

THE ART INSTITUTE OF CHICAGO

HANDBOOK OF
ARCHITECTURE
AND SCULPTURE



1920

THE ART INSTITUTE OF CHICAGO
HANDBOOK OF SCULPTURE, ARCHITECTURE,
PAINTINGS, AND DRAWINGS

PART I. ARCHITECTURE
AND SCULPTURE

AUGUST, 1920

PREFACE

Pending the issuance of an authoritative General Catalogue of the collections of the Art Institute the present handbook is being reissued in two volumes, one devoted to Architecture and Sculpture, the other to Painting and the Graphic Arts.

Further information regarding the objects in the collections is to be found in the Burnham and Ryerson Libraries, where books, catalogue files, analytical indices, clipping files, and collections of reproductions are available.

The greater part of the Institute's collections of architecture and sculpture is installed on the first floor and on and about the central stairway. The paintings are on the second floor.

THE ART INSTITUTE OF CHICAGO, 1920

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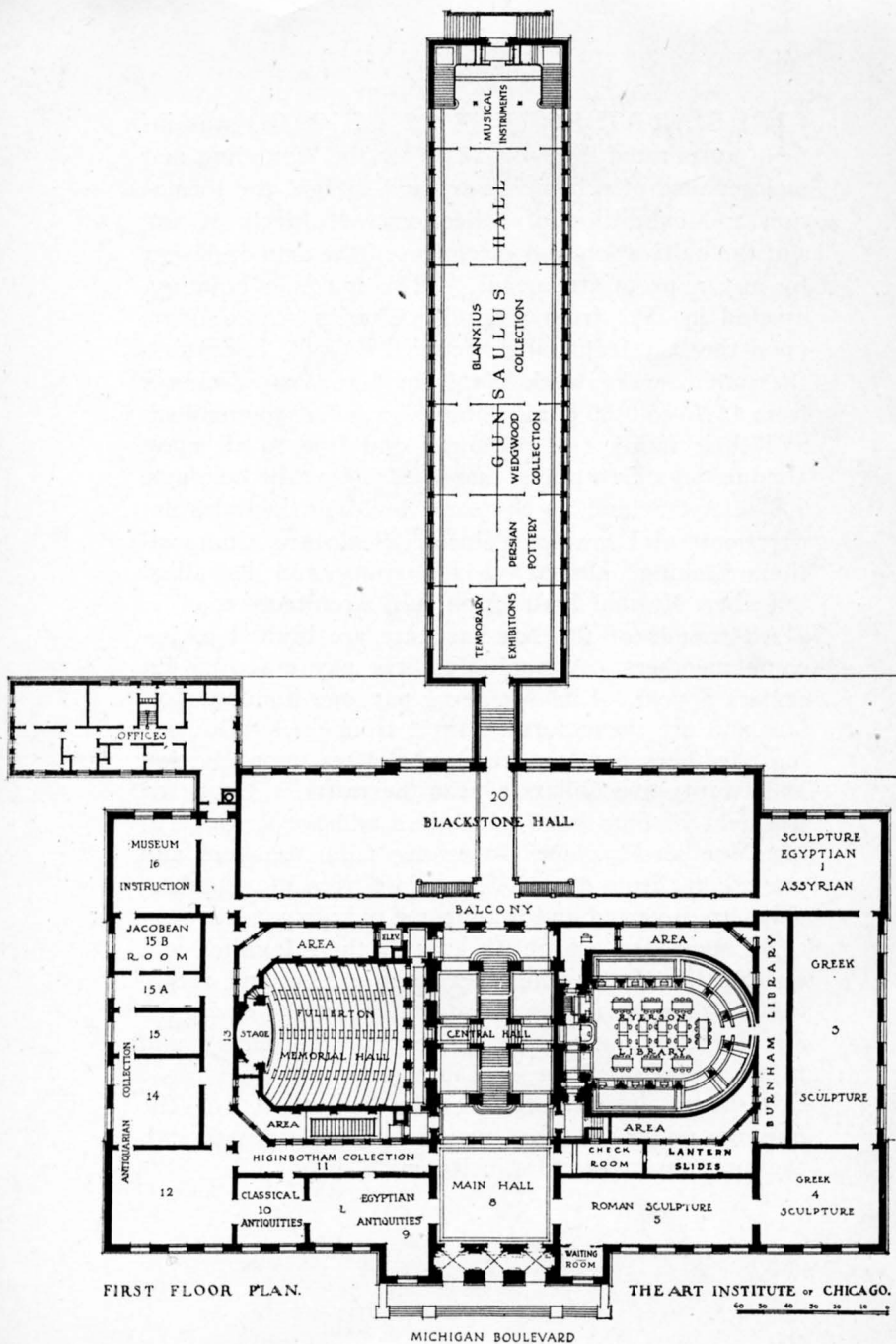
THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building, erected in 1892 from plans by Charles A. Coolidge, upon the lake front, first occupied in 1893, is open to the public every week-day from 9 to 5:30, Sundays from 12:15 to 9:00 p. m. Admission is free to members and their families at all times and free to all upon Wednesdays, Saturdays, Sundays, and public holidays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Composition, Etching, Decorative Designing and its allied branches, Normal Instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars additional, Governing Members become Governing Life Members and are exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute (excepting the Sunday concerts), and to the use of the Ryerson Library.

Visitors desiring to see the collections of the museum under guidance may make appointments with the museum instructors in Room 16.



FIRST FLOOR PLAN.

THE ART INSTITUTE OF CHICAGO.



MICHIGAN BOULEVARD

DESIGNATION OF GALLERIES

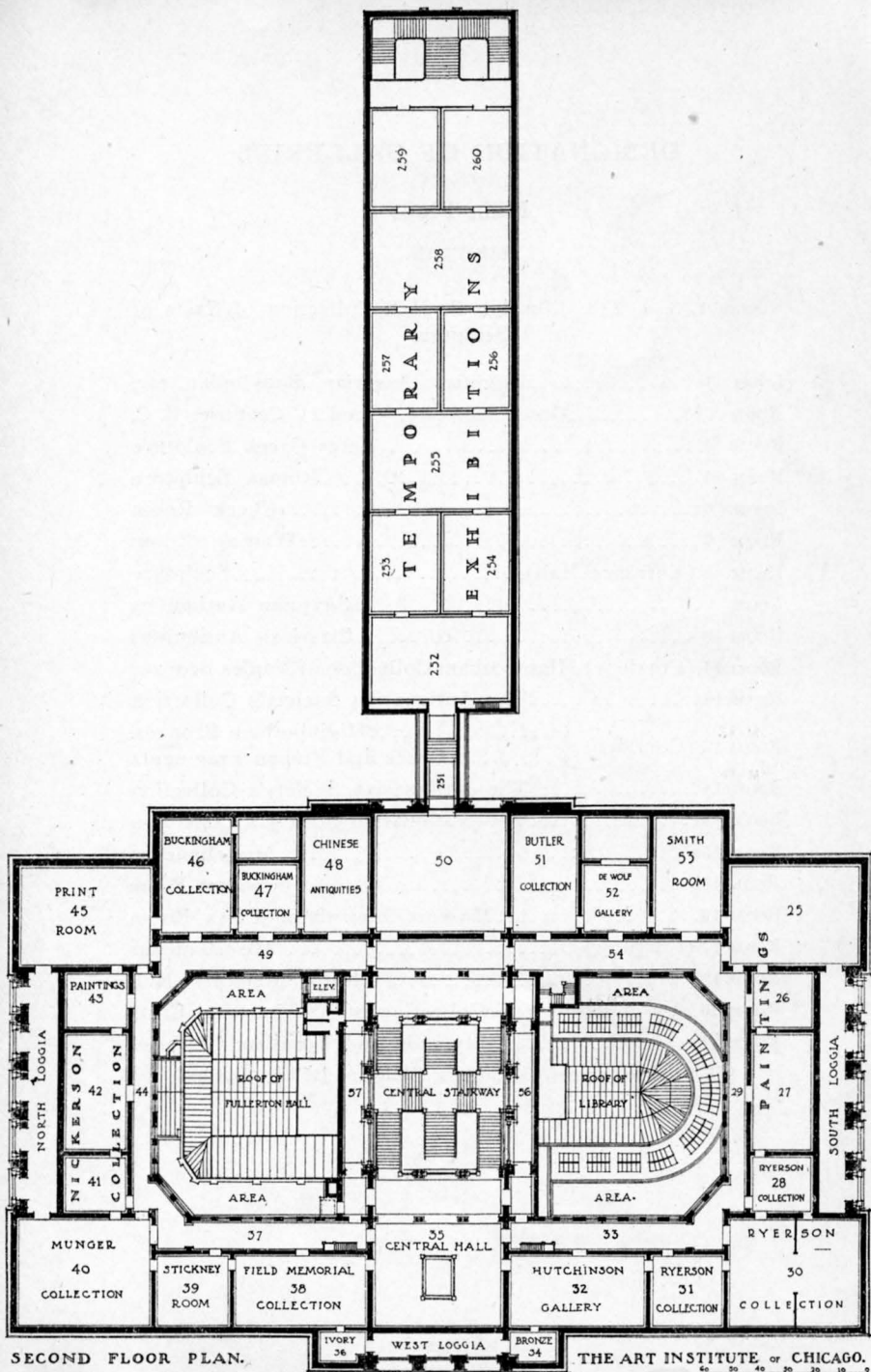
Main Floor

SEE PLAN.

ROOMS 1, 3, 4, 5, 8, Elbridge G. Hall Collection of Casts of Sculpture

ROOM 1.....	Egyptian, Assyrian, Babylonian, etc.
ROOM 3.....	Greek Sculpture, V and IV Centuries B. C.
ROOM 4.....	Later Greek Sculpture
ROOM 5	Roman Sculpture
ROOM 6.....	Check Room
ROOM 7.....	Waiting Room
ROOM 8 (Entrance Hall)	Sculpture
ROOM 9.....	Egyptian Antiquities
ROOM 10.....	Classical Antiquities
ROOM 11 (Corridor)	Higinbotham Collection of Naples Bronzes
ROOM 12.....	The Antiquarian Society's Collection
ROOM 13 (Corridor) {	.....Higinbotham Bronzes,
	.....Greek and Roman Fragments
ROOM 14.....	The Antiquarian Society's Collection
ROOM 15.....	The Antiquarian Society's Collection
ROOM 15a.....	Miscellaneous
ROOM 15b.....	Jacobean Room
ROOM 16.....	Museum Instruction Class Room
ROOM 17 (Corridor)	Miscellaneous
ROOM 18.....	Fullerton Memorial Hall
ROOM 20.....	Blackstone Collection of Architectural Casts
ROOM 24.....	Ryerson and Burnham Libraries

(R. 24 gives access to Lantern Slides and Photographs.)



SECOND FLOOR PLAN.

DESIGNATION OF GALLERIES

Second Floor

SEE PLAN.

ROOM 25	}	.....Friends of American Art Collection
ROOM 26		
ROOM 27		
ROOM 28		.....Modern French Paintings
ROOM 29 (Corridor)		.....Drawings and Medals
ROOMS 30, 30a		.....Loan Collection of Paintings
ROOM 31		..... Paintings
ROOM 32		..... Hutchinson Gallery of Old Masters
ROOM 33 (Corridor)		.....Arundel Reproductions and Medals
ROOM 34		..... Bronzes
ROOM 35 (Corridor)		.....Sculpture and Paintings
ROOM 36		..... Ivories
ROOM 37 (Corridor)		.....Sculpture and Drawings
ROOM 38		.....Henry Field Memorial Collection of Paintings
ROOM 39		.....Elizabeth Hammond Stickney Room of Paintings
ROOM 40		.....Albert A. Munger Collection of Paintings
ROOM 41	}	Paintings; Oriental Art; Water Colors: Nickerson Collection
ROOM 42		
ROOM 44		
ROOM 43		.....Loan Collection of Paintings
ROOM 45		.....Print Department
ROOM 46		.....Buckingham Prints
ROOMS 47, 48		.....Temporary Exhibitions
ROOM 49 (Corridor)		.....Sculpture and Paintings
ROOM 50		..... Sculpture
ROOM 51		.....Butler Collection of Paintings by Inness
ROOMS 52, 52a		.....DeWolf Gallery of Paintings
ROOM 53	Byron L. Smith Gallery of Paintings
ROOM 54 (Corridor)	Paintings and Reproductions
ROOMS 56, 57	 Sculpture
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Juvenile Class Sketching in Blackstone Hall.
Limestone Relief from Egypt, Antiquarian Society Room.
Madonna and Child, Gothic, Antiquarian Society Room.
Casts of Roman Sculpture, Room 5.
Anacreon with the Infants Bacchus and Cupid in his
Arms—Gérôme, No. 766.
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SCULPTURE

Sculpture marked * was not on exhibition at the time
this handbook was compiled.

THE ELBRIDGE G. HALL COLLECTION

THE ELBRIDGE G. HALL COLLECTION OF CASTS was purchased for the Art Institute with funds provided by Mrs. Addie M. Hall Ellis, by whose direction it bears the name of Elbridge G. Hall, her first husband, a citizen of Chicago from 1849 to 1877. In accordance with the wishes of the donor, it includes only full-sized facsimiles of original works in sculpture. These reproductions are briefly described on pages 17-68 of this handbook, except when interrupted by the Higinbotham collection and a few individual gifts, to preserve an order approximately chronological.

CASTS OF EGYPTIAN AND ORIENTAL SCULPTURE

Egyptian

Room 1

1. **Three Panels from the Tomb of Hesi at Sakkara.** The originals, in the Museum of Cairo, are of wood. On each one is carved in low relief a figure of Hesi. III dynasty (2980-2900 B. C.).
2. **The Sheikh-el-Beled** (Chief of the Village). From a figure of locust wood in the Museum of Cairo, found in a tomb at Sakkara, Egypt, by Arabs, who gave it the above title in consequence of its resemblance to their chief magistrate. IV dynasty (2900-2750 B. C.).
3. **Reliefs from the Tomb of Ti.** From painted limestone reliefs in the tomb of Ti, a royal architect, at Sakkara. The reliefs represent in great detail various phases of life on an Egyptian nobleman's estate. V dynasty (2750-2625 B. C.). (Room 9.)
4. **King Khafre** (Chephren), builder of the second pyramid of Gizeh. The original, of variegated diorite, now in the Museum of Cairo, was found in 1853 in a well of the temple near the Sphinx at Gizeh. IV dynasty (2900-2750 B. C.).
5. **King Ra-en-Woser**, or Weser-en-Re, seated. From a red granite statuette in the Museum of Cairo.
6. **King Amenemhet III** (1849-1801 B. C.), represented with the body of a lion couchant. The original, of black granite, in the Museum of Cairo, was discovered at Tanis, in the delta of the Nile. XII dynasty. The statue has been inscribed with the cartouches of monarchs of the XVII, XIX, and XXI dynasties.

7. **Portrait of an Egyptian King**, broken from a sphinx. The original, of dark stone, in the Museum of Cairo, was found at Tanis. XII dynasty (2000-1788 B. C.). The statue has been inscribed with the cartouches of monarchs of the XIX and XXI dynasties.
8. **King Amenophis III** (1411-1375 B. C.). From a black granite statue in the British Museum, London. XVIII dynasty.
9. **Head of an Egyptian Princess**, of the family of King Harmhab (1350-1315 B. C.). Two copies, from a limestone original in the Museum of Cairo, found at Karnak. XIX dynasty.
10. **King Rameses II** (1292-1225 B. C.). From the upper part of a colossal granite statue found in the Memnonium, near Thebes, and now in the British Museum, London. XIX dynasty.
11. **Head of the Ethiopian King Shabaka** (712-700 B. C.), wearing the white crown of Upper Egypt. Original of limestone in the Royal Museum, Berlin. XXV dynasty.
12. **Queen Ameneritis**, the sister of Shabaka, of the XXV or Ethiopian dynasty (712-663 B. C.). From an alabaster statue in the Museum of Cairo, Egypt, found at Karnak.
- 13, 14, 15. **The God Osiris and the Goddesses Isis and Hathor**, the last in the form of a cow supporting a statue of Psamtik under her chin. From statuettes of dark green basalt, now in the Museum of Cairo, found at Sakkara in the tomb of Psamtik, "Recorder of the Offerings," who lived in the thirteenth dynasty, four centuries before Christ. Saitic period (663-525 B. C.).
16. **Thoueris**, Goddess of Maternity. Statuette of a pregnant hippopotamus standing upright. Original of dark green basalt, in the Museum of Cairo. Found at Thebes. Saitic period (663-525 B. C.).

Chaldean and Babylonian

ROOM 1

21. **Record Stone.** A rude cylinder, with the figure of a king on one side, and on the other a cuneiform inscription recording the sale of a field in the time of King Marduk-nadin-akhi. From a stone found at Hadji-Abbas, Turkey, now in British Museum, London. Chaldean, about 1200 B. C.
22. **Record Stone.** From a fragment of black stone in the Royal Museum, Berlin, found in the ruins at Niffer, near the site of Babylon. Cuneiform inscription. Chaldean.
23. 1-8. **Ancient Seal Cylinders.** From stone originals in Royal Museum, Berlin. (Case in Room 1.)
1. Seal of Gamil Sin, a king of Ur.
 2. Seated god with scepter.
 3. Seated god.
 4. Man with animal for sacrifice.
 5. Sun.
 6. Eagle and swans.
 7. Goats. From Surgul.
 8. Scorpions.
24. 1-6. From stone originals in the Royal Museum, Berlin. (Case in Room 1.)
1. Hemispherical seal stone from El Hibba, near Surgul.
 2. Weight, cylindrical, with top handle.
 3. Weight, elongated ovoid.
 4. Arrow-head. Original of flint. From El Hibba.
 5. Amulet. Head of a demon.
 6. Head of a priest. From a dolerite original found in Warka.
24. 7. **Record of the Deluge.** Chaldean. From two fragments in the British Museum, London. (Case in Room 1.)

Assyrian

ROOM 1

27. **Obelisk of Shalmaneser III**, of Assyria (860-825 B. C.). Original of black marble in the British Museum, London, found by Layard in the center of the mound at Nimrud. Upon it is an inscription recording the conquests and other acts of the king. Erected 828-825 B. C.
28. **Sardanapalus I** (Asurnazirpal of Assyria, 884-860 B. C.). From a limestone statue in the British Museum, London, found at Nimrud. Erected about 825 B. C.
29. **Winged Lion, with Human Head**. From a colossal high relief of alabaster, a portal guardian found at the ruined palace of King Asurnazirpal (884-860 B. C.) at Nimrud. Cuneiform inscription. In the British Museum, London. (See 30.)
30. **Winged Bull, with Human Head**. From a colossal high relief of alabaster, a portal guardian found at a ruined palace of King Asurnazirpal (884-860 B. C.) at Nimrud. Cuneiform inscription. In the British Museum, London.
 This figure and No. 29 show a curious contrivance for making them complete, no matter how viewed. In front the forelegs are parallel, as if the animal were at rest. On the side a fifth leg is introduced to take the place of the hidden foreleg. This extra leg gives the impression of walking.
31. 1-12. **Nineveh Reliefs**. From alabaster slabs of IX century B. C., in the British Museum, London, found at Nimrud, near the site of Nineveh (except 10, 11, and 12).
1. Two genii adoring the tree of life.
 2. Kings and genii adoring the god Assur and the tree of life.
 3. Eunuch and winged genius, attendants of a king.
 4. King besieging a city.
 5. Eagle headed and winged deity. Fir cone in one hand and bucket or basket in the other.

