

Peter C. Bol (Hrsg.), *Forschungen zur Villa Albani. Katalog der antiken Bildwerke I*. Mit Beiträgen von A. Allroggen-Bedel, M. Bergmann, P. C. Bol, R. Bol, H.-U. Cain, C. Gasparri, L. Giuliani, V. Kockel, G. Lahusen, C. Maderna-Lauter, A. Linfert, J. Meischner, H. Meyer, C. Reinsberg, R. M. Schneider und M. de Vos. Gebr. Mann Verlag, Berlin 1989. 486 Seiten, 277 Tafeln, 5 Textabbildungen.

Peter C. Bol (Hrsg.), *Forschungen zur Villa Albani. Katalog der antiken Bildwerke II*. Mit Beiträgen von A. Allroggen-Bedel, P. C. Bol, R. Bol, H.-U. Cain, P. Cain, C. Gasparri, H. Knell, A. Krug, G. Lahusen, A. Linfert, C. Maderna-Lauter, R. Neudecker, R. M. Schneider, K. Stemmer und E. Voutiras. Gebr. Mann Verlag, Berlin 1990. 378 Seiten, 256 Tafeln, 5 Textabbildungen.

Peter C. Bol (Hrsg.), *Forschungen zur Villa Albani. Katalog der antiken Bildwerke III*. Mit Beiträgen von A. Allroggen-Bedel, M. Bergmann, P. C. Bol, R. Bol, H.-U. Cain, C. Gasparri, A. Krug, G. Lahusen, G. Leyer, A. Linfert, C. Maderna-Lauter, U. Mandel, R. Neudecker, R. M. Schneider, K. Stemmer, M. de Vos und E. Voutiras. Gebr. Mann Verlag, Berlin 1992. 438 Seiten, 300 Tafeln, 3 Textabbildungen.

There are two great projects afoot today in the world of Greek and Roman sculpture from Italy to Ince Blundell Hall (i. e. the Liverpool Museums): A. recataloguing the great collections with photographs, and B. reappraising the impact in taste from the Renaissance to the Risorgimento.

A. The Villa Albani volumes are among the latest in series or single monographs which have covered the Museo Nazionale Romano, the portraits of the Museums on the Capitol, and the older palazzi and (like this) ville of the capital and its dependencies. And then there is Vatikanische Museen, Museo Gregoriano Profano ex Lateranense, *Katalog der Skulpturen I 1*, edited by G. DALTRÖP und H. G. OEHLER, the 1991 volume being *Die Grabdenkmäler 1. Reliefs, Altäre, Urnen*, by F. SINN, with photographs by R. Laev. It is absolutely awesome to think what lies ahead in the complete recataloguing of the Musei Vaticani.

B. The most recent reassessment, with essays, of the tools of the survival of Antiquity, British and Italian in sponsorship, is Cassiano dal Pozzo's Paper Museum, Vol. I, under the aegis of L. JENKINS of the British Museum (1992). The Villa Albani and its influences on ages of taste was the subject of the thick volume edited by H. RECK and P. C. BOL, *Forschungen zur Villa Albani. Antike Kunst und die Epoche der Aufklärung* (1982), designed to lead off the volumes of the catalogue. The plates tell us very much about the Villa Albani, its decoration, and even about the Villa Albani at Castel Gandolfo, at Grottaferrata, and at Nettuno (Porto d'Anzio).

The volumes under review in these pages are, in effect, an expanded rewriting, with often several illustrations of each work of art, of the latest reworking of that famous standby over three-quarters of a century, Helbig's "Führer". Although Helbig grew from two to four volumes, requiring a backpack or a knapsack rather than a small shoulder or hand bag to tour Rome, its disadvantage remained the lack of illustrations. One could go to the older catalogues and the "Einzelaufnahmen", but that presupposed sorties from the libraries of institutes, academies, and schools in Rome, not certainly comparative viewing from libraries across the Alps or overseas. The operative, related volume for this review is W. HELBIG, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom IV. Villa Albani*, H. SPEIER⁴ (1972) (hereafter Helbig-Speier, IV).

So far as it appears to me, the Garden and the Coffee House, with its Vestibule, Galleria del Canopo, and Gabinetto Egiziano, remain to be catalogued in the new series of volumes. As Helbig-Speier, IV, reminds us, these last areas include some mighty monuments of sculptural epigraphy and sculpture. New essays about the following are awaited with eager anticipation: no. 3326, Eirene with Pluto; no. 3328, Athena

Giustiniani type; no. 3329, so-called Hestia Giustiniani; nos. 3335, 3337, Caryatids, from the Villa of Herodes Atticus on the Via Appia; and no. 3344, the wonderful group of comic actors, images going back to the New Comedy of Menander, and later. No. 3362, in the Gabinetto Egiziano, the elephant in black granite with red speckles, will be an absolute delight, indeed fun, to publish. The Aswan granite crocodile recently acquired by the Metropolitan Museum of Art falls into this world.

