

Adolf Michaelis  
**Ancient marbles in Great Britain**

Antiquariat auf Datenträger





**Ancient marbles  
in Great Britain  
von  
Adolf Michaelis**

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TO MY BELOVED FRIEND

GEORGE SCHARF, Esq., F.R.S.L., F.S.A.

MEMBER OF THE GERMAN ARCHAEOLOGICAL INSTITUTE,  
DIRECTOR OF THE NATIONAL PORTRAIT GALLERY

THIS WORK IS INSCRIBED

IN GRATEFUL REMEMBRANCE OF MANY HAPPY DAYS

SPENT UNDER HIS HOSPITABLE ROOF

1861, 1873, 1877.

## THE AUTHOR'S PREFACE.

THE object of the present work is to supply archæologists and those interested in archæology with more complete and accurate information than has hitherto been provided concerning the treasures of ancient sculpture, stored up in the galleries of Great Britain, the abundance and excellence of which appear to be but little known in detail, notwithstanding that they are admitted in general terms.

In order to guard against erroneous expectations, it should be borne in mind that the title "Ancient Marbles" does not imply antique sculptures of every description, but only the relics of Greek and Roman origin which have been imported into Great Britain from classical soil. I have accordingly excluded Egyptian and Oriental art as well as the Anglo-Roman remains found in Great Britain. Whatever the book may contain not included within the limits of the above definition, must be looked at as an accessory which, I venture to hope, will at least not be troublesome to the reader.

For obvious reasons no catalogue is given of the Sculptures preserved in the British Museum. With the exception of the few Museums of a public character, such as those in Cambridge and Oxford, private galleries therefore have supplied the main part of

this catalogue. Everybody knows, how widely spread they are over the country, though perhaps few are aware how difficult it is to get information about them, much more to obtain such access to them as shall enable a visitor thoroughly to examine the works of art, without being at every moment disturbed by the impatient noise of the housekeeper's keys. But the greatest of all hindrances is the want of good catalogues or other literary means of general, as well as special, preparation and instruction. Up to the present day the Student had to depend chiefly on JAMES DALLAWAY'S *Anecdotes of the Arts in England* (1800), however superficial and antiquated the book may be. The French translation published under A. L. MILLIN'S authority, *Les Beaux-arts en Angleterre* (1807), added nothing of consequence, the editor not having himself visited the collections. Nor did Dallaway's own revised edition, which appeared in 1816 with the title *Of Statuary and Sculpture among the Ancients*, though it was enriched by useful additions, materially alter the unsatisfactory character of the book. A selection only of particularly remarkable monuments is contained in the splendid volumes published by the SOCIETY OF DILETTANTI, the *Specimens of Antient Sculpture, selected from several collections in Great Britain* (1809 and 1835). If we add a few special publications, some of them scarcely accessible to persons most interested in their contents, such as the works on the Oxford Marbles (1763), on the Museum Worsleyanum (1794), on the Ince collection (1809), on the Marbles of Woburn Abbey (1822), on the Museum Disneianum (1849), and, last not least, Prof. NEWTON'S valuable *Notes on the Sculptures at Wilton House* (1849), we should exhaust nearly all that has been done in England itself to-



wards our special knowledge of those treasures. The greater are the thanks due to the late Count CLARAC, who, after a personal inspection in 1833, employed Mr Brotherton to make drawings of the Statues in the most important private galleries, which he incorporated in his copious *Musée de Sculpture* (vols. III.—V., 1832—1841). Unsatisfactory as these sketches in outline may be with regard to style, they still suffice to give an approximate idea of the subjects represented. Hence CLARAC'S work is still one of the most important books to be consulted on English private collections, as far as Statues are concerned; Busts and Reliefs not being included within its scope.

Of more modest pretensions, though scarcely less meritorious, are the observations scattered through the writings of various travellers in Great Britain. Older works, like those by VOLKMANN<sup>1</sup>, GOEDE<sup>2</sup>, SPIKER<sup>3</sup>, may be left out of consideration, as they afford very little valuable information. The notes published from C. O. MÜLLER'S journals of 1822, in Böttiger's *Amalthea*, Vol. III. (1825), deal only with the collections in Lansdowne House and at Petworth. Richer in observations and notices is the well-known book of Dr WAAGEN, which was first published in German with the title *Kunstwerke und Künstler in England* (1837, 1838), and afterwards, in English, with the results of several subsequent visits incorporated, as *Treasures of Art in Great Britain* (3 vols., 1854), supplementary to

<sup>1</sup> *Neueste Reisen durch England. Aus den besten Nachrichten und neueren Schriften zusammengetragen von J. J. VOLKMANN.* 4 vols. Leipzig, 1781-1782. (Compiled chiefly from English sources.)

