Hellenistic and Roman bronze statuettes in the Ashmolean Museum: A study in ancient and modern reception

Volume II: Catalogue

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Notes on the Catalogue

Each entry in the catalogue is presented in the following format:

<Image>

Catalogue Number. Title
Dimensions
Ashmolean accession number
Provenance

Technique and preservation

Bibliography

Description

Discussion and comparanda.

Where specific dates and date ranges can be reasonably assigned, these appear in the 'Discussion and comparanda' section.

An asterisk (*) after the title indicates that the statuette was unable to be handled and closely examined. In most instances this was because the statuettes were unable to be removed from their display cases. Occasionally an electronic catalogue record exists for a statuette, but the statuette was unable to be physically located.

Images are not to scale. All images are the author's with the following exceptions:

13, **39**, **88**, **142**, **166**	Ashmolean Museum (image in electronic catalogue)
63	Ashmolean Museum, University of Oxford.
101	Ashmolean Museum, University of Oxford. http://jameelcentre.ashmolean.org/object/EA1993.33
102	Ashmolean Museum, University of Oxford. http://jameelcentre.ashmolean.org/object/EA1999.31
105	Ashmolean Museum, University of Oxford. http://jameelcentre.ashmolean.org/object/EA1994.47
123	Ashmolean Museum, University of Oxford. http://jameelcentre.ashmolean.org/object/EAOS.13.a
139	Ashmolean Museum, University of Oxford. Source: Walker 2014, fig. 1.

All © Ashmolean Museum, University of Oxford.

1. Olympian deities





1. Aphrodite

Roman
H: 32.5 cm; W: 11.1 cm
ANFortnum B.40
Reportedly from Stratonikeia (modern Eskihisar, near Muğla, Turkey). Sold by a local to E. O' Meilly RN in 1841. Sold by O' Meilly to B. Hertz in 1846. Purchased by J. Mayer at the sale of the Hertz collection in 1856. Acquired by Fortnum in 1859 at Sotheby's auction of Mayer's collection (lot 150). Donated by Fortnum to the Ashmolean in 1888.

Hollow cast. The square base is modern. The figure is complete with visible repairs on both arms under the shoulders, on the left ankle and on the backside of the left leg. The surface is heavily pitted. Light-green patina.

Bibliography: Kroner 1851, 130, no. 19, pl. 2; Sotheby's 1859, lot 150; Bernoulli 1873, 373, no. 6. Fortnum 1876, lxiii; Fortnum 1877, 50-1; Michaelis 1882, 659, no. 1; Reinach *Rép* II, 346, 2; Fortnum 1889, no. 40; Ashmolean Museum 1909, 91; Ashmolean Museum 1912, 99; Ashmolean Museum 1920, 117; Penny 1992, xix-xx, pl. C; Warren 1999a, 59-61, no. 15.

The figure is completely nude and stands with the weight on the right leg, balanced on two toes of the left foot, which is turned out and placed slightly behind. The legs and hips are very wide and taper to a small chest and shoulders. The left arm is lowered, held slightly away from the body, with the fingers extended and hand opened. The right arm is held close to the body and bent at the elbow. In the right hand the figure carries a folded wreath, decorated with a punched dot pattern and ribbons rendered in relief against the underside of the arm. The head is turned to the left and tilted slightly downward. The face is oval-shaped. The mouth is opened slightly. The nostrils have been indicated with drilling. The eyes are indistinct, but there is a faint indication of pupils. The hair is parted in the centre with one small curl falling over the forehead and two falling in front of each ear. At the front the hair is rendered as thin, undulating strands that are pulled to either side of the head, covering the ears and gathered in a bun at the nape of the neck. The rest of the hair covering the top of the head is less detailed, comprised of broader locks rendered with shallower grooves.

This figure belongs to a type that is known almost exclusively through statuettes in bronze. Where provenance is known or can be reasonably suspected, the majority of statuettes come from Syria. However, a number of examples are said to be from Egypt with at least two in the Cairo Museum.[1] The type shares a strong visual affinity with the Aphrodite in the late Hellenistic 'Slipper Slapper' group from Delos, particularly in the lifting of the right forearm to display the object held.[2] The inward bend of the left knee is a stance found consistently in types inspired by Praxiteles' Knidian statue. The action of the left hand is somewhat mysterious, though at least one statuette from Tartus holds drapery[3] and another figure said to be from Egypt in the J. Paul Getty Museum interacts with Eros.[4] Most examples of the type are, like the Ashmolean figure, of fairly substantial height (between 20 and 40 cm), though they can also be found at a much smaller scale, like an 8.7 cm high bronze in Belgrade.[5] The Ashmolean bronze is slightly unusual in its lack of a headpiece, whereas most examples wear a tiara, crown or wreath.

The type is a versatile Hellenistic creation, perhaps originating in Syria, used in small-scale statuary to allow the naked goddess to be on full display. Along with the sandal-removing Aphrodite type, it was one of the most popular ways to depict the goddess for larger-scale bronze statuettes during the Roman imperial period.

[1] Jentel 1984, nos. 139 and 140.
[2] Athens Nat. Arch. Mus. 3335. Stansbury-O'Donnell 2015, fig. 14.16.
[3] Jentel 1984, no. 137.
[4] JPGM Inv. 57.AB.7.
[5] Nat. Mus. inv. 2714/III; Veličković 1972, no. 54.



2. Aphrodite
Roman
H: 19.7 cm; W: 5.8 cm
AN1888.1413
From Matera (ancient Matheola). Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

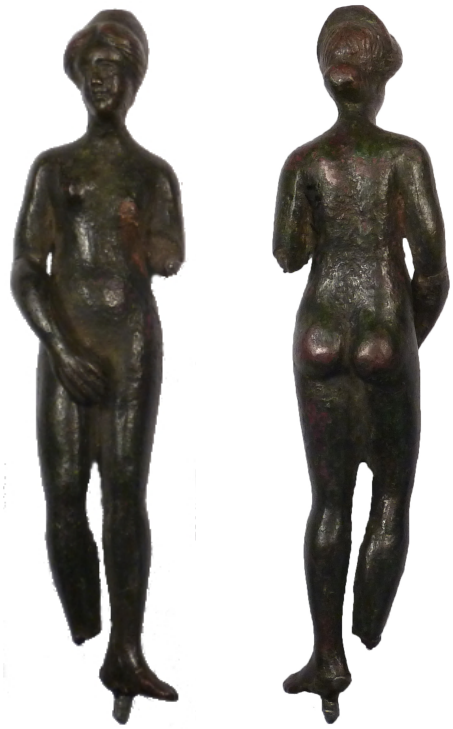
Hollow cast with evidence of fairly extensive cold-work. Grooves emphasise the pubis, the navel and the curls of the hair. The pupils are also indicated. The figure is complete. A V-shaped break below the right wrist indicates a purposeful cutting. The right hand with the mirror is restored, attached with solder, probably lead. A 4 mm wide hole has been drilled into the right shoulder of the figure, probably in antiquity. Mottled reddish-brown and light-green patina.

Bibliography: Ashmolean Museum 1912, 99; Ashmolean Museum 1920, 117.

The figure stands nude with the weight on the right leg. The left heel is slightly raised off the ground. The left arm hangs loose at the side and she bends her right arm to gaze into a mirror held in the right hand. The figure has broad hips, a slender, elongated torso and a round face resting on a thick neck. She gazes into the mirror with her head turned to the right and tilted slightly downward. The hair is elaborately arranged with thick, plastic curls coiling tightly on either side of the face and gathered at the back with individual curls escaping down the neck and upon the shoulders. She wears a small tiara.

The figure is reported as having been found at Matera in the manuscript record of Hall's donation, but a lack of documentation regarding Hall's collecting activities makes this difficult to verify. The high level of execution, including the extensive use of cold-working, fits with an origin in an Italian workshop. The elaboration and detailed attention to the hairstyle of the figure finds a parallel in a slightly larger bronze statuette of Aphrodite in Lyon found at Vaison.[6] The hole on the right shoulder may have once been used for the attachment of another figure. This may, however, be a later addition as may be the right hand holding the mirror. The mirror and hand have a different patina. The soldered joint has been very purposely cut. The figure's gazing action can be seen in a bronze found at Gunskirchen in Wels, Austria, though the two statuettes differ significantly in hairstyles and the action of the opposite arm.[7] The theme of the goddess at her toilette is also incorporated into the third century AD mosaic decoration of the *caupona* of Alexander and Helix at Ostia, where she is depicted in a similar manner to the Ashmolean statuette, rising from the sea, accompanied by Eros.[8]

[6] Rolland 1965, no. 76. No inv. no.
[7] Wels Mus. Inv. 11860 (modern replica). Fleischer 1967, 69, no. 73, pls. 40-11.
[8] Schmidt 1997, 208, no. 167. On the significance of mirrors in ancient art, see Balensiefen 1990.



3. Aphrodite
Roman
H: 11.5 cm; W: 3 cm
AN1927.566
Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans. Donated by him to the Ashmolean in 1927.

Solid cast. Missing the left arm at the elbow and the right foot above the ankle. The right arm has been reattached above the elbow with solder. Dark-brown patina.

Unpublished.

The figure stands nude. The weight is on the left leg. She covers her genitals with the right hand, though the positioning of this limb is doubtful. The left arm is held close to the body and is bent. She has a round and fleshy face with indistinct facial features. The hair is parted and arranged in long, straight strands gathered in a bun at the back. She wears a tall tiara, which is flattened at the top. The right breast is significantly higher than the left, though there is no corresponding drop in the left shoulder.

The degree to which the left breast is lower than the right and the way in which the upper left arm is held close to the body suggest that the lower left arm should be reconstructed as reaching upward—that is, over the breasts. A difference in the colour of the patina in that area supports the idea that it was not exposed in the same way, perhaps because it was covered by the lower arm.

The restoration of the right arm to cover the genital area has been awkwardly executed, but is likely correct. The figure, then, shows the goddess in the *pudica* pose.

A smaller statuette from Southwark in the Guildford Museum bears similar proportions, but with the position of the arms reversed.[9]

[9] Inv. AS22687. Durham 2012, no 144.



4. Aphrodite
Roman
H: 10.3 cm; W: 3.6 cm
ANFortnum B.43
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. The figure is complete with the exception of a possible missing attribute held in the right hand. Dark-green to reddish-brown patina.

Bibliography: Fortnum 1889, no. 43.

The figure is nude, standing with the weight on her right leg. She extends the right hand forward with the palm presented outward. The left hand covers her genitals. The figure has long, thin proportions; the breasts are barely indicated. She wears a tall, peaked tiara. The hair is arranged in thick waves gathered toward the back of the head in a bun.

This figure falls within a large and highly varied corpus of small bronzes depicting a naked Aphrodite. The stance and the position of one hand over the genitals are echoes of the Knidian Aphrodite. The type often carries an apple in the outstretched hand, but other attributes are possible.[10] The presence of a tiara is almost ubiquitous.

Somewhat larger versions of the type can be found in the Louvre,[11] Cologne,[12] Berlin[13] and the Bibliothéque Nationale de France.[14] A statuette of similar height can be found in Belgrade.[15]

[10] Cf. a statuette in the BnF: Babelon and Blanchet 1985, no. 230.
[11] Inv. N5372; Ridder 1913, no. 763.
[12] RGM inv. N 4208; Franken 1994, no. 71, figs. 161-164.
[13] Inv. Fr. 1842b; Friederichs 1871, no. 1842b.
[14] Babelon and Blanchet 1895, no. 230.
[15] Inv. 2716/III; Veličković 1972, no. 52.



5. Aphrodite
Roman (?)
H: 8.2 cm; W: 2 cm
AN1948.66
Formerly in the collection of E. J. Hope Masham. Purchased by the Ashmolean from Sotheby's in 1948.

Probably solid cast. The figure appears to have been part of a larger object. Tool marks are visible along the right side. Most of the right forearm is missing. Grey-brown patina with significant corrosion and incrustation.

Bibliography: Sotheby's 1948, lot. 46.

The nude figure stands with legs together, the right knee bent slightly inward. The left hand covers the genitals and the right arm is bent at the elbow, the forearm extended forward. The figure is elongated. The head is small and ovoid. The facial features are difficult to distinguish. The hair is parted in the centre and pulled into a bun at the nape of the neck. The back is flat.

On the type, see **4**. This figure is similar in its stance, though the execution is much poorer. The details of the body and limbs are rendered impressionistically. The hairstyle is simple and lacks any kind of elaboration. The compactness of the figure along with the flatness of the backside and the bottom of the feet suggest that it attached to another object, perhaps as a decorative element. The simplicity of the modelling does not detract from the easy recognition of the type and the primary purpose of the piece may have been to be quickly apprehended as a figure of Aphrodite rather than to be admired for its technical or aesthetic qualities.



6. Aphrodite
Roman
H: 8.5 cm; W: 2.5 cm
ANFortnum B.46
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Significant cold-work to delineate the hair, tiara and facial features. Missing left arm from just above elbow and both feet. Right leg has been reattached below the knee. Light-green-yellow patina.

Bibliography: Fortnum 1889, no. 46.

The figure is nude and stands with the right hand covering the breast. The missing feet were placed close together and she crouches slightly. The limbs are very long and thin with no indication of underlying musculature. The head turns to the left and is square and angular, rendered in a linear fashion. She wears a tall tiara. The hair is pulled into a squared-off chignon at the nape of the neck with two loose curls falling onto the shoulders.

This statuette adopts the distinctive *pudica* pose of the Capitoline and Medici Aphrodite types. The placement of the right hand over the breasts, the bend of the right knee and the turn of the head to the left are all traits shared with the large-scale statues. A slightly discoloured area around the pubis may also be an indication that the left hand was positioned over the genitals. While all the *pudica* types ultimately derive from the fourth century BC statue at Knidos made by Praxiteles, it is unlikely that small-scale representations were meant to evoke any particular statue. The type was immensely popular in the minor arts and has been found in the form of bronze statuettes from Syria to Germany.[16]

A number of comparisons can be cited for Aphrodite figures in the *pudica* pose. A well-known statuette of the type in the Louvre provides an example of a high-end, artistic rendering of the type. [17] The Ashmolean example is rather small and was not meant to be perceived as a work of art or as a faithful replica of a famous statue. Rather, the *pudica* formula is shorthand for evoking the goddess. A statuette in Belgium shares similar stylistic features with this statuette, including the linear rendering of the hair and the elongated limbs and proportions.[18] Another Louvre statuette is slightly larger, and adopts almost exactly the same pose, but uses a different head type.[19] Statuettes of similar size are found in Sofia[20] and in Paris.[21]

[16] Schmidt 1997, 204.
[17] Inv. Br 413. Ridder 1913, 64, no. 413, pl. 33. From Sidon.
[18] Hamm, Van Bogaert-Wauters Mus. inv. G.R. 1528. Faider-Feytmans 1979, no. 79, pl. 50. From Wijde-Durme.
[19] Inv. Br. 498. Ridder 1913, 73, no. 498, pl. 37. From Athens.
[20] Nat. Arch. Mus. Inv. 1277. Ognenova-Marinova 1975, no. 179. Found at Rakovskovo.
[21] BnF inv. 225. Babelon and Blanchet 1895, no. 225. Found at Trebizonde.



7. Aphrodite
Roman (?)
H: 7.8 cm; W: 2.3 cm
AN1886.274
Unknown provenance.

Solid cast. No evidence of cold working. Details of drapery were modelled in the wax. The figure is complete, but details in the face, torso and hair have worn away. The tang underneath suggests it was perhaps a decorative piece of a larger object. Dark-brown patina.

Unpublished.

The figure is half-draped with a garment starting just below the hips and hanging to the feet. The buttocks are exposed at the back. The folds of the drapery are abstractly rendered with a raised zig-zag line. The left hand holds the drapery in place while the figure reaches up to grasp her hair in the right hand. The rest of the hair is pulled into a chignon at the nape of the neck. The figure is impressionistically modelled, elongated and pillar-like. She stands atop a pillar capital with a projecting tang underneath.

This is one of many variations of the Aphrodite Anadyomene type. The motif of Aphrodite grasping her hair likely derives from a painting by Apelles made for the sanctuary of Asklepios at Kos and famous in antiquity. It depicted the goddess wringing water from her hair after she had risen from the sea foam.[22]

This figure was modelled with only the bare minimum of detail to indicate that it is female, wears a garment over her lower body and grasps her hair with the right hand. The type is immediately recognisable, despite the herm-like appearance.

A similarly sized and minimally detailed example of the type is in Rouen.[23]

[22] Pliny, *HN* 35.91. *Greek Anthology* (Loeb), vol. 5, 263, no. 178. (Antipater, ca. 125 BC).
[23] Espérandieu and Rolland 1959, no. 38, pl. XIII. Reinach, *Rép.* III, 104,7.



8. Aphrodite
Roman
H: 10.9 cm; W: 4 cm
Gift of Prof J. A. K. Thompson and Prof Grace Macurdy.

Solid cast. The corkscrew curls appear to have been made separately and attached. Missing the thumb and distal phalanx of the middle finger of the right hand and the toes of the right foot. Also missing the object held in the right hand. The right arm has been reattached just below the elbow. Dark, brown-green patina.

Bibliography: Ashmolean Museum 1947, 20.

The nude figure stands with the weight on the right leg, left knee slightly bent. She holds the right arm forward, parallel to the ground. The left hand holds a corkscrew curl of the hair. Another curl falls over the right shoulder. She wears a tall, rounded tiara. The hair is parted in the centre and wrapped around the head in thick undulations toward the nape of neck. There, the hair from top of the head spills over the back of tiara and is rolled under against the neck. The facial features are large with a prominent classical-style nose and large eyes. The right eye shows a deep punch to indicate a pupil.

The statuette is a version of the Anadyomene type. The squat proportions and large head are a departure for the Praxitelian style commonly found in Roman statuettes of the nude Aphrodite, but the features of the face and the style of the hair are attempts at fifth century classicism. A rounded depression in the palm suggests that this figure may have held a spherical object such as an apple.

Similar proportions can also be seen in a statuette of around the same height in Berlin, though the hair and face are rendered in a different manner. [24] Another less well-preserved statuette is in New York.[25]

[24] SMB inv. Misc. 6322, 149. www.smb.museum/antikebronzenberlin.
[25] Metropolitan Mus. inv. 96.9.408. http://www.metmuseum.org/collection/the-collection-online/search/246413.



9. Aphrodite (?)
Late Hellenistic or Roman
H: 13.5 cm; W: 6.2 cm
ANOldfield.59
Formerly in the collection of the Vicomte de Janzé. Sold to E. Oldfield at the Hôtel Drouot sale, April 1866. Bequeathed by him in 1902.

Solid cast. The pupils are rendered with a punch. Cold-working is evident around the pudenda. The bottoms of the feet contain the remains of lead solder. The figure is missing the fingers of the left hand. The fingers of the right hand, excepting the thumb, have been reattached. At the back a drilled hole and some rough tool marks in the centre of the buttocks indicate the insertion of a support attached to the figure. The surface is heavily pitted. Dark, green-brown patina.

Bibliography: Janzé 1866, no. 357; Reinach, *Rép* V, 156, 1; Gardner 1910, 234-235, pl. 16.

The nude figure stands with her weight borne on the right leg. The left is swung behind with the heel raised off the ground in a pose reminiscent of the Doryphoros. The arms are held close to the body. The right arm is bent at the elbow with the forearm extended forward and palm held face up. The left arm is also bent at the elbow, but with the wrist hanging loose and the palm facing down with the fingers dangling. The legs are long and thin, widening into substantial hips and tapering again into upper torso. The breasts are small and round. The face is oval with sensitively detailed facial features. The hair is arranged with a centre-part and thick wavy locks gathered at the front to frame the face. The remainder is pulled to the back and gathered in a chignon at the nape of the neck.

Apart from her nudity, this figure lacks any attributes that allow her to be identified certainly as Aphrodite. The left hand is positioned as if it could have held a round object like an apple, but no attribute survives. The head is Classical in appearance, with strongly idealised features and an arrangement of the hair that resembles that of the fifth century BC Amazon statue attributed to Polykleitos.[26] The ponderation also owes something to the Doryphoros making the figure appear more active than most other representations of Aphrodite. These features lead Gardner to hesitate in identifying the figure as the goddess, preferring instead to leave it as a generic girl in a Polykleitan attitude.[27] The type does, however, find parallels amongst certain depictions of Aphrodite. A statuette in the Bibliothèque national de France found at Tartus has a similar comportment of the arms, but in a more relaxed pose. She carries a butterfly in the lowered right hand and an apple in the left.[28] Small figures in Cologne[29] and Bonn[30] also adopt this pose.

[26] Gardner 1910, 234.
[27] Gardner 1910, 235.
[28] Babelon and Blanchet 1895, no. 233.
[29] RGM Inv. N 4214; La Baume 1967, 214 no. C66. Ritter 1994, 371-373, no. 38, figs 94-97.
[30] Rheinisches Landesmuseum inv. Nr. 36,524. Menzel 1986, 46-47, no. 103, pl. 58.



10. Aphrodite (?)
Roman (?)
H: 11.1 cm (figure); 12.7 cm (w. base); W: 6.5 cm
ANFortnum B.42
Purchased in Florence by C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. The base is hollow cast. Large repair patch underneath the left buttock. Only the right foot is attached to the base. The rhomboid pattern around the scotia appears to have been created using different patination techniques. The figure is missing the left hand below the wrist and fingers of the right hand. There are breaks at both the ankles (solder visible) and below both knees where the figure has been repaired. A section of the lower torus of the base is also missing. The surface is quite porous. Dark-brown-green patina. Spots of blue-green patina on interior of base.

Bibliography: Michaelis 1882, 659-60, no. 2; Fortnum 1889, no. 42; Ashmolean Museum 1920, 117; Buschor 1956, 152ff; Himmelmann-Wildschütz 1958; Beck, Bol and Bückling 1990, no. 184; Delivorrias 1984, no. 50.

The nude figure stands in an exaggerated contrapposto upon a round moulded base. Her weight is on the right leg and she balances on the toes of the left foot. She has tall, slender proportions with wide hips, a slender torso and small breasts located high upon the chest. Both arms are raised to just under shoulder height. The right arm is held out to the side with the elbow and wrist slightly bent. The left arm is bent at the elbow, with forearm rising upwards, but broken above the wrist. She turns her head to the right and inclines it to direct her gaze toward her right hand. The head is finely rendered with Classical facial features. Her pupils are rendered with a punch. A broad band wraps around the forehead. Thick, doughy curls escape from under the band above each ear. At the back, the hair is gathered up into a cluster of thick curls divided down the centre with the band wrapped around. At the top of the head, the hair is centre-parted and falls to either side in incised strands. The part is covered by another textile tucked underneath the band, the edge appearing against the forehead, and runs along the length of the part into the divide between the clusters at the back. The moulding of the base contains an egg and dart pattern with very thin bands of punched decoration. The scotia is decorated with rhomboid pattern.

There is a question as to whether this figure represents Aphrodite or one of the Graces. The position of the arms echoes that of the central Grace in the well-known composition probably created in the Hellenistic period.[31] Comparison has also been made to the stance of the Diadumenos of Polykleitos.[32] Arguing in favour of an interpretation as a Grace is the strong turn of the head which allows part of the face to be glimpsed when the figure is viewed from the back. The representation of the group frequently found on sarcophagi and votive reliefs take pains to ensure that the face of the central Grace can be seen, sometimes causing her neck to become twisted to a grotesque degree as on a second century AD relief from Perge.[33] The backside is well-modelled, especially the hair. The hairstyle is elaborate and completely pulled up off the neck and shoulders. The majority of relief representations of the middle Grace on stone reliefs, terracotta lamps, coins and gems depict her with the hair arranged so that the locks do not fall onto the shoulders. Aphrodite often wears her hair this way as well, though she does not seem to do so as frequently. In any case, as E. Schwarzenberg

[31] Sichtermann 1986, 203.
[32] Himmelmann-Wildschütz 1958, 2.
[33] Antalya Mus. inv. A 32.85. Sichtermann 1986, 206, no. 54.

notes, the hairstyles worn by replicas of the sculptural group are extremely variable.[34]

Arguing against the interpretation as a Grace is a lack of other secure ancient examples of both single figures and group compositions in small-scale bronze. The eclectic combination of a well-known Aphrodite head type—the so called 'Sappho' type with the stance of the Diadoumenos suggests that this statuette most likely represents the goddess of love.[35]

Himmelmann-Wildschütz dates the figure to the mid first century AD.[36]

[34] Schwarzenberg 1966, 40.
[35] Himmelmann-Wildschütz 1958, 1-2.
[36] Himmelmann-Wildschütz 1958, 5.



11. Seated Aphrodite
Romano-British
H: 11.2 cm
AN1896-1908 R.102
Found at Woodeaton. Donated by Sir A. Evans.

An unfinished concavity on the underside of the thighs and buttocks of the figure suggest that it was designed to be seated so that the legs hung over an edge. The figure is complete, excepting any object that may have been held in the hands. Dark-brown patina.

Bibliography: Kirk 1949, 31, no. 2, pl. IV A; Toynbee 1964, 83; Aldhouse-Green 1976, 177; Pitts 1979, no 121, pl. 20; Lindgren 1980, 78-9, pl. 42; Bagnall Smith 1995, 179; Walker 2009, 5, fig. 5; Durham 2012, no. 141.

The nude figure is seated, leaning backward slightly. She holds both arms bent in front of her with the hands positioned to grasp one or more (missing) objects. Her head is turned slightly to the right and she looks straight ahead. She wears an elaborate hairstyle arranged in a double-row of tall, U-shaped curls that frame the face. Behind these, the hair is divided into eight sections that are pulled toward the crown of the head and joined together to form a thick spiral lock. The facial features are somewhat difficult to make out, but appear to be rather unusual. The eyes are very large and round. The pupils are indicated with a punch. The nose is broad and flat with nostrils also rendered with a punch. The mouth is thin and indistinct, but a small dimple delineates the chin. The figure has a wide lower body and rather slenderer upper body.

The style of the curls surrounding the face is a simpler version of those that frame the face of Atys **53**. At the back, the hair is highly patterned, but, as S. Walker points out, the hairstyle imitates one known from portraits of Julia Titi allowing a dating for the manufacture of this figure of c. AD 80-100.[37]

Apart from the hairstyle, the figure conforms little to classical proportions and style. The facial features are especially unusual. Some parallels might be found in bronze attachments depicting Ares and Hermes from the Netherlands.[38] For C. Lindgren, this suggests a continental origin for the statuette.[39]

Lindgren has also suggested, I think rightly, that the statuette may be a syncretisation of Aphrodite and a Celtic mother goddess.[40] The emphasis on the hips and the breasts of the figure suggest a connection with fertility and the position of the arms finds parallels in pipeclay figurines of the *Dea Nutrix* (nursing goddess), which have been found in sepulchral and domestic contexts in Britain and were imported from central Gaul and Rhenish regions.[41] Other pipeclay figurines closer to Mediterranean conceptions of Aphrodite are thought to serve a similar function as those of the *Dea Nutrix* in domestic fertility cult. These have been found in shrines, graves and domestic contexts throughout the Celtic world.[42]

[37] Walker 2009, 5.
[38] Maastricht inv. BM 603 and BM 604. Zadoks-Josephus Jitta, Peters and Es 1969, nos. 37 and 54.
[39] Lindgren 1980, 79.
[40] Lindgren 1980, 78-79.
[41] Aldhouse-Green 2003, 52-53, pl. 36.
[42] Aldhouse-Green 2003, 53-54. pl. 24. Cf. a standing nude figure from the Gower peninsula: National Museum of Wales inv. 89.141H/2. Durham 2012, no.157.



12. Semi-nude female, perhaps Aphrodite
Romano-British
H: 5.8 cm
AN1896-1908 R.105.b
Found at Woodeaton. Formerly in the coll. of C. Hughes. Donated by Sir A. Evans.

Solid cast. A groove around the top of the head indicates where a separate tiara or other headpiece was perhaps attached. The figure is complete, excepting any objects that were held in the hands and headpiece.

Bibliography: Kirk 1949, 31, pl. IV B; Toynbee 1964, 103 (as Mother Goddess); Aldhouse-Green 1976, 177; Pitts 1979, no. 132, pl. 23 (as Mother Goddess); Bagnall Smith 1995, 179; Walker 2009, 5, fig 5; Durham 2012, no 151 (as Mother Goddess).

The figure is naked to waist, below which she wears a garment with long, straight pleats. Stylized zig-zag folds at the front indicate more complex draping. The arms are outstretched with the right hand raised. The head is very large in proportion to the body. The figure has wavy hair fastened in large plaited chignon.

There has been some debate as to the identification of this figure. Walker has argued that it represents Aphrodite, connecting the pose with the Anadyomene type and comparing it with a third century mosaic pavement from Ostia. She dates the figure by the hairstyle, which she compares to the styles seen in Roman portraits of about AD 240-50.[43]

E. Durham follows J. Toynbee and L. Pitts in identifying the figure as a Celtic mother goddess.[44] It is possible that this figure, like **11**, is an iconographic syncretisation of Aphrodite and a mother goddess. The classical iconography of Aphrodite certainly was not unknown in Britain and examples of the Anadyomene type in small bronze are relatively abundant.[45]

[43] Walker 2009, 5.
[44] Toynbee 1964, 103; Pitts 1979, no. 132; Durham 2012, no.151.
[45] Durham 2012, 3.31.



13. Aphrodite*
Roman (?)
H: 11 cm; W: 5.4 cm
ANFortnum B.70
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

While the head is cast in the round, the torso has no backside, the front curved to wrap around a cylindrical object. The casting is complete; a lower half was not intended. Black patina.

Unpublished.

The upper part of a nude female figure with her arms held at the sides. She wears a tall tiara decorated with three small spheres.

This figure was designed to be attached to another object. Half-length figures such as this were frequently used to decorate folding tripods or table legs.[46] The unfinished back would have allowed the figure to wrap around the leg.[47]

A similar composition of the body and the form of the tiara can be found on a statuette in Trento.[48]

[46] See Klatt 1995.
[47] Cf. a table with half figures of youths wearing Phrygian caps in Vienna (Inv. VI1685). Klatt 1995, 470, no. V18, figs. 138-139.
[48] Mus. provinciale d'arte inv. 3010. Walde-Psenner 1983, no. 27.





14. Aphrodite (?)
Greek (?)
H: 3.7 cm; W: 1.35 cm (figure) Disc: 3.9 cm diam.
Purchased in Athens, 1896. Said to be from the Athenian Acropolis.

Solid cast. Probably attached to the disc with solder, though this is not visible. On the underside of the disc is a raised lip. The disc is more heavily corroded than the figure with a good deal of oxidation near the centre and around the lower legs. The figure appears complete. Overall dark-green patina with light-green patches of corrosion.

Unpublished.

A small female figure in a *pudica* pose with the right arm over the breasts and left hand covering the genitals. She stands on a flat, open-work disc. The features are crude with bulging eyes and no indication of the hair.

It is not clear what the function of this disc was, but the lip underneath is of a smaller diameter than the top and suggests that the whole piece rested atop some other element. It was perhaps a decorative part of a vessel and maybe served as a lid.

A similarly small and crudely rendered statuette in a *pudica* posture was reportedly found near Trier, but is not attached to a disc as is the Ashmolean figure.[49]

[49] Private collection. Faust 1994, 289, no. 8.



15. Apollon (?)
Roman
H: 6.3 cm (figure); 7.2 cm (w. base); W: 2.8 cm
ANTN.1847 (ANFortnum B.54)
Purchased in Rome by C. D. E. Fortnum in 1870. Donated by him to the Ashmolean in 1888.

Solid cast. The base is hollow cast. The figure and the base appear to belong together. Missing the right and left hands and left forearm. There is a break above the right foot. Blue-green corrosion on break of left arm. Dark-green patina.

Bibliography: Fortnum 1889, no. 54.

The nude youth stands upon a circular base with his weight on the right leg, the left swung slightly behind with the heel raised. The musculature of the torso is well-defined with sharp transitions between parts, dividing it into six nearly symmetrical sections. The arms fall to the sides and away from the body, both extended forward at the elbow. The small head sits atop a thick neck. The hair is parted in the centre and swept back underneath a crown of (laurel?) leaves. In the back, the long hair is gathered at the nape of the neck in a knot. Four long strands fall down the back and across the shoulders.

A statuette in Vienna from Ulrichsberg displays similarities in the construction of the torso musculature and the stance (reversed).[50] Apollon was depicted with long hair from very early Archaic representations through to late antiquity. A crowned Apollon with the hair mostly tied up but with several strands escaping can be found on Republican coin issues.[51] A similar treatment of the hair can be seen on the Hellenistic marble statue of the god from the near contemporaneous Antikythera wreck.[52]

Similarly poised statuettes are in Paris[53] and Avenches.[54]

[50] Kunsthistorisches Mus. inv. VI 2876. Fleischer 1967, no. 36, pls. 25-26.
[51] For example, a *quinar* of Egnatuleius from Rome of 97 BC. Simon and Bauchhenss 1984, no. 131.
[52] Lambrinudakis 1984, no. 596
[53] Louvre inv. MND 1460. Lambrinudakis 1984, no. 609
[54] Mus. Romain, inv. 460 (2320). Leibundgut 1976, no. 4, pl. 3.



16. Ares
Roman
H: 13.3 cm
AN1925.67
Said to have been found in Lower Egypt. Purchased in Paris from Feuardent Frères.

Solid cast. The figure is missing the left hand and the tips of the fingers from the right. Repaired break just above right knee. The museum register indicates that the surface had been treated chemically before purchase. Reddish-brown patina.

Bibliography: Ashmolean Museum 1925, 11. Simon and Bauchhenss 1984, 522, no. 135. Neugebauer 1942, 230, no. 11 is erroneous. It should read: 231, no. 38. Type 'with shoulder mantle'. Reported find spot 'Upper Egypt' also erroneous.

The nude figure stands frontally with the weight on the left leg, the right swung slightly behind and balanced on the toes. The right arm is raised, hand clutching a now missing object. The left arm is bent with the forearm extended forward. The legs are long and slender, the torso more compact with a subtle modulation between muscle groups. The back is shown heavily muscled with a deep groove indicating the spine. The head is small and the facial features set close together, eyes gazing upward. The figure wears a Corinthian helmet with a large plume. The hair is arranged underneath the helmet in sickle-shaped curls.

The elongated legs and small head combined with the upturned face and the soft, flowing modelling of the torso, give an added perception of height, lightness and grace to the figure. It conforms to the early Hellenistic visual idiom of Lysippos and his school.

The figure combines aspects of two different types of Roman Ares statuettes. The raised right hand is typical of Ares statuettes standing at rest with a (usually missing) planted spear. The positioning and placement of the right foot is more commonly found on statuettes shown to be in movement as also conveyed by a fluttering piece of cloth tied around the waist. [55]

The arrangement of the arms and uplifted face can be seen on a slightly smaller bronze statuette in Bonn. [56] The latter, however, keeps the foot of the free leg flat on the ground and lacks the elegant sway of the Ashmolean figure.

[55] See Simon and Bauchhenss 1984, 521, nos. 118-129.
[56] Rheinisches Landesmuseum, Inv. 487. Menzel 1986, no. 11, pl. 5. Found at Zülpich.





17. Ares
Late Hellenistic or Roman
H: 8 cm; W: 4.3 cm
AN1888.1490
Unknown provenance.

Solid cast. Missing the left leg below the knee, right foot and the left arm from about the mid- upper arm and the object held in the right hand. Discolouration where two plugs (perhaps repairs) have been inserted on the backside of the upper right thigh and at the base of the spine. Dark-brown patina.

