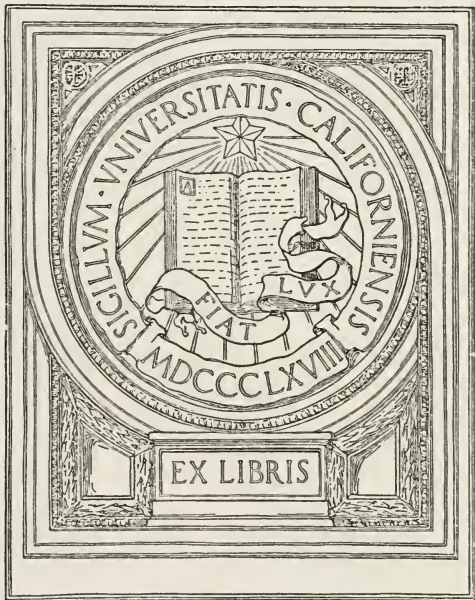


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MUSEO VATICANO DI SCULTURA

(ENGLISH EDITION)

W. MODES

ROMA



MUSEO VATICANO DI SCULTURA

(POMPEII (VITRUVI))

W. WILDE

1907

MUSEI E GALLERIE D'ITALIA — Num. 4-5.

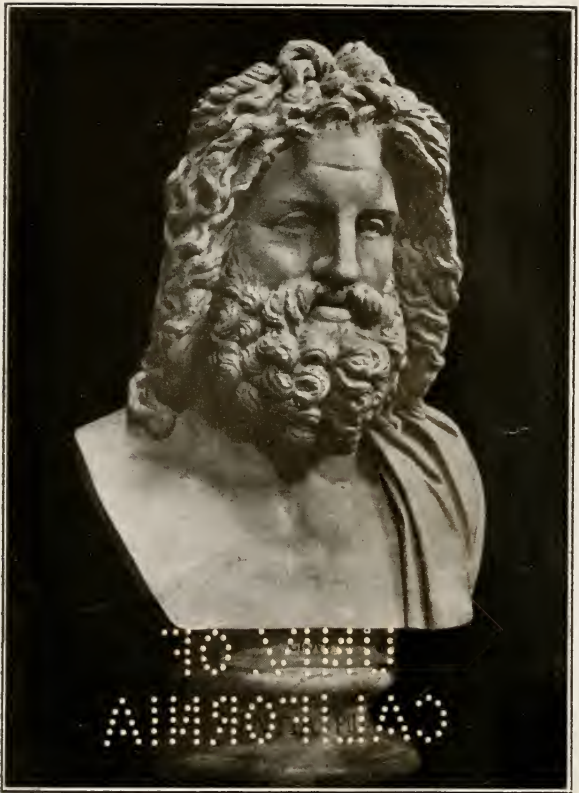
MUSEUM OF THE
VATICAN

WITH 121 ILLUSTRATIONS

ROMA

WALTER MODES, EDITORE

1910



(Fot. Anderson).

ZEUS D'OTRICOLI

(IV sec. a. C.).

On the northern spur of the Vatican hill near the angle formed by the circuit of the city walls, a pavilion was erected by Nicholas V (1447-1455) towards the middle of the fifteenth century. This structure with its closed battlemented walls, sternly fortress-like in aspect, exhibited many features of a ruder age.

Towards 1490 this building was replaced by a summer-house in Renaissance style, erected by Giacomo da Pietrasanta for Innocent VIII (1484-1492). The rooms were decorated with frescoes by Mantegna and Pinturicchio. The eye and mind were thus in turn feasted with the creations of nature, in the wide undulating expanse of the Campagna, and the harmony of line and colouring due to the hand of man.

In a square piece of ground adjoining the southern side of the summer-house, which through successive changes and additions was to be transformed into the present Belvedere Court, Julius II della Rovere (1503-1513), to whom Bramante the architect gave the aid of his great skill, arranged a small collection of ancient sculptures, which he had formed, while still a cardinal, in his palace near S. Pietro in Vincoli. To the pleasure given by the contemplation of the works of contemporary artists, he thus added that afforded by the loftier creations of classic art.

The pontiff while thus following the example set by his uncle Sixtus IV della Rovere (1471-1484), who in 1471 had gathered on the Capitol the first public collection of specimens of ancient art, was but seconding the ever growing influence of the Renaissance tendency. In its essential movement the Renaissance was a distinctly historical revival, a fervent study of the past being a natural feature in the growth of human civilisation, when relieved from all further anxious concern respecting the present and the future. The greatest feature in the past of European civilisation, was undoubtedly the civilisation of Greece and Rome, hence the Renaissance was substantially a Humanism, a love for human letters and arts.

Thus whilst the works of classic writers were being exhumed in Italian and Byzantine monasteries, the marbles and bronzes of antiquity, which a barbarian age had respected, or chance had unearthed, were regarded as a living commentary of the writings of poets, historians, and philosophers.

The few marbles collected by Julius II, pre-eminent among which the Belvedere Apollo, must not be looked upon as a breath of paganism penetrating the strict and religious halls of the Vatican, but rather as the share taken by Papacy in this manifestation of historic feeling, in this pious enquiry into the past.

Thus amid the vicissitudes of time the scanty collection of statues and reliefs formed by Julius II, has given rise to the most extensive museum of ancient sculpture existing in the world. But as this pope in collecting and arranging these marbles within the Vatican Belvedere court, was following the ten-

gency of the time, the alternating vicissitudes of this collection, which was to become a museum, form no less important landmarks in the history of our own civilisation.

The task begun by Julius II was undoubtedly continued by Leo X (1513-1521) and Clement VII (1523-1534), the two popes of the Medici family, as well as by Paul III Farnese (1534-1549); but the enthusiasm of the Renaissance era soon began to wane, and in the second half of the sixteenth century the works of art were partly dispersed by their successors. This was the period following the Reformation and the Council of Trent and the strict revival of religious discipline, when these lively figures, exalting the joys of life, were looked upon as being perennially responsible for the line of thought, which had robbed the Church of its spiritual supremacy over the half of Europe.

Thus whilst collections and museums were elsewhere being formed with art works drawn from the inexhaustible soil of Rome, Papacy would seem to have relinquished its task of collecting the scattered remnants of past civilisation, which had become its inheritance.

Great changes were to occur in the latter half of the eighteenth century. With the advent of Clement XIV Ganganelli (1769-1774) and Pius VI Braschi (1775-1795), classical works were once again sought for by the Vatican, not through any leaning towards the new pagan tendencies which heralded the Revolution, but as an acquiescence with the dawn of a new science. The searching genius of J. J. Winckelmann (1717-1768) in his careful study of Greek

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and Roman remains, had reconstructed in its fundamental principles, the history of ancient art. Statues and reliefs no longer mere witnesses of a past civilisation, and the outcome of a different conception of the forms of life, were to be viewed as absolute documentary proofs of the creative mind of man, and his ascensional and triumphant dominion over nature in respect to the complex expressions of form.

In thus resuming a quest abandoned in the second half of the sixteenth century, and in a brief space of time so adding to the Vatican collection as to render it unequalled, the Popes were acting in accordance with the spirit of the time. Humanists and men of learning of the fifteenth century, promoted the formation and the development of an archeological system in the eighteenth. Closely associated with the study and arrangement of this Collection is the name of an illustrious son of Italy, Euno Quirino Visconti (1751-1818).

The first aim of these later Pontiffs and patrons of the Classic Arts was the creation of a suitable site for their display. The Belvedere Court, as the original nucleus, became the centre of the Museum. A restoration of some of the rooms and chapel of Innocent VIII's summer-house, afforded Clement XIV and Pius VI space for the Gallery of Statues and Hall of Busts. The Halls of the Biga and Greek Cross, the Rotunda, the Hall of the Muses, the Hall of Animals, and Cabinet of Masks, were built by order of Pius VI, who gave the Hall of Candelabra, originally an open corridor, its present form. The transformation of the Belvedere Court was effected under Clement XIV, Pius VI, and Pius VII Chiara-

monti (1800-1823), the inner portico with columns having been added in 1775, and the atrium at each of the four corners converted into cabinets in 1803.

Want of space in a northerly direction for his Chiaramonti Museum, led Pius VII to appropriate the northern half of the long gallery which Bramante had built for Julius II, to connect the Belvedere with the Vatican palace. Later on (1817-1821) he added the Braccio Nuovo, which running parallel with the New Library, would thus serve to connect Bramante's long gallery with the corresponding one, on the Giardino della Pigna side.

The modern visitor who bestowing a glance on the Hall of the Biga and Gallery of Candelabra (fig. 1) enters the Hall of the Greek Cross (fig. 2), passing into the stately Rotunda (fig. 3) and Hall of the Muses (fig. 4), and thence through the Hall of Animals (fig. 5) into the Cabinet of Masks, the Gallery of Statues (fig. 6) and Hall of Busts, and retracing his steps, crosses the Belvedere Court (fig. 7) whence along the lengthy Chiaramonti Museum (figs 8, 9) he finally reaches the well lighted Braccio Nuovo (fig. 10), must view them as parts of an organic whole; such being the impression conveyed by the noble achievements of Papacy, whereof every holder of the See considers himself a cooperator for the time being, the inheritor of a time-worn tradition, the forerunner of a boundless future. The escutcheons of the various halls will reveal the evidence of a lengthy transformation, which starting with the diminutive collection of Julius II, has led through alternating periods of addition and subtraction extending to the close of the seventeenth century, the

subsequent annexation of the Pio-Clementino Museum, the Gallery of Candelabra, the Chiaramonti Museum, and the Braccio Nuovo, to the formation of the present Vatican Museum of antique sculpture.

Lessons in political history as well as in the history of the human mind may likewise be gleaned therefrom. In one of the Cabinets of the Belvedere Court, and almost secluded from the extensive array of classical specimens, are three modern works by Canova, his Perseus and the two boxers Creugas and Damoxenus. When Napoleon Bonaparte, reviving the tradition of the Roman conquest of Greece, namely, of the right of the strongest, caused the masterpieces of the Vatican Museum to be removed to Paris in 1811, these three works of Canova and casts of the Laocoon and Apollo, served to people the desolate solitudes of the Belvedere. If not in style and mastery of form, they could at least claim affinity of inspiration with the works of classic times! Hence it was that when the greater number of the ancient sculptures were restored to their former site in 1816, they were as an act of grateful acknowledgement allowed to retain their place.

