

## ANCIENT MARBLES IN GREAT BRITAIN.

## SUPPLEMENT II.

(Continued from Vol. V. p. 143-161.)

## PLATES LVI.—LVII.

## HAMILTON PALACE.

(*Ancient Marbles*, p. 300, 301.)

It is well-known that the antiquities of this Palace were sold by auction in 1882. In the sale catalogue, however, published by Messrs. Christie, Manson & Woods, no mention is made of nos. 1, 7, 8, 9 of my catalogue. All these being *marble statues*, I have little doubt that they have remained at the Palace, which is said to be still to-day richly furnished also with busts and other smaller antiquities. A few notes extracted from the sale catalogue will serve to supplement the notices given in my book. The kindness of my friend Mr. Scharf enables me to add the names of the buyers, and the prices as given in the priced catalogue. The woodcuts of the illustrated catalogue, which I have not seen, are said to be very poorly done; tracings of them lie before me.

No. 190 (no. 6 of my catalogue). *Bust of Vespasian*, of black basalt, with (modern?) drapery of oriental alabaster. Woodcut. This bust, which was sold at the Strawberry Hill sale for £220 10s., fetched £336; T. Agnew & Son.

No. 191 (no. 4). *Bust of Augustus*, of antique Egyptian porphyry, with gilt ornaments. The woodcut shows the emperor crowned with a wreath, and clad in a breastplate (decorated with two pegasi flanking a central ornament), and an aegis below it, a mantle covering shoulders and part of the breast. I dare not say from the woodcut whether the head is antique; the bust is

Pl. C.



certainly modern. It was sold to E. Joseph for the enormous sum of £1,732 10s.

No. 192 (no. 5). *Bust of Tiberius*, of the same materials. Judging from the woodcut, Waagen seems justified in recognising Vespasian. The head is crowned like that of Augustus, to which it forms in every respect the counterpiece, and with which it shares the doubts about authenticity. Bought by S. Wertheimer for £525.

No. 469. *Bronze bust of Zeus Serapis*, on black marble stand, 9 inches (0·23 m.) high. The head only is antique, the rest restored by the Hon. Mrs. Damer, 1787. From the Barberini collection it passed, through the hands of Sir William Hamilton, into the possession of the Duchess of Portland, at whose sale it was bought by Horace Walpole (comp. *Ancient Marbles*, p. 69, and note 172). At the Hamilton sale it was sold to A. Castellani, for £106 1s. (Portland sale £173 5s., Strawberry Hill sale £78 15s.); I do not find it, however, in Froehner's catalogue of the Castellani sale (1883).

No. 470. Small antique *bronze bust of Alexander the Great*, on marble mount, 4½ inches (0·11 m.) high. From Strawberry Hill (? not in the sale catalogue). Bought by W. Boore, £21.

No. 472. *Equestrian male figure*, on pedestal, 4½ inches (0·11 m.) high. Bought by A. Castellani, £71 8s. In the Paris sale catalogue of the Castellani collection there is the following description, probably of the same figure: 'No. 440. *Jeuue cavalier galopant vers la gauche. Buste et bras nus; la main droite levée tenait un javelot, et la tête se retourne vers l'ennemi qu'il s'agit de frapper. Applique. Haut., 10 cent. Larg., 16 cent.*'

No. 885 (no. 2). *Colossal marble bust of Venus*. From the Braschi Palace. A band encircles the hair. 'The tip of the nose is modern, and so is the lower lip. The eyeballs are not marked. The breasts are set into a bedding of modern marble. Very like the Cnidian Venus. Compare also the Holkham head, no. 37.' [G. SCHARF.] Bought by J. and W. Vokins, £120 15s.

No. 886 (no. 3). *Bust of the 'dying Alexander'*, erroneously styled 'bust of Niobe' in the catalogue. Woodcut. It is, according to Mr. Scharf, a modern copy of the Florentine bust. Bought by G. Sinclair, £409 10s.

No. 889. Antique marble *group of two Cupids*. No details known. Bought by Mrs. Williams.

No. 1005. *Bust of Homer*, in basalt, on bronze mount. 'Bearded and crowned with laurels. ΟΜΗΡΟΣ in front below.' [G.SCHARF.] Antique? Bought by T. Agnew & Son, £99 15s.

No. 1423. A pair of *Roman mosaics*, with birds, a mouse, and serpent.

No. 1426. Small antique *Roman bust of a boy*. Bought by J. and W. Vokins, £157 10s.

No. 1427. Antique *double terminal bust* (of Dionysos?), with ivy wreath in the hair. Bought by Duncan, £66 3s.

No. 1447. *Bust of Niobe*. Bought by J. R. Lorent, £84.

No. 1448. *Bust of a Roman Empress*. Bought by H. Samuel, £13 13s.

#### HILLINGDON COURT (Middlesex).

(*Ancient Marbles*, p. 301.)

