

A CATALOGUE  
OF THE  
ANCIENT MARBLES  
AT  
LANSDOWNE HOUSE.



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OF THE  
ANCIENT MARBLES  
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BASED UPON THE WORK OF  
ADOLF MICHAELIS

WITH AN APPENDIX  
CONTAINING  
*Original Documents relating to the Collection*

EDITED BY A. H. SMITH:

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## P R E F A C E.

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THE following catalogue is based upon the valuable work of Prof. Michaelis, "Ancient Marbles in Great Britain" (Cambridge, 1882), pp. 435-471. The text has been verified, and several corrections, for the most part of an unimportant character, have been made. Certain additions have also been made to the catalogue. Thus the Egyptian and Assyrian sculptures, which are excluded by the plan of Prof. Michaelis' work and the sculptures now at Bowood, have been introduced. Technical archaeological terms and allusions have been in some instances expanded or explained, and the introduction has been rewritten. The reader is therefore warned that he must not hold Prof. Michaelis responsible for any statements contained in this catalogue unless he has consulted the "Ancient Marbles." The proofs, however, have been submitted to Prof. Michaelis, and have received valuable additions and corrections from his kind care. In writing the introduction, free use has been made of the notice of Gavin Hamilton, published in *The Academy* by Lord Edmond Fitzmaurice [*cf.* Introduction, p. 12].

A. H. SMITH.



## INTRODUCTION.

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THE great collection of ancient sculptures at Lansdowne House was chiefly formed by the statesman, William Fitzmaurice, second Earl of Shelburne and first Marquis of Lansdowne (created 1784).

Lansdowne House had been bought by Lord Shelburne of Lord Bute in 1768, the house being then in an unfinished state.\*

In 1771, immediately after the death of Lady Shelburne, Lord Shelburne paid a visit to Italy, and it may have been at Rome that he conceived the idea of adorning Shelburne House with a collection of sculpture. In order to carry out his plans he secured the help of the most enterprising and successful explorer of the day, Gavin Hamilton, a Scottish painter, of whom some account is given in a note.†

\* Extract from Lady Shelburne's Diary.—“Saturday, August 20th, 1768.—I had the pleasure of coming to Shelburne House from whence I continue this Diary. My Lord was just going to Council as I arrived, with Lord Granby; we had some little conversation upon the steps, and I had full time to walk over and examine the house. It is very noble and I am much pleas'd with it, tho' perhaps few people wou'd have come to live in it, in so unfurnished a state.”—Lord E. Fitzmaurice, *Life of Lord Shelburne*, ii. p. 183.

† Gavin Hamilton was born at Lanark of an ancient Scottish family, the Hamiltons of Murdieston. He received a liberal education, and from an early age displayed a marked predilection for the fine arts. Not finding, however, many opportunities of gratifying his tastes in his native land, he removed at an early age to Rome; nor does it appear that he afterwards revisited Scotland, except at long intervals and for very short periods. As an artist he rapidly attained to a certain position. “Gavin Hamilton, without the possession of much fertility of invention, became a chaste and careful designer, and with the advantage of a highly-cultivated mind, a devout adherence to the propriety of costume, and a familiarity with the antique, reached a respectable, if not brilliant, rank among the modern painters of history.” (*Bryan's Dictionary of Painters and Engravers.*)

It has been asserted by no less an authority than Goethe, in his “*Winckelmann*,” that posterity owes a special debt of gratitude to the Scotch artist for having widened the field from which painters drew their subjects, by placing not only the sacred records, but also the Homeric epics, under contribution. It would appear, however, that the claim, at least in its fullest extent, can hardly be supported, and that some German artists, if they did not actually precede him,

A scheme was drawn up by Hamilton for the formation of a sculpture gallery at Lansdowne House (Memorandum No. 1), and it was agreed that plans should be made by the architect Panini. The plans were prepared and forwarded to Lord Shelburne, and questions of detail were discussed in the letters of the next two years. Hamilton was anxious that the strength of the collection should be concentrated on the sculpture gallery, by which he hoped to make Shelburne House famous, "not only in England, but all over Europe." The gallery itself had been built by Lord Bute for a music room, and it is clear that Hamilton and Panini, proposed a more complete transformation of it than has actually taken place. After long discussion, Lord Shelburne informed Hamilton, in the summer of 1773, that the plans for the gallery were given up. At the close of that year Hamilton's chief commission was brought to an end, the additions subsequently made through his agency being of minor importance and value.

While the plans for the sculpture gallery were under consideration, Hamilton was engaged in forwarding marbles according to the scheme (Memorandum No. 1) which had been drawn up during Lord Shelburne's visit to Rome, and by which Hamilton was to supply the sculpture necessary for the sculpture gallery in a period of four years, at a cost of about £1,500 per annum. The marbles sent for the years 1771, 1772, were principally derived from the very successful excavation which had been made by Hamilton in 1769, on the site of Hadrian's Tiburtine villa, known as the Pantanello. An excavation had already been made on the site by Signor Lolli. An account of Hamilton's proceedings is furnished by Dallaway (p. 364), who obtained it from Hamilton's letters to Townley. Mr. Hamilton employed some labourers to re-investigate this spot (the Pan-

were certainly his contemporaries in the above respect. Nor in any case did it belong either to Gavin Hamilton or to his contemporaries to open up a new field of ideas, whatever they may have done in the way of introducing new subjects, drawn from classical, as distinct from sacred or legendary, lore. Their method of treatment remains the same. Complete repose and the suppression of the play of the sterner passions are still the prevailing features, but with greater correctness of drawing and more regard for the mere beauty of form originating in the study of the masterpieces of Greek sculpture.

His most celebrated pictures are subjects taken from the Iliad: Achilles standing over the dead body of Patroclus and rejecting the consolation of the leaders of the host; the same hero dismissing Briseis, and dragging Hector at the heel of his car. These and others have been engraved by Cunegho, Morghen, and other well-known engravers. The originals passed into the collections of the Duke of Hamilton, of Lord Hopetoun, and of the Duke of Bedford. His chief work, *Schola Italica Picturae*, was published with a view of tracing the development of art from the time of Leonardo da Vinci to that of the Caracci. [Lord E. Fitzmaurice, Preface to the Correspondence.]

tanello). They began at a passage to an old drain cut in the tufa, where they found an exit to the water of Pantanello. After having worked some weeks by lamplight, and up to the knees in stinking mud full of toads, serpents, and other vermin, a few objects were found here, but it appeared that Lolli had already discovered the more valuable remains. The explorers fortunately met with one of Lolli's workmen, by whom they were directed to a new spot. 'It is difficult,' said Hamilton, writing to Mr. Townley, 'to account for the contents of this place, which consisted of a vast number of trees, cut down and thrown into this hole, probably from despoil, as having been part of some sacred grove, intermixed with statues, &c., all of which have shared the same fate.' More than fifty-seven pieces of sculpture were discovered in a greater or less degree of preservation. Dallaway (p. 368) gives the following catalogue of sculptures in the Lansdowne collection from the Pantanello, the numbers attached being those of the present catalogue :—

	No.
"Statue of Cincinnatus . . . . .	35
Do. of Paris . . . . .	39
Cupid and Psyche, groupe . . . . .	70
Antinous . . . . .	64
Do. as an Ægyptian Deity . . . . .	38
Bust of a Victor in the Olympic Games . . . . .	62
Pudicitia, a fragment . . . . .	49
Head of a Muse . . . . .	90
Two Ægyptian Idols in black marble . . . . .	76a
Bas-relief in do." . . . . .	76

It was probably at the time of his visit to Rome that Lord Shelburne bought a few marbles—enumerated in his memorandum—from Adams, another dealer established at Rome. From 1771 to the close of 1773 the work was continued with energy, according to Hamilton's scheme. In the autumn of 1771 Hamilton extended his researches to Tor Colombaro on the Appian Way. He briefly describes the excavations in his letter of Jan. 1, 1772. Further details are given by Dallaway (p. 371), derived from Hamilton's letters to Townley.

"1771. Excavation in the *Tenuta of S. Gregorio*, then the property of Cardinal Ghigi, and commonly called '*Tor Columbaro*.' Two spots were selected, one upon the Appian Way, and the other about a quarter of a mile distant. The first, Mr. H. supposed to have been a temple of Domitian, and the other a villa of Gallienus, which are described as being distant nine miles from Rome. The first-men-

tioned was despoiled of its ornaments, retaining only a large column of red granite, and some fragments of porphyry and giallo antico. This temple had been probably robbed by Gallienus, and the ornaments placed in his own villa, as there were no competent artists in that low age. Mr. H. is confirmed in this conjecture by the number of duplicate statues which he found in this excavation, of most, if not all, and one, in every instance, inferior to the other, consequently the one original, and the other a repetition or copy, by some artist in the reign of Gallienus. The precious columns of verd and giallo antico had been taken away by the early Christians, and applied as decorations to their newly erected churches. The statues were widely dispersed, as having been thrown aside, either from ignorance of their value, or religious prejudice. Some of them were scarcely a foot beneath the soil, and in many instances had been broken by the plough. The first valuable discovery was of the M. Aurelius, larger than life, now at Shelburne-house; near it was a duplicate, of poor workmanship, broken into many pieces. A head which Mr. H. placed on Lord Shelburne's statue must have belonged to one of them. The Meleager, the ornament of the same collection, and one of the finest statues in England, was likewise found there; and the 'Paris Equestris' in small, which passed by purchase from Mr. Jenkins to J. Smith Barry, Esq.

"The Discobolos was next brought to light, in good preservation in all its parts, although a little injured by time. The attitude, in particular, is allowed to be one of those happy productions of the ancients which cannot be improved or excelled, and now attracts the notice of virtuosi in the Mus. Pio-Clem., where the bust of Serapis holds a distinguished place; a piece of sculpture, of which Mr. H. never discovered a duplicate. Of this cava, likewise, are the Venus, now Mr. Corbet's; and a draped Venus, now restored, and called 'Victrix,' in Mr. Smith Barry's collection; a torso of Apollo, and a Faun sitting, in small life, sent to Muscovy by M. de Coch, of exquisite workmanship. Lord Lansdowne's Amazon is also one of the fortunate discoveries at the cava of 'Tor Colombaro.'"

From this site the additions to the Lansdowne collection were:—

	No.
Marcus Aurelius . . . . .	63
Hermes (Meleager) . . . . .	65
The Amazon . . . . .	83

Lord Shelburne's commission to Hamilton was suspended, as has been already said, at the end of 1773. Hence it comes that the

Lansdowne collection contains nothing from Monte Cagnolo, one of Hamilton's most fruitful excavations, although his discoveries at that site are described in the letter of January 16, 1774 (*cf.* Dallaway, p. 374).

The memorandum drawn up by Lord Shelburne on the state of his collection (No. xxx., p. 80) appears to belong to February, 1777, and is of importance for the history of the collection, as showing its state at that time. It seems probable that the sculptures not in the rooms here described were standing in the sculpture gallery, but there is nothing to show when that room assumed its present appearance.

In 1786, when the Hamilton correspondence closes, Lord Shelburne seems to have become rather tired of his collection, and to have thought of dispersing it. However, in 1792, he purchased the Herakles (No. 61), now one of the chief ornaments of the collection, and he must have continued his purchases on a considerable scale, for all the statues in the dining-room, with one doubtful exception (No. 29), belong to a period subsequent to Hamilton's agency. No records have been found relating to these later additions.

Lord Shelburne died in 1805, and his son, the second Lord Lansdowne, took over the collection of sculpture for £6,000, according to Mrs. Jameson (p. 334), or for £7,000, according to Payne Knight.\*

\* The following are the passages in Payne Knight's evidence before the Select Committee of the House of Commons on the Elgin Marbles, which relate to the Lansdowne collection :—

“ There was great difficulty (in removing good works of art from Rome)?—The Pope had a selection always, and his judges were a little susceptible, I believe, sometimes, and were bribed.

Did not the Pope, or the Sovereign of the country, claim a pre-emption of anything valuable?—Yes.

Therefore you would consider any good piece of sculpture brought to this country as greatly increased in value from the difficulties of removing it from Rome?—All that was included in the price that was paid by Lord Lansdowne; everything that is sent out of Rome, unless it is smuggled out, must have the Pope's permission.

You valued Lord Lansdowne's marbles?—Yes.

What value did you put on the Hercules?—£1,000; it cost Lord Lansdowne £600 at Rome; and I think I put the Mercury at £1,400. The trustees of William Lord Lansdowne let John Lord Lansdowne have the collection at prime cost, as nearly as they could find it, which was £7,000. I valued it at £11,000.”  
—*Report of the Elgin Committee*, p. 98.

“ The prices which have been paid to Roman dealers, within my knowledge, for important articles in this country, are as follows :—By the Marquis of Lansdowne, to Jenkins, for a Hercules, £600. By the Marquis of Lansdowne to Gavin Hamilton for a Mercury, £700. By Mr. Townley to Gavin Hamilton, for a large Venus, £700. The two last articles were, however, unreasonably cheap

He left the collection to his widow in 1809, who sold it to her brother-in-law, Henry, third Marquis of Lansdowne. Several additions were made by the third Lord Lansdowne, although his daughter, Lady Louisa Howard, is under the impression that his acquisitions were in the form of presents received rather than purchases. In particular, Major Fitzmaurice brought various antiquities from Carthage and from the East.

Mrs. Jameson wrote in 1844: "The present Lord Lansdowne has added several works to the collection, including the small statue of Hercules (No. 57) and some of the busts" (p. 334).

The most important works dealing with the collection are enumerated in the following list:—

Dallaway, *Anecdotes of the Arts in England* (1800), pp. 340, 364. His scanty notices are of value, because they rest on the statements of the Librarian of Lansdowne House (*see* Goede, *England*, Dresden, 1806, IV. p. 43), and therefore may be derived from the records of purchases, but for the most part, they are superseded by the Hamilton letters.—K. O. Müller, in Böttiger's *Amalthea*, III. pp. 241 ff.; Müller, *Kunstarchäolog. Werke*, II. pp. 74 ff.; Waagen, *Treasures of Art in Great Britain*, II. pp. 143 ff. (II. pp. 70 ff.); Clarac, III. p. 176; Mrs. Jameson, *Companion to the Private Galleries of Art in London*, 1844, pp. 332 ff.; Michaelis, *Archäolog. Anzeiger*, 1862, pp. 333 ff.; *Archäolog. Zeitung*, 1874, pp. 35 ff.; *Ancient Marbles in Great Britain*, pp. 103 ff., 435 ff.

The letters of Gavin Hamilton republished in this volume, were first published by Lord E. Fitzmaurice in *The Academy* (1878, August 10, 17, 24, 31, September 7), and were afterwards privately reprinted in pamphlet form (Devizes, 1879). In the present edition some changes of arrangement have been made, and some papers found subsequently (Nos. XII., XXX., XXXVI.—XXXVIII.), have been added.

even at that time (forty years ago)—Hamilton not having been allowed a fair competition; and the last having been clandestinely brought from Rome. I think each of them worth more than any two articles in Lord Elgin's collection, especially the latter, which is, in my judgment, of better sculpture; and both are a thousand per cent. better in preservation, which has always been considered as of the utmost importance."—*Report of the Elgin Committee*, p. 95.

NOTE.—Prof. Michaelis is mistaken (p. 436) in thinking that the letter of March 25, 1776, is wrongly dated, and in supposing that the letter of March 13, 1777, belongs to 1774. The spelling and punctuation of the letters, which is very erratic, has, as a rule, been modernised.

# CATALOGUE.

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1. Fragment of an Attic sepulchral relief, of the most beautiful style. *Archäologische Zeitung*, 1880, Pl. 9 (the head only); pp. 81 ff. On p. 82, a cut shewing the whole relief. A piece of the pediment is preserved, and below it on the epistyle the inscription ἡ δείνα . . .]ομένο(υ)ς θυγά[τηρ; below this the veiled head of a seated female, a little bent down with slightly painful expression. A triple fillet traverses the soft wavy hair. In lobe of l. ear a hole for an ornament. Nose somewhat impaired. This very notable relief belongs to the first half of the fourth century B.C. Probably from Athens. Cf. Stackelberg, *Graeber der Hellenen*, p. 36. Pentelic marble. H. 0·67. L. 0·49. L. of face 0·18.

2. Relief. Welcker, *Alte Denkmäler*, II. Pl. 11, 19, "Homer meditating upon the Iliad"; Jahn, *Griech. Bilderchroniken*, Pl. 3, 1. A man sitting on a chair covered with a cushion before a tree, in the foliage whereof a nest with birds is introduced. Two birds are also perched among the branches. A snake is wound round the tree, menacing the birds. The man is in a cloak, his l. arm supported on his knotty stick, which he holds with the r. hand. His foot rests on a stool. Under the chair sits a griffin. This as well as the nest and the snake\* has caused the subject to be interpreted as Homer meditating the Iliad; still it is questionable whether it is not rather meant generally for a sepulchral monument in memory

\* Cf. Hom. *Iliad*, II. 308 (description of the portent seen at Aulis) :—

ἐνθ' ἐφάνη μέγα σῆμα · δράκων ἐπὶ νῶτα δαφνοῖός,  
σμερδαλέος, τὸν ῥ' αὐτὸς Ὀλύμπιος ἤκε φώσσει,  
βωμοῦ ὑπαίξας πρὸς ῥα πλατάνιστον ὄρουσεν.  
ἐνθα δ' ἔσαν στρουθῖο νεοσσοί, νήπια τέκνα,  
ἔξω ἐπ' ἀκροτάφῳ, πετάλοις ὑποπεπηῶτες,  
ὄκτώ, ἀτὰρ μήτηρ ἑνάτη ἦν, ἣ τέκε τέκνα.  
ἐνθ' ὄ γε τοὺς ἔλεινὰ κατήσθιε τεργυῶτας  
μήτηρ δ' ἀμφεποῦτο ὄδυρομένη φίλα τέκνα.  
τῆν δ' ἐλελιξάμενος πτέρυγος λάβεν ἀμφιαχύϊαν.

of a poet (cf. Michaelis in Jahn, *l. cit.*, p. 58, 123). The relief is seriously broken in the upper part. A fracture runs over the r. shoulder through the hollow of the throat slanting across the l. upper arm and cutting off half the l. forearm; the piece above this fracture is new. The head (new: nose, left brow, parts of hair and trifling patches) is old and, like the bulk of the relief, of Pentelic marble; as however the veins of the marble in the head run vertically, in the body horizontally, it is clear the head did not originally belong to the relief (cf. Dallaway, p. 343, *infra*, p. 90, and Lord Shelburne's Memorandum, *infra*, p. 82). It is assuredly a head of Hades or Serapis; a hole on the top possibly may indicate a modius, of which however no other trace survives. Nest and birds mostly antique, but only the lower half of the snake; the remainder is modern. R. hand and l. arm of the man with a piece of the cloak make up a distinct fragment, but it is antique and belongs to the relief. Enough of the knotty stick is antique to determine its right to be there. Of the chair the l. corner of the cushion and the lower half of the front foot, the griffin's forelegs and other trifles besides are new. Good Attic high relief. Relief very round, but treated somewhat superficially. Found by Hamilton in Roma Vecchia (Dallaway, p. 379); he mentions it as "Aesculapius" in letters to Lord Shelburne, July 13 and August 8, 1776. H. 1'35. L. 0'93. Relief is in some places raised as much as 0'25 from field.

**3. Statue of a "boxer."** Clarac, v. 851, 2180 A. A youth resting on r. leg; r. arm lowered, l. raised. Antique: only the torso (exclusive of the r. shoulder), the l. leg to just above the knee, r. leg to half-way down the calf, together with the upper part of the stem of a tree. The neck is inserted as a patch. Head, very much worked over, of Pentelic marble, while the torso is of Thasian. The youth may have originally been pouring oil into his r. hand. Bought from Hamilton for £20 (letter of May 30, 1775). H. 1'49.

**4. Statue of Apollo, "of the gardens of Sallust."** Clarac, III. 476 A, 906 A. The god is draped with the chlamys, and extends the l. arm so that a distant resemblance to the Apollo Belvedere is produced. The head, with hair in a top-knot, is re-set and much worked over, but appears to be original. New: both arms from the shoulders, lower half of chlamys, l. leg, lower part of r. leg, and stem with quiver. Feeble work without character. Thasian marble. Bought from Hamilton for £25 (letter of May 30, 1775). H. 1'50.

**5. Fine torso of a powerful man, in attitude of repose.** The r. arm was lowered, the l. raised. Greek marble. Chisel marks

visible all over it. The impression from a little distance is highly effective. The back also is very good. H. of torso 0'62.

**6. Statuette of a warrior.** Clarac, v. 972, 2510 B. The bearded man in leathern cuirass, and greaves, with a cloak on l. shoulder and round l. arm, extends his r. hand as if for an *adlocutio*, and lets the l. hand rest on a shield, which stands on a low pedestal. The sword hangs at the l. side. New: neck, r. arm, and both rims of the shield. The Commodus-like head, with a thick wreath, is perhaps its own; the nose is new. Coarse work. Presented by Hamilton (letter of July 13, 1776). H. 0'73.

**7, 8. Double terminal heads of the bearded Dionysos and Ariadne,** in the style of affected archaism; two copies. All noses new. The first of these heads was sent by Hamilton in 1775 (letter of May 6), and the second was sent in the following year (letter of July 13), at a price of 18 crowns. (*Vide infra*, p. 79.) It is plain from Hamilton's letter that the entry in the account, "No. 2 Erme" (*sic*) must mean "Second Erma." Hamilton constantly confuses *a* and *e* in his letters. No. 107 of Prof. Michaelis is thus accounted for. H. 0'42 and 0'43.

**9. Statue of Artemis as a huntress.** Clarac, iv. 565, 1217 A. The goddess hastens forward with r. leg advanced, short drapery, a small cloak thrown like a sash over l. shoulder and round the waist. The l. arm was extended straight out in horizontal direction, the r. arm probably always somewhat raised. The torso however, exclusive of r. shoulder, and the legs to below the knees, are all that is antique. The antique mask of the face (nose new) does not belong to the statue. But that there is no trace of a quiver one would be reminded of the motive of the Artemis of Versailles. Careless decorative sculpture, yet not without effect. H. 2'05.

**10. Statue of Hygieia.** Clarac, iv. 552, 1172 B. A slender figure, resting on r. leg, and draped with a chiton and a cloak, which covers thighs, body, l. shoulder and l. arm. Both arms are lowered, r. forearm and l. hand missing. The head, somewhat bent, with a headcloth (*κεκρόφαλος*) is antique and belongs to the statue; nose injured. The large snake is preserved as far as before the breast, and moreover there are traces of hand and snake on r. thigh. The statue is a replica of that at Deepdene (Michaelis, *Anc. Marbles*, Deepdene, no. 7), but much inferior in dimensions, proportions and execution; there is a similar torso in the British Museum (Clarac, iv. 552 B, 1186 F). H. 0'96.

**11. Altar.** In front: Fortuna seated, seen full face, veiled, with a large cornucopiae on l. arm; a cup on r., an ewer on l. side of ara. H. 0'63. L. 0'30. D. 0'27.

