

PETER C. BOL (Hrsg.), *Forschungen zur Villa Albani*. Katalog der antiken Bilderwerke, Band 5. In den Gärten oder auf Gebäuden aufgestellte Skulpturen sowie die Masken. Gebrüder Mann Verlag, Berlin 1998. 678 Seiten, 353 Tafeln mit 741 Abbildungen.

This is the volume, as heavy, handsome, beautifully formatted, with texts by twenty authors, including the Editor and the much-regretted Andreas Linfert, and photographs by G. Fittschen-Badura and three other masters, as magisterial as the other volumes created with the support of the City and Liebieghaus Museum of Frankfurt am Main. This is the volume to prowl the gardens, the small decorative buildings, the roofs of the Coffeehouse and other high points, the walls filled with intriguing fragments, and the special, thematic settings. These include the Cyclops Polyphemus in his cave, Pegasus alighting on Mt. Helicon, a romantically-'ruined' temple in the best Palladian tradition with the lower half of a fountain-nymph on an altar as the focal image, a complex fountain-façade with statues (heads removed), heads of an impressive Hekateion (no. 929), and sundry reliefs and the ubiquitous masks, and, a final random sampling, the famous statue of Cerberus, restored as the Chimaera (no. 965, pls. 253, 254).

The gardens are full of sculptures appropriate to such villas in Roman times: satyrs, Silens, sets of Pans, rustic divinities such as Sylvanus, Seasons, terminal figures of these and more, animals (notably lions), and, in all forms of architectural settings, masks of every theatrical and decorative type. The fragments in the walls mainly comprise sarcophagi but go on to include heads, bodies, limbs, and architectural elements. Altars and inscribed bases not only support statues but are set about as independent sculptural elements. As in previous volumes, impressive Roman portraits abound; as statues, restored on statues, as busts, and, of course, in connection with the narrations of sarcophagi.

Again, it is hard to offer comments on individual sculptures when there are 544 of them and when the essays with each entry are so excellent, the photographs equally so, and the apparatus criticus

thorough beyond any fault. A few comments do not seem out of place. In the early 1950's, as a student at the British School, I made a number of visits to the Villa Torlonia-Albani under the leadership of the Director, the late Col. John B. Ward-Perkins. I was searching for antiquities known to Cassiano dal Pozzo, most relevant and likely to be there, since Cardinal Alessandro Albani acquired the bulk of the Museum Chartaceum, the albums of drawings purchased by George III for the Royal Library at Windsor Castle. Also, the walls of the Villa were perfect sources for parallels to the architectural and sculptural fragments in Sir John Soane's Museum in Lincoln's Inn Fields. In the British Museum one day, I asked Keeper Bernard Ashmole about Soane-related sculptures in the Rome area. He showed photos to Sir John Beazley, who, with total recall of the Villa Albani from visits and the "Einzelaufnahmen", identified several cogent parallels tucked away on pediments and in niches of the buildings and garden structures.

These remarks follow the numbers in Katalog, V, with the plates also given after each entry.

567, pls. 1–2. CATERINA MADERNA-LAUTER begins this heroic volume of garden sculptures and fragments strategically set in gardens with a history and analysis of the white marble (head and extremities) and bigio colossal creature labelled a (Dea) Roma. The body looks more like a deformed Sarapis, and, of course, the arms are reversed for a reflection of the Hadrianic Dea Roma in the double temple on the Velia. In Figs. 1 and 4 the left foot is hidden by a big weed, but in Fig. 3 the tuft of whatever is absent, a minor part of what I have written before about the need for conservation and photography to go hand in hand at the Villa Albani, especially when the photographs are so excellent.

578, 588, pl. 30. PETER C. BOL discusses, briefly as befits the near-total restorations of each animal, the two "Roman" lions, with left and right forepaws on orbs, masterpieces of Albani-Torlonia re-creation in the taste of the Antonine-Severan periods and later. Despite the presence of many lions in Rome, culminating in the millennial games under Philip the Arab in 247 to 249, the Romans could often make the king of beasts look silly, and the post-Renaissance restorers have adhered to that tradition here. They are not quite as silly, in leonine terms, as a pair of Chinese export pottery lions, with mustard glaze and green highlights. See New Hampshire Auction, Northeast Auctions (March 21, 1999) 134, no. 1017. The ancient models were the two big Roman lions in the J. Paul Getty Museum, Malibu. What Romans and restorers sought to emulate is the huge bronze protome from the bow of a ship, no. 129 and cover, Christie's New York, Antiquities (December 18, 1998); and no. 279, a walking lion in bronze, from a chariot. Lions in the Athenian and Asia Minor Hellenistic tradition, and their restorations, are chronicled below, also by Editor Peter Bol, as nos. 966, 967, pl. 255.

