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BRONZES OF HERCULANEUM AND POMPEII

by

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A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the University of Michigan.

April, 1937

PREFACE

This catalogue was begun in 1924 under the direction of the late Professor F.W. Kelsey, and was to form part of a comprehensive publication of Pompeian antiquities which he was planning. At that time I spent three years, working chiefly in Naples, Pompeii, and Rome, but visiting also many museums and private collections elsewhere in Europe. In 1930 I returned for another year of work, and in 1933 I spent three months in a final survey of the material in Naples and Pompeii, and visited many other collections which were said to contain material from Herculaneum and Pompeii. With a very few exceptions, which are noted in the text of the Catalogue, I have examined every bronze included, and many more which are not.

The purpose of this work is to present, in a systematic form, as complete a catalogue as possible of the statues, statuettes, and other decorative figures in bronze which have been found in Pompeii, Herculaneum, and the other sites which were covered by the eruption of Vesuvius in 79. A.D.

Wherever I have worked, I have received help and encouragement from the authorities I have consulted, and I wish to make grateful acknowledgment

of this, especially to the departments of Greek and Latin at the University of Michigan, the staff of the American Academy in Rome, and the many museum officials and owners of private collections who have received me so courteously. I wish especially to express my gratitude to Superintendent Maiuri and his staff for the generous cooperation which I received in the Naples museum, and through which it was made possible for me to measure many of the bronzes, to examine some which were in the storerooms, and to make use of the library of the museum. Without this assistance it would have been impossible to complete this catalogue. I wish also to make grateful acknowledgment for information and photographs sent to me by Dr. P. Mingazzini of the museum in Palermo, and for information and assistance given to me by Dr. Della Corte at Pompeii, Dr. K.A. Neugebauer in the Berlin Antiquarium, and by the curators of the Antiquarium in Copenhagen, the Cabinet des Médailles in the Bibliothèque Nationale, Paris, the Musée du Cinquantiénaire in Brussels, the collection of antiquities in Karlsruhe, the Antiquarium in Munich, the British Museum, the Walters Art Gallery, and many others whose friendly courtesy has made my work not only profitable but also most pleasant.

CONTENTS

	Page
PREFACE	ii
GENERAL BIBLIOGRAPHY WITH ABBREVIATIONS USED ..	vii
ABBREVIATIONS OF PERIODICALS	xvii
MUSEUM CATALOGUES AND GUIDES	xxi
NOTE ON THE ARRANGEMENT OF THE CATALOGUE	xxiii
GENERAL INTRODUCTION	1-94
Introductory	1
The Records	2
Patina	19
The Bronzes as Artistic Productions	23
Greek Bronzes	23
Etruscan Bronzes	27
Copies of Greek Works	31
Graeco-Roman and Roman Bronzes	36
Roman Portraits	83
Conclusion	91
BRONZES OF HERCULANEUM AND POMPEII	95-680
I. STATUES AND STATUETTES OF DIVINITIES	
AND RELATED SUBJECTS	95-466
Zeus	95
Poseidon	115
Asklepios	116

	Page
Hephaistos	117
Herakles	118
Pan	156
Apollo	157
Dionysos	180
Hermes	195
Ares and Warriors	232
Hera	254
Athens	259
Aphrodite	284
Artemis	299
Nike	313
Fortuna	322
Lares	350
Camillus	379
Genii, Priests, etc.	380
Isis	394
Anubis	395
Harpokrates	396
Sabazion and Symbolic Hands	401
Es	407
Eros	409
Satyrs and Sileni	410
 II. PORTRAITS	 466-563
A. Greek Portraits	466
B. Roman Portraits	512

III. MISCELLANEOUS STATUES AND

STATUETTES 563-680

A. Male Figures 563

B. Female Figures 599

C. Children 624

D. Reliefs 632

IV. ANIMALS

636

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- Brunn-Bruckmann = H. Brunn, H. Bruckmann, and P. Arndt, Denkmäler griechischer und römischer Skulptur. München, 1888, etc.
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- Winckelmann, Werke = J. Winckelmann, Werke. 2 vols.
Stuttgart, 1847.

ABBREVIATIONS OF PERIODICALS

- Abh. Göttingen = Abhandlungen des königlich Gesells-
schaft zu Göttingen. 1838-1894/5.
- A.D. = Antike Denkmäler (continues Mon. ined., see below).
- A.J.A. = American Journal of Archaeology. Boston,
1885, etc.
- A.M. = Mittheilungen des kaiserlich deutschen archäologischen
Instituts, athenische Abteilung. Athen,
1876, etc.
- Ann. d. Inst. = Annali dell'istituto di corrispondenza
archeologica. vols 1-57, Roma, 1829-1885.
- Die Antike = Die Antike; Zeitschrift für Kunst und Kuz-
tur des klassische Altertums. Berlin &
Leipzig, 1925, etc.
- Atti acc. Nap. = Atti della real accademia di archeo-
logia, lettere, e belle arti. Napoli, 1865-
1908; 2nd series, 1910, etc.
- Ausonia = Ausonia, rivista della società italiana di
archeologia e storia d'arte. 10 vols.,
Roma, 1907-1921.
- A.Z. = Archäologische Zeitung. 43 vols., Berlin, 1843-
1886.
- B.C.H. = Bulletin de correspondance hellénique. Athènes
et Paris, 1877, etc.
- Belvedere = Belvedere; illustrierte Zeitschrift für

- Kunstsammler. Wien, 1922, etc.
- Ber. sächs. ges. = Berichte über die Verhandlungen der königlich sächsischen Gesellschaft der Wissenschaften zu Leipzig. Leipzig, 1849, etc.
- Boll. d'A. = Bolletino d'Arte. Roma, 1907, etc.
- Bonn. Jahrb. = Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. Bonn, 1842, etc.
- B.P.W. = Berliner Philologische Wochenschrift, Berlin, 1881, etc.
- B.S.A. = Annual of the British School of Athens. London, 1894, etc.
- Bull. arch. it. = Bullettino archeologico italiano, pubblicato per cura di G. Minervini, 1 vol., Napoli, 1862.
- Bull. arch. Nap. = Bullettino archeologico napoletano, pubblicato per cura di Avellino, Carrucci, e Minervini. Napoli, 1843-1848, 1853-1860.
- Bull. com. = Bullettino della commissione archeologica comunale di Roma. Roma, 1877 etc.
- Bull. d. Inst. = Bullettino dell'Instituto di corrispondenza archeologica. 55 vols., Roma, 1829-1885.
- Bull. Metr. Mus. = The Bulletin of the Metropolitan Museum of Art. New York, 1905, etc.
- Cl. Phil. = Classical Philology. Chicago, 1906, etc.
- Dedalo = Dedalo, rassegni d'arte. Milano, 1920, etc.

- Flegres = Flegrea, rivista di scienza, lettere, ed arti. 4 vols., Napoli, 1899-1902.
- Gaz. Arch. = Gazette archéologique. Paris, 1874-1888.
- Gaz. B.-A. = Gazette des beaux-arts. Paris, 1859, etc.
- J.d.I. = Jahrbuch des deutschen archäologischen Instituts. Berlin, 1886, etc.
- J.H.S. = Journal of Hellenic Studies. London, 1881, etc.
- J.R.S. = Journal of Roman Studies. London, 1911, etc.
- M.A.A.R. = Memoirs of the American Academy in Rome. Bergamo, 1917, etc.
- Mem. acc. ero. = Memorie della regale accademia ercolanese di archeologia. Napoli, 1822-1862.
- Mont. ant. = Monumenti antichi della real accademia dei Lincei. Roma, 1890, etc.
- Mon. et. mem. = Monuments et memoires de l'Academie des Inscriptions et des Belles-lettres. Fondation Eugene Piot, Paris, 1894, etc.
- Mon. ined. = Monumenti inediti pubblicati dall'Instituto di corrispondenza archeologica. 12 vols., Roma, 1829-1891.
- Le Musée = Le Musée, revue de l'art. Paris, 1904-1909.
- Mus. it. = Museo italiano di antichità classica. 3 vols., Firenze, 1885-1890.
- Neapolis = Neapolis, rivista di archeologia e scienze affini per l'Italia meridionale e la Sicilia. vols. I & II, Napoli, 1913, 1914.

- N.J. = Neue Jahrbücher für das klassische Altertum.
Leipzig, 1898-1924. (Followed by N.J. für
Wissenschaft und Jugendbildung. 1925, etc.).
- N. Sc. = Notizie degli scavi di antichità, comunicate
alla real accademia dei Lincei. Roma, 1876,
etc.
- Ö.J. = Jahreshefte des k.k. Österreichischen archäolog-
ischen Instituts in Wien. Wien, 1898, etc.
- Rend. arch. Nap. = Rendiconti della real accademia di
archeologia, lettere, e belle arti. Napoli,
1862-1864; 1887, etc.
- Rend. Linc. = Rendiconti della real accademia dei
Lincei. Roma, 1882, etc.
- Rev. Arch. = Revue archéologique. Paris, 1844, etc.
- Rev. ét. anc. = Revue des études anciennes. Bordeaux
& Paris, 1899, etc.
- Rev. ét gr. = Revue des études grecques. Paris, 1888,
etc.
- Riv. ind.-gr.-it. = Rivista indo-greco-italica di
filologia, lingua, antichità. Napoli, 1817,
etc.
- Riv. stor.-crit. = Rivista storico-critica delle
scienze teologiche. Roma, 1886, etc.
- R.M. = Mittheilungen des königlich deutschen archäolog-
ischen Instituts, römische Abteilung. Rom,
1886, etc.

MUSEUM CATALOGUES AND GUIDES

UNABBREVIATED TITLES

The following list contains the titles of museum catalogues and guides which are less frequently cited in this Catalogue. Those which are more frequently cited are listed in the general bibliography with their abbreviations.

Public Collections

Baltimore - Walters Art Gallery, Handbook of the Collection. Baltimore, 1936.

Berlin - Staatliche Museen zu Berlin, Katalog der Sammlung antiker Skulpturen: vol. I, Katalog der etruskischen Skulpturen, by Andreas Rumpf. Berlin, 1928.

vol. III, Katalog der griechischen Skulpturen des fünften und vierten Jahrhundert vor Christ, by C. Blümel. Berlin, 1928.

vol. IV, Römischen Kopien griechischer Skulptur des fünften Jahrhundert vor Christ, by C. Blümel. Berlin, 1931.

Boston - Museum of Fine Arts - L.D. Caskey, Catalogue of Greek and Roman Sculpture. Boston, 1925.

Carlsruhe - K. Schumacher, Großherzogliche vereinigte

- Sammlung zu Karlsruhe. Beschreibung der
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- Copenhagen - P. Arndt, La glyptothèque Ny-Carlsberg,
les monuments antiques. Munich, 1912.
- Mantua - A. Levi, Sculture greche e romane del palazzo
ducale di Mantova. Roma, 1931.
- Munich - W. Christ, Führer durch das Königlich Anti-
quarium in München. München, 1901.
- Palermo - P. Marconi, Il Museo Nazionale di Palermo,
sezione archeologica. Roma, 1932.
- A. Salinas, Breve guida del Museo Nazionale
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- Paris - Louvre - A. de Ridder, Les bronzes antiques
du Louvre. 2 vols. Paris, 1913, 1915.
- Rome - Barracco Collection - S. Bocconi, Museo Barracco.
Roma, 1923.
- W. Helbig, La collezione Barracco. 2 vols.
Leipzig, 1891.
- Vienna - E. von Sacken and F. Kenner, Die Sammlungen
des k.k. Münz-und-Antikencabinetts in Wien.
Wien, 1866.

Private Collections

- Durighiello Collection - Collection J. Durighiello,
vente, Georges Petit, Paris, juin, 1925.
- Guilhou Collection - Vente à Paris, 16 mars, 1905.

- Leeb Collection - J. Sieveking, Die Bronzen der Sammlung Leeb. München, 1913.
- Melchett Collection - E. Strong, Catalogue of the Greek and Roman Antiques in the possession of the Rt. Hon. Lord Melchett, etc. London, 1928.
- Morgan Collection - O.H. Smith, Catalogue of Bronzes, Antique, Greek, Roman, etc., in the Collection of J.P. Morgan. Paris, 1913.
- Nijenrode Collection - Collection Omnes de Nijenrode du chateau de Nijenrode, vente publique, 1933. Amsterdam, 1933.
- Sabouroff Collection - A. Furtwängler, Collection Sabouroff. 2 vols. Berlin, 1883-1887.
- Somzée Collection - A Furtwängler, La collection Somzée. Berlin, 1897.
- Woburn Abbey Collection - A.H. Smith, Catalogue of the Sculptures at Woburn Abbey. London, 1900.

NOTE ON THE ARRANGEMENT OF THE CATALOGUE

This Catalogue is arranged according to subjects, and under each subject by types. Since almost all of the bronzes included are works of the Roman period, it seemed inadvisable to try to segregate the few Greek and Etruscan works, beyond placing them first under each subject.

In the text of the Catalogue, I have followed the custom which seems to prevail in catalogues of sculpture, and have avoided footnotes by inserting passing bibliographical references in the text in parentheses. Specific references to the bronzes in the Catalogue are given in the special bibliography attached under each numbered item.

BRONZES OF HERCULANEUM AND POMPEII

GENERAL INTRODUCTION

The eruption of Vesuvius in 79 A.D. preserved for modern archaeologists a field of study distinguished by the advantage of having a terminus ante quem, since the material excavated below the layer of volcanic matter must obviously be dated before the eruption. The bronzes found in Pompeii, Herculaneum, and the immediate neighborhood have not been published hitherto in a single, systematic work. The value of such a publication was recognized many years ago; in 1901, in an article on ancient bronze technique, Otto Benndorf wrote with reference to the bronzes in the Naples museum which had come from the region around Vesuvius: "Vor allem fehlt ein Katalog, der über den Zustand und die Herkunft sämtlicher Werke genaue Auskunft böte."¹ The present work is an endeavor to fill this need, by presenting in one publication a complete and accurate account of all the bronzes of which it can be definitely established that they were found in the district mentioned, whether they are now to be found in the Naples museum, in the small museum at Pompeii, or elsewhere, scat-

1. Ö.J., IV(1901), 169.

tered through the public and private collections of the world.

The chief problem which has always presented itself to the cataloguer is the identification of the bronzes, and the specification of definite provenience. In the past this has been attempted by examination of the records, by the patina of the objects in question, and, in the poorer works, which were obviously products of a local foundry, by technique, or rather the lack of it. As a result of my survey of the whole group, I shall try to estimate the value of these methods, and suggest some details of style and technique which may prove provenience, and may possibly indicate the existence of local Campanian workshops.

The Records

The existing records, which provide serviceable material in identifying the bronzes to be included in this catalogue, may be divided into three groups:

1. The official reports and journals of the
excavators
2. The announcements of discoveries in periodicals
3. The inventories and catalogues of museums and
other collections

One might expect the official reports of the excavators to be the most valuable source of information. But the skill and knowledge of the excavator determine the

value of his reports, and the early excavators at Pompeii and Herculaneum were working under royal command, to increase the king's private treasures, not to add to archaeological knowledge. They had neither training themselves nor the advantage of the example of others who were skilled archaeologists. Moreover they had no appreciation of the archaeological importance of their discoveries, as the following brief survey will illustrate.

Excavation was begun in Herculaneum in 1738, at the command of King Charles III of Spain and Naples. The king hoped to find works of art similar to those found by the Prince d'Elbeuf in 1709 and 1716.² The first director of the work was Don Rocco Giacobbe Aloubierre, one of the king's military engineers, a man with no archaeological knowledge. Excavation was difficult, because the town of Resina had been built directly over the site, and the volcanic mud which destroyed Herculaneum had hardened to a sort of tufa, which reached a depth of 100 ft. at some points. This made it necessary to conduct the work by means of galleries tunneled through the tufa underneath the town. Absolutely no regard was shown for the ancient buildings encountered, and the tunnels were cut through any walls which happened

2. Sc. Exc., Introduction, p. xiii.

to be in the way. Objects of interest were removed from the site, and the rubbish of the excavation was disposed of by using it to fill up the tunnels already explored. During the course of this work, some traces were found of ancient tunnels, apparently made not long after the eruption, which indicated an ancient plundering of the site, perhaps by the survivors of the disaster, in an attempt to recover prized possessions.

A typical report from this period of the excavations reads as follows: "otra figura del mismo metal que representa un hombre en acto de correr é indicar."³ This bronze was found in or near the theatre with other fragments and statuettes identified as belonging to a triumphal quadriga. No closer description was given, and no measurements. The bronze was identified by Bienkowski as No. 177 of this catalogue,⁴ but it does not correspond even with the meagre description given in the report. Moreover the inventory gives Pompeii as the provenience of No. 177. But No. 179 does answer to the description, and is similar to a bronze in the Louvre⁵ which Bienkowski identified as part of a group similar to that in which the Herculaneum bronze was

3. Sc. Arc., p. 26, report for May 15, 1739.

4. Bienkowski, Les Celtes, p. 38, and fig. 51.

5. De Ridder, Les bronzes antiques du Louvre, No. 676, and pl. 69.

found. It also resembles closely the standard-bearer in a similar group from Dalmatia, now in Vienna.⁶ It is, moreover, the only bronze in the Naples collection which satisfies the description and which would be likely to belong to such a group.

In 1741 Alcubierre withdrew from active supervision, because of illness, and a succession of engineers worked under his general direction until his death in 1781. Up to 1750 the records of the excavations are meagre, and so vague at times as to destroy all possibility of identifying the objects reported. The records for the years 1740, 1746-1749, are completely missing. A summary by Bardet in 1745 lists the buildings he had discovered in the years 1741-1745. The only extant references to discoveries in the other years of this period are to be found in the publication of the Accademia Ercolanese,⁷ which concerned itself only with the more important bronzes and wall-paintings. Apparently there was for a time a cessation of work in 1744, owing to the war with Austria.⁸ Few maps and plans were made in

6. E. von Sacken, Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses, I (1883).

Pl. 4.

7. Antichità di Ercolano, 9 vols., 1757-1792.

8. A. de Venuti, Descrizione delle prime scoperte dell' antica città di Ercolano, (Roma, 1748), p. 137.

this early period of the excavation, and those that were made are inadequate.

When Carlo Weber, a Swiss engineer, became Aloubierre's assistant in 1750, more efficient reports began to be compiled, and these were continued by his successor, Francesco La Vega, who was engaged in 1764, and worked under Aloubierre until his death in 1780. The king then appointed La Vega as Aloubierre's successor. He stepped work in Herculaneum and centered his attention on Pompeii, which for some years had proved a more fruitful field than Herculaneum. Even as early as 1765 very little was being done in Herculaneum beyond propping up tunnels and clearing away the rubbish. Neither Weber nor La Vega was an archaeologist by training, and although their reports were more systematic than those of their predecessors, the descriptions of their discoveries are not always sufficiently accurate and complete to afford positive identification. The fact that many of the bronzes found in Herculaneum had been shattered into many fragments makes identification still more difficult. Weber apparently had some realization of the importance of the villa of the Papyri, which he excavated between 1750 and 1756, because it is more fully reported,⁹ and with the help of the Antichità di Ercolano most of the

9. Sc. Arc., pp. 104-212.

bronzes found there have been identified.

The activity of Giuseppe Canart must be counted as another unfortunate circumstance in connection with this early period of the excavations. He was a sculptor who was summoned to Naples from Rome in 1739 to take charge of the sculptures found in the excavations. It is he who was responsible for the regrettable restorations of that time. He had working under his direction many metal workers of the artisan level, who even removed the finely patinated surface from perfectly preserved statues, and melted down fragmentary bronzes to make ornaments for the royal chapel at Portici.¹⁰

In 1828, after an interval during which work was carried on only at Pompeii, it was resumed at Herculaneum under Carlo Bonucci, when one of the old grottoes was changed upon in the property of Bisogno in the vicole di mare. At this time more careful attention was given to the actual buildings, but the reports were otherwise irregular and incomplete. Very few bronzes are reported in the records of this period, and those mentioned are fragmentary or unimportant. Work continued until 1855, and included the excavation of a number of houses, including the house of Argus, of Aristides,

10. Op. cit., introd. p. xv.

of the Genius, and of the Skeleton.¹¹

The revolution of 1860 brought about the appointment of Giuseppe Fiorelli as superintendent of the Naples museum and of the excavations of this region. With his coming the modern period of excavation began. Work was now more thorough and systematic, and the records were kept in the form of a daily journal. But the great expense involved in excavating Herculaneum caused a cessation of work in 1875, which was finally resumed in 1928 with the most advanced methods and most highly trained supervision, under the direction of Superintendent Maiuri.

The excavation of Pompeii was begun in 1748, under the impression that this was the site of ancient Stabiae,¹² inasmuch as the name of Pompeii had long been forgotten and the site was known only as La Cività.¹³ No systematic programme was pursued, and the records were as incomplete and as inaccurate as those of the excavations at Herculaneum. But the material covering the town was neither so deep nor so difficult to remove as that at Herculaneum, so that the ruins could be laid open to the sky, and escaped much of the destruc-

11. See the plan, Se. Erc. pl. XII.

12. PAH, vol. I, p. 1.

13. Loc. cit.

tion caused at Herculaneum by the tunnels. For this reason also the sites described in the reports are more easily identified to-day. Bronzes found in the earlier period are often very difficult to identify. A report like the following occurs all too frequently, and is valueless without reliable cross-references in the museum records at Naples: "Una estatuilla de metal desnuda con su pedestral, que con la mane izquierda se toca la barba, y tiene alzado el brazo derecho."¹⁴ Also: "N.3 idoletti e due base distaccate rappresentanti alcune divinità misteriose."¹⁵ Only when a bronze is of unusual excellence, or has some distinctive characteristic, can it be identified from the reports of the early excavator.

With the appointment of Fiorelli, a systematic clearing of the site at Pompeii began. He established the system of regions and numbering which is still used to designate locations. In the Giornale degli Scavi begun by him, entries were made promptly and accurately, with descriptions and measurements. He also collected and published the records of the previous excavations.¹⁶ The inventories in the Naples museum were still without cross-references to the reports of the excavations, but

14. Op. cit., vol. I, p. 20, report for June 15, 1755.

15. Op. cit., vol. II, p. 192, report for June 5, 1827.

16. PAH (Pompeianarum antiquitatum historia, 3 vols., 1860-1864).

in the majority of cases identification is not difficult. Under the present régime the giornale at Pompeii and the inventory in the Naples museum contain complete information as to date and place of finding, measurements, and state of preservation, for every object recorded. These, with the announcements in the Notizie degli Scavi, give a full account of the excavations.

The variety of names used to indicate the same site in the early records presents an additional difficulty. Pompeii, which in 1748 was believed to be the site of ancient Stabiae, and was known as La Cività, was also called Torre Annunziata after the neighboring town, two miles away. Ancient Herculaneum was reported under the names of the two modern towns situated above it, Resina and Portici.¹⁷

During the period of excavation under the kings of Naples, doubtless many bronzes disappeared into private collections as gifts of the royal family. Many special excavations were made in the presence of visitors, as the records relate. They tell of visits by many prominent personages. For example, the house of Apollo in Pompeii (R. VI, Is. vii, No. 23) was partially excavated on April 6, 1811, in the presence of

17. Sc. Exc. p. 105.

Queen Caroline of Naples and the sister-in-law of the Emperor of Russia.¹⁸ On February 13, 1815, the Princess of Wales and a number of English gentlemen visited the excavations at Pompeii.¹⁹ This is possibly the time at which the Queen presented the bronze horn of a Satyr now in Woburn Abbey (Cat. No. 435) to the Duke of Bedford, although no mention of this appears in the records. Excavations are also reported as taking place in the presence of the Prince and Princess of Salerno, January 13, 1819,²⁰ the Archduke Palatine, January 24, 1819,²¹ the Grand Duke Michael of Russia, March 13, 1819,²² and many others. Hence it is not surprising that bronzes and other objects from Pompeii and Herculaneum appear in many parts of Europe, although the only gifts of which we have definite information are the Woburn Satyr, the group of Herakles and the stag in Salerno (Cat. No. 58), which was presented by the King of Naples in 1831 to the Salerno Museum, and the statues of Hermes (Cat. No. 154) and Herakles (Cat. No. 60) in the Louvre, presented to Napoleon by King Ferdinand IV of Naples in 1801.

18. PAH, vol. I, pt. II, p. 54.

19. PAH, vol. I, pt. II, p. 170.

20. PAH, vol II, p. 1.

21. PAH, vol. II, pp. 1-2.

22. PAH, vol. II, p. 3.

A further problem is presented by the fact that through the years private digging has taken place on many sites in the neighborhood of Pompeii, and often the results have not been published. The objects found were usually sold to dealers and to private collectors, and their present location could not be discovered. The more recent private excavations have been carried on only with a special permit, and many of them have been published,²³ but some have not, for example, the excavation made by the Marchese Imperiale of a villa in the contrada Giuliana near Pompeii, in 1907. In this villa a number of small bronzes were found, which are now in the small museum at Pompeii (Hermes, Cat. No. 122; Artemis-Selene, Cat. No. 246; Isis-Fortuna, Cat. No. 282, etc.).

The official announcements in the Notizie degli Scavi are sometimes supplemented by information published in current periodicals. By this means the provenience and present location of a number of bronzes have been established. Such reports are often too cursory to be of value, but when illustrations are given, the value is increased tremendously. The publication of seven bronzes found in the lararium of a villa at Boscoreale (Cat. Nos. 4, 20, 148, 283, 285, 349, 531)

23. N. Sc., 1901, 1902, 1921-23, excavations in Boscoreale, Scafati, etc.

appeared in Le Musée, III (1906), pl. 61, and supplied information as to their present location in the Walters Gallery, Baltimore. By comparison of the plate with an illustration in the Notizie degli Scavi, 1921, p. 440, and fig. 11, complete information as to their source was obtained. In the same way I identified a small bronze portrait bust in this collection (Cat. No. 489) as the one excavated by De Frisco from a villa near Scafati, rather than from the Boscoreale villa of the contrada Pisanella, as stated by Canessa, and given in the records of the Walters Gallery.

The inventories of the Naples museum are not consistently reliable as sources of information. The more recent entries in the modern inventory are completely satisfactory, including careful references to time and place of finding, and measurements. But the earlier entries, and the former inventories, called the 'ancient' inventories,²⁴ are confused and indefinite, as are the records of most institutions of long-standing. Cross-references to preceding inventories were often omitted when a change of entry system and numbering was made. Provenience was not always given, and measurements were frequently omitted. Further confusion naturally resulted from the fact that at first the objects coming from the

24. These are: Inventario dei Bronzi Minuti; Inventario antico dei Bronzi Piccoli; Inventario antico dei Bronzi Grandi.

excavations were a king's property, housed in his palaces and villas, to be disposed of at his pleasure. By the time the national museum at Naples had received these collections, it was impossible to gain specific information about many of the objects, partly because of the many times they had been moved. Until the end of the eighteenth century the Royal Palace at Portici held most of the discoveries coming from Pompeii, Herculaneum, and Stabiae. The most precious objects were placed in the palace at Capodimonte. When the republican armies were about to take possession of Naples in 1798, the Bourbon family fled to Palermo, taking with them the more valuable things from Portici and Capodimonte. During the six months of republican government in 1799, they tried to send some other things to France, but the boxes were stopped in Rome, and later returned when the Bourbons were reestablished. In 1805, Naples was menaced by Napoleon's armies, and Ferdinand IV fled to Palermo with many antiquities. In 1806 some of the things in Capodimonte were put in the Royal Palace in Naples. In 1817 the material still in Palermo and in Portici was all added to the museum in Naples.²⁵

Even greater difficulty is presented by the material in other collections. We are fortunate enough

25. R. Gargiulo, Museo di Napoli (Napoli, 1864).

to have a definite record of the presentation to Napoleon of the bronze Hermes and Herakles in the Louvre.²⁶ They were also published by the Accademia Ercolanese, before they left Naples.²⁷ But there are also in the Louvre two other bronzes,²⁸ said by De Ridder to be certainly from Pompeii.²⁹ No proof is given for this statement beyond their undeniable resemblance to bronzes of this district. Documentary evidence is lacking.

The situation is no better in the collection of the Cabinet des Médailles of the Bibliothèque Nationale in Paris. The bronze cow (Cat. No. 600), said to have been found in Herculaneum and presented by the Comte de Caylus to Louis XV, is not authenticated by any evidence in the excavation records. A bronze Aphrodite (Cat. No. 230) and a dolphin (Cat. No. 661) are said to be from Herculaneum, but no proof is available, though from the point of view of style it is possible. The cow is an excellent Greek work, but is not for this reason out of place in a villa of Herculaneum. Its patina is similar to that of many bronzes from Herculaneum, but this is

26. Fiorelli, Documenti inediti, vol. III, p. 484.

27. Br. Erc., II, pls. XX and XXXV.

28. De Ridder, Les bronzes antiques du Louvre, vol I, Nos. 33 and 34.

29. Id., Notice sommaire des bronzes antiques, p. 40.

not conclusive proof.

The bronzes in the British Museum include many bequests, donations, and purchases from private collectors. Among these are the Payne-Knight collection, the Hamilton collection, the de Blacas collection, and the Temple bequest. In any one of these there might easily be bronzes from Herculaneum or Pompeii, because they were largely acquired in Italy. Payne-Knight began collecting antiquities in 1785, after spending the years from 1766 to 1772 travelling on the continent.³⁰ The Duke de Blacas had two periods of residence in Naples in the early nineteenth century.³¹ The Hamilton collection was formed in Naples by Sir William Hamilton, and included 627 bronzes, which were sold in 1772 to the British Museum. These were largely utensils, but the collection included some statuettes. Lord Hamilton showed his interest in Pompeii and Herculaneum when he returned to Naples and engaged in new exploration of the sites. In 1777 he sent an account of the excavations at Pompeii to the Society of Antiquaries.³² He is also said to have excavated at Herculaneum, employing Father Antonio Piaggi to direct the work.³³ The second collection of

30. E. Edwards, Lives of the Founders of the British Museum (London, 1870), pp. 401-412.

31. Edwards, op. cit., p. 690.

32. Archaeologia, vol. IV (1777), 160-175.

33. E. Edwards, Lives of the Founders of the British Museum, p. 353.

antiquities, consisting largely of vases, became the property of Mr. Hope, of Deepdene, Surrey. Goethe, in his Italienische Reise,³⁴ tells of a visit to Hamilton's treasure vaults in company with his friend Haekert in May of 1787. They observed many objects there which they were sure, from their appearance and style, had come from Pompeii or Herculaneum, but with a nod and a wink to each other they kept silent. The Temple bequest of 1856, which was made up of a collection formed by Sir William Temple, was in part from this district, as it includes bronzes from Torre Annunziata,³⁵ and one said to be from Pompeii (Cat. No. 101), which has the patina and style of the Pompeian bronzes. Aside from this statuette, none of the bronzes in the various private collections which now form part of the British Museum is definitely stated to be from Pompeii or Herculaneum. Some are similar in style or condition to the bronzes of the district, but no documentary evidence of such a provenience is available.

In private collections frequently no catalogue exists, and the records of purchases are incomplete. To some private collectors the provenience of their purchases is not a matter of interest, and they keep no memorandum of it. On the other hand, unscrupulous deal-

34. Goethe, Werke, ed. Heinemann, 1900, vol. XIV, pp. 369-370.

35. Walters, Catalogue, No. 958.

ers have been known to assign to their wares a provenience which was well-known and likely to attract a sale. In the 18th and 19th centuries Pompeii and Herculaneum were magic names in the archaeological world, and many bronzes were sold because they were said to have come from one of these sites. The Ravenstein collection, now in the Musée du Cinquantenaire, and the Waldeck collection, now in the possession of Herr Scheuffeln, in Oberlenningen, both contain a number of bronzes said to be from Pompeii and Herculaneum, without the slightest proof for the claim. Both collections contain bronzes which are apparently not ancient, and the provenience even of the genuine bronzes is in doubt.

Private collectors are, as a rule, not fond of publicity, and thus many bronzes disappear when sold into their hands. For example, a bronze herm with two heads, of Satyr and Satyress (Cat. No. 448), was sold as part of the Nijenrode collection in Amsterdam in 1933, and its present location was not revealed to the writer. Moreover the objects in private collections are likely to change hands, whereas a bronze which once enters a publicly owned collection is permanently established. A replica of the Nijenrode or Castiglioni herm (Cat. No. 447) has been traced through many hands, only to disappear in the end. It was apparently excavated in the neighborhood of Torre del Greco, and is probably

the one formerly in the Hoffmann collection.³⁶ It was owned at one time by Mr. W. Rose, in England, and was sold in the sale of his estate in 1907 to Messrs. Albert Amer, who sold it to a private owner. He in turn sold it in 1926 to a firm which apparently no longer exists. And so it has vanished.

It is therefore clear that available records, both of excavations and collections, are neither complete enough nor accurate enough to identify all the bronzes of the region in and around Pompeii and Herculaneum, especially those discovered in the early years of excavation. When identification can be made by means of the records, it is of course the most definite and satisfactory method, but of necessity many bronzes must remain of uncertain provenience as far as definite records are concerned.

Patina

It has long been the custom to identify the bronzes of Pompeii and its neighborhood by their rich green, or green and blue, patina, and to speak of the Herculaneum bronzes as possessed of a 'natural' patina. True patina has been thoroughly discussed by Kurt Kluge

36. Froehner, Catalogue Hoffmann, No. 480, and pl. 37.

in the first volume of Die Antiken Groszbronzen.³⁷ He defines it as a chemical change occurring in the surface of a bronze, which does not alter the smoothness or polish, but only the color, and possesses a characteristic transparency which reveals the bronze underneath. All other changes are not to be classed as patina, but as 'patina-hindrances'. Under this heading he includes the effect of sea-water, marshes, volcanic matter, sand, etc. The results are corrosion, incrustation, or even bronze disease, the worst of all. True patina is therefore exceedingly rare, and seldom to be found in the volcanic district of Campania. He cites one bronze from Herculaneum as possessing it, namely, the so-called Sappho head (Cat. No. 473). This head retains its polished, almost transparent, metallic surface, and has a color which varies from a yellowish to a very dark green. Most of the bronzes found in the early excavations in Herculaneum are now black, or brownish-black, in color, especially those found in the 18th century. In fact, nearly all of the bronzes which have been definitely established as found on a definite date in the 1700's in Herculaneum are of this dark color. This, however, seems to be the result of their treatment after excavation. The ancient surface was removed, the bronzes were often re-fired, and their surfaces painted over

37. (Berlin und Leipzig, 1927. 3 vols.) Vol. I,

with an artificial coating, to give them a uniform coloring, and to hide repairs and restorations. The bronzes more recently found vary in color, and are green, gray-green, often incrustated with an ashy coating, sometimes with a corroded surface. The bronzes from the new excavations at Herculaneum seem to be generally dark green, frequently with a dull and slightly incrustated surface.

Even greater variation is evident in the bronzes from Pompeii. The few bronzes which have been definitely identified as those found in the 18th century are black or dark green. The majority of the bronzes which have been found since then are deep green, bright green, bluish green, or blue and green. Many have an ashy incrustation or corrosion on the surface. A few are gray-green, a few have the natural bronze showing through the surface coloring (Apollo, Cat. No. 87; Satyr, Cat. No. 426), and two are almost entirely bright blue, with some green corrosion (Lar, Cat. No. 314; Eros, Cat. No. 385). Some are badly cracked and marked with splotches of red, white, brown and purple (Eros, Cat. No. 408). These have come in contact with great heat. Dr. Della Corte, head of the excavations at Pompeii, has informed me that the bright blue and purple tones are found on bronzes from the pumice layer, while the varied greens are caused by the action of the layer of volcanic dust

or ashes. One must therefore exclude Herculaneum as a possible provenience of bronzes with the blue or purple coloring. N15

The variation of color in the bronzes from Boscoreale is similar to that of the bronzes from Pompeii. Some are greenish in tone, running from gray-green through to darker green. The surface is usually dull, as is that of the Pompeian bronzes, and corrosion is common. The bronze herm with two heads in Berlin (Cat. No. 445) is bright green and blue, and has a crystalline incrustation in many places. The replicas of this herm found in Torre del Greco (Cat. Nos. 446-448) also have the bright blue and green coloring. The Morgan Eros (Cat. No. 383) said to have been found in a site on the Sarno river, has an olive-green patina where the surface is unimpaired. Elsewhere it is corroded and incrustated. The seated Herakles from the same site (Cat. No. 59) is gray-green in color, its surface rough, and spotted with corrosion.

One cannot therefore definitely establish through its color and condition that a bronze was found on one of these locations, inasmuch as similarity of deposit produces a similar effect in different sites. Even the blue and green coloring is not limited to Pompeii, but is found also in Boscoreale and apparently also in Torre del Greco. In most of the bronzes the effect is that ordinarily produced by volcanic soil,

and once outside of Naples, the color is not necessarily proof of provenience. The artificial coloring of the bronzes found in the earlier excavations is also an obstacle, since such practices were not confined to Naples.

The Bronzes as Artistic Productions

When one examines the style and execution of the bronzes definitely known to have been discovered on the Vesuvius sites, they may be divided into three general groups. Most of them are Roman work, i.e. copies or adaptations of Greek works, and Roman portraits. A few are probably Etruscan, and a few seem to be original Greek works. Possibly some of the last group were heirlooms, or plunder from Eastern conquests. Survivors of the eruption would be likely to return and remove their more valuable works of art, wherever possible, which may explain the relatively small number of the latter, especially from Pompeii.

(a) Greek Bronzes

The earliest Greek bronze represents a small lion which was adapted to serve as a fountain figure (Cat. No. 610). It was found in 1895 in Pompeii, R. VI, Is. xv, house No. 5. Its closest parallel is to be found in a bronze lion attacking a bear, on the rim of a vessel from Italy, now in the Boston Museum of

Fine Arts.³⁸ This has been dated about 480 B.C. It has a man with three complete rows of flame-like locks, while the Pompeian bronze has two, and a third visible on the back of the neck. Both have a ridge of hair along the back. The vigorous, clean-cut work which characterizes the Boston bronze is also to be found in the Pompeian lion, and both have typically archaic delineation of the muscles and tendons of the legs. I have therefore dated the Pompeian bronze in the early years of the fifth century B.C., perhaps the work of a Greek living in southern Italy.

Another Greek bronze, found, apparently, in Herculaneum, is the splendid bronze cow in the Bibliothèque Nationale, Paris (Cat. No. 600). Because of its skilful execution and its similarity in style to the cattle represented on the Parthenon frieze, it has already been dated in the second half of the fifth century B.C.³⁹ An earlier suggestion that it might be a copy of one of the famous cattle of Myron has been found untenable for lack of evidence about the style

38. Inv. No. 10, 163; Bulletin, Museum of Fine Arts, VIII (1910), pp. 49-50; G.M.A.Richter, Animals in Greek Sculpture, (Oxford, 1930), pl. IV, fig. 12.

39. Richter, Animals in Greek Sculpture, pp. 22 and 65; id., The Sculpture and Sculptors of the Greeks (Yale University Press, 1929), p. 86.

of the cattle of Myron.⁴⁰

The bronze head of a youth from the Villa of the Papyri in Herculaneum (Cat. No. 509) has been called a Greek original of the fifth-century Aeginetan school. The scarcity of bronzes of that school makes it difficult to determine this attribution. There would naturally be some differences in marble and bronze technique, which might account for the freer treatment of the Herculaneum bronze, when compared with the pedimental sculptures of the Aegina temple. The broken line of the bust, and its adaptation as a bust after apparently being part of a whole statue, add to the possibility of its being a Greek original. The ridged brows, the braid around the head, and the separately attached locks on the brow, can all be paralleled in established archaic works.⁴¹ Its fine execution is admitted even by those who doubt its originality.

Hellenistic works are more numerous. One of the most striking examples is the statuette of a youth as Hermes (Cat. No. 452), found in Pompeii in 1901. The face is remarkable for its individuality, shown in the sharply jutting brow, beaked nose, and receding lower part. The identity of the person portrayed rests upon its exact dating in the Hellenistic period, in the

40. See the text of the Catalogue.

41. See the text of the Catalogue.

third or second century B.C.⁴² Possibly a private individual is represented, whose identity cannot be determined. The base on which the statuette stands had been previously used for another statue, but is of a later date, which suggests that the statue had been imported, perhaps after the plunder of some Greek city.

From Egypt of the Ptolemaic period came a small bronze statuette of the god Bes, said to have been found in Herculaneum (Cat. No. 382). The artist retained the early type of this grotesque god, as it was fixed in Egyptian art, but added the lionskin, which is characteristically Hellenistic, and changed the head to a Greek type also.

The four statuettes of Placentarii (Cat. Nos. 518-521), found in Pompeii in 1925, have been assigned to Alexandrian art by Superintendent Maiuri.⁴³ They represent an exotic racial type in the grotesque manner affected by the Alexandrian artists, which was popular in Roman times in Italy. Their execution reveals a subtlety which was typical of the work of Hellenistic Greek artists, and never characteristic of Roman artists.

The winged victory from Pompeii (Cat. No. 250), which was found in 1822, seems to belong to the

42. See the text of the Catalogue.

43. Boll. d'A., 1925, 268-295.

middle of the second century B.C. This type of Nike was frequently represented in the Hellenistic period, e.g. the Nike of Samothrace, the Nike of Megara, etc. The Morgan Kros (Cat. No. 383) is an unusually fine work of a slightly later time, the end of the second or the beginning of the first century B.C. Its execution is undoubtedly Greek, and it has a place in the series of representations of the child form which began in the fourth century B.C.

The small number of original Greek bronzes found is not at all surprising, especially in the case of Pompeii, where the owners are known to have returned to remove objects of value by tunnelling through the lapilli. Though the deep covering of tufa over Herculaneum prevented any extensive digging by the ancients, many bronzes were shattered by the river of mud which flowed over the city and the fragments were scattered over a wide area.⁴⁴

(b) Etruscan Bronzes

Aside from the primitive warrior and Herakles statuettes, which may be Italic or Etruscan, only four or five bronzes seem to be of Etruscan workmanship. Perhaps the most interesting of these is the bronze statu-

44. Sa. Ere., introd., p. vi.

ette of Herakles in the Palazzo Reale in Naples, said to have been found in Herculaneum (Cat. No. 44). It is unusual in size and execution, as well as in its fine state of preservation. Curtius⁴⁵ considers it to be a good Etruscan adaptation of a Hellenistic original of the Pergamene school in the second century B.C. It has the heavy features, rather empty expression, and simplified rendering of the bodily forms, which are characteristic of Etruscan work.

The nude wingless victory found in Herculaneum in 1752 (Cat. No. 251) is also undoubtedly Etruscan. The pose, the jewelry, and the execution are Etruscan of the third century B.C., but the trophy is not to be found elsewhere in Etruscan art. It seems to have been joined with this type of female figure (originating in the Etruscan *Lasa*) to form a nude Victory for the Romans. The bronze is probably the work of an Etruscan artist for Roman trade. The Romans were fully conscious of the skill of the Etruscans in bronze-work of all kinds, and doubtless obtained from them many commercial pieces of small artistic merit for *lararia* and ordinary ornamental purposes, as well as works of art.

A third bronze seems to represent *Fortuna*, and is published by the Accademia Ercolanese as found in Her-

45. Antike Plastik (W. Amelung zum 60ten Geburtstag),

pp. 61-66

46. Br. Erc. II, pl. iv.

culanens (Cat. No. 257). The crude execution, with sharp transitions in the rendering of the face, hair, and drapery, are characteristic of Etruscan bronze work. The stippled surface of the cloak is noteworthy. The Etruscans were interested in such details, but it is puzzling to understand what sort of material is being represented. Except for the cornucopia, the figure resembles the familiar Etruscan priestesses to be found in so many museums. It also resembles a Juno type, and is similar to two small bronzes said to be in the Uffizi gallery in Florence,⁴⁷ a bronze from Norba,⁴⁸ and two bronzes of the De Clercq collection.⁴⁹ It is not at all like the characteristic small bronzes of these Campanian towns, and one must conclude that it was imported. The Etruscans, and the Romans after them, were fond of syncretistic types, and this bronze may represent a combined form of the personal guardian Juno and the Fortuna of the individual.

The fleshy, heavy face found in the 'Fortuna' is also to be seen in two bronzes of the Lar type. The one (Cat. No. 291) stands quietly, pouring wine from a

47. Overbeck, RM, II (Hera), pl. I, No. 5, and p. 121;

Reinach, Répertoire, V, 101, 3.

48. Reinach, Répertoire, IV, 138, 5.

49. A. de Ridder, Catalogue, III, pl. 46, nos. 226 & 291.

rhyton in his right hand into the patera in his left. He wears a plain short tunic girdled at the waist, and high shoes, like many other Lares. But on his head are horns and vine-leaves and berries, and the ends of a broad fillet fall on his shoulders. Both the Diana type and the Bacchus type are believed to have influenced the type adopted for the Lar.⁵⁰ This figure may then represent a Lar in which not only the usual attributes of Bacchus, but also the horns,⁵¹ which were occasionally represented as one of his attributes from the Hellenistic period on, were adopted. The technique of the bronze is Etruscan. There is a somewhat similar statuette in Vienna,⁵² in which a dancing pose replaces the quietly standing attitude of the Herculaneum bronze.

The second figure is in the familiar dancing pose (No. 292) originally peculiar to the Lares Compitales, but later found in the domestic Lar as well. The short tunic, flowing hair, and high shoes are all characteristic of the Lares. But the curious delineation of the drapery, as if to represent a clinging, crêpe-like material, the unusual girdle, and the execution of the face and head are not those of the usual Lar. There is

50. Cf. Pauly-Wissowa, article, Lares.

51. Dar.-Sag. , I,1, p. 631; Roscher, I, col. 1150.

52. (Ven) Sacken, Antiken Bronzen, p. XIV, No. 2

a strong resemblance to a terra-cotta head from Arezzo,⁵³ especially in the mouth and eyes. The other Lar and the Fortuna seem also to be related in style to this head. They were probably all of Etruscan workmanship, executed in a late period for Roman trade, like the nude Victory with a trophy.