Unpublished.

The nude figure stands in strong contrapposto with his weight on the right leg. The left leg is positioned so the missing foot would have rested slightly behind. The right arm is raised high, over the height of the head; the left is lowered. The musculature of the figure is well defined with distinct transitions between muscle groups. The head is small, but with proportional facial features. The figure wears a helmet of Attic shape with a short, blunt plume. The curly hair is rendered underneath the helmet with four indistinct globules on either side of the head.

The posture and attitude of this figure derives from a statuary type frequently used in the Hellenistic period for the depiction of rulers and military leaders. Although not exact replications, these statues derived their form by imitating the famous statue of Alexander with the Lance made by Lysippos who, in turn, drew on Classical iconography of gods and heroes to infuse his portrait with both military and divine qualities. [57] A Hellenistic visual idiom is also present in the combination of the twisting neck, head tilt and upward gaze of the figure. These are all characteristics of Alexander's image developed in sculpture by Lysippos.

A spear can confidently be reconstructed in the right hand. The left may have held a sword or a shield. [58] Bronze statuettes depicting a youthful Ares in this posture have been found primarily in Roman Gaul.[59]

A remarkable group of nineteen Ares statuettes of this type were found at Kruishoutem in east Flanders and probably belong to a sanctuary hoard.[60] A statuette in Brussels found in the substructure of a villa destroyed around AD 175 is also of the same type, but of much lesser execution.[61]

[57] See Masséglia 2015, 28-32 on the correspondence of the raised arm pose and high status in Hellenistic period.
[58] Simon and Bauchhenss 1984, 518-519.
[59] Neugebauer 1942. Boucher 1976, 132-34 and Map XII.
[60] Rogge, Vermeulen and Moens 1995.
[61] Musées royal d'Art et d'Histoire inv. D.47. Faider-Feytmans 1979, no. 8, pl. 5.





18. Bust of Artemis
Romano-British
H: 6.7 cm; W: 3.7 cm
AN1927.568
From Cockfield, Suffolk (National Grid reference TL 52/9054). In the collection of Henry Prigg in 1877. Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans in 1908. Donated by him in 1927.

Inside of bust is hollow. Cold-working evident in grooves of the hair and hatch marks indicating strands. The topknot appears to have been made separately and attached. Missing right shoulder and breast. Facial features are very worn. Light-green corrosion.

Bibliography: Anonymous 1877, 117; Fox 1911, 303; Pitts 1979, no. 221, pl. 29.

The female bust wears a sleeveless garment falling in regular folds and an elaborate *Melonenfrissur* hairstyle gathered into a four-pronged topknot at the crown of the head. A great deal of attention has been paid to rendering the hairstyle.

This figure is a decorative bust designed for attachment to a piece of furniture. The hairstyle can be found a full-body statuette of the goddess also found in Britain.[62]

[62] Corinium Museum inv. B595. Durham 2012, no. 130.





19. Bust of Artemis
Romano-British
H: 6.7 cm; W: 4.3 cm
AN1936.123
Found at Adderbury, Oxfordshire (National Grid reference SP42/4635) before 1853. Donated by a Mrs. Fuller.

The head is solid, but the bust is hollow cast. Left rough on the interior. The figure is complete. Golden-brown patina.

Bibliography: Taylor 1939, 330; Aldhouse-Green 1976, 127; Pitts 1979, 97 no. 220, pl. 29.

The female bust wears a sleeveless garment draped below the neck. The facial features are ill-defined save for the deep slit indicating the downturned mouth. The hair emerges from underneath a cap. On either side of the head, a braid is brought up over the cap and tied at the top of the head to form a four-pronged topknot. At the back, hair emerging from the cap falls to the nape of the neck.

The type is similar to **18**, except for the presence of the cap. The drapery arrangement is the same, but stylistically this example has softer, more rounded features. See **18** for discussion of the type. Possibly found with a coin of Constantine (?)



20. Athena
Roman
H: 11.6 cm (figure), 13.8 cm (w. base); W: 4.3 cm (figure), 4.9 cm (w. base)
Bronze and gold
Probably from Syria. In the collection of L. de Clercq in 1905. Entered the collection of James and Brenda Bomford sometime after 1967 when the de Clercq collection was given to the French state. Purchased through the generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Probably hollow cast. The aegis is decorated with a scale pattern using a triangular punch tool on the front and back. The gold bracelet is made of a twisted gold wire. The gold necklace has been worked to make it appear twisted; a spherical pendant has been added. The base probably does not belong. The figure is missing two fingers of the right hand, the object held by the right hand and a shield that would have been attached to the left forearm. Light-green-blue patina.

Bibliography: Ridder 1905, 8-9, no. 300, pl. XLVIII, 3.

The draped figure stands frontally with her weight on the left leg, the right bent slightly and swung out laterally. The drapery consists of a sleeved chiton worn underneath a peplos with a long *apoptygma* falling to the hips. Above this is the aegis, fringed with snakes and worn diagonally over the right shoulder. All are girded just below the breasts with a cord. The left arm is lowered and extended forward at the elbow, the remains of a shield strap is visible on the forearm. The right arm is raised to above head height, the hand having held a now missing object, probably a spear. She wears an Attic helmet decorated with the figure of a sphinx and a large plume that falls to between the shoulders at the back. The head is turned upward and slightly to the right; the facial features are Classical.

The drapery is arranged in a manner similar to that found on the Dresden-Bologna type (the so-called Athena Lemnia) statue, except that this figure wears a chiton underneath the peplos.[63] The head type is different than the large-scale statue and the stance is reversed.

This statuette falls within Type III of A. Kaufmann-Heinimann's typology. [64] Although it varies somewhat from her description of the type, it does exhibit the above average quality and the classicising style that the scholar identifies as characteristic of the type. A statuette formerly in the Castellani collection close to the Ashmolean figure is in the British Museum.[65] The helmet on this latter figure is triple crested and the missing arms preclude assigning attributes, but the figure otherwise appears to loosely be based on the same model. Another, much more simplified figure, likely from Italy, can be found in Bonn.[66]

As part of the de Clercq collection, it is highly likely that this statuette was found in Syria. De Clercq collected almost exclusively in the Levant, and often acquired material directly from excavations.

The practice of adorning bronze statuettes with a torque and/or bracelet in precious metal has been documented on thirty or so

[63] Dresden, Staat. Kunstsmlg. inv. Hm 49. Knoll, Vorster and Woelk 2011, 121-131, no. 2, figs. 2.1-2.13.
[64] Kaufmann-Heinimann 1977, 61.
[65] Inv. 1873,0820.45. Walters 1899, 1051.
[66] Rheinisches Landesmuseum inv. U 1193. Menzel 1986, 37-38, no. 80, pl. 44.

statuettes of divinities in areas of the Roman west with a strong Celtic presence, but can also be seen in Roman Syria.[67] These may have been intended for the original casting of the statue or may have been added later as separate votive offerings.

[67] Kaufmann-Heinimann 1991, 94.





21. Athena
Italic
H: 10 cm; W: 5.4 cm
ANFortnum B.57
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Hollow cast. A small hole at the navel. Missing object held in right hand. Quite heavy corrosion. Light-blue-green patina.

Bibliography: Fortnum 1889, no 57.

The figure wears a peplos with a long overfold reaching the hips. The aegis is draped over both shoulders. The peplos is tied under the breasts with a cord in a Herakles knot. The left arm is lowered and holds the rim of a round shield against the leg. The right arm is raised and bent at a nearly 90º angle, the hand clasped around a now missing object, most likely a spear. She wears a helmet with a very long brim at the front and three wing-shaped crests. The facial features are indistinct, but the eyes are rather large and uneven.

This is a rough work that approximates the iconography of the famous Athena Parthenos statue by Pheidias. The arrangement of the drapery, the way in which the shield is held and the triple-crested helmet are all elements that ultimately derive from the Athenian chryselephantine sculpture. [68] Likely, however, the owner (and probably the maker) of this statuette was unaware of this iconographic relationship.

The opening in the right hand is angled so that the missing spear would have been held obliquely. A small bronze statuette in London is missing the shield, but retains the spear. [69] Bronze coin issues from Ilium minted throughout much of the imperial period show both a naturalistic Athena in this same posture, but also one that combines the iconography of the Parthenos with that of the Palladium, which held an important place in Roman legend.[70]

The type was widespread throughout the empire and had a long period of use. Examples have been found in Athens,[71] Asia Minor [72] and Serbia. [73] A small bronze statuette likely made in the second century AD, but found in a third to fifth century AD temple context in Somerset illustrates the continued use of statuettes such as these as votive dedications.[74]

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[68] Cf. the statuette form Varvekeion in Athens (Nat. Arch. Mus. inv. 129). On the replicas and reception of the Athena Parthenos see Nick 2002.
[69] BM inv. 1757,0315.11.A. Walters 1899, no. 1037.
[70] Ilium coins: Demargne 1984, nos. 58c and 58d. On Rome and the Palladium see Assenmaker 2010.
[71] The Lenormant Athena: marble statuette (41 cm): Nat. Arch. Mus. inv. 128.
[72] From Trabzon. BnF, Babelon and Blanchett, no. 155.
[73] From Gračanica (ancient Ulpiana). Belgrade Nat. Mus. inv. 2789/III.
Veličković 1972, 121-122 no. 13.
[74] Somerset County Museum inv. 24/1991/4. Durham 2012, no. 329, with previous bibliography.





22. Athena
Italic
H: 10.1 cm; W: 7 cm
AN1888.1460
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. Cold-work for folds of drapery, stipple and hatch patterns on aegis and small pinholes in patera. There is a tang underneath the figure that may have allowed for attachment to a larger object or base. Missing object in left hand. Light, green-blue patina.

Unpublished.

The figure stands draped in a chiton tied underneath the breasts. The aegis is draped over both shoulders. She stands in a strong contrapposto with weight on the right leg, the bent left knee pushing against the drapery. The right arm is lowered and extended outwards, holding a patera. The left arm is raised with the hand at about head height holding a now missing object, most likely a spear. The head is turned to the right. She wears a helmet with a large central plume and a small wing-like plume on either side. The eyes are large, but the facial features are quite indistinct.

The maker of this statuette has included fewer folds in the modelling of this figure than in the other Athena statuettes in the catalogue, opting to add shallow cold-worked grooves. The lack of more elaborate folds in the drapery is, in fact, unusual for the goddess, who is usually shown among small bronzes wearing a peplos with an overfold (cf. **21)**, often underneath a himation (cf. **23**). I am unaware of any precise parallels, but the verticality created by the unbroken drapery and the flat modelling is characteristic of some Etrucsan female figures of the third and second centuries BC.[75]

[75] Cf. Bentz 1992, 102, no. 21.1, fig. 161 (Cortona 1672); Franzoni 1980, 93, no. 74 (Verona inv. A4, 393).



23. Athena
Italic
H: 6.6 cm; W: 3 cm
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. Good preservation. Missing the object in the left hand. Dark-brown patina.

Unpublished.

The draped figure stands frontally extending the right arm forward and holding a small owl in the right hand. The left hand is raised above the head. The figure wears a chiton with a small overfold underneath a himation which is draped over left shoulder and runs to the right hip. The aegis is draped over both shoulders and rests across the breasts. The face is rather square, but the features are well defined, including pinpoint pupils. She wears an Attic helmet with a large plume. The drapery folds are rendered rather linearly and stiffly.

Like most Roman period small bronze statuettes of Athena, this figure freely adapts a Classical Greek statue type. In this case, the Athena Giustiniani is a large-scale version of our statuette, created as a classicising replica of an early fourth century statue. The statuette fits squarely into Type IB of A. Kaufmann-Heinimann's typology.[76]

The figure is very similar in conception to **24**, except that it wears a himation. Many of the bronze statuettes of this type in collections are without good provenance, but the type is found across the empire.

An important depiction of this type of Athena statuette can be seen on the reverse of a sestertius of Domitian depicting the emperor offering a sacrifice at an altar before a statuette of the goddess set within a small shrine. [77] Suetonius records the zealousness with which Domitian worshipped Athena and that the emperor kept a shine to the goddess in his bedroom.[78]

Numerous examples of the type can be found in collections. Exact provenance and archaeological context are more difficult to establish. A similar figure holding a patera in the left hand instead of an owl was found with archaeological material dating from the first to second century AD at Kaiseraugst.[79] Other figures in Lisbon[80] and Berlin[81] are missing the right hand, but have the same drapery arrangement and share the Ashmolean figure's columnar appearance.

[76] Kaufmann-Heinimann 1977, 60-62.

[77] Simon 1990, 179, fig. 231.
[78] Suet. *Dom.* 15.2-3. See Jones 1992, 100.
[79] Römermuseum Inv. 1986.17560. Kaufmann-Heinimann 1994, no. 35, pl. 32.
[80] Mus. Nat. Arch. inv. BUS 76. Pinto 2002, 166-167, no. 34, pl. 48.
[81] SMB inv. Fr. 1880 (B. a. III. a. 3.).





24. Athena
Italic
H: 7.7 cm; W: 3 cm
AN1967.632.a
Unknown provenance.

Solid cast. Evidence of cold-work for the drapery folds. A small hole appears to have been pierced in the plume just behind the figure's neck, though this has now collapsed. Missing object held in left hand. Light-green corrosion around the eyes suggest they may have been inlaid with another material, though there are no remains. Dark-brown patina.

Unpublished.

The draped figure stands with the left arm raised to head height holding a now missing object, probably a spear; the right arm is extended forward with an owl perched upon the hand. The figure wears a chiton with buttoned sleeves arranged with two overfolds, one under the breasts and another at the hips. Drapery folds are rendered with broad shallow grooves. The aegis sits above the chiton, draped over both shoulders. The figure wears a Corinthian helmet, with a large plume that falls to the mid-back. The facial features are broad and flat.

This figure is of a similar type to **23**, but is lacking a himation. It can be classified as a variant of A. Kaufmann-Heinimann's Type IB. A statue of similar type is depicted presiding over a *congiarium* scene on a Neronian sestertius of AD 57.[82]

[82] Simon 1990, 179, fig. 230.



25. Dionysos (?)
Roman (?)
H: 10.3 cm; W: 4.9 cm
ANTN CYB 233
Unknown provenance.

Solid cast. The right leg was cast separately; there is a visible join where it attaches to the feline skin. Underneath, the buttocks of the figure has been cut away on the right side, likely for attaching the figure to another object in antiquity. Cold-work for the stippling of the feline skin. Missing the right hand, the object held in the left and much of the hair tendril falling over right shoulder. Repaired break on upper left arm. Dark-reddish-brown patina.

Unpublished.

The male figure sits with legs dangling, wearing a feline skin draped over right shoulder, the head acting as a brooch for the garment. The left hand rests near the left thigh and looks like it once held an object; the right arm is raised and the hand would have been about shoulder height. The right foot rests atop left. The figure wears a well-modelled ivy wreath in the hair, which falls in long curling locks over shoulders and back. The limbs and torso of the figure are very slender, the soft forms of a young ephebe rather than a more mature youth. The round face with its small features also conveys a sense of extreme youth.



26. Child Dionysos (?) seated on a barrel
Roman
H: 5.8 cm (figure) 8.3 cm with tang; W: 3.7 cm
AN1888.1462
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. A long cylindrical tang projects from underneath the barrel, very likely to attach the figure to another element. There is a small crack running along front of neck. Mottled green and brown patina.

Unpublished.

A nude child sits atop a barrel with legs spread open. The figure raises both arms, holding a small spherical vessel in the right hand and a cup or perhaps a lid in the left. The belly and legs are both chubby and the face has puffy cheeks surrounded by hair arranged in sickle curls. The figure looks up with the head turned to the right. The barrel has a small, protruding knob that may be a stopper.

The identification of this figure as the child Dionysos relies primarily on the presence of the barrel. The figure does not otherwise display any attributes that explicitly refer to the god. The vessel held in the right hand is a small spherical jar with a foot and flaring rim, not the *kantharos* or drinking cup as would be expected. The image of the child Dionysos seated astride an animal (usually a leopard) is relatively common in the bronze statuette repertoire,[83] but the wine barrel is much rarer.

[83] See Manfrini-Aragno 1987, 138-140, figs. 286–289.



27. Bust of Dionysos
Roman
H: 9.1 cm; W; 7.2 cm; D: 3.4 cm
AN1927.565
Perhaps found near the theatre at Verulamium between 1847 and 1850. In the possession of R. Grove Lowe in June of 1850. Later, entered the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans in 1908. Donated by him in 1927.

The backside is cast hollow and unfinished, but contains some remnants of what was perhaps a clay core and lead in the head used for attaching. The figure is missing much of the fillet falling upon the left shoulder. Perhaps missing the tip of the nose. A large crack extends across the whole of the bust. A second crack appears between the neck and the right shoulder. Dull, brown patina.

Bibliography: Anonymous 1851, 438; Toynbee 1964, 68-9; Green 1976, 206, no. 14; Pitts 1979, no. 204; Durham 2012, no. 437.

An attachment in the shape of a male bust. The face is rounded with rather small features. The mouth is indicated by a wide slit. The nose is wide and rather flat. The eyes are lifted upwards as indicated by the punched pupils. The hairline forms a triangular shape on the large forehead. It is parted in centre and swept to either side to form two rows of large, tight coil curls. Two knobs protrude from the top of the head with leaves attached (ivy?). Ribbons flow from behind the head and over either shoulder to form a serpentine element resting against the neck and shoulders. The hair at the back is formed by incised undulating lines that meet at the centre part. The back of the bust forms a shallow bowl.

This bust was first brought to the attention of the British Archaeological Association on 5th June 1850 by the antiquarian Richard Grove Lowe, who was the first to conduct limited excavations around the Roman theatre at Verulamium (St Albans) in 1847. It was, at that time, thought to be a female bust.[84] When the figure came into the possession of Evans is uncertain, but he was a member of the 'Architectural and Archeological Society of St Albans and Hertfordshire' along with Grove Lowe and both were members of the Society of Antiquaries.

A head very close to this figure was found at Condercum, a Roman fort site in Northumberland and identified by V. Hutchinson as a depiction of Dionysos.[85] Another bust in Norfolk is catalogued by Manfrini-Aragno in her study on the Hellenistic and Roman bronze of Dionysos.[86] All three figures share the similar hairstyles, although they differ in execution. Stylistic similarities also exist in the formulation of the mouths, which are prominently downturned at the edges in all examples. This feature is commonly found on figural bronzes made in Roman Britain.[87]

[84] Anonymous 1851, 438.
[85] Hutchinson 1986, 195. Newcastle, Great North Museum, inv. 1956.5.1.A. Durham 2012, no. 183.
[86] Norfolk Mus. inv. 76.94 (724). Manfrini-Aragno 1987, 104, fig. 163.
[87] Cf. **53**, **139**.



28. Seated Hephaistos
Roman
H: 14.5 cm; W: 7.3 cm; D: 8.2 cm
AN1982.1121
Found at Richborough, Kent, outside the walls of the Roman fort. Purchased from the finder.

Probably hollow cast. The irises may have once been inlaid. The figure is very well preserved. Missing the objects held in hands. Green-yellow patina.

Bibliography: Henig and Wilkins 1982; Henig 1995, fig. 50; Simon and Bauchhenss 1997, no. 123; Durham 2012, no. 1185.

The nude figure sits with right leg extended outward and the left tucked back slightly. He rests the left forearm on his knee and raises the right arm over his head. Both hands are positioned to hold objects. He leans forward slightly as he twists his upper body backward. The figure has a large, bushy beard and the mature face is framed by voluminous, dense curls. He wears a *pilos*. The figure exhibits superb modelling in all its parts. The transitions are smooth, conveying the underlying musculature in a sensitive and subtle manner. The posture and twisting motion of the figure convey a sense of three dimensions. The depth of modelling for the beard and hair creates a noticeable *chiaroscuro* effect.

The seating, action, luxurious beard, nudity and *pilos* cap combine to secure the identification of the figure as Hephaistos. The god is shown working at the forge and his attributes, a hammer and tongs can be mentally restored to this figure with confidence.[88]

This figure is amongst the finest small bronzes to have been found in Britain. It is slightly unusual, however, in that the majority of statuettes of the smith god in bronze show him standing, wearing a *pilos* and *exomis* and are thought to be versions of the fifth century cult statue by Alkamenes that stood in the Athenian Hephaisteion.[89] Henig and Wilkins assign the Ashmolean statuette a date no later than the Antonine period, citing parallels with other images ascribed to Hadrianic classicism, such as the relief of the Herakles Epitrapezios on one of the Hadrianic tondi of the Arch of Constantine.[90] Other surviving examples of this type seem to be later. A partially draped but otherwise similar bronze from Nida-

[88] Cf. Brommer 1978, 54.
[89] See, for example, Simon and Bauchhenss 1997, 284, no. 2. Cic. *Nat. D.* 1.30 for Alkamenes' statue. See analysis by Brommer (1978, 75-90).
[90] Henig and Wilkins 1982, 122.

Heddernheim was found in a context dating to the first half of the third century.[91]

Similar depictions also appear on third and early fourth century mythological sarcophagi depicting the creation of man by Prometheus. A sarcophagus in the Louvre of about AD 220 shows the god facing frontally in the same pose with long beard and hair under a *pilos* (see Fig. 2.5).[92] One of the latest mythological sarcophagi in the Capitoline Museum dates to after AD 300 and depicts the smith in the same pose, along with depictions of Adam and Eve.[93] A small bronze figure once in the Borowski collection is much simpler in execution, but also shows a similar pose, seated and nude save for the *pilos*.[94] However, the fourth to third century BC date ascribed to this figure in the auction catalogue is highly speculative.

[91] Arch. Mus. Frankfurt am Main inv. α 19160. Kohlert-Németh 1988, 37-38, no. 10.
[92] Inv. MA 355. Baratte and Metzger 1985, no. 46.
[93] Inv. 329. Zanker and Ewald 2012, fig. 40.
[94] Sotheby's 2012, lot. 11.



29. Hera
Roman
H: 11.5 cm (figure); 14.1 cm (w. base); W: 4.6 cm (figure); 4.8 cm (base)
ANOldfield.60
Formerly in the collection of the vicomte de Janzé. Purchased by E. Oldfield at the de Janzé collection sale at Hôtel Drouot on 16 April 1866. Bequeathed to the Ashmolean in 1902.

Hollow cast. The base is also hollow cast. Join and solder visible where the right arm attaches to the drapery. The left forearm may also be separately attached. Eyes may have once been inlaid. Figure is wholly preserved, excepting the objects in the hands. The tapering cylindrical base is hollow and moulded at the top and bottom. Dark-brown patina.

Bibliography: de Janzé 1886, 42, no. 359 (no image).

The figure is a draped female standing with the right knee bent. Her right arm is lowered and extended slightly forward. The left arm is held close to the body, with the elbow bent. Two fingers of the left hand are extended to support a mostly missing unidentifiable attribute. The head is turned slightly to the right. She is dressed in a floor-length chiton mostly covering her shod feet and with the buttons visible on the right sleeve. Above this she wears a mantle, open on the left side and intricately wrapped and tucked into a rolled cinch around the waist, creating a multi-layered effect. On her head she wears a tall tiara with an engraved vegetal pattern on the front. The hair sweeps in undulating waves from the centre to form a chignon at the nape; one strand falls down each side of the neck. The facial features are well modelled, with slightly parted lips and deep-set eyes.

This figure is small, but well made. The identification as Hera rests primarily with the diadem and the matronly drapery, but these are not secure attributes of the goddess. Indeed, these same attributes are shared with the Roman goddess Fortuna. The position of the right hand on this figure indicates that it could have held a ship's rudder, an identifying attribute of Fortuna.[95] However, no traces of a rudder remain near the feet of the goddess. Nor does a cornucopia, another nearly ubiquitous attribute of Fortuna, seem likely to have been held in the left hand due to its position.

A larger statuette in Paris is similarly lacking in attributes securely identifying it as Hera, but also wears a high tiara and complex drapery.[96]

[95] Cf. **77**.
[96] BnF inv. 40. Babelon and Blanchet 1895, no. 40.



30. Bust of female goddess, perhaps Hera
Roman
H: 11.5 cm, without base; W: 5.75 cm
AN1872.1377
Purchased in Milan (source unidentified).

Figure and base are hollow cast. The base does not belong. A tenon supports the bust and affixes it to the base. Excellent preservation. Reddish-brown patina.

Unpublished.

The figure wears a chiton underneath a stola pinned above both shoulders. On her head is a large rounded tiara. The head is turned upward and to the right. She has a prominent nose, rather large, shallow eyes and a slightly downturned mouth. The tiara has incised geometric designs with zig-zags and a dot pattern on the front. The hair is parted in the centre, swept back and pulled over the tiara to form large tufts over the ears. It is gathered at the nape of neck into a bun, with three strands hanging down in relief against neck. The modelling is rich and detailed especially in the folds of the drapery, the face and the hair.

This is a finely modelled ornamental bust that would have once decorated an item of bronze furniture, perhaps a bed or couch. The identification as a goddess is based on the classicism of the facial features. The decorated tiara makes a depiction of Hera a good possibility. A nearly identical, but slightly smaller figure is in the British Museum and was given by Sir Hans Sloane in 1753 as part of the founding collection.[97] The face and hairstyle compare well to the statuette in Paris mentioned in the previous entry [**29**].[98]

[97] Inv. 1756,0101.471. Walters 1899, no. 1700. Listed erroneously by Walters as from the Towneley collection.
[98] BnF inv. 40. Babelon and Blanchet 1895, no. 40.



31. Seated Hermes

Roman
H: 13 cm; W: 10.4 cm; D: 9.2 cm
AN1888.1412
Probably in Naples in the collection of R. Barone in 1844.[99] Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Hollow cast. The underside of the spreading rock base has a cavity that shows remnants of lead fill, though much of this appears to have been subsequently removed. The figure contains much evidence of cold-working, especially to outline the figure against the rocky bench. The eyes contain remnants of silver inlay. Missing object held in right hand and right-front leg of feline support. Dark-green patina.

Bibliography: Minervini 1844, 121; Catling 1964, 227; Beschi 1974, 174-5, fig. 2.

The figure is seated on a rocky outcrop with a flat, bench-like ledge. He is nude save for a chlamys pinned over right shoulder with a flower brooch. The figure wears winged sandals and a winged *petasos*. The right leg is extended, the left pulled back. The left hand rests on a purse and the right upon his thigh. The facial features are small and simple in the round face. The musculature of the torso is finely detailed with attention to accurately modelling a seated position, but overall the figure has quite a stiff appearance and leans slightly too far back for the relaxed position to feel naturalistic. The hair visible underneath the *petasos* is arranged in two rows of thick, tight curls. In the rocky landscape that forms the base are a tortoise and a lizard. To the proper left, supporting the rock bench is a feline, perhaps a lion.

Although occurring nowhere near as frequently as standing Hermes figures, statuettes of Hermes seated are relatively common in the Roman imperial period. This statuette has been given a second century date by L. Beschi, who compared it to a statuette in the Louvre and cites its Hadrianic-Antonine classicism.[100]

The Ashmolean statuette is relatively small for the type. An even smaller statuette that shares many similar compositional features is in Avignon.[101] The *marsupium*, the god's purse, is the most prevalent Roman addition to the iconography of Hermes, emphasising the role of the deity as the protector of trade, tradesmen and good fortune in business dealings. Countless statuettes of the god in a standing pose holding the purse have been

[99] Beschi (1974, 175-6) identifies this statue with the one described by Minervini (1844, 121) in Barone's Neapolitan collection. There is no accompanying image, but reference to a 'dog' under the seat on the left side (actually a feline) is convincing since such an animal (canine or feline) does not appear with the god in any other known bronze statuettes.

[100] Louvre inv. Br 1055. Beschi 1974, 182.
[101] Musée Calvet inv. J 94. Rolland 1965, no. 56.

found throughout the empire. The seated Hermes, however, likely originated in Italy and adapted from a monumental fourth century BC original, usually attributed to Lysippos or his school.[102]

The god's rocky seat appears in Classical red figure vase painting as a reference to his agrarian aspect as a shepherd and protector of herds. The tortoise and lizard are significant and frequent companions in Roman representations. The tortoise is associated with Hermes's fashioning of the first lyre from a tortoise shell while the lizard, a symbol of regeneration, may refer to Hermes's chthonic aspect as *psychopompos*.[103] The feline is unusual for the god's iconography but may visually indicate the god's connection with Liber/Dionysos.[104]

[102] Moreno 1995, 130.
[103] Beschi 1962, 37. Cf. Siebert 1990, 384-385.
[104] Cf. several votive monuments from the Danube provinces where Mercury and Liber (sometimes with other deities) appear together in dedications. Gavrilović 2010, 58-59, esp. n. 8.



32. Hermes
Roman
H: 10.6 cm; W: 4.9 cm
AN1887.2275
Transferred from the Bodleian Library in 1887.

Solid cast. A seam is visible along the right and left sides of the face, shoulder and arms. Missing the object held in the left hand. Deep, reddish-brown patina.

Unpublished.

The figure stands with the weight on the right leg, the left swung slightly behind but with heel flat. He is nude save for the chlamys worn over the shoulders, pulled taught and draped over the left arm. He carries a moneybag in the lowered right hand. The head is turned slightly to the right. The hair is arranged in two rows of knobby curls and lotus leaf sticks out from the top of the head. The composition is quite flat and two-dimensional. The folds of the chlamys are rendered rather schematically. The musculature is lumpy, without much sensitive transition between the parts. There is no indication of a winged *petasos* or sandals.

The visible seam on this figure indicates that it was cast in a two-piece mould. This type of casting is unusual for Greek and Roman bronzes, but not unheard of, especially for smaller, simpler figures. The use of the technique is especially clear on a similar statuette discovered near Augusta Traiana (modern Stara Zagora) and now in Kazanlăk.[105] This figure is surrounded by flashing where the molten bronze seeped between the mould halves during casting. Ptolemaic period statuettes from the Canopic region also show evidence of bivalve mould casting.[106]

While the arrangement of the drapery on this figure conforms to a well-known format found on Hermes statuettes throughout the Roman Empire,[107] the lotus leaf attribute on the top of the head distinguishes it as the Hermes-Thoth type, which originated in Ptolemaic Egypt.[108]

The Hermes Thoth type has been found in many provinces but is especially prevalent in Italy. Several examples come from the Roman towns buried by the eruption of Vesuvius where they served mostly in *lararia*. A statuette in Naples from the Pompeian House of Oppius Gratus and Quartilla (IX, 6, 5.7) is an especially high quality example of the type.[109] Another well-made statuette without a known provenance is in Rouen.[110] **33** presents a much lower quality version of the same type, almost certainly locally made in one of the provinces.

[105] Kazanlăk Historical Museum inv. 1156. Vassilev 1995, 132.
[106] For example, an Isis *lactans* statuette from Thonis-Heracleion. Heinz 2013, 135.
[107] See Kaufmann-Heinimann 1977, 29 for a typology of Roman Hermes statuettes.
[108] See Volume 1, secion 6.5.
[109] Mus. Naz. inv. 115554. Simon and Bauchhenss 1992, no. 43. Boyce 1937, 86-87, no. 431.
[110] Musée départemental des antiquités de Rouen. Espérandieu and Rolland 1959, no. 28, pl. XI.



33. Hermes
Roman
H: 9.9 cm
AN1887.2276
Transferred from the Bodleian Library in 1887.

Solid cast. Missing toes of right foot. Dark-brown patina.

Unpublished.

The figure stands frontally with a chlamys thrown over the left shoulder and draped over the left forearm. In the left hand he holds a caduceus, which rests against the crook of the arm and the shoulder. The right arm is bent and extended, holding a moneybag. The figure looks to the right. The facial features are small and pushed extremely close together. Three indistinct protrusions at the top of the head indicate wings and a lotus petal. The modelling of the figure is very linear; the front more detailed than the back.

This figure belongs to the same Hermes-Thoth type as **32**. Despite the summary modelling, it is clear the craftsman who made the figure was following a model. The important iconographical details such as the moneybag, wings, caduceus and lotus leaf are all present. The sharp turn of the head, delineation of the musculature and the fall of the drapery over the left forearm are all details that are also present in **32**.



34. Hermes
Roman
H: 5.8 cm; W: 3.1 cm
ANTN.1874
Unknown provenance.

Solid cast. Missing both legs below the knees, both forearms and the top part of the caduceus. Heavily encrusted. Dark-brown patina.

Unpublished.

The figure stands in strong conrtapposto with a chlamys clasped over the right shoulder and draped over the left arm. He holds a caduceus in the left hand, resting it against the shoulder. The right arm is lowered and extended laterally. The torso is muscular, but only superficially modelled. The head is large. The figure wears a cap with two wings and a large, pointed lotus petal at the front.

This group to which this figure belongs is described by S. Boucher as 'plus trapeux et le visage est plus lourd.'[111] The figures are characterised by their large heads and prominent lotus leaves. Additionally, the group can be divided according to whether a small ram is present, standing against the lower leg.[112] The ram is an animal associated with Hermes from at least the Greek Archaic period, but also frequently depicted alongside the god, not only in small-scale bronzes but also on stone reliefs of the Imperial period.[113]

A ram may have been present against the right leg of this figure, but we cannot be certain. The body type and the arrangement of the drapery are similar to that seen in **32** and **33** and a similar effort to follow a model can be detected. The head, however, exhibits some significant differences. Its size relative to the body is very large and draws the attention. Despite its small size, the facial features are clearly rendered and emphasised.

There are a number of parallels and it has been observed that figures of this kind have come from every Roman province.[114] A statuette from the House of A. Trebius Valens (III, 2, 1a) in Pompeii exhibits the same peculiarities as the Ashmolean bronze and probably dates from the first half of the first century AD.[115] A second to third century example very close the Ashmolean figure is in Trento[116] and another similar statuette was found in a third century context at Kaiseraugst.[117]

[111] Boucher 1976, 112.
[112] See Bolla 1997, 41.
[113] Archaic art: Siebert 1990, 311ff. Reliefs: e.g. Simon and Bauchhenss 1992, nos. 226, 228.
[114] Kaufmann-Heinimann 1998, 20.
[115] Pompeii Arch. Mag. inv. 2276.
[116] Mus. Provinciale d'Arte inv. 3060. Walde-Psenner 1983, no. 22.
[117] Römermuseum inv. 1989.05.C03948.1. Kaufmann-Heinimann 1994, no. 12, pl. 16.



35. Hermes
H: 8.1 cm; W: 3.5 cm
AN1888.1465
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. Incised cold-work around pubic area, caduceus and hair. The *petasos* appears to have been soldered onto the figure. Missing left foot and wings from atop the *petasos*. Light grey-green patina.

Unpublished.

The figure stands with his weight on the left leg; the right is in the same plane. He is nude save for a chlamys pinned over the right shoulder and pulled across to drape over the left arm. He also wears a large, wide-brimmed, winged *petasos* and wings attached to the ankles. He carries a moneybag in the extended right hand and a caduceus, which leans against the shoulder, in the left. The musculature of the figure is indicated through lumpy forms. The facial features are large and cursorily rendered, appearing distorted. The figure is overall very frontal and two-dimensional.