The importance of the Vatican Museum of Sculpture does not rest solely on its external history, and its connection with conflicting trains of human thought and vicissitudes of a political nature, but likewise and essentially on its internal constitution. Unlike the Louvre and the British Museum, it is not an importation from distant parts, but as in the case of the Athens National Museum it has been formed amid its natural surroundings. Though inferior to the

latter in original works, it constitutes an equally crowning glory of the architectural wonders of the city in which it is treasured. In its vast complexity it shows us what sculptural art must have been in Rome, in the later ages of the Republic and under the Empire.

Roman Art should not, however, be solely appreciated for that degree of novelty and originality which form its special manifestation in respect to the art of Greece, but likewise, it may be affirmed, for a power of selection which it has adopted in reference to the artistic wealth of this latter country its task in the history of human art having been not merely a creative one, but also one of discernment. Thus while bent on adorning its palaces and villas with faithful copies of Greek works of art, such as now constitute, in respect to the essential part of its Greek section, the nucleus of the Vatican and all other Museums formed with sculptures of the Roman period, it has refrained from copying, in equal proportion, the works of every age and school. Thus if few are the examples of archaic style in the Vatican Museum, and if the powerful nudities of the Poly-cletian canon, alike in its adaptation to Roman figures, is preferred to the nimbler and more active one of the art of Lysippus, and again, if the delicate creations of Praxiteles outnumber the solemn and majestic divinities of the age of Phidias, and if on the whole the greater part of such works belongs to the virtuous hellenistic period, this is not due to chance preservation or unconscious resuscitation of one specimen rather than another, but to the taste and fancy of Roman society, an erudite class whose appreciation

varied in regard to such works, all of which were not considered suitable for decorative purposes, as they were frequently intended for.

The stiffness and superficial anatomy of archaic art might seem suggestive of artlessness and lack of knowledge, to such as could gaze on the sinewy figure of Laocoon and the Torso of Apollonius, to such as preferred the affected simplicity of archaistic sculpture to the genuine simplicity of the archaic; not the restless nervousness of the Apoxyomenos of Lysippus but the square frame and steady pose of the Doryphoros of Polycleetus seemed to realise the ideal of manly build which the Roman people had formed during the wars which had gained them the supremacy of the world. More fully than the imposing Nemesis of an Agorakritos still eloquent of a deeply devout and religious race of men, the radiant Aphrodite of Cnidos and the graceful Apollo Sauroktonos of Praxiteles, could satisfy the desires of the refined citizens of the Empire, whose belief in the Gods, like Lucian's, had waxed cold. In the erudite materialism and complicated realism of hellenistic art only, could a people sated with simple forms, discover fresh art impressions worthy of such designation.

Taken as a whole the Vatican Museum is the surest testimony of Roman taste, and although the juxtaposition of its contents in the various halls does not always allow us a clear view of the main lines of the picture afforded, this is made possible when by means of the subjects we attempt an historical juxtaposition. From the simulacrum of the Latin divinity Semo Sancus, an adaptation of a Greek archaic type,

to the twin sarcophagi of St. Helena and St. Constance, we can trace the creations of the human mind, in Greek, Hellenistic, and Roman art, through an ascensional, triumphant, and declining period, of close upon a thousand years.

The earliest work of archaic style contained in the Vatican Museum is the statue of « Semo Sancus Deus Fidius », (fig. 11) as recorded on an inscription found with it. If, as there seems no reason to doubt from the style of the lettering, this must be ascribed to the Antonine era, it affords us in any case an instance of a prescriptive traditionalism specially affecting all images of divine beings. The artist has simply adapted the archaic Greek type of full faced undraped male figure, with closely touching feet firmly planted on the ground, a type of rigidity which prevailed throughout the sixth century before our era, till it was relaxed by the Greeks in the early decades of the fifth. If lacking in the usual characteristics of severity, the limbs being more supple and the features livelier in expression, this statue of Semo Sancus, in the absence of other specimens, affords a worthy example of the initial attempts and earliest performances of Greek art.

Alike archaic but of the more matured type prevalent in Attic and Attico-Ionian art during the first decades of the fifth century B. C., is the seated statue of Apollo Cytharedos (fig. 12). In the freer play of the limbs whereby the parallelism of the front view is avoided, in the intentionally thoughtful cast of the features, and the exquisitely accurate treatment

of the drapery, the Apollo Cytharedos is an earnest of Art's attempts towards freer manifestations.

A similar analogy in its traditional scheme and a tendency towards a more accurate rendering of form is exhibited in the relief of the three Charites or dancing Nymphs (fig. 13). A relief from the Acropolis shows that this subject, subsequently a favoured one in Athenian votive sculpture, was already a familiar one in the later decades of the sixth or the earlier ones of the fifth century B. C. In the Vatican relief however, whilst the movements of the dancing figures is somewhat crude, the treatment of the wide flowing drapery, the fulness of form, and a certain pretence at grace of feature, are evidence of the mastery attained by art in the truer forms of expression.

Descending from the region of divinities and myths to mere human figures, we have the Female runner (fig. 14), or maiden starting for a race, which calls to our mind the *Agona* or gymnastic contests of ancient Greece, wherein, in certain towns, girls were sometimes required to participate. The palm-leaf carved on the supporting tree-stem proves that our heroine had been awarded the prize of victory, which was presumably the original of this statue erected within the precincts of a sanctuary or in her native place. An archaic severity is still discernible in the play of the features and the minute superficial folds of the chiton, and more obviously in the attitude, unduly stiff and constrained. It is becoming evident that Art has begun to face the problem of motion, without having yet found the correct solution.

Goddess, heroine, or simple mortal, might seem fitting designations for the so-called Penelope (fig. 15).

a statue improperly restored by the insertion of a male head, probably of Diadumenos. Demetra bewailing the loss of her daughter Kore, Penelope sighing for the absent Ulysses, a departed one mournfully recalling the pleasures of earthly life, are three suitable designations for this statue, alike for the attitude as for the attribute of the basket which occurs in other replicas. The formal style which is that of the fifth century B. C. coincides with a greater power of expression, whereby notable effect is realised by the simple pose of the figure.

Another example of funebral art and one of the few original works contained in the Vatican Museum, is the Stele bearing a representation of a youthful wrestler to whom a little attendant is handing the implements of the Palestra (fig. 16). The technique of relief sculpture is ever a great obstacle to the representation of the bodily frame, but in the almost straight eye, the conventional curl of the tiny locks, the faulty foreshortening of the body, and the strained pose of the boy, the artist reveals his adherence to archaic immaturities, hence this work should be assigned to the middle of the fifth century B. C.

From such performances of unknown authors let us turn to the masterpieces of the three great fifth century sculptors Myron, Phidias and Polyeletus.

Though represented by an inferior copy further defaced by the substitution of a modern head, the first to be noted is the Discobolus (fig. 17) by Myron, the eldest of the trio. The tree-stem which the ancient copyist was forced to introduce as a support for his marble replica, detracts visibly from the light and nimble action of the athlete, whom Myron has repre-

sented in the moment when having stretched his arm backward to gain greater impulse, he is about to swing it forward and throw the discus. Even in this transfigured form the limbs are full of energetic vigour, thus proving that art was beginning to cope freely with the difficulties of life in motion.

Of Polycleetus whose firm athletic nudes, unlike the forms of Myron, seem to gain in impressiveness from their restful pose, we have a copy of the Doryphoros (fig. 18), of the « Canon » wherein he had practically laid down the law of the proportions of the human body, the « symmetriai » as they were termed by the Greeks, and which he had further theoretically demonstrated in his treatise.

Twin sister to the Doryphoros, among the three types of Amazons preserved in our series of copies of classic works, which ancient repute assigned to Polycleetus, Phidias, Kresilas and a fourth artist Phradmon, who contested the prize for this figure, is the one with the left arm resting on the head (fig. 19). If in this case the artist has not shown himself logically consequent in causing the Amazon to raise the arm corresponding with the wounded part, whereby instead of affording relief it would tend to force the wound open, he has admirably succeeded in expressing by the sole action of the head and arm, the moral pain under which, apart from physical pain, the afflicted heroine was suffering. We are at no loss to understand in our admiration of the anatomical excellence of this work and its « ethos », why the ancients, who referred the verdict to the competitors themselves, should have awarded the first prize to the Amazon of Polycleetus.

A greater difficulty arises as to the respective claims of Phidias and Kresilas to the paternity of the other two types of Amazon, since, while the one whose right hand rests on the spear (fig. 20), harbours greater expression in its sad gaze, thus instinctively suggesting the greatest master of fifth century art Phidias, it will not have escaped notice that the third type of Amazon, not wounded, but with the spear grasped in both hands, in restful attitude (fig. 21), reveals in the style of the drapery a closer affinity to that of the Parthenon sculptures, and a greater mastery in the proportions and rendering of the nude. Any decided opinion as to the character of the face, the disputed point, is however out of the question, it having been hitherto impossible to trace the head pertaining to this special type, the restoration of the Vatican copy having been effected with one of the foregoing type.

If Phidias be the presumed author of this latter Amazon, the one holding the spear in the right hand should be assigned to Kresilas. A truer notion of his skill however is afforded by the bust of Pericles (fig. 22), one of the earliest Greek portraits preserved to us, and one of the first instances of an innate tendency towards a given idealised form of portraiture in early times, restrained by an evident endeavour to render any characteristics of feature with strict accuracy.

It is doubtful on the other hand if Kresilas is to be accredited with the so-called Alcibiades (fig. 23), a statue which with equal right might be termed an athlete, runner, or wrestler, since the face which should bear the burden of proof is almost wholly a

restoration. None the less it is an Attic work with slight reminiscences of archaism, and should therefore date some few decades earlier in the fifth century.

If, as previously stated, we lack examples of the severe art of Phidias, his methods may be easily traced in sundry Vatican marbles of unknown origin. Thus the fragment of a relief, a Greek original, showing the figure of a horseman (fig. 24), recalls the style and subject matter of the Parthenon frieze. Though the artist still evidently clings to the tectonic law of « isocephalism », with the result that the heads of man and horse are on a level, the former being therefore too low as compared with the latter, the calm dignified bearing of the man and the curbed energy of the noble steed, are reminiscent of the solemn character of the panathenaic procession.