(c) Copies of Greek Works

During the period of foreign conquests many famous Greek works of art were brought to Italy by victorious Roman generals and provincial governors. Those which remained in their place in Greek lands were seen and admired by travelling Romans. Thus the Romans became acquainted with Greek art and were eager to decorate their cities and homes with it. Those who could not obtain originals purchased copies of varying excellence, according to the price they could pay. Since many villas on the coast of Campania were owned by wealthy Romans, it is not surprising that some fair copies of well-known Greek originals have been found in that region. A number of copies have been identified among the bronzes through comparison with replicas existing elsewhere, or through representations on coins, and literary references.

Although the Romans of the late Republic and

53. Ducati, Storia dell'Arte etrusca (Firenze, 1927), II, p. 265, Nos. 647, 648.

the time of Augustus showed a distinct liking for the archaic and its imitation, few copies of famous archaic Greek works of art have been found in Pompeii and Herculaneum. The recently discovered Apollo statuette (Cat. No. 87) from Pompeii, however, seems to be a new variant of the sixth-century Apollo type originated by Kanachos of Sikyon, which was already known from the Apollo Piombino of the Louvre and the Payne-Knight Apollo of the British Museum. When compared with the representations of the original on coins, the Pompeii example seems to reproduce accurately the position of the arms and the pose of the deer's head, but departs from the original in that the god holds a laurel wreath instead of the bow in his left hand.

In its execution the Pompeii bronze was obviously influenced by a later period.⁵⁴ The softened outlines and slim proportions are to be attributed to the copyist, who was most probably a Greek working for the Roman trade in the late first century B.C., or very early in the first century of our era. In proportions it is akin to works of the Pasitelean school, but the more subtly varied surface of the bronze and the extreme softness of its effect are not characteristic of the works attributed to this group.

54. N. Sc., 1929, 415-419.

The statue of the nude Apollo with the lyre (Cat. No. 82), which was found in Pompeii in 1853, has been identified as a good copy of a Greek work of the second quarter of the fifth century B.C. A number of other copies exist, all in marble.⁵⁵ The base on which the Pompeii copy stands clearly belongs to the statue, and Pernice has shown that its profile dates the work in the first century A.D.⁵⁶ The copyist is probably responsible for the attributes, namely the lyre and plectrum, since the bow and arrow, which appear in the replica in Mantua, are suitable to the original type, whereas Apollo the lyre-player was apparently not represented nude in the fifth century.

A small statuette of Athena from Herculaneum (Cat. No. 189) deserves attention because of its resemblance to the Athena figures on the Olympia metopes. This was pointed out by Amelung,⁵⁷ who thought that the original was possibly an early work of Pheidias, to be dated between the Olympia sculptures and the Athena Promachos. The Herculaneum bronze is of remarkably fine execution and finish, showing a care for technical details which is unusual in small bronzes.⁵⁸ The statu-

55. See the text of the Catalogue.

56. Hellenistische Kunst, vol. IV, p. 2.

57. Ö.J., XI (1908), 191.

58. See the text of the Catalogue.

ette as a whole reveals a keen appreciation of the spirit of the fifth century, in spite of the fact that the face shows the marks of a later style, especially in the softness of the mouth. It is probably the work of a Greek copyist of the Augustan age.

The six statues of maidens from the famous villa of the Papyri at Herculaneum (Cat. Nos. 548-553) have long been recognized as copies of fifth-century Peloponnesian works, the originals of which are not known. A marble replica of No. 551 in Rome⁵⁹ is of much better execution than the Herculaneum copy. Replicas of the others are not known. The six statues did not originally form a group, and were probably all slightly modified to form the group in the villa. Two, Nos. 548 and 549, have coiffures of an earlier style than the others, with flat, close waves on the crown of the head. The arrangement of the hair is more naturalistic in the other four, especially in the smallest statue, No. 553, which may not have been considered part of the group, since the peplos also differs in style, having broad planes and irregular folds instead of the channelled folds of earlier vogue. But the faces of all six have a similar build and a wooden expression, and details of finishing recur in the group to form links pointing to one copyist. For example, four have rosette-shaped brooches fastening the peplos on the

59. Bull. com., XXIX(1901), 71-81, and pl. VI.

shoulders. Three have broad hair-bands, decorated with silver and copper intarsia. Five have exactly the same type of flat, semi-circular bases. The impression given is that they are all products of the same mediocre copyist's shop, probably situated in the immediate neighborhood in Campania. Though they are of little value artistically, they preserve the types of the originals.

Two somewhat similar statues (Cat. Nos. 510 and 511), which were adapted, apparently by their Pompeian owners, to serve as lamp-bearers, represent a subject which seems not to have been limited to one school in Greece, and which is known in a number of examples. In all of them a young boy is represented in the same pose, and from the position of the fingers of the right hand, wherever it is not missing, it can be inferred that in every figure a kantharos or oenochoe or patera is to be supplied. The subject has been interpreted as a youth sacrificing, or as a youthful cup-bearer. The Saboureff bronze in the Berlin Antiquarium,⁶⁰ and the Idelino in the Museo Archeologico in Florence⁶¹ are two of the best examples of this type. A marble statue in Berlin⁶² and a better copy of the

60. Führer, p. 18, and pl. 39; Kurze Beschreibung, No. 1, and pl. 38.

61. Amelung, Antiken in Florenz, p. 272.

62. Katalog der Sammlung antiker Skulpturen, vol. IV, No. K140, and pl. 24.

same original in the Metropolitan Museum in New York⁶³ are probably also to be included. The type appears also on gems and coins, and it has been pointed out that in such representations the figure never appears without an altar at its side.⁶⁴

The example of this type which was found in Pompeii in 1925 (Cat. No. 510), although not an original conception, is clearly of good Greek workmanship, almost equalling an original work in its fine execution and casting. The openings on the soles of its feet, which contained lead, are probably an indication that it was made in Greece, and originally intended for a stone basis, if not actually set up on one. A number of copies of the head exist,⁶⁵ and there has been a division of opinion as to whether it was a male or female head. The original was an earlier version of the type found in the head known as the Athena Lemnia. The most plausible suggestion is that of Amelung, that the type was probably used in antiquity for either male or female head.⁶⁶ The extant copies of the head vary in technique, in treatment of the hair, and in pose. Such

63. Richter, Bull. Met. Mus., vol. XXI (1926), 255-256.

64. G. Rizzo, Bull. com. LIII (1925), 40-49.

65. Id. Rizzo, loc. cit., pp. 23-34.

66. J.d.I. XLII (1927), 147.

variation would naturally occur in copies used for decorative purposes. At first the head was considered Pheidian because of its resemblance to the Athena Lemnia head, but some years before the discovery of the Pompeian statue Amelung questioned the identification of that head, and assigned the heads of this type to Argive art.⁶⁷

In period and style the body of the statue lies between that of the Idolino and of the Saboureff bronze. Although the pose of the Idolino is an earlier one than that established by Polykleitos, a strong Polykleitan influence is evident in the statue. The pose of the Pompeian ephebes is Polykleitan, but the modelling of the muscles of the torso is softer, and the shoulders are squarer. The Saboureff bronze resembles it in pose, but is still softer in effect, and is probably correctly dated by Rizzo in a slightly later period.⁶⁸ Furtwängler long ago classified the Saboureff bronze as a product of Argive art.⁶⁹ The influence of Peloponnesian art is even more marked in the Pompeii example, and Rizzo⁷⁰ and Amelung⁷¹ have both assigned it to the Argive-Sikyonian school of the northeastern

67. Ö.J., XI (1908), 200-209.

68. Rizzo, Bull. Com. vol. LIII (1925) p. 42

69. La Collection Saboureff, text of No. 84.

70. Loc. cit. p. 49.

71. J.d.I. XLII (1927), 137-151.

part of the Peloponnese. Amelung called it the Ganymede from a group of Zeus and Ganymede at Olympia, which was the work of Aristokles of Sikyon. Without more conclusive evidence, it can only remain a very tempting identification.

The much poorer execution of the statue found in Pompeii in 1900 (Cat. No. 511) places it in a different class. Although its relationship to the Sabouroff bronze is unmistakable, yet the body is thicker and softer, the muscles only faintly portrayed, the general pose stiff and unpleasing, as if it were a lifeless reproduction. The head is even worse, and seems poorly adapted to the body. In style it is Polykleitan, and resembles the head of the Idolino, but in execution it is vastly inferior. Benndorf suggests that the general effect, helped by the staring eyes and rather empty expression, is related to the effects seen in Pompeian paintings.⁷² He attributes the bronze to the Pasitalean circle, while Anti⁷³ calls it a pastiche issuing from a Greek workshop for sale in Italy. But Anti goes on to disparage the new Pompeian ephebos, classing the two together as the product of the same shop. The latter is, however, Greek in both feeling and execution, while the former contains just such a mixture of styles as is found in Italian work of the first century B.C.

72. Ö.J. IV (1901), 174-181.

73. Dedalo, VII (1926), 74-84.

Probably the best-known copy in bronze from this region is the bust of the Doryphoros which was found in the famous Villa of the Papyri at Herculaneum (Cat. No. 512). The name of the copyist, Apollonios, son of Archias, is inscribed upon the herm. It is a close and excellent copy, especially in the rendering of the hair. The eyebrows, which were chiselled after casting, are feathered in fine, short parallel strokes diverging from the central ridge. According to Lehmann-Hartleben,⁷⁴ feathered brows, chiselled after casting, were an innovation of the Roman period, and the first example of this technique is to be seen in the portrait of Norbanus Sorex from Pompeii (Cat. No. 475), which apparently belongs to the time of Sulla. It is not easy to conceive of an Athenian, with his shop in Athens, imitating an Italian innovation. More probably Apollonios was working in Italy. He apparently made a business of copying earlier Greek works to satisfy the Roman demand for the archaic. Three other busts, which were found in close proximity to the Doryphoros herm have also been assigned to him.

The first is another Polykleitan head (Cat. No. 513), called by Lippold⁷⁵ and Anti⁷⁶ a Herakles, a

74. Antiken Grossebronzes, p. II, pp. 2 and 4.

75. Kopien, p. 55.

76. Mon. Ant. XXVI (1920), 521-541.

copy of an early work of Polykleitos. It is undoubtedly Polykleitan in style, and resembles the Doryphoros herm of Apellonios in the technique of the hair, although it is less formal in the arrangement and execution of the separate locks. There is a unique variation in the feathering of the brows. The outer ends of the strokes slant towards a central point in each brow, beginning from both ends. Aside from the chiselling of the brows, other variations might have been caused by a difference in the originals, inasmuch as the Doryphoros was more formal in character than Polykleitos' other works.

The herm which served as a pendant to the Doryphoros represents a woman's head (Cat. No. 554) which Furtwängler⁷⁷ and Lippold⁷⁸ thought was probably the Pheidias type of head which should be supplied to the Mattei Amazon. If this is so, it is not a mechanical copy but an adaptation, made expressly as a pendant to the other herm by a change in the position of the head. The eyebrows are not feathered, but in its rather frigid character it resembles the Doryphoros herms. Added to this, the obvious pairing of the two as companion pieces makes it highly probable that both came from the shop, if not from the hand of Apellonios.

77. ME, pp. 299-302.

78. Kopien, p. 55.

The fourth head (Cat. No. 515) has been called another Herakles, and has been variously identified as a copy of a work by Skopas, by Lysippos, and by Euphranor.⁷⁹ It certainly comes from an original of the fourth century, and shows some traces of Polykleitan influence, which would imply that it is the product of a fourth-century school influenced by him. There is more pathos than is usually associated with the works of Lysippos, and less than is found in the works of Skopas. It is, however, difficult to assign it conclusively to a particular fourth-century artist on the basis of the evidence at hand. The execution, especially of the hair, is reminiscent of both the Doryphoros herm and the Polykleitan 'Herakles'. The brows are not feathered, but the lips, like those of the other 'Herakles', were apparently inlaid.

A fifth head is possibly to be included in the group from Apollonios' workshop, the bearded head which has been called Dionysos (Cat. No. 102). The same careful, precise modelling which is characteristic of the others is found in this head, as well as the massive dignity seen in the Amazon and Doryphoros herms. The brows are feathered in a manner closely resembling the work on the Doryphoros. Similar heads of Dionysos

79. See the text of the Catalogue.

are to be seen on coins of Naxos,⁸⁰ and the technique of the hair is in imitation of fifth-century archaic bronzes, but the beard ends in naturalistic ringlets, which must be attributed to the copyist. The effect of this mixture of styles, a fairly common occurrence in the Roman period, is surprisingly pleasing.

Pompeii and Herculaneum were apparently not rich in copies of fourth-century works. Except for the head of a youth mentioned above,⁸¹ few bronzes can be identified as copies of original works of that century, and these few seem to be variations and adaptations rather than faithful copies. There are echoes, at least, of the circle of Lysippos in three bronzes representing Herakles. All three show the influence of the Hellenistic period, and therefore are hardly valuable as representative of Lysippos.

The first is a small bronze (Cat. No. 75) portraying the hero wearily resting on his club; the most famous example of this type is the Farnese Herakles, which bears the signature of Glykon. The exaggeration of the muscles, the almost identical pose, and the similar disposal of skin and club, show that the small statuette is much more closely related to the copy by Glykon than it is to the original Lysippan version of

80. P. Gardner, The Types of Greek Coins, pl. II, No. 22.

81. See p. 41.

the subject. The statue by Lysippos is more nearly represented by two much finer bronze statuettes, one of which is now in the Berlin Antiquarium,⁸² and the other is in the Louvre.⁸³ The execution of these two is much simpler, and shows a pure fourth-century style. The only noticeable difference between the Farnese Herakles and the small Naples bronze is the quieter arrangement of hair and beard. The probable explanation is the natural simplification of details in so small a copy of a large statue.

The seated Herakles found in Boscotrecase (Cat. No. 59) has been called a copy of the Herakles Epitrapezios of Lysippos, which is said to have been brought to Rome as the property of Sulla.⁸⁴ But the original was very small, and was used as a table decoration, and copies larger than the original are rare, though not unknown. The Boscotrecase statuette resembles the original in pose more closely than do some of the better copies,⁸⁵ and it may possibly be a variant from the Lysippan original. The execution is poor, and the statue is probably the work of a local sculptor, who may have seen the original in Rome.

82. Führer, pl. 46.

83. Collignon, Histoire, vol. II, pl. IX.

84. Cf. Statius, Silvae, iv, 6.

85. A list of copies is given in Johnson, Lysippos, pp. 98-104.

The group of Herakles and the deer (Cat. No. 58), now in the Museo Nazionale in Palermo, must also be called a variant of an original by Lysippos, or perhaps by one of his followers. In the Palermo group the sex of the deer has been changed, and the group was employed as a fountain figure. It is unlikely that the group is an accurate, artistic copy. Both theme and pose were popular in antiquity.⁸⁶ The style of the Palermo group is Hellenistic, of Lysippan inheritance, and the execution shows the characteristic dry handling and careful attention to details of finishing, which are found in works of the Roman copyists of the end of the first century B.C. The extensive use of copper and silver inlay which it displays is to be found in a number of other bronzes from the district.

The small equestrian statuette from Herculaneum, which was formerly known as Alexander (Cat. No. 453) illustrates how poor a Roman copy could be. The original seems to have been the work of Lysippos or some member of his circle. A similar figure appears on the Alexander sarcophagus, and the bronze should probably be called a copy of the portrait of one of Alexander's followers, perhaps from the group which commemorated the battle of Granicus.⁸⁷

86. See the text of the Catalogue.

87. See the text of the Catalogue.

The sleeping Satyr found in the villa of the Papyri at Herculaneum (Cat. No. 427) is an adaptation of the original from which the Barberini Faun in Munich was derived. The head of the Herculaneum bronze is a fourth-century type. The body has the slim boyish proportions found also in the resting Hermes (Cat. No. 104) and the two wrestlers (Cat. Nos. 516-517) from the same villa. The wrestlers are also adaptations rather than copies, executed in the first century B.C., and a single original lies behind the pair. The bodies are replicas, and the limbs and head have been slightly changed in one, so that the two form a unified group. The style is Lysippan, and the original was probably executed in the third century. The resting Hermes, which has been much discussed, and has aroused widely divergent opinions, seems to be related to the three statues already mentioned, but the grace and charm of its composition place it far ahead of the others as an artistic creation. It is probably to be considered as a very brilliant adaptation of a work of the third century B.C., executed in the first century B.C., possibly in the same workshop as the others. The work seems to be Greek rather than Roman, inasmuch as it lacks the hardness and sharp outlines of Roman work.

The Hellenistic period is represented more frequently in the bronzes from Pompeii and Herculaneum, both by originals and copies. Many of the small bronzes found in lararia and gardens are Hellenistic in style,

the Cupids and Satyrs of that period being especially numerous. The larger statuettes and the statues include a large proportion of copies or free versions of Hellenistic originals. Four statues of Satyrs must be mentioned especially.

The drunken Satyr from the villa of the Papyri (Cat. No. 410) has been recognized in other copies, and seems to come from a Pergamene original. A white marble replica of the head was found in Magnesia on the Meander,⁸⁸ and in his discussion of the head Watzinger compared the statue from Herculaneum with the reclining figure of Zeus on the relief of Archelaos of Priene, assigning it to Rhodian art. A replica of the torso, of bluish Parian marble, and another of torso and head, of basalt, are both to be found in the Glyptothek in Munich.⁸⁹ The basalt copy is much superior to the Herculaneum copy. The striking departure from the severity of good bronze work in the latter led Benndorf⁹⁰ to suggest that the original was made of marble. In spirit and style there is a clear relationship to other works of the Pergamene school, and it should probably be derived from an original of the late period of that school rather than from the Rhodian school.

88. Magnesia am Mäander: C. Watzinger, Die Bildwerke,

No. 219.

89. Nos. 224, and 502.

90. Ö.J. vol. IV (1901), 172.

The famous dancing Satyr from the house of the Faun in Pompeii (Cat. No. 411) is also a copy of a Pergamene original, known only in this copy, as no replicas have as yet been discovered. Its fine execution, the absence of replicas, and the fact that the figure was originally mounted on a different basis, led many scholars to consider it an original Greek work. But, as Klein points out,⁹¹ the copyist shows his hand in the somewhat mannered style of the hair. It seems most probable that a skilful Greek is responsible for the copy, and it may have been made in Greece.

A bearded Silenus supporting a vase-stand (Cat. No. 413), from Pompeii, is a fine example of a lively copy of a Hellenistic original, and was doubtless executed by a Greek. The type is known in three other bronzes, of which one in the museum in Berne, Switzerland⁹² is a smaller replica of the Pompeian statuette. The drapery is almost identical, the wreath and beard are similar, as is the sandal on the remaining right foot. The right arm is a little closer to the body, and the head is turned more directly to the front. In the raised left hand only the head of the serpent which formed the vase-support is left, but it was apparently similar. A second Pompeian bronze,

91. Rokoko, p. 50.

92. Reinach, Répertoire, IV, 34, 5.

which formed part of a lamp-standard,⁹³ and a bronze from Aegion in the British Museum⁹⁴ are closely related to each other, and apparently represent an earlier, quieter type of the same subject. Both have drapery knotted at the front instead of folded over. The later example from Pompeii has a curious arrangement of the beard, which is spread out over the chest in a manner similar to that found in the fourth century version of the Marsyas of Myron in the British Museum,⁹⁵ although the technique of the Pompeian statuette is Hellenistic. Its splendid execution suggests an able Greek copyist, possibly of the Hellenistic period.

The youthful Satyr with the wine-skin (Cat. No. 428) from the House of the Centenary in Pompeii is a good copy of a Hellenistic work, executed in the Roman period. The Pompeian owner adapted it to suit his taste, re-mounting it to form a fountain figure. Originally it was mounted in such a way as to appear to be walking rather than reeling.⁹⁶ Arndt has identified a marble statue in Madrid as a variant from a common original.⁹⁷

93. Museo Nazionale, Naples, Inventory No. 72209.

94. Walters, Select Bronzes, pl. 30.

95. Walters, Select Bronzes, pl. 16.

96. Lippold, Kopien, pp. 134-135.

97. Arndt-Amelung, no. 1740.

The pleasing, but much overrated, statuette of Dionysos (Cat. No. 99) formerly called Narcissus, is derived from an original of the second century B.C.,⁹⁸ descended from the Praxitelean tradition. Two marble replicas of the torso are known, both of which are larger.⁹⁹ The Pompeian owner fitted it to a new base, upsetting the original jaunty pose by lifting the right leg and thus tipping the figure forward.¹⁰⁰

The famous group of portrait busts of Hellenistic personages from the villa of the Papyri are fair copies of Hellenistic originals, which were contemporary with their subjects, dating for the most part in the third century B.C. There is a marked similarity of treatment which suggests a common workshop for some of them. They are probably the work of a Greek copyist of the first century B.C. Five of these (Nos. 456-458, 461, 474) show very close relationship. The original types must have differed in style, and differences are evident here, but copyists, especially Greek copyists, tend to reveal their own idiosyncrasies of technique. These five busts are all sand-cast, and show kinship in the modelling of full, sensuous lips, and heavy, fleshy chins. There is also a certain

98. Klein, Rokoko, p. 76.

99. Lippold, Kopien, p. 153.

100. Hauser, J.Ä.I. vol. IV (1889), 113-118.

similarity in the technique of brows and eyes, which prevails in spite of the difference in the individuals portrayed. Even the noses are surprisingly alike, especially in Nos. 457, 458, 461, all of which have short, blunt noses. All but No. 474 have the eyebrows indicated by fine, irregular, engraved lines, in the Hellenistic manner. The most noticeable differences are in the technique of the hair,¹⁰¹ but this might be caused by the attempt to reproduce differing originals, or even by the varied tastes of the several workmen in a single copyist's shop.

The bearded heads which were found in the peristyle of the villa (Cat. Nos. 463, 466) seem to be related to each other. There is a great similarity in the pose, and in the rendering of the wrinkled brow, slightly aquiline nose, firm mouth, and planes of the cheeks. Yet in No. 463 the hair is represented by flat, conventional, pointed locks, and the beard is somewhat formal in its arrangement of short locks in fairly even rows. On the other head the hair is represented in great disorder, with short, unruly locks twisting in every direction, and there is more movement in the beard, although its technique is nearer to that of No. 463. Both apparently copy third-century works, but the more formal work of the one seems to

101. The crown of the head and some of the curls of

No. 474 are modern restoration.

indicate an earlier original, rather close to the fourth century. They are, therefore, probably from the hand of one copyist, who emphasized the most striking differences in his originals, using the same fundamental structure.

The bearded head known as the pseudo-Seneca (Cat. No. 462) is an excellent Augustan copy of a Hellenistic portrait, representing a man who, to judge from the many copies existing, must have been much admired by the Roman world. The identifications proposed for this head range from early Greek poets to Roman gentlemen of the Imperial period.¹⁰² The type is that of the philosopher or poet, and it has been suggested by Tenney Frank¹⁰³ that perhaps a poet-philosopher is portrayed, and that Philodemus, whose writings were found in the papyri of the villa from which this bust came, is the only one who represents both activities. In connection with this association with the Epicurean writings of Philodemus, it may be significant that of the two marble copies of the Pseudo-Seneca head found in Pompeii, one was found in company with a bust of Epicurus, the second with two other portraits, one of Epicurus and one of Demosthenes. But because in the latter group the orator as well as the philos-

102. See the text of the Catalogue, for a list.

103. Cl. Phil., XV (1920), 113, n. 3.

opher is associated with this head, Mau¹⁰⁴ argued rather convincingly that it was merely the natural combination of poet and philosopher, or poet, philosopher, and orator, which the up-to-date Roman would wish to have in his home. Moreover, it seems hardly probable, despite his popularity, that a portrait of Philodemus would have been so frequently copied and so widely known as was the Pseudo-Seneca head.

Frank's theory was based partially on the assumption that no copy had been found on Greek soil. But one of the finest of the marble copies, that of the Collection Sornzée,¹⁰⁵ was purchased in Greece in 1640 by the curator of the Polish royal collection, and was most probably excavated there. The identification as Philodemus is difficult on stylistic grounds also, and must be considered untenable unless it can be shown from other definite examples that portraits of contemporaries in the first century were actually made in the manner and style of an earlier period. This is very doubtful.

There are three definite indications that a poet is represented in the portrait. First, the copy now in the Terme museum in Rome¹⁰⁶ has an ivy wreath on the

104. Bull. d. Inst., 1880, 123-126.

105. A. Furtwängler, La collection Sornzée, No. 49, and pl. XXVI.

106. Helbig, Führer, No. 1395.

head. Second, a double-headed herm in the Villa Albani in Rome¹⁰⁷ associates this head with a portrait of Menander, implying either a dramatic poet, or a contemporary of Menander. Third, another copy of the head was found in the Odeon at Carthage.¹⁰⁸ The style is second-century Hellenistic, but it must still remain uncertain whether this is one of the imaginary portraits of earlier poets like that of Homer, or an actual portrait of a Hellenistic contemporary. Although it has been claimed that Hellenistic poets were clean-shaven, yet on the coins of Soloi-Pompeiopolis, Aratus is represented as bearded.¹⁰⁹ But none of the proposed identifications as imaginary or actual portrait can be proved conclusively. Moreover, it is strange that not a single portrait of a poet has been identified with certainty from the bronzes and marbles of the Herculanean villa. The solution of the problem must remain undiscovered until more convincing proof can be found. An authentic, inscribed copy would settle the question definitely.

Two female heads from the large garden of the villa of the Papyri (Cat. Nos. 472, 473) seem to be related to each other, although the type and effect of each is distinct. In the first, No. 472, the hair is

107. Op. cit., No. 1826.

108. Op. cit., text of No. 814.

109. Op. cit., vol. I, p. 461, fig. 19; also Schreiber, Studien, pp. 131-133.

arranged in a braid around the head, the expression is remote and impersonal, and the eyes gaze pensively downwards. The style of the head is that of the early Hellenistic period, and Schmidt¹¹⁰ has pointed out its apparent relationship to a group of heads copied from a fourth-century original,¹¹¹ which he calls the Sappho of Silanion. The other head is later in style, the outlines of the face are soft, the expression is sweet, and the hair is drawn back to a knot in soft, natural waves. A double band of ribbon encircles the head, and is fastened under the knot. For this head also Schmidt¹¹² has found an earlier forerunner, represented by heads with the earlier melon coiffure, but with a similar double band of ribbon. This he calls a Corinna by the same Silanion.

Although the latter head is very different in effect from the former when viewed full-face, in profile a striking similarity appears in the shape of the nose, short upper lip, full lower lip, and full, round chin. The two heads are more interesting, better-executed work than are most of the bronze copies found in Italy, and were probably imported from Greece. Interesting evidence appeared a few years ago to confirm this. A bronze head,

110. J.d.I., vol. XCVI (1932), pp. 263-277.

111. See the text of the Catalogue.

112. Loc. cit., pp. 281-284.

which was found in Perinthia, and was recently added to the National collection in Athens,¹¹³ appears to be a replica of No. 472. In measurements and execution it corresponds closely, but it is softer and less decided of outline. Both are sand-cast, and the apparent difference in the shape of the head is due to the restoration of the crown in the Naples copy. It has been suggested that both replicas issued from the same district, probably from the same copyist's shop, which was perhaps located at Athens.¹¹⁴ The second Naples bust very possibly came from the same locality, but is either a happier achievement of the same copyist, or the work of a more skilled artist, who is perhaps responsible for translating into a Hellenistic version a work of an earlier period.

Two heads from the same villa seem to have no relation to the rest. One is more strongly individualized than the other Hellenistic portraits, yet seems to depict a youth of that period (Cat. No. 459). It is a copy of a Greek work, but in no detail of execution does it seem to resemble the other portraits. The surface of the face is more subtly modelled, and reveals a softness and a sensitiveness which is absent in the ruler per-

113. A.J.A., XXXIX (1935), p. 132, fig. 1, and pl.

XXIII.

114. Cf. P. de la Coste-Messelière, B.G.H., vol. XLVIII (1924), 276-286.

traits. The hair is shorter, has no diadem, and is represented in disorder. The execution of the hair is none too careful. Its source must be different from that of the other bronzes in the villa, but no identification has been proved, beyond placing its original in the late Hellenistic period. The bust is a modern restoration.

The other head is also a copy of a late Hellenistic work (Cat. No. 460), but the execution is wooden and lifeless, typical of poor Roman copies. It seems strangely out of place in the villa, and may be local Campanian work of an artisan level.

(d) Graeco-Roman and Roman Bronzes

Because of the strong influence of Greek art on Roman art, and inasmuch as many of the artists working in Italy in the Roman period were Greeks, it is difficult to make a clear-cut distinction between bronzes which should be called Roman copies of Greek originals, and those which should be termed Roman works. Style, types, and subjects in the Roman world were fundamentally Greek, except in portraiture. And even in portraiture the Greek influence was strong. But variations and elaborations of Greek types appeared, especially in the small figures from the house shrines.

For example, the various types used by the Greeks to represent Zeus were adopted for the Roman Jupiter.

Ancient writers tell us that Greek artists made many of the statues of Jupiter which were to be found in Rome. When the temple of Jupiter Capitolinus was rebuilt by Catulus after the fire of Sulla's time, the chryselephantine cult statue was made by Apollonios.¹¹⁵ This was probably the Apollonios of the Belvedere torso in the Vatican and the bronze boxer in the Museo delle Terme.¹¹⁶ Strabo says that Augustus set up a statue of Zeus by Myron in a special shrine in the Capitoline area.¹¹⁷ And Pliny attributes to the fourth-century artist Leochares the celebrated statue of Jupiter Tonans dedicated by Augustus in the Capitoline area, near the great temple.¹¹⁸

Undoubtedly such famous statues were frequently reproduced, especially on coins and in small bronzes. The Zeus of Leochares was identified through a reproduction on a coin of Augustus.¹¹⁹ The god is completely nude, and stands with his weight on his right foot, while the left is drawn back and rests only on the toes. The swing

115. Roscher, vol. II, 1, col. 757, quotes Chalcoitius on Plato, Timaeus, 338, p. 361 (ed. Wrobel), giving the artist's name.

116. Helbig, Führer, Nos. 124 and 1350.

117. Strabo, xiv, 14.

118. Pliny, H.N., xxxiv, 5, sect. 79.

119. Roscher, II, 1, 748.

of the body is slightly towards the right, as he gazes down towards the thunderbolt in his outstretched right hand. His raised left hand rests upon the sceptre, or lance. A marble statue in the Ince Blundell collection¹²⁰ seems to be the only large copy which is extant. Two small bronzes, one in Vienna, the other in a private collection in Munich, have been cited by Neugebauer as fairly close copies.¹²¹ Many other statuettes coming from all parts of the Roman world present the same scheme with variations,¹²² implying a well-known original undoubtedly situated at Rome. A statuette which was apparently found in Pompeii or its immediate neighborhood (Cat. No. 24) seems to be a fair reproduction. The general proportions, the pose, and the type, are those of the Vienna example, but the Pompeii copy is of slightly better execution, although even here the work is mediocre, and unfortunately the surface is roughened with corrosion, obscuring the details, especially in the hair. It is nevertheless an interesting example of the reproduction of a famous work of art by a bronze-worker of very ordinary ability.

120. Clarac, 396D, 681 A.

121. Berliner Museen Berichte, XLII (1920-21) 10, and footnote 5. These are sketched in Reinach, Répertoire, II, 4, 3; III, 2, 7.

122. Cf. Reinach, Répertoire, II, 2-4; III, 2; IV, 3-4.

In another type adopted for the Roman Jupiter the god is nude except for a chlamys, which hangs over the left shoulder in rich and ample folds, and has one corner wrapped around the left elbow. The weight is on the right foot, and the left is relaxed and set slightly to the side. The right arm is lowered and holds the thunderbolt, and the left is raised from the elbow and grasps the sceptre. The god's shoulders are massive, and his beard is arranged in thick curls. His hair is parted in the middle, and falls in curling waves at either side and on the back of the neck, but on the crown of the head, behind a diadem, it is represented in close, orderly waves.

Many reproductions of this type have been recognized among small bronzes,¹²³ all of which were apparently made in the Roman period, although a fifth-century Greek type was apparently the original. The finest example is the statuette in the Museo Archeologico in Florence,¹²⁴ which departs from the spirit of the original only in the rendering of the hair and beard.¹²⁵ An adaptation of the type is to be found in many more examples, showing the god crowned with a large wreath of

123. Cf. Arndt-Amelung, 547-549; Bieber, Cassel, No. 128;

Overbeck, KM, Zeus, pp. 144-147; Curtius, RM, XLV (1930), 1-19.

124. Amelung, Antiken in Florenz, No. 258.

125. Curtius, Op. cit., pp. 2-5.

of olive or oak.¹²⁶ In all the copies of both the original and the developed type, the outstanding and persistent characteristics are the pose, varied only in the position of the head, the zigzag folds of the chlamys, the arrangement of the hair, and the manner of grasping the thunderbolt. By a careful comparison with works associated with Myron, Curtius very convincingly concludes that the original of the group must be the statue by Myron which Augustus dedicated on the Capitoline.

To the lists of copies already made should be added a statuette from Pompeii (Cat. No. 8) which, although of mediocre execution, is a fairly accurate reproduction, close to the Florentine example in details. Its modelling is not so clean-cut, but except for a slight variation in the position of the right arm the pose is the same. The folds of the chlamys are not as finely executed, and the corner which hangs from the elbow is close to the mass of the chlamys instead of standing out in a separate fold, but the zigzag folds at the front correspond closely to the arrangement found in the Florentine bronze. Unfortunately incrustation and corrosion obscure the details of execution in the hair and beard, but apparently the beard is arranged in two rows of curls, more as it is in the copies in

126. Curtius, op. cit., pp. 16-18; p. 18, note 11.

Chantilly¹²⁷ and in the Goethe house in Weimar,¹²⁸ which Curtius believes are closer than the Florentine copy to the original in this respect. Coins of Trajan and Hadrian¹²⁹ which reproduce the statue show an eagle by the feet of the god. This rarely appears in the statuettes, but it is present in the Pompeii copy.

The later development of the type has its representatives in three statuettes from Pompeii and Herculaneum (Cat. Nos. 9, 10, 11). They vary in the position of the head, the size and arrangement of the chlamys, and the type of the wreath. All are of mediocre execution, but the best example (No. 9) is very close in pose and details to the statuette from Chalon-sur-Saône in the Bibliothèque Nationale, Paris.¹³⁰

When Pheidias made the great chryselephantine statue of Zeus enthroned for the temple at Olympia, he established a type which continued to be immensely popular, and which was reproduced and revised countless times in the Greek and Roman world. As a representation to be adopted for Jupiter Optimus Maximus its popularity was undoubtedly increased when the cult statue by

127. Cf. Curtius, op. cit., pl. 7-9; Reinach, Répertoire, II, 10, 3.

128. Curtius, op. cit., pl. 1-2.

129. Curtius, op. cit., p. 20, figs. 6 and 7.

130. Babelon-Blanchet, Catalogue, No. 9.

Apollonios was placed in the temple at Rome. But the small Roman bronzes which portray the type show marked variations in style, and in details such as the disposal of the himation, the arrangement of the hair, the erectness of the torso, etc. In reproducing in miniature any creation of a much larger size certain details would naturally have to be omitted, and some changes might be expected, but this would not account for such differences as are to be found even in the few statuettes of the seated Zeus which have been found in Pompeii and Herculaneum. Therefore the makers of these reproductions must either be displaying their originality or they were copying different representations of the subject.

Inasmuch as many Roman towns imitated Rome in their Capitolium, and possessed a cult statue of Jupiter Capitolinus, there were doubtless many representations of the seated god which a maker of small bronzes might copy or imitate. There was, for example, a colossal acrolithic statue of Jupiter in the temple in the Forum of Pompeii.¹³¹ Probably a cult statue of this kind influenced the type issued by local sculptors, but in the absence of replicas, and in view of the undoubted presence of imported bronzes, the local type is hardly to be identified. The statuettes found in Pompeii have no

131. Only the torso was found, in 1817. Cf. PAH.

I, pt. ii, p. 190.

more in common with one another than they have with examples from other sites.

A statuette of Zeus enthroned, which was found in the lararium of the house of the Gilded Cupids,¹³² is noteworthy, not for its technique or style, but for its association. It was found together with statuettes of Hera and Athena, both also enthroned, and the group obviously represents the Capitoline triad of Jupiter, Juno, and Minerva. No similar group of statuettes depicting the triad has ever been found. The style of the group is late Hellenistic, the execution is Roman. This house belonged to a family of the gens Poppaea, which Della Corte thinks was related to the Poppaea who married Nero.¹³³ The owner was evidently interested in dramatic productions because the peristyle was built in such a manner that one end could serve as a stage, and was ornamented with many marble masks and reliefs revealing his tastes. It is suggested that he was either an actor or a playwright.¹³⁴ A second shrine in the house, which contained Egyptian divinities, seems to indicate that some member of the household was deeply interested in Egyptian religion. But from the triad group one is tempted to conclude that the master of the

132. R. VI, Is. xvi, house No. 7.

133. Neapolis, II (1915), 314-315.

134. Della Corte, op. cit., p. 314.

house had an active part in the service of the local cult of the Capitoline deities.

The myth of Herakles was very popular in Italy from an early date, and was especially beloved in this part of Campania. It is therefore not surprising that more statuettes of this hero than of any other subject were found in Pompeii and Herculaneum. Hermes alone seems to come close to Herakles in popularity. Both were gods associated with commerce and gain, and Pompeii was a commercial town. Herculaneum, moreover, had its name from Herakles, and local myths associated with him existed in both places.¹³⁵ Many of the statuettes are of the primitive Italic type which is found in large numbers everywhere in Italy. These represent the god as beardless and nude, striding or standing, brandishing his club, and carrying the bow.¹³⁶ There are in addition a number of statuettes of the youthful, beardless Herakles which are of somewhat better execution, for the most part Hellenistic in style, but with the Italian or Etruscan influence clearly showing.¹³⁷ They are probably more or less free copies of famous statues of Herakles, which were numerous in antiquity.

Only two of the small number of statuettes of

135. Cf. Peterson, Cults, pp. 232 and 284.

136. See Catalogue, Nos. 30-43.

137. See Catalogue, Nos. 46-48, 50 etc.

Dionysos will be commented upon here. The first, which was found in Pompeii in 1813 (Cat. No. 96), represents the god wrapped in a himation, and was derived from a fourth-century Greek type which was transmitted to the Romans by way of the Etruscans. A number of similar figures have been found elsewhere, and one now in Brussels in the Musée du Cinquantenaire¹³⁸ seems to be a replica of the Pompeii example. The others show some variation in the arrangement of the drapery, or substitute a patera for the small round object in the right hand.¹³⁹ The district of Etruria is a possible source for all of the copies.

The second statuette of Dionysos forms a group with a youthful Satyr (Cat. No. 100). The pose of the figure, the triangular brow, and the arrangement of the hair, are all reminiscent of the type created by Praxiteles. But this rendering of the type comes from a very mediocre hand. Instead of the easy, graceful movement associated with the works of Praxitéles, the

138. Reinach, Répertoire, III, 144, 1.

139. Cf. a bronze in Florence: Reinach, Répertoire, II, 501, 6; one in the Bibliothèque Nationale, Paris: op. cit., II, 122, 8; two others in Florence: op. cit., II, 501, 4 and 5; one in the British Museum, said to be from Nemi: op. cit., IV, 307, 2, 5, 6.

figure is stiff, and the effect of motion is lost. The face, also, no longer has the grace of fourth-century works. With its heavy, fleshy cheeks, full, almost pursed lips, and staring eyes, with their widely arched brows and prominent lower lids, it resembles closely the face of one of the maidens from Herculaneum (Cat. No. 549). The Dionysos group may very possibly be the product of the same shop which produced the maidens, probably a local one which worked, in a limited way, in the tradition of the followers of Pasiteles, towards the end of the first century B.C. If this is true, it would then be no coincidence that the Dionysos group, like the five larger maidens, stands upon a semi-circular basis,¹⁴⁰ which has a similar profile, but is more elaborately decorated. On the vertical part of the base, above the moulding, appears a border of silver intarsia, formed of triangles very like those on the border of the peplos of one of the maidens (Cat. No. 551), where the inlay was of copper. These are the only examples of semi-circular bases from Pompeii and Herculaneum. The group was found in the house of Pansa, the owner of which was a wealthy shop-keeper¹⁴¹ who seems to have valued it highly, since it was found wrapped in cloth in a large kettle, ready to

140. This was found with the group. See PAH, I, pt.

iii, pp. 224-5.

141. Mau-Kelsey, p. 349.

be carried away by the fleeing household. This is perhaps another indication of the level of artistic taste in that class in the Roman period. The inspiration for this group doubtless came from one of the many Roman versions of a Praxitelean group similar in theme. The best of the extant copies is that in the Uffizi gallery in Florence.¹⁴² But in all of these copies the god has long locks of hair resting on his shoulders, and is leaning heavily upon the attendant Satyr.

Very few statuettes of Hera, or Juno, have been found in Pompeii and Herculaneum. One which was published in the Bronzi di Ercolano, vol. II, pl. iii, as found in Portici, I have been unable to locate. The seated figure in the lararium of the house of the Gilded Cupids has already been mentioned. A third was part of the decoration of the monumental chariot in Herculaneum (Cat. No. 183). From this it is apparent that the goddess was not commonly included among the Penates, despite her position as the protectress of women and of marriage.

On the other hand, a fairly large number of statuettes of Athena have been found. As the patroness of crafts and commerce she was honored in many private shrines. The examples from Pompeii outnumber those from

142. See Brunn-Bruckmann, 620. The text gives a list of the copies.

Herculaneum almost two to one, although there is a fairly even division of the statuettes both of Herakles and Hermes. The types of Athena represented are all fundamentally Greek, but a few possess unusual attributes or characteristics which are worth noticing.

A small statuette coming from Pompeii (Cat. No. 192) shows careful execution of details in the folds of the peplos, which are unusually voluminous for so small a bronze. A similar handling of the drapery is to be found in a statuette in the British Museum, and in another in the Berlin Antiquarium.¹⁴³ Unfortunately the Pompeian bronze is in a very poor state of preservation, having lost its right forearm, the attribute from its left hand, which was perhaps a shield, the face, and part of the helmet. There are also spots of corrosion in the drapery of the skirt near the feet. The surface was gilded, and traces still remain. In style the figure resembles works from the end of the fifth century B.C.

Two statuettes, one from Pompeii and one from Herculaneum (Cat. Nos. 196, 197) are noteworthy for a curious arrangement of drapery. Both wear a peplos with a girdle over the apotygia. Below this girdle the

143. British Museum No. 1920, unpublished; Friedrichs 1883 in Berlin. Dr. K.A. Heugebauer called my attention to these parallels.

apotygma, which reaches halfway to the knees, hangs in looped fashion, as if it were caught up at regular intervals. While this disposal of the drapery is not unique, it is not common in small bronzes. It appears in two Athena statuettes in the British Museum,¹⁴⁴ one of which was in the Payne Knight collection, the other in the Hamilton collection. Both of these collections were assembled for the most part in Naples and its neighborhood, and probably contained bronzes from Pompeii and Herculaneum. Five other examples outside of Naples are somewhat similar,¹⁴⁵ but much closer resemblance is to be found in a group of Artemis statuettes from Pompeii and Herculaneum which will be mentioned later. The two Athenas under discussion differ in size, in the type of helmet worn, and in the balance of the figure. The position of the arms is also varied, but in addition to the similar treatment of the drapery, the shape of the aegis is the same.

A later type, represented by two statuettes from Pompeii (Cat. Nos. 210, 211), shows the goddess enveloped in a cloak which hangs from beneath the aegis

144. Walters, Catalogue, Nos. 1043 and 1045.

145. Cf. Reinach, Répertoire, II, 279, 10; 280, 8; V, 494, 1; also a Fortuna in the British Museum, Walters, Catalogue, No. 1539; and a statuette, perhaps of Aphrodite, in the Collection de Clercq; De Ridder, Catalogue, No. 139.

in voluminous folds. In both figures the effect is that of heavy clinging drapery caught up at regular intervals to form looped folds. There are, however, differences in details and in execution. No. 210 is finer work, and the drapery is ungirdled, falling freely from the shoulders under the aegis. No. 211, on the other hand, is of much cruder workmanship, and the drapery is heavier. Moreover the aegis is worn transversely from the left shoulder to the right side, and a girdle appears over it beneath the arms. Both have the left foot advanced, the patera in lowered right hand, and a Corinthian helmet set on the back of the head, with curls falling on the shoulders from beneath the helmet. It is possible, therefore, that the two statuettes are different versions of the same original. The drapery is Hellenistic in style, seeming almost a Hellenistic version of archaic drapery. Similar treatment of drapery is to be seen in two marble statues of dancers from Pergamon.¹⁴⁶ Since here there is no aegis, the fastening of the cloak on the right shoulder is visible, and from there it passes under the left arm. There is no indication in the Athena statuettes of such an arrangement, except that the drapery falls in similar folds. This may be due to the failure of the makers of the Pompeian

146. Cf. Altertümer von Pergamon, vol. VII, 1, Nos. 43, 44, pp. 63-69, and Beiblatt 8.

bronzes to comprehend the scheme they were imitating.