579, pls. 16, 20. The statue of a youth in the module of Antinous with an alien head is typical of the attractive but historically and aesthetically almost worthless marbles in the Villa. RITA AMEDICK, of whose splendid iconographic expertise more will be said, has the task of judging the two separate elements of this ensemble, the nude statue with restored arms and the attractive head with hair combed forward. The youthful head is of a generic type spanning the Trajanic to Early Antonine periods, while identification with statues of Antinous places the young body with its heavy, shouldered cloak in the second half of Hadrian's reign. Romantic designation had termed the complete figure, Hermes-like with a ruler's orb in the left hand and a short staff in the right, "Caligula", impressive but untrue, like statues at Castle Howard in Yorkshire or the statue identified as (and with head of) Trajan, from the 1930 Lansdowne sale, from the Bergsten collection (formed 1900 to 1950) in Stockholm, and now sold by Christie's New York (June 4, 1999), at Rockefeller Center. The extensive restorations, visible in the colour photograph, do not degrade this elegant, Hermes-like ensemble (see Christie's South Kensington [April 21, 1999] 91). Careful protection and conservation contrasts with similar statues outdoors at the Villa Albani. The marble youth in the Heraklion Museum, found at Chersonesus a decade ago, is what modern, scientific archaeology would want this Villa Albani "Caligula" to be, even though the Cretan subject is not an overly attractive young man as a late Julio-Claudian Dioscurus, with a smug, pie-face and muffin lips. He seems to hold Leda's egg rather than an orb in his hand. True realities of excavation are often less attractive than the romantic realities created by the Villa Albani's decorators, and their Anglo-Irish admirers. The Lansdowne-Bergsten "Trajan" is now in the San Antonio Museum, Denman Collection.

602, 603, pls. 42–44. CATERINA MADERNA-LAUTER contributes a heroic essay on the two historical relief fragments with soldiers of the Antonine period, which have been much published in the past. Fragments, even whole panels, from the Arches of Marcus Aurelius, Lucius Verus, and Commodus (for Marcus Aurelius) have been known since Constantinus Magnus appropriated the eight panels for his own arch near the Coliseum. One of the two Villa Albani fragments has a Hadrianic head of a deity or personification, in a Roman-Corinthian helmet. This head must have come from a relief of the time of the Chatsworth Relief, with mixed divine and real figures like the Cancelleria Reliefs and many 'historical' successors. The head seems to be male, not Aeneas who is bearded but perhaps Romulus(?), in a foundation scene. A typical Villa Albani enigma.

618, pl. 48. The fragment of the left half of a Constantinian, or slightly later, Biblical sarcophagus lid is particularly charming not only because of its folk-art qualities but also because of the excellent

preservation of its surfaces. CAROLA REINSBERG gives us a well-reasoned albeit terse summation, adumbrating the references to the two great collections of Early Christian sarcophagi, Wilpert and Bovini, et al. The three scenes are, from right to left, Jonah under the gourd-vine (like the figure in Cleveland from Pisidian Antioch or Philomelium), the Three Hebrews in the fiery furnace, and Daniel in the lions' den. The Three Hebrews wear Parthian caps, suggesting Babylon or Scythopolis in the Decapolis. They and Daniel with his adoring felines are part of the stuff of Tunisian redware lamps brought to light in the 1980's and 1990's, and Daniel was consulted by King Nebuchadnezzar of Babylon in connection with the administrative careers of the Three Hebrews (Shadrach, Meshach, and Abednego). For just such a North African redware lamp, see Harlan J. Berk, Ltd., 106th Buy or Bid Sale, Chicago (January 20, 1999) no. 830. In redware, Daniel and his leonine adventure plays better in a bowl, where the curving interior suggests a cave. Indeed, the same repertory of Old Testament scenes on Early Christian sarcophagi also appears in tondo form on Tunisian redware lamps: e.g. Berk, 98th Sale (October 7, 1997) no. 580: Jonah disgorged by the monster; 99th Sale (November 25, 1997) no. 855: Adam and Eve; 101st Sale (March 24, 1998) nos. 778: Sacrifice of Isaac, 779: Lazarus in his tomb.