This arrangement of the chlamys and the position of the caduceus are similar to **32-34** and so this figure is a Type V example in A. Kaufmann-Heinimann's typology. [118] The wide-brimmed *petasos* is comparable to that on statuette in Cologne,[119] while similarly winged shoes can be seen on a statuette found at Bavai.[120]

[118] Kaufmann-Heinimann 1977, 28-30.
[119] RGM inv. M 1099. Ritter 1994, 359, no. 26.
[120] Mus. de Douai inv. 567. Faider-Feytmans 1957, 50, no. 40, pl. VII.





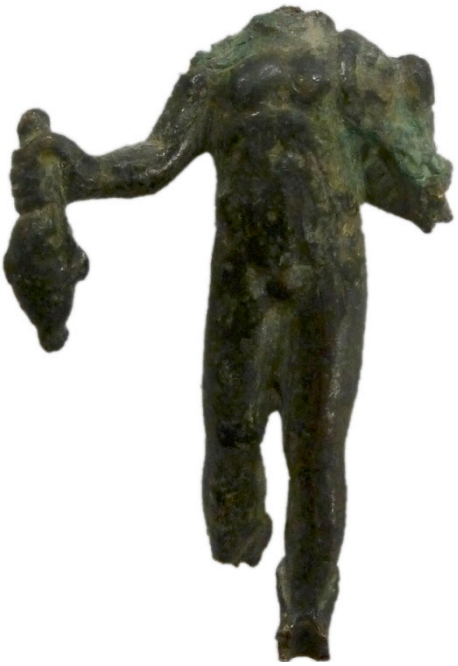
36. Hermes

H: 11 cm; (figure) W: 5.1 cm (base)
AN1888.1427
Reportedly from Pompeii. Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

The figure is probably hollow cast. The base is hollow and probably original to the figure. Evidence of solder attaching figure to the base. Punched pupils for the eyes. Missing the object held in the left hand. The whole is quite heavily corroded. Green patina with traces of blue oxidation on the right arm.

Bibliography: 'Arachne 24203: Hermes-Statuette' http://arachne.uni-koeln.de/item/objekt/24203

The figure stands with his weight on the left leg. The right is swung behind with the heel raised off the base. Clothing consists of a chlamys pinned over the right shoulder and draped over the bent left arm, high sandals on the feet and a wide-brimmed square *petasos* with wings. In the lifted right hand, he holds the moneybag. The head is turned slightly to the right with face upturned. The hair is straight and short, creating a fringe above the face. The modelling is smooth, only hinting at the underlying musculature. The slender proportions convey the litheness of an ephebic body. The base has three elements—a drum atop a square plinth with four spreading feet atop spherical supports.





37. Hermes
Roman
H: 4.8 cm; W: 3.1 cm
AN1888.1452.b
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. Missing the head, left arm, both feet, part of the right shoulder and most of the caduceus. Heavy corrosion. Greenish-brown patina. Modern scraping on the back of the legs below the knees.

Unpublished.

The standing figure wears high winged sandals and a chlamys draped over the left shoulder. Part of a caduceus rests against the shoulder. The weight is placed on the left leg with the right leg placed slightly behind. The right arm extends forward slightly, holding a large moneybag in the hand.

This figure shares many of the compositional details seen in **36**, including the stance, winged boots and the position of the right arm. The arrangement of the chlamys is different. Kaufmann-Heinimann classifies Hermes figures wearing the chlamys resting on the left shoulder and draped over the left forearm under Type II in her typology.[121] A similar statuette was discovered in Bonn.[122]

[121] Kaufmann-Heinimann 1977, 29.
[122] Rheinisches Landesmuseum inv. U 1194. Menzel 1986, 11, no. 19, pl. 11.



38. Hermes
Roman
H: 8.7 cm
AN1896-1908 G.425. Also listed as AN1889.769
Reportedly from Sidon. Donated by G. J. Chester.

Solid cast. A patch appears on the right arm below the shoulder. Many of the details in the face, hair and torso have been cold-worked. Missing both feet, the left elbow and forearm, much of the chlamys, and object held in the right hand. Grey-green and brownish red patina.

Bibliography: 'Arachne 24222: Bronzestatuette des Hermes (?)'. http://arachne.uni-koeln.de/item/objekt/24222

The figure stands with the weight on the right leg. The left is placed slightly behind. The remains of a chlamys are draped over the left shoulder. The figure wears a rounded *petasos*. The right arm is lowered near the side and once held an object. The facial features are large, especially the eyes, which have punched pupils. The hair is arranged in two rows of curls, stippled in the centre. The musculature of the figure, both front and back is rendered primarily through cold-working and give it a strongly architectonic appearance. There are no signs of wings on the *petasos* or remains of the legs.

This statuette falls in to Kaufmann-Heinimann's Type II with chlamys resting on the left shoulder. The modelling of the figure's torso is slightly idiosyncratic in the space left between the pectorals and the emphasis of the oblique muscles through cold working. A statuette of a seated figure in the British Museum, allegedly found in the Thames River, could be cited as a parallel.[123] The archaising hairstyle is a more poorly executed version of the hair found on a statuette in Verona.[124]

[123] Inv. 1856,0701.17.
[124] Mus. Arch. inv. A4, 70. Franzoni 1973, 58, no. 38.



39. Hermes*
Roman (?)
H: 8.4 cm
AN1888.1473 (?)
Unknown provenance.

Missing the left foot and an object that was held in the left hand.

Unpublished.

A standing male figure. He is nude, except for a cap worn on the head. The weight is carried on the right leg; the left foot was placed laterally and behind. Both arms are lowered, the left extended slightly forward. In the right hand is a money bag. The object held in the left hand, probably a caduceus, is now missing. The proportions of the figure are long and slender. The legs are especially long in proportion to the torso.

Efforts to locate this figure in the collections have been unsuccessful. There is a record for it in the electronic catalogue, but it shares the same accession number as **99**. The physical location and correct accession number of this figure remain unknown to me.

From the image, it can be seen that this statuette falls under the Type I category of A. Kaufmann-Heinimann's typology.[125]

[125] Kaufmann-Heinimann 1977, 29.



40. Hermes
Roman
H: 12 cm; W: 4.8 cm
ANFortnum B.56
Formerly in the collection of C. D. E. Fortnum. Donated to the Ashmolean in 1888.

Solid cast. Gilding on the nipples. The eyes were probably once inlaid. Cold-work evident in the rendering of the pubic hair. There is a circular repair on the heel of the right foot, possibly ancient. Missing the toes of the left foot. Repaired break at right ankle. Dark, reddish-green patina.

Bibliography: Fortnum 1889, no. 56; Ashmolean Museum 1912, 99; Ashmolean Museum 1920, 117.

The nude figure stands with his weight on the right leg, the left held slightly back and relaxed. The right arm hangs along the body and holds a money pouch. The left arm is also lowered and bent sharply at the wrist to hold a now missing object. The torso is disproportionately large and well defined compared to the legs, giving the figure an unbalanced look. The face has a prominent nose and small mouth with parted lips. Some attention has been given to rendering the eyes. The head is surrounded by a ring of globular curls denoting the hair. He wears a *petasos* with two nubby wings coming out the top.

Completely nude, save for the *petasos,* the figure falls into Kaufmann-Heinimann's Type I category.[126]

[126] Kaufmann-Heinimann 1977, 29.





41. Hermes
Roman
H: 13 cm; W: 6.8 cm
AN1927.6647
From near Amiens. Acquired by Sir J. Evans in June 1856. Donated by Sir A. Evans in 1927.

Hollow cast. A clay core is visible where the left arm is broken. The right arm and the pubic area appear to have been soldered onto the figure. The figure is missing the left arm, the left foot and the right wing atop the head where a slot remains for its insertion. The whole of the figure is heavily corroded and many of the details are difficult to make out. Dark-green-brown patina.

Unpublished.

The nude figure stands in a strong contrapposto stance with his weight on the right leg. The left leg is swung behind with the knee bent. He extends the right arm outward and presents the money pouch, which is rendered very two dimensionally. The torso is broad, but short compared to the legs. He looks straight ahead; the facial features are very worn. The hair appears to be arranged in double row of tight curls, forming a ring of hair around the head. The top of the head has no indication of hair. Remnants of a wing remain on the left side of the head.



42. Hermes
Roman
H: 8.6 cm; W: 3.5 cm
AN1891.238
Donated by G. J. Chester.

Solid cast. The head contains a drilled channel that would allow for the figure to be suspended. This feature is likely ancient. Evidence of cold-work in the details of the hair, the pubic area and hands. Missing the left forearm and both feet. The tip of the tapered right leg is probably modern fill. Grey-green patina.

Unpublished.

The nude figure stands in a strong contrapposto pose with weight on the right leg and the left knee bent. The right arm is lowered and holds the purse. The left arm is extended out and away from the body. The legs and torso are both long and slender—an ephebic body type with very soft musculature. The neck is disproportionately thick and tapers as it reaches the small head. The facial features are indistinct and flat. The hair is characterised by deep criss-crossing grooves. There are small wings that sprout from the top of the head. The back of the figure is summarily modelled.

This figure is characterised by an exaggerated contrapposto stance that causes the torso and legs to appear as two long, parallel curves on either side of the body. A similar unbalanced stance can be seen in **40**, though this is caused more by the proportional disparity between the upper and lower halves. The figure appears to have been completely nude, unless drapery once hung from the missing left forearm. Statuettes in similarly exaggerated poses can be found with relative frequency in collections. These tend to be small figures. A 5.8 cm statuette in Avignon was probably completely nude like the Ashmolean figure.[127] Others have the chlamys draped over the left shoulder and forearm as do a 7.8 cm statuette from Autun[128] or an 8.8 cm example in London reportedly from Mount Bures, near Colchester.[129] A slightly larger example (10.5 cm), with better defined musculature and facial features, but a similar stance was found at Volubilis by the exterior of the House of the Golden Ring.[130]

The channel drilled into the head of the figure was most likely added to the statuette sometime after it was first made in order to suspend it. This may indicate a secondary use of the statuette as part of a charm for a Roman house. Two examples from Pompeii show ithyphallic Hermes statuettes forming part of *tintinnabula*.[131] A more standard type of running Hermes statuette was also suspended from a votive plaque from which a bronze lamp also hung. This ensemble was once part of the J. P. Morgan collection and is reportedly from Boscoreale.[132]

[127] Mus. Calvet inv. J102B. Rolland 1965, no. 29.
[128] Mus. Rolin Inv. 3030 V 75; Lebel and Boucher 1975, no. 75.
[129] BM inv. 1891,0617.1.
[130] Boube-Piccot 1969, no. 201, pl. 139, 2.
[131] Naples NAM inv. 27854 and 27855. See Franken 2004 for a statuette type showing Hermes riding a ram used for *tintinnabula.*
[132] Smith 1913, 35, no. 85, pl. LV.



43. Hermes
Romano-British
H: 7.8 cm; W: 3.8 cm
AN1927.571
From Icklingham, Suffolk. Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans in 1908. Donated by him to the Ashmolean in 1927.

Solid cast. The figure is missing the right hand and both feet. Facial features almost completely worn away. Dark-green patina.

Bibliography: Toynbee 1964, 71; Aldhouse-Green 1976, pl. Va; Pitts 1979, no. 44, pl. 13.

The nude figure stands with his weight on the right leg. The left knee is bent as if the now missing foot was slightly elevated. The lowered left hand rests on the left thigh. The head turned to the left. The figure wears a close fitting hat with wings above hair that is indicated by straight, short incised lines. The backside is very flat. Overall there is little concern with subtle modelling or three-dimensionality.

Without the winged cap, it would be difficult to identify this figure as Hermes. It does not conform to the standard types enumerated in Kaufmann-Heinimann's typology. [133] The placement of the right hand on the thigh is unusual. The only close parallel known to me is a statuette in Bonn of about the same height of unknown provenance. [134] This figure has been cast with the moneybag held against the thigh with the left hand.

[133] Kaufmann-Heinimann 1977, 28-30.

[134] Rheinisches Landesmuseum inv. A 41. Menzel 1986, 18, no. 36, pl. 17.



44. Running Hermes
Roman
H: 11.7 cm (to top of right hand); W: 7.75 cm
AN1887.2274
Transferred from the Bodleian Library in 1887.

Probably solid cast. Missing the object held in the left hand. Repaired breaks at the wrist of the right hand and above the knee on the right leg (solder is visible). Dark-brown-green patina.

Unpublished.

The nude figure is shown in a running stance. The left leg advances forward whilst the right is swung behind, lifted off the ground. The left arm is swung slightly away from the body, but lowered. The right arm is raised above the head and carries a purse or small round sack in the right hand. The figure is very slender but the parts are well modelled; the head is slightly too large. The figure wears a cap, which is pointed above the forehead. There is no indication that there were once wings on the cap. The curls of the hair appear to frame the face from underneath the hat, with one large, indistinct curl at the peak of the forehead.

That this figure represents Hermes is suggested by the presence of the moneybag and the *petasos,* but other attributes of the god—wings and a caduceus—are missing. Representations of Hermes running or alighting comprised only a small part of the bronze statuette repertoire. A small statuette in the Colchester Castle Museum shows a similar action, but its identification as Hermes is tenuous as he lacks any of the god's attributes and the object carried in the left hand may not be a *marsupium.*[135] The figure may also be compared to a Hermes-Thoth figure in Naples, though this figure has all the necessary attributes.[136] Another bronze statuette of a boy carrying a caduceus runs forward with his (mostly missing) right arm raised in a similar manner.[137] A marble statue of Hermes in Milwaukee that also raises a moneybag in the right hand is made up mainly of seventeenth century restorations.[138] Only the torso of this statue is ancient; the rest is conjecture.

[135] Inv. COLEM 1948.72. Durham 2012, no. 53; Pitts 1979, no. 37.
[136] Mus. Naz. Simon 1992, 508, no. 47.
[137] Edgar 1904, no. 32.369.
[138] Milwaukee Arts Center Inv. SM 1967.23; Vermeule 1981, 168, fig. 135.



45. Bust of Hermes
Romano-British
H: 3.7 cm; W: 2.9 cm
AN1927.570
From Cowlinge, Suffolk. In the collection of Henry Prigg by 1877. Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans in 1908. Donated by him in 1927.

Solid cast. The underside of the figure has been cut flat in modern times. Dark-green patina.

Bibliography: Anonymous 1877, 116-117.

The male bust wears a large flat *petasos*. The bust is cut off at mid-pectoral and directly beneath each shoulder. The face is round with a Classical appearance. The eyes have articulated pupils, most clearly visible in the right eye. The figure has sickle-shaped locks, each strongly outlined. At the back, the hair is arranged in a grid pattern in five horizontal rows with straight locks less plastically rendered.

This figure, cast as a bust most likely formed part of the ornamental program of an item of bronze furniture, possibly a lamp or folding table.





46. Hermes (?)
Roman
H: 7.7 cm; W: 3.6 cm
AN1927.6645
From Amiens. Acquired by Sir J. Evans in 1860. Passed by inheritance to Sir A. Evans in 1908. Donated by him in 1927.

Hollow cast. The left arm may never have been attached to the figure. The area does not have the appearance of a break. Missing the head, neck, left arm and object held in the right hand. A probable dent on the lower back. The surface is heavily pitted and scratched. Dark, reddish-brown patina.

Unpublished.

The nude figure stands in exaggerated contrapposto with his weight on the right leg; the left is swung far behind. The right arm is lowered with the hand clutching a now missing object. The figure has good proportions and the musculature is well modelled with good transitions.

Lacking any identifying clothing or attributes, the identity of this figure cannot be known for certain. However, the similarities it shares with the large number of bronze statuettes of the god Hermes make this figure very likely a representation of the god of trade. As with a large number of Hermes statuettes, there is an echo of the Doryphoros and Polykleitan forms. The position of the right hand suggests that it once held a moneybag.

The stance is similar to that seen in **39, 40** and **41**. A similar positioning of the hand can also be seen in **41**.



47. Poseidon (?)
Roman
H: 9.8 cm; W: 5.5 cm
AN1887.2280
Transferred from the Bodleian in 1887.

Probably hollow cast. A small hole pierced in bronze under the left armpit. Missing left foot and both hands. The foot has been broken off in the modern period as evidenced by the lack of oxidation at the break. Perhaps missing an object that was attached to the right forearm where a small nub remains. Deep brown patina.

Unpublished.

The figure stands with weight on the right leg and left swung slightly behind. He is nude save for a chlamys wrapped around the shoulders and twisted around the upraised left arm. The chlamys is decorated with an incised scale pattern. The figure's beard is arranged in parallel spiral curls and the hair arranged in thick, wavy and droopy locks, which fall onto the forehead. Five spiral curls fall along the back of the neck. The brow is creased and furrowed. The musculature is well defined, but without subtle transitions between parts.

Although this statuette is of much finer workmanship and better preservation, it is of the same type as **49**, which is commonly used for statuettes of Zeus holding a thunderbolt.[139]

The identification of this figure as Poseidon rests on the treatment of the hair, which falls in long wavy locks rather than in thick curls more typical of Zeus representations. The incised pattern on the chlamys appears to represent fish scales, providing additional support for this interpretation. Finally, comparisons with other represntations of the god suggest the small nub remaining on the right forearm may be part of a dolphin that the god held in the right hand.[140]

[139] Cf. Mus. Dénon inv. CA 321. Boucher 1983, 68, no. 43.
[140] Cf. the reverse of a Roman *as* minted under Tiberius or Claudius, showing the standing god with a dolphin in the right hand; Simon 1990, fig. 243.





48. Zeus
H: 12.2 cm; W: 5.3 cm
AN1888.1461
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. Deep cavities for the irises of the eyes suggest that they were once inlaid. The figure is well preserved. Missing object held in left hand, part of the thunderbolt in the right hand and part of the ribbon falling on the right shoulder. Light-brown-green patina.

Unpublished.

The nude figure stands in a relaxed pose with his weight on the right leg, both sandaled feet in same plane. The right arm hangs along the right side and holds a thunderbolt. The left elbow is bent and relaxed with the hand raised to about shoulder height. A mass of drapery hangs from the left shoulder and over the left arm. The folds are stiff and linear in an archaistic style. The figure has an elaborate beard arranged in thick curls. The head is turned upward and to the right with eyes glancing up. The hair extends in waves on either side of a central part and ends in curls above the ears. He wears a leaf crown tied with ribbons that hang down and fall in waves upon the shoulders. The head appears proportionately too large and the legs too slender. There is little effort to define the musculature of the figure, but the folds of the drapery have been treated with some detail.

The figure represents a common type that survives in many variants of this basic schema. Recorded finds originate mostly in Italy and Gaul, but the type has been found in farther reaches of the Roman Empire including at Baalbek [141] and Volubilis. [142] Contemporaneous statuettes of crowned and uncrowned examples have been found in houses at Pompeii and Herculaneum.[143] A dependence on the Doryphoros stance is apparent, but Polykleitan proportions are ignored in this example. The archaistic treatment of the drapery is ubiquitous for this type.

A large, high-quality statuette in Florence has been identified as the best replica of a large-scale fifth century BC original, attributed to both the circle of Pheidias[144]

[141] Burlington Fine Arts Club 1904, Case B, no. 52, pl. LV.
[142] Boube-Piccot 1969, no. 378, pl. 240.
[143] Herculaneum: from House III, 13-15, Fröhlich 1991, 356. Pompeii: from House V, 1, 18. Fröhlich 1991, 357.
[144] Bieber 1915, 55. Curtius 1930

and to Myron.[145] The flat-footed stance and the stiff treatment of both the Florence and the Ashmolean statuette certainly adapt mid-fifth century styles, but there is not enough evidence linking the type to a specific fifth century statue or artist. More likely than not, the statuette in Florence is a creation of the first century BC/AD in a classical style.[146]

Zeus appears in this pose as part of the Capitoline triad on Hadrianic coins.[147]

[145] Berger 1969.
[146] See Arbeid and Iozzo 2015, 63-65 for a recent discussion and previous bibliography. See Hallett 2015 on the Roman market for such high-quality 'forgeries' in 'archaic' and 'classical' style.
[147] Cf. Froehner 1878, 26.





49. Zeus
Roman
H: 8 cm; W: 5.4 cm
AN1927.6646
From Camp de César, France. Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans. Donated by him to the Ashmolean in 1927.

Hollow cast. The figure is heavily corroded and pitted with large holes in the head and back. The facial features have completely deteriorated. Repaired break at the left ankle. Yellow-green patina.

Unpublished.

The nude figure stands with his weight on the right leg, the left bent and drawn back. The left arm is raised to about head height holding the remnant of an object. The right arm is extended laterally and slightly forward, holding a thunderbolt (?). A chlamys is clasped over the right shoulder and draped over the left forearm. The remains of the head suggest a large beard and a voluminous hairstyle. There is no indication of the underlying musculature of the figure.



50. Bust of Zeus
Roman
H: 5 cm; W: 4.6 cm
AN1927.6643
Formerly in collection of Sir J. Evans. Passed by inheritance to Sir A. Evans in 1908. Donated by him in 1927.

Solid cast. At the back, a notch cut at a 45º angle, slightly off-centre. Well-preserved. Dark grey-green patina.

Unpublished.

An appliqué of a bearded male bust showing the shoulders and pectorals. The left shoulder contains a bit of drapery. The beard is arranged in two long, spiralling curls under the chin, with shorter spiral and sickle-shaped curls around. The hair is arranged in thick spiral curls, framing the face and flowing to the tops of the shoulders. Directly above the forehead, a lock of hair sticks up high. The irises of the eyes are raised in relief with pinpoint pupils. The back is slightly concave.

This appliqué belongs to a relatively common type. Similar examples are in Paris[148] and Berlin.[149] A terracotta head in the British Museum has similar features in the rendering of the *anastole* hairstyle, the droop of the moustache and the curls of the beard.[150] L. Burn and R. Higgins have connected the type to the Otricoli Zeus bust in the Vatican, thought to copy a fourth century original.[151]

[148] Louvre inv. N 6214. Ridder 1913, no. 507, pl. 38.
[149] SMB inv. Fr. 1558 c 10.
[150] Inv. 1845.7-31.1. Burn and Higgins 2001, no. 2363.
[151] Burn and Higgins 2001, 142.



51. Bust of Zeus
Romano-British (?)
H: 5.3 cm; W: 4.5 cm
AN1927.567
Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans. Donated by him to the Ashmolean Museum in 1927. An inscription in black ink on the back reads 'From the Bridgewater Museum'.

Solid cast. A small notch has been cut into the top of the head. Cold-work in the hair and beard. Well preserved. Dark-green-blue patina.

Unpublished.

An appliqué in the shape of a bearded male bust. The face is thin and long with a beard arranged in five large spiral curls. A small moustache connects the edge of the nostrils with the beard. The eyes are large and deep with pinpoint pupils and set under a prominent brow. Two large curls of the hair stick up above the forehead (horns?). The rest of the curls appear tousled but are regularly patterned, arranged in four or five tiers separated by horizontal lines. The locks of the hair and beard are both rendered in a very linear and angular style. A garment is draped over the left shoulder. The back is slightly concave.

For the type, see **50**. This figure is a more schematic and linear version, but contains all the same iconographic features.

How this bust was acquired by J. Evans and the significance of the inscription referring the 'Bridgewater [sic] Museum' is unclear. A museum founded by the Bridgwater Literary and Scientific Society operated in the town between 1861 and 1875.[152] There are, however, no records of what became of the collection when the museum ceased operation. John Evans was certainly familiar with the archaeology of the county of Somerset, where Bridgwater is located. He purchased some of the coins from a hoard found in 1860 near the village of Nunney.[153] There is a possibility that Evans either purchased or was given some archaeological material from the Bridgwater Museum when it closed.

[152] Personal communication with Tony Woolrich, Curator of the Blake Museum.
[153] http://www.visitnunney.com/index.php/nunney-hoard/. Accessed 4 April 2016.





52. Child seated on a goat, perhaps Zeus and Amaltheia
Roman
H: 7.3 cm (7 cm without lower base); W: 5 cm (without lower base)
AN1887.2285
Transferred from the Bodleian Library in 1887.

Backside is hollow for attachment. The group (with ancient plinth) is attached to a flat, modern plinth. The head of the child and tail of the goat are missing. Dark-green patina.

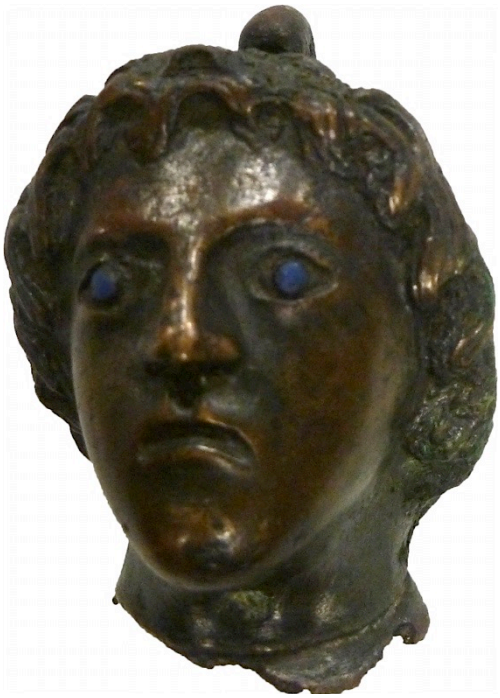
Bibliography: Canciani and Costantini 1997, no. 300.

Attachment of a child riding on goat. The goat walks to the left, in profile, with the head turned toward the front. The child sits on the animal's back with legs in profile and the torso turned to the front. He grasps onto the horns with the right hand. The left hand is placed next to the chest. He wears a himation draped over the right shoulder, exposing the left side of the chest. The back is hollow. The group stands on a moulded plinth.

This figure most likely served as a decorative attachment to a piece of furniture. It is unclear whether this group shows a child Zeus and his nanny goat, Amaltheia, from whose skin the aegis was made and whose horn became the cornucopia. There are no specific attributes to differentiate a divine child from a mortal one. The motif of showing a child holding a thunderbolt and riding a goat much in this manner, however, can be found on Roman imperial coins starting with Antoninus Pius.[154] The type is especially common for the reverses of coins minted under Gallienus.[155]

[154] Henig 1981, no. 15.
[155] Henig 1981, no. 18.

2. Minor deities and heroes





53. Head of Atys
Romano-British
H: 6.4 cm; W: 4.5 cm; D: 4.9 cm
AN1927.564
Found near Kenny Hill, Mildenhall, Suffolk. In the collection of J. G. Waller in 1892. Formerly in the collection of Sir J. Evans. Passed by inheritance to Sir A. Evans in 1908. Donated by him in 1927.

Hollow cast. Rasp marks are visible on face all around hairline and around nose. A jagged edge where the neck would have met the shoulder. Some corrosion at the back of the head. Golden-brown patina. Alloy composition: Cu 72%; Pb 13.8%; Sn 12.9%; Zn 0.7%; Fe 0.3%.[156]

Bibliography: *Proc. Soc. Ant.* 15 (1892), 155; Toynbee 1962, no. 39; Braemer 1963, no. 623; Toynbee 1964, 92; Harris and Harris 1965, 102; Aldhouse-Green 1976, 213, pl. XXIII; Pitts 1979, no. 227, pl. 29; Vermaseren 1986b, no. 494, pl. CLXVII. Walker 2014, 234, fig. 6c.

The head of a male figure wearing a Phrygian cap. The face is ovoid in shape with a dramatically downturned mouth, wide nose and large eyes inlaid with blue opaque glass. The hair arrangement is strongly patterned, almost mimicking a Greek wave pattern. Thick, comma-shaped curls in high relief emerge from the cap in two rows to frame the face. The spaces between the curls are deeply recessed and strong, rather deep grooves indicate strands of hair. An incised groove circles the neck.

As with **55**, the identification of Atys depends on the Phrygian cap. This attribute could also denote figures of Ganymede, Paris, one of the Dioskouroi or Mithras. Harris and Harris follow Toynbee in identifying the figure as Atys. The identification is based on the jagged break and the resulting inference that the head must have come from a statuette and therefore could not be Mithras since bronze statuettes of that deity are rare.[157]

The jagged break of the neck suggests that the head was cast as part of a statuette as opposed to being cast to stand alone as was likely for **139**.

The head shares many stylistic and technical features with other heads and statuettes thought to have been made in Britain. The strongly downturned mouth is found on many figures made in Britain, though this characteristic can also be found on the continent in Celtic territories. Vermaseren dates the head to the second or third century AD.[158]

[156] See Walker 2014, 253, table 1.
[157] Toynbee 1962, no. 39. Harris and Harris 1965, 102.
[158] Vermaseren 1986b, 169.

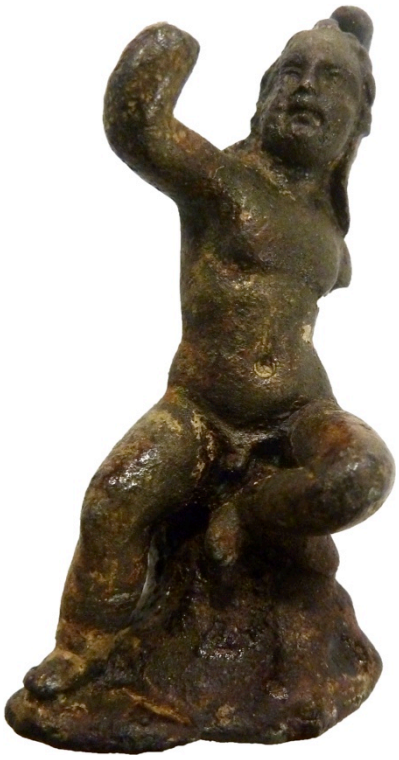
IMAGE UNAVAILABLE

54. Bust of Atys*
H: 4.4 cm; W: 2.9 cm; D. 1.9 cm
AN1927.573
From Colchester. Acquired by Sir J. Evans in 1850. Passed by inheritance to Sir A. Evans in 1908. Donated to the Ashmolean in 1927.

Unpublished (?)

Bronze attachment with head of Atys.

I have been unable to locate this bronze nor have I come across an image.





55. Atys or Ganymede (?)
Roman (?)
H: 5.7 cm; W: 2.6 cm
AN1950.213
Purchased with twelve other objects for £6 from Sotheby's in 1950.

Probably solid cast. The underside of the rock is hollowed out. Missing left arm and right hand. Brown patina.

Bibliography: Sotheby's 1950, lot 142.

A nude child seated on a rock wearing a Phrygian cap. He is seated with the left leg tucked under and the right foot resting on the ground. He twists forward with the right arm raised; clearly visible from the back. He glances toward the missing right hand. The ends of the cap flow down the neck and shoulders, terminating in three points. The eyes are large and the mouth extremely downturned. Thick, sickle shaped locks underneath the cap are arranged systematically around the face.

The rocky seat and the Phrygian cap are both iconographic devices commonly used to denote a shepherd. Atys, the consort of Cybele, is also usually shown wearing a Phrygian cap, but the otherwise complete nudity of the figure would be unusual, as he is shown fully clothed when seated, or at least wearing a cloak.[159]

The nudity is better suited to a depiction of Ganymede. However, without an eagle present it is difficult to be fully confident in interpreting the figure as such. The upward glance can be compared to a figure at the Bibliothèque nationale de France identified as Ganymede.[160] A seated, winged child wearing a Phrygian cap on a terracotta lamp from Tarsus in the Louvre may also depict the Trojan youth.[161] In this case the wings, which are spread and pointing upward, may serve as iconographical shorthand for the figure of Zeus as an eagle.

[159] Vermaseren 1986a, nos.154-239.
[160] Babelon and Blanchet 1895, no. 38.
[161] Vermaseren 1986a, no. 239. Vermaseren 1987, no. 842.





56. Seated Bes drinking from cup
Roman
H: 4.8 cm; W: 3.5 cm
ANFortnum B.35
Formerly in the collection of C. D. E. Fortnum. Donated to the Ashmolean in 1888.

Solid cast. A channel on the underside has been chiseled out roughly tracing the perimeter of the figure, perhaps for mounting. Figure is well-preserved. Light-green patina.

Bibliography: Fortnum 1889, no. 35; Michaelis 1882, 660, no. 14.

The figure sits with knees bent and legs spread to expose the penis. He holds a bowl in both hands and raises it up to his mouth. His tongue is protruding. The beard is linear and consists of slightly curving locks radiating out from the mouth. The eyes are large with pinpoint pupils. The nasal bridge above the wide, flat nose is creased. The hair lies flat against the head and terminates on either side into a scroll pattern. At the back, the hair falls down to the buttocks and terminates in three prongs.





57. Bes
Romano-Egyptian
H: 7.3 cm; W: 4.2 cm
AN1982.945
From Saqqara. Formerly in the collection of Sir H. Wellcome. Donated by the Trustees of the Wellcome Foundation.

Solid cast. Missing legs below mid-thigh.

Unpublished.

A male figure with legs spread and both hands resting on the upper thighs. The face is triangular with large puffy cheeks and pinched facial features. A stylised beard hangs in long straight stands on either side of the chin. The top of the head is flat. On the back, the hair ends in a comma-shaped duck-tail. The back of the body is covered in a stipple pattern.



58. Seated Cybele
Roman
H: 4.8 cm; W: 2.2 cm
AN1957.82
Bequeathed by W. L. Hildburgh Esq. in 1957.

Solid cast. Folds of the drapery are extensively cold worked. At the back the figure is cast to sit on another object. Missing part of the object held in the right hand. Green-grey patina.

Unpublished.

The figure is a seated, draped female. She wears high tiara and turns her head to the left. The left leg is raised slightly higher than the right as if the foot was resting on an elevated object. The right hand is raised near the right shoulder and holds an unidentified object. The left arm rests at the side with an extremely large left hand on the knee near several fruits held on the lap. The hair is indicated by short, deep grooves, parted in the centre and swept up and away from face, gathered in a bun at the nape of the neck. The raised left knee creates a dramatic diagonal in the lower part of the drapery. The folds are simple and linear.

The statuette is a free adaptation of a statue of Cybele that stood in the Circus Maximus in Rome, dedicated by the reign of Trajan.[162] The statue is represented on many reliefs and mosaics depicting chariot races in the circus, dating from the second to the fourth centuries AD. [163] The only extant monumental copy is a marble statue at the Villa Doria Pamphili, probably dating to the Antonine period.[164] A small silver statuette in Boston adapts the group at a small scale.[165]

The type is descended from a late fifth century cult statue elaborated upon early in the Hellenistic period. [166] The dynamic diagonals in the folds of the drapery caused by the uneven placement of the feet, which is only hinted at in this small figure, are on full display in marble relief fragments from a ceiling coffer of the Temple of Athena Polias at Priene.[167]

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[162] Humphrey 1986, 273-275.
[163] For example, the Foligno relief (Humphrey 1986, fig. 121) and the circus mosaic from the palaestra of the bath complex at the Piazza Armerina villa (Gentili 1999, 228, fig. 9).
[164] Calza1977, 93-95, no. 117, pls. LXXIV-LXXV (B. Palma).
[165] MFA inv. 1972.45. http://www.mfa.org/collections/object/statuette-of-cybelemagna-mater-wearing-a-mural-crown-and-riding-a-lion-168678 [Accessed 4 Feb 2016].
[166] In the Athenian Metroön, probably by Agorakritos, the pupil of Pheidias. Plin. *HN* 36.17.
[167] Carter 1983, 121-123, no. 14, pls. XIa, XXVIe, XXVIIc. Carter places the date of the ceiling reliefs in the third quarter of the fourth century BC (39).