A statuette from Herculaneum (Cat. No. 199) presents a Greek type in a definitely Italic version. The aegis rests only on the left shoulder, an arrangement not commonly found in small bronzes, but not unknown.¹⁴⁷ It was known to the Etruscans at an early period, for an archaic Etruscan statuette from Arezzo has the aegis thus disposed.¹⁴⁸ In the bronze from Herculaneum the drapery has been reduced to the very simplest terms, and the helmet, which was apparently originally Attic, has developed a curious peak in place of a crest, and at the sides are two protrusions which seem to be wings. On coins of the Roman Republic the head of the goddess Roma wears a helmet with wings on it.¹⁴⁹ But in other respects this statuette is not like known representations of Roma. Closest in feeling to this figure is the Etruscan winged Minerva from Orte in the Vatican,¹⁵⁰ which is similar in pose, and has the same flattened effect in the drapery. A headless statue from Epidaurus

147. Cf. a statuette in the Collection de Clercq: de Ridder, Catalogue, No. 295, and plate XLVII; also, in the Bibliothèque Nationale: Babelon-Blanchet, Catalogue, Nos. 162, 163, 164.

148. Reinach, Répertoire, II, 284, 6.

149. Cf. Dar.-Sag., article Roma.

150. Reinach, Répertoire, II, 297, 2.

which has the aegis askew¹⁵¹ probably shows the type of the original of the Herculaneum bronze. The pose is the same, with weight on the right foot, the left leg bent and showing through the drapery. In general, the arrangement of the peplos is the same also, but the folds of drapery are fuller and more natural. The position of the arms is different. This statue has been identified as Athena Hygeia, but without more evidence it can hardly be stated that the type was limited to the representation of this sphere of the goddess' activity.

An unusual type of Athena is presented by a statuette from Pompeii (Cat. No. 198). The goddess wears a simple peplos with girdled overfold. Curls fall on her shoulders, and her peplos has slipped from the right shoulder, baring the right breast. The bared breast is frequently to be seen in statuettes of Aphrodite and of Fortuna, but is extremely rare in representations of Athena. It is perhaps for this reason that a similar statuette in the Bibliothèque Nationale in Paris¹⁵² has been called an armed Venus. But the crested Corinthian helmet appears to be as rare for Aphrodite as the bared breast for Athena. The ex-

151. Op. cit., II, 295, 7.

152. Babelon-Blanchet, Catalogue, No. 262; Reinach, Répertoire, II, 333, 4.

execution of the statuette from Pompeii is crude, and its native Italian spirit is marked by the heavy features of the face, and by a certain smoothing over of details in the modelling of the drapery. The heavy fold in the centre of the front of the skirt has many parallels in Etruscan and Roman works.

The types of Aphrodite which are presented by the small bronzes are the familiar ones which were established in the Hellenistic period. The tutelary divinity of Pompeii, Venus Pompeiana, seems not to have been depicted in bronze. Numerous wall-paintings show the goddess draped in voluminous chiton and himation, and carrying the rudder, or steering-oar usually associated with Fortuna. The absence of statuettes of Venus Pompeiana shows that she was not considered as one of the Penates.

The few statuettes of Artemis present an interesting study. The general lack of replicas found in this region finds an exception in a group of statuettes of Artemis. In the very early excavations of Herculaneum, in the eighteenth century, a small statuette was found (Cat. No. 234) representing the goddess in an unusual manner. She has, as usual, her bow and quiver, and is depicted at the moment of removing an arrow from the quiver to shoot from the bow in her outstretched left hand. But instead of having her peplos girt up above her knees in the usual manner of the

huntress goddess, here it is long and flowing, and has a deep overfold falling to below the hips. Over this overfold is a girdle, and the drapery below the girdle falls in looped folds similar to those found in the Athena statuettes already discussed. In 1873 two replicas of this figure (Cat. Nos. 235, 236) were found in Pompeii, in two houses of Region I, Insula ii. A fourth replica was found after the resumption of excavation in Herculaneum in 1927, and is as yet unpublished. In addition to these four replicas, I discovered a fifth in the Antiquarium of the National Museum in Copenhagen, which was acquired in 1848, and of which the provenience is not known.¹⁵³ It has apparently been chemically treated, and therefore no conclusions as to its provenience may be drawn from the condition of the bronze. A possible sixth replica is published in Reinach's *Répertoire*, vol. III, p. 94, 1, and p. 96, 4, as in the Collection Delvincourt at Crécy-sur-Serre.

Even if the last two examples were not excavated in Pompeii or Herculaneum, and there is no evidence against this provenience, the four replicas definitely known to have been found in the district present a strong argument in favor of attributing the group to a bronze-worker having a shop in that neighbor-

153. Unpublished. Inv. No. ABa 520. Dr. Fossing of the Antiquarium generously supplied me with a photograph.

hood. The similarity of the drapery in the Athena statuettes seems to indicate a local peculiarity of style, and strengthens the possibility of the existence of a local shop, producing small statuettes of considerable charm and artistry, though not of outstanding execution.

The type of the Artemis statuettes may be explained by the maker's effort to present a combination of the characteristic types of the goddess of the chase and the moon-goddess. Closest to the group of replicas stands a small bronze of the Hermitage,¹⁵⁴ which shows a similar pose, but here the figure is mounted on a globe, as are a series of Selene statuettes cited by Neugebauer.¹⁵⁵ The type is not infrequent in marble statues, but, except for the six replicas and the Hermitage figure, it seems to be unknown in small bronzes. The style of the figures seems to indicate an original of the fourth century B.C. Unfortunately the poorly preserved surface of all of the replicas prevents examination of the details of the modelling.

Another conception of Artemis-Selene which is not commonly found in small bronzes is to be seen in

154. Kieseritzky, Les trésors d'art en Russie, I (1901),

p. 49, and pl. 37; Neugebauer, Mainzer Zeitschrift, XXVIII (1933), 86. Dr. Neugebauer pointed out this example to me.

155. Op. cit., pp. 83-86.

a statuette in the museum at Pompeii (Cat. No. 246),
 which was found in a villa in the neighborhood.¹⁵⁶

Here the goddess has the shortened peplos and the hunting boots of Artemis, but behind her head is the billowing scarf of Selene, and she carries two torches in her hand. There seems to be no extant parallel for this figure. Except for the shortened peplos, it corresponds to the usual type of Selene as it is seen in a marble statue in the museum in Naples, and another in the Capitoline museum.¹⁵⁷ A statue of Artemis by Strongylion has been identified on coins of Megara,¹⁵⁸ which show the goddess carrying two torches and short-girt, but with no scarf behind her head. The Pompeii statue may possibly belong in the line of imitations of this figure.

A statuette of Artemis from Herculaneum (Cat. No. 237) has the drapery treated in a manner somewhat similar to that of the group of replicas and the two Athena statuettes. But although the drapery of the overfold is leaped up, the folds caught up in this way are closer together, and the whole effect is heavier.

156. Unpublished. My information comes from Dr. Della Corte.

157. Cf. Clarac, 564, 1206; 563, 1204. Both with only one torch.

158. Cf. British Museum, Catalogue of Greek Coins, Attica, Megaris, Aegina, pl. 22, 2.

This is apparently the result of trying to fill in too many details. The type occurs frequently in marble statues of Artemis, but never with this characteristic looping of the drapery, and usually the material of the cloak and tunic is represented as much thinner.¹⁵⁹ But in small bronzes this type is repeated with very slight variation in at least three other statuettes. One of these, which is in a private collection in England,¹⁶⁰ resembles the statuette from Herculaneum very closely, but is not identical. A statuette in Vienna¹⁶¹ is also very similar, but lacks the quiver band, has a different type of boot, and the head is held in a slightly different position. A statuette from Trebizonde, now in the Bibliothèque Nationale in Paris,¹⁶² has a similar pose and disposal of the drapery, but the whole treatment is much simpler. It also lacks the quiver band. While the differences indicate definitely different sources for the last two at least, yet the similarities are striking enough to justify the conclusion that they

159. Cf. Amelung, Vatikan, I, pl. 77, No. 609; pl. 15, No. 108; Stuart Jones, Conservatori, pl. 7, and p. 14, where he mentions two in Seville; Furtwängler, La Collection Sanzée, p. 29; and many others.

160. Reinach, Répertoire, III, 187, 2.

161. Op. cit., II, 314, 6.

162. Op. cit., II, 314, 4.

must all copy a single well-known larger statue. This would belong to the class so frequently reproduced in the larger marble statues, but must have had the characteristic treatment of the drapery found in the small bronzes. It was probably located in Rome, but unfortunately it is impossible to identify it from extant sources. The drapery points to a Hellenistic re-working of the earlier fourth-century type represented by the extant marble copies.

Little need be said about the numerous statuettes of Erotes which have been found in the gardens of Herculaneum and Pompeii, usually serving as fountain ornaments. They must have been produced in large numbers to meet the demand. The plump bodies are all very similar in size and pose, some from the villa of the Papyri being almost identical. To these bodies were added different heads and attributes, and the position of the arms was varied. It is interesting to note that the eight Erotes and two baby Satyrs from the villa of the Papyri range in height from 0.45 m. to 0.49 m., a very close correspondence in size. The similar figures which have been found in Pompeii are somewhat larger, ranging in height from 0.56m. to 0.59 m. These also differ in execution, one at least being much better than the rest (Cat. No. 390). At least six of the statuettes from the Villa of the Papyri (Cat. Nos. 393-396, 430, 433) probably had a common source from some local

factory, and with them the five Sileni (Cat. Nos. 414-418) from the same villa. Their position in the artistic scale can be paralleled by the gnomes and similar statuettes to be seen in many modern gardens. It is entirely possible that such garden ornaments were not considered as representative art even then. The taste of the proprietor of the Villa of the Papyri can certainly be estimated more fairly from his other bronzes than from his fountain figures.

There is some evidence to show that there may have been a shop in this region which produced decorative bronzes of a higher artistic level. A series of almost identical bicipital herms, nine in number, were apparently all found in Pompeii and its immediate neighborhood (Cat. Nos. 440-448). Topped by the heads of a youthful Satyr and Satyress, they served as the ornamental posts of a balustrade. This is shown by the example from Boscoreale, now in Berlin, which was found with its post. In measurements, style, and execution there are only the slight variations which might naturally be expected in careful replicas not from a common mould. The style is Hellenistic, and close attention to details is shown in the representation of the clinging tunic of the Satyress, the hairy skin worn by the Satyr, and his teeth, which are visible between his parted lips. Eyes and teeth were inlaid with silver, which is said to be still visible in the Nijenrode replica

(No. 448).

A pair of similar herms, having the heads of a Bacchante and a Satyr (Cat. Nos. 449, 450) were also found in Pompeii with one of the other type. Judging from their style and execution, they were perhaps produced by the same shop, but here the gamin quality of the smiling faces of the other is replaced by a quieter expression of pleasant seriousness.

One of the galleys from Lake Nemi contained similar herms, having the heads of a youthful and a bearded Satyr.¹⁶³ These, however, were cast in one piece with their shafts, and are of superior execution. The Campanian herms are probably to be dated some years later, very close to the time of the eruption of Vesuvius, inasmuch as those which were found in Pompeii were all found in a shop and its adjoining house, as if for sale, together with an immense number of bronzes of every description, including statuettes, furniture ornaments, lamps, and

163. See Bollettino dell'Associazione Internazionale degli Studi Mediterranei, II (1931), 27, and pl. VIII.

utensils.¹⁶⁴ Because of this the house came to be called the Casa dei Bronzi.

There is in the British Museum a statuette of Dionysos as a child which is said to have been found in Pompeii (Cat. No. 101), and which seems to be closely related in style and workmanship to this group of Satyr herms. Though not an outstanding artistic creation, its freshness and charm distinguish it from the commercial statuettes of Erotes which it resembles superficially. The treatment of the hair, the ivy-wreath, and the skin on the god's shoulder, is similar to that found in the Satyr herms. And the relationship is particularly clear in the modelling of the long, narrow eyes, with their sharply defined lids and high, arching brows. The greater dignity of expression is in keeping with the subject.

It would be a strange coincidence that these

164. Cf. PAH, II, pp. 257, 259-66, 270-271, 291-292.

Because of a reference to the house of the Colored Capitals in the preceding report, the report on pp. 270-271 has previously been supposed to list objects from that house. But the same report continues on p. 272 to list objects found specifically in that house. I have therefore included this as a reference to the house of the Bronzes.

replicas and related bronzes were found, without exception, in Pompeii and the immediate neighborhood, if they were not created by a local shop. The many villas in and near Pompeii and Herculaneum must have provided enough local trade to make exportation unnecessary.

The Lares, the sacrificing Genii, and the related statuettes of orators, may be termed purely Roman subjects. The examples from Pompeii and Herculaneum show little that is distinctive, and for the most part the same types appear elsewhere. In view of this absence of the unusual, it is surprising that there are no replicas. Only one type of Lar has been found in Pompeii which has no parallel. It is represented by a pair which were found in 1872 (Cat. Nos. 333, 334) in a modest house of Region VII, Insula xv. The two figures are in the familiar dancing pose, but instead of the usual dress, composed of a short tunic girdled by a cloak or a scarf, with ends blown out at the sides, they wear merely a plain girdled tunic, which has an overfold falling from the shoulders to just above the waist. The edge of this overfold is very full and hangs in regular folds, which have almost the appearance of loose box pleats. Moreover the hair is not arranged in the usual loose, unruly curls, but is neatly waved from a centre parting, and knotted on the neck. The top of the head is divided from the rest by a diadem, and there the hair is marked by finer, parallel

waves. The arrangement of the drapery is unusual, and seems to originate in Italy. It is apparently developed from an Etruscan version of the fine folds of Greek drapery. A similar treatment of drapery may be seen on a figure in the relief on an Etruscan urn of alabaster in the Museo Archeologico in Florence.¹⁶⁵ The fifth-century type underlying this representation of the Lar has been completely Italianized.

Roman Portraits

In addition to the valuable terminus ante quem given to the monuments of Herculaneum and Pompeii by the eruption, some of the Roman portraits are to be dated more closely by means of inscriptions and similar evidence, thus adding to our criteria for dating other portraits. For example, the statue of Claudius from Herculaneum (Cat. No. 494) can be dated within a year from the inscription on its base,¹⁶⁶ according to which it was set up in 48 or 49 A.D. This is the only one which can be so closely dated, but there are others which can be placed within a very limited range of time.

In this class comes the portrait statue of

165. Cf. J. Martha, L'art étrusque (Paris, 1889),

p. 358, fig. 247.

166. OIL, X, 1416.

L. Mammius Maximus. His name appears in a number of inscriptions in addition to that which was on the base of the statue, and which calls him an Augustalis.¹⁶⁷ One of these records that he built a Macellum for the town, and gave a public feast for its dedication.¹⁶⁸ This building, which has not been identified, must have been built before the earthquake of 63 A.D., because the marble slab bearing the inscription has been discarded, and at the time of the eruption was serving as the base of a cupboard.¹⁶⁹ A series of other inscriptions ascribes to him dedications in honor of the deified Livia;¹⁷⁰ Antonia, mother of Claudius;¹⁷¹ and Julia Agrippina, daughter of Germanicus.¹⁷² The period of Mammius Maximus' prominence in Herculaneum is therefore fixed in the second quarter of the first century A.D. His portrait statue has been dated in the earlier part of this period, at the end of Tiberius' reign.¹⁷³

The dating of the splendid portrait of the Pompeian banker L. Caecilius Jucundus (Cat. No. 498)

167. CIL, X, 1452.

168. CIL, X, 1450.

169. Waldstein-Schoobridge, p. 76.

170. CIL, X, 1413.

171. CIL, X, 1417.

172. CIL, X, 1418.

173. See the text of the Catalogue, No. 492.

in the last decade before the eruption is made on the basis of its style, but finds confirmation from other evidence. The wax tablets, containing business receipts recording his transactions as auctioneer and his payments of rent, which were found in a chest in an upper room of his house, are dated, with two exceptions, between 52 and 62 A.D.¹⁷⁴ Stored away in this manner, they were probably not the receipts of current business, which would be kept in a more accessible place. In his portrait the banker is represented as a shrewd, elderly, business man, who has obviously had a long and successful career, which in time would easily cover the period of the two earlier tablets, dated in 15 and 27 A.D.

A portrait head from Herculaneum (Cat. No. 478), which had already been dated on stylistic grounds at the very close of the Republican period, seems to find further confirmation in its close resemblance to the portrait of M. Aemilius Lepidus on the aurei of L. Mussidius Longus, issued in 43/42 B.C.¹⁷⁵ It is through this resemblance that Curtius¹⁷⁶ identifies the bust as a portrait of Lepidus at the time of his union with Octavian and Antony in the second trium-

174. Cf. Mau-Kelsey, pp. 499-505.

175. H.A. Grueber, Coins of the Roman Republic in the British Museum (London, 1910), III, pl. 56, 9.

176. R.M., XLVII (1932), 261-268.

virate. This identification is well worth considering, and the fine execution of the portrait makes it a valuable addition to the examples of its period.

One of the finest portraits from Pompeii, that of the actor C. Norbanus Sorex (Cat. No. 475) presents an interesting problem in dating. It was found in 1765 in the temple of Isis, set upon a gray marble herm with an inscription which reads as follows:¹⁷⁷

C.NORBANI
SORICIS
SECVNDARVM
MAG.PAGI
AVG.FELICIS
SVBVRBANI
EX.D.D
LOC.D

A similarly inscribed herm was found in the building of Eumachia, with the head missing.¹⁷⁸ The inscription cannot be dated earlier than 27 B.C. because of the reference to the pagus Augustus. The ministri of the pagus Augustus were appointed for the first time in 7 B.C., and the event is recorded in another inscription from Pompeii.¹⁷⁹ But there is no reason to suppose that the epithet Augustus was given to the pagus then for the first time, and magistri existed in the

177. PAH, I, p. 165; CIL, X, 814.

178. PAH, II, p. 19.

179. CIL, X, 924.

pagus when it was known only as the pagus Felix.¹⁸⁰

It seems probable that this suburb was first formed when Sulla established his Roman colony at Pompeii, its purpose being to provide a space for the Pompeian inhabitants ousted by the colonists. The name Felix must then have come from the cognomen of Sulla himself.¹⁸¹

As for the portrait of Sorex, if judged on the basis of style and appearance, without taking the inscription into consideration, it seems to belong before the middle of the first century B.C. When compared with the head of the statue known as the Arringatore, in Florence,¹⁸² an unmistakable relationship is apparent in the build of the eyes, with their swelling upper and lower lids, and in the general structure. Both also have an effect of detachment achieved by the upward movement of the head and the intensity of the fixed gaze. This is equally suitable to a portrait of orator or actor. The rendering of

180. Cf. inscription given by Mau, R.M., IV (1889), 344.

181. Cf. H. Nissen, Pompejanische Studien, pp. 379-381.

182. Arndt-Bruckmann, 86-88; Brunn-Bruckmann, 320. It was formerly dated earlier, but is now placed ca. 100 B.C. Cf. F.W. Goethert, Zur Kunst der römischen Republik (Berlin, 1931), p. 22.

the hair is very different. The head of Sorex has a curiously formal arrangement of flat, pointed locks, which is apparently found only in this head. The formalism is also evident in the feathered engraving of the eyebrows, a technique never found in Greek works, but appearing in a number of later portraits,¹⁸³ and also in Apollonios' copy of the head of the Doryphoros (Cat. No. 512) and two other heads in the same group.¹⁸⁴ The brows of the Arringatore show a tendency in this direction, for at the ends the strokes grow more regular. On the Sorex head the feathered strokes are unusually long and close together. On the Doryphoros copy, the head of the bearded Dionysos, and the Imperial portraits, the strokes are shorter, but varied in spacing and straightness.

183. Cat. Nos. 481, 485-487, 493, 494, 498, 504, 505.

According to Antiken Gussbronzen, II, pp. 4 and 11, it is also to be found on a fragment of a statue in the Vatican, Helbig, Führer, No. 637, a head in New York, Metropolitan Museum, Richter, Catalogue, No. 325, and a head in the Louvre, from Parma, de Ridder, Les bronzes antiques du Louvre, pl. 5, No. 18. Cf. also an Etruscan votive head from Falterone, British Museum, No. 614.

184. See pp. 39-42 of this Introduction.

On stylistic grounds the Sullan period seems the most suitable time in which to date the portrait of Sorex. Plutarch tells of the friendship which Sulla had in his old age for a Sorex who was an ἀρχίμυθος.¹⁸⁵ It is not impossible that such a person should have come from, or have settled in Pompeii, and become quite an important person there. There may, of course, have been two actors of the name of Sorex. But neither possibility can be proved.

Meanwhile the inscription is still an obstacle, as it cannot be dated earlier than 27 B.C. One must, however, always remember in the study of Pompeii that the city suffered a severe earthquake in 63 A.D., which left almost the whole city in ruins. Rebuilding was still going on when the eruption came sixteen years later. The temple of Isis had been rebuilt and the building of Eumachia was still unfinished. It does not seem illogical to suggest that possibly the original herms supporting the portraits of Sorex were destroyed in the earthquake, and afterwards restored. The inclusion of the familiar, up-to-date name of the pagus Felix would be only natural, thus creating the puzzling combination of a Republican portrait marked by an Imperial inscription.

The group of portrait statues from Herculaneum

185. Plutarch, Sulla, 36.

present the interesting possibility of the existence of a local workshop which produced stock types of toga-statues and draped female statues, to which an individual portrait head might be fitted on order. Six of these statues¹⁸⁶ wear a ring on which is engraved a symbol resembling an S. Two more¹⁸⁷ have a ring from which a stone has been lost. The statue of Mammius Maximus has also a ring, but the stone is smooth. Lehmann-Hartleben¹⁸⁸ suggests that the S-symbol is an atelier-mark, and this is very probable. It was interpreted by the Accademia Ercolanese as a lituus, but there would be no reason for some of these persons to wear that symbol. The workshop, if it actually existed, continued its activity for more than one generation, since the group included statues which are to be dated from the time of Augustus to the rule of Claudius, and possibly even to Nero's reign. The earlier portraits seem to be of better execution, as is shown, for example by the statue of Marcus Calatorius, and the earliest of the female portrait statues (Cat. Nos. 483, 505). The heroic statue of Augustus, also, though badly restored, was of fine execution. (Cat. No. 481). One can hardly call the

186. Cat. Nos. 481, 483, 487, 494, 505, 508.

187. Cat. Nos. 506 and 507.

188. Antiken Gessbronzen, II, p. 61.

three other female portraits artistic achievements (Cat. Nos. 506-508), but because of the great scarcity of bronze portrait statues of women they are important in the history of portraiture. Kluge¹⁸⁹ is inclined to doubt that the heads of these three statues really belonged, inasmuch as they were reattached after excavation. But the Scavi di Ercolano¹⁹⁰ does not mention the absence of the head of Cat. No. 506, and usually missing parts of such importance^{were} referred to in the reports. The reports of the discovery of the other two statues are not included in the Scavi di Ercolano, and the date of their finding is known only through the Bronzi di Ercolano.

Conclusion

In this survey of the bronzes of Pompeii and Herculaneum I have been forced, because of the vast amount and variety of the material included in the catalogue, to limit myself to only the more important specific problems, and for the rest to present observations and conclusions which concern the bronzes as a whole, or general groups within that whole. In conclusion a brief summary will review the points which have been dealt with.

189. Antiken Grossbronzen, II, p. 72.

190. Pp. 106-107.

Attempts to identify the bronzes of Pompeii, and Herculaneum by means of the records cannot be conclusive, because the reports of the earlier period of excavation are incomplete, and contain vague and unsatisfactory descriptions. Moreover, many of the bronzes which have become part of private collections are lost because of failure to record their provenience, or because of the reluctance of the owners to make their accessions public. Identification by means of patina and general condition of the bronze is also unsatisfactory, because of the frequent employment of artificial patina and re-firing in the 18th and 19th centuries.

The nature of the bronzes is so varied that identification on the basis of style is impossible, with a few exceptions. A small number are Greek originals; the reasons for this scarcity are probably that Pompeii was plundered in antiquity, and in Herculaneum many bronzes were shattered into innumerable pieces. A still smaller number are probably Etruscan in origin. None of these are large in size, and all are late Etruscan in style. The copies of Greek works vary in excellence, and the best are probably made by Greeks in Greece. Many of the less finely-executed copies are more suitably to be classed as adaptations based on a Greek original. Among the bronze busts from the Villa of the Papyri, some seem to have common char-

acteristics which may be attributed to the copyist, and which serve as a basis for classification. The first group, which includes the Doryphoros herm and three others, with a probable fourth, is from the hand of Apollonios, son of Archias. The second group is composed of the Hellenistic portraits, and seems to come from another copyist's hand.

The Graeco-Roman and Roman bronzes are fairly representative as a group, but with a few exceptions the general level of the execution is not high. There are, however, some very interesting copies and adaptations of famous statues, and doubtless many still remain unrecognized. Many of the group have a strongly native Italian spirit, and show traces of Etruscan influence, which might not be expected in a district predominantly Hellenistic in culture.

The field of Roman portraiture is creditably represented. Some valuable criteria for dating come from this group, and a few fine examples of portraiture are included. The examples of commercial stock statues, to which individual portrait heads were added on order, are not without interest.

Many of the bronzes were probably made in this district. Replicas which have been found here and apparently not elsewhere seem to indicate this. Moreover the curious manner of representing the drapery of

the overfold in a number of the small bronzes may possibly indicate a local technique. The atelier mark borne by the majority of the Herculaneum portrait statues is perhaps further evidence for local manufacture. The feathered engraving of the eyebrows, a technique native to Italy, and rarely found in bronzes outside of this district, is to be seen in three of the heads attributed to Apollonios, and in a number of the Roman portraits. It is entirely possible that if more bronzes from other sites were extant, there would be more examples of this technique. But its frequent appearance in the heads found in Pompeii and Herculaneum at least shows its popularity, if not its local character.

The bronzes included in this catalogue offer infinite possibilities for future study. It is to be hoped that the catalogue will stimulate investigation, by making material accessible which was hitherto unpublished, or in too scattered a form to be conveniently available.

BRONZES OF HERCULANEUM AND POMPEII

I. STATUES AND STATUETTES OF DIVINITIES
AND RELATED SUBJECTS

1. Statuette of Zeus. He is seated on a throne which has a plain, high back, no arms, and legs decorated with an incised design. His left hand is raised and rests upon the sceptre, while his right hand is extended and holds the thunderbolt. A himation covers his legs and back, resting in a fold on his left shoulder, and having an end falling in zigzag folds between his knees. On his head is a large wreath of laurel leaves, with a rosette in front, and broad fillets fall upon his shoulders. His hair is arranged in broad, parallel waves in front of the wreath, and his beard is represented as thick and curling. He wears sandals on his feet, the right one being advanced, the left drawn slightly back, and between them on the base stands an eagle.

The type represented is one of the many modifications and developments of the Olympian Zeus of Pheidias, which are to be found in later Greek and

Graeco-Roman art. The Romans adopted the idea of the enthroned god as a theme especially suitable to Jupiter Capitolinus, and in addition to the chryselephantine statue which Apollonios made for the temple in Rome, there were many similar cult statues in the local Capitolia throughout the Roman world (See the Introduction, pp. 61-63). For similar statues and statuettes cf. Overbeck, K.M., I, pp. 114-123; Reinach, Répertoire, II, 14, 4; VI, 3, 6; 4, 2. Especially noteworthy is a bronze from Hungary in the British Museum (Walters, Catalogue, No. 900; Select Bronzes, pl. 39); the scheme is very similar, except that the right hand is raised with the sceptre and the thunderbolt is in the left.

Ht. 6. 139 m. with flat, rectangular base. Patina dark green, preservation good. Pupils of the eyes hollow, were perhaps inlaid with silver. Execution mediocre. Found July 15, 1769, in Pompeii, R. VIII, Is. ii, house No. 39, in a niche in the peristyle, with a statuette of Harpocrates (Cat. No. 376). Now in the Museo Nazionale, Naples (Inv. No. 5050).

Br. Ere. II, pl. lxxxvii; Ceci, Ploc. Br., pl. V, 1; NAB, p. 178; Overbeck, KM, I, p. 116, No. 15, and p. 122; PAH, I, pt. 1, p. 233; pt. ii, p. 154; Reinach, Répertoire, II, 13, 8; Reux-Barre, VI, pl. 103.

Photograph Semmer.

2. Statuette of Zeus (Jupiter Capitolinus).

He is seated, and has his left hand raised to the level of his breast, while his right hand, which holds the thunderbolt, is lowered and almost rests in his lap. His himation is arranged as in No. 1, and there are sandals on his feet. The position of the feet is the reverse of that of No. 1. His hair and beard are arranged in fine, curling masses, in the Hellenistic style. The throne has a high back, low arms, which end in rosettes, and rectangular legs. His feet rest on a footstool.

This statuette was found together with statuettes of Juno and Minerva (Cat. Nos. 181, 187), forming the group of the Capitoline triad. This is the only extant example of such a group in a private shrine (see Introduction, p. 63). A coin of Antoninus Pius shows a somewhat similar group (Dar.-Sag., fig. 4242; Roscher, II, p. 758). Cf. similar statuettes of Zeus in the Collection Somzée: A. Furtwängler, La collection Somzée, pl. 34; in the Bibliothèque Nationale, Paris: Babelon-Blanchet, Catalogue, No. 18; and in Vienna: Sacken, Antiken Bronzen, pl. III, 2.

Ht. 0.164 m. with flat, rectangular base. Patina green, slight incrustation on surface, but modelling fairly well-preserved. Sceptre missing from right hand.

Found, in 1903, with Nos. 108, 181, 187, 319, 320, in a shrine in the peristyle of the 'House of the Gilded Cupids', R. VI, Is. xvi, No. 7, Pompeii. Now in the Museo Nazionale, Naples (Inv. No. 133323).

N. Sg., 1907, 564-566, figs. 14, 15; Spinazzola, Arti decorative, pl. 53.

3. Statuette of Zeus. He is seated, with sceptre in his left hand and thunderbolt in his right. The pose is much like that of No. 1, but the left arm and shoulder are raised higher, and the right hand is more extended, making the slope of the shoulders more marked. The drapery is similarly arranged, but lacks the end between the knees. His head, which is slightly inclined to the right, is encircled by a wreath of laurel leaves represented in low relief, and the hair and beard are somewhat sketchily portrayed by waving locks. The thunderbolt is widely forked, flat, and unusually long. The throne has a low back, and arms.

Ht. 0.13m. Patina greenish, surface slightly incrustated. Execution careless. There is a break across the breast, and rear right leg of the throne has been restored. Footstool and base missing. Found in a shop in Herculaneum, May 17, 1873, together with

statuettes of Isis and Hermes, which have not been identified. Now in Museo Nazionale, Naples (Inv. No. 109746).

Sc. Exc., p. 640.

Photograph Sommer

4. Statuette of Zeus. Similar to No. 3, but with patera instead of thunderbolt in the right hand. The left hand is not raised so high. The throne has a high, plain back and rectangular legs, ornamented in relief, and having a rosette at the top.

For similar examples cf. Reinach, Répertoire, II, 14, 3; III, 5, 3; V, 7, 3.

Ht. 0.087 m. with flat, rectangular base; statuette alone, 0.075 m. Patina gray-green where surface is smooth, dark bluish corrosion on torso, drapery at the front, and parts of throne. Execution good. Sceptre missing. Found with Nos. 20, 148, 283, 285, 349, 531 in a private excavation by De Prisco of a villa rustica south of the station piazza in Boscoreale, in 1903. Now in the Walters Art Gallery, Baltimore (No. 54.750).

Le Musée, III (1906), pl. 61, 4; N. Sc., 1921, 440, fig. 11; Reinach, Répertoire, IV, 10, 5; V, 7, 7;

Walters Art Gallery, Handbook of the Collection (Baltimore, 1936), p. 41.

Photograph from Walters Art Gallery

5. Statuette of Zeus. He is seated on a throne, and his feet rest on a footstool. By his right foot is an eagle, and in his right hand is a sceptre. His left hand holds an object now unrecognizable.

Ht. 0.027 m. Patina greenish. Whole statuette badly corroded. Found, according to the Inventory, in Pompeii, December 8, 1872. No reference in Giorn. Sc. Now in the Deposito, Museo Nazionale, Naples (Inv. No. 123536).

6. Statuette of Zeus-Serapis. He is seated, and wears a himation covering his legs and back in broad, simple folds, and having one end wrapped around his left upper arm and hanging as far as the waist in front. His raised left hand once held the sceptre, and some other attribute was apparently held in his right hand, which is lowered and all but rests in his lap. His head is slightly inclined to the right, and his hair is in long, flowing locks, while his beard is represented by thick curls. He wears sandals on his feet, the left foot being forward, the right drawn

back. On the top of his head is a hole which once held a modius.

In this statuette the Hellenistic type of the seated Zeus has been adopted for Zeus-Serapis, who was more commonly represented wearing both tunic and himation.

Ht. 0.185 m. without modern base. Patina gray-green, surface incrustated, but details of modelling fairly clear. Attributes missing from hands, also modius, throne, and ancient base. Found February 14, 1900, south of the Basilica, Pompeii. Now in Museo Nazionale, Naples (Inv. No. 125286).

Guida 1859; N. Sc., 1900, 71-72, and fig. 1;
Reinach, Répertoire, III, 6, 4.

Photograph Sommer.

7. Statuette of Zeus. He is standing, and wears a himation, which covers his body from the waist to below the knees, and hangs over the left shoulder and side. The ends are held fast by the left arm, and he holds the thunderbolt in his left hand at the level of his waist. He is bearded and wears a wreath, from which fillets fall on his shoulders. His right hand is raised and once held the sceptre. An eagle stands

in front of his feet.

The type which represented Zeus standing and clothed in the himation seems to have originated in the fifth century B.C., perhaps from the hand of Pheidias (cf. Treu, Die Bildwerke von Olympia, pl. 58, 1). It was imitated for statues of Asklepios, portraits of old men, poets, orators, philosophers, etc, but in the Roman period was less commonly used to represent Zeus, and rarely appears in small bronzes.

Ht. 0.104 m. with moulded, circular base; statuette alone, 0.073 m. Patina green and ashy gray, surface corroded. Execution crude. Found March 13, 1875, in Pompeii, R. VI, Is. xiv, in or near No. 22. The exact site is not clearly indicated in the records. Now in Museo Nazionale, Naples (Inv. No. 110608).

Giorn. Sc., N.S. III, 170; Pomp. e la reg. sott., pt. II, p. 73, No. IIIb, 1.

Photograph Sommer.

8. Statuette of Zeus. He is standing with his weight on his right leg, and the left is drawn slightly to the side. He wears a cloak which falls over his left shoulder and upper arm, with one corner wrapped around the elbow. The ends hang down as far as the calf of his left leg, and zigzag folds of drapery lie along the thigh. His left arm is raised from the

elbow, and in his hand he holds a silver sceptre. In his lowered right hand is the thunderbolt. In front of his feet is a silver eagle, and his sandals and eyes are also coated with silver. Around his head is a diadem, and in front of this his hair is arranged in thick curls, with a centre parting above the brow. The beard also is curled, and arranged in two rows of locks.

This figure belongs to a group which copy a Greek original of the fifth century B.C., identified by Curtius as the Zeus of Myron, which was set up in the Capitolium by Augustus as a votive offering (see Introduction to the catalogue, pp. 59-61; also Curtius, op. cit., infra). The finest example of the type is the statuette in the Museo Archeologico in Florence (Amelung, Antiken in Florenz, No. 258), and the statuette from Pompeii resembles it closely in pose. It differs, however, in the rendering of the hair and beard, agreeing in this respect with the copies in Chantilly and the Goethe house in Weimar, which Curtius believes are closer to the original. Coins of Trajan and Hadrian represent the statue with an eagle by the god's feet (Curtius, op. cit., p. 20, figs. 6, 7). In the small bronzes the Pompeii copy alone has the eagle. It shows, however, the influence of a later style in the softened outlines, and its execution is ordinary.

For the lists of copies of this type cf. Arnst-Amelung, 547-549; Bieber, Cassel, No. 128; Curtius,

R.M., XLV (1930), 1-19; Overbeck, KM, I, pp. 144-147.
Of. also Reinach, Répertoire, II, 10, 1 and 3; 11, 6;
 III, 4, 1 and 2; V, 4, 2.

Ht. 0.20 m. with circular, moulded base. Patina green, surface dull and slightly incrustated; corrosion and incrustation in hair and beard. Chlamys and left arm cast separately. Sceptre and eagle of silver, eyes and sandals incrustated with silver. Execution ordinary. Found November 27, 1875, in Pompeii, R.V. Is. i, No. 18. Now in Museo Nazionale, Naples (Inv. No. 111022).

Gagn. So., N.S. III, 256; Mau, Bull. d. Inst. 1877, 99; Müller-Wisseler, II, 19; Pomp. e la reg. sett., pt. II, p. 74, No. IIIb, 2.

Photograph Semmer.

9. Statuette of Zeus. Similar to No. 8, but on his head, which is slightly inclined to the right, is a large wreath, from which broad fillets fall on his shoulders, and on his feet are low shoes instead of sandals.

This statuette represents a later variation of the type of No. 8, which seems to have enjoyed great popularity in the Imperial period (see Introduction to the catalogue, pp. 62-64). For similar statuettes of. Curtius R.M. XLV (1930), 16-18; Reinach, Répertoire,

II, 10, 4, 5, and 7; 11, 2 and 4; III, 4, 3, and 5; 226, 3; IV, 2, 7; V, 4, 7.

Ht. 0.10 m. with circular moulded base. Patina black, surface polished. Preservation good, only sceptre missing. Execution mediocre. Found in the earliest excavations in Herculaneum, in the eighteenth century. Now in the Museo Nazionale, Naples (Inv. No. 5054).

Br. Ere., II, pl. ii, 1; Curtius, op. cit., p. 18; NAB. p. 174; Overbeck, RM. I, p. 145, No. 47; Reinach, Répertoire, II, 11, 3; Roux-Barré, VI, 2, 1.

Photograph Sommer.

10. Statuette of Zeus. Similar to No. 9, but the head is not bent, and the chlamys falls only as far as the knee.

A very similar statuette was found in Arezzo, having an eagle on the base (N. Sc., 1934, p. 56, fig. 10b).

Ht. 0.085 m. with cylindrical base. Patina very dark, surface highly polished. Sceptre missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5051).

11. Statuette of Zeus. Similar to No. 10.

Ht. 0.078 m. without modern base. Patina green, surface badly corroded. Sceptre missing. Execution crude. Found July 15, 1880, in Pompeii, R. IX, Is. v, No. 5, by the fountain in the courtyard. Now in the Museo Nazionale, Naples (Inv. No. 118264).

N. Sc., 1880, 232.

12. Statuette of Zeus. The pose is similar to that of Nos. 8-11, and the sceptre and thunderbolt are held as before, but the chlamys rests in a fold on the left shoulder, and is wound loosely around the upper arm, hanging in a point from the elbow. This leaves the body almost completely bare. An eagle stands on the base by his right feet. His hair and beard are arranged in thick, curling masses, and he does not wear a wreath. His head is turned very slightly to his right.

The type represented by this statuette is a variant of the type of the preceding figures. Cf. similar statuettes sketched in Reinach, Repertoire, II, 10, 2; VI, 2, 1; also No. 13 following.

Ht. 0.111 m. with circular, moulded base; statuette alone, 0.08 m. Patina green, surface has some ashy incrustation and corrosion in the folds, and is worn smooth in face and hair. Found November 17, 1876, with four other statuettes (Nos. 22, 50, 280, 340) in

thelarium of the House of Lucretius, Pompeii, R. IX, Is. iii, No. 5. Now in Museo Nazionale, Naples (Inv. No. 5049).

PAH. II, p. 468.

13. Statuette of Zeus. Similar to No. 12,

Ht. 0.09 m. without circular base. Patina green, surface corroded on face and hair, and worn. Silver sceptre is bent. Found November 17, 1876, in Pompeii, R. VI, Is. xiv, No. 36. Now in Museo Nazionale, Naples, (Inv. No. 118906).

Pomp. e la reg. sott., pt. II, p. 74, No. IIIb, 3.

14. Statuette of Zeus. He is standing with his weight on his right leg, while his left leg is relaxed, with knee slightly bent. On his left shoulder rests a fold of the ohlamys, which falls in a point behind as far as the hip. In his lowered right hand is the thunderbolt, and the left hand is raised to the level of his head, and once held the sceptre. The hair and beard have an arrangement similar to that of No. 8, but the treatment of the hair is more restless.

This type of Zeus does not appear in the Greek period, and is known only in Roman works. It is probably a variant of the type of Nos. 8-11, possibly formed

by a combination of that type with the type represented in No. 24. For similar figures, cf. Overbeck, KM, I, pp. 147-149; Reinach, Répertoire, II, 7, 4; III, 4, 7; IV, 3, 5.

Ht. 0.217 m. with flat, cylindrical base. Patina very dark, with green corrosion in the folds of the chlamys. Part of sceptre missing, right hand broken at wrist. Execution good. Found in the earliest excavations of Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5053).

Br. Kro., II, pl. 1; Ceci, Picc. Br., pl. V, 2; Guida 1593; NAB, p. 167, No. 6; Overbeck, KM, I, p. 147, No. 57; Reinach, Répertoire, II, 6, 9; Reux-Barre, VI, 1.

Photograph Sommer.

15. Statuette of Zeus. Similar, but with patera instead of thunderbolt in the right hand, which is extended.

A similar figure, without the chlamys, appears on coins of Vespasian and Titus, with an altar at its right side, and having an inscription calling it Jupiter Custos (v. M. Mattingly, Coins of the Roman Empire in the British Museum, Vol. II, pl. 8, Nos. 11, 12; pl. 9, Nos. 8, 9). The type very possibly reproduces

a statue in Rome, but the original has not been identified.

Ht. 0.10 m. without base. Patina very dark, surface shows some polish. Sceptre missing. Execution fair. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5052).

Br. Erg., II, pl. ii, 3; NAB, p. 173; Overbeck, KM, I, p. 148, No. 59; Reinach, Répertoire, II, 8, 5; Roux-Barré, VI, 2, 4.

16. Statuette of Zeus. Similar to No. 15. His weight is on his left leg and his right leg is relaxed. A diadem encircles his head.

Ht. 0.10 m. with circular base. Patina dark green, surface incrustated and corroded. Execution crude. Found in a villa excavated by Marchese Imperiale in 1907, in the contrada Giuliana on the outskirts of Pompeii, with statuettes Nos. 147, 202, 246, 282, 369, 373, 374. Now in the Museum at Pompeii (No. 2365).

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

17. Statuette of Zeus. Similar to No. 15.

Ht. 0.08 m. without base. Patina black. Right

forearm gone, with attribute; also sceptre. Execution crude. Found in earliest excavations of Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5043).

Br. Erg., II, pl. ii, 4; NAB, p. 171; Overbeck, KM, I, p. 145, No. 61; Reinach, Répertoire, II, 8, 2; Roux-Barré, VI, 2, 3.

18. Statuette of Zeus. He is standing, with the thunderbolt in his extended right hand, and traces of the sceptre in his raised left hand. On his head is a wreath, and in front of it the hair flares around his face. The chlamys rests in a small fold on his left shoulder, and is wrapped loosely about his upper arm, from which it falls close to the side as far as the thigh.

The type of this figure is a variant of that of Nos. 15-17.

Ht. 0.085 with base, which is square and supported by four feet. Patina very dark. Sceptre missing. Execution crude. Found in the earliest excavations of Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5042).

Br. Erg., II, pl. ii, 2; Overbeck, KM, I, p. 148, No. 60; Piranesi-Piroli, V, 1; Reinach, Répertoire, II, 8, 1; Roux-Barré, VI, 2, 2.

19. Statuette of Zeus. Similar to No. 18. Fillets hang on his shoulders from the wreath on his head.

Ht. 0.10 m. with base, which is square and supported by four feet; statuette alone, 0.069 m. Patina bluish, surface incrustated and covered with green corrosion, especially on the face. Proportions broad and short. Corroded traces of sceptre in left hand, feet partly gone, but figure reattached to base. Found September 20, 1862, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5044).

Scavi 1861-72, p. 160, No. 75.

20. Statuette of Zeus. Similar to No. 19.

Ht. 0.104 m. with moulded, circular base; statuette alone, 0.074 m. Surface covered with gray incrustation and gray-green corrosion, injuring the modelling. Bronze disease on top of head. Found with Nos. 4, 148, 283, 285, 349, 531, in a private excavation made by De Prisco of a villa rustica south of the station piazza in Boscereale, in 1903. Now in the Walters Art Gallery, Baltimore (No. 54.749).

Gurtius, R.M., XLV (1930), 7; Le Musées, III (1906), pl. 61, 2; N. Sc., 1921, 440-441, fig. 11; Reinach, Repertoire, IV, 7, 4; Walters Art Gallery,

Handbook of the Collection, p. 41.

Photograph from Walters Art Gallery.

21. Statuette of Zeus. He stands with his weight on his right leg, and with the left relaxed and drawn back. His left arm is raised high, and the right is lowered and outstretched with the thunderbolt. The chlamys covers his breast, fastened on his right shoulder, and wound tightly around the left upper arm, from which a fold hangs in a point. A wreath encircles his head, which is turned slightly to the right, and his hair and beard are in thick curls, in the Hellenistic manner.

The type is apparently a variant of that represented by Nos. 18-20. There is a similar bronze in the Berlin Antiquarium (Inv. No. 6278), from the collection Wilz in Mainz.

Ht. 0.05^m without modern base. Patina greenish, surface covered with an ashy incrustation. Sceptre gone from right hand. Found in Pompeii, R. IX, Is. vii, No. 6, August 23, 1888. Now in Museo Nazionale, Naples (Inv. No. 118276).

N. 39., 1888, 574.

Photograph Sommer.

22. Statuette of Zeus. Similar to No. 21,

but with thunderbolt replaced by the patera. The head is turned more to the right.