In this seat of Sir C. MILLS, M.P., near Uxbridge, the *Attic bull*, once the property of Cockerell, is still in his old place under a yew-tree, the branches of which have not been able to protect the poor creature from the injuries of the damp English climate. The annexed Plate C. is copied from a photograph kindly taken by Mr. S. Gardner, with Sir C. Mills's permission. From a letter of Professor P. Gardner I copy the following remarks. 'The bull is rather carelessly finished and the details only superficially rendered. The head is the best part and the legs the worst. I have no doubt that he was set up on a base so as to be looked at rather from below; as the back is quite rough, it is clear that that was not intended to be looked at. He reminds me of the animals of the Dipylon cemetery [Salinas, *Monumenti sepolcrali scoperti in Atene*, 1863. Curtius and Kaupert, *Atlas von Athen*, pl. iv], and I should suppose that he must be of the same period, in spite of his somewhat archaic air. The marble is very hard and white; as the bull is covered with moss, it is not easy to examine its texture, but tradition says it is Pentelic. Mr. Constantine has been good enough to take for me the following measurements: length from top of head to root of tail 5 feet 8 inches (1.70 m.); height to top of head 3 feet 3 inches (0.98 m.); length of head 18 inches (0.45 m.). He would thus represent a very small animal, if intended to be of life-size.'

## CASTLE HOWARD (Yorkshire).

*(Ancient Marbles, p. 325—332.)*

Of all the larger collections of ancient marbles in England, that of the Earls of Carlisle at Castle Howard was the only one which, when I collected the materials of my book, I had not had an opportunity of examining myself. With the kind permission of Mr. G. HOWARD, M.P., who is now residing in that vast palace, I have been able to fill up that gap, and to give a somewhat exacter account of the greater part of the marbles, which are scattered over the hall (nos. 1, 2, 5, 8, 11, 14, 16), the long corridors, and some saloons of the house. Nevertheless, my catalogue is far from being complete, the number of antique sculptures being very large, and my time being limited; I feel sure, however, that no piece of any importance has been overlooked. I shall mention all those marbles which I have inspected myself.—Besides the fourth Earl of Carlisle (*d.* 1758), who began collecting in Italy, his successor the fifth Earl (*d.* 1825), followed the same line and added several specimens to the collection.

1. *Female statue.* The antique head, which has been added, is pretty; it is crowned not with laurel but with ears of corn. H. 1·38.

2. *Female statue* (only accessible with the aid of ladders). The antique portrait head is certainly the original head. It was broken, but the lines of the fracture prove that the two parts belong together; and so does the Parian marble which is of exactly the same quality in the head and the body. Several smaller restorations and patches are of no importance. The style is calculated for mere decoration. H. 1·78.

3. *Fortuna.* The head and the body are of different marble. The antique head, which shows a pretty countenance and is very well executed, including those portions of the hair which have not been retouched, is of Greek marble. The expression of the features is rather ideal, though not expressly characteristic for Venus, as Waagen supposed. Unfortunately, the head is much broken and patched, the nose, the lips, the chin, the stephanè being modern. The neck is inserted. The body, the execution of which is rather coarse but sufficient for the purpose of decorative effect, is made of Italian marble, and in excellent

preservation ; only half the left fore arm with the cup, and the fingers of the right hand are new. The cornucopia contains an apple, ears of corn, a bunch of grapes, a pomegranate, a pineapple, and flowers. The back of the statue is but little worked, the chair only sketched. H. 1·59, with the pedestal, 1·73.

4. *Athenè*. She rests not on the left but on the right leg. The folds of the cloak before the stomach and the thighs are executed in an exceedingly simple, flat way ; similar is the treatment of the chiton. Cavaceppi's engraving (*Raccolta*, i. pl. 18), repeated by Clarac (iii. 471, 900), is so exactly like the statue, even in a number of small and insignificant details, that I have little doubt that it refers to this copy ; Brotherton's drawing taken from the original at Castle Howard itself (Clarac, iii. 462 B, 888 c), is less exact. Not only the right arm but also the shoulder, from the beginning of the cloak, is new.

5. *Hygieia*. Of remarkably perfect preservation ; even both the hands, though broken, are undoubtedly antique and her own, and so are the cup and the serpent (except the head and the neck from the goddess's hand). The right hand seems to have been broken in ancient times ; a hole within the palm and another opposite to it, in the body of the statue, may have served to fasten it. Another hole opposite the serpent's head will have served a similar purpose. The execution of the drapery is flat in general, but sharper in those folds which are more prominent. The fingers are not rounded but rather square. The statue itself is of Parian, the portrait head (nose new) of Italian marble. H. 1·64.

6. *Boy (Eros)*. No traces of wings. The curly head is certainly antique ; it was broken, but there is every probability that it is really the original head. Nose new. The pose of the boy is scarcely strained enough for the action presumed by the restorer ; it would rather suit a boy collecting fruits from a tree (see Richmond, no. 3). The work is very pleasant and of good execution. Greek marble. H. 0·68, up to the left hand, 0·74.