The Ashmolean statuette may, in fact, refer directly to the Cybele statue in the Circus Maximus or another Roman circus. It entered the collection with a statuette of a *sparsor* [**177**], one of the personnel of a chariot racing team frequently depicted in circus scenes.[168] These may have formed part of a small model circus. If this is the case, the statuette should be restored as sitting on a lion and would have a *terminus post quem* of AD 103, when the statue first appears on a reverse of Trajanic bronze coins celebrating the restoration of the Circus.[169] This interpretation would also suggest that a pine or palm branch, a symbol of victory was held in the left hand.[170]

[168] See catalogue entry for **177**.
[169] *RIC* Trajan 571. The statue group may have been erected earlier. See Humphrey 1986, 274.
[170] See Humphrey 1986, 275.



59. Dioskouros
Roman (?)
H. 7.3 cm
Formerly in the collection of C. D. E. Fortnum
Donated to the Ashmolean in 1888.

Solid cast. Cold working visible to delineate toes. Repaired break on right leg below the knee. Dark-green patina.

Bibliography: Fortnum 1889, no. 53.

The nude figure stands with the right arm upraised; the left hand is on the left hip with two fingers resting in front. The weight is shifted to the right leg, but the feet are even and level, not adjusting to the weight shift. A garment is draped over the left shoulder and hangs over the left forearm. A large star is mounted on a headdress on the top of the head, three points visible. The shoulder-length hair falls in curls framing the face. There is a faint indication of curls extending down back of the neck. The rendering of musculature is visible, but quite indistinct; the features on the backside are very flat. The upraised right hand shows no means of holding an attribute. Overall the figure is very two-dimensional.



60. Dioskouros
Roman (?)
H: 7.2 cm (figure- to top of star) 7.8 cm (w. base); W: 3 cm (figure); 2.3 cm (base)
ANFortnum B.52
Purchased by C. D. E. Fortnum in Rome from Francesco Capranesi. Donated to the Ashmolean by Fortnum in 1888.

Solid cast. The circular base is solid cast. A small hole on the top of the base for insertion of staff. Light-green patina. The tip of the staff has been restored. Modern break above right ankle has not been repaired.

Bibliography: *Proc. Soc. Ant.* 2 (1861-1864), 269, no. 8; Michaelis 1882, 660, no. 6; Fortnum 1889, no. 52.

The nude figure stands in a Hellenistic ruler pose, the weight on the right leg. The left is placed slightly behind and the heel is raised off the base. The left hand rests on the hip; the forearm is covered with drapery that hangs from the left shoulder. The right arm is raised to above height of head and leans on a staff. The figure is well proportioned with well-articulated muscles in the torso, arms and neck. The facial features are also well defined, though quality is difficult to ascertain in such small details. The hair is arranged in short sickle curls with an *anastole* at the front. Above head is a disc with a five-point star. The back is modelled as finely as front.





61. Dioskouros
Late Hellenistic or Roman
H: 11.7 cm; W: 3.4 cm
AN1836 p.47 p.123
Donated by J. S. Duncan

Hollow cast. The left arm may have never been attached to the figure. There is a hole on the top of the head for the insertion of another element. Missing the left arm, right forearm and the object inserted into cavity on top of head. Dark, reddish-brown patina.

Bibliography: Duncan 1836, 123.

A youth stands nude with his weight on the right leg, the left bent and placed slightly behind. The right arm is lowered and extended outward from the body. The neck is twisted and turned slightly to the right. The face is fleshy with a small, pointed chin. The figure wears a conical *pilos*. Locks of hair appear underneath the cap in curls, one of which falls onto the forehead. Long locks fall down the sides of the head and the back of the neck. The modelling of the musculature is impressionistic with soft, indistinct transitions, but is well proportioned. A small jut present on the right arm at the break represents an unknown element.

Identification as one of the Dioskouroi is suggested by the *pilos* and the hole at the top of the head, which may have been made to hold the star found frequently on representation of the twin gods.[171]

[171] Cf. **59**, **60**.



62. Dioskouros
Late Hellenistic or early Imperial.
H: 5.5 cm; W: 4.3 cm
AN1978.166
From Tell Abu Hureya, Syria. Bequest of R. S. Newall, 1978.

Solid cast. The eye sockets are quite deep and may have once been inlaid. Missing right leg below knee, left leg at mid-calf, right hand. Grey-green patina. Presumably once sat astride a horse statuette.

Unpublished.

A male rider dressed in military garb with legs spread to straddle a horse. The right arm is outstretched parallel to ground. The left arm is curled in toward the body, perhaps to hold reins. A baldric in relief runs from the right shoulder diagonally across the chest to the right hip. A belt (*cingulum*) is tied around the cuirass and knotted at the front. A knot with hanging ends can also be seen in relief on each shoulder near the *pteryges*. The left leg retains evidence of a boot. The face is long and thin. The hair frames the face in large, tall curls falling to mid neck at the back. The figure wears a conical *pilos* or helmet that bears a stipple pattern.

Statuettes thought to represent Alexander in London,[172] Kabul[173] and the art market[174] are close in conception to this figure, although they are shown with a long flowing *chlamys* and are missing the *pilos* cap. The presence of the *pilos* makes it unlikely that this figure represents the Macedonian king. It is an attribute of the Dioskouroi. Seen on a horseback figure, Castor seems a more likely identification. The hairstyle is that used for representations of Alexander, but which is also found on other gods and heroes and frequently for representations of the Dioskouroi in Imperial art.[175]

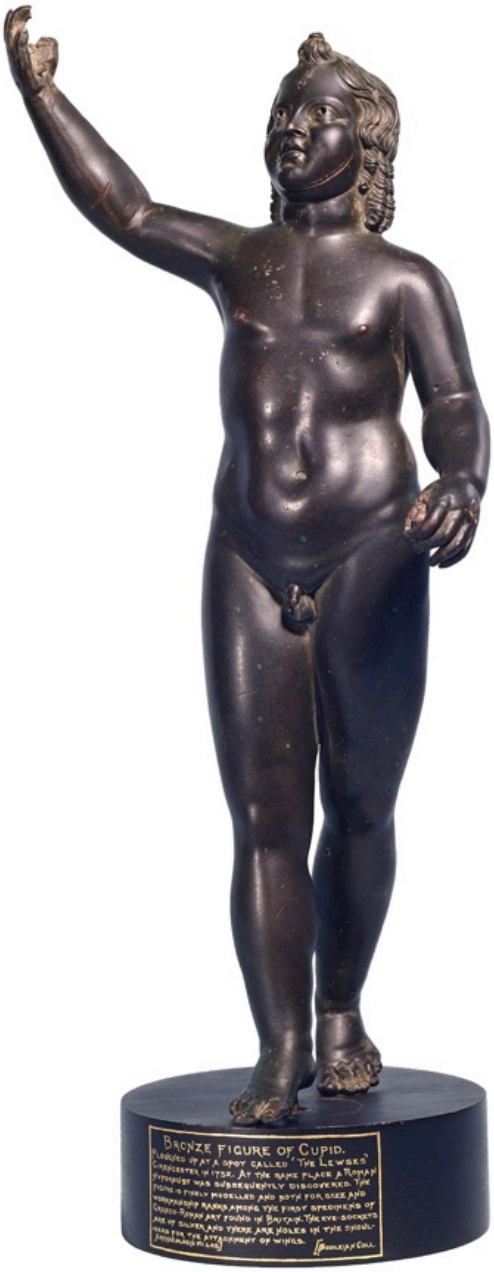
The cuirass is a late Classical/early Hellenistic type, squared off at the bottom, but similar cuirasses also appear in Roman reliefs of the first century AD.[176] The divine twins are seen on horseback outfitted in armour and the *pilos*, but also bearing stars above their heads on the reverse of a Roman

[172] British Museum, inv. 1975,0205.1.
[173] National Museum of Afghanistan. Found near Begram. Bieber 1964, no. 23, pl XIII.
[174] Christie's antiquities sale, 5 October 2000, South Kensington, lot 47.
[175] For example, a marble statue from the Roman baths at Cyrene exhibits a similar hairstyle under a pilos cap. This statue has been interpreted as Alexander by Bieber (1964, 75) who dated it to the Antonine period and as Alexander as one of the Dioskouroi by Bagnani (1921, 237-8) who sees a Ptolemaic creation. Cf. also the hairstyle of the large bronze statuette from Paramythia (British Museum, inv. 1824,0429.1).
[176] Cf. the grave facade of T. Flavius Mikkalus in Istanbul from Perinth, ca. AD 100. Spalthoff 2010, no. 56, figs 265-66.

denarius of 211 BC.[177] The statuette likely dates to the late Hellenistic or early Imperial period.

The figure is almost identical to a statuette of unknown provenance in Cologne and likely from the same model or mould.[178] The statuettes are of similar height and seem to differ only slightly in the position of the right arm and some of the details on the armour. Other statuettes of armoured horsemen wearing the *pilos* are found in a German private collection, reportedly from Asia Minor[179] and in Naples.[180]

[177] Crawford 2001, vol. 1, no. 44, 5, pl. 9. Gury 1986, no. 108.
[178] RGM Inv. N 4187. Franken 1994, no. 24, figs. 54-5.
[179] Neugebauer 1938, no 85, pl. 38 (Alexander).
[180] Mus. Naz. Inv. 130101; Franken 1994, 427, n. 2.



63. Eros

Roman
H: 40.3 cm
AN1887.2256
Found in field at 'The Lewses', near Cirencester (ancient Corinium Dobunnorum) in 1732. Thereafter in the possession of Thomas Master. Entered the Bodleian Library collection sometime after 1785. Transferred to the Ashmolean in 1887. On long-term loan to the Corinium Museum, Cirencester.

Hollow cast in the indirect lost wax method. Copper inlay for the nipples and areolas. The cavities for the pupils are deep and would have once contained inlay. The penis has been cast separately and inserted into a cavity above the scrotum. Evidence of cold-work and chasing over much of the figure, including the genitals, irises and hair. There are many bronze patches on the figure, especially around the pectorals, the backside of the legs and on the back where the wings were once inserted. There are also three square holes that are unpatched on the back. A 3 mm wide hole is drilled into the top of the head and may have been used for the insertion of another object or attribute. There are nails in each of the hands that probably held in place the object(s) carried by the figure. The nail of the left hand appears to be made of iron; the backside of the hand is roughly patched to cover the nail hole. Missing two wings that would have been attached to the back, the third and fourth toes of right foot, distal phalanges of the right hand and the object or objects held in both hands. Cracks around right ankle. The bronze is highly polished with a deep brown-green patina. An alloy composition analysis of the broken right thumb executed by P. Craddock of the British Museum revealed the following elements: 84.5 % Cu; 12.0% Pb; 3.7% Sn; 0.002% Ag; 0.12% Fe; 0.04% Ni; 0.3% Zn.[181]

Bibliography: Price 1785, 405-407 pl. XXIX; Reinach, *Rép*, II, 440, 6; Stuart Jones 1917/18; Hearne 1921, 50; Ashmolean Museum 1931, 109; Toynbee 1962, no. 13; Toynbee 1964, no.13, fig. 32; Aldhouse-Green 1976, no. 9; Lloyd 1976; Strong and Toynbee 1976, 65; Piper 1977, 45; Pitts 1979, no. 56; Henig 1993, 61, no. 180, pl. 44 (with previous bibliography); Henig 1995, fig. 105.

A standing, nude boy lifts his right arm up with the hand above his head; the left arm is held slightly away from the body, extended forward at the elbow with the fingers curled delicately around a now missing object. He raises himself up on the toes of both feet and turns his head to the right to look at his right hand. The figure is chubby with ample thighs, a softly rounded belly and folds under the breasts. The modelling is soft with smooth transitions between parts. The undulating surface and use of skin folds covey the figure's corpulence. The back is as well modelled as the front. The face is round with high, chubby cheeks and a double chin. The details of the face are carefully modelled and include eyelids, nasal folds, a dimple below the mouth and drilled holes at the edges of the mouth. The hair is plastically modelled with a small curl in relief falling onto the forehead. It is gathered into a topknot at the front; the rest of the hair falls down the sides and back, arranged in three tiers of increasing curliness until it

[181] Undated correspondence in Ashmolean object history file.

falls in ten corkscrew curls at the top of the shoulders.

The position of the hands, size and design of this figure indicate that it probably served as a lampstand.[182] Although about half the height and of much lower quality, the statuette of Eros holding a lotus flower exhibited at the Burlington Fine Arts Club in 1904 gives an impression of how the Ashmolean statuette might have appeared.[183] A mid-first to mid-second century AD date seems reasonable.[184]

The bronze cannot be definitively associated with any archaeological remains.[185] The figure is probably best imagined in a domestic setting.[186] However, we should not exclude the possibility of the figure having functioned within another type of building such as a temple or bath. If the bronze did come from Corinium, it is almost certainly an import from Italy or southern Gaul. However, there is some doubt, expressed already immediately after it was discovered, about its find circumstances and its ascription to a British provenance.[187]



[182] See Toynbee 1964, 130-131. Cf. Henig 1993, 61.
[183] Burlington Fine Arts Club 1904, 58, no. C 83, pl. LXI.
[184] Henig 1993, 61.
[185] Investigation near where that statuette was found revealed a mosaic floor and a hypocaust system. See Rudder 1779, 346.
[186] Cf. a statuette allegedly from Boscoreale in New York. Richter 1915, 85, no. 131.
[187] See Hearne 1921, 41 for Hearne's opinion of the bronze as 'a cheat.' Reproduced in Henig 1993, 62.



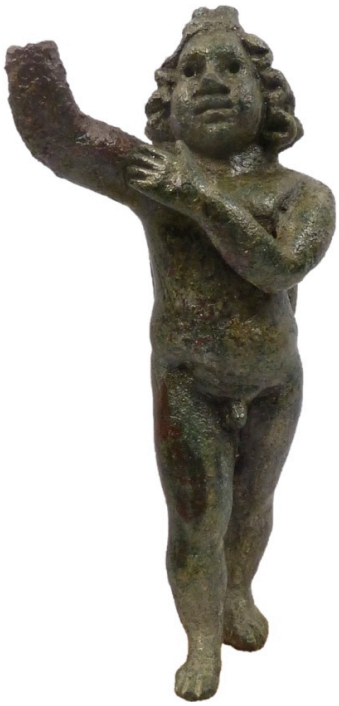


64. Eros
Roman (?)
H: 12.2 cm; W: 10.3 cm
AN1926.548
From Larnaca, Cyprus (ancient Kition). Donated by L. Z. Pierides.

Hollow cast. Hole in right hand. Missing most of the object held in the right hand. Light-brown patina.

Bibliography: Ashmolean Museum 1926, 12.

The figure is a standing, nude and winged boy. He stands with the right leg advanced. The right arm is extended forward and to the right, holding a now broken cylindrical object. The left hand is lowered along the side and holds a branch in the crook of the arm and against the left shoulder. The body is thick and cylindrical with very little curve to the hips. The head and neck are pudgy with a broad, flat nose and heavy lidded eyes. The head is framed by long sickle curls, plastically rendered in two rows, with a bouffant on top. The feathers of the wings are roughly indicated on front, but the back has little detail.





65. Eros
Roman
H: 7.2 cm; W: 3.3 cm; D: 3.3 cm.
AN1888.1440
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Probably solid cast. The nostrils, corners of the mouth and the eyes have been drilled. The eyes once probably contained inlay. The outside faces of the wings are decorated with incised designs. Missing right hand and the object(s) held in both hands. Greenish-red patina.

Unpublished.

The figure is of a nude, winged child in a walking position with the right leg advanced, the left remaining slightly behind. The left arm crosses the body in front of the chest with left hand held in front of the right shoulder. The right arm is raised, held out and in front. The body is corpulent with a thickness around the midsection. The face is pear-shaped, with extremely chubby cheeks and narrower forehead. The hair is tied into a bow above the forehead with long, highly articulated curls falling on either side of the face. Deep depressions in the pubic area also emphasise genitalia and exaggerate the weight of the figure. The sickle-shaped wings extend from the back shoulders perpendicularly and are rendered almost two dimensionally.

This figure of Eros is in the act of drawing a bowstring to shoot an arrow. The missing right hand once held a bow while the left pulled back the sting. This is a relatively common depiction of Eros in the repertoire of Roman small bronzes. Other statuettes showing Eros in this pose have come from Augst[188] and Egypt[189] and also reside in Lisbon[190] and Baltimore.[191]

[188] Römermus. inv. 06.150. Kaufmann-Heinimann 1977, 44, no. 39, pl. 36.
[189] From Saqqara. Cairo Arch. Mus. 40082. Kirwan 1933, 52, pl. II.
[190] Mus. Arch. Nat.. inv. 987.54.5. Pinto 2002, 154-155, no. 25, pls. 33, 34.
[191] Hill 1949, 32, no. 58, pl. 16.





66. Eros
Roman (?)
H: 6 cm; W: 5.2 cm
AN1887.2648
Reportedly from Sidon. Donated by G. J. Chester.

Solid cast. Channel drilled into sides of head. Eyes look to be incised through cold-working. There appears to be a drip on the outside face of the right leg. Facial features are quite worn. Heavily pitted and covered with a blue-green corrosion. Brown patina.

Unpublished.

A nude, winged boy, probably represented flying. The right leg is extended downwards and behind while the left leg is bent at the knee and appears to be moving upward. The right arm extends outward at shoulder height. The left arm is also extended, bent at about 90º with the shoulder thrown slightly back. Both palms are opened outward. The small body is fat. The figure looks up with his head turned rather sharply to the right. The facial features in the round face are indistinct. The hair falls around the face and is represented by thick globules. Above the head, a big globule indicates a topknot. At the back, the hair appears to fall in small, poorly rendered corkscrew curls. The triangular wings emanate from the shoulder blades.

Like two dwarfs [**152**, **153**] and one Hermes [**42**] figure, this Eros appears to have a channel drilled into its head that was not part of the original design in order to suspend it. Slightly smaller statuettes in a similar pose, but without a suspension hole are in Berlin[192] and Devizes.[193] It is not clear that the figure held any attributes in his hands. The figure may have originally been designed as either a running or a flying Eros, but the addition of the suspension hole suggests that at some point the figure was intended to be viewed as flying.

[192] SMB Inv. Fr. 1953.
[193] Wiltshire Heritage Mus. Inv. DZSWS: Brooke 121. Durham 2012, no. 570.





67. Eros
Roman (?)
H: 6.1 cm; W: 3.5 cm
AN1944.75
Formerly in the collection of the Gayer-Anderson brothers. Donated to the Ashmolean by J. D. Beazley in 1944.

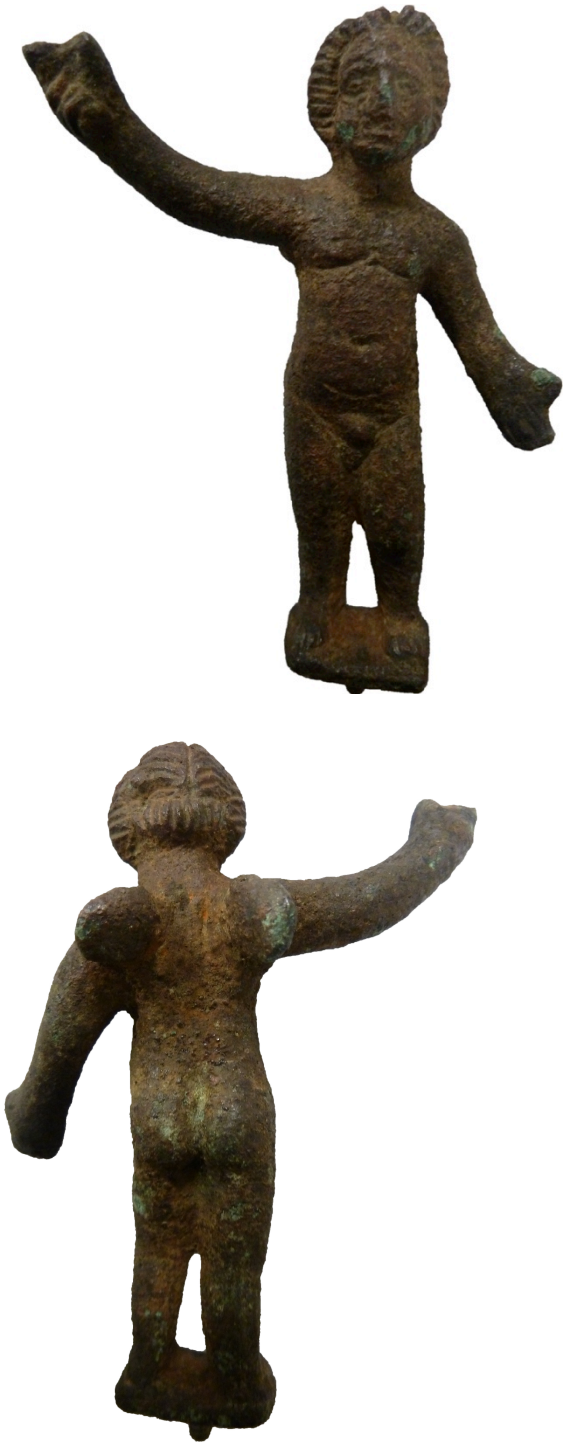
Solid cast. The fingers of the hands and the pattern on the wings are roughly indicated with cold work hatch marks and incised lines. The wings have probably been cast separately and attached. Large gouge on front of the figure. Perhaps missing an object held in the left hand. Light-green patina over right half and most of the back; otherwise golden-brown.

Unpublished.

A nude boy standing on a thin rectangular plinth with the left leg advanced. The left arm is raised to shoulder height and the right arm is lowered along the body, carrying a cylindrical object, perhaps a branch. The head turns to the left, looking at the left hand. The features are ill-defined. The hairstyle is short. The wings are small and triangular with striations to indicate feathers.

On the type, cf. **64**. Small figures of Eros were commonly employed in both Greek and Roman art as an attribute of Aphrodite. Standing Eros figures such as this were often used as accompanying figures for larger bronze statuettes of the goddess. This use is clearly shown by several groups formerly in the de Clercq collection and by a group uncovered at Augst.[194] On the other hand, many also served as functional decorations in the domestic sphere. This figure could have been used for either purpose.

[194] de Clercq: Ridder 1905. Augst: Kaufmann-Heinimann 1977, no. 68.



68. Eros
Roman (?)
H: 7.5 cm; W: 5.8 cm
ANTN.1870
Unknown provenance.

Solid cast. The rough casting skin has been left unworked. Wings appear to have been soldered on. Breasts, nipples, and belly indicated with cold worked incision. Pubic triangle also delineated in this way. Figure is complete with the exception of the object held in the right hand. Small patches of blue-green corrosion on the face, left hand, wings and back of legs. Yellow-brown patina.

Unpublished.

A nude male child standing on a rectangular base. The left knee is slightly bent. The left arm is extended forward, palm outward. The right is extended laterally at shoulder height, with the hand raised to head level. The round face has large eyes. The hair is arranged with short straight hatch marks forming a halo around the head. At the back is a centre part with strands falling to the right and left, the remainder rolled up at the back of the head. Two small, rough ellipse shaped wings are attached at the back.

This figure is a cruder example the type seen in **64**, **66** and **67**. Although the provenance is unknown, the rough casting skin, extensive use of cold-worked details and cursory modelling suggest that this statuette was produced for use near the locality in which it was made.



69. Eros on a ship's prow
Roman
H. 7.5 cm (with prow and stand); W: 2.3 cm
AN1896-1908 G.423
Reportedly from Sidon. Donated by G. J. Chester.

Solid cast. The figure appears to have been cast separately and attached to ship prow. The conical shape flares at the bottom creating a flat surface for standing the figure up. There is a split front to back that runs halfway up this stand, which appears to have been meant to sit on flat edge and then riveted. Two holes are drilled perpendicular to the split on one side; there were presumably holes on other side as well, though this part is now missing. Missing left forearm and elbow and part of the conical stand. Reddish brown patina.

Unpublished.

The figure is a nude, winged boy standing atop the prow of a ship that, in turn, rests upon a conical shape by which the whole was likely attached to a larger piece. The figure stands with the right foot forward, raising the left arm skyward while the right arm rests at the side and slightly behind. He looks sharply upwards. The facial features are indistinct with only two small depressions indicating eyes and a blunt protrusion indicating a nose. The hairstyle is typical of Eros with a tuft above the forehead. The wings are two dimensional and nearly perpendicular to the back. A feather pattern is indicated. Two oars are indicated in relief on either side of the prow. A circular hole runs the length of the cone.

Eros is shown in a commonly employed pose, with one arm lowered and the other reaching upward. An elaborate display once in the de Clercq collection shows a statuette of Nemesis with a *tropaeum* and Victory. On the lower level of the indented base, two flanking erotes stand on ship prows atop pillars. These carry a wreath in the lowered hand and raise a torch in the other.[195] Another statuette of Eros on a prow in Berlin from Magnesia on the Maenander casts him as a sailor.[196] It was also once attached to a larger object.

Although we do not have a more specific context for this figure, it very well may have served a similar function as seen in the de Clercq composition. Small figures of Eros often accompanied larger statuettes of Aphrodite and other gods.[197] The motif of Eros on a ship would have been appropriate as an accompaniment for a statuette of Aphrodite in her role as the protector of sailors (*Euploia*). These kinds of compositions may have been more common in the Levant from where both the Ashmolean statuette and the de Clercq group were acquired.

[195] Ridder 1905, 233-235, no. 328, pl. LII.
[196] SMB Inv. Misc. 8929. Heres 1982, 193-194, figs. 1-3.
[197] Cf. a statuette of Aphrodite flanked by Erotes on a crescent shaped base, found at Augst. Kaufmann-Heinimann 1977, 68-69, no. 68, pl. 70.





70. Eros
Roman (?)
H: 5.3 cm; W: 2.3 cm
AN1896-1908 G.424 (AN1889.808)
Purchased in Sidon by G. J. Chester. Acquired by the Ashmolean in 1889.

Probably solid cast. The wings appear to have been soldered onto the back. The feathers are cold-worked, indicated with short, straight incisions. Dark, brown-green patina.

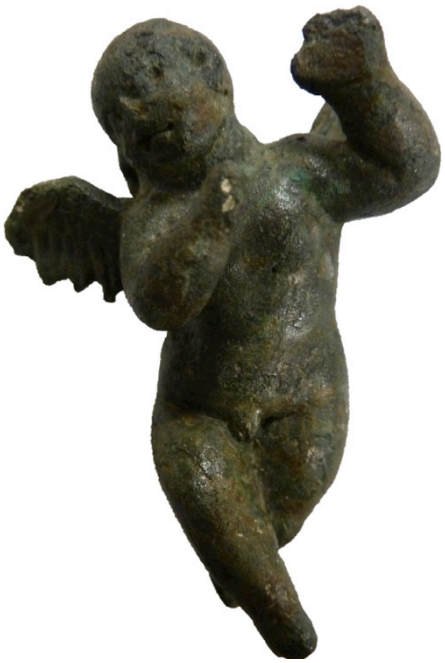
Unpublished.

The figure is a nude child holding a folding mirror in his upraised right hand. In the extended left hand, he holds a spherical object, perhaps a ball or apple. He leans to the left side and looks upward in the direction of the mirror. The hands are not well articulated, merging into the objects that they hold. The hair is arranged in a topknot bow, with large curls along each side of the face. One wing is significantly larger than the other.

This figure would have once been paired with a larger statuette of Aphrodite. An intact group was published as part of the Loeb collection that shows one of two erotes holding up a mirror for the goddess.[198] **200** is a seventeenth century example of a similar concept.

The mirror-holding motif is commonly found for small bronze statuettes of Eros, most of which were likely separated from such group compositions.[199]

[198] Sieveking 1913, 63, pl. 25
[199] Kaufmann-Heinimann 1977, 69.





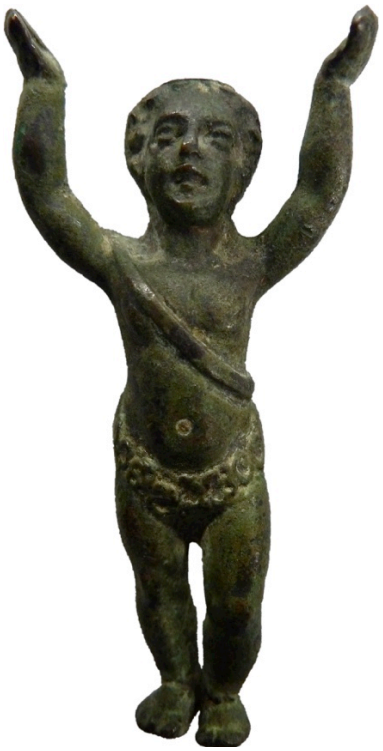
71. Eros
Roman (?)
H: 5.1 cm; W: 4.1 cm
AN1944.71
Formerly in the collection of the Gayer-Anderson brothers. Donated by Sir J. D. Beazley.

Solid cast. A ring is attached to back of neck and head for suspension. Missing both feet, the right hand and the fingers of the left hand. Greenish-brown patina.

Bibliography: Ashmolean Museum 1944, 5.

The figure is a very chubby nude and winged boy. The right leg is crossed in front of the left. The arms are raised in front of the body in an apparent clapping gesture characteristic of dancing. The wings extend laterally from the body and have an undulating profile, showing individual feathers which are also indicated by a series of ridges. The head is turned to the right, opposite from the direction of movement. The facial features are crude and there is no discernible indication of hair. The back is plain.

Figure of dancing Erotes are commonly found in Roman art and among bronze statuettes.





72. Eros (?)
Roman (?)
H: 5.6 cm; W: 2.7 cm
AN1940.45
Formerly in the collection of S. G. Owen

Solid cast. The baldric appears to have been articulated through cold-working. The top of the head and the palms are flat, indicating the figure was supporting something atop his head and holds it with his hands. Channels on the underside of the feet were probably filled with solder to attach the figure to a base. A small hole is drilled into the left side of the face below the ear. Missing object held between hands. Dark-green patina.

Unpublished.

A male child stands with his feet close together, the hands upraised. He wears a baldric over the right shoulder and a flower garland belt around the hips. The eyes appear heavily lidded and are indicated with horizontal slits. The high forehead has curls arranged around it. The body is fleshy with heavy breasts and stomach and folds on the back of the thighs. The flower garland is tied with a bow at the small of the back. The back of the figure is as sensitively rendered as the front.

The flatness of the top of the head and the position of the hands suggest that the figure once supported a small dish or bowl. The use of small bronze statuettes as decorative stands has a long tradition in Greek and Roman houses dating from the fourth century BC.[200]

One such statuette found at the *vicus* at Rainau-Buch is an Eros holding shallow bowl found together with a statuette of Ares, fifteen bronze vessels and twenty iron implements. [201] The deposit has been interpreted as an emergency burial (*angstdepot*) consisting of *lararium* statuettes and kitchen tableware and implements due to invasion of the region in the mid third century AD.[202]

Another possibility is that the figure functioned a stand for a small lamp or candle. A figure of a Silenos illustrated by Francesco Marchissi for the catalogue of the metals in the Medici collection at the Museo Loerenese rests a basket-shaped holder on his head in a similar posture to the Ashmolean figure.[203]

[200] One of the earliest bronze statuettes from a domestic context is the comedic actor found in House ESB at Olynthus. See vol. I, section 4.2.
[201] Aalen, Limes Mus. Kaufmann-Heinimann 1998, no. GF61, fig. 234.
[202] Kaufmann-Heinimann 1998, GF61, fig. 234.
[203] See Zaccagnino 2010 (Uffizi Library, mss 235, pl. IX.17).





73. Eros (?)
Roman (?)
H: 6.9 cm; W: 3.4 cm
AN1944.71
Formerly in the collection of the Gayer-Anderson brothers. Donated by Sir J. D. Beazley.

Solid cast. There is a flat surface on back left shoulder where a wing could have been attached, but no corresponding surface on right shoulder. Evidence of rasp marks on the back of the left arm and thighs and under the right arm. Missing both feet, the right hand and the left elbow and forearm. Features are very worn. Reddish-green patina.

Unpublished.

The nude boy stands with his weight on the right leg, the left slightly advanced. The right arm is raised up; the left appears to fall to the side. The figure's head is tilted and turned to the right as if to look at the right hand. The facial features are very worn and indistinct. The hair has a tuft at the top and falls in curls down the sides. He appears to wear a melon coiffure gathered into a bun at the back of the head. Loose curls also fall over the neck.

For the type, see **64**. The Gayer-Anderson provenance may indicate an Egyptian origin for this statuette since R. G. Gayer-Anderson principally collected there, though this cannot be confirmed.[204]

[204] See vol. I, 51-2.





74. Seated Eros
Roman (?)
H: 5 cm; W: 3.4 cm; D: 3.2 cm
AN1944.103
Formerly in the collection of the Gayer-Anderson brothers. Donated by Sir J. D. Beazley.

Solid cast. There is a large cavity on the top of the head. Blackened protrusions around left leg and above forehead perhaps the result of miscasting. Missing right arm, left hand, left foot and tips of wings. Very heavily corroded; the facial features are completely obliterated. Brassy, golden brown patina.

Bibliography: Ashmolean Museum 1944, 5.

The figure is a nude, seated child with the left leg tucked close to the body whilst the right dangles. The left hand is on the left knee. The right arm is upraised. The figure appears to wear a wreath or crown. The wings are attached at the shoulders and extend perpendicularly away from the body, forming a slightly concave surface.

The underside of the seat is flat and the figure would have been seated on edge of a vessel, piece of furniture or other object. Figures of similar size and composition can be found in Berlin[205] and Strasbourg.[206]

[205] SMB inv. Fr. 2137 (C 64).
[206] Mus. Arch. inv. 21872. Schnitzler 1995, no. 32.



75. Eros riding a hippocamp
Roman
H: 3.3 cm; W: 5.9 cm
AN1888.1451 (1896-1908 G.430)
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Solid cast. The pair appears to have been cast together. The top of the child's head is flat, and looks to have been polished down in modern times. The bottom of hippocamp is also flat suggesting that the group was incorporated into a larger object. Missing the front forelegs of the hippocamp, the tip of the tail and the arms of the Eros below the elbows. Very dark-green patina.

Unpublished.

A nude boy rides on the back of a hippocamp. The sea creature has a long tail that loops on itself. The features of the horse head are well articulated. The mane is short and flows behind, indicated with finely delineated strands. Behind the ears on either side, hang three-pronged tassels in relief against the neck. On the apex of the tail loop are two small barbs. The neck is separated from the body with a stylised star design. The child is also finely rendered as a chubby infant. He straddles the creature and lists slightly to the left when viewed from the front. The arms are extended out and forward, perhaps meant to be holding (missing) reins. The hair falls to the shoulders.

This group likely decorated a bronze vessel or item of furniture. A similarly conceived appliqué was in the collections in Berlin (now missing) and was once owned by the Italian antiquary Giovanni Bellori in Rome.[207]

[207] SMB inv. Fr. 1956.



76. Kneeling Eros
Roman (?)
H: 6.1 cm
AN1887.2277
Transferred from the Bodleian Library in 1887.

Solid cast. Cold-worked lines to model hair. Peculiar lumps attached to right foot and left hand are perhaps unfinished work or casting mistake. Missing both wings. Dark-brown patina.

Unpublished.

A figure of a child, nude and kneeling on one knee, both arms extended slightly. He has very heavy proportions, accentuated breasts and extremely large, chubby cheeks emphasised by deep grooves on either side of the mouth. A deep slit indicates the mouth. The right eye is quite a bit larger than the left. He holds what is perhaps a flower in the right hand. The hair is arranged with a tuft in the front and falling in clumps to cover the back of the neck.



