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BRONZES OF HEROULANEUM AND POMPEII

by

Mary Jeanette Pearl

BOOK TWO

II, 262, 4; Roux-Barré, VI, 27, 3.

263. Statuette of Fortuna(?). She stands with her weight more on her right leg, and with her left slightly advanced, and outlined through her clothing. She wears a sleeved Ionic chiton, over which a diplois is draped, fastening on the right shoulder, and passing under the left arm. The overfold of this reaches to her hips. In her left hand she has a cornucopia, which rests on her arm, and is filled with fruits, and terminates at the top in a spike. Her right hand is extended at the level of her waist, and apparently held a patera. Her hair is apparently arranged in a knot at the back of her neck, but is badly injured by corrosion, and the details are not clear. The protrusion on top of her head may be merely due to injuries, or may be the remains of a modius.

The diplois, which is an unusual dress for Fortuna, is common for the priestess of Isis, and appears in some statues which have been interpreted as Isis. For examples as priestess, of. Clarac, 989, 2585; 990, 2590A; 993, 2583B; As Isis, Clarac 987, 2582; 988, 2574C; Reinach, Répertoire, II, 422, 1; IV, 256, 7; as Isis-Fortuna, Répertoire, IV, 154, 2; as Fortuna, Répertoire, II, 248, 8; 250, 1. In the identification of Fortuna with Isis, a natural confusion arises be-

tween the types of Isia, her priestess, and Fortuna. There is an archaistic character to the drapery of this statuette, which is anachronistic, since the Greeks only gave form to the goddess Tyche in the fourth century and the Hellenistic period.

Ht. 0.183 m. with circular base; statuette 0.153 m. Patina blue and green, surface badly corroded, especially on top of head, left leg, end of cornucopia, lower part of right side, and base. Execution fair, work Roman. Fingers of right hand missing, also patera. Found September 21, 1871, in Pompeii, R. VII, Is. vii, in one of the connecting houses Nos. 2 and 5, with Nos. 88, 408, 556. Now in Museo Nazionale, Naples (Inv. No. 109361).

Giorn. Sc., N.S. II, p. 353; Guida, 1561; Scavi 1861-72, p. 160, No. 94.

Photograph Sommer.

264. Statuette of Fortuna(?). She stands with her weight on her right leg, and her left is advanced and to the side. She is dressed like No. 263, but the cloak has a longer overfold, reaching to below the knees, and the drapery is simpler. On her left arm is a cornucopia, and her right hand, which is raised from the elbow, holds some object now un-

recognizable. Her hair is drawn back to form a knot on the neck, and her head is crowned by a stephane. The face has a human character which may indicate that this is a portrait of a lady as Fortuna. A very similar statuette in the De Clercq collection (De Ridder, Catalogue, No. 286) with a patera in the right hand, shows that the type was well-known. It could serve equally well as Demeter, Hera, or Fortuna.

Ht. 0.194 m. with cylindrical base, supported by a square plinth on four feet. Patina green, surface rough and incrustated. Good Roman work. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5319).

Finati, Mus. Borb., XIV, 13, 2; Reinach, Réper-toire, II, 249, 2.

Photograph Sommer.

265. Statuette of Fortuna. She stands with her weight on her left leg, and her right is drawn slightly back and to the side. The toes of both shoes are visible beneath her clothing. She wears a short-sleeved chiton which is girdled at the waist and has fallen from the right shoulder to the arm. Over this is a himation, which covers the back, left shoulder and arm, and crosses the body at the front, covering it from the hips to below the knees. The end hangs over

the left arm. In her left hand is the cornucopia, and her lowered right hand once grasped the rudder. Her hair is parted in the middle and fastened in a knot at the back, and her head is crowned with a stephane. Her features are slightly asymmetric, her eyes are very large, and her mouth small and firm. The Italic character of the work is clear, but the prototype from which this statuette is derived belonged to fourth-century Greek art. The curious, flat character of the folds of the drapery is noteworthy. It is perhaps a portrait of a Roman lady as Fortuna.

This type was popular in the Roman period, and appears in numerous extant examples, with the right shoulder sometimes covered, sometimes bare. Cf. similar examples in Reinach, Répertoire, II, 247, 8; 250, 3 and 7; III, 78, 1 and 4; 81, 2 and 6; IV, 143, 6; 155, 4. Similar treatment of the drapery is to be found in a male figure of bronze from Umbria (cf. N. Sc., 1878, pl. II, 7).

Ht. 0.157 m. with circular, moulded base. Patina black, surface polished. Eyes of silver. Index finger of right hand and rudder missing. Found November 3, 1752, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5320).

Br. Exc., II, pl. xxvii, 4; Reinach, Répertoire.

II, 250, 6; Roux-Barré, VI, 26, 2; Se. Ere., p. 125.

Photograph Sommer.

266. Statuette of Fortuna. Similar to No. 265 in type, without the strongly Italic character. A curl hangs on her left shoulder from the knot of hair on the back of her head. Her right shoulder is covered.

Ht. 0.12 m. with flat, circular base. Patina green, surface rough and worn. Execution Roman, work obscured by poor state of preservation. Rudder missing. Found, according to Inventory, May 1, 1878 (no report in N. Sc.), in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 115552).

267. Statuette of Fortuna. Similar in pose and type to Nos. 266, 265, but with weight on the right leg. She is dressed in a short-sleeved Ionic chiton, covered by a girdled peplos, and has a cloak arranged similarly to the cloak in the preceding statuettes, but reaching only to her knees. Her hair is arranged in a knot at the back, from which curls fall on her neck and shoulders. In outstretched right hand she holds a patera, and a small cornucopia is on her left arm.

Ht. 0.125 m. without base. Patina black, sur-

face polished. Execution and preservation good. Eyes were inserted of another material, now gone; curls are fragmentary. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5317).

Photograph Sommer.

268. Statuette of Fortuna. Similar to No. 267, but with the cloak reaching almost to her ankles.

Ht. 0.124 m. with flat, circular base. Patina green, with surface corroded and incrustated. Right forearm repaired. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5351).

269. Statuette of Fortuna. The pose and dress are similar, but here she has the rudder in her right hand and the modius on her head. Curls fall on her shoulders.

Ht. 0.086 m. without base. Patina dark, with light green corrosion in the hollows. Execution mediocre. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5345).

Br. Exc., II, pl. xxviii, 2; Reinach, Répertoire, II, 262, 5; Roux-Barré, VI, 27, 2.

270. Statuette of Fortuna. Similar, having

both stephane and medius on the head, and patera in the right hand. The modelling is destroyed.

Ht. 0.078 m. with flat plaque. Patina green, surface corroded. Found September 12, 1870, in Pompeii, R. IX, Is. II, No. 23. Now in Museo Nazionale, Naples (Inv. No. 109745).

Giorn. Sc., N.S. II, p. 216; Scavi 1861-72, p. 160, No. 95.

271. Statuette of Fortuna. Similar in pose and dress to No. 269, except that the left shoulder is not covered by the himation, both ends falling over her left arm.

Ht. 0.09 m. with circular, moulded base. Patina light green, surface incrustated and corroded. Rudder missing. Execution poor. Found May 23, 1887, in Pompeii, R. V, Is. III, No. 3. Now in Museo Nazionale, Naples (Inv. No. 116288).

N. Sc., 1887, 246.

272. Statuette of Fortuna. Similar. Despite its poor execution, this statuette is interesting because of the votive inscription on its base, which reads as follows:

PHILEMONIS . SECV . MAG . GRN . C .

This is interpreted: 'Philemonis secundarum (partium) magistri genio civitatis (coloniae? collegii?)'.

Ht. 0.089 m. with cylindrical base. Patina black, with light green corrosion in hollows. Surface worn smooth, handle of rudder broken. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5308).

Br. Erg., II, pl. xxviii, 1; C.I.L., X, 1, 1404; Reinach, Répertoire, II, 265, 4; Roux-Barré, VI, 27, 1; Waldstein-Schoobridge, p. 95.

273. Statuette of Fortuna. Similar, with no inscription. The cornucopia is topped by a crescent. The proportions are broad and heavy.

Ht. 0.072 m. without base. Patina black. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5307).

274. Statuette of Fortuna. Similar in type to preceding statuettes. Her weight is on her right leg, and her left is drawn back and to the side. Curls hang on her shoulders from the knot of hair at the back of her head. On her head are the stephane and modius.

Ht. 0.142 m. with cylindrical base, supported on square plaque on four feet. Patina blue-green, surface somewhat incrustated and corroded. Rudder gone from right hand. Found October 31, 1869, in Pompeii, R. I., Is. iii, in the peristyle of a house on Stabian street. Now in Museo Nazionale, Naples (Inv. No. 5344).

Giorn. Sc., N.S. I, p. 305; Scavi 1861-72, p. 160, No. 91.

275. Statuette of Fortuna. She stands with her weight on her advanced left leg, and the right is bent at the knee and drawn back. She wears a short-sleeved tunic of fine, clinging material, of which only the sleeves are visible, and a Doric peplos, girdled at the waist. Over this there is a himation which covers the lower part of her body from the waist to the ankles, and is brought across her back to hang over her left shoulder and arm. At the front there is an overfold, with one tasselled corner hanging at her left knee. Her hair is arranged as in No. 274, and she wears *stephane* and *modius*, as before. In her right hand is the rudder, and a cornucopia topped by a spike and a crescent rests on her left arm.

This statuette represents a variant of the preceding type, varying only in the three-cornered overfold of the himation. In execution and preservation

this bronze is unusually good.

Ht. 0.115 m. without base. Patina greenish black. Pupils of eyes were inlaid, and are missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5355).

Br. Era., II, pl. xxviii, 4; Reinach, Répertoire, II, 262, 2; Roux-Barré, VI, 28, 1.

Photograph Semmer.

276. Statuette of Fortuna. Similar to the preceding statuettes, but with both ends of the himation drawn over the left shoulder.

Ht. 0.098 m. with square base, supported by four feet; statuette, 0.069 m. Patina green, surface worn and corroded. Found January 25, 1871, in Pompeii, R. I, Is. iii, in a house on the north side. Now in Museo Nazionale, Naples (Inv. No. 109352).

Giorn. Sc., N.S. II, p. 279; Scavi 1861-72, p. 160, No. 92.

277. Statuette of Fortuna. Similar to No. 276.

Ht. 0.062 m. without base. Patina green, surface rough, with spots of corrosion. Execution crude.

Probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5311).

278. Statuette of Fortuna. Was apparently similar, but the surface modelling has been completely destroyed.

Ht. 0.071 m. with plaque. Surface covered with ashy crust. Rudder missing. Probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5352).

279. Statuette of Isis-Fortuna. She stands with her weight on her left leg, and her right is bent and drawn to the side. She wears a short-sleeved chiton, covered by a Doric peplos, girdled at the waist. A himation falls from her head over the left shoulder and back, resting in a fold on the right shoulder. It is brought around to the front under the right arm and covers the body from the waist to the ankles, hanging from a roll around the waist. In her left hand is a cornucopia with a spike at the top, and her right hand grasps the rudder. On her head rises the symbol of Isis, the formalized lotos bloom. Her head is very slightly inclined to her right. The workmanship is good, with careful attention to details.

The identification of Isis with Fortuna was a natural one, inasmuch as both were goddesses of luck, and protectresses of sea-voyagers. Numerous statuettes

of Isis-Fortuna have been found in Pompeii and Herculaneum, showing the popularity of this conception in that region. As in many other examples, the head-dress alone introduces the Isis-element in this statuette. Otherwise the figure is purely a Graeco-Roman type. For similar examples, cf. Reinach, Répertoire, II, 265, 2 and 3, both in Berlin.

Ht. 0.157 m. with circular, moulded base. Patina black, with light green corrosion in the hollows. Preservation and execution good. Handle of rudder broken. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5356).

Br. Erg., II, pl. xxvii, 2; Reinach, Répertoire, II, 265, 6; Roux-Barré, VI, 25, 2.

280. Statuette of Isis-Fortuna. She stands as in No. 279, and the mantle falls from her head. In her left hand, which rests on a pillar, she has the cornucopia, and in her right hand is the rudder. The lotos adorns her head.

Ht. 0.115 m. with double, circular base; statuette, 0.068 m. Patina green, surface incrustated. Found July 12, 1847, in Pompeii, R. IX, Is. iii, No. 5, house of M. Laetius, in a lararium with Nos. 12, 22, 50, 240. Now in Museo Nazionale, Naples (Inv. No.

5347).

PAH, II, p. 468.

281. Statuette of Isis-Fortuna. She stands as in No. 279, and wears a girdled peplos, and a cloak which covers her body from the hips to the knees, with its ends falling over her left arm. The peplos has slipped from her left shoulder, but the breast is not bare. Her hair is arranged in a knot at the back, and curls hang down on her shoulders. On top of her head, which is turned slightly to her right, she has a stephane and a lotos bud. On her left arm is the cornucopia, and the right hand once grasped the rudder. The work is unusually delicate and fine for so small a bronze, and the statuette was once gilded.

Ht. 0.143 m. with circular, moulded base; statuette, 0.11 m. Surface is corroded. Found December 26, 1907, in Pompeii, near the entrance to the house of Circinaeus Crescens, R. V, Is. north of Is. i. Now in museum at Pompeii (No. 430).

N. Sc., 1910, 379, and 380, fig. 1.

282. Statuette of Isis-Fortuna. She stands with her weight on her left leg, and with right leg drawn back. She wears a clinging, sleeveless tunic,

covered with a himation, which falls over her right shoulder and left arm. On her head is the lotos and a modius, and her head is turned to her right. On her left arm is the cornucopia, and the rudder was in her right hand.

Ht. 0.11 m. without base. Patina green, surface corroded and incrustated, was apparently gilded. Found in a villa excavated by Marchese Imperiale in the contrada Giuliiana, near Pompeii, in 1907, with statuettes Nos. 16, 147, 202, 246, 369, 373, 374. Now in museum at Pompeii (No. 2366).

(Information regarding measurements and provenience was given me by Dr. Della Corte).

283. Statuette of Isis-Fortuna. She stands with her weight on her left leg, and the right is bent and drawn back. She wears a short-sleeved chiton, and a cloak which falls from her head at the back and covers her body, as in No. 262. The lotos adorns her head, and she has in her hands the cornucopia and rudder. The execution is crude, and the surface is worn.

Ht. 0.09 m. with circular, moulded base; statuette, 0.07 m. Patina gray-green, with green corrosion on surface. Found in 1903, in a private excavation by De Prisco of a villa rustica south of the station piazza in Boscoreale, with statuettes Nos. 4, 20, 148, 285.

349, 531. Now in the Walters Art Gallery, Baltimore (No. 54747).

Le Musée, III (1906), pl. 61; H. Soc., 1921, 440; Reinach, Répertoire, IV, 155, 9; Walters Art Gallery, Handbook of the Collection, p. 41.

Photograph from Walters Art Gallery.

294. Statuette of Isis-Fortuna. She stands with her weight on her right leg, and has the left drawn slightly back. She wears a sleeveless peplos, girdled below the breasts, and falling from the left shoulder, leaving shoulder and left breast bare. Over this is a himation with a roll passing from the right hip to beneath the left arm at the waist, and covering the lower part of the body. On her left arm she has the cornucopia, and she grasps the rudder with her right hand. On her head is the lotos, and her hair is arranged in a knot at the back, from which curls fall on her shoulders. Her head is turned slightly to her right.

A number of very similar statuettes seem to indicate a well-known original which was copied in small bronzes throughout the Roman world. The bared breast of this type probably was contributed by the Isis element in the conception, and may have been attributed to Isis in the Hellenistic period through her assimi-

lation with Aphrodite. For other examples similar to this statuette, cf. Reinach, Répertoire, II, 264, 7; 265, 1; IV, 143, 3; 145, 3; 154, 5; 254, 6; V, 492, 2; also No. 285 following.

Ht. 0.122 m. with circular, moulded base. Patina greenish black. Top of lotos broken off. Execution mediocre. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5315).

Br. Erg., II, pl. xxvii, 1; Reinach, Répertoire, II, 265, 7; Roux-Barré, VI, 25, 1.

285. Statuette of Isis-Fortuna. Similar to No. 284.

Ht. 0.118 m. with flat, moulded, circular base above a square plinth; statuette, 0.095 m. Patina gray-green, some corrosion on surface. Found in the excavation made by De Erisco in Boscoreale, in 1903, with statuettes Nos. 4, 20, 148, 283, 349, 531. Now in the Walters Art Gallery, Baltimore (No. 54751).

Le Musée, III (1906), pl. 61; N. Sc., 1921, 440; Reinach, Répertoire, IV, 155, 1; V, 110, 7 (poor sketch); Walters Art Gallery, Handbook of the Collection, p. 41.

Photograph from the Walters Art Gallery.

286. Statuette of Isis-Fortuna. She is standing with her weight on her left leg, and her right is bent and drawn to the side, resting on the inner edge of the foot only. She wears a short-sleeved tunic, the fringed cloak of Isis knotted on her breast, and over this a himation, which covers her body from the thighs down, and has the ends drawn up over her left shoulder and arm. Her hair is rolled back from a middle parting to a knot at the back, and spiral curls fall on her shoulders, while in front of each ear are two shorter curls. On her head is the lotos symbol, with modius behind it, fastened to a broad band which encircles the head. On her lowered right arm there is a snake bracelet, and the hand holds the rudder. In her left hand is the cornucopia, topped with a pyramidal spike, and having a fillet twisted around it just below the mouth. On her feet are sandals. The base on which the statuette is mounted is square, and elaborately decorated with leaf and tongue moulding at upper and lower edges. Around it runs a garland of ivy in silver intarsia, with bucrania above the festoons on the front and back, stars at the sides, also of silver. According to the Accademia Ercolanese, the lotos is also of silver.

To a type Hellenistic in style the Roman artist has applied the painstaking attention to details which

was characteristic of Roman work. The result is a highly-finished, strikingly elaborate piece of work, which lacks expression and life. The type of this figure is a fairly common one in the Roman period, but few examples are as elaborate as this.

Ht. 0.43 m. with base. Patina black, preservation excellent. Right arm, spiral curls, rudder and oermoopia were cast separately, also the lotos. Found February 1, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5313).

Br. Exc., II, pls. xxv, xxvi; Clarac, 986, 2571; Finati, Mus. Borb., III, 26, 2; Guida, 1592; Piranesi-Piroli, V, 18; Roux-Barré, VI, 23 and 24.

Photographs Alinari 11191; Anderson 23262.

287. Statuette of Isis-Portuna. She stands with her weight on her right leg, and the left is drawn back. She wears the clinging tunic and knotted cloak of Isis, and has the lotos on her head. She also has a himation around her body from the waist to the knees, with one end hanging over the left shoulder, the other rolled at the waist and tucked in. Her hair is drawn to the back from a middle parting at the front, and hangs on her neck and shoulders in curls. On her left arm is the oermoopia, with fillets twisted around

it, and her lowered right hand grasps the rudder. There are perforations in her ears for earrings, and the pupils of her eyes were inlaid. The work is good, with careful attention to details.

Ht. 0.116 m. with circular, moulded base. Patina brownish black, with light green corrosion in hollows. Pupils of eyes and earrings gone, otherwise well-preserved. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5310).

Br. Exc., II, pl. xxvii, 3; Reinach, Répertoire, II, 265, 5; Roux-Barré, VI, 26, 1.

288. Statuette of Isis-Fortuna. She stands as in No. 287, and wears tunic and knotted cloak. The himation, however, is wrapped around the lower part of her body, with the ends hanging over her left arm, and her head is turned to her left. Her hair falls in curls on her shoulders, but instead of the lotos, she only has a modius on her head. In her hands she holds cornucopia and rudder, as before. The work is good, but the details are obscured by the corrosion of the surface.

Ht. 0.104 m. with low, circular base. Patina green, surface rough and corroded. Found in Pompeii, probably the statuette found March 3, 1868, in R. VII,

Is. 11, No. 15, with statuettes Nos. 91, 195, 353. Now in Museo Nazionale, Naples (Inv. No. 5349).

Giorn. Sc., N.S. I, p. 19; Scavi 1861-72, p. 160, No. 90.

289. Statuette of Isis-Fortuna. She is stepping forward on her left leg, and the right is back and to the side. She wears a clinging tunic, and the knotted cloak of Isis, and a himation around her body, crossing at the front from the waist at the right to her left shoulder, and covering the body almost to the ankles. Her hair is arranged in a knot at the back, and falls in curls on her shoulders. On her head, which is turned very slightly to her right, she has a stephane, lotos, and modius. On her left arm is the cornucopia, topped by a pyramidal spike, and her right hand once held the rudder. The whole statuette is badly damaged by corrosion and heat.

Ht. 0.30 m. Base missing. Patina blue and green, surface badly corroded, and broken by the action of fire. Rudder missing, and top of lotos broken off. Found in Pompeii, probably the statuette of August 22, 1853, said to have been found at the corner of the strada dell'Abbondanza and Stabian street, in front of the base of the statue of Hecate, with statuette No.

198. Now in Museo Nazionale, Naples (Inv. No. 5312).

PAH, II, p. 574.

290. Statuette of Fortuna Panthea. She stands with her weight more on her left leg, and wears a Doric peplos with overfold, and a himation, which covers the lower part of her body, and has both ends hanging over her left shoulder. She is winged, and has curls on her shoulders. On her head is a high diadem with toothed edge, and in the centre of this at the front is attached the lotos, topped by a crescent moon. Behind the lotos is a heavy piece of bronze which rises from the back of her neck and is joined to the diadem. Behind her right shoulder a quiver is attached. Her lowered right hand grasps the rudder, and in left hand she has the cornucopia. She rests her left forearm on a support, around which a serpent is twined. The work is crude and uninteresting.

The interest of this figure lies in the type it represents, a conception of Fortuna having the mingled attributes and functions of a number of goddesses. Here she has the lotos of Isis, the quiver of Artemis, the serpent of Hygieia, and the dress and rudder of Fortuna. In some examples the type is even more complex. Such figures were fairly numerous in antiquity. Cf. examples in Reinach, Répertoire, II, 264, 5; 266,

3-4; IV, 146, 7.

Ht. 0.107 m. with square base supported by four feet. Patina green, surface rough. Handle of rudder broken. Execution crude. Found in Pompeii, according to the Inventory, May 26, 1824 (not recorded in PAH). Now in Museo Nazionale, Naples (Inv. No. 5326).

Photograph Sommer.

291. Statuette of a Lar(?). He stands with his right foot slightly advanced, and the left back and resting on the toes. He wears a plain, short-sleeved tunic which reaches only to his knees, and is girdled at the waist with a wide girdle, ornamented with incised circles, and knotted at the front, with ends hanging. On his head is a wreath of ivy leaves and berries, and a band, which covers the forehead, and is decorated with incised circles. The ends of the band hang on the shoulders. From the front of the wreath rise two goat's horns. In his extended left hand he holds a patera, and in his raised right hand is a rhyton, which terminates in the head and forelegs of a bull. His feet are covered with shoes, decorated at the top with a roll and hanging lappets. The face is heavy and fleshy, and the drapery is crudely represented in heavy, sharply-outlined folds.

The type employed by the Romans to represent the

Lar is believed to have been developed from Greek types of Artemis and Dionysos. If this statuette is to be identified as a Lar, it represents a very early type having the horns, which were occasionally given to Dionysos from the Hellenistic period on. In workmanship the bronze is Etruscan of a late period, and it may originally have been conceived as a Bacchus, but used by its owner in Herculaneum as a Lar. A very similar statuette in Vienna represents the same type in a dancing pose, with the left foot in the air (cf. Sacken, Antiken Bronzen, pl. XIV, 2; Reinach, Répertoire, II, 496, 4).

Ht. 0.274 m. with square base, which is crudely decorated with ovolo and bead moulding at the top, and at the bottom with a moulding formed of incised parallel lines. Patina brownish black, surface polished. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5430).

Br. Erc., II, pl. liii; Clarac, 770A, 1909D; Piranesi-Pirelli, V, 27; Roux-Barré, VI, 101, 2.

Photograph Sommer.

292. Statuette of a Lar(?). He stands on tiptoes, with left foot advanced and right foot behind. On his feet are high sandals, and he wears a

shortened tunic of fine, clinging material, bleused to the hips, and girdled above the blouse with a very wide girdle. A scarf hangs over both shoulders at the sides, and is drawn to the back again at the hips. His hair is in flaring curls around his face, and his head is turned to his left. His right hand is raised, and the left extended to the left, and evidently once held the rhyton and patera, now gone. The face is coarse, with thick, parted lips, triangular brow with strongly prominent frontal bone, and the neck is thick and heavy. The drapery is superficially handled, but care was taken to indicate the fine, clinging material of the tunic.

The workmanship of this statuette is strongly Italic, and it was probably made by an Etruscan artist. The head resembles a terra-cotta head from Arezzo, of Etruscan workmanship (see the Introduction, pp. 30-31). Although the attributes are missing from the hands, the position of the fingers, and the careless, flattened form of the left hand indicate clearly that rhyton and patera are to be supplied. It is therefore probable that this figure is a Lar made for Roman trade by an Etruscan in the late second or early first century B.C.

Ht. 0.210 m. without base. Patina dark brown. Preservation good, except for loss of attributes. Found in Herculaneum, according to Br. Erg. Now in Museo

Nazionale, Naples (Inv. No. 5423).

Br. Erg., II, pl. lvii; Reinach, Répertoire,
II, 497, 1; Roux-Barré, VI, 96, 1.

Photograph Sommer.

293. Statuette of a Lar. He stands with his weight on his right leg, and his left is drawn slightly back and rests only on the toes. He wears a short tunic, reaching to the knees, and with the skirt standing out and blown slightly back at the sides. Over this there is a mantle, which is draped over the left shoulder and hangs at the front, from a roll around the waist, in a heavy pointed fold between the legs. His hair is curling, and short, bound with a fillet in which are fastened rosettes, and the ends of the fillet fall on the shoulders. On his feet are high hunting sandals. His right hand is extended and his left hand is lowered, as if they once held the patera and cornucopia.

This statuette is representative of the earlier type of the Lar familiaris, which originally appeared singly, instead of in pairs, as later. The type continued to be used along with the dancing pairs after Augustus' revival of the worship of the Lares. For similar figures, cf. Reinach, Répertoire, II, 498, 7:

499; 500, 2 and 7; 502, 3; III, 143, 8; V, 232; and Nos. 294-296 following.

Ht. ca. 206 m. with square base, which is decorated with Lesbian leaf mouldings. Patina brownish black. Attributes missing from hands; right leg, from knee to ankle, and left leg, from knee down, apparently restored. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5396).

Br. Exc., II, pl. lv; Guida, 1584; Piranesi-Piroli, V, 28; Reinach, Répertoire, II, 500, 6; Roux-Barré, VI, 96, 2.

Photograph Sommer.

294. Statuette of a Lar. Similar to No. 293, but with the left foot advanced instead of the right.

Ht. ca. 0.12 m. without base. Patina blackish green, surface apparently has been chemically treated. Polish high. Heavy drapery from front missing, and large hole in skirt of tunic; attributes gone from hands, also part of fingers of both hands, and toes from left foot. Face and front of hair corroded. Said to have been found in Pompeii. Now in the Antiquarium of the museum at Karlsruhe (No. 1179).

Reinach, Répertoire, II, 498, 2; K. Schumacher,

Beschreibung der Sammlung antiker Bronzen, p. 189,

No. 992.

295. Statuette of a Lar. Similar, without the rosettes and ends of the fillets. The left leg is advanced, as in No. 294.

Ht. 0.102 m. Base missing, also attributes. Patina blue-black, surface rough and corroded, especially the head, left side of front, and left arm. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5398).

296. Statuette of a Lar. Similar. His head is encircled by a fillet only, and the ends fall on his shoulders. The cornucopia is in his left hand, and the patera in his right.

Ht. 0.152 m. with circular base, supported by a square plinth. Patina bluish-black, surface dull. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5407).

297. Statuette of a Lar. He stands with his weight on his advanced right leg, and the left is drawn back. He is dressed as in Nos. 293-296, and has on his head a large wreath, from which fillets fall on his shoulders. In extended right hand he has a patera. The left forearm is outstretched to the left, but is

apparently restored. The left hand was originally nearer the body and holding the cornucopia. The figure is squat and broad, and the neck and face are thick and heavy.

This statuette represents a version of the type of the preceding statuettes which is known from numerous examples. It differs from the other form in the size of the wreath and in the heavy, lifeless forms of the figure. Cf. similar examples in Reinach, Répertoire, II, 499, 3; V, 231, 1 and 7; 233, 5 and 7.

Ht. 0.112 m. without base. Patina greenish black. Cornucopia missing from left hand, left hand and forearm restored. Mediocre execution of the Imperial period. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5416).

298. Statuette of a Lar. Similar to No. 297.

Ht. 0.125 m. with circular, moulded base. Patina green, surface rough and slightly corroded. Execution crude. Found May 9, 1899, in Pompeii, R. V, Is. iv, No. 3, with Nos. 299, 346. Now in Museo Nazionale, Naples (Inv. No. 129431).

N. Sc., 1899, 206, fig. 1; Reinach, Répertoire, III, 143, 9.

299. Statuette of a Lar. Replica of No.

298.

Ht. 0.125 m. with circular, moulded base. Patina green, surface corroded. Patera missing from right hand. Found with Nos. 298 and 346. Now in Museo Nazionale, Naples (Inv. No. 129430).

N. Sg., 1899, 206, fig. 1.

300. Statuette of a Lar. He stands with his weight on his right leg, and with his left drawn slightly back. He wears a short-sleeved tunic which reaches to just above his knees. Over this there is a mantle draped over the left shoulder and rolled about the waist. The skirts of his tunic are blown out to a sharp point on either side. His hair is short and curling and his head is bare. In his left hand he has a cornucopia and in his right a patera. On his feet are low sandals. The style of the figure is curious, with highly formalized treatment of the drapery. The type also is unusual, but is obviously related to that of the preceding statuettes.

Ht. 0.286 m. with square base, which is decorated with an ovelo moulding, and supported by four feet. Patina ashy green, surface slightly incrustated. Execution mediocre. Found in April, 1762, in Herou-

lanca, in the theatre. Now in Museo Nazionale, Naples (Inv. No. 5424).

Br. Exc., II, pl. lii; Clarac, 770A, 1909E;
Guida, 1533; Piranesi-Pirelli, V, 27; Roux-Barré, VI,
101, 1; Sq. Exc., p. 403.

301. Statuette of a Lar. He stands with his weight on his left leg, and is dressed in a short tunic, over which a mantle is rolled about the waist, with two knots at the front, and with its ends falling in points at the sides. His hair is arranged in a tuft above his brow and has long curls at the sides. In his raised right hand he has a rhyton terminating in a dolphin's head, and in his extended left hand is a patera. On his feet are low sandals.

This statuette shows a different arrangement of the cloak, and of the hair. The cloak is thus disposed in numerous examples, both of the dancing and the quietly standing types. The arrangement of the hair, with the tuft tied above the brow, as in many statuettes of Eros and of children, does not appear so often among the examples from other sites, but a comparatively large number of the Lares from Pompeii have this coiffure. The best example of a Lar with this arrangement of the hair is the fine statuette in the Museo dei Conservatori in Rome (Stuart Jones, Conser-

vateri, pl. 115; Reinach, Répertoire, II, 493, 3), which is represented in a dancing pose. In the Pompeii examples it seems to accompany a chubby, child-like face (see Nos. 302, 307, 328, 325-6, 328).

Ht. 0.145 m. with circular base; statuette 0.105 m. Patina green, surface somewhat roughened with corrosion. Execution mediocre. Found March 16, 1871, in Pompeii, R. IX, Is. 11, No. 21 with Nos. 191, 302, 341, 607. Now in Museo Nazionale, Naples (Inv. No. 109348).

Giorn. Sc., N.S. II, p. 281; Scavi 1861-72, p. 161, No. 109(?).

302. Statuette of a Lar. Companion to No. 301, with weight on the right leg, and the hands with their attributes reversed. The base is also different.

Ht. 0.162 m. with cylindrical base; statuette 0.123 m. Patina green, surface corroded, especially on the patera, rhyton, and face. Found in Pompeii with No. 301. Now in Museo Nazionale, Naples (Inv. No. 109349).

Giorn. Sc., N.S. II, p. 281; Scavi 1861-72, p. 161, No. 103(?).

303. Statuette of a Lar. He stands with

weight on his left leg, and is dressed as before, but the skirt of his tunic and the ends of the cloak are blown out at the sides. On his head is a large wreath from which fillets fall on his shoulders, and on his feet are low sandals. In raised left hand he has a dolphin rhyton, and in his right hand he grasps a horn-like object, apparently the broken end of a cornucopia. The combination of rhyton and cornucopia is unusual. Otherwise the type is that of Nos. 301, 302. Cf. a statuette in the Bibliothèque Nationale, Paris (Babelon-Blanchet, Catalogue, No. 740), which should be restored in the same way.

Ht. 0.116 m. without base. Patina black, Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5425).

304. Statuette of a Lar. His weight is on his right leg, and his left is drawn back and rests only on the toes. Over his short tunic he has a cloak, rolled around the waist, and hanging as far as his hips from the roll, an arrangement similar to that found in many statuettes of Artemis. On his head is a wreath from which fillets fall on his shoulders. The rhyton in his right hand terminates in a goat's head, and in his extended left hand he has the patera.

Ht. 0.192 m. with circular, moulded base. Sur-

face covered with green corrosion, and badly injured, especially on face, right side of head and body, skirt of tunic, and right knee. Apparently there were hanging ends of the cloak at the sides, which are now missing. Found in Pompeii, probably the statuette found February 19, 1866. Now in Museo Nazionale, Naples (Inv. No. 5408).

Giornale, XI, No. 12.

305. Statuette of a Lar. He stands as before, and wears a plain, short tunic girdled at the waist by a ribbon, which is tied in a knot at the front. His short hair is encircled by a wreath with fillets hanging on his shoulders. On his feet are sandals. In his right hand is the patera, and in his left the rhyton.

Ht. 0.122 m. with circular, moulded base. Patina greenish black, surface somewhat roughened and worn down. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5401).

Br. Erg., II, pl. liv, 3; Reinach, Répertoire, II, 495, 5; Roux-Barré, VI, 102, 3.

306. Statuette of a Lar. Companion to No. 305, with the pose reversed.

Ht. 0.098 m. without base. Patina greenish black, surface dull, but better preserved. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5431).

Br. Erg., II, pl. liv, 1; Reinach, Répertoire, II, 495, 2; Roux-Barré, VI, 102, 1.

Photograph Sommer.

307. Statuette of a Lar. He stands with his weight more on his right leg, and is dressed in a short tunic, which is bloused at the waist, and blown out at the sides. His hair is arranged in a tuft above his brow, with the rest hanging in curls. His face is plump and child-like. In his right hand is a bossed patera, and in his left hand, which is raised from the elbow, and is at the level of his shoulder, he has a rhyton with dolphin head. On his feet are sandals.

Ht. 0.158 m. with base, which is circular, and supported by a square plinth. Patina green, surface corroded. Found September 17, 1867, in Pompeii, R. VII, Is. iii, No. 29, with Nos. 190, 371. Now in Museo Nazionale, Naples (Inv. No. 5402).

Giornale, XII, No. 206; Scavi 1861-72, p. 160, No. 102.

308. Statuette of a Lar. He stands with weight on his right leg, and is dressed in a short, bloused tunic. His hair is long, and is drawn back to form a knot on his neck at the back. In his raised left hand he has a delphin rhyton. The drapery is well-executed, and the type is similar to that of a bronze in Berlin (Führer, p. 57, No. 6375), and its companion figure in the Loeb Collection (Sievers, Die Bronzen, etc., pl. 16).

Ht. 0.093 m. without base. Patina green, over natural bronze. Feet missing, also right arm from above elbow. Probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5419).

309. Statuette of a Lar. He has his weight on his left leg, and wears a short tunic, girdled at the waist. The rhyton is in his raised right hand, and the patera in his left hand.

Ht. 0.086 m. with circular, moulded base. Surface badly corroded, and covered with an ashy crust. Probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5413).

310. Statuette of a Lar. He stands on tip-toes with left leg advanced and right behind, and carries in his raised left hand a rhyton terminating

in the head of an animal, perhaps that of a fawn, and in extended right hand is the patera. He wears a short tunic, and over it a long scarf or mantle, wrapped around his girdle at the front, and with one end hanging over his right forearm, the other brought up over his left shoulder and hanging behind. His hair is represented as very curly and standing out around his face. On his feet are low sandals.

The dancing type of the Lar, usually appearing in pairs, was originally employed to represent the Lares compitales, but after the Augustan reorganization the type appeared in house shrines for the Lar familiaris, sometimes singly, sometimes still in a pair. Both the arrangement of the scarf or mantle, and the arrangement of the hair, which are found in this figure, are of frequent occurrence, but not always in combination. Cf. the examples in Reinach, Répertoire, II, 493, 7; 494, 6; 495, 1 and 9; III, 267, 4.

Ht. 0.21 m. with cylindrical base, which is supported by a square plinth, and decorated with an ovolo moulding at top; statuette 0.156 m. Patina rich green, corrosion in drapery, edge of patera, nose of rhyton, nose of Lar. Found April 16, 1875, in Pompeii, R. VI, Is. xiv, No. 27, with Nos. 311, 368, 370, 543. Now in Museo Nazionale, Naples (Inv. No. 110603).

Della Corte, Neapolis, II (1915), 327; Giorn.Sc.,

N.S. III, p. 172; Pomp. e la reg. sett., pt. II, p. 75, No. 15.

311. Statuette of a Lar. Companion of No. 310, with pose reversed, including balance of figure, arrangement of scarf, and position of hands.

Ht. 0.21 m. with similar base; statuette 0.156 m. Patina green, surface somewhat corroded. Lower part of base restored. Found with No. 310. Now in Museo Nazionale, Naples (Inv. No. 110604).

Giorn. Sc., N.S. III, p. 172; Pomp. e la reg. sett., pt. II, p. 75, No. 16.

312. Statuette of a Lar. The pose is similar to No. 310, but here the scarf is bound around the waist, and hangs in flying ends at the sides. On his feet are high sandals.

There are many examples of Lares having the tunic and scarf arranged as it is in this statuette. Cf. Nos. 313-332 following; also Reinach, Répertoire, II, 493; 494; IV, 301; 303; V, 233; 234.

Ht. 0.13 m. with circular base. Patina dark bluish green, surface corroded and incrustated. Rhyton in right hand broken. Found November 22, 1878, in Pompeii, R. IX, Is. vi, No. 5, with No. 313. Now in Museo

Nazionale, Naples (Inv. No. 115555).

Pomp. e la reg. sott., pt. 11, p. 75, No. 19;

N. Sc., 1878, 372.

313. Statuette of a Lar. Companion to No. 312, with pose reversed.

Ht. 0.13 m. with base. Patina green, surface roughened. Upper part of rhyton missing. Found with No. 312. Now in Museo Nazionale, Naples (Inv. No. 115556).

Pomp. e la reg. sott., pt. 11, p. 75, No. 20;

N. Sc., 1878, 372.

Photograph Semmer.

314. Statuette of a Lar. Similar in pose to No. 312. Over the tunic the scarf seems to fall from the shoulders, and is rolled about the waist, falling at the sides as in No. 312. An overfold, either of the tunic, or of the scarf, hangs below the roll at the waist to a point below the hips. His head, which is inclined to his left, is crowned with leaves, and his hair is in disorderly curls. On his feet are high sandals.

Ht. 0.415 m. with circular base. Patina rich

blue, spotted with green corrosion, especially on drapery, face, hair, and base. Execution was apparently good, but modelling of the surface is ruined by corrosion. Found March 16, 1881, in Pompeii, R. IX, Is. vii, near entrance to No. 16, with statuettes Nos. 315, and 114. Now in Museo Nazionale, Naples (Inv. No. 116242).

N. Sc., 1881, 93.

315. Statuette of a Lar. Companion to No. 314, with the pose reversed.

Ht. 0.415 m. with base. Patina blue-green, surface badly corroded. Ends of scarf missing, and horns from goat's head on rhyton. Found with No. 314. Now in Museo Nazionale, Naples (Inv. No. 116243).

N. Sc., 1881, 93.

316. Statuette of a Lar. He stands on tip-toes with left leg advanced, the right behind, and in raised left hand he has a goat-headed rhyton. He is dressed as in Nos. 314, 315.

Ht. 0.18 m. with base, which is cylindrical, supported by a square plinth. Patina bluish, with spots of green corrosion on surface. Right arm gone, and base is injured. Condition of the bronze indicates

that it was probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5406).

317. Statuette of a Lar. The pose and dress is similar to that of No. 312, but here there is a large wreath on his head, from which fillets fall on his shoulders, and on his feet are low sandals. The figure is broader and heavier than that of No. 312.

Ht. 0.19 m. with square base, which apparently does not belong; statuette ca. 0.13 m. Patina dark green, surface slightly incrustated and corroded, especially on end of rhyton, face, wreath, and front of tunic. Left foot missing, part missing from wreath at front. Found March 15, 1861, in Pompeii, R. VIII, Is. iv, No. 9, with No. 86, and another statuette which has not been identified. Base of Lar apparently originally belonged to No. 86. Now in Museo Nazionale, Naples (Inv. No. 5409).

Giorn. Sc., I, p. 365.

318. Statuette of a Lar. Similar in pose and dress to No. 317, but with the hair fastened above his brow in a tuft. His right hand is raised and his left is extended, while his right leg is advanced and his left is behind.

Ht. 0.151 m. with flat, circular base; statuette, 0.136 m. Patina green, surface badly corroded and modelling injured. Right forearm, hand, and rhyton missing, also patera from left hand, and ends of scarf. Right foot apparently restored. Found in Pompeii before 1872 (recorded in the Inventory in 1872). Now in Museo Nazionale, Naples (Inv. No. 109345).

519. Statuette of a Lar. He is poised on tiptoes with left leg advanced and right back, and has in his raised right hand a rhyton which terminates in the head and forelegs of a panther, while in his lowered left hand he has a pail. He is dressed as in the preceding statuettes, with flying scarf ends at the sides of his skirts. On his feet are high hunting boots. His head is thrown back as he gazes towards the rhyton, and his hair is arranged in long curls.

Ht. 0.37 m. with rectangular base, which is decorated with ovolo and leaf mouldings, and supported by four feet; statuette, 0.30 m. Patina rich green, surface dull and somewhat incrustated. Found in 1903, in Pompeii, R. VI, Is. xvi, No. 7, House of the Gilded Cupids, with Nos. 320, 2, 108, 181, 187. Now in Museo Nazionale, Naples (Inv. No. 133327).

H. Sc., 1907, 571, and fig.17; Reinach, Répertoire.

IV, 302, 8.

320. Statuette of a Lar. Companion of No. 319, with the pose reversed.

Ht. 0.37 m. with base; statuette 0.30 m. Patina green, surface slightly incrustated. Found with No. 319. Now in Museo Nazionale, Naples (Inv. No. 133328).

H. Sq., 1907, 571, and fig. 17; Reinach, Réper-toire. IV, 303, 3.

321. Statuette of a Lar. He stands on tip-toes with left leg advanced and right back, and holds in his raised left hand a rhyton with dolphin head, and in extended right the patera. He is dressed as before, and his hair, which frames his face with heavy curls, is apparently crowned with a wreath. His head is slightly inclined to his right.

Ht. 0.16 m. with cylindrical base, supported by a square plinth. Patina bright green, with spots of dark blue. Surface has ashy incrustation, and corrosion, especially in hollows. Found in Pompeii, probably the statuette found June 4, 1862, with a companion Lar. Now in Museo Nazionale, Naples (Inv. No. 5404).

Seavi 1861-72, p. 161, No. 105(?).

322. Statuette of a Lar. Apparently companion of No. 321, with pose reversed, but mounted on a different type of base.

Ht. 0.164 m. with circular, moulded base. Patina dark, surface covered with light green corrosion, especially on head and front of tunic, and on legs. Right arm missing. Found in Pompeii, probably with No. 321. Now in Museo Nazionale, Naples (Inv. No. 5410).

Scavi 1861-72, p. 161, No. 100(?)

323. Statuette of a Lar. He is poised on tip-toes, with right leg advanced, and left leg behind, and holds in raised left hand a rhyton terminating in a goat's head, while his extended right hand once held a patera. He is dressed similarly to Nos. 321, 322, and his hair is in thick curls around his face.

Ht. 0.165 m. with cylindrical base, supported by a square plinth. Patina gray-green, surface rough. Patera missing, also end of scarf at his left. Found in Pompeii, possibly one of the pair reported on January 2, 1837, certainly before 1839, inasmuch as it is published in Finati, Mus. Borb., vol. XII, first issued in 1839. Now in Museo Nazionale, Naples (Inv. No. 5420).

Finati, Mus. Borb., XII, 25, 1; Guida, 1834;

PAH, II, p. 332; Reinach, Répertoire, II, 495, 6.

Photograph Semmer.

324. Statuette of a Lar. Companion of No. 323, with pose reversed.

Ht. 0.165 m. with circular, moulded base. Patina similar to that of No. 323. Both hands gone, with attributes. Found in Pompeii, with No. 323. Now in Museo Nazionale, Naples (Inv. No. 5418).

Finati, Mus. Borb., XII, 25, 2; PAH, II, p. 332(?); Reinach, Répertoire, II, 495, 7.

325. Statuette of a Lar. Similar to No. 318, but in a much better state of preservation. The rhyton in his right hand terminates in the head of a goat.

Ht. 0.21 m. with octagonal base, which is decorated at the top with leaf and bead mouldings, and supported below by a square plinth on four feet. Patina green, with bluish spots, surface incruusted and corroded. Found October 10, 1882, in Pompeii, R. VIII, Is. vi, with Nos. 326, 56, 94, 109, 135. Now in Museo Nazionale, Naples (Inv. No. 113262).

Casa e Mon., vol. III, Arte Pompeiana, pl. XIV;

E. Sc., 1882, 421; Spinassola, Arti decorative, pl. 253.

Photograph Sommer.

326. Statuette of a Lar. Companion of No. 325, with the pose reversed.

Ht. 0.21 m. with similar base. Patina blue-green, preservation fair, but surface rough. Found with No. 325. Now in Museo Nazionale, Naples (Inv. No. 113261).

See Bibliography of No. 325.

327. Statuette of a Lar. Similar in pose and dress to No. 326.

Ht. 0.134 m. with square base, supported by four feet. Patina gray-green, surface rough and slightly corroded. Hair missing from above brow. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5399).

328. Statuette of a Lar. Similar in pose and dress to No. 325, but he has in his left hand a cornucopia instead of a patera. For the combination of rhyton and cornucopia, cf. No. 303.

Ht. 0.107 m. without base. Patina brownish black, surface polished. Found January 29, 1762, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5411).

Sc. Erg., p. 382.

329. Statuette of a Lar. Similar to No. 328, with the pose reversed.

Ht. 0.095 m. without base. Patina dark brown, surface injured. Hair gone from above brow. Execution poor. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5421).