The head of the Chiaramonti Museum Athena (fig. 25), the eyes of which have been restored on the ancient traces with metal and coloured-stone applications, should be classed among the greater performances of Phidias. The colossal goddess of the Rotunda (fig. 26), in the solemnness of its bearing, the firmness of outline, and in certain details of the drapery recalls the Athena Parthenos, and if instead of a Hera or Demetra we are to accept it as a copy of the Nemesis of Agorakritos, a pupil of Phidias, the paramount influence exercised by the master becomes fully evident. The drapery of the Athena Parthenos, better finished in its details, occurs in a statue of Artemis (fig. 27) to which a fifth century head of severer style has been added. Equally beyond doubt the Canephora of the Braccio Nuovo (fig. 28) is a copy of the Caryatides of the Eretheum portico.

The same steady pose and free attitude. A similar adaptation to architectural uses is not observable in the other Canephora of the Braccio Nuovo (fig. 29), which is distinguished by fuller and less symmetrical drapery, in the more finished style of the dawn of the fourth century.

Among the examples of Attic art somewhat more removed from the guiding spirit of Phidias are, the Giustiniani Athena (fig. 30), which beneath its high corinthian helmet exhibits less of solemn dignity but a kinder benevolence than most other antique representations, and in the lower human circle, the Discobolus measuring the ground (fig. 31), wherein the artist following the general tendency of the period, which rose from the simple reproduction of bodily forms, to the gradual rendering of moral sensations, has given the limbs less nimbleness and power than is found in the figures of Myron and Polyeletus, but a higher degree of thought and intellectuality.

Of characteristic works marking the passage from the fifth to the fourth century, attributable with certainty to artists whose memory survives in literary tradition, none are numbered among the treasures of the Vatican Museum. This may partly be due to the unreliability of our standard of style respecting a period of such rapid transformation, leading from the art of Phidias to that of Praxiteles. In the Barberini Hera (fig. 32) we note a juxtaposition of traditional elements of an art, as well as new elements of a more advanced art, which is often found in works of this transition period. Of the strides made by the art of sculpture towards a more refined human conception of divinity, proof is afforded by a comparison

with the pretended Nemesis of Agorakritos previously named. In the latter her stern gaze is directed straight forward heedless of her devotees, whereas the former bends approvingly towards the worshipper.

The same period should be assigned to the Apollo Cytharedos of the Gallery of Statues (fig. 33), which an erroneous restoration has transformed into an Athena pacifera. If, as is claimed, the head really belongs to the statue, we have here a further example of the combination of different elements, traditional yet progressive.

Of the three great exponents of fourth century art, Skopas, Praxiteles and Lysippus, the first is represented by a solitary specimen attributed to him through affinity of style, the statue of Meleager (fig. 34). Although in this coldly flattered copy we find none of the « pathos » in the expression of the countenance, which formed the characteristic essence of his style, and which is clearly discernible in another extant replica, yet the muscular form of the heroic hunter shows that the art of Skopas, however refined, was the outcome of Polycleitian traditions. A like origin should perhaps be ascribed to the youthful statue of Asklepios (fig. 35), in the Braccio Nuovo, notwithstanding that the features of the Roman copy bear signs of an elaboration tending to individual assertion. The young god rests on the staff with the entwined serpent, correctly restored from existing indications, the accompanying « omphalos » serving as a reminder that Apollo was the father of the God of Physic.

Of Praxiteles on the other hand our Museum owns two undoubted examples in the Cnydian Aphrodite

(fig. 36), whose nakedness modern susceptibilty has veiled from sight, and a copy of the Apollo Sauroktonos (fig. 37). These two statues afford signal proof of the great progress attained by Art in the humanisation of the gods. The goddess of beauty like any mortal woman is in the act of entering the bath, and though conscious of security from profane gaze, shields herself as by instinct with the right hand. The god of the arts like any mundane urchin is trying to snare the swift lizard gliding across the adjoining tree-stem.

Among the plausible attributions to Praxiteles are to be numbered the charming figure of Eros with head reclined (fig. 38), a graceful Satyr whom the noble skill of this truly exquisite artist has deprived of all savage brutality (fig. 39), and the solemn bearded Dionysos (fig. 40), majestically robed in the folds of the « himation », and usually known as Sardanapalus.

Of Lysippus, an artist who took nature as a model, the Vatican Museum owns a masterly example in the copy of his Apoxyomenos (fig. 41) or athlete, who after the sports of the Palestra is scraping his body with the strygil. Traditionally Lysippus ranked as the author of a new canon fixing the proportions of the human body, in opposition to that of Polycleetus. Nothing more conclusive therefore than a comparison between the heavy muscular proportions of the Doryphoros, and the light lissom frame of the Apoxyomenos. Art had progressed however in another feature, the power of expression, hence the calm and passive countenance of the Doryphoros has given place to the anxious and troubled look of the Apoxyomenos. The pose and proportions of Lysippus may be noted

in the Eros bending the bow (fig. 42), which is therefore believed to be the work of the Sycion sculptor.

Of the lesser fourth century artists Euphranor is sometimes believed to survive in the seated figure of Paris (fig. 43), whose expression ancient criticism deemed alike fitted to the awardee of the prize of beauty, Helen's lover, or the slayer of Achilles. In spite of its fourth century character however it has no claims to support its attribution to Euphranor.

Leochares on the other hand is admittedly the originator of the figure of Ganymede carried off by the eagle (fig. 44) in the Gallery of Candelabra. The artist has succeeded in his tectonic solution of the problem of the ascensional flight of the eagle, as in adding to the beholder's impression, by such accessory aid as the upward lift of the hound's head.

One of the chief treasures of the Vatican Museum, likewise attributed to Leochares, is the Belvedere Apollo (fig. 45). In the original the youthful god armed with bow and quiver, in accordance with Homer's description, is moving forward to protect or avenge. Yet, whatever certainty we may have as to pose and action, a final decision as to its particular style, obviously fourth century, is beyond the reach of our ultra-scholastic formulas.

Other works of this period afford equal room for doubt and speculation. Thus in the so-called Belvedere Antinous (fig. 47), a figure of Hermes, the various replicas of which have been adapted to such different characters as the Hermes Agonistes and the Hermes Psychopomp, current opinion has detected the style of Praxiteles, despite certain undeniable evidences of Lysippus, not so marked as in the

Apoxyomenos, but occurring in other accepted works of this master, whose extended period of activity could hardly have spent itself in this single form of manifestation.

The so-called Dancing Girl (fig. 47) but more probably a Nymph or Bacchante, the head of which does not belong to the figure, replete with gracefulness in its delicacy of form and the transparency of the light chiton, was once believed to be a replica of the Bacchante of Skopas, but is presumably a work of the fourth century or a few decades later, wherein the praxitelie or post-praxitelie tendency has exercised a refining influence on a type inherited from an earlier period.

Tradition assigned to Praxiteles a group of Apollo Cytharedos and the Muses, but the group existing in the Vatican, of which we reproduce the Apollo (fig. 48), Thalia (fig. 49), Melpomene (fig. 50) and Polhymnia (fig. 51), belongs to a more advanced stage of art, wherein traces of Praxiteles and Skopas commingle, this being especially the case with the figure of Apollo, which should therefore be looked upon as a work of the close of the fourth century, by an artist influenced alike by these two great masters.

A twin statue to the Apollo Cytharedos both in regard to rhythm and form of drapery is the marching Artemis of the Braccio Nuovo (fig. 52). The head, a later addition, exhibits in spite of retouching, a severe cast of feature proper to the early part of the fourth century.

Other examples of the Praxitelesque tendency still common in the fourth century are afforded by the

draped statue restored as the Muse Urania (fig. 53), the Diana following the chase from the Braccio Nuovo (fig. 54), the head of which, not belonging to it, exhibits in the eyes some reminiscence of the « pathos » of Skopas, and the statue of Selene withdrawing her gaze from the form of Endymion (fig. 55). Though the treatment of the drapery differs in the three statues, the influence of the graceful master is everywhere evident, many of their characteristic features being a foreshadowing of Hellenism.

This tendency is even clearer in the figure of the flying Niobid of the Chiaramonti Museum (fig. 56), a work recalling one of the figures of the Uffizi group. Few other antique statues have the drapery so skillfully adapted to the movement of the figure, as to exhibit the violence of its action.

Instances of the graceful Praxitelian rendering of the nude occur in the so-called Danaid holding a basin (fig. 51), and in the Aphrodite (fig. 58) arranging her hair before leaving the bath; two statues which later Roman copyists, through a plausible association with water, may have re-adapted as fountain pieces.

A parallel subject to a great creation of Praxiteles, his Hermes with the infant Dionysos might be found in the group of Herakles and the youthful Telephus (fig. 59), in the Chiaramonti Museum. A study of the two groups however shows them to be widely apart, since we find in Herakles none of the winsome grace displayed by Hermes for the delectation of his youthful brother. No paternal feeling stirs the breast of the daring god of strength, who bears the youthful Telephus whom he has just rescued, like any common burden, his [unfeeling gaze

being bent straight before him. In spite of the concentrated action of Herakles which the artist has thought fitted to represent his anxiety for the future welfare of the youth, he has obviously failed to establish a bond of affection between the two and thus to produce a group. This may perhaps be due to the fact that the statue of Herakles as originally conceived, was unaccompanied, the addition of the boy being a subsequent adaptation. Such alteration of the original type was in all probability effected in Pergamos, where the myth of Telephus was the subject of special veneration.

More human in its rendering is the feeling displayed in a similar group of a Goddess suckling a child (fig. 60), yet the uncertainty as to whether it is meant as a representation of Hera and the infant Herakles or Ares, Rhea and Zeus, or Nysa and the youthful Dionysos, and the consequent impossibility of determining the relative degree of kinship and protection, necessarily deprives it of a great part of its expression.

Our exposition of fourth century art, in reference to the representation of divine beings, may be concluded with a notice of the famed Zeus of Otricoli, illustrated on the front page, wherein the artist as a development of the constituent features of the Phidias prototype, has given us a Zeus not merely benign and majestic in mien, but likewise of profound gravity, the brow suggesting the harassing cares of man, and further, of the head of Poseidon (fig. 61), strictly Lysippian in character, wherein the artist has introduced the novel characteristic of natural line of feature, the expression of the eyes and arrange-

ment of the hair being suggestive of the watery element over which the god held sway.