Ht. 0.068 m. without base. Patina dark green, with slight incrustation in the folds. Surface carefully modelled. Sceptre missing. Found July 12, 1847, with four other statuettes, Nos. 12, 50, 280, 340, in a lararium in the House of Lucretius, R. IX, Is. iii, No. 5. Now in Museo Nazionale, Naples (Inv. No. 5048).

PAH, II, p. 468.

23. Statuette of Zeus. Similar to Nos. 21, 22.

Ht. 0.08 m. without base. Patina gray-green, surface worn. Sceptre missing, also right forearm and end of drapery from left arm. Found, according to the Inventario Antico, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5037).

24. Statuette of Zeus. He is entirely nude, standing with his weight on his right leg, and with left leg drawn slightly back. His right hand is lowered and extended with the thunderbolt, and in his raised left hand he held the sceptre. On his head is a diadem.

Through a representation on a coin of Augustus,

this and a number of similar small bronzes have been identified as copies of the statue of Jupiter Tonans which Augustus dedicated on the Capitoline. It was originally a statue of Zeus by Leochares, a Greek sculptor of the fourth century B.C. For a list of the copies cf. Hengobauer, Berliner Museen Berichte, XLII (1920-21), 10, and footnote 5. See also Reinach, Répertoire, II, 4, 3; III, 2, 7; IV, 3, 4. This example from Pompeii or its neighborhood, though of mediocre execution, reproduces the type of the original with fair accuracy.

Ht. 0.12 m. with low, square base. Patina gray-green, surface roughened by corrosion. Found in Pompeii or its neighborhood. Now in Museo Nazionale, Naples (Inv. No. 5036).

See Introduction to this catalogue, pp. 57-58.

Photograph Semmer.

25. Bust of Zeus. His hair and beard are arranged in abundant, curling locks, and bound with a rolled band. His shoulders and breast are covered with the drapery of a tunic.

The treatment of the hair and beard shows that this head was derived from an original of the fourth century B.C.

Ht. 0.085 m. Patina black with greenish cor-

rosion faintly showing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5045).

Br. Erg., I, pl. ii; Piranesi-Pirelli, IV, 7;
Roux-Barré VII, 1, 1.

26. Statuette of Poseidon. He is completely nude, and stands with his weight on his right leg, while the left is relaxed and rests only on the toes. His head is turned slightly to the left, and his hair and beard are represented by abundant, curling locks in luxuriant disorder, in the Hellenistic manner. His right hand rests upon his hip, and his half-raised left hand holds a long staff, which should probably be replaced by a trident. His eyes are inlaid with silver, as is the laurel leaf decoration on the base.

The Poseidon types, as known from extant examples, are adaptations of the types employed for Zeus. The hair and beard are more unruly, and the face has a more restless expression. By these characteristics alone can many of the statuettes of Poseidon be identified. The figure here represented illustrates a Hellenistic adaptation of a type which originated in the fifth century B.C. The work is Roman, and has the characteristic hardness of execution found in Roman copies. This is especially marked in the hair and beard, where the unruly locks of the Hellenistic

original are given a formalized treatment.

Ht. 0.297 m. from base to tip of lance. Patina black, surface well-preserved. Rectangular base decorated with sprays of laurel leaves and berries springing from the corners. Found in the earliest excavations of Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5199)

Braun, Verschule, pl. 19; Br. Ere., II, pl. ix; Ceci, Picc. Br., pl. V, 3; Clarke, 749B, 1799A; Finati, Mus. Borb., XII, pl. 41, 1; Guida, 1578; Müller-Wieseler, II, 71; Overbeck, KM, II, pp. 282-3; No. 7 and pl. II, 1; Piranesi-Piroli, V, 5; Roscher, III, 2, 2877-8; Roux-Barré, VI, 7.

Photograph Anderson 25816.

27. Statuette of Asklepios. He stands with his weight on his right leg, and with left leg drawn slightly back. He is bearded, and his flowing hair is bound by a diadem. He has sandals on his feet, and wears a himation which covers his body from the hips to the ankles, and is drawn up over his left shoulder, covering the left side but leaving the arm bare. In his outstretched right hand he has a patera, and his left hand rests on a staff at his side, round which is twined a serpent.

According to Roscher (article Asklepios) the type of Asklepios having the left hand resting on a short staff is found on coins, but is rare in statuary. This figure, however, represents that type. The type was developed from the fifth-century type of Zeus wrapped in the himation.

Ht. 0.085 m. without base. Patina black, preservation fair. Found in Herculaneum, October 13, 1740. Now in Museo Nazionale, Naples (Inv. No. 5126).

Br. Erg., II, pl. xix, 4; Ceci, Ficc. Br., pl. V, 9; Guida 1604; Piranesi-Piroli, V, 10; Reinach, Répertoire, II, 33, 8; Roux-Barré, VI, 20, 3; Sc. Erg., p. 60.

Photograph Semmer.

28. Statuette of Hephaistos. He stands with his weight on his right leg, and with left leg slightly advanced. He is bearded, and has on his head a close-fitting, rounded cap. He wears a short, girdled tunic which reaches to his knees, and leaves the right shoulder free. His left hand is lowered and his right hand is extended, and probably once held attributes, perhaps the hammer and tongs.

The god Vulcan was one of the oldest deities of Latium. He was early identified with the Greek Hephaistos, and adopted the attributes, functions, and

modes of representation of the latter. A statuette in the Berlin Antiquarium (Friedrichs 1874) and three in the British Museum (Walters, Catalogue, 1031-33) are of a similar type. Cf. also Reinach, Répertoire, II, 39, 6; IV, 26, 3; V, 12, 1.

Ht. 0.13 m. without rectangular base. Patina black, and marked with some green corrosion. Surface worn. Execution mediocre. Base has one corner broken, and attributes are gone from the hands. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5041).

Photograph Sommer.

29. Statuette of Hephaistos. He wears a pointed cap, and a mantle which falls from the right shoulder over the left arm. In his right hand is the hammer, but the left hand is empty.

Ht. 0.111m, without base. Patina dark, with greenish tinge. Found in Herculaneum March 10, 1874. Now in Museo Nazionale, Naples (Inv. No. 109986).

Sc. Exc., p. 650.

30. Statuette of Herakles. He is nude and beardless, striding vigorously to the left, with club

brandished high in the right hand. The lionskin rests on his left arm, which is outstretched to the left, and a fragment of the bow remains in the hand. His head is also turned slightly to his left.

The beardless Herakles, brandishing the club and holding the bow, was a very frequent type in Etruscan art, and many examples have been found in all parts of Italy. It was originally a creation of archaic Greek art, at the end of the sixth century B.C., but it continued to be popular in Italy through the Roman period. The execution is usually so crude as to make it impossible to assign such statuettes to any specific period. For similar representations, cf. Reinach, Répertoire, III, 71; IV, 118-124; V, 90-94; 483-488; VI, 57; also several bronzes in the Metropolitan Museum, Richter, Catalogue, Nos. 153-157.

Ht. 0.105 m. with base. Patina black. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5160).

31. Statuette of Herakles. Similar.

Ht. 0.123 m. without base. Patina brownish black. Execution very crude. Club missing from right hand, also bow from left hand. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5088).

32. Statuette of Herakles. Similar to Nos. 30, 31. The nose is prominent, the rest of the features are worn smooth, and the muscles of the torso are barely visible. The lionskin is represented by a small fold over the left arm.

Ht. 0.103 m. without base. Patina black, surface worn. Execution crude. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5156).

33. Statuette of Herakles. Similar.

Ht. 0.095 m. without base. Patina black, with slight greenish corrosion in the hollows. Surface worn smooth. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5103).

34. Statuette of Herakles. Similar. The hair is marked by deep grooves, to represent waves.

Ht. 0.065 m. Patina dark green. Modelling crude. Features worn, except nose. Left arm and lionskin missing, also object from right hand, and base. Found in Pompeii, December 12, 1868. Now in Museo Nazionale, Naples (Inv. No. 117615).

Giorn. Sc., N.S.I, p. 120.

35. Statuette of Herakles. Similar, but with the movement to the left not so strongly marked.

Ht. 0.108 m. without base. Patina black. Execution crude. Club missing from the right hand, and bow from the left. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5165).

36. Statuette of Herakles. He is beardless and nude, and stands with legs apart, the left slightly in advance of the right. In his raised right hand he brandishes the club, and he once held the bow in his outstretched left hand. On his left shoulder rests a small fold to represent the lionskin.

This statuette belongs to the same general group as Nos. 30-35, but differs in the position of the lionskin, and in the change from the movement to the side to a forward movement.

Ht. 0.078 m. without base. Patina black. Bow missing. Surface is worn, execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5169).

37. Statuette of Herakles. Similar to No. 36, but having the lionskin on the left arm, as in Nos. 30-35.

Ht. 0.077 m. with cylindrical base. Patina black, surface worn smooth. Bow missing. Found in Herculaneum.

Now in Museo Nazionale, Naples (Inv. No. 5166).

38. Statuette of Herakles. Similar to No.

37. The lionskin hangs over the forearm, and the left arm is lower than in No. 37. The head is disproportionately large.

Ht. 0.124 m. without base. Patina black, surface rough. Execution crude. Bow missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5158).

39. Statuette of Herakles. Similar to No.

37.

Ht. 0.064 m. without base. Patina brownish black. Right hand and wrist missing, with club, and bow from left hand. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5175).

40. Statuette of Herakles. Similar.

Ht. 0.106 m. without base. Patina black, surface rough. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5107).

41. Statuette of Herakles. Similar, except that the left arm is lowered. The figure is short and bulky, and the skin of the left forearm is larger, and crudely portrayed. In his left hand he grasps a curved

object which might be intended to represent either the bow or a serpent.

Ht. 0.12 m. with flat, cylindrical base; statuette alone, 0.098 m. Patina black, surface worn smooth. Club missing from right hand. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5085).

42. Statuette of Herakles. Similar to No. 39, but having a small, pointed projection on the head above the brow. Its significance is not clear, but it may be similar to the lotos leaf which is sometimes worn by Hermes. For similar examples, cf. Reinach, Repertoire, II, 204, 2; 205, 7; IV, 118, 2; 119, 4; 121, 1-3; 132, 2; V, 22, 3; 483, 8; VI, 57, 7.

Ht. 0.061 m. without base. Patina brownish black, surface worn smooth. Bow missing. Execution crude. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5157).

Photograph Sommer.

43. Statuette of Herakles. Similar to No. 42.

Ht. 0.105 m. without base. Patina brownish black. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5108).

44. Statuette of Herakles. He is beardless, and nude except for the lionskin, which covers his head and shoulders, with the muzzle on his head, the paws tied on his chest. His weight is on his left leg, and the right leg is set to the side, with toes pointing out. His body is turned towards the left, and his left arm is raised and outstretched to the left. The right arm is bent up from the elbow, and the hand is near his head. Around his ears beneath the lion's head curling locks of hair are visible. His lips are firm and thick, the eyebrows are represented by finely drawn, arched ridges, and the eyes are incised, with a crescent for the iris and a point in the centre for the pupil.

The beardless Herakles with skin on head is a type which was created in Greece in the archaic period, and, like the nude type, was popular in Italy even in the Roman period. The figure here represented is Etruscan of the second century B.C. or later, and clearly shows its Greek origin. The workmanship is unusually fine in both casting and chisel-work. Curtius (op. cit. infra) sees a relationship between its style and that of a Hellenistic relief of Herakles from Pergamon (op. cit. infra, fig. 7; see also Kraemer, J.d.I., XL, 1925, 183-205).

Ht. 0.59 m. without modern base. Patina black, with faint green corrosion at various points. Surface

slightly rough. Cast in one piece, except for left arm, attached under the skin, and the back paws of skin, which were soldered on. In hands are marks for attachment of missing club and bow. Said to have been found in Herculaneum. Now in Palazzo Reale, Naples.

L. Curtius, Antike Plastik (W. Amelung zum 60ten Geburtstag, Berlin und Leipzig, 1928), pp. 61-66, pl. 5, and figs. 1-7; Introduction of catalogue, pp. 27-28.

45. Statuette of Herakles. Similar to No. 44, but facing the front.

Ht. 0.140 m. without base. Patina olive-green. Execution crude. Club missing from left hand, also left arm from below the shoulder. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5104).

46. Statuette of Herakles. He is beardless, and stands with his weight on his right leg, while his left is drawn back. His head is covered with the lionskin, as in the preceding statuette, and the right arm is raised. The left arm is lowered, and the hand was apparently extended at the level of the waist. The skin is wrapped around the left elbow, and the end hangs down by his leg. The pose of the figure is similar to that of No. 45, but the execution is somewhat better, and the style is Hellenistic. Cf. simi-

lar figures in Reinach, Répertoire, II, 203, 2; 204, 4; 206, 3; III, 69, 2 and 8; V, 86, 6; 482, 6.

Ht. 0.094 m. without base. Patina black, with green corrosion in hollows. Execution ordinary. Left forearm and hand, also club from right hand, and feet, are missing. Right leg restored from knee down. Probably found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5187).

47. Statuette of Herakles. Similar to No. 46. In his left hand a fragment of the bow remains.

Ht. 0.112 m. without base; cylindrical base, 0.038 m. Patina blue and green, surface corroded. Feet missing from the ankles, also the club from the right hand and most of the bow from the left hand. Execution fair. Found in Pompeii, R. V, Is. 1, shop No. 13, with a statuette of Hermes, Cat. No. 120, on August 9, 1875. Now in Museo Nazionale, Naples (Inv. No. 111023).

Giorn. Sc., N.S. III, 253.

48. Statuette of Herakles. He is beardless, and strides to his left, with his left arm extended. His right arm is raised, and he wears the skin as in Nos. 46, 47.

This statuette is a variant of the type of Nos. 46 and 47, and is also closely related to the type of No. 44.

Ht. 0.121 m. without base. Patina brownish black, surface polished. Club missing from right hand, and bow from left. Break at right ankle. Found in Pompeii, according to the Inventario Antico. Now in Museo Nazionale, Naples (Inv. No. 5174).

49. Statuette of Herakles. He is nude and beardless, and stands with his weight on his right leg, while the left is set slightly forward and to the side. On his left arm he has the lionskin, and in his extended right hand is a fragment of the club. His hair is represented by a waved roll around his face.

The type is a development from that which shows Herakles brandishing the club. Here the pose is more peaceful. Cf. a bronze in the Bibliothèque Nationale, Paris, Babelon-Blanchet, Catalogue, No. 519.

Ht. 0.097 m. without base. Patina black, surface dull. Part of the club missing, and possibly the bow from the left hand. Execution poor. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5269).

50. Statuette of Herakles. He is nude and beardless, and stands with his weight on his right leg, while his left leg is drawn to the side. In his extended right hand is the club, heavy end up, and in his left hand he holds an apple. The skin hangs over his left arm. His hair is arranged in curls around his face, and he wears a diadem. His head is inclined slightly to the left.

The type represented is similar to that of No. 49. The style is Hellenistic, and Herakles was first represented with the apples of the Hesperides in the Hellenistic period. A similar pose appears in No. 73, where the hero is bearded.

Ht. 0.137 m. with base, which is rectangular, with crude, flat mouldings. Patina blue-green, with slight incrustation, and green corrosion on the end of the club. Execution mediocre. Found in Pompeii, R. IX, Is. iii, No. 5, the House of Lucretius, July 12, 1847, with four other statuettes, Nos. 12, 22, 280, 340, in a lararium. Now in Museo Nazionale, Naples (Inv. No. 5182).

PAH, II, p. 466.

Photograph Sommer.

51. Statuette of Herakles. He is nude, and

beardless, and stands with his weight on his right foot. His head is turned to the left, and his left arm is raised and extended to the side. On it hangs the skin, and in his hand was some object, perhaps the bow. The club is in his lowered right hand, with the end resting by his right foot.

There are numerous examples of a type which represents Herakles much as he is depicted in this statuette, the only essential difference being that the left arm is lowered, and the hand extended at the level of the waist. Most of these are of marble (cf. Clarac, 790, 1970; 794, 1969A; Reinach, Répertoire, II, 211, 2; 212, 2; 214, 2; III, 63, 7 and 8; V, 80, 9). The best-known copy is the colossal statue of gilded bronze in the Vatican (Helbig, Führer, No. 293; Reinach, Répertoire, II, 212, 7). The original of the type has been ascribed to Skopas. This statuette is a variant of the type. A small bronze in the Bibliothèque Nationale, Paris (Ebelon-Blanchet, Catalogue, No. 547) is very similar.

Ht. 0.073 m. without base. Patina brownish. Execution crude. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5100).

52. Statuette of Herakles. He stands with his weight on his right leg, and has the left leg drawn

slightly back and resting only on the toes. His right hand rests on the club, the large end of which touches the base beside his right foot. The skin covers his head, with the paws tied on his chest, while the end hangs from his left arm as far as his knee. His left hand is extended at the level of the waist, and apparently once held the apples of the Hesperides.

This type is obviously closely related to that in which the skin is only on the left arm. There are many very similar small bronzes from widely scattered sites. Cf. examples in Reinach, Répertoire, II, 212, 3 and 8; III, 67, 3; IV, 128, 7; V, 81, 3 and 4. A common original apparently lies behind them all, probably a work of the fourth century B.C.

Ht. 0.153 m. with rectangular base. Patina black, surface smooth. Execution ordinary. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5277).

53. Statuette of Herakles as a Child. He is standing, with his weight on his left leg, and holds the club in his right hand with the end resting on the ground. On his left shoulder is the skin, and in his left hand he has a skyphos. His hair is curly, and braided into a queue on the top of his head. At the back of the figure is a rudder-like handle. It

must therefore have served as a handle for some piece of furniture or utensil. The style of the work is Hellenistic.

Ht. 0.13 m. Patina blue and green, surface corroded and incrustated. Figure is hollow at the back. Found September 18, 1912, in Pompeii, R. IX, Is. viii, No. 11. Now in Museum at Pompeii (No. 1531).

H. Sq., 1912, 334, fig. 3; Reinach, Répertoire, V, 80, 3.

54. Statuette of Herakles. He is beardless, and stands with weight on his right foot, and with the left back. The skin covers his head and hangs from his left arm. In his left hand he holds the club, resting on his arm, and in his extended right hand he has a cup.

The pose here represented is more commonly to be found in statuettes of the bearded Herakles (cf. Nos. 66-68). The style is Hellenistic, the work Roman.

Ht. 0.11 m. with base; statuette alone 0.08 m. Patina greenish, with lighter green corrosion. Found January 11, 1916, in Pompeii, R. IX, Is. ii, No. 1, House of Trebius Valens. Now in Museum at Pompeii (No. 2274).

N. So., 1916, 121, fig. 4; Reinach, Répertoire, V, 85, 1.

55. Statuette of Herakles. He is nude and beardless, and stands with his weight on his left leg, while the right is set to the side, and rests only on the toes. His right hand rests on his right hip, and in his left hand he holds the club, which rests on his shoulder. The lionskin hangs from his left arm. Above his brow there is a peak similar to that found in Nos. 42, 43. The whole figure is soft and fleshy in appearance, and the impression of strength is lost. The style is Hellenistic.

A similar motive is to be seen in a number of other statues and statuettes, and is apparently more commonly found in small bronzes. Cf. Reinach, Répertoire, II, 216, 1; 217, 8; III, 65, 2 and 6. They are probably all copies of a common original.

Ht. 0.08 m. without square, corniced base. Patina green, surface corroded. Features completely destroyed. Found September 13, 1876, in Pompeii, R. VI, Is. xiii, No. 16. Now in Museo Nazionale, Naples (Inv. No. 115551).

Pomp. e la reg. sott., pt. II, p. 74, No. 12.

56. Statuette of Herakles. Similar to No. 55, but the skin covers his head, and his weight is on his right leg instead of the left.

A number of small bronzes from various sites repeat this motive, all of them very similar in pose, with the weight always on the right leg. Cf. examples shown in Reinach, Répertoire, III, 66, 4; 67, 1 and 6; IV, 126, 3 and 4; V, 88, 6. A common original must have inspired so many similar examples.

Ht. 0.145 m. with square, corniced base. Patina blue-green, surface corroded, especially in face. Found October 10, 1882, in Pompeii, R. VIII, fs. vi, in the lararium of a house on the south side, with five other statuettes, Nos. 94, 109, 135, 325, 326. Now in Museo Nazionale, Naples (Inv. No. 113260).

Case e Mon., Vol. III, Arte Pompeiana, pl. XXV; N. Sc., 1882, 421; Spinazzola, Arti decorative, pl. 253.

57. Statuette of Herakles. The figure was represented standing with weight on left leg, and with head turned slightly to the left and raised. The skin covers his head, with paws tied on his chest. The arms with their attributes are missing. The work is good clear-out Roman treatment of the earlier

Greek type, but in the head especially it shows the influence of the style of the fourth century. It is unfortunate that the figure is incomplete.

Ht. 0.247 m. without base, which is flat and circular, and perhaps belonged to the statuette. Patina greenish black, surface well-preserved. Arms with attributes missing, also legs from the knees down. Execution good. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5163).

58. Group of Herakles and a Stag. The scene represented is that of Herakles overcoming a deer. The labor referred to is that of the Hercynian doe, but here the sex of the deer has been changed. The hero, who is of powerful frame, with long legs, is nude and beardless, and has closely curling hair. He grasps the antlers of the struggling deer with both hands, and his gaze is fixed intently on his task. The deer is half-reclining, but struggling to rise, with right hind leg and foreleg bent under, and the left hindleg stretched back, while the left foreleg is bent forward as if pawing for a foothold. He is held down by the hero's left knee, which presses firmly on his right flank, while Herakles braces himself by setting his right leg far to the right.

The original of this group was a creation of Lysippos or his school. The theme is, however, of

earlier origin, and is found represented in earlier style on a number of reliefs. It is also to be seen on a coin of Pergamon, and it is described in an epigram of the Palatine anthology. Strabo (x. 459) tells of a group of the labors of Herakles which was brought from Alyzia in Acarnania to Rome, which probably contained the original of this group. The change in the sex of the deer, and the fact that the group was used as a fountain figure, indicate, as Johnson suggests, that the copy may not be a reliable one. In most of the other representations of the subject the pose is reversed. There is a certain dry elegance in the treatment of the Palerme group which is characteristic of bronzes of the last half of the first century B.C., though the style is Hellenistic. For other representations of the subject cf. the following:

1. Metope on Temple of Zeus at Olympia. This is restored. The scene is reversed, facing left. Feet of deer are all bent under, and Herakles, who is bearded, grasps left cheek of deer with left hand.

2. Dresden relief from Rome, Reinach, Répertoire de reliefs grecs et romains (Paris, 1909-1912), II, 63.

1. Pose again reversed. Herakles is beardless, and grasps muzzle of deer in left hand, antlers in right.

3. Vase in relief from Saboureff collection, Furtwängler, La collection Saboureff, pl. 74, 3. Pose

reversed. Herakles is bearded and rests knee on neck of deer.

4. Bronze in Bibliothèque Nationale, Paris, Babelon-Blanchet, Catalogue, No. 586. Pose reversed. Herakles is beardless.

5. Bronze from Sabaria, Reinach, Répertoire, III, 74, 6. Pose similar to Palermo group.

There are a number of groups which resemble this group in pose, some of the other labors of Herakles, and others of different subjects. Cf. the following:

1. Marble group of Herakles and two lions, Melchett collection, E. Strong, Catalogue of the Greek and Roman Antiques in the possession of the Rt. Hon. Lord Melchett, etc. (London, 1928), pl. 17.

2. Herakles and Acheloos, decoration of an archaic Etruscan box, Reinach, Répertoire, VI, 58, 2.

3. Small bronze group of Herakles with horses of Diomedes, British Museum, Walters, Catalogue, No. 671.

4. Bronze group of Theseus and the Minotaur, Berlin Antiquarium, No. 7382.

5. Bull-slaying Nike on mirror-case, British Museum, Walters, Catalogue, No. 29.

6. Mithras and bull (many examples).

Ht. 0.59 g. Patina very dark green. Pupils of eyes of both Herakles and deer of copper, eyeballs of both, silver. Horns, except for point of attachment,

and also part of right hind thigh of deer, restored. Otherwise in excellent state of preservation. According to many nineteenth century publications on Pompeii, was found in the House of Sallust in 1805. But the records of that year are missing, and later records refer only to a deer of bronze, not a group (cf. FAH, I, pt. II, p. 14). According to the Documenti Inediti published by Fiorelli, was actually found in Torre del Greco in 1797. Given to the Palermo Museum by the King of Naples in 1831.

Avellino, Bull. arch. Nap., 1843, 91, and pl. IV; Baumeister, fig. 728; Clarac, 794, 20060; Collignon, Lysippe, p. 76, fig. 17; Fiorelli, Documenti inediti, II, p. 93; Friedrichs-Welters, No. 1540; Furtwängler, La collection Sabeureff, text of pl. 74, 3, and note 14; Johnson, Lysippes, p. 191; Keil, Ann. d. Inst., XVI (1844), 175-186, fig. 18; P. Marconi, Il Museo Nazionale di Palermo, sez. arch. (Roma, 1932), p. 23, and pl. 56; Mon. ined. IV (1844), pl. VI; Bayet, Mon., I, pl. 23; D. Romanelli, Viaggio a Pompei, a Pesto, ecc. (ed. 2, Napoli, 1817), p. 109; A. Salinas, Breve guida del Museo Nazionale di Palermo (ed. 3, 1901), p. 57; Springer-Michaelis, p. 364, and fig. 682; Fr. Studniczka, Artemis und Iphigenie (Abhandlungen der Philologisch-Historischen Klasse der sächsischen Akademie der Wissenschaften, vol. XXXVII, No. V), pp. 126-127; L. von Sybel, Weltgeschichte der Kunst (Marburg, 1903), pp. 269, 290.

Photographs Alinari 19586; Brogi 10868.

(Note: Measurements, detailed description of the condition of the group, and photographs were graciously supplied to me by Dr. P. Mingazzini of the Museo Nazionale at Palermo)

59. Statuette of Seated Herakles. He sits upon a rock, with his left leg stretched forward and the right bent back. He is completely nude, and his head is crowned with vine-leaves. His left hand is raised and rests on the small end of the club, which is propped on the rock at his side. In his outstretched right hand he holds a skyphos. His body is massive and muscular, and he has a thickly curling beard. His hair is also thick and curly.

In an epigram of Martial (ix. 43), and in Statius, Silvae (iv. 6), a statuette of Herakles is described which was made as a table decoration by Lysippos, and was successively owned by Hannibal, Sulla, and Nonius Vindex. A list of the supposed copies of this statue by Lysippos is given by Johnson, Lysippos, pp. 100-101. He argues that the Pompeii bronze must be a copy of some other original, as it is considerably larger than the original could have been, and it differs from all the other known 'replicas'. As described by the ancient writers, the statue had a cup in the

right hand, and the left hand resting on the club. In none of the so-called replicas is the right hand with the cup present, while it is in the Pompeii bronze. Although it is true that in larger statue copies do not exceed the original in size, in smaller statues and statuettes this rule does not necessarily hold. (cf. Lippold, Kopien, pp. 154-155). It is entirely possible that this is an inaccurate copy, made by a local sculptor, of the famous original or one of its copies. It has been pointed out that the work is uneven in quality, the sides of the torso being more vigorously modelled than the front, and the ring finger and fourth finger of the right hand being of equal length. The style of the statuette is Hellenistic.

Ht. 0.80 m. Rock modern (was originally found with a base of Nocera stone, left rough like a rock). Patina gray-green, surface roughened, and spotted with corrosion. Mended on right knee; breaks visible on right foot, right forearm, left arm at shoulder; also repairs at back. Traces of ancient repairs under the armpit and above the left breast (H. Sq.). Found July 16, 1901, in an excavation made by G. Matrone, south of Pompeii in the Berge marinare on the Sarne, near Boscotrecase. Now in Museo Nazionale, Naples, (Inv. No. 136683).

Hausser, B.P.W., 1903, 156-158; Johnson, Lysippos, pp. 98-104; Le Musée, III (1906), 206; N. Sc., 1902, 573; Reinach, Répertoire, III, 248, 8; Spinazzola, Arti decorative, pl. 249, 2.

Photograph Sommer.

60. Statuette of Herakles. He is stepping forward on his right leg, and his left is back, resting only on the toes. He is nude except for the lion-skin, the head of which rests on his left shoulder, while the rest is wrapped around his left arm and hangs down from the forearm. In his left hand he holds a knotted club with the heavy end hanging down. His right hand is stretched forward with the palm in a vertical position. His hair is in short, flat, thick waves, and his beard is curly. His forehead has a pronounced frontal ridge, his mouth and nose are large, his ears are swollen, and his lips are parted. His gaze follows the direction of his outstretched hand.

In this statuette Herakles is represented as the welcoming hero, with hand extended to greet the newcomer. The type had its origin in the Hellenistic period, but was popular in the Roman period, and numerous copies are extant. Cf. Nos. 61-64 following:

also Clarac, 802G, 1984C; Reinach, Répertoire, II, 218, 2 and 3; 220, 1; IV, 127, 8.

Ht. 0.62 m. Patina blackish. Preservation good, End of right foot restored, also bits in lionskin; break at right knee. On back of skin are graffiti of doubtful genuineness (De Ridder). Found in Herculaneum (probably the statuette found in September of 1739; cf. Sc. Enc., pp. 44, 45). Presented to Napoleon by King Ferdinand IV of Naples in 1801. Now in the collection of bronzes in the Louvre (Inv. No. 298).

Br. Enc., II, pl. xx; Fiorelli, Documenti inediti, vol. III, p. 484; Longpérier, Notice des bronzes antiques du Louvre, 346; A. De Ridder, Les bronzes antiques du Louvre, No. 32; id., Notice sommaire, p. 40; Reinach, Répertoire, II, 219, 4; Rev. arch., 1866 (1), 149; Roux-Barré, VI, 17, 1.

Photograph Girandon 2618.

61. Statuette of Herakles. Similar to No. 60, but standing quietly instead of stepping forward. The weight is on the right leg, and the left is relaxed and bent at the knee.

Ht. 0.124 m. with square pedestal. Patina brownish black, with spots of green corrosion. Execution

ordinary. Found April 8, 1762, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5276).

Br. Arg., II, pl. xix, 3; PAH, I, p. 144; Reinach, Répertoire, II, 218, 6; Roux-Barré, VI, 19, 2.

Photograph Semmer.

62. Statuette of Herakles. Similar to No. 61.

Ht. 0.135 m. with square, corniced base, which is supported by four feet. Patina green, surface corroded and incrustated. Execution crude. Found December 4 or 5, 1912, in Pompeii, R. I, IX. vi, No. 4. Now in Museum at Pompeii (No. 1591).

N. Sc., 1912, 446.

63. Statuette of Herakles. Similar to Nos. 60-62, but having the club resting on his left shoulder. His beard is composed of richly curling locks, and his hair is arranged in a peculiar knot above his brow. The weight is evenly distributed on the feet, the right being very slightly in advance of the left.

The pose of the figure is a variant of that represented by Nos. 60-62, and was apparently a popular in the Roman period as the other version. For

examples similar to this figure, of. Nos. 64, 65;
also Reinach, Répertoire, II, 216 and 217.

Ht. 0.175 m. with square base. Patina black,
surface polished. Found in Herculaneum, September,
1746. Now in Museo Nazionale, Naples (Inv. No. 5270).

Br. Erg., II, pl. xxii, 3; Reinach, Répertoire,
II, 216, 3; Roux-Barré, VI, 18, 2.

64. Statuette of Herakles. Similar to No.
63, but having the weight on the left leg, and the
right drawn back. The hair is arranged in close curls,
and the beard is composed of longer curls.

Ht. 0.153 m. with base, which is circular, sup-
ported by a square plinth on four feet. Patina rich
green, surface somewhat incrustated and corroded. Color
and condition of the bronze indicate that it was found
in Pompeii or its immediate neighborhood. Now in
Museo Nazionale, Naples (Inv. No. 5267).

Photograph Semmer.

65. Statuette of Herakles. Similar, but
the balance of the figure is reversed, and the weight
is on the right leg, while the left is slightly be-
hind. His head is raised slightly, and is crowned

with a wreath, from which fillets fall on his shoulders.

Ht. 0.075 m. without base. Patina green, surface slightly corroded. Part of right lower leg gone. Execution crude. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5272).

66. Statuette of Herakles. He is bearded and nude, and steps forward on his right leg, while his left leg is behind, resting only on the toes. The skin rests on his left shoulder and hangs from his arm. In his left hand he holds the club, the heavy end resting on his shoulder. In his right hand, which is lowered and extended, he has a skyphos. A wreath of leaves encircles his head, which is inclined slightly to the left.

The type represented in this statuette is a variant of the type of Nos. 63-65. In addition to Nos. 67-69 following, a number of small bronzes from other sites belong to the same group, but all show slight variations in the nature of the wreath, the disposal of the lionskin, and the position of the head.
 Cf. Reinach, Répertoire, II, 219, 7;^{221, 6;} also a statuette in the British Museum, Walters, Catalogue, No. 1309.

Ht. 0.44 m. with square base. Patina black,

with a considerable amount of gray and greenish incrustation and corrosion. Found in a shop in Herculaneum, March 12, 1873. Now in Museo Nazionale, Naples (Inv. No. 5330).

Guida, 1554; Sc. Erg., p. 637.

Photograph Sommer.

67. Statuette of Herakles. The pose is similar to that of No. 66, but the left leg is set to the side instead of behind. The wreath on his head is of laurel. The skin hangs over the left arm, and does not rest on the shoulder. The slimmer bodily proportions and the pose of the figure are reminiscent of the Lysippan tradition.

Ht. 0.115 m. without base. The figure is wrongly attached to the base, giving it an unnatural tip. The left foot should be flat on the base. Patina black, surface polished. Execution good. Found September 23, 1763, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5268).

Br. Erg., II, pl. xxi, 2; Reinach, Répertoire, II, 219, 2; Roux-Barré, VI, 17, 2; Sc. Erg., p. 425.

68. Statuette of Herakles. Similar to No. 67. The skin, however, is missing, and on his shoul-

ders fall fillets from the wreath on his head.

Ht. 0.114 m. with circular, moulded base. Patina black. Found in Herculaneum, December 16, 1740. Now in Museo Nazionale, Naples (Inv. No. 5159).

Br. Exc., II, pl. xxii, 1; Reinach, Répertoire, II, 218, 7; Roux-Barré, VI, 19, 3.

69. Statuette of Herakles. Similar.

Ht. 0.081 m. without base. Patina black with lighter spots. Surface rough. Right hand missing. Mend on right shoulder. Found in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5177).

70. Statuette of Herakles. He is bearded and nude, and steps forward on his right foot, while the left is drawn back. His left hand rests against his hip, holding the club with the heavy end pointing back. Over his left forearm hangs the lionskin. In his extended right hand he has an apple.

This figure is closely related to the welcoming type as represented in Nos. 60-62, and is an adaptation to depict Herakles with the apples of the Hesperides.

Ht. 0.145 m. with circular, moulded base. Pat-

ina brownish, surface corroded and incrustated. Found September 1, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5162).

Br. Erg., II, pl. xxii, 4; Reinach, Répertoire, II, 219, 1; Roux-Barré, VI, 19, 1.

71. Statuette of Herakles. He stands with his weight on his right leg, and with his left slightly back, resting only on the toes. He is completely nude, but a mark on the left arm probably indicates the place for attachment of the lionskin. In his extended left hand he holds three apples, and his right hand is lowered, holding the club, slightly extended and pointing downward.

The type of this figure is Hellenistic, for the apples were not employed as an attribute of Herakles previous to that time, but the shape of the head, the close, curling locks of hair, and the massive, square shoulders, are reminiscent of work of the middle of the fifth century B.C. The beard is thick and curling, Hellenistic in style. A somewhat similar employment of an earlier style is to be seen in a bronze statuette of Herakles in the Metropolitan Museum (cf. Bull. Metr. Mus., 1915, 236-237).

Ht. 0. 182 m. with base, which is octagonal, and

supported by a square plinth on four feet. At the upper edge of base is a crudely represented ovolo moulding. Patina black with faint green corrosion in hollows. Skin only missing. Found December 16, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5265).

Br. Bro., II, pl. xxii, 2; Reinach, Répertoire, II, 212, 5; Roux-Barre, VI, 18, 1.

Photograph Semmer.

72. Similar, with the skin on the left forearm.

Ht. 0.078 m. with cylindrical, moulded base, supported by a square plinth on four feet. Patina blue-green, surface corroded and rough. Right hand gone. Found January 22, 1872, in Pompeii, R. VII, Is. xv, No. 3, in the atrium. Now in Museo Nazionale, Naples (Inv. No. 109357).

Giorn. Sc., N.S., II, p. 364; Scavi 1861-72, p. 161, No. 97.

73. Statuette of Herakles. The pose is similar to that of No. 71, except that the right hand is extended on a level with the hip, and the club is held almost horizontal, the heavy end being slightly

higher. The skin hangs from his left forearm, and the three apples are in his left hand. On his head is a rolled diadem which holds the hair in front in a tuft above his brow, and long fillets hang over his shoulders from the back of his neck. The head is turned slightly to the right as he gazes in the direction of the outstretched club. The style of the figure is Hellenistic, the workmanship Roman.

Ht. 0. 125 m. without base. Patina black, surface polished. Preservation excellent. Execution fair, with careful attention to details such as the representation of the hairy surface of the lionskin, and the knots on the club. Found in earliest excavations of Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5275).

Br. Erg., II, pl. xxi, 1; Reinach, Répertoire, II, 219, 3; Roux-Barré, VI, 17, 1.

Photograph Sommer.

74. Statuette of Herakles. He stands with his weight on his right leg, and with his left leg slightly advanced. In his lowered right hand he holds the club, and the skin falls over his left arm. On his head is a diadem, from which fillets fall on his shoulders, and having three rosettes at the front. He has in his left hand some object now unrecognizable,

probably the applée.

The wreath with three rosettes is to be seen on a statuette of Zeus in the Metropolitan Museum (Richter, Catalogue, No. 201; Reinach, Répertoire, V, 4, 7); also on a statuette from Rouen, which Reinach, Répertoire, III, 64, 3, calls a Herakles, although it is more probably a Zeus; and one of Herakles in Vienna (Répertoire, II, 217, 2).

Ht. 0.10 m. Base missing. Patina dark green, surface rough. Execution mediocre. Found March 15, 1902, in Pompeii, R. V, Is. iv, No. 12. Now in Museo Nazionale, Naples (Inv. No. 129477).

N. Sc., 1902, 213.

75. Statuette of Herakles. He stands with his weight on his right leg, and with his left leg advanced. His right hand rests behind his hip, and his head is inclined to his left. The left shoulder is propped by the club, which rests on a rock, and has the lionskin draped over it.

This statuette is a copy of the Lysippan original which represented Herakles weary of toil and leaning on his club, with the apples of the Hesperides in his hand. The best-known copy is that by Glykon, now in the Naples Museum, commonly known as the Farnese

Herakles. Colossal statues were not usually copied in small bronzes, but the resting type is an exception to the rule, inasmuch as numerous copies exist, both in marble and small bronzes. For a list of these, cf. Johnson, Lysippos, pp. 198-204. The exaggerated muscles of the statuette under discussion resemble the treatment to be found in the Farnese statue, but the simpler arrangement of the hair and beard is closer to the original by Lysippos. (See the Introduction to the Catalogue, pp. 42-43).

Ht. 0.114 m. with rectangular pedestal. Patina greenish-black, surface rough. Breaks in right thigh, and below left knee; also injured in torso. Found, according to the Inventario Antico, in Herculaneum; according to the Guida, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5185).

Guida, No. 1535; Johnson, Lysippos, p. 199,
No. 36.

76. Statuette of Herakles. He is drunken and reeling, with right leg advanced, left leg back, and with his body tipped back and to his right. He has a cup in his left hand, which is held close to his side, and his right hand is raised and holds the club, which rests behind his head. On his head is a diadem,

from which fillets fall on his shoulders. The figure stands on a small plaque with uneven surface, which has been attached to a circular moulded base. The style is Hellenistic, the work Roman.

The drunken Herakles first became a popular theme in art during the Hellenistic period. Cf. similar statues and statuettes represented in Reinach, Répertoire, II, 204, 7; 206, 4; also No. 77 following. In the first of these the attributes and the position of the arms are reversed.

Ht. 0.145 m. without base. Patina green, surface badly corroded and incrustated. Found in September, 1830, in Pompeii, R. VI, Is. x, No. 7, the House of the Anchor. Now in Museo Nazionale, Naples (Inv. No. 5266).

Bull. d. Inst., 1831, 26; Finati, Mus. Barb., XVI, pl. 8, 2; Guida, No. 1556; PAH, II, p. 242; Reinach, Répertoire, II, 207, 3.

Photograph Seamer.

77. Statuette of Herakles. He stands with feet wide apart, the right forward, the left back, and his weight is on the right leg. The body is tipped back, giving the effect of a drunken stagger. In his raised right hand he holds the club, which rests on his shoulder. His left hand is slightly extended and

near his left hip, and probably once held a cup. His beard is thick and curling, and his hair is represented as clinging close to his head in flat curls. His head is slightly inclined to his right, with gaze fixed in the direction of his movement. The style of the figure is Hellenistic. The base is too small for the statuette, but according to the Inventario Antico is the ancient base which belongs to it. It is finely decorated with a laurel wreath at the upper edge, and with a bead moulding at the bottom.

The pose and movement of this statuette resembles that of the much finer statuette in the Metropolitan Museum (cf. Richter, Bull. Metr. Mus., 1915, 236-237; Reinach, Répertoire, V, 90, 7). A similar movement is represented in the statuettes sketched in Reinach, Répertoire, II, 202, 4; IV, 121, 6; VI, 57, 3; but in all of these the left arm is raised to about the level of the shoulder. The original which inspired these figures belonged in the Hellenistic period.

Ht. 0.208 m. with circular, moulded base. Patina black, surface had apparently been badly injured, but was treated. Figures of left hand gone. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5180).

Guida, No. 1532.

Photograph Semmer.

78. Statuette of Herakles. He is nude and half-reclining, with his lionskin spread out beneath his body. His legs are crossed, and he is propped on his left elbow. In his right hand he extends the cup, and in his left he holds the club.

The more commonly found type of the reclining Herakles represents him with the cup in his left hand, and with the right hand resting on his thigh. Examples of this are sketched in Reinach, Répertoire, IV, 133, 8; and V, 95, 2; see also a bronze in the British Museum, Walters, Catalogue, No. 1244; and one in the Bibliothèque Nationale, Paris, Babelon-Blanchet, Catalogue, No. 571. The variation in this bronze may signify that it was inspired by a different original, but more probably it is to be attributed to the fancy of its Roman creator.

Ht. 0.062 m. with flat, oval base. Patina green, surface corroded. Execution poor. Found September 28, 1821, in Pompeii, in a shop on the street north of the Forum. Now in the Museo Nazionale, Naples (Inv. No. 5274).

PAH, II, p. 40; III, p. 28.

Photograph Semmer.

79. Bust of Herakles. He is bearded and wears

on his head fillets entwined with poplar leaves. His head is thrown back and turned to his left. The face is of the type associated with Herakles in Hellenistic art, and the leaves of poplar, which was sacred to Herakles, make the identity certain. A fold of drapery surrounds the bust, which is hollow at the back, and served as the ornament of a chest, or other piece of furniture.

Ht. 0.095 m. Patina dark, with light green corrosion in hollows. Found in earliest excavations at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5289).

Br. Bro., I, pl. ii; Piranesi-Pirelli, IV, 7; Roux-Barré, VII, 1, 2; Waldstein-Schebbridge, half-tone pl. 29, 3.

80. Bust of Herakles. He is bearded, and his head is wrapped in a cloth, which is also draped across his chest and covers part of his beard. At his temples are ivy leaves and bunches of berries, and at the sides of his head large, flat leaves of ivy protrude from the covering. His bare right arm lies across his chest, and the hand rests on his left shoulder, with index finger lying along his neck behind the ear. His head is thrown back and turned to his right

as he gazes over his shoulder. Around the upper part of the right arm is buttoned a band with a fold of cloth visible beneath it.

The face, richly curling beard, and muscular arm resemble the conventional bearded Herakles of the Hellenistic period. The theme illustrated is the hero's servitude under Queen Omphale of Lydia, when he was forced to wear woman's clothing.

Ht. 0.176 m. Patina black, with faint green corrosion in hollows. Execution fair, with typical hardness of Roman work. Found February 22, 1741, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5306).

Br. Erg., I, pl. viii; Guida, 1608; Piranesi-Firolì, IV, 11; Roux-Barre, VII, 4, 5; Se. Erg., p. 67.

Photograph Sommer.

Sl. Statuette of Pan. He is seated on the ground with his legs crossed. His face is bearded, and has the bestial expression characteristic of most representations of this god, and he has the hairy legs and the hooves of a goat. Around his neck is a skin which is tied in the front, and hangs down over his back. In his left hand he carries a pedum, and in his right he holds a syrinx to his mouth.

Even in the archaic period the god Pan was de-

pieted with the legs and horns of a goat, and from the fourth century on this was the prevailing mode of representation. The type of this statuette is Hellenistic, but was based on a type of the fourth century, which is known from a number of reliefs of Pan and the Nymphs (cf. Roscher, under Pan). Two examples are illustrated in Ann d. Inst., 1863, pl. L. Cf. also the similar small bronzes in the Bibliothèque Nationale, Paris (Babelon-Blanchet, 444, 445), and in the British Museum (Walters, Catalogue, 470, 1355-7). Similar examples in marble are sketched in Reinach, Répertoire, II, 69, 4; III, 21, 10.

Ht. 0.045 m. without base. Patina green, surface rough and corroded. Found January 29, 1864, in Pompeii, R. VII, Is. 11, No. 20, together with five other small bronzes, Nos. 420, 540, 541, 578, 645. Now in Museo Nazionale, Naples (Inv. No. 5291).

Giornale, IX, No. 1395; Scavi 1861-72, p. 161, No. 115.