6. A winged deity or genius with bucket or basket in one hand and fir cone held up in the other.
 7. Man with three pomegranates.
 8. Figure similar to 6, but larger.
 9. Similar figure, without pine cone and with a twig of five pomegranates in place of basket.
 10. Two groups of slabs, from a representation of a royal lion hunt, found at Nineveh, Assyria, in the palace of King Asurbanipal (Sardanapalus) (668-625 B. C.).
 11. Wounded lioness at bay. From an alabaster slab of about 700 B. C., found at Nineveh in King Asurbanipal's palace.
 12. Part of a pavement, with lotus flowers, rosettes, and palmette ornaments in low relief, arranged in rectangular panels and borders. From an alabaster slab in the British Museum, London, found at Nineveh. Assyrian, 668-626 B. C.
- 32. 1-15. Assyrian Reliefs**, from originals of gray alabaster in the Royal Museum, Berlin.
1. Winged genius and eunuch. Cuneiform inscription.
 2. Gods, priests, or genii before a holy tree. Cuneiform inscription.
 3. Eagle headed and winged deity, holding fir cone. Cuneiform inscription.
 4. Four warriors in file, marching.
 5. Two archers, marching in file.
 6. War chariot in action, with four warriors.
 7. Warrior with a bull.
 8. Camp before a fortress.
 9. King with two armor-bearers on the right. Horse led by a eunuch on the left.
 10. Two servants before a table under a palm.
 11. Royal lion hunt. Cuneiform inscription on border.
 12. King slaying a lion.
 13. Flute-player standing under a palm-tree.
 14. Head of a winged figure with horned cap.
 15. Head of a flute-player. From fragment of a granite (?) relief.

33. **Standard Weight**, in the form of a lion. Original of bronze, IX century B. C., in the British Museum, London. Found at Nimrud.
34. **Stele of Sargon II** (722-705 B. C.). The dark stone original is in the Royal Museum, Berlin. Assyrian, c. 710 B. C. Found near Larnaka, Cyprus. Cuneiform inscription records subjection of that island to Assyrian control.
35. **Bell**, with clapper and hanger. Original of bronze in the Royal Museum, Berlin. (Case in Room 1.)
36. **Seal Cylinder**. Design: a god with bird legs, winged sun. Original of stone in Royal Museum, Berlin. (Case in Room 1.)

Persian

Room 1

41. 1-5. **Persepolis Low Reliefs**. From gray limestone slabs in the British Museum, London, found in the ruins of Persepolis. V Century B. C.
1. Four men with staves and two with whips.
 2. Man with staff. Fragment.
 3. Man and horse. Man driving a chariot. Fragments.
 4. Upper part of a man.
 5. Chamberlain and soldier of the guard.
41. 6. **Seal Cylinder**. King on a sphinx. Original, of stone, in Royal Museum, Berlin. (Case in Room 1.)
41. 7. **Cuneiform Inscription**. Fragment. Lines horizontal.

Hittite (Asia Minor and North Syria)

Room 1

- *45. **Rock Sculpture**. From a figure of a warrior carved on a mountain side about twenty-five miles from Smyrna on the road to Sardis. Herodotus described this figure 2,400

years ago. The style of the relief, the costume, the figure, and the hieroglyphic characters are not Egyptian, but of the Hittite type.

- *46. 1-13. Rock Sculpture of Boghaz-Keui.** Work of the Hittites, about 1350 B. C. The original reliefs are carved on the rock walls of a long and narrow rectangular court cut in the side of a mountain. They represent two processions, one coming down each side from the front and meeting the other on the end wall.
1. The heads of the processions, meeting. On the left is the leader of the victors standing on the bowed heads of two figures. On the right are three female figures and one male, representing the vanquished, all standing on animals.
 2. Head of a figure from the left wall.
 3. Symbol from above this head: Winged sun resting on two pillars between which stands a figure with something like a gigantic lotus bud on each side and a small lotus flower at each foot.
 4. Two female figures from the right wall.
 5. Figure under winged sun.
 6. Hieroglyphic inscription.
 7. King, with lituus, a sort of shepherd's crook, walking with a much taller figure. From the left wall.
 8. Praying figure.
 9. Three warriors (and part of a fourth). From the left wall.
 10. Two goat-footed figures holding above their heads a half-moon-shaped object. From left wall.
 11. Winged figure with conical cap. From left wall.
 12. Incomplete figure (in three parts) with a lion face and the body of a lion upright forming each side.
 13. Miniature temple, with hieroglyphic characters.
- 47. 1-16. Sculptures in Senjirli, Asia Minor.** Casts from dolerite originals in the Royal Museum, Berlin. Hittite low reliefs, except the first two.

1. Fragment of a colossal statue—feet and lower part of robe. On the latter is an Aramaic inscription, a dedication to Panammu.
 2. The god Hadad. Colossal statue with inscription on robe in Aramaic, one of the oldest examples of phonetic writing. Erected 800 B. C. at Gerchin, near **Senjirli, by Panammu.**
 3. Lion.
 4. Man with battle-ax. Corner block to 3.
 5. Lion-headed god hunting, holding up a hare.
 6. Bull.
 7. God with trident and hammer.
 8. Griffin-headed god with wings.
 9. Two goats rampant against a tree.
 10. Group in three pieces. Man playing guitar, another clapping hands; birds above.
 11. Winged griffin.
 12. Human-headed sphinx, walking.
 13. Sphinx with two heads (lion and human), walking.
 14. King with scepter and spear. Corner block to 13.
 15. Warrior with shield and spear.
 16. Woman with mirror. Corner block to 15.
- 48. 1-8. Hittite Sculptures of Mar'asch.** Casts from granite and other stone low reliefs in Mar'asch, North Syria.
1. Stele with two figures seated. Hieroglyphic inscription.
 2. Team of horses. Fragment.
 3. Praying figure, standing by table.
 4. Stele. Two figures, each holding up a bird.
 5. Torso of a statuette with inscription. Original of dolerite in Royal Museum, Berlin, found in Mar'asch. (Case in Room 1.)
 6. Lion. Relief with hieroglyphic inscription. Original of granite (?) in Constantinople, found in Mar'asch.
 7. Fragment of tomb sculpture. Intaglio relief.
 8. Seated female figure with child on knee. Intaglio relief.

49. **Lion-Hunt.** Low relief. Original of granite in Royal Museum, Berlin, found near Sakchegozu, North Syria.
50. 1-3. **From Sculptures at Nimrud Dagh, Asia Minor.**
1. Antiochus and Helios. From a low relief on the tomb of Antiochus of Kommagene, who died soon after 34 B. C. Original of sandstone.
 2. An ancestor of Antiochus. From the above tomb.
 3. The zodiacal sign of the lion. Greek inscription. Original of granite.

Syrian

51. 1. **The Moabite Stone.** From a slab of black basalt in the Louvre Museum, Paris, the stele of King Mesha of Moab, recording his battles with the Israelites, IX century B. C. Hebrew-Phœnician inscription. From Dibhan, in the land of Moab. It was broken and the fragments were scattered. Twenty-eight of them (about two-thirds) were brought to the Louvre, where the restoration was made in accordance with a paper impression taken before the breaking.
51. 2. **Temple Sign.** From an inscribed stone of variegated marble—one of a number placed on a balustrade within the portico of the temple in Jerusalem. In the Imperial Museum, Constantinople. The inscription, in Greek, may be freely translated thus: "Let no alien pass within the balustrade surrounding this sanctuary, for the transgressor will be guilty of bringing about his own death." Said to be the only authentic relic of the Temple at Jerusalem.
51. 3. **Helios.** Bust of the sun god seen over two eagles, with a small lion's head between them. From a high relief in limestone in the Royal Museum, Berlin. Found in Baalbek (Heliopolis).

Phoenician, Arabian, Cypriote

ROOM 1

54. **Woman's Head.** From a marble sarcophagus lid, Phœnician, in the Royal Museum, Berlin.
55. **Phœnician Basin,** with four suspension rings in bulls' mouths. Original of marble in Royal Museum, Berlin. Brought from Sidon. Of questionable authenticity. (Case in Room 1.)
56. **Phœnician Goddess,** seated with bowl. High relief. Original of limestone in Royal Museum, Berlin. Found in Tyre. (Case in Room 1.)
57. **Sabaic Inscription** with ornamented head-piece. Original on limestone slab in Royal Museum, Berlin. Found at Hadakan, Arabia.
58. **Fragment of a Vessel from Cyprus.** Cypriote inscription on shoulder. Original of alabaster in Royal Museum, Berlin.

CASTS OF GREEK AND ROMAN SCULPTURE

Prehistoric Greek

- *68. **Heraldic Lions of Mycenae.** From the limestone relief still in place, above the principal gate of the citadel of Mycenae, Argolis. About 1250 B. C.

Archaic Greek

Room 3

69. **Perseus Slaying Medusa.** From a metope of the old Doric temple of Apollo at Selinus, Sicily, now in the Museum of Palermo. The hero is accompanied by the goddess Athena. Medusa holds the horse Pegasus, which, according to legend, sprang from her throat when her head was cut off. VII century B. C.
70. **The Apollo of Actium.** From a marble torso in the Louvre. Found at Actium. Late VII century B. C.
71. **The Apollo of Tenea.** From a marble in the Glyptothek, Munich, found at Tenea, near Corinth. Found on top of a grave and probably a sepulchral statue. About 600 B. C.
- *72. **Seated Figures of a Wedded Pair,** receiving after death the homage of surviving kindred. From a marble sepulchral slab in Royal Museum, Berlin, found at Chrysapha, near Sparta, Lakonia. About 600 B. C.
- *73. **Small Head of Zeus.** From a bronze in the National Museum at Athens, found at Olympia. VI century B. C.
- *74. **Combat of Gods and Giants.** From fragments of a limestone pedimental group of the treasury of Megara, at Olympia. Twenty pieces; originals in the Museum of Olympia. VI century B. C.

*75. **Head and Arm of a Warrior.** From fragments of a marble statue found at Olympia, now in the Museum of Olympia. About 500 B. C.

76. **Aigina Sculptures.** From the mutilated marbles in the Glyptothek, Munich, unearthed from the ruins of the temple of Aphaia on the Island of Aigina, in 1811. They had originally been grouped in the pediments of this temple, apparently representing struggles between Greeks and Trojans at the siege of Troy. Dorian, about 475 B. C. Arrangement by Thorvaldsen of the restored marbles in the Glyptothek refuted by Furtwängler's re-excavation of the site in 1901-1902. (Room 1.)

West Pediment. A combat in the presence of Athena.

1. Wounded Greek.
2. Greek spearman, advancing.
3. Greek archer, kneeling and drawing his bow.
4. A Greek champion.
5. Wounded and fallen Greek.
6. Athena, presiding over the battle.
7. A Trojan champion.
8. Trojan archer, kneeling.
9. Advancing Trojan spearman.
10. Dying Trojan.

* **East Pediment.** Combat—perhaps the contest of Herakles and Telamon against Laomedon of Troy.

11. Wounded Trojan warrior.
12. A Trojan champion, perhaps Laomedon.
13. Fallen Greek warrior.
14. Nude Greek snatching the armor of a fallen man.
15. Herakles as an archer.

*77. **Archaic Winged Goddess.** Nike or Artemis. From a marble in the National Museum, Athens, found in Delos, 1879. Perhaps by Mikkiades and Archermos of Chios. VI century B. C.

*78. **Archaic Male Head.** From a marble in the British

Museum, London, broken from a statue. VI century B. C.

- *79. **Head of a Young Athlete.** From a fragment of a marble grave stele in the National Museum, Athens, found built into the ancient city wall. VI century B. C.
- *80. **Grave Stele of Aristion,** an Attic warrior. From a marble relief found at Belanidetsa in Attica, and now in the National Museum, Athens. By Aristokles, VI century B. C.
- *81. **Head of Dionysos,** called Jupiter Talleyrand. From a marble in the Louvre Museum, Paris, formerly owned by Prince Talleyrand. Late VI century B. C.
- *82. **Reliefs of the Temple of Assos.** Twelve pieces. The originals, of dark gray andesite, are in the Louvre Museum, Paris. Found in ruins of a Doric temple on the site of the ancient city of Assos, Asia Minor—some carved on metopes and some on solid blocks of the architrave of the peripteros of the temple. This temple is the only known example of a Doric building with a sculptured architrave. VI century B. C.

From architrave blocks:

1. Galloping centaurs.
2. Centaurs pursued by Herakles.
3. Conflict between Herakles and Triton.
4. A lion devouring a bull.
5. Lions devouring a deer.
6. One of a pair of sphinxes facing each other.
7. Banqueters reclining at table.

From the cella frieze:

- 8, 9. Two bulls butting each other.

From metopes:

10. Centaur.
11. Two sphinxes facing each other.
12. Wild boar.

***83. Ephesos Sculptures.** From marble fragments in the British Museum found in the ruins of an early temple of Artemis at Ephesos, columns of which were presented by Cræsus, King of Lydia, whose reign lasted from 560 to 546 B. C. About 550 B. C. (See 180.)

The following pieces, 1-4, in high relief, are supposed to have been decorations on the drum of a column or columns.

1. Upper part of a male figure, standing, facing right.
2. Lower part of a male figure, standing, facing right.
3. Head of a woman, facing right.
4. Middle part of a draped female figure, facing right.
5. Middle part of a draped figure, facing left. From the rectangular base of a column.
6. Head of a lion, fragment of cornice.

***84. Archaic Male Head,** with long tresses. Broken from a statue. Original of marble from Branchidæ, now in the British Museum, London. End of the VI century B. C.

***85. Female Figure, Seated.** From a marble in the British Museum, London, one of a series of ten seated figures which were once ranged along the approach to the Temple of Apollo at Branchidæ, near Miletos, Asia Minor. VI century B. C.

***86. Reliefs of the Harpy Monument at Xanthos.** Four slabs, representing the frieze of the four faces of the grave monument, from marbles in the British Museum, London, found at Xanthos, Lycia. About 550 B. C.

1. South side—Woman offers dove to seated divinity.
2. West side—Three women present offerings to two goddesses.
3. East side—Boy offers cock to seated god.
4. North side—Young warrior presents helmet to seated god.

V Century Greek

ROOM 3

- *87. **Grave Stele**, by Alxenor of Naxos. Bearded man, giving dog a grasshopper. From the original marble in the National Museum, Athens. Found near Orchomenos, Bœotia. Early V century B. C.
- *88. **Apollo and Hermes with Nymphs and Graces**. From three marble reliefs once parts of the same frieze. From Thasos, now in the Louvre Museum, Paris. An inscription shows that these blocks were taken from their original place and used in the tomb of [Ar]istokrates, son of Eros. First half of the V century B. C.
- *89. **Tombstone of Philis**, daughter of Kleomedes. From a marble relief in the Louvre Museum, Paris, found on the island of Thasos. V century B. C.
90. **Lo Spinario** (thorn extractor). From a bronze statue in the Palazzo dei Conservatori, Rome. V century B. C.
91. **The Charioteer of Delphi**. Terra-cotta facsimile of a bronze statue in the Delphi Museum, found buried at Delphi, 1896. Standing male figure wearing the long-sleeved robe of a charioteer. Part of a chariot group, possibly one by Amphion of Knossos, erected by King Arkesilaus IV of Cyrene, Greek Africa, to commemorate a victory in a Pythian chariot-race. First half of the V century B. C. (Room 8.)
- *92. **Head of a Young Athlete**. From a marble in the British Museum, London. Copy of a V century Greek bronze.
93. **Herakles and Atlas**, with the apples of the Hesperides. Herakles, assisted by Athena, supports the firmament while Atlas brings him the golden apples. From a

marble metope slab of the temple of Zeus at Olympia, now in the Museum of Olympia. Probably 456 B. C.

- *94. **Combat of Lapiths and Centaurs.** From the west pediment of the temple of Zeus at Olympia, now in the Museum at Olympia. Greek, probably 456 B. C. Reduced restoration by Grüttner, Berlin; colored by Alice Helm French.
95. **Victory of Paionios.** From a marble statue by Paionios of Mende in the Museum of Olympia. Found at Olympia, in 1875. It originally stood near the temple of Zeus, on a triangular pedestal about nineteen feet high. About 420 B. C.
- 96a. **Combat of Greeks and Amazons.** From six marble slabs of the broad frieze of the Nereid Monument, in the British Museum, London. Found near Xanthos, Asia Minor. This frieze probably surrounded the lower part of the base. V century B. C. (Room 4.)
- 96b. **Infantry Battle and surrender of a town to a Persian satrap.** From six marble slabs of the narrow frieze of the Nereid Monument, in the British Museum, London. This frieze probably surrounded the upper part of the base. V century B. C. (Room 4.)
97. **Aphrodite in Koan Raiment.** From a marble statue in the Louvre Museum, Paris, commonly called the Venus Genetrix. Found near Naples about 1650. V century B. C.
98. **The Apollo Choiseul-Gouffier.** From a marble statue in the British Museum, London, acquired from the Choiseul-Gouffier collection, the maker of which purchased it in Constantinople in the XVIII century. Copy of an Athenian work of the V century B. C.

99. **Diskobolos** (discus thrower), in action. From a marble copy of a bronze statue by Myron in the Vatican Museum, Rome, found at Tivoli in 1791. The head is a modern copy of a non-pertinent head of a replica in the British Museum. Athenian, early V century B. C.
100. **Diskobolos**, poised to pitch the disk. From a marble statue in the Vatican Museum, Rome, found on the Appian Way near Rome. Copy of a Greek work of the end of the V century B. C.
101. **The God Ares**. From a marble statue commonly known as the Achilles Borghese, now in the Louvre Museum, Paris. Copy of a Greek work, late V century B. C.
102. **Athena Lemnia**. Cast taken from a marble statue in the Dresden Albertinum after the head had been restored by a cast from a marble head in the Museo Civico, Bologna. These two marbles are believed to be copies of a bronze statue of the Pheidian period. The proof for this is due to Professor Furtwängler, who also argues that the lost original was a masterwork of Pheidias himself—the Lemnian Athena. About 448 B. C. (Room 50a.)
103. **Athena Parthenos**. From a marble statuette found in Athens in 1880, and recognized as a late copy of the colossal statue by Pheidias (see 112). Now in the National Museum, Athens. V century B. C. (See 105.)
104. **Fragment of the Shield of Athena Parthenos**. From the Strangford shield in the British Museum, London. Head of the Gorgon Medusa occupies the center, a combat of Greeks and Amazons the rest of the shield.
105. **Athena Parthenos**. The Lenormant statuette, found in Athens in 1859, by Lenormant, and now in the National Museum there. A marble copy of the colossal gold and ivory statue by Pheidias, reduced to a height of about 18 inches. (See 103.)

106. **The Farnese Diadumenos**, a Greek athlete binding his hair with a fillet. From a marble in the British Museum, London. Second half of the V century B. C.
107. **Doryphoros** (spearman). From a marble in the Naples Museum, found in the palæstra of Pompeii and recognized as a copy of the celebrated bronze by Polykleitos. Second half of the V century B. C.
108. **Greek Boxer**. From a marble in the Museum of Dresden, after a lost statue of the time of Polykleitos. Second half of the V century B. C.
109. **The God Pan**. From a marble in the British Museum London. Found in 1773, near Civit  Lavinia, near Rome. An inscription in Greek ascribes the work to Marcus Cossutius Cerdo. Roman, I century A. D., after a late V century Greek original.
110. **Head of an Amazon**. From a marble head in the British Museum, London. Supposed to have been broken from a statue of a wounded amazon, of which there were several copies. After an original of the last half of the V century B. C.
111. **The Acropolis**. Plaster model of the Acropolis, Athens, showing remains of the Parthenon, the Erechtheum, the Temple of Wingless Victory, the Dionysiac theater, etc. Base, $28\frac{1}{4} \times 44$ inches.
- 112-126. **Sculpture of the Parthenon**, on the Acropolis at Athens. From the collection in the British Museum, London, called "The Elgin Marbles," which was brought from Greece to England by Lord Elgin, 1801-1803, and was soon afterward purchased for the British Museum. The Parthenon, or Temple of Athena, on the Acropolis at Athens, was probably begun about 447 B. C., and finished 438 B. C. The temple, of the Doric order of architecture, was built of Pentelic marble, and its exterior was richly adorned with sculptures designed and

executed under the superintendence of Pheidias. In the cella (that portion of the temple enclosed by the solid walls) was one of the most celebrated works of Pheidias, the colossal statue of Athena (39 feet high), overlaid with gold and ivory. (See 103.) The walls of the cella were decorated externally by a frieze in low relief representing the Panathenaic procession or one of kindred character. The subjects of the fifteen metopes preserved in the British Museum and the one in the Louvre are taken from the contest between the Centaurs and Lapiths, at the marriage feast of Peirithous. The figures on the pediments were sculptured in the round. The subject represented on the eastern pediment was the birth of Athena from the brain of Zeus; on the western, the victory of Athena over Poseidon for dominion over Africa. (For model of the Parthenon and its surroundings, see 111.)