7. *Eros*. The torso is executed with tolerable softness but without great delicacy of feeling ; moreover it is much rubbed down, and patched in several places. The torso as well as the head are of Greek marble, but the quality is different. The pretty boy's head, with clusters of hair, has also suffered from smoothing. H. 1·25.

8. *Dionysos* (placed like no. 2). Notwithstanding the many pieces of which the statue has been recomposed, its preservation on the whole is very good; new: the panther's head, a few unimportant patches, the whole mask of the countenance all around to the hair, the head itself being antique and originally its own. In the hair which falls down over the neck there are remains of red colour. There is little doubt but that the nebris, which is worked in exceedingly flat relief, without sharply-defined edges, was also painted. It exhibits a rough surface, and so do the hair, the kantharos, the bunch of grapes, the sandals, the panther, and the tree; all the naked parts of the body being smooth and polished. The marble is Greek, of large grain, much like the Thasian. H. 1·58. The pedestal, also with rough surface, has rounded corners, and shows a very simple flat moulding, with a profile similar to that given in *Arch. Zeitung*, 1876, pl. 2. no. xii.

9. *Boy riding on a goat*. The garland is composed of flowers, not ivy; the stick in his right hand is a small pedum. The goat is heavy, its flocky fleece well characterised though superficially executed; the boy is better. Half of his left foot is antique, the end of the goat's beard new.

10. *Sleeping Seilenos*. Undoubtedly modern.

11. *River god* (over the main entrance, accessible by a narrow staircase). The main portion of the body, including part of the pedestal, made of a greyish stone (marble?), seems to be antique. The workmanship is not refined but does not want feeling for form. New: head, both the arms and shoulders, great part of the legs from below the knees. H. 0·71. Actual length of plinth 1·20.

12. *Serapis*. The middle head of the Kerberos (muzzle new) looks like a lion's, the two side heads like dogs' heads. Waagen's description (p. 329) refers not to this statue but to

12a. *Small bust of Serapis*, placed near no. 4; of very transparent Greek marble; new: the modius of rosso antico, the bust of coloured marble.

13. *Youthful Roman in the toga*. Much rubbed down. Head inserted; new: nose, mouth, chin, portions of drapery, scriinium and inferior part of the legs, from the middle of the calves downwards.

14. *Augustus*. The head, without any restoration, is very

much repolished; it has never been separated from the body. Drapery crowded at the left shoulder, poor in other places. On the whole the antiquity of the statue is very open to suspicion. The many fractures and restorations (right arm, left fore-arm with the globe, greater part of the legs) bear witness of the statue having remained a long time in the open air, or in some other exposed place. H. 1'73.

15. *Statuette of a nude youth.* Certainly modern.

16. '*Marcus Aurelius.*' The completely preserved head, to judge from the treatment of the hair, appears to be modern; and so are the pedestal, the trunk, the right leg from the knee, etc. The body is of soft work. H. 1'63.

17. *Statuette of Athene.* Modern, of about the seventeenth century.



18. *Two Pans.* This is no group but a *relief*, and a very pretty one, the authenticity of which I see no reason to doubt. It belongs to a series of delicately-carved miniature reliefs, the

best known specimen of which may be the Lateran relief of an actor and a muse (Benndorf-Schoene, no. 245, comp. London. Lansdowne House, no. 72), and is executed in a beautiful yellowish Greek marble of fine grain. The relief is tolerably high; the head of the elder Pan was in great part detached from the ground. The field of the relief is not even, but on different levels. The sculpture is full of fresh life, by no means dry. An engraving by H. Moses, privately made and never published, some copies of which I owe to the kindness of Mr. Howard, is here repeated, with some corrections of little consequence. It dispenses me from giving a detailed description. Far the greater portion is antique and intact, including the frame which shows a simple moulding. The line of restoration crosses the right leg, the tail, the skin, the head (the upper part of which is modern), the left wrist (hand and thyrsos new) of the elder, and the horns of the younger Pan, at the left cheek of whom there is a patch. H. 0.25. L. 0.28.

19, 20. *Two groups of a lion tearing a bull.* The two groups were evidently to serve as counter-parts, being composed in opposite directions, and of nearly the same size (H. 0.67, and 0.69; L. 1.21, and 1.15). Preservation excellent; restorations of little consequence. The bulls are fallen on all four legs, the necks bent back; the lions have jumped from behind, and are biting the bulls' necks. Italian marble.

20a. *Small goat, capering.* Decorative work. The horns, being let in, and made of real horn, are no doubt a modern addition. H., including the pedestal, 0.43. L. 0.44.

#### BUSTS.

21. *Bust of Minerva.* Modern. Head and helmet of black marble, bust of oriental alabaster.

22. *Mask of bearded Bacchus.* Much patched, and very coarse, if at all antique. H. 1.05. Length of face 0.46.

23. *Bust of Bacchus.* See Catalogue.

24. *Head with Phrygian cap.* Turn of the head and expression somewhat sentimental, reminding us slightly of the portraits of Alexander the Great. Workmanship not bad, but rather poor. New, also bust and top of cap. Parian marble. Length of face 0.22.

