

DESCRIPTION
OF THE
ANCIENT SCULPTURE

PRESERVED IN THE
DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

OF THE
MUSEUM OF ARCHEOLOGY OF LEIDEN

PART I
STATUES

BY
JOH^A. P. J. BRANTS

WITH 52 FIGURES ON 18 PLATES AND
26 FIGURES IN THE TEXT



SPRINGER-SCIENCE+BUSINESS MEDIA, B.V.
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PREFACE.

Now that I am, to my great joy, enabled to begin the publication of our small, but in many respects so interesting collection of ancient sculpture, it is here my agreeable duty, to mention my old teacher and fatherly friend, the late Prof. Dr. A. E. J. HOLWERDA, to whom a great part of this work is due.

It was in the years 1915—1917 that I in coöperation with him and with his help began the description of our sculpture and with gratitude and piety I remember many usefull hints and much good advice of his, by which this work has profited.

Further thanks are due to Dr. PH. A. KUENEN, the assistant at the geological museum at Leiden, who so kindly helped me to determine as far as possible, the quality of the marble.

JOH^A. P. J. BRANTS.

LEIDEN, December 1927.

INTRODUCTION.

The present publication intends to give, in the same way as is done until now in that of the Egyptian monuments of the Museum of Antiquities, the copies and a short description of the marbles of the Graeco-Roman Department, beginning with the statues and the fragments thereof. I hope to publish some time in the future in the same way in Part II our ancient heads, in a further part our reliefs, urns, altars, sarcophagi etc.

The greater part of the statues, though not the best, were acquired from the PAPENBROEK Collection and were bequeathed to the Leiden University in 1738 by GERARDUS PAPENBROEK, President of the town-Council of Amsterdam, who had made this collection in his house Papenburgh near Haarlem from purchases, made principally from the collections of Messr: REYNST, DE WITT, GRAEVIUS, NEUFVILLE, UILENBROEK, CUPERUS, SCHOLTEN and others. The original provenance of these statues, for the greater part bought in Italy and there provided with modern restorations, is generally unknown. In 1746 a description of the collection was published by F. OUDENDORP: "Brevis veterum Monumentorum ab Gerardo Papenbroekio Academiae Lugduno-Batavae Legatorum Descriptio", which I have cited as: "OUDENDORP. Descriptio".

Especially in the years between 1820 and 1830 the collection was further richly augmented by purchases made in Greece and Asia Minor by Colonel ROTTIERS, in Italy and North-Africa by Colonel HUMBERT, both having been sent out by the Government.

In 1849 the late Curator of the Museum L. J. F. JANSSEN published a description: *Beelden en Beeldwerken uit het Museum van Oudheden te Leiden* (cited: „JANSSEN. Beelden”), accompanied by lithographic prints after designs from the statues.

The sculpture of the PAPENBROEK Collection was then still provided with modern restorations, which have since been removed.

MOSTLY USED ABBREVIATIONS.

- E. V. = ARNDT-AMELUNG. Fotografische Einzelaufnahmen Antiker Sculpturen.
Br.-Br. = BRUNN-ARNDT-BRUCKMANN. Denkmäler Griechischer und Römischer Sculptur.
Br.-M. = British Museum.
Cat. = Catalogue.
Vat. = Vatican.
Mus. Cap. = Museo Capitolino.
Pal. dei Cons. = Pallazzo dei Conservatori.

DESCRIPTION OF THE STATUES

1. Standing youthful Pan.

(PL. I. 1, 1^a.)

Inv. K. 18—96. From the PAPENBROEK bequest. Yellowish white marble of fine grain. The statue has been broken in several places but is for the greater part original with the exception of: the top of the nose, the ends of the horns, a large part of "syrinx" and left hand, part of the r. hand and of the pedum. Missing: l. index and small finger, damaged both knees. H. 1,10 M. (without base).

ODENDORP. Descriptio II, p. 66, 9. JANSSEN. Beelden. T. I. 4, p. 6. FURTWÄNGLER. M. W. Fig. 83. REINACH. II. 66. 1.

Pan, characterised only by narrow pointed ears and small horns, which are partly hidden by the hair, is here represented as a nude youth resting the weight of the body on the r. leg with the foot posed flat upon the ground, the l. leg is drawn back and thrust aside so that the l. foot lightly touches the ground. The l. shoulder which is held somewhat forward causes a slight twist of the body. The r. hand hangs down and holds a branch of a tree, viz: the "pedum"; the outstretched l. hand holds the shepherds' flute, viz: the "syrinx" with nine unequal tubes. The head is bowed and turned in the direction of the l. hand, a trunk of a tree supports the r. leg.

Furtwängler (M. W., p. 479—481) believes our statue together with several replicas, amongst which the Pan from the British Museum (Br.-Br. 47. Cat. Br. M. Greek Sculpture III. 1666) bears most resemblance to ours as concerns the work, to be derived from the same original, created by a pupil of Polykleitos who took as a model to his creation, the athlete from Dresden. Fig. 1. (Furtwängler M. W. T. XXVI. Hermann Cat. Dresden. N^o. 86.)



Fig. 1.

In the pose of the feet and the twist of the body are certain analogies with this statue and with other works of Polykleitos' school, but the soft treatment of features, muscles and hair indicates that our statue cannot have originated before the end of the 5th century b. C. I should take the original for a creation of an Argivo-Attic school, being made at the end of the 5th century at Athens.

Our statue is a good smooth copy, but the head, which bears the nearest resemblance to the one reproduced in the Bull. Comm. T. XV. Pl. IV, seems somewhat too big for the body.

2. Hekateion.

(PL. II. 2. 2^a.)

Inv. P. B. 136. PAPENBROEK bequest. White marble of fine grain. Missing: The r. arm from the middle of the upper arm of all the three figures, small pieces of the drapery in several places, the greater part of the torch and a pomegranate. Several damages and small modern restorations. H. 0,70 M.

ODENDORP. Descriptio. II. 48. JANSSEN. Pl. II. 7, p. 10. GERHARDT. Arch. Zeit. 1843. T. VIII, p. 132.

Triple-bodied Artemis-Hekate. The figures are standing on a ninesided base with a round column in the centre rigidly upright with both feet together and are dressed in Doric chitones with a "diplois", girt high under the breast, the folds falling down symmetrically in archaistic style. A finely pleated undergarment is visible on the upperarms, on the heads a low, round polos is worn. Two of the figures hold a pomegranate in the left hand before the breast, the r. arms hanging down; the third figure has both arms hanging down whilst the left hand holds a torch.

The figures have the same type of head: a long face with rounded chin, oval eyes, low forehead with parted hair, falling in archaistic curls on the shoulders. (Compare Svoronos. Nat. Mus. H. 7, 8. T. LXVI.)

Several monuments of this kind most of which have originated from Athens are known, (Reinach II, p. 323—324) showing with more or less variations the archaistic style.

As we know that the sculptor Alkamenes made for the Acropolis of Athens an Artemis-Hekate (Pausanias II. 30. 2) and as it is proved by the Hermes "Propylaios" of Pergamon (Alterth. v. P. Bnd. VII. T. 9.) fig. 2 that this same artist made use of motives borrowed from



Fig. 2.

the archaic period together with such originating from a later time, we may suppose that our Hekateion (which, like the Hermes of Pergamon, is an architectural construction), in which we find a marked difference in the style of the heads and of the drapery, is a more or less faithful copy of a work, created by Alkamenes in the 2nd half of the 5th cent. b. C.

See for Artemis-Hekate: FURTWÄNGLER. Die Chariten der Acropolis Ath. Mitth. 1878, p. 186. ff. For Alkamenes: a. o. SCHRADER, PHIDIAS. Cap. VII, p. 184.

3. Sitting Kybele.

(PL. II. 3.)

Inv. R. O. III. 66. Provenance: Athens. Pentelic marble. Missing: the head with the upper part of the throne; the r. arm to above the elbow, the l. fore arm; the front of the base with the r. foot. Damaged: breast and knees. H. 0,44 M.

Statuette of a woman sitting on a high throne, clad in a chiton which is girdled at the waist and falls down in deep folds. A mantle of heavy material covers the back, one end falls over the left shoulder and arm, whilst the other is thrown across the knees to her left side. R. leg and foot are thrust a little forward, the l. foot being drawn back. At the right side of the throne, which has three smooth sides, is seated a lion "en face" treated as a relief and worked into the throne (Comp. O. J. T. XI. 1908. 150). In the outstretched r. hand must be imagined a patera, in the l. arm a tympanon. (Fig. 3.)



Fig. 3.

Statuettes similar to this one have been found at Athens; they are votive offerings belonging to a temple and are representations of the Goddess Kybele being probably more or less faithful copies of the large cultus statue, made by the Attic sculptor Agorakritos, a pupil of Phidias, for the Metroon at Athens. (Svoronos N. M. H. 11, 12. T. CXVII—CXX.)

Our statuette gives simple but good decorative work; in the rendering of the monumental attitude and in the treatment of the drapery one is reminded of Phidias and his school.

See for Agorakritos: Svoronos N. M., p. 482. VON SALIS. Die Göttermutter des Agorakritos. Jahrb. Bnd. XXVIII, p. 1. ff. FURTWÄNGLER. Statuencopieen im Alterthum. Bay. Abh. XX, p. 577. Winter. Alterth. von Pergamon Bnd. VII, p. 69. ff.

4. Pax Concordia.

(PL. II. 4.)

Inv. H. Provenance Thysdrus (N.-Africa). White marble of fine grain. Missing: the upper part of the head and of the kerykeion, a corner of the base. Damaged: eyes, nose and edge of the patera. The back of the figure is flat, but summarily worked. H. 0,88 M.

JANSSEN. Beelden T. III. 8, p. 13.

Woman standing upright, the weight of the body resting on the l. leg, the r. being thrust to one side with bent knee. The r. arm hangs down, the hand holds a patera, whilst the l. arm is held against the body. The l. hand holds a kerykeion. The figure is clad in a long chiton, girdled above the waist and fastened on the arms by four buttons, and a heavy mantle, which covering left arm and shoulder is drawn

across the back and lower part of the body and held up by the left arm. The edge which is turned over forms an overfall in the shape of a triangle in front. On the feet are sandals. The parted hair is tied against the back of the head in a knot, from which long curls hang down on to the shoulders.