**12. Statue of Hermaphrodite.** Clarac, iv. 750, 1829 B, "Nymphé." The Hermaphrodite reclines in repose on the rocky ground with his drapery under him, and with head supported on l. hand. The l. leg is somewhat drawn up. The r. hand rests on r. thigh. A cloak covers the greatest part of the r. leg and a piece of the l. shin. New: l. leg below knee, and knee-cap, r. leg from half down the thigh and almost the whole drapery, half r. forearm, l. forearm, both hands, and part of rocky base. There are patches on the breast. The head is antique (nose and upper lip restored), but does not belong to the body. Body, inclining to stoutness, fine; hips broad, effeminate. There are clear indications that the whole figure should recline more on its l. side. Workmanship not bad. The body is of fine Greek marble, apparently Parian. Bought from Hamilton for £40 (letter of May 30, 1775). L. 1'49.

**13. Statue of a sleeping Nymph.** Clarac, iv. 750, 1829, A=1829 D (inaccurate). The pose is in general similar to that of no. 12, only the Nymph supports herself on the l. forearm, which rests on an urn, and the r. hand is laid slantwise across breast on to l. shoulder. New: the whole rocky ground, the whole of the legs with the drapery covering them, part of the rest of the drapery and a piece of the urn. On each arm is an armet which is broadest in the middle. A fillet in the hair. Ordinary decorative work. Thasian marble. Can this be the "statue of the Nymph Egeria turned into a fountain" which Lord Shelburne bought of Hamilton, in 1771, for £65? (Memorandum no. II.) L. 1'07.

**14. Bust of Zeus.** Overbeck, *Atlas zur Kunstmythologie*, Pl. 2, 13, cf. *Kunstmyth.*, II. p. 79. The forehead is very low; towards the temples the brows project considerably over the deep sunken eyes. The expression is mild, and indeed somewhat unintellectual. Mouth slightly opened. Head a little turned to its own l. Hair rising up over forehead hangs down dankly; the curly beard also hangs down considerably. A fillet traverses the hair. It may be in fact a question as to whether Poseidon is not intended. Certainly antique and apparently original is the bust with rich folds of the cloak on the l. shoulder. New: nose, under lip, a piece of the neck and hair, a few patches on the bust. Top and back of head have been broken off, but are apparently antique. Good workmanship, but unfortunately the surface is much bruised. The marble seems to be Greek. Bought for 45 crowns (about £11) from Hamilton (Letter of July 12, 1776). H. 0'70. L. of face 0'20.

**15. Cinerary urn of Nicostratus.** Cavaceppi, *Raccolta*, III. Pl. 12. Barbault, *Les plus beaux Monuments*, Pl. 79, 1. C. I. L. VI., 22977. FRONT. In the middle a niche rounded at the top, its

edge surrounded by eight holes which served to fasten on a metal border. Remains of iron rivets in holes. In niche nude bust of a youth with curly hair. Pupils expressed. On either side of niche a figure in relief: on the l. a nude youth in lively movement, with upper part of body thrown back and upturned gaze; with the outstretched l. arm he has tossed up a shield of a peculiar shape, and seems to wish to catch it again. In his lowered r. hand he holds a short sword. On the r. a second youth stands in repose, draped in the short tunic; on his lowered l. arm he carries a shield similar to that of his companion; in the r. hand he holds up his sword (?). Below, the inscription: *Dis Manibus Nicostrat[i] | [Ne]ronis ClaudI Cae[sa]ris Augus[ti] | . . ven. . .* LEFT SIDE. Two flutes and a sword in the sheath. RIGHT SIDE. A shield as above, with a boss; and a syrinx. LID FRONT. Two reclining figures turned away from each other. On the l. a bearded Pan with a pedum on his l. arm; over the goatish legs hang two flutes crossed, one straight, the other curved. On the r. a draped girl (legs, hand with wreath, thyrsus and pedum restored). BOTH SIDES are modern. H. 0'34, with lid 0'44. L. 0'46. D. 0'45.

**16. Sepulchral cippus of T. Flavius Sedatus.** Boissard, *Antiquit. Rom.*, v., Pl. 21. C. I. L. VI., 18203. It is adorned with rams' heads which support garlands; below, at corners, griffins, restored as winged lions; behind, eagles. In field made by garland in front an eagle, considerably restored, and inscr.: *T. Flavio Aug(usti) liberto | Sedato | Antoniano | P. Cornelius | Iaso patri | piIssimo*; below, two birds and lizard. On each side a bird and above on l. an ewer, on r. a cup. Formerly in the church of SS. Cosma and Damiano at Rome. H. 0'94. L. 0'64. D. 0'51.

**17. Sepulchral cippus of Vicanus.** At the corners, spiral-shaped twisted columns on each of which stands a Cupid holding the end of a garland. On a tablet the apparently modern inscription: *D. M. | Vicano incop|arabili ac dul|ci filio Nedimus | et Sintyche p(arentes) fecerunt. | v(ixit) a(nnum) I m(enses) V d(ies) XVIII.* Below this a tripod between two griffins, and beneath two ravens. Above on the lid two birds and an overturned basket of flowers. On the sides, l. a cup, r. an ewer, above birds. H. 0'55. L. 0'36. D. 0'33.

**18, 19.** Two modern round sepulchral vases, the one with the inscription: *D. M. | Dis Manibus | L. Macri | Fuelpisti* (for *Euelpisti*).

**20. Marble throne consecrated to Apollo.** *Mon. dell' Inst.*, v. 28; cf. *Annali*, 1851, p. 102 (E. Braun). The seat is cushioned and covered over with a drapery, and is supported on four very

richly ornamented legs; the tops of the front two of these terminate in eagles' heads. On the seat and the high back, which is framed by pilasters, and above by a pretty ornament, are represented in very high relief a bow (of which only a part is seen) entwined by a large snake, and a quiver of which the broad strap is richly decorated with a palmette pattern. Elegant work; much broken, but antique, in essentials. The beaks of the eagles and various small parts are restored. H. 1'54. L. 0'63. D. 0'47.

**21. Roman sepulchral monument.** Five busts (belonging to three generations) close together; an elderly man, a young woman, a young man (nude), a very old woman and a very old man. The grandam (no. 4) exhibits a head-dress not uncommon in the Augustan period, a small roll projecting over the forehead (cf. Mongez, *Iconogr. Rom.*, Pl. 19), though broken. Noses wholly or partially restored, missing on no. 5. H. 0'74. L. 1'81. Perhaps this is inaccurately described by Hamilton as a 'Sepulchral stone, with 4 portraits' (Enclosure with letter of July 13, 1776).

**22. Roman sepulchral monument.** Three busts over life size, of the period of the Claudian Emperors; father, mother and son. The woman's hair is arranged in the style of the elder Agrippina. Noses restored. H. 0'66. L. 1'27.

**23. Roman sepulchral monument.** Busts of a man and his wife in high relief, well executed, apparently somewhat retouched; noses new. Between them the inscription: *Hanc talem | coniugem, quam | praefestinas | Fatus peremit, | quam Fors tribuit, | Fortuna ademit. | casus dominatur. | quapropter, hos|pes, spera, pau'ca adpete, vive | quietus, teque ho|minem cocnoscas: | omnia despicias. |* (In larger letters) *Deum Manium | sacrum. parce, | Ita te deis superis | atque inferis | parcant. | vale.* H. 0'40. L. 0'50. For *praefestinas Fatus* compare Petronius, ch. 42, 71, and frequently on inscriptions.

**24. Sepulchral cippus of M. Carenius Venustus.** *C. I. L.* vi., 14402. Above, the bust of a boy in an oval niche. In the field the inscription: *Dis Man(ibus) | M. Carienio M(arci) filio | Venusto | q(ui) v(ixit) an(nos) VIII m(enses) X | M. Carenius Felix | et Carenia Venusta | infelicissimi parentes fecerunt.* On the sides, l. the ewer, r. the cup. Formerly in a house of the Mattei family in Trastevere. H. 0'87. L. 0'64. D. 0'29.

**25** (on the staircase). **Bacchic frieze.** Cavaceppi, *Raccolta*, II. Pl. 58. The upper border with ovolo pattern proves that this is not the slab of a sarcophagus, though the subject would suggest it; the distance also between the several figures is contrary to the style of sarcophagus reliefs. The procession moves from l. to r.;

whether it is quite complete cannot be said as the l. end is restored. Here stands a Satyr with an empty wine-skin over the l. shoulder, and holds out a drinking-horn (*rhyton*) in his r. hand to receive the precious draught from the cup of the Dionysos. The god crowned with ivy (new: neck and l. shoulder) lies in easy attitude in a car of strange shape, rounded in the form of a tray, and only two-wheeled; the cloak covers only the legs. He holds a fillet in the l. hand, the outstretched r. arm with the cup (*kantharos*) carelessly held, rests on the shoulder of a female sitting in the car by the god; she wears a girdled chiton, which has slipped from the r. shoulder. Two Centaurs draw the car, one bearded, playing on the cithara (new: head, probably also the upper part of the body, and the cithara), and the other younger, blowing the double flute (new: head, r. arm, r. leg); on their backs a Cupid stands as driver, but of this figure only the torso with the thighs, the fore part of the l. foot and the r. forearm are antique. Below the car lies a syrinx, a tympanon and a pedum. Before the Centaurs dances Pan, with a skin over his l. shoulder, with his r. foot treading on a krupezion. He stretches the r. hand forward (holding nothing), the l. hand up; his head he turns back, because a youthful Satyr dancing before him, with the nebris over his breast, and flourishing the pedum in his l. hand, hits him in the face with the r. hand. Beyond, a Maenad, in chiton, dancing and striking the tympanon (new: lower parts of both arms). Next comes a dancing Satyr (not a Maenad) who is blowing the double flute, seen from the back; then a Maenad, nearly nude, in full face, striking the tympanon. Lastly, a bearded Pan with man's legs but goat's horns, a cloak on his back. Though the whole has a good effect, still the work is rough, and might here and there arouse suspicion of modern origin, though scarcely with justice. Pretty seriously restored and much blackened, having probably been coated with black paint. H. 0.50. L. 2.15

**26** (over the central door on the first floor). **Greek sepulchral relief.** On the r. a throne with high square back and very artistically turned legs; the arm supported in front by an eagle. On it sits a stately woman in sleeveless chiton; a cloak covers her legs and falls down with a corner over her l. arm with which the woman supports herself on the arm of the throne. She holds out the r. arm, adorned on the upper part and on the wrists with armlets (*ψέλια*), towards a flat casket with open lid, which a little serving-maid hands her. Two holes on the casket prove that metal ornament of some kind was introduced here, perhaps ribbons, or at least some article of the toilet which the woman is about to take from the casket. The relief is excellent in its kind, rounded and raised very

high (more than 0.16), and with the principal figure about half the size of life. It seems to be a good Roman imitation of an older Greek original; the place where it is let into the wall is so situated as to make close examination difficult. H. 0.93. L. 1.04.

**27. Small relief, in a frame.** Four hippocampi, led to the r. by a Triton; the Poseidon on the l. is restored. High relief. H. 0.21. L. of genuine part 0.37.

**28. Statue of "Tiberius."** Clarac, v. 925, 2356 C. A head of Tiberius in Pentelic marble (new: nose and chin) is connected by means of a modern neck with a heroic statue of Thasian marble. The powerful, almost coarse, frame rests upon the l. leg. The r. foot is slightly drawn back. A cloak lies on the l. shoulder and over the l. arm, which is set akimbo. New: lowered r. arm with staff, some fingers of l. hand, lower parts of legs, the support by the l. leg and a great part of the drapery. The l. thigh has been broken at the top but is joined on again. Coarse work. H. 1.93.

**29. Statue of a Roman in toga.** Clarac, v. 894, 2284. This statue is broken across the middle, but is nevertheless well preserved except the modern neck, on which is set a coarse portrait-head (a replica of the "Sulla" in the Vatican, *Braccio Nuovo*, no. 60, cf. Bernoulli, *Röm. Ikonogr.*, I. p. 91; new: nose and parts of ears; pupils expressed); the greater part of the r. arm is new. L. hand with roll worked over. Is this the 'middling statue of a consul' which cost 32 crowns to restore? (Letter of Feb. 9, 1775). H. 2.05.

**30. Statue of "Trajan."** Clarac, v. 942, 2415 A. The head of Trajan (new: nose, lips, chin and ears) does not belong to the statue, which in its main attitude corresponds to no. 28, only that the l. arm is not akimbo, and that the legs are more apart. New: r. arm with sword, l. forearm and considerable portions of the cloak, lower part of r. leg, l. foot, pedestal and a large portion of the support. Ordinary work. H. 1.93.

**31. Statue of Dionysos in repose.** Clarac, iv. 695, 1568. The torso is antique in essentials, with the nebris girt from the l. shoulder slantwise across the breast, and so are the extremities so far as to determine the movement. New: head, r. arm lying thereon and the l. arm leaning on the stem of a tree, the stem itself, the lower part of l. leg and three-quarters of r. leg on which the body rests. The merit of the sculpture is not in proportion to the size of the work. Greek marble. H. 2.30.

**32. Statue of Apollo.** Clarac, III. 476 A, 906 C. The figure quite nude, with both arms lowered, steps forward just a little on the l. foot. The head, never broken off, is a head of Apollo, with wreath of laurel which lies very gracefully on the hair; the fillet

falls down on the shoulders (new : nose, lips, r. cheek). The r. arm with arrow, all fingers of l. hand with staff, entire r. leg, l. leg from half way down thigh, the greatest part of the support are restored. Common-place work. Coarse-grained Greek marble. H. 179.

**33. Statue of Tyche.** Clarac, III. 454 B, 839 B, "Sabine ou Plotine en Fortune." It is a noble figure in double chiton ; such as is usual in the older Attic sculpture. It rests on r. leg. Noteworthy is the strong delineation of the folds of the upper portion that flow slantwise down towards the r. hip. R. hand with steering-paddle is restored, and there is no indication of it in the figure itself, but the cornucopiae in the l. hand is antique except the lower point and the hand ; hence in fact an early (Attic ?) type of Tychè seems to lie before us, perhaps belonging to the first half of the fourth century B.C., unless we are to suppose that a favourite early motive of drapery has here been transferred at a later date to Tychè. The unknown portrait-head with huge wig (belonging to the beginning of the second century, but neither Sabina nor Plotina) may be original, though the neck is a modern insertion ; still it is doubtful. A few toes and various folds are restored. Drapery rather drily, but not badly treated. Pentelic marble. H. 176.

**34. Portrait Statue.** Clarac, v. 971, 2510 A. A youth, furnished with the chlamys, in which the body is rather framed than covered, steps forward with the r. leg by which is a large quiver serving as a support. New : only the greater part of l. arm. The lowered r. arm, though broken in different places, is nevertheless probably entirely antique. The cheerful head with agreeable features (pupils expressed) represents neither M. Aurelius nor Geta ; it is unknown. Ordinary work. Thasian marble. H. 157.

**35. Statue of Hermes.** Clarac, v. 946, 2436 A, "Antinous" (wrongly without doubt). The god rests on the l. leg, r. arm lowered, with the chlamys over l. arm. The statue is in perfect preservation except the l. hand. Two large marble blocks or *puntelli* (between the calves and between the r. hip and the r. hand) as well as two smaller ones have contributed to its preservation. The youthful head in the style of Polykleitos, not unlike that of the "Idolino" in Florence (Clarac, IV. 680, 1591), is small in proportion to the slim body of the youthful figure. The treatment of the chlamys vividly recalls that of the bronze Hermes in the British Museum (*Specimens*, I. Pl. 33. Clarac, IV. 666, 1515. Müller-Wieseler, II. 34, 314). Altogether the entire statue conveys the impression of being a conglomeration of divers reminiscences. Pentelic marble. Good execution. H. 175.

**36. Statue of an Athlete.** Clarac, v. 856, 2180. Cavaceppi, *Racc.*, I. Pl. 21. The figure rests on r. leg with tolerably strong inclination of the body, the l. leg being somewhat drawn back ; by r. leg the stem of a palm-tree ; both arms have always been outstretched. One might suggest the motive of an ἀποξυόμενος (*i.e.* an athlete scraping himself with a strigil), for both arms with the caestus are new, as also the feet and the pedestal (but not the palm-tree). The head a little recalls the head of an athlete at Ince, Michaelis, *Anc. Marbles*, Ince, no. 152, but it belongs to a younger development of art. New: the top of the head, tip of nose, lips. Very good work. Marble seems to be Greek. H. 173.

**37. Female head**, of colossal scale. *Specimens*, I. Pl. 27. The face is seriously restored ; new : nose, lips, chin. Hair parted and twisted behind into a kind of roll ; a thick twisted ribbon, such as often occurs in the case of Asklepios, goes round the head. It is a Roman copy of an older original, probably of bronze. The severe proportions of the original and the sharp treatment of the edge of the brow and of the eyelids are still slightly indicated, though the effect of the copy is not happy. The bust, trimmed to a terminal shape, is new. L. of face 0.21. Bought of Gavin Hamilton for £43 as "Erma of Berenice" (letters of July 16, Dec. 26, 1772).

**38. Bust of Antinous** ; in Egyptian costume, with the calantica, which suits the character of the head admirably. The glance of the eyes goes straight forward rigidly, and is less gloomy than usual. Eyebrows expressed. New : the greater part of the calantica from above the band over the forehead, the tip of the nose, neck and breast. On the top of the head a dowel-hole (modern?). H. 0.59. L. of face 0.19. Found in Hadrian's Villa, 1769, bought from Hamilton for £75 (letter of Dec. 15, 1771).

**39. Statue of Paris.** Clarac, III. 396 E, 664 L, "Atys." The beautiful youth rests the r. hand on a low stem of a tree, so that the shoulder is somewhat forced up. The r. leg is crossed in front of the l. on which the body is supported. The l. hand lies on the back. The curly head, with Phrygian cap, is gracefully bent ; the curls treated similarly to those of the Vatican Eros (*Mus. Pio-Clem.*, I. Pl. 12). The head is certainly re-set, but, according to the view of Clarac, Bernoulli and Michaelis, is without doubt original, while Dallaway remarks (p. 340) that it is "not its own." Unhappily the statue is much mutilated. New : nose, lips, chin, peak and most of the cap, considerable pieces on the neck, and r. forearm ; l. arm patched, but apparently quite antique ; l. thigh patched ;

the lower parts of both legs broken, r. above, l. below knee, are doubtful; the l. foot, toes of r. and part of pedestal certainly antique. The name "Paris" is not indisputably correct; the addition of an eagle, for example, would at once make it quite as suitable for a Ganymedes (cf. *Mus. Pio-Clem.*, II. Pl. 35). The beauty of the statue, which is with justice highly praised, lies more in the fine movement and generally in the conception than in the execution, which is not excellent. The marble seems to be Greek. H. 1.56. Found by Hamilton, in 1769, in Hadrian's Villa (Dallaway, p. 368), then for a long time in process of restoration (Hamilton's letter of Jan. 18, 1772), and sold to Lord Shelburne for £200 (letter of Dec. 26, 1772).

**40. Fragment of an ornament of branches and birds**, very delicate. One of the birds seizes a grasshopper. The fragment, as now mounted, is lying upon its side.

**41. Statue of Apollo Sauroktonos.** Clarac, III. 476 B, 905 D. Antique: torso, r. thigh to above the knee, half l. thigh, half upper part of r. and whole upper part of l. arm (attached to the stem of a tree). Work soft and very good, though not excellent. On the modern neck a pretty Apollo's head (antique) is set, with a top-knot above the forehead and a fillet (new: half the nose); it does not belong to the statue and also has not the right pose, as it does not look at the tree, but down before the god. The restorer, to be sure, had not recognized the original motive of the torso, namely, Apollo piercing the lizard, and had changed it into a Narkissos. After Hamilton had long busied himself to no purpose to find as pendant to the Paris (no. 39) a Venus of corresponding dimensions, as Lord Shelburne wished, he writes, "I send you . . . a sweet pretty statue representing a Narcissus, of the exact size with the Paris, and imagine will suit it for a companion, without waiting for a Venus, which are very rare to be found of that small size. The price of it is £150 including all charges at Rome and Leghorn" (letter of Aug. 9, 1775). Italian marble. H. 1.46.

**42. Ornament of branches and birds**, pendant to no. 40. One bird has a butterfly. There is a snail in the field.

**44. Head of beardless Roman** with short hair. New: nose; pupils indicated.

**45. Small head of "Sappho,"** corresponding to those in the Louvre (Clarac, VI. 1114, 3520 A), in the Vatican (*Mus. Pio-Clem.*, VI. Pl. 4, 2), in Wilton (Michaelis, *Anc. Marbles*, Wilton, no. 128), and elsewhere. A cloth is wound several times round the head; curls hang down on the sides. New: tip of nose and some drapery; the bust is antique but it does not belong to the head.

**46. Female head, of Antonia** probably. Bernoulli observes, "This portrait corresponds more to the pleasing type of the Roman bronze coins and to the noble picture given by historical tradition than any single bust of the Italian Museums." Cf. Michaelis, *Anc. Marbles*, Wilton, no. 25; Bernoulli, *Röm. Ikonogr.*, II. p. 224.

**47. Head of a youthful Roman**, beardless, with full, curly hair. The paludamentum on the l. shoulder. New: nose, and part of drapery.

**48. Colossal head of a Roman**, beardless, somewhat of the character of the so-called Marcellus in the Capitol (*Mus. Capitol.*, II. Pl. 3). New: nose, l. brow and eye, upper lip.

**49. Fragment of a female statue**, upper part, in the treatment of Pudicitia, broken below the breast. The r. hand covered by the drapery, is raised towards the neck. The virginal expression is extraordinarily noble and thoughtful, the hair is smooth and encircled by a fillet. New: nose, chin and neck. This fragment, found in Hadrian's Villa 1769, is one of Lord Shelburne's earliest acquisitions; he bought it of Hamilton for £50 (*Memorandum*, no. II., and Lord Shelburne's *Memorandum*, p. 82).

**50. Female portrait-bust** of the period of the Flavian emperors, with a raised structure of curls pointed in the style of a tragic onkos. The face is that of a woman past her prime of youth, and is pretty plump and of proud expression. The brows are lowered towards the nose. New: nose and parts of bust. Life size. This must be the "Julia," purchased by Lord Shelburne of Adams. (*Memorandum* by Lord Shelburne, p. 81.)

**51. Bust of Antoninus Pius** (?). New: tip of nose and r. shoulder.

**52. Ideal bust of a female**, with fillet and plait of hair. New: tip of nose and bust.

**53. Female head.** *Specimens*, I. Pl. 7. Bernoulli writes, "It has smooth, wiry hair, which is twisted round a fillet along the somewhat flat forehead, and behind forms a roll which stands out some way, and is combed upwards. This peculiar treatment of the hair, which scarcely ever recurs in any other head, makes it probable that it is a portrait; the simple, sharp, almost dry sculpture, renouncing all picturesque effect, indicates a rather early period, and the wire-like character of the hair suggests a bronze original. According to Payne Knight's letterpress to the *Specimens*, the hair is indeed for the most part modern; the restoration however seems to be established by replicas at Richmond (Michaelis, *Anc. Marbles*, no. 53), in the Vatican (Chiaromonti, no. 363), in the British Museum (Graeco-Roman Basement Room). The head, according to Payne

Knight in excellent preservation, rests on a bust with a gathered chiton, hemmed round on the neck, a piece of cloak running obliquely across the l. shoulder." New: tip of nose, ears, and (apparently) drapery of bust—but only a small portion of hair. Found by Hamilton in the neighbourhood of Rome.