629, pl. 49. RITA AMEDICK isolates a face in a sculpture wall, which she sees as a head, or front thereof, from the time of the Emperor Gallienus (253 to 268). This period has been long recognized as a time of revival, with overtones of Neo-Platonism and a nostalgia for late Hadrianic to early Antonine portraiture. Thus the antecedents of this head, the type of beard and the stiff, frontal pose, can be found in a late Hadrianic head from Senköy-Antakya, in the Antakya Museum (Inv. no. 10570). Also a much-published head of a man of about A. D. 150, seen since 1969 in both Basel and New York (see Christie's New York [June 5, 1998] 110. no. 289; also Auction 40, Münzen und Medaillen AG, Basel [1969] no. 173).

636, pl. 57. Editor BOL deals in top-flight fashion with the Severe-Style head, a Neo-Attic copy paralleling the Pylades of the Orestes groups. Like the marble head in the Denver Museum of Art, the eyes were made separately and inlaid to suggest a bronze original. The Albani head is worn but strong. The Denver head, hardly published, came to me from Bernard Ashmole.

662, pl. 61. Despite the richness and diversity of sculptures in the Villa, there are surprisingly few top-of-the-line architectural fragments. RICHARD NEUDECKER discusses the Architrave with Symbols of the Gods and suggests a date in the time of Diocletian to Constantine the Great. The bovine skulls show the monument to have been funerary. Jupiter, Hercules, and the Dioscuri allude to Jovius Diocletianus, Hercules Maximianus, and several possible choices for the Dioscuri, say Constantius and Galerius, or the two oldest sons of Constantine Magnus. The Dioscuri lived on in the Fourth Century and became twin saints in the Byzantine world, Agioi Theodorii (see re/COLLECTIONS, The Merrin Gallery, New York, no. 5 [1995]).

Two fragments of sarcophagi walled up not far from each other are studies in the contrasts found so often about the Villa Torlonia-Albani.

675, pls. 65, 66. The first is a pristine right half of an Antonine to Severan lid, charming again in its folk-art qualities. CAROLA REINSBERG provides the description of an otherwise only inventoried fragment. To the right of this half an uninscribed, rectangular inscription-plate, an elegant bust of a middle-aged or younger woman faces outwards. Beyond her, a large Eros moves to the right with a burning torch. At the curved moulding beyond, Psyche and Eros embrace in the conventional children's kiss. The precocious love-god's bow and quiver are propped on the ground. The portrait was done by a consummate artist, while the divine figures symbolizing death, eternity, and love have the style and details of decorative work of the time.

676, pl. 66. The fragment much noticed in the appropriate lists and here catalogued by DAGMAR GRASSINGER is that of an Attic Amazon sarcophagus of about 220 to 230. Although damaged, the quality of the carving is what makes this class of sarcophagi so much in step with the heroic traditions of Hellenistic sculpture. This excerpt is the Amazon on horseback who turns back to smite a Greek fallen below the horse's belly. The motif or theme is central to Amazon sarcophagi exported from Attica to Rome in one direction and to Askalon in the Holy Land in the other. Those wanting an overdose of motifs can contemplate the "Roman battle-scene sarcophagus" in Christie's Magazine (April 1999) 48-49, in glorious colour. Also Christie's South Kensington (April 21, 1999) 96, no. 192; later in Texas(?).

In the Fifth Volume of this great undertaking, these two fragments are isolated for scholarly purposes, but the photograph of their wall documents the pleasures of wandering along the pathways of the Villa with absent friends, Friedrich Matz, Enrico Parabeni, Donald Strong, or John Ward-Perkins.

706, pl. 73. That the bearded head looking directly out from its wall setting is Lucius Verus, as RITA AMEDICK suggests, became evident when I looked at the bronzed cast of the face of the Leon Levy-Shelby White Lucius Verus, which was sent long before the Bubon statue reached its present location in New York (see S. E. KNUDSEN, *Archaeology* 7,3, 1996, 29 figs. 12a, 12b; 30 figs. 12c, 12d; C. C. MATTUSCH, *The Fire of Hephaistos*. Sackler Museum, Cambridge, Massachusetts [1995] 331-339, no. 50;

M. L. ANDERSON in: *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collections* [1990] 240–241, no. 174).

708, pl. 75. CATERINA MADERNA-LAUTER gives us a heroic critique of the Torlonia torso of the type of the Hermes Richelieu. The statue appears to have once existed in an architectural setting, and the cataloguer suggests Hadrian might have been the subject, like the heroic Hadrians from Vaison and the Asklepeion at Pergamon, or the Hadrianic general as Diomedes from the Theatre at Carthage. In these respects we now have the bronze Hadrian from one of the cities of Thrace, last seen off Park Avenue in New York City. Compare the less elegant bronze statue of a youngish Hadrian from the River Thames, in the British Museum (M. YOURCENAR, *Memoirs of Hadrian* [1984] 104–105). Given the average condition of the marbles in the Villa Torlonia-Albani, is it possible that this torso was wearing a light, tight-fitting Hellenistic or “Greek” cuirass, which was expressed only on the front, as befits a pedimental(?) statue?