<sup>2</sup> *England, Wales, Irland und Schottland. Erinnerungen von einer Reise in den Jahren 1802 und 1803.* 2nd edition. 5 vols. Dresden, 1806.

<sup>3</sup> *Reise durch England, Wales, und Schottland im Jahre 1816.* 2 vols. Leipzig, 1818.

which is the volume styled *Galleries and Cabinets of Art in Great Britain* (1857). Waagen, however, was chiefly attracted by works of modern art, especially of painting; as to antique sculpture his eye was less sure, his studies less extensive and thorough. The chief value of his book, therefore, to classical archæologists, consists in pointing out a great number of dispersed marbles, which he had the opportunity of observing in the course of his various journeys. Still, it may easily be understood that his notes should have appeared sufficiently new and interesting to be extracted, for the use of the French public, by G. BRUNET in the *Revue archéologique*, vol. x. (1853). The first archæologist, however, after Count Clarac, who, with a full mastery of the different parts of archæological science, made private galleries of ancient art in England the object of a special examination, was ALEXANDER CONZE, then Professor of Archæology in the University of Halle. In the *Archäologischer Anzeiger* of 1864, a supplement of the *Archäologische Zeitung* of Berlin, he communicated, in the most concise form, many valuable notices extracted from his journals. More recently a supplement to them was contributed by the late Professor F. MATZ, to the *Archäologische Zeitung* of 1873, in which also some collections, hitherto unknown, were first presented to the notice of the learned public.

The author of this work first visited England in 1861. But the immense riches of the British Museum then left me little leisure to go in quest of private collections, with the exception of the gallery of Lansdowne House, a few notices of which I published in the *Archäologischer Anzeiger* of 1862. In the autumn of 1873, accompanied by my friend Professor Matz, I undertook a tour through different parts of England. My

attention was at that time mainly directed to Greek Sepulchral Reliefs, that of my companion to Roman Sarcophagi, the collection and publication of these classes of monuments having been undertaken by the Academy of Vienna, and by the German Archæological Institute, respectively; but whatever time could be spared was devoted to the examination of antique monuments of other descriptions. The results of these inquiries, together with such notices as were supplied by the books of reference then accessible to me, were published in an article "On the private collections of ancient art in England," in the *Archäologische Zeitung* of 1874, pp. 1—70. This rather detailed sketch forms the foundation of the present work, to undertake which I have been led, partly by my own interest in the subject, partly by the requests of friends and colleagues, especially in England. Favourable circumstances having enabled me to become acquainted with those galleries to a greater extent than perhaps any other living archæologist, I thought it my duty, putting aside for some years other tasks of a more inviting nature, to undertake the irksome, mosaic-like work of drawing up a descriptive catalogue of the marbles they contain. In doing this, I hoped also to pay a small tribute of affection and gratitude to a country in which I have seen and learnt much, and have formed many valuable and pleasant personal connexions, and experienced much kindness and hospitality. Another visit to England in 1877 helped me to complete my former inquiries.

With the exception of Castle Howard, which I was accidentally prevented from visiting, I have personally inspected nearly all the principal galleries. As to the minor collections, of which often scarcely

more than the name is known, it would not be reasonable to expect that a foreigner, without any other assistance than that afforded by his limited private means, should be able to discover and examine them. I must hope that the publication of this necessarily incomplete work will stimulate others to supply its deficiencies, and I shall be very thankful for any information which may be communicated to me. But even of the larger collections, it would have been impossible to give a full and satisfactory account from my individual unaided resources. To my friend Dr CONZE I am indebted for the free use of all his original notes. The papers left by the late Professor MATZ, now the property of the German Archæological Institute, supplied a considerable number of drawings and descriptions, particularly of Sarcophagi. Prof. BERNOULLI of Basel, liberally complying with my request, placed also at my command all the notes he had made during a visit to England in 1875, which, as they chiefly concerned busts and other portrait sculptures, formed a most valuable supplement to Conze's, Matz's and my own notes. In the case of articles which are not founded upon notices made by myself or by my friends (indicated by *B*, *C*, *M*, see p. 210), the notice is borrowed from the special catalogue or from one of the other books quoted at the top of each collection; in these instances, of course, I should not be made responsible for blunders which may occur. The measures are throughout given in metres and centimetres. Full accuracy, however, can be warranted only where either I or one of my friends have taken them, experience having more than once shewn that measures taken by others in English feet and afterwards converted into metres (a foot being equal to 0.305 m.) prove to be not quite exact.