330. Statuette of a Lar. Similar in pose and dress to No. 321, but of much cruder workmanship.

Ht. 0.094 m. with cylindrical base; statuette 0.089 m. Patina green, surface somewhat incrustated. Execution crude. Found in Herculaneum, according to the Inventory; condition is similar to that of many bronzes from Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5414).

331. Statuette of a Lar. Similar in pose and dress to No. 322, but smaller and of cruder workmanship, and having a wreath encircling his head.

Ht. 0.098 m. without base. Patina dark, with light green in hollows. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5426).

Br. Erg., II, pl. liv, 2; Piranesi-Piroli, V, 28:

Reinach, Répertoire, II, 495, 4; Roux-Barré, VI, 102, 2.

332. Statuette of a Lar. Similar to No. 331.

Ht. 0.102 m. with cylindrical base; statuette
0.087 m. Patina green. Patera missing from left hand.
Found in Pompeii. Now in Museo Nazionale, Naples (Inv.
No. 5428).

333. Statuette of a Lar. He is poised on tip-toes, with his left leg in front and his right behind. He is dressed in a voluminous short tunic, which is girdled at the waist, and has an overfold reaching to just above the girdle. His hair is parted in the middle, and drawn back to a knot on the nape of his neck. His right hand is raised and his left is extended, but the rhyton and patera are missing. On his feet are low sandals. The overfold of the tunic hangs in many loose folds, resembling unpressed box pleats. The workmanship is strongly Italian in character, and a similar treatment of drapery is to be found on an Etruscan urn of alabaster in Florence. The original type from which this representation of the Lar was developed belonged to fifth-century Greek art. (See the discussion in the Introduction, pp. 82-83).

Ht. 0.192 m. with circular base; statuette 0.162 m.

Patina dark green, surface somewhat corroded. Execution mediocre. Patera and rhyton missing. Found January 22, 1872, in Pompeii, R. VII, Is. xv, No. 3. Now in Museo Nazionale, Naples (Inv. No. 109355).

Giorn. Sc., N.S. II, p. 363; Guida, 1558.

Photograph Semper.

334. Statuette of a Lar. Companion to No. 333, with the pose reversed.

Ht. 0.188 m. with circular base; statuette 0.157 m. Patina rich green, surface somewhat corroded and incrustated. Rhyton and patera missing. Found January 15, 1872, on same site as No. 333. Now in Museo Nazionale, Naples (Inv. No. 109356).

Giorn. Sc., N.S. II, p. 363.

335. Statuette of a Lar. He stands on tip-toes, with right foot advanced and left foot back, and in his raised right hand he has a goat-head rhyton, and his left hand holds the patera. He wears a short tunic bloused over a girdle at the waist, and with skirts blown out at the sides, and on his feet are low sandals. His hair is arranged in thick curls around his face, and apparently is crowned by a wreath.

The plain tunic, girdled and bloused, as in this

statuette, is of the type found in a number of statues and statuettes of Camilli, and seems to form a link between the types employed for the Lares and for the Camilli. Cf. a statuette of a Camillus from Herculaneum, No. 339; also the statue, called a Camillus, in the Metropolitan Museum, New York: Richter, Catalogue, No. 271.

Ht. 0.235 m. with cylindrical base, decorated with leaf and ovolo mouldings, and supported by a square plinth on four feet. Patina rich green and blue, surface somewhat corroded. Found October 27, 1880, in Pompeii, R. IX, Is. vii, No. 20, with No. 336 and Fortuna No. 258, in the lararium in the atrium. Now in Museo Nazionale, Naples (Inv. No. 111699).

H. Sa., 1880, 399; Presuhn, Pompeii, pt. X, p. 5, and pl. 3.

Photographs Alinari 11190; Brogi 12440.

336. Statuette of a Lar. Companion of No. 335, with the pose reversed.

Ht. 0.235 m. with similar base. Patina blue and green, surface corroded and roughened. Found with No. 335. Now in Museo Nazionale, Naples (Inv. No. 111698).

See bibliography of No. 335, also photographs.

337. Statuette of a Lar(?). He wears the short tunica, and is striding to his left. His right hand is raised, and in his left is a cup.

The type of this figure is unique, departing from the usual representation of the Lar, either standing quietly or dancing. Possibly it should be called merely a cup-bearer, and is not to be interpreted as a Lar. If it is intended as a Lar, a rhyton was held in the right hand.

Ht. 0.148 m. without base. Surface destroyed by corrosion and badly injured by fire. Face is completely gone. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5403).

338. Statuette of a Lar(?). He is nude except for a band or a roll around his waist, with ends falling at the sides. In his raised left hand he has a rhyton, and in his extended right hand a patera. His head is slightly inclined and his hair is arranged in thick curls around his face. The pose and attributes are those of the Lar, but a nude Lar is exceedingly rare, and apparently did not meet the approval of Roman taste. Cf. a somewhat similar figure which was in the Caylus collection: Reinach, Répertoire, II, 493, 5.

Ht. 0.064 m. without base. Patina olive green.

Feet restored. Found February 7, 1866, in Pompeii.
Now in Museo Nazionale, Naples (Inv. No. 5429).

Giornale, XI, No. 4; Scavi 1861-72, p. 161,
No. 101.

339, Statuette of a Camillus. He stands with his weight on his right leg, and with the left drawn back and resting only on the toes. He wears a short tunic, girdled and bloused at the waist, and clinging to his body below the waist. His hair is represented by formally-treated curls, which frame his face, and around his head is a laurel wreath, from which fillets hang on his shoulders. In his lowered right hand he carries a situla and in raised left hand he has a flabellum. The base on which he stands is circular, and decorated with mouldings of leaf and bead both above and below. Beneath the circular part is a square support with open sides.

The attendant boy with flabellum and situla is a common figure in representations of Roman sacrifices. The type was borrowed from Greek art of the fourth century B.C. This statuette, with its correct but rather cold treatment, is probably to be dated in the early Imperial period.

Ht. 0.277 m. with base. Patina greenish, over-

lying natural bronze color. Surface has slight corrosion on face and in folds of tunic. Found in Herculaneum in the earliest excavations. Now in Museo Nazionale, Naples (Inv. No. 5427).

Br. Erg., II, pl. lvi; Ceci, Pise. Br., pl. V, 15; Finati, Mus. Borb., XIII, 54, 1; Guida, 1597; Piranesi-Piroli, V, 29; Reinach, Répertoire, II, 503, 2; Roux-Barré, VI, 32.

Photograph Semmer.

340. Statuette of a Genius. He stands with his left foot advanced and bearing his weight. He wears a short-sleeved tunic and a toga, which covers his head, and his entire body, except for his right arm and side from the waist up. It has no simms, but its surplus is arranged in a roll which passes from the waist at the right to the left shoulder. In his outstretched right hand he has a patera, and in his left hand he grasps the end of a cormicopia, which rests against his shoulder. On his feet are shoes. The folds of the toga are broad and shallow, and its arrangement is that of the early part of Augustus' rule. The arrangement of the hair is also in the style of that period.

The genius familiaris seems to have been first represented in human form as a togatus at the beginning

of the Augustan period, following the similar representation of the genius of Augustus, which first appeared in 29 B.C. (cf. E. Rink, Die bildlichen Darstellungen des römischen Genius, Giessen, 1933, pp. 23-25). The extant statuettes in this form show a definite attempt at portraiture, and only when there is a distinct resemblance to portraits of one of the Emperors can it be stated with any certainty that the genius of the Emperor is represented. In private shrines the genius togatus could be either that of the master of the house or of the Emperor, but Rink follows Mau in believing that in the majority of cases that of the master of the house is represented (Rink, op. cit., pp. 17-21; Mau-Kelsey, pp. 269-272).

This example of a Genius was found in a group which included two statuettes of Zeus, one of Herakles, and one of Isis-Fortuna. The association with Zeus may possibly show that it was intended to represent the genius of the Emperor. The style and the arrangement of the toga belong to the early Augustan period, and the face is not unlike some of the portraits of Augustus. The identification, however, cannot be definitely established, because the face is somewhat obscured by corrosion.

Ht. 0.165 m. with rectangular base, which is supported by four feet. Patina rich green, with light

green corrosion in the folds. Surface rough. Right foot fragmentary, Found July 12, 1847, in Pompeii, R. IX, Is. iii, No. 5, with Nos. 12, 22, 50, 280. Now in Museo Nazionale, Naples (Inv. No. 5383).

PAH, II, p. 468.

Photograph Sommer.

341. Statuette of a Genius. He is dressed in the toga, with veiled head, as before, but here the toga has a sinus reaching to his right knee, and the umbra at the waist. The treatment of the drapery and the arrangement of the hair across the brow are in the style of the early part of the first century A.D.

This statuette was found in company with a pair of Lares and a statuette of Athena. The combination of the genius with the pair of Lares does not occur before approximately 7 B.C. Inasmuch as both the genius familiaris and the genius of the Emperor appear with the Lares, this grouping does not give any indication of the identity of the genius. This example is probably a genius familiaris.

Ht. 0.116 m. without base. Patina rich green, surface somewhat rough and corroded. Found March 16, 1831, in Pompeii, R. IX, Is. ii, No. 21, with Nos. 191, 301, 302, 607. Now in Museo Nazionale, Naples (Inv. No. 109346).

Giorn. Sc., N.S. II, p. 281; Scavi 1861-72, p. 160,

No. 93.

Photograph Semmer.

342. Statuette of a Genius. Similar to No. 341. The sinus is wider, and more sharply defined. This statuette is not earlier than the reign of Tiberius.

Ht. 0.16 m. with square base, supported by four feet. Patina green, surface badly corroded and incrustated. Eyes were apparently inlaid of another material. Found in Pompeii, probably the statuette reported found March 29, 1862. Now in Museo Nazionale, Naples (Inv. No. 5388).

Scavi 1861-72, p. 160, No. 111.

343. Statuette of a Genius. Similar to No. 342, with similar treatment of the drapery. The proportions of the figure are slimmer.

Ht. 0.082 m. without base. Patina black, surface worn. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5382).

344. Statuette of a Genius. Similar in type to Nos. 342, 343. The linear treatment of the drapery

is marked. This figure has the curious addition of a serpent which has its tail wound around the right forearm, and rears its head above the head of the statuette.

The combination of the snake with the human form of the genius can only be a dual representation of the genius, which seems to occur only here in small statuettes. Rink (op. cit. infra) cites a number of other examples in reliefs and marble statues, in which the combination occurs. But usually the serpent is represented wound around a nearby altar, or separated in some way from the human representation. The serpent represented the genius before the introduction of the tegeta type, i. e., in the Republican period.

Ht. 0.234 m. with square base, which has an ovolo and bead moulding at the top, is decorated with sprays of laurel in silver intarsia, and supported by four feet; statuette 0.178 m. Patina green, surface somewhat incrustated and corroded. Found December 27, 1907, in Pompeii, R. V. Is. 1. Now in Museo Nazionale, Naples (Inv. No. 133334).

N. S., 1910, 379-380, and fig. 2; Rink, Die bildlichen Darstellungen des römischen Genius, pp. 11-12.

Photograph Sommer.

345. Statuette of a Genius. Similar in type

and pose to Nos. 342-344, but with the addition of a wreath around his head over the fold of the toga. A crescent moon adorns the top of the cornucopia.

The wreath, which was worn by the Roman priest while sacrificing, may indicate that the owner of this house was a priest. It may, however, merely refer to the priestly capacity of the head of the house in family ceremonies.

Ht. 0.085 m. with base, which is flat and circular; statuette 0.072 m. Patina green, surface with ashy incrustation. Found May 7, 1873, in Pompeii, R. I, Is. ii, No. 10. Now in Museo Nazionale, Naples (Inv. No. 109741).

Giorn. Sc., N.S. III, p. 57; Pomp. e la reg. sott., pt. ii, p. 75, No. 21.

346. Statuette of a Genius. Similar to No. 345.

Ht. 0.08 m. with circular base. Patina green, surface corroded. Found May 9, 1899, in Pompeii, R. V, Is. iv, No. 3, with Nos. 298, 299. Now in Museo Nazionale, Naples (Inv. No. 129429).

N. Sc., 1899, 206, fig. 1; Reinach, Répertoire, III, 267, 10.

347. Statuette of a Genius. Similar. The wreath is large, and a spike replaces the crescent on the cornucopia.

Ht. 0.072 m. without base. Patina green, surface slightly roughened. Found June 14, 1875, in Pompeii, R. V. Is. I, No. 26. Now in Museo Nazionale, Naples (Inv. No. 118905).

Giorn. Sc., N.S. III, p. 176.

348. Statuette of a Genius. Similar in dress to the preceding figures, but having in the left hand an incense box instead of the cornucopia.

Ht. 0.079 m. with circular, moulded base. Patina brownish black, surface rough. Right hand missing. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5378).

Photograph Sommer.

349. Statuette of a Genius. Similar to No. 348. The border of the toga is indicated by crude, parallel grooves.

Ht. 0.085 m. with square base, supported by four feet; statuette 0.06 m. Surface has faint green corrosion over natural dark bronze color. Execution crude.

Found in 1903, in a private excavation by De Prisco of a villa in Boscoreale, with statuettes Nos. 4, 20, 148, 283, 285, 531. Now in Walters Art Gallery (No. 54.750).

Le Musée, III (1906), pl. 61: N. Sc., 1921, 440, fig. 11; Reinach, Repertoire, IV, 310, 9; Walters Art Gallery, Handbook of the Collection, p. 41.

Photograph from the Walters Art Gallery.

350. Statuette of an Orator in Pose of Sacrificer. He is dressed similarly to the preceding statuettes of the genius, and the pose is also the same. In his left hand he holds a roll instead of the cornucopia or incense box. His extended right hand is empty, but apparently once held a patera. The face is evidently a portrait.

Ht. 0.17 m. with rectangular base; statuette 0.11 m. Patina black. Patera missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5389).

Birt, Buchrolle, p. 53, and fig. 34; Reinach, Repertoire, IV, 311, 4.

Photograph Sommer.

351. Statuette of an Orator. Similar to No.

350. Here the patera remains in the right hand.

Ht. 0.105 m. without base. Patina dark, surface much incrustated and marked with green corrosion. Right foot fragmentary. Execution apparently good, where corrosion has not destroyed it. Found probably in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5384).

352. Statuette of an Orator. Similar. The toga is arranged in a broad, encircling fold, which frames the upper part of the body.

Ht. 0.112 m. with circular, moulded base. Patina grayish green, surface dull. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5379).

Birt, Buchrolle, p. 53, and fig. 36; Reinach, Répertoire, IV, 310, 10.

353. Statuette of a Priest, or Man Sacrificing. He stands with his weight on his right leg, and is dressed in a cloak, which is wrapped around the body from the waist to the shins, and has its ends drawn up over the left shoulder and arm. In his right hand he holds a patera, and in his left an incense box. His head is wreathed with ivy leaves.

Figures of this type have been variously interpreted as deities, priests, or genii, but the most probable

identification is as a priest or sacrificer. The type is apparently a development from the Italic draped Bacchus (cf. No. 96). The wreath or radiated headdress is not unlike that worn by Roman priests when sacrificing (cf. Mrs. Strong, Roman Sculpture, pls. VIII, IX). Similar statuettes have been found throughout the Roman world, many of them in Etruria. The execution is generally crude, and for this reason they cannot be assigned to a definite period. Cf. the similar figures in the Metropolitan Museum (Richter, Catalogue, Nos. 170-176).

Ht. 0.118 m. with support, which is of lead, and was apparently inserted in a base. Patina dark blue-green, surface roughened with corrosion. Found March 3, 1868, in Pompeii, R. VII, Is. ii, No. 16 or 18. Now in Museo Nazionale, Naples (Inv. No. 5394).

Giorn. Sc., N.S. I, p. 19.

354. Statuette of a Priest. Similar to No. 353. The left hand emerges from the drapery at the hip, and is fragmentary. The type is markedly archaic, and the workmanship is crude.

Ht. 0.089 m. with flat, cylindrical base. Patina black with spots of natural bronze. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5393).

355. Statuette of a Priest. Similar.

Ht. 0.056 m. without base. Patina black. Figure very crude and flat. Left hand fragmentary. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5376).

356. Statuette of a Priest. Similar.

Ht. 0.081 m. without base. Patina green, overlying natural bronze. Features worn smooth, right arm and left hand missing. Found probably in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5375).

357. Statuette of a Priest. Similar.

Ht. 0.093 m. without base. Patina brownish. Right arm missing, object in left hand unrecognizable. Found in Pompeii, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 130164).

358. Statuette of a Priest. Similar in type, worked in relief, and flat at the back. The patera is in the left hand and the right was raised.

Ht. 0.065 m. without base. Patina dark green, with light, brownish incrustation. Right hand and forearm gone. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130163).

359. Statuette of a Priest. Similar. The right hand is extended, and the left lowered by the side. The attributes are missing.

Ht. 0.08 m. with low, cylindrical base; statuette 0.063 m. Patina black. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 130108).

360. Statuette of a Priest. Similar. In his right hand he has an object resembling a lituus, and the extended left hand is empty.

Ht. 0.07 m. with base; statuette 0.056 m. Patina black, surface worn. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 130109).

361. Statuette of a Priest or Man Praying. A beardless male figure is represented, draped in a tunic which reaches the feet. The hands are extended to the sides and empty. The execution is very crude.

This figure obviously must have some ritualistic significance, but its meaning is not clear. The same gesture appears in many Italic bronzes, and they were perhaps used as votive offerings. Cf. examples in Reinach, Répertoire, IV, 306, 7 and 8; V, 247, 1 and 2; 350, 2; also Richter, Catalogue, Nos. 183-188.

Ht. 0.08 m. with low, cylindrical base; statuette 0.062 m. Patina black, surface worn. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 129964).

362. Statuette of a Priest (?). Similar to No. 361.

Ht. 0.076 m. with base; statuette 0.061 m. Patina black, found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 130106).

363. Statuette of a Priest(?). Similar.

Ht. 0.07 m. with base; statuette 0.055 m. Patina dark green with flecks of lighter green. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 130107).

364. Statuette of a Priest(?). Similar. The right arm is raised, the left extended to the side.

Ht. 0.084 m. with flat metal plaque, without base. Patina green, surface corroded and worn. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130150).

365. Statuette of a Priestess(?). She is standing, and wears a tunic with a girdle placed just below the breasts, and a cloak which falls from her

head over her back and around her left leg. Her right hand rests on her breast, and her left is at her waist. The figure is hollow at the back.

Ht. 0.079 m. with metal plaque, without base. Patina green with brownish incrustation. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 129966).

366. Statuette of a Priestess. Similar, with some object in either hand, now unrecognizable.

Ht. 0.086 m. Base missing. Patina blue and green, whole figure badly corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130304).

367. Statuette of a Priestess, or Praying Woman. She wears a long tunic, himation and a diadem. Her hands were extended to the sides.

This statuette, and the two preceding it, represent types which appear with considerable frequency. Such figures, like those of priests, are generally of very crude workmanship, and undoubtedly had some ritualistic significance. Cf. the examples in Reinach, Répertoire, II, 663; IV, 304-307; V, 243-247; 509; also Richter, Catalogue, Nos. 177-182, 196-7.

Ht. 0.063 m. with cylindrical base. Patina black,

surface worn. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5521).

368. Statuette of Isis. She stands with her left leg advanced, and her right back, while her right arm is extended horizontally at shoulder level, and her left is lowered and close to her side. She wears the clinging tunic and knotted cloak of Isis, and on her head is a khaft, with curls falling on her shoulders. Above her brow is the lotos flower. Her left hand holds a small vase.

The type represented in this statuette is a Hellenistic adaptation of an earlier Egyptian type. Although the cult of Isis was popular in Pompeii for a long time, and a temple was built there as early as the second century B.C., very few sculptural representations of the goddess have been found there. For similar examples from other sites cf. Reinach, Répertoire, II, 421, 4; 422, 9; IV, 254, 1-3.

Ht. 0.15 m. with small plaque on which it is mounted. Patina green, surface slightly corroded. Found April 16, 1875, in Pompeii, R. VI, Is. xiv, No. 27, with Nos. 310, 311, 370, 543. Now in Museo Nazionale, Naples (Inv. No. 110805).

Giorn. Sc., N.S. III, p. 272; Pomp. e la reg.

soit., pt. 11, p. 74, No. 13.

369. Statuette of Isis. She is standing, and wears the clinging cloak, knotted at the breast, and over this she has a himation, which covers the lower part of her body, its ends falling over her left arm. On her head is the lotos, and her hair falls in curls on her neck and shoulders. In her left hand she holds a branch and in her right hand there is a twisted object which probably represents a snake. The type is that commonly employed to represent Isis-Fortuna, originally a Hellenistic conception. The serpent appears in the right hand of the goddess in a statuette formerly in the Collection Gréau (cf. Froehner, Catalogue Gréau, No. 842, pl. XV).

Ht. 0.05 m. without base. Patina green, surface rough, shows traces of gilding. Lotos on head broken. Found in 1907, in a villa excavated by Marchese Imperiale near Pompeii, in the contrada Giuliana, with statuettes Nos. 16, 147, 202, 246, 282, 373, 374. Now in Museum at Pompeii (No. 2370).

(Information regarding measurements and provenience was given to me by Dr. Della Corte.

370. Statuette of Anubis. He stands with his

left leg advanced, and right leg behind, in a stiff, unbending pose. He is nude except for a short pleated skirt which reaches from his waist to just above his knees. His head is that of a jackal, and has apparently either locks of hair falling on the shoulders at the back or a khaft. His left arm is extended at the level of his waist, and his right is lowered and close to his side. In the right hand is an object which is not clear because of corrosion, and his left fist is clenched tight. The figure has the small waist and square shoulders of Egyptian art, and is a pure Egyptian type, not a Hellenistic or Roman adaptation. It is mounted on a flat, rectangular plaque, which is fastened to a rectangular plinth, decorated on the sides with a guilloche pattern.

Ht. 0.169 m. with base. Patina green, surface slightly corroded. Found April 16, 1875, in Pompeii, R. VI, Is. xiv, No. 27, with Nos. 310, 311, 368, 543. Now in Museo Nazionale, Naples (Inv. No. 110606).

Giorn. Sc., N.S. III, p. 172; Pomp. e la reg. sett., pt. ii, p. 75, No. 14.

Photograph Sommer.

371. Statuette of Harpokrates. He is standing, completely nude, and has his right hand raised to

his mouth, while his left hand is extended at the level of his waist. His head is slightly inclined and turned to his right, and above his brow is the lotos bud. His head is apparently shaven except for one long curl which falls to the back from the top of the head, and the end of which hangs over the right shoulder. The figure is fat and lumpy, a poor rendering of the chubby Eros type.

Harpocrates, the Greek and Graeco-Roman version of the Egyptian Horos, and worshipped in conjunction with Isis, Serapis, and Anubis, was given the form of the Greek Eros, and often has the wings of Eros as well. His attributes in this period of syncretism were many, the lotos bud of resurrection, the quiver of Apollo, the crown of ivy and nebris of Dionysos, the cornucopia, and sometimes the club of Herakles. The Egyptian type was a nude child with shaved head and one curl, and having the index finger of the right hand to the lips in a gesture afterwards interpreted as that of silence. Often there was a lotos bud on his head. This statuette is therefore a Hellenistic version of the original Egyptian type. (See Dar.-Sag., under Harpocrates; Roscher, under Horos).

Ht. 0.134 m. with circular base; statuette 0.095 m. Patina rich green, and blue, surface somewhat rough and corroded, especially on the legs. Found September 17, 1867, in Pompeii, R. VII, Is. iii, No. 29, with Nos.

190, 307. Now in Museo Nazionale, Naples (Inv. No. 5366).

Giornale, XI, No. 205; Scavi 1861-72, p. 161, No. 98.

Photograph Sommer.

372. Statuette of Harpokrates. He stands with his weight on his right leg, and with the left drawn slightly back. His hair is arranged in thick curls around his face, but from the lotos bud on top of his head a queue runs to the back of his neck, and a narrow band encircles his head. His right hand is held to his mouth, and his left arm rests on the end of a knotted club, while behind his arm is perched the sparrow-hawk, often found in this connection. He wears a kribis transversely from the right shoulder to the left side, and wings spring from his back.

This statuette has the slim, boyish form of the Eros of the fourth century B.C., and the pose is of that period, although the work is Roman.

Ht. 0.172 m. with circular, moulded base. Patina dark, surface polished. Found February 18, 1747, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5332).

Br. Arc., II, pl. lxxxvi; Ceci, Figg. Br., pl.

V. 22; Finati, Mus. Barb., XII, 30, 1; Friedrichs-Welters, 1733; Reinach, Répertoire, II, 482, 1 and 3; Roux-Barre, VI, 97, 1 and 3; Sg. Exp., p. 103.

373. Statuette of Harpokrates. He is winged, and has the lotos on his head, and quiver on his right shoulder. On his left arm, which rests on a tree-trunk, he has a cornucopia, and his right hand is held to his mouth. Around the tree-trunk is twined a serpent, which raises its head above the cornucopia. He stands on a flat plaque, and has at his right a dog, and at his left a bird.

Ht. 0.11 m. with plaque. Patina green, surface corroded and incrustated, but shows traces of gilding. Ring at back for suspension. Found in 1907, in the contrada Giuliana, near Pompeii, in a private excavation by Marchese Imperiale, together with statuettes Nos. 16, 147, 202, 246, 282, 369, 374. Now in the museum at Pompeii (No. 2367).

(Information regarding measurements and provenience was given to me by Dr. Della Corte.)

374. Statuette of Harpokrates. Similar, with dog at left and bird at right of feet. This example has no quiver, and the feet are close together, the weight on the right.

Ht. 0.055 m. with circular base. Surface has much corrosion, especially on the face, but traces of gilding remain. Found with No. 373. Now in museum at Pompeii (No. 2368).

375. Statuette of Harpokrates. He is nude, and stands with his weight on his right leg, while the left is drawn to the side. He apparently has some symbol on his head, but it is now badly corroded. His right hand points to his lips, as before, and from his left arm, which holds the cornucopia and rests on the tree-trunk, hangs a fold of drapery.

Ht. 0.07 m. without base. Patina blue and green, surface badly corroded. Found June 1, 1880, in Pompeii, R. IX, Is. v, No. 3 with statuette No. 11. Now in Museo Nazionale, Naples (Inv. No. 118265).

N. Sc., 1880, 232.

376. Statuette of Harpokrates. He stands with his weight on his right leg, and rests his left arm on a tree-trunk, as before. In his left hand is the cornucopia, and his right is to his lips. He wears the nebris, like No. 372, and is winged. On his head is the lotus bud, and a wreath, and a bulla hangs from a cord around his neck.

The bulla was an addition to the type which was made by the Romans. In style the figure is Hellenistic. For some of the numerous other examples having the bulla, cf. Reinach, Répertoire, II, 481-483; IV, 297-299; V, 228-229.

Ht. 0.102 m. with cylindrical base. Patina black, surface dull. Found July 15, 1769, in Pompeii, R. XIII, Is. ii, No. 39, with No. 1. Now in Museo Nazionale, Naples (Inv. No. 5329).

Br. Ere., II, pl. lxxvii; Finati, Mus. Barb., XII, 30, 2; PAH, I, p. 233; Reinach, Répertoire, II, 481, 7; 482, 2; Roux-Barré, VI, 103, 1 and 3.

Photograph Semmer.

377. Statuette of Sabazios. An aged, bearded man sits with his feet resting on a ram's head, and with arms raised. He is dressed in a short tunic and Phrygian cap. He makes a gesture of benediction with both hands, raising the index finger of his left hand, and the thumb, index and middle fingers of the right hand.

The god Sabazios was originally a Phrygian deity, who was introduced into Italy through Greece. He was frequently identified with Zeus, and at times with Dionysos and Hermes also. For the most part his cult

is represented in Italy by symbolic or votive hands, some of which have the god represented seated on the palm, and making the same gesture as the fingers of the hand on which he sits. Apparently both the god and his symbolic hand were protective forces employed to ward off evil from the home. The figure here described apparently came from the palm of a votive hand, and resembles the Sabazios on the hand No. 378. The Romans practised the cult of Sabazios as early as the Republican period, but the archaeological monuments are for the most part to be assigned to the first and second centuries of our era.

Ht. 0.095 m. Found November 7, 1874, in Pompeii, R. VI, Is. xiv, No. 12. Now in Museo Nazionale, Naples (Inv. No. 110527).

Giorn Sc., N.S. III, p. 140; Pomp. e la reg. sett., pt. ii, p. 73, No. 2.

378. Symbolic Hand. From a low, square base, which was cast in one piece with the hand, rises a hand with thumb, index, and middle fingers straight, and the last two fingers closed on the palm. The entire hand and wrist are covered with symbols in relief. At the tip of the index and middle fingers is a thunderbolt, grasped in the claws of an eagle, which is broken off

and missing. At the tip of the thumb is a pine cone. On the palm sits the figure of Sabazios, similar to No. 377, and resting his feet on a ram's head, as before. Below the ram's head is a table, and on it an offering. Beside this at a little lower level is a vase with two handles. On the wrist is a cavity under an arch, in which a woman reclines with a child. On the back of the hand are numerous symbols, as follows: a small snake, a long serpent, the head of which rose above the closed fingers and is now missing, a lizard, a turtle, a frog, a caduceus, a pair of scales, cymbals, a branch with leaves, four small leaves arranged in a pattern around a central dot, a circle with two cross-bars in it, a rectangle with two rectangular cavities, two small objects resembling daggers.

Votive or symbolic hands have been found in a number of sites, and Elworthy (op. cit. infra, pp. 211, 269) has pointed out that no one of these hands, as far as is known, has been found in a temple. He therefore concludes that they are charms against evil which were kept in private dwellings just as similar charms are kept to-day by the superstitious. Blinkenberg (op. cit. infra) first showed conclusively that all such hands are to be associated with the cult of the god Sabazios. The symbols which appear on these hands are representative of the powers and functions of the god, who was a

pantheistic conception to the Romans. Therefore his association with Zeus is indicated by the eagle and thunderbolt, with Hermes, by the caduceus, etc. The orgiastic nature of the cult is shown by the presence of cymbals, and the crossed circle, which perhaps represents a tympanum. The table under the ram's head is paralleled on a similar hand in the British Museum (the Payne Knight hand, Walters, Catalogue, No. 875) by a tripod. The significance of the reclining woman and child is perhaps explained by the tradition that Sabazios sent his eagle to the bedside of women in childbirth to avert all evil. In at least two other examples (No. 379 following, and a hand in Berlin, formerly in the Bellori collection in Rome) a bird is represented in the cavity with the woman and child. This has been called a cock by some scholars, but it may be a crudely represented eagle, as none of the animals represented are accurately depicted. The serpent was the sacred beast of Sabazios, representing his natural force, and the pine cone is also one of his symbols, indicating fruitfulness. It is interesting to note that although the same symbols recur again and again on the votive hands, they vary in number, and no two hands are exactly alike. Elworthy (pp. 266-267) points out a similar variation in modern charms, which seems to indicate that their efficacy depends upon this variation, which

makes them the peculiar property of the individual.
 For a more detailed discussion of symbolic hands cf.:
 Blinkenberg, Archæologische Studien (Kopenhagen, 1904),
 pp. 66-128; F.T. Elworthy, Horns of Honour (London, 1900),
 pp. 194-271; also Pauly-Wissowa, and Roscher, under
Sabazios.

Ht. 0.162 m. Patina black, surface polished.
 Eagle on thunderbolt missing, also head of serpent.
 Found February 1, 1746, in Herculaneum. Now in Museo
 Nazionale, Naples (Inv. No. 5506).

Blinkenberg, op. cit., p. 75, No. B13, and fig.
 34; Br. Erg., I, plate in preface; Elworthy, op. cit.,
 pp. 229-232, fig. 125; Finati, Mus. Borb., XVI, 9;
Guida, 1498; Reinach, Répertoire, II, 477, 2; Roscher,
 IV, 245, fig. 4; Roux-Barre, VII, 97.

Photograph Sommer.

379. Symbolic Hand. Similar in type to No.
 378. The symbols are fewer in number, but most of them
 are to be found on the hand from Herculaneum, e.g. the
 pine cone, the thunderbolt with the eagle's claws, the
 table with offering, the cavity with the reclining
 woman and child. The figure of Sabazios, with the
 ram's head, is missing, but may originally have been
 present. On the sides and back of the hand are the

snake, the serpent, which here raises its crested head above the closed fingers, the pair of scales, the caduceus, branch, frog, lizard, a pitcher instead of the vase, a tympanum and a triangle. The bird is present with the woman and child in the cavity on the wrist.

Ht. 0.189 m. Patina greenish, surface rough with corrosion. Eagle missing as before. Found in 1894 in Pompeii. Now in Museo Nazionale, Naples (No. from the Inventarie di Pompei, 595-161-384).

Elworthy, op. cit., pp. 232-236, fig. 126.

380. Symbolic Hand. The gesture of the hand is that of all the symbolic hands, but here the only symbols present are a serpent which is wound around the wrist and raises its head between the index finger and the thumb, and a branch in a vase, on the palm.

Ht. 0.109 m. Surface worn. Ends of index finger and thumb gone. Found in Pompeii before 1828. Now in Museo Nazionale, Naples (Inv. No. 5509).

Blinkenberg, op. cit., p. 70; Elworthy, op. cit., p. 264, figs. 157, 158; NAB, p. 207.

381. Symbolic Hand. This hand has no symbols upon it, but is in the gesture of benediction or pre-

tection. The wrist is hollow and open, and there is a hole for a nail, as if it once was fastened to a shaft. Elwerthy suggests that it was carried on a pole, perhaps as an official staff. Blinkenberg cites a relief showing such a hand on the end of a sceptre (Blinkenberg, pl. II), suggesting that it was probably used in the cult ceremonies. This hand is of special interest because of the inscription on the wrist which reads:

Ε . ΕΒΕΛΓ . Ο . Λ . ΑΝΑΥΟΣ

Ht. 0.107 m. Patina black, surface polished.
Found January 8, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5505).

Blinkenberg, op. cit., p. 69, No. A3; Br. Exc., vignette of preface, p. iii; GIL, X, 1, No. 1407;
Elwerthy, op. cit., p. 194, fig. 103.

Photograph Sommer.

382. Statuette of Bes. He is short and plump, like a dwarf, and stands with his feet close together, his arms tight against his sides, the hands on his thighs close to his hips. His face is grotesque, with thick lips, staring eyes, highly arched brows, which are deeply engraved, and a beard represented by stylized, parallel curls which rest upon his breast.

The hair is like a wig, with ends curling up like volutes. On his head is a support decorated with a Lesbian leaf moulding. On his shoulders is a stylized lionskin, the muzzle and forepaws resting on his breast, the tail hanging at the back. The base is flat and circular, composed of two convex rings, separated by a concave one.

The god Bes, an Egyptian deity imported from central Africa, was apparently of a complex and confused nature. He appears in many associations, now good, now evil. He is identified with Set in the Book of the Dead, and must in that capacity be an evil power. But he also appears in birth scenes, and figures as a kind of Bacchus at feasts and revels. The type seems to have been fixed, from the time of the Middle Kingdom, as a dwarf with heavy face, and stiff, frontal pose, always represented full-face, contrary to the custom for most Egyptian deities. The Naples bronze is Hellenistic in execution and style, but follows the traditional type. Bissing calls it an original Alexandrian work of the Ptolemaic period. It was probably employed as a support for a candelabrum or a table. For other examples of the type cf. Reinach, Répertoire, II, 566, 6; III, 273, 7; IV, 353, 9; Clarac, 735, 1736C. These are all of the earlier Egyptian form. The Hellenistic development with the skin is to be seen in the Torlonia example, Reinach, II, 566, 3.

Ht. 0.21 m. Patina dark, preservation excellent. Eyes engraved, also hair in brows, beard, pubes, and on head. Found in Herculaneum, according to the Inventario antico. Now in the Egyptian collection, Museo Nazionale, Naples (Inv. No. 184).

F. v. Bissing, A.M., L (1925), 123-132, and pl. IV; Guida, 339; Reinach, Répertoire, VI, 106, 2.

383. Statuette of Eros. He is running forward, and is poised on the toes of his right foot, while the left leg is in the air behind. He is winged, and nude. His right hand is flung behind him with spread fingers, and his left hand holds out a torch in front of him. The bodily forms have the chubbiness of early childhood, and the face is that of a smiling child. His hair is arranged in curling locks close to his head.

The subject of this statuette is Eros running in the torch race. Many similar representations are extant, and a number have been found in Pompeii (cf. Nos. 384-388, following), but this statuette is by far the best in regard to execution. The extraordinary lightness and the strong impression of movement which it gives set it in a different plane. The head, and especially the hair, is represented in a style which apparently descended from Polykleitos and Lysippos. Mrs. Strong, who would call this bronze the original

of the torch race series, places it midway between the adolescent Kros with the bow and Boethos' boy with the goose. In excellence of execution it is certainly closer to the original than any other extant copy, but Miss Richter is probably correct in dating it in the second half of the first century B.C., or at the very earliest in the second century B.C. The statuette is undoubtedly from a Greek artist's hand. For other examples of the type, which was very popular in the Roman period, cf. Reinach, Répertoire, II, 446 and 447; III, 129; IV, 259-263; V, 192-194.

Ht. 0.585 m. Patina olive green, surface has some bluish, gray-green corrosion, and right half of figure incrustated. Preservation in general good. Cast hollow and filled with plaster. Eyes inlaid of silver. Good Greek work. Said to have been found in a villa on the Sarno river, near Boscotrecase. Now in the Morgan Library, New York.

Conze, J.d.I., Anzeiger, 1903, 144; Le Musée, I (1904), 34, 62, and fig. 17; III (1906), 205-206, pl. 34; Reinach, Répertoire, IV, 259, 2; Richter, Bull. Metr. Mus., 1910, 39-40; id., Catalogue, No. 131; A.H. Smith, Catalogue, etc., Collection J.P. Morgan, No. 13, pls. VI, VII; C. Smith, Burlington Magazine, 1903, 240; Mrs. Strong, Burlington Exhibition, No. 30.

384. Statuette of Eros. The pose is similar to that of No. 383. The hair is arranged in a knot above the brow, and a twisted lock, which hangs from the top of the head to the back, while the rest of the hair is in loose, wavy locks. The eyes are inlaid, of silver, and the pupils are gone. The lips are parted, showing the teeth. The figure has no wings.

Ht. 0.56 m. without base. Patina dark, with patches of light green. Breaks on both shoulders, and mends on legs and under left arm. Roman work. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5017).

Clarac, 761C, 1862B; Finati, Mus. Borb., III, 27, 1; Guida, 1677; Ronx-Barré, VI, 100; Waldstein-Shoobridge, heliogr. pl. X.

Photograph Alinari 11196.

385. Statuette of Eros. Similar. Here the figure is winged.

Ht. 0.063 m. without base. Patina rich blue, with green corrosion in hollows, and on face and hair. Left hand and torch missing. Found May 9, 1873, in Pompeii, R. I, Is. ii, No. 17. Now in Museo Nazionale, Naples (Inv. No. 109744).

Giorn. Sc., N.S. III, p. 57; Pomp. e la reg-
sett., pt. II, p. 75, No. 1.

386. Statuette of Eros. Similar, but with the pose reversed, the right arm forward, and the left foot bearing the weight.

Ht. 0.165 m. with circular base. Surface apparently ruined by the action of fire, green corrosion on right foot. Part of right hand, torch, and tip of right wing missing. Cast in a number of pieces, hair, face, arms, etc., and the joins are visible. Found probably in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5229).

387. Statuette of Eros. Similar to No. 386, but lacking the topknot, and ^{with} a face unlike the typical Eros. The proportions of the body are slimmer. The right leg and right arm are both forward, destroying the balanced arrangement of the original.

Ht. 0.074 m. without base. Patina rich green, surface slightly corroded. Torch missing, also right foot and ankle. Execution poor. Found May 13, 1884, in Pompeii, R. V, Is. II, between Nos. 3 and 4. Now in Museo Nazionale, Naples (Inv. No. 115691).

N. Sc., 1884, 195.

388. Statuette of Eros. Similar to No. 387, with both right arm and right leg forward. The hair is arranged in a plait on top of the head.

Ht. 0.11 m. Patina green, surface has ashy incrustation. Found July 14, 1904, in Pompeii, R. VI, Is. xvi, No. 15. Now in museum at Pompeii (No. 435).

H. Sc., 1908, 68.

389. Statuette of Eros. He is running forward, with his left leg advanced, and his right back. His empty right hand is forward, and he holds under his left arm a goose, with spread wings, from the bill of which water gushed into a fountain. He is winged, and around his head is a narrow band, and his forelock is caught up into a top-knot. His eyeballs are of silver, and the pupils, which were inlaid of another material, are missing. His lips are parted, showing his teeth. The present mounting is apparently incorrect, as the right foot shows signs of a support. Probably both feet rested upon the base. The face of the figure is crudely wrought, with eyes that are too small. There are locks of hair in relief on the brow and temples.

This statuette shows a variant of the type of the child carrying the goose, adapted for an Eros. The original type was an invention of the Hellenistic period.

but it was popular among the Romans. Cf. other variations of the theme in Reinach, Répertoire, V, 196.

Ht. 0.56 m. Patina blue and green, surface somewhat corroded and incrustated. Tip of right wing broken off. Outside of wings, and feathers of goose carefully engraved. Found June 5, 1827, in Pompeii, R. VI, Is. viii, No. 23, known as the House of the Small Mosaic Fountain. Now in Museo Nazionale, Naples (Inv. No. 5000).

Clarac, 875, 2228B; Finati, Mus. Borb., IV, 55, 1; Guida, 819; Reinach, Répertoire, II, 465, 3.

Photograph Alinari 34188.

390. Statuette of Eros. He stands with legs apart, bracing himself as he struggles to keep a dolphin on his right shoulder with both hands. He is winged, and the feathers of the wings are carefully engraved. His hair clings to his head in long, waving locks, and the forelock is caught up into a top-knot. There are locks in relief on his brow. The face is of the usual plump, babyish type, with parted lips, but is of somewhat better workmanship than many of the examples from Campania. The body is carefully modelled, and does not reveal the lumpy character to be seen in the majority of the Erotes of this type. Both the

eyes of the Eros and of the dolphin were inlaid with another material and are missing. The statuette was employed as a fountain figure, and water gushed from the dolphin's mouth.

Ht. 0.60 m. with flat, moulded, circular base; statuette, 0.56m. Patina rich green and blue, with natural bronze showing through. Join of head to neck visible. Wings also cast separately. Head, wings and base were disattached at time of discovery. Found November 5, 1880, in Pompeii, R. IX, Is. vii, No. 2. Now in Museo Nazionale, Naples (Inv. No. 111701).

Guida, 816; N. Sp., 1880, 452; Reinach, Requell, pl. 269; id., Repertoire, II, 468, 3; Spinazzola, Arti decorative, pl. 250.

Photographs Alinari 11195; Anderson 23268.

391. Statuette of Eros. He stands with his weight evenly distributed on his feet, which are set wide apart. His left arm is raised, and in his right hand he has a dolphin, held close to his side. His hair hangs in curls at the back, and the forelock is twisted up into a top-knot. His face is plump and expressionless, and the body is a careless rendering of the typical chubby child of the sculpture of the Hellenistic period. From the mouth of the dolphin water

gushed into a fountain. The figure has no artistic merit, but is the product of some local commercial shop which made such figures for garden ornaments. (See the Introduction, pp. 78-79)

Ht. 0.47 m. without base. Patina dark green. Seam for joining of face at neck visible. Found January 28, 1751 in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5021).

Barker, pl. 59, 1; Br. Ere., II, pl. 11, 1; GDP, p. 271, No. 59, pl. XVI; Clarac, 756, 1849; De Jorio, p. 79, No. 84; Finati, Mus. Borb., I, 45, 3; id., Mus. Borb. descr., No. 98; Guida, 864; Piranesi-Piroli, V, 26; Roux-Barré, VI, 100, 1; Se. Ere., p. 113.

Photographs Alinari 34182; Anderson 23359.

392. Statuette of Eros. Companion of No. 391, with pose reversed.

Ht. 0.47 m. without base. Patina greenish black. Crack in right forearm below elbow, break on inside of left foot. Found with No. 391. Now in Museo Nazionale, Naples. (Inv. No. 5032).

Br. Ere., II, pl. 11, 2; GDP, p. 272, No. 60;

Clarac, 756, 1848; De Jorio, p. 79, No. 82; Finati, Mus. Borb., I, 45, 4; id., Mus. Borb. descr., No. 96; Guida, 868; Piranesi-Pirelli, V, 26; Roux-Barré, VI, 100, 2; Sc. Erg., p. 113.

Photograph Alinari 34181.

393. Statuette of Eros. He is nude, and stands with his weight on his right leg. His right hand is extended at the level of his waist, and his left touches a vase which is set upon a column at his left, and from which water gushed. His hair is arranged as in Nos. 391-392. His face and body are plumper and even poorer of execution than the preceding pair. His head is turned slightly to the left.

Ht. 0.49 m. without base. Patina greenish black. Break on left shoulder. Head, and probably arms, cast separately. Found January 30, 1751, in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5029).

Br. Erg., II, pl. xlix, 2; CDP, p. 271, and pl. XVI; Clarac 756, 1846; De Jorio, p. 77, No. 78; Finati, Mus. Borb., II, 22, 3; id., Mus. Borb. descr., No. 92; Guida, 865; Roux-Barré, VI, 99, 3; Sc. Erg., p. 113.

Photograph Alinari 34180.

394. Statuette of Eros. Companion to No. 393, with pose reversed.

Ht. 0.49 m. without base. Patina black, surface dull. Found with No. 393. Now in Museo Nazionale, Naples (Inv. No. 5020).

Br. Ere., II, pl. xlix, 1; CDP, p. 271; Clarea, 756, 1847; De Jorio, p. 77, No. 76; Finati, Mus. Borb., II, 22, 4; Id., Mus. Borb. descr., No. 90; Guida, 867; Roux-Barré, VI, 99, 4; Sc. Ere., p. 113.

Photograph Alinari 34179.

395. Statuette of Eros. Almost exactly similar to No. 393, except that a mask tops the column, and the water gushed from the open mouth.

Ht. 0.48 m. without base. Patina greenish black, Pupils of eyes missing. Found December 1, 1754, in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5030).

Br. Ere., II, pl. xlvi, 2; CDP, p. 271; Clarea, 540, 1132; De Jorio, p. 79, No. 88; Finati, Mus. Borb., II, 22, 2; Id., Mus. Borb. descr., No. 102; Guida, 876; Piranesi-Piroli, V, 26; Roux-Barré, VI, 98, 1.

Photograph Alinari 34185; Anderson 23360.

396. Statuette of Eros. Companion to No. 395,

with the pose reversed.

Ht. 0.48 m. without base. Patina greenish black. Pupil of right eye remains. Found December 18, 1754, on same site as No. 395. Now in Museo Nazionale, Naples (Inv. No. 5028).

Barker, pl. 59, 2; Br. Erg., II, pl. xviii, 1; GDP, p. 271, and pl. XVI; Clarac, 540, 1133; De Jorio, p. 79, No. 90; Finati, Mus. Borb., II, 22, 1; Id., Mus. Borb. desc., No. 104; Guida, 266; Piranesi-Pirelli, V, 26; Roux-Barré, VI, 98, 2.