726, pl. 92. The relief of a Sleeping Eros was a product of the Torlonia excavations in their lands around the Portus Traiani at Ostia. The Torlonias guarded this archaeological turf with superhuman zeal. At the British School I remember Russell Meiggs returning from an effort to sneak over the wall into Portusland, in search of material for his greatest book on Ostia. The Torlonia guard dogs got him, and his return to Rome was bedraggled. Thus, it is always a plus to know what the Torlonias retained from their Portus forays, but the fashionable word “context” cannot be invoked here. In connection with this Eros, John Herrmann wrote Peter C. Bol, “I believe that cat. no. 726, a sleeping Eros could have been carved on the island of Thasos and given a final polishing in Rome. I have tested the marble of several nearly identical pieces in Rome, Thessaloniki, and Thasos itself... I have even tested the example in the Museo Nazionale Romano that (Götz) Lahusen cites (my fig. 13).” (see J. J. HERRMANN / R. NEWMAN, *The exportation of dolomitic sculptural marble from Thasos. The Study of Marble and Other Stones used in Antiquity* [1995] 78–80, figs. 13–15).

731, pl. 94. RICHARD NEUDECKER also drew the assignment of writing up the big architectural block-fragment, with a bovine skull (not a head) in high relief. The excellence of carving speaks of a date in the later Augustan or Tiberian reigns. The Ara Pacis had such skulls hung with garlands in the upper interior, to suggest the animals sacrificed when the original wooden structure was built. As R. Neudecker rightly observes, blocks such as this belonged to the big tombs along the roads leading out of Rome. The skull came to be more directly mortuary than the head, which had enriched such structures as the Bouleuterion at Miletos. Hadrian’s Mausoleum had both types of friezes (“capo di bue”), and a fragment such as this, strongly classical, would have been as at home for Hadrianus Augustus as for his first great predecessor (see J. B. WARD-PERKINS, *Roman Architecture* [1970] 266–268; C. VERMEULE, *A New Trajan 2. Interpretation, Typology, Date*. *Am. Journal Arch.* 61, 1957, 229–241).

753, pl. 116. The altar dedicated to Tyche-Fortuna from Torlonia excavations in the Portus Traiani, also catalogued by GÖTZ LAHUSEN, is a charming example of Roman iconography, taste especially, which is almost funny in modern terms. We deal here with incipient folk-art of the late Flavian period, leading to the dumpy figures and quaint clutter of the tomb-building relief of the Lucius Haterius Monument (see D. STRONG / J. M. C. TOYNBEE / R. LING, *Roman Art. The Pelican History of Art* [1988] 138–140). Three curved niches, flanked by Corinthian pilasters, contain a seated Fortuna with cornucopia, a little old man wearing an impressive toga, and an awkward young Victoria holding a raised wreath and a palm. As is often the case with such votive and funerary monuments, could Fortuna and Victoria be ideal presentations of the veristic old man’s family, perhaps his young second wife and a daughter by a previous marriage? It’s fun to speculate, when the Romans take themselves so very seriously.

836, pls. 149, 151. The much-regretted master of Greek sculpture, ANDREAS LINFERT, whose name rightly follows Peter C. Bol on the title page and who also collaborated on the Chatsworth Catalogue, wrote up the upper torso of a replica of Myron’s Discobolus. The “fragment” is in a high garden wall with a most bizarre group of marbles, a long left arm, a small right foot, other statuary, and the usual bits of strigular sarcophagi. The Discobolus is in all the older literature, so its chief surprise is its setting, and Linfert could use its high quality to invoke the Lancellotti and Castelporziano replicas. Again “marble with large crystals” shouts out for a sampling of marbles from all the Discoboli, from Ephesus to Rome to London and Bowood. How many ateliers of copyists were there for the Alban Hills and elsewhere, and were they all east of Corinth? (See M. AURENHAMMER, *Die Skulpturen von Ephesos I* [1990] 156, no. 138, pl. 95, a.)