**54. Head of a beardless Roman**, turned somewhat to l., recalling Modius Asiaticus (Michaelis, *Anc. Marbles*, Wilton, no. 78), but not identical therewith. New: nose, ears and r. shoulder. Life size.

**55. Portrait bust** of an elderly Roman lady with wavy hair, gathered behind into a tolerably peaked knot; little ornamental curls in front of the ears; the hair is treated very much like that of Lucilla in Mongez, *Iconogr. Rom.*, Pl. 42. Prominent eyebrows. New: nose, and part of drapery. Life size.

**56. Porphyry bust of Vitellius**. Face uninjured. It corresponds to the coins better than the ordinary busts, therefore Bernoulli holds an antique origin to be at least possible; Michaelis doubts this, with reason, quoting for example the thoroughly un-antique rendering of the pupils by a roundish hollow. On the back of the head a bald patch. Corslet and cloak of bronze. Over life size.

**57. Statue of a boy; travesty of Herakles in repose**. Clarac, iv. 650 D, 1478 A, "Amour." Exactly in the attitude of the Farnese statue of Glykon (cf. *infra*, no. 74, fig. a); the lion's skin with the claws tied in front of the neck covers the head and the l. arm; the club is wrongly restored. Whether Eros is meant is not quite certain; he has no wings. The whole figure is pretty, the expression of the face roguish, as becomes the motive. New: the whole stem, nose and part of chin, l. hand with club, parts of skin, lower parts of both legs from the knees. H. 0.98. Acquired by Henry, 3rd Marquis of Lansdowne.

**58. Round altar with Bacchic relief**. On the r. side of an altar adorned with garlands and two rams' heads, on which burns a small pile of wood, stands Dionysos in a long double chiton. The under part, of finer material, is only visible at the feet. He wears a nebris which is tied round the waist with a girdle. On his feet he wears pointed shoes. The stiff pose and archaic drapery correspond to the pointed beard and to the arrangement of the hair in long stiff curls. In his lowered l. hand he carries a *kantharos*, shaped like half an egg, and in the r. hand an ewer with handles from which he pours a libation on the altar. A Maenad follows with her sword over her head, and the hind half of a kid in her l. hand (exactly like the second figure at Broadlands, *Anc. Marbles*, Broadlands, no. 5.

Zoega, *Bassir.*, Pl. 83, fig. 2, Pl. 84, fig. 2. Müller-Wieseler, II. 48, 602, fig. 6). Opposite Dionysos, next the altar, stands a second Maenad in chiton *schistos*, and fluttering cloak, with an ivy wreath in the l. hand and a corner of her drapery in the r., her head thrown back (like Zoega, Pl. 84, fig. 5). A third companion follows her, likewise with head thrown back on neck, with an upright thyrsos in the r. hand and a half kid in the l. (like the third figure at Broadlands, *Anc. Marbles*, Broadlands, no. 5. Zoega, Pl. 83, fig. 3, Pl. 84, fig. 6. Clarac, II. 135, 135). The combination of full freedom of movement, in the figures of these enthusiastic women, with archaic stiffness in that of the god, is characteristic of the eclecticism of the so-called New Attic School in Rome, to which also the execution in flat layers corresponds. Below, an ovolo and other mouldings. Pentelic marble. H. 0.55. Diameter 0.38.

**59. Attic relief of Athenè Nikè.** Athenè stands facing r., draped in a rich doubled chiton, which is opened on the r. leg and forms two rows of beautiful zigzag folds; the l. knee is a little bent. A simple cloak falls down behind the back (as on the Eirenè in Munich); the goddess wears no aegis. The hair falls down far on to the nape of the neck. The r. arm rests on the hip. The goddess gazes at the lofty (Corinthian) helmet with magnificent plume which she holds on her l. hand like the Athenè Nikè, at Athens. A large round shield stands by her l. leg; close to it is a pillar on which sits the owl. On r. the stem of a tree, manifestly the olive, entwined by a snake (*οἰκουρὸς ἄφης*). This excellent piece of the noblest style, apparently belonging to the first half of the fourth century B.C.,\* is executed in relief of medium height, only the r. forearm in the round. New: nose, part of brow, hair over brow, and a part of drapery. Pentelic marble. H. 0.72. L. 0.46. As Müller does not mention the relief, it is probably an acquisition of the third Marquis, made later than 1829, as the Archaeological Institute in Rome possesses a drawing of it.

**60. Bust of Hadrian.** New: nose, parts of ears, neck and breast. H. 0.32. L. of face 0.20. Bought by Lord Shelburne of Adams. (Memorandum by Lord Shelburne, p. 82.)

**61. Statue of Herakles.** *Specimens*, I. Pl. 40. Clarac, v. 788, 1973. This beautiful statue, always rightly considered one of the choicest ornaments of the collection, exhibits the hero as of youthful age. He rests on r. leg, holding club over l. shoulder; the lowered r. hand clasps the lion's skin, which hangs down to the ground and is adroitly used as a support for the r. leg. In spite of the powerful square-built frame, which befits a Herakles, the statue

\* Perhaps it should rather be referred to an original of the 5th century.

is unmistakably in the spirit of Lysippos. The head, through the freely-treated, short, curly hair of which the fillet of a victor is drawn, displays sharp forms, especially in eyes and brows, and is of characteristic smallness. The legs are long in proportion to the thick-set torso, the feet somewhat flat, as in all statues of the school of Lysippos (cf. *Anc. Marbles*, Ince, no. 43). The style of this master is especially evinced in the noble unconstrained freedom of the whole movement, the freshness and elasticity of the slightly twisted pose. The *argutiae operum custoditae in minimis quoque rebus* (Plin., 34, 65) show themselves, for example, in the naturalistic rendering of the soft folds of skin between thumb and forefinger of the r. hand. Without doubt the statue offers one of the finest specimens, if not absolutely the best, of a Herakles according to the conception of Lysippos. The workmanship is first-rate, the marble Pentelic (not Carrara), the preservation remarkable. The head has never been broken off. New: only the tip of the nose, parts of l. arm and club, a piece inserted on the r. forearm and the r. thumb, the l. shin between knee and ankle. H. 1'95. Found in 1790 in Hadrian's Villa, in the grounds belonging to the Marefoschi family, originally owned by the Conte Fede; purchased by Jenkins (Dallaway, p. 341). Payne Knight's account, doubtless based on Townley's statements, is as follows: "Found with the Discobolus [of Townley, found 1791: *Spec.*, I. Pl. 29. *Mus. Marbles*, xi. Pl. 44. Clarac, v. 860, 2194 B] in the neighbourhood of Rome; and the late Mr. Townley, to whom the choice of them was immediately offered, was induced, by the drawing and description sent to him, to prefer the latter; though, when he saw them, he instantly changed his opinion; this Hercules being, with the exception of the Pan or Faun at Holkham (*Anc. Marbles*, Holkham, no. 19), incomparably the finest male figure that has ever come into this country, and one of the finest that has hitherto been discovered." Zoega (in Welcker's *Alle Denkmäler*, I. p. 422) affirms that both statues came from Hadrian's Villa, and were only bought, not exhumed, by Jenkins. Another more dramatic but less trustworthy version was given by Townley's biographer, Dallaway (in J. Nichols' *Illustrations, &c.*, III., p. 727): "Upon the receipt of a letter from Jenkins, at Townley, promising him the first choice of some discovered statues, Mr. Townley instantly set off for Italy, without companion or baggage, and, taking the common post conveyance, arrived *incognito* at Rome, on the precise day when a very rich cava was to be explored. He stood near, as an uninterested spectator, till he perceived the discovery of an exquisite statue, little injured, and which decided his choice. Observing that his agent was urgent in concealing it, he withdrew to

wait the event. Upon his calling at Mr. Jenkins' house in the Corso, who was not a little surprised by his sudden appearance, the statue in question was studiously concealed, while the other pieces were shared between them with apparent liberality. Mr. Townley remonstrated, and was dismissed with an assurance that, after due restoration, it should follow him to England. In about a year after, Mr. Townley had the mortification to learn that the identical young Hercules had been sold to Lord Lansdowne at an extreme, yet scarcely an equivalent price." Lord Lansdowne paid £600, the same as for no. 65, and £100 less than Townley paid for the much inferior Diskobolos; cf. Payne Knight in the *Report from the Elgin Committee*, p. 95; Knight himself set the value of the Herakles at £1,000 (*ib.* p. 99). See his evidence, quoted *supra*, p. 9.

**62. Bust of a victorious youth;** by Waagen wrongly named Antinous, to whom the head has no resemblance, and the breast but little. The portrait character is modified, and fused with the traits of Hermes, only the forms are softer and broader, the lips fuller. The mouth is slightly opened. The angle of the brow is sharply accentuated; above it the lower portion of the forehead projects slightly. Hair short and curly, minutely divided but not detached very freely from the head. Through it is twined the remains of a wreath of laurel, the tiny leaves of which are chiselled out delicately and with animation. Below it a broad groove for the reception of a bronze fillet, not a bronze wreath (as has been sometimes repeated on Dallaway's authority). The type is not that usual in the school of Lysippos, but can hardly be earlier. New: tip of nose, part of l. brow and part of neck; hair over forehead is re-worked; the bust is broken but is antique in essentials. H. 0·61. L. of face 0·18. Found by Hamilton, in 1769, in Hadrian's Villa; bought, 1771, by Lord Shelburne for £75 (Memorandum, no. 11.).

**63. Marcus Aurelius.** Clarac, v. 950, 2445 A. The emperor, almost nude, rests on the r. leg, l. being somewhat drawn back; a chlamys covers breast, shoulders, and back. In his lowered r. arm he holds a sheathed sword, the raised l. hand grasps the sceptre at the upper end. By the r. leg is a leathern corslet hung over a support. The idea of the statue is founded on a type of the god Mars (cf. Dilthey, *Rheinländ. Jahrbücher*, LIII., pp. 27 ff.). New: greater part of l. foot and of sceptre, of which however both ends are antique; the l. arm is broken and worked over, but is antique; the r. arm between shoulder and wrist seems new, and so too a great part of the scabbard of the sword; the hand is old but patched. The youthful head of M. Aurelius, with slight down on upper lip and chin (new: nose and half the chin), is re-set and, according

to Hamilton, who found the statue in 1771 at Tor Colombaro, properly belongs to it: "The head is its own, though wanting part of the neck, as I found it near where I found the statue, as likewise both the hands, though one of them is much corroded by the nitre of the earth" (letter of March 4, 1773). According, however, to Hamilton's communications to Townley there was found close by our statue a duplicate of poor workmanship, broken into many pieces, and the head was said to belong to one of the two statues (Dallaway, p. 372). In Waagen's opinion the head is fine, but has been placed on an inferior statue. Michaelis finds no reason for doubting that the two belong together. The statue is more impressive by its size than by its artistic value. Hamilton sent it to Lord Shelburne, although aware that he was not fond of portraits in general. The price came to £300. It does credit to the taste of the Marquis, that he was somewhat dissatisfied with the statue (letters of March 4, May 7, July 1, 1773, March 13, 1774, Memorandum by Lord Shelburne, p. 82). It does not deserve the place of honour, in the central niche of one of the two apses, which has been given to it on account of its unusual size. H. 2·20.

**64. Bust of Antinous**, of Bacchic character. The head is somewhat inclined over to the l., the expression more thoughtful than sullen. Through the luxuriant hair runs a wreath of ivy, very much undercut, so that the several leaves are almost detached. The head is also bound with a broad taenia, which passes across the forehead. The eyebrows are expressed in the carving. New: nose, lips, part of chin, many pieces of ivy-leaves, portions of the hair and the bust. Good, powerful sculpture. H. 0·44. L. of face 0·22. The head was found by Hamilton, in 1769, in Hadrian's Villa. As the Papal licence for exportation was not granted, Hamilton had to smuggle the head away, which was managed by means of an "additional present to the under antiquarian." The price of the head was £50 (letters of July 16, Aug. 6, 1772, with enclosure).

**65. Statue of Hermes.** *Specimens*, II. Pl. 37. A replica of the Belvedere Hermes (formerly named Antinous or Meleager), in which, since the discovery of the Hermes in the Heraeum at Olympia, we recognize the characters of the style of Praxiteles (cf. Treu, *Hermes mit dem Dionysosknaben*, Berlin, 1878, pp. 8 f.). The head reminds us especially of the Hermes of Andros in Athens (Kekulé, *Theseion*, no. 368); it exhibits the same delicate arching of the nose, the same shape of eyes and brows, the same prominence of the forehead over the nose, which disappears towards either side, so that the forehead quite recedes at an angle on the temples, lastly a similar expression of mild but earnest thought. G. Hamilton found our

statue in Tor Colombaro, in 1771, and at once reported to Lord Shelburne that it was of the same size and equal preservation with the Vatican statue, with head untouched. "There is as yet wanting one hand, a knee with part of the thigh, and a small part of one arm.... As yet I cannot fix a price upon it, as I am still in hopes of having it quite complete. As it is, I rank it with the one at the Belvedere" (letter of Jan. 1, 1772). The hope of finding further fragments seems not to have been fulfilled. The head is in fact unbroken, but the tip of the nose is restored; so too are part of l. arm and some fingers of l. hand, r. hand (r. arm broken off but antique), r. leg from half way down the thigh and the stem, half lower part of l. leg, pedestal, and lastly the borders and corners of chlamys. The remainder, of beautiful Parian marble of yellowish colour, is in excellent preservation. The surface of the whole body is executed with very delicate feeling, the treatment throughout soft and animated; the upper part seems to bear on the legs less heavily than in the Vatican copy; with all the breadth and power the contours are yet softer, the muscles of the breast not too massive. Not a trace has been preserved of the kerykeion in the l. hand, as in the Farnese copy in the British Museum (Graeco-Roman Sculpt., no. 171. Braun, *Kunstmythol.*, Pl. 91). This really exquisite copy is said to have been praised by Canova as finer and more perfect than that of the Vatican, which has been seriously impaired by modern polishing (Mrs. Jameson, p. 335). Similar judgments were expressed in Rome soon after the discovery. The Pope was urged to forbid the export, but the replica already in the Vatican seemed to him to be sufficient, so that the new copy was secured for Lansdowne House at the price of £600 (not £700 as Payne Knight states, himself valuing it at £1,400; cf. *Report from the Elgin Committee*, pp. 95, 99). The Diskobolos in repose which was found a few steps away from this Hermes (*Mus. Pio-Clem.*, III. 26. *Arch. Zeit.*, 1866, Pl. 209, 1, 2), would have quickly followed it, but it was bought for the Vatican, and forms a conspicuous ornament of the Museum there. (Cf. Hamilton's letters of Jan. 1, 18, Feb. 18, Aug. 6, Sept. 30, Dec. 26, 1772, March 4, May 7, July 7, 1773.) H. 1'99.

**66. Bust of Marcus Aurelius.** New: tip of nose, r. eyebrow, parts of ears, and breast. Purchased from Adams by Lord Shelburne (Memorandum by Lord Shelburne, p. 82). H. 0'39. L. of face 0'21.

**67. Statue of Artemis.** Clarac, IV. 564 A, 1213 A. The goddess is draped with the Doric chiton, open at the l. leg, and its upper fold not girdled. She steps forward a little with the l. leg, whereby the folds of the drapery are determined; they are simply

treated, tolerably rich on the upper part of the body. The whole impression of the figure is grand and lofty, yet this lies more in the motive than in the execution. R. arm raised, l. lowered; the nude parts however of both are new. The breadth of all parts of the figure made Müller suggest Demeter, Waagen Hera; but a strap which runs from the r. shoulder slantwise over the breast is continued on the back (which is but slightly worked) in the shape of a shallow furrow with a peg of metal in it, which was meant to hold a quiver. This establishes the interpretation of the figure as an Artemis. Moreover, the figure itself is not as broad as it looks owing to the arrangement of the drapery, especially near the r. arm; the hips are fairly narrow, the stomach flat; the breast indeed is strongly developed. The statue doubtless represents a somewhat early and severe type of the goddess designed for a temple, perhaps of the 5th century B.C., and related to the later types somewhat as the Parthenos of Pheidias to the later and slenderer statues of Athenè (cf. no. 33, and K. Lange, *Arch. Zeit.*, 1881, p. 197, note 1). The neck is modern, and so a doubt as to the head being original may be entertained, all the more readily as, though it is of Pentelic marble like the statue, yet it displays a finer quality. This is, however, not a strong objection in the case of draped statues, as the head and neck were often worked separately and inserted, not seldom also consisting of better material, e.g. on the Demeter of Knidos in the British Museum. Our head matches the statue thoroughly; we have in it an older, broader and more powerful forerunner of the heads of those statues of which the most beautiful example is the Colonna Artemis in Berlin (Müller-Wieseler, II. 16, 167), and most nearly resembles the head of the Vatican example (*ibid.* II. 15, 162 a. *Mus. Pio-Clem.*, I. Pl. 29); the hair is drawn back sideways in detached waving masses, by which treatment the impression of breadth is enhanced. This head may be said to stand to those in a similar relation as does the whole statue to those more animated figures, the conception of which certainly pertains to Attic art of the 4th century B.C. Moreover a bronze pin on the top of the head, a little to the l. of the parting, can hardly be explained otherwise than as serving to fasten a half-moon, as an attribute of Artemis-Selenè. New: nose and pieces of lips and chin. H. 2'06.

**68. Statue of a boy.** Clarac, IV. 763, 1877, "Harpokrates." Antique: torso, curly head, lowered r. upper-arm, l. upper-arm which lies before the breast, both feet and pedestal. Head reset, but original; new are nose, parts of upper lip and of curls; a pin over the forehead held a top-knot there, of which the join is still preserved. No sufficient evidence exists for the restoration of

the characteristic motive of Harpokrates, namely, the forefinger laid on the mouth, or for the cornucopiae in the hand. H. 1·15, with pedestal 1·23. Bought from Hamilton, 1771, for £30 (Memorandum, no. 11.).

**69. Circular altar of Apollo and Dionysos.** Four upright thyrsi, from which hang four different garlands, divide off four fields, which follow each other thus from l. to r. : (a) from a garland of vine-leaves hang a pedum and a small round discus on which is represented Eros dancing, with torch in lowered r. hand, and a cup (? a bunch of grapes ? much defaced) in l. Below, a Bacchic panther drinking out of a large krater. (b) Under a garland of laurel stands the tripod of Apollo, entwined by a snake ; above, a swan standing with outspread wings (head and neck missing) ; on r. by the tripod the bow and quiver. (c) Under a garland of ivy a pine-tree, on the branches of which hang a Bacchic drinking-horn with a goat's head (*rhyton*) and a double flute, straight and curved. (d) Under a garland of laurel sits the griffin of Apollo. All in low relief. The mingling of the symbols of Apollo and Dionysos on the same altar is interesting (cf. *Anc. Marbles*, Cambridge, no. 50. Stephani, *Compte-Rendu*, 1861, pp. 58 ff.). H. 1·09. Diameter 0·48.

**70. Group of Eros and Psychè.** Clarac, iv. 653, 1501 A. Psychè is represented as a half-grown girl. She stands in quiet attitude, resting principally on r. leg, and is draped with a doubled chiton which has slipped down from the r. shoulder, and with a cloak which covers the middle of the body and the r. thigh, and is thrown with its corners round the l. arm. Of her butterfly-wings the stumps are antique ; the advanced l. forearm with a butterfly, and the r. arm with small torch lowered are new. Both attributes, though in themselves appropriate to Psychè, in the position and combination here found are scarcely explicable ; they would be more easily explained if held by Eros.\* Psychè's neck is new, the head encircled by a broad cloth is antique (new : nose) ; it seemed to Michaelis after repeated examination to be original, and so too thought Clarac and Prof. G. Hirschfeld, while Conze left it undecided and Bernoulli had strong doubts.† If the head originally belonged to the figure, the peculiarly melancholy expression of the lowered

\* The account given in the *Ancient Marbles* differs from the above through an error in translation. The l. arm appears to be new from the edge of the drapery ; the r. arm is new with half the r. shoulder, and a part of the drapery which is restored as a *chiton heteromaschalos*, instead of as a chiton that has slipped down the shoulder.

† I share the doubts of Bernoulli.—A. H. S.

face would suggest that an object held in the l. hand, perhaps something broken, attracted her regretful attention. Beside Psychè, though not absolutely leaning on her, stands Eros with his r. arm round her back; r. leg advanced. His glance is also directed towards Psychè's l. hand, and no doubt his l. arm was always extended in this direction. New are lower parts of both his legs, l. arm, the greater part of his wings, besides the whole of the upper part of his head, including eyes and nose (the lower part of the head broken off but antique); lastly r. hand, r. shoulder and piece of breast, while the arm itself is antique and in one piece with Psychè's back. That the two figures belong to each other and have been rightly put together again in their present position is indubitable. The group conveys an impression of elegance, though not to compare with the Capitoline group. Its invention should be ascribed to Alexandrine rather than to Roman art. Conze conjectures that the group may originally have pertained to the decoration of a grave, representing two deceased children under the ideal figures of Eros and Psychè, which figures are so often found on sarcophagi. Execution fair, but on the other hand not remarkably good. H. 1'03. The group was found, 1769, in Hadrian's Villa by Hamilton, who at first offered it to Mr. Anson for £300 and thereupon sent it to Lord Shelburne for the same price; Hamilton thought very highly of it (letter of Dec. 15, 1771); but cf. Lord Shelburne's Memorandum: "There is more restoration than I would choose to have in any future purchase."

**71. Cippus in form of altar.** *C. I. L.* VI., 15118. On front the inscription: *DiIs Manibus | Claudio Hyllō. | vix(it) ann(is) IIII mens(ibus) VII | dieb(us) V. Claudius | Tauriscus pater filio | karissImo.* Over it a lunette with winged Eros, sleeping, on rock; r. hand laid on head which is leaning on l. shoulder. On sides, l. ewer and r. patera. H. 0'92. L. 0'65. D. 0'42. Formerly in the Cesi collection. This is perhaps the 'small ara' and 'sleeping Cupid' sent by Hamilton as a present (letter of July 13, 1776).

**72. Modern copy of a relief from the Rondanini Palace,** now in the Lateran Museum, no. 245, representing a tragic poet and a Muse (Winckelmann, *Mon. Ined.*, II. no. 192, *Museo Lateran.*, Pl. 42, 4). A thoroughly accurate copy, of dry workmanship, well preserved even in the parts most delicate and liable to breakage. Carrara marble.

**73. Sepulchral monument,** with the inscription [*Quint]ilia A(uli) l(iberta) Secunda, A. Quintilius A(uli) l(ibertus) Ero...* Above it two small busts, facing each other, the woman with hair arranged in the style of the 1st century A.D., with fillet and plait,

the man beardless; between the two a dog (?) with collar. On the field behind the man a V (modern?). H. 0'19. L. 0'36.

**74. Relief with six figures.** From l. to r.: (a) Herakles, youthful, full face, quite in the attitude of the Farnese statue in Naples. (b) Aphrodite in chiton and cloak, unveiled, going r., carrying with both hands a small cup with fruit. (c) Eros, winged, full face, raising r. arm to Aphrodite and lowering the l. arm. (d) Bacchic female, full face, in chiton and cloak; on r. arm rests a thyrsos (?), l. arm akimbo. (e) A female figure (Hebè?), turned a little l., in chiton with sleeves and cloak, holding a patera in lowered r. hand, with l. grasping a corner of the drapery (?). (f) Zeus (?), bearded, facing l., in long chiton and cloak, carrying on l. arm a large cornucopiae, in the r. hand raising a small thunderbolt (?). The figures b, d, e, f wear fillets round their heads. Graceful composition; delicate workmanship; a somewhat suspicious appearance seems to arise only from retouching. Greek marble. H. 0'24. L. 0'45.