77. Fortuna
Roman
H: 5.2 cm; W: 2.8 cm; D: 1.8 cm
AN1889.690
Acquired in Beirut by G. J. Chester. Purchased from Chester by the Ashmolean in 1889.

Solid cast. The drapery folds and hair are heavily cold-worked. The figure is flat at top and bottom and was likely incorporated into a larger object. Missing handle of rudder. Dark-brown patina

Unpublished.

A female figure standing frontally wearing a floor-length chiton with a himation draped over the left shoulder. The weight is held on the right leg, the left held slightly askew. She holds a cornucopia in the left hand against her left shoulder. The right arm is extended and lowered to grasp a rudder, which rests against the right foot. The face is large and square. The hair is parted in the centre and swept around horizontally to the back where it is gathered in a chignon. She wears a *modius* on her head. The drapery is extremely patterned and linear, especially at the back.

The figure adheres to a standard and long-lasting iconography for the goddess showing her holding a rudder in the lowered right hand and a cornucopia in the crook of the right arm. On this figure, the cornucopia works in tandem with the *modius* to emphasise the goddess' connection with fecundity and probably with Isis. Similar small bronze figures are numerous in collections and have been found throughout the empire.[208]

Similar statuettes can be found in Palermo[209] and Verona.[210]

[208] Leibundgut 1976, 48.
[209] di Stefano 1975, 22, no. 34.
[210] Franzoni 1973, 98, no. 77.



78. Isis-Fortuna
Roman
H: 7.2 cm: W: 4 cm
AN1937.829
Said to be from Asia Minor. Presented by W. H. Buckler.

Solid cast. The figure appears to have once been attached to something else at the bottom. The figure appears complete. Green-grey patina.

Bibliography: Ashmolean Museum 1937, 17.

A draped female figure standing frontally dressed in a *stola* and a *palla* pulled over her head. She grasps a rudder in her lowered right hand and holds a cornucopia in the crook of her left arm. The left arm also appears to rest on a slender column. The hair frames the face from underneath the veil. She wears a tall Isis crown. The backside is linear, impressionistic and flat. The figure is quite two-dimensional.

Representations of the syncretised goddess Isis-Fortuna were common in the bronze statuette repertoire. These statuettes have been found in significant numbers in Pompeian *lararia*.[211] This figure is distinctive for its two-dimensionality, a characteristic that it shares with earlier Etruscan votary figures.[212] It was not designed to stand upright on its own. It would have been suitable as a votive dedication, or, mounted, as a figure for household worship.

The statuette belongs to a well-defined type characterised by the arrangement of the himation and, often, the presence of the pillar. Several of these bronzes are in Italian collections.[213] Another, in Baltimore was found at Boscoreale,[214] and a similar statuette is in Berlin.[215] The pillar may be an indication of a full-size marble prototype, perhaps originating in late Hellenistic Alexandria.[216]

[211] See Kaufmann-Heinimann 1998, 193, fig. 139.
[212] Cf. **162**, **163**.
[213] See Franzoni 1973, 75; Càssola Guida 1979, 87.
[214] Walters Art Mus. Inv. 54.747. Hill 1949, no. 223.
[215] SMB Inv. Fr. 1985.
[216] Càssola Guida 1979, 87.





79. Genius
Roman
H: 9.4 cm; W: 4.1 cm
AN1960.1308
Bequeathed by Sir Leonard Woolley in 1960. Assisted by the National Art Collections Fund.

Probably solid cast. Evidence of cold work to delineate contours such as between the drapery and the body. Repaired break at wrist of right arm. Reddish-brown patina.

Bibliography: Kunckel 1974, 114, no. C II 15. pl. 93,3.

The figure stands in a relaxed pose with the left foot turned out, wearing a mantle draped over the left shoulder and wrapped around the hips with the excess draped over the left forearm. He holds a large cornucopia in the crook of the left arm. The right forearm is extended forward with a patera held in the right hand. The feet are clad in buskins. The musculature of the torso is impressionistically modelled. The face is plump and pear shaped with small, uneven features. The hair is rendered in high relief, forming a large mass above the forehead and falling down the sides in long, thick locks. At the back, the hair is arranged in six spiral curls falling down the neck.

In her study on the Roman Genius, H. Kunckel dates this statuette to the third century AD.[217] The iconography of this particular type of Genius was remarkably stable over the course of four or five centuries, yet was at times able to represent different kinds of genii. The type was used most frequently for representations of the Genius Populi Romani (GPR) though its first appearance was as the Genius Augusti on Neronian coins of AD 64-66.[218] During the civil war after Nero's death in 68 AD, the same iconography can be found in denarii minted in Spain with the legend GENIVS P R.[219]

The youth wrapped in a hip mantle holding a cornucopia and a patera (or other object) became canonical for the GPR. However, this iconography is also close to that of Honos and in many cases, a knowledge of the context is necessary to identify which personification is being represented—such as the GPR appearing with the Genius Senatus on frieze A of the Cancelleria reliefs.[220] For most bronze statuettes, little is

[217] Kunckel 1974, 114.
[218] Kunckel 1974, 16, nos. M IV, i.1-2, pl. 4, 3-4.
[219] Kunckel 1974, 17, no. M I, 7, pl. 1, 5.
[220] According to most interpretations, but see Simon 1985, 549-550 (Honos). On the Cancelleria reliefs see most recently, Petruccioli 2014. The problems with

known about the context. Kunckel interprets third century AD examples such as this one as genii of private households, military camps or specific places rather than the GPR, which had mostly lost political significance by the end of the second century.[221]

Similarly late bronze statuettes with this iconography have been found in association with Roman forts, such as an example in Berlin found at Niederbieber[222] and another from Straubing.[223]

identification of the *genii* on frieze B of the reliefs is noted at 110.

[221] Kunckel 1974, 72.

[222] SMB inv. Fr. 2010.

[223] Kunckel 1974, 115, no. C II, 23.



80. Harpokrates
Late Hellenistic or Roman
H: 5.2 cm (w. base); W: 1.8 cm; D: 1.3 cm (base)
AN1944.73
Formerly in the collection of the Gayer-Anderson brothers. Donated by Sir J. D. Beazley.

Solid cast. Incised cold work for the facial features. Traces of solder on the back of the right foot and on the underside of the base. The base is rectangular except for at the back where an arc has been cut out, probably to fit the figure against another object. Many vertical cracks on both sides of the figure. Grey-brown patina.

Bibliography: Ashmolean Museum 1944, 5.

A nude boy stands with his weight on the right leg and leans with his left arm against a tree which appears to be entwined with a snake. He holds a cornucopia in his left hand and rests it against the left shoulder. A finger of the right hand is brought to the lips. He wears a garment draped over the left shoulder. The facial features are incised and clearly defined. Curls fall on either side of the face. He wears the Egyptian double crown. The back is summarily modelled and rather flat.

The figure displays all the typical iconographic signs for depiction of Harpokrates. The most unique of these is the raising of a single finger to the lips, a motif developed in Egyptian representations of the deity as a sign of youth. This gesture was later misunderstood by Greek and Roman populations as one denoting silence. The double crown of Upper and Lower Egypt along with a cornucopia are attributes that connect Harpokrates to his role as the ruler of Egypt and as the guarantor of the Nile's fertility.

This type, in which the figure leans against a pillar is frequently found in Egypt and Italy. Two examples have come from closed contexts in the Bay of Naples.[224] The arc cut-out base of this figure suggests that it was mounted against another object with a round profile.

[224] From a villa near Boscoreale (now missing. See Stefani 1994, 49.) and Pompeii, House of M. Memmius Auctus, (VI 14, 27), now in Naples. Kaufmann-Heinimann 1998, 219, no. GFV26, fig. 164.



81. Harpokrates Pantheos
Late Hellenistic or Roman
H: 6.9 cm
AN1966.1802
Found unnumbered in collection.

Solid cast. A small hole is drilled horizontally though the temples of the head, likely to suspend the figure. The circular base may not belong though it appears to be ancient. Missing upper part of cornucopia. Repaired breaks at mid-calf of both legs. Dark-green patina.

Unpublished.

A winged standing figure, facing frontally and holding the weight on the right leg. He holds a cornucopia in the left hand, slightly away from and in front of the body. The right hand is raised to the chin with the index finger pointing to the mouth. He is nude except for a thin animal pelt draped diagonally across the torso from the left shoulder to the right hip. A lotus leaf or *pschent* rises from the centre of a vegetal crown. A row of curls frames the chubby face down to the neck. At the back, the wings extend away from the figure. The base is circular, uneven in height and stippled on the top surface.

Harpokrates was frequently assimilated with Eros in part due to being the son of Aphrodite, who was assimilated with Isis. This figure, however, wears an animal skin across his torso, associating him also with Dionysos. Further evidence of the statuette's pantheistic nature comes in the form of nearly identical statuette of unknown provenance, located in Vienne. [225] It is attached to a base that also contains a dog, tortoise and a serpent encircling a pillar, symbols of Artemis, Hermes and Asklepios, respectively.

[225] Inv. 1339. Boucher 1971, 73, no. 28.



82. Seated Harpokrates*
Hellenistic or Roman
H: 13.3 cm
AN1973.569
Purchased from Sotheby's in 1973 with the aid of the Bomford Trust.

Figure is whole. Dark-green patina.

Bibliography: Sotheby's 1973, lot 85, pl. VIII.

The figure is seated on the ground with the left leg tucked under and the right extended away from the body. He wears a flowing, sleeved garment. He holds a small club in the left hand, resting it in the crook of the arm. The right index finger is raised to the mouth. He wears a *nemes* headdress with a *uraeus* above the forehead. Atop the head is a large *hemhem* crown.



83. Harpokrates or child deity
Ptolemaic (?)
H: 7.8 cm
AN1927.6579
From Egypt. Formerly in the collection in Sir J. Evans. Donated by Sir A. Evans.

Solid cast. Missing both feet, left hand and top and bottom of cornucopia. Surface is very worn and facial features obliterated. Blue-green corrosion around head. Dark-green and brown patina.

Unpublished.

The figure of a boy stands with his weight on the right leg. He holds a cornucopia in the crook of the left arm and raises the right index finger to his lips. A side lock emanates from the right side of the head. A round disc rests above the forehead.

The figure exhibits a mixture of Egyptian and Hellenistic elements in its conception. The iconographic markers used in the Egyptian visual repertoire to denote youth—the right hand to the mouth and a long sidelock on the right side of the head—are combined with a contrapposto stance and the (fragmentary) cornucopia resting in the left arm.



84. Seated Harpokrates
Ptolemaic or Egyptian Late Period
H: 6.8 cm
AN1887.2260
Transferred from the Bodleian Library in 1887.

Solid cast. Attached to a thin square plinth. Missing part of a ring attached to the back used for suspension. Heavily pitted and very worn. Green-brown patina.

Unpublished.

The figure is in a seated posture, though no seat is present. The legs are close together, the left arm lowered to the side. The right index finger is raised to the lips. A side lock emanates from the right side of the head and falls in a large curl upon the shoulder. The figure wears an indistinct headdress, perhaps the *uraeus*.

The seated figure of the Child Horus is common among pharaonic bronze statuettes and continued to be used and made during the Ptolemaic period, though it is often difficult to differentiate Late Period statuettes of this type from Ptolemaic. The ring at the back indicates that the figure was intended to be suspended, perhaps as a pendant or a hanging votive.[226]

G. Roeder lists several parallels that display the same features as this statuette.[227] Several similar statuettes were discovered at Thonis-Herakleion in fifth to fourth century contexts, with a possible Ptolemaic phase.[228] A close parallel can also be found in London, reportedly found in Norfolk.[229]

[226] On hanging votives and 'non-functional' suspension loops, see Heinz 2013, 98-101.

[227] Roeder 1956, §173.
[228] See esp. Maritime Mus., Alexandria, inv. H8874 and H10228. Heinz 2013, nos. 2, 3.
[229] BM inv. 1951, 1003.1. The figure having been found in an 'undisturbed layer' seems highly doubtful.



85. Harpokrates (Child Horus)
Ptolemaic (?)
H: 6.4 cm
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Missing attribute attached to forehead. Dark-brown patina.

Bibliography: Fortnum 1889, no. 3.

A nude figure standing in a kouros pose with the left leg advanced. Both arms held close to the sides. A side lock emanates from the right side of the head and falls onto the pectoral in a small curl. There is a small protrusion just above the forehead where an attribute may have been attached. The figure has long, slender proportions. The backside is flatter than the front and less well defined.

The striding figure of the child Horus has the long sidelock signifying his youth and is purely Egyptian in conception, displaying none of the Hellenised features evident in some of the other Harpokrates representations.[230]

[230] Cf. **80-83**.





86. Seated Harpokrates
Ptolemaic or Roman
H: 5.8 cm
AN1887.2261
From Saqqara. In the collection of T Shaw by 1738, bequeathed by Shaw to the Bodleian Library in 1751. Transferred from the Bodleian in 1887.

Solid cast. Facial features are worn and indistinct. Dark-brown-green patina.

Bibliography: Shaw 1757, pl. II, fig. G.

A nude seated figure with the left leg crossed under the right. The left hand rests against the knee and supports what is probably a cornucopia against the crook of the elbow. The right index finger is raised to the lips. The figure is conceived as two-dimensional with deep recesses outlining body, arms and legs. The torso features are simplified with belly and chest indicated with broad grooves. The hair forms an arch around the face. Above the head is a large, flat disc. At the back, the hair is divided into vertical strands with thin grooves, falling to the top of shoulders. The back is mostly featureless with broad grooves defining the arms and gluteals.



87. Seated Harpokrates
Ptolemaic (?)
H: 5.75 cm; W: 3.3 cm
AN1944.74
Formerly in the collection of the Gayer-Anderson brothers. Donated by Sir J D Beazley

Solid cast. On the back of the right shoulder is a large lump which appears to have incised decoration on it. Another, smaller lump appears mid-back on the left side. It is possible that these lumps are where the figure attached to a larger object. Missing right arm, left leg below the knee, left hand and lower part of the cornucopia, nose, part of the chin, parts of the hair or wreath. Repaired break on the lower left leg and on one of the knobs of the hair/wreath. Heavily corroded. Bright blue-green patina.

Bibliography: Ashmolean Museum 1944, 5.

A nude boy sits with the left leg tucked under the right. The left hand rests against the left knee and holds a cornucopia in the crook of the arm. The head is abnormally large and tilted to the left. The eyes are large and rendered as deep cavities; pupils are set in relief against these. Either the hair is rendered in tight curls or the figure wears a wreath. Above this, seven globules arranged evenly as rays may be fruits, but their formlessness does not allow secure identification. There are distinct folds in the neck and abdominal area.

The large head and facial features combined with the style of the hair give the figure the appearance of a genre figure, perhaps with ethnic African features. Since the right arm is mostly missing, absent is the characteristic gesture of Harpokrates, in which a finger is raised to the lips. The position of the seated figure and the presence of the cornucopia make the identification relatively secure, however.[231]

The identity is confirmed by comparison to other figures with secure identifications that are seated in a similar manner, such as a figure from Giza in Berlin.[232] Another figure in Berlin, of much higher quality than the Ashmolean example, shows a Harpokrates Pantheos wearing a similar hairstyle.[233]

[231] Cf. **82**, **86**.
[232] Inv. 17550. Tran Tam Tinh, Jaeger and Poulin 1988, no. 130.
[233] SMB inv. Fr. 2003.



88. Herakles*
Italic
H: 12.1 cm
AN1889.74
Donated by G. J. Chester

Missing left foot and object held in right hand. Likely remains of a bow in the left hand. Dark-green patina.

Unpublished.

The figure adopts a typical Herakles *promachos* pose with the left leg advanced in a stride and the right arm raised to strike. The abstracted lion skin hangs off the left forearm.

This type of Herakles figure is represented in nearly all the collections studied in connection with this thesis. The basic schema of the type remains highly standardised from the fifth century to the first century BC, showing the hero with a club in the upraised right hand and an abstracted lion skin draped over the left forearm. The degree of striding or to which the arms are raised varies considerably and different approaches are made with the arrangement of the lion skin, but many hundreds of statuettes in collections and found throughout Italy adopt this stance. The vast series is most concentrated in the Sabellic areas of central Italy and it is here that production of these statuettes was centred in the Italian archaic period.[234]

Statuettes of the Italic type continued to be produced until the first century BC, especially in central Italy and maintain a characteristic archaism throughout.

[234] See Colonna 1970, 13-16.



89. Herakles
Italic
H: 5.6 cm; W: 3.9 cm
AN1911.138
Purchased in Florence from an Orvieto collection. Presented by G. S. Madan.

Solid cast. Stippling pattern on the lion skin. Repaired break at right wrist. Dark-green patina.

Unpublished.

The nude figure strides forward with the left leg advanced. The left arm is extended and held rigidly parallel to the ground. A short schematically-rendered skin is draped over the forearm. The figure is stiff and frontal, wielding a club in the right hand and lifting it above the head. The eyes are large and the nose broad and flat. The hair is roughly rendered through small hatch marks. A conical element, or *cornetto,* emerges from the hair at the top of the head.

The *cornetto* springing from the head can be seen on many instances of this type of statuette dating from the fourth to third centuries BC. It has been interpreted as a very stylised part of the lion skin, as a crown, as both combined, an *apicatus* (pointed priests cap), and also as a vegetal element or sprig of grain, thereby connecting Herakles to his aspect as a fertility deity.[235]

[235] Balty 1962 (lion scalp); Levi 1961 (ivy crown); Franzoni 1980, 155 (scalp and crown).



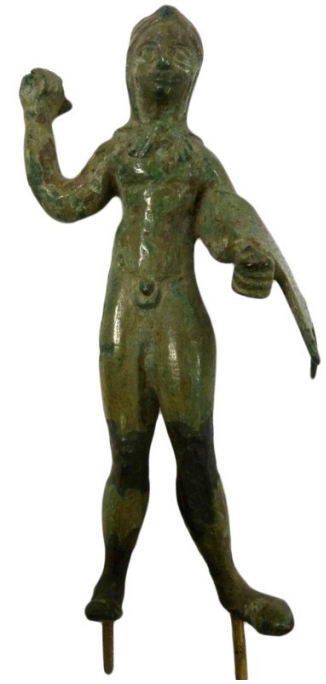
90. Herakles
Italic
H: 11.2 cm (to top of head) 12.5 cm (to top of club);
W: 5.6 cm
ANFortnum B.23
Donated by C. D. E. Fortnum in 1888.

Hollow cast. The eyes and mouth are incised. Hatch marks for rendering the pubic hair and toes. Possible evidence of tool marks on the underside of the left arm. The left paw and tail of the lion skin are restored. Indentation in upper back where part of the bronze wall is collapsed and perhaps patched up. Dark-brown-green patina.

Bibliography: Fortnum 1889, no. 23.

A nude male figure advances on the left leg. He raises the right hand to head height and wields a club. The left arm is bent and held forward with a stylised lion skin hanging from the forearm. The left hand is held open with the palm upward as if holding an object. The entire figure is thin and elongated with only a summary modelling of musculature. The facial features are simplified with only the nose being plastically rendered. The genitals are prominent, framed by the pubic hair. A broad groove runs vertically down the torso to indicate abdominals. The hair forms a short ray-like fringe around face. At the centre above the face, a curved *cornetto* emanates from the top.[236]

[236] See **89** on the *cornetto*.





91. Herakles
Italic
H: 11.8 cm; W: 5.8 cm
AN1882.188
Said to have been found near Rome. Acquired from G. J. Chester in 1882.

Solid cast. Lion skin decorated with a stipple pattern. Cold working around the genitals and for the features of the lion skin. A ripple pattern on the flat lion pelt around left arm can be seen in raking light. Missing objects held in both hands, but small remains in right hand where the fingers have split. The oxidation layer has been removed from the left and right knees and the left foot and are possibly restorations. Light-green patina.

Unpublished.

A male figure stands with legs akimbo, the left slightly more advanced. The right arm is raised with the hand at head level. The left forearm is thrust forward and draped with a stiff, flat lion skin, which flows out to the left. The pelt is pulled over the head, the paws tied around neck. The proportions are elongated in the limbs, but compact in the torso. The musculature is very ill-defined and the limbs do not show any internal structure. The genitals are well defined with dimples on either side and undercutting of penis. The eyes are very large in the face, the mouth hardly discernible.



92. Herakles
Italic
H: 11 cm (13.5 with club); W: 4.8 cm
AN1872.1151
Said to have been found in Italy. Purchased by the Ashmolean (source unidentified).

Solid cast. Incised nipples, navels and irises. A hole is drilled through the right hand for insertion of the club. The club is covered with a stipple pattern. A seam is visible along the right side of the figure. Club detaches from figure. Grey-green patina.

Unpublished.

The nude figure stands with the left leg advanced, brandishing a club above his head with the right arm. The left arm is extended and draped with very stylistically rendered animal skin. The elongated body proportions give no indication of musculature. The hair is rendered with deep grooves divided into three sections and coming to a point at the crown of the head.

The circular incisions for the eyes and nipples, the shape of the lion skin, the deeply grooved hair swept back from the head and the 'baguette-like' rendering of the club are found in bronzes that have been discovered near Besançon [237] and at Izier. [238] Several statuettes in Verona of unknown provenance also belong to this group.[239]

[237] Inv. A390. Lebel 1961, 36-37 no. 78, pl. XL, 1. Not Gallo-Roman as Lebel claims.

[238] Arlon, Mus. Luxembourgeois. Faider-Feytmans 1979, 76, no. 61, pl. 39.

[239] Mus. Arch. Inv. A4,114; A4,122; A4,127; A4,133; A4, 116. Franzoni 1980, nos. 112-116.





93. Herakles
Italic
H: 13.8 cm; W: 7.8 cm
AN1948.124
Reportedly from Hungary. Purchased from Spink & Son.

Solid cast. Patterns on the lion skin at the back and the tied paws across the chest rendered through cold-worked grooves. Hair is also cold-worked and rendered with hatch marks. Missing object held in right hand and part of object held in the left. Mottled red-brown and green patina. Surface layer appears to have been removed around left arm and lion skin.

Unpublished.

The nude figure advances with the left leg forward, knee bent. A lion skin is tied around the head and draped over the left arm, the tail falling vertically and stiffly. The left hand carries a cylindrical object, probably remnants of a bow. The right arm is raised, with the hand held at head height. The figure has short, thin legs and an extremely elongated torso. The head is surrounded by two protrusions on either side; above the head are three blunt protrusions. The lion's head is not clearly indicated. The musculature of the torso is indicated through mild undulation.





94. Herakles
Italic
H: 13.3 cm
ANFortnum B.24
Formerly in the collection of C. D. E. Fortnum. Donated to the Ashmolean by him in 1888.

Probably solid cast. Nipples and navel indicated by small incised circles. Incision used to detail the head and paws of the lion skin. Pupils indicated with a shallow punch. Cold-worked short hatching to render the hair. Missing objects held in the hands. Part of the right hand has been shaved down in modern times. Small remnant of bow (string) appears from top of left hand and a hole in right hand for insertion of club or spear. Dark-green patina.

Bibliography: Fortnum 1889, no. 24.

The nude figure stands in an attacking posture, with the left leg slightly advanced and the right arm raised to the height of the head. A lion skin is draped over the left forearm, which is held aloft and slightly away from the body. The left hand held a now missing object. The modelling emphasises individual muscles, each clearly delineated, forming slightly blocky parts, especially noticeable in the buttocks, calves and hands. The legs are very long, but the torso is short. The pose of the figure is relaxed, despite the swinging action of the right arm. The facial features consist of a large protruding nose above a wide mouth and big eyes. The hair is styled in a short fringe surrounding the forehead. The hair is swept forward below the ears.

This statuette is stylistically close to Colonna's 'Verona' group, which he assigns to the early Hellenistic period when, as he claims, the Italian artists had fully assimilated the fourth century Greek sculptural cannon.[240] The attention to the modelling of the musculature distinguishes this figure from most of the other examples of the type in the Ashmolean collection. The figure also trades the aggressive striding stance for a more restful pose. Even the raised right arm appears less threatening and more on display. A slightly smaller version close to this figure is in Cologne.[241] The shape and detail of the lion skin appears in a statuette at the British Museum, once in the Castellani collection.[242]

[240] Colonna 2005 [1975], 857.
[241] Franken 1994, 413, no. 8, figs. 16-17.
[242] BM inv. 1873,0820.25.





95. Herakles
Italic
H: 10.8 cm; W: 5.9 cm
ANFortnum B.25
Donated by Fortnum in 1888.

Hollow cast. Cold working details for the left hand, the irises of the eyes and pubic hair. The back of the lion skin is roughly worked with evidence of rasping tool marks. Missing right elbow and forearm. A large hole on the right side of the upper back exposes a clay core. Grooves near the hole indicate that perhaps a patch was purposely removed. A repair has been made on the right upper thigh. Ancient patches on the lower back, right buttock and just under left buttock.

Bibliography: Fortnum 1889, no. 25.

The nude figure stands with the weight on the right leg, the left slightly bent. The right arm stretches out laterally, the left grasps a lion skin held slightly away from body. Part of the skin is wrapped around the left forearm. The small head sits atop a conical neck and the hair is arranged in a short fringe around the face and ears. The straight locks fall down the back of the head. The limbs of the figure are very thin. The torso is also thin; the musculature is indicated, but indistinct.

Like **94**, this figure combines the attacking motion of the raised right arm (mostly missing) with a relaxed stance and lowered left arm. This disconnect between the upper and lower bodies is described by Colonna as typical of mid-Hellenistic bronze statuettes in Italy.[243] The statuette belongs with the examples in Colonna's 'Tufillo' group.[244]

[243] Colonna 2005 [1975], 857.
[244] cf. Colonna 2005 [1975], 860, fig. 6.



96. Herakles
Early Imperial
H: 21.7 cm; W: 14.8 cm
ANFortnum B.47
Reportedly found in Naples where purchased by C. D. E. Fortnum. Donated to the Ashmolean by Fortnum in 1888.

Probably hollow cast based on the size of the figure. The club and the lion skin were separately cast. The lion skin is not physically attached and looks to have been cast flat and folded over by reheating the cast bronze. Knees, buttocks, folds at the right elbow and pubic hair are defined with help of cold worked incisions on both front and back. The left foot is left rather rough, perhaps a miscast. It contains some excess metal underneath, perhaps meant to help mount the figure. Short, incised hatch marks indicate fur on the lion skin. Figure is missing the object held in the left hand and the right paw of the lion skin. The right foot is a restored. The club has been repaired at the point where it meets the hand. There are several ancient patches; these are visible on the right leg under the genitals, above right buttock, in the bend of left knee, just below the calf and above ankle of the left leg—this last has fallen out. Possible remains of an iron pin on the right buttock. Light-green patina with spots of rusty red and dark blue.

Bibliography: *Proc. Soc. Ant*. 2 (1861-1864), 268, no. 1; Michaelis 1882, 660, no. 5; Fortnum 1889, no. 47; Boardman 1988, no. 607 (listed erroneously as inv. 1874.310).

A nude male standing with his weight on the right leg; the left leg is swung behind with only the large toe resting on the ground. The right arm is lowered with the hand held slightly away from the body, carrying a very large (approx. 13 cm), knotted club. The left arm is held slightly away from the body with the forearm extended, the hand held around a now missing object. The lion skin is draped over the left forearm. The proportions of the figure are slender; the legs are significantly longer than the torso. The musculature of the torso is softly modelled with indistinct transitions between the parts. The head is small, but the feet are very large. The facial features are rather simple with blank eyes outlined by eyelids. The lips are slightly parted. The ears are simple spirals. The hair is composed of short sickle curls in two rows in front of a fillet. At the back, thick, flame-shaped locks radiate from the crown.

The Neapolitan provenance for this figure comes from Fortnum's manuscript catalogue.[245] Michaelis also commented on the bronze, indicating the proportions of the figure 'point to a later period than that of Lysippos.' [246] The figure does, indeed, exhibit the slenderer characteristics and smaller head of the Lysippan canon. A similar head type can be found on a statuette in the British Museum.[247] The body of the Ashmolean figure is more elongated and relaxed, while the more compact figure in

[245] Fortnum 1889, no. 47.
[246] Michaelis 1882, 660.
[247] BM inv. 1873.0820.78.

London adopts a more aggressive stance, hearkening back to Italic *promachos* types.





97. Herakles
Italic
H: 9.8 cm; W: 4.4 cm
AN1887.2279
Transferred from the Bodleian Library in 1887.

Solid cast. Both hands are pierced to receive attachments. Part of what was likely a club is visible at back of right hand. Tangs underneath feet for affixing the figure. The lion skin is decorated with a hatch mark border and the mane is incised along the back of head, neck and shoulders. A drill has been used to define the edges of the eyes and the mouth. Missing objects held in both hands. Dark-green-brown patina.

Unpublished.

The nude figure stands with the weight on right leg, the left very slightly bent. The right arm is lowered, held slightly away from the body. The left forearm is extended forward parallel to the ground. A lion skin is worn over the head and draped over the left arm. The lion's head frames the face and forms a tall, pointed collar around the neck and chin. The paws are tied in a Herakles knot at chest, the remainder falling across the left shoulder and arm. The musculature of the figure is indistinctly modelled.





98. Herakles
Italic
H: 14.7 cm; W: 6.3 cm
AN1887.2280
Formerly in the collection of the Bodleian Library. Transferred to the Ashmolean in 1887.

Probably solid-cast. A possible seam is detectable on the right and left sides. The nipples and musculature of the torso are indicated by cold-work incision. Cold work also to indicate hair and fur of the animal skin. Stippling to indicate pubic hair. Missing right forearm. Dark-brown patina with blue-green patches around legs.

Unpublished.

The figure stands with the weight on the right leg, the left knee slightly bent. He is nude, except for a small animal skin wrapped over the left arm and shoulder. The left arm is bent at a 90° angle and holds a large spherical object with an incised cross on top. The right arm is held out almost perpendicular from the body with the elbow bent and the forearm extending downward. The feet are close together and appear to be sandaled. The entire body is slim and two-dimensional forming an exaggerated S-curve. The face is large and flat with the head sitting atop thick neck. The eyes are very large and almond shaped; the eyebrows are well defined. The hair is short and wig-like.





99. Herakles
Italic (?)
H: 7.9 cm; W: 3.5 cm
AN1888.1473
Unknown provenance

Solid cast. Missing the left foot, lower right leg and part of the object held in the left hand. The figure is significantly corroded. Dark, green-brown patina.

Unpublished.

A nude male figure stands with the right hand on his hip and the left arm at his side, carrying a conical object, mostly missing, against the left shoulder. An animal skin hangs from the left arm and along the left side of the body. The head is large with large deep eyes and a slit for the mouth. He appears to wear fillet or crown. The hairstyle is short, indicated with straight grooves. The legs are long and thick compared to a short and slender torso.

The animal skin is probably that of a lion, which would identify this figure as Herakles. Parallels in Belgrade, [248] London [249] and Paris[250] argue for the object in the left hand to be restored as a club, though a slight curve also indicates a horn is possible. The stance is one commonly found in Italic statuettes dating from the fourth century BC, but used in small scale representations of the hero into the third century AD. A Pompeiian statuette found in situ in an aedicula in the House of the Red Walls (VIII, V/VI, 37) adopts a similar pose, but wears the lion skin over the head.[251]

[248] Nat. Mus. inv. 2801/III. Veličković 1972, no. 70. From Rovine.
[249] British Museum inv. 1878,1019.33. Walters 1899, no. 1254.
[250] Louvre inv. MR 1511. Ridder 1913, no. 649, pl 45.
[251] Boyce 1937, no. 371; Kunckel 1974, 87. Adamo-Muscettola 1984, 15-20, figs. 9, 10, 12, 14; Frölich 1991, 291f.





100. Herakles
Hellenistic Greek (?)
H: 11.3 cm; W: 5.6 cm
EA1993.34
Reportedly found in Bactria (northern Afghanistan).
Purchased from Spink & Son in 1993.

Solid cast. At the back, the lion skin is fused to the left calf. The underside of the plinth is left unworked and has a small cavity. Golden red patina with large patches of dark-green and several spots of significant bronze disease.

Bibliography: Topsfield 1996, 266, no. 1.

A standing nude youth with the weight on the right leg and the left relaxed. He rests his right hand on an upright club. He holds apples in his outstretched left hand. A lion skin is tied around the shoulders and draped over the left arm. The pudgy head turns toward the left. The figure stands on an irregular, oval-shaped base. There is strong definition of the musculature, though the details of the lion skin and the face are not very clear. There is a large knob in middle of forehead and another irregular protrusion near the top of the club. The figure wears a short hairstyle with individual locks indicated plastically.

A. Topsfield dates the statuette to the second century BC.



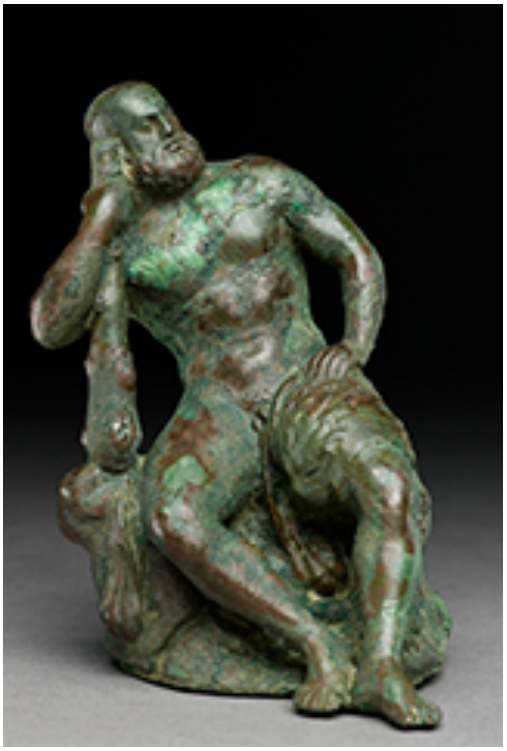
101. Herakles*
Hellenistic Greek (?)
H: 13.2 cm; W: 5.4 cm; D: 2.6 cm
EA1993.33
Reportedly from Bactria (northern Afghanistan)
Purchased from Spink & Son in 1993.

Probably hollow cast. It appears that the casting channels have been left attached to the undersides of the feet and club to form a large tang. There also appears to be some lead solder on the front side of this tang. The surface is very rough and may never have been polished. Heavy corrosion. Light-green-grey patina.

Bibliography: Ashmolean Museum Eastern Art online.[252]

The nude figure stands with his weight on the right leg, the left advanced slightly forward; both feet are planted on the ground. The right arm is lowered with the hand resting on the hilt of a knotted club balanced against the ground. The left forearm is extended forward and the left hand holds a rounded object. A lion skin hangs over the forearm with the head and paws facing outward. The figure has a small head and wears what appears to be a thick crown of leaves over short, tight curls, now very indistinct. The musculature is soft and ill-defined. The facial features are rather indistinct, but there are fairly deep sockets around the bridge of nose.

[252]http://www.jameelcentre.ashmolean.org/object/EA1993.33 [Accessed 23 September 2015].