The catalogue itself is naturally an unconnected series of articles, which can hardly be what is called "pleasant reading." General readers, however, will I hope be interested by the Introduction, in which I have attempted to give a synopsis of the whole subject, and to shew, from original sources and in connexion with other historical incidents, in what manner and to what extent Peacham's saying about the transplanting of old Greece into England has been realized.

It should be added that the manuscript of my book was finished in October 1878, and the delays incident to the processes of translation, printing, and revision will explain why in the later portions of the work books have been consulted and other additions made, which refer to the last year or two, and which could not find place in the former parts.

There remains the agreeable task of acknowledging the assistance I have experienced in the course of this work. My thanks are due, in the first place, to the possessors of many of the collections here described. Though nearly unprovided with introductions, and generally obliged to risk a bare personal application, I feel bound to state that with a very few exceptions my applications to visit galleries met with a courteous permission. I must deprive myself of the satisfaction of naming individuals who have shewn me special kindness, lest I might seem ungrateful towards others. For much aid and many hints I have to thank the officers of the British Museum, Prof. NEWTON, Mr FRANKS, Mr POOLE, and Mr MURRAY; and also Mr DOYNE C. BELL, in London, Mr HOLMES, at Windsor Castle, and Dr ACLAND, of Oxford. To the Rev. ALEXANDER NAPIER, of Holkham, I am indebted for his effective advocacy of the publication of this work

by the Syndics of the Cambridge University Press ; to Mr C. A. M. FENNELL for undertaking the heavy and irksome task of translating a volume of such a size and nature ; to Prof. SIDNEY COLVIN for the pains he has bestowed on the revision of the translated text and on the superintendence of the illustrations. In the revision of the text I have had the further advantage of the skilled assistance of Prof. NEWTON and Mr MURRAY. To all these gentlemen I gladly proffer my sincere thanks. Lastly I desire to express my cordial gratitude to my dear friend Mr GEORGE SCHARF, whose richly furnished library, extensive knowledge, unremitting goodness, and kind interest in my plans and pursuits, have been to me of invaluable assistance. It is my earnest desire that my friend may accept the dedication of this dry, but, I hope, not useless work, as a token of my true and sincere affection and a memorial of some of my most precious associations with England.

STRASSBURG, *June*, 1882.

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## GEOGRAPHICAL DIRECTORY.

BEDFORDSHIRE : Battlesden, Woburn Abbey.

BERKSHIRE : Windsor Castle.

CAMBRIDGESHIRE : Cambridge.

CHESHIRE : Marbury Hall.

DERBYSHIRE : Chatsworth.

DORSETSHIRE : Kingston Lacy.

ESSEX : Colchester, The Hyde.

GLAMORGANSHIRE : Margam, Penrice Castle.

HAMPSHIRE : Broadlands, Stratfield Saye.

HEREFORDSHIRE : Shobden.

KENT : Canterbury, Knole, Penshurst, Ramsgate, Tunbridge Wells.

LANCASHIRE : Ince Blundell Hall, Liverpool.

LINCOLNSHIRE : Brocklesby Park.

MIDDLESEX : Hillingdon Court, London, Osterley Park, Stanmore Hill.

NORFOLK : Holkham Hall, Houghton Hall, Ketteringham Hall, Narford Hall.

NORTHAMPTONSHIRE : Castle Ashby, Easton Neston.

NORTHUMBERLAND : Denton Hall.

NOTTINGHAMSHIRE : Clumber Park.

OXFORDSHIRE : Blenheim Palace, Ditchley, Oxford.

SCOTLAND : Broom Hall, Dalkeith Palace, Dunrobin Castle, Edinburgh, Hamilton Palace, Rossie Priory, Winton Castle.

STAFFORDSHIRE : Trentham Hall.

SUFFOLK : Ickworth.

SURREY : St Ann's Hill, Deepdene, Pippbrook House, Richmond, Wimbledon.

SUSSEX : Bignor Park, Chichester, Petworth House.

WARWICKSHIRE : Birmingham, Warwick Castle.

WESTMORELAND : Lowther Castle.

WIGHT, ISLE OF : Osborne.

WILTSHIRE : Salisbury, Stourhead House, Wilton House.

YORKSHIRE : Boynton, Duncombe Park, Hovingham, Castle Howard, Newby Hall, Rokeby Hall, Wentworth Castle, Wentworth House.