Fourth century art moreover, whilst sensibly modifying the conception of divinity, has taken a closer view of man and perfected the art of portraiture. In connection with the closing decades of the fifth century mention was made of the portrait of Pericles by Kresilas, with a reference to the idealistic tendency, somewhat varied by the leaning towards natural representation, still prevalent. A similar union of forms is noticeable in the so-called hermes-bust of Themistocles, (fig. 62), probably a portrait of a Greek strategist of the earlier half of the fourth century. To the same tendency must be ascribed the other portrait of a Greek strategist of the beginning of the fourth century, which, inserted in a statue of Hermetes wearing the chlamys, a work of the fifth century, has contributed to the formation of the figure usually termed Phocion (fig. 63). A copy of a bust by the famous portrait sculptor Silanion is probably afforded by a portrait of Plato, to which a modern inscription assigns the name of Zenon (fig. 64). Every moral characteristic of the eminent philosopher, as gathered from ancient sources of information, down to certain minute particulars in the care of his outward person, have been cleverly seized by the artist. For true naturalistic efforts in portraiture, aiming at the truthful rendering of individual features without flattery or idealisation, we must await the maturation of the art germs sown by Lysippus and his followers, or in other terms the advent of Hellenism.

The Hellenistic period of art may be said to date from the death of Lysippus towards the close of the fourth century, to the formation of a true and proper Roman Art, which occurred in the closing years of the Republic and the early ones of the Empire. This period extending over many centuries, includes various tendencies, from an exaggerated form of naturalism to archaistic effeminacies. No wonder therefore that works substantially differing should be found in juxtaposition as regards date, and that the range of subjects should be so wide and varied.

Full allowance being made for our too limited knowledge of ancient art, owing to which the fourth century is perhaps accredited with works of a later age, we cannot fail in noticing at a first glance, a certain lack of power in Hellenistic art in the representation of divine beings. The solemn and majestic images of the age of Phidias and the delicate human figures of the school of Praxiteles have for ever disappeared. It was only from his acquaintance with Egyptian mythology that Bryaxis, a representative of Greek art in Alexandria, was able to create a new type in the figure of Serapis (fig. 65), a special form of Osiris, the god of death, in which the traits of Zeus are joined to those of Hades. Dark and mournful is the countenance of this god even as the fortunes of Osiris in mythological tradition.

In every case in which Hellenistic art has attempted the reproduction of the gods of antiquity, an easy gliding into the slippery path of humanisation is perceptible. Thus side by side with that ideal of modesty the Cnydian Aphrodite, it produces the crouching Aphrodite (fig. 66), wherein subject, style, and pose,

have for their sole object the exhibition of the female figure in the fullness of its form.

Hellenism while thus unable to grasp the ideal of divinity, is fully equal to idealising and personifying it in its abstract form. The Tyche of Antioch (fig. 67) by Eutychides a pupil of Lysippus, shows us the goddess of this city, a draped seated figure adorned with the turreted crown, from beneath whose feet the river Orontes, represented by a youth, issues with arms moving as in the act of swimming.

Equally celebrated is the personification of the river Nile (fig. 68), the bearer of wealth and prosperity, lying in an easy attitude, his arm resting on a sphynx, the hand grasping the cornucopia, the emblem of his bounties. In striking contrast with the gigantic proportions of the god, are the tiny infants symbolising the outlets of the delta, the number of cubits of the overflow, or emblems of fecundity, who toy with his surroundings and clamber up his huge body.

A personification of a maritime district presumably rich in vineyards, as implied by the wreath of vine-leaves, is afforded by a hermes-bust (fig. 69), whereof the seaweed and dolphins are used as constituent parts of the countenance.

It is worthy of note that among the figures of surhuman type which Hellenism has favoured and perfected, are precisely such ones as contain an element of the personification of nature, such as Satyrs and Menads in Bacchanalian processions, and Tritons and Nymphs in marine processions.

The Silenus fondling the infant Dionysos in his arms (fig. 70), a group reminiscent of Praxiteles but of a more advanced age; the Dionysos leaning on a

youthful Satyr (fig. 71), a group equally reminiscent of the influence of Praxiteles in the softness of form; the Satyr with the infant Dionysos on his shoulders (fig. 72), which for suppleness and power of limb, recalls the style of Lysippos; the Faun in rosso antico (fig. 73), with countenance expressive of the animal joys of ebriety; all these, though the outcome of varied art tendencies, exhibit in point of number, the favour bestowed upon the « thiasos » by a community whose love and appreciation of the greater divinities had grown cold.

In such favoured field however the influence exercised by Art was at once one of ennoblement and depression. Through a slow refining process dating from the creations of Praxiteles, it had ended in depriving the figure of the Satyr of every animal quality, and had nobly reproduced the poetic charm of family ties in the statue of Silenus holding the infant Dionysos, whilst failing to overlook that such component figures of a bacchanalian procession, are but emblems of sensual intemperance, and the bond slaves of every degrading passion. Thus by the substitution of a pig's ears for those of a horse in a head of Silenus (fig. 74), and a flattening of the features to secure an uncouth bestial expression, a new masterly form of assimilative art was evolved, in which it is difficult to precise where human attributes end and where the animal ones begin.

In our reference to bacchanalian processions mention was also made of those of marine divinities. Among such masterpieces of power and expression we cite the Triton of the Gallery of Statues (fig. 75), a figure seemingly rising boldly above the waves.

and suggestive in its wandering gaze of the ocean's vast expanse, and the group of the victorious Centaur bearing off a captured Nymph (fig. 76).

To be classed among such sylvan and marine beings is the expressive head of a Centaur crowned with vine-leaves (fig. 77), whose style recalls that of the Laocoon, of which more anon.

Quitting the field of gods and divine beings for that of myths, we have in the youthful fugitive Niobid (fig. 78), a replica of a figure forming part of a large group, representing the vengeance wreaked by Apollo and Artemis upon the unfortunate Niobe and her children. Ancient erudition wavered between Praxiteles and Skopas in the assignment of this group, the most complete replica of which is that in the Uffizi Gallery of Florence. To our mind however evidences of the style of Lysippus are clearly discernible

Not as a mythic personage but as forming part of the four mighty groups, embodying the union of human and mythical characters, of the Battle of the Giants, the combat with the Amazons, the Persian struggle, and that against the Galatians, dedicated towards the close of the third century by Attalus I of Pergamos on the Acropolis of Athens, we must class the Persian crouching in self-defence (fig. 79). This and other corresponding statues in other museums, should be viewed as copies from bronze originals, executed by the same Pergamene artists.

Alike part of one of such large decorative groups, so beloved of Hellenism, or as a single figure presupposing a group, is the figure of the Sleeping Ariadne (fig. 80), shown perhaps in the moment, between the departure of Theseus and the arrival of

Dionysos, when the heroine has yielded to slumber. Her sleep emphasises the exodus of a myth and the dawn of another.

Belonging to a group of which many replicas still survive, notably the one which has passed into history under the name of « Pasquino », is a head of Menelaos (fig. 81). The hero who is rescuing the body of Patroclus from amid the fray, exhibits in his fierce troubled look, the full sense of danger and determined resistance.

The characteristics of the Menelaos head, or rather of the muscular treatment with graphic aims embodied in deep projections and anfractuosités, are carried to an extreme point of exaggeration in the Laocoon (fig. 82), by the three Rhodian sculptors Agesander, Polydoros, and Athenodoros. The sense of pain culminates in the head of the Trojan priest, but the contraction of the muscles caused by the toils and bite of the serpent would seem physiologically unnatural, were it not to be accounted for by a peculiar tendency of style, intent on securing light effects.

A like tendency characterises the Belvedere Torso (fig. 83) by the Athenian Apollonius who, to judge from the lettering of the inscription, flourished during the closing era of the Republic, or the early years of the Empire. Doubtful alike are the subject and its restoration, but whether intended for Herakles, Polyphemus, Sciro, or Marsyas, its masterful style is such that we are at no loss to understand the admiration expressed by Michelangelo for this noble work.

From the array of heroic embodiments to those of man. As a matter of fact one of the chief features

of Hellenistic art, the rendering of real daily life, as typically exemplified in wayfarers and market occupants, can be viewed only in the solitary figure of the Old Fisherman (fig. 84). The stolid gaze and adust body of the man however, show clearly what an eye for nature, even in its unattractiveness, this Art could lay claim to.

This may serve to explain why it was that Hellenism was the golden age of portraiture. Having left this form of art with the head of Plato still under the immediate yoke of idealism, we come across it again in its triumphant march towards naturalism, in the statue of Demosthenes (fig. 85). This statue presumably a copy of one by Polyenkton erected in Athens in the early part of the third century before our era, shows us the man and his nature. When, as in the original the two hands were not grasping the roll of manuscripts, but were folded in an attitude of concentration of thought, the piercing eye and proud features were eloquent of the reproving words of the last champion of Greek liberty. The lean bosom, and the careless fold of the « himation », proclaim the man whose energy had vanquished nature, and whose single life aim was an unselfish devotion to his country.

How striking the contrast with the two statues of Posidippos (fig. 86) and the so-called Menander (fig. 87), two portraits, one certain and the other a probable one, of two poets of the new Comedy of the first half of the third century! Seated in their armchairs, the two scrutineers of the daily actions of man, exhibit in their countenances the serene calm of those who look upon life as a subject for mirth and irony, rather

than the stern expression of the statesman harassed with the pain of a vanishing ideal. Though on a common pedestal what power of delineation in the respective characteristics of the two poets! Posidippus, whose bent frame testifies to a body not inured to the exercises of the palestra, has a suffering expression and reserved mien, whereas the anonymous poet strong and erect in bearing, reveals in glance and attitude an acute sense of penetration and the consciousness of personal worthiness.

This Hellenistic naturalism which has excited our admiration in its divine and human spheres, may also be noted in representations of animal life, an example being afforded by the celebrated Molossian hound (fig. 88). Lysippus was famed for his dogs, hence it is not unlikely that a work, full of life and intelligence as this, should be a product of his school.