397. Statuette of Kros. He stands with his weight on his advanced right leg, and his left is back and rests only on the toes. His right hand is extended, and with raised left hand he holds an amphora on his left shoulder. His hair is arranged in curls, and has the knot above the brow, formed from the forelock. The workmanship is mediocre, as in the previous statuettes. From the mouth of the amphora water gushed into a fountain. Cf. similar examples in marble, Reinach, Répertoire, II, 436-437.

Ht. 0.45 m. with circular, moulded base. Patina dark. Break on left hip, and part of first two fingers of right hand gone. Has been reconstituted with lead props under feet. Pupils of eyes gone. Found, apparently,

December 18, 1754, in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5023).

Br. Erc., II, pl. 1, 1; GDP, p. 271, pl. XVI;
Clarac 755, 1843; De Jorio, p. 79, No. 99; Finati, Mus. Borb., I, 45, 1; id., Mus. Borb. descr., No. 113; Guida, 875; Piranesi-Piroli, V, 26; Roux-Barré, VI, 99, 1;
Sc. Erc., p. 165.

Photographs Alinari 34186; Anderson 23358.

398. Statuette of Eros. Companion to No. 397, with the pose reversed.

Ht. 0.46 m. with similar base. Patina greenish black. Seam where head was joined to neck is visible. Pupils of eyes gone. Found with No. 397. Now in Museo Nazionale, Naples (Inv. No. 5027).

Br. Erc., II, pl. 1, 2; DDP, p. 271; Clarac, 755, 1842; De Jorio, p. 79, No. 97; Finati, Mus. Borb., I, 45, 2; id., Mus. Borb. descr., No. 111; Guida, 877; Piranesi-Piroli, V, 26; Roux-Barré, VI, 99, 2.

Photograph Alinari 34287.

399. Statuette of Eros. He stands with his weight on his right leg, and with his left foot raised and resting on a higher point. On his feet are low sandals, his head is covered by a peaked hood, and a cloak

is draped over his left shoulder and arm. His hair is caught up in a top-knot above his brow, and the rest hangs in curls. Curls are also represented in relief on his brow. His face is plump and expressionless, like most of the Eretes from this district, and his eyes are inserted of glass paste. In his raised right hand he carries a candelabrum, shaped like a torch, and on his left arm he holds another, with a stem which twists around behind his shoulders and terminates behind the right shoulder.

This statuette is very similar to a bronze in the Louvre which is said by De Ridder to have certainly come from Pompeii (De Ridder, Les bronzes antiques du Louvre, No. 34, pl. 6; Notice sommaire, p. 4). There is, however, no proof, beyond the close resemblance. The Louvre bronze lacks the cloak, and the left foot is not propped. The pose is identical otherwise, and he wears the peaked cap, and carries the long, twisting candelabrum. Whether or not the Louvre bronze came from Pompeii, it was very possibly made by the same shop as the Pompeii example.

Ht. ca. 0.60 m. Patina blue and green, surface roughened and somewhat corroded. Lower end of candelabrum on left arm broken, and gone. Chlamys cast separately, also back of head, and candelabra. Execu-

tion mediocre. Found November 7-9, 1818, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5008).

Guida, 1678; Milliet, Mélanges Nicole, p. 365, and pl. III, fig. 2; PAH. I, pt. iii, p. 218; III, p. 19; Reinach, Répertoire, II, 435, 8.

Photograph Sommer.

400. Statuette of Eros. He is nude and winged, and steps forward on his right leg. His hair is arranged in a top-knot, and his right arm is raised, his left extended. The attributes which may have been in the hands are missing. The body of the figure is slimmer than the usual Hellenistic type of Eros, but the head is the usual type.

Ht. 0.133 m. without base. Patina green, surface somewhat corroded. The left foot is supported by a pin of iron. Found probably in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5230).

401. Statuette of Eros. He stands with his weight more on his right leg, and his head is raised, as he gazes in the direction of his right hand, which is holding up an object which resembles a sea-shell. In the extended left hand he has another shell. He is

winged, and has the usual top-knot of hair above his brow.

This figure was found in the same house with a statuette of Aphrodite at her toilet, and was probably originally joined in a group with the goddess. See the discussion under No. 225.

Ht. 0.11 m. with circular, moulded base; statuette, 0.085 m. Patina rich green, surface injured by fire and corrosion. Found January 22, 1872, in Pompeii, R. VII, Is. xv, No. 3, in the atrium. Now in Museo Nazionale, Naples (Inv. No. 109356).

Giorn. Sc., N.S. II, p. 364; Scavi 1861-72, p. 161, No. 116.

Photograph Sommer.

402. Statuette of Eros. He is nude and wingless, and stands with his weight on his left leg, while his right is advanced. His face is plump and childish, and his hair is curly. His left hand supports the end of a large cornucopia filled with fruits and topped by a pyramidal spike and a disk. His right hand is raised over his head to steady the end of the cornucopia. The type and style are Hellenistic, but the proportions are bad and the work is very mediocre.

Ht. 0.173 m. with circular, moulded base. Patina greenish, surface incrustated and somewhat corroded, especially on right arm, and both legs below the knees. Found in Pompeii or its neighborhood. Now in Museo Nazionale, Naples (Inv. No. 5246).

403. Statuette of Eros(?). He stands with his weight on his left leg, and his right is drawn back. His head is that of the typical Hellenistic Eros, with hanging curls and the top-knot. Hanging from his right shoulder is a skin, which is caught up by his left hand and seems to contain flowers. The body is swung to the left and the head is also turned to the left.

This figure probably represents either Vertumnus or a genius of summer. The Eros type was frequently used for the geni of the seasons. For similar figures cf. Reinach, Répertoire, II, 432; IV, 269, 7.

Ht. 0.071 m. without base. Patina green, surface covered with grayish incrustation and worn, especially on face. Right arm gone. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5251).

404. Statuette of a Genius of Autumn(?). He stands with his weight on his right leg, and his left is drawn slightly to the side. He is nude and wing-

ed, and has a slim, childish body, with the plump face of a child. In his extended right hand he has a bunch of grapes, and under his left arm he carries a hare, grasping its forepaws in his hand. His head is inclined to his left, and his right hip and left shoulder are sharply raised, which gives a distinct S-curve to the outlines of the figure.

Both the grapes and the hare are known as attributes of the deified Autumn. The Erotes were used to represent the seasons, and this statuette is probably to be interpreted as the genius of Autumn. Cf. the examples in the British Museum, Walters, Catalogue, Nos. 1514-1519.

Ht. 0.236 m. with cylindrical, moulded base; statuette 0.196 m. Patina black, preservation good. Found April 2, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5242).

Br. Erg., II, pl. xxxvii; Ceci, Figg. Br., pl. V, 18; Pinati, Mus. Borb., XII, 24, 2; Guida, 1519; Reinach, Répertoire, II, 463, 4; Roux-Barré, VI, 97, 2.
 Photograph Anderson 25819.

405. Statuette of the Genius of a Season(?). He is running forward, and is poised on his right leg, while his left is back and in the air. Bound around

his hips and falling at the sides is a bit of drapery, and the rest of the figure is nude. He is winged, and on his head is a wreath of leaves and flowers. In his raised right hand and his left hand, which is held beneath his chin, he has circular objects, which are probably apples.

Ht. 0.076 m. without base. Patina light green over black. Fair preservation, execution mediocre. Found in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5243).

406. Statuette of Eros. He is winged and nude, and is seated astride a horse. In his right hand he holds to his side a small animal. The horse has left forefoot raised, as if it were walking.

Ht. 0.096 m. with flat, rectangular base. Patina dark green, with spots of light green corrosion. Left hand has hole in it which was probably used for attaching reins, now missing. Left side of head of Eros injured; whole surface worn, and animal unrecognizable. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5238).

407. Statuette of Eros. He is seated, and is dressed in a short tunic reaching to his knees and

girdled at the waist, which covers his left shoulder, but leaves the right bare. On his head is a peaked cap, and he is winged. In his left hand he holds a fish, and in his right hand is an object now unrecognizable.

From the Hellenistic time on, Erotes were frequently represented as engaged in the various activities of life, and such subjects were popular among the Romans. It is to this class that the figure here described belongs. The theme of the fishing child was represented much more frequently than that of the fishing Eros, and in this example the type employed is that of the fishing child, adapted for Eros by the addition of the wings.

Ht. 0.065 m. without base. Patina dark, surface dull. Spots of bright green corrosion visible. Execution crude. Found September 30, 1889, in Pompeii, in a heap of earth behind the seats outside of the Stabian gate. Now in Museo Nazionale, Naples (Inv. No. 120271).

N. Sc., 1889, 281.

408. Statuette of Sleeping Eros. He is lying on his left side upon a rock, in an attitude of complete relaxation. His legs are spread apart, his

head rests upon his left arm, and his right is outstretched on the rock at the front.

The original from which this statuette is derived belonged to the Hellenistic period, and gave rise to many copies and adaptations, showing that the theme was very popular in the Roman period. In many of the similar examples the pose is much as it appears here, but the attitude is sometimes reversed, and sometimes the position of the arms or of the body is changed. Of examples shown in Reinach, Répertoire, II, 490-492; 812; III, 267, IV, 286; V, 186-187; VI, 98. Most of these are of marble. One of the statuettes in the Vatican seems to be closest to the Pompeii example (Répertoire, III, 267, 7).

Length 0.16 m. Patina blue and green, surface completely destroyed by fire and corrosion, and badly cracked. Found September 21, 1871, in Pompeii, R. VII, Is. vii, No. 2 or 5 (connecting houses), with Nos. 88, 263, 556. Now in Museo Nazionale, Naples (Inv. No. 109343).

Giorn. Sc., N.S. II, p. 353; Scavi 1861-72, pp. 161-2, No. 117.

409. Bust of a Winged Genius or Psyche.

The bust includes the shoulders and chest, the right

arm and part of the left. The head is thrown back and turned to the figure's right. It is crowned with a large garland formed of grape leaves and clusters, around which a ribbon is wound. It is either this ribbon, or a wider strip of cloth which hangs over the shoulders, the part over the left shoulder having the end rolled up, that over the right shoulder enfolding the right hand and passing around the arm to the back. A fold of drapery also appears around the left arm. From behind the shoulders spring small wings, with rather ragged outline. The lips are parted, showing the teeth, and the eyes were inlaid. The face is plump and almost like that of a youthful Satyr, rather than the typical Eros face. Under the right armpit is a hole through which a nail passed to fasten the bust to the piece of furniture which it decorated.

This bust, which was found with a similar decorative bust, No. 80, probably formed part of the decoration of the metal chest found in the same location the following day. A very similar bust which adorned a chest found in Pompeii in 1867 has been called a Psyche by Fernice (Hellenistische Kunst, vol. V, p. 87) because it was one of a pair with a bust of Eros. The bust from Pompeii is not a replica, but the headdress is the same, and the bands hang over the shoulders in a similar manner, with the one end

rolled up. The head is not held so high, and the face is softer, while the workmanship in general is better. The Herculaneum bust is probably a later work, copying a common original.

Ht. 0.160 m. Patina dark green, with natural bronze showing in spots. Found February 22, 1741, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5301).

Br. Erg., I, pl. vii; Piranesi-Piroli, IV, 10; Roux-Barré, VII, 5, 1; So. Erg., p. 67; Waldstein-Shoobridge, pl. 29, 2.

Photograph Sommer.

410. Statue of a Drunken Satyr. He is nude, and half-reclines upon a lionskin spread over a rock, with his left side and left elbow resting upon a large wineskin. His right foot is suspended in the air, with the leg stretched out straight, while his left rests on the lionskin. His right arm is raised, as he snaps his fingers in drunken ecstasy. His head is thrown back, and through his smiling, parted lips the teeth are visible. His hair is in disordered locks, crowned by berries, and a sparse beard covers his chin. On his throat are the warts which are found on the necks of goats, indicating his relationship to the animal world, together with the tiny horns above his brow.

His eyes were inlaid of another material, of which only a small portion remains.

This statue has been identified as a copy of a Hellenistic original, of which other copies are known. There are two fragmentary copies of the torso in the Glyptothek in Munich (Nos. 224, and 502, the latter formerly No. 448a), one of basalt and one of bluish Parian marble, while a third copy is in the Vatican (Galleria delle Statue, No. 267). Arndt and Amelung list three copies of the head in their Einzelstudien. These are a head in the Louvre (Catalogue sommaire, p. 39, No. 677); a head in the Vatican (Sala dei Busti, No. 315); and one from Magnesia on the Maeander (Watzinger, Bildwerke, p. VIII, and p. 219). The best of the copies of the torso is ~~in~~ the Munich copy of basalt. The bronze from Herculaneum is much more careless work. The original has been called Pergamene by Klein, and Rhodian by Watzinger. There is a clear relationship in spirit and style to other Pergamene works, and it is therefore probable that this is the correct attribution. (See the Introduction, p. 46)

Length 1.79 m. Patina black, with greenish tones. Lips were silvered. According to Benndorf, rock is modern, also perhaps left cheek of lion-head, hanging bit of skin, and left foot of Satyr. Reattached: right arm, left forearm, from point of contact with

skin, right leg at knee, bits of lionskin, end of wineskin. Many breaks in surface. Found July 13, 1754 in Herculaneum, in the large garden of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5628).

Arndt-Amelung, 2943-4; Barker, pl. 31; Bayardi, Cataloge, No. 47; Benndorf, Ö.M., IV (1901), 172; Br. Erg., II, pls. xlii, xliii; SDP, p. 268, and pl. XIII; Clarae, 719, 1720; De Jorio, p. 20, No. 5; Finati, Mus. Borb., II, 21; id., Mus. Borb. descr., No. 5; Friedrichs-Wolters, 1499; Gargiulo, Recueil, I, 51; Guida, 858; Klein, Rokoko, p. 44; Lawrence, Later Ok. Sc., p. 112; Lippold, Kopien, p. 128; Piranesi-Piroli, V, 21, 22; Roux-Barré, VIII, 32, 33; Sc. Erg., p. 166; Watzinger, Das Relief des Archelaos von Priene (Berliner Wincklemanns Programm, No. 63), p. 15; id., Magnesia am Mäander; Die Bildwerke, p. 219; Winckelmann, Werke, I, p. 267; II, pp. 146, 180, 204.

Photographs Alinari, 11227, 11227a; Anderson 23374.

411. Statuette of a Dancing Satyr. He is nude, and is poised on tiptoes with his weight on his left leg, while his right is advanced. His head is thrown back, his gaze directed upwards, and with right arm out at the side, and left arm raised, he snaps his

fingers in the rhythm of the dance. His hair and beard are represented by disorderly locks, and on his head is a garland of acorns. His ears are pointed, and small goat's horns spring from his brow, and a tail from his back. On his smiling face is an expression of animal-like abandon to the enjoyment of the moment. His lips are parted, revealing the teeth.

The finely modelled twist of the body, and the careful delineation of the muscles mark this statuette as a work of unusual merit. It has been regarded by many as an original Greek work, because of its excellence, and because no replicas have been found. But it was pointed out by Klein that there is a certain affectation in the treatment of the hair, which probably marks it as a good copy of the first century B.C. The original was a creation of Pergamene art. A skilful Greek may have made this copy. The base on which the figure is mounted had previously been used for a larger statue, and was rather carelessly cut down to adapt it for this statuette. There is a somewhat similar statuette in Athens (Bulle, Schöne Mensch, p. 65, fig. 44; Reinach, Répertoire, II, 51, 3), which is of doubtful genuineness, but which Bulle thinks is a modern cast of an unknown ancient original. In type it is earlier than the bronze from Pompeii.

Ht. 0.71 m. Patina rich blue and green, surface

very slightly corroded and incrustated. Ancient break in left ankle; eyes inserted of another material and partly gone. Found in October, 1830, in Pompeii, R. VI, Is. xii, the house of the Dancing Faun, in the atrium. Now in Museo Nazionale, Naples (Inv. No. 5002).

Beasley-Ashmole, pp. 82, 83, fig. 201; Bulle, Schöne Mensch, pp. 194-195, and pl. 102; Clarac, 717, 1715A; Finati, Mus. Borb., IX, 42; Guida, 814; Klein, Rekoko, p. 50; Lamb, Greek and Roman Bronzes, pp. 197, 224; Lawrence, Later Gk. Sc., pp. 22, 114; Lippold, Kopien, pp. 80-81; PAH, II, p. 241; Pernice, Hellenistische Kunst, IV, pp. 2-4; Roux-Barre, VI, 59; Spinazzola, Arti decorative, pl. 247, 1; Springer-Michaelis, p. 438, and fig. 235.

Photographs Alinari 11224, 11224a, 34170;
Anderson 23366-7, 26603.

412. Statuette of a Satyr, probably Marsyas. He is nude and bearded, and stands with left leg advanced, the foot flat on the base, and right leg behind, resting only on the toes, but bearing the weight. His body is slim and spare, with high, square shoulders, and his head is turned slightly to his left. His hair is depicted in close, curling locks, encircled by a diadem with two knots in front. His brow

is wrinkled and he has pointed ears. His hands are held in position for playing a flute, and his lips are slightly pursed as if he were blowing. The work is excellent, though rather cold, and is probably a Roman copy of a late fourth-century original.

The subject represented by this statuette is made clear by the position of the hands and fingers, which could only be holding a flute. It is therefore a Marsyas playing the forbidden flute. Although there are no replicas, some similar statues and statuettes are extant. A statuette in the Melchett collection in England has been called by Mrs. Strong (Catalogue Melchett, No. 16, pls. XXI-XXVI) an original version of the theme, made in the third century B.C. In style it is later than the Herculaneum example. The Borghese statue (Helbig, No. 1864) and the fragment in the Conservatori museum (Helbig, No. 945) have the same motive, and are probably derived from the same original, which inspired the Herculaneum bronze and the Melchett bronze.

Ht. 0.115 m. without base. Patina green over reddish bronze color. Fingers of both hands fragmentary, flute missing. Found March 2, 1754, in Herculaneum, in the atrium of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5296).

Bayardi, Catalogo, No. 82; Br. Erc., II, pl.

xli; Balle, Schöne Mensch, p. 49, fig. 30; ODP, p. 270, No. 52, and pl. XVI; Clarac 734D, 1765I; De Jorio, p. 96; Finati, Mus. Borb., XII, 41, 2; Guida, 899; NAB, p. 178; Piranesi-Piroli, V, 20; Reinach, Répertoire, II, 51, 8; Roux-Barré, VI, 63; Sa. Ero., p. 150; Waldstein-Schoobridge, heliogr. pl. X.

Photograph Sommer.

413. Statuette of Silenus. He stands with his feet wide apart, half-staggering, as if carrying a heavy burden. Around his body from the hips to the knees a cloth is wrapped, crossing in the front, and with a fold pulled over the upper edge at the left side, while a corner hangs over at the right side. On his feet are sandals. His head, which is wreathed with ivy leaves and berries, is lowered and turned to his right, and his beard is spread out over his chest in separate, waving locks. His face is the typical one of Silenus, with heavy eyebrows, bulbous nose, and bald brow. His left arm is raised, and with his hand he grasps a vase standard formed of a coiled serpent whose tail rests on the Silenus' shoulder, and whose head is poised above that of the Silenus. On the serpent's coil are three palmettes upright, forming a frame to hold the vase. With this statuette were found the fragments of the glass vase which fitted the frame. The Silenus' right hand is lowered and stretched slight-

ly to his side as if to help him keep his balance under his burden. The base on which the figure is mounted is circular, and elaborately decorated with an intarsia design of a formal garland of grapes, vine leaves, and tendrils.

This statuette is a very lively and well-executed copy of a work of the early Hellenistic period. The copyist has caught the spirit of the drunken Satyr struggling to retain his equilibrium while supporting a heavy burden. It has been suggested that this may be an original Greek work, but the type is known in a number of other examples, and a replica is to be found in the museum at Berne, Switzerland. It is probably a copy made by a Greek artist, working perhaps in Greece. For the similar examples and discussion of the type see the Introduction, pp. 47-48.

Ht. 0.42 m. without base. Patina blue-green, surface slightly incrustated and corroded. Execution fine. Found May 21, 1864, in Pompeii, R. II, Is. 11, No. 20. Now in Museo Nazionale, Naples (Inv. No. 5001).

Bull. d. Inst., 1864, 118-119; Finati, Mus. Borb., XVI, 29; Guida, 816; Lawrence, Later Gr. Sc., p. 101; Minervini, Rend. arch. Nap., 1864, 194-203; Quaranta, Rend. arch. Nap., 1864, 193-195; Reinach, Répertoire, II, 50, 3; Seavi 1861-72, p. 159, No. 72; Spinazzola, Arti decorative, pl. 247, 2.

Photographs Alinari, 11245, 11245a; Anderson
23381-23382.

414, 415. Two similar Statuettes of Sileni.
The subject represented in both of these statuettes is a bearded Silenus, nude except for a mantle which falls across his knees, covering the right leg to the ankle, and having an end brought up over the left shoulder from the back, to hang down over the rock on which he sits. He sits with his right leg stretched out in front, and with the left foot drawn back. On a projection of the rock at his left is a wineskin which he grasps with his left hand, and from its open mouth water gushed into a fountain. The pointed ears, bald head, wreath of ivy, as well as the brutish face typical of the Sileni, and the hairy body, identify him. His beard is represented by a row of stiff, corkscrew curls across the lower part of his face.

These two statuettes, and the three following, have no artistic merit, and are of interest only in that they are examples of the industrial bronzes used as garden ornaments in this district. They are probably local work, and in the lifeless, stereotyped work they reveal, resemble the Erotes used as fountain figures in the same garden. They may possibly all be from the same factory.

Ht. 0.32 m. Patina greenish, surface dull.
 No. 414 lacks index finger of right hand. Found December 18, 1754, in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. Nos. 5006, 5007).

Br. Erg., II, pl. xlv; GDP, p. 220, and pl. XVI; Clarac, 7340, 1765F; De Jorio, p. 78, No. 81, p. 79, No. 91; Finati, Mus. Borb., III, 28; id., Mus. Borb. descr. No. 105; Guida, 873, 869; Piranesi-Piroli, V, 24; Roux-Barré, VI, 65; Sq. Erg., p. 165.
 Photographs Alinari 34178; Anderson 23385.

416, 417. Two statuettes of Sileni. These statuettes are almost exactly like Nos. 414, 415, except that instead of a wineskin a panther is seated upon the rock at the left, with raised forepaw, and from his mouth the water gushed into the fountain.

Ht. 0.32 m. Patina dark green, surface dull.
 No. 416 lacks index finger of right hand, and part of left thumb. No 417 has lost index and little finger of right hand. Found November 27, and December 18, 1754, in the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. Nos. 5011, 5012).

Barker, pl. 60; Br. Erg., II, pl. xlvi; GDP, p. 270, and pl. XVI; Clarac, 7340, 1765H; De Jorio,

p. 78, No. 79, p. 79, No. 93; Finati, Mus. Borb.
 III, 28; id., Mus. Borb. descr., Nos. 93, 107; Guida,
 872, 870; Piranesi-Piroli, V, 25; Roux-Barré, VI, 64;
So. Erc., pp. 163-4, 165.

Photographs Alinari 34177; Anderson 23384.

418. Statuette of Silenus. He is nude except for a narrow piece of drapery which hangs across his back, with ends falling over his elbows. His face is more brutish than that of the preceding statuettes, and his beard is straight instead of curled. The type from which it is derived is earlier than that of the others. On his feet are sandals. He is seated astride a large wineskin with the two forelegs grasped in his hands. From the open neck of the skin water gushed into a fountain. He has the hairy body, pointed ears, bald head, and garland, as before.

Ht. 0.39 m. - Patina greenish black. Found December 18, 1754, in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5001).

Br. Erc., II, pl. xliv; ODP, p. 270, and pl. XVI; Clarac, 734, 1735G; De Jorio, p. 79, No. 98; Finati, Mus. Borb., III, 28; id., Mus. Borb. descr., No. 112; Guida, 871; Müller-Wieseler, II, 501; Piranesi-Piroli, V, 23; Roux-Barré, VI, 38; So. Erc., p. 165.

Photographs Alinari 34176; Anderson 23383.

419. Statuette of Silenus. He is nude, and stands with his weight on his right leg. His shoulders are back, his paunch prominent, and he has the bald head and coarse features of the typical Silenus. His right hand rests in front of his right hip, and by his left hip he holds a cup in his left hand.

Ht. 0.10 m. without base. Patina bluish, surface slightly roughened and corroded, some ashy incrustation on right side of torso, right arm and right side of face. Found November 12, 1890, in Pompeii, R. V, Is. iv, No. 1. Now in Museo Nazionale, Naples (Inv. No. 120272).

N. S., 1890, 391.

420. Statuette of Silenus. He is seated on a skin spread out on the ground, resting his right hand on his right knee, and his left hand on the skin at his side. His ankles are crossed, and his head is inclined forward as his gaze is directed downwards. His body is fat and lumpy, characteristic of the Silenus type.

Ht. 0.035 m. without base. Patina dark, with faint green corrosion on surface, which has no polish.

Found January 29, 1864, in Pompeii, R. VII, Is. 11, No. 20, with Nos. 540, 541, 578, 645. Now in Museo Nazionale, Naples (Inv. No. 5293).

Giornale, IX, No. 1394; Scavi 1861-72, p. 161, No. 113.

481. Bust of Silenus. The bust includes head, shoulders and chest, and the head is worked in the round, while the lower part from the neck down is open at the back. A bearded and bald Silenus is represented, his head turned to his left. His beard is represented by short, curling locks, and around his head is a garland of ivy leaves and berries. Over his right shoulder a fawn-skin is draped, with a knot on the shoulder, and one leg, with hoof attached, hanging at the front.

Ornamental busts of this sort were used in great numbers as the decoration of beds, chests, wagons, and other furniture, both by the Greeks and the Romans. Greifenhagen, in his publication of a Roman bed in the hands of a dealer in Paris, gives a long list of busts of Silenus which were used in this manner (R.M., XLV, 1930, 153, n. 2). He traces the type appearing in these busts from an original type of the late fourth century B.C., which appears in the three Sileni supporting a marble basin, in

the Vatican (Helbig, No. 340), and in a crouching Silenus in the Palazzo dei Conservatori (Helbig, No. 942). The Hellenistic version of the same type is presented by a group of Silenus and Triton now in Versailles, which is dated in the first half of the second century B.C. (cf. Greifenhagen, op. cit., p. 154, fig. 6, and pl. 51). In the examples of Roman workmanship these decorative busts show the typically Roman hardness of treatment, which is increasingly marked in the later periods.

Ht. 0.083 m. without base. Patina rich blue and green, surface corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5147).

Photograph Sommer.

422. Bust of Silenus. The type and form are similar to No. 421. The wreath is formed of larger leaves, and the head is raised, as well as turned to his left. The beard is arranged in longer, sharply defined, parallel curls. The treatment of the head as a whole resembles that of the heads of the four statuettes from the villa of the Papyri, Nos. 414-417, but the workmanship is somewhat better.

Ht. 0.102 m. without base. Patina dark, surface marked with green corrosion. Holes are visible

through which the bust was attached by bolts or nails. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5290).

Br. Erg., I, pl. iv, 2; Roux-Barré, VII, 3, 1.
Photograph Sommer.

423. Bust of Silenus. Similar to No. 422.

Ht. 0.122 m. Patina dark, surface rough with green corrosion. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5153).

Br. Erg., I, pl. iv, 3; Roux-Barré, VII, 3, 3.

424. Bust of Silenus. Similar to Nos. 422, 423, except that the fawnskin is draped over the left shoulder instead of the right. The face is more brutal.

Ht. 0.07 m. Patina black, surface roughened. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5146).

425. Bust of Silenus. Similar in pose and type to Nos. 421-424. Instead of a fawnskin, a piece of drapery falls from a knot on his right shoulder across his chest. On his head he has a diadem decorated with two rosettes at the front, and with ends falling on his shoulders. The ringlets of his beard

hang parallel, and are even more sharply defined than in the preceding busts.

Ht. 0.071 m. Patina black, preservation good. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5152).

Br. Exc., I, pl. iv, 1; Roux-Barré, VII, 3, 2.

426. Bust of Silenus. From a bronze disk, which is decorated with a garland in silver intarsia, rises the figure of a Silenus from the waist up. His head is thrown back and turned slightly to his left, and his left hand is extended, while his right is raised above his head as he snaps his fingers. His head is encircled by an ivy wreath, and he wears a short-sleeved tunic, covered by a panther skin, which is knotted on his left shoulder. The pupils of his eyes were inlaid of another material, probably silver. The style of the bronze is Hellenistic, and it was used as the ornament of some piece of furniture.

Ht. of bust, 0.083 m; diameter of disk, 0.19 m. Patina natural dark bronze color, surface overlaid with greenish corrosion, especially on arms and face. Index finger and thumb of left hand fragmentary. Holes for attachment visible in rim of disk. Found August 21, 1871, in Pompeii, R. VII, Is. vii,

No. 6 (a shop). Now in Museo Nazionale, Naples
(Inv. No. 109341).

Giorn Sc., N.S. II, pp. 177, 349; Scavi 1861-
72, p. 161, No. 112.

427. Statue of a Sleeping Satyr. He is youthful and beardless, and is seated upon a rock in an attitude of complete relaxation, with right leg forward and left back. His left arm hangs limp at his side, and his right arm is raised and rests upon his head, which has drooped over to the left and back. His eyes are closed and his lips are parted. On his neck are two goat-like warts, and on his brow are tiny horns. His body is youthful and slim, his hair is represented by short, unruly locks, bound by a plain band. The excrescences on the neck and the small horns are the only direct indication of his Satyr nature.

It is at once apparent that this statue was derived from the same original as the Barberini Satyr in Munich. The head of the Herculaneum statue is a fourth-century type, except for the treatment of the hair, which is later. Riezler, in Brunn-Bruckmann, suggests that the original may have been a bold attempt of an artist of the time of Isgippes to make a figure of a sleeper unsupported and sitting

upright. Bulle, on the other hand, thought that the bronze from Herculaneum had been wrongly restored and should have a support for the head and back. But the excellent finish of the back of the statue seems to imply that it was intended to be visible, as Riezler pointed out. The body of the statue has something in common with the two statues of wrestlers from the same site (Nos. 516, 517), and with the resting Hermes (No. 104), all of which were perhaps the products of the same workshop (see the Introduction, p. 45).

Ht. of statue 1.15 m; with rock, which is modern, 1.42 m. Patina black and dark green. Many breaks in surface, especially on both arms at shoulders, torso at front and right side, neck, right thigh. Report of excavation states that no parts were missing, but that head, and right arm were separate, the latter in two pieces. Benndorf gives as restored, in addition to rock: heel and two toes of right foot; piece of lower leg; right breast and abdomen; right arm; right eye; bit of left cheek. But right arm is especially mentioned in So. Erg. Found March 6, 1766, in Herculaneum, villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5624).

Barker, pl. 30; Benndorf, O.J., IV (1901), 173; Br. Erg., II, pl. 21; Brunn-Bruckmann, 594; Bulle, J.d.I., XVI (1901), p. 14, fig. 6, and p. 16; CDP,

p. 268, pl. XV, 1; Clarac, 720, 1724; De Jorio, p. 77, No. 53; Finati, Mus. Borb., X, 61; id., Mus. Borb. descr., No. 61; Gargiulo, Recueil, I, 58; Guida, 842; Lawrence, Later Gk. Sc., p. 112; Müller-Wieseler, II, 529; Piranesi-Piroli, V, 19; Rayet, Mon., II, pl. 60; Reinach, Recueil, pl. 260; Reux-Barré, VI, 62; So. Arc., p. 184; Waldstein-Shoobridge, heliogr. pl. III; Winckelmann, Werke, I, p. 267; II, pp. 246, 204.

Photographs Alinari 11225, 11225a; Anderson 23371-3.

428. Statuette of Young Satyr with Hineskin. He stands with feet wide apart and his torso bent backwards and twisted towards his left. Under his left arm he carries a wineskin, grasping its neck with his hand as if to control the stream which issued from it. His right hand is held in front of the opening and below, to intercept the stream and to form a spray. His head is lowered and he smiles in glee as he watches the mouth of the skin. His hair is in disorder, and bound by a narrow diadem. His face is that of a youthful Satyr of the early Hellenistic type. The exaggerated muscles of the body are in the style of the late third century B.C.

This statuette is a good copy of a Hellenistic work, made in the Roman period. It was remounted by

its Pompeian owner, and adapted to serve as a fountain figure, with water gushing from the neck of the wineskin. Originally the left foot was flat on the base, giving the effect of a walking figure, and removing the impression of a drunken stagger. A variant from the same original was identified by Arndt in a marble statue in Madrid (Arndt-Amelung, 1740). The life and gaiety of the figure are reminiscent of the bronze statuette of a Satyr from Pergamon, now in Berlin (Führer, pl. 51, No. 7466).

Ht. 0.51 m. Mounted on base of travertine, 0.51 by 0.24 m. Patina blue and green, surface covered with ashy incrustation, and in many places ashes and pumice together have formed a crust. Execution fine. Eyes were inserted of another material. Found March 31, 1880, in Pompeii, R. IX, Is. v, No. 6, known as the house of the Centenary. Now in Museo Nazionale, Naples (Inv. No. 111495).

Case e Mon., III, pt. 130, pl. XXIII, 4; Guida, 815; Lamb, Greek and Roman Bronzes, p. 225; Lawrence, Later Gk. Sc., p. 112; Lippold, Kopien, pp. 80, 134-135; N. Sc., 1880, 100-103; Reinach, Répertoire, II, 142, 6; Spinazzola, Arti decorative, pl. 247, 3, and 248.

Photographs Alinari 11223, 11223a; Anderson, 23368-23370.

439. Statuette of a Leaping Satyr. He is nude and beardless, and is poised on his right leg, while his left leg is flung out behind him. In outstretched right hand he holds a thyrsos, and his left arm is swung back at the level of his shoulder. His hair is in short, straight, disorderly locks, his ears are pointed, and small horns grow from his brow, while a short tail springs from his back. The modelling is rather careless, and the shoulders are disproportionately broad in relation to the slinness of the rest of the body.

Although the workmanship is mediocre, a feeling of life and movement is achieved in this statuette. There are many extant figures of dancing Satyrs, as the theme seems to have been popular from the Hellenistic period on. The type and style of the bronze are Hellenistic, the workmanship Roman. Cf. a similar example of marble, in Chantilly: Reinach, Répertoire, II, 143, 2.

Ht. 0.195 m. without base. Patina very dark, with a greenish cast. Fingers of left hand gone. Found February 25, 1754, in Herculaneum, in the atrium of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5292).

Br. Erg., II, pls. xxxviii, xxxix; ODP, p. 270,

and pl. XVI; Ceci, Picc. Br., pl. V, 19; Olarao, 716A, 1715B; Finati, Mus. Barb., XIII, 26; Guida, 903; NAB., p. 167, No. 8; Piranesi-Piroli, V, 18; Reinach, Répertoire, II, 789, 3; Roux-Barré, VI, 60, 61; Sq. Erg., p. 150; Waldstein-Shoobridge, heliogr. pl. X.

Photographs Anderson 23375; Brogi 5498.

430. Statuette of a Satyr. He is nude and beardless, and stands with his weight on his advanced right leg, while the left is drawn back. On his head is a garland of leaves. His raised right hand held some object now destroyed by corrosion, and in his left hand is a cup. His head is inclined slightly to his left. The style of the figure is Hellenistic, the work Roman.

The original of the type represented in this statuette was a Satyr statue which is attributed to Praxiteles. The motive was popular, and many variations occur in the Roman period, when the pose recurs with different attributes, and sometimes nude, sometimes partly draped. Of the examples in Reinach, Répertoire, II, 137, 5-6; 139; V, 51, 1. The right hand of this statuette probably held either a bunch of grapes or an oenochoe.

Ht. 0.236 m. with square base, supported by four

feet. Patina green. Surface modelling destroyed by corrosion. One foot missing from base. Found January 22, 1871, in Pompeii, R. VII, Is. xv, No. 3. Now in Museo Nazionale, Naples (Inv. No. 109353).

Giorn. Sc., N.S. II, p. 364; Scavi 1861-72, p. 167, No. 114.

431. Statuette of a Satyr. He is nude and beardless, and stands with his weight on his right leg, while his left is drawn a little to the side. His hair is thick and curling, his ears are large and pointed, and he has a tail. On his left arm he has a pedum, and his right hand holds a syrinx to his mouth. The muscles of the torso are exaggerated.

Satyrs are represented performing on various musical instruments, and on none more frequently than the syrinx, which was originally an attribute of Pan, along with the pedum.

Ht. 0.18 m. with circular, moulded base; statuette, 0.142 m. Patina green, surface incrustated, but preservation otherwise good. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5296).

432. Statuette of a child Satyr. He stands with his weight on his right leg, and with left leg

slightly advanced. He is nude, and has the chubby forms of early childhood. On his left shoulder is a wineskin, from the open neck of which a stream of water gushed into a fountain. In his right hand, held at the level of his waist, he has a small horn. His hair is curly, his ears are pointed, and on his brow small horns are sprouting. The pupils of his eyes were inlaid.

This statuette, and its companion, No. 433, are to be classed with Nos. 391-398, as industrial products of no artistic merit, and employed as garden ornaments. Except for the horns and pointed ears, there is a strong resemblance to Nos. 393-396, and they were all undoubtedly products of the same factory.

Ht. 0.47 m. without base. Patina very dark green, surface slightly corroded with light green corrosion. Seam visible at joining of head to neck. Found December 1, 1754, in Herculaneum, in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5031).

Br. Ere., II, pl. xlvii, 1; CDP, p. 270, and pl. XVI; Clarac, 649A, 1693D; De Jorio, p. 79, No. 94; Finati, Mus. Borb., III, 11; id., Mus. Borb. descr., No. 108; Guida, 878; Piranesi-Pirelli, V, 26; Reinach, Répertoire, II, 435, 2; Reux-Barre, VI, 98,

4: Sq. Erg., Introduction, p. xlv.

Photograph Alinari 34183.

433. Statuette of a Child Satyr. Companion to No. 432, with the pose reversed.

Ht. 0.47 m. Condition and patina as in No. 432. Found with No. 432. Now in Museo Nazionale, Naples (Inv. No. 5033).

Br. Erg., II, pl. xlvii, 2; ESP, p. 270, pl. XXI; Claro 649A, 1593E; De Jorio, p. 79, No. 96; Finati, Mus. Borb., III, 11; id., Mus. Borb. descr., No. 110; Guida, 874; Piranesi-Piroli, V, 26; Reinach, Répertoire, II, 436, 1; Roux-Barré, VI, 98, 3; Sq. Erg., Introduction, p. xlv.

Photographs Alinari 34184; Anderson 23361.

434. Terminal Figure of a Youthful Satyr.

He has the snub nose and pointed ears of a Satyr, budding horns upon his brow, and goat's dewlaps on his neck. His head is thrown back and turned slightly to his right, and on his face is a smile of mischievous gaiety, parting his lips to reveal the teeth. His body is enveloped in a mantle which covers his arms and is drawn close enough so that they are visible in outline beneath it. The right hand is also

covered and rests on his chest, while his left hand is visible, as it gathers in the folds of the mantle on his hip. At the back the cloak falls in straight, flat folds. From below the hips the figure changes into a square, terminal form, supported by a base of three steps. According to the catalogue of the collection in which it is now located, the whites of the eyes, teeth, budding horns, and dewlaps were all covered with silver. The pupils of the eyes are vacant, and no indication is left as to whether they were once filled in with some other material. They were possibly represented by gems or enamel.

The type represented by this figure is that which was originated by the Pergamene school. The workmanship is Roman, and although it is spirited and lively in effect, the details are carelessly rendered.

Ht. 0.59 m. with base; figure, to end of cloak, 0.36 m. Patina grayish green, natural color of bronze showing in some places. Some corrosion and roughness on surface of mantle at front. General preservation good. Said to have been found in Pompeii on the occasion of a visit of the Duke of Bedford in the spring of 1815, and to have been presented to him by Queen Caroline. The Queen paid her last visit to Pompeii in April, 1815. Mention is made in the records of the visit of the Princess of Wales and a

number of English gentlemen February 13, 1815. It is not possible to fix the exact time of the Duke of Bedford's visit, but it was possibly one of these two occasions. Bronze is now in private collection of the Duke of Bedford at Woburn Abbey (No. 84).

A. Michaelis, Ancient Marbles in Great Britain (Cambridge, 1882), p. 155, section 86, and pp. 737-8; PAH, I, pt. iii, pp. 170, 274; Reinach, Répertoire, II, 523, 4; A.H. Smith, Catalogue of the Sculptures at Woburn Abbey, No. 84; Specimens of Ancient Sculpture (Society of the Dilettanti, London, 1809), II, pl. 28; G.F. Waagen, Treasures of Art in Great Britain (London, 1854-1857), III (1854), pp. 468-469.

Photographs taken by myself.

435. Herm of a Young Satyr. The head of this figure is that of a plump-faced child, and the ears are pointed. On top of the head an iron support was attached, and the bronze must have served as a furniture support.

Ht. 0.144 m. Patina blue-green, surface corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 110963).

436. Bust of a Young Satyr. The head, shoulders, and chest are included in this bust, which represents a young Satyr, fully mature, but beardless. His hair is in disorder, and budding horns spring from his brow, while his ears are those of a goat. By his right shoulder his right hand is visible, grasping a coil of a serpent, of which the crested head appears below his left shoulder. The Satyr's head is thrown back and turned to his left. His brow is wrinkled and his eyes are deepset, giving an intense expression to his face. The pupils of his eyes were inlaid.

The exaggerated portrayal of emotion, and the rendering of the hair and the musculature, mark this bust as Hellenistic in style, and the hard treatment and the sharp outlines of the work are evidence that the workmanship is Roman. In type it resembles the Triton in the group of the Triton and Silenus at Versailles (cf. R.M., XLV, p. 154, fig. 6, and pl. 51), which has been dated in the third century B.C. This and the following busts were decorative figures attached to furniture.

Ht. 0.160 m. without base. Patina very dark green, surface polished. Hole on left shoulder for attachment. Found February 23, 1741, in Herculaneum,

with No. 438, and other decorative busts which adorned a chest. Now in Museo Nazionale, Naples (Inv. No. 5302).

Br. Erg., I, pl. v; Guida, 1608; Piranesi-Pirrolli, IV, 9; Roux-Barré, VII, 4, 1; Sc. Erg., p. 68.
 Photograph Sommer.

437. Bust of a Young Satyr. A young Satyr is represented, beardless and in early boyhood. His head is thrown back and turned to his left. His hair is in unruly locks, and his ears are pointed. His face is plump and half-smiling. A cloak covers his left breast and is knotted on his left shoulder.

Ht. 0.083 m. Patina very dark brown. Execution mediocre. Found probably in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5148).

438. Bust of a Young Satyr. The head is that of a Satyr in early boyhood, who gazes to his right and smiles. By his right shoulder his right hand is visible grasping a pomegranate. His hair is in unruly, slightly wavy locks, which are brushed back and knotted above his brow, then crowned by a large wreath of ivy leaves and berries. A mantle is draped across his chest and over the shoulders. His lips are parted, showing his teeth. His eyes

are inlaid with silver.

Ht. 0.158 m. Natural bronze color is overlaid with green corrosion. Found February 23, 1741, in Herculaneum, with No. 436. Now in Museo Nazionale, Naples (Inv. No. 5305).

Br. Erg., I, pl. vi; Guida, 1608; NAB. p. 195; Piranesi-Piroli, IV, 9; Roux-Barré, VII, 4, 2; Waldstein-Shoobridge, pl. 29, 1.

Photograph Semmer.

439. Bust of a Young Satyr. From a circular disk rises a youthful Satyr, with head, left shoulder, and both arms visible. His head is turned to his left, and with both hands he holds a rabbit to his breast. His hair is in disorderly curls and crowned by a wreath. His face has the plump forms of babyhood, and resembles the baby Eros type. His eyes are inlaid with silver, and the pupils were inserted of another material. A small piece of drapery hangs over his left shoulder.

Diameter of disk, 0.08 m. Patina rich blue, with green corrosion on hair to right of face, also on right arm and left shoulder. Surface is injured, destroying the details of modelling. Found December 15, 1870, in Pompeii, R. IX, Is. iii, shop No. 16.

Now in Museo Nazionale, Naples (Inv. No. 109342).

Giorn Sq., N.S. II, p. 223.

440-444. Bicipital Herms with Heads of Satyr and Satyress. These five identical herms present figures from below the breast, the Satyr draped with the nebris, the Satyress with a tunic of fine, crêpe-like material. The nebris is knotted on both shoulders, and from the knots a fawn's hoof hangs at either side. Both Satyr and Satyress are youthful and smiling, and have large, pointed ears. The Satyr has goat's horns above his brow, and disorderly locks of hair, crowned by a wreath of pine needles. The Satyress has long curls hanging on her shoulders, and the hair on brow and cheeks is represented in low relief. She wears a garland of ivy leaves and berries, and her face is gentler, less bestial than that of the Satyr. Both faces have high, arching brows, eyes that are slightly slanting and have sharply undercut lids, and parted lips which show the teeth. The rectangular base of the herms has an opening from side to side to insert the cross-bar of a balustrade.

The Hellenistic type of youthful Satyr is represented in these heads. The workmanship is Roman of the first century A.D., and probably from a local shop, since these five, and the four following replicas

were all found in Pompeii and its neighborhood.
 (See the discussion in the Introduction, pp. 79-82.
 The work is unusually spirited, and the details are
 carefully indicated.

Ht. of three, 0.176 m.; of the other two, 0.175
 m. Patina green, surface very slightly corroded.
 All were found in Pompeii, R. VII, Is. iv, three in
 January, 1833, in shop No. 60-61; one April 25, 1834,
 in same shop; one in April, 1833, in house No. 59,
 adjoining to and connecting with shop 60-61. Now in
 Museo Nazionale, Naples (Inv. Nos. 5075-5079).

Bull. d. Inst., 1833, 148-149; Finati, Mus.
Borb., X, 13; PAH, II, pp. 265, 270, 291.

Photograph Semmer.

445. Bicipital Herm, similar. The pedes-
 tal which supported this herm was found with it,
 and has a second smaller rectangular opening for
 another cross-bar of the balustrade. It was from
 this example that the use of these herms was made
 clear.

Ht. of herm, 0.18 m.; with pedestal, 0.95 m.
 Color bright blue and green, surface rough, with a
 crystalline incrustation in many places, especially

noticeable on top of head, chin, and throat of Satyr, left cheek and breasts of Satyress. Found in Boscoreale. Purchased in 1881, and now in the Antiquarium, Berlin (Invl No. 7749).

Führer durch das Antiquarium, I, p. 86, No. 7749; K.A. Neugebauer, Bronzegerät des Altertums (Leipzig, 1927), pl. XI, 1; Tren, A.Z., XL (1882), 280.

Photographs from the Antiquarium, Berlin.