Photograph Sommer.

82. Statue of Apollo. He is nude, and stands with his weight on his left leg, while the relaxed right leg is set to the side and slightly advanced, with the knee bent a little. In his lowered right hand he holds

a plectrum. His left arm is bent up from the elbow, and in the palm of the hand is a four-cornered piece which was the attachment for the missing lyre. His head is inclined slightly to his left, and his hair is parted in the middle and rolled over a band both around his face and at the back, while the ends fall in two curls on each shoulder. The separate strands of hair are indicated by fine grooves in the rolls and the corkscrew curls, and on the crown of the head the hair is represented by parallel, waving lines. The lower part of the body is slim, and the shoulders are square and broad, the chest high. The face also is of somewhat massive proportions, with full lips and round chin.

This statue was the subject of much discussion from the time of its discovery. The earlier scholars proposed to identify it as an original of the school of Pasiteles, perhaps by Pasiteles himself, in view of its resemblance to the statue of a youth by Stephanos. But because of the existence of a number of replicas of the statue, this theory was abandoned, and on the basis of its style it is recognized as a copy of a Peloponnesian original of the second quarter of the fifth century B.C. Attempts to assign the original to a particular artist or specific locality are without proof. Since Apollo would not

have been represented nude as the lyre-player in this early period, the original probably held a bow and arrow. This is supported by the existence of the bow in the replica in Mantua (Brunn-Bruckmann, 303). For other replicas, cf. also the Mazarin Apolle in the Louvre: Collignon, Histoire, II, p. 667, fig. 351; and a torso in the Glyptothek Ny-Carlsberg: P. Arndt, La Glyptothèque Ny-Carlsberg, les monuments antiques, (Munich, 1912), pl. 25. Some related statues are cited in Overbeck's discussion of the type in KM, III, pp. 169-172. To these should be added a statuette in the National Museum in Athens (No. 223), which was found in Sparta. The treatment of the hair is that of a slightly later period, but the pose is almost identical. Unfortunately the legs and arms are missing. Though found in Sparta, it is a Roman copy. The bronze from Pompeii seems to be the best copy of the original of the group, although the copyist changed the attributes to lyre and plectrum. Furtwängler first pointed out that the base is clearly contemporary with the statue, and is not Greek. More recently Pernice has dated the base in the first century A.D., which fixes the time of the copy also.

Ht. 1.59 m. Flat, circular, moulded base, decorated at top with ovolo and bead mouldings. Patina

rich blue-green. General preservation excellent, but surface incrustated, especially on arms and face. According to Benndorf, restorations are: bits in right instep, inside of left forearm, also apparently on left shoulder blade. Break in right heel. Parts joined after casting: large locks of hair on shoulders, plectrum, attachment for lyre, both arms, and perhaps top of head. Hair and brows were chiselled, lips and nipples silvered. Eyes of another material, perhaps glass paste, now overlaid with verdigris, pupils dark, iris red, and eyeball white. Found November 8, 1853, in Pompeii, R. I. IX. iv, No. 5, house of Popidius Secundus Augustianus. Now in Museo Nazionale, Naples (Inv. No. 5630).

Arndt, La glyptothèque Ny-Carlsberg, p. 37; Benndorf, Ö.J., IV (1901), 172; Brunn-Bruckmann, 302; Balle, Schöne Mensch, pl. 43; pp. 90-92; Collignon, Histoire, II, pp. 665-7, fig. 350; Finati, Mus. Borb., XV, 33; Furtwängler, MW, pp. 79, 80, 498, 678; id., Berliner Winkelmanns Program, No. 50, p. 139, note 61; Guida, 631; W. Hyde, Olympic Victor Monuments, (Washington, 1921), p. 111; Kekule, Ann. d. Inst., xxxvii (1865), 55-71; M. E. Langlotz, Frühgriechische Bildhauerschuler, (Nuremberg, 1927), pl. 22f, No. 41; Man-Kelley, pp. 352-3; Minervini, Bull. arch. Nap., 1854, 65;

Mon. ined., VIII (1864-8), pl. 13; Overbeck, KM. III, p. 169, and Atlas, pl. XX, No. 26; id., Plastik. II, pp. 472-5, fig. 228b; PAH. II, p. 593; Pernice, Hellenistische Kunst. vol. IV, p. 2; Reinach, Répertoire. II, 97, 8; Springer-Michaelis, p. 256, fig. 484; Studnieszka, A.M., XII (1887), 378; Wolters, J. d. I., XI (1896), 1-10.

Photographs Alinari 11198, 11198a, 34155-6;

Anderson 23271-5.

83. Statue of Apollo. He is nude, and stands with his legs crossed, his weight on his right leg, while the left is crossed in front of it and touches the base only with the toes. He is leaning on his left forearm, which is supported by a rectangular pillar. In his left hand he holds the lyre, and in lowered right hand the plectrum. The bodily forms are soft and effeminate, and the hair is arranged in two sections, the top part being fastened in a complicated knot above the brow, while the lower part is coiled in a plain knot at the back. The locks around the face are drawn back over a band which encircles the head, and there are small curls in relief in front of the ears. The style of the bronze is late Hellenistic, the work Roman and mediocre.

The nude, leaning Apollo, with or without crossed legs is represented in numerous examples from the Roman period. The original of the type came from the fourth century, but most of the extant examples are Hellenistic in style. The soft, effeminate body and face, and the arrangement of the hair in this statue show that the original which it copies belonged to the third century B.C. Overbeck, in his discussion of the type (KM, III, pp. 197-9), lists a number of statues of similar pose and treatment of the hair. To these should be added a statuette in Liverpool, Reinach, Répertoire, II, 93, 1; and one in the Bibliothèque Nationale, Paris, op. cit., II, 100, 8, Babelon-Blanchet, Catalogue, No. 107. The coiffure is very similar in both of these, but has the addition of curls on the shoulders.

Ht. 0.82 m. Base flat, moulded, circular type, similar in profile to a number of others found in Pompeii; cf. bases of Nos. 390, 510. Patina dark green, with dull surface and slight corrosion. Eyes are restored; when found, ancient eyes were of glass paste. Strings of lyre were of silver, and are missing; one was in place at time of finding. Break at right knee, otherwise in good state of preservation. Found April 16, 1811, in the presence of the Queen of Naples and the sister-in-law of the Emperor of Russia,

in Pompeii, R. VI, Is. vii, No. 23, afterwards known as the House of Apollo. Now in Museo Nazionale, Naples (Inv. No. 5613).

Clarac, 467D, 948C; Finati, Mus. Borb., II, 23; id., Mus. Borb. descr., No. 66; Friedrichs-Wolters, 1756; Guida, No. 835; Overbeck, KM, III, pp. 148, 198; PAH, I, pt. 11, p. 54; Roscher, I, p. 467; Roux-Barré, VI, 22.

Photographs Alinari 34168; Anderson 23276.

84. Statue of Apollo. He is striding to his left with left leg advanced, and the right behind, resting only on the toes. He is nude except for a small piece of drapery which crosses over his back above the hips, and hangs over the upper arms. Both arms are outstretched, as if he were holding a bow and arrow, about to shoot. On his head is a band, and the hair is parted in the middle and drawn back in loose waves to the neck, whence it falls on the back and shoulders. On brow and cheeks are curls in relief, and the hair on the shoulders is similarly represented. The face, and the front part of the hair are almost identical with those of the Artemis which was found in the same place (cf. No. 233). The head is turned in the direction of his aim. The proportions

of the figure are slim and youthful, and the surfaces are smooth and almost flat. The eyes were inlaid.

This statue is an eclectic creation of the Roman Imperial period, and Lehmann-Hartleben dates it, with its companion Artemis, at the end of the reign of Tiberius. Replicas are not known, although the same motive is employed in several plastic representations of Artemis, and in one of Apollo, which is now in the Museo Archeologico in Florence (Milani, Il Museo archeologico di Firenze, Firenze 1912, pl. 151). Overbeck pointed out that the drapery remains a nameless garment, which does not answer to any of the Greek names. Lehmann-Hartleben has called attention to the highly schematized system of parallel lines; e.g. the upper part of the body is parallel with the lower legs and the ends of the drapery; quiver with lower part of bow; upper arms with right thigh; horizontal part of drapery with forearms. The general effect is one of almost relief-like flatness.

The two statues from Pompeii were separate and distinct monuments, on separate bases, but they were possibly inspired by an earlier group. Two possibilities have been suggested, a group of Apollo and Artemis slaying the Niobids; or a group in which they punish Tityos. It is interesting to note in this connection that a number of the statues identified as Niobids have

a similar flatness of treatment and system of parallel lines. But aside from this there is no apparent connection, and association of the Pompeii statues with either a Niobid group or a Tityes group cannot be proved.

Ht. 1.45 m. Patina dark green, with some natural bronze showing. Preservation good. Drapery separately cast and added. Eyes were inserted of another material, and are missing, also the quiver, which was attached by two rivets. Work uninspired and lifeless, probably by a local artist. Found in sections: main part of statue in the precinct of the Temple of Apollo, Pompeii, June, 1817; right foot, right hand and part of the arm, with drapery, October, 1818, in a passageway under the city wall at the north; and the following week the missing left arm was found in the storerooms at Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5629).

Antiken Grossbronzen, II, pp. 103-105; III, pl. xxxii; Benndorf, Ö.J., IV (1901), 173; Clarac, 484, 935; Finati, Mus. Borb., IV, 92; Friedrichs-Wolters, No. 1529; Guida, No. 946; Mahler, Polyklet, p. 112; Mau-Kelsey, p. 88; Mueller-Wisseler, II, 225; Overbeck, KH, III, pp. 220-221, Atlas, pl. xxii, No. 43; PAH, I, pt. 11, pp. 192, 214-217; III, pp. 12, 17; Welcker, Alte Denkmäler (Göttingen, 1849, 1864), I, p. 255, note 35.

Photographs Alinari 11197a; Andersen 23278.

85. Statuette of Apollo (?). He is youthful and beardless, and wears a himation, which is draped over his body from the waist to the lower part of the legs. One end is caught up and hangs over his extended left arm. His right arm is raised, and the fingers are curved as if holding a lance, now missing. His hair is arranged in thick, loose curls around his face. His weight is on his left leg, and his right is drawn slightly back and rests only on the toes. The figure is hollow at the back, left open for attachment to the chariot which it decorated, together with three other figures, Nos. 183, 499, 500. Although attributes are lacking, the pose and dress are suitable to a statue of Apollo. The style of the figure is late Hellenistic, the workmanship Roman of the artisan level.

Ht. 0.65 m. without modern base. Patina dark green. Breaks in many places: left shoulder, chest, lower edge of himation, left wrist, left arm below shoulder joining. Shoes and base restored. Found May 20, 1739, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5016).

Br. Exc., II, pl. lxviii; Clarac, 495, 965;
Finati, Mus. Borb., VI, 9; Gabrieli, Boll. d'A., I,

(1907), vi, 5, and fig. 1, p. 2; Suida, 782; Le Musée, IV (1907), pl. facing p. 304; Piranesi-Pirelli, V, 37; So. Erc., p. 27.

Photograph Anderson 23317.

86. Statuette of Apelle. He stands with his left leg slightly in advance of the right, and wears only a chlamys, which is buttoned on the right shoulder, and covers his left arm and body, as far as the hips, in flat, clinging folds. In lowered right hand he holds a plectrum, and the left hand, which is extended at the level of the waist, probably held the lyre. His hair is arranged in a roll about the face, and has a rolled knot on the back, from which ends fall on the neck. The hair is represented by fine grooves. The face has the smiling mouth, high cheekbones, and high-set ears of archaic art, and the body has the stiffness of pose associated with early work.

This statuette seems to have once held the lyre and plectrum, attributes which would not have been associated with this type in the archaic period. It probably copies a late archaic work, in which the god held the bow and arrows. The bronze Apelle of the Stroganoff collection (cf. L. Pellak and A. Muñoz, Pièces de choix de la Collection du Comte Grégoire à Rome, Rome, 1912, pl. XX, and text) is similar in

pose and dress, and has a similar arrangement of the hair. It is, however, slightly earlier in style, shown by the drapery of the cloak, which is slightly longer. The original of the Pompeian bronze should probably be dated in the early part of the fifth century, while the Stroganoff bronze belongs to the late sixth century.

Ht. 0.148 m. without base. Patina bluish-green, surface badly corroded and incrustated, especially about head and neck, and on ohlamys and legs. Feet apparently restored. Found March 15, 1861, in Pompeii, R. VIII, Is. iv, No. 9, with two other statuettes, one called in the Giorn. Sc. 'perhaps a Jupiter', the other a Lar, No. 317 (Giorn. Sc. reports a square base found with the Apollo, and none with the Lar. The Lar is now mounted on a square base, probably that originally belonging with this statuette). Statuette now in Museo Nazionale, Naples (Inv. No. 5112).

Giorn. Sc., 1861, p. 365; Guida, No. 1548;

Soavi 1861-1872, p. 160, No. 77.

Photograph Semmer.

87. Statuette of Apollo. He is standing with his weight on his left leg, and with right knee slightly bent, while the right foot is set a trifle ahead and at an angle with the left. The right forearm is bent

horizontal at waist level, and on the hand rests a deer, crouching as if about to spring away, but with head turned back to look at the god. The left hand holds a branch of laurel with thick, fleshy leaves close by the left hip. The arrangement of the hair is wig-like, having a roll around the face, and on the neck a peculiar long portion tied at the end. From this two locks escape to fall on the shoulders and breast. Above the roll about the face a diadem is visible. The eyes are inlaid of another material, perhaps silver, and the nipples of the breasts are inlaid with copper.

This statuette has been identified by Maiuri as a variant of the original statue of Apollo Phileaios made by Kanachos of Sikyon for the Didymaeon precinct of the Branchidae at Miletus. Autonomous coins of Miletus reproduce the type (cf. Overbeck, EM, III, pl. I, 22, 23), showing that the god held the bow in lowered left hand, and in outstretched right hand a deer with its head turned back as in the Pompeii statuette. Two other bronzes are associated with the type. The Payne Knight Apollo in the British Museum (Walters, Catalogue, No. 209, pl. I) has the left arm in a slightly higher position, and the head of the deer is not turned. The Apollo Piombino in the Louvre (Brunn-Bruckmann, 78) lacks the attributes of both hands, but

again the left arm is raised higher. The hair of the Piombino bronze is in a knot similar to that of the Pompeii bronze, and it has similar inlay of copper.

The statuette from Pompeii, then, agrees with the early coin representation in the position of the arms and in the pose of the deer's head, but the bow has been replaced by the laurel bough. It is, however, less archaic in style than the other two copies, having slimmer proportions, softer facial outlines, and an easier pose. It is an unusually fine piece of work, and undoubtedly came from the hand of a Greek working in the late first century B.C., or early in the first century A.D. To him may be attributed the change to the laurel bough, and the employment of a later style.

Ht. of statuette 0.195 m. Circular base 0.055 m. Maiuri has pointed out that the base originally belonged to another statuette, and shows traces of the former attachment. Patina rich blue-green, with natural bronze showing through. Modelling well-preserved. One branch of antlers of deer broken off, and eyes incrustated with corrosion. Lead under left foot too thick, raising toes from base. Found September 11, 1927, in Pompeii, R. I, Is. vi, No. 11. Now in Museo Nazionale, Naples (Inv. No. 144803).

J. d. I., XLV (1930), Anzeiger, 395-6; Mairi, N. Sc., 1929, 415-6, pl. xxvi, and fig. 34.

Photograph Sommer.

68. Statuette of Apollo. He stands with his weight almost evenly distributed, his legs close together, and the feet firmly planted. His right hand is extended and held a long, curved object, probably a bow, which is now disattached and lies on the base by his feet. His left arm is lowered and close to his side. His head is turned slightly to his right, and the hair is arranged in even waves from a middle parting, and falls in two curls on the shoulders. The chest is high and massive, in the style of late archaic or transitional works, but the figure lacks the clean-cut modelling of that period, having instead a blurred and careless treatment of details. It is therefore an archaistic statuette, imitating a late archaic style in the coiffure and the pose, but showing the influence of a late period. The original type from which it is derived is slightly earlier in time than that of the nude Apollo statue No. 62.

Ht. 0.193 m. with circular base; statuette 0.163 m. Patina blackish, surface covered with green corrosion, and badly injured, apparently by fire, on

torso, lower legs, and left thigh, destroying modeling. Bow also corroded and incrustated. According to Scavi 1861-72, had an arrow in left hand. Found September 21, 1871, in Pompeii, R. VII, Is. vii, No. 2 or 5 (adjoining houses), with three other statuettes, Nos. 263, 408, 556. Now in Museo Nazionale, Naples (Inv. No. 109675).

Giorn. Sc., N.S. II, p. 353; Scavi 1861-72, p. 160, No. 76.

89. Statuette of Apollo. He stands with his weight on his right leg, and the left is drawn slightly back. His head is inclined to the right, and the hair is arranged in a roll around the face, and a knot at the back, from which locks fall on the shoulders. He wears a chlamys over his left shoulder and upper arm, and a quiver band crosses his chest transversely from the right shoulder. Both hands are lowered and extended, the right holding an object not clearly portrayed, the left having a bow. The quiver is missing from the shoulder, and in the Br. Exc. the object in the right hand is called a quiver, but it seems too small, and is perhaps meant to represent a laurel twig.

The pose of this figure resembles that of a statuette of Apollo in the Berlin Antiquarium (Führer, p. 26, and pl. 73), which has similar attributes

restored to the hands. The chlamys and quiver band, however, are lacking. The head is not bent, but the coiffure is very similar. The Berlin bronze is derived from an original of the early part of the fourth century B.C. To this period, and perhaps to the same original, the scheme of the statuette from Herculaneum must be attributed. The chlamys is perhaps an addition of the Roman copyist.

Ht. 0.139 m. with base, which is octagonal, with a circular plate at the top; statuette alone, 0.097 m. Patina black, surface polished. Execution fair. Found December 16, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5115).

Br. Bro., II, pl. xix, 2; Piranesi-Piroli, V, 10; Reinach, Répertoire, II, 97, 3; Roux-Barré, VI, 20, 2.

90. Statuette of Apollo. He stands, completely nude, with quiver on his right shoulder, bow in his left hand, and with right hand lowered and outstretched. The type is apparently the same as that of No. 89, but the poor state of preservation of the statuette makes it impossible to state this with certainty.

Ht. 0.102 m. with base, which is square and supported by four feet; statuette alone, 0.07 m. Patina

green, surface has brownish incrustation, and is corroded and rough, destroying the modelling completely. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 130157).

91. Statuette of Apelle. He stands with his weight on his right leg, with the left relaxed. His hair is knotted at the back, and on the top of his head, and locks fall on his shoulders. Behind his right shoulder is the quiver, fastened to a transverse band. His head is slightly inclined to the right. In outstretched right hand he holds a patera, and in lowered left hand a twig of laurel.

The pose is similar to that of No. 89. The attributes are changed, and the arrangement of the hair is Hellenistic in type. A number of very similar small bronzes have come from other sites. Of. Reinach, Répertoire, II, 783, 7; 784, 1; III, 28, 1; IV, 51, 5; V, 38, 3; and one in the Bibliothèque Nationale, Paris, Babelon-Blanchet, Catalogue, No. 110.

Ht. 0.08 m. with circular base. Patina rich green. Surface badly corroded, especially on left shoulder and patera. Found March 3, 1868, in Pompeii, R. VII, Is. ii, No. 16, House of M. Cavius Rufus, together with three other statuettes, Nos. 195, 288, 353. Now in Museo Nazionale, Naples (Inv. No. 5113).

Giorn Sc., N.S. I, p. 19; Scavi 1861-72, p. 160, No. 78.

Photograph Sommer.

92. Statuette of Apollo. He stands with his weight on his right leg, while the left leg is bent and drawn back. He is nude, and leans on his left arm, which rested on a support, now missing. His right hand holds a plectrum and rests on his head. In his left hand he has a twig of laurel with three leaves. His hair is arranged in two knots, one at the back, and one above the brow. The muscles of the torso are carelessly executed, and the effect is lumpy and awkward.

The type represented in this figure was created in the fourth century B.C., probably by Praxiteles. Lucian, in his Anacharsis, 7, ascribes to Praxiteles the Apollo Lykeios at Athens, which held the bow in the left hand, and leaned on a pillar, while the right arm rested on the head. This pose was adapted in the Hellenistic period, by a change of attributes, so that the left arm rested on the lyre. The plectrum in the right hand of this figure suggests that the missing support for the left arm was perhaps a lyre. There are many larger marble statues extant which have the same pose, but few small bronzes reproduce the scheme. Cf. Clarae, 267, 920 and 921; 477, 912C; 479, 916 and

919; Reinach, Répertoire, II, 94 and 95; IV, 50, 6; V, 40, 3; and III, 27, 5, the only other small bronze illustrated, which is apparently closer to the prototype.

Ht. 0.08 m. without base. Patina brownish black. Support of left arm gone. Left foot injured, right leg restored from knee down. Found probably in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5114).

Overbeck, KM, III, p. 212, No. 13A.

Photograph Sommer.

93. Statuette of Apollo. He is nude and stands with his weight on the right leg, and the left is crossed over in front of it. His left forearm rests upon a support in the form of a draped herm, with archaic bearded head, and his right arm rests on top of his head. The hair is apparently arranged in a knot at the back. The figure stands on a plaque, on which there are two lumps of oxidized iron, perhaps the remains of nails, and an iron bar is visible at the back between the shoulders.

In this statuette two popular motives have been combined, both of which were usually separately associated with the leaning pose, namely, that of the crossed legs, and of the right arm on the head. Such

a combination is to be attributed to the Hellenistic period. Cf. three Apollos similar in pose, two of bronze, and one of marble: Reinach, Répertoire, II, 95, 2 and 7; III, 27, 1. The statuette from Pompeii is Roman, of crude execution, and was used for an ornament on some piece of furniture.

Ht. 0.18 m. with plaque. Surface corroded and incrustated, color blue and green. Found September 18, 1912, in Pompeii, R. IX, Is. viii, No. 11. Now in Museum at Pompeii (No. 1532).

N. Sc., 1912, 334-5, fig. 4; Reinach, Répertoire, V, 40, 5.

94. Statuette of Apollo. He stands with his weight on his left leg, and with his right slightly advanced, with the knee bent. His right forearm rests upon the chlamys, which is draped over an eight-sided column, and the hand is open, with the palm up. His left arm is raised from the elbow, and once held some object, perhaps the lance. His hair, which is bound with a silver fillet, is drawn loosely back from a centre parting to a knot at the back, and curls fall on his shoulders. On the base at his left is a lyre, with three strings of silver still in place. This lyre apparently originally rested against the god's

left leg, and the mark of its attachment is still visible on the thigh.

The pose of this statuette is unusual, in that the left arm could only have been supported by a lance held in the hand. The pose of the body is very similar to that of No. 82, but is a later, more relaxed version. The arrangement of the hair is also similar, but in technique is again later. A fourth-century version of the earlier motive is reproduced in this figure, which is of good Roman execution. A plectrum should probably be restored to the right hand.

Ht. 0.275 m. with base, which is circular and moulded, with a flat band around the middle. Patina rich blue-green. Surface roughened, but modelling well-preserved. Execution good. Attributes gone from hands. Eyes inlaid with silver, also fillet, and strings of lyre silver. Found October 10, 1882, in Pompeii, R. VIII, Is. vi, House of Epidius Sabinus, in a lararium with five other statuettes, Nos. 56, 109, 135, 325, 326. Now in Museo Nazionale, Naples (Inv. No. 113257).

Guida, 1872; Casa e Mon., vol. III, Arte Pompeiana, pl. XXV; N. Sc., 1882, 420 and 437; Overbeck, KM, III, p. 170, fig. 10; Reinach, Répertoire, II, 93, 2; Spinazzola, Arti decorative, pl. 253.

Photograph Anderson 23277.

95. Statuette of Apollo. He is nude and stands with his weight on his right leg, while the left is set slightly back. His right arm is raised as he takes an arrow from the quiver on the right shoulder, and his lowered left hand apparently holds a small bow. His hair is arranged in a knot on top of his head, and another at the back. His head is turned a little towards his right. The face and proportions are soft and effeminate, and the style of the figure is Hellenistic.

Ht. 0.08 m. without base. Patina greenish, surface dull, but modelling clear. Left side of face injured. Execution poor. Found May 18, 1875, in Boscoreale. Now in Museo Nazionale, Naples (Inv. No. 118904).

Gislin Se., N.S. III, p. 174; Pomp. e la reg. sett., pt. II, p. 74, No. 7.

Photograph Semmer.

(Note: Another statuette of Apelle which should perhaps be included was published in Reinach, Répertoire, V, 37, 8 and 9, as sold in the Collection Durighello, and as in the Musée de Californie in 1923. But I have been unable to find any trace of the present location

of this bronze, in spite of making wide inquiries. The figure represents the god as nude, with weight on his right leg, and with left leg slightly back, and resting on the toes. His arms are in a position very similar to that of the statue No. 82, and the hair is also similarly arranged. It is apparently a later version of the same type. Reinach states that the statuette was found in the neighborhood of Pompeii. It is also published in the Gazette des Beaux-arts, LXVII, 1, 1925, 285, without mention of its provenience.)

96. Statuette of Dionysos. He stands with his weight on his left leg, while his right is drawn back, and rests only on the toes. He is dressed in a himation which hangs over his left shoulder, and is wrapped about the lower part of his body, from the hips to below the knees. His hair is in thick, disordered locks, and is crowned with a wreath of grape leaves. His gaze is directed slightly to his right as he extends in his right hand a small round object. In his left hand is a round box.

This figure was derived from an original of the fourth century, B.C. The type, representing the god beardless and draped, preceded the nude type. It was taken over from the Greeks by the Etruscans, and enjoyed great popularity in the Roman world. A number

of similar examples have been found elsewhere in Italy, some showing slight variations in the arrangement of the drapery, or in the wreath, or having a patera in the right hand. Cf. the statuettes sketched by Reinach, Répertoire, II, 122, 8; 501, 4, 5, and 6; III, 144, 1; IV, 307, 2, 5, and 6. One of these (Répertoire, III, 144, 1), which was found in Brundisium and is now in the Musée du Cinquantenaire, Brussels, seems to be a replica of the bronze from Pompeii. Several were found on Etruscan sites. All of the examples are similar in style, and were possibly made in Etruria. The round object in the right hand is called a grain of incense by Babelon-Blanchet (Catalogue, No. 371), in describing the first example, a statuette in the Bibliothèque Nationale, Paris.

Ht. 0.238 m. with base, which is cylindrical, decorated with ovolo and bead mouldings; statuette alone, 0.192 m. Patina light green, surface incrustated and slightly corroded. Found in August, 1813, in Pompeii, in a house on the street leading to the north gate (R. VI, Is. i, or Is. occidentalis), with statuette No. 160. Now in Museo Nazionale, Naples (Inv. No. 5405).

Ceci, Picc. Br., pl. V, 12; FAH, I, pt. iii, pp. 123, 271.

Photograph Semmer.

97. Statuette of Dionysos. He is standing with his weight on his right leg, and with his left drawn back. He wears a nebris, fastened on his left shoulder and draped transversely around his body to the right side. His head is slightly inclined to the right, and his hair, which is crowned by a wreath, hangs in loose locks on his shoulders. His raised left hand grasps a thyrsos, decorated with fillets, and his lowered right hand holds a cup, from which he is pouring wine for the panther seated beside him.

The type represented in this figure was a creation of Praxiteles. The original was probably of bronze, but the type is frequently reproduced in marble statues of the Roman period, with variation of the arrangement of the nebris, sometimes draped from the right shoulder, and frequently omitted. Cf. Clarac, 677, 1578; 678, 1579; 678E, 1579A; 682, 1596 and 1597; 688, 1616-1619; 694B, 1596A; Reinach, Répertoire, II, 117-121; III, 31 and 34; IV, 63. The type is apparently rare in bronze statuettes.

Ht. 0.055 m. without base. Patina bright green, surface badly corroded. Found in Pompeii. Now in Museo Nazionale, Naples. (Inv. No. 5228).

98. Statuette of Dionysos. He is nude, and stands with his weight on his left leg, while the right is drawn slightly back. In his lowered left hand he carries a thyrsos, which rests on his shoulder, and his raised right hand once held some object now lost, probably a cup or a bunch of grapes. His head is encircled by a narrow diadem, over which the hair at the back is rolled, while the rest of his hair is in a twist on top of his head. The head is turned slightly to his right, and the face is devoid of expression.

The type of this statuette is Hellenistic in origin, and the effeminate softness of the body, as well as the arrangement of the hair, are in the style of that period. The statuette resembles somewhat a bronze statuette now in the Museo delle Terme in Rome (Helbig, Führer, No. 1349) which is thought to have been made in Campania, perhaps in the third century B.C. In this figure the scheme is reversed. The Herculaneum bronze, which was probably made at the end of the Republican period or the beginning of the Empire, is a conventional, correct copy of an earlier work, with the characteristic hardness and emptiness of treatment found in Roman work.

Ht. 0.40 m. without base. Patina dark brown, surface polished. Breaks above right elbow, in left arm below shoulder, and at left ankle; great toe of left foot missing. Found October 8, 1760, in Herculaneum.

Now in Museo Nazionale, Naples (Inv. No. 5009).

Br. Ere., II, pl. xxxvi; Clarac, 684, 1601;

Dar.-Sag., under Bacchus; Pirati, Mus. Borb., III, 11;
Guida, 1588; Piranesi-Pirelli, V, 10; Rescher, I, 1126;
Sg. Ere., pp. 322-3.

Photographs Alinari 11205; Anderson 25815.

99. Statuette of Dionysos. He stands with his weight on his right leg, and with the left leg advanced and relaxed. His head is inclined and turned to his left as if he were gazing at something by his left foot. His right forearm is extended horizontally at the level of his waist, and the index finger of his right hand is raised as if in admonition or in play. His left hand rests on his hip. The nebris hangs from his left shoulder and is twisted around his left wrist. His short curling locks are bound by a diadem, which has berries at the front. On his feet are high, ornate sandals.

At the time of its discovery, this statuette was called a Narcissus, because the pose was taken to be that of a listener. But the garland and the nebris clearly identify the subject as Dionysos. That the statuette is a copy is shown by the existence of other copies, larger in size. The two which are closest are a marble torso which was in the Musée Chercell in 1895

(cf. Bienkowsky, op. cit. infra), and a torso in the Uffizi Gallery in Florence (Amelung, Antiken in Florenz, No. 103). It was formerly thought that the original statue showed the god playing with a panther, but the position of the fingers, and the pose of the body need not indicate this. It was perhaps a part of a larger group, but the nature of the group, if it existed, cannot be determined. The original was a Hellenistic creation of the second century B.C., and the Pompeii bronze is a good reduced copy, probably made by a Greek in Italy. The present mounting on the base is bad, as a mass of lead raises the right foot from the base and upsets the proper balance of the figure. If this were removed, the head would be lifted slightly, and the listening pose would not be so obvious. This leaves unsettled the question of whether the base, which is a fine example of early Imperial work, is contemporary with the statuette, inasmuch as the lead prop is ancient. It may be a new base added to an earlier statue, or possibly the statuette was re-mounted on the same base on which it originally stood.

Ht. 0.59 m. without base; base 0.06 m., is circular, decorated with leaf and bead mouldings at upper and lower edges. Patina green, preservation good, some slight incrustation on right arm, face, and right leg. Execution fine. Found June 17, 1862, in Pompeii,

R. VII, Is. xii, No. 21. Now in Museo Nazionale,
Naples (Inv. No. 5003).

Benndorf, Ann. d. Inst., XXXVIII (1866), 107-
113; id., Ö.J., IV (1901), 172; Bienkowsky, Ö.J., I
(1898), 189; Brizio, Giorn. Sc., 1870, 62; Brunn,
Bull. d. Inst., 1863, 92; Brunn-Bruckmann, 384; Bulle,
Schöne Mensch, pl. 76, pp. 143-145; Case e Mon., II,
pl. XV; III, Arte Pompeiana, pl. XLI; Collignon,
Histoire, II, pp. 451-453; Finati, Mus. Borb., XVI,
28; Giorn. Sc., 1862, 60, 82, and pl. 14; Guida, 817;
Hauser, J. d. I., IV (1889), 113-116; Klein, Rokoko,
p. 76; W. Lamb, Greek and Roman Bronzes (London, 1929),
p. 225; Lawrence, Later Gk. Sc., pp. 48, 131; Lippold,
Kopien, pp. 80, 153; Mau-Kelsey, pp. 452-3; Rayet,
Mon., II, pl. 48; Scavi 1861-72, pp. 158-9; Spinazzola,
Arti decorative, pl. 249, 3.

Photographs Alinari 11237-8a, 34172; Anderson
23349.

100. Group of Dionysos and young Satyr. The
god is nude, and stepping forward on his left leg, while
his right is behind, resting only on the toes. Both
hands are extended, the right at the level of the hip,
the left a little higher, and the fingers are bent as
if they once held some attribute or attributes. His
hair is parted in the middle, and rolled back to form

a knot on the neck. On his cheeks in front of his ears are curls represented in relief. The eyes are of silver.

The Satyr stands to the left of Dionysos and raises his head to gaze at his companion. His left hand is extended to his left, and his right is outstretched behind the god in an affectionate gesture. His head is of the Pergamene Satyr type, with coarse features, animal ears, and hair in disorder. He also has the tail of an animal. He wears a wreath of laurel leaves on his head. His weight is on his left leg, and his right is drawn slightly to the side. His lips are parted, and his eyes are of silver.

This grouping, of a Dionysos figure in the style of the fourth century with a Satyr of the Hellenistic type, is the sort of eclectic creation which was in vogue in Italy during the first century B.C., following the tradition of the school of Pasiteles. The face of the Dionysos resembles closely that of one of the maidens from the Villa of the Papyri at Herculaneum (Cat. No. 549). Furthermore, the semi-circular type of base, on which the group is mounted, is not only similar in profile to the semi-circular bases on which the maidens stand, but is also decorated in silver intarsia with a design like that on the border of the peplos worn by another of the maidens (Cat. No.

551), which is filled in with copper. It therefore seems probable that all were the products of one local Campanian shop. Groups of Dionysos and a Satyr were popular in antiquity, but none of the extant groups resembles the Pompeii group in style. (For further discussion see the Introduction, pp. 65-50).

Ht. 0.83 m. Patina greenish, surface incrustated. Execution mediocre. Break in left knee of Dionysos; left calf of Satyr repaired. Found August 19, 1813, in Pompeii, in the House of Pansa, R. VI, Is. vi. Now in Museo Nazionale, Naples (Inv. No. 4995).

Olarac, 692, 1632; Finati, Mus. Borb., III, 9; Fiorelli, Documenti inediti, IV, p. 320, No. 121; Guida, 636; F. Hauser, Neuattische Reliefs (Stuttgart, 1889), p. 185; Müller-Wieseler, II, 32, 368; J. Overbeck, Pompeii (3rd ed., Leipzig, 1875), pp. 481-2, fig. 280b; PAH, I, pt. iii, pp. 224-5, 271.

Photographs Alinari 11204; Andersen 23288.

101. Statuette of the Child Dionysos. He stands with his weight on his left leg, and with right leg drawn back, resting only on the toes. He is nude except for the nebris, which hangs from his left shoulder over his arm. A wreath of ivy leaves and berries encircles his curly hair, and his raised right hand

holds a thyrsos. On his brow are locks of hair in relief. The face and body have the rounded, chubby forms of a child.

This statuette resembles closely in style and technique a group of double-headed Satyr herms which came from Pompeii and its neighborhood (Cat. Nos. 440-448). It is probable that they were made by the same artist, in a local shop (see Introduction, pp. 84-85). In style the statuette is Hellenistic, and is similar to the familiar Erotes of the Hellenistic and later periods. In execution it is much superior to the Erotes which have been found in Pompeii and Herculaneum. Representations of Dionysos as a child are not frequent. A few examples which are somewhat similar are sketched in Reinach, Répertoire, II, 125-127.

Ht. 0.065 m.; base, 0.038 m., is circular and moulded, similar to many from Pompeii. Patina green. Head and skin were cast separately, clean out at neck is visible. Modelling good. Said to be from Pompeii or its vicinity, and was bequeathed to the British Museum by Sir William Temple. Now in British Museum (Walters, Catalogue, No. 1327).

Reinach, Répertoire, II, 125, 1; Walters, Select Bronzes, pl. LIV.

Photograph from the British Museum.

102. Bust of Bearded Dionysos. The head is turned to the right and bent forward, with gaze directed downwards. The expression of the face is majestic and thoughtful. He has long hair, which is caught up at the sides under a broad band which encircles his head, while at the back the ends are rolled over the band. The hair on the crown of the head, which is represented by fine, incised, parallel lines, is very slightly waved; but in the beard, which has a similar representation of the hair, the separate locks are indicated as terminating in tight curls, and in front of the ears spiral curls have been added after casting. The eyebrows are represented by feathered engraving. Around the front of the bust, which shows only the neck and part of the shoulders and chest, is a bit of drapery.

Few bronzes from Campania have been more discussed and disputed than this. It has been called Plato, Speusippos, Poseidon, 'Dionyseplaton', Dionysos, and has been ascribed to the fifth century, the fourth century, and to the school of Pasiteles. It is now fairly generally accepted as a copy of an original of the fifth century. This is attested by its likeness to heads of Dionysos which appear on coins of Naxos, dating from the middle of the fifth century (cf. J. Ward, Greek Coins and their Parent Cities, London,

1902, pl. V, Nos. 221-3). The technique of the hair especially is in imitation of fifth century work. A number of reliefs of the Roman period, representing a scene in the Eleusinian mysteries, contain the figure of a priest whose head was apparently derived from the same type. The best examples of this relief are: a sarcophagus found at Terre Nova on the via Labicana, Rome: Rizzo, R.M., XXV (1910), pls. I and V; a terracotta frieze from the Palatine, now in the Terme museum: Paribeni, Guida, No. 890, ill. p. 284; and a relief in the Museo Nazionale, Naples, Guida, 568. A somewhat similar type is also to be seen in the Ikarios reliefs. But a small stucco head published by Rizzo (op. cit., pp. 166-7, figs. 21, 22) is apparently a close copy of the original of the Herculaneum head. It is unfortunately badly damaged, but in the pose of the head, and the arrangement of the hair and beard, it is very close to the bronze. It is not probable that the corkscrew curls ending the beard and about the ears of the bronze head were reproduced in the stucco. But a curious arrangement of the short hairs on the chin in the centre of the beard, which Rizzo aptly called palmette-shaped, is to be found in both. Rizzo would interpret the original as a statue of a priest of Eleusis, but admits the possibility of a Dionysos as the original, in view of the close con-

nection of the god with the rites at Eleusis. If the latter is the case, the reliefs showing the type as a priest show a later development of the type employed for this purpose.

The curls in the beard and before the ears are probably to be attributed to the copyist, who perhaps reveals himself in the technique of the eyebrows. The feathered engraving employed is a departure from the Greek usage, and is found on a number of Roman portraits made in the end of the Republican period and in the early Empire (cf. Introduction, pp. 88-89). But it is also found on Apollonios' herm of the Doryphoros and the Polykleitan head of a youth attributed to the same copyist (Cat. Nos. 512, 513). The brows of the Dionysos are closest in form to those of the Doryphoros head. There is also a certain precision in the modelling of this head which seems to echo the workmanship of the group ascribed to Apollonios. It therefore seems probable that this head should also be included in that group as the work of Apollonios, who was apparently making copies in Italy in the latter half of the first century B.C.

Ht. 0.50 m. Patina dark green. Some locks of hair restored; cracks at bridge of nose, in diadem above left ear, base of neck at left and at back, and left shoulder; much repairing on chest. Eyes are med-

ern. According to Kluge and Pernice, the following parts were cast separately and joined together with pegs and lead: the crown of the head above the band; the band; roll at nape of neck; rolls of hair at temples; ringlets at temples; beard; rest of head. When these had been assembled the finishing touches were given with a chisel. It is an example of sand-casting. Found April 18, 1759, in the Villa of the Papyri, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5618).

Antiken Groszbronzen, I, pp. 89-90; Barker, pl. 22; Baumeister, I, p. 434, fig. 482; Benndorf, Ü.J., IV (1901), 171-2; Br. Ere., I, pls xxvii, xxviii; Brunn-Bruckmann, 382; Balle, Schöne Mensch, pl. 227; GDF, p. 260, pl. VII, 2; De Jorio, p. 76, No. 52; Finati, MusBorb., I, 46, 3; id., Mus. Borb. descr., No. 60; Friedrichs, A.Z., 1862, 229; Friedrichs-Wolters, No. 1285; Furtwangler, MW., pp. 148, n. 1, 686, n. 3; Gargiulo, Recueil, I, 71; Guida, 857; Klein, Rekeke, p. 75; Lawrence, Later Gk. Sc., p. 47; F. Lenormant, La Grand-Grèce (Paris, 1881), I, pp. 90-91; Lippold, Kopien, p. 79; Miller-Wieseler, II, 31, 342; Paribeni, Il ritratto, pl. xx; Pernice, Ü.J., XI (1908), 214-216; Piranesi-Pirelli, IV, 19; Rayet, Mon., II, 10; Reinach, Recueil, pl. 125; Rizzo, N. Sc.,

1905, 412; id., R.M., XXV (1910), 163-167; Rescher, I, 1115; Roux-Barré, VII, 9; Sc. Exc., p. 279; Schuster, pl. II, No. 3; Sogliano, Dionysoplaton, in Rend. arch. Nap., 1902; Waldstein-Schoobridge, heliogr. pl. V; G. Walston, Alcmenes (Cambridge, 1927), pp. 166-7; H. Winnefeld, Hymnos (Berlin, 1886), p. 13.

Photographs Alinari 11206, 34160; Andersen 23314-6.

103. Bust of Dionysos. He is beardless and young, and has on his head a garland of ivy-leaves, grapes, and berries. A small cloak, knotted on his right shoulder, is caught up by his left hand and arm, to hold grapes. In his right hand he holds an oenochoe, and is pouring out wine. On the upper part of his left arm the buttoned sleeve of the tunic is visible, which has slipped down, leaving the shoulder bare. His head is turned slightly to the right. The bust is hollow at the back, and served as the ornament of a piece of furniture. Its type originated in the fourth century B.C.

Ht. 0.113 m. Patina black. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5295).

Br. Exc., I, pl. ix; Roux-Barré, VII, 5, 2.

104. Statue of Hermes. He is nude, and seated upon a rock, as if momentarily at rest from flight. His body is bent forward, and his right leg is stretched out, while his left is bent back, giving the impression that he is ready to spring into the air at an instant's notice. His right hand rests on the rock by his right hip, and he is leaning on his left forearm, which is supported by the left thigh. A small fragment of the caduceus remains in his left hand, and wings are attached to his ankles by straps similar to those on sandals, but having a knot under the sole of each foot. This was aptly interpreted by Winckelmann to indicate that the god was meant to fly rather than to walk. The bodily forms are rounded and youthful, and the face is that of a young boy about fifteen years of age. The hair is represented by short, flat, flame-like locks.

It is interesting, and perhaps significant, that no close replica of this statue is known. The type appears, with the position of the legs reversed, the torso more erect, and the hands resting in the lap, in the seated figure identified as Hermes on the east frieze of the Parthenon. With a very few exceptions, the later examples of the type have the legs in the same position as in the figure on the Parthenon frieze,

the left forward, and the right back. The torso is usually in the more erect position, but the position of the hands varies. Many have the hands in reverse position to that found in the statue from Herculaneum. A list of the examples of the type is given by Johnson, Lysippos, pp. 177-179. Apparently most of the extant examples were derived from an original earlier than that of the Herculaneum bronze, possibly contemporary with the Parthenon frieze.

The statue under discussion has been subject to controversy ever since its discovery. It has been called by some an original Greek work, perhaps from the hand of Lysippos himself, or possibly by one of the school of Lysippos; by others, a copy of a work by Lysippos; and by others, a copy of a work of his school. It is generally agreed that the bodily forms are Lysippan in character. But the head is not like the heads definitely established as creations of Lysippos. The difference is especially noticeable in the eyes, which are not deepset, but close to the outer surface. The shape of the face, and the treatment of the hair are similar to the so-called Jason head, especially to the copy in the British Museum (Johnson, Lysippos, pl. 32B). Johnson (Lysippos, p. 182) places the sculptor as most probably of the third century B.C., and calls it 'neither entirely copy nor entirely

original', as the sculptor used a type of Hermes already known, but improved upon it, reversing the position of the arms and legs, and bending the torso forward, thus giving that impression of alertness and life which is not to be found in the earlier form. This interpretation is a tempting one, since there is much of the third-century spirit in the statue. But it raises the question of why such a fine work was not imitated and copied to the exclusion of the earlier type. On the contrary, no copies exist. The statue is more probably a brilliant adaptation made in the first century B.C., and perhaps dependent on a third-century version of the original theme.

Although it is of much finer execution, the statue has something in common with the two wrestlers found on the same site (Cat. Nos. 516, 517). All three have soft, slim bodies, as of an immature boy, and the proportions and shape of the heads are similar. But in the Hermes there is a grace and charm which is absent from the others. They are perhaps the product of one workshop, but a much better artist made the Hermes. A clever Greek working in a shop in Italy might undertake to vary the scheme of his model, and such an adaptation, if made in the first century, and immediately set up in a private house, would not be copied as an earlier work would, while the better-known type would

continue to be the model for makers of small bronzes.

Ht. 1.05 m. Patina very dark green; the statue was re-fired and colored in the eighteenth century. Three of wings on feet are restored; right wing on left foot ancient. Neck also restored, and bits in hair. When found right arm was separate, also the ancient wing. Mends visible at joining of right leg, sole of right foot, bits in left cheek; break running crosswise over back of neck, under right ear, up cheek, and into temple and hair. Lips and breast nipples grooved for inlay of another material, probably copper. Found August 3, 1758, in Villa of Papyri; Herculaneum, in the garden. Now in Museo Nazionale, Naples (Inv. No. 5625).