113. **Reclining Male Figure, called Theseus.** From a marble at the south end of the eastern pediment of the Parthenon.
- 114, 115. **Two Seated Female Figures, called Demeter and Persephone.** From a marble group originally on the left side of the eastern pediment of the Parthenon.
- 116, 117. **Group of Two Female Figures, one reclining in the other's lap.** Part of the group of three figures commonly called the Three Fates. From a marble group originally on the right side of the eastern pediment of the Parthenon.
118. **Seated Female Figure, one of the group of three figures called the Three Fates.** (See 116, 117.) From a marble originally on the right side of the eastern pediment of the Parthenon.
119. **Head of the Horse of Selene, goddess of the moon.** From a marble originally at the north end of the eastern pediment of the Parthenon.

120. **Kephisos, or Ilissus**, an Attic river god. From a marble originally at the north end of the western pediment of the Parthenon.
121. **Torso of Iris** (?). From marble which may have belonged originally to the western pediment of the Parthenon.
122. **Colossal Female Head**. From a marble in the possession of the Laborde family in Paris. Thought to be a Nike (Victory) from the western pediment of the Parthenon.
- 123a. **Centaur** in combat with a Greek. From a marble metope of the Parthenon.
- 123b. **Centaur** carrying off a woman. From a marble metope of the Parthenon.
124. **Frieze of the Parthenon**. On the east front is seated a group of deities, spectators of the procession which advances from either side.
125. **Head of Cow**. Fragment of the Parthenon frieze.
126. **Figure of Eros**. Fragment of the Parthenon frieze.
127. **Assembly of Deities**. From three marble slabs of the east frieze of the temple of Athena Nike, called Nike Apteros (Wingless Victory), on the Acropolis, Athens. V century B. C.
- 128a. **Figure of Nike**. From a high relief in marble, originally on the balustrade of the temple of Athena Nike on the Acropolis of Athens. V century B. C.
- 128b. **Two Winged Victories**, taking a cow to be sacrificed. From a portion of the balustrade of the temple of Nike Apteros, now in the Acropolis Museum, Athens. V century, B. C.
- 128c. **Winged Victory Decorating a Trophy**. From a marble relief of the balustrade of the temple of Nike Apteros, now in the Acropolis Museum, Athens. V century B. C.

129. **Caryatid.** From a marble in the British Museum, London, taken from the south porch of the Erechtheum on the Acropolis by Lord Elgin. About 409 B. C.
130. **Caryatid.** From a marble in the British Museum, London, found on the Appian Way, near Rome, 1585-1590, on the site of a temple erected by the Athenian orator, Herodes Atticus. Two companion figures and the signed head of a third were found in the same place in 1776. Executed by Kriton and Nikolaos of Athens, 161-171 B. C., after a late V century work.
131. **Combat between Centaurs and Lapiths,** at the wedding of Peirithous. From four marble slabs, still in their original positions, of the western frieze of the supposed temple of Theseus. V century B. C.
132. **Battle of Greeks and Amazons.** From four marble reliefs in the British Museum, London, discovered near Phigaleia in the Peloponnesos, forming part of the cella frieze of the temple of Apollo Epikourios at Bassæ in Arcadia. V century B. C.
133. **Sculpture from Temple of Hera at Argos.** From marbles discovered in the unearthing of that temple in 1892 by the American School of Classical Studies in Athens. V century B. C.
1. Life-size head of Hera.
 2. Female head in helmet, about half life-size.
 3. Female head in helmet, somewhat larger.
 4. Lion head fragment.
 5. Lion head fragment.
 6. Male torso, less than life-size.
 7. Shoulder with drapery.
 8. Fragments of molding with relief ornament.
134. **Head of Hera** (?), said to have been found at Girgenti. From a marble in the British Museum, London, known as the Juno Castellani. Copy of a Greek work of second half of the V century B. C.

135. **Athena.** From a marble head with bronze restorations in the British Museum, London. Found in the Villa Casali, at Rome. A late adaptation of the style of the V century B. C. The bronze restorations (helmet, chiton, ægis, etc.), were made on the insufficient ground of resemblance to a bust in the Vatican so finished.
136. **Grave Relief of a Young Man Reading a Scroll.** From a marble relief in the Greek monastery of Grotta Ferrata, near Rome. V century B. C.
137. **Grave Relief of Hegeso,** daughter of Proxenos. From a marble relief in the cemetery outside the Dipylon gate of Athens. V century B. C.

IV Century Greek Sculpture

ROOM 3

151. **Grave Relief of Damasistrate,** daughter of Polykleides. From a marble relief in Athens. IV century B. C.
152. **Grave Relief of Polyxena.** From a marble relief in Athens. IV century B. C.
153. **Athena,** in helmet and ægis. From the marble statue in the Vatican Museum, Rome, known as the Giustiniani Minerva, found in the ruins of a temple in Rome under the church of Santa Maria sopra Minerva. Copy of an Athenian work of the IV century B. C. (On front Loggia.)
154. **Votive Relief,** dedicated to the nymphs and all the gods by Athenian laundrymen. From a marble in the Royal Museum, Berlin, found in the Stadium at Athens in 1759. Above—Hermes, Nymphs, and Pan in a grotto; below—a horseman at the altar of Demeter and Persephone. Greek inscription. IV century B. C.

155. **Votive Relief**, dedicated to Pan and the nymphs. From a marble relief found on Mt. Parnes in Attica and now in the National Museum, Athens. Hermes leads three nymphs in a grotto. On a rock without sits Pan.
161. **Eirene and Ploutos** (Peace and Plenty). From a marble group in the Glyptothek, Munich, probably copied from a bronze by Kephisodotos of Athens. IV century B. C.
162. **Hermes**, with the infant Dionysos. From a marble by Praxiteles in the museum of Olympia, found at Olympia, 1877. IV century B. C.
163. **Hermes**. From a marble in the British Museum, London. Copy of a Greek bronze of the IV century B. C. (Another cast on front Loggia.)
166. **Young Satyr at Rest**. From a statue in the Capitoline Museum, Rome. The "Marble Faun" of Hawthorne. Found near Cività Lavinia. Copy of a work by Praxiteles, IV century B. C.
167. **Young Satyr Playing Flute**. From a marble in the Louvre. Copy of a Greek work, IV century B. C.
168. **Ganymedes and the Eagle of Zeus**. From a marble group in the Vatican Museum, Rome, found in the Tenuta del Quadraro, before the Porta S. Giovanni, Rome. Copy of a Greek work of the IV century B. C.
169. **Apollo Sauroktonos** (the lizard-slayer). From a marble statue in the Vatican Museum, Rome, found in Rome in 1770. Copied from a bronze statue by Praxiteles. IV century B. C.
170. **Apollo at Rest**. From a marble statue in the Uffizi Gallery, Florence, known as the Apollino. Copied from a bronze statue by Praxiteles, IV century B. C.
171. **Eros**, commonly called the Genius of the Vatican. From a marble in the Vatican Museum, Rome, discovered at

Centocelle, near Rome. Probably derived from a Greek type of the IV century B. C.

174. **Aphrodite.** From a marble statue (the Towneley Venus) in the British Museum, London. Found at Ostia in 1775. Copy of a Greek original of the IV century B. C. (Room 5.)
175. **Demeter.** From a marble in the British Museum, London, found in Knidos in 1858. Greek, IV century B. C.
176. **The Diana of Gabii.** From a marble in the Louvre, found near Gabii, Latium, 1792. Perhaps a copy of a work by Praxiteles, IV century B. C. (A marble copy, presented by Charles W. Fullerton, is in Room 24.)
179. **Combat Between Greeks and Amazons.** Five slabs from the marble frieze of the Mausoleum of Halikarnassos. The sculptures of this tomb were executed by Scopas of Paros, Leochares and Bryaxis of Athens, and Timotheos, about 350 B. C. Now in the British Museum, London. Found at Halikarnassos, Asia Minor, in 1846. (Room 4.)
180. **Sculptured Drum of a Temple Column.** The subject is variously interpreted, sometimes as Alcestis returning or going to Hades. Hermes can be identified by his caduceus or herald's staff. From a marble in the British Museum, discovered in 1871, on the site of the later temple of Artemis at Ephesos which was begun after the destruction of the old one, 356 B. C. IV century B. C. (See 83.)
181. **Sophocles,** Athenian tragic poet. From a marble statue in the Lateran Museum, Rome, found at Terracina, about 1839. Greek, IV century B. C.
183. **Socrates,** Athenian philosopher. From a marble bust in the Palazzo dei Conservatori, Rome. Copy of a Greek work of the IV century B. C.

185. **Head of a Young Woman.** From a marble in the Glyptothek, Munich, discovered at Ostia. Greek, IV century B. C.
186. **Head of a Victorious Boxer.** From a bronze in the National Museum, Athens, found at Olympia. IV or III century B. C. (Room 4.)
187. **Alexander the Great.** From a marble bust in the Louvre Museum, Paris, found in Tivoli. Copy of a portrait executed probably during his reign (336-323 B. C.). (Room 4.)
190. **Alexander the Great.** From a marble statuette in the Louvre Museum, Paris, found at Gabii, and commonly called the "Mars of Gabii." Probably copied from a work at the end of the IV century B. C. (Room 5.)
191. **Head of Asklepios or Zeus.** From a marble in the British Museum, London, found in a sanctuary of Asklepios on the island of Melos. IV century B. C.
192. **Mask of Zeus.** From a marble head in the Vatican, Rome, found at Otricoli. IV century B. C. (Room 4.)
193. **Apollo of the Belvedere.** From a marble found in the XVI century at Grotta Ferrata, near Rome. The statue probably represents Apollo as having just discharged an arrow. Copy of a Greek work of the end of the IV century B. C. (Room 5.)
194. **Artemis of Versailles.** From a marble in the Louvre Museum, Paris. Copy of a Greek work of the beginning of the III century B. C. (Room 5.)
195. **Kneeling Youth,** commonly miscalled Ilioneus, son of Niobe. From a marble in the Glyptothek, Munich, found in Rome. IV or III century B. C.
197. **Athlete with the Strigil.** From a marble in the Vatican Museum, Rome, known as the Apoxyomenos. Found

- in Rome, probably in 1849. Supposed antique copy of a Greek bronze, of the IV century B. C., by Lysippos. (Room 4.)
198. **Ares** seated, with a cupid at his feet. From a marble group in the Boncompagni Museum, Rome, commonly known as the Mars Ludovisi, found in Rome. Copy of a Greek statue, second half of the IV century B. C., belonging probably to the school of Lysippos. (Room 4.)
199. **Nike of Samothrace** (Victory). From a marble in the Louvre Museum, Paris, reconstructed there from fragments found in the island of Samothrace in 1863. The torso alone is made up of 118 pieces. The statue stood on a pedestal, having the form of the prow of a ship, the principal parts of which were found in 1875. The figure commemorated the naval victory of Demetrios, King of Macedonia, over Ptol my I of Egypt, in a battle fought off Salamis, Cyprus, in 306 B. C. (Room 50a.)
200. **Royal Sarcophagus**, found in Sidon in 1887. The original marble in the Constantinople Museum is Greek work of the end of the IV century B. C. Supposed to be unfinished. *Presented by Charles A. Coolidge, 1903.*

Late Greek Sculpture

ROOM 4

251. **Aeschines** (389-314 B. C.), Athenian orator. From a marble in the National Museum, Naples. Copy of a Greek work, late IV century B. C.
252. **Demosthenes**, Athenian orator. From a marble in the Vatican Museum, Rome, probably copied from a bronze by Polyuktos of Athens, which was erected 280 B. C.
253. **Praying Youth**. From a bronze in the Royal Museum, Berlin, formerly in Venice. Probably a Greek original. Early III century B. C. (Room 8.)

254. **Dancing Bacchante.** From a headless Parian marble statue in the Royal Museum, Berlin. Brought from Rome in 1874. Greek, III century B. C.
255. **Herakles with the apples of the Hesperides.** From a marble in the National Museum, Naples, commonly known as the Farnese Hercules. The torso was found in the Baths of Caracalla, Rome, 1540, and the head in a well in the Trastevere. In 1560 the legs were found in the farm of Le Frattocchie, ten miles from Rome. The completed statue was taken to Naples in 1786. By Glykon of Athens, after a Greek original attributed to Lysippos, IV century B. C. (Room 5.)
256. **Seilenos Carrying the Infant Dionysos.** From a marble formerly in the Villa Borghese, now in the Louvre Museum, Paris. Found near the gardens of Sallust, Rome, during the XVI century. Copy of a Greek statue of the III century B. C.
- 257-260. **Pergamene Sculptures.** Figures probably after originals from the battle groups which King Attalos I of Pergamon (241-197 B. C.) dedicated on the Acropolis at Athens, at the close of the III century B. C., to commemorate his victories over the Gauls.
257. **Dead Amazon.** From a marble statuette in the National Museum, Naples, after a Pergamene original of the end of the III century B. C.
258. **Dead Persian.** From a marble statuette in the National Museum, Naples, after a Pergamene original of the end of the III century B. C.
259. **Crouching Persian.** From a marble statuette in the Vatican Museum, Rome, after a Pergamene original of the end of the III century B. C.
260. **Gaul at Bay.** From a marble statuette in the Museum of Venice, after a Pergamene original of the end of the III century B. C.

261. **Dying Gaul** (Byron's "Dying Gladiator"). From a marble in the Capitoline Museum, Rome. Probably a copy of a bronze statue dedicated by King Attalos I of Pergamon (241-197 B. C.) in commemoration of his victories over the Gauls. (See 257-260.)
262. **Paniskos** (Little Pan), drawing a thorn from the foot of a satyr. From a Parian marble statuette in the Louvre Museum, Paris, formerly in the Villa Borghese. Probably after a Pergamene original of the III century B. C.
263. **L'Arrotino** (the knife grinder). From a marble found in Rome and now in the Uffizi Gallery, Florence. Once part of a group representing the flaying of Marsyas. (See 264.) Late III century B. C.
264. **The Satyr Marsyas**, suspended by the arms from a tree to be flayed. (See 263.) From a marble in the Louvre. Copy of a statue of the late III century B. C.
265. **Dionysos Received by Ikarios**, so-called. From a marble relief in the British Museum, London. III century B. C.
266. **Votive Relief to Dionysos**, representing part of a Dionysiac procession. From a marble relief in the Uffizi gallery, Florence. Late Greek. (Room 3.)
281. **Zeus in Combat with Three Giants**. From marble relief in the Royal Museum, Berlin, found at Pergamon, Asia Minor, in 1879. Part of the frieze of the great altar on the acropolis of Pergamon, built to commemorate the victories of King Eumenes II (197-159 B. C.) over the Gauls and dedicated to Zeus and Athena.
282. **Reduced Restoration** of the above relief, by Alexander Tondeur of Berlin, colored after the antique manner by Alice Helm French.
283. **Eos, Goddess of Dawn**, formerly called Selene. From a marble relief in the Royal Museum, Berlin. From altar at Pergamon. (See 281.)

285. **The Giant Klytios.** From a marble relief in the Royal Museum, Berlin. From altar at Pergamon. (See 281.)
288. **Head of a Sleeping Fury.** From a marble head in the National Museum, Rome, formerly in the Villa Ludovisi, and known as the Ludovisi Medusa or the Dying Medusa. Probably belonged to a group. The relief ground is a modern addition. Greek, II century B. C.
289. **Female Head (Aphrodite?).** From a marble in the Royal Museum, Berlin, found at Pergamon. Greek, II century B. C.
290. **Head of a Goddess (Aphrodite?).** Formerly called Dione, mother of Aphrodite. From a marble in the British Museum, London. The draped bust is a modern addition and has been removed since the present cast was taken.
291. **Bust of Niobe.** From a marble in the collection of Lord Yarborough, England. Copy of a Greek work attributed to the IV century B. C. (Room 3.)
292. **Niobe and Her Youngest Daughter.** From part of a marble group in the Uffizi gallery, Florence, found in Rome, in 1583, representing the slaying of the children of Niobe by Apollo and Artemis. Copy of a Greek work attributed to the IV century B. C. (Room 3.)
293. **A Daughter of Niobe** (the "Chiaramonti Niobid"). From a marble statue in the Vatican Museum, Rome, found near Rome in the XVI century. Greek, attributed to the IV century B. C. (Room 3.)
294. **The Wrestlers.** From a marble group in the Uffizi Gallery, Florence, found in 1583 with the Niobe group, in Rome. Greek, III century B. C.
295. **Aphrodite, crouching in the bath.** From a marble statue in the Vatican Museum, Rome, found at Prato Bagnato,

near Rome, about 1760. Probably copied from a work of Doidalses of Bithynia, a sculptor of the second half of the III century B. C.

296. **A Goddess** (Aphrodite?). From a marble head in the British Museum, London. Formerly in the Pourtalès collection. Late Greek.
301. **Aphrodite of Melos** (Venus de Milo). From marble of Hellenistic period (c. 300-100 B. C.) in the Louvre, Paris, found on the island of Melos in 1820. Adaptation of an Aphrodite of IV century B. C.
302. **Athlete Tying His Sandal**. Commonly called Jason. From a marble in the Louvre Museum, Paris, brought from Rome. Copy of a late Greek work. (Room 3.)
303. **A Greek Warrior in Action**, commonly known as the Fighting Gladiator, or the Borghese Gladiator. From a marble in the Louvre by Agasias of Ephesos, found at Capo d'Anzio. Greek, late II century B. C. (Now thought to be copy of earlier bronze original, School of Lysippos.) (Room 3.)
304. **Helios, the Sun**. From a colossal marble mask in the Louvre. Probably a Roman adaptation of a Rhodian prototype. (Room 5.)
305. **Polyhymnia, the Muse of the Hymn**, and patroness of pantomime. From a marble in the Louvre Museum, Paris. Copy of a Greek work of the II century B. C. The upper part is by Agostino Penna, a modern Roman sculptor.
306. **Thalia, the Muse of Comedy**. From a marble in the Vatican Museum, Rome, found in 1774 at Tivoli. Copy of a Greek work of the II century B. C.
307. **Portalès or Giustiniani Apollo**. From a marble head in the British Museum, London. Copy of a Greek work of the II century B. C.

308. **Apotheosis of Homer.** From a marble relief in the British Museum, London, by Archelaos of Priene. Found at Bovillæ, near Rome, in the XVII century. In the lowest row, Homer, enthroned, receives the honors of an apotheosis. In the second row is Apollo with the Muses, and in the top row, Zeus. About 100 B. C. (Room 5.)
309. **Homer.** From a marble bust in the Naples Museum. Copy of a Greek ideal portrait, probably of the II century B. C. (Room 24.)
310. **Homer.** From a marble bust in the British Museum, London, found at Baiæ, in 1780. Copy of a Greek ideal portrait, probably of the II century B. C.
312. **Antiochus III, the Great, King of Syria, 222-187 B. C.** From a marble bust in the Louvre Museum, Paris, formerly in Élysée Palace. Long miscalled Julius Cæsar.
321. **A Young Goddess, perhaps Aphrodite or Hebe, but popularly called the Flora Farnese.** From a colossal marble in the National Museum, Naples, found in 1540 in the Baths of Caracalla, Rome. Copy of a Greek work, probably II century B. C. (Room 5.)
Presented by C. F. McKim.
324. **Head of a Girl.** From a statuette of a girl playing knuckle-bones. Original in the Berlin Museum. II century B. C.
325. **Boy Strangling a Goose.** From a marble statue in the Louvre Museum, Paris. Copy of a Greek original of the III century B. C.
326. **Eros, stringing his bow.** From a marble statuette in the British Museum, London, found near Rome. Greek, about II century B. C. Regarded as a copy of an earlier work.