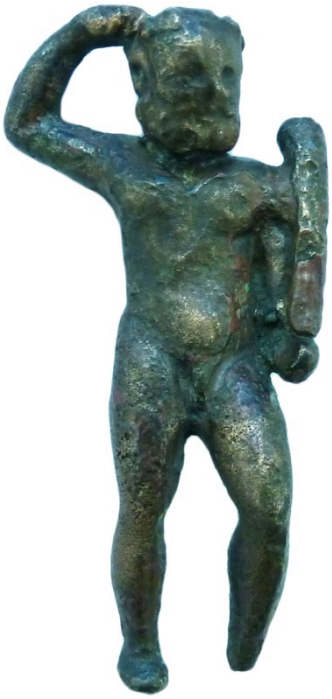
102. Seated Herakles*
Hellenistic Greek?
H: 13.5 cm; W: 8.5 cm; D: 8.5 cm
EA1999.31
Reportedly from Bactria or Gandhara. Purchased from J. Knowles, London in 1999.

Figure appears to be complete. The bronze has acquired a splotchy bright-green patina. It appears to have been cast in at least two pieces (figure and seat).

Bibliography: Ashmolean Eastern Art Online.[253]

A bald Herakles rests his head on the top of his club as he sits on a rocky seat. The lion skin is underneath him, but draped over the left thigh. He holds the club upright against the rock with the left hand and leans far into it. The left hand rests on the leg. The figure's full beard makes a stark contrast to the bald head. The bronze is overall very well modelled.

[253]http://www.jameelcentre.ashmolean.org/object/EA1999.31 [Accessed 23 September 2015].





103. Herakles
Hellenistic Greek (?)
H: 7.3 cm; W: 3.6 cm
EA1994.57
Reportedly from Afghanistan. Purchased from R. C. Senior in 1994.

Probably solid cast. The top of head and raised hand are flat, suggesting that the figure may have supported another element. The club appears to have been cast separately and attached with solder. There are some rough, broken edges that suggest there was perhaps another attribute that is now missing (lion skin?). Cold-worked grooves are used to delineate the pelvis and separate the torso and neck. Missing left foot and left hand. Dark-brown patina.

Unpublished.

A bearded, male figure standing nude with his weight on the right leg and the left knee bent. The right hand is raised to the head; the left is lowered along the side and supports an upright club in the left hand. The face is square shaped with a broad, thick beard. The facial features are somewhat indistinct, but the figure has deep eye sockets; the pupils appear to have been modelled. Figure appears to be bald, but a wreath is modelled surrounding the head.





104. Herakles fighting the Nemean lion
Roman (?)
H: 6.3 cm; W: 4.1 cm; D: 2 cm
AN1889.808
Reportedly from Sidon. Donated by G. J. Chester.

Probably solid cast. The figures are soldered onto a thin, flat, irregularly shaped base. Repaired break on Herakles' right leg at mid-thigh. The black patina may be artificial.

Unpublished.

Herakles stands frontally with both feet planted and legs spread. With both arms, he tightly holds the head of the lion against his left side. The lion is reared up, supporting itself with its right hind leg whilst the left hind leg is pressed against Herakles' left knee. The left front paw is pressed against Herakles' right arm. The tail wraps around the right hind leg and onto the base. The lion's head disappears between Herakles' torso and left arm, the modelled mane sticking out prominently. Herakles looks straight ahead, his facial features showing no sign of the struggle. He is beardless. He wears a short hairstyle consisting of wavy locks at the front, surrounding the face, plastically rendered, flat against the head at the back. He is a short and stocky figure. Little effort has been made to render the musculature. The back is less well modelled and flatter. The lion's snout can be seen at the back, but there is no indication of the head or the front right leg.

The lack of articulation at the back of the figure suggests it was designed to be seen only from the front. The type has a long history in Greek and Roman art, dating back to representations on painted Greek pottery of the sixth century BC. The composition is ubiquitous in Hellenistic and Roman representations as well. A jewellery core from Galjûb retains an example of the type dating to around the second century BC[254] and Roman sarcophagi of the 2nd century AD often depict the hero's first labour in this manner.

[254] Princeton University Art Museum inv. y1956-103. See Kenfield 1972.





105. Hip herm of Herakles (?)*
Hellenistic Greek (?)
H: 8.8 cm; W: 3.8 cm; D: 2.5 cm
EA1994.47
Said to be from south Bactria or Gandhara. Purchased from J. Knowles, London.

Figure is complete. Bright, brassy patina.

Bibliography: Ashmolean Museum 2013.[255]

The figure takes the form of a hip herm with a small, moulded base. It depicts a bearded man with a slight paunch carrying a cornucopia. The right arm is tightly wrapped underneath the mantle. The beard is long and the hair grown in tufts to the sides, but the top of the head is bald.

This figure has been identified as a Silenos or satyr holding a cornucopia and dated to the first century BC.[256] The figure does appear to have a bald pate, which would accord to depictions of Silenos, but the visage and dress of the figure is not in keeping with the standard iconography. The mantle, which enfolds the right arm can be found on Priapos herms (cf. **117**), but this figure lacks the prominent phallus that would indicate a depiction of Priapos. An identification as Herakles is also problematic as the figure has none of the attributes of the hero.

[255] http://jameelcentre.ashmolean.org/object/EA1994 [Accessed. 23 September 2015].

[256] http://jameelcentre.ashmolean.org/object/EA1994 [Accessed. 23 September 2015].





106. Horus
Roman
H: 12 cm; W: 7.5 cm
AN1964.181
Ploughed in a field at Whitequarry Hill near Kingham, Oxfordshire. National Grid Ref. SP 259264. Discovered by T. W. F. Cooper and donated to the Ashmolean in 1964.

Hollow cast. Retains much of the clay core. A large hole at the top of the head may indicate a missing headdress. The details of the *paladumentum* and the cheek guards rendered through cold-worked chasing. Use of a rasping tool is evident on the back of the figure. Missing the left arm and the legs below the hips. Also probably missing headdress. There are cracks running along the back of the head and from the waist to the left armpit. Parts of the clay core appear blackened, perhaps by smoke or fire damage. Some corrosion around fingers, eyes and head covering. Mottled light-green and brown patina.

Bibliography: Harris and Harris 1965, 133.
Jentel 1990, 539, no. 14 (erroneously listed as a stone sculpture).

The preserved figure is the top half of a hawk-headed Horus in Roman military dress. The figure wears a baldric and *cingulum* over a cuirassed torso and a *paladumentum* over the left shoulder. The *paladumentum* is rendered only at the front, but the baldric and *cingulum* are rendered on the back as well, though without the incised detail seen on the front. The outstretched left hand holds a spherical object. *Pteryges* are visible just above the break. The figure wears a head-covering over the helmet that fall to his shoulders. The back of the figure is mostly unmodelled.

This figure of the Egyptian god Horus dressed in Roman military garb belongs to a group of such figures found in stone and terracotta as well as occasionally on Roman votive reliefs. They are generally given a first century AD date, although few examples can be accurately dated by external means.[257] The finding of this figure has had implications for the interpretation of the presence of Egyptian cults in Roman Britain, but its find circumstances cast doubt about the date of its importation to the island.[258] It was found in a field with no Roman pottery scatter and near a school whose founder frequently wintered in Egypt and maintained a small museum at the school. The museum was dispersed after his death and, although the contents of the museum are unknown, this information increases the likelihood of the figure being a modern import rather than having been brought to or made on the island in antiquity.

[257] Letter by K.S. Painter, Assistant Keeper of Antiquities dated 27 November 1963 in the museum's object files.
[258] Harris and Harris 1965, 113.



107. Icarus
Roman (?)
H: 11.5 cm; W: 10.4 cm
ANTN CYB 235
Donated to the University Galleries by C. Hall in 1855. Transferred to the Ashmolean in 1888.

Hollow cast. The wings are separately cast and attached by means of pegs inserted into holes drilled into the back. There is also a hole pierced in the left hip where the baldric is tied. The baldric and knot at the hip are rendered in relief. The wings are flat and modelled so the contours of the feathers are emphasised. The shell has been cast with the figure. The hands have holes pierced in them for the insertion of attributes. Missing tip of the right wing and objects held in hands. Somewhat corroded. Light-green patina.

Unpublished.

A figure of a boy running with arms outspread. The right foot is planted on a small, shell-shaped base. The left leg trails behind, hanging in the air. The figure is nude except for a strap over the right shoulder tied at the left hip with the ends hanging down. He twists the upper body to the right and further twists the neck so that he is looking upward and to the right. The hair is arranged in a large mass of tight curls with a peak at the top. At the back, the hair falls in spiral curls with a lone long wavy lock falling between the shoulders. The wings run along the lengths of the arms, from the shoulders to the wrists.

Although this figure shares many iconographical traits associated with Eros, the style of the wings and their placement along the length of the arms argue, rather, for identification as Icarus. Icarus is not frequently found among the repertoire of bronze statuettes. A Roman figure from Crete in the British Museum shows the wings are attached to the arms by means of four straps.[259] The British Museum also has an earlier Greek statuette of the fifth century BC.[260] Another fourth century bronze in the Somzée collection was reportedly found at Smyrna.[261]

The figure may allude to the moment of Icarus' fall from the sky. His twisted and upturned head conveys a sense of pathos and the shell upon which he stands may refer to the Aegean Sea where he meets his end. The baldric likely alludes to the artificial nature of the wings; the Somzée bronze shows the youth with a somewhat cumbersome looking harness and he is depicted with straps across his chest and arms in several reliefs and paintings.[262] The hole at the left hip is of a similar size as those holding the wings. Its presence suggests that there was once another object designed to be attached to the figure in the same manner as the wings.

[259] Inv. 1867,0326.1. Walters 1899, no. 1452.
[260] Inv. 1867,0508.746. Walters 1899, no. 1451.
[261] Furtwängler 1897, no. 85, pl. 33.
[262] For example, the well-known Villa Albani reliefs. Nyenhuis 1986, nos. 23a and 23b.



108. Lar

Early Imperial
H: 21.5 cm; 12.7 cm
Said to be from Rome. Sold at Hôtel Drouot, Paris 19-21 May 1910 from the collection of 'Dr B et de M.C.' Formerly in the collection of Major and Madame Detroyat. Sold at Sotheby's, London 13 June 1966 to J. Bomford. Presented to the Ashmolean by the Friends of the Ashmolean, through the generosity of J. Bomford in 1970.

Hollow cast. The legs have been cast separately and soldered onto the underside of the garment. The arms may have also been attached in this way. Under the feet are two wedges that were likely used for mounting the figure. The figure contains several instances of inlaid silver: two long, vertical *clavi* run from the shoulders to the hem of the garment, both front and back. The buttons of the tunic sleeves and on the buskins are inlaid with silver beads. The pupils may have also once been inlaid with silver beads. Missing small pieces of the whirling garment, three inlaid silver beads on the left foot and one on the right. Also missing parts of the silver inlay from the *clavi*, perhaps also the eyes. A leaf from the laurel crown is missing and there is a repaired break on the right wrist. The figure mostly has a dark-brown patina, but areas of the golden brown surface of the bronze can also be seen.

Bibliography: Hôtel Drouot 1910, lot 110; Sotheby's 1966, lot 166; Ashmolean Museum 1966, no. 383, pl. XLI; Piper 1977, 43; Brown 1971, 334, figs. 58-9; Ashmolean Museum 1985, no. 27; Brown 2010, 64; Ashmolean Museum 2014, 72-3

A draped male figure shown in a dancing movement with the left leg advanced, raised up on the toes of both feet. The figure raises the left arm and holds a goat-headed rhyton. In the extended right hand, he holds a patera. The garment is buttoned on both sleeves, which are tucked into a fabric belt around the midsection, with a small loop hanging over the top on each side. Underneath the belt, the drapery flows outward and behind the figure, responding to his vigorous forward movement. The feet are clad in buskins. The head is tilted forward and to the right with a slight rightward turn. The face is round with distinctly Classical facial features. It is framed by highly plastic, thick, sickle-shaped curls, parted at the centre and curling back. Above these are the leaves of a laurel wreath, also highly plastic. At the back, the hairstyle is short, with the curls only covering the top of the neck. The figure is very finely modelled.

This dancing Lar figure is one of two common ways of representing the deity. The type presented here with rhyton held aloft in one hand and a patera or situla in the right contrasts with a type that stands frontally and quietly. The very high quality workmanship of the statuette is consistent with the products of first century AD Italian workshops. The presence of the inlaid *angusti clavi* also point to an Italian origin as these are rare on statuettes of the Lares outside of Italy.[263] These two narrow stripes on the tunic of a Roman supposedly announced their rank.[264] However, whether their presence on a Lar statuette indicates the equestrian status of the owner as Brown claims, is doubtful and unprovable.[265] The revival of the cult of the Lares Compitales under Augustus between 12 and 7 BC likely accounts for the popularity of their

[263] Leibundgut 1976, 31.
[264] Bender Jørgensen 2011.
[265] Brown 1971, 334.

representation both in Italy and in the provinces.[266]

A similar technique for soldering the separately cast legs to the inside of hollow drapery can be seen in a statuette of Mars Ultor from Kos. [267] A slightly smaller, fragmentary statuette in Berlin exhibits similarities in arrangement of the drapery and in the highly classicising facial features, though the craftsmanship is not of the same standard as the Ashmolean example. [268] Italian examples from Arezzo[269] and from Rome [270] show similarly high level of execution. The style of the Ashmolean statuette is echoed in a slightly less accomplished upper body fragment in Berlin.[271]





[266] Pollini 2008, 393-394.
[267] Rhodes Arch. Mus. (inv. no. unknown). Sharpe 2006, no 8, fig.13.
[268] SMB Inv. Fr. 2015 (C 49).
[269] Mus. Arch. Naz. G. C. Mecenate. Kaufmann-Heinimann 1998, no. GF87.
[270] Mus. Capitolini. Kaufmann-Heinimann 1998, no. GF98.
[271] SMB inv. Fr. 2015 (C 49).



109. Patera handle in the shape of a Lasa
Italic
H: 13.7 cm; W: 14 cm (wings)
AN1888.1436
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

The wings contain incised decoration delineating the feathers. The top of the head does not have modelled hair and the back of the head is flat. There is a lump of metal at the back of the head where the figure was likely soldered to the patera rim. The mount for the patera rises from the figure's back and forms a sea-shell shape. There appears to be a remnant of soldering material in the form of a reddish-brown rectangular patch on the flat part of the mount where it would have attached to the patera. The figure, wings and mount appear to have been cast together. The right arm has been attached separately with solder, perhaps ancient. There also appears to be a lump of solder under the left shoulder that suggests this arm too may have been cast separately and attached. Missing the left arm and the tips of the wings. The legs have been cut off below mid-thigh. The right wing also appears to have been attached or reattached. The figure has a light-brown patina with areas of oxidation, especially on the right wing and patera mount.

Bibliography: Ashmolean Museum 1931, 92.

The winged female figure turns her head to the left and raises the right hand to her head, the left is lowered. She is holding an unknown object in the right hand. She wears a small tiara above her wavy hair, which is parted in the centre and pulled towards the back of the head. A long wavy lock falls over each shoulder. Her facial features are Classical, though the eyes are a little over-large. She is nude with a very slender waist that widens drastically at the hips and stands in contrapposto pose with the weight carried on the left leg. The flat wings spread out perpendicularly from the figure at the back. They are not identical.

This statuette, comprised of just about two-thirds of a full body likely originally had a decorative element attached to it on the underside of the legs. A similar winged figure in Paris and gives an idea of how this may have looked.[272]

[272] BnF inv. 95. Babelon and Blanchet 1895, no. 95.



110. Nike (?) holding a shield (?)
Roman (?)
H: 11.6 cm; W: 4 cm (shield).
AN1889.783
Said to have been found in Sur (Lebanon). Purchased from G. J. Chester in 1889.

Solid cast. The figure and shield appear to have been cast in one piece. The shield is decorated with two incised concentric rings and a dot at the centre (front and back). Reddish-brown patina with substantial incrustation.

Unpublished.

A standing, draped, female figure with arms upraised supporting a large disc (probably a shield) above her head. A tall, striated headdress connects the disc to the head. The drapery falls to the figure's feet, which flow directly into a flat circular stand. She wears a chiton with a large overfold, belted underneath the breasts. The chiton flares out at the feet. The facial features are indistinct.

The identification of this figure as Nike—despite its lack of wings—is based on the iconographic similarities to a type found in other Roman art media. A late Republican or Augustan painting from the 'Porticoed' house at Clos de la Lombarde in Narbonne depicts a winged Nike standing with a Genius. [273] Although the painting is fragmentary, the remains show her wearing a similar garment flaring at the bottom with her hands raised above her head to hold a *clipeus* aloft. Two similar figures, again with flared skirts and holding a shield aloft, flank the Eros on the first century ash altar of Q. Cornelius Saturninus in the Louvre.[274]

This statuette appears to have a nearly identical parallel in the Hatay Museum thought to come from the vicinity of Antioch.[275] The latter is missing the shield and top part of the headdress and the spreading base. The two figures were very likely made in the same workshop, though the low quality of the photograph for the Hatay example makes it difficult to state with certainty. A large (63 cm) ensemble consisting of a Nike statuette holding a *clipeus*, standing atop a globe, which in turn sat atop a base, was excavated from a mid-third century domestic context in Augst.[276]

[273] Found on the NW wall of Room K. Sabrié, Sabrié and Solier 1987, pl. IV. Baldassarre 2002, 325-327.
[274] Altmann 1905, 171, no. 225. *CIL* VI, 16307.
[275] Lafli and Feugère 2006, 56, fig. 34, 11 (erroneously cited in the text as fig. 32, 11).
[276] Römermuseum inv. 63.36. Kaufmann-Heinimann 1977, 73-75, no. 75, pls. 77-83.





111. Nike
Roman
H: 7.9 cm; W: 5.6 cm
AN1874.458
Formerly in the collection of H. Christy. Donated by the Trustees of the Christy Collection in 1874.

Hollow cast. Feathers of wing indicated through cold-worked hatching. Missing the right arm from the mid-upper arm and left wing. Right wing has been reattached. Left arm has been reattached at the elbow. Quite worn. Dark-brown patina.

Unpublished.

A winged and draped female stands upon a sphere with her garments billowing as if just alighting. The drapery is stiff and geometric, the details having mostly been worn away. The figure looks to the right and extends the left arm laterally from body. She holds a large palm branch in her hand. The right arm is upraised. The wing is small and teardrop shaped with feathers indicated. The hair bulges out at either side and is tied in a bow at the top of the head. The back is flat and without modelling.

This figure belongs to a type found commonly throughout the empire. Such images of a winged Victory standing on a globe are thought to originate after 29 BC and represent a statue of Nike installed in the Curia Julia at an Altar of Victory by Octavian to commemorate his victory over Marcus Antonius at Actium. This statue is reported to have been plundered from Tarentum.[277] The Ashmolean figure betrays a tendency toward the abstraction of the Hellenistic model in small scale versions of this type. The figure is defined by geometric shapes, particularly in the rendering of the flowing drapery. This phenomenon is especially pronounced on a similar figure in Berlin.[278] The schematisation of the type is taken even further in a figure found as part of a votive deposit at Kruishoutem.[279] Despite its flatness, the figure nevertheless effectively conveys the overall form of its supposed Tarentine prototype.

[277] Cass. Dio. 51.22.1-2.
[278] SMB inv. Fr. 1992.
[279] Rogge, Vermeulen and Moens 1995, fig 3, 26.



112. Osiris
H: 6.4 cm
AN1887.2260.a
Transferred from the Bodleian Library in 1887.

Solid cast. The foot and top of the right horn of the crown are broken off. The figure is very worn. Rusty brown patina with some blue-green corrosion near the knees.

Unpublished.

The male figure stands pillar-like. The hands are visible in relief and hold a crook and flail against the body. The figure wears an *atef* crown with a *uraeus* and a pharaonic false beard. There is a small ring attached to the back between the shoulders.

This figure adopts a standard mummiform pose used for bronze statuettes of Osiris in which he displays several symbols related to kingship—the crook and flail, a divine beard and a variation of the *atef* crown.[280] The hands are held assymetrically, a position associated by G. Roeder as typical of Lower Egyptian production.[281] However, S. Heinz convincingly refutes attributing the hand position to a geographical origin.[282]

Similar Osiris figures can be found in many parts of the Roman Empire. An especially large statuette (23 cm) has reportedly come from Augst.[283] Most figures were more modest. This particular statuette has a ring at the back for suspension and may have been worn as a pendant.

[280] Heinz 2013, 37-38.
[281] Roeder 1956, §223–225.
[282] Heinz 2013, 38-41.
[283] Kaufmann-Heinimann 1977, 48-49, no. 44, pls. 44, 45.





113. Draped female figure (Hora?)

Roman
H: 21.2 cm; W: 8 cm
AN1971.1159
Formerly in the collection of J. Bomford. Purchased through the generosity of Mr James Bomford with a grant from the Hulme Surplus Fund and the recommendation of the Principal and Fellows of Brasenose College.

Hollow cast. Missing last two fingers of left hand. Fingernails may have been inlaid with copper. Evidence of tool marks on drapery near lower right corner, but the surface of the figure is overall very rough. A piece seems to have been cut out from left arm above elbow, perhaps a failed patch. Perhaps another patch fail on left side of figure on drapery near the bottom hem. Two small holes, one just to left of left breast and on back at right shoulder blade. Parts of the underside have been shaved down in modern times. Dark-brown patina with areas of green corrosion on legs, left arm and top of head.

Unpublished.

Standing draped female. The left foot is advanced and the right trails behind in a running posture. The drapery billows behind as it clings to the legs in the front. She wears an unbelted peplos, holding up the hem of the *apoptygma* with both hands. Her head rests on a long, slender neck and is tilted downward and to the right. The face is Classical in style with pinpoint pupils. The hair is rendered as thick, doughy locks with a part in the middle and tied into a topknot above. The remainder of the hair is gathered in a chignon at the back of the head. The folds of the drapery are very deep and thin in places. The composition conveys a sense of dynamic movement.

This figure is among the most technically complicated in the catalogue. The extensive undercutting and deep drapery folds could have only been made by means of piece moulds.

The identity of the figure is difficult to pinpoint with certainty. The image of an intricately draped female figure is used in Roman art for a number of personifications. The action of holding the hem of the *apoptygma* suggests that this figure may represent one of the Horae. A large statuette in the British Museum has more elaborate

drapery but adopts a similar running posture and also holds the hem of her garment.[284] In this pocket, she carries an assortment of fruits, an element missing from the Ashmolean statuette.

[284] Inv. 1866,0412.1. Walters 1899, no. 1513.



114. Seated draped female figure, perhaps a personification of an eastern province.
Roman (?)
H: 9.5 cm; W: 5.4 cm
ANFortnum B.65
Purchased by C. D. E. Fortnum in Geneva. Donated by him to the Ashmolean in 1888.

Hollow cast. The entire figure appears to have once been gilt; remains present on the face and drapery. A large hollow in the back of figure suggests it was part of a relief attached to larger object. The figure appears to be complete. Brownish-red patina.

Bibliography: Fortnum 1889, p 17, no 65. *Proc. Soc. Ant*. 2 (1861-1864), 269, no. 10

The figure is a draped, seated female wearing a Phrygian cap. She sits on a rocky seat with her legs to the right, twisting her upper body toward the front. The left hand rests on the rock and right hand crosses over the body to rest on the left knee. The right foot is crossed underneath the left. The garment is sleeved and reaches to her feet. It falls off the left shoulder, exposing bare skin. She also appears to have a himation covering her knees. The hair is long, parted in the centre under the cap and swept back, with three long locks falling over the front of the shoulders and the rest divided into thick locks falling across the back. The head is tilted slightly to the left. The facial features are small in the round face. The front is highly modelled, but the back only cursorily so.

The figure adheres closely to the Roman iconography for a provincial personification. The long sleeves and Phrygian cap suggest an eastern province, but whether the figure can be taken as a personification of the province of Phrygia itself is unclear. The personification of that province might appear dressed in long garments as seen on this statuette and on the reverse of a bronze coin minted under Caracalla in AD 211/212.[285] She may also be depicted in a short *chitoniskos* and trousers as on a Roman bronze issue with the legend RESTITVTORI PHRYGIAE minted under Hadrian in AD 137.[286]

The statuette is actually iconographically closer to the personification of Britannia found on the reverse of a bronze coin of Antoninus Pius, minted in Rome in AD 154-155.[287] It is very likely that the figure was part of a larger relief composition or thematic ensemble. Without knowing what other figures might have been viewed in conjunction with this one, it is best to identify her simply as the personification of an eastern province.

[285] Vollkommer 1994, 406, no. 9.
[286] Vollkommer 1994, 406, no. 7.
[287] *RIC* 3, no. 934.



115. Priapos
Roman
H: 8.5 cm: W: 2.6 cm
AN1836 p.123.48
Said to be from England. Formerly in the collection of J. S. Duncan.

Solid cast. The figure was cast with the base and probably was a finial for a piece of furniture. The underside could not be inspected for evidence of means of attachment. Missing right hand. Part of the fruit on left side has been reattached. Much of the figure is very worn and features are hard to discern, especially in the face. Dark-brown patina.

Bibliography: Duncan 1836, 123, no 48.

The draped male figure stands atop a tall, thin drum, both feet firmly planted. He wears a floor length chiton with a prominent fold at the front indicating the figure's enlarged phallus underneath. With both hands he holds close to his chest a cloth or skin filled with fruits. The figure has a forked beard and wears a *sakkos*. Atop his head is a tall, thin *modius*. The back is rather flat, with a slightly concave curve and lacking in the details of the front.

This is a subtler figure than most representations of Priapos, which prominently display a large phallus. A small herm formerly in the Medici collection and illustrated by Franceso Marchissi similarly conceals the phallus.[288]

[288] See Zaccagnino 2010 (Uffizi Library, mss. 234, 50 (III. 90)).





116. Priapos herm
Roman
H: 12.2 cm; W: 3.4 cm
ANFortnum B.85
Formerly in the collection of C. D. E. Fortnum. Donated to the Ashmolean in 1888.

The herm pillar is cracked at about the midway point. The bottom has been shaved down in modern times. Solid cast. Brown-green patina.

Bibliography: Fortnum 1889, no. 85.

A hip herm with a bearded male figure holding fruits in front of his abdomen in taught folds of drapery. He grasps and pulls the drapery with both hands. The himation is worn over the right shoulder. The left shoulder shows a chiton underneath. The face is very sensitively rendered with the long locks of the beard falling upon the chest. The figure wears a *sakkos* with the hair appearing in tufts on either side of the head above the ears. The drapery is lifted and parted to expose the genitals, but these are missing or were never modelled. The back is rendered almost as carefully as the front. The whole piece is a good work with some stiffness in the drapery at the sides.

Priapos appears often in the form of a herm. Such small herms in bronze appear to have been frequently used as decorative terminals for furniture.[289]

[289] Cf. Priapos herms used as structural supports for a folding chair found in a second century AD house in Rome. Kaufmann-Heinimann 1998, GF98, fig. 260.





117. Priapos herm
Roman
H: 6 cm; W: 1.9 cm
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Pupils formed with a punch tool. Some spots of corrosion. Light-green-yellow patina with traces of red.

Bibliography: Fortnum 1889, no. 55.

The figure takes the form of a hip herm. The square pillar is set on a square plinth with a flaring foot and topped with a bearded male wrapped in a mantle. Both arms are wrapped in the mantle, the right lifted to the chest and the left lowered to the side grasping the hem near the hip. The erect phallus is rendered in relief against the herm pillar. The beard is slightly pointed. The facial features are finely defined and modelled with hatching. The hair is also highly defined and arranged in a feminine hairstyle, parted in the centre, gathered thickly at the sides and pulled into a chignon at the back. On the backside, the folds of the drapery are rendered with broad, shallow grooves.

The hairstyle is reminiscent of fourth century depictions of Aphrodite and the tight wrapping of the himation mimic a stance developed in the fifth or fourth century BC and frequently used for the portraits of male citizens during the Hellenistic period.[290] The self-conscious seriousness of the pose and the elaborate, but feminine hairstyle, juxtaposed with the erect phallus was likely partially for comedic effect, but also emphasise the combination of male and female sexuality within the traditionally rustic god.[291]

[290] See Masséglia 2015, 96-99.
[291] See Stewart 1997 on the purposeful crudeness of Priapos representations.



118. Ptah
H: 6.6 cm
AN1983.26
Formerly in the Wellcome collection. Donated by the Trustees of the Wellcome Institute.

Solid cast. Figure appears complete. Dark-green patina.

Unpublished.

A figure standing erect, wrapped tightly in a cloak with his hands in front of the body holding a sceptre. He wears the divine beard. There is an indication of a long-sleeved garment and possibly a large necklace. The figure is bald with large ears. The facial features are difficult to determine. The back is planar and unmodelled with the exception of a small bump indicating the buttocks.

As the Egyptian god of artists and craftsmen, Ptah was equated with Hephaistos by the Greeks. Usually shown in Egyptian small bronzes with the arms completely covered in an enveloping mantle, this type is different in the exposure of the lower arms.





119. Male deity, perhaps Saturn (?)
Roman
H: 7.8 cm (figure); 11.1 cm (w. base and spear); W: 4 cm; 3.5 cm (base)
(ANFortnum B.49)
Purchased by C. D. E. Fortnum in Rome from F. Capranesi, probably between 1848 and 1854. Donated by him to the Ashmolean in 1888.

Probably solid cast. The base is hollow cast. The underside of base filled with lead, likely to give it added weight. Figure is well preserved. Repaired breaks at both ankles and above the elbow of the right arm. Brown patina.

Bibliography: *Proc. Soc. Ant*. 2 (1861-1864), 269, no. 7; Fortnum 1889, no. 49.

The nude figure stands in a still pose with both feet planted on the base. The weight is carried in the right leg the left knee is slightly bent. The right arm is raised to head height and holds a spear, the butt of which rests in a small cavity on the top of the base. The left hand is placed on the hip with fingers splayed and rendered in relief against the figure rather than as a fully articulated plastic element. The figure has a long beard arranged in two tiers of schematically rendered locks. The musculature of the torso is rendered fairly schematically, front and back. The face is well proportioned, the mouth slightly opened and a punched pupil visible in the left eye. The figure wears a cowl draped over the top of the head with undulating folds indicated at the back. There is no indication of hair underneath this covering. The upper band of the base is decorated with a relief egg and dart pattern.

The iconography for this figure is unusual making identification problematic. The head covering is the most conspicuous iconographic element on this figure, which otherwise adheres to a standard 'ruler' type with one arm raised and another on or near the hip. In Roman art, two bearded figures are frequently depicted wearing such a covering: Saturn and Priapos. Saturn is nearly always shown *capito velato*, but unlike this statuette, he is usually shown seated and fully clothed as on a bronze statuette from Ostia in the Vatican. [292]

[292] Reinach *Rép* II 1, 24. Krause 1983, pl. 2.

Occasionally he is depicted bare-chested as on a bust in Cologne.[293]

Priapos was frequently represented *anasyrma*, lifting his long garment to expose his phallus.[294] Often with this type, he is seen wearing this type of head covering.[295] Good parallels can be seen on a relief from the early first century AD Altar of Eupor in Aquileia[296] or on the accompanying figure for a bronze statuette of Aphrodite in Weißenburg.[297] The militaristic aspect of this figure and the lack of any kind of fertility imagery argues against an identification as Priapos, however.

An eighteenth-century engraving of a bronze statuette once in the Medici cabinet appearing in Antonio Francesco Gori's *Museum Etruscum* offers a nearly exact parallel for this figure.[298] Gori recognises the figure as an Etruscan representation of Janus.[299]

[293] RGM inv. N 8914. Franken 1996, 154-155, no. 198, figs. 331-314.
[294] See Megow 1997, 1034-1036.
[295] Called a mitra by Megow (1997), though I do not believe it is the appropriate term for this type of head covering.
[296] Mus. Naz. 364. Megow 1997, 1035, no. 89.
[297] Römermus. 1981, 4378/4384. Megow 1997, 1035, no. 85.
[298] Gori 1737, vol. 2, pl. I, no. III. The figure differs slightly in the drapery wrapped around the left arm and shoulder.
[299] Gori 1737, vol. 2, 8.





120. Serapis-Asklepios
Roman (?)
H: 11.1 cm (figure) 12.7 cm (w. base); W: 4.6 cm (figure), 4.1 cm (base)
ANFortnum B.59
Said to be from Falerii (Civita Castellana). Donated by C. D. E. Fortnum in 1888.

Hollow cast. The figure may stand on the original base, though there is a worn area where the (right?) foot may have been located previously. Right foot has been broken and soldered back onto the figure. Hole in *modius*. Black-green patina

Bibliography: Michaelis 1882, 660, no. 4; Fortnum 1889, no. 59.

A bearded male figure stands with his weight on the right leg and the left swung behind, resting on the toes. The feet are sandaled. He wears a himation over left shoulder; the right side of the chest and right arm are left bare. The himation is pulled into a triangle fold over the torso. The right arm falls along the body and he holds a long fillet in the right hand. The left arm reaches to the chest and grasps the himation. The hair and beard dominate the face and are rendered with high plasticity. The beard is formed by globule shapes, the two on either side of the mouth being larger and more emphasised. The hair is formed by globules at the front and S-shaped curls at the sides. At the back, the locks are rendered flat and curvy, falling down the neck in five spiral curls. He wears a *modius* crown with a clasped wire around it. The figure has deep-set eyes and an open mouth. The base is moulded with an egg and dart pattern.

The presence of the *modius* crown on this figure combined with the style of the hair and beard easily identify it as Serapis, but the drapery is more characteristic of the healing god, Asklepios. Serapis is usually represented clothed in chiton and himation, while the himation worn by this figure is characteristic of the Classical period costume for intellectuals and for Asklepios.[300] Serapis was a deity particularly prone to syncretisation.[301] His syncretisation with Asklepios began in the Hellenistic period and continued throughout the Roman imperial period.[302]

A fragmentary relief from the Serapeum at Ostia dating to the second century AD depicts the seated god with a serpent and an eagle, connecting him with the sacred

[300] Cf. the 'Philosopher' statue at Delphi (Delphi Mus. inv. 1819) dated 310-280 BC. For Asklepios see Holtzmann 1984.
[301] Tran Tam Tinh 1983, 83.
[302] Tiussi 1999, 103, n. 61.

animals of Asklepios and Zeus respectively.[303]

Typologically, the figure should be classified as a variant of Tram Tan Tinh's Class V, which usually wears only the himation and has both arms lowered. In the case of the Ashmolean statuette, the left arm is raised to grasp the himation, a motif the derived from Classical models of philosophers and intellectuals.[304]

[303] Rodà 2001, 238-239, no. 1, figs. 1, 2.
[304] Cf. the Roman statuette of Sokrates, thought to imitate a late fourth century original. See Zanker 1995, 60-62, fig. 33.





121. Silvanus
Roman
H: 11.9 cm
ANFortnum B.48
Purchased from Francesco Lombardi's executors in Florence by C. D. E. Fortnum in 1864. Donated to the Ashmolean in 1888.

Probably solid cast. Incised hatch marks for creating the fur pattern on the goatskin. Light reddish-green patina. Figure is complete. The corrosion product has been removed or fallen away on the right forearm and parts of the horn.

Bibliography: Reifferscheid 1866, 225, pl. N; Michaelis 1882, 660, no. 7; Fortnum 1889, no. 48; Reinach *Rép,* II 44, 4; Ashmolean Museum 1912, 99; Ashmolean Museum 1920, 117; Roscher, I, 1459 (Faunus); Pouthier and Rouillard 1997, no. 3.