899, pls. 168, 170. CATERINA MADERNA-LAUTER has the fortunate assignment of cataloguing the most impressive statue in the 800 block, the figure of a barbarian(?) warrior. He is a very elegant figure, clad in a tunic, Roman cloak, tight trousers, a heavy belt, and a baldric to which a long sword is attached. His elegance brings to mind the barbarian captives from the Severan arch at Lepcis Magna (STRONG et al., *op. cit.*, 228, fig. 163). Trousered Northeastern “barbarians” speak of Dacians, Trajan, and his Forum complex, but this person seems too refined, not solid enough for the warriors who fought two wars with

Roman legions at the height of their power. I suggest he might have been a client king or prince, a descendant of Mark Antony who ruled along the Northern coasts of the Black Sea in the early second century A.D. How about a statue of Sauromates I (90 to 124 A.D.), or, better, Kotys II (124 to 133 A.D.); no, surely the former, who appears on coins with both Trajan and Hadrian (see D. R. SEAR, *Greek Imperial Coins and their values* [1982] 538, nos. 5450, 5451, 5459). Another person he is not, one of the dynasts of the Commagene, who were so thoroughly Hellenistic-Roman by the time of C. Julius Antiochus Philopappus on the Hill of the Muses in Athens (see R. R. R. SMITH, *Journal Roman Stud.* 88, 1998, 70–73, figs. 3, 4, pl. 8,1). Hadrian, we remember, stood among dynasts at Persepolis.

907, pls. 172, 173. DORIS BIELEFELD has the enviable task of describing this splendid end of a lion-and-trainer ovoid sarcophagus, where the King of Beasts drags down a faster but weaker quadruped. A whole but less impressive sarcophagus of this general type is 989, pls. 278, 279, and the cataloguer uses this, less compelling example to comment on the many which have been collected over the decades of sarcophagus research. The “fragment” or, better, “section” dates in the 270’s to 280’s when animal-encounters delighted the Romans while the Empire struck back in the Balkans, Asia Minor, Greece, and, above all, Syria. But the trainer’s raised arm takes these groups into the world of Mars in Victoria, over the top of reality into the world of symbolism, no. 989 having Eros and Psyche in the centre, triple-barrelled references to the weakness of the soul. Boston’s example has no back, no great loss when the focus is on the stronger-weaker animals. The example in the Toledo (Ohio) Museum of Art is complete but does not “get a life” as sporting circles around the Coliseum would have said. The lions are powerful, but there are no trainers to urge them on. The Toledo sarcophagus (87.233. Sotheby’s Sale, London [Dec. 8–9, 1986] lot 339) has the ‘vase of life’ in the centre of the strigils, as does a slightly smaller example from an unnamed American collection (Sotheby’s Sale, London [Dec. 14, 1995] lot 146). We can be sure the Sarcophagus Corpus has both these from their illustrations in the Sotheby Sales, but Toledo’s Sandra Knudsen, who sent me full documentation on Toledo’s masterpiece now carefully cleaned and conserved in sparkling fashion (for Proconnesian marble), states that no one has asked for the Museum’s extensive evidence on provenance or for the beautiful photographs which the much regretted Kurt Luckner exchanged with Boston and Malibu (Getty) in 1988. Since Toledo’s sarcophagus was only “Property of a Gentleman” in the Sotheby 1986 Sale, Sandra Knudsen’s compilation is worth noting here, in all-too-brief form. Garden of Venus, Tivoli, until 1803. Valentine Brown Lawless, Lord Cloncurry (1773–1853), Lyons House (Country Estate), Celbridge, County Kildare, Ireland, 1803/04 to 1962. G. Mark Winn, Aldby Park, Yorkshire, Great Britain, 1962 to 1986. The sarcophagus is alluded to, even described in the front hall of Lyons House, in three books on the “Seats of Noblemen and Gentlemen of Ireland” (1825, 1855) and in J. TIGHE, *Lyons House, Celbridge Co., Kildare. The Irish Tatler and Sketch* 71,6 (1962) 2, 4, fig. 11. Patricia Cashen did a thesis on Lord Cloncurry’s collecting and furnished documentation and photographs to Jean-Luc Chalmin of Noilley and Brian Aitken of New York, purchasers of the sarcophagus at the 1986 sale. Sandra E. Knudsen will publish the sarcophagus in *ASMOSIA V*, the full report on the 1998 Boston Symposium (2002) 231 f., 237 no. 8, fig. 9.

