, background in blue, stem of the lily in green, portions of the reading-desk in brown.

Former Station: CHURCH OF THE INNOCENTI, UPON THE TABLE OF AN ALTAR, AT FLORENCE.*Place of Exhibition To-day*: Lunette over the Door-way leading from the Court of the Ospedale degli Innocenti to the Church of Santa Maria degli Innocenti, Florence.**71, 72. RELIEFS.****Foundlings.**

ANDREA DELLA ROBBIA.

Terra-cotta, glazed, and tinted in blue or brown.

EXTERIOR MEDALLIONS, BETWEEN ARCHES, OF THE OSPEDALE DEGLI INNOCENTI, AT FLORENCE.

73. HIGH-RELIEF.**Madonna and Infant: Emblems of God the Father and of the Holy Spirit.**

ANDREA DELLA ROBBIA.

Terra-cotta, glazed.

National Museum, Florence.

74. HIGH-RELIEF.**One of the Seven Works of Mercy.**

Visiting the Sick.

ANDREA AND GIOVANNI DELLA ROBBIA. 1514-1525 A. D.

Terra-cotta, glazed: background in white, vestments polychrome.

PORTION OF FRIEZE RUNNING ACROSS THE FRONT OF THE OSPEDALE DEL CEPPO, AT PISTOJA.

75. HIGH-RELIEF.**One of the Seven Works of Mercy.**

Feeding the Poor.

ANDREA AND GIOVANNI DELLA ROBBIA. 1514-1525 A. D.

Terra-cotta, glazed: background in white, vestments polychrome.

PORTION OF FRIEZE RUNNING ACROSS THE FRONT OF THE OSPEDALE DEL CEPPO, AT PISTOJA.

76. HIGH-RELIEF.**Coronation of the Madonna: Saints.**

GIOVANNI (?) DELLA ROBBIA.

Terra-cotta, glazed: figures in white, background in blue.

LUNETTE ABOVE THE PORTAL OF THE CHURCH OF THE OGNISSANTI, AT FLORENCE.

77. MONUMENT, WITH KNEELING ANGELS, RELIEFS, AND INSCRIPTION IN LATIN.**Tomb of Cardinal Jacopo di Portogallo.**

ANTONIO ROSSELLINO. 1461-1466 A. D.

Marble.

CHAPEL OF SAINT JAMES, IN THE CHURCH OF SAN MINIATO AL MONTE, NEAR FLORENCE.

78. STATUE, WITH INSCRIPTION IN LATIN.**John the Baptist, when a Child.**

ANTONIO ROSSELLINO. 1477 A. D.

Marble.

National Museum, Florence.

79. RELIEF.

Madonna "del Latte": a Monument to Francesco Neri.

ANTONIO ROSSELLINO. 1478 A. D.

CHURCH OF SANTA CROCE, RIGHT AISLE ON THE PILLAR OPPOSITE
THE TOMB OF MICHEL-ANGELO, AT FLORENCE.

80. RELIEF.

Adoration of the Infant by the Madonna, and the Shepherds.

ANTONIO ROSSELLINO.

Marble.

National Museum, Florence.

81. LOW-RELIEF.

Madonna, presenting Infant.

ANTONIO ROSSELLINO.

Via della Spada, Florence.

82. STATUETTE.

Christ-child: "Gesù Bambino."

DESIDERIO DA SETTIGNANO.

Marble.

CHURCH OF SAN LORENZO, UPON AN ALTAR IN THE CHAPEL OF THE
SACRAMENT, AT THE END OF THE NORTHERN TRANSEPT,
IN FLORENCE.

83. LOW-RELIEF.

Madonna and Infant.

DESIDERIO DA SETTIGNANO.

Marble.

Pinacoteca, Turin.

84. LOW-RELIEF.

Madonna and Infant.

DESIDERIO DA SETTIGNANO.

PALAZZO PANCIATICHI, UPON EXTERIOR CORNER, IN VIA CAVOUR,
AT FLORENCE.

85. RELIEF.**Madonna and Infant.**

MINO DA FIESOLE.

Marble.

*Museum of Berlin.***86. MONUMENT, WITH HEAD, RELIEFS AND LATIN
INSCRIPTIONS.****Tomb of Bishop Leonardo Salutati.**

MINO DA FIESOLE. About 1462 A. D.

Marble.

CATHEDRAL, IN THE CHAPEL TO THE RIGHT OF THE CHOIR, AT
FIESOLE, NEAR FLORENCE.**87. MONUMENT, WITH RELIEFS AND INSCRIPTION
IN LATIN.****Tomb of Cardinal Cristoforo della Rovere.**

MINO DA FIESOLE. 1480 A. D.

Marble.

CHURCH OF SANTA MARIA DEL POPOLO, CAPELLA DELLA ROVERE,
TO THE LEFT, AT ROME.*The Capella della Rovere, is now styled Capella Venuti.***88. HIGH-RELIEF: RONDEL RESTING UPON BRACKET.****Madonna and Infant.**

MINO DA FIESOLE.

Marble.

Former Station : CHURCH OF THE BADIA, AT FLORENCE.*Place of Exhibition To-day* : National Museum, Florence.**89. HIGH-RELIEF.****Madonna and Young John the Baptist adoring the
Infant Christ: San Lorenzo and San Remigio in
side-niches.**

MINO DA FIESOLE.

Marble.

DOSSAL OF ALTAR IN THE CATHEDRAL, OPPOSITE THE TOMB OF BISHOP
SALUTATI BY WHOSE ORDER IT WAS EXECUTED : AT FIESOLE,
NEAR FLORENCE.

90. HIGH-RELIEF.**Madonna, presenting the Infant.**

MINO DA FIESOLE.

*National Museum, Florence.***91. STATUETTE.****Genius, flying and running off with a Dolphin.**

ANDREA DEL VERROCCHIO.

Bronze.

Former Station : EXECUTED FOR LORENZO DE' MEDICI TO ADORN
A FOUNTAIN AT THE VILLA CAREGGI.*Place of Exhibition To-day* : *Surmounting the Basin in
the Court of Palazzo Vecchio, Florence.***92. STATUETTE.****Boy, in pose similar to that of the Fountain-genius.**

ANDREA DEL VERROCCHIO.

Terra-cotta.