## ADDENDA AND CORRIGENDA.

- P. 5. The earliest instance of an English collector of ancient sculpture at Rome is afforded by Henry of Blois, Bishop of Winchester, brother of King Stephen, who lived at Rome about A.D. 1150; see *Monum. Germ. Histor., Script.*, vol. xx., p. 542. Cf. R. Pauli in the *Academy* 1880, Nov. 6, p. 330.
- P. 34, l. 13 : discovered] *read*: copied
- P. 45, l. 25 : fifty-two] *read*: eighty-three
- P. 60, l. 8 *dele*: that
- P. 70, n. 177, l. 7 : 1783] *read*: 1753
- P. 75, l. 5 *dele*: Hon.
- P. 81, n. 205 *add*: *Academy*, 1878, p. 142, note ‡.
- P. 89, n. 229 : nos. 38, 66] *read*: nos. 40, 46
- P. 104, l. 1 : decade] *read*: decades
- P. 105, l. 4 : 1778] *read*: 1777
- P. 108, n. 275 *add*: Guattani, *Mon. Ined.*, 1805, p. LXXXVII.
- P. 118, l. 15 : Kistophors] *read*: Kistophoros
- P. 126, l. 16 : Mr Anson] *read*: Lord Anson
- P. 157, l. 420 at the end, *add*: *Arch. Zeit.*, 1880, pp. 83f.
- P. 160, n. 430 *add*: Edm. Oldfield, *Trans. R. Soc. Lit.*, vol. VI., *New Series*, pp. 130 ff.
- P. 161, l. 3 : 23] *read*: 24
- P. 162, n. 436 *add*: Vaux, *Trans. R. Soc. Lit.*, vol. VIII., *New Series*, p. 590.
- P. 166, l. 3 from end : found] *read*: founded
- P. 171. For the matters treated in §§ 94 and 95 cf. Vaux, *Trans. R. Soc. Lit.*, vol. VIII., *New Series*, pp. 559 ff.
- P. 176, l. 17. The seats of Lady Charlotte Glamis, widow of Thomas George Lord Glamis (*d.* 1834), are Strathmore, Glamis-Castle, Forfarshire, and Paul's Warden, Hertfordshire.
- P. 211. In ALNWICK CASTLE (Northumberland), the seat of the DUKE OF NORTHUMBERLAND, is preserved, besides some Roman cinerary urns of great beauty (Waagen, *Treas.*, IV., p. 473), the famous Beverley collection of gems.
- P. 211, St Ann's Hill, no. 5, *add*: Clarac, IV. 755, 1844.—In Piranesi's *Vasi*, I. Pl. 52 there is an engraving of a large marble vase (*krater*), in the possession of Lord Holland, with reliefs said to represent the *suovetaurilia*. It is evident from the engraving that at least the upper part of the vase is entirely modern; but also the reliefs which show a scene of sacrifice (*camillus*, priest near tripod, flute player, *papa* slaying a hog, servant bringing a bull, etc.) convey a rather modern impression.
- P. 211. The vases preserved at Castle Ashby have lately been examined by Dr Furtwängler, see *Arch. Zeit.*, 1881, pp. 301 ff.
- P. 212, Battlesden, l. 3. The right spelling of the owner's name, as kindly communicated by him, is BROMILOW.