Bearded male figure standing with his weight on the right leg. The left knee is slightly bent. He wears a pair of buskins with feline-headed tongues on his feet. The figure is slender and wears only a goat skin tied diagonally across the torso from the left shoulder the right hip. In his lowered left hand, he holds a long, knotted club. The right arm is bent with the forearm extending forward. He holds a long, straight hold in the right hand. The face is dominated by a long, curly beard, slightly pointed under the chin. The hair falls in waves to either side of a central part underneath a rayed crown. Ribbons fall from the back of the crown onto the shoulders. The facial features are well distinguished: the eyes are large and the lips slightly opened. The back is as well modelled as the front.

This figure combines the iconography of Silvanus with that of Herakles. The nude figure wearing a goatskin, buskins and what has been interpreted by A. Michaelis as a crown of pine[305] is consistent with other known representations of Silvanus. The presence of the horn rather than the *falx putatoria* (tree pruning knife) and the club instead of a pine branch however, are attributes of Herakles. In Roman art, the iconography of the two deities is very close. In cult, too, Silvanus and Herakles can be found together in inscriptions and reliefs, particularly those from Rome.[306]

This iconographical syncretisation suggests an Italian origin for the statuette. Both deities were worshipped as agricultural gods who protected flocks, herds and crops. There is evidence for the invocation of both for the

[305] Michaelis 1882, 660.
[306] Dorcey 1992, 51, esp. nn. 9 and 11.

protection of warehouses.[307] However, precise parallels for this statuette are not forthcoming. A drawing published by von Sacken of a statuette in Vienna shows a similar composition, except that a cornucopia is held in the crook of the left arm and the right probably holds the handle of a *falx*.[308] A bronze statuette in Paris is close, but it cannot be determined if it held a horn or a *falx*. It also has the standard pine branch and fruit filled skin of Silvanus.[309] A similar figure said to be from Nocera is in the British Museum.[310]

[307] Rickman 1971, 312-313.
[308] Sacken 1871, pl. XXX, 3.
[309] BnF. Babelon and Blanchett 1898, no. 90.
[310] Inv. 1865,0712.18. Walters 1899, no. 1523.



122. Baboon-headed divinity (Thoth?)*
H: 9.2 cm
Late Period or Ptolemaic (?)
AN1965.172
Formerly in the Spencer-Churchill collection.

Figure is well preserved with dark-brown patina. It appears to be complete.

Bibliography: Ashmolean Museum 1965, no. 10, pl. 1; Dasen 1993, 87, n. 18, pl. 15, 2.

A squat, nude male figure with the head of a baboon wearing a *nemes* headdress supporting a *hemhem* crown. The figure stands frontally on a circular plinth with the hands held at the sides above the hips. At the back, the figure has wings.

The Egyptian divinity, Thoth, the god of writing, knowledge and proper ritual was most often depicted with the head of an ibis, but could also be shown as a baboon. In this aspect, Thoth's position as a moon god is emphasised.[311]

[311] See Dasen 1993, 96.



123. Lower half of a young god or personification (Adonis-Tammuz)*
Hellenistic Greek or Roman
H: 11.8 cm; W: 4.6 cm
EAOS.13.a
Said to be from Gandhara. Formerly in the collection of the Indian Institute, Oxford. Transferred to the Ashmolean in 1962.

Hollow cast. Appears to have been made separately from the upper half, but no trace of solder for attaching the two halves. The interior is lined with plaster. Missing upper half of body (cast separately). Brownish-green patina.

Bibliography: Harle and Topsfield 1987, 18 no. 23; Boardman 1992, 106, no. 109; Hesse 2007, 141, fig 10. Ashmolean Museum 2013.

Preserved are the legs of a human figure to the waist. The figure wears a knotted cloth belt with tassels hanging from it. The legs are wrapped in a long garment that reaches to the calves with a central zig-zag fold. Another garment with a decorated hem is visible at the bottom near the right leg.

The figure is known from a number of surviving examples. It is a less finely executed version of a figure in Frankfurt which shows a youth with the lower half of his garment arranged in an identical fashion.[312] Above the waist on the Frankfurt statuette, the garment is pulled over the left shoulder, but he is bare-chested underneath. He grasps a now-missing cylindrical object in the left hand, held about waist high. The right arm is extended slightly forward and to the side. The face is classical in its features and framed by a voluminous fringe of thick doughy curls.

Two more statuettes are in the Louvre, both of which were found in Sidon.[313] These both show a longhaired youth similar to the Frankfurt example with the drapery arranged in the same manner. Another figure at the Louvre consists of only the top half of such a figure, suggesting that the type was regularly cast in two separate pieces.[314]

[312] Liebieghaus inv. 2387; Bol and Weber 1985, no. 63.
[313] Inv. MNC 862 and MNC 2303. Ridder 1913, nos. 410 and 411, pl. 33.
[314] Inv. MNC 1632. Ridder 1913, no. 492, pl. 37.



124. Nude male figure holding a torch
Roman
H: 10.7 cm (figure) 11.9 cm (w. base); W: 3.6 cm (figure) 2.7 cm (base).
AN1999.108
Found at Hexam, Northumberland. Purchased from B. Carter.

Probably solid cast. The base appears to be original. There is a small square hole on top of the base where another object may have been attached. Missing right arm. Green-blue patina.

Unpublished.

The nude male figure stands with his weight on the right leg, the left swung slightly behind. The compact, well-muscled torso is very short compared to the legs. The left arm is held to the side, a torch cupped in the very small left hand. The right arm appears to have reached out perpendicularly. The head is tilted slightly to the right. The face is framed by a curly beard and hair. The back of the figure is quite flat and little modelled. He stands on a round, moulded base.

3. Other mythological figures





125. Atalanta?

Hellenistic Greek (?)
H: 19.5 cm
AN1971.924
Reportedly from southern Italy. Formerly in the collection of E. G. Spencer-Churchill. Purchased by J. Bomford from Christies in 1965. Purchased through the generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Hollow cast. The figure is whole with a golden-brown patina.

Bibliography: Christie's 1965, lot 505, pl. 70; Ashmolean 1966, no. 376, pl. XXX; Vickers, Brown and Catling 1974/75, no. 58.

This is a female figure standing with the weight on the right leg; the left trails far behind, lifted onto the toes. She raises her right arm to grasp a cylindrical object (missing), and holds an apple in her lowered left hand. She wears a short garment that reaches the knees and leaves the right breast bare. The hair is swept back from the face with the exception of single curls that fall on either side. The proportions of this figure are long and elegant.



126. Giant (?)
Hellenistic Greek or Roman
H: 4.8 cm; W: 3.6 cm
ANTN.1848
Unknown provenance.

Hollow cast. Appears to have been cast as a half-figure, probably an attachment. The pupils have been punched and the teeth have been indicated. Small punches at the outside of each eye. Missing both arms. The torso has been crushed.

Unpublished.

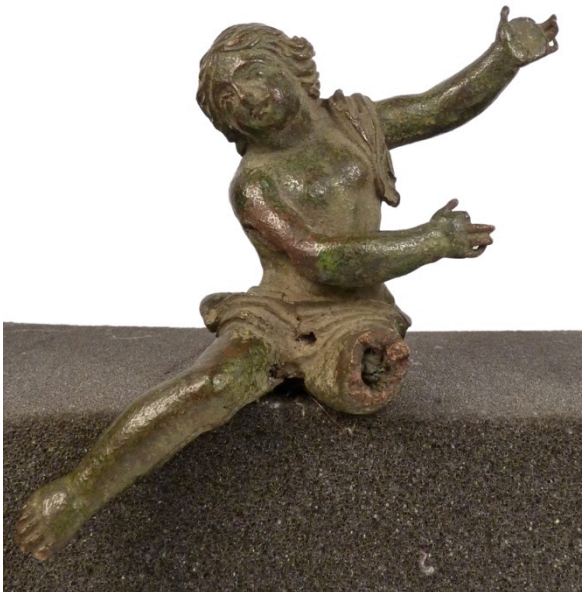
The upper portion of a bearded male. The position of the right shoulder shows that the arm was upraised level with the shoulder; the left arm was lowered. The long beard falls against the figure's chest. The hair is tall and wavy. He looks up and to left with the mouth open. The back is scarcely modelled.

The sharp upward turn of the head and the pained expression on the face are devices developed in the Hellenistic period for creating a sense of pathos by heightening the perceived suffering of the subject. These devices are most famously used in Pergamene sculpture for the depiction of defeated giants and barbarian Gauls.[315]

Though stylistically different and probably later than the Ashmolean figure, a good compositional parallel can be found on a chariot fitting in Boston showing an elaborate battle scene between anguiped giants and two deities standing within a fortification.[316] A bearded giant at the base of the scene shares the almost straight upward glance and the strong diagonal created by the position of the arms.

[315] See Pollitt 1986, 86ff.

[316] MFA inv. 03.983. Vermeule 1971, no. 671.







127. Maenad (?)
Roman (?)
H: 7 cm (leg: 3.4 cm); W: 10.4 cm (right foot to left hand); D: 4.5 cm
AN1888.1461a
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

Hollow cast. Rectangular and circular patches visible on the back of the figure. A circular hole above the buttocks has traces of solder. Large cavities in the left upper arm and underside of the figure have also been filled with solder. The figure was likely attached to another object; a notch appears to have been carved out of the inside of the left leg, perhaps to accommodate the figure's setting. Missing index fingers of both hands. The left leg is preserved, but has detached from the figure. A large crack on the pelvis. Dark-green patina.

Unpublished.

A youthful female figure in a seated position with both legs swinging rightward whilst the torso twists to the left and both arms are raised gesturing to the left. The right arm crosses the torso at the stomach; the left is raised so that the hand is at about head height. The figure is nude except for a garment slung over the left shoulder that sweeps down the left side of the back and over the lap, covering the pubic area and ending in a flutter behind the right leg. The head is turned to look down toward the legs. The face is round and pudgy, the facial features small and fine. The hair is parted in the centre and flows to either side creating tufts on the side of the head. At the back, the hair rests in long locks ending on the upper shoulders. Care has been taken in the modelling of the details such as the hair and the fingers.





128. Bust of a maenad (?)
Hellenistic Greek or Roman
H: 12.3 cm (figure); W: 8.4 cm; D: 5.3 cm
ANFortnum B.84
Formerly in the collection of C. D. E. Fortnum. Donated by him in 1888.

Hollow cast. A hole on the left side, likely for mounting. Two more holes at the bottom of bust with modern mounts inserted. Base is modern. Heavy corrosion, especially on the back side. Green-brown patina.

Bibliography: Fortnum 1889, no. 84; Manfrini 1984, 97-98, pl. LI, 1 (mislabelled as LI, 2); Manfrini-Aragno 1987, 57, fig. 19.

A bust of a female figure wearing a chiton and with an animal skin draped over the shoulders. The neck extends forward from the roundel-shaped bust and the head is turned sharply to the left. The face is round with a prominent and wide nose, the lips slightly parted. The figure wears a *mitra* around the forehead and a crown of ivy and berries. A corkscrew tendril falls along the neck on the right side.

This is a decorative bust that would have adorned the fulcrum of a couch. It was identified as Dionysos by I. Manfrini-Aragno. She argues that the bust has indisputably masculine features and that those features resemble the features of Dionysos from the well-known mosaic in the House of the Masks on Delos.[317] I am wary of this comparison given the vastly different media and I disagree that the features of the bronze should necessarily be read as masculine. In a previous article, Manfrini-Aragno likened this bust to a figure of Dionysos from Egypt, but also noted that the two maenads that formed part of the group to which the Dionysos statuette belonged were cast using the same mould.[318]

Maenads, the female devotees of Dionysos, also wear animal skins, the *mitra* and ivy wreaths in Greek and Roman art. The strongest distinguisher of gender for this figure to my mind is the swell of the left breast. This would seem to indicate a female figure and thus a maenad.

[317] Manfrini-Aragno 1987, 57.
[318] Manfrini 1984, 98.





129. Maenad (?)

Greek
H: 19 cm: W: 8.3 cm
AN1971.1156
Formerly in the collection of J. Bomford. Purchased in 1971 through the generosity of the James Bomford with the aid of a grant from the Hulme Surplus Fund on the recommendation of the Principal and Fellows of Brasenose College.

Hollow cast. The figure contains several bronze patches. One, on the left hip, has failed, exposing the flaw underneath. Others are located on lower left hip, right calf, below left knee (partially failed), above left breast, right side of neck. Also possibly large patches on back of figure (right buttock and drapery). Both arms missing below midpoint of the upper arm. The edges have been filed down and polished in the modern period. The ends have also been painted in a colour intended to match the patina of the rest of the figure. Several of the bronze patches are much less corroded than the surrounding area and are probably modern restorations. Reddish-brown patina.

Bibliography: Ashmolean Museum 1966, no. 322, pl. XXXI.

A draped female figure in a running or dancing pose. She wears a peplos, belted above the navel and flowing behind the figure to indicate forward movement. The right arm was lowered near body, but the left arm appears to have been raised high, above the height of the shoulder. She twists her torso so that she faces frontally whilst her legs move to the right. A crack around the neck may indicate that the head had been reattached at some point. The facial features are not very well defined and lack the detail of the drapery. The figure wears earrings. The hair is arranged in a large bouffant, with thick, doughy strands swept out and away from the face. Behind, these strands adhere close to head and are gathered in a bun just below the crown of the head.

This is probably a work of the fourth century BC.



130. Deianeira and Nessus
Late Hellenistic Greek or Roman
H: 5.8 cm; W: 4.5 cm
AN1888.1448
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

Solid cast. A stump between two front legs indicates a support. A 4 mm socket in the rear of the centaur for insertion of a separately cast tail. Missing left foot of Deianeira, most of front legs of centaur, fingertips of centaur's left hand, hoof of back right leg, tail and most of the support emerging from between the front legs. Dark-green and reddish-brown patina.

Bibliography: Díez de Velasco 1992, no. 104.

A group depicting a draped female riding on the back of a male centaur. She sits side-saddle, with legs spread fairly wide. The left hand is placed on the knee, the right arm rests on centaur's shoulder. She is dressed in a peplos with a mantle draped over left shoulder and wrapped around to fall on the lap. Her hair is gathered in a chignon at the nape of the neck. The centaur faces and runs to the left, with a sharp turn of the neck to look over the right shoulder. He is beardless with large eyes and an open mouth. Tufts of hair surround his face. At the back, his hair is swept from either side to meet at a part down the centre of the head. The front legs appear to have been rearing. The arms twist to the left. He holds a small pointed object in the right hand.

The visage and strong torsion of the centaur belongs to a Hellenistic visual idiom and is reminiscent of depictions of the giants on the Great Altar of Pergamon. Díez de Velasco dates the group to the first century BC.[319] The figure of Deianeira can also be compared to the late Classical or early Hellenistic representation of Cybele on the reliefs coffer panels form the Temple of Athena Polias at Priene.[320]

[319] Díez de Velasco 1992, no. 104.
[320] See **58**.





131. Seated satyr
Roman (?)
H: 8.8 cm; W: 3.2 cm
AN1971.887
Formerly in the collection of J. Bomford. Purchased through generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Solid cast. The nipples indicated with large punches. Pubic hair looks cold worked with short hatches. A hole in lower back may have been for attachment of a separately cast tail. No sign of where figure might have attached under buttocks. Deep sockets for the pupils and nipples may be an indication that they were once inlaid. Missing most of right foot, right hand and fingers of left hand. Both forearms have been reattached. There is a large cavity on the top of the head. Dark-green patina.

Unpublished.

A nude male figure in a seated position with legs dangling. The right hand rests near the right thigh and the left arm is raised with the hand at shoulder height, palm out. The head is rather large in relation to the body. The figure has well-defined features: wide cheeks, pointed ears, upturned nose, thin lips, very large eyes with well-defined eye-lids and deep pupils. The chest and belly are flat with linear grooves dividing the abdominal muscles. The hair falls back from the forehead in three large tufts and spirals around the crown in several tufts. The back is modelled as well as the front and shows a twist in the spine to the right corresponding with the movement of the arm.



132. Satyr exposing his penis
Roman (?)
H: 6.6 cm; W: 2.6 cm; D: 5 cm
Formerly in the collection of E. P. Warren. Donated to the Ashmolean by J.D. Beazley in 1966.

The figure is mounted atop a semi-circular base, moulded around the bottom. The top of the head is flat, indicating that it was likely integrated into a larger piece of furniture. Figure and mount both hollow cast, though cast separately. A lateral arched passage runs underneath the figure's rocky seat and would have allowed another object to pass through. Dark-brown patina.

Bibliography: Ashmolean Museum 1967, no. 601, pl. LXXVII.

A male figure is seated on a rocky seat draped in an animal skin cloak that he parts in order to expose his erect penis. He is hunched over with knees parted. The cloven hoofs of the animal skin can be seen against his thighs and the tail can be seen against the rock at the back of the figure. The skin drapes the rest of the man covering his entire upper body. He has large facial features dominated by a broad, flat nose. The ears are very large, schematically rendered as kidney bean shapes. The hair sweeps upward from the forehead in a ray pattern.

This figure very likely once formed and element of a piece of bronze furniture. The rocky stool on which the figure sits locates him in a rustic setting and his animal skin cloak and large ears identify him as a satyr. The action of parting the cloak to expose the penis may have some connection to a comedic character type. Theophrastus describes the 'Boorish man' (*agroikos)* as hitching up his cloak above his knee when he sits, revealing his nakedness.[321]

A similar figure in Senlis is illustrated by Reinach.[322]

[321] Thphr. *Char.* 4.7.
[322] Reinach *Rép*. III, 22, 7.





133. Silenos bust
Roman
H: 10.16 cm (figure); W: 6.6 cm
AN1888.1445
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

Hollow cast. Cold worked sickle-shaped locks incised under beard, on chest and on bare arms. The pupils are hollow and probably once contained inlay (silver?). Two of the berries on the forehead are inlaid with silver. Two others appear have once contained inlay. The right nipple contains traces of copper inlay. The wreath is attached to the head with solder. Missing a leaf from the wreath at the back. Crack between beard and chest on left side. Dark-green patina. The base is probably modern.

Unpublished.

A bust of a bearded male in a roundel shape. The figure turns his head to the right and wears a heavy beard arranged into ten vertical spiral curls. The curls are separated with deep horizontal grooves. The facial features are highly defined with a flat, broad nose and slightly parted lips. He has a thick brow with a furrow between the eyes. He wears an ivy wreath with berries, the vines braided above the head. Two berry bunches fall upon the brow over each eye. A leaf falls above each ear with five more around the back of the head. Two more bunches rest upon the crown of the bald head. An animal skin is knotted over the left shoulder and tucked into the right armpit. A tail emerges from the knot.

This figure likely served a fitting for the fulcrum of a bronze couch. The high quality of the casting, modelling and use of expensive inlay indicate that this attachment was created as part of a market for luxury bronze and wooden furniture. Silenos, along with other members of the retinue of Dionysos, such as satyrs and maenads (cf. **128**), joined the gods as frequent subjects for the decoration of these couches.

The figure falls into Group C of Barr-Sharrar's typology.[323] It bears some general similarity to an example found at Volubilis that Barr-Sharrar assigns as Tiberian or Caligulan.[324]

[323] Barr-Sharrar 1987, 88-91.
[324] Barr-Sharrar 1987, no. C 23.



134. Silenos bust
Roman
H: 15.25 cm (figure); W: 10.5 cm
ANFortnum B.83
Said to have been found at Capri. Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

The beard is delineated with deep, cold-worked grooves. Cavities in the eyes suggest they were once inlaid. The area around the eyes is heavily scratched, suggesting that the inlay was prised out. On the animal skin, a regular pattern of discoloured dots is perhaps caused by inclusion of copper inlay. On the backside, an uneven rim around the bust with two holes—one on top and one on bottom—are probably post-antique for mounting. Ancient attachment appears to have been done by 3 rivets, one to right of knot at right shoulder, one on left arm just above animal skin and one on the lower right side of the garment which forms a third hole on the border at back. The interior exhibits an uneven pouring of bronze. Thick drops occur around transition from bust to neck. A shallow ridge occurs on left side. Base probably ancient, but does not belong to figure. Brown patina with areas of blue-green corrosion, especially around the left side of the beard.

Bibliography: Fortnum 1889, no. 83. *Proc. Soc. Ant.* 2 (1861-1864), 269, no. 9.

A bearded male bust in a roundel. The figure is shown wearing an animal skin tied over the right shoulder and tucked under the left armpit. A long tail trails from the knot and rests on the shoulder. The breasts are heavy and protruding. The head is turned sharply to the left, looking over left shoulder. The long, heavy beard is arranged in spiral curls, divided into eighteen vertical strands. The figure has a broad, flat nose with wide nostrils, thick and slightly parted lips with a prominent dimple, thick cheeks and large eyes. The eyebrows are thick and undulating, nearly meeting above the nose. Two shallow grooves indicate a furrowed brow. The ears are pointed with the tops folded over. The figure is bald except for a thin strip of five locks on the top of head and curls around the ears.

Like **133** this figure probably functioned as a fulcrum attachment. It is, however, significantly larger with a reversed composition and differs in style. It gives great attention to the naturalistic modelling of the hair and beard. The modelling of the facial features is also more sensitive and subtle. The head of this figure is thrown far back creating a strong torsion. The bushy beard, thick brows add dramatic chiaroscuro to the figure.

If we insert the bust into B. Barr-Sharrar's typology, it would belong to Group C based partly on its substantial size—larger than any of Group A or B—but mostly on its '"agitated" pathos'.[325] Notable is the lack of an ivy crown. The bust probably dates to the mid to late first century AD.[326]

[325] Barr-Sharrar 1987, 88.
[326] Cf. Barr-Sharrar 1987, nos. C30 and C31, pl. 10.



135. Foot in the shape of a seated silenos
Ptolemaic or Roman
H: 5.4 cm; W: 3.1 cm; D: 3.2 cm
AN1972.269
Bequeathed by N. Davies in 1947.

Solid cast. At the back, a large groove has been hollowed into the figure and a triangular jut comes out perpendicularly from the foot for connection to larger object. The claws and projecting jut at the back appear to have been soldered on. Features of figure are quite worn and indistinct. Reddish-brown patina.

Unpublished.

A four clawed foot which transitions to open lotus petals on three sides. Atop the bloom emerges the upper body of a fat, round figure, hunched over with a long beard falling onto his rotund belly and with both hands placed on his paunch. The face is pinched with a round nose.

This figure belongs to a type combining the iconographic features of Silenos with the Egyptian deity Bes. The type, likely developed in Alexandria, was used for a number of purposes. N. Franken notes at least four secure uses: as feet on bronze kraters, braziers, small altars or as bases for larger statuettes.[327]

Many surviving examples of the type are winged, such as figures in Copenhagen[328] and Cologne.[329] Both Edgar's catalogue of bronzes in the Cairo Museum [330] and Perdrizet's catalogue of the Fouquet collection[331] show portable braziers with the winged version of this type. A fine, unwinged version wearing a skirt made of leaves is in Berlin.[332]

[327] Franken 1996, 106.
[328] Ny Carlsberg Glypt. inv. I.N. 3391. Østergaard 1996 v. 1, 268, no. 172.
[329] RGM inv. Lü 315. Franken 1996, 106, no. 114, figs. 199-201.
[330] Edgar 1904, 47, no. 27813, pl. XV.
[331] Perdrizet 1911, 18, pl. XL.
[332] SMB inv. Fr. 1966.





136. Satyr (?)
H: 8 cm; W: 5.5 cm
AN1886.222
Unknown provenance.

Solid cast. The feet were never modelled; instead, the figure's legs terminate in two tapering tangs, which suggest that it was designed to be mounted. Light-green-yellow patina with mottled areas of green and blue corrosion.

Unpublished.

A figure of a nude bearded man. He stands in contrapposto with the weight on the left leg, the right knee slightly bent. The left arm is raised to just above shoulder height, the elbow bent so that the forearm is thrust forward and the palm of the hand faces the ground. The right arm is lowered, grasping a snake in the right hand. The snake winds around the forearm, but the tail dangles down and joins with the figure's right leg. The beard is neat and angular, with straight hanging locks and a prominent moustache. The facial features are finely rendered. The mouth appears to be opened. The left ear is very large. The hair is arranged as straight locks falling in a fringe around the figure's head. The top of the head is bald. Some very basic musculature is indicated in the torso, which is well shaped.



137. Hand of Sabazius
Roman
H: 5.5 cm; W: 2.8 cm
AN1888.1450
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

Hollow cast. The interior shape indicates that the hand was perhaps intended to be mounted. Complete. Green-brown patina.

Unpublished.

A right hand with various charms on it. The thumb, index and middle fingers are extended, the two others are folded against the palm. The two upraised fingers are connected. A snake winds around the wrist and up the thumb. There is perhaps a purse underneath the palm. A lotus bud sits on top of the thumb.





138. Sphinx
Hellenistic Greek, from Southern Italy (?)
H: 6.9 cm (w. base); W: 2.3 cm; D: 4.5 cm
ANFortnum B.34
Purchased by C. D. E. Fortnum in Rome. Donated by him to the Ashmolean in 1888.

Solid cast together with base. Both wings show evidence of being attached separately, but the surface corrosion makes confirmation difficult. The figure sits on a trapezoidal base approximately 0.75 cm in height. Missing much of the curl falling over left breast. Light-green patina.

Bibliography: Fortnum 1889, no 34;
Proc. Soc. Ant 2 (1861-1864), 268, no. 4.

The figure is a seated sphinx with the head and breasts of a human woman, the body and tail of a lion and two large curved wings. The modelling is very fine with great attention to detail in the facial features, the hair and the feathers of the wings. The face is Classical in style and the figure wears an elaborate hairstyle, with corkscrew curls falling over the shoulders to the breast. The rest of the hair is pulled away from the face and wrapped around the head with some piled on the top. The anatomy of the lion's body is well-articulated and detailed. The tail forms a loop against the backside. The wings curve upward and the outside faces are modelled with scale-like feathers. The wings are not identical in their decoration, the left achieving a crisper effect.

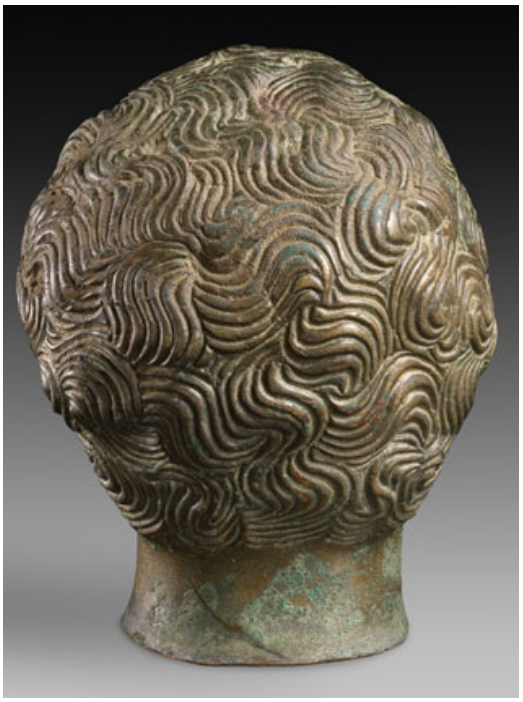
A later figure, dating to the first or second century AD, was found in London, with a chain attached.[333] Although corroded, its Hellenistic style is markedly different to the restrained features of the Ashmolean figure. Both were likely decorative figures for an item of bronze furniture.

The hairstyle and the facial features are high Classical, belonging to Greek styles of the late fifth or fourth century BC. If, as is likely, the figure was made in Italy, it may date to the fourth or early third century BC. A sphinx in Paris that was found in Rome and once part of the collection of the comte du Caylus is much simpler in its modelling but displays a similar hairstyle.[334]

[333] Mus. of London inv. FCC95. Durham 2012, no. 1103.
[334] BnF inv. 764. Babelon and Blanchet 1895, no. 764.

4. Human subjects





139. Head of Marcus Aurelius*
Romano-British
H: 16.2 cm; W: 11.5 cm
AN2011.46
Ploughed in a field at Steane, near Brackley, Northamptonshire in 1976 and kept by finder. Reported to the Portable Antiquities scheme in 2009. Acquired by the Ashmolean in 2011 with support from the Art Fund, the Victoria and Albert Museum Purchase Grant Fund, the Friends of the Ashmolean Museum and individual donors.

Hollow cast. A slight modern scraping underneath the neck. Traces of iron on the top of the head, probably the remains of chaplets. Green patina. Alloy composition: Cu 83.8%; Zn 10.5%; Sn 4.93%; Fe 0.3%; Pb 0.1%.[335]

Bibliography: Worrell 2010, 421-4; Ashmolean Museum 2014, 79. Walker 2014; Farley and Hunter 2015, 145-147, fig. 135.

A male head with curly hair and beard. The almond-shaped eyes are angled downward at the outer edges and are inlaid with blue glass for the pupils. The nose is sharp and angular, the mouth thin-lipped and downturned at the edges. The modelling of the cheekbones and orbital sockets are angular. The figure wears a moustache separated from the beard that curls up at the edges. The beard clings to the jaw and is arranged into two cones at the chin. It connects to the hair which is arranged in broad waves above the face and arranged as flatter flowing locks at the back and sides. The spayed neck does not show signs of having been attached to a body.

This head has been published in detail by S. Walker who identifies it as a portrait of Marcus Aurelius.[336] Probably dating to shortly after the emperor's death in AD 180, the head was designed to be mounted on a pole, perhaps to be carried in a procession.[337]

[335] Walker 2014, 235, table 1.
[336] Walker 2014, 225-230.
[337] Walker 2014, 230-231.





140. Male figure in military dress

Roman
H: 21 cm; W: 12.7 cm
AN1990.83
Found unnumbered in collection.

Hollow cast. Use of a punch to create pupils. The back of the figure is unfinished and seems to have been purposely been left open where the clay core is visible. Flows of unfinished metal appear at back of the neck and head, along left shoulder and down back of the *paludamentum*. Missing right ankle and foot, left leg below knee, right arm from mid-bicep and object held in the left hand. Repaired breaks around the neck and waist of the figure. An unworked mass at the back of the head has also been reattached. Light to dark-green patina.

Unpublished.

A standing male figure in Roman military garb. The figure stands frontally with weight on the right leg and the head turned slightly to the right. The left arm is raised to hold a now missing object. The right arm was lowered. He wears a muscle cuirass, *cingulum* and two layers of *pteryges* flowing out from underneath. Below these, the hem of a tunic falls to just above the knees. The figure also wears a *paludamentum* draped over the left arm and hanging in rigid folds. The face is round with a partially opened mouth and thin lips. The hair is only loosely modelled as sickle-shaped curls. Details of strands of hair are absent.

The face of this figure betrays individualistic features that suggest a portrait, though the identity is uncertain.



141. Male figure on horseback, perhaps Commodus.
Roman
H: 4.8 cm; W: 4.5 cm
ANFortnum B.69
Purchased in Smyrna by C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Quite a bit of detailing on the horse, but the mane and tail are archaistic. No evidence of further support underneath horse. Missing right arm of rider below elbow, front and back left legs and part of right front leg, hoof of right back leg of horse. Dark-green patina.

Bibliography: Michaelis 1882, 660, no 9; Fortnum 1889, no. 69.

A figure of a bearded rider on horseback. He sits astride the horse dressed in a mantle and boots. He holds the reins with the left hand, the right arm slightly raised and held away from the body. The figure looks to the right. He has a heavy, curly beard and curly hair. He wears a wreath, probably of laurel. A saddlecloth with four fringe tassels, bit and reins are depicted. The whole is finely modelled for such a small figure.

The rider has distinctly Antonine portrait features, including a long curly beard, full head of curls and heavily lidded eyes. Fortnum recognised a portrait of Commodus based on comparison to coin portraits of the emperor.[338] However, the same portrait features could be ascribed to other Antonine rulers such as Marcus Aurelius or Lucius Verus.[339] The figure is small, but finely made and the facial features and hair are quite distinct. However, they are not well modelled enough to assign the figure to a specific portrait type.

[338] Fortnum 1889, no. 69. Michaelis (1882, 660) also identifies the figure as Commodus.
[339] Indeed, 'Lucius Verus' is struck out and replaced with 'Commodus' in Fortnum's manuscript catalogue.

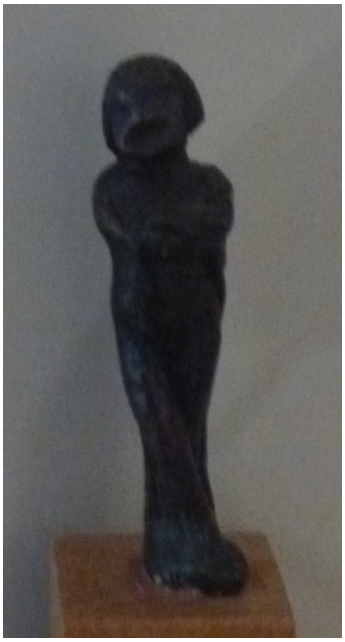


142. Seated comic actor*
Hellenistic Greek or Roman
H: 5.5 cm
AN1966.616
Formerly in the collection of J. D. Beazley. Donated by him to the Ashmolean in 1966.

Solid cast. Dowel hole on underside for attachment to a base or other object. Figure is complete. Dark grey-green patina.

Bibliography: Ashmolean Museum 1967, no. 599, pl. LXXVII.

The figure is an actor wearing a comedy mask and short tunic. He is seated with the right foot crossed over the left leg. The right arm is crossed over the chest and the left is raised to the face.



143. Comic actor*
Hellenistic Greek or Roman
H: 7.7 cm
AN1966.617
Given to D. S. Robertson by G. H. Robertson. Given to J. D. Beazley after the death of D. S. Robertson in 1961. Donated by Beazley to the Ashmolean in 1966.

The figure is complete. Dark brown patina.

Bibliography: Ashmolean Museum 1967, no. 598, pl. LXXVII.

A figure wearing the mask of a comic actor, standing with arms folded across the chest and the right leg crossed over the left. The head is tilted to the right.





144. Herm with head of an African boy

Roman (?)
H: 20 cm (w. base); W: 5.5 cm (arms); 6.1 cm (base)
ANFortnum B.50
Said to have been found near Rome. Purchased by C. D. E. Fortnum in Rome from Francesco Capranesi. Donated to the Ashmolean by Fortnum in 1888.

Hollow cast. Eyes are inlaid with silver, but pupils are missing. These may have been stone or ivory. The mouth is open wide and likely once contained inlaid teeth. A large patch on front surface has different patina and is smoother; a small square patch on neck is the same. These may be modern restorations. There is a patch on the left side of the head in the hair, perhaps cut out and reattached. The herm is glued to the lower two-step base, which is hollow and of messy casting. Two holes show where the herm may have been attached to the base previously. The whole is very pitted. Some small bits of corrosion on right side near neck and projections. A small notch cut out of herm base at back. There is a hole under the right cheek. Inside is light grey matter, probably broken off from the clay core. The patina is a light golden colour—the figure is probably a brass.

Bibliography: Michaelis 1882, 660, no. 18; Fortnum 1889, no. 50; *Proc. Soc. Ant* 2 (1861-1864), 268, no. 2; Vercoutter, Leclant, Snowden and Desanges 1976, fig. 316.

A herm pillar with the head of an African boy. The herm tapers toward the foot and flares into a two-step base. This base rests atop another high two-step base. A rectangular tang projects laterally on either side near the top of the pillar, the left is thicker and longer than the right and placed slightly lower. The head emerges out of the sloped front. It is turned sharply to the right and slightly downcast. The face is sensitively rendered. The figure has a jutting jaw, a wide nose with large nostrils and a thick lower lip. The hair is arranged, wig-like, in a bowl-shaped cut in regular rows and columns.