327. **Venus de' Medici.** From a marble statue formerly in the Villa Medici, now in the Uffizi Gallery, Florence. II century B. C.
328. **Torso of a Venus Pudica.** From a marble torso in the Vatican Museum, Rome. II century B. C.
339. **Ariadne, with panther.** From a marble in the British Museum, London. Found at Roma Vecchia, near Rome. Late Greek adaptation of an earlier type. (Room 5.)
340. **Female Figure, standing.** Copy of the same type as 339 without the attributes and with different pose of arms. From a marble in the Louvre Museum, Paris. (Room 24.)
351. **Head of Athena.** From a marble in the National Museum, Athens. Found in the Inner Ceramicus, Athens, in 1874. Probably from a colossal statue by Euboulides (110-83 B. C.). The type, however, goes back to an original of the V century B. C. (Room 3.)
352. **Laokoön of Troy and his sons attacked by serpents.** From a marble group in the Vatican Museum, Rome, by Agesandros, Athanodoros, and Polydoros, of Rhodes. Found on the Esquiline Hill, Rome, 1506. First half of the I century B. C.
356. **Torso of Herakles.** From a marble torso in the Belvedere of the Vatican Museum, Rome, by Apollonios of Athens. Found at theater of Pompey, Rome. The type may possibly go back to the IV century. I century B. C.

The Roman Period

Room 5

371. **Ludovisi Juno, so-called.** Mask from the colossal marble head, probably a Roman portrait. Formerly in the Ludo-

visi collection, and now in the Museo delle Terme, Rome. Probably of the Augustan age (31 B. C.-14 A. D.).

372. **Apollo of Centocelle.** From a marble in the Vatican Museum, Rome, commonly called Adonis, found at Centocelle, 1780. II century A. D.
380. **Terminal Pan,** playing the flute. From a marble statuette in the British Museum, London, found near Civit  Lavinia, in a villa of Emperor Antoninus Pius. Roman imitation of Greek archaic style. Probably II century A. D. (Room 4.)
381. **Vase of Sosibios.** From a sculpture marble amphora in the Louvre Museum, Paris. Relief represents an altar approached on the right by Hermes and on the left by Artemis. Inscribed: "Sosibios, the Athenian, made this." Probably I century B. C.
382. **Votive Relief.** From a marble slab in the Villa Albani, Rome. Late imitation of archaic Greek sculpture. Nike pours a libation to Apollo in the presence of Artemis and Leto. Perhaps a conventional type of votive relief dedicated by victors in musical contests at Athens. (Room 4.)
383. **Bacchic Revel.** From a recut and restored marble relief in the British Museum, London. Found at Roma Vecchia. (Room 4.)
384. **The Portland Vase,** in the British Museum, London. Found about 1585 in the Monte del Grano, near Rome. In the original the figures of the relief are cut in cameo fashion from a thin layer of white glass laid over the dark blue glass of the vase itself. The subject has often been called the wooing of Thetis by Peleus, father of Achilles. I century A. D.
385. **Leg of a Tripod Table** (3 copies). From a marble in the British Museum, London. Roman, II century A. D. The pilaster to which it is attached is modern. (Room 11.)

Roman Portraits

- 404. Portrait Head**, called Julius Cæsar. From the non-pertinent head of a statue in the Louvre Museum, Paris. The face is mainly modern. Roman, I century B. C.
- 405-410. Augustus**, the first Roman emperor (31 B. C.-14 A. D.).
- 405. Young Augustus**. From a marble head in the British Museum, London. Roman, about 48 B. C.
- 406. Augustus**, wearing the civic crown. From a marble bust in the Glyptothek, Munich. Roman, about 27 B. C.
- 407. Augustus**. From a marble bust in the British Museum, London.
- 408. Augustus**, in the toga, addressing the Senate. From a marble statue in the Louvre Museum, Paris. Roman, about 25 B. C.
- 409. Augustus in Armor**, addressing his troops. From a marble statue in the Royal Museum, Berlin. Roman, about 31 B. C.
- 410. Augustus in Armor**, addressing his troops. From a marble statue in the Vatican Museum, Rome. Found in the ruins of the villa of Livia at Prima Porta, near Rome. The central group on the breastplate represents a Parthian giving up to a Roman soldier one of the standards captured from Crassus, symbolizing the subjugation of the Parthians which took place 20 B. C. (Another cast on front Loggia.)
- 411, 412. Tiberius Claudius Nero**, Roman emperor (14-37 A. D.).
- 411. Tiberius**, with civic crown. From a marble head in the Louvre Museum, Paris.
- 412. Tiberius**. From a marble bust in the Villa Albani, Rome.

- 414. Portrait Bust** of a Roman lady, commonly called Klytie, because the flower which forms the base was thought to represent the sunflower into which Klytie was changed. From a marble in the British Museum, London. Roman, early I century A. D. (Room 4.)
- 417, 418. Nero.** Roman emperor (54-68 A. D.).
- 417. Nero.** From a marble head in the British Museum, London.
- 418. Nero,** with military cloak. From a marble bust in the Louvre Museum, Paris.
- 421. Aulus Vitellius,** so-called, Roman emperor, 69 A. D., in military cloak. From a marble bust now removed to the Renaissance Rooms in the Louvre Museum, Paris.
- 426, 427. Trajan,** Roman emperor (98-117 A. D.).
- 426. Trajan.** From a marble bust in the British Museum, London. Found in the Campagna of Rome.
- 427. Trajan.** From a marble bust in the Louvre, Paris.
- 428. Two Griffons,** facing a candelabrum. Relief from a slab in the Capitoline Museum, Rome. Roman decorative composition, II century A. D.
- 430a. Part of an Arabesque Frieze.** From a marble found in the forum of Trajan, Rome. Designed by Trajan's architect, Apollodoros of Damascus, about 114 A. D.
- 430b. Acanthus Decoration,** in high relief. From a marble slab found in the forum of Trajan, Rome. Roman, about 100 A. D.
- 431-445. Reliefs from the Triumphal Arch of Trajan,** which still stands at Benevento. Erected in honor of the Emperor Trajan, in the year 115 A. D., at the beginning of the Via Trajana, which led from Beneventum to Brundisium.

431. Victories sacrificing bulls in honor of the Emperor Trajan.
432. Trajan receiving military candidates.
433. Four figures of priests' assistants.
434. Victory crowning the emperor Trajan.
435. Bacchus, Ceres, Diana, and Silvanus.
436. Mesopotamia commends herself to the mercy of Trajan.
437. Trajan receiving three men, behind whom are Apollo, Hercules, and a sea-god.
- 438-9. Fragments of frieze representing Trajan's triumphal procession upon his return from the Dacian war.
440. Trajan's reception at Rome, by citizens and by Roma, upon his return from the Dacian war.
441. Seven deities welcoming Trajan: Juno, Jupiter, and Minerva in foreground; Mercury, Ceres, Bacchus, and Hercules in background.
442. Germanic chiefs taking the oath of allegiance.
443. River goddess and season, Autumn.
444. Keystone of the arch, with draped female figure.
445. River god and season, Winter.
- 446. Cupids with Garland.** From a terra-cotta bas-relief in the Louvre, Paris. Roman, about I century A. D.
- 447. Sculptured Cinerary Urn.** Tablet on front inscribed: "To the sainted spirit of Tiberius Claudius Heracles; placed by his devoted wife in grateful remembrance." From a marble original. Roman, I century A. D.
- 448. Sculptured Cinerary Urn.** Tablet on one side inscribed: "To the sainted spirits of Quintus Cornelius and Quintus Lucius Saturninus Latro in token of good desert." From a marble in the Louvre Museum, Paris. Roman, II century A. D.

449. **Sculptured Cinerary Urn**, in the form of amphora with lid. From a marble in the South Kensington Museum. Roman, II century A. D.
- 451, 452. **Hadrian**, Roman emperor (117-138 A. D.).
451. **Hadrian**. From a bronze head in the British Museum, London, found in the river Thames.
452. **Hadrian**. From a marble bust in the British Museum, London, formerly in the Villa Montalto.
453. **Antinous**, the favorite of Hadrian. From a fragment of a marble high relief in the Villa Albani, Rome, found in Hadrian's Villa, Tivoli. Roman, II century A. D.
454. **Hermes**, commonly called Antinous of the Capitol. From a marble statue in the Capitoline Museum, Rome. Found in the Villa of Hadrian at Tivoli. Roman, after 131 A. D.
455. **The "Genii of Sleep and Death,"** also called Hadrian and Antinous, or Castor and Pollux. From marbles in the Museo del Prado, Madrid, known as the Ildefonso Group, brought from Rome to the royal chateau at San Ildefonso, Spain, by the wife of Philip V. The youth with the shell is supposed to represent Hypnos, genius of sleep; the youth with the torches, Thanatos, genius of death; the statuette, Persephone or Venus. The Hypnos is a Roman reproduction of a Greek work of the school of Praxiteles; the Thanatos, of the school of Polykleitos.
456. **Youth Holding a Horse**, followed by a dog. From a marble relief in the British Museum, London, found in Hadrian's Villa, Tivoli, about 1769. Probably executed in the time of Hadrian in imitation of a relief of the V century B. C. (Room 3.)
457. **Marcus Aurelius Antoninus**, Roman emperor (161-180 A. D.). From a marble bust in the Louvre, Paris.

458. **Lucius Verus**, Roman emperor with Marcus Aurelius (161-169 A. D.). From a colossal marble bust in the Louvre Museum, Paris.
459. **Commodus**, Roman emperor (180-182 A. D.). From a marble head in the British Museum, London.
460. **Lucius Septimius Severus**, Roman emperor (193-211 A. D.), in tunic and military cloak. From a marble bust in the British Museum, London.
461. **Portrait Head**, called Didius Julianus, Roman emperor (193 A. D.). From the non-pertinent head of a statue in the Cassel Museum, Prussia.
471. **Bust of a Bearded Man**, wearing a crown or turban. From a bronze in the Louvre Museum, Paris. Roman, III century A. D.
472. Impressions from antique and modern gems: Portraits of Roman emperors and empresses, figures from Greek mythology, Greek heroes, legislators, philosophers, and kings, Greek and Latin authors, and medieval and modern characters. *Presented by Fritz von Frantzius, 1912.*

Bronzes from Herculaneum and Pompeii

ROOMS 11 AND 13

THE HIGINBOTHAM COLLECTION of bronzes from Herculaneum and Pompeii was presented to the Art Institute by Harlow N. Higinbotham in 1893. All the objects in the collection are reproductions in facsimile of the statues, busts, and examples of ornament found in the XVIII century on the sites of the ancient cities of Herculaneum and Pompeii, and preserved in the Naples Museum. These cities were destroyed by the eruption of Mt. Vesuvius, A. D. 79. Herculaneum was buried in volcanic mud and Pompeii in ashes and pumice stone, and the bronzes from the latter may be distinguished by their green color, while those from Herculaneum are nearly black. The following bronzes, unless

they are marked Pompeii, were found at Herculaneum, 1750-1759. Nearly all of them were probably executed during the Roman period; but when they are plainly copies of earlier Greek work, the date of the Greek prototype only is given.

501. **Archaic Apollo** or Athlete. Bust severed from a statue. Probably an original Greek work, late VI century B. C.
502. **Bearded Dionysos**, formerly called Plato. Bust. Copy of a Greek work, early IV century B. C. (Room 56.)
503. **Doryphoros** (spearman). Bust. Signed by Apollonios of Athens, son of Archias, in characters of the I century B. C. Copy of the head of the Doryphoros of Polykleitos (V century B. C.). (See 107.)
504. **Amazon**. Bust, copy of a Polykleitan work of the V century B. C.
505. **Hermes**, or a young athlete. Bust. Greek, III century, B. C.
506. **Young Athlete**, with disfigured ears of a boxer. Bust. Greek, IV century B. C.
507. **Young Ephebus with Short Curls**. School of Polykleitos of Argos, 420 B. C.
508. **Head with Turban**, miscalled Archytas. Late Greek.
509. **Portrait Bust**, miscalled Heraclitus. Late Greek.
510. **Portrait Bust**, miscalled Democritus. Late Greek.
- *511. **Youth with Clasped Chlamys** (cloak). Bust. Late Greek.
512. **Seleucus I. Nicator**, King of Syria (306-281 B. C.). Bust.
513. **Portrait Bust**, called Ptolemy II, Philadelphos, King of Egypt (285-247 B. C.).
- *514. **Portrait Bust**, called Ptolemy VIII, Lathyros, King of Egypt (117-107 and 89-81 B. C.).

515. **Portrait Bust**, called Ptolemy IX, Alexander, King of Egypt (107-89 B. C.).
516. **A Priest of Isis**. Bust. Roman.
517. **Portrait Bust**, called Sulla. Roman.
- *518. **Head of a Roman Flamen**. The neck and shoulders are restorations. Roman.
519. **Portrait Bust**, called Aulus Gabinius. Late Greek.
520. **Portrait Bust**. Erroneously called Seneca and Piso. Late Greek.
521. **Demosthenes**. Small bust (in case). Greek, I century B. C.
522. **Demosthenes**. Small bust (in case). Greek, I century B. C. The inscribed name on this bust served to identify all other antique portraits of Demosthenes.
523. **Epicurus**. Small bust (in case). Late Greek.
524. **Epicurus**. Small bust (in case). Late Greek.
525. **Hermarchos**. Small bust (in case). Late Greek.
526. **Metrodoros**. Small bust (in case). Late Greek.
527. **Zeno**. Small bust (in case). Late Greek.
528. **A Roman Lady**, called Agrippina. Small bust (in case).
529. **Portrait Bust**, called Agrippina. From Pompeii.
530. **Statue of a Woman**. Copy of Greek work, V century B. C. (Room 8.)
531. **Statue of a Woman**. Copy of Greek work, V century B. C.
532. **Statue of a Woman**. Copy of Greek work, V century B. C. (Room 8.)
533. **Statue of a Woman**. Copy of Greek work, V century B. C.

534. **Statue of a Woman.** Copy of Greek work, V century B. C.
535. **Statue of a Woman.** Copy of Greek work, V century B. C.
536. **Athlete.** Statue. Greek. Copy of a Greek work, III century B. C.
537. **Athlete.** Antique copy, with some variation, of the original of preceding statue.
538. **Seated Hermes.** Statue. Greek, III century B. C.
539. **Sleeping Faun.** Statue. Late Greek.
540. **Drunken Faun.** Statue. Late Greek.
541. **Gazelle or Fawn.** Statue.
542. **Gazelle or Fawn.** Statue.
543. **Apollo, with a plectrum.** Statue. Found at Pompeii, 1817. Probably a copy of a Greek work of the V century B. C. (Room 8.)
544. **Apollo, having shot an arrow.** Statue. Pompeii. Probably copy of a Greek work of the end of the IV century B. C.
545. **Boy Faun with wineskin.** Statuette. Served as water-spout of a fountain. Found at Pompeii, 1880.
546. **Drunken Seilenos.** Statuette. Apparently designed for an ornamental stand. Pompeii.
547. **An Angler.** Statuette. A fountain ornament, probably copied from a Greek work of the II century. Pompeii.
548. **Alexander the Great.** Equestrian statuette, probably copied from a battle group by Lysippos, a contemporary of Alexander.
549. **Cupid with a Dolphin on left shoulder.** Statuette. A fountain ornament. Pompeii, 1880.
550. **Cupid with a Goose.** Statuette. Centerpiece of a fountain. Pompeii, 1880.

551. **Venus** at her toilet. Statuette. The left hand held a mirror. From Nocera, near Pompeii.
552. **Apollo**. Small statuette. From Pompeii. (In case.)
553. **Satyr** playing the flute. Statuette. The flute is lost. Under the right foot is a scabellum on which the player beats time. Copy of Greek work of about 300 B. C. (In case.)
554. **Dancing Faun** with thyrsus. Small statuette. (In case.)
555. **Fortuna or Dancer**. Statuette, with inlaid silver ornaments. (In case.)
556. **Fortuna or Isis**. Called also Abundance. Statuette. Egyptian crown, silver-plated. Inlaid silver and copper ornamentation or pedestal. (In case.)
557. **Venus Detaching Her Sandal**. Small statuette. Bracelets and anklets of gold. (In case.)
- *558. **Seilenos** astride a wineskin. Statuette. The centerpiece of a fountain. Greek, II century B. C.
- 559-562. **Four Statuettes from a Fountain Basin**. (In case.)
559. Seilenos with a panther.
560. Same subject. Left hand modified, showing palm.
561. Seilenos with a wineskin.
562. Same subject, with right hand raised.
- *563-572. **Ten Statuettes from a Fountain Basin**. Greek, II century B. C.
563. Young Faun, with wineskin on right shoulder and drinking horn.
564. Same subject, reversed.
565. Boy. Right hand resting on mask.

566. Same subject, reversed.
567. Boy. Right hand resting on vase.
568. Same subject, reversed.
569. Boy, with vase on right shoulder.
570. Same subject, reversed.
571. Boy, with dolphin under right arm.
572. Same subject, reversed.
- 576. Gladiator's Helmet.** The reliefs represent scenes of the siege of Troy.
- 577, 578. Gladiator's Greaves.** The decorations are Bacchic masks, etc.
- 579, 580. Steelyards,** with female head for weight. Pompeii. (In case.)
- 581. Bacchic Tripod,** composed of three satyrs supporting bowl with openwork top.
- 582. Tripod.** Sphinxes perched on leopards' legs. The clumsily executed pan is a non-pertinent addition. Often erroneously said to be from Temple of Isis in Pompeii.
- 583. Bronze Bedstead,** misrestored as a bisellium (double seat). Found in fragments at Pompeii. The original has recently been correctly put together as a bedstead.
- 584. Hanging Lamp,** with three burners on ends of long tubes radiating from bowl. Busts and festoons on bowl between tubes.
- 585. Lamp Stand.**
- 586. Lamp Stand.**
- 587. Lamp Stand.**

588. **Extension Lamp Stand.**
589. **Lamp**, with bat handle. Two burners.
590. **Lamp**, with dancing faun on lid. Two burners. From Pompeii. (In case.)
591. **Lamp**, with figure standing on lid of central opening. Two burners. Floral handle. From Pompeii. (In case.)
592. **Lamp**, small. Boy with goose on lid. Two burners. From Pompeii.
593. **Candlestick**, with stem formed of a cupid on a dolphin, diving. From Pompeii. (In case.)
594. **Handle** of a bronze vessel, springing from a mask. From Pompeii. (In case.)
595. **Handle** of a bronze vessel. From Pompeii. (In case.)
596. **Handle** of a bronze vessel. (In case.)
597. **Handle** of a bucket. Winged hermaphrodite standing on the head of a cupid holding an eagle. From Pompeii. (In case.)
598. **Cup**, with figures in floral arabesque representing the Iliad and the Odyssey. Original of silver. (In case.)
599. **Cup**, with one handle, bell mouth, no stem. Ivy design. Original of silver. From Pompeii. (In case.)
600. **Cup**, similar to 599. Grapevine design. From Pompeii. (In case.)
601. **Cup**, with ivy design. From Pompeii. (In case.)
602. **Cup**, mate to 601. (In case.)
603. **Kantharos**. From silver cup with high relief decoration of cupids on centaurs. (In case.)
604. **Cup**, mate to 603. (In case.)