446. Bicipital Herm, similar.

Ht. 0.173 m. Color blue-green, surface covered with granular coating and ashy incrustation. Badly corroded on side of Satyress at arm-stumps. Some corrosion in locks of hair at right of Satyr's face. Rectangular opening at base of herm is intact at Satyr's right, but lower edge is missing at his left. Said to have been found in Terre del Greco, near Pompeii, in 1883. Was successively in the Castellani Collection, Rome, the Collection Dutuit, Paris, the collection of George Salting, London, and was acquired by bequest in 1900 by the Victoria and Albert Museum, London (Salting Bequest No. 3717).

Burlington Exhibition, No. D106, and pl. LXVII;

Catalogue Al. Castellani, vente de Rome, 1884, No. 277; Froehner, Catalogue Dutil, No. 20, and pl. 23.

Photographs from the Victoria and Albert Museum, London.

447. Bicapital Herm, similar.

Ht. 0.17 m. Entire surface corroded. One corner repaired at lower left of Satyr's side. This is probably the same as the bronze formerly in the Hoffman collection, which was found in Torre del Greco in 1883. Although the Burlington Exhibition Catalogue mentions the Hoffmann and Rome bronzes as distinct, the illustrations and state of preservation seem to indicate that they are one and the same. If so, the Hoffmann bronze passed into the hands of W. Rome, Esq., London, and was afterwards sold to Messrs. Albert Amor, who sold it to a private collector. It was again sold in 1926 to a firm which no longer exists, and I have been unable to find any further trace of it. I have seen only the illustrations listed below.

Burlington Exhibition, No. B59, and pl. LXVII; Catalogue of the Collection of Works of Art of the late W. Rome, Esq., etc. (sold by Christie, Manson, and Woods, Dec. 18-20, 1907), No. 44; Froehner, Catalogue Hoffmann, No. 480, and pl. 37.

448. Bicipital Herm, similar.

Ht. 0.18 m. Catalogue of last sale states that patina is blue and green, eyes of both, and teeth of Satyr silvered. Said to have been found in Torre del Greco. Was formerly in the possession of Miller von Aichholz, Vienna, then C. Castiglioni, Vienna, then Omnes de Nijenrode, in the Netherlands; sold again in 1933 to a private purchaser whose name has not been divulged. Present location unknown, and I have studied this example only from illustrations.

Catalogue d l'exposition archéologique à Vienne, 1893, No. 1257; Collection C. Castiglioni (sale of 1925), vol. II, p. 2, No. III, and plate; Collection Omnes de Nijenrode du Chateau de Nijenrode, vente publique, 1933, No. 194.

449, 450. Bicipital Herms with Heads of Youthful Satyr and a Bacchante. This pair of herms are similar in style to the preceding group of replicas, but the faces of the Satyr and the Bacchante have a quieter expression instead of the gay smile of the Satyr and Satyress in the other group. The Satyr's head is wreathed with a garland of pine cones and needles, and from this fillets hang on his shoulders. The Bacchante is represented as a young woman

with loosely-waved hair parted in the middle and drawn back to hang on her shoulders in two large curls. Like the Satyress of the other herms, she wears a garland of ivy leaves and berries. The herms are undraped, and the one complete herm reaches a point just above the breasts, while the other is broken off below the shoulders. In both heads the high arched brows, sharply defined lids, and parted, sensuous lips which characterized the preceding types are again present. They are very possibly the products of the same artist, and were found with one example of the other type. (See the Introduction, pp. 80-82).

Ht. of No. 449, 0.165 m; of No. 450, 0.131 m.
 Patina dark green. Found April 25, 1834 in Pompeii, R. VII, Is. iv, shop No. 60-61. Now in Museo Nazionale, Naples (Inv. Nos. 5080, 5081).

PAH, II, p. 291.

451. Bicipital Herm with Heads of Youthful Satyr and Bacchante. The Satyr's head has neither fillets nor garland, but his ears are pointed and he has budding horns. His face is youthful and chubby. The Bacchante head represents a young woman with hair parted in the middle and rolled back from her face,

and with two curls hanging on her shoulders. Her lips are parted, and the pupils of her eyes are hollow. The herm is undraped, and ends just below the shoulders. The type of these heads is earlier than that of the group preceding, but the workmanship is more ordinary.

Ht. 0.188 m. Color green, surface dull. Found in April 1833, in Pompeii, R. VII, Is. iv, No. 59. Now in Museo Nazionale, Naples (Inv. No. 5074).

PAH, II, p. 270.

Photograph Sommer.

II. PORTRAITS

A. GREEK PORTRAITS

452. Statuette of a Hellenistic Personage as Hermes of the Palaestra. He is beardless and young, and stands with his face turned slightly to his right, his weight on his right leg, and the left leg slightly in advance of the other. His right hand rests on his hip, and his left hand rests lightly on his left thigh, with closed fingers, as if it once held some object, now missing. A small chlamys

is draped over his left shoulder, falling to the hip in front, and lying in clinging folds transversely across the back, with its end hanging over the right wrist. On his feet wings are fastened with bands, as in the resting Hermes. The back of his head is encircled with a band, from which straps pass behind the ears, and are tied beneath his chin. A mark on the top of the head near the upper band, and the imperfect rendering of the left ear led to the suggestion that ear-laps were fastened on as separate parts of the head-gear, and are now lost. The object in the left hand was probably the caduceus. The face of the statuette is strongly individualized by a sharply jutting mouth. His hair is in close ringlets, executed in the manner of the school of Lysippos, and the face on the whole resembles works of this school.

This statuette has been called a portrait of one of the kings of the Seleucid line, chiefly on account of the shape of the nose. Both Antiochos II and Antiochos VIII have been suggested, but as Arndt pointed out, the kings of this line are not portrayed on their coins with the jutting brow which is so striking in this portrait. The work is undoubtedly Greek, of the Hellenistic period. This is indicated by the core, which remains within the figure. Closer dating is hardly possible. There must have been an

immense number of portraits made of private individuals in the Hellenistic period, and it is probable that this statuette represents an unknown Hellenistic nobleman, or an athlete, as Hermes. Hauser remarked upon the unusually natural arrangement of the folds of the chlamys, apparently without any thought of schematic design. It was hammered out of a sheet of metal, and the hammer marks are visible. The ancient repair of the left leg in the thigh is noteworthy. The base is of a later date, and had served for another statue previously.

Ht. 0.712 m; base 0.045 m. Patina green, surface corroded, especially in lower part of legs, left foot, left shoulder around chlamys. Breaks are visible in the left arm at shoulder and in forearm, right arm below shoulder, left thigh (ancient repair has separated), right ankle and foot. Inside wing on both feet and right eye missing. Eyes were of glass paste. Found June 17, 1901, in Pompeii, R. V, Is. 111, No. 3, in the atrium. Now in Museo Nazionale, Naples (Inv. No. 126170).

Arndt-Bruckmann, 929, 930; Dickins, J.H.S., XXXIV (1914), 307, and fig. 10, 1; Guida, 808; Hauser, B.P.W., 1903, 157-8; Lamb, Greek and Roman Bronzes, pp. 205, 224, and pl. 79c; Lawrence, Later Cl. Sc.

p. 111; N. Sc., 1901, 299-301, figs. 1-4; Pernice, Hellenistische Kunst, IV, p. 8, and pl. I; Reinach, Répertoire, III, 240, 9; Schick, N.J., XXXIII (1914), 27, n. 3, 42, n. 3; Schreiber, Studien, p. 272, figs. 30, 31; Suhr, Gk. Statesmen, p. 163; Wace, J.H.S., XXV (1905), 98.

Photographs Alinari 11239a, 34159; Anderson 23355-6.

453. Equestrian Statuette of a Greek Warrior. He is represented mounted on a spirited horse, which rears up on his hind legs, and has ears and clipped mane erect, nostrils distended, and mouth open. The rider wears the garb of a commanding officer, - a tunic covered by a cuirass, from which three overlapping rows of leather lappets hang down, and a cloak buttoned on his right shoulder. On his feet are sandals hung high above the ankles, a scabbard is fastened around his waist, and on his uncovered head he has a ribbon diadem. His lowered left hand seizes the reins, while with raised right hand, in which he grasps a short sword, he launches a blow at a foe beside and a little behind him. He has turned to his right in the saddle and his gaze is fixed intently in the direction of his aim. The workmanship is stereotyped and uninteresting.

There has been much discussion of this figure and its identity. At first it was called a portrait of Alexander, copied from the famous group made by Lysippos to commemorate the battle of Granikos. The Lysippan influence is obvious, despite the poor execution, but except for the arrangement of the hair, the face bears little resemblance to known portraits of Alexander. Schreiber more acceptably suggests that it is probably a copy of the figure of one of the favorite warriors of Alexander from the same group. He sees some resemblance to a marble head in the Naples museum (Inv. No. 6151), but leaves the identity unfixed. Bernoulli and Arndt also exclude it from the list of Alexander portraits. It has been suggested that the riderless horse found on the same spot may have been that of Alexander (No. 591). The type of this figure was a popular one for equestrian statues of the Roman emperors in the later Empire (cf. a bronze equestrian statuette in the British Museum, Walters, Catalogue, No. 839, and pl. 26).

Ht. 0.50 m. Patina greenish black. Saddle girth and cloth, bridle and reins, chlamys, sword, scabbard, and belt separately worked. Bosses on bridle, eyes of both horse and rider, and chlamys button of silver; reins of copper. Forepart of horse supported by a bronze rudder. Four feet, tail, and

part of girth of horse, rider's right arm and legs, part of sword, and base were disattached when found. Rectangular base is inlaid with silver. Found October 22 to November 21, 1761, in Herculaneum, near the theater. Now in Museo Nazionale, Naples (Inv. No. 4996).

Arndt-Bruckmann, 479-480; Barker, pl. 58; Baumeister, p. 41, fig. 47; Bernoulli, Darstellungen Alexanders, pp. 98-99; Br. Erg., II, pls. lxi, lxii; Brunn-Bruckmann, 355 b; Clarac, 840, 2105; Collignon, Histoire, II, pp. 436-438; id., Lysippe, p. 53; Emerson, A.J.A., III, (1887), 252-254; Finati, Mus. Borb., III, 43, 2; Guida, 1487; Hamdley Bey and Th. Reinach, Une Néropole royale à Sidon (Paris, 1892), p. 332; Fr. Koepf, Alexander der Gross. Monographien zur Weltgeschichte, IX, pp. 2-3; id., Bildnis Alexanders, pp. 15, 29; Lamb, Greek and Roman Bronzes, p. 225; Lawrence, Later Gk. Sc., p. 99; A.S. Murray, Greek Bronzes (London & New York, 1898), p. 85; Overbeck, Plastik, II, p. 170; id., Schriftquellen, Nos. 1485-1488; Piranesi-Piroli, V, 32, 33; Pottier, Mélanges Nicole, pp. 427-443; Sc. Erg., pp. 372-375; Schreiber, Studien, pp. 95, 282; Spinazzola, Arti decorative, pl. 246; Suhr, Gk. Statesmen, pp. 118-120; Ch. de Ujfalvy, Le type physique d'Alexandre le grand (Paris, 1902), pp. 116-121; Visconti, Ic.

EE., II, p. 42; Waldstein-Schoobridge, heliogr.
pl. X.

Photograph Alinari 11192; Anderson 23264.

454. Terminal Bust with Hellenistic Portrait Head. The head represents a young and beardless man, whose hair is waved in even rows of longish locks, and leaves the ears bare. He wears a rolled diadem around his head, the ends of which hang down at the sides and are unusually long. His face is soft of outline, with full and shapely lips, deepest eyes, and a marked frontal swelling above the nose. The eyes are inlaid of glass paste in black and white. In front of the ears locks of hair are represented in relief.

This head shows some relationship to the types found on the Alexander sarcophagus, and for this reason it has been called a portrait of Alexander. But the resemblance to the established portraits of Alexander is slight. The diadem, however, indicates that it is a portrait of a youthful ruler of the Hellenistic period. The treatment is that of an idealized portrait, and this makes the identity of the subject impossible to establish without further evidence.

Ht. 0.14 m. Patina blue. Said to have been found

in Pompeii. Was in the collection Gréau, then collection Basilewsky, and is now in the Ermitage, Leningrad. (I have not seen the original bronze).

Bernoulli, Darstellungen Alexanders, p. 95; Froehner, Catalogue Gréau, No. 959, and pl. XXIX.

455. Portrait Statuette of a Hellenistic Prince. He is youthful and beardless, and stands with right foot raised and resting on a rock at a level slightly lower than his left knee. He wears high hunting sandals, and a cloak with a stippled surface resembling a skin, which is fastened on his right shoulder and covers his back, left shoulder, arm, and breast. On his head is a rolled diadem. His right forearm rests on his right knee, and his hand apparently held some object, now missing. His head is thrown slightly back as he gazes into the distance. His hair is in thickly curling locks which are brushed back from his face, and above his forehead are two tiny horns. The style and type of the figure are Hellenistic, but the rather expressionless face and heavy features show that it is a Roman copy.

The close resemblance of the head of this statuette to that of a marble herm from Herculaneum (Naples Museum, Inv. No. 6149; Guida, 1146) is un-

mistakable, but it is impossible to state whether this is because the same person is portrayed or because the originals of both belong to the same style and period. The head of the statuette resembles somewhat the coin portraits of both Seleukos Nikator and Demetrios Poliorketes. The bull's horns are to be found on portraits of both also. Therefore without further evidence no definite conclusion can be reached. Lange suggests that hunting spears should be supplied as the missing object grasped in the right hand.

Ht. 0.33 m. Patina brownish, with pale green corrosion in the hollows. Surface injured on cloak, over left arm; back incrustated. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5026).

Arndt-Bruckmann, 355, 356; Baumeister, pp. 424-425; Br. Exc., II, pl. lx; Clarac, 840, 2113; Guida, 1606; Lamb, Greek and Roman Bronzes, p. 205, and pl. 78c; K. Lange, Das Motiv des ausgestützten Fusses (Leipzig, 1879), p. 20; Müller-Wieseler, I, 221a; Piranesi-Pirolli, V, 31; Schneider, Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses, II (1884), 52; Suhr, Gk. Statesmen, pp. 161, 175; Visconti, Ic. Exc., II, p. 76, and pl. 3; Wace, J.H.S., XXV (1905), 87; Waldstein-Scheebridge, pl.

27, 2; Walters, R.M., IV (1889), 36.

Photograph Alinari 11229.

456. Portrait Bust of Seleukos Nikator.

He is represented as a beardless man in the prime of life. His hair is arranged on the crown of his head in flat waves, and below the royal diadem in longish, rather unruly locks. His face is full, with heavy lines around the jaw and cheeks, deepset eyes, and a pronounced frontal swelling above the nose, which is quite long. The chin is full and prominent. The vigor of the portrayal sets this head above the rest of the portraits from Herculaneum.

The identification of this portrait as Seleukos Nikator rests upon its close resemblance to portraits of Seleukos on coins (cf. Imhoof-Blumer, Porträtköpfe auf antiken Münzen hellenischer und hellenistischer Völker, Leipzig, 1885, pl. I, 3). This portrait represents him as he must have been in the latter part of his reign, which extended from 306 to 281 B.C. This makes it impossible to assign the original to Lysippos, but it was certainly influenced by the style of Lysippos, and was probably made by a follower of that artist. Pfuhl suggests Aristodemos as the artist, and it is true that Aristodemos made a portrait of Seleukos, but Bryaxis

also made a portrait of him, and Wolters assigns the original of this head to him. The question can hardly be settled, but it is possible to say that the artist of the original produced an unusually fine portrait, the excellence of which survives in this copy, which was probably made in the first century B.C. The head shows in its treatment a marked similarity to several other portraits from the same site (Nos. 457-8, 461, 474), all of which were probably copies produced by the same shop. For the discussion of this subject, see the Introduction, pp. 49-50.

Ht. 0.56 m. Patina brownish black, with faint corrosion in the hollows. Left eye ancient, eyeball of ivory, pupil of glass paste, iris was also inlaid, and is missing. Brows engraved in Hellenistic manner. Found January 9, 1755, in Herculaneum, in northwest corner of garden of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5590).

Antiken Grossbronzen, I, p. 89; Arndt-Bruckmann, 101, 102; Barker, pl. 35; Bayardi, Catalogo, p. 170, No. 225; Br. Exc., I, pl. lxxv, lxxvi; ODP, p. 264, No. 19, and pl. X, Z; De Jorio, p. 69, No. 16; Delbrueck, pp. xxxv-xxxvi, and pl. 22; Dickins, J.H.S., XXXIV (1914-15), 294; Finati, Mus. Borb., VII, 12; id., Mus. Borb. descr., No. 16; Guida, 890; Hekkler, Bildniskunst, p. xx, and pl. 68;

Johnson, Lysippos, pp. 230-231; Lawrence, Later Gk. Sc., p. 98; Muller-Wieselner, I, 222a; Paribeni, Il ritratto, pl. XXXVII; Pfuhl, M. d. I., XLV (1930), 4-6; Piranesi-Piroli, IV, 38; Roszbach, N.J., III (1899), 53; Reux-Barre, VII, 19; Sc. Erg., pp. 166-7; 181; Schreiber, Studien, p. 198, n. 9; Six, R.M., XIII (1898), 66-74; Studnieszka, M.J., XLI (1918), 21; Suhr, Gk. Statesmen, pp. 157-161; Visconti, Ig. Gr., III, pl. X, 3, 4; Wace, J.H.S., XXV (1905), 93-94, and pl. VIII, 2; Wolters, R.M., IV (1889), 32-40, and pl. II.

Photographs Alinari 11251; Anderson 23378.

487. Portrait Bust of a Hellenistic Euler.

He is beardless and somewhat fleshy of face and neck, with a short nose, prominent frontal ridge, low brow, drooping eyebrows over deepset eyes, full, parted lips, and rounded chin, with a suggestion of double chin below. His hair is in close waves above his diadem, and longer, looser locks hang below it on his neck and around his face. The style of the head is to be dated in the middle of the third century B.C., and the work is Roman.

This head has been called a portrait of Ptolemy XI Alexander (ODP), Ptolemy I Soter (Roszbach), Ptolemy III (Dickins), Lysimachos (Six), Philip II

of Macedon (Arndt), and Antiochos II Theos (Schreiber and Pfuhl). There is no means of proving the identification as Ptolemy XI, since his portrait does not appear on coins. The likeness of the head to the portraits of Alexander, notably the Rondanini head in Munich, led to its association with his father Philip of Macedon. But Six pointed out that only with Alexander did the Greeks begin to be clean-shaven. The head shows some resemblance to the coin portraits of several rulers, namely, Lysimachos, Ptolemy I Soter, Ptolemy III, and Antiochos II, but only to those portraits which are idealized, and in which the individual characteristics are submerged. It is therefore possible to state only that this is a portrait of an unidentified Hellenistic king just beyond the prime of life. In style it belongs to a period which makes it possible that it is a late portrait of Antiochos, and furthermore he is known to have modelled his portraits on those of Alexander. But evidence of this kind is only circumstantial.

Ht. 0.57 m. Patina very dark green. Right eye fragmentary, left eye apparently restored. Brows engraved. Found, according to Sq. Exc., March 11-26, 1754, in Herculaneum, in a recess on the east side of the atrium of the villa of the Papyri. Now in

Museo Nazionale, Naples (Inv. No. 5596).

Antiken Grossbritannien, I, p. 235; Arndt-Bruckmann, 91, 92; Barker, pl. 33; Br. Erg., I, pls. lxxix, lxx; Brunn-Bruckmann, 365; ODP, p. 264, and pl. IX, 3; De Jorio, p. 75, No. 40; Dickins, J.H.S., XXXIV, (1914-1915), 298, and fig. 4; Finati, Mus. Borb. descr., No. 41; Guida, 898; Hekler, Bildniskunst, p. xx, and pl. 69; Lawrence, Later Gk. Sc., p. 100; Pfuhl, J.d.I., XLV (1930), 20-21, and fig. 8; Piranesi-Piroli, IV, 40; Rossbach, N.J., III (1899), 53, and pl. I, fig. 2; Roux-Barré, VII, 20; Sc. Erg., p. 181; Schreiber, Studien, pp. 83, 198, 275; Six, R.M., IX (1894), 103; Suhr, Gk. Statesmen, pp. 153, 163; Wace, J.H.S., XXV (1905), 90.

Photographs Alinari 11847; Anderson 23389-90.

458. Portrait Bust of a Hellenistic Ruler.

He is young and clean-shaven, with wide-open, deep-set eyes, over which the lids droop at the outer corners. His face is full, and the frontal ridge is prominent, the nose straight, lips firmly closed, the chin round. His hair is short and encircled by a diadem. The style of the head shows Lysippan influence, but in its treatment it is obviously related to Nos. 456, 457, 461, and 474. (See the

Introduction, pp. 49-51).

The period of the original of this head is shown by its stylistic kinship to the head of the Lysippan *Apoxyomenos*. The identification as a portrait of Ptolemy II Philadelphos is in keeping with this time, since his reign lasted from 284 to 247 B.C. Dickins, however, disagrees with this, on the grounds that the strange, round eye shown by the coin portraits of Ptolemy Philadelphos, and the unusual arrangement of the hair, are not suggested by the bronze head. But the eyes of the bust are unusually wide for sculpture in the round, and it is possible that in the original portrait this was even more exaggerated, and was modified by the copyist, whose conventionality is shown by the similarity of the group ascribed to him (see the Introduction).

Ht. 0.555 m. Patina dark green. Injured between left eye and eyebrow. Repaired from right corner of mouth to chin. Bust is modern, also eyes. Found March 26, 1754, in Herculaneum, in a recess on west side of atrium of villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5600).

Antiken Grossbronzen, I, pp. 89, 136, 234;
 Arndt-Bruckmann, 93, 94; Barker, pl. 42; Bayardi,
Catalogo, No. 694; Br. Ere., I, pls. Lxvii, Lxviii;

CDP, p. 264, and pl. IX, 4; De Jorio, p. 73, No. 31; Dickins, J.H.S., XXXIV (1914-15), 296, and fig. 3; Finati, Mus. Borb. descr., No. 31; Guida, 889; Hekler, Bildniskunst, pl. 73 a; Lawrence, Later Gk. Sc., p. 115; Rossbach, M.J., III (1899), 50; Roux-Barré, VII, 20; Sc. Exc., p. 166; Schreiber, Studien, pp. 129, 197; Six, R.M., XVIII (1903), 217-221; Suhr, Gk. Statesmen, pp. 147-148; Wace, J.H.S., XXV (1905), 91, and pl. VIII, 1; Wolters, R.M., IV (1889), pp. 35, 38-40.

Photographs Alinari 11252, 34167; Anderson 23391.

459. Portrait Bust of an Unknown Youth.

He is clean-shaven, and has plump cheeks, a small, firm mouth, and a well-defined frontal swelling above an aquiline nose. There are depressions at the corners of his mouth, and his upper lip protrudes beyond the lower lip. His hair is in short, unruly locks, brushed back from his temples, but falling down over the centre of his brow, and hanging in longer locks on his neck at the back.

By a comparison of this head with the portraits of Ptolemy V Epiphanes which appear on coins, Rossbach sought to identify it as a portrait of that king,

remarking that the chlamys appears in the coin-portraits. But unfortunately the chlamys on the bronze bust is a modern restoration. The absence of the royal diadem makes it doubtful that a ruling monarch is represented. Dickins identified it as Antiochos II Theos of Syria, before his accession to the throne, but the resemblance to his coin-portraits is not striking. In workmanship this head is very different from the rest of the Hellenistic portraits, and it is perhaps not to be classed with them. Arndt thinks it significant that it was found in a different part of the villa of the Papyri. It is only possible to state that the head is a copy of a portrait of a Hellenistic personage. The unusual softness of the face, and the careless treatment of the hair are noteworthy.

Ht. 0.535 m. Patina green, overlying dark brown. Break at base of neck, bust restored, also eyes. Found April 10, 1754, in Herculaneum, at south entrance of peristyle of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5588).

Antiken Grossbronzen, I, p. 234; Arndt-Bruckmann, 1071, 1072; Barker, pl. 47; Bayardi, No. 228; Bernoulli, R.I., II, p. 134; Bz. Erg., I, pls. li, lii; ODP, p. 264; and pl. IX, 2; De Jorio, p. 69, No. 17; Dickins, J.H.S., XXXIV (1914-15), 307, and

fig. 10, 2; Finati, Mus. Borb. descr., No. 17; Guida, 335; Piranesi-Piroli, IV, 31; Rossbach, N.J., III (1899), 55; Roux-Barre, VII, 16; So. Eng., p. 153; Wace, J.H.S., XXV (1905), 93; Waldstein-Scheebridge, pl. IX.

Photographs Alinari 11230; Anderson 23338.

460. Portrait Bust of a Hellenistic Personage(?). A young, clean-shaven man is represented. He has rather short hair, which lies in flat waves on the crown of his head, and is brushed up from his brow. His head is encircled by a garland made of a twisted ribbon and laurel leaves and berries. His forehead is low and there is a pronounced frontal swelling over his nose. His nose is straight, with sharply indented nostrils, his lips are full, and his chin is round and full. The eyes are large and slope sharply down at the outer corners, leaving a pouch between brow and eye. He has the swollen ears of a boxer, and his neck is thick and strong. The style of the head is late Hellenistic, the workmanship is Roman, with the characteristics of the original exaggerated.

The nature of the garland on this head seems to indicate that it is not a Hellenistic ruler's portrait. The swollen ears are suitable in a portrait

of a victorious athlete. This treatment of the ears would not be fitting in a representation of a god, with the possible exception of Herakles. Wace comments on the likeness to the face of the Hermes of Antikythera, and decides that it is not a portrait at all. Roszbach sought to identify it as a portrait of Antiochos Theos, but the resemblance to his coin-portraits is very faint, and the individual characteristics seen on the coins are not present in the bust.

Ht. 0.48 m. Patina dark green. Breaks on right cheek, under chin, and on back of neck. Top of head was cast separately, but according to Pernice is ancient. Lips were inlaid. Found May 9, 1759, in Herculaneum, in garden of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5594).

Barker, pl. 34; Br. Erg., I, pls. lxi, lxii;
 Brunn-Bruckmann, 365; CDP, p. 264, and pl. X, 2;
 De Jorio, p. 74, No. 33; Dickins, J.H.S., XXXIV (1914-15), 307; Finati, Mus. Borb., VII, 12, 1; id., Mus. Borb. descr., No. 33; Guida, 848; MN., p. 518, n. 5b;
 Pernice, Ö.J., XI (1908), 213; Piranesi-Piroli, IV, 36; Roszbach, M.J., III (1899), 55; Reus-Barré, VII, 18; So. Erg., p. 281; Wace, J.H.S., XXV (1908), 95;
 Waldstein-Schoobridge, heliogr. pl. VIII; Winkelmann,

Werke, I, pp. 200, 266.

Photographs Alinari 34163; Anderson 23280-1.

451. Portrait Bust of an Unknown Greek. He is bearded, and on his head is a turban with its roll bound with bands of ribbon. Beneath the turban his hair falls in short, waving locks, and the hair of his beard is short and slightly waved. His brow is furrowed, and has a marked frontal ridge. His mouth is small and the lips are firmly closed. At the outer corners of his eyes there are wrinkles. The eyebrows are engraved in the Hellenistic manner. The ears are curiously shaped and slightly swollen, indicating perhaps that this is a portrait of a boxer. There is a curious similarity between this head and Nos. 456-458, 474, and probably they were all from the same copyist's shop (see the Introduction, pp. 49-50). The style of the head is that of a late fourth-century or early third-century work.

Sogliano first suggested that this is a portrait of an athlete wearing the protecting turban. A similar example is to be seen in a wall-painting in the palaestra of one of the baths at Pompeii. The head was formerly called a portrait of Archytas, which has since been disproved.

Ht. 0.515 m. Patina black. Cracks on shoulders,

mended under chin. Drapery on bust, and eyes restored. Found November 6, 1753, in Heroulaneum, at northeast corner of peristyle of villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5607).

Arndt-Bruckmann, 153, 154; Bayardi, Catalogo, No. 223; Bernoulli, G.I., II, p. 17; Br. Erg., I, pls. xxix, xxx; ODP, p. 261, and pl VIII, 2; De Jorio, p. 77, No. 54; Finati, Mus. Borb., I, 46, 1; id., Mus. Borb. Descr., No. 62; Guida, 882; Paribeni, Il ritratto, pl. LXXVII; Piranesi-Piroli, IV, 20; Roux-Barré, VII, 10; Sg. Erg., p. 143; Sogliano, Mus. it., III (1890), 551-558, and pl. V; Waldstein-Schoobridge, pl. IX, 4.

Photographs Alinari 11200; Anderson 23279.

462. Portrait Head of a Greek Poet. An old man is represented, with wrinkled, shrunken neck, hollow cheeks, sunken eyes, aquiline nose, and furrowed brow. Wrinkles run from his nostrils to his jaws, and into his temples from the corners of his eyes. On his left cheekbone there is a circular swelling. His beard is very short and unkempt, and his hair falls in long, straggling locks over the front of his head. His eyes are gazing into space, and his lips are parted, as if he were about to utter a poem or a song.

The many extant replicas of this head make it certain that a famous personage is portrayed. Numerous identifications have been suggested since the first replica appeared, but not one is supported by satisfactory proof. In the early period it was known as a portrait of Seneca, but this was disproved long ago. Since then it has been called Pico (Comparetti); Kallimachos (Dilthey); Philetas of Kos (Brizio); Archilochos (Arndt); Hipponax (Furtwängler); Philemon (Studniczka); Epicharmos (S. Reinach); Aristophanes (Bieber); Philodemos (Frank). Of this head one may well say, quot homines, tot sententiae.

The style of the head is second-century Hellenistic, and the ivy-wreath on the copy in the Museo delle Terme in Rome indicates that it must be a portrait of a poet, but the identity of that poet can only be solved by an inscribed copy. It is impossible to be sure whether a real portrait or an imaginary one is presented here, since the Hellenistic period produced both. The combination of the head with a head of Menander in a herm in the Villa Albani in Rome lends force to Miss Bieber's identification as Aristophanes. The bronze from Herculaneum is a skilful copy, probably from the hand of a Greek artist working in the first century B.C. (For further discussion see the Introduction, pp.

51-53).

Antiken Grossbronzen, I, pp. 141, 145; Barker, pl. 39; Baumeister, p. 1647; Fig. 1705; Bayardi, Catalogo, No. 220; Beazley-Ashmole, fig. 205; Bernoulli, G.I., II, p. 163, and pl. XXIII; Bieber, R.M., XXXII (1917), 122-130; Br. Erg., I, pls. xxxv, xxxvi; Brizio, Ann. d. Inst., 1873, 98-106; CDP, pp. 18-20, 33-53, 265, and pl. V; Compagnoni, in Pomp. e la reg. sott., pt. I, pp. 168-170; De Jorio, p. 80, No. 64; Domenicano, Bull. com. LII (1924), 241-249; Finati, Mus. Borb., I, 46, 2; id., Mus. Borb. descr., No. 73; Frank, Cl. Phil., XV (1920), 113, n. 3; Gargiulo, Recueil, I, 70; Guida, 879; Hekler, Bildniskunst, p. xxvi, and pl. 119; Hübner, A.Z., 1880, 20; Lawrence, Later Gr. Sc., p. 28, and pl. 48b; Mau, Bull. d. Inst., 1880, 123-126; ibid., 1883, 89; Mommsen, A.Z., 32-36; Paribeni, Il ritratto, pl. XXXV; Piranesi-Piroli, IV, 23; S. Reinach, Rev. Arch., 1917; 357-368; Roux-Barré, VII, 12; Sc. Erg., pp. 161, 166; Schreiber, A.M., X (1885), 396; id., Studien, p. 132; Six, B.G.H., XXXVII (1913), 370-374; Springer-Michaelis, p. 419, and fig. 299; Sybel, Weltgeschichte der Kunst, pp. 343, 344; Vysoký, Ö.J., I (1898), Beiblatt, 140-144; Waldstein-Schoobridge, heliogr. pl. VI, 2; Winkelmann, Werke, I, p. 266;

II, p. 147, 181.

Photographs Alinari 11243-4; Anderson 23379-

80.

463. Portrait Head of an Unknown Man. A man in advanced middle age is represented, with wrinkled forehead, deep-set eyes, and furrows running around the mouth from the nostrils. His hair is in close waves, radiating from the crown of his head, and brushed forward over the bald spot above his brow. His beard is represented by rows of short, wavy locks, and there is a clean-shaven space below the lower lip, with a row of tiny, short hairs scratched on the surface just at the edge of the lip. The nose is slightly aquiline, and protrudes from the brow at a rather sharp angle.

There is no satisfactory proof for the identification of this head as the portrait of a Greek philosopher, although it has been called both Herakleitos and Aristotle. Its original probably falls in time slightly earlier than the Demosthenes portraits. Kaschnitz-Weinberg compares it with the Conservatori Brutus, to which it bears a superficial resemblance. But the Naples head is plainly Hellenistic in style, with more gradual transitions of the surface, and showing the Greek tendency to consider

the work as a unity. For the relationship of this head to No. 466, see the Introduction, pp. 50-51.

Ht. 0.608 m. Patina dark green. Breaks at base of neck and above right temple in hair. Repaired at both sides of neck, and eyes and bust, with drapery, restored. Found April 17, 1754, in Herculaneum, on the south side of the peristyle of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5602; incorrectly labelled in the museum as 5598).

Antiken Grossbronzen, I, pp. 243-235; Arndt-Bruckmann, 157, 158; Barker, pl. 41; Bernoulli, G.I., I, p. 164; Br. Erg., I, pls. xxxiii, xxxiv; ODP, p. 262, and pl. IX, 1; De Jorio, p. 77, No. 55; Dickins, J.H.S., XXXIV (1914-15), 310-311; Finati, Mus. Borb., V, 38, 2; id., Mus. Borb. descr., No. 24; Guida, 680; Hekler, Bildniskunst, pl. 94b; Kaschnitz-Weinberg, R.M., XLI (1926), 148-150; Lawrence, Later Gk. Sc., p. 106 (confused with No. 466); Paribeni, Il ritratto, pl. LXVII, 2; Piranesi-Piroli, IV, 22; Roux-Barré, VII, 11; Sc. Erg., p. 154; Waldstein-Shoobridge, pl. IX, 2.

Photographs Alinari 11222; Anderson 23311.

464. Portrait bust of Demosthenes. He is represented as middle-aged, bearded, with abundant hair in waving locks above a high, broad brow. The face is given an intense expression by the contraction of the eyebrows, and by the deep grooves in the cheeks beside his nose. The upper lip is rather long, the mouth slightly pursed, probably in an effort to portray the impediment of speech which the orator is said to have had. The eyes are engraved. A fold of drapery lies on the left shoulder.

This head seems to be a variant of the famous portrait of Demosthenes which was made ca. 240 B.C. by the sculptor Polyenktes. The general contours of the head are like the numerous other copies of that portrait, but here the head seems to be broader at the temples. The fold of drapery corresponds with the drapery on the statue in the Vatican. Casson thinks that this is calmer and more contemplative than the other heads. For the extant portraits cf. Arndt-Bruckmann, 1111, 1120; Bernoulli, G.I., II, 69-76; Casson, op. cit. infra.

Ht. 0.285 m. Patina black. Bust broken at lower edge. Found in October, 1753, in Herculaneum, in tablinum of the villa of the Papyri. Good Roman copy. Now in Museo Nazionale, Naples (Inv. No. 5469).

Bayardi, Catalogo, No. 215; Bernoulli, G.I., II, p. 70, No. 8; Br. Erg., I, pls. xiii, xiv; Casson, J.H.S., XLVI (1926), 72-79; ODP, p. 262, and pl. XII, 1; Guida, 901; Michaelis, J.d.I., III (1888), 242; NAB, p. 185; Piranesi-Piroli, IV, 14; Roux-Barré, VII, 6, 1; B. Schroeder, Über die Abbildungen des Demosthenes (Gymnasiums Programm, Braunschweig, 1842), pl. II, 2; Suhr, Gk. Statesmen, p. 41, No. 6; Winkelmann, Werke, II, p. 147.

Photograph Anderson 23312.

465. Portrait Bust of Demosthenes. This bust differs from No. 464 in the shape of the head, the lower brow, the sharper nose, and the mouth, which is more pursed and has a more sharply modelled upper lip. The hair is flatter, and the forehead is wrinkled. The fold of drapery on the left shoulder is similar. On the bare breast the name of the orator is inscribed in Greek letters. The brows are engraved, and the beard is represented by fine, straight locks.

In spirit and execution this bust is inferior to No. 464, and some doubt might have been entertained as to its identity, were it not for the inscribed name. The other head has an expression of intense earnestness, while this head is merely shallow and peevish.

Ht. 0.20 m. Patina black. Execution mediocre. Found November 3, 1753, in Herculaneum, in room north of tablinum in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5467).

Bernoulli, G.I., II, p. 70, No. 7, and pl. XII; Br. Era., I, pls. xi, xii; Casson, J.H.S., XLVI (1926), 77; ODP, p. 262; and pl. XII, 4; Guida, 893; Hekler, Bildniskunst, p. xvii, fig. 3; NAB, p. 195; Piranesi-Piroli, IV, 13; Roux-Barre', VII, 6, 2; Schroeder, Über die Abbildungen des Demosthenes, pl. II, 1; Suhr, Gk. Statesmen, p. 41, No. 1; Visconti, Io. GK., I, pp. 255-258, and pl. 29a, 3; Waldstein-Shoobridge, pl. 9; Winckelmann, Werke, I, pp. 147, 204.

466. Portrait Bust of an Unknown Man. His forehead is wrinkled, his eyes and cheeks are sunken, and furrows run down from either side of his nostrils, showing that a man is represented who is entering old age. His hair is in disorderly, curling locks, his beard is short and somewhat neater, but even here the small, pointed locks cross one another, and do not lie smoothly. His mouth is very firm, the lips almost compressed. The nose is curving, the forehead prominent, and unusually high. The head is on the whole remarkably broad in the upper part. Beneath the chin engraved lines represent hair on the throat.

This head has been called a portrait of Demokritos and of Herakleitos, but neither identification is supported by satisfactory evidence. It can only be called a portrait of an unknown man of the Hellenistic period, in time slightly later than the Demosthenes portrait. Although it is a copy of a later original, it resembles somewhat No. 463, especially in the lower half of the face (see discussion in the Introduction, pp. 50-51).

Ht. 0.56 m.. Patina dark green. Nose cracked but ancient, breaks at back of neck, right side of jaw on neck, and base of neck at left. Bust and drapery restored, also eyes. Found November 16, 1753, in northeast corner of peristyle of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5623).

Arndt-Bruckmann, 159, 160; Bayardi, Catalogo. No. 226; Bernoulli, G.I., I, p. 85; Br. Erg., I, pls. xxxi, xxxii; CDP, p. 262, and pl. XIII, 4; De Jorio, p. 70, No. 24; Finati, Mus. Borb., V, 38, 1; id., Mus. Borb. descr., No. 24; Guida, 981; Hekler, Bildniskunst, pl. 92b; Lawrence, Later Ok. Sc., p. 106; Paribeni, Il ritratto, pl. LIVIII; Piranesi-Piroli, IV, 21; Roux-Barré, VII, 11; Sc. Erg., p. 143; Waldstein-Scheebridge, heliogr. pl. IX, 1;

Winckelmann, Werke, II, p. 204.

Photographs Alinari 11216; Anderson 23331.

457. Portrait Bust of Epicurus. He is represented as bearded and elderly, with the furrowed brow and detached expression of the thinker and philosopher. His hair is in smooth locks, which swing to the left above his brow, and his beard is parted to form two curling portions. On his left shoulder is a fold of drapery, as if the original from which this bust was copied were a portrait statue.

This portrait seems to represent the philosopher late in his life, and its style is suitable to a third-century original. The identification is established by the inscribed name of Epicurus on the base, given in Greek letters. There are a number of copies from the same original, of which lists are given in Bernoulli, G.I., II, pp. 122-130; Pfuhl, J.d.I., XLV (1930), 52-53. See also Arndt-Bruckmann, 1081-1087. A fine marble copy in the Metropolitan Museum, New York (Delbrueck, pl. 25) shows the same treatment of the beard and drapery as the Naples bust.

Ht. 0.196 m. with circular base. Patina black. Eyes inlaid. Found November 4, 1753, in Herculaneum, in room on passage north of tablinum, villa of the

Papyri. Now in Museo Nazionale, Naples (Inv. No. 5465).

Baumeister, p. 483, fig. 525; Bayardi, Catalogo, No. 199; Beazley-Ashmote, fig. 203; Bernoulli, G.I., II, p. 124, No. 6, pl. XIX; Br. Era., I, pls. xix, xx; ODP, pp. 262-263; and pl. XII, 7; Delbrueck, p. xxxviii; Guida, 902; Hekler, Bildniskunst, p. xxiv, fig. 11; G. Lippold, Griechische Porträtstatuen (München, 1912), pp. 77-80; NAB, p. 190; Paribeni, Il ritratto, p. 9, fig. 10; Pfuhl, J.d.I., XLV (1930), 52-53; Piranesi-Piroli, IV, 17; Roux-Barré, VII, 8; Sg. Era., p. 143; Schuster, p. 23, No. 14; Visconti, Io. Kr., I, p. 213, and pl. 25, 1; Waldstein-Schoobridge, pl. 9; Winckelmann, Werke, II, p. 147.

Photograph Anderson 23330.

468. Portrait Bust of Epicurus. The execution of this head is inferior in every respect to the preceding portrait, but the same general shape of the head and a similar expression, together with the same treatment of the beard, show that it is a portrait of Epicurus. The folds of the drapery vary slightly. The bust is uninscribed.

Bernoulli calls this a copy of a younger portrait of the philosopher, and cites as copies from

the same original the portrait on a bicapital herm with a head of Metrodoros in the Louvre (No. 88), also the Barracco head (Bocconi, Museo Barracco, No. 155).

Ht. 0.142 m. without base. Patina black, surface dull and grayish. Eyes inlaid. Bust has apparently been restored. Found August 31, 1753, in Herculaneum, in villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5470).

Bernoulli, G.I., II, p. 124, No. 7; Br. Erg., I, pls. xxiii, xxiv; DDP, p. 263, and pl. XII, 6; Guida, 896; NAB, p. 193; Roux-Barré, VII, 9.

469. Portrait Bust of Zeno. He is portrayed as a bearded, elderly man, with eyes slightly narrowed, as if in thought, and the mouth pursed in an expression which is not too pleasant. His beard is thick and composed of long, straight hair. His hair clings close to his head and comes down on the forehead in pointed locks, much as it is treated in some Augustan portraits. A fold of drapery lies across the shoulders and over the left side. The name Zeno is inscribed on the base in Greek letters.

There has been vigorous support for the identification of this bust both as Zeno the Stoic, and as

Zeno the Epicurean. Arndt, Bernoulli, Poulsen, Hekler, Pfuhl, and Schuster favor its identification as the Stoic contemporary of Epicurus. Lippold, Comparetti, and Grönert call it the Epicurean contemporary of Cicero. The grounds for the latter identification are found in the Epicurean tendency evident in the surroundings in which the bust was found. But if one takes into consideration the portraits of orators, statesmen, and kings, and the many copies of Greek art found in the same villa, the surroundings need not be considered exclusively Epicurean. Moreover, there were Stoic writings among the papyri as well as Epicurean, and the eclectic nature of Roman philosophy would permit the combination of portraits of the Epicurean leader Epicurus and the Stoic leader Zeno. Since both Zenos were Semitic, nothing can be inferred from racial physiognomy, and as Lippold points out, both were traditionally of rather sour disposition. But the chances seem a trifle in favor of the Stoic, inasmuch as an inscribed bust would more probably refer to him as the more famous Zeno.

Ht. 0. 175 m. with circular base. Patina brownish black, surface scratched. Eyes inlaid. Found October 7, 1753, in Herculaneum, in room on passage

north of tablinum in villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5468).

Bayardi, Catalogo, No. 198; Bernoulli, G.I., II, p. 136, Nos. 2; Br. Erg., I, pls. xv, xvi; ODP, p. 263, and pl. XII, 9; Grönert, Ö.J., X (1907), 150; Guida, 894; Hekler, Bildniakunst, p. xxiii, fig. 13; Lippold, Griechische Porträtstatuen, p. 75; Id., R.M., XXXIII (1918), 18-21; NAB, p. 196; Paribeni, Il ritratto, p. 8, fig. 9; Pfuhl, J.d.I., XLV (1930), 52; Roux-Barré, VII, 7; Schuster, pp. 20-22; Visconti, Io. Gr., I, p. 161; Waldstein-Schoobridge, pl. 9; Winkelmann, Werke, II, p. 147.

Photograph Anderson 23401.

470. Portrait Bust of a Philosopher. A middle-aged man is represented, with slightly waving hair, luxuriant beard, swelling brow, full, firm lips, and straight nose. There is no drapery on the shoulder, and no inscription. The eyes are engraved, and the head is erect.

The person portrayed has not been conclusively identified. The Accademia Ercolanese called it Metrodoros, the friend and follower of Epicurus. But it differs from most of the portraits of Metro-

doros, which are less ideally portrayed. The type is in general similar to portraits of Epicurus, but younger. It is not a replica of the Capitoline portrait (Stuart Jones, Museo Capitolino, p. 244, No. 63), since the arrangement of hair and beard are different. There is also some resemblance to portraits of Hermarchos, so Pfuhl places the Herculaneum bronze between the Capitoline type Metrodoros and the Hermarchos, nearer to the latter. A marble bust from Pompeii (Guida, 1077; Inv. No. 110872) seems to be derived from the same original.

Ht. 0.13 m. without base. Patina dark brown. Bust injured on both front and back edges. Head well-preserved. Found June 15, 1753, in Herculaneum, in a room south of tablinum and opening on garden in the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5471).

Bayardi, Catalogo, No. 216; Bernoulli, G.I., II, p. 131, No. 5, and pls. XVI, XVII; Br. Ero., I, pls. xxv, xxvi; ODP, p. 263, and pl. XII, 2; Hekler, Bildniskunst, p. xxii, and fig. 12; Lippold, R.M., XXXIII (1918), 16, n. 3; Paribeni, Il ritratto, p. 7, fig. 8; Pfuhl, J.d.I., XLV (1930), 53; Piranesi-Piroli, IV, 18; Roux-Barré, VII, 10; Se. Ero., p. 137; Schuster, p. 23, No. 15.

Photograph Anderson 23343.

471. Portrait Bust of Hermarchos. He is depicted as a middle-aged, bearded man, with face somewhat idealized. His head is inclined slightly to his right, his hair and beard are thick, with the hair slightly waved and the line across his brow almost horizontal. His mouth is firm, his nose is aquiline, and there is a marked frontal swelling above the nose. The eyes are inlaid, the eyebrows engraved. A fold of drapery is arranged across the back of the shoulders and hangs over the left side, as in No. 469. On the base the name Hermarchos is inscribed in Greek letters.