Hellenism however, as stated, has not exhausted itself in this single naturalistic current. There is the neo-attic current, one of idealism, which revives art subjects of the fifth century, adding lightness and grace thereto, occasionally ascending still higher with intentional archaic manifestations. Of two drifts of this current some idea is gathered from the reliefs of the Dancing Nymphs (fig. 89) and Pyrrhic Dance (fig. 90). A return to the pure and simple creations of primitive art is an almost unavoidable reaction in periods of exaggerated naturalism and complicated realism. Yet even during this reaction the period cannot wholly divest itself of its special tendencies, with the result that pure and simple forms are complicated and exaggerated, and thereby rendered mannered and affected. However, a comparison be-

tween this neo-attic relief of the dancing nymphs and the archaic one described in our opening pages, will show the immense stride made by art in such brief space of time.

The close of Hellenism is no check to the spread of Greek art. Its main centre of production however is transferred from the shores of the Egean sea and the Greek cities of the eastern Mediterranean, to Italy and to Rome, which was thus fulfilling in respect to Art, its historical task of centralisation. Greek sculptors still the chief exponents of their art, when accepting service under their new lords, strove to adapt art forms to the attainment of other ideals and the satisfying of other requirements. Under this aspect Roman Art while often original in its choice of subject, is essentially the lineal continuator of the art of Greece.

This premised it is obvious that the power of creating great images of Greek divinities should have been lost for ever. Hellenism as an era of learning and criticism, not of faith and devotion, had long since shown signs of exhaustion in this branch. Roman art is either a mere mechanical copy of the masterpieces of the fifth and fourth centuries, or as in the previously mentioned case of the god Semo Sancus, it is an adaptation of types of Greek art created for other subjects, to Latin divinities. On the score of its attributes, some degree of originality might still pertain to the figure of the Juno of Lanuvium (fig. 91), were it not that we recognise in it the scheme of an Athena Promachos, and in its countenance the stern features of a fifth century type.

The bronze Hercules (fig. 92) serves to show how a fourth century type may be disfigured in a copy of a later date.

Some degree of originality in this art might be expected in the case of divine figures created for use in the eastern forms of worship so widely diffused during the Empire, but the Mithraic sacrifice (fig. 93), the best known rendering of such forms, is in like manner an adaptation of a fifth century scheme of the Nike staying a racing bull by dropping upon it on her knees.

In its treatment of myths this art is alike lacking in originality. The wide array of Greek myths is repeated with forms derived from Hellenism, and restricted to the ornamentation of sarcophagi. Thus the Battle of the Giants (fig. 94) will recall the Altar of Pergamos, the Slaying of the Niobids (fig. 95), an oft-repeated group of early times, while the sarcophagi of Achilles and Penthesilea (fig. 96), and Alceste and Admetus (fig. 97), in the over crowding of the figures and the superposing of them on the panel are clearly traceable to Hellenistic paintings. Myths had at this time lost their religious character, and had presumably become mere allegorical allusions to the fate of those whose last tenement they served to adorn. They were in any case the expression of a novel conception of funebral art, a retrospective one tending to invest such myths with the sorrowful troubles of life and death, the lot of every human being. A form of art which had exhausted its religious field of action, and lacking its own great myths to oppose to Greek ones, was driven to the choice of worldly rather than superhuman subjects

for the adornment of a religious monument. A lengthy procession was that shown in relief around the sides of the Ara Pacis, a wonderful production of the Augustan era, dedicated in the year 13 B. C. Of the many fragments of this relief scattered in different parts, only one is owned by the Vatican (fig. 98). A procession by Phidias had in like manner formed the adornment of the Parthenon, but how great the contrast between the sense of action pervading the entire Parthenon frieze, and this seemingly inert assemblage of robed figures, overcrowding space!

In regard to human types the creations of this art though claiming originality, are often wholly devoid of it, and of an inferior order of merit. The era of honorary athletic statues of the noble type of the Doryphoros and Apoxyomenos has passed away. Circus racing is now the popular form of sport, hence it is on the vulgar figure of a Charioteer (fig. 99). that sculpture bestows celebrity.

From affinity of subject and as an item of antiquarian interest mention must be made of the Biga (fig. 100). which, though greatly restored, exhibits the excellent technique successfully employed by the artist in amending the nature of a subject so little suited for sculptural reproduction.

It is in the art of portraiture that Roman art treading in the footsteps of Hellenism, is truly original and supreme. If we examine the portraits possibly of the Republican era, known as Cato and Portia (fig. 101), the supposed ideal of a quiet unassuming Latin couple, and the unknown Roman (fig. 102) whose anatomical abnormality seems suggestive of a scolding, pungent, restless nature, and admire the

military majesty of the loricated statue of Augustus (fig. 103); the vividness, mobility, and intelligence, of the young Augustus (fig. 104), a later reconstruction of this type; the firmness exhibited in the marked features of Tiberius (fig. 105); the stunted form and bitter look of Claudius (fig. 106); the kindness which beams in the full round face of Titus (fig. 107); the worn and gloomy features of Nerva (fig. 108); the powerful energy, exhibited by the head of Trajan (fig. 109), with its fixed gaze, wide mouth and firm chin; the kind and open countenance of Hadrian (fig. 110); the sadness overshadowing the perfect features of Antoninus (fig. 111), seemingly prescient of his fatal destiny; the brutish sensuality and mock ferocity characterising the pose of the head of Caracalla (fig. 112). we cannot but admit that during upwards of two centuries the Roman art of portraiture has not belied itself, having fully succeeded by the aid of forms in rendering the true characteristics of man. Slight reason for wonder therefore, that it should have proved equally successful in the rendering of ethnical characteristics, and the production of the expressive head of a Dacian (fig. 113).

If we now proceed to consider its creations in respect to the decoration of honorary monuments, such as the reliefs adorning the base of the column of Antoninus and Faustina, now preserved in the Giardino della Pigna (figs. 114-115), it will be apparent that it either copies and re-adapts Greek types as in the Apotheosis section, or succeeds in producing a scene such as that of the cavalcade, which for its childish and ungraceful forms and lack of perspective, is truly comical.

A century or upwards later and in the sarcophagi of St. Helena (fig. 116) and St. Constance (fig. 117), we find these defects sensibly increased. Art has now lost all precise notion of form and space, and is characterised by an undue rigidity of style. The dawn of Christian art is nigh. Yet though marking a period of decadence, christian art embodied in itself that which Roman art could no longer lay claim to, the ideal power of a religious substance which in humble garb it bears in safety through successive ages, and when the human mind shall have again reverted to a calm and gladful contemplation of life and nature, it shall through such substance, regain beauty of form and celebrate such triumphs as ancient art itself may have failed to record.

To fully realise the true greatness of later art, and how when original it rose even higher than Greek art, though never excelling it in its own sphere, a glance should be bestowed on Canova's two Boxers (figs. 118, 119), and his Perseus (fig. 120), three figures whose task it was to revive the memory of myths and the world of Greece, on the spot from which a temporary banishment had driven the masterpieces of Greek art. Admirable in form if strictly academical, a Greek artist would never have posed his Perseus with such frivolous elegance, nor have represented Creugas and Damoxenos in such violent attitudes, nay he might even have thought this brutal boxer unworthy of being handed down to posterity in a marble effigy! Greek art was endowed in the highest degree with a true sense of serenity, symmetry, and discretion, three qualities which have tended to render it a triumphant and ever invincible leader.



(Fot. Anderson).

GALLERIA DEI CANDELABRI.



(Fot. Anderson).

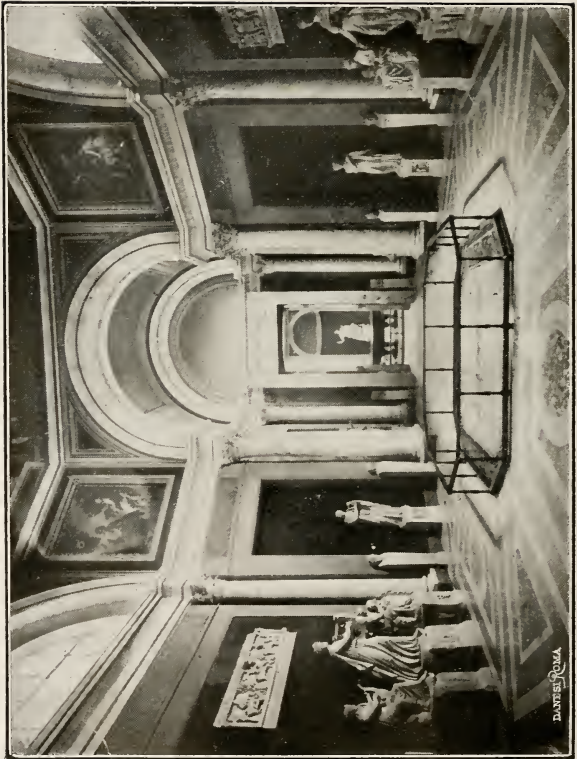
SALA A CROCE GRECA.

DANTELL ROMA



SALA ROTONDA.

(Fot. Anderson).



(Fot. Anderson).

DANTE'S ROMA



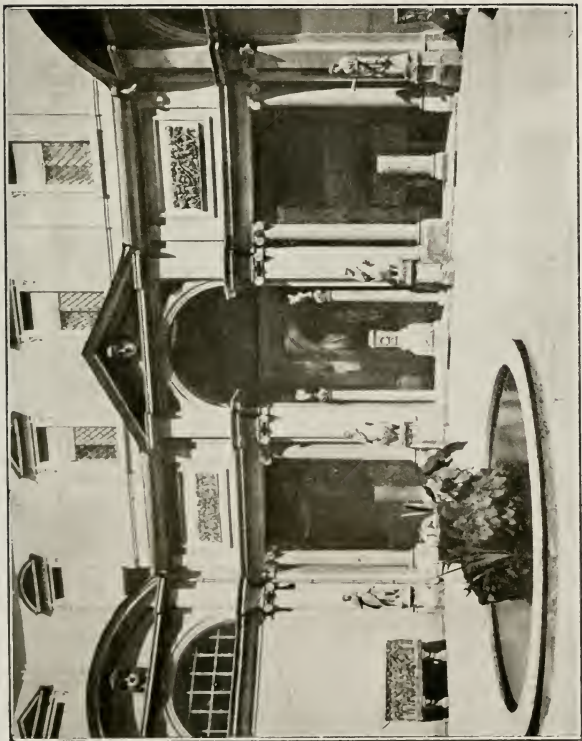
SALA DEGLI ANIMALI.