*Palazzo Vecchio, Florence.***93, 94. HALF-SIZE STATUES.****Angels, kneeling in Adoration.**

MATTEO CIVITALI. 1473 A. D.

Marble.

RIGHT TRANSEPT OF THE CATHEDRAL OF SAN MARTINO, TABERNACLE
IN THE CAPELLA DEL SACRAMENTO, AT LUCCA.**95. RELIEF.****Monument of Saint Romanus.**

MATTEO CIVITALI. 1490 A. D.

Marble.

CHURCH OF SAN ROMANO, AT LUCCA.

96. HEAD.**Portrait of San Regolo.**

MATTEO CIVITALI. 1484 A. D.

CATHEDRAL OF SAN MARTINO, ALTAR OF SAINT REGULUS, AT
LUCCA.

97. RELIEF.**Faith.**

MATTEO CIVITALI.

Marble.

Former Station : GALLERY OF THE UFFIZI, AT FLORENCE.*Place of Exhibition To-day* : National Museum, Florence.**98. HIGH-RELIEF.****Madonna, nursing Infant.**

MATTEO CIVITALI.

CHURCH OF SANTA TRINITÀ, AT LUCCA.

99. HIGH-RELIEF.**Madonna and Infant.**

FRANCESCO DI SIMONE FERRUCCI.

CHURCH OF SAN DOMENICO, AT BOLOGNA.

100. RELIEF.**Madonna and Infant.**

BENEDETTO DA MAJANO.

*Collection of the Libri Family, Paris.***101. GROUP.****Madonna and Infant.**

BENEDETTO DA MAJANO.

Marble.

ORATORY OF THE MISERICORDIA, IN A SIDE ROOM ON THE RIGHT-HAND,
AT FLORENCE.**102, 103, 104, 105. RELIEFS.****The Four Evangelists.**

BENEDETTO DA MAJANO. 1480 A. D.

CHURCH OF SAN DOMENICO, MEDALLION-RELIEFS UPON THE PEDESTAL
OF THE CIBORIUM, AT SIENA.

106. STATUE.**John the Baptist.**

BENEDETTO DA MAJANO. 1481 A. D.

Marble.

Former Station: PALAZZO VECCHIO, DOOR IN THE SALA DELL' UDIENZA, AT FLORENCE.*Place of Exhibition To-day:* National Museum, Florence.**107. RELIEF.****Madonna and Infant.**

BENEDETTO DA MAJANO. 1491 A. D.

CHURCH OF SANTA MARIA NOVELLA, MONUMENT TO FILIPPO STROZZI, AT FLORENCE.

108. RELIEF : RONDEL-FRAME OF FLOWERS, FRUITS, AND CHERUBIM.**Madonna and Infant.**

BENEDETTO DA MAJANO. 1494 A. D.

Marble.

CHURCH OF SANT' AGOSTINO, ABOVE THE ALTAR OF SAN BARTOLO, AT SAN GEMIGNANO IN TUSCANY.

109. GROUP.**Bacchus when a Boy, and Faun.**

JACOPO SANSOVINO.

Marble.

*National Museum, Florence.***110. STATUE.****Mercury, flying.**

GIOVANNI DA BOLOGNA. Prior to 1564 A. D.

Bronze.

Former Station: FOUNTAIN OF THE VILLA MEDICI, AT ROME.*Place of Exhibition To-day:* National Museum, Florence.

III. MONUMENT, WITH RELIEF. (HALL 9.)

Tomb of Cardinal and Bishop of Padua, Pietro Foscari.

RICCIO? ANTONIO DI GIOVANNI BREGNO?

Soon after 1485 A. D.

Bronze.

CHURCH OF SANTA MARIA DEL POPOLO, CAPELLA GIOVANNI DELLA ROVERE, AT ROME.

II2. RELIEF. (HALL 10.)

Subject: Mask of a Faun.

Artist: MICHEL-ANGELO BUONARROTI.

Date of Execution: 1488-1489 A. D.

Material of Monument: Marble.

Station: UNTIL RECENTLY IN THE GALLERY OF THE UFFIZI, AT FLORENCE.

Place of Exhibition To-day: National Museum, Florence.

II3. RELIEF.

Battle of Centaurs against Hercules.

MICHEL-ANGELO BUONARROTI. 1490-1492 A. D.

Marble.

Gallery of the Casa Buonarroti, Florence.

II4. STATUE.

John the Baptist.

MICHEL-ANGELO BUONARROTI. 1495 A. D.

Marble.

Station: EXECUTED FOR LORENZO DI PIERFRANCESCO DE' MEDICI. REDISCOVERED AT PISA, IN THE YEAR 1874, IN THE POSSESSION OF COUNT ROSSELLMINI GUALANDI, UNTIL THEN SUPPOSED TO BE A WORK OF DONATELLO OR OF CIVITALI.

Place of Exhibition To-day: Museum of Berlin.

II5. GROUP.

Bacchus drunken, and Faun.

MICHEL-ANGELO BUONARROTI. 1496-1498 A. D.

Marble.

EXECUTED FOR JACOPO GALLO. PLACED IN THE GALLERY OF THE UFFIZI, AT FLORENCE.

National Museum, Florence.

116. STATUE.**Cupid.**

MICHEL-ANGELO BUONARROTI. 1496-1498 A. D.

Marble.

EXECUTED FOR JACOPO GALLO. BROUGHT TO LIGHT FROM THE GUALFONDA GARDENS, AT FLORENCE, ABOUT THE YEAR 1850, BY PROFESSOR MILIARINI AND THE SCULPTOR SANTARELLI.

*Museum of South Kensington, London.***117. GROUP, WITH INSCRIPTION OF ARTIST'S NAME IN LATIN UPON THE GIRDLE OF THE MADONNA — "MICHAEL ANGLVS BONAROTVS FLORENT. FACIEBAT."****La Pietà.**

MICHEL-ANGELO BUONARROTI. 1498-1499 A. D.

Marble.

EXECUTED FOR THE FRENCH AMBASSADOR, CARDINAL JEAN VILLIERS DE LA GRÔLAIE, ABBOT OF SAINT DENIS. PLACED IN THE CHAPEL OF THE MADONNA DELLA FEBBRE, IN THE OLD BASILICA OF SAINT PETER, AT ROME.