P. C. Bol's volumes represent a great undertaking, and, to earn the volumes kindly sent me for review, I am honour bound to add some observations as I read entry by entry and study the photographs. A sad note arises in connection with the outdoor sculptures of modern Rome. In the gardens and on the façades of so many Roman (and Florentine) palazzi, the sculptures are just plain dirty, covered with soot, dust, bird-droppings, and urban pollutants. Before lavish photographic campaigns are undertaken, someone (the Getty Conservation Programme, or the Kress Foundation, or an Italian angel) should spring for the price of mild detergents, buckets and/or spray hoses, sponges, and above all persons to clean the marbles. It perhaps would be too much to ask that the horrible cement or stone noses on some of the sculptures be removed or replaced in toned plaster before the shutter was clicked. The recent undertaking of cleaning and conservation in the Chiostro Grande of the Museo delle Terme, the work I'm told of graduate students, is a heartening step forward in these directions. See M. TEGLUND, *Rome the Future of the Past*. *Minerva* 3, 3, May/June 1992, 30–33 figs. 1; 2 (work in progress).

The following comments, then, follow the order of locations and consecutive catalogue numbers in the three volumes. (Here, I delight to point out, simplicity and rationality are the watchwords. There is no renumbering for the illustrations, so one can easily flip from beautifully-argued and documented text to relevant illustrations with running heads of the plates above for location and classification, and catalogue numbers of the works of art with figures below, all on each plate. This is a far cry from the catalogues of yore where one had to go back and forth from object numbers to plates with Roman numerals, and a second set of numbers for the same objects on the plates.)

Volume I. "Treppenaufgang"

1. Hadrianic times, about A. D. 120, seems a perfect date for the Amazonian Roma seated among weapons, an ancient Athena Velletri-like head being incorporated in the restored upper third of the relief. The photographic details of the head are excellent.

3. The sepulchral plaque of Tiberius Iulius Vitalis, a butcher of pigs, has to be appreciated both from G. LAHUSEN's entry here, and also from the entry by H.-G. KOLNE (no. 3231) in *Helbig-Speier*, IV. Marcio, widow, girlfriend, co-owner, and always "under the influence of" (drink) may have been included epigraphically at the insistence of the deceased. Earthy Roman merchants had senses of humour. After all, that famous baker M. Vergileus Eurysakes outside the Porta Maggiore was buried in a giant bake-oven, his ashes in a wicker breadbasket. This came from the Hope Collection to the Metropolitan Museum of Art, New York. See *Am. Journal Arch.* 63, 1959, 150; also G. B. WAYWELL, *The Lever and Hope Sculptures* (1986) 106 no. 85.

Gabinetto (Room of Andromeda)

45. Commodus, ancient head, restored on a bust in a tondo niche. This perfect and canonical young, beardless Commodus shows that his true portrait features were already manifest from 177 to 180, when he was joint Emperor with his father. Although the beard grew richer to 192, the face hardly changed. The 'portraits' discussed under the small marble statues (see below, no. 319) are really cult-images with features influenced by those of the Emperor who did so much to promote the Roman Hercules, a fact not lost on his successor and self-adopted 'brother' Septimius Severus (193–211). In a way, these cult-influenced 'portraits' were the successors in marble of those small bronze, togate sacrificing genii from the Lararia of greater Rome and the cities on the Bay of Naples which manifest features of the Emperor Tiberius (14–37). A rather wild-looking Commodus, lifesized and in painted terracotta, comes from Tunisia or Algeria or Libya (where marble was scarce and red clay plentiful), and in the Summer of 1992 was in a distinguished gallery of ancient art in New York City.

57. An awkward and rather crude bronze version of the Parthenos still gives us yet another insight into the mythological creatures (Pegasoi, sphinxes, and griffins) on the three parts of the helmet, under the crest, across the front, and on the cheek-flaps. See *Journal Mus. of Fine Arts Boston* 1, 1989, 57–58.

Mars Room

77. Archaistic Kore. The present location of this small statue remains unknown, but the most recent cataloguing is WAYWELL (op. cit.) 79–80 no. 17 (the comparable Baltimore and Lever Archaistic female statues from the Hope collection being nos. 18 und 19).