**75. Front of a sarcophagus: the Muses.** Cavaceppi, *Racc.*, II, Pl. 58, 1. From l. to r., adopting the common nomenclature; (a) Polyhymnia, enveloped in her drapery, leaning on a pillar; in the background a sun-dial on a high pillar. (b) Euterpe in long chiton, with two long flutes, of which one has five holes, the other none. (c) Thaleia in chiton, cloak and shoes, with a perforated staff in the r. hand and a comic mask in the l. (d) Melpomenè, in broad-girdled chiton and cloak, planting with the r. hand a pedum (not a club) on a bull's (?) head (indistinct); on l. arm the bearded tragic mask. (e) Erato, in the pose of the Aphrodite of Melos, but with chiton, resting her lyre on a pillar. (f) Hermes with petasos (wings indistinct), chlamys and herald's staff, setting r. foot on a pedestal, on which stands a comic mask. (g) The deceased, apparently beardless, with hair cropped short, in tunic and pallium, a roll in l. hand. (h) Athenè, fully armed except for the shield, holding up a branch of olive in the r. hand (apparently antique). (i) Kleio with the roll in her hands, and a bundle of rolls by her on the ground. In the background (k), the upper part of the figure of a young girl, full face, probably a relative of the deceased. (l) Terpsichorè with the cithara and the plectron. (m) Urania with the globe and stylus, on the ground a comic mask. (n) Kalliope with the diptychon, her l. foot on a pedestal. All the Muses are adorned over their foreheads with the plumage of the Seirens. In the background is a hanging. Late, rather bad work in half-round relief. Restoration unimportant. L. 2'16.

**76. Relief of black marble or basalt, forming the chimney**

piece of the Sculpture Gallery. *Mon. dell' Inst.*, iv. Pl. 29, cf. *Annali*, 1846, pp. 155 ff. (H. Keil). At the bottom runs a narrow strip enlivened by Tritons, dolphins, hippocampi and other fabulous sea-monsters. Twice also a little winged Eros is seen amongst them; in one place he hovers over a fish behind a bird which holds an eel in its beak. The principal field above contains four deep semicircular niches terminating in the form of an arch at the top, with plain smooth border; they were no doubt meant for the reception of statuettes. At each end an ornament of climbing branches; composition almost the same on each side. A figure (l. female, r. male) emerges from a calix of acanthus, above these a boy with a pedum (l. a small bough) on one arm; above, a girl, lightly draped, in ungirdled chiton which leaves one breast exposed; quite on the top the upper part of a boy's body springing from a calix of leaves, holding up a wreath in either hand. Between the four niches there are three rather broader fields. (a) In the first field, l. a ship with four oars moves r., on the stern a *χηνίσκος*, at the prow the figure of capricorn; a sail is set, but a mast is not visible. In the ship sit two nude men, both apparently having arms tied; but certainly the one on the r. and between them stands a third, turning up his head with the l. arm laid upon it. Above, three winged females sit on rocks, their legs covered by cloaks; the one on the l. holds a lyre, the one on the r. probably held in the r. hand (arm missing) a flute, the third is almost hidden by her. Obviously a reference is intended to the adventure of Odysseus with the Sirens. (b) In the centre field moves a ship, at the stern a goat's head, at the prow a *χηνίσκος*; behind at the steering paddle a man sits with raised l. hand (head missing), opposite him on the right another with advanced r. hand. In the waves swims a dolphin. This can scarcely mean the transformation of the Tyrrhenian pirates into dolphins by Dionysos. The ship has a mast and bellying sail, in part obliterated. Quite at the top are two sprays, one of vine, and one of ivy. (c) In the field on the r. again a ship adorned with *χηνίσκος* and Medusa's head; in it remains of a mast with a sail, and two nude sailors raising the r. arm briskly. One looks up where two birds are hovering, the one downwards, the other upwards. In the water a dolphin and another fish. Background of rocks. Keil sees herein the adventure of the Argonauts with the arrow-feathered birds near the island of Aretias (Apollonios Rhod., 2, 1031). At the top runs a narrow frieze, adorned with animals and hunting scenes. In one part wild beasts tear each other; in another boys or youths, here nude there lightly draped, here on foot there on horseback, take part in the struggle, or are seized by the beasts, or stand between the scenes. Here and there an isolated

tree, in the middle a small wood. The representation is very animated; more graceful than the principal reliefs. Above it an ovolo ornament. The whole monument is highly polished, the reliefs raised very high and delicately worked out. The original intention of the monument is obscure. H. 0'54. L. 1'84. Found by Hamilton, 1769, in Hadrian's Villa, and sold for £50 to Lord Shelburne.

The chimney-piece in the Sculpture Gallery is flanked by

**76 a.** Two **pseudo-Egyptian idols** one male and one female of Hadrian's time, and of similar material, found together and sold for £150 (Memorandum, no. 11.); upon the chimney-piece are

**76 b.** A genuine **Egyptian terminal bust**, in green basalt, sold for £30 (letter of Aug. 6, 1772).

**76 c.** Two small **Egyptian figures** seated—of which one appears to be ancient and the other a modern copy. (See Hamilton's letter of Aug. 6, 1772.)

**77** (on the wall). **Front of a sarcophagus: rape of Persephonè.** The representation is divided into three scenes (cf. *Anc. Marbles*, Soane Museum, no. 26). **FIRST SCENE** (Demeter looking for her daughter). In her two-horse chariot comes Demeter, in girdled chiton, with an over-fold, a torch in her l. hand; in the r. it is now missing; head new. Lion's head as hub of chariot wheel. Before her in the chariot the wings and head of a draped figure, according to Matz perhaps an Eros, according to the analogy of other replicas very likely a Hora. Above, in the background, is visible the winged Iris holding a flying drapery with both hands. The heads and necks of the horses are turned backwards in strange fashion (heads modern). Below the horses is Tellus, half sitting, half reclining on her r. elbow. She directs her head and l. arm upwards. **SECOND SCENE** (Persephonè gathering flowers). Persephonè, apparently not quite finished, kneels under the forelegs of the horses, looking up to l.; she raises her r. arm and lays her l. hand on a basket of flowers standing by her. On the l. stands an Eros, holding an inverted cornucopiae with both hands. **THIRD SCENE** (the rape). Behind Kora we perceive a group of two females. The one, Artemis, whose nude l. leg is partly visible, hastens l., but turns her face back and grasps the other, Aphroditè, below the elbow. The latter, whose chiton has slipped down from the r. shoulder, hastens r., looking back after Artemis, and laying her r. hand on the shield of Athena, who speeds in the same direction and in her turn lays her hand on Pluto's shoulder. Pluto, with his back to the spectator, is already mounting his chariot; r. arm broken off, l. forearm restored. Persephonè, of very small proportions, lies in his arms;

especially striking is the up-raised r. arm. Remains of legs and tail of Pluto's horses are preserved; all besides missing. There is a lion's head on hub of chariot wheel. The slab is unusually large, the relief high, the composition of the several parts not clearly discriminated, the work unpleasantly mannered. Cf. Gerhard, *Akad. Abh.* II. p. 484, no. 35; Förster, *Raub der Persephone*, p. 198; *Philologus*, Suppl. IV. p. 702; Overbeck, *Kunstmythol.*, III. p. 633. Hamilton had bought the slab from Adams for 100 Roman crowns and got it restored for 60 crowns; for the latter price (about £14 12s.) he made it over to Lord Shelburne (letter of July 13, 1776).

**78. Group of Leda and the swan.** Clarac, III. 410 B, 1715 A. A replica of the often repeated group, which represents Leda half sitting and pressing the swan to her embrace, while the cloak held up with her l. hand is to protect him from the threatening eagle (cf. *Anc. Marbles*, Oxford, no. 28). Her l. foot is supported on a stool. The chiton is delicately and thinly worked, the deep folds of the cloak are much undercut; the body is not bad. New: nose, chin, part of hair, l. arm with cloak, r. arm as far as wrist, sundry pieces of drapery, head and neck of swan. For the head of Leda cf. Hamilton's letter. Pentelic marble. H. 1'26. The specimen was found in 1775, by the Abbate Rancoueil, on the Palatine in the Villa Magnani and offered by Hamilton to Lord Shelburne for £100. "For excellence of sculpture it surpasses every other; the head though found with the statue and of the same marble, yet is doubtful whether it be its own. It is beautiful and fits it. I can affirm nothing more. The right arm and part of the left with some of the drapery are restored" (letters of Aug. 8, 1776, May 26, 1778). It seems that Lord Shelburne was not contented with it, and negotiations were entered into with the Bishop of Derry (cf. Michaelis, *Anc. Marbles*, Ickworth, and *Introd.*, § 62) with regard to its purchase. Ultimately Hamilton made over the piece to Lord Shelburne for £65, as a pendant to no. 70 (letters, 1779, Nov. 10 and 19).

**79. Sepulchral ara of Terpolia Procilla.** On the front is represented a sleeping female figure with upper part of body nude, the hair arranged high in front. She wears armlets. L. hand rests on an urn with water flowing out of it. Eros flies towards her with wreath. By it the inscription *DIS Manibus sacrum. | Terpoliae* (after the *o* is an erased *l*) *Procillae | P. filiae. vixit annis XIII diebus LIIII. | Ti. Iulius Heraclides | uxori carissimae | fecit aram et | monumentum* (the two last words are a later addition); quite at the bottom: *et libertis libertabus | posterisque eorum.* On the sides, l. the ewer, r. the phialè. H. 1'20. L. 0'79. D. 0'50.

**80. Slab of a sarcophagus.** In the middle an Eros growing out of the calix of a flower; the l. hand rests on the back of the head, r. hand holds taenia; at each corner stands an Eros; all three bear garlands on shoulders. Within each of the garlands two masks facing each other; l. of two Maenads crowned with vine-leaves and between them a thyrsos; r. of Satyr and Pan, one with a ragged moustache, and between them a pedum. Low, poor relief.

**81. Terminal figure of a girl.** Clarac, v. 779, 1933 B. The terminal pillar, draped towards the upper part with a double chiton, gradually passes into the girl's body, which however remains very square up to the neck. The head is intentionally kept in severe style, the hair, brushed off the face on both sides and twisted round a fillet, falls down the shoulders in a few stiff tresses. New: tip of nose, almost the whole r. arm with a key, half the l. arm with an ewer, besides the greater part of the terminal pillar. [It has been suggested that the head does not belong to the term.] The genuine part is 0.78 high. This "terminus of Isis, very elegant," was found by Hamilton in Hadrian's Villa and presented to Lord Shelburne (letter of Aug. 9, 1775).

**82. Sepulchral cippus of Serenus.** Above, a Medusa's head between two rams' heads and two small swans; at r. and l. pilasters, above each of which are two dolphins. Below is the inscription: *D(is) M(anibus) | Sereni | Aug(usti) lib(erti) | a sacris | fecit | Coelia Amanda | marito | carissimo | et sibi.* On each side a laurel-tree with a bird. H. 0.77. L. 0.56. D. 0.33.

**83. Statue of a wounded Amazon.** *Specimens*, II. Pl. 10; Clarac, v. 833 B, 2032 C; Michaelis, *Anc. Marbles*, Plate. One of the finest and best preserved specimens of that type of wounded Amazon, which is on good grounds referred to Polykleitos\* (cf. Klügmann, *Rhein. Mus.*, XXI, p. 322. Kekulé in the *Commentationes in honorem Th. Mommseni scr.*, Berlin, 1877, p. 481, and Michaelis, *Jahrbuch des Arch. Instituts*, I. (1886), p. 14); there is a torso of the same type in Oxford, *Anc. Marbles*, Oxford, no. 24. The leading motive of languid repose is expressed with especial clearness in the weary eyes and slightly opened mouth. It is in keeping with the wound near the

\* Pliny (xxxiv. 53) states (according to the usual reading of his text) that four eminent artists, namely, Polykleitos, Pheidias, Cresilas, and Phradmon made statues of Amazons which were dedicated in the temple of Artemis at Ephesus. It was proposed that the best statue should be determined by vote of the artists themselves. Each voted for his own work, but that of Polykleitos won, as receiving the second votes. Most of the story is doubtless false, but there exists a large number of statues of Amazons which seem to be replicas of three original figures, works of different artists, but produced on an uniform plan. It may well be the case that these originals were made by three of the artists named by Pliny.

r. breast consisting of a sharp cut with ten drops of blood below it. The Amazon, young and strongly built, leans with her l. elbow on a pillar; the weight of the body rests in part on the r. leg, the l. is somewhat drawn back. The r. hand lies on, or rather a little above, the head, so that the hand remains in good view from below. The head is considerably inclined sideways. It is as like the head of the Doryphoros by Polykleitos as sister to brother. It is not so sharp in its contours as are, for example, the heads on similar statues in Berlin (*Mon. dell' Inst.*, ix. Pl. 12) and in the Sciarra Palace at Rome (Matz-Duhn, *Ant. Bildw. in Rom*, i. no. 942), or as the fine head in the Brit. Museum (Graeco-Rom. Sculpt., no. 150. *Mus. Marbles*, x. Pl. 5), all of which belong to the same type. The waving hair flows very softly; the whole is an excellent translation into marble of the characteristics of a bronze original. The broad breast recalls the figures of the pediment of the Parthenon. Knees and thighs are excellent. The arrangement of the woollen chiton is characteristic of this type. In consequence of the unfastening on the l. shoulder it leaves both breasts free, and forms in front of the stomach a strong mass of vertical folds. The buckle of the girdle is represented in detail with great care, the whole statue being generally very well executed. The preservation of the surface is excellent. Unfortunately the marble, which is Pentelic and is in other respects very beautiful, contains rather strong micaceous strata. These have been the main cause of the statue being damaged. However the head, r. arm and r. hand, though broken, have been accurately joined together again; the head is quite certainly antique. New: half the nose, half of r. arm from middle of biceps to wrist, tip of thumb and the four fingers of r. hand, half l. forearm with hand, the column from just below the piece that connects it with the figure, both legs from below knee. H. 1.95. According to Dallaway, pp. 342, 373, the statue was found in Tor Colombaro by Hamilton (1771), and Hamilton mentions as found there a "fine Amazon large as life" (Jan. 1, 1772). This he subsequently offered to Lord Shelburne for £200 (March 4, 1773, and enclosure), when he described it as "one of the best of that kind" and especially commended the head. The statue was sent in the summer of 1773 (July 1, Sept. 12, 1773). After it had been received, Hamilton heard from Lord Shelburne that he possessed an Amazon already, and accordingly he tried to arrange that Mr. Grenville\* should take it (May 1, 1774; April 16, 1775). The negotiations with Mr. Grenville were unsuccessful, and in 1776 (July 13),

\* Probably George Grenville, 3rd Earl Temple, and 1st Marquis of Buckingham.

Mr. Barry\* is mentioned as a possible purchaser. It is difficult to understand Lord Shelburne's dissatisfaction with this fine statue, though he explains in the Memorandum (p. 81) that he dislikes the subject, and at the same time refers to the difficulty of disposing of it. This memorandum or its substance had evidently been received by Hamilton when he wrote his letter of March 13, 1777. Ten years later, there was a further discussion as to the possibility of disposing of the Amazon (Aug. 12, Dec. 2, 1786), but these plans also seem to have come to nothing. The question that remains to be answered is, what Amazon did Lord Shelburne possess before he bought Hamilton's, as there is nothing at Lansdowne House, or at Bowood or in the Memorandum, which could be called an Amazon. Possibly, Hamilton had misunderstood some remark made by Lord Shelburne, when he wrote the letter of May 1, 1775.

84. Modern copy of the beautiful head of a youth in the British Museum (Graeco-Rom. Sculpt., no. 151), found by Fagan, and once in the possession of Samuel Rogers. *Spec.*, II. Pl. 18.

85. Statue of Hermes. Clarac, v. 814, 2048 A, "Jason." Michaelis, *Anc. Marbles*, Plate. A replica of the statue from the Villa Negroni, now in the Louvre, which was formerly called Cincinnatus and restored accordingly. From the time of Winckelmann and Visconti it kept the name Jason until lately, when the comparison of coins (B. M. Cat. of Coins, Crete, Pl. 19, 12) and other considerations have led to its recognition as a Hermes (cf. Lambeck, *De Mercurii statua*. Thorn, 1860). It is in fact the most speaking illustration of those Homeric verses in which Zeus gives a commission to the messenger of the gods :

ὡς ἔφατ', οὐδ' ἀπίθησε διάκτορος Ἀργειφόντης·  
αὐτίκ' ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,  
ἀμβρόσια, χρύσεια, κ.τ.λ.

(*Il.*, 24, 339. *Od.*, 5, 43.)

Christodoros describes a bronze statue representing Hermes at this very moment (*Anthol. Palat.*, 2, 297—302):

ἦν δὲ καὶ Ἑρμείας χρυσόρραπις ἰστάμενος δὲ  
δεξιτερῇ πτερόεντος ἀνείρου δεσμὰ πέδιλου,  
εἰς ὄδον αἴξαι λελιμένος· εἶχε γὰρ ἤδη  
δεξιὸν ὀκλάζοντα θοὸν πόδα, τῷ ἔπι λαιὴν  
χεῖρα ταθεῖς ἀνέπεμπεν εἰς αἰθέρα κύκλον ὀπωπῆς,  
οἷά τε πατρὸς ἄνακτος ἐπιτροπῶντος ἀκούων.

This description agrees on the whole so well with our statue that

\* Probably Barry of Marbury Hall, but perhaps Colonel Barré, an intimate friend of Lord Shelburne.

first Heyne, and subsequently Müller and others, connected the two. The slender god stands on the l. leg; he has set his r. foot on a piece of rock and his r. hand is occupied in tying the sandal; the l. arm rests on the r. knee, enveloped in the rich folds of the chlamys. The whole upper part of the body is bent far forward; the head is raised upwards with a forcible expression of strained attention. The replica before us deviates from the other copies (in the Louvre, in Munich, and in the Vatican, cf. Clarac, III. 309, v. 814) in this respect, that the l. arm is not extended to the sandal like the r., but rests idly on the thigh (cf. Visconti, *Opere Variæ*, IV. Pl. 21). The artist has meant by this to make it evident that Hermes leaves off tying his sandal for the moment, so as to be better able to listen; letting the r. hand rest meanwhile among the straps. This feature deviates from the description of Christodoros, and must therefore be regarded as an innovation, while the other replicas have preserved the original motive. The artist gained by this deviation a greater variety in the pose of the arms, and a richer development of the folds of the chlamys; on the other hand he impaired the clearness of the action and the close compactness of the composition. For this comparative inferiority the statue in Lansdowne House presents a full compensation in the preservation of the original head, while the copies in Paris and Munich alien heads of Parian marble have been added, the figure in each case being of Pentelic marble. Our head, however, proves plainly that the strained attention pertains to the character of the whole figure. This is as thoroughly appropriate to a Hermes in the situation indicated, as it would be inappropriate if the statue represented a youth of the palaestra, in the familiar action of tying on his sandal (cf. Konr. Lange, *Das Motiv des aufgestützten Fusses*, Leipz. 1879, pp. 2—12). For the criticism of the composition it is essential to observe that the original work was in bronze, which accordingly did not need the heavy support, but allowed the whole pose to look freer and lighter. Unfortunately the whole statue has been much restored. New: r. forearm (but not the hand, with the exception of the fingers), r. foot, rock, sandal, ploughshare (suggested by the "Cincinnatus" in Paris), the support, the greater part of the plinth, l. arm from middle of biceps to elbow, the l. hand, parts of chlamys, l. half of nates, lower part of l. leg between knee and ankle; the l. foot with a portion of the plinth is antique. The head is connected with the body by a narrow modern strip, but is antique (restored: nose and part of the back of the head), and to judge by the quality of the marble and the workmanship obviously belongs to the statue; the expression too is thoroughly appropriate. Its resemblance to the head discovered by

Fagan (cf. no. 84) is complete, and it is very nearly allied to the Borghese Gladiator; thus Gavin Hamilton remarked, "of the same artist that made the Gladiator at the Villa Borghese; the head is almost the same;" again Visconti, Clarac, K. O. Müller and others compare the two statues (Lange, *op. cit.*, p. 12). The "meagre treatment of the muscular body, which is not altogether noble in its modelling" (Müller in the "Amalthea"), is common to both statues, though in the Gladiator, which is however in part reworked, the anatomical detail is much more strongly accentuated, by reason of the strained attitude. The style of both statues alike is founded upon that of Lysippos (cf. Brunn, *Glyptothek*, no. 151), but the realism has advanced a step further: the treatment of the body is still "drier" (*corpora sicciora*), the elastic covering of skin still more accentuated, the details generally more developed. The character of the head corresponds to the body. A head of Hermes by Lysippos would have more ideality and poetry than this meagre, sinewy head, the animation of which is, so to speak, purely of a physical, material sort. The hair is much less separated and less minutely made out than is the case with Lysippos. Lastly, the l. foot, although broad, is not so long and flat as with Lysippos (cf. no. 61, and *Anc. Marbles*, Ince, no. 43). Michaelis recognizes with Müller in the original of this statue—which is excellent of its kind—the work of a school of art of the Hellenistic period derived from Lysippos, presumably Asiatic (of Ephesus?). The workmanship is good, very true to nature; the surface has been largely reworked by the restorer. Pentelic marble. H. 1.54. The statue was found by Gavin Hamilton in 1769 in Hadrian's Villa; according to him "the same as that at Versailles (that is the above-mentioned replica, now in the Louvre), of better sculpture, though not so well preserved." He feared that it would have to go to the Vatican, but as the Pope declined the high price of £500, Hamilton sent it to Lord Shelburne, including also no. 64 under that price (letters of Jan. 28, July 16, Aug. 6, 1772).

**86. Head of an Ariadne**, with fillet over the forehead, crowned with ivy. New: top of head, a great part of the wreath, nose, neck. The head has been worked over to an extent which has destroyed whatever character it may have had. L. of face 0.19. Probably the "head of a woman" bought of Gavin Hamilton for 11 crowns—about £2. 14s. (letter of July 13, 1776, and enclosure). The "head of Bacchus" which is set down at £50 in the enclosure to the letter of Aug. 6, 1772, is no. 64.

**87. Female figure, seated.** Clarac, III. 420 B, 748 A, "Juno." She is sitting with l. foot somewhat advanced, draped in

a girdled chiton, a wide cloak covering l. arm and legs ; the veiling of the back of the head is a modern addition called for by the drapery of the body. Nose and brow are new. New also : l. forearm with staff, the whole r. arm, r. foot, l. leg with the folds, other portions of the drapery. The graceful head, without indications of the characteristics of Juno, does not belong to the body, which is of rather small value (overrated by Waagen). Lord Shelburne had good grounds for being "somewhat dissatisfied" with this statue, which Hamilton had sent him for £230 as a "sitting Juno" (letters of July 16, Sept. 30, Dec. 26, 1772, March 13, 1777). H. 1'72.