25. *Head of Io*. One would think of a Juno, of insignificant expression, but for the two little horns which are certainly antique.

26. *Hieratic head of Athenè*. The style is similar to that of the famous Artemis at Naples (Müller-Wieseler, i. 10, 38); the helmet seems best to suit Athenè. The wreath of flowers forms the ornament of a kind of stephanè, below which the forehead is covered by a mass of stiff hair, an arrangement very much like that of the 'Zeus Talleyrand' (*Arch. Zeit.* 1843, pl. 1. 1874, pl. 9). The ears are covered by a flat, curved garland, as it were, of hair, similar to the arrangement on certain Athenian tetradrachms (Müller-Wieseler, i. 16, 70). Longer tresses fall down behind the neck. The low, round helmet was decorated with an animal at the top, and a crest, remains of both of which are preserved. Traces of red colour are visible also in the eyes.

27. *Youthful head*. This unusually beautiful head, which shows no marks of special Heraklean character, is far the finest specimen of the whole collection. It belongs to the Lysippic type and may be best compared with such heads as that of the Meleagros at Berlin or in the Vatican, to which corresponds also the turn of the head. All the peculiarities of fine Lysippic heads may be traced, though a little tempered, executed not with that feeling of individuality which we should find in a Greek original, but still with a fine rendering of the whole character. The head is of a beautiful Greek marble of large grain, perhaps Parian, the bust of Thasian marble. Length of face 0·18.

28. *Head of Seilenos*. The pointed ears confute Waagen's opinion that it might be the portrait of a poet. Very noble type, without any vulgar feature. Beard pretty long. New: top of nose. Thasian marble.

29. Dallaway's '*Dioskuros*' seems to mean no. 27; at least I have found no head of Dioskuros in the collection.

My time did not allow me to go carefully through the very large number of *Roman portrait busts*, which occupy the walls of the long corridors; consequently I have nothing to add to nos. 30—44. A cursory inspection, however, seemed to prove that there are no busts among them of peculiar interest or artistic value.

RELIEFS.

45. *Nikè*. See Catalogue.

46. *Bacchante and youth*. Right fore-arm and hand of the Maenad, except the index and the middle finger, are new.

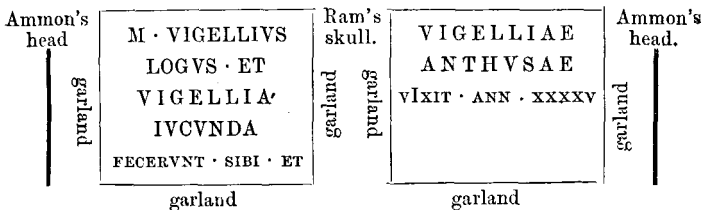
47. *Sepulchral relief*. The attendant stands to the left of the youth, the tree is to his right. High relief (0·06). Roman work. H. 0·46. L. 0·43.

48. *Child's sarcophagus*. All the figures of the whole sarcophagus are moving right, our description follows the opposite direction. *Front side*: A tree at the right extremity of it indicates that the whole procession begins with the girl preceding Dionysos; before her feet is a panther. Dionysos turns his head towards the attendant boy who supports him. *Left end*: The basket (head of snake quite clear) is near the god's attendant; the Satyr boy moves towards it; behind (not before) him is the girl with tympanon in the upraised left hand; her right arm is grasped by Pan, who is followed by the Centaur; the closing girl, who looks much like a Maenad, is half concealed by the Centaur. *Right end*: After the *back* with the boys treading grapes, comes the boy with flute, partly concealed by the female Centaur; the boy with lyre follows; after him a basket on the ground, with a serpent; then the Satyr boy with pedum and nebris; finally the tree, which separates this group from that on the front. H. 0·29. L. 0·91.

49. *Ploughman*. The oxen move left. The kind of relief is a little like that of no. 18, but much coarser. The old piece is h. 0·18, l. 0·43.

50. *Cippus of P. Aelius Taurus*. See Addenda, p. xxiv.

51. *Double cinerarium*. The inscription runs thus:—



51a. *Triple cinerarium*. The fields to the left and to the right are empty, in the middle field the inscription :—

VIGELLIAE

M . L .

ERATÓNIS

Ornaments of no importance.

52. *Round cinerarium*. See Addenda, p. xxiv.

53. *Round pedestal*. H. 1·02. Diameter 0·75.

#### BRONZES.

59. *Venus*, with diadem. Same type as Stanmore, no. 1. *Arch. Zeitung*, 1870, pl. 38.

60. *Fury*. Undoubtedly modern.

#### MOSAICS.

64. *Young Pan*, sitting. The wine-skin lies on the ground, Pan holds its mouth in his right hand. The large cup is yellow. Two masks on the ground, the one of a bearded man with ruffled hair, the other of a bald-headed Seilenos; a third grey-bearded mask lies on the krater. Between this and Pan, in the middle of the picture, an altar with fruits lying on it. L. 0·55. H. 0·55.

