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STATUE OF AN EMPEROR IN THE BRITISH MUSEUM.

IN the last number of the *Journal of Hellenic Studies* (VI. No. 1) Mr. Wroth tries to prove that the torso of a Roman Emperor from Cyrene in the Graeco-Roman Gallery at the British Museum originally belonged to a statue of Hadrian. This torso is described in my *Guide to the Graeco-Roman Sculptures*, 1877, Pt. I. p. 21, No. 46, as the 'Torso of a Roman Emperor'; it was found at Cyrene in a building which Messrs. Smith and Porcher in their *History of Discoveries*, p. 76, conjecture to have been the palace of a Roman governor, but which in the 'List of Sculptures,' which forms one of the Appendices of the same work, p. 104, may, it is suggested, have been an Augusteum, inasmuch as two busts and one head of emperors of the Antonine period were found in the same building.

Mr. Wroth supposes that the torso in question is that of Hadrian, because 'when complete it constituted a substantial replica' of a statue found at Hierapytna in Crete, which is published in the *Gazette Archéologique* for 1880 (pp. 52-55, Pl. 6), and is now in the Imperial Museum at Constantinople. But how far can the Cyrene torso be considered a replica of the Cretan statue, of which latter I have before me a photograph? I cannot agree with M. Sorlin-Dorigny, who, in publishing this figure in the *Gazette Archéologique*, states that it is worthy to rank among the finest Iconic statues of the Roman Empire. I consider it a clumsy work of a provincial artist, just such as might have been expected in an island like Crete, which, as far as I know, has yielded only very mediocre specimens of sculpture. On the other hand, in the torso from Cyrene, in spite of the defaced condition of the front of the cuirass, we

may discern great refinement of treatment in the ornaments. This is particularly shown in the elephants' heads on either flank. It is from the excellence of the sculpture in these details that I was led to assign this torso to the Augustan age rather than to that of the Antonines. I am still of that opinion, though I note that Mr. Wolters in his *Gipsabgüsse Antiker Bildwerke*, p. 668, No. 1655, agrees with Mr. Wroth in considering this a torso of Hadrian on account of its resemblance to the Cretan statue. Mr. Wroth bases his attribution mainly on the fact that on both these figures the cuirass is decorated with the same group in relief, which in the *Guide to the Graeco-Roman Gallery* already cited I have described as Rome standing between two Victories crowning her, with her feet resting on the wolf suckling the twins. A comparison of other representations of the same subject on imperial cuirasses leads me to the conclusion that the central figure is not Rome but the Palladium. Now before it can be assumed that the occurrence of this subject both on the Museum torso and the Cretan statue proves that the torso is necessarily that of Hadrian, it must be shown that he alone among Roman emperors has his cuirass ornamented with this composition.

When Mr. Wroth wrote his article he could hardly have been aware of the number of examples of cuirasses similarly ornamented on Roman imperial statues. In Clarac, *Musée de Sculpture*, v., I find the following: Pl. 919, No. 2326 (Turin); Pl. 942, No. 2412 (Naples); Pl. 963, No. 2479 (Vatican); Pl. 973, No. 2505 (Naples). To this list may be added the statue of Augustus, formerly in the Pourtalès Collection, and now in the Museum at Berlin (see Hübner, *Winckelmanns-fest-program*, Berlin, 1868), the torso found in the German excavations at Olympia (*Die Ausgrabungen zu Olympia*, ii. Pl. 29),¹ and the fragment of a cuirass found at Athens, Hübner, *op. cit.* p. 12, pl. 2. Now to establish Mr. Wroth's attribution of the Cyrene torso, it would be necessary for him to prove (1) that *all* the statues and torsos in the above list represent the emperor Hadrian rather than any other emperor; (2) that the Cretan statue represents Hadrian rather than some later emperor.

¹ It would appear from the note referred to above has been proved to be that of Hadrian by the discovery that the torso found at Olympia of the head of that emperor.

Dethier, the late keeper of the museum at Constantinople, thought that this figure represented Caracalla trampling on a Persian; and, notwithstanding the great authority of Longpérier, as cited by Sorlin-Dorigny, I should be disposed to place this statue rather in the third than in the second century A.D. I should not have expected a medallion in the centre of the wreath in a statue of Hadrian, and the action of trampling on a fallen foe is a motive which, so far as can be gathered from the evidence of coins, is more characteristic of the third and fourth centuries A.D. than of the age of Hadrian. I would in conclusion observe that the slightly-bent left knee of the Museum torso is no proof that the leg trampled on a prostrate foe; I should rather infer from the angle formed that the left foot stood on the same level as the right foot. Again, nothing whatever can be inferred from the correspondence in the direction of the folds of the paludamentum, which Mr. Wroth adduces as a corroboration of his general argument. Lastly, Mr. Wroth is not justified in stating that the marble statue of Aphrodite from Crete engraved in Spratt's *Travels in Crete*, i. p. 72, is *identical* with the Cyrene torso representing this same subject. The type is one of which there are many replicas in marble, in bronze, on gems, pastes, and coins (see Bernouilli, *Aphrodite*, pp. 330-35); but these replicas are never, so far as I know, exact copies one of another, but varieties of the same theme.

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