Hermarchos, the successor of Epicurus, is represented as resembling Metrodoros, and there is some confusion as to the identification of some of the portraits of the two philosophers. Bernoulli lists six, and Poulsen eight, known portraits of Hermarchos from the same original. Arndt (text of Arndt-Bruckmann, 1091-1094) adds still more examples to the list. The New York statuette (Richter, Catalogue, No. 120) is doubtless a portrait of Hermarchos, but is from another original. In the Herculaneum bust the arrangement of the drapery is different, the expression is more genial, and there is a more clean-

out disposition of the hair.

Ht. 0.193 m. with base. Patina black. Found November 2, 1753, in Herculaneum, in room opening on passage north of tablinum of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5466).

Bayardi, Catalogo, No. 200; Bernoulli, G.I., II, p. 139; Br. Exc., I, pls. xvii, xviii; GDP, p. 263, pl. XII, 8; Delbrueck, p. xxxix, fig. 13; Guida, 900; Lippold, Griechische Porträtstatuen, pp. 82-83; NAB, p. 190; Paribeni, Il ritratto, p. 6, fig. 7; Piranesi-Piroli, IV, 16; Poulsen, B.C.H., XLVIII (1924), 377-380; Roux-Barré, VII, 7; Sq. Exc., p. 143; Schuster, p. 23, No. 16; Visconti, Is. Exc., I, p. 216, pl. 26, 1, 8; Waldstein-Schoobridge, pl. 9, 1; Winckelmann, Werke, II, pp. 147, 169; Welters, A.Z., 1884, 153-156.

Photograph Anderson 23333.

472. Portrait(?) Head of a Greek Woman.

She is represented gazing downwards with head slightly inclined. Her hair is softly waved, and brushed back from the face to form a braid which encircles her head. At either side, above the ears a free lock passes over the braid and is tucked in above it. Her forehead is low and has a slight frontal swelling. Her

face is very regular of features, but rather cold and expressionless.

A bronze head from Perinthia, which is now in the National Museum in Athens (A.J.A., XXXIX, 1935, p. 132, fig. 1, and pl. XXIII), is a replica of this head, but has a warmer, sweeter expression. The same arrangement of the free locks above the ears occurs in a bronze head in the Museum of Fine Arts, Boston (Caskey, Greek and Roman Sculpture, No. 56), which is said to be a portrait of Arsinoe II, but there the head is bound by a ribbon instead of a braid. The braid without the free locks is to be seen on a group of similar heads of slightly earlier style, one of which is in the Ermitage, Leningrad (Schmidt, J.d.I., XLVII, 1932, fig. 22); a second in the Fürst Leichtenstein Gallery, Vienna (Schmidt, op. cit., figs. 23-28, pls. VII-VIII); a third in the Glyptothek, Munich (No. 249a; Schmidt, op. cit., figs. 20, 21); and a fourth, a standing figure in the grave relief of Arcestrate (Conze, Die Attischen Grabreliefs, No. 297). In the last example the front hair is arranged in the melon-coiffure. It is therefore probable that the Heroulaneum bronze is a copy of an early Hellenistic work which was itself a variant of the fourth-century type represented by this group. If it is a portrait, it is idealized, and can

hardly be identified. But there is no evidence to show that it is a goddess, either. It is possible that both this bronze and the replica from Perinthia were produced by the same workshop, as De la Coste Messelière suggests. The restored crown of the head in the former changes its appearance somewhat, and it might have resembled the Perinthia head even more with the original crown. In profile it resembles closely the following head, No. 472, and the resemblance between the forerunners of the two heads is even more striking. For this reason Schmidt assigns the earlier type behind both heads to the same artist, Silanion, and calls this head a Sappho. The spirit of the head and its remote expression are quite in keeping with identification as an imaginary portrait of the great poetess.

Ht. 0.50 m. Patina greenish black. Bust and crown of head restored. Neck cracked and repaired. Left eye missing, right eye fragmentary. Lips were apparently inlaid. Found April 29, 1756, in Herculaneum, in garden of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5592).

Antiken Grossbronzen, I, pp. 169, 234; Barker, pl. 45; Bernoulli, R.I., I, p. 216, n. 1; Bieber, Griechische Kleidung (Berlin u. Leipzig, 1928), p.

86, and pl. 60, No. 5; Br. Erg., I, pls. lxiii, lxiv; Brunn-Bruckmann, 385; GDP, p. 264, and pl. X, 3; P. de la Coste Messelière, B.G.H., XLVIII (1924), 276-286; De Jorio, p. 70, No. 27; Finati, Mus. Borb., VII, 12; id., Mus. Borb. descr., No. 27; Friedrichs-Wolters, 1603; Guida, 649; Lawrence, Later Gk. Sc., pp. 114, 138; Pernice, Ö.J., XI (1908), 213; Piranesi-Piroli, IV, 37; Rayat, Mon., II, 8; Reinach, Recueil, pp. 177-178, and pl. 220; Roszbach, N.J., III (1899), 57, n.1; Roux-Barré, VII, 19; Sc. Erg., p. 197; Schmidt, op. cit., 263-277; Wace, J.H.S., XXV (1905), 92; Waldstein-Schoobridge, heliogr. pl. VIII; Winckelmann, Werke, I, p. 146.

Photographs Alinari 11207; Anderson 83289-90.

473. Portrait Bust of a Greek Woman. Her head is gracefully poised, and she is gazing slightly to her left. Her face is plump and softly rounded, her chin is full and strong, and her brow is low. Her hair is drawn back softly from a centre parting to a roll on the neck. A band of ribbon passes around her head twice from the roll. In front of her ears locks of hair are represented in relief on her cheeks. The bust, which includes the shoulders, has drapery across the front and over the left shoulder.

The very human quality of this head leads one

to consider it as a portrait. In style it belongs to the early Hellenistic period. The face resembles in profile a head of the Astor collection, London (Schmidt, J.d.I., XLVII, 1932, fig. 32), and also a head in the Schliemann collection, Berlin (Schmidt, op cit., fig. 34). But both of these heads have the melon-coiffure of an earlier period, although the head-band is similarly arranged. Schmidt identifies these earlier heads as the Corinna of Silanion. There is a clear relationship between these heads and those which are forerunners of No. 472, which is visible also in the profile view of the two later bronzes. It is therefore probably correct to assign the originals to one artist, and to regard this bronze and No. 472 as copies of Hellenistic variants of fourth-century originals. The 'Corinna', however, is a much finer piece of work, because of its greater charm and grace, and its amazingly life-like spirit.

Ht. 0.47 m. Patina dark with green spots. According to Kluge the only example of really fine patina from Heroulaneum or Pompeii. Iris and pupil of right eye missing. Chin injured, cracks at base of neck, top of neck under right ear. Bust much injured and repaired. Top of head was cast in three parts between bands. Found August 23, 1758, in Her-

culaneum, in garden of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 4896).

Antiken Groszbrenzen, I, p. 229 (as Sappho); Arndt-Bruckmann, 537, 538; Barker, pl. 44; Bieber, Griechische Kleidung, p. 86, and pl. 60, 2; Br. Erg., I, pls. xxxvii, xxxviii; ODP, p. 265, and pl. X, 4; De Jorio, p. 74, No. 34; Finati, Mus. Borb., IX, 65; id., Mus. Borb. descr., No. 42; Friedrichs-Wolters, 1604; Gargiulo, Recueil, I, 71; Guida, 891; Hekler, Bildniskunst, pl. 65b; Piranesi-Piroli, IV, 24; Roux-Barré, VII, 12; Sc. Erg., p. 269; Schmidt, op. cit., 281-284; Waldstein-Shoobridge, heliogr. pl. VI; Winckelmann, Werke, I, p. 266.

Photographs Alinari 11241, 34154; Anderson 23363-5.

474. Portrait bust of a Hellenistic Queen.

The person portrayed has a plump, heavy face, with folds of flesh beginning to appear on the cheeks. The forehead is curved and full, the nose rather small and straight, the upper lip short, the mouth full, with parted lips, the chin prominent and strong, with an indentation in the centre and the fold of a double chin below. The neck is also plump, and shows the circle of flesh known as the girdle of Venus. The arrangement of the hair is very curious.

The crown of the head is covered by close, flat waves encircled by a flat diadem. Beneath the diadem hang corkserew curls, made of twisted flat pieces of metal. These hang longer at the back and are shorter over the brow. Under the curls on the forehead there are curls engraved in the surface of the head.

This head has always been the subject of controversy, first, as to whether it represents a man or a woman, and second, as to the identity of the person portrayed. It is undoubtedly a portrait, for the individuality is marked. But it has called forth almost as many suggested identifications as the Pseudo-Seneca head. It has been called a portrait of a Hellenistic king (De Jorio, Hakler), a Hellenistic princess (Br. Erg., Mus. Borb., Müller-Wieseler, Pfuhl, etc), a prominent Roman of the first century B.C. (Comparetti), A Roman lady of the early Empire (Siz, Pernice), and an ideal portrait of the tragedian Thespis (Lehmann-Hartleben). The identifications are all based either on the arrangement of the hair, or on an inscription found with this and the Pseudo-Seneca head (No. 462), or on both. Siz and Pernice had agreed that the crown of the head and the curls were modern restorations, but Kluge's examination showed that only a few of the curls are restored, and that the difference in color is caused by a difference

in metal, inasmuch as the curls and the crown of the head are copper. The arrangement of the hair is very similar to that found on coins of Libya, but this coiffure was not limited to deified places. It is also used in portraits of Egyptian princesses, and may be seen in the coin-portrait of Cleopatra Thea (British Museum, Catalogue of Coins, Syria, pl. XXIII). This was pointed out by Pfuhl, and the identification is tempting, but if it is accepted, the bronze must be an idealized portrait, since Cleopatra Thea has an ugly, flat nose in the portraits on coins.

Lehmann-Hartleben's identification of the head as Thespis is based partly on the resemblance of the coiffure to that of tragic masks, partly on the fragments of the inscription, which he and Six restored to read Thespis. The pieces, however, are unfortunately so fragmentary that no reading may be conclusively proved. It is much more probable that the head is a portrait of some Egyptian princess, with her hair arranged in African style. Pfuhl ascribes to it Egyptian physiognomy combined with Asiatic strength and force, which is in keeping with his identification as Cleopatra Thea.

The head is, of course, a Roman copy, and in its treatment there is a resemblance to Nos. 456-458, 461, and possibly all were from the same copyist's

shop (see the Introduction, pp. 49-50).

Ht. 0.405 m. Patina black, surface polished. Hair and curls copper, rest of head bronze. A few locks, and eyeballs restored. Some cracks on neck, under chin, on throat and on right shoulder. Found November 16, 1759, in Herculaneum, in peristyle of the villa of the Papyri. Now in Museo Nazionale, Naples (Inv. No. 5598).

Amelung, Bull. com., XXV (1897), 118; Amelung-Bruockmann, 99, 100; Barker, pl. 40; Bernoulli, R. I., I, pp. 216, 235-236; Br. Erg., I, pls. lix, lx; CDP, p. 266, and pl. VI; Comparetti, in Romp. e la reg. sott., pt. 1, pp. 170-176; De Horiis, p. 80, No. 66; Finati, Mus. Borb., XII, 11, 2; id., Mus. Borb. descr., No. 77; Furtwängler, J.d.I., IV (1889), 84; Guida, 884; Hekler, Bildniskunst, p. xx, and pl. 74; Lawrence, Later Ok. Sc., pp. 109, 135; Lehmann-Hartleben, R.M., XI (1925), 139-150; G. Macurdy, Hellenistic Queens (Johns Hopkins Press, 1932), fig. 3; Mau, Bull.d.Inst., 1880, 125; ibid., 1883, 95; Mommsen, A.Z., 1880, 32-36; Müller-Wieseler, I, 223; Paribeni, Il ritratto, p. 13, and pl. XIII; Pernice, U.J., XI (1908), 217-219; Pfuhl, J.d.I., XLV (1930), 41-46; Piranesi-Piroli, IV, 35; Roszbach, N.J., III (1899), 57, n.1; Sc. Erg., pp. 292-293; Schreiber,

Studien, p. 198, n. 10; Six, R.M., IX (1894), 117-124; Wace, J.H.S., XXV (1905), 90-91; Waldstein-Shoobridge, pl. 22; Winckelmann, Werke, I, p. 263; ibid., II, pp. 146, 204.

Photographs Alinari 11248-9; Anderson 23286-7.

B. ROMAN PORTRAITS

475. Portrait Head of Gaius Norbannus Sorex.

This vigorously modelled head represents a man in the prime of life and strength, with close-cropped hair on well-rounded cranium, prominent cheek-bones, fleshy jowls, thin-lipped, mobile mouth, and square chin. The eyes were inserted of white marble, in the Hellenistic fashion. The hair is represented by short, roughly chiselled locks, and the eyebrows are feathered in fine, parallel strokes. The treatment of both hair and brows is unhellenic. The lifelike effect of the head is enhanced by its lifted pose. The head is mounted on a herm with an inscription which reads:

C . NORBANI
 SORICIS
 SECUNDARVM
 MAG . PAPI
 AVG . FELICIS
 SVBVRBANI
 EX . D . D
 LOC . D

According to the inscription the person portrayed is an actor of second parts, and a magister of the pagus Augustus Felix, and his name is C. Norbannus Sorex. Inasmuch as the portrait was found in the precinct of the temple of Isis, he was probably a generous supporter of the cult, which does not indicate an exalted social position. In style the head belongs to the early part of the first century B.C., and shows some relationship to the head of the portrait statue known as the Arringatore. The inscription, however, must be dated at least as late as the beginning of the Augustan period because of the reference to the pagus Augustus. But the herm on which the bust is mounted is possibly a restoration made after the earthquake, and it would have been a natural change to give the later name of the pagus Felix. For more detailed discussion of this portrait, see the Introduction, pp. 86-89.

Ht. 0.34 m. Patina artificial, blackish in tone, with high spots rubbed down to a reddish color. Kluge thinks it was applied in antiquity (Antiken Grossbronzen). Found in precinct of temple of Isis, Pompeii, R. VIII, Is. viii, February 16, 1765. Now in Museo Nazionale, Naples (Inv. No. 4991).

Antiken Grossbronzen, II, p. 4, fig. 1, and

text; Arndt-Bruckmann, 457, 458; Case e Mon., II, Tempio di Iside, pl X, 4; G.I.L., X, 1, 814; Fernari, Riv. stor.-crit., V (1909), 455; F.W. Goethert, Zur Kunst der römischen Republik (Berlin, 1931), p. 23; Guida, 929; Hekler, Bildniskunst, pp. xxix-xxx, pl. 130; Mau-Kelsey, p. 176; PAH, I, pt. 1, p. 165; Paribeni, Il ritratto, pl. XCVIII; Piranesi-Piroli, II, 72; West, Porträt-Elastik, pp. 44-45, pl. IX, 30; Winkelmann, Werke, II, p. 266.

Photographs Alinari 11208; Anderson 23354.

476. Portrait Head of a Priest of Isis. He is represented as an elderly man with bushy brows, curved nose, lips firmly set, apparently over toothless jaws, and close-shaven head. The roots of the hair are indicated by dots on the surface all over his head. The face is slightly fleshy, and has deep wrinkles from nostrils to mouth, at the corners of the eyes, and on the forehead. Above his left eye is a lump, from which two grooves run towards the top of the head. These are apparently not intended to represent wrinkles, but are perhaps scars. The draped bust is a modern restoration.

For many years this head was believed to be a portrait of Scipio the Elder, on the grounds of its resemblance to his portraits on gems and coins. But

Bernoulli pointed out that although there were certain points of resemblance, the person depicted is older than Scipio was at the time of his death. Dennison afterwards presented evidence, in connection with a marble bust in Oberlin College, to show that both heads represent priests of Isis. This identification explains satisfactorily the shaved head, and although the provenience of the Herculaneum bronze does not furnish positive support, beyond the fact that the cult of Isis enjoyed great popularity in Campania, it is probably the correct conclusion. The workmanship is of the Republican period, realistic in style, and in time a little later than the portrait of Norbanus Sorex (No. 475).

Ht. 0.465 m. Patina black overlaid with green. Break at base of neck. Bust restored. Found in 1752, in tablinum of the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5634).

Antiken Grossbronzen, I, p. 151, n.2; Arndt-Bruockmann, 193, 194; Barker, pl. 48; Baumeister, p. 1655; Bayardi, No. 173; Bernoulli, R.I., I, p. 38, No. 3, and pl. 3; Br. Erg., I, pls. xxxix, xl; GDP, p. 265, and pl XI, 2; De Jorio, p. 75, No. 48; Dennison, AJL.A., VIII (1904), 77; Finati, Mus. Borb. descr., No. 52; Guida, 883; Hehler, Bildniskunst,

pl. 154a; Paribeni, Il ritratto, pl. LXXXVII;
 Piranesi-Pirelli, IV, 25; Roux-Barré, VII, 13;
 Visconti, Io. rom., pl. III, 5 and 6; Waldstein-
 Schoobridge, heliogr. pl. IX, 3; West, Porträt-
 Plastik, p. 58, and pl. XIII, 48; Winckelmann, Werke,
 II, p. 161.

Photographs Alinari 11242; Anderson 23376-7.

477. Portrait Head of an Unknown Man. He is represented as a man of about forty years of age. His mouth is firmly set, his nose slightly aquiline, with thin nostrils. Above heavy, rope-like brows, which meet on the bridge of the nose, is a high forehead, with receding hair-line above the temples. His ears protrude slightly, and are set rather low. His forehead is wrinkled, and furrows run from his nose to either side of his mouth.

The heavy brows, the crudely strong modelling of the features, and the execution of the hair, which resembles clay modelling, indicate the markedly Italic character of this portrait, which is to be dated in the late Republican period. A parallel to the technique of the brows is to be seen in an Etruscan head of a boy in Florence (Amelung, Antiken in Florenz, No. 252). The realism of the representation is striking. It is probably the product of a local Campanian artist.

Ht. 0.38 m. Patina blue and green, with brown incrustation on jaws and throat, ashy incrustation elsewhere. Break on right shoulder. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4989).

Guida, 809; Paribeni, Il ritratto, pl. CLXIV, 2.
Photographs Alinari 34200; Sommer.

478. Portrait Head of M. Aemilius Lepidus(?).

The man portrayed has a long, narrow face, vigorous and expressive, but not of an intellectual cast. The nose is narrow and curved, the brows are uneven and realistically rendered, the eyes are rather small. The mouth is small and thin-lipped below a long, swelling upper lip. The chin is round and slightly receding. The hair, which is represented by small, pointed, wavy locks, is sharply undercut horizontally above the brow. The lifelike character given to the head by the expression of the mouth, and by the representation of the pupils of the eyes as circular black points, is especially noteworthy.

This head belongs to the period of the late Republic, as is indicated by the undercut hair, and the Hellenistic technique of the brows. Lehmann-Hartleben (Antiken Grossbronzen) points out its close relationship to the head of the statue of Augustus in Hercu-

laneum (No. 481), which was made a few years later. Curtius identifies it as a portrait of M. Aemilius Lepidus, at about the time of the second triumvirate, when he was in his early forties. He cites as portraits of the same man at other ages a togated statue from Velleia in Parma, Palazzo Farnese (v. Curtius, op. cit. infra. pls. 59, 60), and a colossal head in the Glyptothek Ny-Carlsberg (Arndt-Bruckmann, 591, 592). The identification was based on the resemblance of the Herculaneum head to the portrait of Lepidus on the aurei of L. Mussidius Longus (43/42 B.C.). Although the identification is necessarily one of opinion, since no absolute proof can be presented, the resemblance to the coin portrait is striking, and at least confirms the dating of the portrait on stylistic grounds.

Ht. 0.44 m. Patina brown, with darker brown in spots, and small green flecks. Left cheek, lower part of nape of neck, and nose bent in. Eyes inlaid of modelled yellowish mass, with iris circle scratched in, and a circular indentation for pupil. Wax-cast of good execution, and very little chiselling (Kluge, Antiken Grossbronzen). Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5601).

Antiken Grossbronzen, II, p. 10, and fig. 3; Curtius, R.M., XLVII (1932), 261-268, and figs. 81, 83; Guida, 791; K. Michalowski, Les portraits hellénistiques et romains (Exploration de Délos, Paris, 1932), pp. 13-14; Paribeni, Il ritratto, pl. CLXIV; Waldhauer, J.d.I., XLV (1930), Anzeiger, 199, fig. 5, and 203; West, Porträt-Plastik, p. 70, and pl. XV, 61.

Photographs Alinari 34206; Anderson 23294-5.

479. Portrait Head of a Roman Boy. A boy under twenty is represented. His face is thin, and has high, prominent cheek-bones, slightly protruding lips, aquiline nose, prominent ears, and broad, high forehead. The hair is undercut above the brow, and is represented by a thick mass, with wavy lines engraved on the surface. His neck is long and thin. The eyes, which were inserted of another material, are almost entirely missing. The impression given is of a youth who has suffered continuous ill-health.

This portrait is to be dated in the first century B.C., at the very end of the Republic or the beginning of the Augustan period. Although no positive identification can be made, Mau's suggestion is tempting. He sees in this head a portrait of Marcellus, basing his identification on its resemblance

to the head of the marble portrait statue from Pompeii (Naples, Inv. No. 6044). The resemblance is noticeable, and the bronze head may possibly represent the nephew and adopted son of Augustus at a slightly earlier age than the marble portrait.

Ht. 1.074, with cipollino pilaster. Patina olive-green, surface badly injured by corrosion and incrustation. Front of bust restored. Found in Pompeii, probably one of the two found in October, 1813 (cf. PAH, I, pt. iii, pp. 133, 225), in the Basilica. Now in Museo Nazionale, Naples (Inv. No. 5584).

Guida, 805; Mau, Atti acc. Nap., XV (1890), 147.

Photograph Sommer.

480. Portrait Head of a Young Man. This head resembles No. 479 in appearance and technique, and probably represents a kinsman. The fundamental difference is in the appearance of health and vigor, and in the treatment of the eyes, which are longer, and do not protrude. It is possible that it represents a member of the Julian family, but both heads must apparently be considered together, either as Julians or as unknown Pompeians. If they are the two heads found in the Basilica at Pompeii, it is not likely that portraits of such young Pompeians

would have been set up there, since only persons of prominence and public importance would have a place in a public building.

Ht. ? Patina green, surface corroded and injured by fire. Eyes inlaid, circle of iris engraved, and pupil indicated by indentation. Was inserted in a herm like No. 479. Found in Pompeii, probably one of the two found in the Basilica in October, 1813 (see PAH. loc. cit.) Now in Museo Nazionale, Naples (Inv. No. ? Is wrongly labelled, No. 5616, number of the pseudo-Seneca head, No. 462 of this Catalogue).

Photograph Sommer.

481. Portrait Statue of Augustus as Jupiter. He is represented as about thirty years of age, and stands with his weight on his right leg, while his left is set to the side and slightly behind, resting only on the toes. He is nude except for a pallium which covers his body from the hips to the knees, and is rolled around the hips at the front, while at the back it is carried from the right hip to the left shoulder, and rests on the shoulder in a fold. The other end falls over the left forearm. In raised right hand he has a lance, and his left hand holds a thunderbolt at the level of his hip. On

the third finger of the left hand is a ring incised with the letter S. This is found on several other portrait statues from Herculaneum, and it has been suggested by Lehmann-Hartleben that it is the mark of an atelier in Campania (see the Introduction, pp. 89-91). The hair is arranged in naturalistic locks, which hang down on the forehead, and are longer on the back of the neck.

This statue, which was long regarded as a very mediocre portrait of Augustus, has been warmly defended by Lehmann-Hartleben and Kluge (Antiken Grossbronsen) as an artistic production of importance to the history of portraiture. They point out that mediocrity, or worse, was inflicted upon it by the bad modern restorations, which destroy the unity of the figure and the excellence of the original work. Even the head, which best preserves the ancient quality, was sadly re-worked, and the badly restored left eye has a flat expression very different from the more rounded, ancient, right eye.

The statue represented the god-like power of the Emperor in the Hellenic manner, and this is especially apparent in the reposeful treatment of the drapery. An early example of the plastic rendering of the eye is found here, differing from the Greek tradition. The ornamental feathering of the eye-

brows is also noteworthy as an Italian innovation, which is also found in the bust of Norbanus Scorex (No. 475). The period to which the statue must be assigned is the beginning of the Augustan age. It was perhaps made by a Greek artist working in Campania. Lehmann-Hartleben points out its relationship to the Poseidon of Melos, and considers the Herculaneum statue a later development of the same type.

Ht. of statue 2.50 m; head 0.29 m. Patina deep brown and green on ancient parts. Whole surface artificially colored in modern times. Originally wax-cast, hair modelled before casting. Brows engraved, eyes cast with statue. Originally cast in several pieces, whole statue had to be re-assembled after excavation: head, arms, legs, and drapery end. Main parts almost entirely put together of fragments, with many missing parts restored by modern sand-castings: drapery over left knee, bit at left behind, right hip, large part of torso below rib line, left eye. For complete account of ancient parts, restored pieces, and re-worked parts, v. Kluge in Antiken Grossbronzen. Bad restoration of right hip has destroyed unity of line. Right leg should be set closer to central axis, to continue rhythmic curve of body. Found July 15-17, 1741, in Herculaneum, in the so-called Basilica

or Palaestra (thunderbolt found June 30, 1739). Now in Museo Nazionale, Naples (Inv. No. 5595).

Antiken Grossbronzen, I, passim; II, pp. 1-3, 93-95; III, pls. I, XXVII; Bernoulli, R.L., II, 1, p. 34, No. 39; Br. Erg., II, pl. lxxvii; Brunn-Bruckmann, 550; Clarac, 405, 694; Guida, 802; Kraemer, R.M., XXXVIII (1923), 146, n.1, 184, n.1; Müller-Wieseler, I, 349; Piranesi-Piroli, V, 43; So. Erg., pp. xxvi, 83; Schick, N.J., XXIII (1914), 28, n.3; Waldstein-Schoebridge, pp. 71-72; West, Portrait-Plastik, pp. 149-151, and pl. XXXVIII, 162.

Photographs Alinari 34203; Anderson 23295.

482. Fragment of an Ideal Portrait Statue.

The left half of the torso, with the left arm and hand complete, and the left thigh, are included in the fragment. The figure is nude except for a roll of drapery which hangs from a fold on the left shoulder and falls over the left wrist. Some object which was grasped in the hand is now missing. The hand bears a finger ring on which is a symbol resembling a tree. The statue apparently had right arm raised and resting on a lance (probably fragment No. 4 in the same room of the fragments). In both style and workmanship this fragment is close to the statue of Augustus No. 481, according to Lehmann-Hartleben.

Previously it was erroneously classified as part of the remains of the quadriga from Herculaneum, which is different in style and execution and belongs to the period of the early Empire.

Ht. 1.15 m. Patina vari-colored, green and blue on dark brown. Wax-cast. Right arm which probably belongs with it, ht. 0.36, length 0.98 m. Patina red, green, and gray, on dark brown. Wax-cast. Found in Herculaneum. Now in Museo Nazionale, Naples (Room of bronze fragments, Nos. 11 and 4).

Antiken Grossbronzen, II, p. 96, fig. 1:

Gabrici, Boll. G'A., I (1907), vi, p. 1, and fig. 4; Sambon, Le Musee, IV (1907), 303.

Photographs Alinari 34145; Anderson 23335.

483. Portrait Statue of Marcus Calatorius.

This statue represents a middle-aged man, standing in the conventional pose of the toga-statue, with both hands extended, the left at the level of the waist, and the right slightly lower. His weight is on his left leg, and the right rests only on the toes. The toga hangs in full folds, through which the outlines of the right knee and lower leg are visible. The sinus hangs in a frame-like fold to the right

knee from the shoulders, and is sharply undercut above the knee. The effect is similar to that of the statue of Augustus from the via Labicana, which is in the Museo delle Terme in Rome (Pisibeni, Guida, No. 101). The head of the statue is small in proportion to the rest of the figure, and is clearly from the hand of a different artist. The face is that of a stern, hard-bitten Roman, with a downward curve to close-set lips, lowering brows, and deep lines in the cheeks. The nose and eyes are large, and the ears are prominent. The hair is close to the head, outlined in a broad curve above the brow, and coming down in front of the ears in small, curled locks. Below the right eye is a wart. On the third finger of the left hand is a ring with the S-symbol, which Lehmann-Hartleben believes to be an atelier-mark (see the Introduction, pp. 89-91). It is possible that the left hand once held a roll. The statue is identified by an inscription on its base as Marcus Calatorius:

M . CALATORIO . M . F .
 QVARTIONI
 MUNICIPIES . ET . INCELSAE
 AERE . CONLATO

The head of this statue is of better workmanship than the rest of the figure, and is apparently of an earlier style, belonging to the late Republic. In style it seems to be related to the portrait head

No. 478. The figure, except for the head, belongs to the late Augustan period, according to Lehmann-Hartleben. The effect of the drapery is schematic, and lacks depth and reality. This statue illustrates the prevailing custom of combining a commercially made toga figure with a specially made portrait head, often without regard for suitable proportions or consistency of quality and style. Other examples of this type from Herculaneum are Nos. 487, 492, 505-508.

Ht. 2.06 m.; head 0.25 m. Ancient patina dark brown, modern coloring bronze-brown. Cracks and holes have been smeared. Was re-joined at ancient seams after excavation, parts as follows: both feet, head with neck and chest, right forearm, forepart of drapery, left hand, left side of drapery. Toga, feet and hands of one workmanship, head of another. Wax-cast. (See Antiken Grossbronzen for Kluge's complete technical discussion). Found December 2, 1743, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5597).

Antiken Grossbronzen, I, pp. 119, 162; II, pp. 62-65, and fig. 3; Bz. Erg., II, pl lxxxiv; Q.I.L., X, 1, 1447; Clarae, 901, 2307; Curtius, R.M., XLVII (1932), 250; Guida, 755; Hekler, Bildniskunst, pl. 150b; Paribeni, Il ritratto, pl CLXVIII; Piranesi-Piroli, V, 50; Se. Erg., p. 100; Waldstein-Schoobridge,

pl. 19, 3; West, Porträt-Plastik, p. 195, and pl. XLIX, 219.

Photographs Alinari 11233; Anderson 23342.

484. Portrait Bust of the Young Octavius.

He is represented as a boy between the ages of fifteen and ~~eighteen~~. The mouth and shape of the brow are characteristic of the more realistic portraits of Augustus, as is also the hair, which is arranged in flat waves terminating on the forehead in an uneven line. There are deep wrinkles between the brows, and the ears are protruding. The eyes are plastically rendered, with grooves for the iris. The head is slightly raised and turned to the right.

The idealizing tendency found in many of the portraits of Augustus is entirely missing in this head. It is a mediocre portrait of Octavius, and was probably made locally. Cf. a similar head in the Vatican, Hekler, Bildniskunst, pl. 163.

Ht. 0.13 m. without base. Patina black with greenish tinge. Cut on left eyebrow, general preservation good. Found October 26, 1752, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5473).

Bernoulli, R.I., II, 1, p. 34, No. 37; Er. Erg., I, pls. lvii, lviii; Guida, 1605; Piranesi-Piroli, IV, 34; Er. Erg., p. 125 (where it is called

Tiberius).

Photograph Sommer.

485. Portrait Head of Tiberius. He is represented as about twenty years of age. The hair shows something of the classic style of the Augustan portraits, but here it is cold and formal. His face is rather expressionless, with small eyes and mouth. The brow is low, and the head is broad at the top, tapering sharply to the chin. The style of the head in general is that which was developed in the Augustan period, but the vigor of an original portrayal is lacking. The brows are feathered, a technique found in a number of other portraits and copies of Greek works (see the Introduction, pp. 87-88).

This head, which was puzzling because it seemed to be a portrait of Tiberius, yet in technique belonged to a time when Tiberius was much older than he is here portrayed, is satisfactorily explained by Curtius, who calls it a copy of an early portrait of Tiberius which is also known in other portraits. It seems logical to concede that there were probably Roman portraits, especially of the Emperors, which were frequently copied in later times. Curtius lists a number of other copies of the same original: the Cerveteri statue in the Lateran (R.M., L, 1935,

pls. 57, 58); a bust in the Cook Collection, Richmond (J.H.S., XXVIII, 1908, pl. 18, No. 34); a bust in the Capitoline museum. (Sala delle Colombe, 56); A bust in the Grenoble museum (Curtius, op. cit., pls. 60, 61).

Ht. 0.42 m. Patina bright green, surface roughened. Eyes are modern. Head is wax-cast. Found in Pompeii, and is perhaps head found February 29, 1818 (PAH). Now in Museo Nazionale, Naples (Inv. No. 5632).

Antiken Grossbronzen, II, p. 14, fig. 1, and p. 17; Curtius, R.M., XLVII (1932), 223; ibid., I (1935), 310-314, and pl. 59; Guida, 813; Paribeni, Il ritratto, pl. MLX, 2; West, Porträt-Plastik, p. 85, and pl. XX, 83.

Photographs Alinari 34201; Andersen 23299.

486. Portrait Head of Tiberius. The head is that of a young boy, and the face is cold and expressionless. The mouth is abnormally small, and the hair shows the last stages of the classic Augustan style, which has here completely lost its effectiveness. The brows are feathered.

This head, which has long been called a portrait of Tiberius, presents the same problem as No.

485, and again Curtius calls it a copy of an early portrait of Tiberius. He thinks it is from the same original as a statue of a boy in the Metropolitan Museum (Richter, Catalogue, No. 333), which is of much better execution. The arrangement of the hair above the brow is similar to that of the marble head in Berlin (Kurze Beschreibung, pl. 65, No. 345), which is certainly related, but not derived from the same original. Curtius also lists a number of other related heads, with a more or less similar hair-motive (v. op.cit.infra, pp. 297-305).

Ht. 0.43 m. Patina green, surface corroded. Eyes restored. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5617).

Antiken Grossbronzen, II, p. 15, fig. 8, and p. 18; Bernoulli, R.I., II, 1, p. 149, No. 26; Curtius, R.M., I (1935), 300, and pls. 55, 56; Guida, 807; West, Porträt-Plastik, pl. XXXII, 133.

Photographs Alinari 34199; Anderson 23387.

487. Portrait Statue of Tiberius(?). He stands with his weight on his right leg, and his bent left knee is outlined through the drapery of his toga. Both hands are outstretched, and perhaps once held attributes. A fold of the toga covers his

head, and on his feet are leather shoes. The folds of the drapery are rich and full, and the sinus, which reaches to his knee, stands out from his body. The drapery is less carefully treated at the back, which shows that the statue stood in a niche or against a wall. On his left hand is a seal-ring with the S-symbol which has been found on a number of the statues from Herculaneum (see the Introduction, pp. 89-91). The brows are ornamentally feathered (see the Introduction, pp. 87-88), and the eyes were cast with the head.

The identity of the person portrayed here cannot be definitely fixed, but it is certainly a member of the Claudian family. The arrangement of the hair is similar to that found in Augustan portraits, but the general treatment of the head is dry and formal, probably indicating that it is to be dated a little later, as an imitation of the Augustan style. The shape of the head and the somewhat weak character of the lower part of the face are similar to some portraits of Tiberius. It has also been suggested that this is a portrait of Brusius, his brother, or of Germanicus. The body and head of this statue were made separately, and the drapery shows great care and attention to detail, with a resultant life and movement which resembles the effect of some of

the toga-statues of Augustus. It is perhaps to be dated a little earlier than the head.

Ht. 2.20 m.; head 0.27 m. Patina greenish in spots; black coloring is artificial. Head, right arm, left hand, and all free parts of drapery were cast separately. Statue is wax-cast, with very little engraving after casting. Found August 30, 1741, in Herculaneum, between two pedestals of equestrian statues, in the theater. Now in Museo Nazionale, Naples (Inv. No. 5615).

Antiken Grossbrenzen, II, pp. 14-17, 61-64; III, pls. IV, XIX; Barker, pl. 11; Bernoulli, R.I., II, 1, p. 172, No. 16; Br. Erg., II, pl. lxxix; Clarac, 927, 2358; Curtius, R.M., XLVII (1932), 250; Finati, Mns. Borb., VII, 43; Guida, 793; Piranesi-Piroli, V, 45; Roux-Barré, VI, 83; Sq. Erg., p. 89; Waldstein-Schoobridge, pl. 19, 4; West, Porträt-Plastik, pl. 163, and pl. XII, 174.

Photographs Alinari 11239; Anderson 23388.

488. Portrait Head of a Young Man. He is represented as about twenty years of age, and has a rather large nose, prominent ears, a very small mouth, and close-set lips. His hair is arranged in a somewhat frigid imitation of the Augustan portraits.

and grows longer on the back of his neck. His head is turned a little to his right and slightly inclined.

It was at first suggested that this was a poor portrait of Augustus, but despite the large ears and the generally similar type, that is incorrect. It has some resemblance to the portraits of Tiberius, and is probably a portrait of a Julio-Claudian prince, but any closer identification is impossible.

Ht. 0.204 m. without base. Patina green and brown, slight corrosion on surface. Surface injured on left cheekbone below the eye. Execution mediocre. Found in Herculaneum, according to the Inventory; condition resembles Pompeian bronzes. Now in Museo Nazionale, Naples (Inv. No. 5472).

Bernoulli, R.I., II, 1, p. 34, No. 38; Guida, 1603.

Photograph Semmer.

489. Portrait head of a Young Man. He is portrayed as about twenty years of age, with high, broad cranium, and somewhat angular bony structure of the face. The eyebrows rise to a high arch, the eyes are rather small, with a groove in the outer part of the upper lids. The nose is pointed and rather long, the mouth has thin, firmly set lips.

The chin is well-modelled and strong, and the cheek-bones are high, with slight hollows beneath. The brow is furrowed, and the head is bent very slightly to the left, as if the gaze were downcast. The hair is thick, rather long at the back, and cut straight across the brow, where it is represented in small, pointed, flat locks. The pupils and irises of the eyes are engraved. The head as a whole gives an impression of a serious and earnest personality, perhaps verging on the melancholy. When discovered, this head had an attachment on the top showing that it served as a weight on the steelyard of a pair of scales.

The technique of this head is to be dated in the first century A.D., not earlier than the time of Caligula, and the features are similar enough to those of the Julio-Claudian line to place it as a portrait of a prince of that house. There is a fairly strong resemblance to some of the portraits of Tiberius, but the characteristic arrangement of the hair above the brow is absent. It is questionable whether a portrait of a member of the ruling family would be used as a weight in this manner. Undoubtedly many portraits of private individuals were given the general characteristics of the Emperor's family, and it is possible that this is merely a portrait of an unknown Campanian made in the prevailing mode.

Ht. 0.099 m. Patina gray-green, with bluish corrosion in a strip to the left of the nose and on ear; also some excrescences on neck and face. Found in 1897 in a private excavation made by De Prisco at Scafati, in the contrada Spinelli, in which a bed now in Berlin and some silver statuettes in the museum at Naples were also found. Was in the possession of Warneck, then sold through Canessa to the Walters Art Gallery, Baltimore, where it is now located (No. 54.819).

Collection Warneck, Catalogue d'objets d'art antique, 1905, p. 27, no. 168, and pl. X; J.d.I., XV (1900), Ansiger, 177; Le Musée, III (1906), 197, and pl. XXXIV; N. Sq., 1897, 396, and 397, fig. 8.

Photograph from the Walters Art Gallery.

490. Portrait Head of an Unknown Man. The head is bent forward and slightly to the right, as if gazing downward. The person represented is a man of thirty-five or forty years of age. His lips are close-set, his eyes are narrow and have heavy lids, and his ears are prominent. His head is completely bald and the skull is dome-shaped. The state of preservation is very poor and some bad restoration has been made, which makes the face appear crooked.

This head is to be dated in the time of Tiberius, and is probably a portrait of a Pompeian. The thin, firm lips and the shape of the head are a distinct contrast to the treatment found in Augustan portraits. Rumpf (op. cit. infra) speaks of this head as a priest of Isis, but in its present state, there is no indication that the head was shaved, as in No. 476.

Ht. 0.28 m. from base of neck. Patina blue-green in ancient parts; surface corroded. Restorations: breast to base of neck, left temple, upper part of right ear, eyes. Nose, right cheek and neck patched. File marks are modern. Eyes cast with head. Found in Pompeii, probably the head found July 18, 1812. Now in Museo Nazionale, Naples (Inv. No. 5631).

Antiken Gessbronzen, I, p. 102; II, pp. 16-17, fig. 5; Arndt-Bruckmann, 459, 460; Guida, 887; PAH, I, pt. 111, p. 89; Paribeni, Il ritratto, pl. XLX, 1; Rumpf, B.P.W., LIII(1933), 129; West, Portrait-Plastik, p. 184, and pl. XLVI, 201.

Photographs Alinari 34198; Anderson 23277.

491. Portrait Bust of a Pompeian. The person represented is a man between the ages of thirty and forty. He has a sensitive mouth, rather prominent ears, high cheek-bones, and eyes narrowed by

drooping lids. His nose is aquiline and the nostrils are thin. His hair grows longer on the back of his neck, and over the brow is arranged somewhat in the manner of the developed Augustan style, but here the separate locks are not so deeply indented. The eyebrows are realistically rendered. The head as a whole gives an impression of a sensitive personality combined with a physique impaired by ill-health.

This portrait is to be dated in the early period of Tiberius' rule. Its suggested resemblance to the portrait in the Museo Capitolino known as Brutus (Helbig, Führer, No. 872) is superficial. It was discovered in a house belonging to the Popidii, where it was set upon a wooden herm beside the entry of the left ala of the atrium. This implies that it is a portrait of one of the family. It is probably of local manufacture, but little can be learned of its technique on account of the very bad condition of the surface.

Ht. 0.39 m. Patina rich green, surface badly corroded and peeling. Eyes were inserted of glass paste. Found in April, 1859, in Pompeii, R. I, Is. iv, No. 5, where it was set up as a pendant to No. 504. Now in Museo Nazionale, Naples (Inv. No. 4992).

Bull. arch. Nap., VII (1859), 92-94; Della

Corte, Casa ed Abitanti, Riv. ind.-gr.-it., VII
(1923), 76-77; Giorn. Sc., I, p. 134, n. 1; Guida,
804.

Photograph Anderson 26601.

492. Portrait Statue of Mammius Maximus.

He is represented as a man in the full vigor of maturity, and stands with his weight on his left leg, while the right is drawn back and is outlined through the drapery of his toga. Both his hands are extended in the conventional attitude of the toga-statue, and the fingers are curved as if they once held attributes. His features are crude but strong, his cheekbones are prominent, his mouth large, and his brow is furrowed. His hair is represented in rather long, close-adoring locks, terminated more or less horizontally across the brow. On his feet are leather shoes.

The deep fold of the sinus, and the schematic arrangement of the drapery indicate that this statue should be dated near the end of Tiberius' rule. The head, which was made separately, is of the same period. The inscription which was found with the statue reads:

L . MAMMIO . MAXIMO
AVGVSTALI
MVNICIPES . ET . INCOLAE
AERE . CONLATO

The statue is therefore an honorary monument set up by the town in honor of Mammius Maximus, who was an Augustalis. It is probably the product of a local atelier, but because the ring on the left hand lacks the S-symbol which appears on a number of the statues from Herculaneum, and which is perhaps to be regarded as an atelier-mark, Lehmann-Hartleben suggests that it is probably not from the same shop as the others (see the Introduction, pp. 89-91).

Ht. 2.12 m.; head 0.24 m. Patina concealed by modern black coloring; spots of green corrosion on surface. Parts were re-assembled after excavation by means of rivets. Separately cast: head and neck, hanging parts of drapery, right arm, left hand, right foot, left foot with beginning of calf. Attributes are missing from hands. Found December 24, 1743, in theater at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5591).

Antiken Grossbronzen, I, p. 163; II, pp. 65-66; III, pl. XX; Barker, pl. 15; Br. Erz., II, pl. LXXV; G.I.L., X, 1, 1452; Clarac, 901, 2301; Finati, Mug. Borb., VI, 41; Guida, 766; Paribeni, Il ritratto, pl. CLXVIII, 1; Piranesi-Piroli, V, 51; So. Erz., P. 100; Waldstein-Shoebriidge, pl. 19, 1 and 2; West, Porträt-Plastik, p. 198, and pl. LI, 226.

Photographs Alinari 11232; Andersen 23341.

493. Equestrian Statue of the Period of Caligula. As this statue is to-day, it represents a man astride a walking horse. He wears a short tunic, and a voluminous cloak, which covers his back, left shoulder and side and his right thigh. His right arm is raised and stretched forward, and his lowered left hand grasped the reins by his left knee. His head is large, with square cranium, full face, and heavy jaws. His nose is rather small, and his mouth is firmly set. The hair is cut horizontally across the brow, and the eyebrows are feathered (see the Introduction, pp. 87-88). The eyes were inserted, and are now missing.

Lehmann-Hartleben and Kluge have pointed out that this figure is composed of the fragments of a number of different monuments, and should therefore be considered, not as a unity, but in its separate parts. The head, arms and draped part of the man belong together, and evidently represent a general haranguing his troops. The legs of the rider are ancient, but from a different statue, and perhaps belong with part of the horse. The horse was apparently put together of the fragments of two earlier monuments, neither one related to this rider. The head of the

horse is finely modelled and retains much of the Greek spirit. The head of the rider, which has been called a portrait of both Caligula and of Nero, does not resemble the established portraits of either. It does, however, resemble closely the head of the so-called Agrippa from Susa in the Metropolitan Museum (Richter, Catalogue, No. 330), and Curtius, who pointed this out, thinks it must be a poorer portrait of the same person, but certainly not Agrippa. The resemblance to the Susa head is striking, but the execution is much inferior. No satisfactory identification has as yet been made. From the treatment of the head and the drapery, the rider should be dated early in the rule of Caligula.

Ht. 2.41 m. Horse's head, ancient from neck to muzzle, measures 0.525 m. Surface has been artificially smeared and colored; green patina over dark metal visible on rider. Of horse, right leg ancient, apparently was supported beneath hoof; left foreleg and tail, also many bits of hind-quarters modern. Found in Pompeii, November-December, 1823, at north end of Forum. Now in Museo Nazionale, Naples (Inv. No. 5635).

Antiken Grossbronzen, II, pp. 77-81, and fig. 1; Bernoulli, R.I., II, 1, p. 394; Pinăți, Mus. Borb.

desor., No. 54; Guida, 803; Reinach, Répertoire, II, 550, 3.

Photographs Alinari 11209; Anderson 23353;
Bregi 5514; Sommer 7525.

494. Heroic Portrait Statue of Claudius. He is completely nude, and stands with his weight on his right leg, while the left is drawn back and rests only on the toes.. His left arm is lowered, with the hand bent forward, and his raised right hand rests on a spear. There is a stiff frontality in the figure, and the general outlines have a linear quality which is a departure from the Augustan and Tiberian style. His head is broad, and the hair is in a horizontal line across the brow. The mouth is very small. On the ring-finger of the left hand is a ring with the S-symbol which is found on a number of the portrait statues from Herculaneum (see the Introduction, pp. 89-91).