*Basilica of San Pietro in Vaticano, Right Aisle, Capella della Pietà.***118. HEAD.****David : "Il Gigante."**

MICHEL-ANGELO BUONARROTI. 1503-1504 A. D.

Marble.

PALAZZO VECCHIO, GATE OF THE SIGNORIA, AT FLORENCE.

*Accademia delle Belle Arti, Galleria Antica e Moderna (Central Saloon), Florence.***119. RELIEF.****Madonna, the Divine Child, and Young Saint John the Baptist.**

MICHEL-ANGELO BUONARROTI. 1503-1504 A. D.

Marble.

*National Museum, Florence.***120. STATUE.****The Christ.**

MICHEL-ANGELO BUONARROTI. 1514-1521 A. D.

Marble.

CHURCH OF SANTA MARIA SOPRA MINERVA, TO THE LEFT OF THE HIGH ALTAR, AT ROME.

121, 122, 123. STATUES.**Monumental Figures.**

121. Portrait-statue of Giuliano de' Medici, seated.

122. Night, sleeping.

123. Day, awaking for Labor.

MICHEL-ANGELO BUONARROTI. 1529-1531 A. D.

Marble.

TOMB OF GIULIANO DE' MEDICI, IN THE SAGRESTIA NUOVA OF THE
CHURCH OF SAN LORENZO, AT FLORENCE.**124, 125, 126. STATUES.****Monumental Figures.**124. Hero, seated and helmeted: 'Il Pensiero,' allegorical of
Profound Thought.

125. Evening.

126. Dawn.

MICHEL-ANGELO BUONARROTI. 1529-1531 A. D.

Marble.

TOMB OF LORENZO DE' MEDICI IN THE SAGRESTIA NUOVA OF THE
CHURCH OF SAN LORENZO, AT FLORENCE.**127. GROUP.****Madonna and Infant.**

MICHEL-ANGELO BUONARROTI. 1531 A. D.

Marble.

SAGRESTIA NUOVA OF THE CHURCH OF SAN LORENZO, AT FLORENCE.

128. ALTAR-DECORATION.**Candelabrum.**

MICHEL-ANGELO BUONARROTI?

*Cappella di San Lorenzo, Florence.***129. STATUE.****Jason.**MICHEL-ANGELO BUONARROTI? OR ONE OF HIS EARLIER
SCHOLARS. 1530? A. D.

Marble.

Former Station: GARDENS OF THE PALAZZO STROZZI, WHERE IT
STOOD UNDER THE PORTICO DEGLI ORTI ORICELLAI, AT FLORENCE.*Place of Exhibition To-day:* Museum of South Kensington,
London.

130. STATUE.**Apollo.**

MICHEL-ANGELO BUONARROTI. 1534 A. D.

Marble.

Former Station : THEATRE OF THE BOBOLI GARDENS.*Place of Exhibition To-day* : National Museum, Florence.**131. STATUE.****Moses.**

MICHEL-ANGELO BUONARROTI. 1542-1550 A. D.

Carrara Marble.

MONUMENT TO POPE JULIUS II., NEAR THE END OF THE RIGHT AISLE,
IN THE CHURCH OF SAN PIETRO IN VINCOLI, AT ROME.**132. STATUE.****Captive, wearied or musing.**

MICHEL-ANGELO BUONARROTI. 1542-1550 A. D.

Carrara Marble.

Station : TELAMON SYMBOLIC OF A PROVINCE ADDED TO THE
POSSESSIONS OF THE CHURCH, INTENDED FOR THE MONUMENT OF
POPE JULIUS II., IN THE CHURCH OF SAN PIETRO IN VINCOLI, AT
ROME. PRESENTED TO RUBERTO DEGLI STROZZI. COLLECTION
OF THE CONSTABLE DE MONTMORENCI AT ECOUEN. BOUGHT BY
M. LENOIR FOR THE NATION IN THE YEAR 1793.*Place of Exhibition To-day* : Museum of the Louvre, Paris.**133. STATUE.****Captive, struggling to burst his bond.**

MICHEL-ANGELO BUONARROTI. 1542-1550 A. D.

Carrara Marble.

Station : TELAMON SYMBOLIC OF A PROVINCE ADDED TO THE
POSSESSIONS OF THE CHURCH, INTENDED FOR THE MONUMENT OF
POPE JULIUS II., IN THE CHURCH OF SAN PIETRO IN VINCOLI, AT
ROME. PRESENTED TO RUBERTO DEGLI STROZZI. COLLECTION
OF THE CONSTABLE DE MONTMORENCI AT ECOUEN. BOUGHT BY
M. LENOIR FOR THE NATION IN THE YEAR 1793.*Place of Exhibition To-day* : Museum of the Louvre, Paris.

134. GROUP.**Adonis, dying from the Wound of a Boar.**

MICHEL-ANGELO BUONARROTI. 1542-1550 A. D.

Carrara Marble.

Station : DESIGNED FOR THE MONUMENT OF POPE JULIUS II., IN THE CHURCH OF SAN PIETRO IN VINCOLI, AT ROME. UNTIL OF LATE, GALLERY OF THE UFFIZI, AT FLORENCE.*Place of Exhibition To-day* : *National Museum, Florence.***135. STATUE.****La Pietà: the Madonna, one of the Maries, and Nicodemus with the features of the Sculptor himself.**

MICHEL-ANGELO BUONARROTI. 1553 A. D.

Marble.

DESIGNED BY MICHEL-ANGELO FOR HIS OWN MONUMENT. CATHEDRAL OF SANTA MARIA DEL FIORE, BEHIND THE HIGH ALTAR, AT FLORENCE.

136. RELIEF.**Madonna and the Lifeless Redeemer.**

MICHEL-ANGELO BUONARROTI? About 1554 A. D. ?

Marble.

*Albergo dei Poveri, Genoa.***137. RELIEF.****Lid of a Chest.**

MICHEL-ANGELO BUONARROTI.

Bronze.

*National Museum, Florence.***138, 139. RELIEFS.****Architectural Ornaments.**

DETAILS OF A FAÇADE ERECTED BY THE LOMBARDI.

In the year 1485 A. D.

PORTAL OF THE OSPEDALE CIVILE (SCUOLA DI SAN MARCO), ADJOINING THE DOMINICAN CHURCH OF SS. GIOVANNI E PAOLO, AT VENICE.