- P. 213, Bignor no. 2 *add*: Clarac, IV. 666 B, 1508 A.
- P. 215, no. 3, l. 9: surrounded] *read*: flanked.
- P. 216, Boynton, no. 2, *add*: Probably identical with Cavaceppi, *Racc.*, III. 52, cf. Bernoulli, *Röm. Ikonogr.*, I. p. 194.
- P. 220, no. 11, l. 8 after "*vannus*" *add*: on his head.—The altar seems to have come from the Barberini collection, cf. *Documenti ined. per serv. alla storia dei Musei d'Italia*, IV. p. 39 "*Una piccola base triangolare di ara con tre bassi rilievi, uno rappresentante una Sacerdotessa in atto di sacrificare, l'altro una Baccante, et il terzo un Sileno con canestro di frutti in testa e patera in mano.*"
- P. 225, no. 32 *add*: Piranesi, *Vasi*, I. Pl. 49.
- P. 226, no. 33 *add*: Piranesi, *Vasi*, I. Pl. 49. A third similar vase in the possession of Lord Palmerston is given in Piranesi, Pl. 28.
- P. 229, l. 19 *dele*: even
- P. 229, no. 17, l. 3: charm of] *read*: charm nor of
- P. 231, no. 26 *add*: Clarac, IV. 772, 1924.—In the verses, l. 5, *read*: Νεικη-φορίδος
- P. 235, no. 62 *add*: Clarac, III. 476, 904.
- P. 236, no. 82 *add*: Clarac, V. 784, 1962.
- P. 238, no. 91. Apparently identical with Piranesi, *Vasi*, II. Pl. 105.
- P. 242, no. 1, l. 8: II. 892] *read*: II. 8, 92.
- P. 243, l. 27: πλημοχόη] *read*: πλῆμοχόη
- P. 246, no. 4, l. 1: Pan; τροπαιοφόρος figured] *read*: Pan; figured as τροπαιοφόρος
- P. 248, no. 15 *add*: *C. I. Gr.* 3635.
- P. 251, l. 9: Ἀπολλοδώρου] *read*: Ἀπολλοδώρου
- P. 251, l. 11: the style of] *read*: the style and
- P. 253, l. 2 *add*: Lacroix, *Iles de la Grèce*, Pl. 6.
- P. 262, no. 76 *add*: Benndorf, *Vorlegeblätter*, C, Pl. 9, 3. 4.
- P. 265, no. 88 *add*: Muratori 1327, 11 (in Ficoroni's possession).
- P. 266, no. 89 *add*: Muratori 1316, 11 (in Ficoroni's possession).
- P. 266, no. 93 *add*: Bernoulli, *Röm. Ikonogr.*, I. p. 163, and the quotations given there in note 4.
- P. 268, l. 5 *read*: aufgestellten Fusses
- P. 270, no. 111, l. 1: column] *read*: stèle
- P. 274, no. 45. On the representation of Seirens with fish tails, which is not antique, cf. the learned disquisition of J. Bolte, *de monumentis ad Odysseam pertinentibus*, Berlin 1882, pp. 33. 59 ff.
- P. 278 *dele*: CORFE CASTLE.
- P. 289, no. 35, l. 8: as a vase] *read*: it is a vase.
- P. 290, no. 39, l. 3: Pl. 59] *read*: Pl. 65.
- P. 306, no. 19, l. 1: Pl. 7] *read*: Pl. 27.—A replica of this fine statue is at Tersatto Castle, near Fiume, cf. Schneider in *Archaeologisch-epigraphische Mittheilungen aus Oesterreich*, V., p. 159, no. 2. In this statue Seilenos has a tail.
- P. 307, l. 6, p. 308, l. 16, and p. 313, no. 34, l. 17: Amadei] *read*: Amidei
- P. 308, no. 24 *add*: Clarac IV. 574, 1231 A.

- P. 310, no. 26. A short abstract of my memoir, accompanied by a poor woodcut, is given in *The Antiquary*, 1882, January, pp. 6—8. I need scarcely say that the attempt to ascribe the Holkham bust to Phidias or to Kresilas (p. 8) is exclusively due to the author of that article.
- P. 311, no. 29 *add*: Bernoulli, *Röm. Ikonogr.*, I. p. 92, where a slight sketch of the fine head is given.
- P. 313, no. 36 *add*: Montfaucon, *Ant. Expl.*, III. Pl. 6, 3.
- P. 316, no. 46: Meade] *read*: Mead, and *add*: [\*]
- P. 317, no. 48. Perhaps identical with F. Ursinus, *Imagines*, Pl. 75. *C. I. Gr.* 6079?
- P. 317, no. 49 *add*: Gruter 988, 4.
- P. 317, no. 50, l. 9: no. 110] *read*: no. 66
- P. 318, no. 52. The last passage refers not to no. 52, but to no. 51.
- P. 318, no. 53. The identity of the Holkham bust and the bust found at Tivoli has been doubted by Bernoulli, *Röm. Ikonogr.*, I. p. 290 (cf. pp. 70 ff.) on account of the latter being mentioned as still existing in the Capitol in the *Beschreibung der Stadt Rom*, III. 1, p. 124. In matter of fact, the Tivoli bust, in compliance with Ursinus' will, came into the Capitol, and is described as being there in Rossini's *Mercurio errante*, 1693 (p. 13 of the 6th edition, 1739), and in the *Descrizione delle statue...ne Palazzi di Campidoglio* (p. 139 of the 3rd edition, 1775). On the other hand, neither Ridolfino Venuti in his rather detailed account (*Roma moderna*, 1741, p. 9) mentions the bust, nor does E. Q. Visconti know that the bust ever was in the Capitol (*Iconogr. Rom.*, I. p. 130 Mil.), nor has it found a place in the careful Vasi's *Itinerario istruttivo di Roma*, I. p. 81 of the edition of 1804. The bust reappears on its old place first in Platner's *Beschreibung*, I. cit. (1837) as a head placed on a modern bust of coloured stucco, with a modern inscription "Lucius Cornelius Praetor"; short notices of it are also to be found in Nibby, *Roma nell' anno 1838*, *Parte moderna*, II. p. 627, and in Tofanelli, *Indicazione delle sculture... nel Museo Capitolino*, 1846, p. 139. Now, however, neither Dr Dressel nor Dr Schwartz, requested by Prof. Bernoulli and by myself respectively to make inquiry, is able to find any trace of that bust in the Capitol. To me it appears more than probable, that the Holkham bust, which is not a head but a complete bust, as is the engraving in Gallaeus, and which by the groove on the nape of the neck bears witness of its being the very bust found at Tivoli, was abstracted from the Capitol in some way at the beginning of the 18th century and found its way into the hands of Kent; that for more than a century its loss had been forgotten in Rome; that in our century the vacant place of the old inventories has been filled up by some head put on a modern bust of stucco and christened with the old name; and that finally this head has disappeared in the recent rearrangement of the Capitoline collections.