This statue is definitely established as a portrait of Claudius from the inscription found with it, which reads:

TI . CLAVDIO . DRVSI . F
CAESARI . AVGVSTO
GERMANICO
PONTIF . MAX . TRIB . POT . VIII

This inscription sets the date of the dedication of the statue as 48 A.D. Although it is a poor portrait, it is therefore of value in the history of portraiture,

inasmuch as few portraits can be so closely dated. The statue was set up as a pendant to the statue of Augustus, No. 481, and was found in the same place. The same flat quality of work marks the statues of Claudius in Aquileia and in the Rotonda of the Vatican.

Ht. 2.40 m. Patina of ancient pieces blackish green. Modern re-assembling, with many modern bits restored (Kluge). Found December 20, 1741, in the so-called Basilica of Palaestra in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5593).

Antiken Grossbronzen, II, pp. 24, 97-98, 122; III, pl. XXIX; Bernoulli, R.I., II, 1, p. 334, No. 14; Br. Erg., ^{II, pl. lxxvii} C.I.L., X, L, 1416; Olarac, 936, 2382; Curtius, R.M., XLVII (1932), 250; Finati, Mus. Borb. descr., No. 64; Guida, 796; Piranesi-Pirelli, V, 44; Sa. Erg., p. 89; West, Porträt-Plastik, pl. LVI, 242. Photographs Alinari 34202; Anderson 23307.

495. Portrait Head of an Unknown Man. He is a man in his forties, and has a small, rather cynical mouth, narrowed eyes, and hair arranged in a cap-like mass, with the locks on the forehead echoing very slightly the arrangement of the Augustan and Tiberian periods. The top of the head is hardly finished, and Lehmann-Hartleben pointed out a spot on the crown at

which some attachment was evidently made, showing that the head was probably inserted in a toga-statue, with a fold over the top and back. The eyes were cast with the head, and the pupil and iris are plastically rendered.

In general style this head is close to that of No. 494, and should be dated in the time of Claudius. It was formerly called a portrait of Sulla, but the identification was false and groundless.

Ht. 0.30 m. (ancient part). Patina dark green, surface injured. Bust is modern, and much modern work with file on head. Found in September, 1752, in the villa of the Papyri at Herculaneum, according to ODP. Now in Museo Nazionale, Naples (Inv. No. 5586).

Antiken Grossbronzen, I, pp. 119, 120, 127;
 II, p. 24, and fig. 1; Bayardi, Catalogo, No. 168;
 Bernoulli, R.I., I, p. 90; Br. Exc., I, pls. xli, xlii;
 ODP, p. 265, No. 27, and pl. XI, 4; De Jorio, p. 75,
 No. 44; Finati, Mus. Borb. descr., No. 45; Guida, 790;
 Piranesi-Piroli, IV, 26; Roux-Barré, VII, 15; Visconti,
Io. rom., I, p. 85, n. 2.

Photographs Alinari 34207; Brogi 5504.

496. Portrait Head of a Flamen. He is represented as a comparatively young man, with small, close-

set mouth, thin, aquiline nose, and heavy brows. His eyes are narrow, and have drooping upper lids, which are sharply undercut. His hair covers half his forehead and grows long on the back of his neck. It is represented by slightly waved, ~~parallel~~ strands, very similar to the treatment found in later portraits of Claudius. He wears on his head a close-fitting cap, with ends coming in front of the ears, and a hole on the top of the head for the attachment of the apex. Apparently bands were rivetted at the temples, which are now missing. The eyes were cast with the head and are engraved with three-quarter circles for the iris and inner circles for the pupils. The shape of the face is unusual, because of the very angular, square jaw, and racially the face appears foreign to the Italic type.

The superficial resemblance to works of the Constantinian period led scholars at first to believe that this head could not have been found in Herculaneum. But the technique of the eyes and the treatment of the hair are both to be found in the Claudian period. The shape of the eyes differs from the wider, rounder form of the Constantinian period. The closest relationship to this head is found in late portraits of Claudius, and in other portraits which have been assigned to the Claudian period. Cf. No. 494; also

Hekler, Bildniskunst, 181, 185 a and b, 194a.

Ht. 0.40 m. Patina greenish. Head and neck ancient, bust restored. Found September 23, 1752, in the villa of the Papyri at Herculaneum, according to ODP. Now in Museo Nazionale, Naples (Inv. No. 5587).

Antiken Grossbronzen, I, p. 160; II, p. 24, and fig. 2; Arndt-Bruckmann, 461, 462; Barker, pl. 51; Bayardi, Catalogo, No. 167; Benndorf, Ö.J., IV (1901), 170; Br. Bro., I, pls. lxxv, lxxvi; ODP, p. 265, and pl. XI, 3; De Jorio, p. 69, No. 14; K. Esdaile, J.R.S., I (1911), 215; Minati, Mus. Borb descr., No. 14; Guida, 762; Hekler, Bildniskunst, pl. 194b; G. Körte, Göttinger Bronzen. Abh. Göttingen, II (1839), 32, and pl. VIII, 2; Pariboni, Il ritratto, pl. LXXXVI; Piranesi-Piroli, IV, 43; Roux-Barré, VII, 8.

Photograph Alinari 34205; Brogi 5502.

497. Portrait Head of an Unknown Man. He is represented as a man in his forties, with high cheekbones, aquiline nose, firm, well-shaped lips, and strong chin. The upper lids, the engraving of the iris and pupil in the eyes, and the treatment of the eyebrows are similar to that of No. 496. The hair, however, is modelled with more variation in its mass,

and in the outline on the brow. Instead of the fine engraving of the separate strands, the locks are larger and more sharply defined by relief and shadow. The connection with No. 496 is clear in the general contours and shape of the head, but the personality portrayed is more genial, and the alien element is absent.

This head evidently continues the development seen in No. 495 and 496, but cannot be closely dated, beyond placing it earlier than the Neronian period. The identity of the person portrayed has not been fixed.

Ht. 0.46 m. Patina dark gray-green. Only head and neck ancient, bust badly restored. Eyes cast and engraved. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5622).

Antiken Grossbronzen, II, p. 25, fig. 3, and p. 28; Bernoulli, B.I., I, pp. 90, 223; Br. Kro., I, pls. xliii, xliiv; Guida, 886; Paribeni, Il ritratto, pl. CLXV; Piranesi-Piroli, IV, 27.

Photographs Alinari 34209; Anderson 23296.

498. Portrait Bust of Lucius Caecilius Juundus. He is represented as an elderly man, with deep wrinkles beneath and at the corners of his eyes, as well as on his brow and cheeks. His ears are prominent and misshapen, his nose is bulbous, and

his mouth is slightly twisted. An expression of shrewdness and humor has been achieved in this head, which is startling in its lifelike quality. The hair is represented in close waves in even, narrow stripes, and the line above the brow recedes at the temples. The brows are feathered, a technique found in a number of the portraits from Pompeii and Herculaneum (see the Introduction, pp. 89-91). The eyes were cast with the head, leaving the pupils hollow, possibly for the insertion of some other material. The bust is inserted in a herm-shaped pillar of cipollino, which has horizontal arms and penis of bronze. Inscribed on the herm is the dedication:

GENIO . L . NOSTRI
FELIX . L

This bust, which was found in the atrium of the house of the banker, Caecilius Jucundus, is obviously a portrait of the proprietor. The account-books found in the same house record transactions made as late as 62 A.D., showing that he was a keen and successful business man. His character is well-portrayed in this bust, which is a remarkable piece of work, and should be dated in the decade immediately before the eruption. (See the Introduction, pp. 84-85).

Ht. 0.31 m., bust alone. Patina green, with many spots of hard corrosion, especially on right cheek. Wax-cast. Execution excellent. Kluge points out ex-

exceptionally fine work with chisel and file after casting. Found June 25, 1875, in Pompeii, R. V, Is. 1, No. 26. Now in Museo Nazionale, Naples (Inv. No. 110663).

Antiken Grossbronzen, I, pp. 122, 133, 141; II, pp. 23-29; III, pl. VII; Arndt-Bruckmann, 455, 456; Bull. d. Inst., 1876, 150; C.I.L., X, 1, 860; Curtius, Die Antike, VII (1931), 230-231, fig. 2; Della Corte, Neapolis, II (1914), 330-331, and pl. XI b; Gicra Sq. N.S. III, p. 176; Guida, 810; Hekler, Bildniskunst, p. xxxvii, and pl. 200; A. Ippel, Römische Porträts (Leipzig, 1927), p. 6, and pl. XIII, 34; Mau-Kelsey, p. 447; Barabeni, Il ritratto, pl. CLXVII; Pomp. e la reg. sott., pt. II, p. 73, No. 4; West, Porträt-Plastik, p. 235, and pl. LXIII, 278.

Photographs Alinari 11231, 34147; Anderson 23340; Brogi 5764.

499. Statuette of an Unknown Youth. He is beardless and stands with feet wide apart, his weight on his right leg. His left hand is extended, his right raised. He wears high boots, decorated at the tops with tiger masks. Over a short tunic and a cuirass he has a cloak in a double fold, fastened on his right shoulder, and covering his back, left shoulder and upper arm, and chest. His hair is short and arranged in even waves, terminating horizontally across

his brow. The pupils of his eyes were inlaid. The back of the figure is open from the lower edge of the cloak behind the knees to the crown of the head. The statuette was attached to a monumental chariot as a decoration, together with Nos. 85, 183, and 500.

The style of this figure is that of portraits of the Claudian period, and it is probably a portrait of a Julio-Claudian prince. The execution is of the artisan level, and so stereotyped that closer identification is impossible. It came from the monumental quadriga found at Herculaneum.

Ht. 0.69 m. without base. Patina green, surface very slightly corroded. Left thumb, and attributes from both hands missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5004; wrongly labelled 5016).

Bernoulli, R.I., II, 1, p. 309, No. 24; Br. Enc., II, pl. lxxix; Clarac, 933, 2378; Finati, Mus. Borb., V, 36, 2; Gabrieli, Boll. d'A., I (1907), fasc. VI, 9-12, and p. 4, fig. 3; Guida, 774; Le Musée, IV (1907), plate facing p. 304; Reinach, Répertoire, II, 191, 5.

Photograph Brogi 12860.

500. Statuette of an Unknown Youth. Similar

to No. 499.

Ht. 0.69 m. without base. Patina black,. Index finger of left hand, and attributes from both hands missing. Breaks on lower edge of tunio, left leg above boot, and in juncture of neck to right shoulder. Found May 18, 1739, in Herculaneum, near the theatre. Now in Museo Nazionale, Naples (Inv. No. 5005).

Guida, 783; Sc. Erg., p. 26. See also bibliography of No. 499.

Photograph Brogi 12860.

501. Fragment of a Statue. A youthful figure is represented, wearing an ample himation, which covers the lower part of the body, and the left shoulder and arm, with the ends falling over the left forearm. The figure is hollow and open at the back, like Nos. 499, 500, and probably served in a similar manner. It was probably an idealized portrait of a young prince as a god.

Ht. 0.54 m. Surface rough. Head, right arm, fingers of left hand, and feet are missing. Found September 23, 1872, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 109326).

Sc. Erg., p. 628.

Photograph Brogi 12860.

502. Heroic Portrait Statue of a Child. He stands with his weight on his right leg, and with his left supported on a somewhat higher level. He wears a tunic and cuirass, and over his left shoulder hangs a cloak decorated with the gorgoneion. In his left hand is a short sword, and his raised right hand once held a lance. On the breast of the cuirass a quadriga, with the Sun, and Earth, and animals are represented in silver intarsia against a copper background. On his feet are sandals. His hair is long, arranged in soft waves from a centre parting, and falling on his neck at the back. It is bound by a fillet, with rosettes at the front. His face is full and plump, with round chin, small full-lipped mouth, and large eyes. The pupils of the eyes are hollow. This statuette, which is undoubtedly the portrait of a young prince, cannot be identified, because the individuality of the person portrayed is almost entirely submerged, the only traces being in the sensuous mouth, and the unpleasant fleshiness of the face. It has been suggested that this is a portrait of the child Caligula, but no conclusive evidence can be presented. The type is not infrequent, and apparently was a creation of the Hellenistic period. There is a very similar sta-

tuette in the British Museum (Walters, Select Bronzes, pl. 60).

Ht. 0.62 m. Patina green, corrosion and incrustation on legs and right arm. Breaks at ankles. Mediocre work of the first century A.D. Found in 1824, in Pompeii, according to Finati, Mus. Borb. Is perhaps the statue reported on May 7, 1824. Now in Museo Nazionale, Naples (Inv. No. 5014).

Bernoulli, R.I., II, 1, p. 306, No. 10; Clarac, 933, 2374; Finati, Mus. Borb., V, 36, 1; id., Mus. Borb. descr., No. 70; Guida, 811; PAH, III, p. 52(?).

Photographs Alinari 11210; Anderson 23300.

503. Portrait Bust of a Woman. The face of this portrait is empty of expression, and idealized beyond the possibility of recognition as a definite personality. The coiffure, however, is that which came into vogue at the very end of the Augustan period, and continued to be popular throughout the Julio-Claudian period. The hair is parted in the middle, and waved on the crown, while around the face at either side there are two rows of flat, circular curls. The ends are drawn back and coiled in a knot at the nape of the neck. The curls around the face are coiled down towards the face, which is

the arrangement of the earlier part of this period, seen in the portrait of Minatia Polla in the Museo delle Terme, Rome (Paribeni, Guida, No. 795), and the head of Livia in the Glyptothek Ny-Carlsberg, Copenhagen (Hekler, Bildniskunst, pl. 209).

Ht. 0.14 m. without base. Patina black. Eyes had inlaid pupils, now missing. Found in Herculaneum, in the villa of the Papyri, according to ODP. Now in Museo Nazionale, Naples (Inv. No. 5474).

Bayardi, Catalogo, No. 188; Bernoulli, R. I., I, p. 187, No. 29, and p. 225; Br. Erg., I, pls. iv, lvi; ODP, p. 267, and pl. XII, 3; Guida, 697; Piranesi-Piroli, IV, 33; Roux-Barré, VII, 17.

Photograph Sommer.

504. Portrait Bust of a Woman. Her face is rather plump and heavy, with broad expanse of cheek and firmly modelled chin. Her eyes are large, her brows shapely, her nose slightly curved. Her mouth has full, firmly set lips, and a long upper lip. The brows are feathered. Her hair is arranged in the style of the Claudian period, a slightly later development of the type found in No. 503. Here there are four rows of curls around the face, and the curls are coiled up away from the face. The knot at the

back is formed of a braid.

Lehmann-Hartleben calls this head a portrait of Livia, on the basis of its supposed resemblance to the portrait in Copenhagen (Hekler, Bildniskunst, pl. 209). But the fine-drawn quality which is apparent in the portraits of Livia is entirely absent here, and the resemblance is little more than that to be expected in two portraits produced in the same general period. The head is undoubtedly close to a marble head in Naples (Inv. No. 120404; Hekler, op. cit., pl. 210) which was found in the same house in Pompeii. The marble head represents a much younger woman, with a less agreeable expression around the mouth. The bronze head was set upon a wooden herm as a pendant to No. 491, and is probably a portrait of a woman of the family of the Popidii. Lehmann-Hartleben suggests that it was perhaps made by the same artist as No. 485.

Ht. 0.37 m. Patina deep blue on face, green on hair, and there is much green corrosion and incrustation, especially on hair and bust. Eyes were inlaid, and are much swollen and injured; were made of a cement-like mass, with iris and pupil inlaid of semi-precious stones. Wax-cast. Found June 12, 1861, in Pompeii, R. I, Is. iv, No. 5. Now in Museo Nazio-

nale, Naples (Inv. No. 4990).

Antiken Grossbronzen, I, pp. 141, 145; II, pp. 20-22; III, pl. VI; Bernoulli, R.I., II, 1, p. 187, No. 28; Della Corte, Casa ed Abitanti, Riv. ind.-ar.-it., V (1923), 77-78; Giorn Sc., 1861, p. 387; Scavi 1861-72, p. 159, No. 74; West, Porträt-Elastik, p. 186, and pl. XLVI, 205.

Photographs Alinari 34175; Anderson 23293.

505. Portrait statue of an Unknown Woman.

She stands with her weight on her left leg, while her right is bent, and its contour is visible through her clothing. She wears a long tunic with buttoned sleeves, and over this her cloak falls from her head, covering her back and shoulders, and the entire front of her body from the breast to the ankles. The ends of the cloak fall over her left forearm, and the top is folded tightly across her body above the waist. Her head is turned slightly to her left, and her hair, which is parted in the middle and softly waved back from the face, has small locks in relief before the ears. Her nose is aquiline, her brows are feathered, and the eyes are left unmarked. Her left hand is extended, and her right, which is slightly raised and extended, has a ring at the first joint of the index finger.

Monumental bronze portrait statues of women are much rarer than similar statues of men, since occasions for public recognition of women were less frequent. The four large statues from Herculaneum are therefore important in the history of portraiture, although three are of very mediocre workmanship. This statue, however, is the only one which falls in the same time as any of the male portrait statues from Herculaneum. In style it belongs to the end of the Augustan period or the beginning of the rule of Tiberius. The person portrayed has not been conclusively identified, but the head resembles some portraits of Livia. In style it is close to the head of the Eumachia statue from Pompeii (Inv. No. 6232; Guida, 85) and a marble head in the Glyptothek Ny-Carlsberg (Hekler, Bildniskunst, pl. 205b). The statue type is similar to that of the praying Livia in the Vatican (Amelung, Vatikan, II, pl. 70, No. 352), and both were derived from a fifth-century Greek type. Lehmann-Hartleben thinks that this statue was produced by the same shop as statue No. 487.

Ht. 1.95 m.; head 0.23 m. Patina artificial black. Cast in many parts and head is open at the back under the drapery. Wax-cast of good execution. Found May 22, 1745, in the theater at Herculaneum.

Now in Museo Nazionale, Naples (Inv. No. 5589).

Antiken Grossbronzen, II, pp. 19-20, 71-73;
 III, pls. V, XXIII; Br. Erg., II, pl. lxxxiii; Clarac,
 780, 1945; Finati, Mus. Borb., V, 21; Guida, 785;
 Hekler, Röm. weibl. Gewandst., p. 136, typus B, 1,
 and p. 228, XVIII; Piranesi-Piroli, V, 49; Reinach,
Répertoire, II, 654, 3; Roux-Barré, VI, 67.

Photograph Anderson 23386.

506. Portrait Statue of an Unknown Woman.

She stands with her weight on her left leg, and with right leg bent, its contour visible through her clothing. She wears a girdled chiton, with buttoned sleeves, and a cloak which covers her back, left shoulder and side, and the front from the hips to the ankles. The ends hang over her left forearm. Her head is uncovered, and her hair is parted in the middle and drawn in soft waves to a knot at the back. Curls are represented in relief on her forehead and at the temples. Her hands are extended with palms upward at the level of her waist, the right to the side, the left forward. On the ring finger of her left hand she wears a ring. A relief band decorates the edge of her cloak.

It was suggested by Gabrieli that this might be

a portrait of Antonia, the mother of Claudius, but there is no conclusive proof of this identification. The coiffure is one which was in use into the time of Nero, but was most in vogue a little earlier, possibly in the time of Caligula. Lehmann-Hartleben thinks there is much similarity in the style of the drapery to the statue of Mammius Maximus, No. 492, but a greater frontality in this statue, and even greater simplicity show that it should be dated a little later, in the period of Caligula. The type of the body of the statue is that of the Hera Barberini. The head and body were made separately, and the body is a commercial product (see the Introduction, pp. 89-91).

Ht. 2.15 m. Patina greenish. Head is small in proportion to the body. Eyes cast with head. Found August 19, 1750, in the theater at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5599).

Antiken Grossbronzen, II, pp. 71, 73, and fig. 1; Benndorf, Ö.J., IV (1901), 187; Bz. Erg., II, pl. lxxx; Clarac, 928, 2360A; Guida, 770; Hekler, Röm. weibl. Gewandst., pp. 137-138, and 224, A, 1; Piranesi-Piroli, V, 46; Sg. Erg., pp. 106-107.

Photographs Anderson 23337; Semmer.

507. Portrait Statue of an Unknown Woman.

She stands with her weight on her left leg, and with her free right leg bent and outlined through her clothing. She wears a long chiton, which lies on the ground around her feet, and over it a cloak, which falls from the top of her head, and covers her body entirely to her ankles, except for the right arm, left hand, and chest. At the left side the folds of her cloak are held against her side by her arm, and the ends fall over her forearm. Her right hand is raised and grasps the edge of the cloak where it falls from her head. Her face is shallow and expressionless, and her hair is arranged in three stiff rows of ringlets around her face, resembling a wig. The head is too small for the body and was made separately. On the index finger of the left hand she wears a ring at the first joint.

The head of this statue is of the Claudian period, but the person portrayed has not been identified. The sweeping lines of the drapery as seen here are found in works from the Tiberian period and as late as the time of Claudius.

Ht. 1.95 m. Patina brownish, artificial. Part of cloak over head restored, also eyes. Many breaks and repairs in drapery. Mediocre execution from a

commercial shop. Found December 22, 1741, in the theater at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5612).

Antiken Grossbronzen, II, pp. 71, 73, and fig. 2; Bernoulli, R.I., II, 1, p. 197, No. 27; Br. Erg., II, pl. lxxxii; Clarac, 982B, 2274M; Guida, 759; Hekler, Röm. weibl. Gewandst., pp. 137-138, and 228, XX; Piranesi-Piroli, V, 48; Reinach, Répertoire, II, 244, 1; Roux-Barré, VI, 91, 1.

Photograph Sommer.

508. Portrait Statue of an Unknown Woman. She stands with her weight on her left leg, and the free right leg is faintly outlined through her clothing. She wears a sleeved tunic which trails on the ground around her feet, and over it a cloak which covers her head and her entire body, except for her right arm and shoulder, right breast, and left hand. Her hands are both extended, and on the left hand she wears a ring. Her face is very like that of No. 507, and the hair is similarly arranged. The head is too small for the body and was made by a different hand, as were those of the preceding statues.

The drapery of this statue is later than that

of No. 507, but the head is from about the same period. The identity of the person portrayed is undetermined. The drapery is less sweeping in line than that of No. 507.

Ht. 2.11 m. Patina brownish black, artificial. Eyes cast with head. Many breaks and repairs in drapery. Found September 12, 1741, in the theater at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5609).

Antiken Grossbronzen, II, pp. 72, 73, and fig. 3; Bernoulli, R.I., II, 1, p. 103, No. 10; p. 187, No. 26; Br. Erg., II, pl. lxxxii; Clarac, 982B, 2274L; Guida, 788; Hekler, Röm. weibl. Gewandst., pp. 137-138, and 227, XVI; Piranesi-Pirelli, V, 47; Reinach, Répertoire, II, 654, 6; Roux-Barré, VI, 92, 1.

Photograph Sommer.

III. MISCELLANEOUS STATUES AND STATUETTES

A. MALE FIGURES

509. Archaic Male Bust. This bust represents a beardless young man, with long hair arranged in braids which encircle his head. On the crown of his head the hair is represented by fine, slightly

waving grooves, and across his brow corkscrew curls are attached beneath the braid. The smile on the mouth, and the high, arched brows, formed of ridges in relief, are characteristic of late archaic work. The broad planes of the cheeks, the massive neck, and firm, round chin appear in other works of the early fifth century B.C. The edge of the bust is out into a more or less symmetrical line at the front, but at the back is broken off irregularly. The walls of the bronze are uniformly thin, and Pernice's discovery of the traces of the iron brace for core and mantle increases the probability that this is an original Greek work, a head broken from a statue, probably in the pillaging of some Greek city.

The style of this bust is that of the Aeginetan school of sculptors, the great bronze workers of the first half of the fifth century B.C. An analogous head is to be found on a figure in the east pediment of the temple of Aphaia (Collignon, Histoire, I, p. 296, fig. 147), but the bronze head is of a later, more matured type. Examples are to be found in archaic works of the ridged brows: cf. the head of the Soliarra bronze statue, R.M., II (1887), pl. V; a head from the Acropolis at Athens, Collignon, op. cit., I, p. 304, fig. 151; the Piombino Apollo, Brunn-Bruckmann, 78; and others listed in the text of Brunn-

Bruckmann, 506. The arrangement of the braid in the Omphalos Apollo in the National Museum in Athens is similar to that of this head. The separately attached hair on the brow appears in an archaic head from Cythera, A.Z., 1876, pls. 3 and 4; and in a head cited by Furtwängler, MW. pl. 32. The fine execution of this head, its use of technique which is clearly late archaic, and its condition, showing that it was probably part of a statue, are all strong points in favor of classing it as an original Greek work of the early part of the fifth century B.C., from the Aeginetan school. (See also the Introduction, p. 25).

Ht. 0.43 m. Patina black, with some green in hair. Eyes are of bronze. Cast whole except for cork-screw curls, front half of braid, and brow ridges, which were added after casting, according to Fernies. Break crosswise of neck. Found April 28, 1756, in the garden of the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5608).

Barker, pl. 17; Benndorf, G.J., IV (1901), 172; Br. Exc., I, pls. lxxi, lxxii; Brunn, A.Z., 1873, 26; Brunn-Bruckmann, 506; ODP, p. 260, and pl. VII, 1; Collignon, Histoire, I, p. 303, and fig. 150; De Jorio, p. 63, No. 56; Finati, Mus. Borb., XII, 11, 2; id., Mus. Borb., descr., No. 79; Friedrichs-Wolters, 229;

Guida, 850; W.W. Hyde, Olympic Victor Monuments (Washington, 1921), p. 123; Kekule, Ann. d. Inst., 1870, 263; Lange, A.M., VII (1882), 204; M.E. Langlotz, Frühgriechische Bildhauerschüler (Nuremberg, 1927), pl. 43a, No. 38; Mon. ined., IX (1869-73), pl. 18; Müller-Wieseler, II, 118; MW, p. 677, n. 1; Bernice, Ö.J., XI (1908), 216-217; Piranesi-Piroli, IV, 41; Rayet, Mon., I, 6; Reinach, Receuil, No. 33; Roux-Barré, VII, 21; Sa. Bro., p. 187; Studniczka, R.M., II (1887), 104-106; Waldstein-Shoobridge, heliogr. pl. V; Winckelmann, Werke, I, p. 263.

Photographs Alinari 11246, 34174; Anderson 23291.

510. Statue of an Ephebos. He is completely nude, and stands with his weight on his right leg, while his left is drawn back and rests only on the toes. His right hand is extended at the level of his waist, and his head is turned to the right as he looks in the direction of his outstretched hand. His left arm is lowered, and the hand hangs near his left thigh. His hair is long, and is represented in formal, regular waves, which radiate from the crown of his head. A band encircles his head, and below it the hair is drawn across his brow from a centre parting to either side, while at the back of his head the ends of the hair are turned up and tucked over the band. The

face has a quiet dignity of expression and a repose which is characteristic of fifth-century Greek works. The features are regular, the mouth small and firm, the nose straight, and the upper lids of the eyes are sharply defined. The eyes were inlaid. Apparently a boy about sixteen years of age is represented.

This statue represents a Greek boy either making an offering to the gods, or acting as a cup-bearer. Other examples of the theme are known, and it seems to have been popular in all schools of Greek art. This example from Pompeii is of exceptionally fine workmanship and must have come from the hand of a Greek artist. It is, however, hardly to be considered as an original creation, since many replicas of the head are known. The original is to be attributed to the Argive-Sikyonian school of the northeastern part of the Peloponnese, and should be dated about the middle of the fifth century B.C. For further discussion of this statue and the class to which it belongs, see the Introduction, pp. 35-36.

The Pompeian owner of the statue had had it gilded, and had adapted it to serve as a lamp-bearer, by bending the fingers so that they could hold branches for candelabra. These were found with the statue.

Ht. of statue 1.49 m.; circular moulded base, ht. 0.05 m., diameter 0.42 m. Patina rich blue and

green, surface dull, with slight corrosion, and some traces of gilding. Left leg broken at knee, right at ankle, both mended. Irises and pupils gone from eyes, were of glass paste. Base slightly injured. Lips were inlaid. Both arms were cast separately. Found May 25-26, 1925, in Pompeii, in atrium of R. I, Is. vii, No. 10-12. Was apparently temporarily out of proper place, a cylindrical base of masonry in garden, and was covered with a cloth. Now in Museo Nazionale, Naples (Inv. No. 143753).

Amelung, J.d.I., XLII (1927), 137-151; Anti. Dedalo, VII (1926), 73-85; Bieber, Nachrichten der Giessener Hochschulgesellschaft, VI (1927), pp. 29-34; Kaschnitz-Weinberg, J.d.I., XLII (1927), Anzeiger, 130 and 155; Maiuri, A.D., IV (1929), 43-53, figs. 1-11, and pls. 24-29; id., Boll. d'A., V (1926), 337-353; id., N. Sc., 1927, 63-66; Picard, Revue de l'art ancienne et moderne, 1926, II, 113-116; S. Reinach, Caz. B.-A., LXVIII (1926), 193-198; Rizzo, Bull. Com., LIII (1925), 13-54; Schober, Belvedere, X (1926), Forum (suppl.), 109-112; Technau, Die Antike, VI (1930), 248-264; Ch. Walston, Alcamenes (Cambridge, 1926), pp. 217-220 and pl. XXII.

Photographs Alinari.

511. Statue of an Ephebos. The same pose and theme are represented in this figure as in No. 510, but the head is of an entirely different type, and the workmanship is much inferior. The head, which resembles somewhat the head of the Idolino, has short hair, with a poor imitation of the technique of Polykleitan hair. The mouth is small and pursed, and the eyes are staring. The modelling of the muscles in the body is careless, and head and body seem awkwardly joined.

This statue is probably a copy made in the first century B.C., perhaps locally. It was, like No. 510, adapted to serve as a lamp-bearer, and its surface was silvered. For further discussion of the general type, and of this statue, see the Introduction, pp. 35-38.

Ht. of statue 1.17 m.; circular moulded base, ht. 0.07 m. Patina green where blackened surface of silver has peeled off. Some spots of corrosion also. When found, right arm, index finger of left hand, and left eye were missing. Remaining eye was of glass paste. Right arm and the finger were found at a lower level, and from inside the statue two eyes of marble were recovered. Found November 27, 1900, outside the walls of Pompeii, between the Herculaneum and Sarno gates. Now in Museo Nazionale, Naples

(Inv. No. 125348).

Anti, Dedale, VII (1926), 74 and 84; Benndorf, Ö.J., IV (1901), 174-181; Brunn-Bruckmann, 736, 737; G. Ghirardini, L'efebbo di Pompei (Padova, 1901); Guida, 834; Mahler, Polyklet, p. 65, and fig. 16; Maiuri, Boll. d'A., V (1926), 350; Mau-Kelsey, 453-455, and fig. 260; N. Sc., 1900, 384-387, figs. Ia-IIIb; Rizzo, Bull.com., LIII (1925), 40-51; id., Flegrea, III (1901), 7ff., and pls. I-IV; Schober, Belvedere, X (1926), Forum (suppl.), 111; Sogliano, Mon. Ant., X (1901), 641-654, and pls. XVI-XXV.

Photographs Alinari 19038, 19038a, 19039, 19039a, 34174; Anderson 23321-2.

512. Terminal Bust with Head of the Doryphoros. On a terminal bust, with projections at the sides for garlands, a copy of the head of the Doryphoros of Polykleitos is represented. It is a correct, though rather cold copy of the original, and because it is in bronze it gives a better idea of the original than the marble copies. The hair is arranged with almost too great precision, with the tips of some of the locks slightly raised. The ears are swollen, as if from boxing, showing that an athlete is represented. An inscription on the terminal

base states that it is the work of Apollonios the Athenian, a son of Archias. He was evidently a copyist working in the first century B.C., probably in Italy, since the technique of the brows in this head is not Greek (see the Introduction, p. 39). A similar rendering of the brows appears on No. 513, which has also been ascribed to Apollonios, and on the head of Dionysos, No. 102, which is perhaps another of his copies.

Ht. 0.53 m. Patina black, preservation good. Eyeballs are restored. Some breaks on chest, and surface of chin roughened. Eyebrows feathered. Found May 28, 1753, in peristyle of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4885).

Barker, pl. 23; Bayardi, Catalogo, No. 219; Br. Ero., I, pls. xlv, xlvi; Brunn-Bruckmann, 336; Bulle, Schöne Mensch, p. 147, and pl. 203; GDP, p. 261, and pl. VIII, 3; C.I.G., III, 6137; Collignon, Histoire, I, p. 495, and fig. 252; De Jorio, p. 74, No. 38; Finati, Mus. Borb. descr., No. 38; K. Friedrichs, Der Doryphoros des Polyklets (Berliner Winkelmanns Programm, No. 23), p. 4; Friedrichs-Wolters, 505; Guida, 854; Lange, Darstellung, p.

206; Lawrence, Cl.Sc., pl. 62; Lippold, Kopien, p. 55; Mahler, Polyklet, p. 27, No. 37; Overbeck, Schriftquellen, 2216; Piranesi-Piroli, IV, 28; Reinach, Recueil, pls. 46, 47; Roux-Barré, VII, 14; Se. Ere., p. 146; Winckelmann, Werke, I, pp. 200, 326; II, pp. 147, 182.

Photographs Alinari 11221, 34164; Anderson 23318-9.

513. Youthful Male Head. The head of a young boy is represented, bent slightly forward and with gaze downcast in somewhat pensive fashion. The lips are barely parted, and their expression is almost one of discontent. The hair is arranged in carefully portrayed locks, in the style of Polykleitos. The engraved brows and the hair are both in the same technique as in No. 512, but with a slight variation in treatment (see the Introduction, pp. 39-40). This head is related to the head of the Idolino, and is also strikingly like the Diadumenes head at Cassel (Brunn-Bruckmann, 340), especially in the profile. It is a copy of a youthful athlete by Polykleitos, and probably from the workshop of Apellonios. Both Furtwängler and Anti list similar examples derived from the same original, and Anti calls it a youthful Herakles.

Ht. 0.50 m. Patina dark green, surface slightly injured. Chest patched. Right eyeball missing. Lips were inlaid. Found April 18, 1759, in garden of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5610).

Anti, Mon. Ant., XXVI (1920), 521-541, and pl. I; Barker, pl. 25; Bayardi, Catalogo, No. 221; Br. Exc., I, pls. liii, liv; ODP, p. 261, and pl. VII, 4; De Jorio, p. 76, No. 50; Finati, Mus. Borb. descr., No. 56; Guida, 855; Hyde, Olympia Victor Monuments, p. 140; Lippold, Kopien, p. 55; MW, pp. 495-496, and figs. 87, 88; Piranesi-Piroli, IV, 32; Reux-Barré, VII, 16; Waldstein-Schoobridge, heliogr. pl. VIII.

Photograph Alinari 11941, 34169; Anderson 23292.

514. Youthful Male Head. The head of a young boy is represented in much the same pose as that of No. 513. His nose is long and straight, his eyes rather deep-set, his lips parted. The hair is represented by irregular waves, with longer locks curling on the neck and around the face, which must have been made separately and attached after casting. A depression which encircles the head, and which was

at first believed to mark the line of a garland, was caused by the repairs which were made at the time of its discovery, since the whole crown of the head, and some of the long locks are modern.

The type of this head, except for the modern hair, and the deep-set eyes, is Polykleitan, and it is a somewhat later development than the Doryphoros. Furtwängler called this head a Greek original, and Hyde agrees. It is, however, more probably a good copy of a well-known type, and was perhaps made by a Greek. A later development of this same type appears in a marble head in Berlin, Katalog der Sammlung antiker Skulpturen, vol. IV, No. K160, pls. 45, 46.

Ht. 0.34 m. Patina dark green, with some brown; surface roughened, and injured with a lighter green corrosion. Cracks at base of neck, and right of chin; top of head and part of curls restored. Found September 23, 1752, in tablinum of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5633).

Barker, pl. 1; Bayardi, Catalogo, No. 343; Er. Erc., I, pls. lxxiii, lxxiv; Brunn-Bruckmann, 323; GDP, pp. 259, 261, and pl. XI, 1; De Jorio, p. 75, No. 39; Finati, Mus. Borb. descr., No. 39; Guida, 851; Hyde, Olympic Victor Monuments, pp. 63-65;

Mahler, Polyklet, p. 42; Milliet, Mélanges Nicols, p. 357, and pl. I; Pernice, Ö.J., XI (1908), 212-214; Piranesi-Piroli, IV, 42; Rayet, Mon., III, 6; Roux-Barré, VII, 22; Waldstein-Schoobridge, heliogr. pl. VIII; Winckelmann, Werke, I, p. 266.

Photographs Alinari 11199, 34166; Anderson 23327-8.

515. Youthful Male Head. A beardless youth with short, curling hair is represented, gazing downwards with head slightly inclined. His features are rather softly rounded, the frontal ridge is visible on the brow, and the hair is in short locks, which are brushed up and away from the face around the brow. The ears are swollen, indicating that this is a young boxer or pancratist. The neck is thick and strong.

This head is a copy of a fourth-century work, but the school to which the original belonged has not been satisfactorily established. It has been called a work of Skopas, of Lysippos, and of Euphranor. The head seems to have more pathos than is commonly found in the works of Lysippos, and less than Skopas usually depicted. The treatment of the hair follows the traditions developed by Polykleitos and Lysippos. Something of the same spirit is visible in a head in the Metropolitan Museum, which Miss Richter calls

Praxitelean (Bull. Metro. Mus., 1916, 82-84), but the Herculaneum bronze displays less of the intellectual and more of the muscular. Miss Bieber is perhaps correct in attributing the original to Euphranor, who embodied in his work elements from Skopas, Lysippos, and Praxiteles, and points out its resemblance to the Hermes of Antikythera.

Ht. 0.405 m. Patina greenish; faint corrosion roughened the surface. Dust is apparently modern. Found April 10, 1754, in tablinum of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5614).

Barker, pl. 26; Bayardi, Catalogo, No. 174; Bieber, J.d.I., XXV (1910), 159, and fig. 3; Er. I, pls. xlix, 1; Brunn-Bruckmann, 364; ODP, p. 261, and pl. VII, 3; De Jorio, p. 79, No. 68; Finati, Mus. Borb., III, 11, 3; id., Mus. Borb-desor., No. 71; Friedrichs-Wolters, 1302; Guida, 853; Lawrence, Cl. Sc., p. 273, and pl. 94b; Lippold, Kopien, p. 55; MW, p. 515, n. 3b; Rayet, Mon., III, 7; Roux-Barré, VII, 15; Sc. Er., p. 166; Waldstein-Schoobridge, heliogr. pl. VIII; Winckelmann, Herke, I, p. 200.

Photographs Alinari 11201; Anderson 23332.

516, 517. Two Statues of Youthful Wrestlers. They stand with bodies bent forward in a momentary pose of tense and watchful waiting. The left leg is advanced, the right behind, while the right hand is outstretched, and the left hanging down loosely in a position which is relaxed but alert. The head is stretched forward, and the gaze is intent. The torsos are apparently identical, but limbs and heads are slightly different.

These two statues, which were originally called discus throwers, have since been correctly identified as wrestlers, by means of a mosaic from Pompeii, which shows a similar scene (cf. Guida, p. 215, fig. 55). The two statues were apparently copied from a single original, and adapted to form this group. The treatment is Lysippan in character, but later than the period of Lysippos, as is shown by the softness of the youthful bodies. These copies were probably made in the first century B.C., and perhaps came from the same shop as the resting Hermes and the sleeping Satyr (see the Introduction, p. 45).

Ht. 1.18 m. No. 516 has patches on right hip, chest, left thigh, and left forearm; arms and legs have been reattached. Left foot restored from the ankle; break in left hand and back of calf of right

leg. No. 517 has lower part of left leg restored, from knee to ankle, and a patch in upper part of right arm. Back is not smoothed down. In both figures hair on head was cast and not chiselled. Patina of both very dark green. Found in 1754, in garden of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. Nos. 5626, 5627).

Barker, pls. 28, 29; Bayardi, Catalogo, No. 43; Benndorf, Ö.J., IV (1901), 172; Br. Erg., II, pls. lviii, lix; Brunn-Bruckmann, 354; Bulle, Schöne Mensch, pp. 179-180, and pl. 91; ODP, pp. 269, 270, and pl. XV, 2 and 3; Clarac, 860, 2196B; 863, 2196A; De Jorio, p. 70, No. 28, and p. 73, No. 30; Finati, Mus. Borb., V, 54; id., Mus. Borb. descr., Nos. 28, 30; E.M. Gardiner, Greek Athletic Sports and Festivals (London, 1910), p. 379, fig. 110, and p. 382; P. Gardner, New Chapters on Greek Art (Oxford, 1926), pp. 158-162; Guida, 861, 862; Hauser, J.d.I., IV (1889), 116, n. 8; Hyde, Olympic Victor Monuments, pp. 230-233; Johnson, Lysippos, pp. 245-247; Lippold, Kopien, p. 129; Mahler, Polyklet, pp. 16-18; Man., R.M., III (1886), 195; Pernice, Ö.J., VII (1904), 174-175; Piranesi-Piroli, V, 30; Reinach, Recueil, 70; id., Répertoire, II, 541, 1 and 2; Roux-Barré, VI, 40, 41; Sc. Erg., pp. 157, 161; Waldstein-

Shoobridge, heliogr. pl. II; Winkelmann, Werke,
I, p. 267.

Photographs Alinari 11219-20a; 34161-2;
Andersen 23323-6.

518-521. Four Similar Statuettes of the
Placentarius Type. These figures are grotesque
representations of nude peddlers of Syrian or Hebra-
ic race. Their bodies are emaciated, and the ribs
are visible through the flesh. They stand with legs
wide-spread and torso bent forward, while the head
is thrown back as with widely opened mouth they cry
their wares. The hair is thin on top of their heads,
rather long at the sides, and they have a short beard
on the chin. Two of the figures have the right hand
to the throat, the left arm bent up from the elbow,
with the palm of the hand horizontal to support a
tray. The other two have the pose reversed. Four
rectangular trays of silver were found with the sta-
tuettes.

Representations of this type, in the manner of
caricatures, were common in Alexandrian art, and were
greatly fancied by the Romans. The peddler crying
his wares was a familiar figure in the streets of an
ancient town, and offered a tempting theme for this

type of art. The execution of these four statuettes has a subtlety which is unmistakably Hellenistic, and marks them as Greek originals. They were probably used as decorations of a dinner table.

Ht. 0.255 m. with rectangular, moulded bases; statuettes 0.235 m. Patina blue-green, traces of gilding on surface of figures, and bases and eyeballs coated with silver. Pupils of eyes were incised and hollowed out. All have in the hollow of the hand which supported the tray a small tongue or hook to secure it. Found May 27, 1925, in Pompeii, R.I, Is. vii, No. 11-12.

J.d.I., XLII (1927), Anzeiger, 158, and fig. 11; N. Sq., 1927, 66-67; Magaldi, Atti dell'Acc. Pontaniana, LX (1930), 61-68; Maiuri, Boll. d'A., IV (1926), 268-295.

522. Archaic Male Figure. A nude, bearded type is represented with legs close together. The left arm is extended, the right is gone.

Ht. 0.085 m.; base 0.023 m. Patina gray-green, surface corroded. Found in the Dromos uncovered in the triangular Forum in Pompeii, in 1905 (the Saggi dell'Osse). Now in museum at Pompeii (No. 4173).

(My information about provenience and measurements was given to me by Dr. Della Corte.)

523. Nude Male Statuette. He is standing, and had his right arm, which is now missing, raised. The execution is very crude and stiff, and the figure is supported at the back by a modern iron pin.

Ht. 0.159 m. Patina black. Right hand and left foot missing, right foot misshapen. Found in Pompeii, September 15, 1840, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 5527).

524. Nude Male Statuette. He stands with right hand raised, and left resting on his hip. Apparently some object was held in the right hand. His weight is on his right leg, and the left is drawn slightly to the side. He is beardless and his hair is crudely represented in waves.

Ht. 0.07 m. without base; Patina dark green. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 130110).

525. Statuette of a Nude Youth. He stands with his weight on his left leg, and his right is drawn slightly back. His lowered left hand is open

and empty, and his right hand holds a fragment which perhaps belonged to a lance or a staff. His face is youthful and beardless, and on his head is a conical helmet, beneath which close-cropped, wavy hair is visible both around his face and on the back of his neck.

This statuette, although of mediocre workmanship, is apparently a copy of a fourth-century work. This is indicated by the soft modelling of the flesh and the S-curve of the body. The headdress is like that which is associated with the Dioscuri, and, by assimilation, with the Cabiri. But the Dioscuri are usually represented with long, flowing hair, jutting brows, and large eyes. They also usually wear a chlamys. Few representations of the Cabiri are known outside of coins and vase-paintings, and the early identification of this statuette as a Cabirus is therefore doubtful. The technique of the hair on the brow and the somewhat individualized character of the face are perhaps indications that this is an idealized portrait of some Julio-Claudian prince, possibly identified with one of the Dioscuri.

Ht. 0.51 m. Patina black, preservation fair. Both arms have been mended at the shoulder, and there is a break at the right ankle. Found August 2, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv.

No. 5022).

Br. Erg., II, pl. xxiii; Clarac, 813, 2049;

Finati, Mus. Borb., XII, 12, 1; Guida, 1586; Piranesi-Piroli, V, 9.

Photograph Anderson 25814.

526. Statuette of a Youth. He is beardless and standing, and wears only a chlamys on his shoulders. At his back there is a tube, and on the base a small hole is visible, showing that the figure must have been connected with a fountain. I have not seen this statuette.

Ht. 0.10 m. Found May 27, 1873, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 109762).

Sa. Erg., p. 641.

527. Statuette of a Youth. He stands with his weight on both legs, and is nude except for a chlamys on his left shoulder. His hair is in a roll around his face, and his left hand is raised.

Ht. 0.076 m. with cylindrical base; statuette 0.06 m. Patina black. Feet are mere stumps on base, right hand is missing. Execution primitive. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 129965).

528. Beardless Male Statuette. He is standing, and is nude except for the chlamys on the upper part of his left arm. The raised left hand held some object, now gone, and the right, which is lowered and held in front, holds an object which is now unrecognisable. The figure is flat and slim, and the weight is on the right leg, while the left is drawn back.

Ht. 0.115 m. Patina black, with greenish cast. Execution very crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 129967).

529. Statuette of a Youth. He is beardless, and nude except for a chlamys which is buttoned on his right shoulder and covers his chest, back, and left shoulder, while the end is wrapped around his left forearm. He stands with his weight on his right leg, and his left foot is drawn back and rests only on the toes. Both his hands are extended at the level of the hips, and apparently once held some attributes. His head is turned slightly to his left, and his hair is long, falling in curls on the back of his neck. His eyes were inlaid with silver, and his feet are bare. His lips are parted, his eyes are deep-set, and his brow is prominent. The style of the figure is Hellenistic.

It is possible that this statuette represents a young Roman as some youthful divinity or hero. The

long hair and the pose suggest one of the Dioscuri (cf. the Paramythia bronze in the British Museum, Walters, Select Bronzes, pl. 82), and the arrangement of the chlamys is similar to that in a statue of one of the Dioscuri in Venice (Clarac, 813, 2041), and in the Torlonia statue (Clarac 812, 2039), but in the absence of the attributes no positive identification can be made.