The mantle with the overfold in the shape of a triangle is found as far back as the middle of the 5th century as with the Zeus from Dresden, Fig. 4, the Athena of Velletri etc. Our statue shows a variation in so far that the mantle falls down over the feet, entirely covering the undergarment.



Fig. 4.

Motive of dress and attitude are found in a number of statues of Fortuna, in which the figure holds a cornucopia in the l., a rudder in the r. hand. (Comp. Amelung. Vat. I. T. XIII, 86, p. 101. T. 9, 59. Mus. Cap. 4. 23.) Our figure holding the attribute of Hermes, the kerykeion, probably represents the goddess Concordia, who is often represented on Roman coins with a laurel wreath on the head and a kerykeion in the hand. (Cohen I. 142, 143, 149, 156, 158, 358.)

Hard decorative work.

See for Concordia: ROSCHER. Lexicon, p. 914. ff.

5. Statue of Zeus.

(PL. III—IV. 5a—c.)

Provenance Utica (N.-Africa). Yellowish white marble of middle grain. The statue is worked in two parts. Missing: the r. arm from above the elbow, the l. arm from above the wrist, both hands, the lower part of the aegis of which a fragment remains at the l. side of the body on the hip. Damaged: the nose, the upper lip, part of the hair, the penis, the toes.

The back is worked but the surface is left rough H. M. 1,65 (without base).

JANSSEN. Beelden: T. I. 1, p. 1. OVERBECK. Kunstmythologie, p. 247. STARK. Ber. der K. Sachs. Ges. der Wissensch. 1864, p. 199.

The statue is a little under lifesize and represents Zeus as a young man. The God is nude and wears on the l. shoulder the aegis, which is adorned by the head of the Medusa in the centre and ornamented with snakes round the border. He stands with both feet flat on the ground, the body resting principally on the r. leg, the l. being drawn aside with bent knee. The head is slightly bent and turned to the r. At his feet against a tree trunk, which serves as a support to the r. leg, an eagle is standing. Both arms were hanging, the l. bent at the elbow, may have held a sceptre, the r. perhaps a

thunderbolt, of which remains are on the trunk. (Comp. for the type the statue in the Capitoline Museum. *Cat. Mus. Cap.* Pl. 19, 25.)

The attitude of the arms combined with the simple position of the feet is found back in statues originating from the middle of the 5th century. (Comp. a. o. The Neptune and the Mercury from the Vatican, Amelung. *Cat. Vat.* II. T. 56, 61. Further: E. V. 547. Furtwängler. *M. W.* Fig. 50. Bonn. *Jahrb.* LXXX. T. II.) As to the proportions and rendering of the forms however, we must place our statue, with its slenderness of the hips and its small head, not earlier than the 4th cent. b. C. To this century also belongs the head (H. 0,24 M.), which shows a type existing in many variations in which we find a more simple way of rendering the details and a quieter and kinder expression than in the Zeus from Otricoli.

The hair which is parted in the middle falls in long thick locks over the forehead and down the temples and lies rather low in the neck; it is worked on the flat skull into curls and is surrounded by a narrow band. The ends of the moustache are turned upwards. (Comp. the head E. V. 1157 and a head from the Pal. dei Cons. *Cat. Pl.* 47, 9.)

Zeus wearing the aegis is rare in sculpture. We find the aegis in a statue from Madrid (E. V. 1504. Overbeck. *Kunstmyth.*, p. 246, 1), where it is worn however in another way and which statue by its many restorations and bad work gives no points for comparison. The aegis is worn in exactly the same way by a Polykletan torso at Florence (E. V. 816, Overbeck, p. 247b), which because of the palm-tree serving as a support has been taken for the statue of a Roman Emperor, and by a statue in the Pal. dei Conservatori



Fig. 5.

(Pl. 46, 10) fig. 5, perhaps representing the Genius of Zeus (*Bull. Comm.* 1882. T. XVIII—XIX). Both statues show analogies in position and in attitude of head and arms with our Zeus and although differences in the way of treatment and rendering of the forms are seen, they point to the same original, which was probably created in the 5th cent. Without doubt our statue represents Zeus, which is sufficiently proved by the eagle and by the type of head.

The work, showing use of the drill in beard, hair, corners of mouth and eyes, was probably created in the Antonine Period by an artist, who borrowed his motives from different periods and styles.

See for Zeus with aegis on coins, gems etc. STARK. *l. c.*, p. 200 and OVERBECK. *Kunstmythologie*, p. 248.

6. Torso of a God or Athlete.

(PL. V. 6.)

Leptis (N.-Africa). White marble of middle grain. Missing: the head and neck, both arms; the greater part of both legs. Damaged: the surface in several places especially on the l. side, where deep furrows are to be seen. H. 0,90 M.

The torso is that of a man standing upright with the arms in a hanging position. The l. leg is placed a trifle before the r. one. The slender body is strongly built, the breast is flat and broad, the muscles of abdomen and sides are pronounced.

Although the rendering of the muscles reminds one of the work of Polykleitos, the more slender proportions point to an original belonging to the 2nd half of the 5th Cent., but probably the work of another artist. The nearest stylistic parallel to the torso is furnished by one in a private collection in Rome (E. V. 1177) where we find the same proportions and work.

7. Torso of a young God.

(PL. V. 7.)

Provenance Utica (N.-Africa). Greyish white marble of big grain, (dolomite). Missing: the head and neck, the l. shoulder, part of the r. breast, both arms, the legs from the middle of the thighs. H. 0,80 M.

The slender body has a simple upright position, the l. arm was raised, the r. probably hanging down. By the remains of four locks hanging down on to the shoulders we may suppose that the torso belonged to a statue of Dionysos represented with a tyrsus or other object in the uplifted l. hand, a cup in the r. one. (Comp. Amelung. *Cat. Vat.* I. T. 44, 77. T. 53, 298. II. T. 48, 256.)

The soft rendering of the muscles point to an original creation of the first half of the 4th century, after which our torso is a simple but good copy.

8. Torso of the "Venus Genetrix".

(PL. VI. 8.)

Inv. R. O. I. A. 17. Prov. Sunium. Pentelic marble. Missing: the head, arms and legs. Much damaged on the surface. H. 0,31 M.

JANSEN. T. VI. 18, p. 26.

Our torso belonged to a carefully worked, but very small copy after a famous statue of the end of the 5th cent. commonly supposed



Fig. 6.

to be the work of the Attic Sculptor Akamenes, the so-called Venus

Genetrix, representing the Goddess standing, dressed in a chiton of transparent material, lifting her mantle with the r. hand.

Among the many replicas of this statue, the one in the Louvre the "Venus de Frejus" Fig. 6 bears most resemblance to our torso.

See for the Venus Genetrix: FURTWÄNGLER. M. W., p. 31, 117. STUDNICZKA. Jahrb. 1916, p. 226. SCHRADER. Phidias, p. 311. ff. ROSCHER. Myth. Lex., 412.

9. Torso of the Capitoline Venus.

(PL. VI. 9, 9a.)

From the PAPENBROEK bequest. Yellowish white marble with dark blue veins. Missing: the head and neck, the legs from the middle of the thighs, the l. arm from the elbow, the r. arm from the middle of the upperarm. H. 0,59 M.

oudendorp. Descriptio II. 10.

The finely modelled, well worked torso is that of a slender woman who stands nude, a little bent forward, holding the r. hand before the breast, the l. before the lower body. The motive originates from the famous Aphrodite of Cnidos by Praxiteles and was modified in a later time so that the type of the Venus of Medici was created (Br.-Br. 374) and that of the Capitoline statue (Br.-Br. 373) Fig. 7.



Fig. 7.

Our statue is a small replica, of the last mentioned and may, because of a small difference in attitude and because of the locks falling forward over the shoulders, be best compared with another replica in Madrid. (E. V. 1334—1336.)

See for The Capitoline Venus: STUART JONES. Cat. Mus. Cap. Pl. 45, 1, p. 182. BULLE. Der Schöne Mensch. T. 158, p. 340. Helbig. FUHRER, p. 447. KLEYN. Praxiteles, p. 276.

10. Aphrodite Anadyomene.

(PL. VII. 10.)

A. M. 34. Received from the old Cabinet of Curiosities in the Hague; provenance unknown. White marble of fine grain with brown spots. The statuette was worked in two parts of which the lower part, is probably modern, let into a base also modern. Missing: both arms and the hairlocks at either side of the head. H. 0,62 M.

The representation of the Goddess Venus risen from the sea and drying or dressing her hair has been found in sculpture ever since

the time of Alexander the Great, nude or, as our statuette partly draped, in a number of varieties. With one of the several replicas,



Fig. 8.

a statue in the Vatican. Fig. 8. (Amelung. Cat. Vat. II. T. 75, 433, p. 696.) our statuette can be best compared.

11. Statuette of the Heracles Farnese.

(PL. VII. 11.)

Inv. K. 18—87. From the PAPENBROEK bequest. Yellowish white marble of middle corn. Missing: the greater part of the r. hand and the fingers of the l. hand. Some superficial damages. The head is modern. H. 0,82 M.

oudendorp. Descriptio II. 1.

The statuette represents Heracles resting from one of his twelve labours, viz: the carrying off of the apples from the garden of the Hesperides. It is a faithful copy of the Farnese Heracles in Naples (Br.-Br. 284), well-known by its gigantic size and strong exaggerated muscles.

Late Roman work.

See for the Farnese Heracles: AMELUNG. Führer durch die Antiken in Florenz, p. 31. SVORONOS. Athen. N. M. H. 2, p. 55. BULLE. Text. Br.-Br. 554.

12. Apollo with Tripod and Omphalos.

(PL. VII. 12.)

K. 18. From the PAPENBROEK bequest. White marble of big grain. Restored: the point of the nose and part of the chin; the l. hand; the r. arm from above the elbow, with hand and wreath; the r. foot and leg to under the knee; l. leg and foot till knee; the lower part of the tripod and the base.

oudendorp. Descriptio II. 8. JANSSEN. Beelden. T. I. 2.