Room of the Rider Relief

80. The Rider Relief Albani, Attic, 430 to 410 B.C. A public monument of the time of the Peloponnesian Wars certainly comes to mind, but the memorial of a prominent Athenian leader who fell in battle or who died as Commander-in-Chief, like President Franklin Delano Roosevelt, also bears consideration. Why not Perikles himself? How such a monument reached Rome, in the era between Morosini and Fauvel, affords much more speculation, unless the sculpture became a living parallel life of Plutarch (going from the grave of a prominent Greek to the collection or tomb of his Roman counterpart), thus being among the number of great Greek original sculptures brought to Rome in Roman times. The early Niobids, the pediment of Apollo Sosianus, Theseus finding his father's sword under the rock (?), and possibly the Vatican rider-relief show us to what lengths the Romans would go to dignify their capital with pre- and post-Pheidian masterpieces.

101. Relief of two Maenads or Horae moving to the right and preceded by a curious little Silenus (who occurs elsewhere). It seems to me that this relief is Roman, in a somewhat rustic Neo-Attic tradition, rather than "modern".

102. This relief is clearly "modern", the counterpart in sculpture of Antonio Canova's early paintings.

103–107. These are sculptures, the first three famous, from the old Museo Torlonia, two somewhat austere in style (filleted herm with hollow eyes and the maiden, who belongs to the end of the Republic). The old farmer in his sun-hat is the most interesting. As more and more so-called Republican portraits turn out to be imperial copies, would not this be someone like Sabine farmer Titus Flavius Vespasianus's grandfather? A similar retrospective old man (without hat) is Boston, Museum of Fine Arts 1991.534, awaiting the publication of J. J. Herrmann.

Saturn Room

108. Despite restoration of the background, the relief of Antinous as Genius of Spring, found in Villa Hadriana in 1735, is surely one of the best presentations of the Bithynian 'hero', perhaps because Hadrian himself supervised this monument. Not even the new medallions from Kios and Tios in Bithynia itself have Antinous profiles of this strength.

112. The herm-head of the Apollo Sauroktonos on a bizarre terminal shaft sums up what the restorers could create for the Villa Albani, and yet, a balustrade in the Villa Hadriana could have had a row of herm-heads recalling the works of the sculptural greats, like the heads cheek-by-jowl or side-by-side in the Portico of Tiberius at Aphrodisias. See the analysis of these decorative heads and their sources, N. DE CHALSEMARTIN: *Aphrodisias Papers* (1990) 119–132.

118. The bearded man of the middle to last years of the rule of Marcus Aurelius (161–180) perhaps lived on to the sole reign of Commodus (180–192) as one of the respected if unheeded 'advisors' of the last Antonine. He or his like is represented in an overlifesized bust in a fringed *paludamentum* recently in the New York art market and now in the Cincinnati (Ohio) Museum of Art. See *Art of the Ancient World VI 2*. Royal Athena Galleries, New York (May 1991) no. 20. The form of the drapery and the size of the creation speak of someone important enough to have been represented throughout a pan-imperial career.

Parnassus Gallery

144–145. Egyptian alabaster cineraria with lids. These were the burial urns of the rich, in the upper class columbaria of Rome. There is a similar example, from Rome and unpublished, in the Museum of Fine Arts, Boston. It entered the M.F.A. in 1879 and once had an inscription, which the 'restorers' polished away.

Volume II. The West Portico. Herms

172. Post-Antique replica of the so-called Isis Priest ('Scipio') type. The example from Rome in the second quarter of the nineteenth century and now in the Oberlin College Museum of Art, Oberlin, Ohio, provides the antique source. See C. C. VERMEULE, *Greek and Roman Sculpture in America* (1981) 303, no. 259.

The Central Portico. Statues

197. K. STEMMER does us a wonderful service in his restudy of the cuirassed statue with head of Hadrian, and a powerfully classical breastplate and tabs, with a large Arimaspe or Arimaspean filling the scene as he holds off the griffins. He makes me feel confident that this complete statue is a unique, bold statement of Hadrianic decorative classicism. As I wrote thirty-five years ago in publishing the Fogg Trajan with G. HANFMANN (see in *Stone Sculptures. The Greek, Roman, and Etruscan Collections of the Harvard University Art Museums* [1990] 150–151, under no. 138), the allusion must be to the conquests in the East, from which Hadrian had the wisdom to withdraw with honour as he turned to the Greek revival sculpture represented in this statue. After all, at Dura Europos Trajan erected a triumphal arch in the desert to the West of the city, but Hadrian redrew the frontier so that Parthia could reclaim the city.

215. Seated female ("Agrippina"). C. MADERNA-LAUTER's essays on the statue, the reliefs on the support for the chair, and the head of Agrippina, are a masterful and thorough exercise for a statue that could begin as Alkamenes's Aphrodite in the Garden and concludes as Saint Helena, mother of Constantinus Magnus. The Argive Hera of Polykleitos the Younger became a similar vehicle for portraits of prominent Roman matrons from the Julio-Claudians to the Severans. The sources of the Larger and Lesser Herculean (Lysippic?) ladies are less well documented.