65. *Aphrodite*. L. 0·535. H. 0·535.

#### PAINTED VASE.

66. *Krater of Python*. See Addenda p. xxiv., and Engelmann *Annali dell' Inst.* 1872, p. 7. In the *Documenti inediti per servire alla storia dei Musei d'Italia*, iv. p. 124 &c., is reproduced a catalogue, made in 1796, of the new museum of the manufactory of porcelain at Naples; among the vases dug up by order of the royal government at S. Agata de' Goti and deposited in that museum are, besides others, the famous vase of Kadmos slaying the dragon, by Assteas (No. 53), and our vase (p. 133 No. 119), with the additional remark '*è stato ripulito, e ritoccato.*' As far as I could observe, this remark may refer to the upper parts of the two rain-pouring Nymphs; the legs, the head, and perhaps some further details of Antenor; some parts of the head of AOs. Generally the colours are less glaring than they

appear in the engraving. The sceptre of Zeus, with its curious prominences, is painted white at both extremities, as far as they stand out from the body. The back is of very superficial execution. H. 0·57. Diam. 0·53.—Sant' Agata de' Goti, though situated in Campania, is known for the later style of its vases very similar to those of Lucanian origin. Of Python this is the only known specimen; of the five vases of Assteas three were found at Paestum, the above-named at S. Agata (not at Bari in Apulia), the fifth which was originally in the possession of the Bishop of Nola, may also have come from the neighbouring place of S. Agata. Comp. Klein, *Griech. Vasen mit Meister-signaturen*, p. 84.

## INCE BLUNDELL HALL.

(*Ancient Marbles*, p. 333–415.)

In the *Athenaeum* of 1883, Nos. 2917—2919, pp. 375, 408, 439, an account is given of the ancient marbles of that large collection, the author of which offers suggestive remarks and criticisms on a great number of the most conspicuous specimens, of most of which he quotes the numbers of my catalogue.<sup>1</sup> It would be impossible to give here an extract of all what is new in those observations; the only specimen of some interest overlooked by me seems to be 'a Greek *male left thigh*, possessing exquisitely carved work about the knee, which has, with the finest style, the pulpiness and energy of life' (p. 376; in the Pantheon).

<sup>1</sup> The same critic, in a very kind review of my book, in the *Athenaeum*, 1883, No. 2895, p. 512, objects to my having 'overlooked Foucquet' in my Introduction. I am not aware of any ancient sculpture of Foucquet's collection having come into English hands. I had therefore no reason to speak about that collection in an account which deals with 'the influx of ancient sculptures

into Great Britain' only, not with 'the development of the taste for antique sculptures on this side of the Alps.' The further reproach that 'due honour is not given to Haydon,' will easily be refuted by a reference to pp. 140, 145, 148, to which I may add what I have stated in an article quoted p. 138, note 354.

LONDON.

H. ATKINSON, ESQ.

*(Ancient Marbles, p. 431.)*

Owing to the goodness of Richard Fisher, Esq., I have had access to the Athenian marbles mentioned in my Catalogue. According to a notice by Mr. Fisher they were collected by WILLIAM ATKINSON, an architect of reputation and an intimate friend of the Athenian Lord Elgin, part of whose marbles were first deposited in the grounds of Mr. Atkinson's house at St. John's Wood. It may have been on this occasion that Lord Elgin presented his friend with some of his acquisitions. On that gentleman's death, his son, HENRY ATKINSON, took the marbles in question to 61, Upper Gloucester Place, Dorset Square, where they were sold by auction in March last, Mr. Atkinson having died intestate. Of the ten pieces which the collection is said to contain, I have been shown the following seven by the housekeeper, who knew of no more specimens. Although there are no fragments from the Parthenon among these relics, still their Athenian origin secures them a certain interest.

1. *Attic sepulchral stelè*, of simple shape. The top, of semi-circular form, is quite plain. A simple moulding separates it from the main field, on which is represented a girl, standing to the right, the hair encircled by a ribbon, draped in chiton and cloak, and holding on the left hand a little bird which she caresses with her right hand. Pretty low relief; from the end of the fifth or the beginning of the fourth century. The slab is broken below. H. 0·39 (slab 0·25, top 0·14). L. 0·20. *Purchased at the sale by Mr. Woolner, the sculptor.*

2. *Upper part of an Attic sepulchral stelè*, including the top decorated with a fine anthemion in relief and ending in three rounded akroteria, a simple cornice, and the uppermost plain part of the slab itself. H. 0·48. L. 0·35. *Now in Brit. Mus.*

3. *Attic sepulchral lekythos of Hippokrates and Eukolinè*. Half the neck and foot wanting. Hippokrates, an elderly, bearded man, with portrait-like countenance, is sitting to the



character of a composita-capital. H. 0·29. L. 0·25. *Now in Brit. Mus.*

7. *Base of a column.* Round the whole the *σπεῖρα Ἀττικουργής*, the tori decorated with ornamental patterns; at the top another trochilus of smaller size, an astragalus, and a small torus. The plinth at the foot was only meant to be inserted somewhere, as is shown by its roughly worked surface. H. 0·21. Diam. about 0·55. *Now in Brit. Mus.*

The British Museum acquired, besides the three marbles already mentioned, architectural fragments.