Apollo, entirely nude stands resting on the l. leg with the r. drawn back and thrust aside, so that only the toes of the foot are touching the ground, by the side of the tripod in which the omphalos is resting. The head is slightly bent and turned to the left, the l. arm and hand

rest on the omphalos, the hanging r. arm is well restored, but instead of the modern wreath the hand probably held a laurel branch. The parted forehair is dressed into a knot above the forehead whilst the rest of the hair is tied against the back of the head, two long locks hang down either side of the face.



Fig. 9.

The type is that of the resting Apollo, known in many variations (Overbeck *Kunstmythology* III, p. 208. ff.) all more or less modified replicas of the Praxitelean "Apollo Lykeios", who was represented standing, with the r. arm uplifted, the hand resting on the head and with the l. on a column. Fig. 9. In most of the replicas we find a tree trunk instead of a column, in some as in ours a tripod. Fig. 10. (Comp.: Clarac I, p. 487, 946a; p. 346, 923; p. 494, 912; p. 269, 912.)

The tripod has three fluted legs, joined by three circular bands; in the basin (Comp.: Mus. Cap. Pl. 67. 8.) the omphalos rests, it has the shape of a globe and is covered by a network of pointed



Fig. 10.

leaves. In one of the above quoted replicas an omphalos is also to be found (in this case with a smooth surface).

The statuette is carefully modelled and well worked, the type of head, the attitude and the waving line of the body point to an original of the first half of the 4th cent.

13. Dionysos and Satyr.

(PL. VIII. 13.)

Inv. K. 18—89. From the PAPENBROEK bequest. White marble of fine grain. For the greater part restored. Restorations: of Dionysos, the head; the r. arm and hand; the bunch of grapes; the l. underarm; a large part of the mantle: of the Satyr the head, l. arm and both legs, a large part of the base. H. 1,17 M.

OUDENDORP. Descriptio II. 3. JANSSEN. Grieksche en Romeinsche Beelden. T. II. 6. REINACH II. 129. 6.

Dionysos, the upper part of the body nude, the legs covered by a mantle, stands leaning on the shoulder of a small satyr, who walking at his side, looks up to him with a smiling face.

This group is known in many variations of which the best is in Venice (Ausonia IX. T. IV) fig. 11; in the most of these Dionysos has the r. arm uplifted whilst the hand is resting on the head, the



Fig. 11.

well-known motive of the Apollo "Lykeios", so that we can also imagine this attitude here. Although Dionysos is in most of these groups naked he is occasionally found draped as in our group (Comp. Reinach II, p. 130, 1, 6) so that this modern restoration as well as that of the heads and of the satyr's l. arm with the pedum have been correctly carried out. Position and modelling are based on the art of Praxiteles and his school.

See for literature of this group: ALDA LEVI. Ausonia IX. Gruppi di Bacco con un Satiro, p. 52 etc. Br.-Br. Textb. 620, fig. 35. AMELUNG. Cat. Vat. T. 75. 858.

14. Dionysos and Hermafrodite.

(PL. VIII. 14.)

Inv. K. 18—88. From the PAPENBROEK bequest. Greyish white marble of big grain. Restorations: r. underarm and hand of Dionysos; of both figures, the legs from the knees; most of the panther and tree trunk and the base. H. 0,94 M.

OUDENDORP. Descriptio II. 2. JANSSEN. Grieksche en Romeinsche Beelden. T. II. 5. Text Br.-Br. 620. Fig. 2. REINACH II, p. 131, 3.

Dionysos, crowned with a wreath of ivy returns from a feast and whilst halting his uncertain steps he leans back on the shoulder of his companion, who encircles his body with his left hand, and looks dreamily in the distance.

The group is a much varied reproduction of the representation of Dionysos, somewhat intoxicated, accompanied and supported by one or more satyrs, a group well known by several replicas, of which the best is in Florence. (Amelung. Führer d. d. Ant. 140. Br.-Br. 620.) Fig. 12.

In our group the juvenile companion of Dionysos has no characteristics of the satyr, even not the pointed ears, whilst the dressing of the hair and the expression of the face are so distinctly female that the figure probably represents a Hermaphrodite creature, a supposition already pronounced by Alda Levi (Ausonia IX, p. 62).

The attitude of the figure, the position of his feet, the place of the sitting panther, though different from most of the better known groups, are similar to one in the Bufali Collection in Rome (Reinach III. 35, 4). Here however the Dionysos has the l. arm round the trunk of a tree whilst our figure was probably represented holding this arm in a relaxed position. (Comp. also the central group from a sarcophagus. Mus. Cap. Pl. 7, 10a).

The Hermaphrodite, standing, or walking with long strides whilst sustaining the swaying body of Dionysos cannot have originated



Fig. 12.

before the 3rd cent. b. C., whilst the heads are, as those of the former group, derived from the 4th cent. from the circle of Praxiteles. The group is a creation of the Hellenistic age, the exaggerated thinness of the Hermaphrodite, the soft and too slender body of Dionysos must be attributed to the hands of a Roman copyist.

15. Dionysos standing with Panther.

(PL. IX. 15.)

Inv. A. M. 60. From the old Cabinet of Curiosities at the Hague. Prov. unknown. White marble of fine grain. Missing: both the arms, a large part of the l. leg, the head and the l. paw of the panther. Modern, or at all events not belonging to the figure; the head. H. 0,57 M.

The slender and very youthful figure of Dionysos stands on the r. leg, the l. being thrust aside with bent knee. The head was probably turned in the direction of the panther, which is sitting by a tree and had lifted its left hairy claw and probably its head also to the young god. (Comp. Cat. Vat. T. 53, 296. Mus. Cap. Pl. 20, 30. E. V. 343, 1069, 2262.) Fig. 13. Between the forelegs of the panther an indis-



Fig. 13.

tinct object is lying, perhaps the head of a calf or swine, for which we found analogies in a group at Copenhagen. (Bull. Comm. 1924. T. IV.)

The head, which has been much polished is different from the common type of Dionysos and bears more resemblance to that of Attis or Paris. The oval face with short nose and small mouth is surrounded by stiff twisted curls, from which two loose curls, obviously not belonging to the head, hang down on to the shoulders; above the forehead is a short plait.

Insignificant work.

16. Torso of a draped Male Figure.

(PL. IX. 16.)

From the PAPENBROEK bequest. White marble of fine grain. Missing: the head; the lower part of the body to above the knee; the l. hand; a part of the forearm and of the r. shoulder. The back is very summarily treated. H. 0,75 M. OUDENDORP. Descriptio II. 5.

The torso belonged to a statue representing a man draped in the Greek himation. The l. arm bent at the elbow is hidden by a fold of the mantle, the r. arm is relaxed and is only partly covered by an end of it. This way of wearing the himation was found in Greek art since the 4th cent. b. C. in a number of statues of which a sepulchral statue, the so called "Youth of Eretria" in the Nat. Mus. at Athens is a well known example. Fig. 14. Although in most of these



Fig. 14.

statues the right arm is bent and hidden by the mantle the reverse is sometimes to be found, as in our statue. (Comp. Reinach. 618. 4.) Insignificant, probably late work.

17. Eros as Genius of Death.

(PL. IX. 17.)

K. 18—131. PAPENBROEK bequest. Greyish white marble of big grain, much corroded. The back is flat and unworked. H. 0,72 M.

OUDENDORP. Descriptio II. 43. JANSSEN. Pl. I. 3, p. 5. REINACH. II. 489. 6.

The nude winged figure is standing with both feet on the ground, the l. foot being thrust a little before the r. one; the pit of the l. arm leans on a reversed burning torch. The l. arm hangs by the side, the hand holding a wreath, the r. arm is bent in the direction of the l. shoulder, whilst the head rests on the hand. The curling hair is dressed in a plait on the top of the head.

The figure has, as a support to the back, a plain square column and was probably placed in a niche in a cemetery.

Figures like these are often found in sepulchral sculpture as altars, sarcophagi etc. (Comp. Amelung. Cat. Vat. I. T. 91, 107, 109, 112) in which the figure is generally standing with crossed legs. Superficial decorative work from the Hellenistic age.

18. Statue of a draped Woman.

(PL. IX. 18.)

K. 18—93. From the PAPENBROEK bequest. Yellowish white marble of middle grain. Missing: the head, the arms and the upper part of the body, a piece of the drapery at the r. side; damaged: the drapery in several places and the toes. The oval profiled base does not belong to the statue. The back is worked but very summarily. H. 1,04 M.

ODDENDORP. Descriptio. II. 7. JANSSEN. T. III. 11, p. 17. Winkelmann Programm. 1903, p. 9.

The less than lifesize statue represents a young and slender woman resting on the r. leg with the l. one thrust to one side; the r. hip is strongly pronounced. She is dressed in a long chiton of fine material, which covers the feet and is girdled high under the breast by a narrow band, tied in a knot. Over the chiton a small mantle or shawl of a thin transparent material is worn through which the folds of the undergarment are visible and which falls from the l. shoulder across the back, is drawn tightly round the r. hip and held in its place at the l. side of the body by the waist-band through which the end is drawn. This end of the shawl, hanging down the l. side is ornamented with fringes.

This uncommon motive of dress, which is found a. o. in some statues representing Muses (See Clarac I. Pl. 498a, 1053. Pl. 956, 2457) and in a statue of Athena in the Vatican (Cat. Vat. I. T. 56, 354) is shown much in the same manner by a statue at Venice, a Greek creation of the beginning of the 4th cent. (Furtwängler. Gr. Originalstatuen in Venedig. Pl. VI. 3, p. 36) fig. 15. Modified



Fig. 15.

after the fashion of the time we find the motive back in several female statues, found at Pergamon, Milete Priene, Magnesie (Altert. v. Pergamon Sculpt. VII. T. XIV. 47, T. XVII. 70, T. XXI. 54, T. XXIV. 77. Mendel. Mus. Imp. Ottom. T. I. 117, T. II. 549, T. III. 809) attributed to a school of Asia Minor, working in the early Hellenistic period (beginning of the 3rd cent.), to which the name of the sculptor Philiscos of Rhodos is attached. In the attitude of the figure, in which the position of the l. foot and the projecting right hip are

typical, in the high position of the waist, the diagonal line of the fringed shawl with its rolled down upper edge and in the rendering of the folds of the chiton, which, modelling the form of the body, hangs in heavy vertical folds between the legs, and especially in the way in which the folds of the chiton show through the mantle, our figure shows so many analogies with the above cited statues, that we can attribute it to the same school of Asia Minor.