216. The seated Zeus (Jupiter Capitolinus) or an Emperor as same, too little remaining and too restored to tell, reminds us how many such statues there are in Asia Minor, pristine and unrestored (Iconium, Acroaenus, Ancyra), or Samaria (Caesarea Maritima). When the statue wears sandals, the god (or Demos as at Gaza) is represented. Heroized Emperors are barefoot, like the Prima Porta Augustus.

217. I still feel the very rare, seated cuirassed statue is Augustus (the restorer's correct insight), perhaps a Trajanic copy honouring the first Emperor, like the Hadrianic standing cuirassed Augustus from Cherchel.

229. Tondo of Socrates. The Marbury Hall Menander is now in the collection of the Harvard University (Sackler) Art Museums, 1991.63, the credit line reading: Purchase in part from the Alphaeus Hyatt Fund and Gift in part of Dr. and Mrs. Jerome Eisenberg.

238. Why is not this head, restored as a herm, a second century A.D. version of a portrait of the not most elderly Julius Caesar, replete with his hair of younger days, or with his hair restored?

239. A splendid replica of this late Severe Style to High Classical filleted, bearded head of a god (Bacchus?) was in the art market in London in the summer of 1992. Its freshness suggests it is not one of the seventeen "Wiederholungen" assembled by L. CURTIUS in his famous 1931 monograph on Zeus und Hermes.

Volume III. Galleria della Leda. Front Room

260. The famous "Peleus and Thetis" sarcophagus. The date of the carving evokes concerns, despite the long history. The dentils on the top of the body are so odd, without true parallels. The lid seems so much more Roman.

264. Front of a sarcophagus with Dionysos and the sleeping Ariadne on Naxos. The faces are too curious, suggesting possible creativity rather than reworking or restoration.

First Cabinet

279–282. The sea thiasos in marble must have surrounded a statue of Neptune or an Emperor in heroic guise, Augustus or Trajan, as at Samos, Ephesos, and Aphrodisias. Augustus as Neptune preserved the memories of Actium, and Trajan seemed to enjoy these commemorations in the East where he travelled by sea and by land, including his ill-fated voyage home as far as Cilicia in 117. Of course, monuments of living imperial divinity were not considered in good taste in the Latin West.

Second Cabinet. Sculpture in the Round

315. Leda. The replica in London in 1988 had already passed to the Yale University Art Gallery, New Haven, Connecticut.

319. Statuette of Hercules. As elaborated under no. 45, the imperial influence is manifest in numbers of these little marbles of cult and shrine consequences. The fragment of a Weary Hercules in Boston (Sculp-

ture in Stone [1976] no. 164) was never claimed as a portrait of Commodus, only as an idealization influenced by his well known physiognomy.

320. Fountain with the Reclining Nilus. A number of these small ensembles were collected in the memorial volumes to G. E. MYLONAS. See *Filia Epi II* (1988) 393, no. 1 (this), and a selection of others including the fountain carved as a mountain (Nysa?) with Dionysiac animals in a garden of the Villa Albani ("Einzelaufnahmen", nos. 3674, 3675, both being on pl. 63 of the Mylonas volume).

353. The grave monument of a young man in his toga. This is a splendid Roman monument of about 115 to 120, utterly disfigured by the horrible nose restored in yellow marble. (Comment about such conditions was made at the start of the observations on the Catalogue.)

Fourth Cabinet. Outside of the Building

357. Statuette of an Oriental (Barbarian). Stripped of restorations, the small size suggests this figure might have been part of some large ensemble of furniture, like the kneeling barbarians in Naples, Copenhagen, and elsewhere. A seated barbarian of this type, in green breccia with head and hands in white marble, was in the Albani Collection and is now in the Musée du Louvre. See É. MICHON, *Catalogue sommaire des marbres antiques* (1922) 77 no. 1383. The Louvre has many sculptures from the Albani Collection, as the Summary Catalogue indicates.

364. Pasticcio of fragments from various sarcophagi (Achilles and Memnon). This is a classic example of what the Cavaceppis of their day could do with the marbles from the underground funerary complexes of Rome. Nowadays one could create the same complete entities out of the fragments of Afro-Roman redware trays (Life of Achilles) flooding Europe and America from Tunisia.

Billiard Room

385–388. Old collections, like the Villa Ludovisi on the Pincian, were demanding sets of the plump Flavians, made plumper, producing more 'modern' likenesses than were really needed, especially if as in the Villa Albani and at the Villa Ludovisi there were already ancient portraits. Such 'modern' portraits found their ways to England (Lowther Castle) and on to the New World (Boston Athenaeum, old American Academy of Arts and Sciences, Brookline, Massachusetts).

(John J. Herrmann and Amy E. Raymond have exchanged ideas and helped me with this review.)

Boston

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