140. RELIEFS.

Children, dancing and playing, on either side of a
Portrait-medallion in high-relief.

AMBROGIO FOPPA, CALLED 'CARADOSSO.'

Fifteenth Century, A. D.

Terra-cotta, painted.

OCTAGONAL SACRISTY, OFF THE RIGHT TRANSEPT IN THE CHURCH OF
SAN SATIRO, AT MILAN.

141. ARCHITECTURAL ORNAMENT.

Flag-bracket.

DESIGNED BY GIACOMO COZZARELLI. Erected in 1508 A. D.
Bronze.

EXTERIOR OF THE PALAZZO MAGNIFICO, IN SIENA.

142. MONUMENT, WITH INSCRIPTION IN LATIN.

Tomb of Gian Galeazzo Visconti: one end only, with
Battle-scene.

DESIGNED BY GALEAZZO PELLEGRINI: EXECUTED CHIEFLY
BY ANTONIO AMADEO AND GIACOMO DELLA PORTA.

Begun about 1490 A. D.: finished before 1562.

THE CARTHUSIAN MONASTERY, NOW A NATIONAL MONUMENT, RIGHT
TRANSEPT, CERTOSA DI PAVIA.

143, 144, 145. BUSTS.

Subjects: Portraits of Gian Galeazzo Visconti, of
Lodovico Moro, and of his wife Beatrice d' Este.

Artist of the two last named: CRISTOFORO SOLARI.

Date of Execution: Shortly after 1497 A. D.

Station: PRIOR TO 1564 A. D., CHURCH OF SANTA MARIA DELLA
GRAZIE, AT MILAN.

Place of Exhibition To-day: Left Transept in the Certosa
di Pavia.

146 to 152.

Portrait-medallions of the Visconti and Sforza
Families.

GIOVANNI ANTONIO AMADEO.

Marble.

PORTAL OF THE SAGRESTIA ANTICA, AND FRAME OF THE DOOR-WAY
ON THE RIGHT OF THE CHOIR, CERTOSA DI PAVIA.

153. WINDOW AND BALCONY, WITH INSCRIPTION IN LATIN.

Architectural Detail in Classic Style.

DESIGNED BY BRAMANTE: BEGUN BY CARDINAL MEZZAROTA.
Completed in the year 1495 A. D., by Cardinal Raffaello Riario.

Marble.

PALAZZO DELLA CANCELLERIA, AT ROME.

154 to 160. MONUMENT, WITH HIGH-RELIEFS.

Portions of the Tomb, and recumbent Portrait-effigy, of Gaston de Foix.

AGOSTINO BUSTI, CALLED 'BAMBAJA.' 1523-1525 A. D.

Former Station: MONASTERY OF SANTA MARTA.

Place of Exhibition To-day: The Brera, Museo Archeologico, Milan.

161. MONUMENT, WITH HIGH-RELIEF.

Subject: Portrait-effigy of Guidarello Guidarelli: Knight of Ravenna.

Artist: TULLIO LOMBARDI?

Date of Execution: Subsequent to 1502 A. D.

Material of Monument: Marble.

Place of Exhibition To-day: Accademia delle Belle Arti, Ravenna.

162. HEAD, OF A STATUE.

Saint Petronius, from the group of the Madonna, seated, presenting Infant: Saints Petronius and Ambrose.

JACOPO DELLA QUERCIA. 1425 to 1438 A. D.

Marble.

PEDIMENT OF THE PRINCIPAL ENTRANCE TO THE BASILICA OF SAN PETRONIO, AT BOLOGNA.

163. RELIEF.

Madonna, nursing Infant : Cherubim.

JACOPO DELLA QUERCIA. 1437 A. D.

Marble.

CHURCH OF SAN FRANCESCO, AT SIENA.

164. HEAD, OF A STATUE.

Saint Ambrose, from the group of the Madonna, seated, presenting Infant : Saints Petronius and Ambrose.

JACOPO DELLA QUERCIA. 1425 to 1438 A. D.

Marble.

PEDIMENT OF THE CENTRAL ENTRANCE TO THE BASILICA OF SAN PETRONIO, AT BOLOGNA.

165. RELIEF : CENTRAL FIGURE IN A LARGER COMPOSITION.

Madonna, in adoration.

ANTONIO ROSSELLINO. 1477 A. D.

Marble.

National Museum, Florence.

166. RELIEF.

Madonna, presenting Infant.

ANTONIO ROSSELLINO. 1477 A. D.

Marble.

Villa Poggio Imperiale, near Florence.

167. BUST, EXECUTED FROM DEATH-MASK.

Portrait of Filippo Brunelleschi.

A FLORENTINE MASTER. 1446 A. D.

Marble.

Museo di Santa Maria del Fiore, Florence.

168. RELIEF.**Armorial Bearing of the Spinelli Family.**

FILIPPO BRUNELLESCHI. 1420 (?) A. D.

Marble.

DOOR OF THE CLOISTERS ADJOINING THE CHURCH OF SANTA CROCE,
AT FLORENCE.**169. RELIEF.****Trial of Abraham's Faith.**

FILIPPO BRUNELLESCHI. 1403 A. D.

Bronze.

SPECIMEN OFFERED IN COMPETITION FOR THE COMMISSION TO EXECUTE
THE GATES OF THE NORTHERN, OR SECOND, DOOR IN THE BAP-
TISTERY, OR CHURCH OF SAN GIOVANNI BATTISTA, AT FLORENCE.*National Museum, Florence.***170. RELIEF.****Trial of Abraham's Faith.**

LORENZO Ghiberti. 1403 A. D.

Bronze.

SPECIMEN OFFERED IN COMPETITION FOR THE COMMISSION TO EXECUTE
THE GATES OF THE NORTHERN, OR SECOND, DOOR IN THE BAP-
TISTERY, OR CHURCH OF SAN GIOVANNI BATTISTA, AT FLORENCE.*National Museum, Florence.***171 to 174. HIGH-RELIEFS.****Symbols of the Evangelists.**

171. Matthew.

172. Mark.

173. Luke.

174. John.

EXECUTED UNDER THE DIRECTION OF DONATELLO, BY HIS
FOUR PRINCIPAL PUPILS—GIOVANNI OF PISA, ANTONIO
CELINO OF PISA, URBANO OF FLORENCE OR OF COR-
TONA, AND FRANCESCO DEL VALENTE. 1446 A. D.