Whether our statue represented as most of these do a muse, holding in one of the hands a mask, a scroll or a flute (like the Muse in München. Clarac. 498b, 991.) Fig. 16, or whether she was



Fig. 16.

leaning with the l. hand on a column, a rock or a lyre (like an analogous figure of the base of Halikarnassos. Winkelmann. pr. 1903. T. II.), cannot be ascertained, as nothing remains to signify.

See for the Muses of Philiscos of Rhodos: WATZINGER. Das Relief des Archelaos von Priene. Winkelmann. pr. 1903.

19. Statue of a standing draped Man.

(PL. X. 19, 19a.)

Inv. G. F. Prov. Eleusis. Pentelic marble. Missing: the head and both the legs from a little below the knees; both the arms from above the elbow; a large part of the bottom of the chiton.

Damaged: the mantle in several places. The back is summarily treated. H. 1,44 M.

Messenger des Sciences et des Arts 1823, p. 377. BRANTS. Oudheidkundige Mededeelingen. N. R. VII. 1926, p. LXXXIV. ff. Afb. 8.

The larger than lifesize figure stands with the l. leg placed a little before the r. one and is dressed in a finely pleated chiton with sleeves, which probably covered the entire arm down to the wrists, and which is girdled above the waist by a narrow band and falls down a little below the knees. The bottom edge was trimmed with fringes, which for the greater part broken, are still visible in some places.

Over the chiton a mantle is worn, which is laid in heavy folds from the l. shoulder across the breast and r. shoulder, covering the back and hanging down in front with an end from the l. shoulder. In front and at the back this mantle falls in the same manner in a point, the depending end is embroidered with fringes. On the feet buskins with embroidered tops are worn.

According to a "puntello" above the r. thigh the r. arm was relaxed, the hand probably holding some object.

The manner of wearing the himation as described, being entirely different from that of the Roman toga, of the Greek himation or of the, Roman paludamentum or sagum, fastened on the right shoulder combined with the short chiton with sleeves and the high boots is found represented in exactly the same way in a statue at Petworth, fig. 17 (Marg. Wyndham. Cat. o. t. Coll. of Greek and Roman

Antiquities in the Possession of Lord Leaconfield N^o. 90. Michaelis. Ancient Marbles, p. 614, 56. Clarac 936, 2511) which has the head of a Roman of the time of the Antonines wearing a wreath of myrtles, and which has been supposed to represent a Roman emperor or priest in Oriental dress.



Fig. 17.

The short chiton with sleeves has been found in Greek and later art ever since the time of Alexander the Great, worn by Barbarians (Germans, Scyths etc.) whilst the high buskins were worn by these and also by hunters, warriors and actors.

The most typical feature of our statue however, even that which distinguishes it from the known statues of priests and emperors is the way in which the himation is worn.

This and its provenance "Eleusis" can only serve to identify it.

The different representations, relating to the cultus and to the mysteries of Eleusis (Oudheidk. Mededeelingen. l. c. p. LXXXVII) have shown that the short chiton with sleeves, the high boots, the fringes and the myrtlewreath were worn by the gods, as well as by the priests of Eleusis. An analogous way of wearing the mantle



Fig. 18.

I found in some known stuccoreliefs from the villa Farnesina, in the underground basilica near the Porta Maggiore and on an interesting fresco in a crypt at Rome, Fig. 18, all representing initiation scenes. On the last is a small standing figure wrapped in a short, wide mantle which covers the head, standing between two

priestesses, who in the presence of the two Eleusinic gods, Demeter and Kore, are holding the mystic basket, the "vannus", above the head of this figure, initiating him in the mysteries of Eleusis. As the wide mantle with the point hanging down the back as shown by our statue could easily cover the head, we may suppose that it represented, as also that of Petworth, a novice or "myste" in Eleusinic dress.

In contrast with the statue at Petworth, which shows us the elegant smooth work of the Roman copyist of the time of the Emperor Hadrianus, I take our statue to be an original Greek work of the Hellenistic age.

The group of vertical folds between the legs and the picturesque way in which the heavy folds of the mantle contrast with the finer ones of the undergarment, the way in which the forms of the body, here especially the r. leg, are moulded by the dress are all motives known in Hellenistic art, more especially in that of Asia Minor since the 3rd century b. C. (Comp. Sc. of Pergamon. Bnd. VII. T. 50, 54, 77, 116.)

It is to an artist of Asia Minor, who gives us good careful work in the rendering of the deep plastic folds crossed by numerous small folds and creases, that I attribute this statue, which may have originated in the 3rd cent. b. C.

20. Small Boy, holding a Dog.

(PL. XI. 20, 20^a.)

Sns. 131. Prov. Smyrna. Pentelic marble. Missing: both the legs from the hips with the feet and the plinth; the nose and the upper lip are badly damaged; the hind legs of the dog are missing. H. 0,43 M.

Nude male child, standing or walking, holding in his arms a small longhaired dog tightly against the body. The child has round cheeks, a small mouth and round projecting forehead, the hair is worked in small separate curls, which lie flat on the skull. The face bears a somewhat painful expression as if the child had trouble with the animal.

Good, characteristic work of the Hellenistic age.

21. Small Boy sitting.

(PL. XI. 21.)

Provenance unknown. White marble of fine grain. Missing: the head, the l. arm, a part of the l. knee. H. 0,29 M.

The child sits on the ground with the r. leg bent at the knee and resting flat before him, whilst the l. leg is also bent and rests with



Fig. 19.

the sole of the foot on the ground. The r. arm is relaxed, the l. was probably lifted. Legs and back are partly covered by a garment.

This attitude is often found in figures of children of the Hellenistic age (Comp. Bulle. Der Schöne Mensch, T. 187) but the motive was already known in the 4th century, as is shown by a relief at Athens of this time (Nat. Mus. H. 7, 8. T. LXVII. 1424). Fig. 19.

22. Standing Boy, holding a Bird.

(PL. XI. 22.)

L. K. A. 1154. Smyrna. White marble. Missing: the head with part of the shoulders, the r. arm from the shoulder, the r. leg from a little above the knee, the l. leg from the hip, the bird's head. H. 0,39 M.

The boy stands with the r. leg thrust a little forward, whilst he holds in the l. arm a big bird of prey. This is probably a representation of Ganymede with the eagle. (Comp. Reinach II. 475. 6. Mon. Annali 1856, p. 94. T. XIX.)

Poor work.

23. Military Statue of the Emperor Trajan.

(PL. XII. 23.)

Provenance Utica (Tunis). White marble of big grain (dolomite). Missing: both the arms; the lower part of the trunk and part of the r. foot. Head and body are cut from one piece of marble; at the back of the neck is a projecting unworked piece by which the statue was probably fixed into a niche. The back of the statue is worked, except the cloak, which is flat and smooth. H. 2,46 M.

JANSSEN. Grieksche en Romeinsche Beelden. T. V. 13, p. 19. POULSEN. Röm. Mitth. XXIX, p. 53. 11.

The enormous statue gives the portrait of the Emperor Trajan at the age of about 50. He is dressed in a cuirass and a short tunic reaching to just above the knees whilst on the l. shoulder the Roman military cloak, the paludamentum, which falls down the back is worn. The legs are partly nude and encased in high leather boots. The weight of the body is thrown on to the r. leg, the r. foot rests flat on the ground, the l. is thrust a little to one side. The l. arm was raised, the hand probably holding a spear, whilst the r. was relaxed (of a "puntello" which according to Poulsen l.c. should be on the r. leg I have not found a trace). Near the r. leg a palmtree acts as a support.

The cuirass of the Julian Claudian type has, as central motive two griffins confronting each other, standing on arabesques with a burning candelabrum between them (Comp. J. H. S. VII, p. 129), above them is a winged Gorgon's head. The two rows of plates, attached to the bottom of the cuirass with hinges show the following reliefs: in the upper row in the centre the head of Mars "en trois quarts" between two eagles, in the lower row in the centre the wolf with the twins and the hind with Telephos. On the other plates are representations of helmets, shields, cuirasses, griffins, heads of a ram, lion, elephant and palmettes. The plates at the back are worked, but only superficially. From the bottom of the cuirass leather straps hang down in different directions as if moved by the wind. The flaps of the boots are decorated with a wolf's head.

The very characteristic and well rendered head, which is turned slightly in the direction of the r. shoulder shows the well-known features of Trajan: the broad flat skull, the low forehead, the forward combed hair, the straight nose and broad chin with dimple, Fig. 20. The expression of the face is earnest, the thin lipped mouth is closed energetically, above the nose are two vertical wrinkles. Along the l. side of the head a ribbon hangs down on to the shoulder, whilst traces of the same are also visible on the r. shoulder; probably the figure was wearing a metal diadem or wreath of leaves with hanging ribbons.

Our statue, which is cut out of one piece of marble (in contrast with so many known statues in which head and body have been



Fig. 20.

worked separately) and which gives us therefore an authentic copy of the type of cuirass worn by the emperor Trajan, is very rare.

See for Military Statues: WROTH. J. H. S. VII. 1886. VON ROHDEN. Bonn. Studien. 1890. HEKLER. Oest. Jahresh. XIXXX. 1919.

24. Roman Military Statue.

(PL. XIII. 24.)

Prov. Utica (Tunis). Greyish white marble of big grain. Missing: the head and part of both the arms. Damaged: the feet the r. leg and the support. The back is summarily treated. H. 1,86 M.

The larger than lifesize statue, dressed in a cuirass from which hang leather straps with fringed ends, short tunic and high boots, stands with the l. foot resting flat on the ground, whilst the r. is thrust aside. The l. arm bent at the elbow was raised and probably held a spear, the r. arm was relaxed. The "paludamentum", tied on the r. shoulder, hangs down the back. A cornucopia acts as support to the l. leg.