Ht. 0.086 m. without base. Patina black. Preservation good. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5338).

Photograph Sommer.

530. Statuette of a Youth. He stands with his weight on his right leg, and with his left resting only on the toes. He is nude except for a chlamys which covers his shoulders and is buttoned on his chest, while one corner is wrapped around his left forearm and hangs by his knee. On his feet are high, hunting sandals. His hair is marked by finely engraved lines, and there are formalized curls around his face. His right hand rests on his hip, and his extended left hand held some object which is now missing.

Ht. 0.197 m. Patina greenish, surface somewhat incrustated and corroded. Probably found in Pompeii.

Now in Museo Nazionale, Naples (Inv. No. 5325).

531. Beardless Male Figure. He stands with his weight on his left foot, while his right is drawn back and rests only on the toes. He is nude except for a chlamys which rests in a fold on the left shoulder, and hangs down from the forearm. The right hand is lowered and the left extended, and they held objects now unrecognizable. On his head is a covering which looks like a rayed crown, but is so damaged that it is not at all clear. It has a longer projection in front at the centre. This statuette is called a Helios in the N. Sq., which assumes a missing globe as one of the attributes. It is apparently Hellenistic in style, but the work is Roman and crude. In pose and workmanship it resembles the statuette believed by me to be a Hermes, which was found in the same lararium (No. 148), and they are both mounted on the same type base.

Ht. 0.13 m. with circular, moulded base. Apparently somewhat corroded but in better condition than No. 148. Found in 1903, in a private excavation conducted by De Prisco in a villa rustica in Boscoreale, with Nos. 4, 20, 148, 283, 285, 349. Said to have been sold with the others to the Wal-

ters Art Gallery, Baltimore, but is apparently not to be found there. Present location unknown. I have not seen this statuette.

Le Musée, III (1906), pl. 61; N. Sc., 1921, 441, and fig. 11; Reinach, Répertoire, IV, 107, 7.

532. Statuette of a Dancing Negro Boy.

A negro boy with heavy lips and typical negroid features is leaping forward and is poised on his left foot, while his right leg is flung out behind him. His head is bent back and turned to his right as he gazes in the direction of his outstretched right hand, and his left arm is bent up from the elbow behind him to preserve his balance. He wears a short, clinging tunic, girdled at the waist, and reaching only to his thighs, while above it covers his left shoulder and leaves the right bare. His head is large in proportion to his body.

From early Hellenistic times a keen interest was shown in the negro as a subject of art. This statuette is an excellent example of the skill which was attained by the ancient artists in such representations. Wece classes such figures with the genre figures and grotesques commonly assigned to the Alexandrine school. A fairly large number of these figures have been found in Campania. The lightness and

grace of the dancing pose in this figure are noteworthy.

Ht. 0.163 m. with square base, decorated at top and bottom with oculo and bead mouldings. Patina black, surface worn. Injuries at left knee, and in skirt of tunic. Toes are broken from left foot, and statuette has been re-set on its base in a different position, while toes remain in former position. Good Roman work. Found April 22, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5486).

G.H. Beardsley, The Negro in Greek and Roman Civilization (Baltimore, 1929), p. 96, No. 212; Br. Erg., II, pl. xv; Calza, J.R.S., V (1915), 169, n. 3; Reinach, Répertoire, II, 563, 4 and 5; Roux-Barré, VI, 104, 1 and 3; Sc. Erg., p. 59; Wace, B.S.A., X (1903-4), 107, No. 88.

Photograph Sommer.

533. Statuette of a Dwarf. He is short and squat, with bowed legs and distorted face. He wears a short, girdled tunic and a cloak which covers his head and falls over his shoulders and his left arm. On his feet are low shoes. His right hand is extended and his left shows below the edge of the cloak at his waist.

Dwarfs and hunchbacks and other distorted specimens of humanity were frequently represented in art from the Hellenistic period on, and were popular in the Roman Imperial period. Wace believes that such grotesques were used as charms to avert the evil eye (B.S.A., X, 1903-4, 110). This figure shows a marked resemblance to figures on the Phlyakes vases.

Ht. 0.10 m. without base, which is missing.
Patina green, surface corroded. Found December 9, 1899, in Pompeii, near the Amphitheatre. Now in Museo Nazionale, Naples (Inv. No. 125174)

N. Sa., 1899, 495, fig. 2; Reinach, Répertoire, III, 157, 9.

Photograph Sommer.

534. Statuette of a Man Seated. He is nude, and sits upon a tree-trunk or rock, resting both feet on a projection. His body is thin to the point of emaciation. His head is bent forward, and the face is badly injured by corrosion. It apparently represents either an old man or a sick man.

In this figure Wace sees one of the grotesques of which so many examples were made in the Hellenistic period and later. It should perhaps be classed in theme and style with the old market woman and the old fisherman in the Metropolitan Museum, although the

bronze statuette is inferior in workmanship. Cf. also a bronze statuette of an emaciated man in the Cook Collection, published in Burlington Exhibition, No. 50; Burlington Magazine, II (1903), pl. IV.

Ht. 0.079 m. without base. Patina very dark with a greenish cast. Both forearms missing, and left leg injured. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5492).

Wace, B.S.A., X (1903-4), 107, No. D3.

535. Statuette of a Fisherman. He is youthful and beardless, and is seated upon a rock, with a fishing rod in his extended right hand and a basket in his left hand. On his head is a narrow-brimmed hat with a circular crown and a button on the top. He wears also a very short tunic girdled at the waist and fastened only on the left shoulder, and open at the right side. Under his hat his hair is arranged in a row of circular curls. The pupils of his eyes were inlaid, and his brows are engraved. Between his legs a disk with a mask of a Silenus in the centre, rises from the rock. From this water gushed into a fountain. The rock, which is also of bronze, has shells represented on its surface in relief.

This statuette is undoubtedly the product of a

local commercial workshop, and shows a scene from local life. Although it is of crude workmanship, it is lifelike, and resembles the fisherman type of that region to-day. The Hellenistic genre type probably inspired it.

Ht. 0.54 m. Patina green, surface somewhat incrustated with ashy substance, and slightly corroded. Basket crushed, and rod is now attached by a fine wire. Roman industrial work of the first century A.D. Found June 5, 1827, in Pompeii, R. VI, Is. viii, No. 22, known as the house of the smaller mosaic fountain. Now in Museo Nazionale, Naples (Inv. No. 4994).

Clarac, 881, 2243B; Finati, Mus. Borb., IV, 55; Friedrichs-Wolters, 1548; Guida, 825; Lamb, Greek and Roman Bronzes, p. 225; K.A. Heughebaumer, Bronzegerät des Altertums, pl. XIII, 3; EAH, II, p. 191; Springer-Michaelis, p. 417, fig. 795.

Photographs Alinari 11240; Anderson 23357.

536. Fragment of a Youthful Male Bust or Statuette. The head and the back of one shoulder remain. The modelling of both head and hair is good. The face is beardless and youthful.

Ht. 0.092 m. Patina green. Nose injured.
 Found in Pompeii. Now in Museo Nazionale, Naples
 (Inv. No. 130151).

537. Bearded Male Figure. He stands with his weight on his right leg, and the left is drawn back. He has a cloak over his body and on the left shoulder. In his extended right hand there is a patera, and his left hand is raised and empty.

Ht. 0.07 m. Base missing. Surface worn down, and covered with ashy incrustation. Found June 16, 1900, in Pompeii, R. V, Is. iv, No. 1, in the *pistrinum*. Now in museum at Pompeii (No. 437).

N. Sc., 1900, 239.

538. Statuette of a Bearded Man (Dionysos or Priest?). He stands with his left foot slightly in advance of his right, and is dressed in a short-sleeved tunic which reaches to his feet, and over it a himation which covers his body from the waist to the knees, and has one end drawn across his back and falling over his left shoulder, the other hanging over his left forearm. His hair is long and is rolled back from a middle parting at the front to a

knot at the back. Both hands are extended at the level of the waist, and hold fragments now unrecognizable. This figure resembles a herm of Dionysos which is represented on a relief in the Louvre (Clarac, 132, 112); also a statue from the Hope Collection (Clarac 696A, 1641A). There is some resemblance to the figure of the priest in the initiation scene on a Naples relief (Inv. No. 6677). In the Louvre relief the hands hold a cup and a staff, while in the Naples relief an oenochoe and a patera are the attributes. Some such attributes should probably be supplied in this statuette. The type must have had its origin in the fifth century B.C. But in the Hellenistic and Roman periods, when the god Dionysos was usually represented as an effeminate, beardless youth, this type seems to have been adopted in representations of priests, especially of the Eleusinian mysteries. A series of reliefs from the Roman period have a figure of a priest of this type (see the text of No. 102). It is therefore probable that this statuette also represents a priest.

Ht. 0.161 m. with flat, square base; statuette, 0.137 m. Patina gray-green, spotted with blue, surface incrustated and slightly corroded, and face is worn down. Found in Pompeii. Now in Museo Nazio-

nale, Naples (Inv. No. 5155).

Photograph Sommer.

539. Statuette of a Bearded Man. He is draped in a large himation which covers his entire body and even his arms. He stands on the top of an Ionic column, which is marked at intervals on its shaft by groups of horizontal grooves. His lowered left arm is close to his side, and the right hand is raised to his chin. On his head is a headdress, apparently either a large rolled diadem, or a turban.

The correct interpretation of this statuette is not at all certain. The face, although it is not clear because of the corrosion on its surface, seems to have something of the Silenus type, but it also resembles the portraits of Socrates. It possibly is intended to represent a philosopher. The statuette of Hermarchos in the Metropolitan Museum (Richter, Catalogue, No. 120) was mounted on a column. A similar arrangement of the cloak and a similar pose appear in a series of child figures: cf. Reinach, Répertoire, II, 454, 6-9; III, 133, 6 and 7; IV, 180, 7 and 8; 181, 1-4.

Ht. 0.227 m. with column. Patina dark green, surface corroded and incrustated. Found in Pompeii or Herculaneum. Now in Museo Nazionale, Naples (Inv.

No. 5299).

Photograph Semmer.

540. Statuette of a Bearded Man Seated.

He sits upon a chair with a high back and no arms. He wears only a himation which falls over his left shoulder, covers his back, and is drawn over his legs at the front in smooth, unwrinkled planes. His right hand rests in his lap and holds a roll. His left hand, which supports his head, is propped by his elbow upon his left thigh. His head is inclined and turned to his right. The top of his head is bald and his beard is short.

Apparently a philosopher or poet is represented in this figure. He sits in meditation, with roll in hand, as if he were about to read. The broad folds of the heavy himation are similar to work of the Hellenistic period, when this type was frequently employed for portraits.

Ht. 0.064 m. without base. Patina dark, with overlying green corrosion. Execution crude. Found January 29, 1864, in Pompeii, R. VII, Is. II, No. 20, with Nos. 81, 420, 541, 578, 645. Now in Museo Nazionale, Naples (Inv. No. 5491).

Birt, Buchrolle, p. 85, and fig. 45; Giornale,

IX, No. 1392; Reinach, Répertoire, IV, 360, 1; Scavi
1861-72, p. 162, No. 122.

Photograph Sommer.

541. Group of a Man Milking a Goat. A bearded, nude man is represented, seated, and milking a goat. The group rests upon a curving piece of metal, with holes in the corners for its attachment, showing that it probably served as the decoration of a piece of furniture. The group is another example of the genre pictures so popular in the Hellenistic and Roman periods.

Ht. 0.073 m. Patina black, surface rough. Head of goat missing. Found January 29, 1864, in Pompeii, R. VII, Is. ii, No. 20, with No. 540 and other statuettes. Now in Museo Nazionale, Naples (Inv. No. 5488).

Giornale, IX, No. 1396; Guida, 1601; Scavi
1861-72, p. 162, No. 123.

542. Seated Male Figure. A bearded male figure sits upon a rock, with his feet crossed before him. His left hand rests upon his knee, and his right hand grasps a large syrinx, which rests beside him.

This statuette may represent a pastoral figure, or possibly the god Pan without the goat legs which were given to him by the art of the fifth and fourth centuries. If the latter is the correct identification, the horns which usually served to identify him are obscured by the corrosion of the surface.

Ht. 0.057 m. Patina blue-green, entire surface badly corroded, destroying the modelling. Found in Pompeii in April, 1887, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 115876).

543. Statuette of an Old Man. This statuette, which I was unable to find in the Naples Museum, is said to represent an old man with his right hand to his breast, holding a vase, while his left hand is by his hip. In the Giorn. Sc. he is said to be seated. Della Corte calls it a statuette of Serapis, but the descriptions do not mention the characteristic horns or modius.

Ht. 0.08 m. Base was separate when found. Found April 16, 1875, in Pompeii, R. VI, Is. xiv, No. 27, with Nos. 310, 311, 368, 370. Now in Museo Nazionale, Naples (Inv. No. 110607).

Della Corte, Neapolis, II (1914), 327; Giorn.

Sg., N.S. III, p. 172; Pomp. e la reg. sott., pt. II, p. 73, No. 3.

544. Phallic Herm. The head of a beardless youth is represented, mounted on a termine to which a phallus is attached. Herms of this type were very numerous in the Hellenistic and Roman periods, and served as amulets.

Ht. 0.08 m. Patina green. Execution crude. Said to have been found in Pompeii. Now in the Musée de l'art et d'histoire, Geneva (No. 01701).

Rev. Arch., 1912, II, 37, 1.

545. Small Herm with Beardless Head. This head has the hair parted and rolled over a band. A phallus is attached to the terminal shaft.

Ht. 0.123 m. Patina green, surface has ashy incrustation. Found October 19, 1896, in Pompeii, R. VI, Is. xv, No. 8. Now in museum at Pompeii (No. 438).

N. Sc., 1896, 475.

546. Small Herm with Bearded Head. On the top of the head is a cylindrical tube rather like a

modius, which obviously served as a support, showing that this herm was a decorative part of a piece of furniture. On the sides of the terminal shaft are horizontal projections.

Ht. 0.154 m. Patina black with a greenish film. Found July 11, 1767, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5339).

Br. Erg., II, pl. lxxxix; PAH, I, pt. 1, p. 209.

547. Male Bust with Rayed Crown. A young and beardless head is represented with a rayed crown on its head. Around the lower part of the chest is a piece of drapery. The bust is hollow at the back and was used as a furniture ornament.

Ht. 0.107 m. without base. Patina dark and greenish, surface injured. Probably found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5110).

B. FEMALE FIGURES

548. Statue of a Woman. She stands with her weight on her left leg, and her bent right knee is visible through her clothing. She wears a girdled

Doric peplos, with wide apotygma falling to just above the bloused part, and fastened on both shoulders with round brooches. In the skirt her peplos falls in straight folds like the flutings of a column, and in the apotygma it hangs in broad, smooth planes except where it is caught up by her breasts. Her head is encircled by a cord, above which her hair radiates from the crown of her head in close waves, while below the cord it is parted in the middle and drawn in looser waves to a knot at the back. Her right hand rests on her hip and her left is extended, the palm up and fingers bent, at the level of her waist. Her eyes are of glass paste. She stands upon a flat, semi-circular plinth, and the toes of both feet are visible below her peplos.

The group known as the Herculaneum maidens (Nos. 548-553) was found in the garden of the villa of the Papyri, at Herculaneum. They are all copies of fifth-century Peloponnesian works, and the wooden expression and stiff poses are the fault of the copyist, and not to be attributed to the originals. The relationship of these six statues to one another and their differences in style are discussed on pp. 34-35 of the Introduction. They were formerly believed to be a unified group copied from an original group, which was

interpreted as a representation of maidens dressing for a religious ceremony, or as Hydrophorae (but no trace of the jars is present), or as dancers. The poses of Nos. 548-551 are very satisfactorily explained as parts of a dance movement, but Nos. 552 and 553 are perhaps better interpreted as in the act of dressing. Although Nos. 548-551 are closely related in style, Lippold is probably correct in attributing the grouping to the copyist, and assuming that the originals were all separate.

Ht. of No. 548, 1.50 m. with ancient plinth. Patina very dark green. Many patches visible in skirt of peplos. Free locks before ears are in flat relief. Found in 1754, in the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5605).

General Bibliography for Nos 548-553: P. Arndt, La glyptothèque Ny-Carlsberg (München, 1912), pp. 9 and 49; Aubert, Zeitschrift für bildende Kunst, 1901, 71; Brunn, A.Z., 1876, 26; Collignon, Histoire, I, p. 425; Julius, A.M., III (1878), 15-16; Lawrence, Later Gk. Sc., p. 47; Lippold, Kopien, 127-128; Mariani, Bull. com., XXIX (1901), 71-81; MW., pp. 38, 678; Rayet, Mon., text of pls. VI, VII, XII;

Savignoni, Ausonia, VIII (1915), 179-180; Studnieszka, B.P.W., 1895, 690-691; Waldstein-Schoobridge, heliogr. pl. IV; Winckelmann, Werke, I, p. 267; II, pp. 146, 180.

Bibliography of No. 548: Barker, pl. 19, 3; Bayardi, Catalogo, No. 42; Benndorf, Ü.J., IV (1901), 182, and fig. 197; Br. Exc., II, pl. lxxii; Brunn-Bruckmann, 294; ODP, p. 268, and pl. XIV, 6; Clarac, 773, 1927; De Jorio, p. 69, No. 18; Finati, Mus. Borb., II, 7, 2; id., Mus. Borb. descr., No. 18; Guida, 845; Piranesi-Pirolì, V, 39; Roux-Barré, VI, 93.

Photographs Alinari 11202; Anderson 23336.

549. Statue of a Woman. She stands with her weight on her right leg, and her free left leg is outlined through her clothing. She is dressed similarly to No. 548, but the brooches which fasten the peplos are in the shape of rosettes, and at the open right side her peplos has a border formed of a band inlaid with copper. Her hair is represented as radiating from a central point on the crown, but the front portion is parted in the middle and drawn in loose waves to a point above and behind her ears. From there it falls in a mass on her neck and back. The left foot, which is visible below her skirt, is

out of alignment with her knee. Her arms are apparently in a pose from the dance, the right raised, the left lowered, while the left hand grasps a fold of her skirt.

Ht. 1.75 m. with raised arm and semi-circular plinth; ht. to top of head, 1.50 m. Patina very dark brown. Many repairs in surface of skirt and in right hand; base broken and back part restored. Found with No. 548. Now in Museo Nazionale, Naples (Inv. No. 5604).

Barker, pl. 19, 2; Bayardi, Catalogo, No. 40; Berndorf, Ö.J., IV, (1901), 182, and fig. 194; Br. Erg., II, pl. lxx; Brunn-Bruckmann, 294; ODP, p. 268, and pl. XIV, 5; Clarac, 443, 810; De Jorio, p. 70, No. 26; Finati, Mus. Borb., II, 6, 1; id., Mus. Borb. descr., No. 26; Guida, 843; Piranesi-Piroli, V, 38; Roux-Barre, VI, 6; 3e. Erg., p. 155(?)

Photographs Alinari 11202; Anderson 23282.

550. Statue of a Woman. She stands with her weight on her right leg, and her free left leg is outlined at the knee through her clothing. She is dressed similarly to Nos. 548, 549, and her brooches

and the decoration of the border of her peplos are similar to those of No. 549. Her hair is arranged at the front as in No. 551 following, but is fastened in a knot at the back. It is, however, probably a modern restoration. Her right arm is raised and bent over her head, and her left arm is lowered, as if she were represented in a pose from the dance.

De Petra points out that this head is very different in execution and in effect from the other five. He identifies this statue as the one found July 16, 1754, which lacked the head and part of the breast. The head is therefore to be regarded as a modern restoration. The right arm is doubtful, also, and if it is ancient must have been found apart from the statue, since it is poorly attached.

Ht. 1.61 m. with arm; 1.52 m. to top of head. Base is similar to those of the other four larger maidens. Many restorations in the peplos. Eyes inlaid of glass paste. Found in garden of the villa of the Papyri, Heroulaneum, probably that found July 16, 1754. Now in Museo Nazionale, Naples (Inv. No. 5520).

Barker, pl. 18, 2; Bendorff, Ö.J., IV (1901), 182, and fig. 195; Bz. Erg., II, pl. lxxi; Brunn-Bruckmann, 295; GDP, p. 269, and pl. XIV, 2; Clarac,

443, 809; De Jorio, p. 74, No. 32; Finati, Mus. Borb.
 II, 6, 2; Id., Mus. Borb. descr., No. 32; Guida,
 844; Piranesi-Pirelli, V, 39; Roux-Barré, VI, 93;
Sg. Erg., p. 159.

Photographs Alinari 11203; Anderson 23284.

551. Statue of a Woman. She stands with her weight on her left leg, and her right is drawn to the side, the outline of the knee visible through her clothing. Her peplos is similar to those of the preceding statues, but has an additional border on the edge of the apotygma, formed of a row of triangles inlaid with copper, and faint traces of a similar border are still visible around the hem. Her hair is arranged with a centre parting and drawn back to fall in short curls on her neck, and is bound by a ribbon which has a quatrefoil decoration in silver and copper intarsia at the front. The brooches which fasten her peplos are rosettes, as in Nos. 549, 550. Her head is turned to her left, and with raised left arm she lifts the edge of her apotygma to the level of her shoulder, while with lowered right hand she grasps one of the free points of the apotygma at the right side.

A headless replica copying the same original, which is now in Rome, is larger than this example,

showing that the original was probably also larger. In execution the marble replica is much superior and seems to be a more accurate copy (see Mariani, Bull. con., XXIX (1901), pl. VI).

Ht. 1.55 m. Patina green and black, with many spots of red-brown. Back of base and skirt at hem injured. Knot of hair apparently missing from back of head. Many patches in back. Found June 30, 1754, in garden of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5621).

Barker, pl. 18, 3; Bayardi, Catalogo, No. 41; Benndorf, U.J., IV (1901), 182, and fig. 198; Bieber, Griechische Kleidung, pl. VI, 3; Br. Exc., II, pl. LXXV; Brunn-Bruckmann, 295; ODP, p. 269, and pl. XIV, 3; Clarac, 773, 1926; De Jorio, p. 69, No. 15; Finati, Mus. Borb., II, 5; id., Mus. Borb. descr., No. 15; Guida, 646; H. Lechat, Sculptures grecques antiques (Paris, 1924), pl. XXIX; Lippold, Kopien, p. 128; Piranesi-Piroli, V, 41; Roux-Barré, VI, 95; Sc. Exc., p. 157; Springer-Michaelis, p. 233, fig. 450.

Photographs Alinari 11203; Anderson 23284.

552. Statue of a Woman. She stands with her weight on her left leg, while her right is drawn

slightly to the side. She is dressed similarly to the preceding statues. Her hair is parted in the middle, and is drawn to the back, where it falls in curls. There are also curls in front of her ears. A ribbon band encircles her head, decorated with quatrefoil design like that of No. 551. Both her hands are raised, as she fastens the peplos on her right shoulder with a brooch in the shape of a rosette. Unlike Nos. 548-551, there is no blouse visible beneath her apotygma, and there are fewer channels in the drapery of her skirt.

This statue is apparently derived from an original of a slightly later period than the originals of Nos. 548-551, as the slightly less formal treatment of the drapery and the much more natural representation of the hair show. The theme also seems to be different, since the pose can by no means be called a part of a dance, but is rather merely that of a girl dressing herself.

Ht. 1.52 m. with plinth. Patina very dark, Many bits restored in surface. Found October 19, 1756, in the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5619).

Barker, pl. 18, 1; Benndorf, Ö.J., IV (1902), 181, 182; Bieber, Griechische Kleidung, pl. VI, 2;

Br. Erg., II, pls. lxxiii, lxxiv; Brunn-Bruckmann, 295; ODP, p. 269, and pl. XIV, 1; Clarac, 774, 1928; De Jorio, p. 75, No. 43; Finati, Mus. Borb., II, 4; id., Mus. Borb. descr., No. 44; Guida, 847; Piranesi-Piroli, V, 40; Roux-Barré, VI, 94; Sc. Erg., pp. 205-206.

Photographs Alinari 11203; Anderson 23336.

553. Statue of a Young Girl. She stands with her weight on her left leg, and her bent right knee is barely visible through her clothing. She wears a Doric peplos, with apotygma to her hips, and no blouse visible below it, but unlike Nos. 548-552, it hangs in broad, smooth planes. Her short, curling hair is bound by a cord which is tied in a knot above the centre parting at the front. Her hands are extended at the level of her waist, and the position of the fingers is such that it is possible that they originally held a band or cord with which to girdle her peplos, but no trace of it remains. The pose has also been interpreted as that of prayer. In style this statue is even later than No. 552.

Ht. 1.22 m. with flat, round plinth. Many repairs in drapery. Beudorf calls it the most careless of the lot, and unfinished at the back. Is also

badly restored, left foot turns in, right is out of alignment with knee. Toes differ from those of the rest of the statues, and are mounted on thick soles, as if of sandals. Found October 22, 1754, in a corner of garden of villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5603).

Barker, pl. 19, 1; Benndorf, Ö.J., IV (1901), 182, and fig. 196; Br. Erg., II, pl. lxxvi; Brunn-Bruckmann, 294; GDP, p. 269, and pl. XIV, 4; Clarac, 780, 1946; De Jorio, p. 66, No. 12; Finati, Mus. Borb., II, 7, 1; id., Mus. Borb. descr., No. 12; Guida, 852; Piranesi-Piroli, V, 42; Roux-Barre, VI, 92; Reinach, Répertoire, II, 643, 3; Se. Erg., p. 162.

Photographs Alinari 11202; Anderson 23282.

554. Terminal Bust of an Amazon. The head of a woman is represented. Her mouth is firm, her cheeks are broad and full, her chin is square, and her nose is straight and strong. Her brows are wide-set, and their line is continued in the sharply defined edge of the upper plane of her nose. Her hair is evenly waved around the face, and drawn back from a centre parting above the brow to be rolled in a knot at the back. The bust is herm-shaped, with projections at the sides. It was evidently intended

as a pendant to the Doryphoros herm, No. 512.

Because this bust was obviously intended as a companion piece to the herm of the Doryphoros, many were led to see in it a Polykleitan type. A general resemblance to the Amazon heads led to its identification as another Amazon. The head seems to have more of the characteristics associated with the works of Pheidias than of the other fifth-century artists who were known to have made Amazon statues, but the shape and set of the eye differs, and as Lippold remarks, the face has a somewhat empty expression. This may, however, be due entirely to the copyist, since the head is larger than life and was probably enlarged to adapt it as a pendant to the Doryphoros herm. If this is indeed the missing type which should be supplied as a head for the Mattei Amazon, it has not only been enlarged but also varied by the copyist, since the position of the head could not have been upright, as in the herm. Lippold suggests that it is also the work of Apollonios the copyist of the Doryphoros (see the Introduction, pp. 41).

Ht. 0.51 m. Patina very dark green. Eyes restored. End of nose slightly injured, also under side of chin. Hair was cast separately. Found August 31, 1753, in peristyle of the villa of the

Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4889).

Amelung, Ö.J., XL (1908), 209-211; Barker, pl. 21; Bayardi, Catalogo, No. 218; Bieber, J.d.I., XXXIII (1918), 73-74; Br. Erg., I, pls. xlvii, xlviii; Bulle, Schöne Mensch, pl. 246; CDP, p. 261, and pl. VIII, 1; De Jorio, p. 70, No. 20; Finati, Mus. Borb. descr., No. 20; Friedrichs-Welters, 228; Guida, 656; Lehmann-Hartleben, Die Antike, V (1929), 96-97; Lippold, Kopien, p. 55; id., R.M., XXXIII (1918), 3, n. 3; Michaelis, J.d.I., I (1886), 16 and 32; Pernice, Ö.J., XI (1908), 213; Piranesi-Pirolì, IV, 29; Reinach, Gas. B.-A., 1902, II, 164; id., Recueil, 57; Roux-Barré, VII, 15; Sc. Erg., p. 146; Waldstein-Schoobridge, heliogr. pl. V; Winkelmann, Werke, I, p. 327.

Photographs Alinari 11194; Anderson 23265-6.

555. Statuette of a Kneeling Woman. She has both arms raised, and wears a peculiar, close-fitting tunic, having a pointed, leaf-like border at the lower edge. Her hair hangs in locks on her shoulders. The type is archaic and Etruscan. The figure probably served as a support, possibly for a mirror.

Ht. 0.13 m. Patina green, surface corroded. Right hand gone. Found November 28, 1871, in Her-

culaneum. Now in Museo Nazionale, Naples (Inv. No. 113838).

Sq. Erg., p. 614.

556. Statuette of a Woman. She stands with her weight on her left leg, and wears a Doric peplos with an over-fold reaching to her hips. Her hair is rolled back to a knot on her neck. Both hands are extended at the level of her waist, and may have held some object like a belt.

This statuette is a copy of a Greek original of the fifth century B.C. The same motive is represented in the smallest of the Herculaneum maidens, No. 553, but this example is in an earlier style. The statuette is unfortunately in a very poor state of preservation.

Ht. 0.165 m. with flat, circular, moulded base; statuette, 0.15 m. Patina blue and green, surface corroded and injured. Found September 21, 1871, in Pompeii, R. VII, Is. vii, No. 8 or 5 (corner houses) with Nos. 98, 263, 408. Now in Museo Nazionale, Naples (Inv. No. 109362).

Giorn. Sc., N.S. II, p. 353, No. 2; Guida, 1573.

Photograph Sommer.

557. Statuette of a Mounted Amazon. She wears a short, girdled tunic, fastened only on the left shoulder, and leaving the right shoulder and breast bare. On her head is an Attic helmet, and her feet are clad in high, laced sandals, which have no soles, but only a band which passes under the foot. In raised right hand she grasps a javelin, and with lowered left hand she holds the reins. Her horse is equipped with bridle and saddle cloth, and is rearing up on its hind legs, with eyes distended and mouth open. The forepart of the horse is supported by a small bronze herm with female head.

Although this statuette is apparently a copy of a work of the fifth century B.C., which is clear from the execution of the hair, face and the drapery of the Amazon, it cannot be definitely assigned to a known artist of that century. The original has been attributed by some scholars to Strongylion, since an Amazon by him was highly prized by Nero, and was small enough to be carried about with the Emperor. But while Strongylion is said to have worked only in bronze, and to have been famous for his horses, we have no knowledge of the characteristics of his work. If this statuette was part of the same group as the youthful horseman and the riderless horse of the same

size (Nos. 453, 591), the grouping was the work of the copyist who made the Heroulaneum figures, because the style is very different.

Ht. 0.51 m. Patina dark green. When found, saddle, bridle, bit, reins, spear, Amazon, and horse were separate. Breaks in drapery, horse's hind legs, and tail. Found October 21, 1745, in Heroulaneum. Now in Museo Nazionale, Naples (Inv. No. 4999).

Andt-Amelung, 772, 773; Br. Erg., II, pls. lxiii, lxiv; Brunn-Bruckmann, 355, 1; Clarac, 810, 2028; Finati, Mus. Borb., III, 43; Guida, 1489; MW., p. 303; Overbeck, Plastik, I, p. 498, n. 17; Piranesi-Piroli, V, 34, 35; Pottier, Mélanges Nicole, pp. 442-443; Roux-Barre, VI, 55, 56; Spinazzola, Arti decorative, pl. 245; Waldstein-Schoobridge, pl. 39.

Photographs Alinari 11193; Anderson 23267.

558. Statuette of a Woman. She is standing, and is dressed in a tunic and a himation. Her head is bare, and her hair is arranged in a knot at the back. In her left hand she carries a large bunch of flowers, and in her right hand a large, fan-shaped object. By her right foot stands a cylindrical object like a basket. The figure is very small, and is

either a genre type or perhaps represents Flora.

Ht. 0.039 m. with plaque. Patina blue-green, surface badly corroded. Found January 25, 1881, in Pompeii, R. IX, Is. vii. Now in Museo Nazionale, Naples (Inv. No. 116237).

N. Sc., 1881, 25.

559. Statuette of a Woman. She stands with her weight on her right foot, while her left is drawn back and rests only on the toes. She wears a long tunic which has slipped from her right shoulder, and over the tunic is a cloak which covers her entire body and has its ends draped over her left shoulder, leaving the right arm and shoulder and left forearm bare. Her left arm is raised from the elbow, and apparently her right hand, which is missing, together with the arm, was lowered to grasp a fold of the cloak. Her hair is bound by a narrow band and is rolled back from the face to form a knot at the nape of the neck. Her head is lowered and turned slightly to her right. The fingers of her raised left hand are closed as if they once grasped some object now missing.

A Hellenistic type is represented in this statuette, as the pose and the treatment of the drapery

show. The figure is perhaps a genre subject, similar to those which appear frequently in terracotta. A somewhat similar pose is represented in a statue in Budapest, sketched in Reinach, Répertoire, VI, 128, 6.

Ht. 0.128 m. with square base. Patina green, surface corroded and incrustated, especially on the face. Right arm and hand missing, also some object from left hand. Probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5359).

Photograph Sommer.

560. Statuette of a Nymph. She stands with her weight more on her left leg, and with her right drawn slightly back. She is nude from the hips up, but the lower part of her body is wrapped in a cloak which is apparently fastened at the front. The edges of the cloak hang in heavy zig-zag folds between her legs. Her hair is parted in the middle and rolled away from her face in fine, waving strands. The ends are fastened in two knots, one on top of her head, and the other at the back. There are also locks in relief in front of her ears. With both hands she holds a large shell covered with fruits and having a space between its lower part and the layer of fruit,

from which water gushed into a fountain. Her face is plump and soft, with large eyes and sharply defined lids. Her head is slightly inclined to her left, and her torso bends forward very slightly.

This figure represents a nymph in a popular form which was derived from a fourth-century type of Aphrodite. An unusual feature of this example is the unnatural combination of shell and fruit, which shows that it is a late adaptation of the theme, probably made by a local bronze-worker. The style is late Hellenistic. Cf. the similar examples sketched in Clarac, 754, 1838A, and Reinach, Répertoire, II, 405, 1-5.

Ht. 0.382 m. with circular, moulded base; statuette 0.333 m. Patina blue-green, surface roughened and dull, with many spots of incrustation and corrosion. Found September 2, 1925, in Pompeii, R. I., Is. vii, No. 10-12, the house of the Ephesos. Belonged in a shrine in the garden near a summer triclinium, but was found in a corner not far away, apparently temporarily out of proper position. Now in Museo Nazionale, Naples (Inv. No. 144276).

Mainuri, N. Sc., 1927, 70-71, and fig. 32.

Reinach, Répertoire, VI, 94, 7.

Photograph Brogi 22498.

561. Statuette of a Seated Woman with a Child. She sits upon a backless chair, and is dressed in a long, clinging tunic made of some fine material which is represented by small, parallel grooves all over the surface. In her arms lies a nude child. Her hair is apparently long, and hangs upon her neck and shoulders, but the figure is unfortunately in a poor state of preservation, and the details are not clear.

This statuette may represent a mother goddess, or possibly merely a mother and child. The subject is unusual in bronze, but appears frequently in terracottas and in larger statues of stone. Both stone and terracotta examples have been found in Capua, and in that connection have been identified as representations of a primitive Campanian mother goddess (cf. H. Koch, R.M., XXIV, 1907, pls. X-XIV). Examples in terracotta have also been found in Pompeii (cf. H. von Rohden, Die antiken Terrakotten von Pompeii, Stuttgart, 1880, pl. 45, No. 3, and text). But the bronze statuette which is the subject of this discussion does not resemble any of these examples in style or type. The execution of the drapery is reminiscent of that found on some terracotta figures from Selencia-Opis in the University of Michigan collection (Inv. Nos. 15157, 15093, 15111, 15671). From

the same source came a number of statuettes of mother and child in a later style (Inv. Nos. 14133-4, 14143, 14218, 14232, 14278, 15132, 15134-5, 16128). The rounded forms of the baby in the bronze examples are Hellenistic in style, contrasting sharply with the more primitive treatment of the woman's figure. The statuette is possibly a copy of a terracotta type, employing the technique of the original material in the treatment of the drapery.

Ht. 0.09 m. without base, which is flat and square, supported by four feet. Patina bluish-green, surface corroded and worn, destroying modelling. End of right foot gone. Found September 10, 1870, in Pompeii, R. IX, Is. 11, No. 23. Now in Museo Nazionale, Naples (Inv. No. 109350).

Giorn. Sc., N.S. II, pp. 215-216.

Photograph Sommer.

562. Statuette of a Seated Woman. This statuette, which I was unable to find in the museum, is described in the Inventory as a draped figure, seated upon a chair.

Ht. 0.06 m. Arms and part of garment gone. Found March 1, 1872, in Pompeii, according to the

Inventory. Now in Museo Nazionale, Naples (Inv. No. 111760).

563. Statuette of a Woman Reclining. Her legs are stretched out to the spectator's left, and the upper part of her body is propped upon her left elbow. Her right arm rests along her side. She is dressed in long garments.

Ht. 0.031 m.; length 0.04 m. Patina bluish, surface corroded, obscuring the details of execution. Found September 12, 1870, in Pompeii, R. IX, Is. 11, No. 23 (site where No. 562 was found). Now in Museo Nazionale, Naples (Inv. No. 110609).

Giorn. Sc., N.S. II, p. 216.

564. Statuette of a Kneeling Woman. She wears a Doric peplos with an apotygmata, and beneath it is a short-sleeved tunic, which is visible only at the arms. Her hair is drawn to the back and falls in a mass on her neck. She is represented kneeling, with her head bent forward and her hands raised, palms up, as if to support some object. Her hair is represented by very fine, incised lines, and her skirts are clinging, showing the outline of the lower part of her body. Although the figure is very small, the

details have been very carefully executed.

Ht. 0.056 m. without base. Patina green, natural bronze visible on the breasts. Corroded on knees, neck, face, and hands. Found November 10, 1891, in Pompeii, R. V, Is. ii, in a lararium, with No. 134, and a number of terracotta figures. Now in Museo Nazionale, Naples (Inv. No. 121462).

Guida, 1891; N. Sc., 1891, 376.

565. Statuette of a Woman. She is standing, and wears a tunic girdled beneath her breasts, and a cloak which falls from her head over her back and her left leg. Her right hand is on her breast, and her left is at her waist. The statuette is open at the back, and was apparently used as a decorative appliqué figure.

Ht. 0.079 m. without base. Patina green with brownish incrustation. Now in Museo Nazionale, Naples (Inv. No. 129966).

566. Statuette of a Woman. She is standing and has some object in each hand. The figure is draped, but the whole surface is too corroded to distinguish any details.

Ht. 0.086 m. Patina blue and green. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130304).

567. Terminal Figure with Female Head. This figure was used as a support, and traces of the attachment are visible on the top of the head.

Ht. 0.121 m. Patina blue-green. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 110964).

568. Terminal Figure with Female Head. Similar to No. 567.

Ht. 0.121 m. Patina blue-green. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 110965).

569. Female Bust. A woman's head is represented, covered with a Phrygian cap. Around her neck is a necklace, represented in relief, and her breast is covered by the drapery of a tunic, made of fine, crêpe-like material, with a fold at the front which is filled with fruits. The eyes were inlaid, and are now missing. Grooves in the neck indicate rolls of fat. This bust was used as a furniture ornament. It is called Pomona by the Accademia Ercolanese.

Ht. 0.18 m. Patina black, with green corrosion

in hollows. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5150).

Br. Ere., I, pl. x: Roux-Barré, VII, 5, 3.

570. Decorative Female Bust. This bust is a crude representation of a woman's head and shoulders. She has long hair which falls on her shoulders, and a necklace around her neck. A bit of drapery hangs over her left shoulder. Her nose is flat, and the style of the bust is Italic, or Etruscan. It must have been used as a furniture ornament.

Ht. 0.065 m. Patina very dark. Apparently found in Pompeii. Now in Museo Nazionale (marked '599-124-374-Inv. Pompei').

571. Half-figure of Africa. The figure rises from a circular plaque decorated with bead and leaf borders. The head is covered by an elephant's head, with tusks and trunk lifted high. The shoulders and breast are covered by a mantle. Her left hand supports her chin and her right hand is beneath her left elbow. Both arms are bare.

Personified and deified cities and regions are common in the Hellenistic period, and the elephant's head seems to indicate that this bronze represents

the personified Africa. Of the silver patera from Boscoreale, with the personified Alexandria represented in high relief (Mau-Kelsey, p. 366, fig. 187). There is a bust similar to this example in the British Museum (Walters, Catalogue, No. 1524). Elworthy thinks that this bronze was fastened to a house-door as a protective charm, and that the gesture has a magic power.

Diameter of disk 0.16 m. Patina blue and green. Surface incrustated and corroded. Eyes were of glass paste, and are missing. Found March 20, 1880, in Pompeii, R. IX, Is. vii, No. 6, house of the Centenary. Now in Museo Nazionale, Naples (Inv. No. 118192).

Elworthy, Horns of Honour, p. 69, and fig. 37; Guida, 1671; H. de Villefosse, Mon. et Mém., V (1898), 39, and pl. I.

Photograph Anderson 25821.

C. STATUES AND STATUETTES OF CHILDREN

572. Statuette of a Little Girl. A child about five or six years of age is represented. She is dressed in a long peplos which is girdled and bloused at the waist, and her hair is drawn back to form a knot on the nape of her neck, and bound by a

fillet. With both hands she is clasping a dove to her breast.

This statuette is characterized as a child by the large head, as children were represented in the fifth century B.C., before artists had mastered the representation of the child form. The subject is a popular one, and many statues and statuettes of children with birds and animals are extant. Cf. the relief of a girl with a dove in the Metropolitan Museum (Bull. Metr. Mus., 1927, 101-105).

Ht. 0.091 m. without base. Patina blue-green, surface badly corroded, especially on head and right side. Found May 14, 1880, in Pompeii, R. V, Is. 11, in the house of the Silver Wedding. Now in Museo Nazionale, Naples (Inv. No. 118266).

N. Sg., 1880, 186.

Photograph Semmer.

573. Statuette of a Nude Child. He stands with his left leg slightly advanced, while his right is behind. He carries in his right hand a bunch of grapes, and under his left arm he has a goose, from the mouth of which water gushed into a basin in front. His head is slightly raised, and his hair is in flattened, curling locks, which are represented in relief

on the brow and temples. The forms of the figure are plump and childish, but the face fails to achieve an expression natural in a child. The plumage of the goose is marked by engraved lines.

This is a genre figure of a type which originated in the Hellenistic period, and was very popular in Italy. The example presented by this statuette is a very mediocre product from a local Campanian workshop of the commercial level.

Ht. 0.59 m. with flat, circular, moulded base. Patina blue-green, surface somewhat corroded and incrustated. Found January 24-26, 1895, in Pompeii, R. VI, Is. kv, No. 1, the house of the Vettii. Is still in situ in the peristyle, set on a marble-faced pilaster.

N. Sc., 1895, 47; Sogliano, Mon. Ant., VIII (1898), 283-284, and fig. 19.

Photographs Alinari 11349f; Anderson 26466.

574. Statuette of a Nude Child. Companion to No. 573, with the attributes reversed.

Ht. 0.59 m. Patina rich blue and green. Surface somewhat corroded and incrustated. Found with No. 573, and located in situ.

Case e Mon., III, pl. XXIII, 3; Mon. Ant., VIII (1898), 283-284; N. Sc., 1895, 47; Reinach, Répertoire, II, 464, 7.

Photograph Alinari 34492.

575. Statuette of a Seated Child. A child of about three or four years of age is represented seated, with his legs crossed. He is nude and has short hair. His left hand is at his side, and his right hand is raised.

Representations of this type were immensely popular in the Hellenistic and Roman periods, and numerous similar examples are extant. Cf. Nos. 576, 577, and Reinach, Repertoire, II, 451-452; III, 132-136; IV, 280-283; V, 188-190.

Ht. 0.035 m. without base. Patina grayish green, Surface incrustated and modelling injured. Execution mediocre. Found May 22, 1871, in Pompeii, R. IX, Is. III, Na20. Now in Museo Nazionale, Naples (Inv. No. 118909).

Giorn. Sc., N.S. II, p. 286.

576. Statuette of a Seated Child. A child is represented who is perhaps a year old or a little

more. He is seated with his feet crossed and his arms raised, the palms towards his right as if he were warding off some danger. He is nude and has short hair. The figure has the realistic chubbiness of the Hellenistic portrayals of the childish form.

Ht. 0.072 m. with flat, circular base. Patina greenish, surface incrustated and slightly corroded. It may have belonged to a group of child and animal, or of several children. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5247).

Photograph Sogmer.

577. Statuette of a Seated Child. This statuette, which is similar in type to Nos. 575, 576, is of much better workmanship. The child is represented leaning forward with arms outstretched, as if trying to catch something. His left leg is bent, and his right leg hangs over the edge of the base upon which he sits.

Ht. 0.10 m. with base. Corroded in feet and legs. Said to have been found at Boscoreale. Listed in the catalogue of the Morgan collection, but I was unable to find it, and have therefore seen only the illustrations listed. Present location unknown.

Reinach, Répertoire, IV, 279, 4; Smith, Catalogue of Bronzes, Collection of J.P. Morgan, No. 44, and pl. IV.

578. Statuette of a Seated Barbarian Child. He wears a short tunic with sleeves, and a pointed Persian cap, but no trousers. He is represented as about four years of age, and his legs are fat like a child's. He sits upon a rock, and props his head upon his left hand, which is supported by resting his elbow on his right hand, which in turn rests upon his left knee. The attitude is one of deep dejection, as if he were a captive.

This figure probably had its origin in some representation of a victory over barbarians, and belongs in the same class as the appliqué groups of battles between Greeks or Romans and barbarians. Cf. Nos. 172-176, 178, 280, and 585.

Ht. 0.052 m. without base. Patina bluish green, surface rough. Found January 29, 1864, in Pompeii, R. VII, Is. II, No. 80, with Nos. 81, 420, 540, 541, 645. Now in Museo Nazionale, Naples (Inv. No. 5485).

Bienkowski, Les Celtes, p. 55, and fig. 97; Giornale, IX, No. 1393; Reinach, Répertoire, VI, 100,

8: Scavi 1861-72, p. 162, No. 118.

579. Group of Two Little Girls Dancing. Two little girls of three or four years of age are represented facing each other and dancing, with right foot in the air and arms flung out. Their hair rises in a tuft, and they are laughing. The two figures are identical. The workmanship is Roman, the style Hellenistic. The combination of two identical figures in a group is a Roman innovation.

Of a similar figure in Bordeaux, Reinach, Répertoire, III, 131, 3; twin figures in Vienna, Sacken, Antiken Bronzen, pl. 41, 3; a marble group in the Palazzo dei Conservatori, Stuart Jones, Conservatori, p. 119; and a group of Erotes in the Bibliothèque Nationale, Paris, Babelon-Blanchet, Catalogue, No. 300.

Ht. 0.039 m. Patina an even green. Surface chiselled only in hair and hands. Rivetted to base, which is rough on upper surface to represent ground. Said to have been found in Pompeii. Now in possession of the Burggraf zu Dohna-Schlöbitten at Waldburg, near Königsburg, Germany. N.B.: I have not seen this group, and have only studied the plate in the reference cited below. My information about it comes only from this source.