- P. 321, l. 10. Cf. especially the statue of Zeus in the eastern pediment of the temple of Zeus at Olympia (Overbeck, *Plastik*, 3. ed., I. p. 420, fig. 90, no. 1 H).
- P. 327, no. 16. Bernoulli, *Röm. Ikonogr.*, I. p. 119, note 1 says that the globe on the l. hand is possibly antique.
- P. 330, no. 50 *add*: Muratori 884, 8 (Mancini collection in Rome). The inscription runs thus: *D. M. | P. Aelius Aug. lib. | Taurus proc.*
- P. 331, no. 52 *add*: Muratori 1549, 8 (in Ficoroni's possession).
- P. 332, no. 66 *add*: Engelmann, *Beiträge zu Euripides*, I. *Alkmene*, Berlin 1882; a sketch of the vase is given on p. 5.
- P. 338, l. 1 *dele*: Cavaceppi, *Racc.*, II. 36.
- P. 338, no. 6, l. 3: no. 8] *read*: no. 9
- P. 343, no. 24 *add*: *Mon. Matth.*, I. 70 "Bacchans."
- P. 348, no. 34, l. 1: 1696 B] *read*: 1646 B.
- P. 364, no. 128, l. 2: Pl. 22] *read*: Pl. 2, 2.
- P. 369, no. 176. Cf. Bernoulli, *Röm. Ikonogr.*, I. p. 122.
- P. 373, no. 215, l. 4: kitchen] *read*: Temple
- P. 377, no. 226 *add*: Muratori 1539, 6 (in the Giustiniani Villa outside the Porta del Popolo).
- P. 378, no. 231 *add*: Muratori 1745, 15.
- P. 379, no. 233, l. 8: autumn] *read*: summer
- P. 379, no. 236, l. 1: *Engr.* 84, 3] *read*: *Engr.* 84, 4.
- P. 380, no. 239 *add*: Muratori 1224, 3 (Marchese Capponi).
- P. 380, no. 240 *add*: Muratori 996, 9; he gives *Claudio* and *hic situs est*.
- P. 391, no. 274: barrel] *read*: belly
- P. 403, no. 312 *add*: Muratori 1695, 3.
- P. 403, no. 313 *add*: Muratori 1476, 10.
- P. 404, no. 316 *add*: Muratori 1198, 10 (Villa Montalto).
- P. 404, no. 317 *add*: Muratori 1665, 4.
- P. 404, no. 318 *add*: Muratori 1524, 1 gives the inscription, then in the Cesarini Villa, as follows "*e schedis Ptolomeis*" (a good authority):  
*Dis Manibus sacrum | M. Burrio Felici patron. | benemerenti fecer. |*  
*M. Burrius Hermes | M. Burrius Pulpus | et Burria Philumene |*  
*M. Burrius Puncilus | M. Burrius Atticus | M. Burrius Abascantus.*
- P. 404, no. 319 *add*: Muratori 1545, 9.
- P. 404, no. 320 *add*: Muratori 1698, 9.
- P. 405, no. 322 *add*: Muratori 1273, 11.
- P. 406, no. 330 *add*: Muratori 1252, 10.
- P. 407, no. 341. The same inscription is to be found on a different cippus in Piranesi, *Vasi*, I. Pl. 52.
- P. 408, no. 350 *add*: Cf. Muratori 1598, 11 = 1738, 9.
- P. 409, no. 354 *add*: Muratori 1634, 10.
- P. 409, no. 356 *add*: Muratori 1153, 5.
- P. 409, no. 362 *add*: Muratori 1164, 8 (Villa Montalto).
- P. 410, no. 364 *add*: Cf. Muratori 1705, 11 (Villa Giustiniani).
- P. 410, no. 373. Identical with Piranesi, *Vasi*, II. 112?
- P. 413, no. 399, l. 3: *Engr.* 110, 3] *read*: *Engr.* 110, 1.