**88. Head of Hermes.** *Specimens*, I. 51. Müller-Wieseler, II. 28, 304. Braun, *Kunstmythol.*, Pl. 88. This fine head, inclined to the l. shoulder, is distinguished for its delicate, soft forms, for the beautiful mouth, and the intelligent eyes, the upper lids of which project rather decidedly. The brow is smooth and free, the curly hair not very much detached. A round felt hat of the shape of a petasos (cf. Yates, *Textrinum antiquorum*, Appendix B.) covers the very youthful head, which does not so much represent the crafty Hermes as patron of trade and gain (*κερδῶνος*, as Braun interprets), nor again the overseer of gymnastic exercises (*ἐναγώνιος*), but the ideal type of well-bred Attic youth, not indeed devoid of a touch of sentimentality rather than of cunning. It is easily understood that this beautiful head has become probably the most popular specimen among the antiques of Lansdowne House. New : half the nose, parts of the ears, almost the whole brim of the hat, and the bust. Excellent workmanship. Pentelic marble. H. 0'29. L. of face 0'17. Found by Gavin Hamilton, in 1769, in Hadrian's Villa, and bought by Lord Shelburne, in 1771, for £55 (Memorandum, no. II.).

**89. Statue of a Diskobolos after Myron**, restored as Diomedes with the Palladion. Clarac, v. 829, 2085 A. Antique : only the torso, with the junction of the l. arm, and also the r. thigh and the (patched) l. leg as far as half-way down the shin. Following an indication given by the muscles of the neck, the restorer, though so decidedly mistaken in other respects, has given the head nearly the proper turn backwards, as in the Massimi copy of the Diskobolos (Müller-Wieseler, I. 32, 139<sup>b</sup>). The body, of coarse-grained Parian marble, is of good workmanship, though not positively excellent. On the pubes the style of Myron's work is well preserved in the small, close-lying, slightly-rounded curls (Plin. 34, 58). The head is antique (new : nose, and a little of the hair), but did not originally belong to the statue. It is connected with the body by a modern neck, has whiskers, and is of a somewhat barbaric type, in

some degree resembling the so-called Perseus of the British Museum (Graeco-Roman Sculpt., no. 161. *Mus. Marbles*, xi. Pl. 14); at any rate it belongs to the Hellenistic epoch of art. H. 1.75. The torso was found by Gavin Hamilton, in 1772, at Ostia (Dallaway, p. 377). The restoration, which made a Diomedes of it, looks very like Cavaceppi's work. It seems to have taken a long time, and to have been conducted in profound secrecy; for not earlier than 1776 did Hamilton mention the statue to Lord Shelburne as one of the finest things he had ever had in his possession, and send it to him as a pendant to the "Cincinnatus" (no. 85), which, he maintained, resembled it exactly in style and size. He especially draws attention to the fact that the statue is beautiful looked at from every part, and that, though the legs and arms are restored, still the restoration is perfectly certain, "because it would be to the last degree absurd to suppose it anything else"! It should be borne in mind that the Massimi Diskobolos, which disposed of many wrong guesses and solved the enigma, was not discovered before 1781. The price came to £200 (letter of March 25, 1776). For other replicas and for an estimate of the worth of the statue cf. Welcker, *Alte Denkm.*, I. pp. 417—429.

**90. Head of a girl**, described by Hamilton as "head of a Muse in the antient Greek taste." It really is a Greek sculpture, fresh and pretty, though not executed with minute delicacy. She looks down before her. The face is rounder than that of the beautiful virgin's head in the Glyptothek in Munich (no. 89, Brunn, *Denkmaeler*, no. 13), the eyes small and rounded, the cheeks broad, the mouth small with very beautiful lips, the chin high and round. A very broad fillet encircles the plain, wavy hair, which forms on the nape of the neck a loose, overflowing roll. New: nose, ears, a piece of upper lip, bust. Greek marble. H. 0.33. L. of face 0.17. Found by Gavin Hamilton, in 1769, in Hadrian's Villa, and sold for £15 (Dallaway, p. 369, Hamilton, Memorandum, no. 11.).

**91. Terminal figure of Dionysos**, of human form down to the hips. Clarac, iv. 676, 1560. The head of the youthful god is encircled by a wreath, and crowned with vine-leaves and grapes. It is of delicate but ordinary type, with very narrow eyes, and much worked over. Though re-set, it belongs to the figure. New: nose and part of under lip, both arms with cup and grapes, and the terminal shaft. It seems clear that this was not originally a terminal figure. Tolerable workmanship. H. 0.66. Found by Gavin Hamilton in Hadrian's Villa and presented to Lord Shelburne as a pendant to no. 81 (letter of Aug. 9, 1775).

**92. Sepulchral urn of Pomposidia Eutychia.** On the front, gorgoneion between rams' heads. The inscription is flanked by pilasters, which are surmounted by eagles. Inscribed *D(is) M(anibus). | Pomposidiae | Eutychiae, | uxori optimae, | fecit L. Caecil[us] | Philoxenus | Successi lib(ertus), et sibi, et | suis libertis, libertalibus, posterisque eorum.* Patera and jug on the sides.

**93. Bust of Athenè,** colossal scale, being a fragment of a statue of the type of the Pallas from Velletri in the Louvre (Clarac, III. 320, 851), but of more perfect art, though not so good as the head from the Villa Albani in Munich (Glypt., no. 92, Müller-Wieseler, II. 19, 198), exactly corresponding. On the high Corinthian helmet there are still the remains of a snake, but otherwise it is without ornament. The face displays a powerful oval. All the forms of the face, though pretty much retouched, give unmistakable glimpses of the sharpness of a bronze original. The outer edge of the lips is defined by a line, the eyelashes and the brow-line are very sharp. The wavy hair, equally in the style of a bronze, is gathered on the nape of the neck into a roll which falls a long way down. The conception undoubtedly belongs to the best age of Greek art. Of the bust the r. shoulder is antique, with parts of the chiton and of the scaly aegis with the fringe of snakes, and a hole for the insertion of the raised arm. It is much patched about the snakes. New: part of neck, fore part of bust, with aegis and gorgoneion, and l. shoulder with cloak; also half the nose and small portion of the lips, the extreme tip of the roll of hair, the front points of the helmet. Greek marble, apparently Pentelic. H. 1'08. L. of face 0'25. Found in Roma Vecchia, bought of Gavin Hamilton, in 1771, for £104 (Memorandum, no. II. Letter of Dec. 15, 1771).

**94. Bust of Antoninus Pius.** New: nose and bust. H. 0'48.

**95. Terminal bust of a Greek poet,** a replica of the so-called Hesiodos in the British Museum (Graeco-Roman Sculpt., no. 119. *Mus. Marbles*, II. Pl. 44), with however a more picturesque treatment of the beard. New: nose, r. brow and cheek, parts of beard and terminal shaft. H. 0'53.

**96. Candelabrum.** On a pedestal are four boys with garlands of fruit. Connected with this by a modern piece is a tall column with a pretty relief of scrolls of ivy with leaves and berries. The surmounting ornament is again modern. New: part of stem. H. abt. 2'40. Probably the "fragment of a candelabrum" which Gavin Hamilton presented to Lord Shelburne (letter of July 13, 1776).

**97. Statuette of Serapis, enthroned.** Clarac, IV. 758,

1851 A. Quite the common type, with Kerberos by the r. leg. Face full and thick. New: nose, a portion of the hair and modius, the raised l. arm from the cloak upwards, the r. forearm, the middle snout of Kerberos. Ordinary sculpture. H. 0.75.

98. **Child's sarcophagus: Cupids as armourers.** At the extreme l. a Cupid sets in motion a pair of bellows to enkindle a fire which burns on the forge with a vaulted roof. On his r. a seated Cupid holds with a pair of tongs an indistinct piece of armour (greave?) on an anvil; two Cupids are hammering at it. In the centre two Cupids, symmetrically disposed, hold a large helmet over a corslet which lies on the floor; then a similar pair holding a shield which a comrade, half-kneeling, bears up with both hands. The lower part to about the height of the knees is restored, as also are two heads and other small portions. On each end a sitting griffin. Pretty motives, poorly executed. H. 0.35. L. 1.24.

99. **Child's sarcophagus: boys playing with nuts.** On the extreme l. is indicated the door of a house. Then come three groups. (a) A boy stands bending forward to the r., grasping the bosom of his tunic with the l. hand and advancing the r. Facing him comes a boy, with l. hand before his breast, his r. hand laid on the head of a weeping friend. On the ground two nuts. (b) A boy kneeling facing l., his r. hand, full of nuts, on the ground. A second hurries up from the r., advancing r. arm and making a gesture with the l. hand. (c) A boy hurries to the l., with three nuts in r. hand, holding the l. before his breast. Behind him stands a companion with a nut in his r. hand and an amphora in the l. arm. On each side a barbarian's shield, in incised outlines. H. 0.31. L. 0.90.

100. **Front of a child's sarcophagus of Zoticè.** Above two crossed horns of plenty, two Cupids hold a shield with the inscription: *Trophiz|ma 9 Zo|ticipi | filiae | b(ene) m(erenti)*. The mark after the first name perhaps serves as a stop. Next come both l. and r. the group of Cupid and Psychè, embracing each other, and by them a tall vase; at the end a Cupid with apron, supporting a staff on the ground with one hand. Bad workmanship. H. 0.41. L. 1.69.

101. **Small Sepulchral ara of Cornelia Briseis.** *C. I. L.* vi., 16362. Above, a bust, much corroded. Below it the inscription, which looks very suspicious: *D(is) M(anibus). | Corneliae | Briseidi | Corn(elius) Theseus | Corn(elius) Autolycus | coniugI b(ene) m(erenti) | fecerunt.* On the sides ewer and cup. H. 0.63. L. 0.24. D. 0.17.

102. **Bearded portrait-head,** much impaired. H. 0.35.

103. **Head of a heroic youth,** much mutilated. H. 0.33.

## COURT AND GARDEN.

**104.** Two fragments of a long, low frieze, with Tritons, Sea-gryphon, Capricorn, Dolphin, Sea-lion, Eros on Dolphin, H. 0'29. L. 2'30.

**105.** Female figure belonging to the lid of a sarcophagus. A female figure in the stola, with the head-dress of Julia Titi, lies on a couch, her head laid on l. hand. The r. hand holds a bunch of poppies.

## ADDENDA.

The following Greek and Roman fragments were not catalogued by Professor Michaelis :—

**106.** Head of child, wearing taenia. New: the bust. H. 0'16.

**107.** Sepulchral relief. Two Cupids, one on each side, hold back a drapery and shew a portrait bust of the deceased man. New: parts of wings, drapery, and one foot of a Cupid. H. 0'18. L. 0'40.

**108, 109.** Pair of candelabra, each with a twisted stem springing from a base with four feet.

**108.** The stem rises from the conjoined heads of Herakles with oak wreath, and Omphalè, wearing lion's skin.

**109.** The stem rises from the conjoined heads of beardless head with horns of Ammon, and bearded Zeus.

Four frogs are at the base of each stem. The candelabra are considerably mended, but the restorations seem to be unimportant. H. 1'23.

**110.** Fragment of relief, over the door to the Breakfast-room from the Library: with birds and conventionalized foliage. New: most of the central bird. H. 0'23. L. 0'28.

[The relief over the door to the hall is a modern reproduction of this number.]

**111.** Fragment of relief, similar to no. 110, with birds in conventionalized foliage. H. 0'46. L. 0'22.

**112.** Head of Bonus Eventus? Youthful male head wearing a wreath of ears of corn and laurel intermixed. Long curling hair falls down on each side of the face. Greek marble. H. 0'34.

**113.** Marble vase, in part ancient, with delicate floral and palmette ornaments; cf. Lord Shelburne's Memorandum. H. 0'38.

**114. Fragment of Architectural relief**, with cornucopiae, and acanthus leaves. H. 0·60. L. 0·35.

**115. Inscribed slab** in the back garden. *C. I. L.* VI., 22754. H. 0·61. L. 1·22.

*Mussidiae T(iti) l(ibertae) Dionysiae, | T(ito) Mussidio T(iti) l(iberto) Amarantho, | T(ito) Mussidio T(iti) l(iberto) Ephebo, | Mussidiae C(aiæ) l(ibertæ) Pascusæ, posterisque eius | Nonius Epaphra sibi et suis libertis | libertabusq(ue) posterisq(ue) eorum ollas ossuar(ias) n(umero) XXVII.*

There is also in the back garden :—

**116. Fragment of relief**, with a lyre and parts of the wings of gryphons.

[**117. Relief** (modern) with figures of Cupids flying. The statues in niches are entirely modern.]

The following works of art, which were excluded from the scope of Prof. Michaelis' work are here enumerated for the sake of completeness :—

**118. Figure of an Egyptian**, in black basalt. The figure wears an apron, and kneels with his hands resting on his thighs. A hieroglyphic inscription at the back of the figure (translated by Mr. E. A. W. Budge) recites the name and dignities of the deceased. He was an official called Necht-Heru-heb, the son of Tasennecht. He held the dignities of prince, duke, and chief of the scribes, he directed the body of men called *smer*, and led the *'amu chent*, he was scribe of the Uati goddesses, chief of the temple, and precentor of the first rank. The inscription round the base prays that Amen Rā and other gods will give to the *Ka* of the deceased the usual sepulchral offerings. The work belongs to the XXVIth dynasty, i. e. about 550 B.C. H. 1·12.

**119. Fragment of Assyrian Relief.** Head of Eunuch to left, with long curls, and a large earring, in the form of a circle with three projecting knobs. Limestone. H. of fragment '50; H. of face '355.

This relief and the following are almost identical with some reliefs in the British Museum from the palace of Sargon at Khorsabad (about B.C. 722).

**120. Fragment of Assyrian Relief.** Bearded man, leading two elaborately caparisoned horses. He has a band round his head, wears a skin on the left shoulder, and holds a whip with two thongs in his right hand. Limestone. H. 0·48. L. 0·79.

## SCULPTURES AT BOWOOD.

**121. Statue of Dionysos**, bought for £15 (May 6, 1775).

Dionysos, as a boy, holding a cup in r. hand, and grapes in l. hand ; a vine twines round the stump at his side. The head is that of a boy with taenia, and grapes. New : nose and chin. The torso is also antique, the remainder being modern. H. 1'30.

**122. Statue of Aphrodite**, also bought for £15 (May 6, 1775).

Aphrodite standing, nude except for drapery held about her waist and legs with l. hand ; a dolphin at her l. side. The head appears to belong to the figure. New : r. arm, neck, and part of drapery. H. 1'40.

NOTE.—The following items given by Michaelis, have been omitted :—  
106. Fountain Nymph. This figure was never sent (Letter of July 1, 1773).  
107. "Erma of two faces" ; cf. nos. 7, 8. 110. Sleeping Cupid, presented by Hamilton (Letter of July 13, 1776). See note on no. 71.



# APPENDIX.

—o—

## I.

Mr. Hamilton's idea for the Gallery at Shelburne House.

No. 16 fine antique statues	...	...	...	£2500
No. 12 antique busts	...	...	...	0700
No. 12 antique basso-relievos	...	...	...	0400
No. 11 large historical pictures	...	...	...	2200
No. 4 landscapes with figures relative to the Trojan war	...	...	...	250
				6050

The above may be executed, if agreeable to Lord Shelburne, in the following manner as to payments:—

1772	...	...	...	...	...	£1000
1773	...	...	...	...	...	1500
1774	...	...	...	...	...	1500
1775	...	...	...	...	...	2100
						6100

## II.

Marbles purchased by the Right Hon<sup>ble</sup> Lord Shelburne from Mr. Hamilton at Rome, 1771.

Bust of a conqueror at the Olympic Games			
antiently crowned with wild olive of bronze	...	...	£75 No. 62.
Two Egyptian Idols of black marble	...	...	150 No. 76a.
A basso-relievo of black marble with niches	...	...	50 No. 76.
Statue of the Nymph Egeria turned into a fountain	...	...	65 No. 13?
Harpocrates, god of Silence	...	...	30 No. 68.
Head of a Muse in the antient Greek taste	...	...	15 No. 90.
Fragment of a statue of Pudicizia or modesty	...	...	50 No. 49.
Bust of Mercury	...	...	55 No. 88.
Small Egyptian Idol, without the restoration	...	...	10 No. 76c.
			£500
1772. For a large bust of Minerva	...	...	104 No. 93.



## IV.

In my last letter I promised to give you an account of my Cava at Colombaro, half way to Albano, near the Appian way. I shall therefore begin with the most beautiful, which is a Meleager; the same with what they call the Antinous of the Belvedere. It is of the same size and equal preservation with head untouched. There is as yet wanting one hand, a knee with part of the thigh, and a small part of one arm. This, my Lord, I assure you, is a great prize, and it happens lucky that the Pope has already got two of this subject: otherwise it never would have gone to England. As yet I cannot fix a price upon it, as I am still in hopes of having it quite complete. As it is, I rank it with the one at the Belvedere. I have likewise found a most beautiful torso of an Apollo, larger than life; a fine Amazon large (as) life; and some other statues, but too small for your Lordship's gallery. I must add a colossal bust of Jupiter Serapis, which, with a round altar, go to the Pope's collection. The fragment I mentioned in my last, with a wheel on her back, is a Nemesis, Goddess of Executive Justice, and not Fortune, as I imagined. This last is represented with a rudder and a cornucopia. Since your Lordship's departure from Rome I have purchased my chance of another spot at Albano, where I have already found two excellent statues, one of which is a comedian near the size of life. This I am afraid will finish in the Pope's collection, as there are none in Rome of that size nor that degree of fine sculpture. I have already settled everything with the Treasurer with regard to the former Cava, and have paid him for the Camera six hundred and fifty crowns as a third part of the value of what has been found lately, so that what with this sum, and the purchase of ground at Albano, restorations, &c., I am once more undone, and am obliged with great reluctance to have recourse to another draught on your Lordship of £400 ster<sup>s</sup>, and accordingly have given to Mr. Henry Fisher two sets of bills of two hundred pounds each, dated the 1st Jan<sup>y</sup> 1772, payable at 45 days after date, which I hope will suit your Lordship's conveniency. This serves to pay for the Group of Cupid and Psyche, the Antinous as an Egyptian idol, and the expenses attending the 9 cases of marbles which I have sent lately to Mr. Denham of Civita Vecchia; and when he sends me the bills of lading I shall give your Lordship a particular account of every thing. It was not convenient to Mr. Denham to give me the money till his ship was loaded, which is the reason I have taken the liberty to give my bills to Fisher, as I had immediate occasion for the money, but for the future shall be punctual to your Lordship's

orders. I am now strong, and hope I shall not have occasion for more cash for a long time. My next letter I hope will give a minute account of the plans, &c., and some more good news of the Cava . . . .

GAVIN HAMILTON.

Rome, the 1<sup>st</sup> Jan<sup>y</sup> 1772.

v.

Rome the 18<sup>th</sup> Jan<sup>y</sup> 1772.

No. 39. This serves chiefly to inclose you a bill of lading for the last 9 cases sent from Civitavecchia with a note of directions, and likewise a note of those marbles for the year 1772 with the prices; which, united with the charges of the above 9 cases, amount to £800. The sum I have drawn since your Lordship left Rome at two different times, and shall send the remainder as soon as the Paris is completely restored, and beg your Lordship would keep by you my letters, as well as notes of directions, to be referred to upon any occasion.

The plan of the Gallery is not yet finished, but against the end of this month I can engage to send it by the courier that no time may be lost, and that your Lordship may be able soon to determine on this great work. I imagine it will give satisfaction, and hardly to be criticised but in small parts. The number of statues are increased from 16 to 19, large and middling, eight of which are 7 feet high or thereabout. This last circumstance will considerably augment the price of the sculpture, nevertheless I hope still to bring the expense of the whole gallery to a reasonable estimate, which I shall note at bottom. I find it will be impossible to procure the basso-relievos, nor do I think that the loss will be great, as at the distance they should be placed, their merit would be lost, and the money laid out to little purpose. I should therefore incline to substitute in their place good casts in plaster of Paris or Scagliola, which is harder, and which mixed with the stucco ornaments and imitations of bronze, will have a fine effect. The use of this gallery is to be a receptacle of fine antique statues. I should therefore advise throwing our whole strength on this point. I dont mean a collection such as has been hitherto made by myself and others. I mean a collection that will make Shelburne House famous not only in England but all over Europe, and this, my Lord, I engage to complete in the manner underwritten; and when your Lordship considers the difficulty of collecting 19 fine capital statues I hope you will not judge my demand unreasonable. Notwithstanding I have paid to

the Pope's Treasurer the value of the 3rd part of the antiquities of my Cava at Colombaro, and consequently may call the Meleager No. 65. and everything else my own, yet there is a strong party formed against me, and (they) seem resolved at any rate to hinder my sending the Meleager to England. They have informed the Pope that it is the original and the one at the Belvedere a copy, but as his Holiness is a lover of justice and the judges in this affair my sincere good friends, I hope their malicious endeavours will be baffled, and that I shall still have the satisfaction of placing it in Shelburne House. The nineteen statues above mentioned, large and small, of fine sculpture and well preserved, will cost ... .. £5000  
 Ten busts large and small ... .. 600  
 The picture in the ceiling and plaster casts of basso-relievos ... .. 400

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In all ... .. £6000

This, my Lord, you will observe is a very different calculation from the former made at Rome, but I flatter myself will be more agreeable to your Lordship's plan of an excellent gallery of statues, and when you see the drawing I don't doubt but your Lordship will without hesitation resolve on this last disposition of things. I shall endeavour to find another group to be a companion to the Cupid No. 70. and Psyche, to be placed on each side of the entry of the gallery, in place of two busts. This likewise increases the expense, but (they) will have a fine effect, on their pedestals, which may be either wood or marble and antique, if to be got elegant. I must beg leave to suspend mentioning for some time the two statues hinted at in my last, but I have so managed matters that I may venture to say they are part of the noble collection.\* It grieves me that I have not been able to transport to G(reat) Britain one excellent piece of sculpture of my Cava at Villa Adriana. It is no less than a Cincin- No. 85. natus taken from the plough, the same as that at Versailles, of better sculpture, though not so well preserved, of the same artist that made the Gladiator at the Villa Borghese. The head is almost the same. This, my Lord, I tell you with a heavy heart goes to the Pope's museum. I must content them now and then, to keep them my good friends.

G. HAMILTON.

\* See letter of Sept. 30, 1772.