Antiken Grossbronzen, I, pp. 144, 232, 233, 245; Barker, pl. 27; Beazley-Ashmole, p. 74, fig. 161; Benndorf, U. J., IV (1901), 186; Braun, Vorschaule, p. 58, pl. 89; Bz. Erz., II, pls. xxix-xxxiii; Brunn-Bruckmann, 282; Balle, Schöne Mensch, pl. 166; GDP, pl. XIII, No. 2; Clarac, 665, 1522; De Jorio, p. 74, No. 7; G. Dickins, Hellenistic Sculpture (Oxford, 1920), pp. 37-38; Finati, Mus. Borb., III, 41, 42; id., Mus. Borb. descr., No. 7; E.A. Gardner, Six Greek Sculptors (New York, 1910), p. 243; P. Gardner, New Chapters in Greek Art (Oxford, 1926), pp. 152-162;

Gargiulo, Reconell, I, 52; Guida, 841; Johnson, Lysippus, pp. 177-182; Lawrence, Cl. Sc., pp. 316-317; id., Later Gk. Sc., p. 47; H. Lechat, Sculptures grecques antiques (Paris, 1924), pl. LXXVII; Lippold, Konien, p. 129; E. Loewy, Lysipp und seine Stellung in der griechischen Plastik (Hamburg, 1891), p. 9; Müller-Wieseler, II, 309; Piranesi-Pirelli, V, 14, 15; Rayet, Mon., pl. VI; Reinach, Reconell, pl. 219; R. B. Richardson, A History of Greek Sculpture (New York, 1911), p. 234; Roux-Barré, VI, 36-39; Sc. Enc., p. 266; Springer-Michaelis, p. 362, fig. 677; Waldstein-Scheebridge, heliogravure pl. I; Winckelmann, Werke, I, pp. 197, 207; II, pp. 146, 149, 160, 513; Fr. Winter, Kunstgeschichte in Bildern (Leipzig und Berlin, 1898-1902), p. 331, 1; Welf, Bull. d. Inst., 1838, 133.

Photographs Alinari 11324-5; Anderson 23344-6.

105. Statuette of Hermes. He is nude and seated on a rock, with his left leg stretched forward and his right back. The upper part of his body is erect, and his head is turned very slightly to his right, as he gazes towards his right hand. His hands are extended at the level of his waist, and the right apparently once held a patera, the left a caduceus, of which a fragment is left. His hair, which is represented in a technique found in portraits of

the Julio-Claudian period, is bound by a fillet. The body is soft and lumpy, the modelling characterless, and the eyes are too small for the face.

The position of the legs and the pose of the body in this statuette is that of the prototype, but the position of the arms is changed. Cf. a similar statuette in the Bibliotheque Nationale, Paris (Babelon-Blanchet, No. 345), in which the pose is very similar. The workmanship of the Pompeii bronze is very ordinary, and it probably came from a local commercial shop.

Ht. 0.73 m. Patina dark green, spotted with bright green. Pupils of eyes engraved. Wings on feet broken off and missing. General preservation good, surface slightly incruusted. Marble rock said to be modern (such a seat, however, is mentioned in the Giornale). Found April 10, 1863, in Pompeii, in a house on the street of the Augustali. Now in Museo Nazionale, Naples (Inv. No. 4892).

Giornale, VIII, No. 567; Scavi 1861-72, p. 159, No. 73.

Photograph Alinari 34208.

106. Statuette of Hermes. He is seated on a rock-like mass, and has on his head a winged petasos. A chlamys is draped around his shoulders, and fastened on his chest. His right hand rests on his right knee,

and his left hand rests upon the rock behind his hip. His right foot is stretched forward, his left is bent back. The upper part of his body is erect.

Ht. 0.07 m. Base flat and hexagonal. Patina greenish, surface worn smooth, destroying the modeling. Traces of one wing left on petasos, and signs of wings on right foot. Probably found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5062).

107. Statuette of Hermes. He is nude, and seated upon a rock, with his right foot raised and resting on a projection. On his head is a winged petasos, and his feet are winged. His right hand rests on his right knee, and his left hand on the rock. On the rock at the right is a lizard, at the left a turtle.

This figure shows a variation in the raised right leg. For similar statuettes, cf. Reinach, Répertoire, II, 168; IV, 96, 9.

Ht. 0.096 m. with square base. Patina blue-green, surface rough, with corrosion on left upper arm, rock between feet, and base. Attribute missing from right hand. Execution crude. Found October 3, 1823, in Pompeii, near the Forum. Now in Museo Nazionale, Naples (Inv. No. 5139).

Finati, Mus. Borb., I, p. 27 of Relazione degli

Scavi di Pompei: PAH, II, p. 83; III, p. 42.

Photograph Sommer.

108. Statuette of Hermes. He is seated on a rock, with feet set wide apart, the right forward, the left a little behind and on a projection of the rock. He wears a winged petasos, high, winged sandals, and a chlamys, which is fastened on his right shoulder, and draped over his chest and left shoulder. In his outstretched right hand he has a large, bossed patera, and his left probably held the caduceus. His head is slightly inclined to his right. The hair is arranged in close, stylized curls, and the features are a crude imitation of fifth century style. It is probably a variant form of the same fifth century original which seems to have inspired most of the seated figures of Hermes.

Ht. 0.31 m. Patina olive-green. Wings on petasos and execution of hair show careful attention to details. Workmanship Roman, of fair quality. Found in 1903, in Pompeii, R. VI, Is. xvi, No. 7, the House of the Gilded Cupids, in a shrine in the peristyle, together with other statuettes, Nos. 2, 181, 187, 319, 320. Now in Museo Nazionale, Naples (Inv. No. 133326).

N. Sc., 1907, 566 Fig. 16, and 570; Reinach,

Répertoire, IV, 96, 6.

109. Statuette of Hermes (adapted as Asklepios). He is standing with his weight on his right leg, and with his left drawn back and resting only on the toes. He wears an ample cloak, which is fastened on his right shoulder, and covers his whole body as far as the knees, except for the left shoulder and right arm. His hands are both lowered, the right holding the purse, and the left with the fingers curved as if to hold the caduceus, now missing. On his feet are sandals. The drapery of his cloak reveals the outlines of his body through clinging folds, and the open edge of the cloak hangs at the right side in zigzag folds. The statuette stands upon an octagonal base of bronze, and by the left foot was placed a small base of silver, on which was an ivory column with a serpent twisted around it. By this addition, and the removal of the caduceus from the left hand, the statuette was made to serve as an Asklepios.

The original from which this statuette was derived belonged to the fifth century B.C. The pose of the figure is Polykleitan, but a softer, later technique is employed. The shape of the head and the arrangement of the hair are similar to that found in portraits of the early part of the first century A.D.

The face, also, has a portrait-like character, and it is probable that this is a Julio-Claudian portrait in the guise of Hermes. The type is not infrequently found in extant statuettes, but none of the other examples have the bare left shoulder, and in most of them the head is covered by the petasos.

Ht. 0.290 m. with base. Patina rich blue and green, surface slightly incrustated. Index finger of left hand missing. Break in right leg above ankle, and hole in back. Back of statuette not as well-finished. Found October 10, 1882, in Pompeii, R. VIII, Is. vi, in the lararium of a house on the south side, together with Nos. 56, 94, 135, 325, 326. Now in Museo Nazionale, Naples (Inv. No. 113258).

Casa e Mon., IV, supplement to pt. 76, and pl. 7; Guida, 1576; H. Sc., 1882, 420, 437; Reinach, Répertoire, II, 165, 6; Spinazzola, Arti decorative, pl. 253.

Photograph Sommer.

110. Statuette of Hermes. Similar in pose and dress to No. 109, but here the figure wears the petasos, and the chlamys is less voluminous and hangs as far as the knees only on the right side. The right shoulder is covered, and the right hand is extended

instead of lowered.

Ht. 0.082 m. with circular, moulded base. Patina greenish, surface corroded. Found June 3, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5223).

Br. Arc., II, pl. xxxiii, 5; Reinach, Répertoire, II, 165, 5; Roux-Barré, VI, 51, 4.

111. Statuette of Hermes. Similar to No. 110. The chlamys is slightly longer, the point on the right side reaching the ankle.

Ht. 0.108 m. with cylindrical base. Patina blue and green, surface somewhat incrustated. Only left wing on right foot remains; caduceus also missing. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5215).

112. Statuette of Hermes. He is standing with his weight on his right leg, and with the left drawn slightly back. He wears a winged petasos on his head, and a chlamys, which is fastened on the right shoulder, and covers his chest and left shoulder and arm, with the end twisted around the arm and hanging down. In his extended right hand he holds the purse, and his

left hand once held the caduceus. His feet are bare and his head is turned to his right.

This type, which frequently occurs in large statues, is Polykleitan in origin, and enjoyed great popularity in the Roman period. Cf. examples in marble, Clarac, 317, 1541; 658, 1527; 661, 1528A and 1524; 662, 1532; 664, 1533; Reinach, Répertoire, II, 149, 4. Examples are rare in small bronzes. Cf. Répertoire, II, 154, 7; IV, 81, 4; also Nos. 113-120.

Ht. 0.153 m. with cylindrical moulded base. Patina brownish black, with slight green corrosion. Caduceus missing; right arm mended above elbow. Found in Herculaneum, before 1771. Now in Museo Nazionale, Naples (Inv. No. 5211).

Br. Exc., II, pl. xxxiv, 4; Reinach, Répertoire, II, 158, 8; Roux-Barré, VI, 49, 1.

Photograph Semmer.

113. Statuette of Hermes. Similar to No. 112. His left arm is lowered close to his side, and on his feet are winged shoes.

Ht. 0.06 m. with cylindrical base. Patina greenish. Surface worn smooth on face. Caduceus missing from left hand. Execution crude. Found in Herculaneum.

lanum or Pompeii. Now in Museo Nazionale, Naples
(Inv. No. 5068).

114. Statuette of Hermes. Similar to Nos. 112 and 113. The left leg rests only on the toes. Instead of a purse he holds a patera in the right hand. There are no wings on the petases, but his feet are winged.

Ht. 0.25 m. with rectangular base. Patina blue and green, surface covered with ashy incrustation. Patera fragmentary, caduceus broken, left wing gone from both feet. Found March 16, 1881, in Pompeii, R. IX, Is. vii, near the entrance to No. 16 with two Lares, Nos. 314, 315. Now in the Museo Nazionale, Naples (Inv. No. 116241).

N. Sc., 1881, 93.

Photograph Sommer.

115. Statuette of Hermes. Similar to No. 114. On his feet are winged sandals. There is a sharp curve in the torso, and both right shoulder and right hip are raised, creating an awkward and unnatural effect.

Ht. 0.13 m. with cylindrical base. Patina greenish. Surface rough and worn. Petases missing, hole on top of head for its attachment. Caduceus also gone.

Execution crude. Found probably in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5063).

116. Statuette of Hermes. Similar to the preceding statuettes, but with bare head.

Ht. 0.06 m. with cylindrical base. Patina black, surface worn smooth. Caduceus missing. Probably found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5226).

117. Statuette of Hermes. He is standing with his weight on his left leg, and has the right back, resting only on the toes. The chlamys is arranged as in Nos. 112-116, and he wears a winged petasos with a four-cornered brim, and knobs are attached to the corners. On his feet are sandals, and he extends the purse in his right hand. The type is essentially the same as that of the five preceding statuettes, with the balance of the figure reversed.

Ht. 0.138 m., with circular moulded base, which apparently does not originally belong with the figure; statuette alone, 0.11 m. Patina black, with greenish corrosion in the hollows. Left forearm missing, with caduceus. Found in Herculaneum, January 8, 1746. Now in Museo Nazionale, Naples (Inv. No. 5213).

Br. Erc., II, pl. xxxiv, 5; Reinaeh, Répertoire, II, 155, 3; 159, 1; Roux-Barré, VI, 49, 2; Sc. Erc., p. 102.

118. Statuette of Hermes. Similar to No. 117. His petasos has larger wings, and a circular brim. The right hand is extended and the left holds the purse by the left hip.

Ht. 0.15 m. with rectangular base, decorated at top and bottom with plain mouldings. Patina greenish, surface rough. Execution crude. Found in Herculaneum before 1771. Now in Museo Nazionale, Naples (Inv. No. 5212).

Br. Erc., II, pl. xxxiv, 6; Reinaeh, Répertoire, II, 163, 6; Roux-Barré, VI, 50, 1.

119. Statuette of Hermes. Similar to No. 117. The right hand is at the level of the waist.

Ht. 0.073 m. without base. Patina blackish. Caduceus missing from left hand; part of right foot, left foot with ankle gone, also left wing from petasos. Execution crude. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5222).

120. Statuette of Hermes. Similar to the

preceding statuettes. The right hand is lowered, and his head is bare and turned to the right.

Ht. 0.15 m. with base, which is cylindrical, supported by a square plaque on four feet; statuette 0.15 m. Patina bright green, surface badly corroded and cracked, destroying the modelling. Caduceus missing from left hand. Found September 9, 1875, in Pompeii, R. V, Is. 1, shop No. 13, with a statuette of Herakles, No. 47. Now in Museo Nazionale, Naples (Inv. No. 111024).

Giorn. Sc., N.S. III, 253: Pomp. e la reg. sett., pt. 11, p. 74, No. 8.

121. Statuette of Hermes. He is standing with his weight on his right leg, and wears a chlamys arranged as in Nos. 112-120. In his extended right hand he has the purse, and in his left hand the caduceus. His head is turned slightly to his right. On his head is a winged petasos with a lotos leaf added at the front.

As an adornment of the head of Hermes, the lotos leaf occurs more frequently in a wreath than on the petasos. The interpretation of the lotos leaf as an attribute of Hermes is not definitely established, but it is probably either a symbol of fruitfulness and good fortune, or of victory. Its origin is un-

doubtedly Egypt, through the assimilation of Hermes with some Egyptian deity.

Ht. 0.07 m. without base. Patina black, surface rough. Execution ordinary. Found August 24, 1757, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5140).

Br. Erg., II, pl. xxxiii, 3; Fearster, J. d. I., XVI (1901), 40-41, No. 4b; Reinach, Répertoire, II, 155, 4; Roux-Barré, VI, 51, 1.

Photograph Sommer.

122. Statuette of Hermes. Similar to No. 121. On the base beside his right foot is a small animal, perhaps a tortoise.

Ht. 0.098 m. with circular moulded base; 0.074 m. statuette alone. Patina green, surface covered with ashy incrustation. Found January 19, 1916, in Pompeii, R. IX, Is. ii, No. 1, house of Trebium Valens, with No. 221. Now in museum at Pompeii (No. 2273).

N. Sc., 1916, 121, fig. 3; Reinach, Répertoire, V, 69, 10.

123. Statuette of Hermes. Similar to Nos. 121, 122, except that he does not wear a petasos. The

wings and lotos leaf seem to spring from his hair.

Ht. 0.06 m. without base. Patina greenish. Surface worn. Found June 3, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5137).

Br. Ere., II, pl. xxxiii, 1; Reinach, Répertoire, II, 155, 5; Roux-Barré, VI, 51, 2.

124. Statuette of Hermes. Similar, except that the wings and lotos leaf are attached to a wreath, and fillets hang from the wreath to his shoulders.

Ht. 0.09 m. without base. Patina black, surface polished. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5227).

125. Statuette of Hermes. Similar to No. 124. His head is turned a little more to his right, and the left knee is more bent.

Ht. 0.137 m. with low, cylindrical base. Patina green, surface slightly incrustated. Found November 22, 1878, in Pompeii, in the viridarium of house No. 5, R. II, Is. vi. Now in Museo Nazionale, Naples (Inv. No. 115554).

N. Sc., 1878, 372; Pomp. e la reg. sett., pt.

ii, p. 74, No. 10.

Photograph Semmer.

126. Statuette of Hermes. He is standing with his weight on his right leg, and with the left drawn back and resting only on the toes. Draped over his left shoulder and arm is a chlamys. His head and feet are bare. His right arm is lowered and close to his side, and his left hand is beside his hip. The attributes from both hands are missing, but from the position of the fingers, the right hand apparently held the purns, and the left the caduceus. The pose resembles that of the Doryphoros, and the style of the figure is Polykleitan.

This statuette and a number of small bronzes of similar type are apparently copies of a Polykleitan original. The best-known example is the Payne Knight Hermes in the British Museum (Walters, Catalogue, pl. 24; Reinach, Répertoire, II, 159, 10), which was found in Gaul. The drapery of this example differs from that of the bronze under discussion, inasmuch as the edge of the chlamys hangs in zigzag folds instead of falling straight in parallel folds. The other examples seem to agree with the British Museum bronze in this. Cf. Reinach, Répertoire, III, 42, 8; IV, 78, 1; 85, 6; VI, 30, 1.

Ht. 0.195 m. Patina artificial, black and reddish, with some green corrosion in hair, chlamys, and many spots on torso, arms, and legs. Button of chlamys on shoulder silver, eyes were inlaid. Index finger of left hand, attributes, and base gone. Execution fine. Said to have been found in Pompeii. Purchased in 1846, and was in collection of King Christian VIII of Denmark. Now in the collection of antiquities of the National Museum, Copenhagen (No. Chr. viii 823).

J. Lange, Billedkunstens Fremstilling af Menneskekikkelsen idens ældste Periode indtil Hødepunktet af den græske Kunst (extract from the Memoirs of the Academy of Copenhagen), ser. 5, vol. V, No. 4 (Kopenhagen, 1892), p. 231; Reinach, Répertoire, II, 149, 9.

Photographs from the National Museum, Copenhagen.

127. Statuette of Hermes. Similar in pose to No. 126. His bare feet are winged, and on his head is a winged hat. In his lowered right hand is the purse, and in his left hand he has a silver caduceus. The arrangement of the hair, and the individual quality of the face indicate that this is probably a portrait in the guise of Hermes, made in the early part of the first century A.D. The proportions are slimmer, and the treatment is softer than that of No. 126.

This figure represents the version of its type

which was most popular in the Roman period. There are many examples with chlamys and petasos, as here, the chief variation being in the position of the right arm and hand. For examples similar to this statuette, cf. Reinach, Répertoire, II, 160, 2; 161, 7; III, 240, 1; IV, 86, 3; 87, 6; 90, 8.

Ht. 0.195 m. with circular base, which is decorated with three convex bands. Patina gray-green, surface covered with slight ashy incrustation. Chlamys and left arm cast separately. Execution fair. Found June 5, 1878, in Pompeii, R. IX, Is. v, in the street on the east. Now in Museo Nazionale, Naples (Inv. No. 115553).

Guida, 1562; Pomp. e. la reg. sott., pt. ii, p. 74, No. 9.

Photograph Anderson 25817.

128. Statuette of Hermes. Similar to No. 127, but with the right hand at waist level. Cf. similar statuettes in Reinach, Répertoire, II, 154, 2; 157, 2; 163, 8; 164, 1; III, 47, 1; 48, 5; 240; 8; IV, 82, 4; 86, 1, 7 and 8; 88, 3; 89, 7, etc. There are scores of examples very similar to this figure.

Ht. 0.10 m. without base. Patina blackish brown. Caduceus missing from left hand, also left wing from

petases. Found January 28, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5065).

Br. Ere., II, pl. xxxiii, 2; Reinach, Répertoire, II, 158, 4; Roux-Barré, VI, 50, 3.

129. Statuette of Hermes. Similar to No. 128.

Ht. 0.125 m. with base, which is flat and rectangular, supported by four ball feet. Patina green, execution crude. Caduceus missing from left hand. Found March 26, 1824, in a shop on street north of Forum, Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5141).

PAH, II, p. 99; III, p. 50.

Photograph Sommer.

130. Statuette of Hermes. Similar to Nos. 128, 129. On his feet are winged sandals.

Ht. 0.10 m. with square base, supported by four feet. Patina greenish, surface corroded and somewhat incrustated. Caduceus missing. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5224).

131. Statuette of Hermes. Similar. The hair around the face is represented by fine, straight

lines, and the workmanship is very crude.

Ht. 0.11 m. with circular, moulded base. Patina blackish, surface dull. Caduceus missing from left hand, base damaged. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5071).

Br. Erc., II, pl. xxxiii, 4; Reinach, Répertoire, II, 155, 1; Roux-Barré, VI, 51, 3.

132. Statuette of Hermes. Similar.

Ht. 0.071 m. without base. Patina dark green, with lighter green in the hollows. Execution crude. Brim of petasos broken on right side, caduceus missing from left hand. Found probably in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5143).

133. Statuette of Hermes. Similar. The right arm is outstretched to the side at almost the level of the shoulder.

Ht. 0.107 m. without base. Patina greenish black. Right leg restored from knee down; caduceus missing. Execution ordinary; figure badly mounted and tips back. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5221).

Br. Erc., II, pl. xxxiv, 2; Reinach, Répertoire,

II, 155, 2; Roux-Barre, VI, 48, 2.

134. Statuette of Hermes. He is standing as in the preceding figures, but while the chlamys is similarly arranged, it is much fuller and more voluminous, and hangs in a zigzag fold near the knee. In his lowered right hand he has the purse. His feet are bare, and on his head is a wreath, with a lotos leaf at the front, and fillets hanging over his shoulders.

The combination of the wreath and lotos leaf with this arrangement of the chlamys is apparently very rare. A somewhat similar figure, which originally came from Naples, is now in Dresden (cf. Reinach, Répertoire, III, 43, 8). It is perhaps a variant created by a local sculptor.

Ht. 0.14 m. with low, cylindrical base, which seems too broad for the statuette; statuette alone, 0.114 m. Patina blue-green, surface was gilded, and many traces remain. Caduceus missing. Execution good. Found November 19, 1891, in Pompeii, R. V, Is. ii, in a lararium, with terracottas, and another bronze statuette (Cat. No. 564). Now in Musée Nazionale, Naples (Inv. No. 121463).

N. Sc., 1891, 376.

Photograph Sommer.

135. Statuette of Hermes. He stands with his weight more on his right leg, and with the left foot firmly planted. On his head is a winged petasos, and his feet are also winged. The chlamys rests in a small fold on his left shoulder, and is wrapped around his left elbow, hanging in a point from the wrist. His right hand is extended at the level of his waist, and holds the purse gathered up instead of hanging as it is usually represented. His head is slightly inclined and he gazes towards the purse. The hair is represented in flat curls beneath the petasos.

The type represented in this statuette was apparently created in the fifth century B.C., but enjoyed great popularity in later times, and in the extant examples variation is apparent in the balance of the figure, the position of the arms, and the draping of the chlamys. A number of marble statues reproducing the type have the chlamys draped over the arm from the outside towards the body. The many small bronzes, however, seem to follow the arrangement of this statuette. Innumerable examples of the type are sketched in Reinach, Répertoire.

Ht. 0.22 m. with square base, which has an ovolo moulding at the top, and is supported by four ball feet. Patina green and blue. Eyes were inlaid of another material, and are missing. Caduceus also gone

from left hand. Found October 10, 1882, in Pompeii, R. VIII, Is. vi, in a lararium with statuettes Nos. 56, 94, 109, 325, 326. Now in Museo Nazionale, Naples (Inv. No. 113259).

Cass e Mon., III, Arte Pompeiana, pl. XIV; Guida, 1544; Sogliano, N. Sc., 1882, 421, 437; Spinazzola, Arti decorative, pl. 253.

Photograph Sommer.

136. Statuette of Hermes. Similar to No. 135. The purse, however, is hanging from the hand. The majority of examples of the type have the purse hanging instead of in the palm.

Ht. 0.098 m. with flat, circular base. Patina very dark, surface somewhat corroded and incrustated. Left wing gone from left foot, also caduceus from left hand. Execution crude. Found in Herculaneum before 1771. Now in Museo Nazionale, Naples (Inv. No. 5142).

Br. Ere., II, pl. xxxiv, 3; Reinach, Répertoire, II, 158, 5; Roux-Barre, VI, 50, 2.

137. Statuette of Hermes. Similar. The proportions are slimmer, and the free leg is bent at the knee. The head is slightly raised and turned to

the right.

Ht. 0.062 m. without base. Patina black. Right foot, and caduceus missing. Supported by an iron pin at back. Probably found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5225).

138. Statuette of Hermes. Similar to No. 137.

Ht. 0.06 m. without base. Patina brownish black, surface injured. Caduceus and lower part of left leg missing. Supported by modern bronze pin at back. Probably found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5070).

139. Statuette of Hermes. Similar.

Ht. 0.063 m. without base. Patina greenish, surface somewhat worn. Left hand and caduceus missing. Supported at back by a pin of bronze. Found in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5069).

140. Statuette of Hermes. Similar.

Ht. 0.034 m. without base. Patina green, preservation poor. Right hand, and left wing from petasos missing. Found March 3, 1879, in Pompeii, R. IX, Is.

vi, in a shop on the south side. Now in Museo Nazionale, Naples (Inv. No. 118654).

N. Sc., 1879, 74.

141. Statuette of Hermes. Similar. Both hands are lowered. On the base at his right is a cock.

Ht. 0.048 m. without base. Patina green, surface corroded and worn. Right wing gone from petasos. Found in Pompeii before 1887 (entered Museum January 15, 1887). Now in Museo Nazionale, Naples (Inv. No. 115558).

142. Statuette of Hermes. He stands with his weight on his right leg, and the chlamys, which is very small, hangs from his shoulder and is wrapped around his arm as before. His feet are wingless, but two wings spring from his hair on the crown of his head, which is inclined and turned very slightly to his right. In his outstretched right hand he has a patera. The figure is carelessly modelled, and resembles the crudely wrought statuettes of beardless Herakles.

Ht. 0.184 m. with circular, moulded base. Patina dark green, surface somewhat incrustated. Execution very poor. Probably found in Pompeii. Now in Museo Nazio-

nale, Naples (Inv. No. 5210).

Photograph Semmer.

143. Statuette of Hermes. He is stepping forward on his right leg, while his left is back and rests only on the toes. On his head is a winged petasos, with a lotos leaf at the front. The chlamys is arranged as in the preceding statuettes, Nos. 135-142. In his right hand he extends the purse, and in his lowered left hand he has the caduceus, which rests on his arm. His head is turned to his right and slightly inclined. His feet are wingless. Standing on the base by his right foot is a small ram. The whole figure is nicely executed and in an excellent state of preservation. In style it is Lysippan.

This statuette represents a variant of the type of Nos. 121-125, and is particularly close in style to Nos. 124-5.

Ht. 0.164 m. with base, which is moulded and circular, supported in its turn by a second base, which is square and decorated with leaf and ovolo mouldings. Patina greenish, preservation excellent. Found in Herculaneum probably between 1771 and 1828 (is omitted by Br. Bro., but mentioned in NAB). Now in Museo Nazionale, Naples (Inv. No. 5209).

144. Statuette of Hermes. He stands with his weight on his right leg, and the left is set forward and to the side. The upper part of his body is bent slightly forward as he gazes towards the purse in his outstretched right hand. The chlamys hangs only over his left forearm, and the ends almost touch the base. On his winged petasos is the lotos leaf, but his feet are bare. The caduceus rests on his left arm. In style and execution it is very like No. 143, and was probably made by the same hand.

Ht. 0.136 m. with moulded, circular base. Patina black, surface polished. Execution good. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5214).

Br. Exc., II, pl. xxxiv, 1; Reinach, Repettoire, II, 158, 6; Roux-Barré, VI, 48, 1.

145. Statuette of Hermes. He is stepping forward on his right foot, similarly to No. 143. The chlamys is also similarly arranged, but the head is erect, and instead of the winged petasos he wears a wreath decorated with the wings and the lotos leaf.

Ht. 0.134 m. with flat circular base. Surface rough, patina green. Left wing gone from head. Medel-

ling fair. Found in Pompeii before 1843. Now in Museo Nazionale, Naples (Inv. No. 5216).

Ceci, Picc. Br., pl. V, 10; Finati, Mus. Berb., XIII, 55, 2; Guida, 1539; Reinach, Répertoire, II, 154, 8.

145. Statuette of Hermes. Similar to No. 145. The only difference is in the position of the head, which is turned more sharply to the right, and in the slightly more erect position of the body.

Ht. 0.117 m. without base. Patina gray-green, surface rough and incrustated. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5218).

147. Statuette of Hermes. Similar to Nos. 145, 146.

Ht. 0.07 m. without base. Patina green, surface corroded and covered with ashy incrustation. Found in 1907, near Pompeii, in a villa excavated by Marchese Imperiale in the contrada Giuliana with statuettes Nos. 16, 202, 246, 282, 369, 373, 374. Now in museum at Pompeii (No. 2372).

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

148. Statuette of Hermes (?). The pose and

the arrangement of the ophlangys is similar to the preceding statuettes. But the head is so damaged that it is impossible to be sure that wings and the lotos adorned it, although apparently two projections, at least, were present. The attribute is missing from the left hand, but the fingers and the position of the hand are as in statuettes of Hermes, to hold the caduceus. In the right hand he grasps some object, represented as flat with a slightly rounded end, and this end rests against his right hip. If it is the purse, it is not like any other known representation of the purse.

Ht. 0.12 m. with circular, moulded base; 0.084 m. statuette alone. Patina gray-green, with spots of green and blue corrosion on surface. Head badly cracked and damaged; attribute gone from left hand; a number of small holes in surface. Execution mediocre. Found in 1903 in a private excavation, conducted by De Prisco, of a villa rustica south of the station piazza in Boscoreale, with Nos. 4, 20, 283, 285, 349, 531. Now in the Walters Art Gallery (No. 54.748).

Le Musée, III (1906), pl. 61; H. So., 1921, 441, No. 7; Reinach, Repertoire, IV, 81, 8; Walters Art Gallery, Handbook of the Collection, p. 41.

Photograph from the Walters Art Gallery.

149. Statuette of Hermes. Similar to Nos. 145-147, but with the drapery only over the arm, as in No. 144.

Ht. 0.115 m. with circular base; statuette 0.085 m. Patina rich green, surface rough with corrosion and incrustation. Found in July, 1871, in Pompeii, R. VII, Is. vii, No. 16(?). Now in Museo Nazionale, Naples (Inv. No. 109351).

Giorn. Sc., N.S. II, p. 347; Scavi 1861-72, p. 160, No. 86.

150. Statuette of Hermes. He is poised on his left foot, and his right leg is swung back, as if he were running swiftly. On his head is the winged petasos, with a lotos leaf at the front, and the chlamys is draped over his left shoulder and arm, as in Nos. 143, etc. His outstretched right hand holds the purse, and he has the caduceus on his left arm.

The perfection of the representation of swift movement is a contribution of the Hellenistic period. This statuette is a good example, probably derived from a Hellenistic original. Especially noteworthy is the effective spiral twist of the entire body. For other examples of the running Hermes cf. Reinach, Répertoire, II, 157, 4; IV, 92, 3. The latter is

said to have been found in Bescoreale, but cannot be located since it was sold in the Guilhou collection (Vente Guilhou, Paris, 1905, No. 309).

Ht. 0.117 m. without base. Patina green, surface has some slight incrustation and corrosion. Execution good. Right foot missing. Found December 16, 1878, in Pompeii, R. IX, Is. vi, in viridarium of house behind No. 5. Now in Museo Nazionale, Naples (Inv. No. 115557).

N. Sc., 1878, 373; Pomp. e la reg. sott., pt. II, p. 74, No. 11.

Photograph Semmer.

151. Statuette of Hermes. He is completely nude, stepping forward on his right foot, and the left leg is drawn back. His head is raised slightly and turned to his left. He has a winged petasos and winged shoes. His right hand is raised to his head, and the left is extended as if it once held some object.

According to Purlwangler, this statuette is a modified copy of a Praxitelean original, which is more exactly copied in a marble statue in the Uffizi Gallery (Clarac, 666C, 1512A). The same gesture of the raised right hand is to be seen in a number of other examples (cf. Reinach, Répertoire, II, 152, 1 and 10;

III, 240, 7 and 8; IV, 83, 3-4), but in spite of its crude workmanship, the bronze from Pompeii preserves the Praxitelean pose better than the rest.

Ht. 0.13 m. without base. Patina green, surface incrustated. Caduceus missing from left hand and purse from right; tip of right wing on petasos broken off. Execution mediocre. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5208).

MW. p. 572, note 4b.

Photograph Sommer.

152. Statuette of Hermes. He stands with his weight on his right leg, and the left is relaxed. On his head, which is turned slightly to his left, he has the winged petasos. His right hand is extended at the level of his waist, and his left hand rests behind his hip. The ohlamys hangs down at the back from his left arm and hand.

The pose of this figure is similar to that found in the Barracco statuette (No. 45; Reinach, Répertoire, II, 150, 7), the original of which was a work of Polykleitos. The statuette from Herculaneum, however, is poorly executed, and the pose of the head is changed. It is possibly an adaptation of the type made by a mediocre bronze-worker.

Ht. 0.065 m. without base. Patina greenish-gray,

surface corroded. Right wing and petasos broken off, right foot and part of left missing; patched on right thigh. There are traces of one wing left on the right ankle. Found December 10, 1871, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 113839).

Sc. Exc., p. 615.

153. Statuette of Hermes (?). He is nude, and stands with his weight on his right leg, while his left is drawn back. The whole figure is so badly corroded and incrustated that little can be seen of its original form or workmanship. It is called a statuette of Mercury in the records of the excavations and in the inventories. But the attributes are gone, and the head is so badly damaged that the wings, if there, can no longer be distinguished.

Ht. 0.18 m. with square base, which is supported by four feet. Covered with bright blue and green corrosion. Right arm from below shoulder, and left hand and wrist missing. Found in Pompeii, in 1823, according to the Inventario Antico. But the description of the bronze found in 1833 fits it more closely. Now in the storeroom of Museo Nazionale, Naples (Inv. No. 5064).

PAH. II, p. 271(?).

154. Statuette of Hermes. He is nude, and stands with his weight on his right leg, while his left leg is crossed over in front of the right and rests only on the toes. The right hip and the left shoulder are lowered. The right arm clings closely to the side, and there was apparently some object in the hand. The left arm is bent at the elbow and extended at the level of the waist, palm up, with the fingers in the position to grasp some object, now missing. His head, which is turned to his left, is bare, and the hair is arranged in flat waves or curls, bound by a fillet, which is more clearly visible at the back. The pupils of the eyes were inlaid. Wings are tied on the feet by straps similar to sandal straps, which fit around the sole of the foot. The proportions of the figure are slim, and the surface modelling is soft rather than muscular in effect.

The motive of the crossed legs was frequently employed in the representations of other gods, especially Apollo. Its first appearance was in the fourth century, and may perhaps be attributed to Praxiteles. The slightly plump and well-rounded forms in this bronze show Hellenistic influence, and are reminiscent of an Apollo type also. Few examples of Hermes with crossed legs are extant, and usually the motive occurs when the god leans against some support, with the body less

erect. Moreover, the right leg is more often crossed over the left. Cf. examples in Clarac, 660; 1518; 662, 1536; 658, 1513A; Reinach, Répertoire, II, 151, 3 and 4.

Ht. 0. 93 m. without modern base. Patina blackish. Execution Roman and mediocre. Attributes from both hands missing; also pupils of eyes. Left wing on right foot broken. Eyes are said to be incrustated with copper. Found in Herculaneum, and presented to Napoleon by King Ferdinand IV of Naples, in 1801. Now in the Louvre collection of bronzes (No. 184).

Br. Bro., II, pl. xxxv; Clarac, 349, 1545; Fiorelli, Documenti inediti, III, p. 484, 5; Piranesi-Piroli, V, 16; Reinach, Répertoire, II, 151, 2; de Ridder, Les bronzes antiques du Louvre, No. 31, pl. 6; Roux-Barré, VI, 52.

Photograph Giraudon 9596.

155. Statuette of Ares. He is nude and beardless, and stands squarely on both legs, with the right advanced and the left behind, without bending the knees. The body has the stiff frontality of archaic art, and the shoulders are high and massive as in late archaic works, but the modelling of the muscles reveals a later technique, and the head is Hellenistic in style, with low brow and deepset eyes. Around the

face the hair is represented in short curling locks growing away from the face, in the manner of Lysippes. On his head is a Corinthian helmet, having cheek-flaps rolled up over the brim. Both hands are stretched forward at the level of his waist, and the fingers are bent as if they once held something.

The workmanship of this statuette, which is Roman, shows the influence of Hellenistic art, although an archaic stiffness is affected. It is difficult to conjecture the nature of the missing attributes, which were perhaps the shield and lance, but no trace remains. A number of nude statuettes of Ares have a similar pose, but not one of them has retained the objects in the hands. Cf. especially an archaic statuette from Capua in Vienna: Reinach, Répertoire, III, 244, 2; a bronze in the British Museum: Walters, Catalogue, No. 1077, Répertoire, III, 55, 1; and one from Ostia in Geneva: W. Deonna, Catalogue des bronzes figurés antiques (Musée d'art et d'histoire, 1915-1916), pl. IV, No. 139; Répertoire, IV, 106, 3. The last two are in a Polykleitan pose, and have the head turned slightly to the right.

Ht. 0.287 m. with rectangular base, which is crudely shaped like an altar, and seems too small for the statuette. Patina black, surface has slight cor-

rosion in spots. Workmanship careful, with characteristic hardness of Roman work. Found January 22, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5337).

Br. Ere., II, pl xviii; Finati, Mus. Borb..

XIII, 26, 2; Guida, 1580; NAB, p. 168, No. 21; Piranesi-Piroli, V, 9; Reinach, Répertoire, II, 182, 6; Roux-Barré, VI, 47, 1.

Photograph Semmer.

156. Statuette of Ares. He stands with his weight on his right leg, and his left foot was raised and resting on a rock-like projection. His right arm is bent up with the hand close to his shoulder. A chlamys rests in a fold on his left shoulder and is wound about the left forearm, the end hanging as far as the knee. He holds a short sword which rests on his arm. On his head, which is turned to the right, there is an Attic helmet with a low crest.

The type which this figure represents originally belonged to the fourth century. The pose, with one foot propped, is not common in small bronzes.

Ht. 0.11 m. without base. Patina brownish black, surface rough and worn, especially on the face. Both feet missing, and legs repaired below knees. Found

in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5059).

Photograph Sommer.

157. Statuette of Ares. He stands with his weight on his right leg, and his left is drawn back, resting only on the toes. On his head is a Corinthian helmet, and he wears a short tunic and a breastplate. His legs are protected by greaves, and on his feet are sandals. His left arm is raised, the right extended, and the hands probably once held the spear and patera.

The type of this figure is Greek, of the fourth century. The pose is reproduced in many examples of the Roman period, often with the position of the arms reversed, and frequently showing the god bearded. For statuettes similar to this bronze cf. Reinach, Réper-
toire, II, 191, 8; III, 57, 1, 2, and 8; 58, 3; 59, 3; and Nos. 158-160, below.

Ht. 0.11 m. without base. Patina black, surface somewhat worn. Right hand, and attributes from both hands missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5057).

Photograph Sommer.

158. Statuette of Ares. Similar to No. 157. The left leg is not drawn back, and the helmet

has a high crest. The execution is crude.

Ht. 0.07 m. without base. Patina black, surface worn. Attributes gone. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5058).

159. Statuette of Ares. Similar to 157, 158, but with the right hand resting on the hip.

Ht. 0.08 m. without base. Patina dark with a greenish cast, surface incrustated and modelling destroyed. Execution crude. Found in Pompeii or Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5055).

160. Statuette of Ares or a Warrior. Similar in pose to Nos. 157, 158. The helmet is a crude version of a Corinthian helmet, with a crest, and two feathers at the sides, such as Italian soldiers sometimes wore (cf. British Museum, Guide to Greek and Roman Life, p. 84, fig. 80). The patera is in his right hand, but the spear which was in his left hand is gone. The workmanship is crude, and the state of preservation poor, so that the figure cannot be dated. It represents either an Italic version of Ares, or Mars, or a Roman soldier sacrificing. It is more probably the former, inasmuch as it was found in company with a type of Dionysos which enjoyed great popularity among the

Etruscans, and was through them transmitted to the Romans (Cat. No. 86).

Ht. 0.18 m. with base, which is the shape of a bell, and fluted, with a flat band around the narrowest part. Patina green, surface corroded. Face is badly injured; end of right feather on helmet broken, spear gone. Found in August, 1813, in Pompeii, in a house on the street leading to the north gate (R. VI, Is. 1 or Is. occidentalis) with statuette No. 96. Now in Museo Nazionale, Naples (Inv. No. 5061).

PAH, I, pt. iii, pp. 124, 271.

Photograph Sommer.

161. Statuette of Ares. His dress is similar to that of Nos. 157-160, and in his right hand is the patera, but on his left arm, which is lowered, is a round shield. His feet are set wide apart.

Ht. 0.084 m. without base. Patina blackish, with a faint green cast; surface injured and worn. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5056).

162. Bust of Ares. On his head is a crested Corinthian helmet, beneath which thickly curling hair shows around the face. The right hand is raised and

points with thumb and index finger towards the right ear. On the left shoulder and around the bared breast is arranged a fold of drapery. The bust part is roughly semi-circular in shape, including the shoulders as far as the arm-joint, and the full depth of the chest. It is hollow at the back and was employed as the ornament for a piece of furniture. The type of the head is Hellenistic.

Ht. 0.127 m. Patina black. Top of crest gone. Execution mediocre. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5297).

Br. Ere., I, pl. iii; NAB, p. 268, No. 22; Piranesi-Pirelli, IV, 8, 2; Roux-Barre', VII, 2, 3.

Photograph Sommer.

163. Statuette of Ares or a Warrior. He stands with his left leg advanced towards his left, the right leg back. He is nude except for a narrow band around his waist, a small bit of drapery falling from his left forearm, and a helmet, which has a crest, two feathers, and cheek-pieces down over his face. In his extended left hand and his raised right hand he holds objects now unrecognizable, apparently his weapons. The figure is disproportionately long and spare, with crude modelling of the muscles.

Warriors of this primitive Italic type have been found on many sites in Italy, particularly in Etruria. They are generally of very crude workmanship, and their period cannot be determined. Many examples are sketched in Reinach's Répertoire, and there are many others in the Museo Nazionale at Naples. Some of these are from the Borgia collection, which contains many Etruscan figures, but some were undoubtedly from Pompeii or Herculaneum. Unfortunately neither the condition of the statuettes nor the information in the records make it possible to distinguish which came from the Vesuvian towns.

Ht. 0.111 m. without base. Patina black, with some green corrosion on one feather of helmet. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5481).

164. Statuette of a Greek Warrior. He is beardless and nude, wearing only a band transversely from his right shoulder to his left side, and a helmet with high crest. He is striding towards his right, with his right foot firmly planted, toes pointing out, and with his left foot poised on the toes. His head is turned back as he looks over his left shoulder. His right hand is lowered with palm open, his left is near his left hip, with fist closed. Beneath the helmet

the hair around his face is curling. The body is well-modelled, but the hands are disproportionately large, and the face is rather flat.

This statuette is an example of the vigorously moving warrior, a type which was perfected in the Hellenistic period. There are numerous examples of figures having a similar movement, e.g. the Menelaos of the Menelaos and Patroklos group: Clarac, 825, 2084; the Deiphobos of the Blacas collection, in the Bibliothèque Nationale, Paris: Babelon-Blanchet, Catalogue, No. 815, Clarac, 826, 2083B; figures in the Pergamene groups; a bronze statue in Parma, Reinach, Répertoire, II, 180, 3; two bronzes in Vienna: Clarac 832, 2089, and Répertoire, II, 180, 6, the latter grasping a sword in the right hand; a bronze in the British Museum: Walters, Catalogue, No. 1454, pl. 28; a bronze from Egypt: Reinach, Répertoire, IV, 106, 2. In most of these examples the movement is to the opposite direction from that of the Pompeii bronze.

Mauri explains the position of the hands in the Pompeii statuette by suggesting that a sling should be supplied, and that the warrior is in the act of sending a missile against an enemy at the left, with the whole body tense and ready to whirl about to give the utmost force to the shot. The strap around the body would then have been employed as the attachment

for a bag to contain the stones used as missiles. The original of the type is a work of the third or second century, but the Pompeii statuette is a late example of the Roman period.

Ht. of statuette 0.20 m.; rectangular base is 0.09 by 0.06 m. Patina blue-green. Preservation good, only index finger of right hand missing, and base is slightly damaged on one side. Found May 4, 1925, in Pompeii, R. I, Is. vii, house No. 10-12, at a distance of 0.30 m. from floor; apparently had fallen down from the upper floor. Now in Museo Nazionale, Naples (Inv. No. 144275).

J. D. I., XLII (1927), Anzeiger, 131, 133, fig. 4, 158; Mauri, N. Sc., 1927, 69-70; fig. 31; Reinach, Répertoire, VI, 33, 1.

165. Statuette of a Warrior. He is nude, and has upon his head a helmet. He is striding to his right, and his clenched right hand is lowered and extended in that direction, while his left hand is raised above his head, grasping a short sword. His head is turned towards his right. A type of Hellenistic origin is represented.

Ht. 0.087 m. without base. Patina black, surface worn smooth. Lower part of face injured. Appar-

ently was found in Pompeii or Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5483).

166. Statuette of a Warrior. He is beardless, and stands with his weight on his right leg, while his left leg is set far to the side, as if it served as a brace. He wears a crested helmet, short tunic, breast-plate with two rows of pteryges at the lower edge, and shoes. The edge of his tunic and the pteryges are agitated as if by violent motion. His raised right hand holds a lance of copper (restored), which he is about to hurl against an enemy. His left hand is lowered and probably held a shield. He gazes down and to his left as if he were aiming at a fallen foe.