On the front of the cuirass two griffins are depicted confronting each other, which are partly covered by a "cingulum" which is tied round the waist and knotted in front. Under the griffins an eagle stands on the fulmen. (Comp. J. H. S. VII, p. 128.)

The cuirass is bordered with one row of round plates on which are reliefs of a ram, griffin, panther, lion, shields and rosettes. The single row of plates combined with the "cingulum" and the griffins are to be found principally on statues dating from the 2nd half of the 2nd cent. A. D.

Compare HEKLER. O. J., p. 240. RHODEN. Bonn. Studien T. II. 2.

25. Torso of a Roman Military Statue.

(PL. XIII. 25.)

PAPENBROEK bequest. Greyish white marble of very big grain. Missing: the head, the arms and the legs. Damaged: several places of cuirass and plates. The back is flat and smooth. H. 1,32 M.

OUDENDORP. Descriptio II. 6. JANSSEN. Beelden Pl. V. 14, p. 20.

On the front of the cuirass in high relief two Victories dressed in long garments are depicted, decorating a trophy, which is standing between them; the one has a wreath, the other a shield in the hand. This representation is a variation of the relief, often found on cuirasses of Hadrianus, of two Victories with the Palladion (Hekler. O. J. XIX. Fig. 158—161). Under the trophy is an acanthus. There is a single row of long narrow plates at the bottom of the cuirass which are decorated with representations of the several works of Heracles, rare on this class of monument. On the middle plates

is to be seen the youthful Heracles strangling two serpents, fighting the lion of Nemea; the serpent of Lerna, and lifting in both raised arms the Eurymantine boar. On the other plates, which are much damaged, Heracles is shown leaning on his club and shield, and walking with a lifted club.

The cloak is clasped on the r. shoulder and hangs straight down the back; it is roughly worked.

The torso belongs to the middle of the 2nd cent.

The head (H. 0,28 M.) which is fixed with plaster on to the torso is made of different marble and seems too small for the body to which it evidently does not belong. The clean-shaven face with the sharp features and the simple way of rendering the hair is found in Roman portraits of the 1st as well as of the 3rd cent. A. D. The pupils of the eye, which are deeply hollowed out and the use of the drill in the corners of mouth and eye, show however that the head belongs to the 3rd cent. In the head at each side of the temples deep holes are made, probably for insertion of a wreath.

26. Heroic Statue of a Roman Emperor.

(PL. XIV. 26.)

Prov. Utica. (N.-Africa). Yellowish white marble of fine grain. Missing: the upper part of the head and a part of the back, the greater part of both the arms and of the r. foot, the r. ear and the nose. Damaged: mouth, chin, forehead, eyes, drapery, l. foot and plinth. H. 2,11 M.

JANSSEN. Grieksche en Romeinsche Beelden. T. IV, 12 p. 18.

The larger than lifesize statue is that of a powerful wellbuilt man, who is standing nude except for a cloak, which covers the legs and hips and is gathered by the l. arm from which it hangs down in heavy folds. The r. foot rests flat on the ground, the l. being thrust sideways and back so that it touches the ground with the toes only. Near the r. leg a tree trunk serves as a support. The r. arm was lifted, and was probably holding a spear, the head is turned to the left. This type, the heroic statue of a Roman emperor, is known by statues a. o. that of August (Clarac 914, 916) of Drusus (Clarac 917) of Claudius (Cat. Vat. I. 76) of Marcellus (Arndt Gr. u. Röm. Portr. 709).

As far as the damages allow us to judge, the head gives the portrait of the Emperor Tiberius; we find the long hair growing low in the neck and cut in a straight line on the forehead, the projecting chin, the small sunken mouth, the big eyes and the broad forehead belonging to this emperor. Fig. 21.



Fig. 21.

Of Tiberius some more (although not entirely authentic) heroic statues are known (Bernoulli II. 1, p. 163).

Our statue, which as concerns attitude and position bears much resemblance to that of Claudius in the Vatican, shows good work in the rendering of the muscles as well as in the folds of the drapery and can be put on a level with the best Graeco-Roman work of the first part of the 1st cent. A. D.

In the rendering of the hair the drill has been used.

27. Statue of a draped Woman.

(PL. XV. 27.)

Prov. and marble as of the former statue. Missing: the head, the l. forearm, a part of the r. shoulder, the r. arm, the r. foot with a part of the leg and garment, the greater part of the plinth. The back is worked. H. 1,76 M.

Statue of a Roman Empress, Priestess or other highly placed woman. The exaggeratedly slender figure rests principally on the l. leg, the r. foot being thrust aside and touching the ground slightly, the r. knee is a trifle bent.

The figure is dressed in a long chiton, which almost covers the feet and in a himation, which is drawn tightly from the l. shoulder across back and r. hip and thrown partly over the l. shoulder and l. arm from which the end falls in long heavy folds. Across the front of the body the edge of the mantle is turned down forming a broad fold. The hands were probably stretched out holding objects.

The motive of the dress is taken from the Greek art of the 4th cent. from the school of Praxiteles (Comp. The relief of Mantinea Br.-Br. 468. Furtwängler. Griechische Originalstatuen in Venedig, p. 35. T. VI. 1.) fig. 22 and is found in several variations in statues of Roman women of the 1st and 2nd cent. (A. D. Olympia III. T. LXVIII. 5, 6. Amelung. Vat. I. T. 22, 1. E. V. 716, 1366, 2484).



Fig. 22.

Good decorative work showing Greek influence in the plastic treatment of the folds of the mantle; the rendering of the folds of the chiton however by deep, vertical groves shows typical Roman work.

See for this class of statues: HEKLER. Röm. Weibl. Gewandstatuen. München 1908. G. A. S. SNYDER. Romeinsche Kunstgeschiedenis. Tijdschrift voor Geschiedenis. 1925. Jaarg. 40.

28. Statue of a draped Woman.

(PL. XV. 28.)

Prov. Utica (Tunis). Marble as of the former statue. Missing: the head and the forearms, for which holes for insertion have been made; small damages in several places. The back is flat, but worked. Traces of red paint at the edge of mantle and garment. H. 1,76 M.

JANSSEN. T. IV. 15, p. 25.

The statue has the same attitude and is dressed in the same way as the former one, but the himation is a little longer and forms

a deep curve at the r.side under the arm, in which the arm seems to rest. The chiton is fastened with 5 buttons on the upperarm. The style of rendering the drapery, shows strong Roman influence in so far that the folds are less plastically worked than in the former statue. The work with its many small ridges crossing the deeper principal folds gives a restless impression still heightened by several so called "liegefalten".

29. Statue of a draped Woman.

(PL. XVI. 29.)

Prov. Utica. Greyish white marble of middle grain. Missing: the head; the r.arm from the middle of the upperarm; the l.forearm; a part of the r.arm; part of the plinth and drapery. The back is flat and not worked. For insertion of the head a hole has been made. H. 1,36 M.

JANSSEN. T. V. 16, p. 25.

Statue of a woman resting principally on the l.leg, the r.one being thrust aside with bent knee. The feet are placed flat on to the ground and wear sandals. Over the chiton, which falls down to the feet a mantle is worn which covers the back from the l.shoulder and is drawn under the r.arm and tightly round the r.hip, crosses the body horizontally, the upper edge being rolled down, and is gathered up by the l.arm from which it depends. Both arms were probably stretched out. Whether the figure represented a Goddess or a mortal woman there are no attributes to show.



Fig. 23.

The motive of the dress has been found since the 2nd half of the 5th cent. (Comp. Pal. dei Cons. Pl. 38, 56) Fig. 23 and is used more or less modified by the artists of Phidias' school. It is often to be found in representations of empresses or priestesses of the Roman age. (Comp. Olympia III. T. LXIII. 1. Amelung. Vat. I. T. 37, 62. Clarac. Pl. 327, 2416 etc.)

Poor work.

30. Statue of a Roman wearing the Toga.

(PL. XVI. 30.)

Prov. Sidi Reis (Tunis). Greyish white marble of fine grain. Missing: the head and both the forearms; a part of the toga at the r.side; a smaller part at the l.side. Plinth and feet are much corroded. The back is flat but worked. H. 1,46 M.

The figure is standing on the r.leg with the l.knee bent, both feet are placed flat on the ground, the r. a little before the l. one.

Against the r.leg stands a "scrinium" with three scrolls. Both arms were bent at the elbow and stretched forward, one of the hands probably holding a bookroll. On the feet are leather shoes.



Fig. 24.

The Roman toga is worn by the statue in its usual way with the exception of the "umbo" or "nodus" (a deep fold, falling in a wide curve on the breast) which seldom fails in togastatues of the 1st. Cent. A. D. Fig. 24. (An exception is made in the statue of the Emperor August in the Louvre. Hekler. Bildnisskunst d. Gr. u. R. T. 164.) Instead of the "umbo" the inner edge of the toga is turned down and laid on the l.shoulder in a broad fold, a fashion which is to be found since the time of Trajan. (Comp. E. V. 2055. Amelung. Vat. II. T. 26, 102, p. 287.)

Hard, insignificant work.

31. Torso of a Man standing with Chlamys.

(PL. XVII. 31.)

Prov. Italy. Yellowish marble of big grain. Missing: the head and the greater part of arms and legs. Light superficial damages. The back is roughly worked. H. 0,42 M.

The hand of a woman posed on the r.side of the chlamys and the remains of an arm and hand on the shoulders and back of the man obviously show that this torso belonged to a group of a man and a woman in a standing position, the latter with the l.arm thrown round the shoulders of the man and her r.hand on his breast. (Comp. Clarac IV. T. 326, 1431; 634, 1428, 1430.)



Fig. 25.

The figures, generally called Mars and Venus are in these groups often portrayed with the heads of emperors and empresses of the beginning of the 3rd cent. A. D., whilst the style of the bodies is that of the 5th and 4th Cent. b. C. as in the group in the Capitoline Museum (Pl. 73, 74, p. 297) Fig. 25, where a free copy of the Venus

of Capua and of the Ares Borghese have the heads of a Roman lady of the time of the Antonines and of the Emperor Caracalla respectively.

Our fragment shows in the rendering of the muscles good careful work based on 5th Century art, whilst the rough treatment of the chlamys points to late Roman work.