Bronze.

SÉPULCHRAL CHURCH OF SAN ANTONIO, CHOIR, BELOW THE ORGAN,
AT PADUA.

175. HEAD, OF A STATUE.**Grand Crucifix.**

DONATELLO, WITH THE AID OF HIS PUPIL GIOVANNI DA
PISA. 1444 A. D.

Bronze.

CHOIR OF THE SEPULCHRAL CHURCH OF SAN ANTONIO, AT PADUA.

176. RELIEF.**Pietà.**

DONATELLO. 1444 A. D.

Bronze.

CHOIR OF THE SEPULCHRAL CHURCH OF SAN ANTONIO, AT PADUA.

177. HEAD.**Niccolò da Uzzano.**

DONATELLO. About 1425 A. D.

Terra-cotta, colored.

FORMERLY IN THE POSSESSION OF THE CAPPONI FAMILY.

National Museum, Florence.

178. LOW-RELIEF.**Madonna, and Infant : Cherubim.**

ANTONIO ROSSELLINO.

Marble.

Museum of South Kensington, London.

179. BUST.**Saint John the Baptist.**

DONATELLO. 1420 to 1425 A. D.

Marble.

Church of San Francesco de' Vanchettoni, Florence.

180. HEAD.**Saint John the Baptist.**

MINO DA FIESOLE.

FORMERLY IN THE HIS DE LA SALLE COLLECTION.

Museum of the Louvre, Paris.

181. BUST.**Saint John the Baptist.**

DONATELLO. Toward 1460 A. D.

Marble.

*Pinacoteca at Faenza, in Northern Italy.***182. RELIEF.****Madonna, kneeling and adoring Infant cradled upon turf beneath a lily-plant in bloom: above the Mother a crown sustained by hands, Cherubim.**

ANDREA DELLA ROBBIA.

Terra-cotta, glazed: figures in white upon a background in blue.

*Court of the Academy of Fine Arts, Florence.***183. RELIEF.****Madonna, and Infant, standing: Cherubim.**

ANDREA DELLA ROBBIA.

Terra-cotta, glazed in part.

*National Museum, Florence.***184, 185, 186. HIGH-RELIEFS.****Life of the Virgin Mary.**

184. Annunciation: the Angel Gabriel.

185. Immaculate Conception.

186. Annunciation: the Virgin.

A MASTER OF THE ROMAN SCHOOL.

Fifteenth Century, A. D.

Marble.

*Church of Santa Maria del Popolo, Fourth Chapel on the left, Rome.***187. HIGH-RELIEF.****Madonna, presenting Infant.**

ANDREA DEL VERROCCHIO.

Terra-cotta.

Vestibule of the Picture-gallery to the Ospedale di Santa Maria Nuova, Florence.

188. RELIEF.

Profile of John the Baptist, in youth.

DONATELLO.

National Museum, Florence.

189, 190. HIGH-RELIEFS.

Angels, singing and playing upon Musical Instruments.

189. Angel beating tambourine.

190. Two Angels singing from a note-book.

DONATELLO. Soon after 1424 or 1425 A. D.

Bronze.

CHOIR IN THE SEPULCHRAL CHURCH OF SAN ANTONIO, AT PADUA.

191. LOW-RELIEF.

Saint Jerome, at Prayer in the Desert.

DONATELLO.

192. LOW-RELIEF.

Entombment of Christ crucified.

AGOSTINO DI GUCCIO.

Middle of the Fifteenth Century, A. D.

Bronze.

National Museum, Florence.

193. RELIEF.

Entombment of the crucified Christ.

ANDREA DEL VERROCCHIO.

Terra-cotta.

Museum of Berlin.

194. LOW-RELIEF.

John the Baptist adoring the Christ, both in childhood.

DONATELLO.

Florence.

195. RELIEF.**Madonna, and Infant, standing between four Saints.**

JACOPO SANSOVINO. Between 1516 and 1523 A. D. ?

Terra-cotta, painted.

*Museum of Berlin.***196. RELIEF.****Tabernacle : four Angels in worship.**

ANDREA BREGNO.

Last half of the Fifteenth Century, A. D.

Marble.

*Museum of Berlin.***197. BUST : UNFINISHED, WITH INSCRIPTION.****M. Junius Brutus.**

MICHEL-ANGELO BUONARROTI. 1539 A. D.

Marble.

BEGUN FOR CARDINAL RIDOLFI, AT THE REQUEST OF DONATO GIANNOTTI.

*National Museum, Florence.***198. HIGH-RELIEF.****Andromeda delivered from the sea-monster by Perseus.**

BENVENUTO CELLINI. 1553 A. D.

Bronze.

CENTRAL PORTION OF PEDESTAL TO THE GROUP, ALSO IN BRONZE, OF "PERSEUS, AND THE MEDOUSA, BEHEADED" STANDING ON THE LEFT WITHIN THE LOGGIA DEI LANZI, AT FLORENCE.

199. HIGH-RELIEF: LUNETTE.**Evangelist John, with his symbol the Eagle, receiving the homage of members of the School of Saint John in Venice.**