B. Schweitzer, Antiken in ostpreussischen Privatbesitz (Schriften der Königsburger gelehrten Gesellschaft, 6tes Jahr, Heft 4, Halle, 1929), pp. 196-197, No. XIX, and pl. XXVI.

580. Small Herm with Head of a Child. The head represented has a chubby, childish face, and long hair. At the base of the terminal shaft the tips of the feet are visible. On top of the head is a cylindrical tube, similar to that found in No. 546, which served as a support.

Ht. 0.222 m. with tube; 0.196 without. Patina black. Found in October, 1764, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5343).

Bz. Erg., II, pl. lxxxix, 2.

581. Statuette of a Boy Astride a Running Horse. A young boy is represented, dressed in a short tunic, a chlamys fastened on the shoulders and blown back by the wind over his left arm, a peaked cap, and sandals. He has his left hand forward, holding the reins, and his right is raised.

Ht. 0.085 m. without base. Patina dark green, surface incrustated and worn. Left foreleg and right

hindleg of horse broken off, and reins missing. Horse is supported on an iron pin. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5335).

D. RELIEFS

582. Relief of a Nude Female Figure. On an irregularly shaped plaque the figure of a nude woman is represented in relief. She is kneeling and bending over as she wrings her hair over a basin, with both hands raised. It was apparently used as a furniture ornament. The style is Hellenistic.

Dimensions 0.078 m. by 0.075 m. Patina green, surface corroded. Execution good. Found June 12, 1872, in Pompeii, R. I, Is. 1, No. 4. Now in Museo Nazionale, Naples (Inv. No. 109507).

Giorn. Sc., N.S. II, 424: Guida, 1599.

583. Group of Hermaphrodite and Lion. A nude figure of a Hermaphrodite walks to the spectator's left, with body twisted back and head turned to look at a lion who follows. He has his right arm lowered and his left is raised, grasping his hair.

Ht. ? Patina green, Surface corroded and worn. Tail of lion gone, and top of hermaphrodite's head. Found, according to the Inventory, in Pompeii, September 15, 1840. Now in Museo Nazionale, Naples (Inv. No. 5342).

Guida, 1585.

584. Relief of a Sacrificer and Pig. A huge, fat pig with a band around his body is being driven to the sacrifice by a beardless man dressed in a short tunic and sandals. He seems to have a wreath of laurel on his head. On his right shoulder he carries a club, and his left hand is extended over the back of the pig. Of, a replica in the British Museum, Walters, Catalogue, p. 155, fig. 1; Reinach, Repertoire, III, 219, 1.

Ht. 0.079 m. Patina black, surface well-preserved. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5489).

Br. Exc., I, p. 63, vignette; Finati, Mus. Borb., XIII, 28, 3; Guida, 1494; Piranesi-Piroli, IV, 47; Reinach, Repertoire, II, 749, 2.

585. Group of a Barbarian Family in Flight.

The group consists of four persons, two adults and two children. The woman is dressed in a long-sleeved garment with girdled overfold, and has a baby in her arms. She is accompanied by a bearded man, dressed in tunic and trousers and peaked cap. In front of them and clinging to the man's hand is a child in long-sleeved tunic, trousers, and peaked cap. The baby also wears a girdled tunic. The whole scene is represented in high relief, and is open at the back.

The costume and the composition of this group suggest that it is a barbarian family in flight. It may have been a part of the appliqué decorations of a monumental chariot, like Nos. 172-174, 178, and 180.

Ht. 0.171 m. Patina green, surface corroded. Left foot of woman, and left arm of infant missing. Execution ordinary. Found January 21, 1817, in Pompeii, in the room in the podium of the temple of Jupiter in the Forum. Now in Museo Nazionale, Naples (Inv. No. 5371).

Finati, Mus. Borb., XIV, 13, 1; Guida, 1479; FAH, I, pt. iii, p. 191; III, p. 9; Reinach, Réper-toire, II, 507, 3.

Photograph Semmer.

586. Decorative Disk with Bust of Medusa in Relief. She is represented with wings on her head and serpents among the locks of her hair. She wears a cuirass or some other scaly covering, and there are serpents on her breast.

Diameter 0.205 m. Patina green, surface rough. Found February 3, 1872, in Pompeii, R. VII, Is. xv, No. 3. Now in Museo Nazionale, Naples (Inv. No. 109360).

Giorn Sc., N.S. II, p. 366; Guida, 1808; Scavi 1861-72, p. 162, No. 121.

587. Female Bust in High Relief. From the background of a large relief rises the head of a woman, turned slightly to her right, having curls on her shoulders, and her hair parted in the middle at the front and encircled by a band which covers the forehead. Above is a wreath of ivy leaves and berries, and a stephane with a knot of hair on the very top of the head. Her right shoulder and breast are bare, and on her left shoulder lies the drapery of a tunic and cloak. Her lips are parted. The eyes were inlaid and are missing. The style of the head is Hellenistic, the workmanship is Roman and crude. The back of the piece

is flat and it was apparently used as a furniture ornament.

Ht. 0.19 m. Surface covered with green corrosion, and incrusted. The bronze is cracked. Fillet has silver coating in folds, and eyes were also probably of silver. Found April 16, 1890, in Pompeii, R. VIII, Is. ii, No. 21. Now in Museo Nazionale, Naples (Inv. No. 120269).

N. Sg., 1890, 165.

IV. ANIMALS

588. Statue of a Horse. This statue was reconstructed out of countless fragments of a monumental quadriga which was found in Herculaneum. The torrent of mud which covered the city shattered the quadriga and carried its fragments all over the region near which it stood. Lehmann-Hartleben dates it towards the end of the reign of Claudius.

Ht. 2.16 m. Color blackish, with green flecks. Patina dark brown and green. Kluge lists as ancient: four legs; tail; forepart of breast, collar, and neck; lower side of body, rump and part of legs, from many

fragments; head. Mane is missing; was set in between two remaining ridges. Eyes were cast with head, iris engraved. Greater part was found May 15, 1739, near the theater in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4904).

Antiken Grossbronzen, II, pp. 78-80, and fig. 3; Barker, pl. 9; Br. Erg., II, pl. lxxvi; Gattici, Boll. d'A., I (1907), fasc. 6, 1-12, and pl. facing p. 4; Guida, 775; Piranesi-Piroli, V, 36; Reinach, Répertoire, II, 739, 3; Roux-Barré, VI, 107; Sambon, Le Musée, IV (1907), pl. facing 308; Sa. Erg., p. 26; Waldstein-Schoobridge, pl. 28; Winkelmann, Werke, II, p. 142.

Photographs Alinari 11213; Andersen 23303; Brogi 5438.

589. Head of a Horse. Similar to the head of statue No. 588. It was doubtless the head of one of the other horses of the quadriga.

Ht. 0.58 m. Patina dark green. Mane missing. Probably the head found June 2, 1871, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 115391).

Antiken Grossbronzen, II, pp. 78, 83, and fig. 2 (N.B.: illustrations have been interchanged, de-

scription of head in fig. 2 is given for fig. 4):
 Gabrieli, Boll. d'A., I (1907), fasc. 6, p. 7, and fig.
 7; Guida, 801; Sambon, Le Musée, IV (1907), pl. fac-
 ing 313; Waldstein-Schoobridge, pl. 28.

Photographs Alinari 34190; Anderson 23302.

590. Head of a Horse. This head apparently belonged to one of the six equestrian statues of gilded bronze which decorated the theater at Herculaneum. It has an elaborate bridle, with a relief of a female bust above the nose. The reins are missing. It is Hellenistic in style.

Ht. 0.51 m. Patina dark, ashy incrustation and greenish corrosion on surface, also traces of gilding. According to Kluge, surface was polished before gilding; eyes, bridle, and nostrils show chiselling. Mane missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 115390).

Antiken Grossbronzen, II, pp. 78, 80, 82, and fig. 4 (illustrations confused; see 589); Br. Ere., I, p. 89, vignette; Guida, 800; E. von Haecklin, J.d.I., XLVIII (1933), 159, fig. 88.

Photograph Alinari 37191.

591. Statuette of a Horse. He is running, and has both forelegs in the air. His head is turned to his left and his tail streams out behind. The forepart of his body is supported by a rudder of bronze. On his head is a bridle, with buttons of silver, and reins which lie on his neck. His mane is clipped, except at the very base of his neck. His forelock is knotted together and stands up in a tuft between his ears.

This horse is very similar to the horse with a rider (No. 453) found on the same site. The bridle is the same, and the general pose and workmanship are close. It probably once had a saddle and rider also, and it has been suggested that this may have been the horse of Alexander if a group was represented. The style of this horse is Hellenistic.

Ht. 0.47 m. Patina black. Tail, four legs, and one ear missing when rest was found, and have been restored. Bridle broken on right side; was made of metal strips. Pupils of eyes were of silver separately. Found April 1761, in Herculaneum, on same site as Nos. 453 and 557. Now in Museo Nazionale, Naples (Inv. No. 4894).

Br. Erg., I, pl. lxxv; Pinati, Mus. Borb., III, 27, 2; Guida, 1488; Pottier, Mélanges Nicole, pp.

428-429, and fig. 2; Reinach, Répertoire, II, 741; 5; Roux-Barre, VI, 107; So. Exc., p. 347.

Photographs Anderson 23304-5; Brogi 12446.

592. Statuette of a Horse. He stands quietly with head lowered. The figure is mounted on a diamond-shaped plaque. It probably was a furniture ornament.

Ht. 0.052 m.; length of plaque 0.089 m. Patina green and blue, surface corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 118263).

Photograph Sommer.

593. Statuette of a Galloping Horse. He has both forelegs in the air, and his tail is raised. There is a band around his body and a silver collar on his neck.

Ht. 0.114 m.; length 0.15 m. Patina brownish, surface slightly incrustated and corroded. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4947).

Br. Exc., II, p. 36, vignette; Reinach, Répertoire, II, 743, 2.

594. Statuette of a Galloping Horse. Similar in pose, but with no band or collar.

Length 0.10 m. Patina blackish, with green corrosion on hindlegs and spots on head. Hind feet missing. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4945).

595. Statuette of a Running Horse. This figure is represented in high relief, and is flat at the back. The forelegs were raised. There are wire rings in the hooves, and the piece was apparently used as a furniture decoration.

Length 0.10 m. Surface corroded and incrustated. Tail, half of raised forelegs, and half of mane missing. Modelling was apparently good. Found, according to the Inventory, in Pompeii, September 25, 1879, but N. Sc., 1879, 24, reports for that date a horse with a lion on its back. Now in Museo Nazionale, Naples (Inv. No. 115733).

596. Statuette of a Walking Horse. He is stepping forward with his left forefoot raised, and his head is turned to his left.

Ht. 0.087 m. Patina dark, surface incrustated and

covered with green corrosion. Found probably in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4967).

597. Statuette of a Donkey. He stands quietly with his tail half-raised.

Ht. 0.06 m.; length 0.12 m. Patina green, surface corroded. Holes in head and belly. Found June 11, 1900, in Pompeii, R. V, Is. iv, No. 1. Now in Museo Nazionale, Naples (Inv. No. 129440).

N. Sc. 1900, 238.

598. Statuette of a Donkey. Similar to No. 597. The right ear is bent forward, the left back.

Ht. 0.077 m. Patina bluish-green, surface somewhat corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4988).

599. Statuette of a Camel. He stands squarely on all four feet, and on his back between his humps he carries a pair of baskets.

Ht. 0.114 m. Patina black, with greenish corrosion in hollows. Found April 20, 1765, in Herculaneum, 'between the houses of Santolo Jardino and

Pasquino Esconamillo' (Sq. Erc.). Now in Museo Nazionale, Naples (Inv. No. 4951).

Br. Erc., I, p. 4, vignette; Sq. Erc., p. 463.
 Photograph Sommer.

600. Statuette of a Cow. She is represented as walking, her neck outstretched, and head lifted. Her mouth is open as if she were lowing, and her ears are cocked forward as if to catch a sound from the front. Her swinging tail rests against her right flank. Both left legs are advanced, and the right legs are back. Her horns are short. There is an extraordinary effect of life in this figure, combined with the simplicity which is characteristic of the earlier representations of the fifth century B.C.

Babelon and Blanchet sought to identify this statuette as a copy of the famous cow of Myron which was set up on the Acropolis at Athens, and later removed to Rome. But, as Collignon points out, we have no grounds for determining the style of Myron's cow, so the conjecture cannot be proved. The remarkably fine execution of this statuette, however, and its resemblance in style to the cattle on the Parthenon frieze, have brought the conclusion that

it must be a Greek original of the second half of the fifth century B.C.

Ht. 0.25 m.; length 0.53 m. Patina greenish over natural bronze; spots of corrosion on face and shoulders. Cast hollow. Hole between hind legs under tail, and open mouth seem to indicate that it was adapted to serve as a fountain figure. Said to have been found in Herculaneum in the eighteenth century, and presented by Caylus to Louis XV. Now in the Bibliothèque Nationale, Paris.

E. Babelon, Le cabinet des médailles (Notice historique et guide du visiteur, Paris, 1924), I, p. 21, fig. 14; id., Gaz. Arch., VIII (1883), 91-92, and pl. II; Babelon-Blanchet, Catalogue, No. 1157; Caylus, Recueil, II, p. 119, pl. xl, No. 3; Collignon, Histoire, I, p. 475, and fig. 245; Reinach, Répertoire, II, 730, 6; Richter, Animals in Greek Sculpture, pp. 22, 65, and fig. 98; id., The Sculpture and Sculptors of the Greeks, p. 86, and fig. 357; O. Théatès, Le Musée, V (1908), 50.

Photograph Giraudon 8366.

601. Statuette of a Cow. She is lying down with her forelegs doubled under, and her head stretched forward. Her tail, which is missing, was apparently

curved along her right side.

Ht. 0.04 m. Patina greenish, surface corroded. Tail missing. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4916).

602. Statuette of a Bull. He stands quietly with both left legs slightly advanced, and with his tail resting on his left flank. The surface of the bronze is left smooth except for the indication of hair above the hooves, on the end of the tail, and between the horns. The flesh on the neck falls in a narrow fold. The figure was used in a fountain, and water gushed from its mouth through a lead pipe. The style is reminiscent of work of the fifth century B.C., but the work is Roman of the industrial level.

Ht. 0.39 m. Patina greenish, surface corroded and incrustated, especially on the back. Found May 18-19, 1837, in Pompeii, R. V, Is. 1, No. 7. Now in Museo Nazionale, Naples (Inv. No. 4890).

Finati, Mus. Borb., XIV, 53, 2; Guida, 886; BAH, II, p. 337; Reinach, Répertoire, II, 731, 3. Photographs Alinari 34194; Anderson 23392.

603. Statuette of a Bull. He stands with

lowered tail, and his horns are short. The type is the earlier one, without the heavy neck of the Hellenistic period.

Ht. 0.079 m. Patina black, with faint green corrosion in hollows. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4920).

604. Statuette of a Bull. Listed in the Inventory, but I was unable to find it in the museum.

Dimensions 0.035 m. by 0.05 m. 'Execution poor' (Inv.). Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130139).

605. Statuette of a Bull. He is stepping forward, with his left forefoot raised. His head is high, and between his horns he has a crescent moon. His tail rests on his left flank, and curls over his back. The pose is spirited and youthful.

This statuette and similar representations belong to the Graeco-Roman period, and are Hellenistic in style. The crescent moon or an owl between the horns identifies them as representations of the Egyptian bull-god Apis. For similar examples, cf. Nos. 606, 607; also statuettes in the British Museum: Walters, Catalogue, Nos. 1803-1805; one in the Metro-

politan Museum: Richter, Catalogue, No. 426; one in Berlin; Friedrichs 2374; and examples in Vienna: Sacken, Antiken Bronzen, pl. 51, 52.

Ht. 0.082 m. Patina dark green, with spots of lighter green corrosion. Found in Pompeii in 1765 (Br. Erg.). Now in Museo Nazionale, Naples (Inv. No. 4934).

Br. Erg., I, p. 113, vignette; Furtwängler, Bonn. Jahrb., 107 (1901), 39, fig. 1; Piranesi-Piroli, IV, 48; Reinach, Répertoire, II, 735, 2.

Photograph Sommer.

606. Statuette of a Bull. Similar to No. 605. There was apparently a crescent between his horns, which is now missing.

Dimensions 0.12 m. by 0.10 m. Patina blue and green, surface badly corroded, destroying the modelling. Found May 5, 1863, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4907).

Scavi 1861-72, p. 163, No. 134.

607. Statuette of a Bull. He is stepping forward, and has right forefoot and left hindfoot raised. His tail is curled up in a loop, and rests

on his back. His head is held high, and between his short horns there is a small owl.

Ht. 0.20 m.; length 0.12 m. Patina rich green, surface slightly corroded. Left foreleg restored. Found March 16, 1871, in Pompeii, R. IX, Is. ii, No. 21, with Nos. 191, 301, 302, 341. Now in Museo Nazionale, Naples (Inv. No. 109344).

Furtwängler, Bonn. Jahrb., 107 (1901), 41, fig. 2; Giorn. Sc., N.S. II, p. 281; Reinach, Répertoire, III, 214, 1; Scavi 1861-72, p. 163, No. 135.

Photograph Sommer.

608. Statuette of a Bull. He is stepping forward with his right forefoot raised, and his head turned to his right. His tail is lowered. There is no indication of either a crescent or an owl between the horns. The style is Hellenistic. It was found with silver statuettes of Aphrodite and of Isis-Fortuna, and a serpent and a crescent, also of silver. The crescent possibly belongs to the bull's head. The association seems to indicate that this is another representation of Apis.

Ht. 0.17 m. without base, which is rectangular, and decorated with ovolo and leaf mouldings. Found

in 1899, in a private excavation by De Prisco at Scafati, near Pompeii. Said to have been purchased for the Morgan collection, but it is not in the collection in New York. I have not seen this bronze. Present location unknown.

Furtwängler, Bonn. Jahrb., 107 (1901), 39-40; Le Musée, II (1905), 97, fig. 8; ibid., III (1906), pl. XXXIV; N. Sc., 1899, 395; Reinach, Répertoire, III, 214, 9; IV, 485, 5; Vente Guilhau (Paris, 1905), pl. 13, No. 301.

609. Statuette of a Bull. He is lying down, with his right foreleg doubled under, and the left stretched forward. His tail is curved along his right hindleg, and his head is turned to his right.

Ht. 0.06 m. Patina black, surface polished. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4917).

Photograph Semmer.

610. Statuette of a Lion. He is represented half-crouching, with his forelegs stretched forward and almost touching the ground, while his hindlegs are upright. His tail curls up over his back in a loop, and his mouth is open, showing his teeth. The

type is archaic, with a ridge of longer hair along the spine, and a mane composed of one row of flaring locks on the neck, increasing to three rows on the back. The execution is spirited, and the figure is apparently a genuine late archaic Greek work, perhaps made in Magna Graecia, in the early part of the fifth century B.C. (see the Introduction, pp. 23-24).

Ht. 0.105 m.; length 0.174 m. Patina rich green and blue, surface corroded and incrustated. Was adapted as a fountain figure by its Pompeian owner, and water gushed from the open mouth. Found October 14, 1895, in Pompeii, R. VI, Is. xv, No. 5. Now in Museo Nazionale, Naples (Inv. No. 124857).

N. Sc., 1895, 439.

Photograph Sommer.

611. Statuette of a Lion. He is springing forward with forepaws up and tail curving up behind, snarling as he leaps. His body is smooth, but hair is indicated on the paws, end of tail, mane and ridge on the back. The irises and pupils of the eyes are engraved, and the lids are sharply grooved. There are also deep wrinkles represented on forehead and muzzle. The type in general resembles examples of the fourth century B.C., but the mane is slightly more

conventionally arranged in sharply defined rows of pointed locks. The statuette was used as a fountain figure, and water gushed from the open mouth.

Ht. 0.47 m.; length 0.43 m. Patina blue and green, surface has faint incrustation. Industrial Roman work. Found August 1, 1861, in Pompeii, R. I, Is. iv, No. 5, house of the Citharist, with Nos. 619, 629-631, 646. Now in Museo Nazionale, Naples (Inv. No. 4897).

Casa e Mon., II, Descrizione generale, pl. XIV, 6; Giorn. Sc., I, p. 392; Guida, 820; Scavi 1861-72, p. 162, No. 125; Reinach, Répertoire, II, 720, 1.

Photograph Anderson 83339.

612. Statuette of a Lion. He is crouched upon his haunches with forelegs bent forward, and his head is turned to his left. His tail is curled up over his back.

Ht. 0.036 m. Patina green, surface corroded and slightly incrustated. Found in Pompeii, September 15, 1840, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 4921).

613. Bas-relief of a Lion. He is walking towards the spectator's right and his head is turned

to his right. His mane is abundant and flowing and his tail is lowered. This was apparently a decorative plaque for attachment to a piece of furniture.

Ht. 0.069 m.; length 0.099 m. Patina greenish black, with light green corrosion in hollows. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4939).

Br. Erg., II, p. 101, vignette.

614. Bas-relief of a Lion. Similar to No. 613, in reverse position.

Ht. 0.069 m.; length 0.092 m. Patina black, with greenish corrosion in hollows. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4935).

Br. Erg., II, p. 101, vignette; Reinach, Répertoire, II, 715, 5.

615. Statuette of a Panther. He is resting on his haunches, with forelegs stretched before him. His head is up and his mouth is open. His tail is curled around in a circle at the back.

Ht. 0.033 m. Patina green, surface corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv.

No. 4911).

616. Statuette of a Panther. He is sitting on his haunches with the forepart of his body raised, and his right forepaw is lifted. His head is turned to his right and his mouth is open. His tail curls over his right flank.

The panther as part of the train of Dionysos was frequently represented in Hellenistic and Roman art.

Ht. 0.108 m. Patina very dark, surface has green corrosion. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4910).

Finati, Mus. Borb., XIII, 44, 4; Guida, 1495; Reinach, Répertoire, II, 723, 4.

Photograph Sommer.

617. Statuette of a Pantheress. She is stepping forward with right forepaw raised and head turned to her right. Her mouth is open and her tongue hangs out. Her tail is lowered, with its end by her left hindleg. Around her neck is a collar, and behind her shoulders is a belt.

Ht. 0.116 m. Patina greenish, surface corroded, especially on muzzle. Found in Pompeii. Now in Museo

Nazionale, Naples (Inv. No. 4953).

618. Statuette of a Fighting Cat. She stands with her back hunched up, hair bristling, and right forepaw raised, spitting defiance at her adversary. The effect is startlingly life-like. Schweitzer (op. cit. infra) compares it in this respect with the group of the bear and dogs (Nos. 629-631) and the Cave canem mosaic. Representations of cats in the Greek and Roman periods are relatively infrequent. Schweitzer places this example in the last period at Pompeii before the eruption.

Ht. 0.06 m. Patina brown. Careful cold chiselling. Said to have been found in Pompeii. Now in the possession of the Burggraf zu Dohna-Schlobitten at Waldburg near Königsburg, Germany. I have not seen this statuette, and have only studied it from the plate and description in the reference cited below.

Schweitzer, Antiken in ostpreussischen Privatbesitz, p. 196, No. XX, and pl. XXVI.

619. Statue of a Deer. He is leaping forward with his forefeet in the air and his head high. Fine, branching antlers spring from his head. The pose of the figure resembles that of the deer of the

Alexander sarcophagus, but in this bronze the life-like quality which the fourth-century originals possess has been lost. It is a poor Roman copy of the industrial level.

Ht. 0.55 m.; length 0.60 m. Patina blue-green, surface slightly corroded and incrustated. Found August 1, 1864, in Pompeii, R. I, Is. iv., No. 5, with Nos. 611, 629-631, 646. Now in Museo Nazionale, Naples (Inv. No. 4902).

Cass e Mon., II, Descrizione generale, pl. XIV, 2; Giorn. Sc., I, p. 392; Guida, 823; Reinach, Répertoire, II, 755, 4.

Photographs Alinari 34195; Anderson 25826.

620. Statuette of a Deer. He is lying down with his legs doubled under him, and head raised. The horns are short and thick and the ears long.

Ht. 0.044 m. Patina dark bronze color, with faint green corrosion in the hollows. Surface has fine lines on it to represent the hairs. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4932).

621, 623. Two Statues of Fawns. They stand

quietly with left forefoot slightly advanced, and heads turned very slightly, the one to its left, the other to its right. Their horns have not yet grown, but two lumps between the ears are just visible. This pair of statues are copies of a late Hellenistic representation of a very young deer.

Height 0.76 m. Patina greenish black, Breaks have been repaired, especially in legs and necks. Found April 30, 1756, in the garden of the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. Nos. 4886, 4888).

Barker, pl. 61; Br. Erg., I, p. 95, vignette; ODP, p. 272, and pl. XVII, 1, 2; De Jorio, p. 69, Nos. 3, 4; Finati, Mus. Borb., I, 51; Ed., Mus. Borb. descr., Nos. 3, 4; Friedrichs-Wolters, 1705; Cargiulo, Recueil, I, 69; Guida, 860-861; Le Musée V (1908), 53-54, and pl. facing 51; Piranesi-Piroli, IV, 44; Reinach, Répertoire, II, 757, 3; Richter, Animals in Greek Sculpture, pp. 29, 73, and fig. 150; Sq. Erg., pp. 187, 188; Spinazzola, Arti decorative, pl. 251.

Photographs Alinari 11214-5; Anderson 23308-9.

623. Statuette of a Young Pig. He is running, and has his forefeet raised in the air. His

ears are laid back, and his tail curls tightly, and the effect is very realistic.

Ht. 0.40 m. Patina black. Crack in right side and repairs on left side. Mounted on a rectangular base supported by four claw feet on small circular bases. Found in 1756, in garden of the villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4893).

Barker, pl. 60; Br. Bro., I, p. 77, vignette; ODP, p. 272, and pl. XVII, 3; De Jorio, p. 79, No. 100; Finati, Mus. Borb., XII, 12; id., Mus. Borb. descr., No. 114; Guida, 863; Reinach, Répertoire, II, 747, 3.

Photographie Alinari 34193; Andersen 23394.

624. Statuette of a Young Pig. He stands on a rectangular base supported by four winged hooves. He is plump and young, and has his head turned to his right. On his left side there is an inscription reading HER.VOE(?) .M.L. This shows that the statuette was a votive offering to Herakles.

Ht. 0.117 m. with base. Patina black. Found September 12, 1739, in Herculaneum, in company with a bronze statuette of Herakles (No. 60?) and some instruments of sacrifice. Now in Museo Nazionale,

Naples (Inv. No. 4905).

Br. Erg., I, p. 71; vignette: C.I.L., X, 1, 1405; Guida, 1493; NAB. p. 178; Peterson, Cults, p. 284; Piranesi-Piroli, IV, 44; Reinach, Répertoire, II, 747, 7; Sa. Erg., p. 50; Waldstein-Shoobridge, p. 289.

Photograph Anderson 25827.

625. Statuette of a Pig.

Dimensions 0.02 m. by 0.03 m. Execution crude. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130140).

626. Statuette of a Bear. He stands quietly with his head up. There is a ridge along his spine.

Ht. 0.034 m. Patina green, some corrosion. Tail and left hind foot gone. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4944).

627. Statuette of a Boar.

Ht. 0.035 m. Patina black, surface badly worn and corroded. Legs fragmentary. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4912).

628. Statuette of a Bear. He stands quietly, and has his tail curled around at the back. Tusks protrude from his mouth. The figure is supported by a pin of bronze.

Length 0.045 m. Patina green, surface corroded. Found in Pompeii; according to the Inventory, is the statuette found October 13, 1869, but report of excavation gives larger dimensions for the bronze discovered at that time. Now in Museo Nazionale, Naples (Inv. No. 118907).

Giorn. Sc., N.S. I, p. 303: Scavi 1861-72, p. 162, No. 133(?)

629-631. Group of a Bear Attacked by Two Dogs. The bear has been brought to bay, and stands with braced legs and bared tusks, his tail curled up, while one dog crouches barking at his left, and is about to bite him in the left foreleg, and the other dog leaps upon his right shoulder to bite at his neck. The bear has a bristling, rough coat, and the dogs are smooth. From the mouth of the bear water gushed into a fountain. The dogs show the realistic style of the Hellenistic period, which was so much copied and imitated by the Romans.

Ht. of bear 0.56 m.; dogs 0.51 and 0.25 m. Pat-

ina blue-green, dogs slightly corroded. Tail of bear, hind legs of dog to his right, broken off and rejoined. Found August 1, 1861, in Pompeii, R. I, Is. iv, No. 5, with Nos. 611, 619, 646. Now in Museo Nazionale, Naples (Inv. Nos. 4899-4901).

Case e Mon., II, Descrizione generale, pl.

XIV; Giorn. Sc., I, p. 392; Guida, 821; Reinach, Répertoire, II, 219, 10 (group); II, 746, 4, 763, 7, 764, 2 (separately); Soavi 1861-72, p. 162, No. 126.

Photographs Alinari 19025; Anderson 23306.

632. Statuette of a Barking Dog. He is half-crouching with tail up and mouth open, as if barking and about to attack. Apparently he is the same breed of dog as the two of the group preceding.

Ht. 0.065 m. Base missing. Patina green, surface corroded. Found April 7, 1902, in Pompeii, R. V, Is. iii, No. 11. Now in Museo Nazionale, Naples (Inv. No. 129482).

N. Sc., 1902, 275.

633. Statuette of a Dog. He is sitting up on his haunches, with muzzle raised and head turned to his left.

Ht. 0.036 m. Patina black, surface touched with greenish corrosion. Found in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4962).

634. Statuette of a Dog. He is of the mastiff type, having longer hair around his head and shoulders than on the rest of his body. He lies with his forelegs stretched in front, and his hindlegs doubled under. His head is raised and turned to his right. This figure was the decoration on the lid of a chest from Pompeii.

Ht. 0.076 m. Patina greenish, surface lightly incruusted. Found in Pompeii, possibly one of the two reported found in R. VII, Is. iv, No. 60, in April, 1834. Now in Museo Nazionale, Naples (Inv. No. 4927).

Finati, Mus. Borb., XIII, 44, 5; Guida 1492;
Reinach, Répertoire, II, 762, 3.

635. Statuette of a Dog. Similar to No. 634, but with his tail curling up behind.

Length 0.065 m. Patina greenish, surface incruusted. Was probably used as furniture ornament. Found September 24, 1880, in Pompeii, R. IX, Is. vii,

in an upper stratum at the beginning of the excavation of a site. Now in Museo Nazionale, Naples (Inv. No. 118267).

N. Sc., 1880, 354.

636. Statuette of a Dog. Similar in pose, but the dog is of the greyhound type, and his nose is pointed upwards. His hindlegs are stretched out at the side.

Ht. 0.037 m. Patina dark, with overlying green. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4914).

637. Statuette of a Sleeping Dog. He lies with his head resting on his forepaws. The hair on his head and neck is longer than that on the rest of his body, and the figure apparently represents a mastiff type, or a Molossian hound. It may have decorated the chest which was found in the same house.

Length 0.11 m.; ht. 0.034 m. Patina green, surface corroded. Found in Pompeii, according to Finati, in 1832, in R. VII, Is. iv, No. 57. Now in Museo Nazionale, Naples (Inv. No. 4964).

Finati, Mus. Borb., IX, 60, 5; Reinach, Réper-

toire, II, 763, 3.

638, 639. Pair of Sleeping Dogs. No. 638 is very similar to No. 637, and No. 639 is in reverse position. These statuettes are said to have decorated a fountain in Pompeii. Cf. a very similar statuette sold in the collection of A. de Sanctis Mangelli (Oggetti d'arte antichi, vendita, Excelsior Hotel, Rome, 26-28 marzo, 1923, pl. X, No. 183).

Ht. 0.038 m.; length 0.123. No. 638 has olive-green patina, with ashy incrustation on surface. No. 639 has brighter green along head and foreleg, and is better preserved in general. Said to have been found in Pompeii. Now in the Antiquarium, Berlin (Inv. Nos. 3588-9).

A.Z., 1870, 120; K. Friedrichs, Berlins antike Bildwerke (Berlin, 1871), II, Nos. 2345-6; Führer, p. 50.

Photographs from the Antiquarium, Berlin.

640. Statuette of a Crouching Dog. I have not seen this statuette, as I was unable to find it in the museum.

Length 0.10 m. Found March 12, 1873, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No.

111763).

Sc. Erc., p. 637.

641. Statuette of a Hare. He is half-crouching, as if only momentarily at rest, and ready to flee. The forward slope of the legs and the bend of the ears increases this impression.

Ht. 0.119 m. Base rectangular and supported by four ball feet. Patina black, surface very slightly roughened. Found September 10, 1761, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4906).

Br. Erc., I, p. 48, vignette; Reinach, Répertoire, II, 758, 5; Sc. Erc., p. 370.

642. Statuette of a Hare. The hindlegs rest upon the remains of a lead pipe, and a tube for a water jet is still visible in the mouth, showing that the figure was connected with a fountain.

Ht. 0.056 m.; length 0.10 m. Patina bright blue and green, surface corroded and covered with ashy incrustation. Found March 31, 1896, in Pompeii, R. VI, Is. xv, No. 24, with No. 648. Now in Museo Nazionale, Naples (Inv. No. 124912).

N. Sc., 1896, 168.

643. Statuette of a Running Hare. This statuette, which is listed in the Inventory as from Pompeii, I was unable to find in the museum.

Ht. 0.025 m.; length 0.075 m. Lacks all four paws. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130138).

644. Statuette of a Goat. It is seated upon a rock with right foreleg stretched forward, and head slightly turned to the right.

Length 0.061 m. Patina green, surface corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4963).

645. Statuette of a Monkey. A monkey is represented dressed in a cuirass and crested helmet, with cheekpieces down. He is fighting with a sword in his right hand and a small shield in his left. The theme and the style of the figure indicate that it should be classed with the grotesques which frequently appear in Campanian art.

Ht. 0.08 m. without base. Patina greenish, surface corroded. Feet missing. Found January 29, 1864, in Pompeii, R. VII, Is. II, No. 20, with Nos. 81, 420,

540, 541, 578. Now in Museo Nazionale, Naples (Inv. No. 5479).

Giornale, IX, No. 1397; Scavi 1861-72, p. 162, No. 124.

Photograph Sommer.

646. Fountain-figure in Form of a Serpent. A bearded, crested serpent raises its head and the front part of its coils from the ground, and the rest of the body is coiled closely into a figure eight as a support. From its open mouth water gushed into a fountain. The scales on its back, and the segments on the under side are carefully indicated.

Ht. 0.42 m. Patina blue and green, surface slightly incrustated and corroded. Found August 1, 1861, in Pompeii, R. I, Is. iv, No. 5, with Nos. 611, 619, 629-631. Now in Museo Nazionale, Naples (Inv. No. 4898).

Casa e Mon., II, Descrizione Generale, pl. XIV, 5; Giorn.Sc., I, p. 392; Guida, 822; Reinach, Réper-toire, II, 777, 7; Scavi 1861-72, p. 162, No. 128.

Photographs Alinari 34197; Andersen 25829.

647. Figure of a Serpent. He lies in a coil,

and his scales and rings are coarsely marked.

Greatest length 0.19 m. Patina green. Found in Pompeii, according to the Inventory, on December 8, 1872. Now in Museo Nazionale, Naples (Inv. No. 123525).

648. Figure of a Serpent. It has a crested head, and lies in a coil. The mouth is open and contains an attachment for a water jet. At the rear are traces of the place where it was attached to a lead pipe.

Greatest length ca. 0.198 m. Patina green. Scales and rings are engraved on surface. Found March 31, 1896, in Pompeii, R. VI, Is. xv, No. 24 in the garden with No. 648. Now in Museo Nazionale, Naples (Cat. No. 124913).

N. Sq., 1896, 168.

649. Statuette of an Eagle against a Crescent. An eagle is represented in front of a crescent. He has a thunderbolt in his claws, and his wings are outspread. At the tips of the crescent there are two female busts, the one on the left having a stephane on the head, the one on the right having a helmet.

Elworthy explains this figure as a domestic

ornamental amulet, with the eagle for Jupiter, and the two heads as Cybele on the left and Venus on the right. But the headdress on these two heads seems to indicate that they represent Hera and Athena, or rather, Juno and Minerva, and thus the figure as a whole would be symbolic of the Capitoline triad.

Ht. 0.178 m. with flat, square base. Patina dark, with light green corrosion in the hollows. Execution of busts crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5460).

Sg. Exc., I, pl. 1; Elworthy, Horns of Honour, p. 206, and fig. 116; Finati, Mus. Borb., XI, 43, 3; Guida, 1522; Piranesi-Piroli, IV, 6; Roux-Barré, VII, 97.

Photograph Sommer.

650. Statuette of an Eagle. He holds the thunderbolt in his claws, and his wings are outstretched, his head up. Above his right wing rises a bust of Hermes, wearing the winged petasos.

Such representations of the eagle of Zeus with Hermes, the messenger of Zeus, are not infrequent. Cf. similar examples in the Bibliothèque Nationale, Paris, Babelon-Blanchet, Catalogue, Nos. 351-353; also Reinach, Répertoire, II, 175, 5-7.

Ht. ? Patina green, surface corroded and worn. According to the Inventory, was found in Pompeii, May 9, 1873, but is not recorded in Giorn. Sc. Sq. Erg., however, reports an eagle found in Herculaneum May 19, 1873, but makes no mention of bust of Hermes. Now in Museo Nazionale, Naples (Inv. No. 109740).

Sq. Erg., p. 641(?)

651. Statuette of an Eagle. It stands upon the thunderbolt with wings outspread and raised, and with head raised and turned to its right.

Ht. 0.064 m. without base. Patina blue and green, surface corroded. Feathers are carefully indicated. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4977).

Photograph Semmer.

652. Statuette of an Eagle. This figure, which is very small, probably belongs with a statuette of Zeus. The eagle stands with outspread wings. The plumage is indicated by incised lines in rather careless fashion.

Ht. 0.018 m. Patina dark with light green corrosion in hollows. Said to have been found in Pompeii.

Now in the Antiquarium, Berlin (Inv. No. 2761).

Friedrichs, Berlins antike Bildwerke, II, No. 2309a.

653. Statuette of an Eagle. The wings are spread and back, as if the eagle were just alighting or about to fly.

Ht. 0.108 m. without base. Patina blue-green, surface corroded, head cracked and badly damaged by fire. Right foot missing, left foot broken. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4978).

654. Statuette of a Bird. It stands with head stretched forward and lowered. A tube for water entered the figure behind the legs, and water issued from its bill into a fountain basin. Apparently either a dove or a crow is represented, but the head is so damaged that a closer identification is impossible.

Length 0.33 m. Patina green, surface badly corroded. End of bill missing, and head damaged. Found January 10, 1890, in Pompeii, R. VIII, Is. ii, No. 21. Now in Museo Nazionale, Naples (Inv. No.

120268).

M. Sc., 1890, 45.

655. Statuette of a Dove. It crouches with head turned to its left, but is too small to distinguish details.

Ht. 0.02 m.; length 0.042 m. Patina dark, surface roughened with greenish corrosion. Found in Pompeii, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 110612).

656. Statuette of a Stork. It stands with body stretched up and bill raised.

Ht. 0.082 m. with base. Patina brownish, surface worn. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4976).

657. Statuette of an Owl. It stands with drooping wings, and head turned very slightly to its left.

Ht. 0.072 m. without base. Color brown, surface touched by spots of green corrosion. Feet missing. Plumage indicated by incised lines. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No.

113813).

Photograph Anderson 25827.

658. Statuette of a Bird. This figure apparently represents a dove, crouching.

Ht. 0.034 m.; length 0.057 m. Patina green, surface covered with brownish incrustation. Found in Herculaneum, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 130133).

Br. Erg., II, p. 51, vignette.

659. Statuette of a Crouching Bird. Not seen.

Ht. 0.025 m.; length 0.04 m. Found in Pompeii, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 130144).

660. Statuette of a Bird.

Ht. 0.025 m.; length 0.03 m. Head is fragmentary. Found in Pompeii, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 130145).

661. Statuette of a Dolphin. It is represented balanced on its nose, eating something, prob-

ably a sea-animal. The head has deep-set eyes, hollow pupils, and on top there is a zigzag line to mark the line of the fins. Over the gills there are ear-like fins. The tail is a double fork with dentated edge, and has a marked curve.

Length 0.158 m. Patina black, preservation good. Surface is grainy, and dull. Said to have been found in Herculaneum. Now in the Bibliothèque Nationale, Paris.

Babelon-Blanchet, Catalogue, No. 1243; Caylus, Recueil, VII, p. 165, and pl. XXIX, 2.

682. Statuette of a Dolphin. It is balanced on the forepart of its body, with tail raised and spread.

Ht. 0.112 m. with base. Patina blue-green, surface corroded. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4971).

683. Statuette of a Dolphin. Similar, with tail not so high.

Ht. 0.065 m. without base. Patina black, with spots of green corrosion. Found in Pompeii or Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4965).

664. Statuette of a Dolphin. The tail is down and spread flat, and the head is bent to the left.

Length 0.082 m. Patina dark. Execution crude. Found in Pompeii or Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 4975).

665. Statuette of a Dolphin. The body is slim, and the head has a very large mouth.

Greatest length 0.088 m. Patina dark, surface somewhat incruusted. Found March 30, 1863, in Pompeii, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 122755).

666. Statuette of a Fish. The body is curved, and the mouth is open, as if it were swimming.

Length 0.063 m. Patina dark green, surface injured. Found in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4959).

667. Statuette of a Crab.

Length 0.039. Patina dark, surface polished. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4913).

668. Statuette of a Sphinx. This figure is represented with the body of a lion, wide-spread wings, and the head of a woman. It sits upon its hindlegs, and the forelegs are upright, the tail curved up in a reversed S, and the head turned to the right. The hair is arranged in three rows of formal locks around the face and hangs in two curls on each side of the head. On top of the head is a large palmette which curves over to the front, and beneath this two long branches terminating in volutes, which meet and are attached to the tops of the wings. At the sides of the head there are two more projections which end in a design which resembles a lotos bud just opening. These are attached to the very tips of the wings, which curl in towards the head. The whole figure is stiff and formal in its design, and archaic in style. It rests upon a thin plate of bronze with the ends rolled under, and probably served as a supporting decorative figure.

A very similar bronze of the same dimensions is now in the Antiquarium in Munich, and was formerly in the Lipona collection, which originally belonged to the queen of Naples. Some of the bronzes in the queen's collection were added to the state collections in Naples, and it is therefore impossible to be certain whether the reference to a sphinx of this descrip-

tion in the list made in 1815 (Fiorelli, Documenti inediti, IV, p. 317, No. 30) is the bronze in Munich or the bronze in Naples. The example in Naples is said to have come from Pompeii, and from the condition of the bronze this is not impossible, but it was certainly not made in Pompeii. Neugebauer (op. cit. infra) points out the relationship of these two figures to works of Peloponnesian origin, which show the volutes on the head. He concludes that they were probably made under Spartan influence, and their probable source is Tarentum. A somewhat similar headdress appears on another bronze from Locri (Reinach, Répertoire, III, 258, 2); and also on two bronzes from the Acropolis at Athens (op. cit., II, 392, 1 and 3); and a Siren on a lion's claw from Athens (op. cit., II, 701, 3). The closest similarity, however, appears in a daemon with four wings, which was formerly in the Fourtales collection and is now in the Berlin Antiquarium (Führer, p. 67, Fr. 2172; and pl. 24); this is apparently of a slightly later date. The wings and tail are similar in two sphinxes from Locri, (Reinach, Répertoire, V, 405, 1, and 408, 2; the former is now in the Walters Art Gallery in Baltimore).

Ht. 0.167 m. Patina rich green, surface slightly corroded, and covered with brownish incrustation.

Said to have been found in Pompeii. Now in Museo Nazio-

nale, Naples (Inv. No. 5541).

Furtwängler, Kleine Schriften (München, 1912),
I, p. 407; Neugebauer, R.M., XXXVIII/XXXIX (1923-24),
425-428.

Photograph Sommer.

669. Statuette of a Sphinx. The figure has the body of a lioness, the head, breast and upper arms of a woman, and is winged. It is represented sitting up with head turned slightly to the right. Hair falls from the head in curls about the face, and the tail curls up and rests on the back. The style is Hellenistic and the work is Roman.

Ht. 0.126 m. Patina green, surface corroded. Found in April, 1834, in Pompeii, R. VII, Is. iv, No. 60, with Nos. 672, 449-450, and one of Nos. 440-444, also a great many other small decorative bronzes and utensils. Now in Museo Nazionale, Naples (Inv. No. 5304).

Baumeister, p. 1690, and fig. 1772; Pinati, Mus. Borb., XII, 42, 1 and 2; Guida, 1499; PAH. II, p. 292; Reinach, Répertoire, II, 703, 5.

Photograph Anderson 25817.

670. Statuette of a Sphinx. A similar fig-

ure, with wings spread out, sits up with right fore-paw raised and extended. The head is turned slightly to the right. At the back is a ring for suspension or fastening. The style is Hellenistic.

Ht. 0.074 m. Patina green, surface slightly corroded and worn. Found in Pompeii or Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5340).

Br. Erg., II, p. 55, vignette.

Photograph Semmer.

671. Statuette of a Sphinx. Similar in pose to No. 669, but with head straight. Her hair falls in two locks on her shoulders, and on her head is a stephane. Her tail is coiled into a circle at the back. The figure is supported on a flat, oblong plaque, and served as an ornament on some piece of furniture.

Ht. 0.072 m. Patina brownish black. Found in Pompeii, according to the Inventory. Now in Museo Nazionale, Naples (Inv. No. 130120).

Br. Erg., II, p. 51, vignette; Pinati, Mus. Borb., XIII, 44; Reinach, Répertoire, II, 704, 2.

672. Figure of a Triton. Supported on a

standard formed of acanthus leaves is a figure of a Triton, with the forelegs of a horse, the tail of a dolphin, and from the hips up the form of a youthful human figure. On his right arm he carries a staff shaped like a lituus, and with raised left hand he holds to his mouth a long conch. His face is beardless, and his hair is in curls on his neck. The style is late Hellenistic, the work Roman.

Ht. 0.137 m. Patina green, surface corroded. Found in April, 1934, in Pompeii, R. VII, Is. iv, No. 60, with No. 669. Now in Museo Nazionale, Naples (Inv. No. 5303).

Finati, Mus. Borb., 44; Guida, 1557; PAH, II, p. 291; Reinach, Répertoire, II, 414, 1.

Note: There are a very large number of animals of bronze listed among the objects in the Borgia collection in Fiorelli, Documenti inediti, I, pp. 291-295. Most of these came into the Naples museum in 1817. The number of animals reported in the records of the excavations of Herculaneum and Pompeii is not large, and these cannot always be distinguished from the Borgia bronzes, since the inventory does not give a clear statement of provenience, and the descriptions are often very meagre. There are therefore very possibly other bronzes in the

Naples museum which were found in Pompeii and Herculaneum, but I have included only those for which documentary evidence was available, or which seemed from their condition and style to belong in this catalogue.

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