See for literature of the group: Museo Cap., p. 297. Museo Naz. Paribeni. p. 52, 12. E. V. 2782.

32. Statuette of Isis. Fragment.

(PL. XVII. 32.)

Inv. H. III. T. 2. Prov. Alexandrië. White marble of big grain (dolomite). Missing: the head, the greater part of the upperbody and of the arms, a piece of the plinth and the l.foot.

All the attributes by which we could determine the figure fail, but the dress is uncommon, being a long finely pleated chiton over which a mantle with fringed edges is worn, tied on the breast in a knot from which a long fold depends. This dress is characteristic



Fig. 26.

of the Goddess Isis as is shown by some statues representing her, standing, holding the sistrum in one hand, and wearing a feather or a lotus-leaf on the head. (Comp. a. o. Museo Cap. Pl. 88, 15. Pal. dei Cons. Pl. 30, 15.) Fig. 26.

33. Standing Fortuna.

(PL. XVII. 33.)

From the PAPENBROEK bequest. Greyish white marble. Missing: the head; the l. hand both feet; the lower part of the drapery and the plinth. The dress is broken and damaged in several places. The back is flat and not worked. H. 1,08 M.

OUDENDORP. Descriptio II. 4. JANSSEN. T. III. 10, p. 15.

The figure stands on the l. leg, the r. thrust a trifle forward. The upper part of the body is nude, whilst the legs are covered by a mantle which falls in deep folds from the l. shoulder across the back and legs and is caught up by the l. arm. The r. arm is outstretched, the hand holds a piece of the drapery, whilst in the bent l. arm the cornucopia rests, the fruit still showing traces of red paint.

Poor decorative work.

34. Statuette of a standing woman.

(PL. XVII. 34.)

K. 18—86. PAPENBROEK bequest. Greyish white marble. Missing: the head; both arms; from the middle of the upper arm; the feet; lower part of the drapery and the plinth. H. 0,48 M.

Position and drapery are like those of the former statue; there are no attributes by which the figure can be determined.

Bad work.

35. Statuette of Venus.

(PL. XVII. 35.)

Provenance unknown. Missing: the head; both hands and wrists; the r. leg from the knee; the l. from the middle of the thigh, both feet. H. 0,34 M.

Standing nude woman. The motive is that of the Capitoline Venus. On both shoulders, two locks of hair; on the upper arm bracelets are worn.

Poor work.

36. Statuette of a sitting Goddess.

(PL. XVII. 36.)

L. K. A. 1061. Prov. Smyrna. Yellowish white (pentelic?) marble. Missing: the head and neck; the r. arm from the middle of the upper arm; the l. forearm. H. 0,28 M.

Probably Demeter or Kybele, sitting on a plain threesided throne. She is clad in a long chiton, girdled under the breast, and a mantle, which, covering the l. shoulder and back, lies across the knees. The l. foot is thrust forward.

On the throne are traces of red paint.

Comp. for the drapery and attitude: Kybele Pl. II. 3.

37. Sitting Roma. Statuette.

(PL. XVIII. 37.)

K. 18—128. PAPENBROEK bequest. Greyish white marble. Missing: a part of the plinth and the two forearms; the head has been restored to the neck. H. 0,41 M.

OUDENDORP. Descriptio II. 40.

On a round low plinth a woman sits on a covered seat, clad to above the knees in a short tunic, which leaves the legs bare, and is girdled round the waist by a band. Over the l. shoulder is thrown a mantle which covers the back and lies across the knees. The r. leg is thrust forward; the r. arm was stretched out, the l. is in a relaxed position. The head is covered by a Corinthian helmet, which is surrounded by a laurel-wreath, the parted hair falls low down on the neck; on the feet are sandals. By the l. leg stands a cuirass surmounted by a globe; at the r. side of it on the ground are a Corinthian helmet and two small shields. Our figure is probably the personified Deity of Rome.

Insignificant work.

38. Torso of a standing male figure.

(PL. XVIII. 38.)

L. K. A. 1155. Prov. Smyrna. White marble. Missing: the head; both the arms; both legs from the middle of the thighs. Damaged: the abdomen and the mantle. H. 0,20 M.

Statuette of a man, clad only in a short mantle fastened on the r. shoulder and covering the breast, l. shoulder and back. Both arms

were relaxed. The figure is a good but very small copy of an original of the 5th cent. which according to the several replicas (Comp. Reinach II. 589, 7. 593, 6, 8. 602, 7 etc.) was very popular.

39. Statuette of a standing draped Man.

(PL. XVIII. 39.)

Provenance unknown. Pentelic marble. Missing: the head; the shoulders; the r.hand; the legs from below the knees; a piece from arm and mantle at the left side. H. 0,22 M.

A man draped in the Greek himation, standing in an erect position, the l.leg thrust a trifle forward. The bent r.arm is hidden by a fold of the mantle, the l.arm is relaxed. (Comp. N^o. 16.)

40. Torso of Heracles. Statuette.

(PL. XVIII. 40.)

Inv. C. S. 1. Prov. Thera. Yellowish white marble. Missing: the head; the r.arm except the hand; the l.arm from the middle of the underarm; both legs from above the knees; the greater part of the club and lion's skin. H. 0,14 M.

The motive is that of the Farnese Heracles (N^o. 11) but the muscles are rendered in a much simpler manner. The r.hand, held against the back is empty. (Comp. E. V. 2775—2777.)

41. Standing figure of a draped Woman.

(PL. XVIII. 41.)

Prov. probably Asia Minor. Yellowish grey marble. Missing: the upper part of head and mantle. The back is superficially worked. H. 0,30 M.

Statuette of a woman standing on the r.leg while the l. is thrust aside. The head is bent and turned to the right. The r.arm held before the waist is hidden by the long mantle which partly covers the head and is held by the l.hand at the height of the l.shoulder, whilst the l.elbow is supported by the r.hand. The feet are entirely covered by the long chiton. Attitude and motive are those of the so called "Pudicitia", a statue well known by many replicas (See Clarac. Pl. 497, 971, 764, 1880 etc.) which originates from the 4th cent. b. C. We find the figure very much used in the sepulchral art of Asia Minor a. o. on the well known sarcophagus "des Pleureuses" (Mendel I, p. 48, 10) at Constantinopel.

See for Pudicitia: AMELUNG. Cat. Vat., p. 33. COLLIGNON. Statues Funéraires, p. 289. ff.

42. Standing Fortuna. Statuette.

(PL. XVIII. 42.)

K. 18—119. From the PAPENBROEK bequest. White marble of fine grain. H. 0,35 M.

OUDENDORP. Descriptio II. 31.

The figure stands on the r.leg, the l. being thrust aside and is dressed in a long chiton with diplois, girdled at the waist, over which a long mantle is worn which is fastened on the r.shoulder and hangs down the back on to the ground. The waved hair is parted and tied in a knot against the head. In the r.arm a cornucopia is held, the l.arm is relaxed, whilst the hand holds an end of the mantle. The figure stands on a thin, oval plinth.

43. Sitting Hygieia. Statuette.

(PL. XVIII. 43.)

K. 18—144. From the PAPENBROEK bequest. White marble of fine grain. Missing: both the forearms; the lower part of the cornucopia; the greater part of the serpent. The chair is hollowed out at the back; the r.foot is cut down with the plinth in front. H. 0,36 M.

The statuette represents a woman sitting on a broad chair with straight narrow back and profiled legs. On the seat is a high cushion with fringes hanging down on either side. She is dressed in a transparent chiton fastened with buttons on the upperarms and girdled under the breast by a narrow waistband over which a mantle is worn, which covers the back and lies across the knees.

In the l.arm she holds a cornucopia, which is flattened at the top, the r.hand probably rested on a serpent of which remains on the knees and on the chair are still visible.

The type is known (Comp. Clarac. Pl. 558), but the shape of the chair and the features of Hygieia give a modern appearance to the statuette, which probably is not antique.

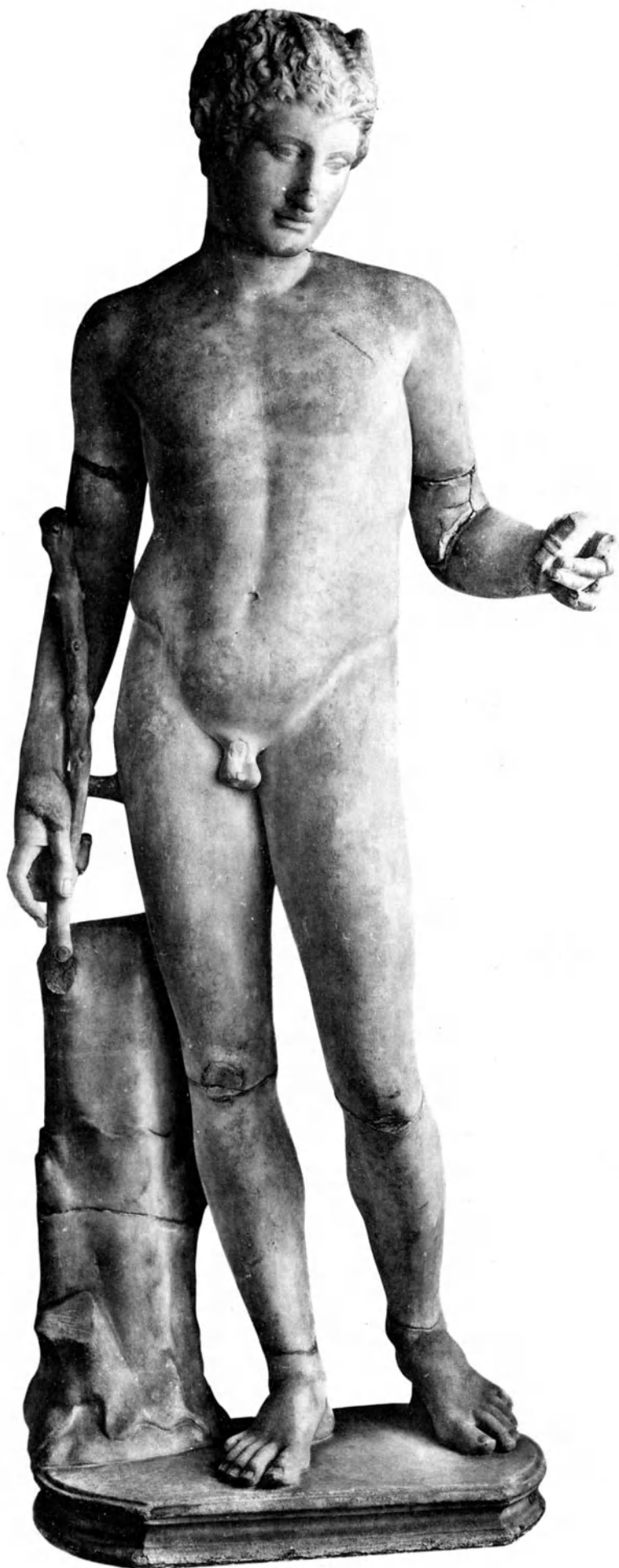
44. Column with four Figures. Fragment.