## VI.

I have at last got the drawings finished of your gallery and of the small room where it was proposed to paint the story of Paris and Helen. I am perfectly satisfied with both, and hope they will meet with your Lordship's approbation, and that no time may be lost I shall send them rolled up in a small case three days hence by the Milan post directed to your Lordship, so that it will probably be necessary to advertise the Director of the Post in London, that this case may be taken proper care of on its arrival. I need not tell your Lordship that Panini has done himself great honour. The drawings will sufficiently show the care and pains that has been taken, and every thing is so accurately marked that they need but little explanation. I shall only observe that the 6 real plaster basso-relievos and the others painted on a gold ground are alternative; the places for the statues are all numbered, and those of the busts marked with letters, which answer to duplicate drawings in my possession, so that even at this distance I can direct the placing of

No. 70. each statue in its most advantageous light. The group of Cupid and Psyche I would place on the right hand as you enter the gallery, and some other group on the left. Betwixt the niches you will find a slight ornament with a crown of bronze, in the middle of which I propose a cameo, which I can get made here in imitation of antique pastes, so as to imitate exactly the colours of the different stones. With regard to the execution of all the other ornaments, great care must be observed with regard to the harmony of the colours, all of which your Lordship will find expressed as well as possible in so small a scale. Mr. Clerisseau, who has an excellent eye, will be able to direct every thing of this sort with great taste. In consideration of the many alterations those drawings have undergone and the time and trouble they cost, I have given Sig<sup>nr</sup> Panini £50, which I hope your Lordship will not think unreasonable, and as I continue to live from hand to mouth, though in the middle of treasures, I could not avoid taking the money of Belloni, and have given him my bills on your Lordship for this sum, which I hope your Lordship will honour with acceptance. I have now the satisfaction to acquaint your Lordship that I have at last procured the

No. 65. license for the Meleager in spite of all opposition, and now triumph over the envious. I have had a run of bad luck of late, particularly at the Ports of Trajan and Claudius, where I have found nothing. When any thing extraordinary occurs, I shall as usual take the liberty to mention it, and have the honour to be, &c.

GAVIN HAMILTON.

Rome, the 18<sup>th</sup> Feb<sup>y</sup> 1772.

## VII.

I have been digging lately at the Ports of Trajan and Claudius, but have found nothing. This spring I intend to try my fortune once more at Villa Adriana. In the meanwhile I have secured enough for your Lordship's gallery for these two years. Being Carnival and somewhat hurried to send off the box of drawings,\* I cannot at this present time enter into many particulars, which will be the subject of another letter, and remain, &c.

GAVIN HAMILTON.

Rome the 29<sup>th</sup> Feb<sup>y</sup> 1772.

## VIII.

Rome the 16<sup>th</sup> July 1772.

This is chiefly to acknowledge the receipt of your Lordship's kind letter of the 26<sup>th</sup> May, and to advise you that I have given Mr. Fisher my bills on you for £230 ster<sup>s</sup>, payable 40 days after the date, which is the 11<sup>th</sup> ins<sup>t</sup>. This sum is the price of the sitting figure of No. 87. Juno, which finishes the year 1772, and in my next, inclosing the bills of lading, I shall give a distinct account of every thing. In the mean while I give your Lordship the agreeable news that the Cincinnatus is now casing up for Shelburne house, as the Pope has No. 85. declined the purchase at the price of £500, which I demanded, and has accepted of two other singular figures in place of it, one of which is a Black, the only statue extant of this subject, and which I have given them at their own price, being highly necessary to keep Visconti and his companion the Sculptor, my friends. Your Lordship may remember I mentioned in a former letter that I had one other curious piece of sculpture which I could not divulge. I must therefore beg leave to reserve this secret to be brought to light in another letter, when I hope I shall be able to say it is out of the Pope's dominions. As to the Antinous I am afraid I shall be No. 64. obliged to smuggle it, as I can never hope for a license. In place of the river God I have taken the liberty to send a Berenice, No. 37. being preferable to the other on account of the subject. As I am daily in expectation of another letter from your Lordship on receipt of the plans, I shall close this, &c.

GAVIN HAMILTON.

\* Drawings for the decoration of the gallery.

Rome the 6<sup>th</sup> Aug<sup>t</sup> 1772.

- Since my last I have taken the resolution to send off the head
- No. 64. of Antinous in the character of Bacchus without a license. The Under-Antiquarian alone is in the secret, to whom I have made an additional present, and hope every thing will go well. I only beg that your Lordship will mention nothing of it till some months are
- No. 85. passed. You will observe that I have likewise sent the Cincinnatus, which with the Antinous above, will begin the year 1773, and those two pieces I propose to your Lordship for £500: which brings them to a hundred pounds less than what I should have charged the Pope or anybody else, and this difference I propose to make in
- No. 65. every thing that goes to your Lordship's gallery. The Meleager I am afraid will go deep, but I cannot judge exactly of the value till such time it is completely restored. I shall in my next send you a note of what I propose for next year, which will be all most capital things, and your Lordship may depend upon it that I will never dispose of any thing really fine to anybody else, unless they be improper for the gallery on account of the size or subject. I must therefore beg leave to mention that I have sold to Jenkins\* a torso of a Meleager little inferior to that of your Lordship, but without head, arms or legs. I gave him at the same time a fine head of a young Hercules, which he appropriates to the above torso, and in place of a Meleager he makes a Hercules of it. This statue will no doubt be properly puffed and sold to advantage, which obliges me to mention the above particulars in self defence. I have likewise sold him a young figure with a Phrygian cap, on horseback, but considering it was so much fragmented, and well knowing what nice judges we are in England in horse flesh, I declined sending it: I may add likewise on account of its small size and difficulty in placing it in the gallery. Now that I have made a proper confession, I shall proceed regularly to acquaint your Lordship that I have the liberty to send in
- No. 766. the same case with the Antinous a fine Erma† of an Egyptian Idol, in green basalto, which are so rare and valuable that the Cardinal Albano alone in Rome can boast of having a piece in his possession, and I may safely venture to say that this is the first that

\* Mr. Thomas Jenkins first visited Rome as an artist, but having amassed a considerable fortune by favour of Clement XIV. (Ganganelli) he became the English banker. He was driven from Rome by the French, who confiscated all they could find of his property. Having escaped their fury he died at Yarmouth immediately on his landing after a storm at sea in 1798. (Dallaway, *Anecdotes*, p. 365.) For an account of his extensive dealings in antiquities, see Michaelis, *Anc. Marbles*, p. 75.

† A terminal figure.

has ever been sent to England. I may add that this is truly Egyptian, whereas the two figures are done in the time of Hadrian in No. 76a. imitation of the Egyptians. The price of this Erma is £30, the charges on the last commission sent £41, and the restoration of the small Egyptian idol with the copy of it £11, which in all makes No. 76c. £82, and (I) have given Belloni my bills on you for this sum, which finishes all the expenses of this present year, and your Lordship will observe that I have exceeded my commission by thirty-two pounds, occasioned by the addition of the Erma of Basaldo. For particulars I refer your Lordship to the inclosed note, where every thing is mentioned minutely, which I hope will meet with your Lordship's approbation, this being the greatest ambition of, &c.

GAVIN HAMILTON.

ENCLOSURE.

Charges on the 2nd commission of Antiques sent to Lord Shelburne.

Fee to the Antiquarian ... ..	£6	0
Paid to the Carpenter for 6 cases, packing, screws, &c. ... ..	18	10
Carriage to the custom house, duty, and other expenses there ... ..	8	10
Freight to Leghorn and charges there ... ..	8	0
	<hr/>	
	41	0

Case marked N° 1 L.S. contains the large statue of Juno. N° 2 the Paris. N° 3 the busts of Berenice, Bacchus, and Mercury. N° 4 the Egyptian idol in Basaldo. N° 5 the statue of Cincinnatus. N° 6 head of a Muse and two small Egyptian Idols for the chimney-piece.

Antique marbles sent to Lord Shelburne for the year 1772.

Large Bust of Pallas ... ..	£104	No. 93.
Group of Cupid and Psyche ... ..	300	No. 70.
Bust of Antinous as an Egyptian Idol ... ..	75	No. 38.
Head of Bacchus ... ..	50	No. 64.
Erma of Berenice ... ..	43	No. 37.
Statue of Paris ... ..	200	No. 39.
Statue of a sitting figure of Juno ... ..	230	No. 87.
Erma of Green Basaldo ... ..	30	No. 76b.
	<hr/>	

£1032

	Charges on the 1 <sup>st</sup> commission sent ... ..	£28
	Charges on the 2 <sup>nd</sup> commission ... ..	41
No. 76c.	Restoration of one small Egyptian Idol, and a copy of it in the same marble ... ..	11
		—
		80

## x.

Rome the 30<sup>th</sup> Sept<sup>r</sup> 1772.

- I am still in expectation of hearing your opinion of the plans of your gallery, which I hope are long ago arrived. In case that any alterations be proposed, I flatter myself your Lordship will determine nothing without acquainting me of it, as you will find none more hearty and disinterested in this affair than myself. This serves chiefly to transmit you a bill of lading for the last six cases sent. The freight is only £30 in all, which is remarkably reasonable, as
- No. 87. two of them are very heavy, particularly the Juno. About the end of October I hope to be able to send you the Meleager and Discobolus.\* This last is the statue I have long kept a secret from all the world; with this end only, of having it in my power to serve your Lordship. To this purpose I have had it put together in a snug corner, where I hoped nobody could discover the secret, and by this means have it in my power to smuggle it out of Rome, but notwithstanding all the art I have used, it begins to be blown. Upon the first discovery of which, I went immediately to the Pope's Antiquary, and took the merit of being the first to make an offer of it for his Holiness, begging of him that in case we did not agree in regard of the price he would use me with the same gentility as he
- No. 85. did in the affair of the Cincinnatus, which he promised to do, and as the price that I shall demand of them will be no trifle, I have some hopes yet of succeeding, and of having it in my power for a less sum to send it to Shelburne house. Two weeks more I hope will decide this point. I beg leave to add that it is much finer than that of Mr. Lock, which makes so great a noise in the world. This statue I found at Torre Colombara, half way to Albano, a few paces
- No. 65. distant from the Meleager. I am just now at Albano to re-establish my health after a violent fit of a tertian ague, which has disabled me from business for 3 weeks past. I am now preparing for new discoveries in antiquity, and am in treaty for 3 different Cavas. One is at Monte Rotondo where I have purchased my chance, as I did

\* The Discobolus, formerly attributed to Naucydes, now in the Hall of the Biga, in the Vatican.

at Tivoli, which I find turn to account, as I have it in my power to keep everything secret that I find. The 2nd cava is at Prima Porta about 8 miles from Rome, anciently the Palace of Livia, the third is at Gensano on the banks of the lake of Nemi. This I hope to conclude before I return to Rome, though it will cost me dear, as the proprietor is a rich man and not ignorant of the value of this spot. Now that I have laid before your Lordship my plan of operation for this winter, which in the first purchase will be attended with a considerable expense, which upon making a calculation I find I shall have an immediate call for £250 ster<sup>e</sup>. To raise this sum I must either dispose of some fine statue, such as the Apollo of Torre Colombara or the Amazon, or take the liberty to draw on your Lordship for this sum, though it be two months before the time. Of those two evils I esteem the last the least prejudicial to your Lordship's interest, so have taken courage to trust your Lordship's generosity for the payment of my bills, which I have given to Signor Barazzi payable fifteen days after sight, which he will send off the 2<sup>nd</sup> October. I had concerted it so as to be able to give your Lordship advice last post, but a fit of the ague coming upon me I had not strength to put pen to paper. I confess it has given me great uneasiness to think that at the end of the very first year I should be wanting in punctuality, though in the end I know that those sort of bargains, where I risk most, will always turn out most to your Lordship's advantage. In short I trust entirely to your Lordship's most reasonable and humane disposition, of which I have sufficient proofs. Continue me, my Lord, your esteem and favour, and you will prolong the happiness of, &c.

GAVIN HAMILTON.

XI.

Rome the 12<sup>th</sup> Dec<sup>br</sup> 1772.

Not having any letter from your Lordship of late gives me a good deal of uneasiness, the more, having transmitted you a bill of lading for the last cargo of cases of antiques, which ought to be arrived before now. I drew upon your Lordship for the charges at Rome, Leghorn, &c., amounting to £82, and gave my bills to Belloni which are come back protested. Having forwarded you the Cincinnatus and head of Antinous value £500, I thought I could take the liberty, though before the time, to draw on your Lordship for the one half of this sum, and gave M<sup>r</sup> Barazzi my bills for £250, which to my great surprise are come back protested. It is true that this last draught was premature, not having your Lordship's orders

till the year 1773. Notwithstanding I trusted to the weight of my apology for so doing, and to your Lordship's goodness, and hope still that this affair may be adjusted, as I observe that your Lordship was not in town when the bills were presented, and perhaps may not have left orders for the payment of my bills. As I have not a farthing of money at present to pay Belloni or Barazzi I shall be necessitated to give them another set of bills on your Lordship for those different sums, with more the charges of the protestation, and beg your Lordship will give the necessary orders for the payment. Otherwise I am undone. Do, my Lord, write me a few lines and let me know if I am still in favour, or if from the above transgression I have incurred your displeasure. Your Lordship's silence gives me no small pain, as it keeps me in suspense with regard to future transactions. Any stop to the progress of the plan schemed out at Rome would no doubt very much hurt my interest, but what would vex me most is to think that my private enemies at Rome and in England should so far prevail as to hurt me in your Lordship's esteem, upon which I had built all my future happiness. However I will still hope for the best, and flatter myself that your Lordship still entertains the same good opinion of me as ever, though for once I have been unpunctual in my last draught for £250, a liberty that I assure you, my Lord, I shall never take again. I have a great deal to say on the subject of antiquity, but have not spirits to enter on that subject till I am assured by a letter that I am in your Lordship's favour and esteem which will always be the ambition of, &c.

GAVIN HAMILTON.

XII.

[No date.\*]

Finding that the bills I gave to Sig<sup>te</sup> Barazzi on your Lordship for £250 are returned protested with the loss of £25, and observing by the protest the above bills were accepted by your Lordship's steward and directed to Mr. Rousell for pay<sup>t</sup>, who for want of proper orders refused pay<sup>t</sup> by reason that your Lordship was out of town, I have now taken the liberty to draw on your Lordship once more for the above sum, which united with the loss on the protest makes in all £275; for which I have given Sig<sup>te</sup> Barazzi my bills, and which considering the above unlucky accident of your Lordship's being out of town, united with your usual punctuality, I make no doubt you will readily honour with your acceptance and pay<sup>t</sup> when due. I should be glad to hear from your Lordship upon the arrival

\* The letter is endorsed by Lord Shelburne "Jan<sup>y</sup>. 1773," which must be the date of its receipt, as it is earlier than no. xiii.

of the Cincinnatus &c., and to hear if the drawings of the gallery No. 85. are arrived safe, and how far approved of by your Lordship and other good judges. I shall have the Meleager with some other No. 65. interesting piece of sculpture in readiness to send early in the spring. In the meanwhile, in hopes of your Lordship's further commands, I have, &c.

GAVIN HAMILTON.

XIII.

Rome, the 26<sup>th</sup> Dec<sup>r</sup> 1772.

Your Lordship's last letter gave me infinite pleasure finding that every thing goes on well, and that you are once more safe in England. By my last (letters XI., XII.) you will find that I have given Belloni my bills on you for £87 6s. 4d. in place of the former of £82, and have given Barazzi others for £275 in place of the others protested of £250. It grieves me to find that there is so much loss by the return of those bills, but I assure you, my Lord, that though I dont contribute in money to remedy this loss, yet I will certainly pay a part in Virtù by sending you some cameo, or intaglio or other interesting piece of sculpture that I may find in my Cava, as I dont think it just that your Lordship should be the only loser in an affair where I am principally to blame myself.

I am glad to hear that the drawings are come to hand, and hope soon to hear your Lordship's opinion of them. What interests me chiefly is the gallery, and if Clerisseau makes any alteration in part, or in the general plan, I should be glad to see a drawing in small, so as to inclose in a letter. Any slight sketch will be sufficient at first so as to understand his meaning, and I assure your Lordship that I am altogether impartial, and desire nothing more than that he may think of something more grand and noble than that of Panini, though I believe it will be difficult unless he changes the whole plan.

The Cincinnatus ought to be arrived by this time, and (I) should No. 85. be glad to hear that they are arrived safe. I dont intend to send the Meleager till the good weather comes on, as this would be an No. 65. irreparable loss. It gives great satisfaction to all our countrymen here. With regard to the subject of this statue, though I have hitherto called it a Meleager, yet Mengs and some others think it may be a young Hercules, placed originally between the figures of Virtue and Vice. There is no doubt but the attitude is undetermined and expresses deep meditation, and what contributes to this opinion is a late discovery of a small statue in the same attitude

and character, though of middling sculpture, on the base of which was mentioned the subject of a young Hercules. I am so much a convert to this opinion that I only want the consent of my friend Stuart\* to be quite determined, and should be [glad] to know his sentiments of the matter, whi[ch with] me will have great weight. I have made [few?] discoveries of late, but after Carnival sh[all dig] at Grotto Ferrata, famous for the Villas of [Sulla] and afterwards of Cicero, who have formerly [spoiled] Greece of what they could find excellent. † I am, &c.,

GAVIN HAM[ILTON].

XIV.

[The letter opens with suggestions as to the pedestals in the Sculpture gallery A pencil sketch is enclosed.]

I am now making my excavations near Grotto Ferrata where I have begun with some success, having already found some very fine basso-relievos and which are already bespoke for the Pope. His Holiness seems to have very extensive views with regard to the new Museum, and the difficulties of sending away antiques increases daily. They have laid hold of my fine statue ‡ that I found at Albano, notwithstanding I had already got my license signed; a thing never practised before. I beg therefore, my Lord, that you will consider this point seriously and if possible throw your whole force and attention to that one object of antiquity for some time, till the collection is complete, which I can engage to do in the space of this present year, having now ready more than two-thirds of the number wanted and all excellent in their kind. The rest I dont despair of finding in the progress of my present excavations, and though the number of busts and statues are increased since our first calculation, yet I hope I shall not exceed much the first estimate. I hope your Lordship will pardon the liberty I take in making those sort of propositions, but my zeal and ardour of success in so agreeable an undertaking, makes me bold. Your Lordship's commands will always be to me a law, and (I) have the honour, &c.,

GAVIN HAMILTON.

Rome the 29<sup>th</sup> Jan<sup>y</sup> 1773.

\* The celebrated *virtuoso* known as "Athenian" Stuart, author of "The Antiquities of Athens." Cf. Michaelis, *Anc. Marbles*, p. 73.

† The MS. of the above sentence is torn in several places, and a few words have in consequence had to be restored conjecturally.

‡ The Discobolus.

I have lately given the Marquis Belloni my bills on your Lordship for £300, payable 40 days after date, which I make no doubt you will honour with acceptance and shall place this sum with the £250, received of Barazzi formerly, to the account of this year 1773. Inclosed I send a note of those pieces of sculpture which I propose sending for this year and which on account of the Cincinnatus and Meleager run high. Nevertheless your Lordship will please to order me what you think proper, but for the reasons I gave in my last, I could wish that for a while your Lordship would attend principally to this one great point of sculpture; otherwise I am afraid that in a short time I shall not have it in my power to serve you. The Marcus Aurelius is cased up, and the others ready for the Meleager and Amazon which I shall send off immediately. The Fountain Nymph will shortly follow, not being as yet restored. This figure I propose placing on the other side of the door of the gallery, as a companion to the Cupid and Psyche, being of that size, as I now despair of ever being able to send any more groups to England. This however will suit very well as a companion, as she holds an antique vase upon her knee with both hands, and which served formerly as a passage for the water from some fountain. It is one of the sweetest things you ever saw, and will please, I believe, as much as any thing in the Gallery: in particular the head, the idea of which makes a fine contrast with the modest character of the Cupid and Psyche. I cannot help making some apology for the price of the Meleager, which I cannot possibly give for less than £600, without being a great loser. In short, the statue must make its own apology, and when it is seen in England I believe nobody will hesitate to esteem it at a thousand pounds. This is the value I set upon it myself. With regard to the M. Aurelius, I know your Lordship is not fond of portraits in general, but a statue of so great an Emperor and so great a Philosopher I think deserves a place in any gallery. I have therefore ventured to send it, and hope it will be approved of. The head is its own, though wanting part of the neck, as I found it near where I found the statue, as likewise both the hands, though one of them is much corroded by the nitre of the earth. As to the Amazon, your Lordship will find it one of the best of that kind, particularly the head, which surpasses much any that I have yet seen, not excepting that of the Pope's Museum, so much esteemed. I have only left to pray for a speedy and safe passage of the above valuable effects, and conclude by subscribing myself, &c.,

GAVIN HAMILTON.

F

Rome the 4<sup>th</sup> March 1773.

## ENCLOSURE.

No. 85, No. 64.	Cincinnatus and Antinous	...	...	...	...	...	£500
No. 65.	Meleager	...	...	...	...	...	600
No. 63.	M. Aurelius	...	...	...	...	...	300
No. 83.	Amazon	...	...	...	...	...	200
	Fountain Nymph	...	...	...	...	...	200
							<hr/>
							1800
	Of the above sum I have received of Barazzi	...	...	...	...	...	£250
	Of Belloni	...	...	...	...	...	300
							<hr/>
	For the year 1773	...	...	...	...	...	550

## XVI.

Rome the 7<sup>th</sup> May 1773.

- No. 65, No. 63. I have lately embarked the statue of M. Aurelius and Meleager at Ripa Grande for Leghorn, which are still detained by bad weather.
- No. 83. The Amazon and Fountain Nymph will follow in the month of June, and I hope will arrive safe in England about Autumn. This being the most favourable season, I may probably send some other interesting piece, which will be determined soon, and shall acquaint your Lordship in my next. I have nothing new to relate in regard of my excavations, as what I have found lately consist chiefly in basso-relievos, all which go to the new Museum. I propose soon to begin a great undertaking at the ancient port of Antium, which I hope will afford work for next winter, and where I have sufficient reason to hope for something truly magnificent, being the spot where the Fighting Gladiator, the Apollo of the Belvedere, and other sublime pieces of sculpture have been found. Having nothing else interesting to mention to your Lordship at present, I shall conclude by notifying that I have given Mr. Henry Fisher my bills on your Lordship for £300 sterl<sup>e</sup>, payable 15 days after sight, which I hope will be honoured by your Lordship's acceptance and payment. It will likewise be necessary to acquaint your Lordship that I have this last winter sold a Venus to Mr. Corbet, which has made a great deal of noise among the English here, and as usual I have been criticised for throwing it away; but the truth is that although it be a very pretty statue yet, as it wants both the legs and arms, and the head not its own, I judged it improper for your Lordship's gallery, the more as it is only of the size of the Venus of Medecis, so that it could by no means find a place. This I mention to confirm your Lordship

that nothing really fine or interesting will ever be disposed of, otherwise than in Shelburne House, and when I send you a Venus it will be a very complete one indeed, and much superior to anything yet sent to England, and hope that your Lordship will continue to believe me always, &c.

GAVIN HAMILTON.

P.S.—I am desired by the Chevallier de Bernis to send your Lordship the inclosed note relating to two pictures which Monsieur Callet was ordered to paint, and which it seems are now finished.

XVII.

I observe with some regret that the plan proposed for the gallery cannot be put in execution. It occurs to me however that a library may be ornamented with statues and busts so as to form something elegant and beautiful : for example, the Colonna gallery is composed of pictures, statues, and busts, and the whole so disposed as to prevent confusion. I think that places for books may be made so as not to interfere with the sculpture, at least I think it deserves some consideration, and I could wish your Lordship would consult Stuart upon the occasion. I dare say he will hit off something that will answer both the ends of Library and Gallery.

I send your Lordship inclosed a bill of lading for the two cases, one of the Meleager the other the Marcus Aurelius. You desired No. 65, No. 63. that when my book was published I should send six vols. on your Lordship's account, which I have done, and put in a small case with the M. Aurelius, and having occasion to send my friends in Scotland four vols., I have taken the liberty to place this case marked G. H. in the case of the Meleager, and have wrote to Mr. Archibald Paxton at Mr. Stewart's, Buckingham Street, York Buildings, to receive this small case on my account, and hope that your Lordship will pardon the liberty I have taken. I must further beg that your Lordship will be so kind as to Patronise this work when published in England at the price of four guineas a volume. Mr. Matcham has taken a considerable number to dispose of on his own account, and I hope that for his sake as well as my own he will meet with encouragement.