912, pls. 174, 175. R. M. SCHNEIDER offers a list of possibilities for the seated statue of a man in Dacian, Trojan, Phrygian, or Eastern barbarian costume. He could be Attis, Ganymede, Men, Mithras, Olympus, Orpheus, Paris, or Priam. The figure seems too mature for the youthful mythological personalities. I favour Priamus, who had images at Troy (Ilium) and elsewhere, or a ruler such as Decabalus or an Armenian/Parthian prince. This statue is yet another testimony to the enigmas of restoration among the sculptures of the Villa. Rome loved statues of legendary founders and client rulers, the imperial fora had galleries of them. Bases for statues of Priamus, Hector, Aeneas, and Telamonian Aias have been recorded from or at Ilium: P. FRISCH, *Die Inschriften von Ilium* (1975) nos. 141 (Louvre), 142, 143, and 145.

927, pl. 202. The headless, almost-neckless statue of a togatus is dated by CATERINA MADERNA-LAUTER in the reign of Augustus, before the birth of Christ. The statue, a man in a pose like that of palliati is incredibly impressive. It would be more so if it had been cleaned before photography. That such cleanly-sculpted figures of young men were restored as Caligula stemmed from good sources. There are the statues of Caligula from the Forum at Gortyna, and the statue, once in Florence and now in the Virginia Museum of Art (see, for the last, C. VERMEULE, *Greek and Roman Sculpture in America* [1981] 292–293, no. 249, colourplate 22). A gorgeous, gilded Caligula is in New York (2001).

930, pls. 204, 205. RICHARD NEUDECKER studies the frontal eagle with a Zodiacal circle on the left which is the centrepiece of the fountain-façade topped by the Hekateion (no. 929) and dates the relief in the period, roughly, 135 to 145. Since the eagle in this pose is the very symbol of Syria and the Zodiac of apotheosis, I wonder if this relief could have come from a monument to Hadrian’s adventures in the East at several times in his reign, culminating in the Bar Kochba War and the founding of Jerusalem as Aelia Capitolina. Hadrian (symbolically?) ploughed the pomerium of the colony so offensive to Judaism in 235 or slightly later (see SEAR, *op. cit.*, 114–115, no. 1249). Caracalla, a child of Syria, appears at Aelia

Capitolina atop an eagle of apotheosis, with the thyrsus of Bacchus beside (*ibid.*, 254, no. 2688). The Afro-Syrian Severans loved the eagle of apotheosis in connection with Sarapis, as the impressive bronze bust from The Roger Peyrefitte Collection, Paris (see Christie's New York [5 June 1988] 78, no. 182 and cover).

938, pl. 217. PETER C. BOL focuses on the long-famous Polyphemus seated in a grotto with hands extended to stroke the missing ram with Odysseus escaping underneath. The group at Ephesus reminds us that there are other, scattered souvenirs of the events in the cave, beyond the rams in the Museo Torlonia and the Toledo Museum of Art. Thus, John Herrmann reminds me that the nude figure with a wineskin, in the Antakya Museum from Daphne could be a Companion from a group of the Blinding of Polyphemus (Inv. no. 1371. R. STILLWELL, *Antioch*, III, no. 184, pl. 16). He is not a Silenus, as the famous example in the Villa Torlonia-Albani with a wineskin: P. C. BOL, *Forschungen zur Villa Albani* 1 (1989) no. 27, pls. 48, 49. The subject was popular from Sperlonga to Syria, as groups and as single figures from famous multiple compositions. (Also, C. KONDOLEON, *Antioch* [2000] 99, fig. 14.)

The five volumes of sculptures in the Villa Torlonia-Albani are replete with parallels in the museums of Antioch on the Orontes and Caesarea Maritima, reminders that the garden sculptures of Rome's ancient suburbs were not much different from other major metropolises during the Roman Empire. To wit, comparisons with a derivation from the Hermes of Alkamenon can be provided by a herm in the Villa Albani (P. C. BOL in: *Forschungen zur Villa Albani* 2 [1990] no. 169, pls. 32, 33) and a head, converted into a Phrygian Dionysos by addition of a polos, in the Baltimore Museum of Art, from the Antioch excavations (Inv. no. 38.715; STILLWELL, *op. cit.*, 118, no. 257; KONDOLEON, *op. cit.*, 179, no. 66).

940, pls. 218, 219. DAGMAR GRASSINGER expertly describes the left front section of a columnar marriage sarcophagus of about 230, near the end of the career of Severus Alexander (222 to 235 A. D.) and the Severan period as a whole. A Dioscurus, his horse, and reclining Tellus fill the area between the columns. The upper third of the section is restored, rolling the composition back to something akin to the Sebasteion reliefs from Aphrodisias. The head of Tellus alone shows the carving and style of the unrestored relief. The catalogue notes adduce the correct parallels among columnar sarcophagi (for the 'Aphrodisias Sebasteion' style of the relief as restored see R. R. R. SMITH, *Myth and allegory in the Sebasteion. Aphrodisias Papers* [1990] 89–100).