#### STOURHEAD HOUSE (Wiltshire).

(*Ancient Marbles*, p. 661.)

According to the newspapers, the picture gallery and the library of Sir Henry Hoare have been sold by auction, in June and August, 1883. What may have become of the statue, or statues, mentioned in my book?

#### SUNDORNE CASTLE (Shropshire).

This place, the possession of the Rev. J. DRYDEN PIGOTT CORBETT, is situated not far from Shrewsbury. Professor Colvin has directed my attention to a passage in Murray's *Handbook for Shropshire, Cheshire and Lancashire*, 1870, p. 60: 'In the drawing room is a *statue of Venus*, brought from Rome, for which Nollekens is said to have offered a thousand pounds.'

#### WEST PARK (Hants).

I owe to a kind communication of F. Haverfield, Esq., of New College, Oxford, the notice of a *marble bust* preserved at West Park, a country house near Fordingbridge, not far from Salisbury, in the possession of EYRE COOTE, Esq. Two photographs, unfortunately executed on a very small scale, serve to illustrate Mr. Haverfield's description. The bust is covered by a plain breastplate, the midst of which is occupied by a Medusa's head. The neck is rather long. The youthful

head bears a small lion's skin cap instead of a helmet. Mr. Haverfield had already alluded to the bust in the *Journal of Philology*, xii. p. 296, as being 'perhaps the head of a Roman emperor.' Now he is rather inclined to take it for a female head, and, instancing the famous statue of the lion-helmeted Athenè in the Villa Albani, he supposes it to represent the same goddess in similar attire. However, the shape and the material of the breastplate, which is evidently meant to be of metal, as well as the leathern stripes covering the shoulders, would be scarcely consistent with a representation of Athenè; at least I know no example of the kind. It would rather lead us to think, in accordance with Mr. Haverfield's former impression, that the bust represents a youthful warrior; although I am obliged to confess that neither the lion's skin admits of an easy explanation, nor seems the countenance to bear a resemblance to any one of the Roman emperors who might have been represented under the shape of a young Hercules. Perhaps a closer examination of the original would lead to a more satisfactory explanation. The nose and the neck are slightly touched up. The bust is supposed to have been brought from Alexandria, together with a Latin inscription (*Journ. of Philol.* l. cit. *Ephem. Epigr.* v. p. 3 no. 10, p. 259), at the beginning of this century by Major-General Sir Eyre Coote, K.C.B.

Mr. Haverfield further observes that in the second edition of Thomas Walsh's *Journal of the late Campaign in Egypt* (the first edition appeared in 1803) there is an appendix containing a list of ancient remains brought home by the English troops in 1801-2, and among them 'two statues supposed to be of *Severus* and *Marcus Aurelius*, in white marble.' Neither of these statues is at present in West Park.

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At the end of this article which deals with ancient monuments hitherto hidden or not sufficiently known, I beg leave to draw once more (comp. *Anc. Marbles*, p. 161, note 432) the attention of the readers of this Journal to one of the most curious antique marbles which were ever brought to England, long since utterly lost sight of:

## THE CORINTHIAN PUTEAL.

The history of this sculpture is strange enough. About the beginning of this century it was in the possession of a certain Notará at Corinth, a descendant of a noble and ancient Greek family. He had got the marble, being 'a cylindrical piece of marble, pierced in the centre, a foot and a half in height, and sculptured with ten human figures in very low relief,' from a Turk in whose house it had served as the mouth of a well. 'From the friction occasioned by those who drew water from it, the figures were much injured, and most of the heads destroyed.' Notará placed the marble in his garden and adapted it to the same use, but 'the completeness of the stone at the bottom, and the incompleteness at the top, induced Mr. Notará to place the former side upwards, and thus to reverse the figures.' As the European travellers at that epoch used to stay in Notará's house, the *puteal* could not but awake their lively interest. Among those visitors to Corinth were Edward Dodwell, in December 1805, and Martin Leake, a few months later, in April 1806 (Dodwell *Classical Tour*, II. p. 200-202. Leake, *Travels in the Morea*, III. p. 264-268). Notwithstanding the reversed position of the marble, Dodwell had a drawing of it made by his Italian companion Pomardi, which he published first in his *Alcuni bassirilievi della Grecia* (Rome 1812), and afterwards in his *Classical Tour*; and Leake was among the first who suggested the right explanation (marriage of Herakles and Hebe). A cast also was made and brought to Athens. There Baron Stackelberg, in 1811, made a new drawing of it, which was reproduced in Gerhard's *Antike Bildwerke*, pl. 14-16 (comp. Gerhard's *Hyperbor.-röm. Studien*, II. p. 303). Both drawings have often been repeated. The interest shown by the foreign *dilettanti* had meanwhile induced the owner to transfer the original to Zante, a favourite place for art-dealing at that epoch, and there, I suppose, it was bought by Frederick North, afterwards Lord Guilford, in whose possession it was already in 1819, when Dodwell published his *Journal*. The further fate of the marble can be traced mainly on the basis of authentic information gathered with great care, and kindly communicated to me by Professor Newton. The sculpture was brought to London and there placed in the garden of