605. **Rhyton.** Cup in form of stag head. (In case.)
606. **Rhyton.** Cup in form of dog head. (In case.)
607. **Ewer.** Decorated with half figures of bacchante and siren. From Pompeii. (In case.)
608. **Ewer,** decorated with an eagle. (In case.)
609. **Ewer,** decorated with horse head and mask. (In case.)
610. **Ewer,** with handle in the form of a nude satyr peeping down the orifice. (In case.)
611. **Ewer,** with coral handle, figure of infant below and two goats at top. (In case.)
612. **Ewer,** with handle in form of a boy in a lion skin.
613. **Ewer.** Handle decorated above with mask, below with lion's paw. Pompeii patina. (In case.)
614. **Ewer.** Body gadrooned. Handle, a long-tailed dragon or wyvern.
615. **Narcissus,** so-called. Statuette. Found at Pompeii, 1862.
616. **Dancing Faun.** Statuette. Found in Casa del Fauno, Pompeii, 1831.
617. **Bust of a Woman,** formerly called Sappho. Severed from a statue. Greek, IV century B. C.
618. **Bust of a Woman,** formerly called Berenice. Late Greek. (Room 56.)
619. **Lucius Cæcilius Jucundus,** a Pompeiian banker and usurer. Head. Roman. Found at Pompeii, 1875.
620. **Nike (Victory).** Springing from a globe, with extended wings. Found at Pompeii, 1823.

Note—For other reproductions of Greek and Roman Sculpture, mostly plaster or terra-cotta copies of architectural, decorative or monumental work, see 1001 *et seq.*, in the Blackstone Collection. There are also the following reproductions in bronze and marble:

625. The Borghese Faun. Bronze reproduction of a marble statue formerly in the Villa Borghese, and now in the Museo delle Terme, Rome. Found near Monte Calvo, near Rome. Copy or adaptation of a Greek bronze, end of the IV century B. C. (Room 11.)

Presented by H. N. Higinbotham, 1893.

626. Nike untying her sandal. Marble copy of a relief from the parapet of the temple of Nike Apteros on the Acropolis at Athens. Now in the Acropolis Museum. Athenian, V century B. C. (Room 56.)

Presented by William E. Doggett.

627. The Young Augustus. Marble copy by Larkin Goldsmith Meade of a marble head in the Vatican Museum, Rome. (Room 37.)

Presented by S. M. Nickerson, 1900.

CASTS OF ITALIAN SCULPTURE

Renaissance and Modern

XV Century

Unknown Sculptors.

628. Dante Alighieri (1265-1321). From a bronze bust formerly at Parma, now in the Naples Museum. (Central hall.)

629. An Old Man. Head. (Fullerton Hall entrance.)

630. An Old Woman. From a bronze bust in the National Museum, Florence. (Central hall.)

631. A Young Woman. From a marble bust, once colored, in the Louvre Museum, Paris, known as "La femme inconnue." Attributed to Francesco Laurana (died about 1501). (Fullerton Hall entrance.)

632. Princess of Naples, so-called. Terra-cotta copy of a colored marble bust in the Royal Museum, Berlin, formerly in the Palazzo Strozzi, Florence. Various attributed. (Central hall.)

633. A Young Woman. From a terra-cotta copy of a colored bust of wood in the Louvre Museum, Paris. (Central hall.)

634. Head of a Woman. (Fullerton Hall entrance.)

***635. Madonna and Child.** From the relief on a marble altar front in Westminster Abbey, London. (Ground floor.)

Banco, Nanni d' Antonio di—Florentine, c. 1373-1421.

*636. **Head of an Angel.** From a figure in high relief in a composition representing the Assumption of the Virgin. The original is on the tympanum of a door of the cathedral in Florence. 1407-1409.

Benedetto da Majano—Florentine, 1442-1497.

637. **Pietro Mellini.** From a marble bust in the National Museum, Florence. Signed and dated 1474. (Fullerton Hall entrance.)

638. **Young St. John the Baptist.** From a marble statue formerly in the Palazzo Vecchio, now in the National Museum, Florence. 1475-1481. (Central hall.)

Desiderio da Settignano—Florentine, 1428-1464.

639. **Child's Head.** From a marble bust owned by Gustave Dreyfus, Paris. (Central hall.)

640. **Laughing Child.** From a marble bust owned by Dr. Müller, Vienna. (Central hall.)

*641. **Madonna and Child.** From a marble relief in the National Museum, Florence.

Donatello (Donato di Niccolò di Betto Bardi)—Florentine, 1386-1466.

643. **St. George.** From a marble statue in the National Museum, Florence. It formerly stood in a niche on the exterior of the church of Or San Michele, Florence, where it has been replaced by a copy in bronze. 1416. (Room 8.)

644. **David, with head of Goliath.** Bronzed terra-cotta copy of a bronze statue in the National Museum (Bargello), Florence. 1425-1432. (Room 8.)

*646. **Child Angels singing and playing** on musical instruments (twelve panels). From gilt bronze reliefs on the high altar of the Basilica of Sant' Antonio (Il Santo) at Padua. Executed by Donatello and various pupils under his direction in Il Santo, 1444-1453. (See also 1032.)

Ferrucci, Francesco di Simone—Florentine, 1437-1493.

*647. **Barbara Manfredi**. Mask from the recumbent marble statue on her tomb in the church of SS. Biagio e Girolamo, Forlì. 1467-1480.

Ghiberti (Lorenzo di Cione Buonaccorso)—Florentine, 1378-1455.

*648. **Sibyl**. From a figure on the east gate of the Baptistry of San Giovanni, Florence. 1424-1452.

*649. **Joshua**. From a figure on the east gate of the Baptistry of San Giovanni, Florence. 1424-1452.

Pollaiuolo, Antonio del—Florentine, 1429-1498.

650. **Young Cavalier**. From a terra-cotta bust in the National Museum, Florence. Various attributed. Perhaps a portrait of Giuliano de' Medici. (Central hall.)

652. **Young Nobleman**. From a terra-cotta bust in the National Museum, Florence. Various attributed. Perhaps a portrait of Piero di Lorenzo de' Medici. (Central hall.)

Antonio Rossellino (Antonio di Matteo di Domenico Gamberelli)—Florentine, 1427-1478?

*653. **Young Jesus**. From a low relief in black stone in the Louvre, Paris. Executed about 1440.

654. **Young Girl**, the master's frequent model. From a marble bust in the National Museum, Florence. (Central hall.)

Verrocchio (Andrea di Michele Cione)—Florentine, 1435-1488.

655. David, with the head of Goliath. Bronzed terra-cotta copy of a bronze statue in the National Museum, Florence. Purchased in 1476 by the conservators of the Palazzo Vecchio della Signoria from Lorenzo and Giuliano de' Medici. (Central hall.) (See also 1040.)

XVI Century

Unknown Sculptors.

656. A Saint. From a terra-cotta bust in the Victoria and Albert Museum, London. Formerly attributed to Donatello. (Central hall.)

***657. St. Cecilia**, so-called. From a stone relief in the collection of the Earl of Wemyss, London. Formerly attributed to Donatello.

***659. Head of Julius Cæsar**, so-called. From a marble relief in the Louvre. Formerly attributed to Donatello.

***660. Bust of a Young Victor**. From a marble high relief in the National Museum, Florence.

661. Head of a Girl. From a colored wax bust in the Wicar Museum, Lille, France. About 1600. (Central hall.)

Michelangelo Buonarroti—Florentine, 1475-1564.

687. David. From the head of a colossal marble statue in the Academy, Florence. Originally erected, in 1504, in the Piazza della Signoria, Florence. (Room 57.)

***688. Madonna and Child**. From a marble bas-relief in the Royal Academy, London. Circular medallion. Between 1500 and 1510.

689, 690. Captives. From marble statues in the Louvre, Paris, made for the uncompleted tomb of Pope Julius II at San Pietro in Vincoli, Rome, c. 1513-1516. The four captives were symbols of the arts. (Room 50.)

691. Moses. From a colossal marble statue in the church of San Pietro in Vincoli, Rome, designed for the tomb of Julius II, which was never erected. (Room 50.)

692. Apollo. From an unfinished marble statue in the National Museum, Florence. Made for a present to Baccio Valori, Papal Commissioner during the siege of Florence, 1529-1530. About 1512. (Room 50.)

693. Cupid, without wings. From a marble statue in the South Kensington Museum, London. About 1497. (Room 50.)

694. Tomb of Lorenzo de' Medici, Duke of Urbino. The marble original is in the church of San Lorenzo, Florence. The statue of the duke, seated in a niche, is called "Il Penseroso," the thinker. The two reclining figures represent Dawn and Twilight. 1521-1535. (R. 50.)

695. Tomb of Giuliano de' Medici, Duke of Nemours. The original, of marble, in the church of San Lorenzo, Florence, is a companion to No. 694. In a niche is the seated figure of the duke. The two reclining figures represent Day and Night. 1521-1535. (Room 50.)

697. Head of Lorenzo de' Medici. From the head of the figure of Lorenzo on the tomb described above. (R. 17.)

Michelangelo, School of.

700. Jason with the fleece. From marble statue in the Victoria and Albert Museum, London.

Giovanni da Bologna (Prob. Jehan Boulogne, b. Douai, Flanders)—Florentine school, 1524-1608.

701. Mercury. From a bronze statue in the National Museum, Florence, formerly in the Villa Medici garden,

Rome. The god is poised on the breath of the South-west Wind. 1574. (Central hall.)

Cellini, Benvenuto—Florentine, 1500-1571.

702. Perseus with the head of Medusa. Colored cast from the wax model in the National Museum, Florence. 1545. (Central hall.)

Danti, Vincenzo—Florentine, 1530-1576.

***703. Door of a Wall Safe**, with figures in relief. From bronze original in the National Museum, Florence.

Sansovino (Jacopo Tatti)—Florentine, 1477-1570.

704. Bacchus. Terra-cotta copy of the marble in the National Museum, Florence. About 1513. (Central hall.)

Modern

Canova, Antonio—Venetian, 1757-1822.

711. Bust of Calliope. Original presented by Canova to Professor Rosini of Pisa. (Room 20.)

712. Venus. Copy in marble of a marble statue of Venus coming from the bath. Original in the Pitti Palace, Florence. (Room 37.)

Presented by Mrs. Perry H. Smith, 1891.

Bastianini, Giovanni—Florentine, 1830-1868.

721. Girolamo Benivieni, Florentine poet, friend of Savonarola. Original of terra-cotta in the Louvre. (Purchased as Renaissance sculpture.) (Central hall.)

Benzoni, Giovanni Maria—Italian, 1809-1873.

724. Flight from Pompeii. Group of three figures in marble. Signed G. M. Benzoni, Roma, 1873. (Room 37.)
Presented by Samuel M. Nickerson, 1900.

Note—For other reproductions of Italian sculpture, see No. 1031 ff. in the Blackstone Collection.

CASTS OF MODERN FRENCH SCULPTURE

FRENCH RENAISSANCE SCULPTURE, with some examples of earlier and later work, is catalogued in the collection of French Historic Sculpture, included in the Blackstone collection. See numbers 1051-1174.

Houdon, Jean Antoine—French, 1741-1828.

731. Diana, the Huntress. From a bronze statue in the Louvre, Paris. (Room 35.)

732. Voltaire. From a marble statue in the vestibule of the Comédie Française, Paris. (Stairway.)

***733. Molière.** From a marble bust in the Comédie Française, Paris.

734. Joel Barlow. From a marble bust owned by Peter T. Barlow, New York. (Central hall.)
Presented by Peter T. Barlow, 1914.

735. George Washington. Bronze statue. From original in the state capitol, Richmond, Va. (Main entrance.)

736. Lafayette. Bronze bust. Signed Houdon, 1791. (Room 57.)

Presented by Mrs. S. E. R. Fitzwilliam, 1917.

Unknown Sculptors.

***738. Return from the Chase.** Low relief. From a marble in the Louvre, Paris.

***739. A Marriage.** From a low relief in the Louvre.

Giraud, Jean Baptiste—French, 1752-1830.

***741. Phalanthus and Ethra.** From a wax low relief in the École des Beaux-Arts, Paris.

Bosio, François Joseph—French, 1769-1845.

744. Henry IV of France as a child. Electrotype copy, silvered, of a silver replica in the Louvre, of the marble original in the Château de Pau. (Room 37.)

Antommarchi, Dr. C. François—French (Corsican), 1780-1838.

745. Mask of Napoleon I. From a cast taken from his face after death by Dr. Antommarchi, 1821. (Balcony of Room 20.)

Barye, Antoine Louis—French, 1796-1875.

746. Jaguar Devouring a Hare. From a bronze group in the Louvre, Paris. (Room 35.)

747. Lion Crushing a Boa. From a bronze group in the garden of the Tuileries, Paris. Cast in 1885. Signed Barye, 1832. (Room 20.)

748. Dog and Tortoise. Small bronze. Signed A. L. Barye. (Room 34.)

Presented by Jules Berchem, 1907.

Cain, Auguste Nicolas—French, 1822-1894.

***761. Rhinoceros Attacked by Tigers.** From a bronze group in the garden of the Tuileries, Paris. Signed A. Cain, 1882.

***762. Lion Strangling a Crocodile.** From a bronze group in garden of the Tuileries, Paris. Signed A. Cain, 1888.
Presented by the artist, 1893.

Gérôme, Jean Léon—French, 1824-1904.

766. Anacreon, with infants Bacchus and Cupid in his arms. Bronze statuette group. Signed J. L. Gerome [and] F. Barbedienne, Fondateur, Paris. (R. 34.) (See illus.)
Presented by G. LeB. Barbedienne, Paris, 1893.

Chapu, Henri Michel Antoine—French, 1833-1891.

767. Joan of Arc. From a marble statue in the Luxembourg, Paris. 1868. Signed Chapu. (Stairway.)

Frémiet, Emmanuel—French, 1824-1910.

769. Man of the Stone Age. From a figure executed

for the Jardin des Plantes, Paris, 1872. Signed Frémiet, with title, "Age de la Pierre," and the words "Le crâne et les armes sont copiés sur des objets de l'époque." ("Skull and arms from authentic documents.") (Room 57.)

770. The Wounded Dog. 1850. Plaster cast of a bronze in the court of the Luxembourg, Paris. Signed E. Frémiet. (Room 35.)

Dubois, Paul—French, 1829-1905.

772-775. Allegorical Tomb Figures, from bronze originals on the tomb of General Lamoricère in the Cathedral of Nantes, France.

772. Charity. (Room 56.)

773. Meditation. (Room 57.)

774. Military Courage. (Room 56.)

775. Faith. (Room 57.)

Cros, Henri César Isidore—French, 1840-1907.

777. George Washington. Bronze colossal bust. Signed H. Cros, Sc., Paris, 1875. (Ground floor.)
Presented by the Field Museum of Natural History, 1905.

Falguière, Alexandre Jean Joseph—French, 1831-1900.

778. Diana. From the original model of a marble statue first exhibited in Paris in 1891. (Room 56.)

Delaplanche, Eugène—French, 1836-1891.

779. Security. From a bronze group in the Hôtel de Ville, Paris. Signed E. Delaplan., 1883. (Central hall.)

Barrias, Ernest Louis—French, 1841-1905.

93.185

781. The First Funeral. From a marble group now in the Palais des Beaux-Arts (Petit Palais), Paris. Signed E. Barrias, 1883. (Central hall.)

782. Mozart as a Child. Bronze statuette. Facsimile of a bronze in the Luxembourg Museum, Paris. Signed E. Barrias, 1883. (Room 35.)

Idrac, Jean Antoine Marie—French, 1849-1885.

783. Salammbô, title character of a novel by Gustave Flaubert. From a marble statue in the Luxembourg, Paris. Signed A. Idrac, 1881. (Room 56.)

Massoule, André Arthur Paul—French, 1851-1901.

784. An Ancestor. From a bronze statue owned by the city of Paris. A Gaul with foot on a Roman standard, examining a sword. Signed A. Massoule. (Room 57.)

Rodin, Auguste—French, 1840-1917.

785. A Citizen of Calais surrendering the keys of the city. From one of six bronze figures of a monument erected at Calais, France, in 1895, representing a scene at the surrender of the town to Edward III of England in 1347. Signed A. Rodin. (Central hall.)

Mercié, Antonin—French, 1845-1916.

***790. Quand Même** ("In spite of all—"). From the model for a proposed bronze monument to commemorate the heroic defense of Belfort by Col. Denfert-Rochereau during the Franco-Prussian war (1870-71). The group was erected in the garden of the Tuileries, Paris. Signed Mercié.

791. David Victor. From a bronze statue in the Luxembourg, Paris. 1876. (Room 35.)

Saint-Marceaux, René de, French, 1845—.

792. Genius Guarding the Secret of the Tomb. From a marble statue in the Luxembourg, Paris. Signed St. Marceaux, 1879. (Room 50a.)

BELGIAN, GERMAN, SCANDINAVIAN, BRITISH, AND RUSSIAN SCULPTURE

Works in Bronze and Reproductions in Plaster

Belgian

Meunier, Constantin—Belgian, 1831-1905.

811. The Hammerman (Le Marteleur). Bronze. Signed C. Meunier. (Room 35.) (See illus.)

Purchased from the W. Moses Willner Fund, 1920.

German

Vischer, Peter, the Elder—German, c. 1455-1529, or Peter the Younger, c. 1487-1528.

831. King Arthur. From one of the bronze statues of the tomb of Maximilian I in the Franciscan Church at Innsbruck, 1513. (Room 8.)

Unknown Sculptor—German, XVI century.

832. The Nuremberg Madonna. From a wooden statue in the Germanic National Museum, Nuremberg, Bavaria. Originally in the Frauenkirche (Church of the Virgin), Nuremberg. Conjecturally attributed to Hans Vischer of Nuremberg, who died after 1549. (Central hall.)

Rauch, Christian Daniel—German, 1777-1857.

***841. Frederick the Great Monument**. A reduced copy in bronze on the scale of one-eighth. The original in Berlin "Unter den Linden" (bronze figure and panels on granite pedestal) is forty-four feet high. It was designed and executed between 1839 and 1851.

Presented by Thies J. Lefens, William C. Seipp, Edward G. Uihlein, Leo Ernst, John A. Orb, Rudolph Brand, George Bartholomae, and Charles H. Wacker, 1894.

***842. Frederick the Great**. A reduced copy in bronze of equestrian statue on the monument of Frederick the Great in Berlin. Scale of one-fourth. (See 841.)

Presented by M. A. Ryerson and C. L. Hutchinson, 1890.

Stuck, Franz von—German, 1863—.

845. Amazon. Bronze statuette. Signed Franz von Stuck. (Room 34.)

Presented by Fritz von Frantzius, 1912.

846. The Athlete. Bronze statuette. Signed Franz Stuck. (Room 34.)

Presented by Robert H. Allerton, 1915.

Note—For other reproductions of German sculpture, see Nos. 1024-1025 in the Blackstone Collection.

Scandinavian

Thorvaldsen, Bertel—Danish, 1770-1844.

854. Venus Victrix. From a marble statue, completed in 1816, a cast of which is in the Thorvaldsen Museum, Copenhagen. (Ground floor.)

Eriksson, Christian—Swedish, 1858—.

861. Carl von Linné (Linnæus) (1707-78). From a marble high relief in the National Museum, Stockholm. Signed Chr. Eriksson, Paris, 1890. (Central hall.)

Presented by P. S. Peterson, 1893.

Hasselberg, Per—Swedish, 1850-1894.

862. The Snowdrop. Nude female figure. Plaster. (Central hall.)

Presented by S. E. Gross, 1893.

British

Gibson, John—English, 1790-1866.

877. Venus. From a marble statue in the possession of Joseph Neeld, England. (Ground floor.)

Joy, Albert Bruce—Irish, 1842—.

881. Edward White Benson (1829-96), 93d Archbishop of Canterbury. Wax composition bust. Signed Albert Bruce Joy, Sculp., 1885. (Central hall.)

Presented by the artist, 1893.

Thornycroft, William Hamo—English, 1850—.

- 882. Teucer**, brother of Ajax, a hero of the Trojan war. Bronze statue, 1881. Duplicate of statue in the Tate Gallery, London. Signed Hamo Thornycroft, Rome, 1884. (Room 35.) (See illustration.)
Presented by George A. Armour, 1891.