(PL. XVIII. 44.)

Inv. L. K. A. 1062. Provenance: Asia Minor. Yellowish white marble of big grain. Missing: the top of the column and almost half of the lower part. H. 0,25 M.

Four women dressed in long chitones with sleeves covering the upper arms, standing back to back against a round column, which is seen above the heads. On the heads they wear low half-round stefanes; the arms are relaxed and the hands hold a long garland of flowers.

Superficially decorative work.



1



1^a

1:4½



4 1:5



3 1:2½



2 1:4



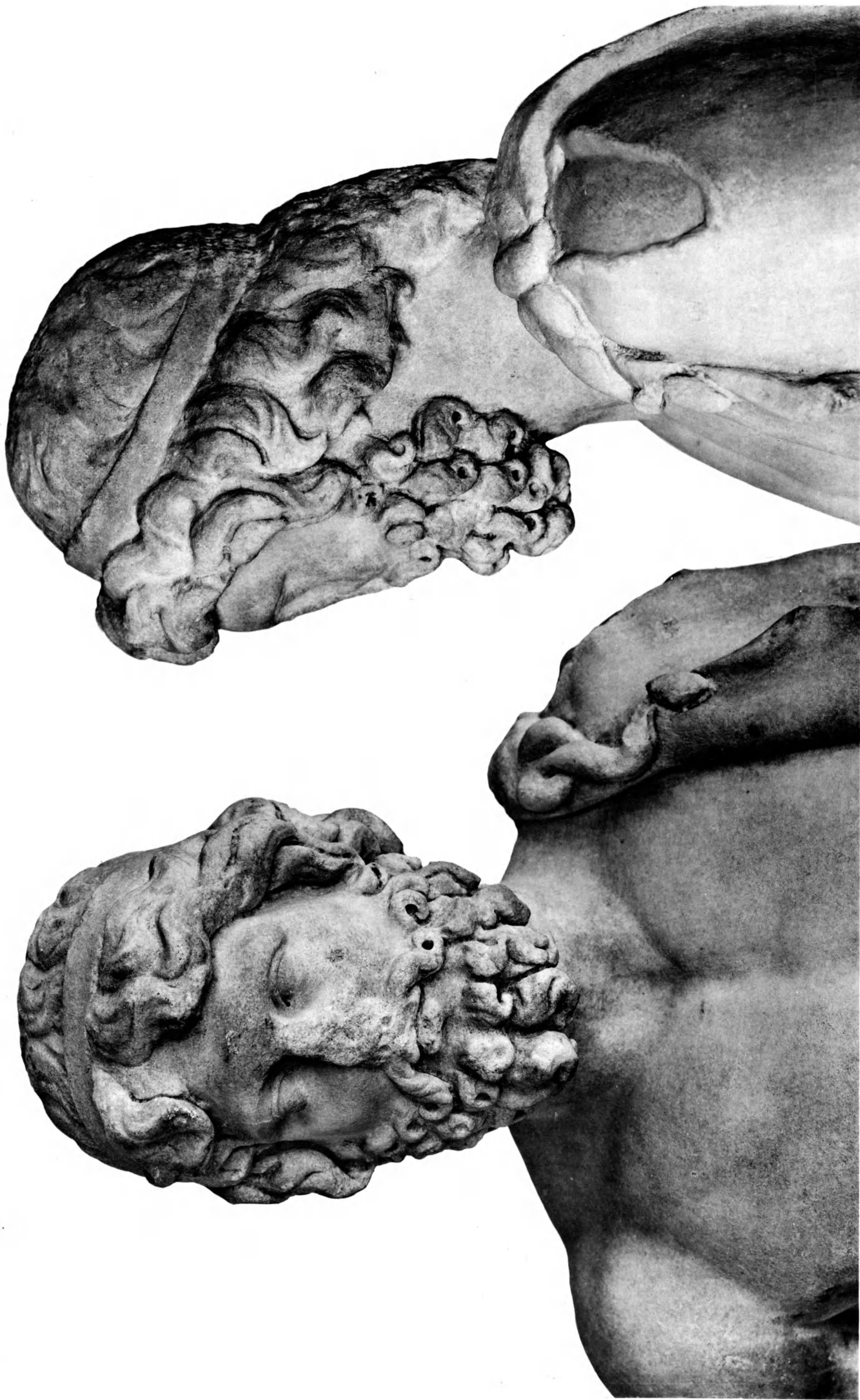
2^a 1:4



5^a

5

1:6½



5 b

1:1 3/4

5 c





9^a

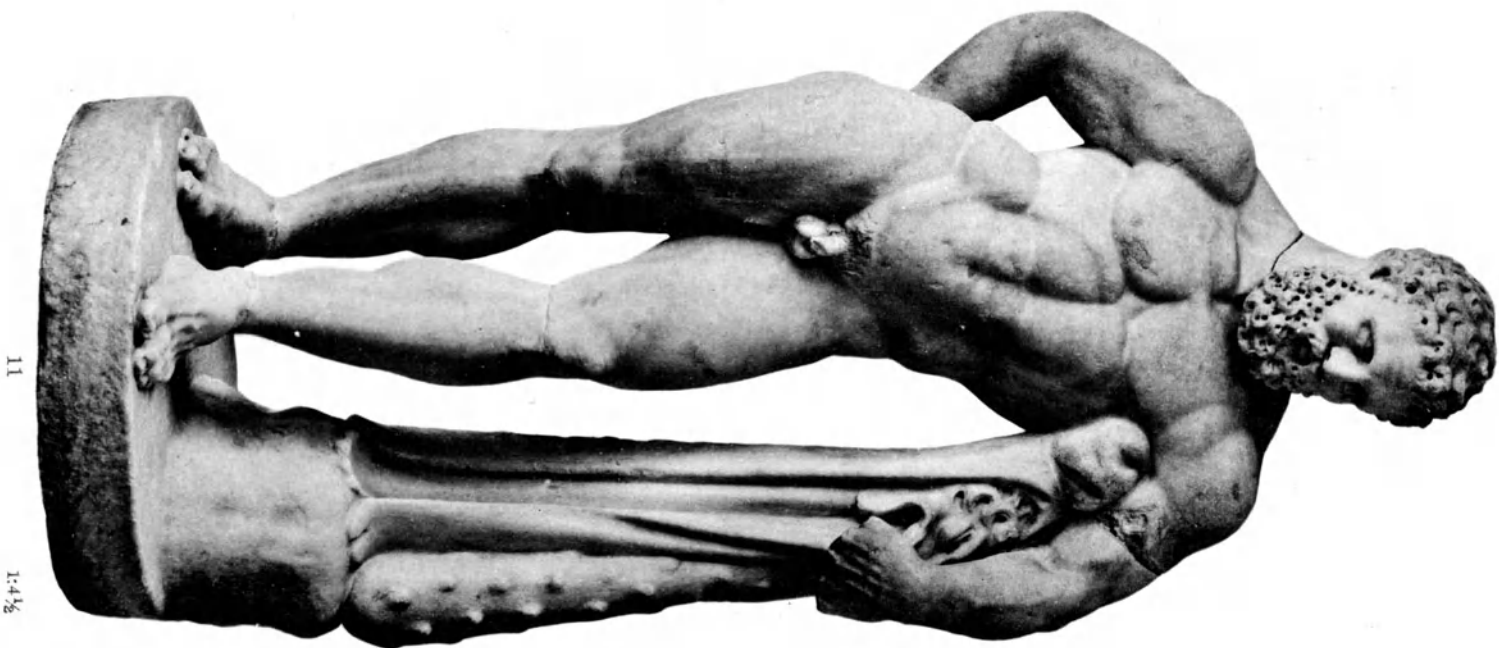


9



8

1:2



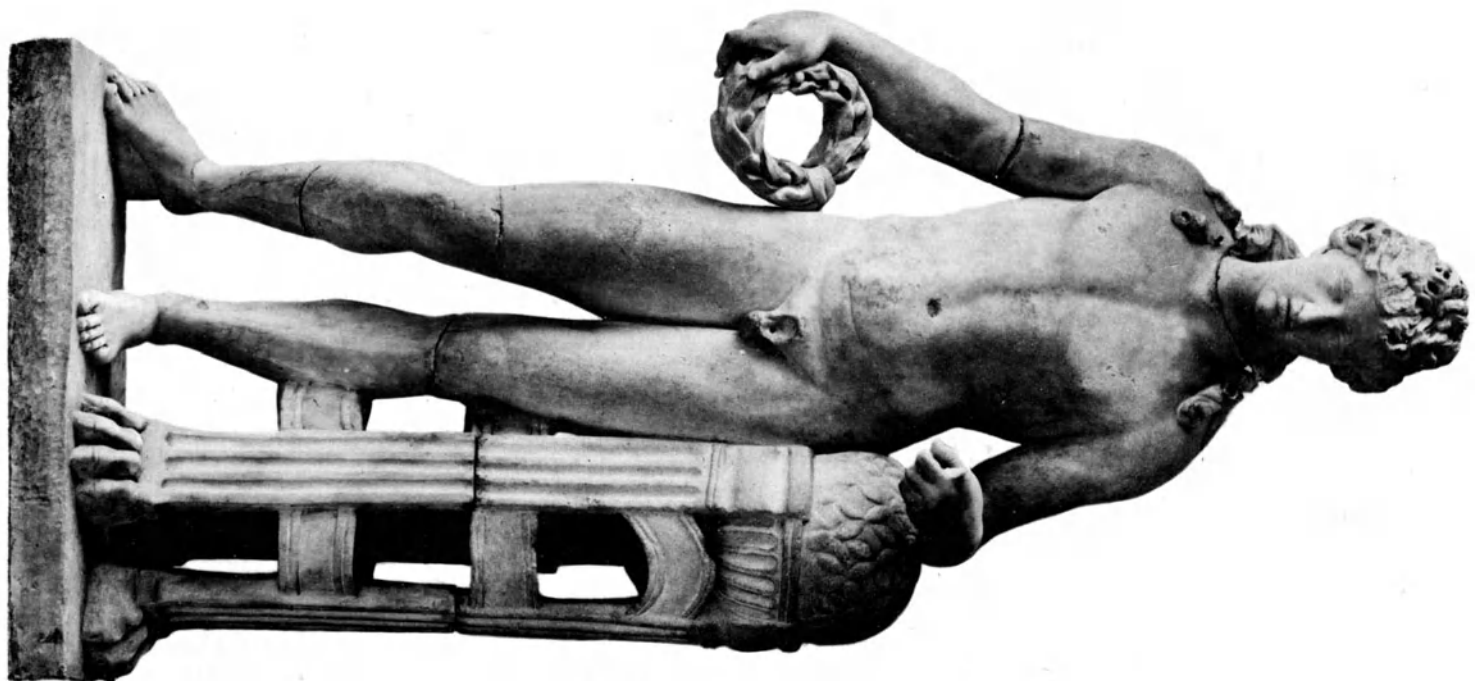