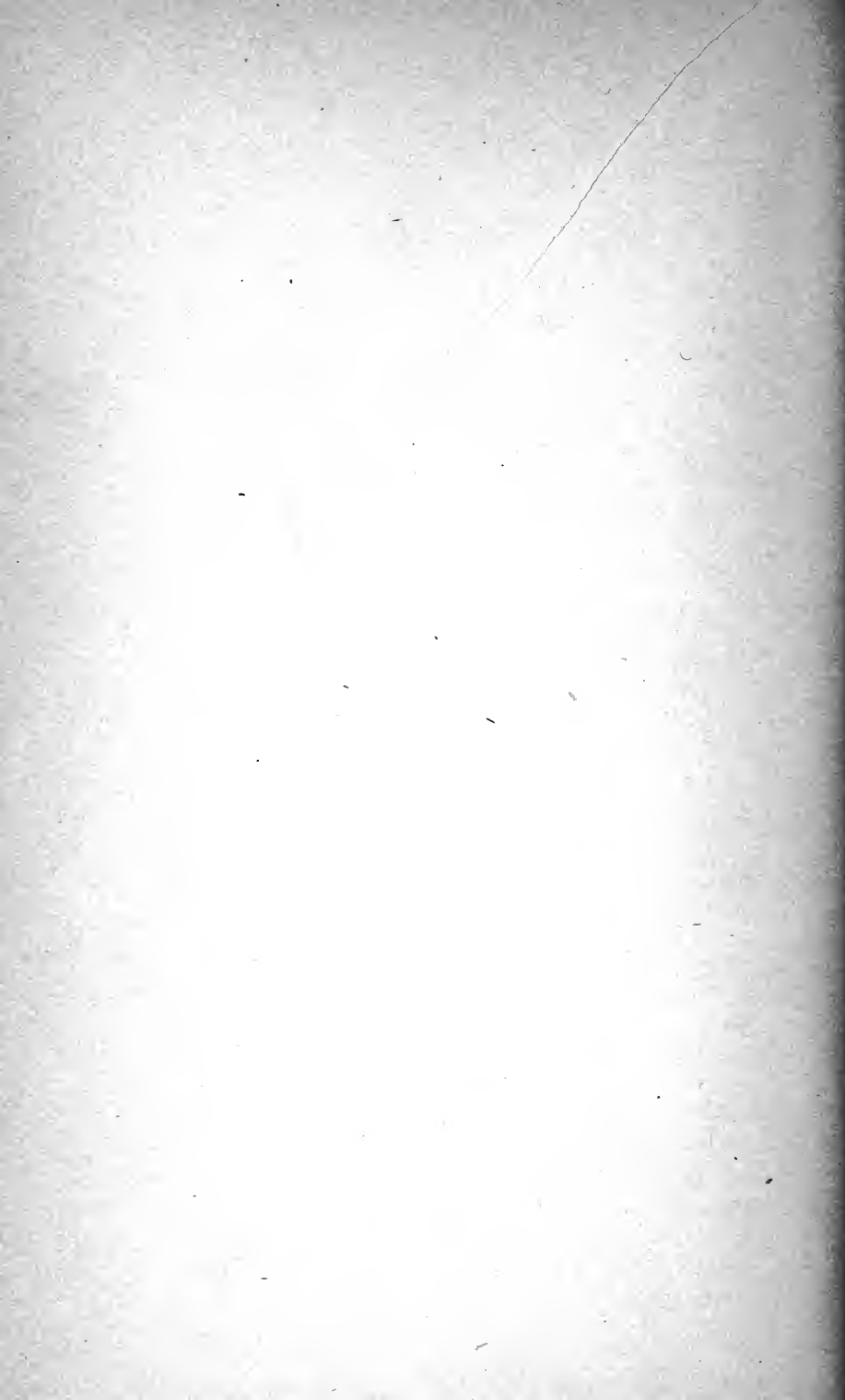
A VENETIAN MASTER. About 1450 A. D.

Istrian Limestone.

*Museum of Berlin.***200. HEAD.****Portrait of Lorenzo il Magnifico.**

DELLA ROBBIA ?

Terra-cotta.



ENUMERATION.