Russian

Troubetzkoy, Paul—Russian, 1866—.

- 890. Danseuse** (Mlle. Svirsky). Bronze statuette. Signed Paul Troubetzkoy, 1911. (Room 34.)
Purchased from the Augusta Mannheimer Fund, 1912.
- 891. Mother and Child**. Bronze statuette. Signed Paul Troubetzkoy, 1899. (Room 34.)
Purchased from the B. Loewenthal Fund, 1912.
- 892. Little Girl with Dog**. Bronze statue. Signed Paul Troubetzkoy, 1911. (Room 35.) (See illus.)
Purchased from the H. J. Willing Fund, 1912.

AMERICAN SCULPTURE

Works in Marble and Bronze and Reproductions in Plaster

Boyle, John J.—American, 1852-1917.

897. Return from the hunt. Bronze. Signed J. J. Boyle, Sc. (Room 56.) *Presented by Mrs. John J. Boyle, 1919.*

Polásek, Albin—American, 1879—.

898. Frank G. Logan. Bronze bust. Signed Albin Polasek. (Room 35.) *Presented by the artist, 1920.*

899. Charles W. Hawthorne. Bronze bust. Signed Albin Polasek. (Room 56.)
Purchased from the Frank G. Logan Fund, 1917.

900. The Sower. Bronze, heroic size. (R. 35.) (See illus.)
Presented by the Friends of American Art, 1916.

Beach, Chester—American, 1881—.

901. My Wife, Eleanor. Marble head. Signed C. Beach, 1911. (Room 54.)
Presented by the Friends of American Art, 1915.

Manship, Paul—American, 1886—.

902-903. Indian and Pronghorn Antelope. Bronze. Signed Paul Manship, 1914. (Room 26.)
Presented by the Friends of American Art, 1914.

904. Dancer and Gazelles. Bronze. Signed Paul Manship, 1916. (R. 54.) (See illus.)
Presented by the Friends of American Art, 1916.

Ward, John Quincy Adams—American, 1830-1910.

***908. The Pilgrim.** From heroic size bronze statue in Central Park, New York.

***909. A Student.** From heroic size bronze statue, detail of Garfield monument, in Washington.
Presented by the artist, 1899.

Hartley, Jonathan Scott—American, 1845-1912.

910. George Inness (1825-94). Bronze bust, inscribed:

George Inness, Painter, aetat. 66, 1891. J. S. Hartley fecit. (Room 51.)

Presented by Edward B. Butler, 1913.

Greenough, Horatio—American, 1805-1852.

911. Abdiel, the Faithful Angel. Marble bust. (Room 37.)

Presented by Elizabeth H. Bartol, Boston, 1894.

Rogers, Randolph—American, 1825-1892.

912. The Lost Pleiad. Marble statue. Signed Randolph Rogers, Rome. (Central hall.)

Presented by Mrs. E. S. Stickney, 1889.

913. Nydia. Marble statue. Signed Randolph Rogers, Rome, 1858. (Central hall.)

Bequest of Mrs. Uri Balcom, 1896.

914. Young Psyche. Marble head. Executed in Florence. (R. 37.) *Presented by Samuel M. Nickerson, 1900.*

Volk, Leonard W.—American, 1828-1895.

916. Abraham Lincoln. Bronze bust. Signed L. W. Volk, Sculptor, 1860. (Room 56.)

Bronze presented by Jules Berchem from a plaster cast presented by Robert T. Lincoln, 1909.

918. Face and Hands of Abraham Lincoln. Bronze. From plaster casts from life. The cast for the mask was made in Chicago in April, 1860; casts of the hands somewhat later. (In small case, Room 56.)

Presented by the artist, 1891.

Kemeys, Edward—American, 1843-1907.

920. Sitting Bull, Sioux chief (1837-1890). Bronze bust. (Room 56.) *Presented by Bryan Lathrop, 1913.*

921. Coyote. Bronze. Signed Edward Kemeys. Gunsaulus hall.)

922. Still Hunt. Mountain lion. Plaster. (Room 20.)

Presented by the Field Museum of Natural History, 1910.

Kemeys, Edward (continued):

923-953. Animals. Small figures in bronze, signed and copyrighted. (Gunsaulus hall.)

Presented by Margaret S. Watson, Anita McCormick Blaine, Thomas D. Jones, Cyrus H. McCormick, Stanley McCormick, 1903-1906.

923. **Still Hunt.** A jaguar, crouching.

924. **Playing Possum.** An opossum, apparently asleep, watched by a wildcat.

925. **A Grizzly Grave Digger.** Bear with carcass of Rocky Mountain sheep.

*926. **Battle of the Bulls.** Buffalo.

*927. **Deer and Panther.**

928. **A Mountaineer.** Rocky Mountain sheep.

*929. **Locked in Death.** Deer and jaguar.

930. **Fast in the Coils.** Jaguar and serpent.

*931. **The Soul of Contentment.** Bear.

*932. **While the Mother Sleeps.** Female jaguar with cubs.

933. **Raccoon.** Frog under foot.

934. **Opossum.**

935. **Wolf.**

936. **Deer,** two lying down.

937. **Buffalo.** Buffalo mask remarque.

938. **Mountain Lion.**

939. **Mountain Lion and Lizard.**

940. **Bear,** standing upright.

941. **Deer** with large antlers, standing.

942. **Bear** sitting.

943. **Bear** standing, with right forepaw upraised. Dead deer remarque.

*944. **Two Tigers.**

945. **Tiger.** A nude boy is drawing the animal down by a cord twisted around its upper jaw.

946. **Peacock and Sleeping Rabbit.**

947. **Lion.**

948. **The Rogue Elephant.**

949. **Wolf at Bay.**

950. **Panther** on rock. Ink-well.
951. **Fox and Rabbit.**
952. **Mad Panther.**
953. **Watching the Beaters.**

Two Colossal Lions, flanking the main entrance at the Art Institute. Bronze. Signed Kemeys, 1893, with fox head and circle remarque.

Presented by Mrs. Henry Field, 1893.

Bringinghurst, Robert Porter—American, 1855—.

954. **Awakening Spring.** Young woman standing. Plaster. (Central hall.)

Presented by the artist, 1898.

Saint-Gaudens, Augustus—American, 1848-1907.

955. **Jules Bastien-Lepage**, the painter (1848-84). Low relief. Signed Augustus Saint-Gaudens fecit. (Room 34.)

Presented by Sara Hallowell, 1908.

956. **Amor: Caritas.** Angel in high relief holding a tablet overhead bearing the words "Amor . Caritas." Signed with name and date, 1887. Plaster cast. The same figure in bronze is in the Luxembourg, Paris. Modification of a figure of the Maria Smith tomb at Newport, R. I. (Room 35.)

957. **The Puritan.** Ideal statue commemorative of Deacon Samuel Chapin, of Springfield, Mass., about 1652. From bronze erected in Springfield, 1887. (Room 8.)

Sullivan, Louis Henry—American architect, 1856—.

959. **Design for Bronze Door of Tomb.** Plaster. (R. 20.)

Presented by Yale and Towne Manufacturing Co., 1892.

Duveneck, Frank—American, 1848-1919.

960. **Elizabeth Boott Duveneck** (d. 1888), wife of the artist; memorial statue. From the original bronze in the English cemetery, Florence. (Room 35.)

French, Daniel Chester—American, 1850—.

961. A. Bronson Alcott. Plaster bust. (Central hall.)
Presented by the artist, 1891.

962. Death and the Sculptor. Designed as a memorial of Martin Milmore, sculptor. From a bronze group in Forest Hills Cemetery, Boston. (Room 57.)
Presented by the artist, 1894.

963. Girl with Bowl. Plaster. In the Chapman Memorial, Forest Home Cemetery, Milwaukee, this figure is represented with wings. (Room 24.)

964. Mary Harris Thompson, M. D. (1829-95). Marble bust. Signed D. C. French, 1902. (Room 37.)
Presented by the friends of Mary Harris Thompson, 1903.

***965. Alma Mater.** Plaster cast of a heroic seated figure erected in bronze, 1903, on the steps of the Columbia University Library, New York.
Presented by the artist, 1905.

966. Bronze Doors. Bronzed plaster casts of three double bronze doors of the Boston Public Library Building, cast in 1903. (Room 56.) Each door is decorated with a pair of figures in low relief—one on each leaf. These figures symbolize:

- (a) **Truth and Romance.** (b) **Music and Poetry.**
(c) **Knowledge and Wisdom.**

Presented by the artist, 1905.

***967. Francis Parkman Memorial.** Detail of a granite monument erected in 1906 at Jamaica Plain, Mass. Figure of an Indian chief, draped in his blanket and holding a pipe of peace. *Presented by the artist, 1908.*

***968. Columbus Quadriga,** World's Columbian Exposition, 1893. Plaster. Detail of model. By Daniel Chester French and Edward Clark Potter.
Presented by the Field Museum of Natural History, 1909.

*969. **Abraham Lincoln**, at Gettysburg, 1864. Original plaster cast for bronze statue erected at Lincoln, Nebraska, 1912. Signed Daniel C. French, Sc., 1912.

Presented by the artist, 1913.

*970. **Spirit of Life**. Original plaster model of Spencer Trask Memorial figure. *Presented by the artist, 1916.*

980. **The Minute-man of 1775**. Plaster cast of Concord original, 1875. (R. 35.) *Presented by Edward B. Butler, 1918.*

Donoghue, John—American, 1853-1903.

971. **Young Sophocles** leading victory chorus after battle of Salamis. Bronze, 1885. Signed Donoghue, Sc. (Room 35.) (See illus.)

Bronze presented by Robert Allerton, 1911, from a plaster presented by the World's Columbian Exposition, 1894.

Fromén, Agnes Valborg—American, 1868—.

958. **The Spring**. Marble fountain. (R. 33.) 1915.

Gelert, Jóhannes Sophus—American, 1852—.

972. **John W. Root**, architect. Bronze bust. Signed J. Gelert, 1891. (Room 56.) *Presented by friends, 1892.*

973. **James H. Dole**, Vice-President of the Art Institute, 1891-1902. Bronze bust. Signed J. Gelert, 1894. (R. 35.) *Presented by Mrs. James H. Dole, 1904.*

Tilden, Douglas—American, 1860—.

*974. **The Tired Boxer**. Plaster. Signed Tilden, 1890. *Presented by the artist, 1894.*

Partridge, William Ordway—American, 1861—.

975. **John Greenleaf Whittier**, the poet (1807-92). Plaster bust. (Central hall.) *Presented by the artist, 1895.*

Barnard, George Grey—American, 1863—.

976. "Je sens deux hommes en moi." ("Two natures I feel struggling within me." Victor Hugo.) Group of two figures of heroic size. Original of marble in Metropolitan Museum, New York. (Room 50.)

Presented by Arthur M. Barnhart, 1899.

985. Maidenhood. Marble bust. Signed Barnard, 1909. (Room 37.) *Presented by Mrs. S. E. Barrett, 1918.*

Thompson, Launt—American, 1833-1894.

977. William Cullen Bryant, the poet (1794-1878). (Central hall.)

Bartlett, Paul Wayland—American, 1865—.

978. Michelangelo. From bronze statue in the Library of Congress, Washington. (Room 35.) (See illus.)

979. Boy with Garlands. Plaster. Model of fragment of pedimental group for the United States House of Representatives, Washington, D. C. (Central hall.)

Presented by the artist, 1913.

Locher, Aloys—(American contemporary?)

981. David Swing, preacher and poet, 1830-94. Bronze bust. Signed A. Locher, 1894. (Room 24.)

Presented by members of the Central Church, 1894.

Potter, Edward Clark—American, 1857—.

982. Sleeping Infant Faun visited by an inquisitive rabbit. Marble. Signed E. C. Potter. (Room 37.)

Presented by Charles H. Wacker, 1891.

(See 968 for work in collaboration with D. C. French.)

MacNeil, Hermon Atkins—American, 1866—.

983. The Moqui Prayer for Rain. The returning of the snakes. Bronze statuette. Signed H. A. MacNeil, Sc. (with title as above), and "Fond. Nelli, Roma." (R. 34.)

Vonnoh, Bessie Potter—American, 1872—.

984. Bronze Statuettes. Signed in full. (Room 34.)

- | | |
|-----------------------------------|-------------------------|
| 1. The Dancing Girl. | 4. Daphne. |
| 2. In Grecian Draperies. | 5. Motherhood. |
| 3. The Young Mother. | 6. Bust of Baby. |
| 7. On the Sandman's Trail. | |

Fraser, James Earle—American, 1876—.

986. Head. Plaster mask. *Presented by the artist, 1918.*

Longman, Evelyn Beatrice—American, 1874—.

987. Victory. Study for statue surmounting dome of Festival Hall at the Louisiana Purchase Exposition, St. Louis, 1904. Signed E. B. Longman, Sc., 1903. (R. 34.) *Bronze presented by Jules Berchem, 1913, from original plaster cast presented by the artist, 1905.*

Powers, Hiram—American, 1805-1873.

988. America, 1854. Original in Metropolitan Museum, New York. Marble bust. (Room 37.)

Korbel, Josef Mario—American, 1882—.

989. Miss W. G. (Portrait.) Marble bust. Signed J. M. Korbel, Paris. (Central hall.) *Presented by Mrs. Josef Korbel, 1910.*

Martiny, Philip—American, 1858—.

***990-992. Models** in plaster for groups on Agricultural building, World's Columbian Exposition, Chicago, 1893. *Presented by the Field Museum of Natural History, 1909.*

990. **Agriculture.** Female figure with cattle.

991. **Allegorical Group.** Standing male figure with plow. On either side youth taming a horse.

992. **The Seasons.** Four seated female figures.

Akeley, Carl Ethan—American, 1864—.

993. Lion and Buffalo. Small bronze. Signed Carl E. Akeley, 1914. *Presented by Edward E. Ayer, 1917.*

Hoffman, Malvina—American, 1887—.

- 994. The Modern Crusader of Serbia.** Bronze. Signed Malvina Hoffman, 1918. (Room 49.)
Presented by friends, 1918.

Mulligan, Charles J.—American, 1866-1916.

- 995. Mineral Treasures of Missouri.** Plaster model of group on a building, Louisiana Purchase Exposition, 1904. (Central hall.) *Presented by the artist, 1908.*

Crunelle, Leonard—American, 1872—.

- *996. Sacagawea, the bird woman, Shoshone Indian, heroine of the Lewis and Clark Expedition, 1803-1806.** Plaster. *Presented by the artist, 1911.*

Scudder, Janet—American, 1873—.

- 997. Fighting Boys.** Bronze fountain. Signed Janet Scudder, 1911.
Presented by the Friends of American Art, 1912.

Taft, Lorado—American, 1860—.

- 998. The Solitude of the Soul.** Marble. Signed Lorado Taft, Sc., 1914. (Central hall.) (See illus.)
Presented by the Friends of American Art, 1911.

Ingels, Kathleen Beverley Robinson—American, 1882—.

- 999. Inspiration.** Marble group. Signed Kathleen Beverley Robinson, Sc., 1915. Memorial to Florence James Adams. (Central hall.) (See illus.)
Presented by friends and pupils of Mrs. Adams, 1915.

Whitney, Anne—American, 1821-1915.

- 1000. Frances E. Willard (1839-98), temperance advocate.** Marble bust. Signed Anne Whitney, Sc., 1892. (R. 37.)
Presented by the Illinois W. C. T. U., 1916.

THE T. B. BLACKSTONE COLLECTION OF ARCHITECTURAL CASTS

BLACKSTONE HALL,—ROOM 20

With the proceeds of Mr. Blackstone's bequest, used in the erection of Blackstone Hall, and an additional sum provided by Mrs. Blackstone in 1903, a fund was established for the purchase of architectural casts and their installation in Blackstone Hall, Room 20. Nos. 1001-1174 comprise examples from early Greek to XIX century French.

Greek and Roman

1001. Temple of Neptune at Pæstum, southern Italy. Cork model, by W. J. Reynolds. The original temple measured 189 x 84 feet. Greek, VI century B. C. (?).

1002. The Medici Vase. Terra-cotta facsimile of a marble krater in the Uffizi, Florence, formerly in Villa Medici. Found at Tivoli. Reliefs surrounding bowl may represent sacrifice of Iphigenia at Aulis. Foot of vase, statue of goddess and other patches are restorations. Imperial age.

1005. Fountain Basin. Terra-cotta facsimile of a marble original in the Vatican, Rome. Roman. (Room 4.)

1008. Sculptured Well Curb. Terra-cotta facsimile of marble in the Vatican. Cylinder surrounded with high relief representing Hermes giving the infant Dionysos to his nurse, Nysa. Restored by Gatti, 1850. Imperial age.

1011. Pyramid of Cestius. Cork model. The original pyramid, in Rome, is of brick, faced with marble, 98 feet square and 116 feet high. Built for the tomb of Caius Cestius, Prætor, Tribune, etc., who died 12 B. C. *Executed and presented by Wellington J. Reynolds, 1890.*

1015. Candelabrum. Terra-cotta facsimile of a marble in the Naples Museum, found in the Temple of Piety, Rome. Roman. (Room 20.)

Byzantine

1021. Altar Screen. Cast from original in the Church of S. Apollinare Nuovo, Ravenna. VI century.
Presented by Prospero Mantani, Ravenna, 1906.

1022. Stone Jar. Byzantine style.
Bequest of Mrs. Franklin MacVeagh, 1917.

Saracenic

1023. Wood Balcony (mushribiyeh) with corbels, gratings and oriel niches for water jars. Antique Moslem original from Cairo, Egypt. (Room 17.)

German

1024-1025. Allegorical Figures from the south portal of Strasbourg Cathedral. Originals of red sandstone. German, probably XIII century. South transept, erected 1176-1252. (Balcony of Room 20.)

1024. The New Law or The Church. Draped female figure, with cross and chalice. Inscription above: "By the blood of Jesus Christ I am thy conqueror."

1025. The Old Law or The Synagogue. Draped female figure, blindfold, with tablet and broken lance. Inscription above: "It is that blood which blinds me."

Italian

1031. Il Marzocco, the lion of Florence. Terra-cotta facsimile of the original, of pietra serena, in the National Museum, Florence. Originally in the Piazza della Signoria, where its place is now filled by a copy. (Balcony of Room 20.)

Donatello—Florentine, 1386-1466.

1032. Escutcheon. Rampant lion in low relief. Terra-cotta facsimile of a marble relief in the Palazzo Martelli, Florence. (Balcony of Room 20.)

1033. Gattamelata (Erasmus da Narni), d. 1443, Venetian general. From a bronze equestrian statue in Piazza del Santo, Padua, completed in 1447. (See 643-646.)

Leopardi, Alessandro—Venetian, c. 1447-1522.

1039. Base of Flagstaff. From bronze original in front of St. Mark's Cathedral, Venice, 1505.

Verrocchio, Andrea del—Florentine, 1435-1488.

1040. Bartolommeo Colleoni, Venetian general, 1400-75. Plaster cast, full size, from the Berlin Museum. The original bronze stands in the square of the Scuola di San Marco, adjoining the church of SS. Giovanni e Paolo, Venice. (See 655.) The work was finished, after the death of Verrocchio, by Alessandro **Leopardi**, and inaugurated 1496. (See 1039.)

Lombardi (Tullio Solari, called). Died 1532.

1041. Guidarello Guidarelli, a cavalier of Ravenna, killed 1501; memorial statue. From a marble in the Accademia di Belle Arti, Ravenna.

Doorways and Ceilings.

1042. Doorway. Facsimile in terra-cotta.

1043. Interior Doorway, in gold and color. Terra-cotta facsimile of wooden original in possession of Signor Biondi. Venetian, XVI century. (Balcony of Room 20.)

1044. Coffered Ceiling, six panels, squares in rectangle.

Terra-cotta finished in gold and blue on terra-cotta. Facsimile of wooden original of Italian Renaissance period, owned by Manifattura di Signa, near Florence.