With regard to the quality of those statues I may hereafter send you, if they are not all equal to the Cincinnatus and Meleager, they No. 85, No. 65. will be little inferior. I shall send the Amazon in a few days to No. 83.

No. 70. Leghorn to wait the opportunity of a ship for London, and this statue I shall place to the account of next year. And as your Lordship is not in a hurry and that you can wait an occasion of a group to accompany the Cupid and Psyche, I have declined sending the Fountain Nymph in hopes of something that may answer in every respect.

I am sorry to say it is in vain to think of the Guercino at Ancona. The present Pope will never give his license, being himself a purchaser, in so much that Mr. Udneys's pictures of Titian and Pordenone are now at Monte Cavallo, a very bad bargain indeed. The Verd Antique tables I may find, the small bronze of L. Papirius and mother are not to be found, but shall make further enquiry. Be so kind as to mention whether the basso-relievo ought to be upright or otherwise, as either may be found though not of excellent sculpture, being much sought for to the new Museum. Piranese is come down of his price of the candelabri to 130 Zechines, which he says is the lowest he can sell them for, so shall wait your Lordship's further orders. I think I have now answered fully every part of your Lordship's letter and shall conclude by assuring you, my Lord, I shall be most punctual in regard of all your commands which will always be the greatest ambition of, &c.

GAVIN HAMILTON.

Rome the 1<sup>st</sup> July 1773.

ENCLOSURE.

No. 85, No. 64.	Statue of Cincinnatus and bust of Antinous	...	£500
No. 65.	Meleager	... ..	600
No. 63.	M. Aurelius	... ..	300
			<u>1400</u>
	Charges on the above.		
No. 65, No. 63.	To casing the Meleager and M. Aurelius	... ..	£13
.	Fee to the antiquarian	... ..	5
	Carriage to the Custom house, embarkation of the		
	2 cases, duty, &c.	... ..	7
	Freight to Leghorn and charges there	... ..	12
			<u>1437</u>
	To six vol <sup>s</sup> prints at £3 per vol.	... ..	18
			<u>1455</u>
	Received of Right Hon <sup>ble</sup> the Earl of Shelburne		
	for the year 1773	... ..	850
			<u>605</u>

## XVIII.

Rome the 12<sup>th</sup> Sept<sup>r</sup> 1773.

I wrote to you lately\* and sent inclosed a bill of lading for the No. 83. Amazon, and gave you advice of my last draught, to which letter I shall refer you for particulars. I have since the honour of your Lordship's of the 20<sup>th</sup> Aug<sup>t</sup>, by which I learn your intentions of suspending any more purchases for a couple of years. The reasons you give are so good, that every person of a good heart must feel and understand them, and (I) shall most readily obey your commands. As your Lordship is pleased to say you will take the Amazon, I shall endeavour on my part to make the draughts at such intervals as will be convenient to you. What I propose would be to send you my bills for the remaining £305 sterl<sup>r</sup> on the 20<sup>th</sup> of Jan<sup>v</sup> next, and those of £200 sterl<sup>r</sup> for the Amazon with the charges of case and duty &<sup>c</sup> on the 20<sup>th</sup> of April, 1774. In this manner I hope it will suit your Lordship's conveniency. At the same time I can so manage with my bankers as to have a little money in case of need with a very trifling loss. I have just purchased a spot of ground under Gensano, of the Capitolo of S<sup>t</sup> Peter's, where I hope to bring to light hidden treasures. It is a wood that has never been touched, full of ruins and parts of broken columns of porphyry &c., &c. If in this or any other of my good spots I should make any remarkable discovery, I shall take the liberty to acquaint you of it and in case that your Lordship should take a fancy to it, I shall with the greatest pleasure keep it till such time as it will be entirely convenient to you, to make the acquisition. You will excuse, my Lord, the liberty I take in advancing so much, but it is only what I think I am bound in gratitude to do. With regard to the prices, your Lordship will please to observe that the busts, which are complete in number, are within the bounds prescribed, and in regard to the statues, one with another when completed, would likewise be near the price settled at Rome; that is to say without the additional charges of duty, casing, &c. If your Lordship will consider maturely, you will agree that it is impracticable to make a collection of 16 or 19 statues of the class of the Cincinnatus and Meleager. The No. 85, No. 65. Pope himself nor any Prince in Europe cannot boast of such a collection. I have only left to add &c.

GAVIN HAMILTON.

\* This letter is missing.

Rome the 16<sup>th</sup> January 1774.

I hope that the Meleager is now safe at Shelburne House and placed in a good light. Although your Lordship's commission be suspended, yet I flatter myself that you will continue to honour me with your countenance and esteem as formerly. Assured therefore of your usual partiality towards me, I shall take the liberty from time to time to acquaint you of any piece of good fortune that may occur in the progress of my excavations, the seat of which at present is the Villa of Antoninus Pius, now called Monte Cagnolo. The situation is the finest in the world, as it commands all that plain towards Velletri, Monte Circello, and the sea coast towards Ardea and Nettuno. The particular spot where I am digging now was allotted for the baths. I have found parts of several very fine Candelabri, but none as yet perfect, two groups of greyhounds very entire,\* another dog scratching his ear, and a bitch in the same attitude, an Acteon† with two dogs, a small figure, a female Satyr playing on the pipe, a comedian, several young boys, in particular a young Bacchus,‡ and a boy laughing with a bird in his hand, the same as the one at the Villa Borghese, but much finer and more entire. I may add a Cupid, part of a very fine vase§ with figures in basso-relievo, a Faun,|| and lastly a Paris somewhat larger than life, an admirable statue indeed and preserved just as it came out of the sculptor's hands. I had almost forgot to mention a female figure of a Victory sacrificing a bull, a Mithras,¶ likewise on the Bull, but I must stop short, otherwise I shall have nothing precious to relate in my next letter, which if it was not tiresome to your Lordship I would repeat once a month. Although the above list is a formidable one, yet, my Lord, I must honestly confess that none of them surpasses some of the statues I have sent you, nor will it be easy to send any more such to England, so that I only wish you most heartily good health and tranquillity to enjoy what you now have in possession, which ought to give you a lasting pleasure. I have, &c.

GAVIN HAMILTON.

\* One in Vatican, one in B. M., Ancient Marbles, X., vignette. Gr-R. Sculpt., II., 54.

† Actaeon. In B. M., Ancient Marbles, II., xlv.; Gr-R. Sculpt., II., 165.

‡ In B. M., Anc. Marbles, XI., xxxviii.; Gr-R. Sculpt., I., 193.

§ In B. M., Anc. Marbles, I., vii.; Gr-R. Sculpt., II., 55.

|| Two Fauns found by H. at this site are now in B. M. 1775 date assigned. Dallaway, p. 307; Ancient Marbles, II., 33, 43 (cf. II., 45; Dallaway, p. 301, note); Gr-R. Sculpt., I, 188, 190.

¶ The Victory and Mithras are the two Victories sacrificing bulls, in the B. M., Anc. Marbles, X., xxv., xxvi.; Gr-R. Sculpt., II., 21, 24. In Townley's MS. Cat. he calls each a 'Female winged Mithras.'

Rome the 1<sup>st</sup> May 1774.

As there is nothing I value so much as the continuance of your Lordship's friendship I was of course made very happy with the honour of your last, with the approbation of the Meleager &c. As No. 65. to the Amazon I did not know that your Lordship had already one in No. 83. your possession, otherwise I should have declined that subject, but still I hope to set things to right, and in all probability Mr. Grenville will take it, and (I) shall therefore send you something more interesting. I would willingly send the Paris of Civita Lavinia, but though the head is its own, yet as the neck is modern, I am afraid it will not come within your Lordship's present plan. The statue is of the size of the Cincinnatus, in the attitude of giving the apple to Venus. The drapery is very fine. It wants the left hand and one half of the right arm. The rest is preserved as it came out of the sculptor's hands. The price is £400. As I had already given Fisher my bills for the two hundred pounds, I hope your Lordship will not scruple to honour them. They wont be presented till the 25<sup>th</sup> of this month and perhaps later. With regard to some fine statue in exchange, your Lordship may depend on my punctuality, having now a great field before me: I mean that of Ostia, which I begun lately with a very large statue, almost colossal, the subject as yet uncertain, as it wants the head, but being found upon the mosaic pavement near its pedestal, I hope in a few days to complete my good fortune in a thousand pound prize. It is only three days since I found it, and in another couple of weeks I hope to be able to give your Lordship a minute description of it. The style of sculpture is agreeable to the time of Nero or Titus, that is to say the finest age.

I am extremely obliged to your Lordship for your kind recommendation of the fruits of my excavations and your endeavours to promote my interest. In case that Sir Sampson (Gideon) resolves on any purchases in the way of antiquities, I have it in my power to serve him, being now rich in marble.

When I send your Lordship any statue in place of the Amazon, I No. 83. shall take that opportunity of sending likewise what has been lately published of the Loggie\* of Raffael, and perhaps may add the ceiling of the baths of Livia on the Palatine mount. Panini is now doing one for Mr. Peachey, which is the most elegant thing I ever saw. I make no doubt but I shall meet with something as an ornament for your garden. I have got one small urn which will do.

I have the honour to be, &c.

GAVIN HAMILTON.

\* Loggie di Raffaele nel Vaticano, Roma, 1772-77. Drawn by Camporesi, and engraved by Volpato.

Rome the 9<sup>th</sup> February 1775.

I have the honour to acquaint your Lordship that the pilasters of the Loggia of Raffael are now finished, and have ordered a copy of them coloured, as well as the arches, with 13 of the paintings in small ; which Panini will take care shall be done with the greatest exactness. He has done lately the two ceilings of the baths of Livia on the Palatine mount, for Mr. Peachey, which are most elegant and would recommend them to your Lordship as the best thing extant of the sort. I must add that Sig<sup>r</sup> Ricciolini has just finished two fine drawings, one from the Heliodoro and the other the Attila.\* This last I think superior to anything he has ever done. He says that your Lordship did not order these two, but as they are part of that noble work, I think it pity you should not have it complete, and therefore have secured them in my house till I know your Lordship's determination. I have likewise set apart a great many pretty pieces of antiquity for your garden, which will cost you only a mere trifle for some little restorations. I have got a mid-  
No. 29? dling statue of a consul which costs me thirty two crowns, the restoration. If your Lordship has got any niche in your garden to fill up, it is at your service. I only doubt if it will turn to account to pay for casing, freight and duty, &c. As to columns I dont think that they can answer the cost of charges. I hope that your Lordship will have persuasion to make a dilettante of Sir Sampson Gideon. I am now full of fine things, but we want dilettanti. Never was a time so apropos for sending off antiques as at present, having no Pope, nor are we likely to have one soon. The sacred college of Cardinals are much divided.†

I must now say something relating to my late excavations at Roma Vecchia, four miles out of the gate of S<sup>t</sup> John, where I have found two entire busts, one of a Decemvir‡ the other of L. Æmilius Fortunatus,§ as appears from the inscription on the pieduccio.|| These with a most elegant vase¶ you will see soon in the possession of

\* Frescoes by Raphael, in the Vatican.

† The allusion is to the interregnum between the death of Clement XIV. and the election of Pius VI.

‡ In B. M., Anc. Marbles, X., xvi. ; Gr-R. Sculpt., I., 22. The inscr. runs : *Decemviri stlitibus iudicandis.*

§ In B. M., cf. Dallaway, p. 325 ; Anc. Marbles, X., xv. ; Gr-R. Sculpt., I., 91.

|| The inscr. runs : *L. Æmilius Fortunatus amico optimo S. P. F.*

¶ Probably the Vase with Bacchic Reliefs found by H. at Monte Cagnolo, and now in the B. M., Ancient Marbles, I., vii. See p. 70, note §.

M<sup>r</sup> Charles Townley, Whitehall. This vase I hold to be one of the most estimable things I have ever found in antiquity. Besides these he has many very precious bits worthy a true dilettante, now on their way to England, and which I should be glad your Lordship saw. I have had a run of bad luck for these two months past at Ostia. I am, &c.

GAVIN HAMILTON.

XXII.

Rome the 16<sup>th</sup> April 1775.

I am glad to find that M<sup>r</sup> Grenville takes the Amazon, as he did No. 83. not seem determined about it when I mentioned it to him at Rome. I shall endeavour to find you a Venus to accompany the Paris, as the one I have is a good deal larger, being the size of that in the Capitol, and the same in every other respect. I have set apart a few statues for your garden, of which I shall give your Lordship a more minute description in my next. I have lost the letter mentioning the size of the tables, so that it will be necessary to repeat that article, and to let me know if on finding them ready made near the size, I could determine on the purchase. I think the red granite makes most beautiful tables and may be had of a solid piece, which cannot be got of verd-antique. I have ordered the drawings from the baths of Livia, which I shall send along with the others. I am afraid that nothing will be done as to the picture of Guercino at Ancona. It was originally painted for a chapel, where the proprietor is under an obligation of sending it once a year on some particular feast, so that nothing can be done without the consent of the Cardinal Bishop, and that of the Pope. Nevertheless I will try what can be done. In the meanwhile I shall venture to send your Lordship a copy of the St. Michel of Guido. This is a picture painted by a scholar of Guido and retouched by the master. It made so great a noise at that time that it was given to the Barberini, Pope, or Cardinal,\* where it remained till lately, when I got it of the Princess, and was destined for Lord Clive. The history of this picture is in the Abecedario Pittorico, in the Life of Guido, which I shall transcribe and send your Lordship. The price of this picture is only £60 sterl<sup>g</sup>, and probably may suit your Lordship's chimney. In case that it do not suit I can easily dispose of it. In the mean while your Lordship shall have the preference of it, as is my duty. I have found some fine things at Ostia, in

\* Maffeo Barberini was elected Pope in 1623 as Urban VIII. His brother was created a Cardinal, and it was for him that the picture was painted.

particular two fine groups of the labours of Hercules,\* and in a few days I begin my excavations at Palo, when I shall acquaint your Lordship of my proceedings. If the Pope declines any purchases we shall want dilettanti, so that Sir Sampson will come in for some fine bits, as perhaps (there) never was such an opportunity as at present. I therefore trust in your Lordship and in my old friend Stuart, who I know has a great value for the antique, as well as some partiality for myself. I have the honour to be, &c.,

G. HAMILTON.

XXIII.

Rome the 6<sup>th</sup> May 1775.

In answer to your Lordship's favour of the 7<sup>th</sup> April I shall endeavour to settle what you mention with regard to Mr. Callet if in Rome, and make a proper apology for what has happened. I have not yet had time to go to Pichler's, who may put me in a way to procure the bracelets mentioned, nor have I been able to see Minelli. I would advise your Lordship to dispose of the bason for what it cost, as I don't think it so interesting as to answer the expense of restoration and carriage to England and duty, all which will run high. You will therefore, my Lord, communicate to me your sentiments thereon, and I will study your interest in either way, as far as lies in my power.

I have sent your Lordship inclosed a note of the statues that I have shipped off for your garden, which I may venture to say are the best that ever were put in any garden in England. As to the prices, they only clear me of cost of restorations, &c. I have put in the case of the Apollo an Erma of two faces, which I have sent, No. 4, No. 7. merely to know if your Lordship would like a few things of that ordinary kind and if it will answer to pay the charges home; because if they do, I have got several pieces of that degree of merit which I would beg your Lordship to accept of from me and give them a place in your garden. The statues and St. Michel of Guido, with all charges free to Leghorn, amount to £195, and (I) have passed my bills on you payable to the order of M. Marino Torlonia Depuiss at 20 days after sight, which I hope will be agreeable and that your Lordship will honour them with acceptance.

As the copy of Guido's St. Michel had suffered much, I was obliged to get it lined, which obliges me to send it rolled upon a very large roller and hope it will arrive safe. I therefore beg that as soon

\* Four of these groups are in the Vatican, Mus. Pio-Clem., Pls. 5-8.

as it arrives, you will get a stretching-frame made for it and a handsome frame which it deserves. The present abstract from Malvasia\* will serve as an authenticity of its being the very picture painted for Pope Urban VIII<sup>th</sup>s brother, from whose palace I saved it from ruin. The painter's name is Ercolino, see at bottom. I remain in expectation of the measure of your tables, &c.

GAVIN HAMILTON.

*Enclosure.*

Note of Antique Statues &c sent to the Earl of Shelburne by M<sup>r</sup>. Hamilton at Rome the 6<sup>th</sup> May 1775.

Statue of a Bacchus	... ..	£15	No. 121.
Venus	... ..	15	No. 122.
Cestiario or boxer	... ..	20	No. 3.
Apollo of the gardens of Sallust	... ..	25	No. 4.
Hermaphrodite	... ..	40	No. 12.
In the same case with the Apollo, is an Erma of 2 faces.			No. 7.
St. Michel, copy by a scholar of Guido	... ..	60	
Charges of casing, fee to the antiquary, duty and other expenses at Rome, with freight and charges at Leghorn	... ..	20	
		<hr/>	
		£195	

Given my bills to the order of Marino Torlonia Depuiss, payable 20 days after sight.

XXIV.

Rome the 30<sup>th</sup> May 1775.

This serves chiefly to inclose you a bill of lading for the five cases marbles, and one for the St. Michel of Guido, shipped on board the Tartar, Capt Smith. I have prepared a good many things for your Lordship's garden, which will cost nothing more than casing and carriage, and of which I shall send you a particular note in my next. As yet no statue of a Venus, size of life, appears in my progress of excavations. In case that I should not find this subject (I) should be glad to know if any other agreeable statue, such as a Pudicizia, would do, as a companion to your Paris. The Venus I No. 39. have, though of excellent sculpture and all antique, excepting a vase with drapery thrown upon it, is a good deal larger than the Paris,

\* Malvasia : *Vita delli Pittori Bolognesi*, par. 4, fol. 356.

but in case that it would answer for any other place I would be glad to give your Lordship the preference, and at a reasonable price. I have spoke to Minelli about the granite bason and find that he is not averse to purchase it on his own account for something less than the original cost, which I dont recollect. Young Pichler is gone to Milan, and I dont care to venture the group of Lucius Papirius in the hands of the old man. I shall therefore give old Pichler some fine head to do and the other to young Merchant (*sic*), though I doubt if the two figures will come into a small compass and preserve the character.\* If they dont I would advise some pleasant single figure. Along with these intaglios I shall send the bracelets and some other piece of Roman Virtu proper to make a present to a lady. Would a view of some piece of antiquity done in mosaic answer to this purpose? I have seen some pretty things done in that way, which are uncommon in England. Your Lordship might likewise have a table done in that way with some antique picture such as the Aldobrandini marriage in the middle, and ornaments round, which have a fine effect and are out of the common road. If this or anything else occurs your Lordship may freely command

Your &c.,

GAVIN HAMILTON.

XXV.

Rome, the 9<sup>th</sup> August 1775.

Upon the receipt of your Lordship's last letter I went immediately in quest of the tables, but could find none of the exact measure, so have ordered two of Carlo Albagini of red granite, an inch more every way, to project over the frame, which is five feet 10 by 2 feet 4 inches. The price of both will come to 80 Zechines, of solid marble. I have ordered the tables of this person, as I find him the only one inclined to take the granite bason at the original cost, which was 400<sup>d</sup> crowns, though not in money, and if your Lordship had occasion for any neat chimney piece it would turn to your account to discount this sum in the manner he proposes, as I dont think it can ever answer to have the bason restored. I have inquired of Maini the mason and he says he cannot finish it properly, with the granite feet to support it, for less than six hundred crowns, and I dare say that the carriage to England will come to more than £30. You will therefore consider it well, my Lord, and acquaint me with your

\* Antonio and Giovanni Pichler were father and son. The son, who died in 1791, was the best engraver of his time. Merchant is doubtless Marchant, the chief of English gem-engravers (1755-1812).

determination. I send you inclosed a bill of lading for a sweet pretty statue representing a Narcissus, of the exact size with the No. 41. Paris, and imagine will suit it for a companion, without waiting for No. 39. a Venus, which are very rare to be found of that small size. The price of it is £150 including all charges at Rome and Leghorn. I have given Fisher my bills payable at usance which I hope will be convenient. As to the candelabri of Piranese I grudge giving the 150 Zechines for them, as I think I could fill those spaces betwixt the windows with something equally good. I have therefore thought of two termine which I found in Hadrian's villa. One is a Bacchus, No. 91. the other an Isis. From the middle upwards is a human figure, and No. 81. down[wards] a plain termine. The Isis is very elegant. I shall venture to send them with some other piece of sculpture for your Lordship's garden, and which I beg you will accept of as a present. I shall take particular care [of] every other commission, in particular the basso-relievo, though I imagine that a piece of mosaic will suit the place better. The Sibil of Guercino at the Capitol would have a fine effect. I have the honour to be, &c.,

GAVIN HAMILTON.

XXVI.

Rome the 6<sup>th</sup> Jan<sup>y</sup> 1776.

I have received your Lordship's letter of the 14<sup>th</sup> Nov<sup>r</sup> by which No. 41. I learn that all the statues excepting the Narcissus are arrived and give satisfaction. The large Venus I had in my possession is now on its way to Scotland. The Duke of Hamilton fell in love with it the moment he saw it, and secured it immediately.\* It is a fine thing; but as I wrote to your Lordship formerly it was too big to be a companion to the Paris, and I dont despair of finding you something more interesting in the progress of my excavations.

As to the cameos and intaglios† I shall endeavour to send them by a safe hand of some traveller lest so small a parcel should be lost.

G. HAMILTON.

XXVII.

Rome the 25<sup>th</sup> March 1776.

I have never mentioned to your Lordship one of the finest things I have ever had in my possession, as I was not sure of getting a

\* This is still in the Hamilton Palace.

† An undated memorandum of account between Hamilton and Lord S. contains the entry "Intaglio of L. Papirius and mother by young Pichler—Scudi 51: 25." Cf. Raspe, Cat. of Tassie's Gems, no. 10764.

- license to send it out of Rome. Now that I have got it safe on board the Felucca for Leghorn, I have ventured to recommend it to your
- No. 89. Lordship as something singular and uncommon. It is a Diomede carrying off the Palladium. Your Lordship when in Rome mentioned to me particularly subjects of this sort as interesting to you, but besides the subject, give me leave to add that the sculpture is
- No. 85. first-rate, and exactly in the style and size of the Cincinnatus to which I mean it as a companion, being a Greek Hero to match the Roman. The legs and arms are modern, but restored in perfect harmony with the rest. He holds the Palladium in one hand, while he defends himself with the right holding a dagger. Your Lordship will ask me why I suppose this statue to be a Diomede. I answer because it would be to the last degree absurd to suppose it any thing else, as I believe your Lordship will easily grant when you see it. Every view of it is fine and I could wish it to be placed so as to be seen all round. With regard to the price, I have put it only at £200, but as I have made so many draughts of late, I shall suspend every view of interest till it arrives and meets with your Lordship's approbation. All I beg is that it may be placed near the Cincinnatus. The contrast will add beauty to each. Your Lordship will excuse the liberty I have taken, as my principal motive is to increase your collection with something entirely new and uncommon. My next will give you an account of my proceedings under ground\* and (I) have the honour to be, &c.,

GAVIN HAMILTON.