Scenes of combat between Greeks and Amazons, Greeks and barbarians, and Romans and barbarians, are frequent in ancient art. They are often found as the decoration of triumphal quadrigae throughout the Roman period, appearing in appliqué on the breast strap of the horses (cf. Bienkowski, Les Celtes, pp. 1-2). The figure represented in this statuette formed part of such a group. The type is Graeco-Roman. Cf. a similar figure, in a different pose, Collection Pollak, Rome: Bienkowski, op. cit., fig. 57; Reinach, Répertoire, VI, 34, 2.

Ht. 0.103 m. to top of helmet, without base.

Patina dark green, with flecks of natural bronze.
 Back left unfinished. Lance restored. Found in Her-
 culaneum. Now in Museo Nazionale, Naples (Inv. No.
 5060).

Bienkowski, op. cit., p. 39, fig. 58; Reinach,
Répertoire, VI, 35, 6.

167. Statuette of a Warrior. In type and
 in dress similar to No. 166. The helmet is Corinthian,
 and has a high, plain crest. Around his waist is a
 belt. His legs are wide apart, and the left foot is
 higher, as if it rested on the body of a fallen opponent.
 On his left arm is a large, oval shield, and with his
 right hand he holds a short sword near his right hip.
 His head is inclined to the left, and the whole pose,
 as in No. 166, is that of a warrior about to strike
 an enemy at his left. This statuette came from a
 group similar to that in which No. 166 belonged.

Ht. 0.082 m. Was gilded, and most of the gilding
 is preserved. Point of attachment visible on back.
 Found in Herculaneum or Pompeii. Now in Museo Nazionale
 (Naples (Inv. No. 5480)).

Bienkowski, Les Celtes, p. 42, fig. 61; Reinach,
Répertoire, VI, 47, 2.

168. Statuette of a Warrior. His legs are wide apart and the knees are bent. According to the Giornale degli Scavi he was mounted on a horse. He wears the short tunic, breast-plate, and crested helmet, and his head is slightly inclined to his left. His left hand is lowered and his right is raised, but the weapons they held are gone. The statuette probably comes from a group of the type already indicated.

Ht. 0.056 m. Patina green, surface somewhat corroded. Found March 20, 1873, in Pompeii, R. I. Is. II, No. 20. Now in Museo Nazionale, Naples (Inv. No. 120080).

Giorn. Sc., N.S. III, p. 47.

169. Statuette of a Mounted Warrior. He is youthful and beardless, and wears a helmet topped by a large crest, which resembles a rosette, a short tunic and breast-plate, and a chlamys, which is fastened around his neck and blows out behind his shoulders. On his feet are shoes. His right arm is raised, and he leans forward on his horse's neck, as the horse gallops to the right, both forelegs in the air.

A mounted warrior is depicted, coming from a group of the type already described. Similar figures are to be found in Naples (No. 170); Pompeii (No. 171);

Saint-Germain-en-Laye (Bienkowski, Les Celtes, figs. 23, 24); Bibliothèque Nationale, Paris (Bienkowski, fig. 25); Turin, Museo di Antichità (Bienkowski, fig. 26; Reinach, Répertoire, VI, 39, 4).

Ht. 0.138 m. Patina dark, with greenish corrosion in the hollows. Tail of horse, right hand of warrior missing. Unfinished at back for use as appliqué. Found in Pompeii or Herculaneum (Inventario Antico gives Pompeii as source; Bienkowski says Herculaneum, but there is no indication in the records of the finding of No. 169). Now in Museo Nazionale, Naples (Inv. No. 5497).

Bienkowski, Les Celtes, p. 23, fig. 26; Reinach, Mon. et mem., XVIII (1911), 106; Reinach, Répertoire, V, 286, 2.

170. Statuette of a Mounted Warrior. Replica of No. 169.

Ht. 0.135 m. Patina dark and brownish, with many spots of green corrosion. Horse lacks tip of tail and lower half of both forelegs. Found in Herculaneum, either May 15 or June 3, 1739. Now in Museo Nazionale, Naples (Inv. No. 5498).

Bienkowski, Les Celtes, p. 23, fig. 27; Br. Erg.,

II, pl. 111 (vignette, p. 9); Piranesi-Piroli, V, 53; Reinach, Répertoire, VI, 39, 2 (? If so, fore-legs of horse restored); Sa. Erg., p. 26, or 29.

171. Statuette of a Mounted Warrior. Similar to Nos. 169, 170, but with the horse missing. On the under side there is lead for attachment to the horse.

Ht. 0.10 m. Patina green. Found in Pompeii, R. VIII, on the south side of the basilica, November 17, 1900. Now in the museum at Pompeii (No. 439).

N. Sc., 1900, 602.

172. Statuette of a Mounted Barbarian Warrior. He is beardless, and wears only Persian trousers and shoes, while his torso is nude. His horse is running to the spectator's left, while the rider looks back over his left shoulder. The figure is unfinished at the back, and the right leg and left forearm are not executed. The right arm is raised high above the horse's head, and the left was bent behind him. His hair is long and thick, flaring around his face.

This statuette represents another of the figures commonly found in the combat groups in appliqué. A replica of unknown provenience is in Cracovie, Musée

Czartoryski (Bienkowski, Les Celtes, fig. 31; Reinach, Répertoire, VI, 40, 3).

Ht. 0.13 m. Patina dark, with slight corrosion in the hollows. Tail of horse gone. Found in Herculaneum (is perhaps the mounted figure given as found May 15, 1739. If this is so, No. 170 was probably found June 3). Now in Museo Nazionale, Naples (Inv. No. 5495).

Bienkowski, Les Celtes, p. 24, fig. 30; Br. Erg., II, pl. 111, (vignette p. 9); NAB, p. 234; Piranesi-Piroli, V, 53; Reinach, Mon. et mem., XVIII (1911), 104, No. 2; Reinach, Répertoire, V, 286, 3; Se. Erg., p. 26(?).

173. Statuette of a Mounted Barbarian Warrior. He is bearded, and his hair, which is long, flares around his face in wild disorder. He wears shoes, Persian trousers, and a short tunic girdled at the waist. The horse is galloping towards the spectator's left, and the rider is turning back to his left, with left arm raised. The right arm, which is lowered, as if to guide the horse, is only represented in part, as part is behind the head of the horse. The figure is unfinished at the back.

This figure represents another of the barbarian

types used in the combat groups. Similar figures are: No. 174 following; one in Turin (Bienkowski, Les Celtes, fig. 34); and one in Richmond (Bienkowski, fig. 33).

Ht. 0.112 m. Patina dark and brownish, with some corrosion in the hollows. Left hand of rider missing. Is probably the figure reported by the Scavi di Ercolano as found in Herculaneum, February 23, 1760. Now in Museo Nazionale, Naples (Inv. No. 5496).

Bienkowski, Les Celtes, pp. 27-28, fig. 35; Br. Exc., II, pl. iv (vignette, p. 13); Piranesi-Piroli, V, 53; Reinach, Mon. et mem., XVIII (1911), 105, fig. 33; Reinach, Répertoire, V, 286, 4; Se. Exc., p. 306.

174. Statuette of a Mounted Barbarian Warrior. Similar. The execution is more careful, but the state of preservation is very poor.

Ht. 0.117 m. Patina greenish, surface corroded. Left foot and left forearm of rider, and both forelegs and tail of horse missing. Is probably the bronze found May 15, 1739, in Herculaneum, called in the records a Jew on a horse, fleeing. Now in Museo Nazionale, Naples (Inv. No. 5499).

Bienkowski, Les Celtes, p. 28, fig. 36; Se. Exc.,

p. 26; Reinach, Répertoire, VI, 40, 4.

175. Statuette of a Wounded Barbarian Warrior. He is bearded, and both hair and beard are represented by thick, disorderly curls. He wears Persian trousers, a short tunic with long sleeves and girdled at the waist, and shoes. He has fallen upon his back, and with feet crossed, and lifting himself partly from the ground with his left hand, he implores mercy with raised right hand.

This bronze undoubtedly represents a Galatian from one of the combat groups which were so popular from Hellenistic times on, representing a conflict between the Greeks and Galatians. A. Reinach (op. cit. infra) would identify it as Brennus, but there is insufficient proof for so specific an identification. Bienkowski more cautiously calls it merely a fallen warrior. It does not resemble the ex-voto of Attalus in style, but is more reminiscent of the school of Rhodes. The figure is worked in the round, and was apparently not used as an appliqué. It is larger than the other examples thus far described.

Length 0.30 m. Patina green, surface incrustated and corroded. Break in right leg. Found in Pompeii, before 1828. Now in Museo Nazionale, Naples (Inv. No. 5025).

Bienkowski, Les Celtes, p. 65, fig. 117; Guida, 1607; NAB, p. 176; Reinach, Mon. et mem., XXI (1914), 173-202, pl. 18; Reinach, Répertoire, V, 234, 6.

176. Statuette of a Dead or Dying Warrior.

He is bearded, and wears the Persian trousers, shoes, and long-sleeved tunic, which is here open at the front, showing the bare breast. He lies on his back, with right foot bent under the left leg, right hand resting on left knee, left arm stretched over his head. The figure is flat at the back and was used as an applique, similarly to Nos. 166-174.

This figure resembles very closely a number of others from other sources, e.g. a bronze in Turin, Museo di Antichità (Bienkowski, Les Celtes, fig. 40; Reinach, Répertoire, VI, 50, 5); one in the Collection Pollack, Rome (Bienkowski, fig. 38); and one in the Louvre (Bienkowski, fig. 42).

Length ? Patina black, surface incrustated, and corrosion in hollows. Found May 15, 1739, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 72957).

Bienkowski, Les Celtes, p. 29, fig. 39; Br. Erg., II, pl. vi (vignette, p. 22); Se. Erg., p. 26.

177. Statuette of a Running Warrior. He is beardless, and has hair which flares around his face in disorder. He wears only a fringed chlamys, fastened on his right shoulder, and covering the left half of his body, front and back. On his left arm he carries a hexagonal shield, on the inside of which are incised a series of interlocking circles. A weapon is missing from his right hand. He is running towards the spectator's right, with his left foot advanced, his right back, and his head is turned towards his right shoulder.

This figure, which also comes from a group in appliqué, apparently represents a youthful warrior in flight from the enemy. A very similar figure is in the Louvre (Bienkowski, Les Celtes, fig. 52; Reinach, Répertoire, II, 193, 5, and VI, 47, 6); cf. also a similar, bearded figure in Vienna (Bienkowski, fig. 18; Répertoire, IV, 115, 4).

Ht. 0.105 m. Patina dark bluish green. Full-cast, but carelessly worked at the back. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 72956).

Bienkowski, Les Celtes, p. 35, fig. 51;
Reinach, Répertoire, VI, 47, 4.

178. Statuette of a Nude Warrior. He is beardless, and has the unruly, flaring hair usually attributed to barbarians. He is striding to his right and looking back to his left over his shoulder, as with right hand he balances a spear to hurl it. On his outstretched left arm is a large, oval shield. The front of his body is carelessly modelled, and left rather flat. The back is better finished, and was apparently the side which was expected to be visible. There is also a spot on the right thigh, which seems to be a point of attachment.

This figure clearly belongs in a combat group, but no replicas of it have been found.

Ht. 0.092 m. without base. Patina dark, green corrosion on surface. Left foot, and part of right foot, and spear missing. Found, according to the Inventario Antico, in Pompeii. Bienkowski cites it as from Herculaneum, without proof. Now in Museo Nazionale, Naples (Inv. No. 5476).

Bienkowski, Les Celtes, p. 36, fig. 53;

Reinach, Répertoire, VII, 46, 4.

Photograph Sommer.

179. Statuette of a Youthful Warrior. Over a short-sleeved tunic reaching to just above his knees

he wears a short exomis, which is girdled at the waist, and covers only the left shoulder. On his feet are shoes. His feet are set wide apart, as if he were striding towards his right, and his head is thrown back and turned to look towards his left. His hands are empty of attributes, but the right is open and outstretched to the front, and the left is clenched and extended to his left. His hair is represented in thick, broad waves around his face.

This bronze is probably the 'hombre en acte de courir é indiquer', described in the report of Alou-bierre (Sc. Exc., p. 26), as found in Herculaneum in 1739. The costume is that found on the standard bearer of the group in Vienna (Bienkowski, Les Celtes, figs. 14-16). The exomis is also worn by a bronze in the Louvre (Bienkowski, fig. 65), which Bienkowski classes as a warrior, instead of a slave, as De Ridder identifies it. The Naples bronze probably is also a warrior from a combat group, though Bienkowski overlooked it in his discussion of such groups.

Ht. 0.125 m. without base. Patina dark, surface slightly incrustated, and worn. Found in Herculaneum, May, 1739(?). Now in Museo Nazionale, Naples (Inv. No. 5477).

Sc. Exc., p. 26(?).

180. Statuette of a Youthful Warrior. He wears only a chlamys, which is fastened on his right shoulder, and covers his left shoulder and arm. His hair is somewhat long and thick, as in other barbarian figures. He has fallen, and rests on his right thigh, while his right arm is raised. The left leg is outstretched and his head has fallen on his left shoulder. The effect is that of being dragged by a horse, and Bienkowski interprets it in this way. The pose is found in a bronze in the Musée Saint-Germain (Inv. No. 14104); and in somewhat similar figure in Turin (Bienkowski, Les Celtes, fig. 55); also a bearded figure on a relief plaque in the Louvre (Bienkowski, fig. 56).

Ht. 0.07 m.; length 0.07 m. Patina blue-green. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5493).

Bienkowski, Les Celtes, p. 36, fig. 54; Reinach, Répertoire, VI, 50, 1.

181. Statuette of Hera (Juno). She is seated on a throne, and wears a sleeved chiton with an overfold, and a cloak, which falls from the left shoulder, and is wrapped around the left arm and the lower part of the body. Her right hand lies open on her

right leg, with the palm up, and probably held the patera. Her closed left hand rests on her left hip. On her head is a high stephane, and her hair is drawn back to form a knot on her neck. Her feet are on a high footstool.

From the scarcity of statuettes of Juno, it is apparent that her worship was not emphasized at Pompeii and Herculaneum, except as part of the Capitoline triad. It is in this capacity that she appears here. Coins representing the triad show Juno and Minerva either seated or standing (cf. Roscher, II, 610 and 758), and the exact nature of the group in the temple at Rome cannot be fixed. The style of this statuette is Hellenistic.

Ht. 0.156 m. with flat, rectangular base. Patina green, surface has slight ashy incrustation. Preservation good, only patera gone. Found in 1903 in Pompeii, R. VI, Is. xvi, No. 7, in a niche in the peristyle, together with seated statuettes of Jupiter and Minerva, Catalogue Nos. 2 and 187, and three other statuettes, Nos. 108, 319, 320. Now in Museo Nazionale, Naples (Inv. No. 133324).

N. Sc., 1907, 567-8, figs. 14, 15.

182. Statuette of Hera. She is standing with

her weight on her left leg, and with the right back. She wears a chiton, which is buttoned on the shoulders, and a cloak which falls from her head and covers her left shoulder and arm, and the lower part of the body from the waist to below the knees. She has shoes on her feet, and on her head is a diadem with toothed edge. In her left hand she holds a pomegranate, and her right is extended at the level of her waist with fingers open.

This statuette is illustrated in the Bronzi di Ereglano, as found in the earliest excavations at Bertici. Its present location is unknown to me.

Br. Erg., II, pl. iii.

183. Statuette of Hera. She stands with her weight on her left leg, and has her right relaxed, with the knee bent. She wears a short-sleeved Ionic chiton, girdled at the waist and reaching to her feet. Over this is a cloak which falls from the top of her head behind her right shoulder, and over the left shoulder and arm, and covers the lower part of her body. The ends are crossed and hang over her left forearm. On her head is a diadem with a toothed edge, and on her feet are sandals. Both hands are extended and empty. Locks of hair in relief are to be seen on brow and cheeks. The figure is hollow and

open at the back, where it was attached to the chariot which it decorated, together with Nos. 85, 499, 500.

This figure is dressed in the manner of Hera, and although the attributes are missing, the identification is probably correct. The workmanship is of the artisan level.

Ht. 0. 69 m. without base. Patina dark green, with light green corrosion in the hollows. Back of right hand injured, and attributes missing. Found May 16, 1739, in Herculaneum, near the theatre. Now in Museo Nazionale, Naples (Inv. No. 5013).

Br. Erg., II, pl. lxxvii; Clarac, 421, 741; Pinati, Mus. Borb., VI, 9; Gabrieli, Bell. d'A., I (1907), vi, p. 3, fig. 2, and p. 5; Le Musée, IV (1907), pl. facing p. 304; Guida, 773; Sg. Erg., p. 26.

Photograph Anderson 23337.

164. Bust of Hera(?). This head is a goddess type which had its origin in the fourth century B.C. The hair is parted in the middle and arranged in broad waves, and locks of hair in relief are on the brow. The head is crowned with a stephane, and the bust is open at the back.

Ht. 0.172 m. Patina dark, faint greenish corrosion on surface. Break in left shoulder. Found in

Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5360).

Br. Exc., I, pl. 111, 2; Piranesi-Piroli, IV, 8; Roux-Barre', VII, 2, 2.

185. Bust of Hera(?). Similar to No. 184, with the addition of a fold of drapery over the breast and left shoulder.

Ht. 0.105 m. Patina blue and green, surface corroded and incrustated. Found in Pompeii, R. IX, Is. 111, No. 14, February, 1870. Now in Museo Nazionale, Naples (Inv. No. 5362).

Giorn. Sc., N.S. III, p. 167.

186. Bust of Hera(?). On her head is a rayed crown, and the shoulders are draped. The work is mediocre. The bust is mounted on a short, rectangular pillar.

Ht. of bust, with pillar which supports it, 0.082 m; base, 0.033 m., is square and supported by four goat's feet. Patina black, surface roughened. Part of stephane missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5361).

Br. Exc., I, pl. 111, 1; Piranesi-Piroli,

IV, 7; Roux-Barré, VII, 2, 1.

187. Statuette of Athena (Minerva). She is seated on a throne, similar to that of Nos. 2 and 181, and her feet rest upon a footstool. She wears a Doric peplos, with an overfold reaching to the waist. Over this is the aegis with gorgoneion, and a mantle is wrapped around the lower part of her body, one end of which falls in front of her knees in zigzag folds. On her head is a crested Corinthian helmet. Her right hand rests on her right leg, palm up, and probably once held a patera.

Statuettes of Athena are relatively numerous among the bronzes from Pompeii and Herculaneum, but this is the only example in which the goddess is represented as seated. This statuette was found with seated statuettes of Jupiter and Juno, and is therefore represented as a member of the Capitoline triad. The Greeks rarely employed a seated type to represent Athena after the archaic period, but coins representing the Capitoline triad show a seated Minerva (cf. Roscher, II, 610, 758). It is impossible to state with certainty that this bronze is a copy of a larger statue, but it is a possibility. The style of the figure is late Hellenistic, the workmanship is Roman.

Ht. 0.17 m. with flat, rectangular base. Patina

gray-green, surface has slight ashy incrustation. Arms were cast separately, and are now loosely attached at the shoulders. Left hand and patera from right hand missing. Found in 1903 in Pompeii, R. VI, Is. xvi, No. 7, in a shrine in the peristyle, with statuettes Nos. 2, 181, 108, 319, 320. Now in the Museo Nazionale, Naples (Inv. No. 133325).

N. Sc., 1907, 569-570, figs. 14, 15.

188. Statuette of Athena. She is standing with her right foot slightly behind her left, and is dressed in a sleeved chiton, and a cloak, the upper edge of which runs transversely from below her left arm to her right shoulder. The folds of the cloak hang in zigzag lines in the archaic manner. On her head is a crested Corinthian helmet, and in her outstretched right hand she has a patera, while in her left hand she holds a lance. On her left wrist is the strap of the shield, which is missing. The statuette is a Roman version of an archaic Greek type.

Ht. 0.145 m. Patina green, surface rough and corroded, destroying the modelling. Top of crest of helmet missing, broken in legs. Is probably the statuette found in the Villa of Diomede on the street of Tombs, March 22, 1771. Now in Museo Nazionale, Naples (Inv. No. 5202).

PAH, I, pt. 1, p. 254; pt. II, p. 120, No. 9.

189. Statuette of Athena. She is standing with her weight on her right leg, and with her left knee slightly bent. She wears a Doric peplos, girdled at the waist, and with an overfold just to the waist. Beneath this is an Ionic chiton of fine material, of which only the sleeves are visible. On her head, which is slightly inclined to her right, is an Attic helmet with a high, horsehair crest, and on her shoulders and breast is the aegis, with gorgoneion and serpent border. Her hair falls in a mass on the back of her neck. In her raised left hand she held a lance, and in her lowered right hand she extends a patera. Her feet are visible, and are clad in sandals. According to the Accademia Ercolanese, when the statuette was found, the scales of the aegis, the nails of fingers and toes, the whites of the eyes, and the buttons on her clothing were covered with silver. There was also a ring of silver on her left hand.

This statuette resembles the Athena on the metope of the temple of Zeus at Olympia which represents Heracles cleaning the Augean stables. The type dates from the middle of the fifth century B.C., and it is probably a copy of a cult statue. It was first suggested by Lange, and later by Amelung, that this may be a

copy of an early work by Pheidias. A number of small bronzes from other sites represent the same type, but the Herculaneum statuette is much superior in workmanship. Cf. Reinach, Répertoire, II, 280, 5; III, 252, 4; IV, 166, 4; 168, 1. The face of the Herculaneum bronze has the high, arched brows and softer modeling of the mouth which belong to later work. The copyist was possibly a Greek working in the latter part of the first century B.C. (see the Introduction, pp. 33-34).

Ht. 0.25 m. with moulded, circular base, which is richly decorated with palmette and ovolo designs. Patina black, preservation excellent. Lance is missing. Execution fine. Found in the earliest excavations of Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5288).

Amelung, Ö.J., XI (1908), 191, fig. 72; Br. Erg., II, pl. v; Ceci, Picc. Br., pl. V, 5; L.R. Farnell, Culte of the Greek States (Oxford, 1896), vol. I, pp. 355-356, pl. xxiv a; Friedrichs-Welters, 1753; Guida, 1563; Lange, A.Z., 1882, 27-36, pl. II; Reinach, Répertoire, II, 281, 4; Roux-Barré, VI, 4.

Photograph Anderson 25818.

190. Statuette of Athena. Similar to No. 189. The right hand, with the patera, is here ex-

tended at the level of the waist, and the left hand is not held quite as high. The pose is less erect, and the workmanship is much inferior.

Ht. 0.147 m. with circular, moulded base. Patina rich green, surface corroded, especially in face. Found September 17, 1867, in Pompeii, R. VII, Is. iii, No. 29, with Nos. 307, 371. Now in Museo Nazionale, Naples (Inv. No. 5201).

Giornale, vol. XII, No. 204; Scavi 1861-72, p. 160, No. 81.

191. Statuette of Athena. She is standing with her weight on her right leg, and with her left drawn slightly back, its outline visible through the folds of her skirt. She is dressed in a Doric peplos, which is deeply bloused over the hips. She also wears the aegis and an Attic helmet with a high crest. Her raised right hand grasps a lance, and her lowered left hand rests on the rim of a shield at her side. The style of the figure is curious, both the hair around the face and the folds of the drapery being indicated by parallel grooves. The eyes are wide and staring, and the mouth small and pursed.

The original of the type represented in this statuette is to be dated in the fifth century B. C.,

and is related to the Athena Parthenos of Pheidias. A very similar statuette, having even a similar base, is now in Geneva, and came from Parma (Reinach, Répertoire, V, 121, 3). Cf. also a statuette of the De Clereq collection (De Ridder, Catalogue, No. 301; Reinach, Répertoire, IV, 168, 2), in which the drapery and the position of the arms is the same, but the balance of the figure is reversed; also a statuette from Switzerland (Reinach, Répertoire, VI, 172, 6).

Ht. 0.12 m. with base, which is cylindrical and supported by a square plaque on four feet. Patina green, surface somewhat rough and corroded. Found March 15, 1871, At Pompeii, R. IX, Is. 11, No. 21, with Nos. 301, 302, 341. Now in Museo Nazionale, Naples (Inv. No. 109347).

Giorn. Sc., N.S. II, p. 281; Scavi 1861-72, p. 160, No. 79.

Photograph Sommer.

192. Statuette of Athena. She stands with her weight on her left leg, and her right is drawn back, with knee bent. She wears an Attic helmet with high horsehair crest, an aegis, and a girdled peplos, with blouse and overfold at the hips, also a cloak which hangs over her back from the shoulders. The folds of the peplos are unusually voluminous and heavy

for so small a bronze, and are executed with skill and precision. The outlines of the bent right leg are visible through the drapery. Her left arm is lowered and apparently grasped the rim of a shield, now missing, and the right arm is extended with forearm horizontal.

The fine folds of the drapery in this statuette, and the pose are in the style of the end of the fifth century B.C. Similar treatment of drapery is to be seen in a statuette in the British Museum, from the Weber collection (No. 1920, unpublished); also a bronze in the Antiquarium in Berlin (Friedrichs 1883). There is in Munich, and in the École des Beaux-Arts in Paris, a cast of a very similar statuette, now lost (Reinach, Répertoire, V, 121, 5). The Pompeii bronze is possibly a copy of a late fifth-century original. (See Introduction, p. 68).

Ht. 0.132 m. with base, which is cylindrical and supported by a square plinth on four feet. Patina green, with traces of bright green corrosion, which has completely destroyed the face. The statuette was gilded, and many traces remain. Right forearm missing, also attribute from left hand. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5206).

Photograph Sommer.

193. Statuette of Athena. The pose and dress are somewhat similar to No. 192. The head is more inclined to the right, and the left arm is bent at the elbow and extended at the level of the waist.

Ht. 0.127 m. with square base, supported by four feet; statuette 0.092 m. Whole statuette is much damaged by corrosion and by fire. Base cracked. Right arm missing, also attribute from left hand. Found in Pompeii, probably that found August 23, 1867, in R. VII, Is. iii, No. 25. Now in Museo Nazionale, Naples (Inv. No. 5205).

Giornale, XII, No. 194.

194. Statuette of Athena. She is standing, and wears a sleeved chiton, over which is a Doric peplos with girdled overfold. On her shoulders is the aegis, and on her head is an Attic helmet with high crest and trailing plume. Her left hand is raised high and grasps a long spear, and in her outstretched right hand she holds a bossed patera. Her head is turned slightly to her right.

The type of this statuette, which was originally a creation of the fifth century B.C., was popular in the Roman period, and frequently is employed in marble statues, with variation in the position of the arms,

and in the attributes. For similar statuettes in bronze, cf. Reinach, Répertoire, II, 279, 9; 280, 7; 282, 3; IV, 166, 7; 168, 10. The treatment of the drapery in this statuette is in a style later than the fifth century, and is reminiscent of fourth-century works.

Ht. 0.154 m. with square base. Patina dark green, surface rough. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5124).

195. Statuette of Athena. Similar to No. 194, without the chiton beneath the peplos. Her face is squarely to the front, and her left arm is not raised so high.

Ht. 0.155 m. with square base, which is supported by four ball feet. Patina rich green, surface rough. Execution crude. Found March 3, 1868, in Pompeii, R. VII, Is. II, No. 16, with statuettes Nos. 91, 288, 353. Now in Museo Nazionale, Naples (Inv. No. 5200).

Giorn. Sc., N.S. I, p. 19; Scavi 1861-72, p. 160, No. 80.

Photograph Sommer.

196. Statuette of Athena. The pose is similar to that of Nos. 194, 195, but the head is inclined to the right, and the left arm is bent at the

level of her waist, grasping the lance. Her weight is on her left leg, and the right is drawn to the side. This statuette presents a simplification of the type, with broader planes in the drapery, which is akin in style to works of the fourth century. There is, however, a looped line at the lower edge of the overfold, which is unusual, but is found in a number of bronzes from Pompeii and Herculaneum (cf. the Introduction, pp. 58-59, 73-74). This is perhaps a peculiarity of style to be attributed to a local sculptor or shop.

Ht. 0.108 m. with cylindrical base. Patina green, surface rough, left side of face corroded. Found September 18, 1867, in Pompeii, R. VII, Is. iii, No. 11-12. Now in Museo Nazionale, Naples (Inv. No. 5121).

Giornale, XII, No. 211; Scavi 1861-72, p. 169, No. 92.

197. Statuette of Athena. Similar to No. 196, but with the weight on the right leg, and the left arm lowered and stretched out at the side, holding the spear, which rests on the base at her side. The looped drapery is also to be seen in the overfold of this statuette. She also wears a cloak, which rests in a fold on her left shoulder, and falls over her back.

Ht. 0.13 m. without base. Patina black. Top of

crest missing; left hand broken at the wrist. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5285).

Ex. Exc., II, pl. vii, 2; Piranesi-Piroli, V, 4; Reinach, Répertoire, II, 261, 2; Roux-Barré, VI, 6, 2.

Photograph Sommer.

198. Statuette of Athena. She is standing with her weight on her right leg, while the left is drawn slightly back and to the side. She wears a Doric chiton with a long overfold, which is girdled just below the breasts by a heavy, rope-like girdle with fringed ends. The chiton has fallen from her right shoulder, leaving the shoulder and right breast bare. The outline of her left leg is visible through her clothing, and heavy, parallel folds of drapery hang between her legs. Her head, which is covered by a Corinthian helmet with high crest, is inclined to her right, as she gazes towards the patera in her extended right hand. Her left hand is raised to the level of her head, and holds a fragment of the lance. Curles fall on her shoulders from beneath her helmet. The face has a heavy, Italic character, and there is a something over of the details in the drapery, which is also characteristic of provincial Italian work, and

found in many works of Etruscan origin.

This statuette is an unusual type, inasmuch as representations of Athena with the right breast bare are apparently extremely rare. A similar statuette in the Bibliothèque Nationale, Paris, is called an armed Venus, but the type is as difficult to fix for Aphrodite as it is for Athena. (See the Introduction, pp. 72-73). The heavy girdle and the folds of the drapery in the peplos are to be found in many examples of Etruscan and Roman work. The statuette is perhaps an original creation or more probably a copy of a Roman or Etruscan original.

Ht. 0.30 m. with base, which is square and supported by four ball feet. Patina blue, with corroded spots of green on the surface. Most of lance missing, and half of patera. Execution mediocre. Found in Pompeii, perhaps the statuette found August 22, 1853, with a statuette of Fortuna, No. 269. If this is so, has been mounted on the base belonging to the Fortuna. Base seems too large for this statuette, and a square base was reported as belonging to the Fortuna, which now has no base. Now in Museo Nazionale, Naples (Inv. No. 5282).

PAH, II, p. 574.

199. Statuette of Athena. She is stepping

forward on her right leg, and her left leg is back. She wears a chiton with a long overfold reaching to the knees, girdled at the waist, and blousing slightly. On her shoulders is the aegis, swung about so that the gorgoneion rests below her left shoulder. Her helmet comes to a peak at the top, instead of having a crest, and at either side there is a projection like a small wing. Her head is inclined to her right, and her hair falls in a mass on the back of her neck, after being brushed up over the edge of the helmet at the front. Her right hand is extended at waist level, turning up from the wrist, with thumb and middle finger touching, and her left hand is raised to the level of her shoulder, and apparently once held the lance.

This statuette is another Italic type, developed from a late fifth-century, or early fourth-century Greek original. The crooked aegis is frequently found in larger statues, but is relatively rare in small bronzes. An Etruscan winged Minerva in the Vatican (Reinach, Répertoire, II, 295, 2) has a somewhat similar treatment of the drapery and the same pose. The helmet seems also to be definitely related to examples found on Etruscan works; cf. Reinach, Répertoire, II, 278, 2; 282, 6. The two projections at the sides are possibly intended to represent upturned cheek-pieces of an Attic helmet, but if this is an Attic

helmet it is one which has been curiously treated by an Italian sculptor. (See Introduction, pp. 71-72).

Ht. 0.182 m. with circular, moulded base. Patina polished black, with bluish iridescence on the scales of aegis. Lance missing. Found February 1, 1746, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5283).

Br. Exc., II, pl. viii, 2; Guida, 1566; Reinach, Répertoire, II, 289, 7; Roux-Barré, VI, 6, 1.

Photograph Semmer.

200. Statuette of Athena. She is standing with her weight on her left leg, and with her right drawn back, as if she were walking. She is dressed in a sleeved Ionic chiton, which is girdled below the breasts, and a cloak which is draped from the right hip to the left shoulder, and covers the lower part of the body as far as the knees. On her head is a Corinthian helmet, and on her shoulders she wears the aegis with gorgoneion. Her raised right hand once held a lance, and her left hand rests on her hip. Her head is turned slightly towards her left.

A number of statues and statuettes, which have a pose very similar to this statuette, and are dressed similarly, have been identified as copies after a work

by Timotheos in the fourth century. Cf. Reinach, Réper-
toire, II, 289, 4; 290⁶; 292, 11. They differ from
this statuette in having the cloak covering the left
arm. One small bronze from Switzerland is similarly
dressed, and has both arms bare, but their position is
reversed (Reinach, Répertoire, II, 279, 8). The fact
that there are no other examples of the type exactly as
it is found in the Naples bronze may indicate that it
is a free version of the earlier fourth-century type.

Ht. 0.115 m. with low, triangular pedestal. Pat-
ina brownish black. Lance missing. Found in Pompeii.
Now in Museo Nazionale, Naples (Inv. No. 5119).

Finati, Mus. Borb., XIII, 55, 1; Reinach, Réper-
toire, II, 277, 2.

201. Statuette of Athena. She stands with
her weight on her left leg, and has the right set
slightly to the side. She wears peplos, cloak, and
aegis, as in No. 200, but her helmet is an Attic hel-
met with immense crest. Her left hand is raised and
once held a lance, and in her extended right hand
she holds a patera, on which stands an owl.

The owl is a familiar attribute of Athena from
the fifth century B.C., and does not seem to have been
limited to any one type of the goddess. Many examples
of Athena with the owl are extant in small bronzes.

This statuette, which is related to type No. 200, is similar in pose and dress to many other statuettes from various sites. The identical type appears with or without the owl, and, in some cases, with variation in the position of the arms.

Ht. 0.154 m. with circular, moulded base. Patina black. Spear missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5122).

Br. Mus., II, pl. vi; Guida, 1563; NAB, p. 172; Piranesi-Piroli, V, §; Reinach, Répertoire, II, 280, 2; Roux-Barré, VI, 5.

Photograph Sommer.

202. Statuette of Athena. Similar to No. 201.

Ht. 0.105 m. with square base, supported by four feet. Patina green, surface with ashy incrustation. Found in 1907, in the contrada Giuliana, Pompeii, in a villa excavated by Marchese Imperiale. With it were statuettes Nos. 16, 147, 246, 282, 369, 373, 374. Now in museum at Pompeii (No. 2371).

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

203. Statuette of Athena. Similar to No. 201, without the owl.

Ht. 0.068 m. without base. Patina dark. Spear missing. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5120).

204. Statuette of Athena. Similar.

Ht. 0.115 m. with square base. Patina dark. Lance missing from left hand, also right forearm and hand. Found in Herculaneum or Pompeii (incorrectly given in Br. Exc. as from Pompeii in January, 1761. See No. 212). Now in Museo Nazionale, Naples (Inv. No. 5118).

Br. Exc., II, pl. viii, 1; Piranesi-Pirelli, V, 4; Reinach, Répertoire, II, 280, 4; Roux-Barré, VI, 6, 3.

205. Statuette of Athena. Similar in dress to Nos. 201-204, but with Corinthian helmet, and left arm extended at the level of the waist. In right hand she has the patera and the owl.

Ht. 0.082 m. without base. Patina black, with green corrosion in hollows. Spear missing from left hand. Execution mediocre. Found in Herculaneum. Now

in Museo Nazionale, Naples (Inv. No. 5125).

206. Statuette of Athena. She stands with her weight on her left leg, and with the right drawn back, its outline visible through her clothing. She wears a Corinthian helmet with high crest, the aegis with gorgoneion, and a girdled chiton with short sleeves. Over this is a himation, which covers the lower part of her body, with one end brought over her left shoulder and upper arm from the back, the other hanging over the left arm at the elbow. The upper edge of the himation is arranged in a heavy roll around the body, which crosses at the front from the right thigh to the left hip. The artist has clearly distinguished between the fine material of the chiton and the heavier himation. The right hand of the goddess is raised, grasping the lance, and in extended left hand she has an owl.

This statuette is a graceful, well-executed piece of work, representing a type which had its origin in the fourth century B.C. Two crudely wrought statuettes from the provinces reproduce the motive; cf. Reinach, Répertoire, II, 260, 6; III, 84, 7. The statuette possibly is a copy of a famous Greek work, but the original has not been identified.

Ht. 0.117 m. with square base, which is supported by four feet. Patina black. Preservation excellent. Execution fine. Found October 15, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5286).

Br. Erg., II, pl. vii, 1; Guida, 1579; Müller-Wieseler, XI, 219; NAB, p. 174; Piranesi-Piroli, V, 4; Reinach, Répertoire, II, 276, 1; Roux-Barré, VI, 4, 1.

Photograph Semmer.

207. Statuette of Athena. Similar to No. 206, but with both ends of the himation over the left arm, only the lower part of the body being wrapped in the cloak. The right arm is lowered, and the attributes are gone from both hands.

Ht. 0.071 m. without base. Patina black, surface worn smooth. Execution poor. Spear missing from left hand, some other attribute from the right, perhaps a shield. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5204).

208. Statuette of Athena. She stands with her weight on her right leg, and with the left bent, the knee visible through her clothing. She wears a Corinthian helmet with high crest of horsehair, attached by a spiral-shaped support. She is dressed in

a short-sleeved chiton and a himation which covers her body from the waist to the ankles, and has one end over the left shoulder, the other drawn across the left elbow, and hanging down. In lowered left hand she holds a spear, and her right hand is raised towards her face, and holds one of the serpents from the border of the aegis. Her head is turned slightly to her right, and her hair is parted in the middle and drawn to the back, while from there two curls hang on her shoulders. There is a delicacy and softness in the rendering of the face, and the texture of chiton and himation is skilfully distinguished. The border of the himation is marked with two parallel grooves.

This statuette has no parallels in extant statues and statuettes, and is perhaps an original conception of an artist of the Roman period. In style, however, it is reminiscent of the late fourth century B.C., but the playful pose is more akin to the genre types of the later Hellenistic period.

Ht. 0.285 m. with cylindrical base, supported by a square plinth on four feet. Patina blue-green.
 Found January 21, 1863, in Pompeii, R. I. Is. iv, No. 5, house of L. Papius Secundus Augustinus, commonly known as the House of the Citharist. With it was another statuette of Athena, No. 210. Now in Museo Nazionale, Naples (Inv. No. 5279).

Giornale, XII, No. 30; Guida, 1547; Scavi 1881-72, p. 160, No. 83.

Photograph Anderson 25816.

209. Statuette of Athena. She wears peplos and himation, and a crested helmet. Her lowered right hand holds the patera, and the left hand once held the lance. The execution is very mediocre.

Ht. 0.066 m. Base and lance missing. Found in Pompeii (according to the Inventory, on June 10, 1876, but No. 211 corresponds to the dimensions given in N. Sc.). Now in Museo Nazionale, Naples (Inv. No. 115550).

210. Statuette of Athena. She is stepping forward on her left foot, and the right is back, and still bears her weight. She wears a crested helmet with a peaked brim, possibly a careless version of a Corinthian helmet, and a peplos, which is almost completely hidden by a clinging himation. The himation is caught up under her aegis, and has an overfold which falls as far as her hips. The lower edges of the cloak and the overfold are uneven, with folds caught up at intervals in zigzag outline. On her shoulders are locks of hair. Both hands are lowered and extended, the right holding the patera, the left empty.

The fine material of the cloak is indicated by a delicate modulation of the surface, and the right leg is outlined through the drapery.

The complicated arrangement of the himation in this statuette is apparently a Hellenistic version of drapery in the archaic manner. Similar treatment of drapery is to be seen in two statues of dancers from Pergamon (cf. Alterthümer von Pergamon, vol. VII, 1, Nos. 43, 44). In these, however, because of the absence of the aegis, the arrangement is explained by the fact that the cloak is draped transversely from the left side to the right shoulder. Cf. also the somewhat similar arrangement in No. 211 following. Possibly there was an original of the Hellenistic period which inspired these two statuettes. (See also the Introduction, pp. 69-71).

Ht. 0.210 m. with circular, moulded base. Patina green, surface rough, natural bronze showing through. Execution good. Found January 21, 1863, in Pompeii, R. I, Is. iv, No. 5, with statuette No. 208. Now in Museo Nazionale, Naples (Inv. No. 5287).

Giornale, VIII, No. 29; Scavi 1861-72, p. 160, No. 84.

Photograph Semmer.

211. Statuette of Athena. She is stepping

forward on her left leg, as in No. 210. She wears a heavy cloak and a chiton, with the drapery similar to that of No. 210. But her aegis is draped transversely from her right side to her left shoulder, and fastened by a girdle. Her helmet is similar in shape to that of No. 210, but the crest is supported by the figure of a sphinx. The right hand is extended with the patera, the left is bent up to the level of the shoulder and grasps the lance. The workmanship is fair, but there is a strong Italic character in the treatment of the folds of the drapery and in the rather coarse face.

Ht. 0.344 m. with flat, circular base, measured to top of crest of helmet; statuette, 0.313 m., or with lance included, 0.355 m. Patina bright green and blue, surface corroded and rough. Found June 8, 1876, in Pompeii, in the street west of R. VI, Is. riii. Now in Museo Nazionale, Naples (Inv. No. 111049).

N. Sc., 1876, 93; Pomp. e la reg. sott., pt. ii, p. 74, No. 4.

Photograph Sommer.

212. Statuette of Athena. The drapery is similar to that of Nos. 210, 211, but the workmanship is cruder. The right hand is lowered and extended, but the left is raised high.

Ht. 0.117 m. with square base. Patina black, execution crude. Lance missing, also right forearm. Found in Pompeii, January 21, 1761, (Br. Exc. gives this date for both this statuette and for No. 204; the description in PAH, however, speaks of a damaged base, which seems to point to this bronze as the correct one). Now in Museo Nazionale, Naples (Inv. No. 5281).

Br. Exc., II, pl. xix, 1; PAH, I, p. 127; Reinach, Répertoire, II, 280, 3; Roux-Barré, VI, 20, 1.

213. Statuette of Athena. She stands with her weight more on her left leg, and with her right knee slightly bent. She wears a short-sleeved Ionic chiton and over it a cloak, which apparently covers her body to the feet, and is draped transversely from the left side to the right shoulder, where it is fastened. The modelling is careless, with only a superficial rendering of the folds of the drapery. On her head is a close-fitting helmet with a low ridge instead of a crest. Her left hand is raised to shoulder level, and her extended right hand apparently once held a patera. She wears no aegis.

This statuette has a curious sort of cloak which makes it a difficult type to fix, unless the scalloped outline running transversely from left hip to right shoulder is to be understood as a rough indication of

the aegis, and not as the edge of the cloak. The work is so poor that it is entirely possible that its maker did not clearly understand the type he was trying to represent.

Ht. 0.190 m. with cylindrical base, supported by a square plaque on four feet. Patina rich green, surface rough. Spear and patera missing from hands. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5284).

Photograph Sommer.

214. Fragment of a Statuette of Athena. The fragment consists in the left arm, with the hand holding a spear, and part of the shoulder, with drapery hanging. The modelling of hand and arm is good.

Ht. 0.215 m. to tip of spear; arm 0.124 m. long. Patina black, with bluish cast. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 130115).

215. Head from a Statuette or Bust of Athena. The head is turned slightly towards the left shoulder, which also remains in part. It is covered with a helmet with high crest. The head is open at the back, and apparently was part of an appliqué decoration.

Ht. ca. 0.09 m. Patina green, with bluish corrosion. Found March 6, 1861, in Pompeii, R. VIII, Is.

iv, No. 4. Now in Museo Nazionale, Naples (Inv. No. 122760).

Giorn. Sc., 1861, p. 355.

216. Bust of Athena. She has on her head both a crested helmet and a stephane. Her hair falls over her breast, and she has on her shoulders the aegis. The bust is mounted on a rectangular bronze plaque.

Ht. 0.107 m. Patina green, surface rough. Found March 4, 1899, in Pompeii, R. V, Is. iv, No. 9, in a niche on the wall of the atrium. Now in Museo Nazionale, Naples (Inv. No. 129406).

N. Sc., 1899, 103, fig. on p. 104.

217. Statuette of Aphrodite. She is standing, with her weight on her left leg, and with her right drawn slightly back. The upper half of her body is nude, and a cloak is wrapped around the lower part, knotted in front, and with the edges falling in zigzag folds between her legs. On her head is a stephane, and her hands are raised, arranging her hair, which is divided in two parts hanging over the shoulders. Her head is slightly inclined to her right. The hair and the decoration of the stephane are indicated by fine, incised lines.

The half-draped Aphrodite was apparently a creation of the fourth century B.C., and has been attributed to Skopas (of. Dax.-Sag., vol. V, p. 732, under Venus). It was, however, very popular throughout the Hellenistic and Roman periods, and many variations of the type appeared. The version represented in this statuette is a development of the Hellenistic period, when the subject of Aphrodite at her toilet was presented in a vast number of works of art. For examples similar to this figure of. Reinach, Répertoire, II, 339; III, 104; V, 160. Characteristic of the Hellenistic period is the arrangement of the drapery low on the hips, with no apparent means of support.

Ht. 0.110 m. without base. Patina brownish-black, surface polished. Found January 26, 1753, in the vicolo di mare, Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5128).

Bernoulli, Aphrodite, p. 297, No. 8; Br. Ere., II, pl. xvii, 1; Guida, 1568; Piranesi-Piroli, V, 8; Reinach, Répertoire, II, 339, 8; Roux-Barré, VI, 15, 2; Sa. Ere., pp. 128, 129, 146; Stark, Ber. Sächs. ges., xii (1860), 82, II, 1.