1045. Coffered Ceiling, four panels, octagons in square, otherwise similar to 1044.

From Perugia.

1046. Sculptured Mantel, of pietra serena, from Perugia, Italy. Original. About 1600. (Room 12.)

Presented by Howard Shaw, 1911.

French Historic Sculpture

This collection includes casts of sculpture, mostly architectural, from the XI-XIX century. It was formed under the direction of the French National Committee on Historic Monuments, from the Museum of Comparative Sculpture (Trocadéro), the Louvre, and the Museum of Decorative Arts, Paris.

XI Century French

From Church of Notre Dame du Port, at Clermont-Ferrand.

1051. Portal of the South Front. Late XI century. Original of stone. At sides of opening, Isaiah and John the Baptist; on lintel, adoration of the Magi, presentation in the temple, and baptism of Christ. In middle of tympanum, Christ between two angels; below, symbols of the evangelists. At the sides of the arch, the annunciation and birth of Christ.

XII Century French

From Church of St. Martin, at Brive (Corrèze).

1052. Capital of an engaged column, from angle of north transept. Original of stone. Early XII century.

From Cloister of St. Trophime, at Arles.

1053. **Capitals** of a double colonnette, united by a plinth. Original of stone.

From the Cathedral of Bourges.

1054. **Acanthus Frieze**, from stone lintel of north portal. (Main stairway.)

From Church of Sainte-Croix, at La Charité (Nièvre).

1055. **Tympanum** from door of south tower of front. Original of stone, now in south arm of transept.

From Cloister of Church of St. Pierre, at Moissac.

1056. **Five Plinths** from capitals of double colonnettes. Originals of stone.

From Church of St. Eutrope, at Saintes (Charente-Inf.).

1057. **Two Capitals** of pilasters in nave. Stone originals.

From the Abbey Church of Saint Gilles (Gard).

1058. **Central Portal** and part of west front. XII century. Original of stone. On frieze below cornice, beginning at the left, are seen the money-lenders driven from the temple, the resurrection of Lazarus, Christ prophesying Peter's denial, the Last Supper, Peter and Malchus, the kiss of Judas, Christ before Pilate, and the flagellation. On the base, on the left, the sacrifice of Cain and Abel; on the right, an archer killing a stag, and a lion hunt. (See illustration.)

1058a. **Doors** of the Cathedral of Saint Gilles. Full size casts installed in the doorway of the church (1058).

Presented by the Carnegie Institute of Pittsburgh, 1908.

From the Abbey of Charlieu (Loire).

1059. Part of West Front. XII century. Original of stone. On lintel of doorway, Christ seated between two angels, with six apostles on each side. In tympanum, Christ within nimbus supported by two angels. Around nimbus, symbols of the four evangelists. On middle pilaster on right side, David; on left, John the Baptist. In tympanum of window, on the arch, Christ and apostles.

From the Cathedral of Chartres.

1060. Two Figures with nimbuses and scrolls, from pier of central portal on west side. Original of stone. XII century. (For later Chartres sculpture, see 1099.)

XIII Century French

From the Cathedral of Amiens.

1061. Basement of the St. Firmin Portal, west front at the left. Medallions containing the signs of the zodiac with the works of the month corresponding to each sign. The four extra medallions represent the temple ruined, the temple rebuilt, the Lord appearing to Haggai, and the drought. Original of stone.

1062. Middle Pier and Lintel of Saint Honoré Portal, west front. Statue of Virgin with infant Christ. In the pedestal niches, figures of St. Honoré and his disciples. Above the lintel, statues of the twelve apostles. Original in stone. The statue called the "Gilded Virgin," executed at the end of the XIV century, occupies the place probably intended for St. Honoré. The other figures may belong to the XII century.

1063. Pier of Central Portal, west front, with the statue of Christ, known as "le beau Dieu d'Amiens," and a crowned king in a niche below. Original of stone, early XIII century.

1064. Tomb of Evrard de Fouilloy, 45th bishop of Amiens, who laid the first stone of the Cathedral of Amiens in 1220. Bronze original in the Cathedral of Amiens.

From the Cathedral of Notre Dame, at Paris.

1065. Tympanum of Left Portal, West Front (the "Portal of the Holy Virgin"). Early XIII century. Original of stone. This tympanum is divided into three parts. The first, the lintel, represents on one side three prophets; on the other, three kings. Between the two groups, the Virgin under a reliquary. The second part, above the lintel, shows the Entombment of the Virgin. The third, or uppermost part, represents the Crowning of the Virgin.

1066-1070. Fragments of Foliage bordering archivolt of portal in west front. Originals of stone.

1071. Hinge of a Door of west front. Original of wrought iron.

From Cathedral of Reims.

1072. Tympanum of interior door of transept, formerly opening into cloister. Virgin and Child enthroned in center. Original of stone. Early XIII century.

1073. A Prophet. Relief in niche, interior decoration of west wall. Original of stone. Late XIII century.

1074. Base and Capital of pillar. Original of stone on south side of nave. Late XIII century.

1075. Decoration of the inner face of the west front. Original of stone. Late XIII century.

1076. Model of Two Bays, showing the interior and exterior of the building within those limits. Model made at School of Architecture of Harvard University, 1906.

From Cathedral of Laon.

1077-1082. Capitals of Columns of the Triforium. Originals of stone.

From Cathedral of Rouen.

1083. Foliage. Original in stone on pier of west doorway. (See also 1113.)

From Chapel of St. Germer (Oise).

1084. Reredos of Main Altar. Christ on the cross between the Virgin and St. John. Original of stone in Cluny Museum, Paris. Late XIII century. (Main stairway.)

XIV Century French**From Cathedral of Bordeaux.**

1085. Portal of the North Transept. First quarter of XIV century. Original in stone. The statue against the mullion represents Bertrand de Goth, Archbishop of Bordeaux, later Pope Clement V. On the imposts, bishops. In the first archivolt, angels; in the other two, the twelve apostles and fourteen prophets and patriarchs. In the tympanum, the Last Supper and Ascension.

From the Cathedral of Lyons.

1086. Canopy of a Niche in a door pier on the west front. Original of stone.

Tomb Statues.

1087. Guillaume de Chanac, Bishop of Paris. Died 1348. Original of marble in the Louvre, formerly in the chapel of the Abbey of St. Victor, Paris. Middle of XIV century.

Beauneveu, André (attributed to). Fr. sculptor and painter, bet. 1360-c. 1410.

1088. Philip VI of France. Original of marble in the Louvre, once in the Jacobin monastery, Paris.

From the Church of St. Urbain, Troyes.

1089. **Finial** of the outer gallery of the choir. Original of stone.

From the Château de la Ferté-Milon (Aisne).

1090. **Coronation of the Virgin.** From high relief in stone over entrance. 1392-1407. The Virgin, in middle of tympanum, receives Christ's blessing.

XV and XVI Century French

Barbet, Jehan (Barbet de Lyon)—c. 1445-1514.

1091. **Angel Weathercock** from Château du Lude, Sarthe. Original of copper repoussé made in 1475, now in collection of J. P. Morgan, New York.

Tomb Statues, of XV and early XVI century.

1092. **Philippe de Morvillier**, first president of the Parliament of Paris. Died 1438. Marble and stone original now in the Louvre. Formerly in the monastery of Saint-Martin-des-Champs, Paris. XV century.

1093. **Children of Charles VIII**, of France. Marble original in the Cathedral of Tours. About 1506. By **Guillaume Regnault** and **Girolamo da Fiesole**.

Colombe, Michel—French, c. 1430-after 1512.

1094. **Francis II**, last Duke of Brittany, and **Marguerite de Foix**, his wife. The original, of black, white, and green marble, is (since 1817) in the Cathedral of Nantes. Executed 1052-1507, from plans by **Jehan Perréal** (died 1529), and with the help of assistants.

1095. St. George and the Dragon. From a marble low relief in the Louvre, formerly in the Château de Gaillon. Early XVI century.

Artists of Rouen. Early XVI century.

1096. Choir Stalls, Chapel of Château de Gaillon, Eure. Original, of wood, in Basilica of St. Denis, near Paris, since 1877. Made in 1509. Upper part of the back has relief representing the birth of John the Baptist.

From the Cathedral of Aix (Bouches-du-Rhône).

1097. Portal of the West Front. On the lower half of the pier, a statue of the Virgin and Child; on the doors, figures of the four prophets, symbols of the four evangelists, and twelve statuettes of sibyls. Original of stone and wood. Early XVI century.

XVI Century French

From Church of Saint Jean, at Troyes.

1098. The Last Supper. From one of the alabaster panels of the high altar.

Texier, Jean, called Jehan de Beauce. Died 1529.

1099-1103. Pilasters of Choir Screen. Cathedral of Chartres. Originals of stone. Executed 1514-1529. (See 1060.)

Le Pot, Jean, of Beauvais. Died about 1563.

1104. Beauvais Cathedral Door, made in 1548. The two leaves of the door of the south transept. Conversion of St. Paul on right leaf, and St. Peter curing the lame man on left. Original of wood.

From the Cathedral of St. Etienne, Limoges.

1105. **Rood-Loft.** Original of stone. Executed 1533-1534 for Jean de Langeac, Bishop of Limoges. Six low reliefs below the niches represent the labors of Hercules.

1106. **Tomb Statue of Guillaume du Bellay, Governor of Piedmont** for the King of France, who died in 1543. The marble original, in the Cathedral of Le Mans, was erected in 1557. Attributed to **Jean Cousin** or **Germain Pilon**. (See 1133.)

From Church of St. Nicolas, at Troyes.

1107. **Adoration of the Magi.** From stone low relief.

From Hôtel de Bourgthéroulde, Rouen.

*1108-1112. **Meeting of the Field of the Cloth of Gold.** From five stone low reliefs.

1108-1109. **Francis I** of France and his retinue.

1110. **The Meeting.**

1111-1112. **Henry VIII** of England and his retinue.

From the Cathedral of Rouen.

1113. **Louis de Brézé**, High Seneschal of Normandy, husband of Diane de Poitiers (d. 1531). Monument executed 1536-1544, attributed in part to **Jean Goujon** (c. 1520-c. 1568).

In the original the nude statue of Brézé is in alabaster, lying on a sarcophagus of black marble. At the head is the kneeling figure of Diane de Poitiers; at the foot, the Virgin and infant Christ. Above, under the arch, is an equestrian statue of Louis de Brézé. On the background, inscriptions on two blocks of black marble.

From the Church of Saint-Maclou, Rouen.

1114. Face of Left Door, West Front. Statuettes of John the Baptist, St. John the Evangelist, Moses, Abraham. Above, Jesus explains the parable of the good shepherd to a pope, a king, a bishop, and a layman. On the right of this panel, St. Peter; on the left, Melchisedec. The lower panel is flanked by figures of St. Paul and Aaron. Original of wood. Attributed in part to **Jean Goujon**. (Balcony of Room 20.) (See 1115-1127.)

1115. Face of a Double Door, North Transept. Figures of saints supported by console half way up. Medallion on the left shows Israelites carrying the Ark of the Covenant; on the right, the death of the Virgin. Original of wood. Attributed in part to **Jean Goujon**, about 1540. (Balcony of Room 20.)

1115a. Column covering the junction of the leaves of the double door 1115 and serving as a pier. Statuette of the Virgin on the capital. Original of wood.

Goujon, Jean—c. 1520-c. 1568. (See 1113-1115.)

***1116. Head of Diana**, from a marble fountain in the Louvre. Made for the Château d'Anet in 1548-1554.

1117-1119. Frieze of Fountain of the Innocents. Three low reliefs from stone slabs in the Louvre, originally frieze to the Fontaine des Innocents, Paris. (Balcony of Room 20.) (See also 1121.)

1117. **Nymph of the Seine**, back.

1118. **Triton and Nereid**.

1119. **Nymph of the Seine**, face.

1121. Nymphs symbolizing rivers of France. Five figures in narrow panels, from stone low reliefs of the Fontaine des Innocents, Paris, as reconstructed in 1550. (See 1173.) (Balcony of Room 20.)

1122-1125. From the Hôtel Carnavalet, Paris, now occupied by the historical museum of the city. (Balcony of Room 20.) (For other Hôtel Carnavalet sculpture, see 1138-1142.)

1122. Two Children supporting an escutcheon. From a stone medallion on the front of the Hôtel Carnavalet. (Balcony of Room 20.)

1123. Abundance. Relief, from the keystone of an arch on the front of the Hôtel Carnavalet. (Balcony of Room 20.)

1124. Diana. Bas-relief from the keystone of an arch on front of Hôtel Carnavalet. Apparently belongs to 1125. (Balcony of Room 20.)

1125. Figures of Fame. From two stone spandrels surmounting an arcade of the court in the Hôtel Carnavalet. (Balcony of Room 20.)

***1126. War and Peace.** From stone originals framing a circular window in a court of the Louvre.

1127. Child with Trumpets. From stone relief in Hall of the Caryatids, Louvre. (Balcony of Room 20.)

Staircase of Henry II, Palace of the Louvre, Paris.

1128. Compartment of a Ceiling. Figure of young Jupiter in center. Original of stone.

***1129. Ceiling Panel.** Young Tritons with pipes. Original of stone.

***1130. Ceiling Panel.** Lion's head. Original of stone.

1131. Ceiling Panel. Stag's head. Original of stone.

1132. Group of Children. Original of stone. (Balcony of Room 20.)

Pilon, Germain—1535-1590. (See 1106.)

1133. The Three Graces. From a marble group in the Louvre. Originally placed in the church of the Célestins, Paris, where it supported a bronze urn by Domenico Fiorentino containing the heart of Henry II.

1134. Tomb of Henry II of France and Catherine de Médicis (lower part). Original of marble in Basilica of St. Denis, near Paris.

***1136. Henry III** of France. From a marble portrait bust in the Louvre.

1137. The Virgin of Grief (Mater Dolorosa) of St. Cyr. From a seated terra-cotta statue in the Louvre. Executed 1585 or 1586 and first placed in the Sainte Chapelle, Paris, whence it was removed about 1816 to the chapel of the school of St. Cyr, and finally installed in the Louvre. (Room 56.)

Ponce, Paul, a Florentine sculptor (Paolo Ponzio Trebatti ?) who worked in France in the XVI century.

1138-1139. Two Lions in low relief. Originals of stone on the front of the Hôtel Carnavalet, Paris. (Balcony of Room 20.)

***1140-1141. Trophies,** from low reliefs in stone on front of Hôtel Carnavalet, Paris. XVI century.

1142. Nine Keystones of Arches. Originals of stone in the Court of Honor of Hôtel Carnavalet, Paris. (For other Hôtel Carnavalet sculpture, see 1122-1125.)

From the Church of Ormes, near Arcis (Troyes).

1142a. Saint Barbara. Original of stone.
Presented by Mrs. Chauncey J. Blair, 1912.

XVII Century French

Puget, Pierre—1622-1694.

*1143. **Portal of the City Hall, Toulon.** On each side is a terminal Atlas. Original of stone.

Prieur, Barthélemy—c. 1545-1611.

1144. **Marie de Barbançon-Cany.** From a marble tomb statue of 1601 in the Château de Versailles.

From Château de Versailles.

1145-1146. **Door of Salon d'Hercule.** Original of wood. (Balcony of Room 20.)

From the Cascade de l'Allée d'Eau, in the Park of the Château de Versailles. Nos. 1147-1151. The originals are reliefs in gilded lead. The panels are separated by satyr terms of stone, with masks and hoofs of bronze.

By Le Hongre, Etienne—1628-1690.

*1147. Nymph and Cupid on a dolphin.

1148. Two panels. Boy with basket of fruit and flowers and seated river-god.

By Legros, Pierre, the Elder—1629-1714.

1149. Two panels. Seated river-god and boy with basket of flowers and fruit.

*1150. Nymph and Cupid on a dolphin.

By Girardon, François—1628-1715, from design by **Claude Perrault, 1613-1688.**

1151. Nymphs at the bath.

From the Bosquet de la Danse, in the Park of the Château de Versailles. Nos. 1152-1154.

By **Masson, François**—1627-1683.

1152. Torch-stand. Original of lead.

By **Le Hongre, Etienne**—1628-1690.

1153. Torch-stand. Original of lead.

1154. Decorative vase. Original of lead. Neptune and Amphitrite in a chariot drawn by sea-horses.

From the Parterre d'Eau, in the park of the Château de Versailles. Nos. 1155-1156.

1155. Two children with a cupid riding a swan. Original of bronze.

By **Clève, Corneille van**—1645-1732.

1156. Cupid with children. Original of bronze.

From the Park of the Château de Versailles.

By **Magnier, Philippe**—1647-1715.

1157. Nymph, with a cupid threatening a crocodile. From a bronze group signed Phil. Magnier. Cast by the Kellers, 1689.

1158. Nymph, with cupid blowing a conch. From a bronze group signed Phil. Magnier. Cast by the Kellers, 1689.

Coyzevox, Antoine—1640-1720. (See 1165-1168.)

1159. The River Garonne. From a bronze group in the park of Versailles. Signed A. Coyzevox, 1686. Cast by the Kellers, 1688.

1160. The River Dordogne. Companion to 1159.

*1161. **Mask of Louis XIV** of France. From a bronze statue erected in the court of the old Hôtel de Ville, Paris, 1689; now in the Musée Carnavalet, Paris.

1162. **Nymph with Shell**. From a marble statue now in the Louvre. Its original place in the Parterre de Latone is occupied by a copy.

XVIII Century French

Dieu, Jean de, of Arles—1652-1727.

1163. **Bacchante**. From a marble terminal in the Parterre de Latone. (Central hall.)

Lecomte, Félix—1737-1817.

1164. **Hercules**. From a marble terminal in the Parterre de Latone. (Central hall.)

Coyzevox, Antoine—1640-1720. (See 1159-1162.)

*1165. **Hamadryad and Child**. From a marble group in the garden of the Tuileries, originally in the grounds of the Château de Marly. Signed and dated 1709.

1166. **Shepherd and Young Satyr**. From a marble group in the Louvre. Signed and dated 1709. Executed for the Château de Marly.

1167. **Flora and Cupid**. From a marble group in the garden of the Tuileries, made for the Château de Marly, where it was originally placed. Signed and dated 1710.

1168. **Marie Adélaïde de Savoie, Duchess of Burgundy, as Diana**. From a marble portrait statue in the Louvre, dated 1710, formerly in the Grand Trianon gardens.

Coustou, Nicolas—1658-1733.

1169. Adonis resting after the chase. From a marble statue in the Louvre, executed at Lyons, 1710, for the Château de Marly.

1170. Mercury and symbolical figures. From a relief on the pediment of the old custom-house at Rouen. Original of stone. (Balcony of Room 20.)

Julien, Pierre—1731-1804.

1171. Amalthæa. Nymph and goat. From a marble group of 1791 in the Louvre, formerly in the dairy of the Château de Rambouillet.

Le Lorrain, Robert—1666-1743.

***1172. Sun Horses at the Trough.** From a stone relief over the door of the Imprimerie Nationale, Paris, formerly Hôtel de Rohan.

Pajou, Augustin—1730-1809.

1173. Nymph, from the Fontaine des Innocents, Paris. Original of stone. When the fountain was remodeled, in 1789, and transferred from the wall against which it had stood to the center of the Place du Marché des Innocents, Pajou added this figure and two others to the five by Goujon, described above. (Balcony of Room 20.) (See 1121.)

XIX Century French

Rude, François—1784-1855.

1174. Neapolitan Fisher Boy, playing with a tortoise. From a marble statue in the Louvre. 1831.

For XIX century French sculpture not included in the Blackstone collection, see Nos. 731-792.

Architectural Fragments

ROOM 20

1248. Grave Stele of Epikrates. From a stele found at Salamis, now in the British Museum. Greek, c. 400 B. C. *Presented by the Thomas Orchestra Association through Mrs. Russell Tyson, 1908.*

1249. Akroterion of a Greek grave stele. From a marble in the Museum of Fine Arts, Boston. Greek, about 400 B. C. *Presented by Charles A. Coolidge, 1905.*

1250. Capital and Base of an Ionic column from the Altar of Zeus at Pergamon. II century B. C. (See 281.)

1251-1255. Models of Capitals and Bases of the Five Orders of Architecture.