944, pls. 221–223. CARLA REINSBERG brings together a perfect summation of the section of a curved, 'bathtub' sarcophagus of about 240 with a young charioteer parading around the Circus Maximus, in frontal pose, larger than the four horses turning in front of him. Amorini carry his equipment, in a display of apotheosis. Numerous leading scholars, culminating in K. Schauenberg, have studied this mighty morsel, drawn for Cassiano dal Pozzo and recognized by the present cataloguer as the forerunner of the Porphyrios bases on the acropolises of Constantinople, now the outer courtyard of the Topkapi Saray (see N. FIRATLI, *La sculpture byzantine figurée au Musée Archéologique d'Istanbul* [1990] nos. 63 [found 1843], 64 [found 1963]).

947, pls. 224, 227, 228 (where the last reads 942). 948, pls. 225, 226. The pair of colossal portraits, heads on cuirassed busts, are Titus as seen at the beginning of his principate in 79 and Trajan as presented in his first group of monumental and numismatic portraits after Nerva's death in 98 (see Triton II, *New York* [December 2, 1998] 152, no. 880, A. D. 100, and 150, no. 863, a 'Judaea Capta' sestertius of Titus, A. D. 80). RITA AMEDICK, I think very rightly, identifies these impressive portraits, despite restorations, as part of an imperial gallery in the most likely place in Rome, the Forum Traiani.

952, 953, pls. 233, 232. Editor and Chief Cataloguer PETER C. BOL has a veritable ball with the two reclining Gauls, who so captivated the collection's godfather, J. J. Winckelmann, honoured here in the Frontispiece photograph of the 1857 herm-bust by Emil Wolff. The question regarding these monumental Carrara-marble confections is whether any parts, such as the head of no. 952, reclining to the right, is ancient, part of a Roman triumphal ensemble to, say, Julius Caesar. But that might be about all for this figure, which is bulked up on steroids like a naughty modern Olympian. The Renaissance had a penchant for arranging the fragments of Antiquity in thematic groupings, the Constantinian cuirassed statues, Dioscuri with their horses, and the 'Trofei di Mario' on the Campidoglio Balustrade, or the seated Minerva-Roma with the Trajanic keystone of mourning Dacia in the base, all flanked by two Dacians from the Forum Traiani, in the Museo Capitolino complex. The Torlonias used these Gauls in several such situations, notably in front of the 'Roma' or the seated 'Augustus' in his cuirass. No wonder the cultural advisors to Napoleon didn't want these Gallic oddballs in their Museum in Paris. In addition, the two Cinquecento(?) warriors, in a watered-down tradition of Michelangelo's Medici Chapel sculptures, lacked the Roman or Neo-Classical seriousness which the Denons of Napoleon's Empire demanded. And, after all, Napoleone Buonaparte was a Corsican, not a Gaul and therefore closer to the Romans and their Etruscan forebears. Napoleon preferred statues like that of himself, in Carrara marble, Nicephorus and in the heroic nude, which has long stood as a trophy of Waterloo, in the front hall of the Duke of Wellington's Apsley House in London.

955–958, pls. 235–242. Four small statues of Pan stand nobly, enveloped in heavy cloaks from beards to thighs and holding syrinxes in the lowered hands. The first two statues have backs appropriate to furniture or architectural supports. No. 958 is a mirror reversal of no. 957, and the two supports, all three of a type identified with Athens and Rome, a sombre-faced, long-bearded goat-god with thick, hairy thighs. These figures belong to the sets of villa-and-garden figures which all the Roman Empire loved. Cicero called on Atticus to supply some for his country retreats. The group of terminal figures along with their bases and altars in the West Gate of the Citadel in Ancyra (Ankara) shows how such sculptures were collected from the estates of the countryside in times of crisis. As poses and expressions (or lack thereof) show, these are not the Pans who train adolescents to make music or get chased off by voluptuous Aphrodites with sandals in the spank position. These are the Pans whom R. Herbig equated with the virtues of the Northern fields and forests, rather than the Erotic whimsy of Pompeii or Delos. Not only could they support tables, but they could line balustrades like the pseudo-Late Transitional female heads in the Athenian Agora. Roman medallions and coins, with landscaped shrines (in the traditions of painting) and curious shrines to Mercury, suggest how such quartets of Pans could function in the architecture of the Roman Empire. A cruise past the Sileni (and the Erechtheum Caryatids) along the Canopic Nile of Hadrian's Villa at Tivoli shows grander versions of the groupings seen in these Pans (and those that didn't survive). Cf. also, *The Cobham Hall, Nilotic nymphaeum, Boston* (2001).