XXVIII.

Rome the 13<sup>th</sup> July 1776.

I hope that ere now your Lordship has received your chimney and drawings &c. This is to acquaint you that I have secured one of the finest and choicest copies of the Caracci Gallery† coloured. This I think is the finest work that has yet appeared of this kind. It is engraved by Volpato and coloured by Panini. I have advanced them the price of the work, 25 Zechines, upon this condition that your Lordship's copy be all finished with his own hand and retouched from the original with my inspection. The work is now far advanced and will be finished in the month of October. I have taken this liberty that your Lordship may be first and best served.

I have inclosed a note of marbles for your Lordship's summer  
No. 21? house or garden. The sepulchral stone belonged to Adams and (I)

\* This letter is missing or was not written.

† Six engravings after the paintings by Annibale Caracci in the Farnese Gallery.

have put the price of 20 crowns on it. The Erma of 2 faces is like- No. 8. wise a purchase. I gave Adams formerly a hundred crowns for the bas-relief of the rape of Proserpine. What restoration is done costs No. 77. me 60 crowns, for which price I send it, and hope it will be acceptable, though it still wants a part of one end. The bust of Jupiter No. 14. is a very fine one and (I) have put it likewise at the cost of restoration. This with the head of a woman may make a variety with the other fragments, which are a small ara, a sleeping Cupid, a small No. 71? statue of a Roman soldier, and fragment of a candelabrum. I refer No. 6, No. 96. you to the note where the prices are marked, amounting in all to £50, which being a small sum I have given my bills to Giacomo Antonio del Prato payable at usance, which I hope your Lordship will honour. I hear that Mr. Barry is arrived in England. I shall desire him to take a look of the Amazon and hope he will find a place for it. In the mean while (I) should be glad to know your Lordship's determination in regard of the bas-relief of the Aesculapius, and have the honour to be, &c.,

GAVIN HAMILTON.

*Enclosure.*

Rome July the 12<sup>th</sup>. Note of antiquities sent to the Right Honble the Earl of Shelburne.

Caracci's Gallery coloured, Zech <sup>s</sup> 25	...	...	51	25	
Sepulchral stone with 4 portraits	...	...	20		No. 21?
N <sup>o</sup> 2 Erme ( <i>sic</i> ) of two faces	...	...	18		No. 8.
Basso-relievo of Proserpine	...	...	60		No. 77.
Bust of Jupiter	...	...	45		No. 14.
Head of a woman	...	...	11		
Small Ara	...	...			No. 71?
Sleeping Cupid	...	...			
Small statue of a Roman soldier	...	...			No. 6.
Fragment of a candelabrum	...	...			No. 96.

Crowns 205 25

Which at the present exchange of 51 reals per £ makes £50.

N.B. The prints of Caracci's Gallery to be sent when finished. The charges of casing and freight to be placed to Lord Shelburne's account.

## XXIX.

Rome the 8<sup>th</sup> August 1776.

No. 2, No. 89. I hope soon to hear of the arrival of the Aesculapius, Diomede and chimney &c. Mr. Barry is arrived in England and, I am told, sets out immediately for Ireland. When he returns I shall endeavour to find a place for the Amazon among his collection. He has had a few fine things of me, but the greater part has been supplied by Jenkins. The statue of Antinous I gave him is one of the fine things now in England and what will do honour to our country and the possessor.

No. 78. The price of the Leda is £100. This statue was found about a year ago on the Palatine mount and for excellence of sculpture surpasses every other. The head though found with the statue and of the same marble yet is doubtful whether it be its own. It is beautiful and fits it. I can affirm nothing more. The right arm and part of the left with some of the drapery (are) restored. I have the honour to be, &c.,

GAVIN HAMILTON.

## XXX.

Memorandum by Lord Shelburne on his collection of Sculpture.

(February, 1777.)

## I. ANTE-ROOM.

Nos.	Names.	Remarks.
No. 70.	1. Cupid and Psyche and	I am (perfectly) contented with the Cupid and Psyche—but there is more restoration than I would choose to have in any future purchase. I had the Harpocrates because I liked the subject, and it came very cheap—but it's very coarse sculpture, and certainly not a good companion to the Cupid and Psyche.
No. 68.	Harpocrates.	
	2. Achilles lamenting Patroclus.	These are just finish'd by Cipriani—to suit the panels, which are ornamented according to a design of Adam's in arabesque stucco, with some small compartments painted by Zucchi.
	3. Chiron instructing him with the Dart.	
	4. Ulysses discovers him.	
	5. Chiron instructing him in the Bow.	

6. } Vacant.  
7. }

I reserv'd these as the largest and nearest the eye for Mr. Hamilton, and would leave the subjects to his own choice—suppose the sacrifices of Iphigenia and Polyxena—or the Birth of Achilles—or Achilles and Briseis. The first might suit the antique better, which is the character of the room.

## 2. CIRCULAR ROOM.

- |    |   |         |
|----|---|---------|
| 1. | Narcissus.  | No. 41. |
|    | Paris.  | No. 39. |
| 2. | Graces moulded<br>from those in the<br>Villa Borghese—<br>Bronze. |         |
| 3. | Vacant.   |         |

## 3. BLUE ROOM.

Nos.	Names.	Remarks.	
1.	Antinous or Meleager.	Approved.	No. 65.
	Marcus Aurelius.	(I am perfectly contented with the Meleager—the Marcus Aurelius is) too large for the place. (I have three other statues besides the Cincinnatus and Diomede, but I dont like the subjects—and I am out of the way of disposing of, or exchanging of any thing.)	No. 63.
2.	Urns and Vases.	(I have) six (of these) in all—all very indifferent except one which I bought of Dean the Painter, and which he had of Piranesi. It's engraved in his works. They are about 16 inches high—and in that respect suit the room very well. (See Remark No. 1.)	No. 113 ?
3.	Antinous, a Bust.	Mr. Hamilton's. Approved.	No. 64.
4.	Hero, a Bust.	D°. (I am perfectly contented with both.)	No. 62.
5.	Julia. Antique Bust.	Indifferent. From M <sup>r</sup> Adams.	No. 50.
6.	Mercury. D°.	M <sup>r</sup> Hamilton's.	No. 88.
7.	Pallas. D°.	M <sup>r</sup> Hamilton's and (capital) ap- prov'd.	No. 93.
8.	Bacchante. D°.	M <sup>r</sup> H.	No. 86.

No. 49.	9. Innocence.	M <sup>r</sup> H. and a character I like.
	10. Female Bust.	M <sup>r</sup> Adams. Counted good but certainly far from capital.
No. 66.	11. Marcus Aurelius.	M <sup>r</sup> Adams. Indifferent.
	12. Antique Bust.	A pretty young Bust—tolerable good— —from Adams.
No. 2.	13. Basso Relievo.	It answers very well in this place—I am myself perfectly contented, except the head being different marble and sculpture.*
	14. Old Antique Bust.	M <sup>r</sup> Adams. (Indifferent.) Tolerable good.
No. 60.	15. Adrian.	M <sup>r</sup> Adams. Indifferent—a good companion to the Marc Aurele above.
	16. Female Bust.	Adams. Counted good.
	17. D <sup>o</sup> .	

\* The Chimney Piece mark'd in the plan sent is not what exists but an idea of Cipriani's for Mr. H.'s consideration and advice—to be afterwards executed at Rome if a good design can be had and (any) fragments (can be found) to compose it. The present is done after a design of Clerisseau's—much too slight for the room as now fitted up, and particularly for the Basso Relievo above.

NOTE.—The memorandum is not dated, but is probably of about the same period as the letter of Feb. 21, 1777, to which Hamilton replied on March 13. The watermark is the figure of Wilkes, with the cap of Liberty (Hogarth's print, published 1763). The words enclosed in parentheses are erased in the original.

The panels left vacant for Hamilton in the ante-room are doubtless the two, now behind the modern statues. One of the four pictures by Cipriani is the visit of Priam to Achilles, not Achilles lamenting Patroclus. The Urn (Blue Room, no. 2) seems not to be in Piranesi's *Vasi e Candelabri*.

## XXXI.

Rome the 13<sup>th</sup> March 1777.

I have just received your Lordship's letter of the 21<sup>st</sup> February, by which I observe you are somewhat dissatisfied with the Juno, the Marcus Aurelius, and in particular with the Amazon. These were  
 No. 87.  
 No. 63, No. 83. sent at a time when near 19 statues were wanting to complete your Lordship's gallery, and I recommended them as proper ornaments, being a thing altogether impracticable to procure you a great  
 No. 65, No. 85. number of statues of the class of the Meleager, Cincinnatus, &c. The Capitol itself dont contain but a few of that merit. Besides we must consider the difficulty of sending statues of the first class

out of Rome, to which I may add the difficulty of finding such, and I am sorry to say that I have had but bad luck of late. Nevertheless if I should have the good fortune to find some large and capital piece of sculpture, I shall endeavour to adjust everything to your Lordship's content. M<sup>r</sup> Townley who is now in Rome would be very glad to take the head of the Mercury, in case it should not No. 88. be a favourite, at the price it cost. The Pope has bought up all the altars and antique pedestals for the Museum, so that it will be necessary to get them done in England. I think that 3 feet is rather too high, and figures of the size of the Meleager would look much No. 65. better when raised only two feet or 2 feet  $\frac{1}{2}$ . I beg that this point may be taken into consideration, being a very material one. I still preserve the outlines of your rooms, but I should have still a much clearer idea of the whole, if your Lordship would send me the plan of your apartment in its present disposition, with a scale of English feet, and names of the rooms, and in which room you would place your collection of pictures, if such a thing was to offer, that I may have an idea of the sizes. I observe that the ante-room is all finished excepting my two panels, and I foresee that I may be the cause of the room's remaining too long imperfect, being now engaged in a large work for the Duke of Hamilton, in which case I thought it my duty to be explicit in this point. In case your Lordship had any other room hung with red or green damask and without panels, that could wait a few years, I should then be proud of the honour of accompanying my antiques with some of my own performance. When I see the plan I mentioned, I shall be better able to explain myself. My great plan in life are those six small pictures representing the story of Paris and Helen. I have already begun them, and could wish they fell into your Lordship's hands, as my view will be more honour than interest. They will be engraved by Volpato. I have got in my possession an old copy of the famous picture of Titian at Venice representing S<sup>t</sup> Peter Martyr. If your Lordship can find a place for such a large work in the end of your library, you shall have it for £100, and (I) beg to know your determination soon, as I shall not dispose of it till I have your Lordship's answer. It comes out of the collection of Prince Pio, who died lately in Spain. I have honour to be, &c.

GAVIN HAMILTON.

## XXXII.

Rome the 6<sup>th</sup> August 1777. Note of things sent to the Earl of Shelburne by M<sup>r</sup> Gavin Hamilton.

Drawing of the Sacrament of Raphael in the Vatican by Ricciolini ... ..	£ s.
Magdalen of Titian including frame and all charges to Leghorn ... ..	24 10
Lot and his two daughters by Simon da Pesaro, all charges paid to Leghorn ... ..	35 0
	105 10
	<hr/>
	165 0

Coloured prints of Caracci's gallery by Panini—paid.

## XXXIII.

Rome the 26<sup>th</sup> May 1778.

No. 78. I suppose that by this time your Lordship is in possession of the picture of Simon de Pesaro and the statue of Leda and that they both give satisfaction. I make no doubt but your Lordship would have honoured me with a few lines on this occasion, had you not been so much occupied in matters of greater importance and where the safety of a whole nation is concerned. Accept of my best wishes for your success, and allow me to interrupt for a moment the noble occupation, by putting you once more in mind of the fine arts and of Rome. I have procured for you a sweet half figure of an Apollo by Paul Veronese, and Diana in her bath with her nymphs &c, of the school of Rubens, but I cannot resolve on sending any of them till I am honoured with an answer to my last,\* in which I proposed to your Lordship a fine picture of Tintoretto, and sent a drawing of it, with the measure and price. I have still the Magdalen of Titian unpacked, waiting an occasion of sending it with some other picture, not to multiply charges. This picture is already paid for with some other drawings and prints to the value of £65. There remained other two hundred pounds for the picture of Lot and statue, and as my finances are rather low at present and having a demand upon me for £135, I have been obliged to give my bills on you for that sum payable to the order of Sig<sup>re</sup> Giacomo Antonio del Prato, which I have made at usance, hoping it will suit your Lordship's conveniency, and that they will be honoured with payment. As to the remaining sixty-five pounds I shall be in no hurry about (them). Hoping still to be honoured with the continuation of your commands, I remain, &c.

GAVIN HAMILTON.

\* This letter is missing.

## XXXIV.

Rome the 10<sup>th</sup> November 1779.

Recollecting that you once did me the honour to express a desire of possessing a picture of my painting, I am encouraged at this present time to acquaint you that I have now a work finished that I flatter myself may merit your attention, and that you may esteem worthy a place in your collection. The subject is the death of Lucretia, when Brutus, Lucretius, and Valerius Publicola, join in the oath against Tarquin. I have already treated this subject for the Earl of Hopetoun, and which has gained me some credit. For my own part I prefer this last, in particular the figure of the husband Collatinus, which is more natural and more expressive. The point of time I have chose is different from the former, as Lucretia is just expiring, while the father supports one hand at the same time that he joins in the oath against Tarquin. As this picture is now finished, its credit established, and what I myself esteem as one of the best of my productions in painting, I have only left to wish it in your Lordship's possession. The figures are as large as life though so composed as to group in a small compass. The price of it according to what I am usually paid is £200 including frame. In case that in preference to this, your Lordship would incline (to) a smaller picture and what would probably suit you for to place over a chimney piece, I would then take the freedom to offer you an upright picture, representing Love and Friendship, two figures, size of life with a landscape &c. This picture is only dead coloured, but so far I have succeeded, as to induce me to propose it to your Lordship, the more as you seemed pleased with your fragment of the Pudicizia, a subject similar No. 49. to this. The price of this picture is one hundred pounds. In case that either of the above pictures should be approved of, I should take it as a favour that your Lordship would give me timely notice, for my regulation. By a letter that I had lately from the Bishop of Derry\* I find he has not sent for the Leda, so that I must beg you No. 78. would give it house room till the war is finished, as well as the picture of Simon da Pesaro. Sig<sup>re</sup> Ricciolini has just finished a drawing of the dispute of the Sacrament; and as I dont recollect if your Lordship has got this, to complete your set of the Vatican, I have desired him not to dispose of it till I hear from you. At the same time if anything else occurs that I can serve you in here, I beg you will

\* Frederick, 4th Earl of Bristol, an enthusiastic collector; cf. Michaelis, p. 108.

command an old correspondent who with the usual esteem and respect has the honour to be,

Your Lordship, most oblig<sup>d</sup> humble Serv<sup>t</sup>

GAVIN HAMILTON.

No. 70, No. 78. P.S.—As I foresee the difficulty of procuring you a better companion to the Cupid and Psyche than the Leda, I take the liberty to offer your Lordship the Leda and picture of Simon da Pesaro for the sum of £130, and would rather lose seventy pounds than be at the trouble, expense and risk of sending them back to Rome. At the same time I promise that if ever a better than the Leda offers, I shall always take it back for the sixty five pounds, and in this manner I think your Lordship makes a sure and advantageous bargain.

XXXV.

Rome, the 10<sup>th</sup> [January, 1780?]

No. 78. Having at the present time an oppor[tunity] of disposing of the statue of Leda and of the picture [of Lot] and his two daughters, I cannot help repeating [my] entreaties that your Lordship would honour me with a few lines in answer to my last, in which I offered you both for the price of £130, being desirous that they should remain in your Lordship's hands for that price in preference to everybody else. This is my motive in not concluding a bargain with any other person till I know your Lordship's determination. Now that the hurry of public affairs is over\* I hope you will find a leisure moment to think of the fine arts and of Rome, where still exists &c.

GAVIN HAMILTON.

After this letter, the correspondence is broken off till June, 1783, after which there are letters at intervals till December, 1786. These letters, with the exception of what is printed below, relate to pictures, and miscellaneous matters of business.

XXXVI.

Rome, the 12<sup>th</sup> Aug<sup>t</sup>, 1786.

I am honoured with two letters from your Lordship lately, one

\* The Parliamentary session, in which Lord Shelburne had been very actively engaged, lasted to Dec. 15, 1779, and Parliament then adjourned to February, 1780.

dated the 15<sup>th</sup> June, the other the 17<sup>th</sup> July, and am very sorry to see that the first is not wrote with your own hand, and that you are subject to the gout; which with pleasure I observe by your second letter is abated.

I must now beg leave to advert (to) one thing in regard to your Lordship's collection of antique statues, and that is that they have no intrinsic value, but rise and fall like the stocks. When I sent these statues to England, all Europe were fond of collecting, and the price of consequence ran high. At present there is not one purchaser in England and money is scarce. It therefore dont surprise me that at this time your Lordship cannot immediately find a purchaser at the price they cost. Perhaps in another thirty years when antique statues are not to be got, your Lordship's collection will be worth double what they cost. There is another thing against you my Lord, which is that whatever you offer for sale is look'd upon as your refusal which at once condemns it. Nevertheless if I was never so much out of pocket by it, the Amazon must be removed No. 83. as your Lordship's pleasure shall always be to me a law. I am told that the Marchese Obizzi, a nobleman of Padua, is become diletante of Antiquities and wants to exchange his fine collection of pictures for antiquities of different kinds.\* I have already wrote a letter to a friend of mine, his acquaintance, on this subject, and have proposed your Lordship's Amazon. When I have an answer I shall acquaint your Lordship with the particulars. I hope good may come of it. . . . .

I have, &c.,  
GAVIN HAMILTON.

XXXVII.

Rome, the 11<sup>th</sup> Nov<sup>ber</sup>, 1786.

This serves chiefly to cover a bill of lading for your two pictures which are at last embarked for London. The vessel that carried the case to Leghorn was obliged to pass a rigorous quarantine there, owing partly to having been loaded with skins at a time that a kind of plague exists among the cattle in the confines of Ancona &c. This is the principal reason for so long a delay in sending the bill of lading. The Minerva is sailed by this time for London so that in a couple of months from this date I hope that your Lordship will be in possession of the Correggio and of the Poussin.

\* This collection is now at Cataio.

No. 83. Nothing very remarkable has offered of late in the way of virtù. I am still in hopes of getting a picture from the Marquis Obizzi, in exchange for your Lordship's Amazon. He is not yet returned to Modena from his estate at Padua. When he does I shall be able to treat about the exchange more conveniently and shall in consequence acquaint your Lordship of the result. . . . .

I have, &c.,

GAVIN HAMILTON.

XXXVIII.

Rome, the 2<sup>nd</sup> Dec<sup>ber</sup>, 1786.

No. 83 I observe by your Lordship's letter of the 6<sup>th</sup> Nov<sup>ber</sup> that you are quite impatient to get rid of the Amazon. I have spoke once more with Sig<sup>re</sup> Volpato on that subject, and he desires me to tell your Lordship that he is willing to take £400, and the Amazon in exchange for his fine vase of which I sent a drawing. Your Lordship will therefore consider how far this will turn to account. It seems to me a fair proposition, as you will lose but little on the Amazon. I am sorry, my Lord, I am not rich enough at present to refund the price it cost and which at this period will be difficult to get. But at any rate let the statue be sent to M<sup>r</sup> Panton at Leghorn either on M<sup>r</sup> Volpato's or my account, and at the same time a bill of lading. In this case it will be necessary over and above the present packing, that the case be well packed with saw dust, and that it be put on board at your Lordship's expense. The freight and other charges to Rome will be paid either by M<sup>r</sup> Volpato or me. If your Lordship do not conclude a bargain with Volpato I must make you amends in some other way, which I will do with the greatest pleasure and have the honour to be

Your Lordship's most obed<sup>t</sup>  
humble Serv<sup>t</sup>

GAVIN INGLIS HAMILTON.

DALLAWAY'S CATALOGUE  
OF THE  
LANSDOWNE COLLECTION.\*

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A COLLECTION OF STATUARY MADE BY THE  
MARQUIS OF LANSDOWNE, AT SHELBURNE  
HOUSE, WESTMINSTER.

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1. A STATUE, the size of life, in the action of fastening his sandal No. 85. to his foot, similar to the one at Versailles, supposed to represent Cincinnatus preparing to take the command of the Romans; but, according to Winckelmann (*Mon. Ined.*, T. 1, p. 88), is more probably a Theseus putting on the sandals of his father Ægeus. Bought of Mr. Gavin Hamilton, and found by him at his excavation at the Pantanella about the year 1771.
2. A statue, called a Paris; the head not its own. Found as No. 39. above.
3. A statue, in black marble or basaltes, supposed to represent No. 76a. Berenice, the queen of Ptolemy Philadelphus, in the character of Isis. Found as above.
4. Another figure in the same kind of marble. No. 76a.
5. A statue, above seven feet high, of Marcus Aurelius; the head No. 63. not its own; found in the Columbaro by Mr. Gavin Hamilton.
6. A statue about seven feet high, being a repetition of the fine No. 65. statue of Meleager in the Belvidere, but proved to be Mercury by the Abbate Visconti. This excellent figure is in good preservation, and was found by Mr. Gavin Hamilton at Tor-Colombaro, above mentioned, about nine miles distant from Rome, on the Appian Way, in 1771.

\* From J. Dallaway, *Anecdotes of the Arts in England* (London, 1800), p. 340.

- No. 61. 7. A statue, nearly seven feet high, of a young Hercules bearing his club. Found in the year 1790, in the grounds, the former site of Hadrian's Villa Tiburtina; now belonging to the Marefoschi family; originally to the Conte Fede. This fine statue is in high preservation, and was purchased by Mr. Jenkins.
- No. 83. 8. A statue of an Amazon; the head not its own. Found by Mr. G. H. at the Columbaro.
- No. 118. 9. An Egyptian statue of Osiris in the act of kneeling.
- No. 87. 10. A statue of Juno, sitting; in the proportion of full seven feet; head not its own. Much restored. It was once in the possession of Mr. G. Hamilton.
- No. 89. 11. A statue, size of large life, restored in the character of Diomedes taking the Palladium; but, the body being found by Mr. G. Hamilton in 1778, a mere Torso wanting both head arms and legs, it was not then known to have been originally a repetition of the Discobolos, since found in the grounds belonging to the Massimi family at Columbaro.
- No. 68. 12. A statue of a boy in the character of Harpocrates about four feet high.  
There are several other statues and termini of inferior merit and authenticity.
- No. 70. A groupe of Cupid and Psyche, about 3 feet 6 high; found by Mr. G. Hamilton in the Pantanella.
- No. 78. A groupe of Leda with the Swan, about the same height, bought of Mr. G. H. and found in the Villa Magnani on the Palatine Hill.
- No. 2. A large bas-relief of Æsculapius; the head is modern.
- No. 62. A bust of an Olympic hero found at the Pantanella, finely sculptured.
- No. 93. A head of Minerva found at Roma Vecchia.
- No. 38. A head of Antinous deified as Osiris; found at the Pantanella. It is the finest style of the age of Hadrian.
- No. 88. A head of Mercury found as above, and of equally perfect execution.  
Heads of a Muse and Mercury.
- No. 51. A head of Antoninus Pius.
- No. 64, No. 86. Heads of Bacchus and Ariadne; of beautiful sculpture.