11

1:4½



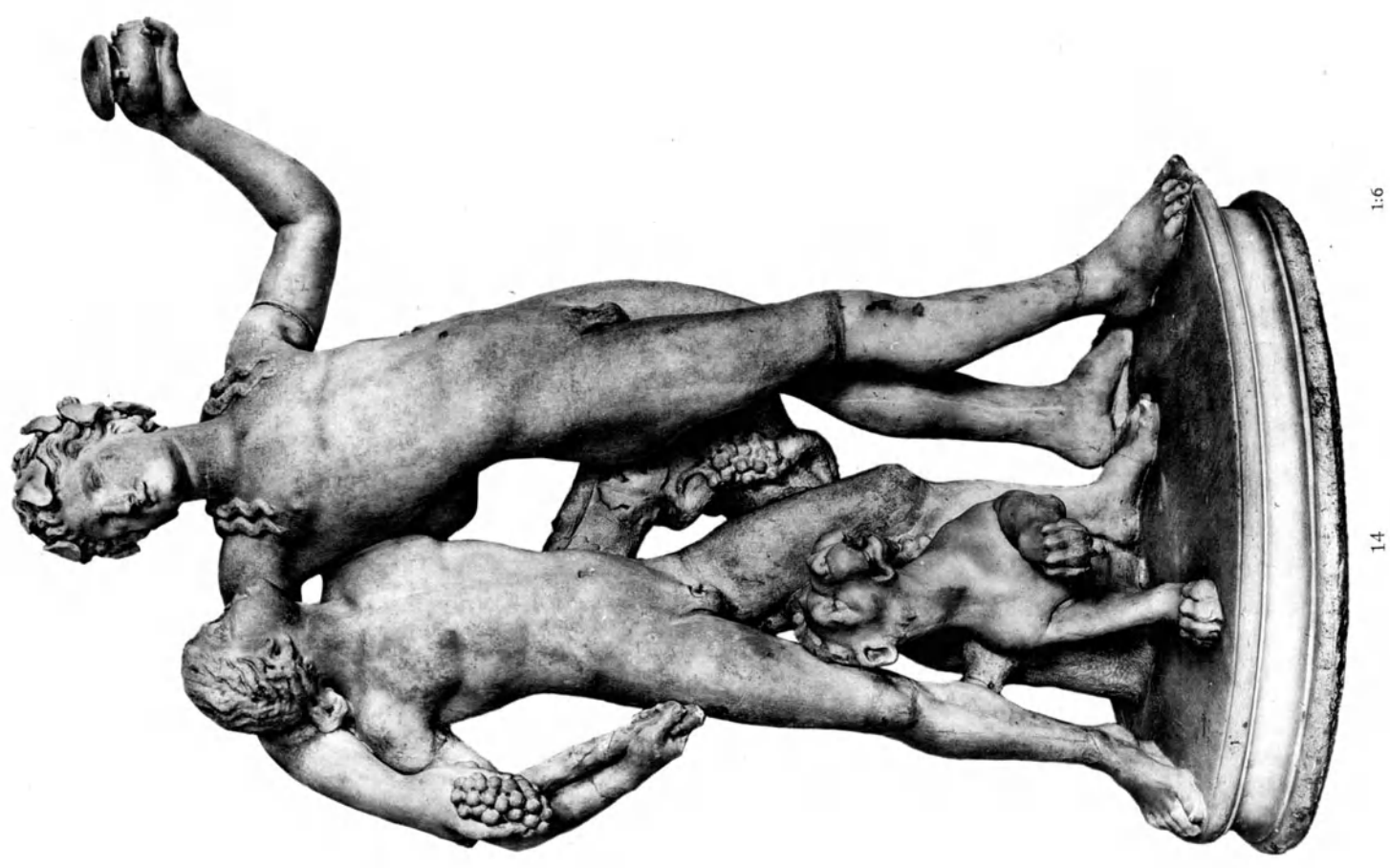
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1:3½



12

1:6





18

1:6



17

1:6½



16

1:6



15

1:5



19

1:6



19a



20 1:3



20^a 1:3



21 1:3



22 1:3





24

1:8



25

1:5½





27

1:7



28

1:7



29

1:6



30

1:6½



31 1:3



32 1:3



35 1:4



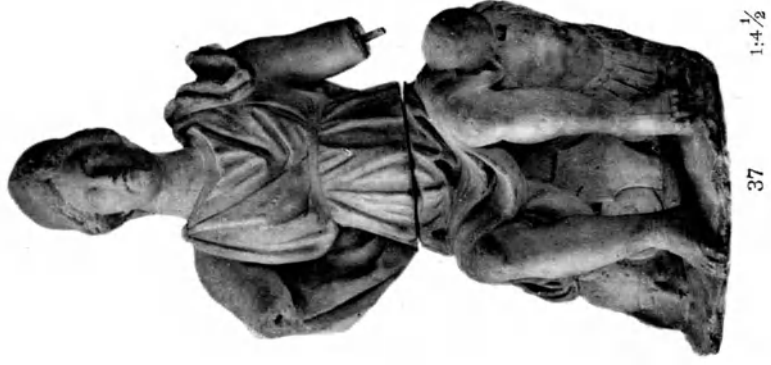
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33 1:8



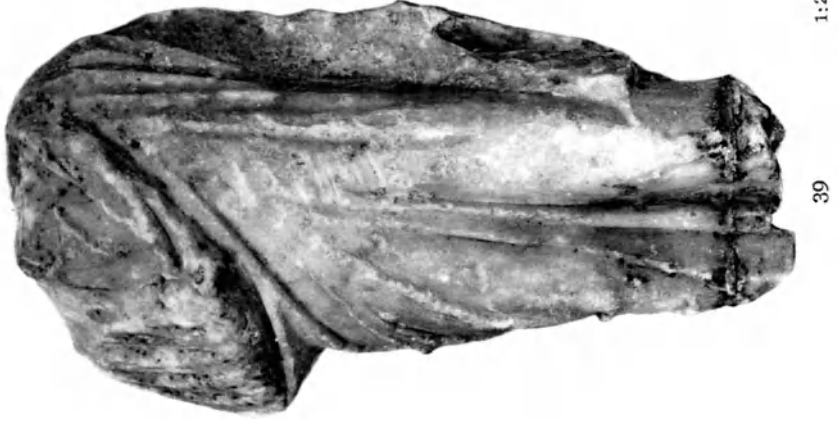
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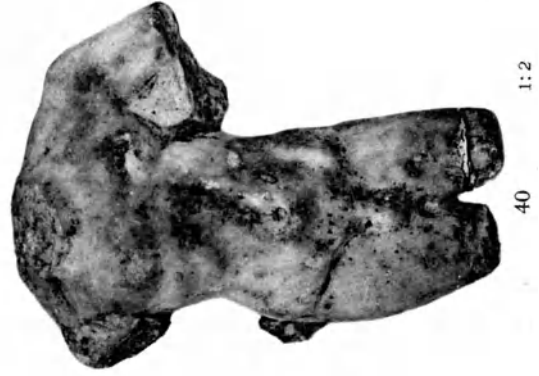
37 1:4 1/2



38 1:2



39 1:2



40 1:2



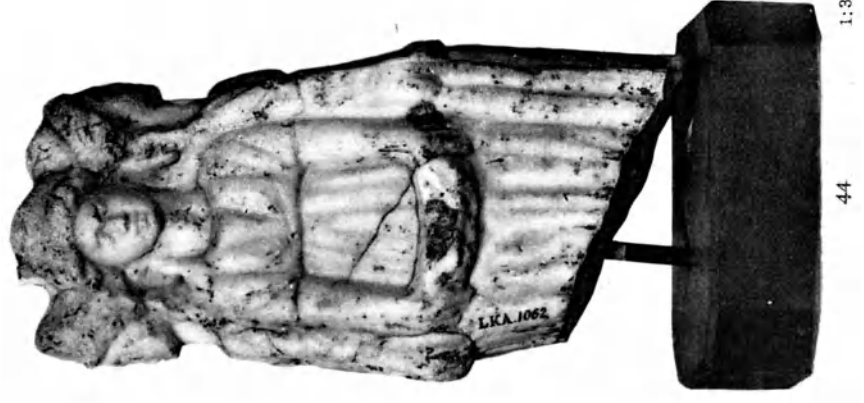
41 1:4



42 1:4 1/2



43 1:3



44 1:3