(Fot. Anderson).



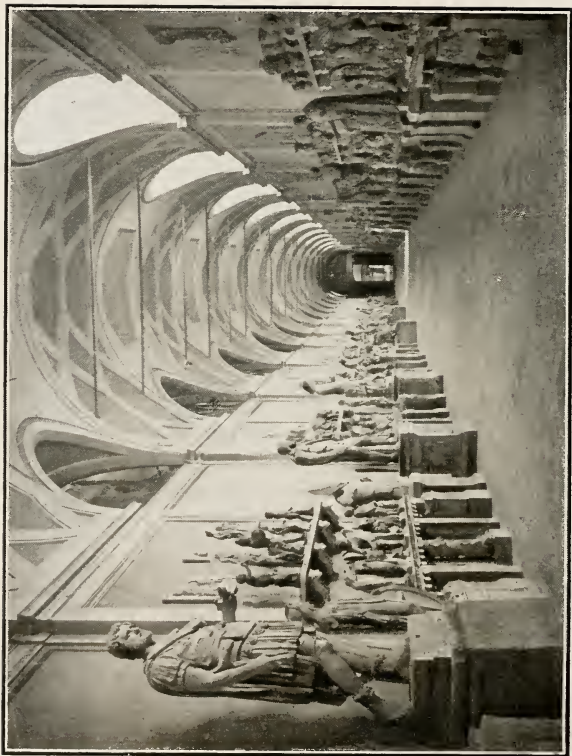
(Fot. Anderson).

GALLERIA DELLE STATUE.



(Fot. Alinari).

CORTILE DEL BELVEDERE



(*Fot. Anderson*).

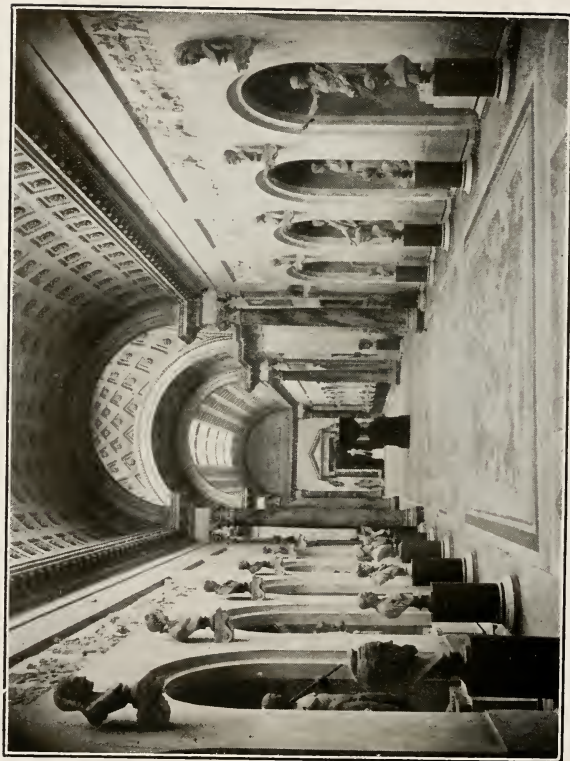
MUSEO CHIARAMONTI.
Veduto dalla parte del Belvedere.



(*Fot. Anderson.*)

MUSEO CHIARAMONTI.

Veduto dalla parte della Galleria Lapidaria.



(Fot. Anderson).

BRACCIO NUOVO.



(Fot. Alinari).

SEMO SANCUS.

(Da un tipo greco del principio del V sec. a. C.).

Galleria dei Candelabri.



(Fot. Alinari).

APOLLO CITAREDO.
(Prima metà del V sec. a. C.).
Galleria delle Statue.



(Fot. Alinari).

CARITI O NINFE DANZANTI.

(Prima metà del V sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

FANCIULLA CHE PRENDE LO SLANCIO PER LA CORSA.
(Prima metà del V sec. a. C.).
Galleria dei Candelabri.



Fot. Anderson).

LA COSÌ DETTA PENELOPE.
(Prima metà del V sec. a. C.).
Galleria delle Statue.



(Fot. Anderson).

STELE FUNERARIA ATTICA.

(Metà circa del V sec. a. C.).

Galleria delle Statue.



(Fot. Anderson).

DISCOBOLO DI MIRONE.

(Prima metà del V sec. a. C.).

Sala della Biga.

Univ Calif - Digitized by Microsoft



(Fot. Anderson).

DORIFORO DI POLICLETO.

(Seconda metà del V sec. a.C.).

Braccio Nuovo.



(Fot. Anderson).

AMAZONE DI POLICLETO.

(Seconda metà del V sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

AMAZONE FERITA.

(Seconda metà del V sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

AMAZONE IN RIPOSO.

(Seconda metà del V sec. a. C.).

Galleria delle Statue.



(Fot. Anderson).

PERICLE, OPERA DI KRESILAS.

(Seconda metà del V sec. a. C.).

Sala delle Muse.



(Fot. Anderson)

PRETESO ALCIBIADE.

(Seconda metà del V se.: a. C).

Sala della Biga.



(Fot. Alinari).

CAVALIERE.

(Seconda metà del V sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

TESTA DI ATHENA.

(Seconda metà del V sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

NEMESIS DI AGORAKRITOS.

(Seconda metà del V sec. a. C.).

Sala Rotonda.



(Fot. Anderson).

ARTEMIDE.

(Seconda metà del V sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

CANEFORA.

(Fine del V sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

CANEFORA.

(Fine del V sec. a. C.).

Braccio Nuovo.



(Fot. Alinari)

ATHENA GIUSTINIANI.
(Fine del V sec. a. C.).
Braccio Nuovo.



(Fot. Anderson).

DISCOBOLO CHE ESAMINA IL TERRENO.

(Fine del V sec. a. C.)

Sala della Biga.



(Fot. Anderson).

HERA BARBERINI.
(V - IV sec. a. C.)
Sala Rotonda.



(Fot. Anderson).

APOLLO CITAREDO TRASFORMATO IN ATHENA PACIFERA.

(V - IV sec. a. C.).

Galleria delle Statue.



MELEAGRO. *(Fot. Anderson).*
(IV sec. a. C.).
Belvedere.



(Fot. Anderson).

ASKLEPIOS GIOVANE.

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

AFRODITE DI CNIDO, OPERA DI PRASSITELE.

(IV sec. a. C.)

Sala a Croce greca.



(Fot. Anderson).

APOLLO SAUROKTONOS, OPERA DI PRASSITELE.

(IV sec. a. C.).

Galleria delle Statue.

Univ Calif - Digitized by Microsoft



(Fot. Ainari).

EROS.

(IV sec. a. C.).

Galleria delle Statue.



(Fot. Alinari).

SATIRO IN RIPOSO.

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

DIONISO BARBATO.

(IV sec. a. C.).

Sala della Biga.



(Fot. Anderson).

APOXYOMENOS DI LISIPPO.

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

EROS CHE TENDE L'ARCO.

(IV sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

PARIDE.

(IV sec. a. C.).

Galleria delle Statue.



(Fot. Anderson).

GANIMEDE RAPITO DALL'AQUILA, OPERA DI LECHARES.

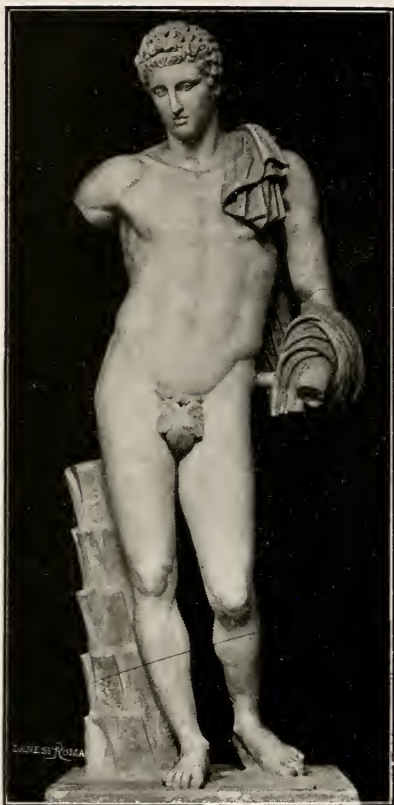
(IV sec. a. C.).

Galleria dei Candelabri.



(Fot. Anderson).

APOLLO.
(IV sec. a. C.).
Belvedere.



(Fot. Anderson).

ERMETE.
(IV sec. a. C.).
Belvedere.



(Fot. Anderson).

DANZATRICE.

(IV sec. a. C.).

Galleria delle Maschere.



(Fot. Anderson).

APOLLO CITAREDO.

(IV sec. 2. C.).

Sala delle Muse.



(Fot. Anderson).

TALIA.

(IV sec. a. C.).

Sala delle Muse.



(Fot. Anderson).

MELPOMENE.

(IV sec. a. C.)

Sala del'e Muse.



(Fot. Anderson).

POLINNIA.

(IV. sec. a. C.).

Sala delle Muse.

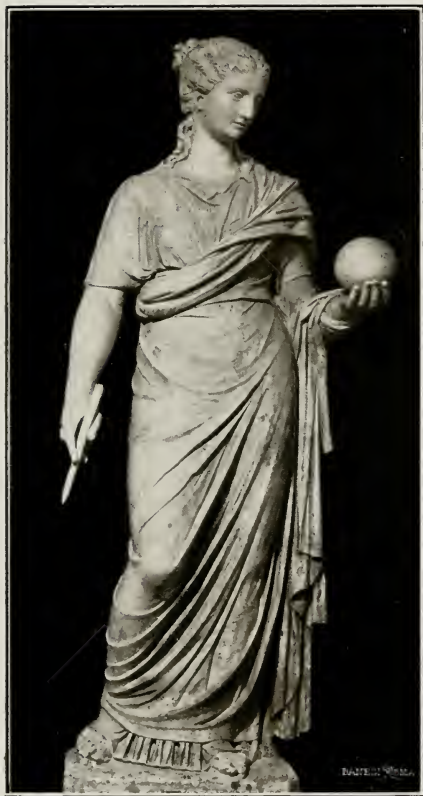


(Fot. Alinari).