Photograph Sommer.

218. Statuette of Aphrodite. Similar to No.

217. Behind her shoulders is a ring for suspension, showing that the figure was used as an amulet.

Ht. 0.031 m. Patina green, surface rough.

Found December 9, 1868, in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 117616).

Giern. So., N.S. I, p. 120.

219. Statuette of Aphrodite. She is standing, and has a mantle which covers her left upper arm, back, and right leg. On her head is a diadem. Both hands are raised, and the right grasps one of the three strands of hair which hang loose from the knot at the back of her head. The type is Hellenistic in origin, the work is good Roman work of the early Imperial period.

Ht. 0.18 m. Toes of left foot, except the little toe, are missing, also little finger of right hand, and part of left. Surface has been covered with black artificial coloring. Said to have been found in Herculaneum, and formerly in the possession of Adolf Hamburger, Naples. Was sold in Berlin in 1930. Present location unknown. Unfortunately I have not seen the original, only the plate in the sales catalogue.

Katalog 2035 - Werke Antiker Kunst (Adolph

Lepkes Kunst-Auctions-Haus, Berlin): Sammlungen A.
Loebbecke, Braunschweig, und Dr. Witte, Rostock, No.
 418, and pl. 13.

220. Statuette of Aphrodite. She is standing, and wears a mantle which rests on her left shoulder and covers her back and the lower part of her body. Her left forearm rests on a pillar, and on her right shoulder is a small winged Eros. Her left knee is bent as if the foot were raised on a support. The statuette is lacking in artistic merit, but illustrates one development of the Venus Genetrix type.

Ht. 0.08 m. No base. Patina green, surface rough. Some corrosion caused by iron oxidation. Found near the villa of Diomede, Pompeii, September 21, 1901. Now in Museo Nazionale, Naples (Inv. No. 129742).

N. Sc., 1901, 406.

221. Statuette of Sphrodite. She stands with her weight on her left leg. She is completely nude, and her hands are raised arranging her hair. On her head is a stephane, and her head is bent to her right. The statuette resembles No. 217, except for the absence of drapery.

Innumerable examples similar to this statuette

show the great popularity of the type, which had its origin at the end of the fourth century. It was a very popular theme for small bronzes, and was apparently used as a decorative subject.

Ht. 0.108 m. with circular base; statuette 0.085 m. Patina green, surface incrustated with ashy substance. Execution mediocre. Found January 19, 1916, in Pompeii, R. IX, Is. II, No. 1, house of Trebinius Valens with No. 122. Now in museum at Pompeii (No. 2275).

N. S., 1916, 121, fig. 2; Reinach, Répertoire, V, 150, 5.

222. Statuette of Aphrodite. She is standing with her weight on her right leg, and with her left leg drawn slightly back. She is nude, and has a diadem on her head. Her hair is arranged in a knot at the back, with locks falling on the shoulders. Her hands are both lowered, the right at the side, the left at the front in the gesture of modesty. Her head is slightly inclined to her right.

This statuette represents one of the many developments of the nude Aphrodite type which was originated by Praxiteles with his Aphrodite of Knidos. The variant illustrated here had its origin in the Hellenistic period. For similar examples cf. Reinach, Répertoire.

II, 353, 5; 304, 5; III, 108, 9; 109, 8; IV, 217, 5
and 8; 218, 5.

Ht. 0.083 without base. Patina black. Fingers of right hand broken, some attribute probably missing. Execution mediocre. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5136).

Photograph Semmer.

223. Statuette of Aphrodite. She is standing with her weight on her right leg, and with her left knee bent. She is nude, and with raised left hand is arranging her hair, while she gazes into a mirror held up in her right hand.

This is a popular variant of the type of No. 221, having only one hand arranging the hair, the other holding some article of toilet, usually the mirror. Cf. the similar examples in Reinach, Répertoire, II, 342, 7-9; 361, 6; III, 105, 8; 106, 8; V, 498, 8; VI, 82, 5 and 6.

Ht. 0.147 m. with circular, moulded base; statuette 0.137 m. Patina black, surface dull and rough, much worn down, especially on face. Lock of hair on left missing, also fingers of right hand, and mirror. Break in left calf and ankle. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5134).

Bernoulli, Aphrodite, p. 304, No. 6; Br. Ere., II, pl. xvi; Reinach, Répertoire, II, 343, 4; Roux-Barré, VI, 14.

Photograph Sommer.

224. Statuette of Aphrodite. Similar to No. 223. The hair is arranged in two knots, one on top of the head, and the other at the back.

Ht. 0.085 m. without base. Patina green, surface incrustated. Execution crude. Found in a trial excavation near the amphitheatre on the via di Nocera, Pompeii, June 27, 1917. Now in Museum at Pompeii (No. 2597).

(Measurements and information about provenience were courteously given to me by Dr. Della Corte)

225. Statuette of Aphrodite. The theme is similar to that of No. 223, but the balance of the figure is reversed so that the weight is on the left leg, and the right hand is extended, with the palm upward. At her left is a dolphin balanced on its nose on a shell.

In the same house where this statuette was found, there was a small statuette of Eros holding two shells in his hands (Catalogue No. 401). The two statuettes probably originally formed a group representing Eros

assisting his mother Aphrodite at her toilet. The subject was frequently depicted in the Hellenistic and Roman periods, especially in Asia Minor. The two figures were perhaps originally mounted separately, as they are now, but possibly this is not the original mounting. For examples of such groups cf. Reinach, Répertoire, II, 375-378; III, 115; IV, 251-253; VI, 83, 2.

Ht. 0.17 m. with flat, circular base. Patina green, surface rough and corroded, injuring the modeling. Mirror (or patera) missing from right hand, which lacks thumb. The hand is disproportionately large and flat. Found January 15, 1872, in Pompeii, R. VII, Is. xv, No. 3. Now in Museo Nazionale, Naples (Inv. No. 109354).

Bernoulli, Aphrodite, p. 304, Nb. 6a; Hall, d. Inst., 1872, 198; Giorn Sc., N.S. II, p. 363; Scavi 1861-72, p. 160, No. 85.

Photograph Semmer.

226. Statuette of Aphrodite. Similar.

Ht. 0.065 m. Base missing. Patina greenish. Found May 27, 1901, in Pompeii, R. V, Is. iii, No. 9 or 10. Now in Museo Nazionale, Naples (Inv. No. 129453).

H. Sc., 1901, 262.

227. Statuette of Aphrodite. She stands with her weight on her right leg, and with the left leg slightly bent. She is nude, and with both hands is putting a cestus around her breasts. Her hair is arranged in even waves from a middle parting, and knotted at the back.

The type represented in this statuette is another development of the theme of Aphrodite at her toilet, and had its origin in the Hellenistic period. For similar examples, cf. Reinach, Répertoire, II, 345; V, 155.

Ht. 0.10 m. without base. Patina blackish brown. Execution poor. Found in the earliest excavations at Herulanum. Now in Museo Nazionale, Naples (Inv. No. 129968).

Bernoulli, Aphrodite, p. 345, No. 4; Br. Ere., II, pl. xvii, 3; Müller-Wieseler, II, 262; MAB, p. 175; Reinach, Répertoire, II, 345, 4; Roux-Barré, VI, 15, 5.

228. Statuette of Aphrodite. She is stepping forward on her right foot, and her left leg is back. Neither heel touches the base. She is nude,

and her hair is in a knot at the back, with locks hanging down, while her head is wreathed with flowers. She is looking over her left shoulder, with her head sharply turned. Her two hands are held in front, at the level of her hips, and were apparently holding some object now missing, probably the cestus.

This type is an unusual development of the theme of Aphrodite with the cestus. The work, according to C.H. Smith, is Græco-Roman of the first century B.C. (This bronze, which I have not seen, I know only from the Catalogue of the Morgan Collection)

Ht. 0.241 m. Surface coated with light incrustation. Preservation good, only the attribute in hands is missing. Found in Boscoreale. Bought by J.P. Morgan, and published in the catalogue of his collection, but is not in the Morgan Library in New York with other antiquities. Present location not known to me.

C.H. Smith, Catalogue of Bronzes, Antique, Greek, Roman, etc., in the Collection of J.P. Morgan (Paris, 1913), No. 9, and pl. IV.

229. Statuette of Aphrodite. She is balanced on her right leg, and her left foot is raised, as with her lowered right hand she removes the sandal.

Her right foot is already bare. Her left upper arm is level with her shoulder, and the hand is hanging loosely. At her left side is a tree-trunk, around which is twined a dolphin. Her hair is arranged in a knot on top of her head, and a roll at the back, from which loose locks fall on her shoulders. Above the elbow on both arms are gold bands, and her ankles are encircled with twisted gold wire. The base is decorated with silver intarsia in a palmette design, and bordered with ovolo and bead mouldings.

The exceptionally large number of extant examples of this type shows its great popularity in the ancient world. The motive is seen as early as the fifth century, in the Nike removing her sandal, in the balustrade of the temple of Nike Apteros at Athens. The nude development is to be attributed to the Hellenistic period. The artist of the original is not definitely identified. De Ridder, in discussing the examples in the De Clercq collection (Catalogue, Nos. 87-89, 91) suggests that the type was created in the circle of Lysippos. Reinach thought that the original was the statue by Polycharmos, which Pliny, H.N. xxxvi, 34, states was in the Porticus Octaviae together with the crouching Aphrodite. The latter was apparently by an Asiatic artist, and Reinach thinks that Polycharmos was also Asiatic. A coin of Aphro-

disias, in Caria, shows the type, and many statues and statuettes from Asia Minor reproduce it. A statuette of the collection De Clercq (De Ridder, Catalogue, No. 89) is very similar in style and details. The arrangement of the hair is the same, except for the hanging locks, and similar bracelets and anklets of gold are present. The De Clercq bronze was found in Asia Minor. It is possible that the Herculaneum bronze was made in Asia Minor and imported to Italy. For other examples, cf. Reinach, Repertoire, II, 347-349; III, 107; IV, 214-215; V, 158.

Ht. 0.182 m. with base. Patina dark, with light green corrosion in the hollows. Execution good. Found February 22, 1757, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5133).

Bernoulli, Aphrodite, p. 331, No. 8; Br. Br., II, pl. xiv; Cecl, Picc. Br., pl. V, 6; Friedrichs-Wolters, 1477; Grifa, 1570; Müller-Wieselner, II, 283; MAB, p. 174; Piranesi-Pirelli, V, 7; E. Pottier and S. Reinach, La Necropole de Myrine (École française d'Athènes, Paris, 1886), p. 332, No. 3; Reinach, Repertoire, II, 347, 7; Roux-Barré, VI, 13; Sq. Br., p. 219; Waldstein-Schoobridge, heliogravure pl. I; Wincklemann, Werke, I, p. 147.

Photograph Anderson 23398.

230. Statuette of Aphrodite. The pose and type are similar to No. 229, but the statuette differs in details. The left arm is not held so high, and the hand, which is awkwardly large, is held as if it once held something like a garment or a towel. The hair is arranged in one knot on top of the head, and at the back hangs loose. She has no sandals on her feet. The body is slimmer, with sloping shoulders and slightly heavy hips. Her head is turned to her right, her eyes slant a little, and her lips are slightly pursed. Around her neck is a necklace in relief, and on the right arm just below the shoulder is a band in relief, both of which were covered with silver. Perforations at the ears show that she wore earrings, which were probably also of silver, and her eyes are inlaid with silver.

This statuette belongs to the same class as No. 229, representing an adaptation of the same pose to the subject of Aphrodite either washing or drying her feet. The style is Hellenistic.

Ht. 0.147 m. No base. Patina blackish, with small spots of green and natural bronze. Hair on top of head corroded and worn, also other spots in body. Left knee, and bit on shin apparently restored. Tips of three fingers of left hand, end of index finger of right hand, ends of toes on left foot, and base, miss-

ing. Workmanship Roman and mediocre. Said to have been found in Herculaneum, and presented to the king of France by Caylus. Now in Bibliothèque Nationale, Paris.

Babelon-Blanchet, Catalogue, No. 245; Bernoulli, Aphrodite, p. 352, No. 15; Caylus, Recueil, II, p. 138; pl. xlvii, No. 1; Pottier and Reinach, La Nécropole de Myrine, p. 286, No. 11; Reinach, Répertoire, II, 348, 4.

Photograph Giraudon B289.

251. Statuette of Aphrodite. She is balanced on her left leg, and has her left arm raised level with her shoulder. Her right foot is raised, and with lowered right hand she grasps an end of drapery hanging from a fluted vase at her right. Her hair is arranged in two knots, one on top of her head, and one at the back. On her feet are sandals. The pedestal on which the figure is mounted is decorated with a garland of laurel leaves in silver intarsia.

This statuette represents a modified form of the sandal-loosener type. The vase with drapery hanging over it frequently appears as a support, but almost invariably it is on the left side of the figure. The weight leg is usually the right instead of the left.

Ht. 0.188 m. with square base. Patina dark, natural bronze, with green corrosion on the base. Mediocre Roman work. Right arm broken at shoulder. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5132).

Bernoulli, Aphrodite, p. 339, No. 3; Br. Ere., II, pl. xv; Guida, 1569; NAB, p. 174; Piranesi-Piroli, V, 8; Reinach, Répertoire, II, 347, 8; Roux-Barré, VI, 14; Waldstein-Schoobridge, heliogravure pl. X.

Photograph Sommer.

232. Bust of Aphrodite(?). The head is characterless, with small, vacant eyes, pursed lips, and plump cheeks. The hair, which is bound by a band, is parted in the middle and drawn to the back, and the ends hang in two curls over the shoulders. Rectangular projections below the shoulders provided a space on which to hang garlands. The whole bust was probably mounted on a rectangular pillar. The work is Roman and poor, but the type was Greek in origin.

Ht. 0.165 m. Patina rich green, surface roughened with corrosion. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5363).

Guida, 1595.

Photograph Sommer.

233. Half-figure of Artemis. The figure consists in the upper part of a statue, from the waist up. On her head is a diadem, having a round projection in the centre, and scroll ends. She wears a short-sleeved chiton, buttoned on the arms, and over it a peplos, which is girdled at the waist, and blouses out below the girdle. Her head is turned slightly to her left, and her arms are outstretched, in position to launch an arrow from the bow. Her hair is arranged around her face in loose waves, and on brow and cheeks are locks in relief. Her garments were apparently long and flowing.

This statue was modelled on a Hellenistic conception, probably of the third century B.C. The workmanship is Campanian, and is assigned to the end of Tiberius' rule by Lehmann-Hartleben, who sees a close relationship between the treatment of the drapery here and in the bronze portrait statue No. 506. The face of the Artemis is a replica of that of its companion statue of Apollo, No. 84.

Ht. 0.54 m. Patina dark green and brown, surface slightly incrustated on brow, cheeks, and drapery. In addition to lower part of statue, knot of hair from back of head, left forearm and hand, two ends of girdle, third finger of right hand, are missing. Last-named was broken in antiquity, and groove of

ancient mend is visible. Lower part of figure was cast separately, also bare arms, crown of head, knot of hair, diadem, and girdle. Eyes were inserted of enamel-like material. Found March 25, 1817, in precinct of Apollo at Pompeii. Now in Museo Nazionale, Naples (Inv. No. 4895).

Antiken Grossbrensen, II, pp. 103-104, fig. 1; Benndorf, Ö.J., IV (1901), 173; Casa e Mon., III, Arte Pompeiana, p. 6; Clarac, 570B, 1239B; Finati, Mus. Borb., VIII, 59; Guida, 947; Mau-Kelsey, p. 88; PAH, III, p. 10; Pernice, Ö.J., XI (1908), 213; Reinach, Répertoire, II, 801, 8.

Photograph Alinari 11218; Anderson 23313.

234. Statuette of Artemis. She is standing, and wears a long chiton with an overfold reaching to the hips and girdled at the waist. The left leg is slightly advanced, and on her feet are low sandals. Her hair is loosely arranged around her face, and fastened in a knot on top of the head and another at the back. With raised right hand she is taking an arrow from the quiver on her back, and her left hand is outstretched to her left and holds the bow. Her skirts are blown back, revealing the outline of the left leg, and the left breast is bare. The lower edge of the overfold hangs in an irregular

line, as if it were caught up under the girdle at regular intervals.

Despite its mediocre execution, this statuette is of interest because representations of Artemis in long garments are rare in small bronzes. This conception of Artemis seems to have had its origin in the Peloponnese, and is depicted on a coin of Methana, in the time of Septimius Severus (cf. British Museum Catalogue, Coins of the Peloponnese, pl. xxx, 12). A similar figure is represented on a coin of Orchomenos, which is dated in the fourth century B.C. (op. cit., pl. xxxv, 16).

The type is possibly a dual conception of the goddess, combining the characteristics of the goddess of the chase and the moon-goddess. A very similar small bronze in the Hermitage is mounted on a globe, a familiar symbol for Selene. A series of statuettes of Selene have a similar pose, but not the attributes of Artemis (see the Introduction, pp. 75-76).

It is interesting to note that the following Nos. 235, 236 are replicas of this statuette. Another replica which is as yet unpublished was found in the recent excavations in Herculaneum. A fifth, of which the provenience is unknown, is in the Antiquarium of the National Museum in Copenhagen, and a possible sixth is sketched in Reinach, Répertoire,

III, 94, 1, and 96, 4, as in the collection Delvincourt, Crécy-sur-Serre. Of the last I know nothing further, and the drawing given by Reinach is not clear. But the other examples are very close in measurements and details, and could hardly have been made except by one artist. It seems probable that they were made in the neighborhood of Pompeii and Herculaneum, since four of the replicas are from those two sites.

The curious looped outline of the overfield in these replicas resembles the treatment in statuettes Nos. 196, 197, and is perhaps characteristic of a local Campanian sculptor. (See the discussion in the Introduction, pp. 73-74).

Ht. 0.065 m. without base. Patina dark, surface rough. Found in the earliest excavations at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5195).

Br. Exc., II, pl. xiii, 2; Reinach, Répertoire, II, 311, 8; Roux-Barré, VI, 9, 1.

235. Statuette of Artemis. Replica of No. 234.

Ht. 0.077 m. with flat, circular base. Patina light green, surface incrustated. Left foot restored. Found March 20, 1873, in Pompeii, R. I, Is. 11, No.

20. Now in Museo Nazionale, Naples (Inv. No. 109742).

Giorn. Sc., N.S. III, p. 47; Pomp. e la reg.
sett., pt. II, p. 74, No. 5.

Photograph Sommer.

236. Statuette of Artemis. Replica of No.
234.

Ht. 0.077 m. with base. Patina green, with
bluish spots and some corrosion. Found May 13, 1873,
in Pompeii, R. I, Is. II, No. 6. Now in Museo Nazio-
nale, Naples (Inv. No. 109743).

Giorn. Sc., N.S. III, p. 58; Pomp. e la reg.
sett., pt. II, p. 74, No. 6.

Photograph Sommer.

237. Statuette of Artemis. She is step-
ping forward on her right leg, and her left is drawn
back. She wears a shortened, sleeveless chiton, and
over this a cloak, which hangs over her left shoulder,
and is rolled around her waist, with part hanging as
far as her hips in heavy, looped folds. Her quiver
is attached to a band which passes over her right
shoulder transversely to the waist at the left. On
her feet are high hunting sandals, and her hair is
arranged in two knots, one on top of her head, and

one at the back. Her right hand is raised, as she takes an arrow from the quiver, and her lowered left hand holds the bow.

The type represented in this figure had its origin in the fourth century B.C., and was extremely popular in the Roman period. There are many similar examples in marble statues, unfortunately fragmentary, for the most part. The looped treatment of the drapery is found only in a group of very similar small bronzes, and probably indicates a common original for that group (see the discussion in the Introduction, pp. 76-78).

Ht. 0.087 m. without base. Patina very dark. Preservation good. Good Roman work. Found in the earliest excavations at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5194).

Br. Ere., II, pl. xiii, 1; Ceci, Pico. Br., pl. V, 8; Reinach, Répertoire, II, 314, 2; Roux-Barré, VI, 12, 2.

Photograph Sommer.

238. Similar to No. 237.

Ht. 0.09 m. Patina blackish, greenish corrosion. Found in earth dump outside of Pompeii, R. V, November 20, 1921. Now in museum at Pompeii (No. 3005).

(Measurements and provenience were given to me by Dr. Della Corte).

239. Upper Part of a Statuette of Artemis. Similar to No. 237. The statuette was apparently cast in two parts, and the lower edge of the remaining part is a clean break, where the joining was made. This break is at a point just above the hips. The workmanship is better than that of No. 237, the details of the drapery and the hair being carefully worked out. The figure lacks the quiver-band.

Ht. 0.115 m.; base of original figure, 0.095 m. square. Patina green, surface covered with ashy incrustation and green corrosion. Bow, quiver, and arrow missing. Found April 1, 1889, in Pompeii, R. VIII, Is. ii, No. 20. Now in Museo Nazionale, Naples (Inv. No. 120270).

Guida, 1553; N. Sc., 1889, 278.

240. Statuette of Artemis. She is standing with her weight on her right leg, and with the left drawn back and resting only on the toes. She wears a sleeveless chiton, which is drawn up very short, and a chlamys rolled around her waist. On her head is a stephane, and she has hanging boots

on her feet. Behind her right shoulder is a quiver, and in outstretched right hand she has a bulky object which may be a crude representation of an arrow or a short spear. Her lowered left hand probably held a bow. The original from which the type was derived belonged to the fourth century B.C., but the workmanship of the statuette is crude and uninteresting.

Ht. 0.103 m. with circular, moulded base. Surface injured. Mediocre Roman work. Found December 16, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5196).

Br. Exc., II, pl. xiii, 4; Reinach, Répertoire, II, 315, 7; Roux-Barré, VI, 9, 2.

Photograph Sommer.

241. Statuette of Artemis. She is standing, and is dressed in the shortened chiton. Her right hand is extended with a patera, and her left hand, which is raised, probably held a spear. Her hair is arranged in a knot at the neck, and another on the top of the head in the shape of a crescent.

Ht. of figure 0.087 m.; base 0.022 m. Legs are missing, also attribute from raised left hand. Patina green, surface rough. Found July 31, 1840, in Pompeii, R. VII, Is. xiii. Now in Museo Nazionale, Naples (Inv.

No. 5189).

PAH, II, p. 38 (called a Bacchante); III, p. 160.

242. Statuette of Artemis. She is standing with her weight on her right leg, and has her left drawn slightly back. She wears a sleeveless chiton of fine, crêpe-like material, shortened to above her knees by a deep blouse at the waist. On her feet are high sandals, and her hair is arranged in a knot on top of her head, with curls falling on her shoulders. Behind her right shoulder is the quiver. Her extended right hand holds the patera, and the bow was probably in her lowered left hand.

Ht. 0.09 m. without base. Patina very dark green. Execution poor. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5198).

243. Statuette of Artemis. She is standing with her left leg advanced, and her weight is on her right leg which is behind. She is dressed in a short, sleeveless chiton, which has fallen from her left shoulder, baring the left breast. Her hair is arranged in a knot on top of her head and a roll at the back. She has hunting boots on her feet. Her head is thrown back and turned to her left, as she looks towards her

outstretched left hand, which holds the bow. With her right hand she has taken an arrow from her quiver, and is preparing to shoot.

Except for the shortened garments, this statuette resembles Nos. 234-5, and the type may be a modification of the earlier type with long garments. The pose is a livelier one than that of Nos. 237-242. The bared breast is, according to Roscher, another proof of the relationship between the Amazon and the Artemis types. For similar representations with bared breast, cf. Reinach, Répertoire, II, 311, 4 and 5; IV, 185, 1 and 4; 186, 5; 187, 6-8; V, 135, 4. There are apparently no replicas of this statuette.

Ht. 0.145 m. with square base. Patina blackish, surface rough. Found in earliest excavations at Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5193).

Br. Erg., II, pl. xiii, 3; HAB, p. 175; Reinach, Répertoire, II, 311, 6; Roscher, I, 603-604, under Artemis; Roux-Barré, VI, 12, 1.

244. Statuette of Artemis. She is striding vigorously to her left, and only the toes of her right foot rest on the base. She wears a tunic with very short sleeves, over which is a sleeveless chiton,

deeply bloused and reaching to just above her knees. Over this is a skin, around her waist and over the left shoulder, and the quiver band crosses over the right shoulder. On her feet are high hunting boots, and her hair is arranged in the melon coiffure, with a crescent-shaped knot on top of her head, formed by the ends of braids which encircle her head. Her outstretched left hand holds a bow, and with her right hand she was about to send an arrow. The pupils of her eyes were apparently inlaid, and the iris is incised. On brow and cheek there are curls in relief work.

The type is that of the vigorously striding huntress, as it was developed in the Hellenistic period from an original of the fourth century B.C. The execution is of the Roman period, and of fair merit. The head resembles somewhat the head of Artemis by Damophon of Messene, in the National Museum at Athens (S. Paspiridi, Guide du Musée National, No. 1735). Although there are no replicas of this statuette, the general type was very popular, and numerous examples are extant.

Ht. 0.35 m. with flat, rectangular base. Patina black. Hairy surface of nebris indicated by finely engraved lines, careful attention shown in rendering of hair, finger and toe-nails, finger joints, etc.

Hollow-cast, arms joined after casting. Quiver, arrow, bow-string missing. Found in Herculaneum, February 4, 1747. Now in Museo Nazionale, Naples (Inv. No. 5024).

Br. Ere., II, pls. xi, xii; Ceci, Picc. Br., pl. V, 7; Clarae, 5640, 12180; Finati, Mus. Berb., XI, 18, 1; Guida, 1583; Piranesi-Piroli, V, 6; Roscher, I, 604; Roux-Barré, VI, 9 and 10.

Photograph Alinari 11217.

245. Statuette of Artemis. The movement of this figure is similar to that of No. 244, but she wears no nebris, and her arms are held slightly lower. The hair, though still in the melon coiffure, is fastened in a knot at the back, instead of being arranged as in No. 244. Cf. a similar statuette in the Bibliothèque Nationale, Paris (Babelon-Blanchet, Catalogue, No. 134).

Ht. 0.069 m. without base. Patina black. Arrow in right hand broken. Execution mediocre. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5197).

246. Statuette of Artemis-Selene. She is striding forward on advanced left leg, and wears a girdled peplos, shortened to the knees, and high hunting boots. Her hair is arranged in a crescent knot

above her brow, and hangs loose on her neck at the back. Behind her head billows out a mantle, the ends of which are twisted around her elbows and fly back. In either hand she holds a torch. Her head is raised and turned slightly to her right.

This statuette represents an unusual combination of the types of Artemis and Selene, having the dress of Artemis and the torches and billowing mantle of Selene. It is perhaps a modification of the Artemis by Strongylion, which has been identified on coins of Megara (see the discussion in the Introduction, pp. 75-76).

Ht. 0.095 m. without base. Patina green, surface corroded and incrustated. Was apparently gilded. Found in an excavation of a villa in the contrada Giuliana, Pompeii, by Marchese Imperiale, on October 26, 1907 with statuettes Nos. 16, 147, 202, 282, 559, 373, 374. Now in museum at Pompeii (No. 2369).

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

247. Statuette of Artemis. She is seated, with her knees and feet wide apart, and her right forearm rests on her right knee. She wears a short, bloused chiton, girdled beneath her breasts, and has sandals on her feet and a rayed crown on her head. Her hair is slightly waved, and fastened in a knot at the back.

In outstretched left hand she has a bow. Her head is turned slightly upward and to her right. The style is very late Hellenistic, the work is Roman and poor. Seated representations of Artemis are very rare, and I know of none similar to this figure.

Ht. 0.12 m. without base. Patina gray-green, surface covered with ashy incrustation. Rusty stain on left side of body and at front. Found in Heroulanum, July 29, 1875. Now in Museo Nazionale, Naples (Inv. No. 110777).

Guida, 1877; Sc. Exc., p. 670.

Photograph Sommer.

248. Bust of Artemis. Her head is thrown back and turned to her left, and her hair is arranged in a knot at the back, and another crescent knot on the top. Across her breast is a skin, and behind her right shoulder the quiver is visible. The style is Hellenistic, and the bust was used as a furniture ornament.

Ht. 0.10 m. Patina black, with greenish corrosion in the hollows. Found in Heroulanum. Now in Museo Nazionale, Naples (Inv. No. 5151).

Br. Exc., I, pl. ii; Piranesi-Piroli, IV, 5.

249. Bust of Artemis. Similar to No. 248, but having peplos and cloak visible on left shoulder instead of a skin.

Ht. ? Patina green, blue in hollows. Surface incrustated. Is flat at back for attachment. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 72854).

250. Statuette of Nike. She is poised on her left foot, and the right is back, as if she were flying, or alighting from flight. She wears a Doric peplos with long overfold, girdled high under her breasts, and bloused. The ends of the girdle hang down in front. The peplos is fastened on her right shoulder, but not on the left, and her left breast is bare. Her skirts are blown against her body, revealing the outlines of her legs, and billowing in wide sweeping folds at either side. Her wings are outspread, and the feathers are carefully indicated on the lower side, but not above. They are fastened into her back by means of grooves. Her hair is parted in the middle, and arranged in two knots, one on top of her head, and one at the back. The eyes were inserted of another material, now missing. Her whole body is twisted so that her right shoulder is forward and raised, and her left is back and lowered. The left arm is lowered and carries a staff, which, though

ancient, probably does not belong to this statuette. The right arm was raised and extended. When found, there was a band of gold, with inset stone, on the upper part of her left arm. There is a ring for suspension on her back between her wings, and the back of the figure is more carelessly finished, as it was not intended to be seen. The statuette is undoubtedly a Greek work of the Hellenistic period.

This statuette must be considered as it was when suspended by the ring, dispensing with the modern globe on which it is now mounted. The missing right hand may have held a wreath or a trumpet, and the left hand probably held a palm-branch or a trophy. This bronze may be compared in movement with the Nike of Samothrace and the Nike of Megara in Athens (A.M., VI, 1861, pls. 10, 11). The Nike of Paionios is probably the prototype from which these figures were developed. The Pompeian example belongs to the later Hellenistic period, and has been dated about the middle of the second century B.C. A. Reinach thinks it a copy of a Victory which was set up in Tarantum by Pyrrhus in 280-279 B.C.

Ht. 0.40 m. from left foot to top of hair; 0.50 with wings; spread of wings 0.47 m. Patina brown overlaid with green. Surface roughened. Right arm gone, also index finger of left hand, eyeballs; and bracelet is no longer in place. Good Greek work. Found Septem-

ber 18, 1822, in Pompeii, R. VII, Is. iv, No. 21 or 22. Now in Museo Nazionale, Naples (Inv. No. 4997).

Brunn-Bruckmann, 85; Case e Mon., II, pl. XXI; Clarac, 639, 1445B; Finati, Mus. Borb., VIII, 59; Fiore, Rend. d. Ling., 1901, 360; Friedrichs-Wolters, 1754; Guida, 832; Lawrence, Later Gk. Sc., p. 120; Overbeck, Plastik, II, p. 314, n. 130; PAH, II, pp. 60-61; III, p. 33; A. Reinsch, Neapolis, I (1913), 19-29, pl. II; Roscher, III, 1, 350, fig. 23; Spazzola, Arti decorative, pl. 249, 1; Studniczka, M.H., I (1898), 395, pl. VII, fig. 36.

Photographs Alinari 11254; Anderson 23399.

251. Statuette of Nike. She stands in a curiously distorted position, her right hip raised and her right leg set behind and resting only on the toes, while the left leg is advanced and planted solidly. She is nude except for a piece of drapery which hangs over her left shoulder and arm, and from there passes behind her body and is wrapped around her right thigh. On her feet are low shoes, and around her neck is a necklace, and a perizoma decorated with leaves and crescents hangs across her body from the right shoulder to the left hip. There are also bracelets on her wrists, and one above the right elbow, and earrings

are represented in relief. Her head is raised and turned to her left as she gazes towards a small, portable trophy which rests against her shoulder, the lower end supported by her left hand, while her raised right hand steadies it at the top. Her hair is simply arranged with a middle parting and falls upon her neck. She is wingless. The style and workmanship of the figure are Etruscan.

This statuette represents a type of Victory which was developed from the Etruscan Lasa. The Lasa was a demonic being with somewhat of the functions of both Fate and Fury, usually represented winged, with drapery from below the breasts to the knees, or nude with drapery only over one shoulder and leg, as here. The Lasa almost always wears a necklace, and frequently the perizoma and bracelets. She presides over scenes of violence and conflict, death scenes, and victories. For such representations, cf. P. Ducati, Storia dell'Arte Etrusca (Firenze, 1927), II, pls 243, 244, 121, 263.

From the type of the nude Lasa the Etruscans formed a Victory type as a natural development of one function of the Lasa. The Picoroni gista shows a Victory of this sort (Baumeister, I, p. 454, fig. 501), and others are to be seen on the Berlin gista (A.Z., 1862, pl. 164); and a late Etruscan vase,

illustrated in E. Gerhard, Auserlesene griechische Vasenbilder (Berlin, 1840-55), pl. 321, 1.

In this statuette there are the crude forms and exaggerated twist of the body which are frequently found in Etruscan works. The trophy, however, is not to be found in other Etruscan representations of Victory. The statuette is therefore probably an Etruscan bronze, made especially for Roman sale in the third or second century B.C.

Ht. 0.192 m. without base. Patina brownish with light green corrosion in hollows. Found October 26, 1752, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5264).

Br. Erg., II, pl. x; Finati, Mus. Borb., XIII, 54, 2; Guida, 1540; NAB, p. 168, No. 24; Piranesi-Piroli, V, §; Reinsch, Répertoire, II, 387, 7; Roux-Barré, VI, 8; Sc. Erg., p. 124.

Photograph Sommer.

252. Statuette of Nike. She is poised on the tips of her toes on a globe, and wears a Dorian peplos with ungirt overfold which falls at the sides in parallel folds as far as her hips, and clings in broad, smooth planes in front. The border of the overfold is decorated with a row of triangles in silver

intarsia. Around her neck is a necklace in relief, which was covered with silver also, and her hair is simply arranged with a middle parting and a long pointed knot at the back. Her neck is unduly long, and her face is plump and expressionless. With right hand she grasps a fold of her skirt and with the left she holds out an end of the overfold. The globe on which she is poised is decorated with a wreath of silver intarsia, and the base is a flat, rectangular piece supported by four winged claws.

The original from which this statuette is derived belongs to Peloponnesian art of the fifth century B.C., before the time of Pheidias. The type is related to that of the Herculanean maidens. For similar figures, all of which are apparently copies of the same original, cf. Reinach, Répertoire, III, 116, 5; IV, 235, 10; V, 202, 6. Stuiniczka relates it to a still earlier type, which is to be seen in a marble statue in the Conservatori (Helbig, Führer, No. 981).

Ht. 0.44 m. with globe and base; statuette from tips of toes, 0.35 m. Patina very dark green. Wings were fastened in grooves on the shoulders, and are missing. Roman work. Found April 27, 1740, in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5010).

Br. Erg., II, pl. xxiv; Clarac, 456, 837; Finati, Mus. Borb., III, 26, 1; Friedrichs-Wolters, 1754; Guida, 1590; Piranesi-Piroli, V, 12; Roscher, III, 1, 336, fig. 14; Roux-Barré, VI, 66; Studniczka, N.J., I (1898), 391, pl. IV, fig. 23; Waldstein-Schoobridge, heliogravure pl. X.

Photographs Alinari 11228; Anderson 23400.

253. Statuette of Nike. She stands on tip-toes on a globe, and wears a Doric peplos with girdled overfold, which clings to her legs and blows out at either side. In her left hand, which is at the level of her waist, she carries a palm, and with lowered right hand she holds out a wreath. Her hair is parted in the middle and knotted at the back, and a diadem encircles her head, which is turned very slightly to her right. The wings and the palm are marked by finely incised lines.

From the time of Augustus' victory at Actium, the Victory type with wreath and palm was exceedingly popular with the Romans, and many examples are extant. These were frequently represented poised on the prow of a ship, but in lararia and privately-owned statuettes, the globe is often substituted. The type was originally a creation of fifth-century Greek art. For similar representations, cf. Reinach, Répertoire.

II, 386; III, 116-117; IV, 234-236; also in the British Museum, Walters, Catalogue, Nos. 1551-1556; and in the Bibliothèque Nationale, Babelon-Blanchet, Catalogue, No. 679. The finest example of the type is the statuette in Cassel (Répertoire, II, 385, 3).

Ht. 0.272 m. with base, which is a cylinder on a square plinth, decorated with horizontal bands and an ovolo moulding. Patina greenish black, with some polish. Surface spotted with small injuries, and a hole in back of tunic. Hair and upper part of face injured. Found in Pompeii. Now in Museo Nazionale, Naples (Inv. No. 8260).

Guida, 1564.

Photograph Anderson 25818.

254. Statuette of Nike. Similar to No. 253. The proportions are slimmer, and the right hand is raised and outstretched.

Ht. 0.245 m. with square base; 0.15 m. without. Patina blue and bright green. Surface corroded, especially in face. Crown gone from right hand, except for small fragment. Found in Pompeii, possibly the statuette found May 26, 1866, although there is some confusion in the records. Giornale, XI, 111, gives height of bronze found then as 0.04 m.; while Scavi

1861-72, p. 168, No. 119, gives ht. as 0.15 m. Inventory refers the following No. 255 to this date. Now in Museo Nazionale, Naples (Inv. No. 5262).

255. Statuette of Nike. Similar.

Ht. 0.04 m. Covered with green corrosion.

Found, according to the Inventory, May 28, 1866, in Pompeii, R. IX, Is. 1, No. 7 (see note in No. 254). Now in Museo Nazionale, Naples (Inv. No. 117569).

256. Statuette of Nike. She is winged, and stands on tiptoes, as if she had just alighted from a flight. She wears a Doric peplos, with ungirt overfold reaching to the waist and fastened only on the right shoulder, leaving the left breast and shoulder bare. Her skirt has blown open at the left, revealing the left leg. In her right hand she holds a long cornucopia, which she steadies at the top with her left hand held above her head. Her head is slightly inclined to her right, and her hair is arranged in broad waves from a middle parting, with the ends loose. The figure was apparently mounted on a globe, now missing.

As early as the fifth century Nike was represented with one leg bare in the Nike of Paionios, and towards the end of the fourth century a type appeared with the figure still more free of drapery. This is

the type illustrated in this statuette, with leg and breast bare. The type attained great popularity in the Roman period. The cornucopia as an attribute of Nike is not common, but appears in company with this type in three very similar small bronzes illustrated in Reinach, Répertoire, II, 386, 1; IV, 553, 3; V, 201, 3. None of these is a replica, but they are all similar enough to indicate a common original.

Ht. 0.22 m. with square base. Patina black, with light green corrosion in hollows. Surface polished. Found in Herculaneum or Pompeii. Now in Museo Nazionale, Naples (Inv. No. 5263).

Pinati, Mus. Borb., XII, 24; Reinach, Répertoire, II, 356, 6.

Photograph Sommer.

257, Statuette of Fortuna (?). She stands with her weight on her right leg, while her left is drawn slightly to the side, with the toe of her shoe protruding beneath her skirts. On her head is a diadem with balls decorating the upper edge, and at the back her head is covered by a mantle, which falls over her back and the left shoulder and arm, with one end brought around to cover the front part of her body from the waist to the knees. Beneath the mantle she wears a

long, sleeveless chiton, which is gathered into a band at the neck. She has a snake bracelet at her right wrist, a plain band above the elbow, and necklace around her neck, and earrings, which are represented in relief. In her extended right hand is a beaded patera, and on her left arm she has a cornucopia filled with grapes and other fruits and having a long spike protruding from the top. Her hair is parted in the middle, and arranged in broad, flat waves, and her head is turned in the direction of the outstretched patera. The style and workmanship are late Etruscan, showing the characteristic interest in small details, but somewhat crude in general, with sharp transitions and less care in the rendering of the fundamental forms. The cloak has a curious, stippled surface, and it is difficult to conjecture what material is being represented in this manner.

The interpretation of this statuette presents some difficulty, since it resembles a Juno type as well as the Fortuna type (see discussion in Introduction, pp. 28-29). It is possibly a combined form, of the sort which the Etruscans and the Romans favored, representing the personal guardian Juno and the Fortuna of an individual. It is most certainly not local Campanian work, but an imported Etruscan bronze of a late period. Cf. a somewhat similar bronze from Herba in the Museo delle Terme, Rome: Helbig, Führer, No. 1504; one in the

British Museum; W. Lamb, Greek and Roman Bronzes, pl. 86c; a bronze in the Antiquarium in Berlin: Führer, p. 41, No. Fr. 2100; one in Cassel: Bieber, Cassel, No. 221; and one in the Scheuffeln collection in Oberlenningen.

Ht. 0.24 m. with flat, circular base. Patina greenish, surface has a fine incrustation in folds and hollows. Etruscan work. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5314).

Br. Erg., II, pl. iv; Ceci, Picc. Br., pl. V, 21; Koehler, Ann. d. Inst., XXV (1863), 451; Müller-Wiessler, V, 59; Overbeck, KM, II (Hera), p. 123; Reinach, Répertoire, II, 248, 9; 249, 1; Roux-Barré, VI, 3, 2.

Photograph Sommer.

258. Statuette of Fortuna. She is seated on a throne, with her feet resting on a footstool. She wears a short-sleeved Ionic chiton, girdled beneath the breasts, and over it a mantle, which falls from the knot of hair on the back of her head, covering her back, her left shoulder and upper arm, and is brought across her knees to hang in a long fold at her left side. On her left arm she has a cornucopia filled with fruits, and having three spikes projecting at the top. In her

outstretched right hand she holds a silver patera. Her head is very slightly inclined to her right, and her hair is simply arranged with a middle parting and a fillet. In front of both ears are curls in relief. She has sandals on her feet. The throne has a high back, with finials formed by two tritons blowing their horns. The arms terminate in rosettes supported by sirens, and the rectangular legs are decorated with volute forms in relief. The footstool is supported at the front by two legs in the form of the busts of sphinxes over claws.

The shape of the face, and the drapery of this figure are in the style of the fourth century B.C., and this conception of Fortuna, like the standing types, is probably in imitation of a similar one of the Greek Tyche. The throne is a fifth-century type in origin. The seated type of Fortuna is not common in small bronzes, but there are many examples in marble. Cf. similar types in Reinach, Répertoire, II, 256-259; IV, 145, 4-6. It is interesting to note that the majority of the examples have been found in western Europe.

Ht. 0.315 m. with flat, rectangular base. Patina green and blue. Surface has spots of corrosion and incrustation. Execution good, work Roman. Found October 27, 1890, in Pompeii, R. IX, Is. vii, No. 19, with two

statuettes of Lares, Nos. 335, 336. Now in Museo Nazionale, Naples (Inv. No. 111697).

Case e Mon., II, pt. 72, pl. 13; Guida, 1550; N. Sc., 1880, 487; E. Presuhn, Pompeii, die neuesten Ausgrabungen von 1874 bis 1881 (Leipzig, 1882), pt. X, p. 5, and pl. 3; Reinach, Répertoire, II, 257, 6; G. Richter, Ancient Furniture (Oxford, 1926), p. 121, fig. 287.

Photograph Brogi 12440; Alinari 11190; Anderson 23263.

259. Statuette of Fortuna. She is seated upon a throne, and wears chiton and himation. On her head is a stephane, which is decorated at the front. In her right hand she has a patera and in her left the cornucopia. Her feet rest upon a footstool. On either side of the back of the throne there are branches which twine about the posts and raise their foliage above. The statuette is exceedingly small and the details are not clear.

Ht. 0.041 m. without base. Patina bright green, surface rough. Found October 15, 1905, in Pompeii, in the street east of R. IX, Is. viii. Now in Museo Nazionale, Naples (Inv. No. 116407).

N. Se., 1910, 279, No. 13 (called Hygeia).

260. Statuette of Fortuna. She stands with her right foot advanced, and the toe of her shoe visible under her skirts, while the left leg is back, and apparently bears the weight. She is dressed in a sleeveless chiton, covered by a voluminous cloak, which is fastened on her right shoulder and envelopes her body, with one corner reaching below her knees in front, another to her right ankle at the back. Her left hand protrudes from beneath the cloak and holds a cornucopia, and her lowered right hand once held a rudder. Her hair is hanging loose, with a curl falling over each shoulder, and her head is crowned with a stephans and a modius.

The arrangement of the cloak shown in this statuette is rare in female figures, but is found frequently on male figures of a fifth-century type, especially in statuettes of Hermes. Cf. No. 261 following; also Reinach, Répertoire, III, 81, 10; V, 108, 1.

Ht. 0.163 m. with circular, moulded base. Patina brownish black. Rudder missing. Execution ordinary. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5316).

Br. Exc., II, pl. xxviii, 5; Reinach, Répertoire,

II, 262, 1; Roux-Barré, VI, 28, 2.

Photograph Sommer.

261. Statuette of Fortuna. Similar to No. 260. The chiton in this case has short, buttoned sleeves. The cornucopia is identical, and the statuette is very probably from the same hand as No. 260.

Ht. 0.121 m. without base. Patina brownish black. Rudder, and top of modius missing. Probably found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5354).

262. Statuette of Fortuna. She stands with her weight on her advanced left leg, and over her chiton is a cloak, which falls from her head, and covers her body as far as the knees. On her head is a stephane and modius. She has the rudder in her lowered right hand, and a fragment of the cornucopia remains on her left arm.

Ht. 0.091 m. with square base, supported by four feet. Patina black. Execution mediocre. Left forearm and end of cornucopia missing; breaks in right elbow and rudder. Found in Herculaneum. Now in Museo Nazionale, Naples (Inv. No. 5323).

Br. Ere., II, pl. xxviii, 3; Reinach, Répertoire.

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