- P. 426, no. 11 *add*: Muratori 1206, 7 (in the vigna of Seb. Lazzarini, near Rome).
- P. 428, no. 28. A vase of similar shape is engraved in Piranesi, *Vasi*, I. Pl. 9, F.
- P. 429, no. 1 *add*: Bernoulli, *Röm. Ikonogr.*, I. p. 136, and the authorities quoted by him. Henzen (*C. I. L.*, VI. 1, 1326) doubts the genuineness of the inscription.
- P. 430, no. 3 *add*: Bernoulli, *Röm. Ikonogr.*, I. pp. 280 ff.
- P. 434, no. 2. Helbig's interpretation has become uncertain since the discovery of the monument of Manius Cordius Thalamus (*Bullet. comun.*, IX. Pl. 19, 20), on which an indisputable head of Minerva is covered with the mask of Medusa.
- P. 441, no. 16 *add*: Gruter 613, 9 (in the church of SS. Cosma e Damiano, at Rome), who gives *Antoniniano*.
- P. 442, l. 6: as it seems] *read*: as it were
- P. 442, no. 24 *add*: Gruter 675, 1 (in the possession of the Mattei family, in Trastevere, near the Ponte S. Bartolommeo).
- P. 444, no. 29. Cf. Bernoulli, *Röm. Ikonogr.*, I. p. 91.
- P. 445, no. 33, l. 11: in drapery carving] *read*: of drapery
- P. 455, no. 67. As to the epoch of the original of this statue, cf. K. Lange, *Arch. Zeit.*, 1881, p. 197 note 2.
- P. 457, no. 71 *add*: Gruter 676, 13 (Cardinal Cesi).
- P. 462, no. 81, l. 1: Terminal bust] *read*: Terminal figure
- P. 464, l. 9. "Mr Grenville" is no doubt a member of the family of the Marquis of Buckingham, who was at that time in Italy collecting marbles for Stowe, cf. Piranesi, *Vasi*, I. Pl. 15.
- P. 473, no. 1, l. 2: statues] *read*: statue
- P. 499, no. 94. This is probably the fragment of marble discovered in the Casali Villa, on the alleged site of the *campus Martialis* (Ovid, *Fast.* 3, 521. Paulus Festi epit. p. 131), which was thought to be a *meta*, though its shape showed very little similarity to a real *meta*. It was for some time preserved in the garden of the said villa, and afterwards bought by an Englishman for a large sum. Cf. *Beschr. d. Stadt Rom*, III. 1, pp. 477. 502.
- P. 502, no. 3 *add*: Clarac, III. 476 C, 906 E.
- P. 504, no. 8, l. 24. In the Berlin group certain details are such as to leave it uncertain whether Dionysos or Priapos is meant.
- P. 517, no. 3, l. 19. It is probably the "*statua alta pal. 6, rappresentante un Fauno colla siringa e bastone*," described in the inventory of the Barberini collection made in 1738 (*Docum. ined.* etc., IV. p. 50).
- P. 544, no. 10, l. 17: freely] *read*: fully
- P. 552, no. 42, l. 2: 970] *read*: 970 D
- P. 566, no. 111 *add*: Benndorf, *Vorlegeblätter*, C, Pl. 11, 3.
- P. 576, l. 2. The principal name may be Νικητος.
- P. 600, no. 6 *add*: *C. I. Gr.* 6138.
- P. 624, l. 6: statue identical] *read*: statue is identical
- P. 635, l. 20: version] *read*: copy
- P. 642, l. 13: over] *read*: beyond

P. 642, no. 80. Cf. Muratori 1319, 8.

P. 655, no. 91 *add*: Muratori 999, 6 (Ang. Borioni).

P. 669, l. 30 *dele*: 46, this bust being not modern.

P. 684, no. 55, l. 4 *add*: [\*]

P. 684, no. 60, l. 1: *Collib.*] *read*: *Monum. lib.*

P. 712, no. 198 *add*: Muratori 1296, 10 (Montalto Villa).

P. 721. Two drawings by Miss Agnes C. Imlach communicated to Mr Conze enable me to give a more detailed description of the two stelae at Winton Castle.

1. **Attic sepulchral stelè**, very tall, flanked by two pilasters, and crowned with a rounded top, on which a graceful anthemion is developing itself. In the field stands a maiden, facing l., in slight movement. She is draped with a chiton and a wide cloak which entirely envelops her l. arm. The hair which falls down on to the nape of the neck shews a simple arrangement. The head is bent, looking at a small doll which she holds in her raised r. hand. Beautiful Attic style of the 4th century. On the architrave is the name *Ἀριστομάχη*, written in the characters of that period. H. 1.63. L. 0.45.

