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Busts of Julius Caesar

W. Warde Fowler

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times. But like the rest of us he has often introduced it when the order of the words makes it impossible—e.g. γ 340 : ὡς φερόντων λπερ' αὐτόθ'. (See Monro *H.G.* § 365 2nd ed.)

These instances will be enough to show

that it will be as impossible to neglect Brandreth as Knight. It is no small satisfaction to me to be the means of rescuing from undeserved oblivion a Fellow of my own College, *ad maiorem Trinitatis gloriam.*

ARTHUR PLATT.

BUSTS OF JULIUS CAESAR.

I NEED hardly say that I entirely agree with Mr. Tilley in his remarks on the portraits in my *Life of Caesar*. In justice however to my good friend Mr. Putman,—the most obliging of publishers, save in this one matter of illustrations,—I must take blame to myself for not having alluded in the preface or elsewhere to the very doubtful evidence in favour of other portraits besides that on page 78. I would myself have preferred to limit the illustrations to two or three portraits of Caesar himself, and as a consequence failed to take sufficient trouble about the others that were pressed upon me.

Mr. Tilley's note however gives me an opportunity of drawing attention to an omission which neither he nor any of my reviewers seems to have noticed. The Berlin basalt bust of Caesar, to which I made allusion in the preface, does not appear in the volume; it was unaccountably omitted after the sheets had gone out to New York, and the bad representation of the Vatican bust seems to have been substituted for it. Of all the so-called busts of Caesar this is the most singular and in some ways the most interesting. Bernoulli is very sceptical about it, and no doubt justly so, but it appears to me to have at least one or two points in common with the coins, and the exceeding hardness of the basalt may, I suppose, possibly account for some of the points of difference. I have not seen the

original, but I was greatly attracted by a fine cast of it shown me by Professor Michaelis in his gallery at Strassburg, and a letter which he afterwards very kindly wrote to me on the subject, quoting Conze's somewhat doubtful opinion and at the same time giving me his own, made me wish to include it in my book, with the word of warning which does actually appear in my preface.

If this strange and realistic bust is not a portrait of Caesar, it must at least be a portrait of some remarkable man. It is in fact so striking that it would be a great boon to all who are interested in Caesar's personality if the question as to its genuineness could be even approximately settled by experts. What Bernoulli says of it is certainly not the last word that can be said. And I take advantage of Mr. Tilley's remarks to invite specialists to concentrate their attention on a question of such real and lasting interest; for if it be Caesar at all, it must, I think, be the one real and unidealized portrait of him; while if it must be reckoned altogether doubtful, we should at any rate be able to rid our minds of an impression which it is not easy to shake off, so long as the strange features of this bust are even dimly associated in our minds with the Dictator.

W. WARDE FOWLER.

THE BERLIN PAPYRI.

Aegyptische Urkunden aus den königlichen Museen zu Berlin, herausgegeben von der Generalverwaltung. Griechische Urkunden, Hefte 1—3 (Berlin, Weidmannsche Buchhandlung, 1892). Each Mk. 2.40.

OF the four great collections of papyri, in London, Paris, Berlin, and Vienna (Leyden

does not seem to have maintained its position of late years), that at Berlin has hitherto been the least generally available. It is true that no official publication of this class of manuscript (with the exception of those containing texts of classical authors) has been made by the British Museum since 1839, or by Paris since 1865, and that the