ARTEMIDE IN MARCIA.

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson)

DONNA AMMANTATA, RESTAURATA IN URANIA.

(IV sec. a. C.).

Sala delle Muse.



(Fot. Anderson).

ARTEMIDE CACCIATRICE.

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

SELENE CHE VEDE ENDIMIONE.

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

NIOBIDE FUGGENTE:

(IV sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

DONNA CON BACINO.

(IV sec. a. C.).

Galleria delle Statue.



(Fot. Anderson).

AFRODITE.

(IV sec. a. C.).

Gabinetto delle Maschere.



(Fot. Anderson).

ERACLE E TELEFO.

(IV sec. a. C.).

Museo Chiaramonti.

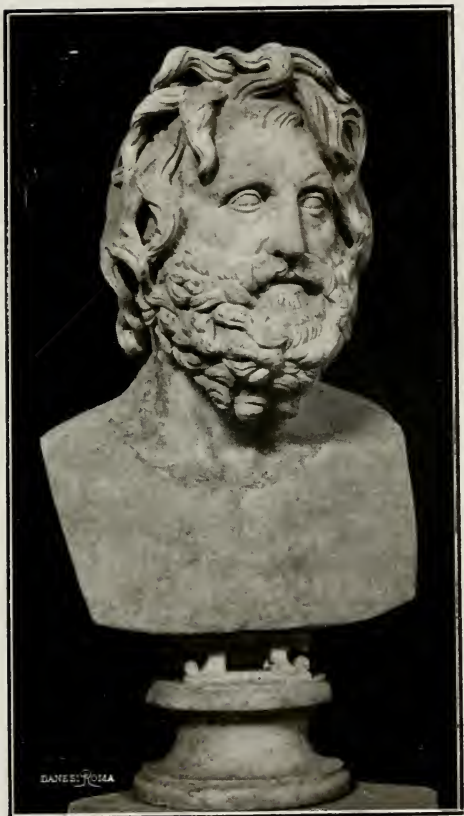


(Fot. Anderson).

DEA CUROTROFA.

(IV sec. a. C.).

Museo Chiaramonti.

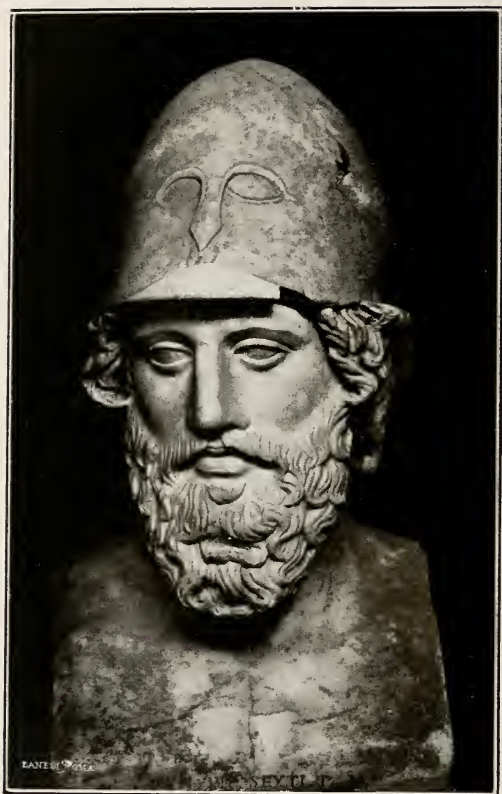


(Fot. Anderson).

POSEIDON.

(IV sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

PRETESO TEMISTOCLE.

(IV sec. a. C.).

Sala delle Muse.

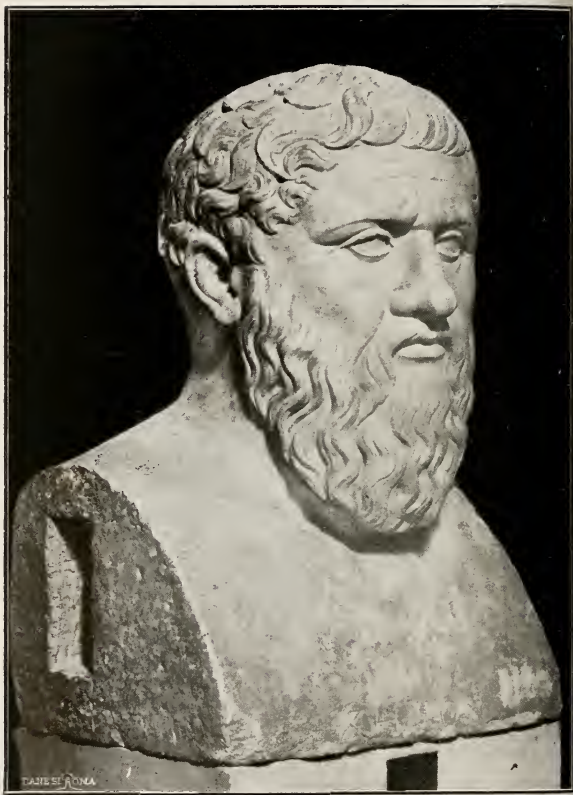


(Fot. Anderson)

PRETESO FOCIONE.

(La testa è un ritratto del IV sec. a. C.).

Sala della Biga.

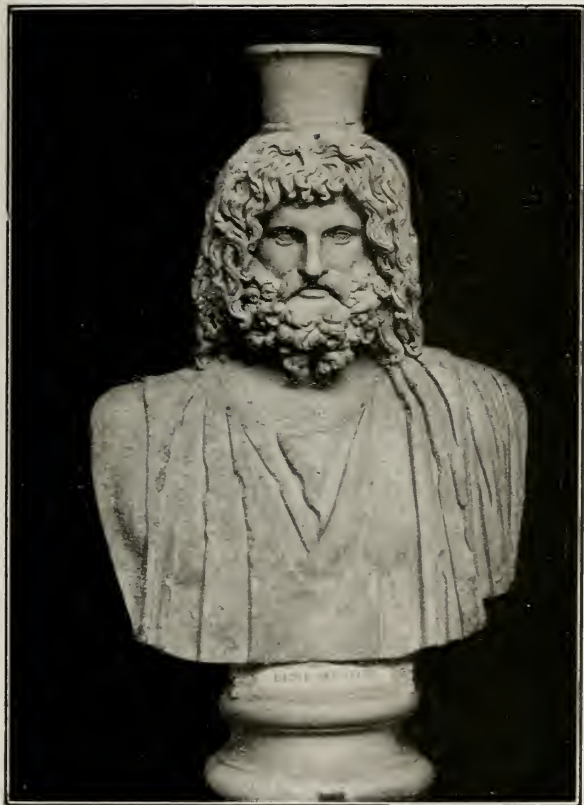


(Fot. Anderson).

PLATONE.

(IV sec. a. C.).

Sala delle Muse.



(Fot. Anderson).

SERAPIDE.

(IV - III sec. a. C.).

Sala Rotonda.



(Fot. Alinari).

AFRODITE ACCOVACCIATA.

(III sec. a. C.).

Gabinetto delle Maschere.

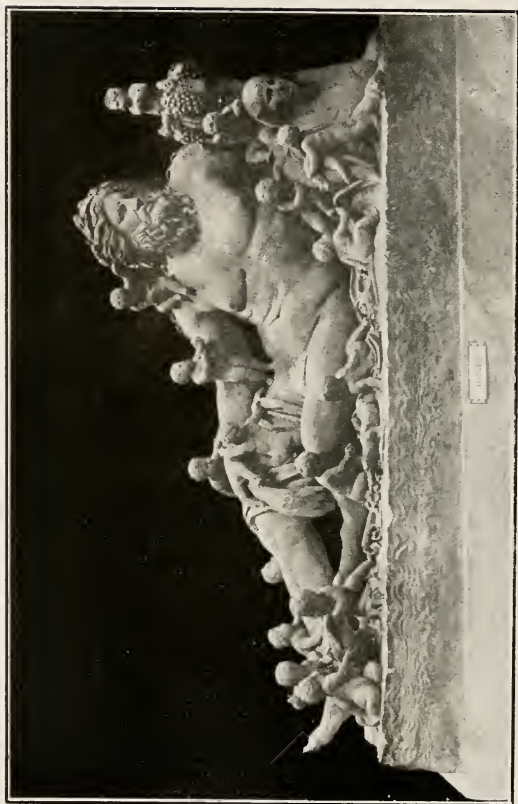


(Fot. Alinari).

LA TYCHE D'ANTIOCHIA, OPERA DI EUTUCHIDES.

(III sec. a. C.).

Galleria dei Candelabri.



(*Phot. Anderson.*)

NILÒ.
(III sec. a. C.)
Braccio Nuovo.



(Fot. Anderson).

PERSONIFICAZIONE DI UNA CONTRADA MARINA.

(III sec a. C.).

Sala Rotonda.



(Fot. Anderson).

SILENO COL PICCOLO DIONISO.

(III sec. a. C.).

Braccio Nuovo.



(Fot. Anderson).

DIONISO CHE SI APPOGGIA AD UN SATIRO.

(III sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

SATIRO COL PICCOLO DIONISO SULLE SPALLE.

(III sec. a. C.).

Galleria dei Candelabri.



(Fot. Anderson).

SATIRO, IN ROSSO ANTICO.

(III sec. a. C.).

Gabinetto delle Maschere.



(Fot. Alinari).

TESTA DI SILENO.

(III sec. a. C.).

Sala dei Busti.



(Fot. Anderson).

CENTAURO MARINO.

(III sec. a. C.).

Galleria delle Statue.



CENTAURO MARINO CHE RAPISCE UNA NINFA. (III sec. a. C.).

Sala degli Animali.

West. An...



(Fot. Alinari).

TESTA DI CENTAURO.

(III sec. a. C.).

Museo Chiaramonti.



(Fot. Anderson).

NIOBIDE FUGGENTE.

(III sec. a. C.).

Galleria dei Candelabri.



(Fot. Alinari).

PERSIANO ACCOVACCIATO, DAL DONARIO DI ATTALO I.

(III sec. a. C.).

Galleria dei Candelabri.