2. **Attic sepulchral stelè**. Between two pilasters is a female figure, seated on a chair, facing l. She is draped and wears a high head-dress. She shakes hands with another female, draped, who stands opposite to her. Relief of good character, which would suggest a better time than that of the inscription written in the pediment and on the architrave in large characters of the somewhat ornamented style of Roman times: (in the pediment) *Κλαυδία*, (on the architrave) *\*Ἀφφειω ἐκ Μελιτέων*. As to the second name of the lady, cf. *C. I. Gr.*, nos. 3167. 3278. H. 0.99. L. 0.50.

P. 735, no. 117 *add*: Benndorf, *Vorlegeblätter*, C, Pl. 10, 2.

P. 745, no. 186, *A add*: Muratori 1144, 7 (Marchese Lovatelli at Rome).

P. 748, no. 219 *add*: Benndorf, *Vorlegeblätter*, C, Pl. 10, 1.

P. 768. ROME, COLLECTIONS, *add*:

Borioni *R. Rossie* 91

Capponi *R. Ince* 239

Casali Lowther 94

Cesarini *R. Ince* 318

Cesi *R. London, Lansdowne* 71

SS. Cosma e Damiano *R. London, Lansdowne* 16

Ficoroni *R. Cambridge* 88. 89. C. Howard 52

Giustiniani *R. Ince* 226. 364?

Lazzarini *R. Liverpool* 11

Lovatelli *R. Woburn* 186, *A*

Mancini *R. C. Howard* 50

Mattei in Trastevere *R. London, Lansdowne* 24

Montalto *R. Ince* 316. 362. Wilton 198

INTRODUCTION.

ON THE INFLUX OF ANTIQUE SCULPTURES  
INTO GREAT BRITAIN.



## INTRODUCTION.

### ON THE INFLUX OF ANTIQUE SCULPTURES INTO GREAT BRITAIN.

#### PRELIMINARY.

NO other country in Europe can at this day boast of such a wealth of Private Collections of antique works of art as England, which in this particular recalls the Rome of the sixteenth and seventeenth centuries. Great is the number of town-houses and palaces, still greater the number of country-seats, in which the noble and the rich treasure up, by the side of incomparable masterpieces of modern painting, considerable collections of antique works of art, especially of sculpture. So numerous are they, that few have any notion of this abundance of treasures, and perhaps no one individual enjoys a really comprehensive knowledge of them. Whatever has once reached the region of this Enchanted Island has remained there as it were spell-bound. These collections have in frequent instances experienced great vicissitudes. Many have more than once changed owners, many have come to the hammer in public auction; they have been moved from one place to another, and in consequence have often found their way into remote and inaccessible hiding-places; indeed a certain number of specimens have been utterly lost sight of, so that only a happy chance can bring them back to light. Very few however, and those under quite peculiar circumstances, have made their way back across the Channel. "England," says a gifted writer on art, "is to works of art what the grave is to the dead; her gates do not open again to let them out<sup>1</sup>."

<sup>1</sup> Bürger, W., *Les Trésors d'Art en Angleterre*, Brussels and Ostend, 1862, p. 1.  
M. C. I

The works of ancient Greek and Roman art in England alone constitute the subject of the present volume. The student who attempts to trace the introduction of such works into the country, will soon notice that there are three clearly defined periods in the development of this branch of dilettantism. In the first, which embraces the time of the Stuarts and their immediate successors, it is individual collectors who strike into the path indicated. Only a few undertook to collect the larger works in marble. There is consequently a preponderance over these of the smaller objects of art, bronzes, coins, gems, which, being more easily attainable and more easy to transport, have at all times formed a favourite object of the antiquarian collector's enthusiasm. The destinies of these old collections are for the most part, like the whole circumstances of the time, variable and frequently violent. At the end of the period only a few had entirely or even partially preserved their old condition. At this day the collection at Wilton House is the solitary unimpaired representative of that epoch; besides which, of the treasures of the illustrious Earl of Arundel the greater part is still to be found at Oxford, in the secure possession, not of a private person, but of the University.

Then comes the heyday of dilettantism in England, the last century, especially in its latter half. In an unintermitting stream the ancient marbles of Rome poured into the palaces of the aristocracy of Britain, whose wealth in some cases afforded the means of gratifying a real artistic taste by these rare possessions, and in others enabled them at any rate to fall into the new fashion of dilettantism, the *furor* for antique art. The older Roman collections were bought up; fresh excavations were instituted. Englishmen settled in Rome and dealt in the acquisitions without which *milord* on his travels could not well return home from the 'grand tour.' Of course other countries tried to secure their share, but England stood foremost. During