966, 967, pl. 255. A pair of small lions appear to be Roman versions of felines going back through the Hellenistic felines of Athens and Asia Minor to certain animals of around 300 B.C. In Athens, the lions that were long on the walls around the Beulé Gate are contemporaries of the Albani animals and could have come from the same workshop. The restorations are certainly in Luna marble, but the furry bodies could be of low-grade Hymettian marble, not the rich Pentelic of Classical Attic grave stelai. No. 967 has the drooping mouth and intent head of a Seicento hound, like the head restored on the Archaic lion, from the terrace of Apollo at Delos and now in front of the Arsenal in Venice. The same leonine head, in modern terms, defines the lioness with her cub plunked down on a cushion on the grass near the entrance to the Topkapi Saray in Istanbul: *Renaissance Cruises* (Summer 1999) 3 (see *Blue Guide, Turkey* [1995] p. 92).

1012, pl. 294. RITA AMEDICK, who solidifies an excellent reputation with portraits in the Villa Torlonia-Albani, almost has scholarly fun with this creation. It does look like Julius Caesar, taken in modern times from a diversity of models large and small, but everything from the neck up is deceptive, including the “restored” nose, but nothing is ancient, especially the non-Republican or imperial cuirassed bust. But give sculptures like this false restorations and a century or so in Roman gardens, and it is often hard to remove key or any parts from the world of Antiquity. Here, the cataloguer has achieved everything, navigated around the pitfalls in a concise, most professional manner.

1014, pl. 297. In a run of mediocre heads and busts, herms single and double, the man of about A.D. 150 to 160 is most impressive. His curly locks and reasonable beard are set upon an undraped hermbust which suggests the Greek, intellectual identity of the subject. He must have come to Rome from Ephesus or Smyrna, or possibly one of the medical centres such as Pergamum or Cos. Marcus Aurelius Caesar may have affected the curly near-‘Afro’, but such a Greek hairstyle never sat well with the true Romans, the non-philosophers. Yet they poured into Rome from Athens and Asia Minor, like Galen the physician, and they made their “great hair days” very much a part of the Roman scene. These Greeks of the Hellenistic diaspora often retired back to and endowed their Asia Minor and Syrian homelands.

1029, pl. 311. Near the end, not long before all those masks, ancient and modern (most curious “New Comedy Theatrical Mask”: Christie's South Kensington [April 21, 1999] 80, no. 179), P. C. Bol has the pleasure of dealing with the large figure of Pegasos poised on the slope of Mt. Helikon, just the perfect piece for a mythological garden. The horse looks like something of a triumphal arch, with wings added. At some point there may be an ancient bit, but, like so many decorative sculptures of the Villa, the debate seems ongoing. Mt. Helikon has barbed wire beyond the summit, suggesting that Pegasos could be or once was threatened by thieves from the modern world just beyond the Villa's confines.

1063, pls. 334, 335. Typical of the treasures of iconography gathering moss on the high walls of the Villa is the head of Nero, on a cuirassed bust, published, as with the previous portraits, by RITA AMEDICK. This is the Nero whom Romans liked to remember, about the year 60 before the last of the Julio-Claudians began to bloat, as did King Farouk of Egypt in the immediate post-World War II years. Despite the usual restorations, this Nero makes a tour of the “Temple of Artemis” an exciting event, like the visit to the similar Nero in the new Roman Gallery of the Worcester (Massachusetts) Art Museum.

Further observations from the letter of October 27, 1998, John J. Herrmann, Jr. to Peter C. Bol: “I have just opened volume 5 of *Forschungen zur Villa Albani*. Once again, I am impressed with the impressive work of you and your team on the enormous task of recording the sculpture collection in the Villa.”

“It is, of course, tragic to see how the objects exposed to the acid rain have deteriorated. When you see how much better preserved the sculptures are that have been sheltered, it is heartbreaking. Good for

you for recording these things before they melt away like bars of soap.” This last paragraph adds a dangerous dimension to my complaint in reviewing Villa Albani 1–3 (*Bonner Jahrb.* 193, 1993, 497–501) that a team of dedicated scholars-students with buckets of soap and water could have done a lot of improving before all the beautiful new photography was undertaken. Rome’s acid rain, Rome’s pollution wasn’t created in a day, can’t be cleaned up in a day, but a nice big Getty conservation grant could do wonders for the princely patrimony, showcased, it might be hoped, by the outdoor contents of the Villa Torlonia-Albani.

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