1251. Doric.

1252. Ionic.

1253. Corinthian.

1254. Tuscan.

1255. Composite.

1257. Leaf Molding, from the temple of Mars Ultor. Roman.

1258. French Romanesque Ornament, from buildings in the south of France, erected from the XI to the XV century. Forty-nine fragments.

1259. German Romanesque Capital.

1260. **Saracenic Relief Ornament** from the Alhambra.

1261. **Two Gothic Rosettes.**

French Gothic.

1262. **Scrollwork Hinge.** Original of iron, in the Cathedral of Notre Dame, Paris.

English Gothic.

1263. **Capital** from Temple Church, London.

1264. **Capital** from Stone Church, Kent, England.

1265. **Spandrel** from Stone Church, Kent, England.

1266. **Spandrel.** Original of marble in the Poets' Corner, Westminster Abbey.

1267. **Finial.** From Lincoln, England.

1268. **Curved Molding.** Two concentric bands of oak and quatrefoil ornament.

1269-1270. **Foliage.** From marble originals in the Architectural Museum, London.

1271. **Fragment of Tracery.** Original of wood.

Italian Renaissance.

1272. **Half of a Pilaster.** Original marble in South Kensington Museum. School of Donatello.

1273. **Pilaster.** Florentine, XVI century.

1274. **Part of the Frieze** of the Tomb of Henry VII in Westminster Abbey. By **Torrigiano**, Pietro (c. 1472-1528), a Florentine sculptor who worked mainly in England and Spain.

1275. **Foliage.** By Sansovino (Jacopo Tatti). (See 704.)
1276. **Panels,** with figures in arabesques. From two bronze reliefs on the tomb of Marcantonio Martinengo, in the Museo Medioevale, Brescia, Italy. XVI century.
1277. **Tombstone.** Ram's head projecting from each end of cornice, and sphinx from each end of molding; on shaft, a cupid in arabesques. XVI century.
1278. **Panels,** two, with griffons. Venetian.
1279. **Frieze.** Venetian.
1280. **Column** or pilaster. Venetian.

Portuguese, Manuelian Style.

1281. **Grated Window,** surmounted by the arms of Portugal under a cross. Original by **Castilho,** João de (c. 1490-1552), at Convento de Christo, at Thomar, Portugal. Reduced model by J. Pereira, 1912. (Balcony of Room 20.)

Presented by Mrs. W. F. Goodspeed, 1913.

French Renaissance.

1282. **Four Pilasters** from Tomb of Louis XII. Marble original in the Basilica of St. Denis, near Paris.

1283. **Pilaster.** Period of Louis XV. Original of marble in the Cathedral of Notre Dame, Paris.

1284. **Acanthus Leaf.** From ornamental sculpture in the Church of St. Eustache, Paris.

1285. **Small Pilaster** from Cathedral of Chartres. (See 1060.)

Original Wood Carvings—Style of Louis XVI.

*1286. **Symbols of Music** in arabesques and festoons. White panel $23\frac{3}{4} \times 56$ in.

*1287. **Vase, Grain, and Grapes** in arabesques. White panel $18\frac{3}{8} \times 53\frac{3}{4}$ in.

Triqueti, Henri de, French—1802-1874.

1288. **Pilaster** from Church of the Madeleine, Paris.

Schelde, Paulus van der—Flemish, XVI century.

1289. **Six** (of twenty-eight) **Renaissance Panels**. Cupids and chimerical animals in arabesques. Originals of wood in the council chamber of the city hall of Oudenaarde (Audenarde), Belgium.

American Architectural Sculpture and Models.

1290. **Fragments from the Fisheries Building** of the World's Columbian Exposition, Chicago, 1893. Originals, plaster, 18 pieces. **Henry I. Cobb**, architect, 1859—.

1291. **Model of Public Library** building, given by Martin A. Ryerson to the city of Grand Rapids, Michigan, 1903. **Charles A. Coolidge**, architect, 1858—. (Ground floor.) *Presented by Martin A. Ryerson, 1912.*

1291a. **Detail of 1291.**

Presented by Martin A. Ryerson, 1912.

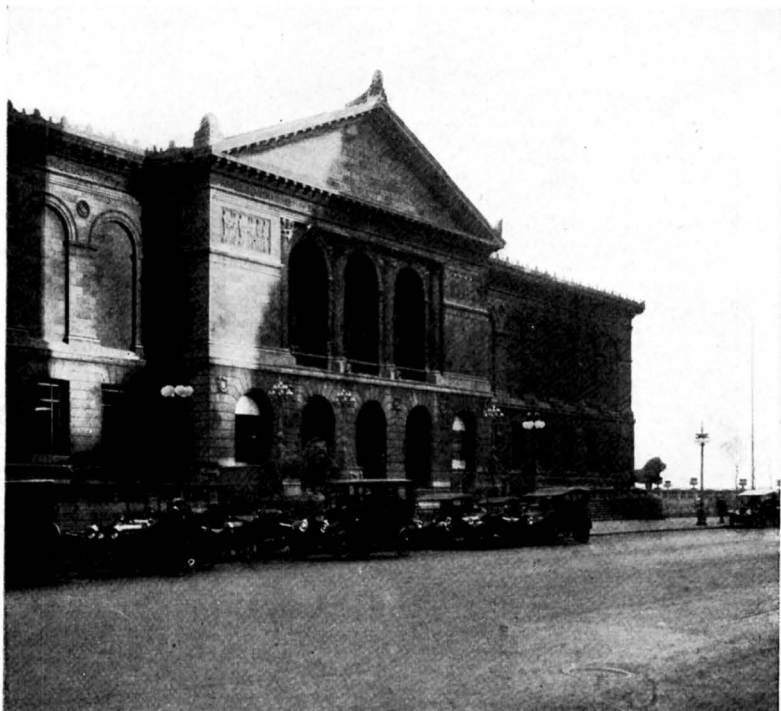
1292. **Model of Blackstone Memorial Library**, a branch of the Chicago Public Library. **Solon S. Beman**, architect, 1853-1914. (Ground floor.)

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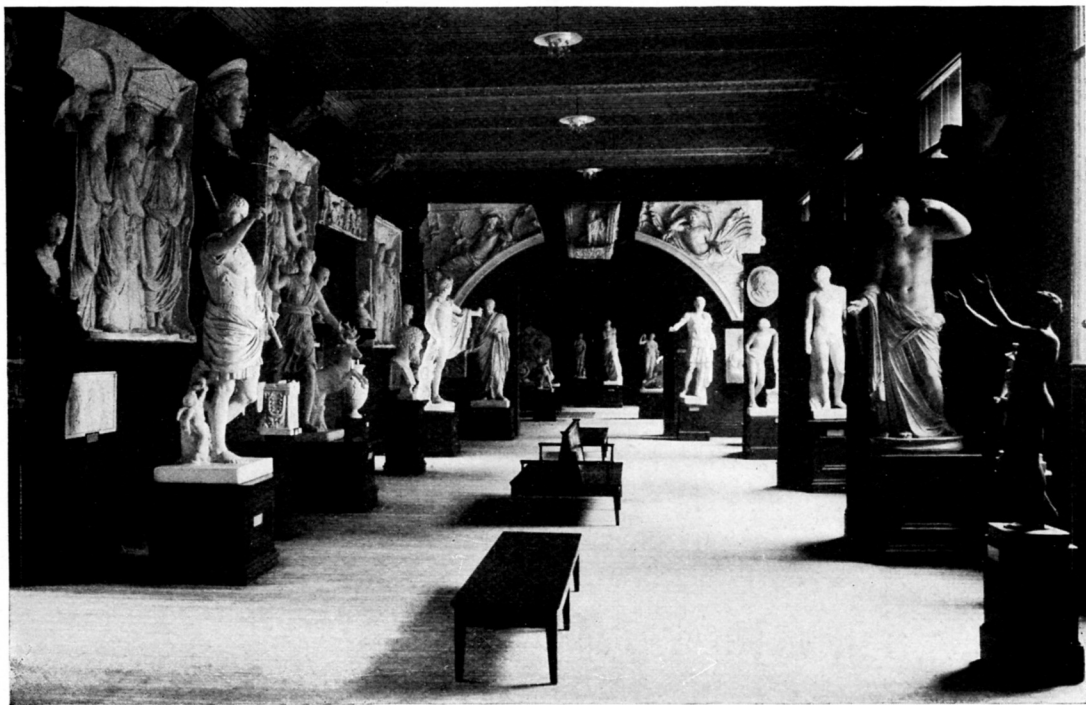
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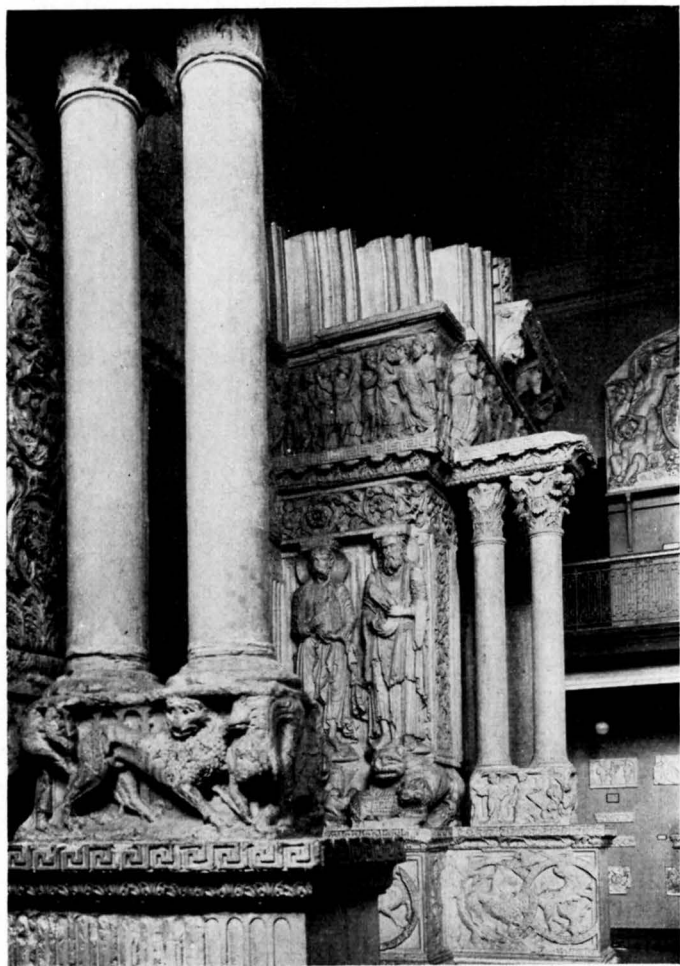
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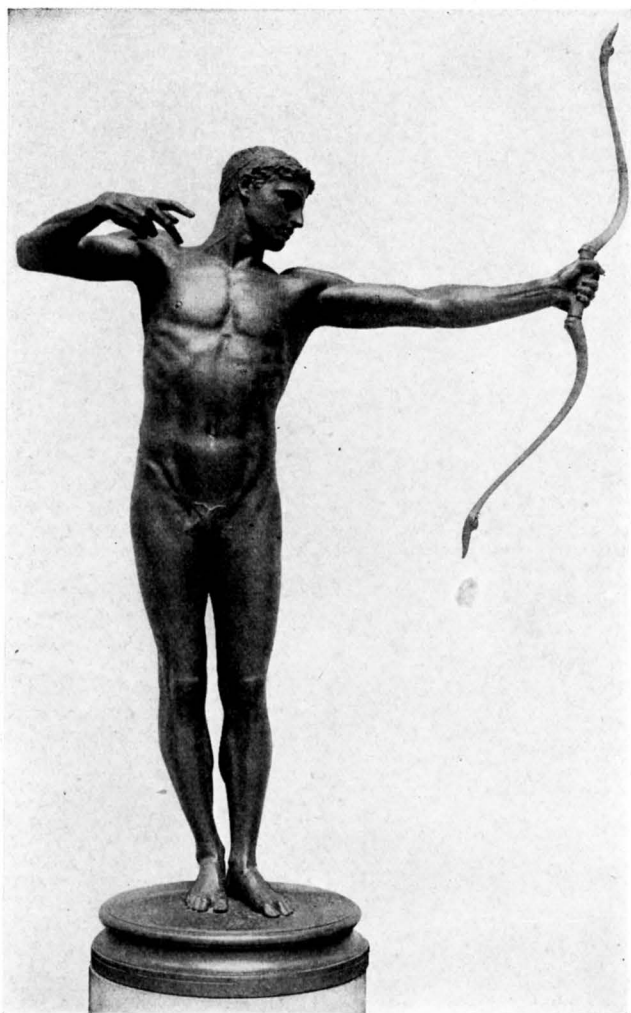
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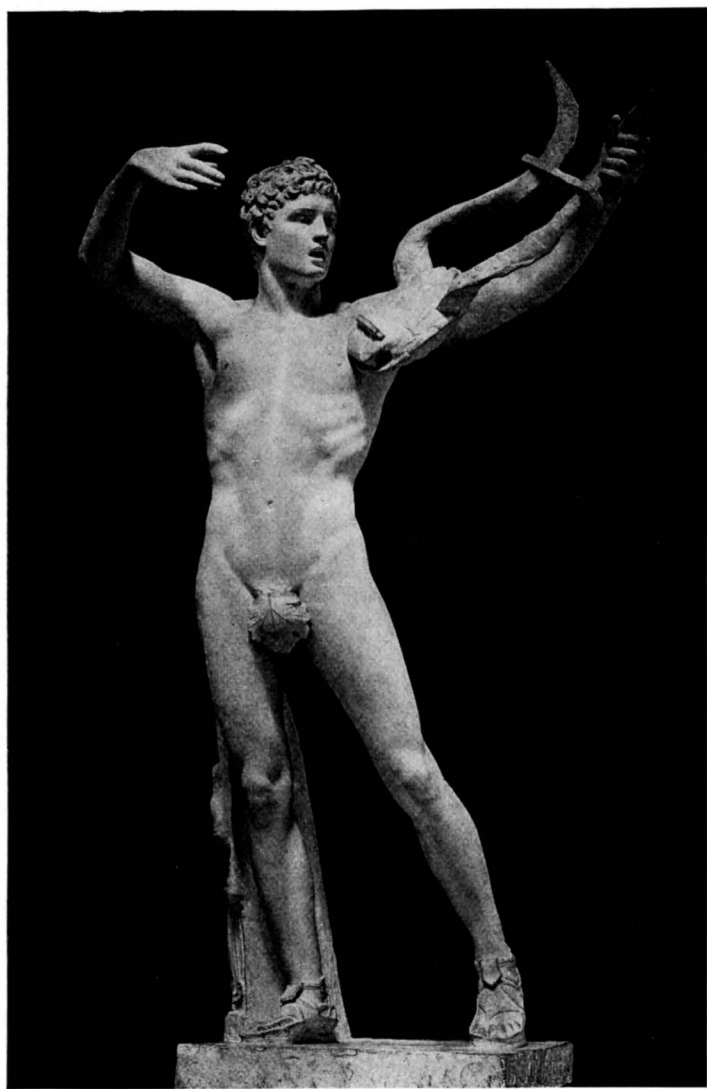
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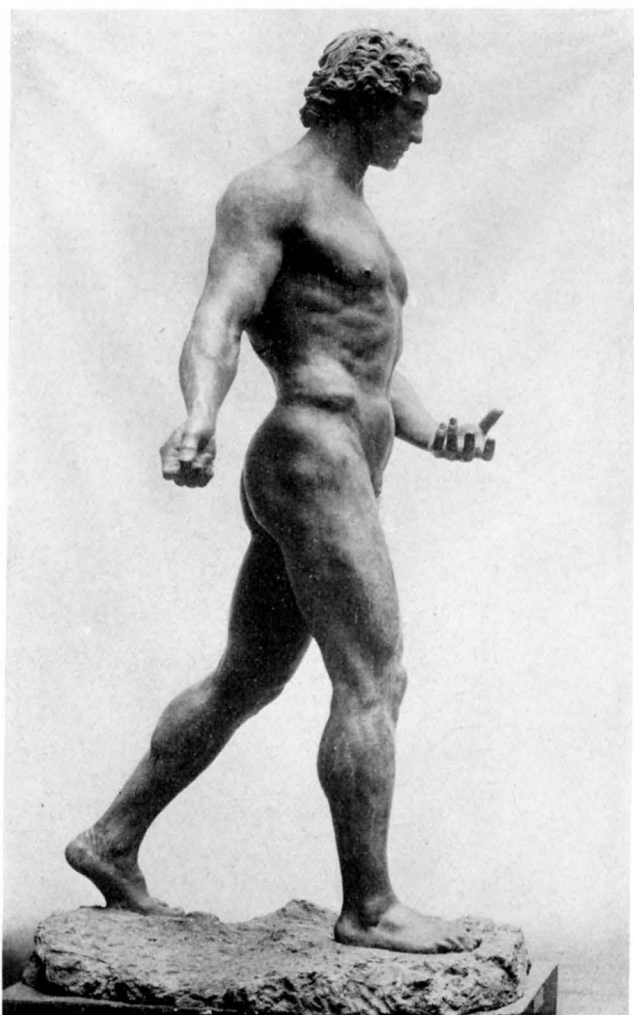
TEUCER (BRONZE)
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YOUNG SOPHOCLES (BRONZE)
BY JOHN DONOGHUE



THE SOWER (BRONZE)
BY ALBIN POLASEK

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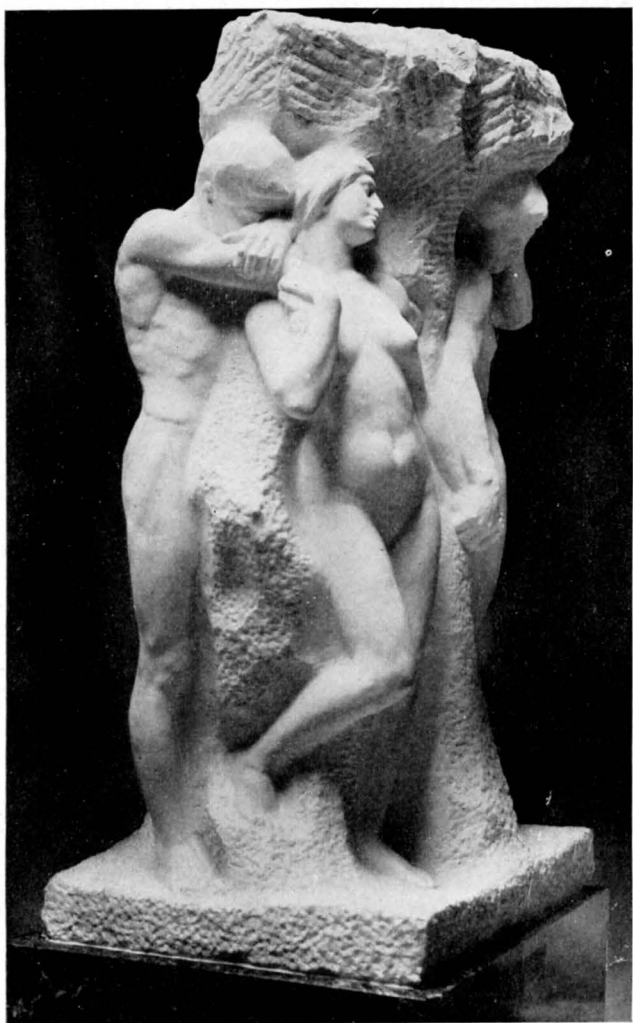
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BY PAUL WAYLAND BARTLETT



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BY LORADO TAFT



INSPIRATION (MARBLE)
BY KATHLEEN BEVERLEY ROBINSON INGELS

No. 999

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DANCER AND GAZELLES (BRONZE)
BY PAUL MANSHIP

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