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Egyptian Section,	74
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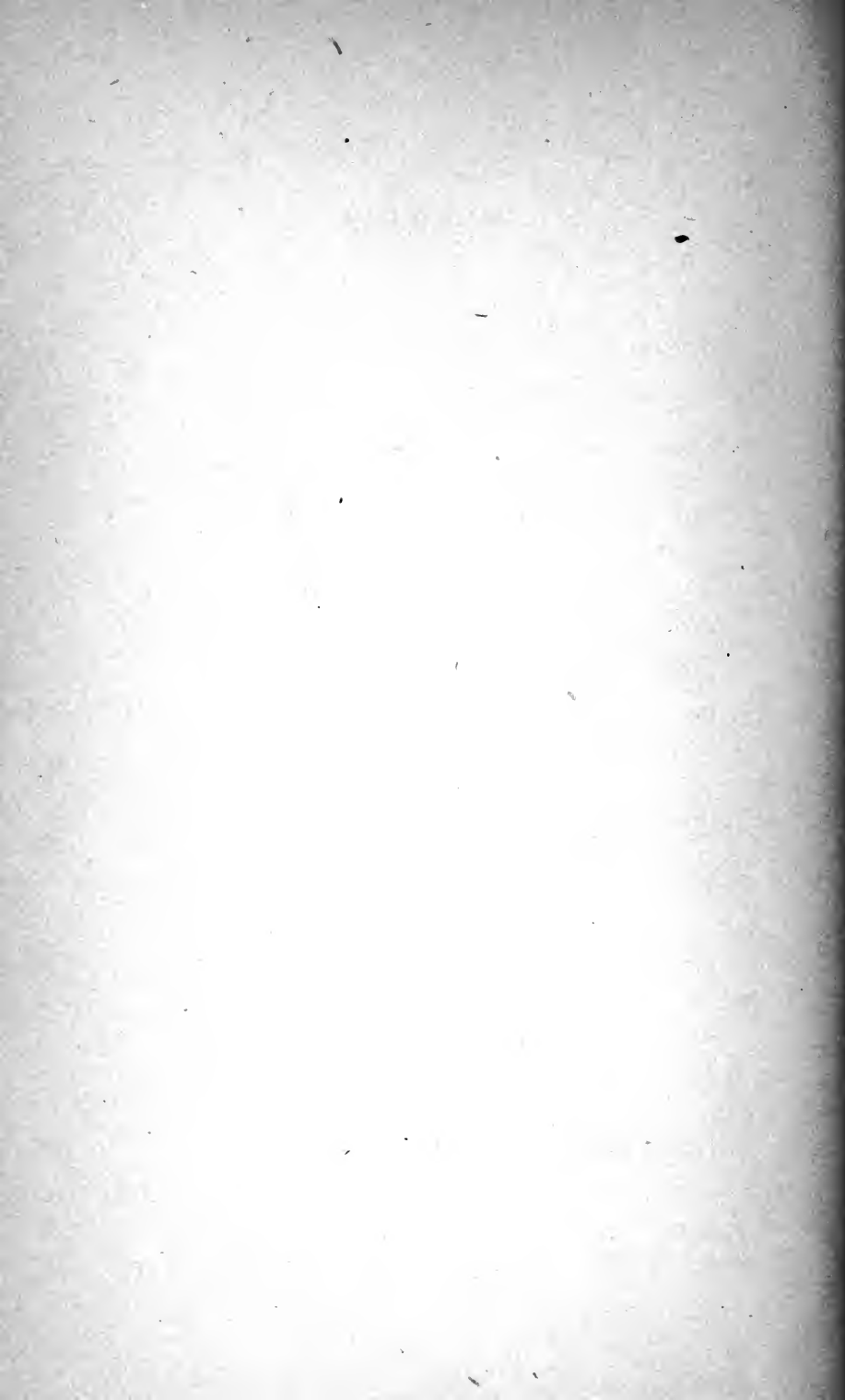
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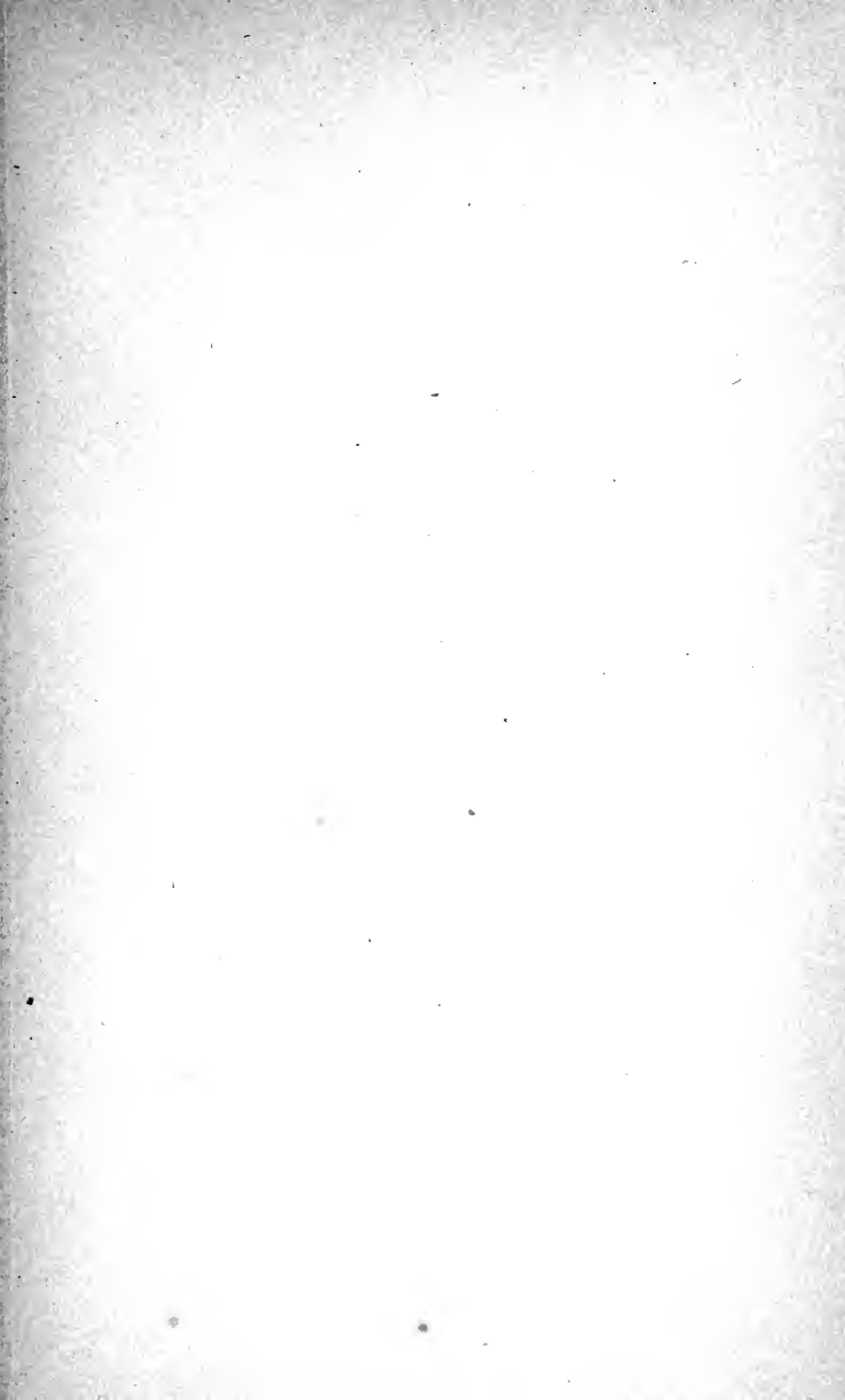
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JOHNSTON COLLECTION :