Lord Guilford's house, 24, St. James's Place, in which the owner never lived but which was only used as a 'storehouse for books and odd things.' After Lord Guilford's death, in 1827, the *puteal* was sold with the house to Mr. Thomas Wentworth Beaumont who, according to the recollection of Baroness North, a niece of Lord Guilford, declined to part with the marble when either a member of the North family or some lover of art wished to buy it. When I visited London for the first time, in 1861, and together with my friend the late Professor Friederichs made several attempts to rediscover the lost marble, which meanwhile had found its fixed place in all the treatises on the history of Greek art, nobody could tell us where to go in search of it. Nevertheless, it seems certain that at that time it was still in its old place, and that it disappeared only a few years later when, after the death of Mr. Beaumont, the widow sold the house, with the *puteal*, to the present owner, Mr. Jardine, who pulled the house down and rebuilt it. From that time every trace of the marble is lost, and only some poor blackened fragments of a cast bequeathed to the British Museum by the late Earl of Aberdeen remain to give an exact idea of the style of the relief.

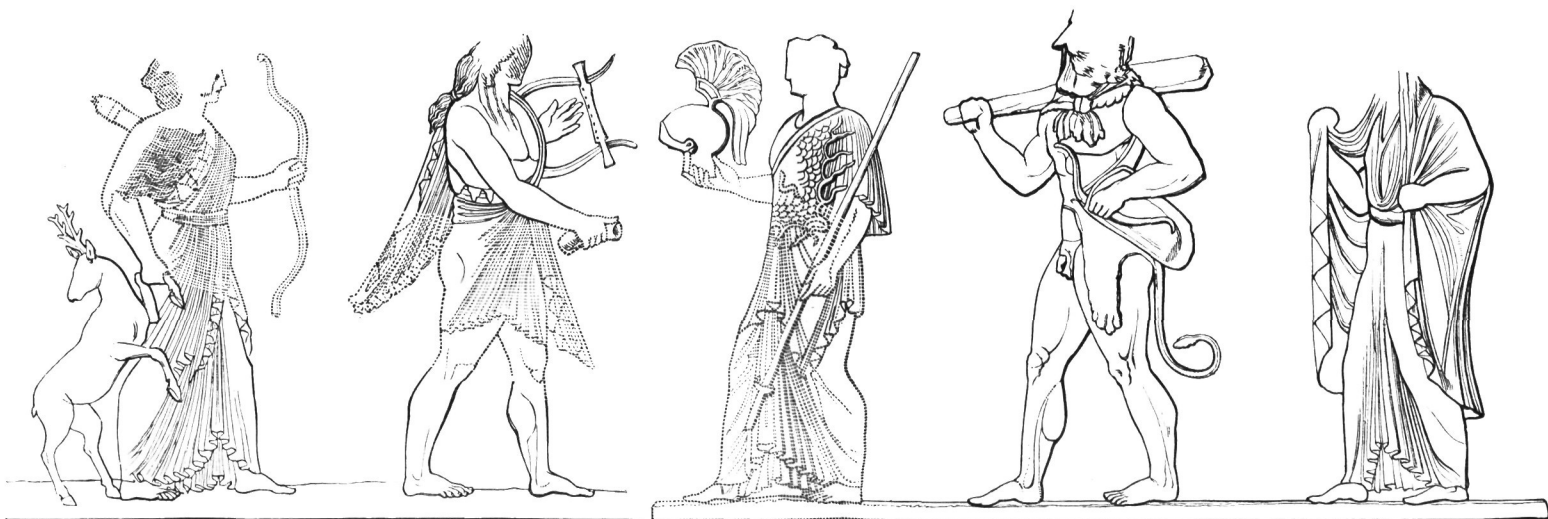
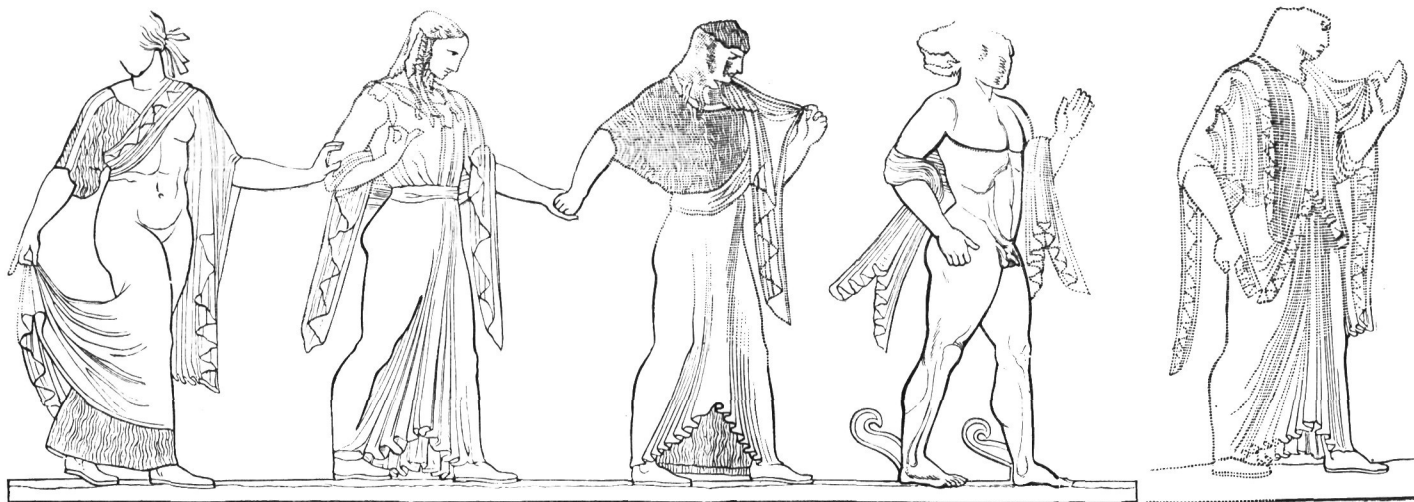
The Editors of this Journal have thought it advisable to have a woodcut made from Gerhard's plates, with indications to show of what parts casts now exist, those not remaining being drawn in dotted lines; also to have those parts of these fragments which could be recomposed so as to form complete figures, reproduced on Plates LVI., LVII. They represent Peitho and Hermes, Herakles and Alkmene, according to the common interpretation. The photographs, notwithstanding the fragmentary character of the figures, will serve to show that, on the whole, Pomardi's drawings are materially more trustworthy than those by Stackelberg, but that neither of them is satisfactory as to style. In the figure of Hermes, for instance (which is evidently bearded, not beardless as in Stackelberg's drawing), the contrast between the somewhat slight body, with the characteristic flatness of the abdomen, and the very robust thighs is not well rendered in the engravings. The graceful figure of Peitho is treated on the cast in a much simpler way; the body is broader and less rounded in its outlines as well as in its modelling; that part of the drapery which falls down from