ARIANNA ADDORMENTATA. (III sec. a. C.).
(Fot. Anderson).



(Fot. Anderson).

TESTA DI MENELAO.

(III sec. a. C.)

Sala dei Busti.



(Fot. Andersön).

LAOCOONTE, OPERA DI AGESANDROS, POLYDOROS, ATHENODOROS.

(III - I sec. a. C.).

Belvedere.



(Fot. Anderson).

TORSO, OPERA DI APOLLONIOS.

(III - I sec. a. C.).

Belvedere.



(Fot. Alinari).

VECCHIO PESCATORE.

(III sec. a. C.).

Galleria dei Candelabri.



(Fot. Alinari).

DEMOSTENE, OPERA DI POLYEUKTOS.

(III sec. a. C.).

Braccio Nuovo.



(Fot. Andersson).

POSIDIPPO.

(III sec. a. C.).

Galleria delle Statue.



(Fot. Anderson).

PRETESO MENANDRO.

(III sec. a. C.).

Galleria delle Statue.



(Fot. Ainari,

Molosso.

(III sec. a. C.).

Belvedere.



(Fot. Alinari).

NINFE DANZANTI.
(II - I sec. a. C.)
Museo Chiaramonti.



(Fot. Anderson).

DANZA DI PIRRICHIISTI.

(II-I sec. a. C.).

Sala delle Muse.



(Fot. Alinari).

GIUNONE LANUVINA.
(I-II sec. d. C.).
Sala Rotonda.



(Fot. Anderson).

ERCOLE MASTAI.

(III - IV sec. d. C.).

Sala Rotonda.



SACRIFICIO DI MITRA. (II-III sec. d. C.).
Sala degli Animali.
(*Fot. Anderson.*)



(Fot. Anderson).

GIGANTOMACHIA.

(II sec. d. C.).

Galleria delle Statue.



STRAGE DEI NIOBIDI.

(II sec. d. C.).

Galleria dei Candelabri.

(*Phot. Anderson.*)



ACHILLE E PENTESILEA. (III sec. d. C.).
Belvedere



(*Fot. Anderson*).

ALCESTI E ADMETO.

(II sec. d. C.).

Musco Chiaramonti.



(Fot. Alinari).

LASTRA DELL'ARA PACIS, (I sec. a. C.).



(Fot Anderson)

AURIGA.

(II - III sec. d. C.).

Sala della Biga.



(Phot. Anderson).

FIG. A.

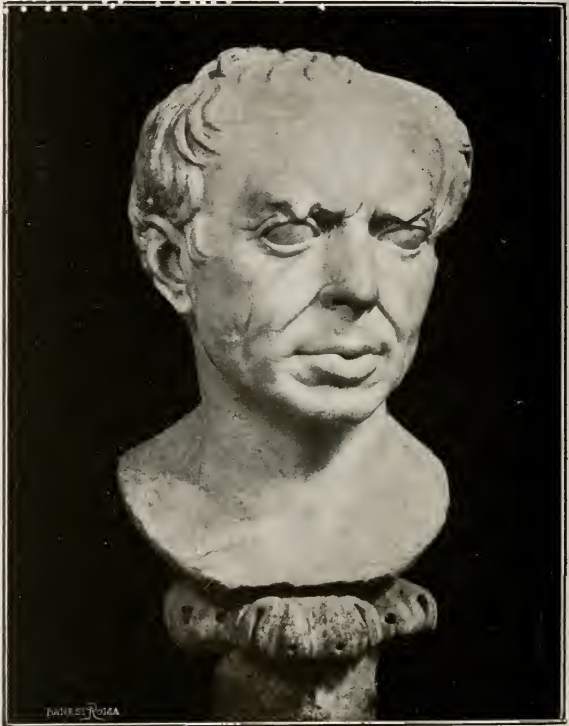
(U - II sec. d. C.)



COPPIA LATINA « PORZIA E CATONE ». (I sec. a. C. - I sec. d. C.).

Sala dei Busti.

(Fot. Alinari)



(Fot. Alinari).

RITRATTO D'IGNOTO.
(I sec. a. C. - I sec. d. C.).
Museo Chiaramonti.



(Fot. Anderson).

AUGUSTO DI PRIMA PORTA.
(I sec. a. C. - I sec. d. C.).
Braccio Nuovo.



(Fot. Anderson.)

AUGUSTO GIOVANETTO.

(I sec. a. C.).

Sala dei Busti.



(Fot. Anderson).

TIBERIO.

(I sec. d. C.).

Museo Chiaramonti.



(Fot. Anderson).

CLAUDIO.

(I sec. d. C.).

Sala Rotonda.



(Fot. Anderson).

TITO.

(I sec. d. C.).

Braccio Nuovo.

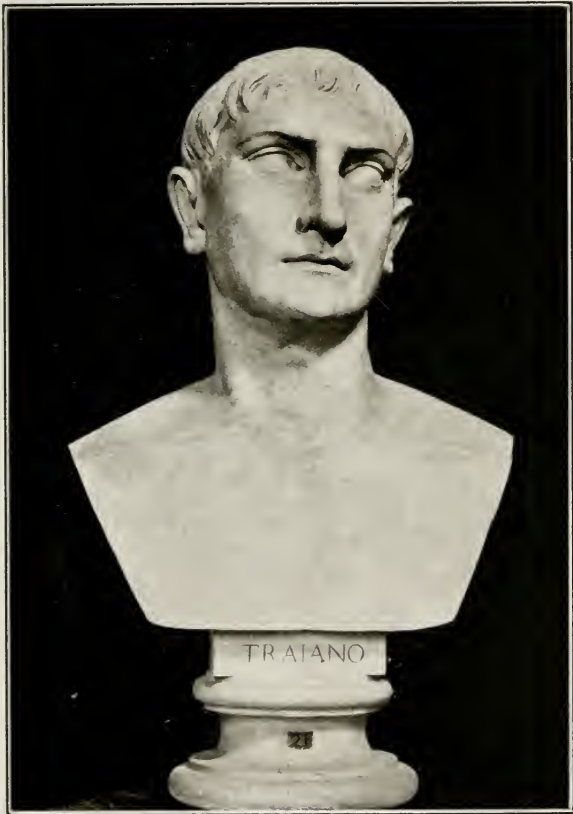


(Fot. Anderson.)

NERVA.

(I sec. d. C.).

Sala Rotonda.

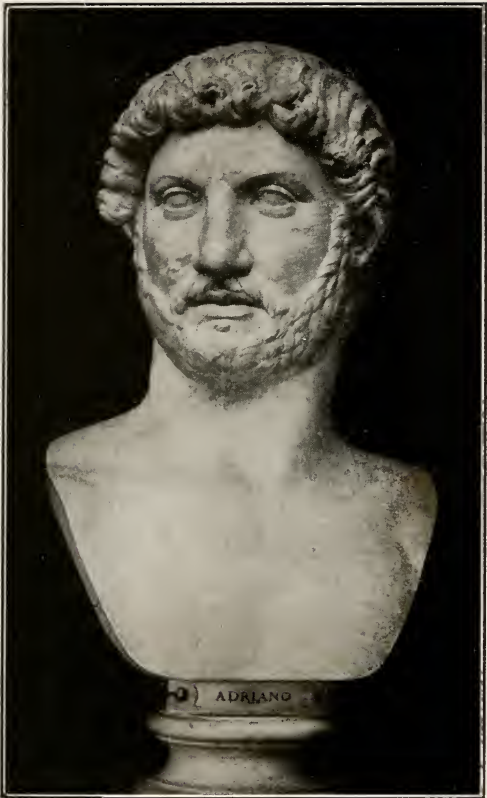


Fot. Anderson).

TRAIANO.

(II sec. d. C.)

Belvedere.



(Fot. Anderson).

ADRIANO.

(II sec. d. C.).

Sala Rotonda.



(Fot. Alinari).

ANTINOO.

(II sec. d. C.).

Sala Rotonda.



(Fot. Anderson).

CARACALLA.

(III sec. d. C.)

Sala dei Busti.



DACO.

(Fot. Anderson).

(II sec. d. C.).

Braccio Nuovo.

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BASE DELLA COLONNA DI ANTONINO E FAUSTINA. (II sec. d. C.).

(Giardino della Pigna.

(Fot. Anderson).



BASE DELLA COLONNA DI ANTONINO E FAUSTINA. (II sec. d. C.).

Giardino della Pigna.

(Fot. Anderson).



(Fot. Anderson).

SARCOFAGO DI S. ELENA.

(IV sec. d. C.).

Sala a Croce Greca.



(Fot. Anderson).

SARCOFAGO DI S. COSTANZA.

(IV sec. d. C.).

Sala a Croce Greca.

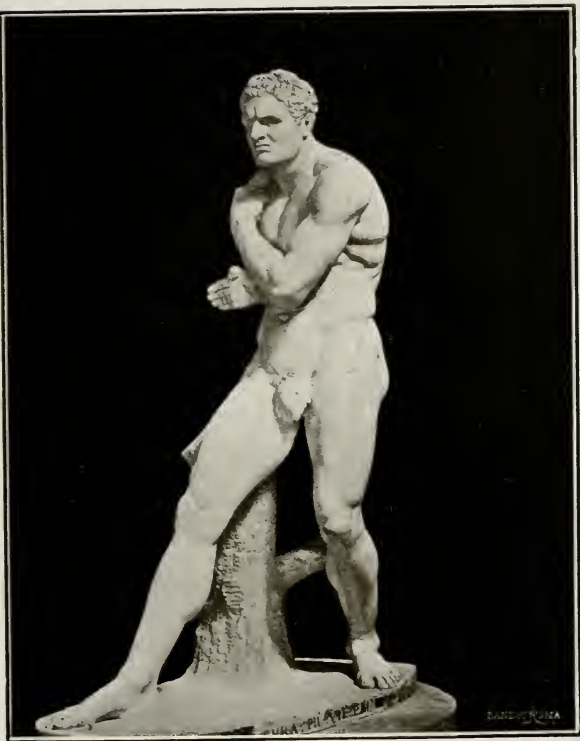


(Fot. Alinari).

CREUGANTE DEL CANOVA.

(1757 - 1832).

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DAMOSSENO DEL CANOVA.

(1757 - 1832).

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(Fot. Anderson).

PERSEO DEL CANOVA.

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