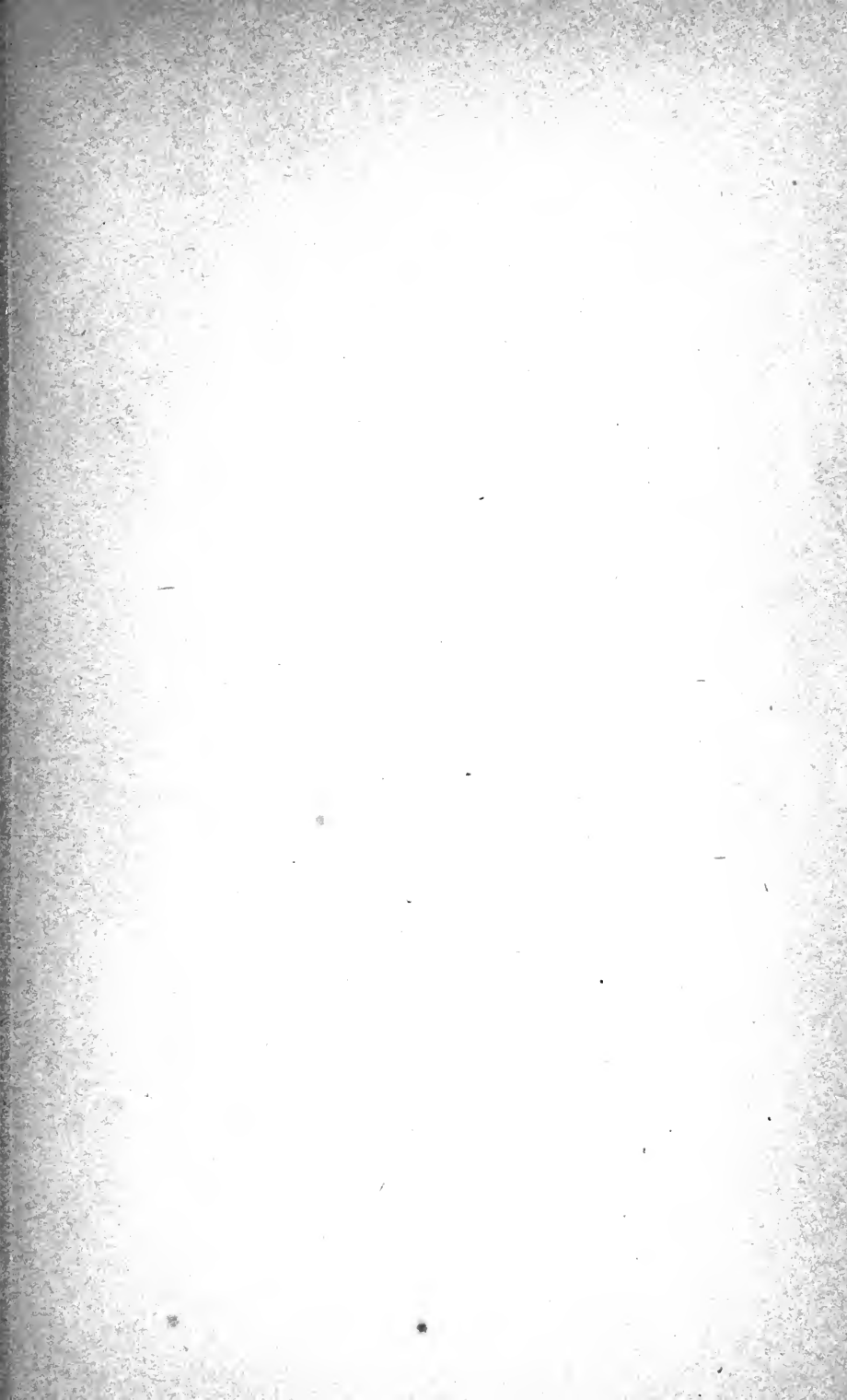
Italian Renaissance Section,	200—200
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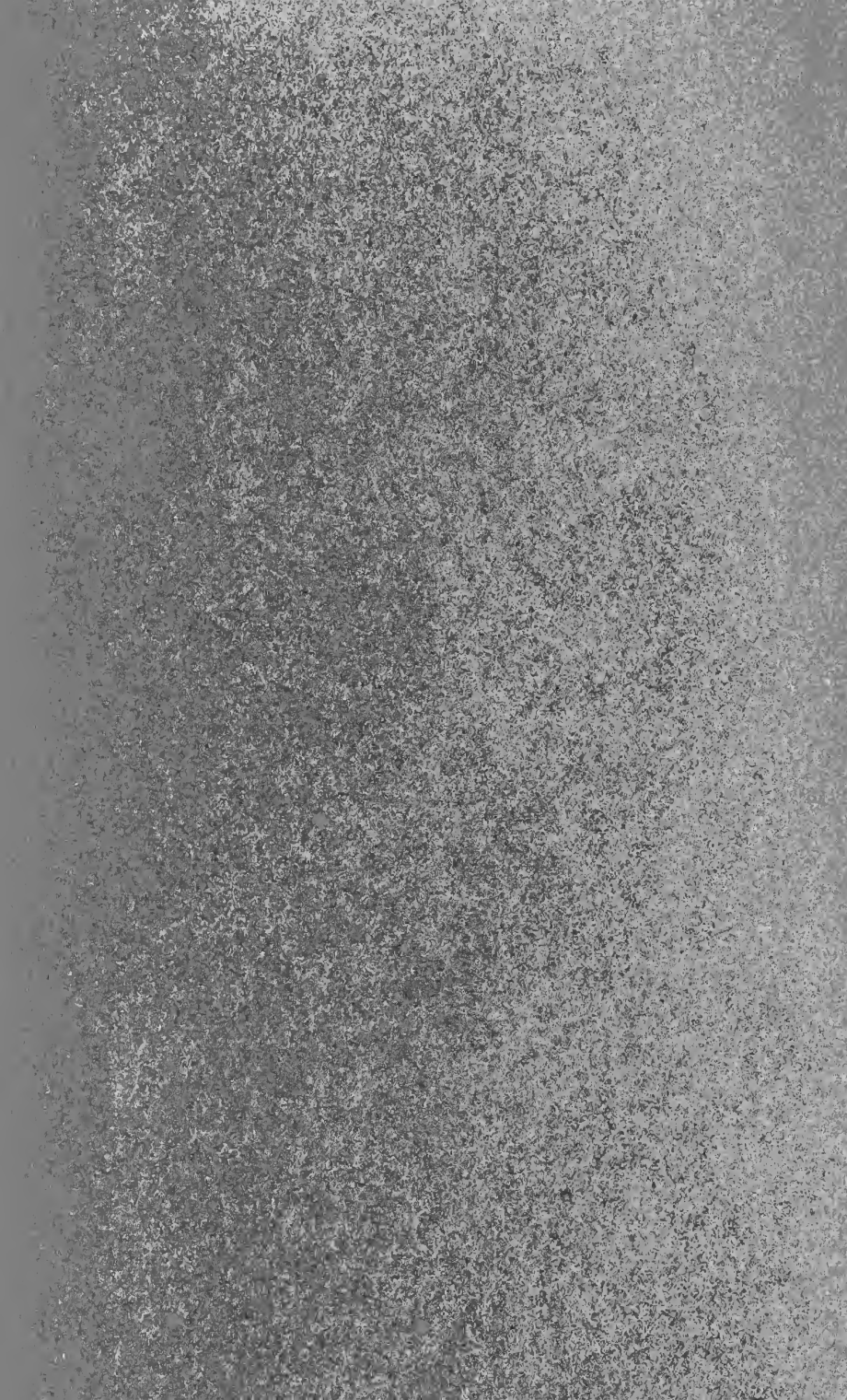












New York. (City)	M542376	N6
Metropolitan museum of art.		
Sculptural plaster- casts in halls 6,7,8,9, 10 and 11		

M542376

NB25
N6