the left arm, shows a more severe and rectilinear arrangement and a flatter treatment; in that part which is grasped with the right hand, the lines of the fold are much harder, the individual folds are far more separated by flat valleys as it were, and they are detached from the leg much nearer to its back outline so as to leave this more distinctly visible; such a separation between body and drapery being a general feature of archaic sculpture. The character of real archaism is still more traceable in the figure of Alkmene, the hard archaic treatment of whose drapery is scarcely to be recognised in the engravings. It strongly recalls some figures of the Thasian relief of Apollo Nymphegetes in the Louvre, the style of which can now be better studied since, on the request of Prof. Colvin, casts have been made. An entirely new feature of the relief is the gentle bending of Alkmene's head, instead of the stiff upright position assigned to it in the former drawings. On the whole, the photographs strongly corroborate the views of those scholars who would like to ascribe the marble not to some later period of imitated archaism, but to an earlier epoch in which true archaic feeling began to be blended partly with a certain dawn of freedom (so especially in the figure of Peitho), partly with a slight exaggeration of traditional habits (so in the figure of Hermes). This conviction cannot but strengthen our wish that the lost original itself might be rediscovered and allow a fuller and final examination.

The question is, Where can this original lie hid? If, as one might suppose, the original was removed with the rest of the demolished house by the contractors who undertook to rebuild it, who knows in what marble mason's yard, or in what cellar the *puteal* may now be cast away? It is well known that the Strangford marbles, now in the British Museum, were discovered by Prof. Newton in a cellar; and so was Lord Stratford de Redcliffe's statue of Hercules which has since entered Mr. Cook's collection, at Richmond. On the other hand, another capital piece of Lord Guilford's collection, a very fine Attic sepulchral relief, has reappeared in the northernmost part of England, in Lord Lonsdale's collection at Lowther Castle (*Anc. Marbles*, p. 492, no. 37), but nobody can tell in what way it came there; the late Lord Lonsdale formed his collection mainly by individual acquisitions at sales and



on similar occasions. These examples may shew that it is no ways a hopeless endeavour to track such lost treasures, and that sometimes a happy chance may help those to discover them who remember in time what has been lost and what is to be recovered. In the present case, the subjoined sketch will serve to help the memory. It is well worth the common efforts of all the English, and especially the London readers of this Journal, to search after such a capital monument as the Corinthian *puteal*. Who will succeed in finding it out? 'Ο μανυτὰς γέρας ἐξεῖ.

AD. MICHAELIS.

STRASSBURG.