It is likely that this herm originally had a phallus that had been removed at some point in its history and restored with a noticeable patch. Given the size of the patch, it was perhaps ithyphallic.





145. Crouching African slave with hare
Roman (?)
H: 7.3 cm: W: 5.2 cm (at base); D: 4.3 cm (at base)
ANFortnum B.67
Said to have been found in Rome. Perhaps purchased from Francesco Martinetti. Donated by C. D. E. Fortnum in 1888.

Solid cast. Cold worked incisions to delineate fingers. A deep cavity on underside of mound. Figure, mound and hare cast in one piece. Dark-green-brown patina.

Bibliography: Fortnum 1889, no 67.

The figure is seated on his haunches atop a mound. He pulls his knees up to his chest, rests the right hand on the right knee and chin upon that hand. The left hand is placed upon the left cheek. The figure is nude save for a loincloth rolled around the waist. The border is decorated with short hatch marks. The head is very large for the thin limbs. The lips are thickly modelled and spread apart, the nose broad and flat. The eyes are quite large with punched pupils. The hair is arranged into ten plaited rows, forming a clump of thick locks in a five-pointed star pattern at the crown. Below the feet of the figure, emerging from the rock face, are the foreparts of a hare, with its ears laid back. The hare looks in the same direction as the tilted head of the figure. The fur is rendered plastically through small raised bumps. The ears of the hare are connected with bronze so as to form a small flat ledge. The mound is covered with small indentations.

An identical figure in the British Museum shows that a spot on the back that appears to be articulated vertebrae is, in fact, where a handle or perhaps a ring has been removed from the figure's back.[340] This bronze may have served as the lid to a lamp or small vessel.

[340] Inv. 1975,0211.1. Walters 1899, no. 1663.



146. Bound captive
Roman
H: 5.2 cm; W: 1.3 cm; D: 4.1 cm
AN2000.41.1
Said to have been found in Northumberland between Vindolanda and Hadrian's Wall in the 1920s. Later acquired by a collector in north Yorkshire. Purchased from B. Carter by the Oxford Antiquaries Club in memory of Christopher and Sonia Hawkes.

Solid cast. The figure is designed to be attached to another object. The hunched back has a channel of about 0.6 cm diameter drilled vertically through it. Another channel occupying the space between the torso, arms and legs has a diameter of about 0.5 cm and runs perpendicular to the first channel. Striation in rope and the rendering of hair appears to have been cold-worked, as well as the division of fingers. Brassy-bright gold patina.

Unpublished.

A male captive hunched over with the knees bent at ninety degrees and elbows resting on the knees. A single rope fetters the figure at the ankles, the wrists and the neck. The figure has irregular and impressionistic features. The nose is prominent and the eyes are very narrow.

This figure belongs to a group of diminutive bronzes depicting shackled captives or slaves that have primarily been found in Britain but also along the Rhine/Danube frontier. R. Jackson catalogued sixteen British and continental examples and developed a typology.[341] This figure displays the characteristics of Jackson's Type I having 'relative naturalism of physiognomy.' and 'hunch-backed appearance' [342] If the reported findspot is correct, this would be the northernmost example of this type to be found in the empire.

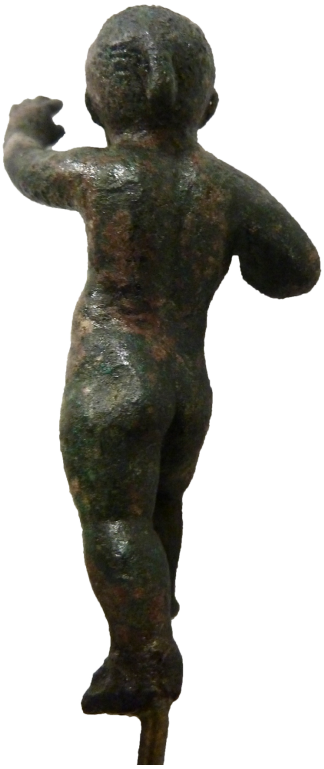
The only figure to be found through scientific excavation was in a fourth century AD ditch fill at the Forcester Court villa site. It was attached to a third century AD military belt plate, a secondary use of the statuette. [343] This figure, along with the others found can only be broadly dated to the second or third century AD. The findspot of this figure near the auxiliary fort of Vindolanda supports Jackson's observation that the majority of the figures were discovered at sites with Roman military garrisons where slaves acquired through battle would first be sold to slave traders.[344]

The perforations that characterise the statuettes clearly show that they were intended to be secured to another object, but their exact function and significance remains unclear.

The figure is close to other Type I examples catalogued by Jackson, including a figure probably from Carnuntum [345] and one of unknown provenance in the British Museum.[346]

[341] Jackson 2005. Additional finds have been reported in Britain by the Portable Antiquities Scheme, bringing the total British examples to twelve. See Durham 2012.
[342] Jackson 2005, 144.
[343] Jackson 2005, 148.
[344] Jackson 2005, 148-151.
[345] Petronell, Schloßmuseum. Fleischer 1967, no. 202, pl. 108. Jackson 2005, 151, no. 3.
[346] Inv. 1990, 10-4, 1. Jackson 2005, 154, no. 15.





147. Child
Roman (?)
H: 6.7 cm; W: 2.7 cm
AN1896-1908 G.432
Donated by H. J. Pfungst in 1899.
Solid cast. Most of the right hand and forearm missing. Mottled brown-green patina.

Unpublished.

A nude male child with the right leg extended forward, knee bent. The weight is on the left leg. The left arm upraised; the right arm is lowered slightly and bent toward the body. The legs and torso are fleshy and the head is large. The eyes are deep, perhaps once inlaid. The figure appears to be bald except for a topknot covering the crown of the head and pulled into a folded-under ponytail.

The topknot is a hairstyle often used to depict Syrian boxers and fighters, but can also be found on dwarfs and other entertainers. It is most likely an easily understood visual cue to indicate foreignness. This figure appears to be dancing and might represent a young entertainer.





148. Seated boy
Etruscan
H: 3.81 cm (3.9 cm w. plinth) W: 4.7 cm; D: 3 cm
AN1874.513
Donated by J. Henderson Esq.

Solid cast. A shallow lip runs along outer edge underneath the plinth. This has been scraped down in modern times, revealing unoxidised bronze. There is no indication of the means for attaching an attribute to the right hand. The left arm has been repaired. Dark-brown patina with areas of dark-green oxidation on the upper half.

Unpublished.

A nude boy is seated in a relaxed position on a square plinth. The right leg, slightly bent, extends away from figure; the left is tucked in toward the pelvis. The right arm is raised at a 90º angle with a closed fist. The left arm is lowered and positioned to support the figure, but does not rest on the plinth. The figure has plump proportions and a chubby face. The head is tilted to the left and he gazes upwards. His hairstyle is short, made up of curls, though greatly worn.

The position of the left hand suggests that it once rested on a surface separate from the figure's plinth. The shallow cavity on the underside of the plinth could have also been filled with solder, further suggesting mounting on a vessel or item of furniture. A seated child figure such as this could have served as the handle for a cista or bronze lamp.

The figure could perhaps be a representation of Eros, but there are no indications that he once had wings. More likely, this is an Etruscan work of the second century BC depicting a young boy. [347]

[347] Cf. the seated child on an Etruscan or Praenestine cista from the third century BC Bolsena tomb in the Metropolitan Museum of Art: Inv. 03.24.2, de Puma 2013, 191, no. 6.26.





149. Boy exposing his penis
Ptolemaic (?)
H: 8.1 cm
AN1971.873
Formerly in the collection of B. Bomford. Purchased through generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Solid cast. The circular moulded base appears to be original. Repaired breaks above left knee and right ankle. Dark-green patina with some blue corrosion around base and left leg.

Bibliography: Ashmolean Museum 1967, 68, no. 337.

A young boy standing frontally, but ducking his head forward and dropping the right shoulder. His weight is on the right leg; the left is held back slightly and the heel is lifted off the ground. He wears a short tunic that reaches mid-thigh and falls off the left shoulder. The garment is belted above the hips with a small overfold. He lifts up the left side of the tunic to reveal his oversized phallus. His right hand grasps the top of his head, pushing his hair off his forehead as he looks down and slightly to the left. The face is chubby with a wide, flat nose, thick lips and a dimpled chin. The eyes are large and the pupils have been punched rather deeply. The hair falls in thick, slightly curving locks in three tiers from the top of the head. The drapery is also modelled in the back.

In Hellenistic sculpture the action of exposing the penis could have comic, vulgar or apotropaic purposes.[348] In *Characters*, Theophrastus describes the 'Obnoxious man' (*bdeluros*) as one who raises his cloak to expose his genitals to respectable women.[349] This figure may also be related to a type of figure found in terracotta that shows a comic actor with his tunic falling off his shoulder and his (probably prosthetic) penis exposed underneath the hem.[350] A terracotta statuette in the Greco-Roman museum in Alexandria found in the Ptolemaic cemetery at Hatra provides a close

[348] Masséglia 2015, 287.
[349] Thphr. *Char.* 11.1-2.
[350] An example is in Berlin, SMB inv. 6891. Winter 1903, 433, no. 3.

parallel. [351] It shows another young boy lifting his tunic to expose his genitals while pressing his other hand to his mouth in the manner of Harpokrates, emphasising his youth. When viewed from behind the hunched back of the figure is clearer. An apotropaic function, therefore, should not be eliminated. The exposure of the penis at the front and hump at the back would provide protection in both directions.[352]

The statuette may also belong to a group of Hellenistic figures that depict young children participating in adult activities. One of the best known of these is a small bronze statuette of a boy dressed as an orator in Boston. [353] Although fully clothed, the contour of the boy's body can be seen under his taut, thin drapery. The seriousness with which this civic costume is worn is undermined by its subtle eroticism. The Ashmolean statuette is more explicit in its erotic intent, but may have been created with a similar purpose to amuse its viewer. An Alexandrian origin for the statuette is likely and the style of the figure fits a Ptolemaic production date.

[351] Inv. 19894. Breccia 1930, vol 1. 38, no. 117, pl. XLIII, 5.
[352] Cf. the hunchback on the second century AD 'KAI ΣΥ' mosaic in the House of the Evil Eye at Jekmejeh. Masséglia 2015, fig. 5.4.
[353] Museum of Fine Arts inv. 10.166. Comstock and Vermeule 1971 no. 80.





150. Dancer
Hellenistic Greek (?)
H: 9.1 cm
AN1971.871
Formerly in the collection of J. Bomford. Purchased through generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Solid cast. Reddish brown patina.

Unpublished.

A dancing grotesque or actor playing *krotala*. The figure dances to the left, standing on the right leg, with the left thrown backwards, well off the ground. The torso twists to the right and the chest has an even greater twist, facing front. The head is thrown back, but faces forward. The figure is bearded with a topknot at the back of the head. The right shoulder is dropped, the elbow bent. The *krotalon* is attached to shoulder. The left arm is raised, projecting slightly frontally and bending around, holding another *krotalon*. The arms have little musculature. A grossly oversized phallus wraps around the right thigh and points upward behind the dancer. The musculature in the torso is exaggerated and impressionistically rendered.

The thrown back head and expansive extension of the limbs convey the ecstatic nature of the dance being performed by this figure. The macrophallic dancer is completely nude, without any indication the phallus is a prosthetic used by comedy actors and mimes. The playing of the *krotala* to create noise and the distinctive 'tuck' of the phallus so that it points behind the dancer are indications of a figure that probably served (at least partially) an apotropaic function. J. Masséglia identified the association of this kind of dance with warding off the Evil Eye.[354] As she points out, a remarkable second century AD mosaic from Jekmejeh, near ancient Antioch, unambiguously connects the backward-facing phallus of a dwarf with other

[354] Masséglia 2015, 289-291.

weapons and animals actively attacking a large Evil Eye.[355]

The energy with which this figure throws himself into his dance is a hallmark of Hellenistic period to which this figure probably dates. A similar exuberance is evident in a slightly larger Hellenistic bronze statuette in Baltimore.[356] Both figures also share the same topknot hairstyle and 'tucked' phallus. Another figure in Berlin also plays the *krotala* and twists his arms dramatically like the Ashmolean figure, but exhibits some much stronger mannerist tendencies in the elongated proportions.[357] He also has a normally sized phallus that is not tucked between the legs. The classicising hairstyle suggests a later, first century AD date for this figure.[358]

[355] Antakya, Hatay Arch. Mus. inv. 1029. Masséglia 2015, fig. 5.3.
[356] Walters Art Mus. inv. 54.1053. Hill 1949, 70, no. 148. pl. 32.
[357] SMB inv. Misc. 8451. Neugebauer 1951, 81-83, no. 68, pl. 33.
[358] Neugebauer 1951, 82-83.



151. Kneeling entertainer (?)
Ptolemaic or Roman (?)
H: 3.9 cm; W: 1.4 cm; D: 2.3 cm
AN1887.2291
Purchased in Saqqara by T. Shaw by 1738. Probably bequeathed by him to the Bodleian Library in 1751.[359] Transferred to the Ashmolean in 1887.

Solid cast. It is unclear whether facial features were ever formed. There seems to be indication of nose and eye sockets, but these are formed by crude depressions. The figure rests atop a trapezoidal plinth. The right arm is stunted and comes to a point. This may be a casting mistake. Brown patina with light-green corrosion between the legs.

Bibliography: Shaw 1757, 426 and plate facing pl. II, item J.

The figure kneels, and arches the back, puffing the chest out. The left arm is bent behind the figure with the left hand resting on the small of the back. The right arm appears to have been extended in front of the figure. A wide brimmed cap rests atop a very large head.

The poor quality of this figure makes any comparison difficult. It may be related to a statuette of a comic actor in Malibu.[360] This figure squats while holding his left buttock and lifting his fingers to his mouth, likely to make a flatulence noise. Thomas Shaw seems to have understood a similar action in this figure, identifying it as perhaps a representation of Crepitus, a Roman god of flatulence likely invented by Christian satirists.[361]

Such a pose with one arm reaching back and the other extended forward is a dynamic action belying the relaxation suggested by the kneeling position. Looking to the figures of dancing dwarfs as comparison (**152-155**) we can probably recognise that the figure is involved in some kind of movement, perhaps part of a dance as an entertainer.

[359] The annual for the Bodleian Library for 1751 indicates that Shaw bequeathed his curiosities to the library. See Macray 1890, 224.
[360] J. Paul Getty Mus. Inv. 96.AB.192. True and Hamma 1994, 294-295, no. 153.
[361] Shaw 1757, 426.





152. Dancing dwarf
Hellenistic Greek (?)
H: 9 cm
AN1971.870
Formerly in the collection of B. Bomford. Purchased through the generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Solid cast. A hole drilled horizontally from left to right across top of head. Missing both arms from just below the shoulders. Reddish brown patina.

Bibliography: Ashmolean Museum 1966, 67, no. 335; Wrede 1988, 110, pl. 44, 1–3; Garmaise 1996, no. 48.

A figure of a dwarf with an oversized phallus. The figure takes an active stance with the left leg advanced; the right is swung rather far behind and lifted off the ground. He is nude save for a *sakkos*-like head covering. The figure twists his upper body in the opposite direction of his legs. The musculature of the torso is well defined; the legs are short, bent and chubby. He has a protruding belly with a large navel indicated. The head is large in proportion to the body. The facial features are distinct, though the nose is so flat as to be nearly non-existent. The eye sockets are large and deep. The brow is furrowed and the mouth is very slightly downturned. Claw-shaped curls fall in front of the ears from beneath the head covering.

The heavy musculature and strong torsion of the figure place it within a Hellenistic stylistic tradition and it is likely a Hellenistic creation of perhaps the second century BC. The channel drilled through the head of the figure appears not to have been part of the original design and may have been a modification so that the figure could be suspended as was the female dwarf wearing Dionysiac dress from the Mahdia shipwreck, almost certainly destined for a Roman villa. It is also possible that the channel was cut into the figure to transform it into a weight.[362]

This figure shares many of the qualities of male dancing dwarf from the Mahdia wreck, particularly the head covering, which for the Mahdia example has been interpreted by Wrede as flute-case[363] and by Pfisterer-Haas as a lifted veil.[364]

[362] Garmaise 1996, 134.
[363] Wrede 1988, 98-101.
[364] Pfisterer-Haas 1991; Pfisterer-Haas 1994, 485.





153. Dancing dwarf
Hellenistic Greek or Roman
H: 4.8 cm
AN1971.869
In the collection of C. Newton-Robinson before 1904. Acquired by B. Bomford before 1966. Acquired by the Ashmolean in 1971 through generosity of J. Bomford with the aid of grants from the Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors.

Solid cast. A small channel is drilled through the top of the head for suspension of the figure. Missing left arm, right forearm, right leg below the knee and most of the left leg. Yellow-green patina.

Bibliography: Burlington Fine Arts Club 1904, no. C64, pl. LIX; Reinach *Rép.* IV, 358,8; Ashmolean Museum 1967, 68, no. 338; Garmaise 1996, no. 128.

A figure of a dwarf wearing a short loincloth. The figure is in an active pose, twisting his torso and head in opposite directions. The right arm was raised to shoulder height. The right leg appears to have been lifted. The phallus sticks out from below the loincloth. The legs are stubby and bowed. The large head is without hair. He looks down and to the left. The figure has a large, flat and wide nose and thick lips around slightly open mouth.

Dwarfs were depicted with great frequency in the small arts during the Hellenistic and Roman periods, particularly in terracotta. Their variety testifies to their popularity amongst an art-buying public.[365] The image of the dancing dwarf most likely derives from Egypt where dwarfs played a role as ritualistic dancers and were depicted in monuments from Early Dynastic times.[366] Although an earlier view that images of dwarfs suggest an Alexandrian provenance has now been shown to be untenable by numerous finds from around the Mediterranean, particularly at Smyrna,[367] inspiration for the genre does appear to lie in Egypt and Hellenistic Alexandria.

The missing appendages of this example make it more difficult to discern whether the figure is a dancing dwarf or a pygmy engaged in battle, presumably with a crane.[368] Comparisons with other bronze figures such as the krotalist in Naples found at Portici[369] and a dwarf in Cleveland of similar size to the Ashmolean example[370] favour an interpretation as a dancer. The consistent dancing iconography for dwarfs suggest that this figure can be restored kicking out his right leg raising his right arm

[365] Garland 1995, 114.
[366] Stevenson 1975, 76; Dasen 1993, 157.
[367] Garland 1995, 110-111.
[368] Geranomachy: Hom. *Il.* 3.3-7.
[369] Mus. Naz. inv. 27734. Roux and Barré 1877, pl. 41, 1 and 3.
[370] Mus. of Art inv. 1972.72. Masséglia 2015, fig. 5.6.

close to the head and lowering the left close to the hip.[371]

The channel made in the head to suspend the figure may not have been original to as we have many examples of dwarfs with rings attached for this purpose.[372] Dwarfs were associated with luck and the warding off of evil in the Hellenistic and Roman periods.[373] This may be an example of ancient repurposing of the figure as protective amulet or apotropaic household charm.

[371] Cf. **152**.
[372] Cf. a dancing dwarf in Vienna (Gschwantler 1986, 125, no. 184, fig. 249) and the female Bacchic dwarf from the Mahdia wreck (Bardo Mus. inv. F. 214. Masséglia 2015, fig. 5.7).
[373] Wace 1903, 109.



154. Dancing dwarf pendant
Hellenistic Greek or Roman
H: 1.9 cm; W: 1 cm
AN1944.70
Formerly in the collection of the Gayer-Anderson brothers. Donated to the Ashmolean by J. D. Beazley in 1944.

Solid cast. Figure was cast with a small ring at the back for suspension. If facial features were ever indicated, they are now completely worn away. Reddish-brown patina.

Bibliography: Ashmolean Museum 1944, 5.

The figure is shown with the right leg raised and the right arm lifted, wrist bent and twisted downward. The left hand rests against the hip. The large head twists left and downward.

This very small figure of a dancing dwarf adopts a pose that had become canonical for the subject in the Hellenistic period and was used frequently in the Roman period. The small ring indicates this figure was designed for suspension, perhaps as an amulet or other type of personal adornment, given its size.[374] The lack of detail in the face may be a sign of frequent handling or rubbing. Despite its lack of features, the recognisability of the type permits easy association with the figure of the dancing dwarf and the apotropaic powers that may have been secured through its depiction.

The dancing dwarfs found at Galjûb, which were designed as decorative heads for pins, are of a similarly small size (between 2.2 cm and 4.5 cm) and adopt the same dancing pose.[375]

[374] Cf. **152** and **153**, which appear not to have been originally designed to be suspended, but had holes cut into them later.

[375] Ippel 1922, 45-47, nos. 30-34. pl. IV.



155. Dwarf musician
Hellenistic Greek or Roman
H: 5.6 cm; W: 2.1 cm; D: 3.7 cm
AN1992.37
Unknown provenance.

Solid cast. Holes are pierced in the hands indicating they held objects, likely the double flute. The figure has a large rectangular patch at the front of the cap, perhaps an ancient repair. Seated on cylindrical hollow tang containing an opening at the bottom and on the side for mounting. Missing the instruments held in the hands. Medium brown patina with green-yellow corrosion.

Bibliography: Garmaise 1996, no. 68.

A seated male dwarf playing the double flute. The figure is nude save for a tall conical cap. He holds both hands out in front of his mouth, which is open wide. The eyes are large with irises in relief. He has a high forehead with two incised wrinkles on the brow. The hair is receding with tufts rendered in relief, poking out above and behind the ears. The musculature is schematically rendered. He has a large phallus between his legs complete with incised veins and pubic hair.

The pointed cap worn by the figure was already considered an attribute of clownish characters in Greek old comedy.[376] It also appears frequently in Roman Nilotic scenes. It has been considered an attribute of Hellenistic and Roman mimes, but also worn by peasants, labourers, actors and entertainers.[377] A similar pointed cap is frequently found in Roman Nilotic scenes worn by the dwarfs and other figures used by Roman artists to depict the population of Egypt. These can be seen on dancers in an early Augustan era wall painting in the *columbarium* of the Villa Pamphili, for example.[378] Musicians playing the double *aulos* are often incorporated into paintings depicting festivities surrounding the Nile flood, which often include exuberant dances and public sexual intercourse among the figures in the scene.[379]

The hollow tang was cast with the figure and would have been used to mount it on a dowel. Like the *symplegma* scene [**159**], it may have formed part of a multi-figured composition decorating a vessel or piece of furniture with a sculptural version of the Nilotic landscape scenes that were especially popular in Italy during the first century AD.

[376] Maiuri 1953/54, 94.
[377] Goldman 1943, 22; Garmaise 1996, 79. Cf. the cap on a bronze dancing dwarf in the Walters Art Museum (Inv. 54.1107).
[378] Meyboom and Versluys 2007, 186, fig. 4.
[379] See Versluys 2002, 279-283.



156. Male figure (dwarf?)
Roman (?)
H: 4.3 cm; W: 2.4 cm
AN1944.104
Formerly in the collection of the Gayer-Anderson brothers. Donated to the Ashmolean by J. D. Beazley in 1944.

Solid cast. The pubic hair is indicated by stippling. There has been heavy use of cold working for delineating the straps and legs.

Bibliography: Ashmolean Museum 1944, 5.

A male figure standing with legs crossed at the knees, right over left. The right arm is raised with the hand resting on the top of the head. The left arm is lowered with forearm extended and the hand carrying a large, round bag. The chest is broad and well developed, but the legs and arms are very thin and small. The phallus appears to be tucked between the legs and protrudes at the back underneath the buttocks. The figure wears a baldric across the chest from the left shoulder to right hip and another strap or garment hangs over the left shoulder. A pot shaped object protrudes from the back of the left shoulder. Another unidentified bump appears between the left elbow and the hip. The figure has an elongated head with some bits of hair indicated by short incisions. He is perhaps bald with a fringe. He has indistinct facial features with two pinpoint depressions indicating eyes.

The exaggerated difference between the breadth of the chest and spindly legs are either meant portray a pathological deformity[380] or, more likely, to visually refer to and satirise the figure's rustic nature.[381] The objects carried by the figure may be indicative of his status as a peasant, perhaps a fisherman. A bronze figure in Copenhagen carries a similarly shaped basket over his shoulder with his opposite hand clenching a now missing object.[382] The latter is usually restored as a walking stick, but a pouch such as the Ashmolean figure holds is also plausible.[383]

[380] Perhaps a depiction of Pott's disease. Cf. an ivory figure in the British Museum (inv.1814,0704,277).
[381] See Masséglia 2015, 238-241.
[382] Ny Carlsberg Glyptotek. Inv. 2612. Masséglia 2015, fig. 4.38.
[383] Masséglia 2015, 228.





157. Kneeling pharaoh
Ptolemaic (?)
H: 12.6 cm; W: 5.9 cm; D: 8.6 cm
AN1879.307
Formerly in the collection of J. Henderson Esq. Bequeathed by him to the Ashmolean in 1879.

Probably hollow cast. A hole above the forehead probably once held a *uraeus* or other head adornment. A hole at chin may have held a beard. A plate attached underneath the knees creates a flat surface to stabilise the figure. Missing object held in hands, uraeus. There are spots of blue-green corrosion on arms, torso and *nemes*. Brassy patina.

Bibliography: Roeder 1956, §356b; Hill 2004, 226-7, no. 244; De Wit 1963, fig. 5.
PM 800-895-460.

A kneeling male figure. He sits upright with the arms extended forward, bent at the elbows. The fingers are extended forward as if holding an object. The musculature of the torso is rather soft but is expressed in the modelling. The figure has a very tapered waist and a slightly protruding belly. He wears a tunic around his waist. The shoulders are quite broad. He wears a *nemes* that falls over his shoulders onto the chest. The ears are rendered frontally in relief against the headdress. The facial features are well defined. The eyes are incised, without pupils. At the back, the *nemes* is decorated with incised lines that converge at the nape of neck where the headdress is tied and hangs in a tail between the shoulders.





158. Crouching slave
Roman (?)
H: 5 cm; W: 2.5 cm; D: 2.8 cm
AN1971.886
Sold by Sotheby's London in 1964. Purchased from J. Bomford with aid of Victoria and Albert Museum, the Friends of the Ashmolean and other benefactors in 1971

Hollow cast. Hair stubble is marked by shallow stipples. Eyes are cold worked. Brownish red patina.

Bibliography: Sotheby's 1964, lot 137; Ashmolean Museum 1967, no. 336.

A figure seated on his haunches with his knees pulled up to his chin. He wears only a loincloth. The execution is simple and stylised. The feet rest on a roughly elliptical ground (base). The figure rests the right hand on the right knee and his head on his left hand. He has a shaved head with a widow's peak hairline. The eyes are large and almond shaped. The nose is broad and flat, the chin very pointed. The back is hunched and rounded.

This figure is of much more summary execution but has a similar attitude as **145**, both of which belong to a long-lasting Hellenistic tradition concerned with showing 'lower class' subjects. The seated position with legs drawn up to the chest is a body language reserved for slaves, servants and other lower class figures.[384]

A figure of approximately the same height and very similar composition is in the British Museum, once in the collection of Richard Payne Knight.[385]

[384] See Masséglia 2015, 163–165.
[385] Inv.1824,0431.7. Walters 1899, no. 1666.



159. *Symplegma* with couples copulating on a boat

Roman
H: 3.7 cm; W: 8.2 cm; D: 2.3 cm
AN1966.623
Formerly in the collection of J. D. Beazley. Donated by him to the Ashmolean Museum in 1966.

Solid cast. The boat is decorated with chased and punched patterns. Vines and grapes/berries along each long side with short diagonal hatches along upper edge. Chevron and dot pattern on pointed element underneath boat, which probably represents water. Groove on aft end of pointed element underneath. Probably a terminal for another object. Feet of both men missing. Repaired break above left ankle of aft female. Quite heavy incrustation. Dark-brown patina.

Unpublished.

A *symplegma* scene with four figures copulating in a boat. The two pairs are comprised of a male and female on opposite sides of an Egyptian papyrus reed boat. The bow curves up and backwards. At the bow, a female lies on her belly, holding onto the prow and looking back over her right shoulder at the male, who penetrates her *a tergo*. He holds onto the oars and balances on the sides of the boat with his legs behind him. The second male adopts the same pose, but faces the opposite direction. He grasps the feet of the woman whom he penetrates lying on her back against the aft of the boat. Her arms fall over and grasp the sides. Both men wear conical caps; the one to the aft appears to be bearded. Both women wear a girdle below the breasts. They both appear to wear a braided hairstyle.

Direct comparisons amongst figural bronze have not been forthcoming, but the subject of sexual intercourse on a boat is not unusual and appears with some frequency in Nilotic scenes in Italy. Two paintings from the peristyle of the Casa delle Quadrighe in Pompeii, dating to around AD 70, show three person scenes of intercourse on a boat.[386] Second and third century mosaics from Rome show similar scenes of intercourse.[387] The conical caps worn by the men are probably inverted lotus leafs, a common head covering for depictions of dwarfs and the Egyptian population in Roman Nilotic scenes, particularly those shown on boats.[388]

In the paintings and mosaics such *symplegma* scenes usually involve pygmies or dwarfs and occur within a wider Nilotic landscape, which also often contains dancing feasting and hunting. It is probable that this bronze likewise formed part of a piece of furniture decorated with other elements of a Nilotic scene.

[386] Naples Mus. Naz. 27698 and 27702. Versluys 2002, 125-128, no. 050, figs. 68 and 69.
[387] Naples Mus. Naz. 122861 (Versluys 2002, 59-60, no. 010, fig. 13) and Rome Mus. Naz. 125535 (Versluys 2002, 78-79, no. 020, fig. 28)
[388] Versluys 2000, 241; cf. Versluys 2002, 277, n. 284.





160. Male votary
Italic
H: 13 cm
AN1887.2286
Transferred from the Bodleian Library in 1887.

Solid cast. Cold work chasing for the hair, eyes, mouth, folds in garment, pectorals and abdomen. The right hand is not represented plastically at all, but instead crudely rendered through incision on back of patera, creating a paddle shape. Remnants of tangs underneath feet. Rough chisel marks remain on the top of the head and neck. These appear to have been made in antiquity and had the effect of flattening the top, perhaps to incorporate the figure into a larger object. Missing tips of several points in rayed crown. Gray-green patina

Unpublished.

A male figure standing frontally, nude except for a garment draped over the left shoulder and falling down the left side of the back. He stands with his weight on the right leg, the left hand on the hip. The right arm is extended outwards and holds a large patera. The figure wears a rayed crown with thirteen points. The hair underneath is short. The features are extremely elongated and thin. The figure is quite two dimensional, with no volume in the torso.

This figure is close to statuettes from the vicinity of Arezzo catalogued by M. Bentz and dated by him to the second half of the third century BC. [389] The elongated proportions, strong displacement of the hip, placement of the left hand and the arrangement of the mantle on the shoulder are all similar. A slightly smaller, but similar statuette is in Verona.[390]

[389] Bentz 1992, 111, cat. 26.2. For date, see page 138.
[390] Inv. A4,195 Franzoni 1980, no. 54.





161. Male votary
Roman (?)
H: 6.3 cm; W: 4.4 cm
AN1886.208
Donated by F. Madan, Esq.

Solid cast. A cavity underneath left arm. Missing lower body and left hand. Repaired break below right elbow. Facial features and any features that might have distinguished the hair are worn away. Yellow-brown patina.

Unpublished.

The figure is the upper half of a draped male. He appears to wear a strap that runs diagonally across the bare torso from the left shoulder to the right hip and a garment hanging straight down from the left shoulder. The right hand is raised to the mouth, thumb resting against the neck, hand opening toward chin. The left arm is raised and bent upwards at the elbow.





162. Female votary
Italic
H: 8 cm; W: 5.6 cm
ANFortnum B.12
Reportedly from Perugia. Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Cold worked lines for drapery in the back. There appears to be a tang underneath the feet. Light-green patina.

Bibliography: Fortnum 1889, no. 12.

A draped female figure with her weight on the right leg, the left relaxed. The drapery consists of a chiton worn underneath a himation draped over the left shoulder. The border of the himation contains a triangle pattern. She carries a cylindrical box in her left hand with star pattern on the top. A patera containing a ten-pointed star pattern on top is held in the raised right hand. The folds of the drapery are thick, linear and angular. She has large eyes and a wide nose. The hair is parted in the centre underneath a triple lobed crown. The head is covered behind with a veil. The back is crudely rendered. The figure is rather flat and has convex curve to the back when viewed in profile.

This figure belongs to a large series of female votary figures produced in central Etruria and Umbria during the second half of the second century BC.[391] Characterised by the three-lobed diadem, high-girt chiton and mantle, these figure are schematic, miniaturised versions of larger, high quality statuettes used as votive offerings.[392] These small, flat female votary figures were produced alongside their male counterparts in workshops centred around Perugia.[393]

[391] Cf. Bentz 1992, cat. 22.3. 2, fig. 168 and p.147.
[392] Similar figures were discovered in Bolsena, Colle Arsiccio, Orvieto and Vetulonia. Bentz 1992, 146.
[393] Cf. **163**, **165**, **166**.



163. Male votary
Italic
H: 4.9 cm; W: 3.5 cm
AN1872.1230
Purchased by the Ashmolean in 1872 (source unidentified).

Solid cast. Outlining of features and drapery folds are cold-worked. There is a short tang below the feet. Brown patina.

Unpublished.

A draped male figure standing frontally, holding a patera in the right hand and a cylindrical box in the left. The figure wears a mantle with a thick border which is pulled over the head, wrapped around the front of the body and draped over the left arm. Stippling decorated the top of the patera. He wears a four-point crown. The back is not modelled. The back has a convex curvature.

This figure exhibits a different arrangement of the drapery than its counterparts, **165** and **166**. Instead of wearing the mantle over the left shoulder, it is wrapped around the waist and held over the left forearm. The type is characterised by the use of cold working to add detail to the drapery, permitting each statuette to be slightly different.[394] Similar figures are in many Italian museums as well as in numerous other European collections.[395]

[394] Bentz 1992, 126. The folds on this statuette, for instance, run in the opposite direction than those depicted in Bentz 1992, fig. 250-252.
[395] Cf. a statuette in Orvieto (inv. 1238). Bentz 1992, cat. 33.5.3 and two figures in Berlin (SMB inv. Fr. 2097 and Fr. 2108).





164. Male votary
Italic
H: 4.2 cm; W: 3 cm
AN1936.130
Reportedly from Kingsholm, Gloucestershire. Donated to the Ashmolean by Mrs. Fuller of Stamford.

Solid cast. Figure appears to have been cast only to knee length. There are two holes in bottom of figure, one is certainly modern, the other is older, but also probably not ancient. Lower portion of right arm missing. Facial features very worn. Dark-brown patina.

Unpublished.

A half-draped male figure wearing a mantle over the left shoulder, wrapped around lower body and draped over left arm. The arms are outspread. The left hand is very large, with thumb differentiated and pointing upwards. The figure has a bowl-shaped hairstyle with shallow incisions indicating straight locks. The back is also modelled.

The reported findspot of Kingsholm for this statuette is unlikely. There is no definitive evidence that this type of Italic votive statuette was traded or manufactured outside of Italy. It is more probably a modern import to the island.

Cf. **161**, another figure purposely cast without the full length of the legs.



165. Male votary
Italic
H: 7.1 cm
ANFortnum B.11
From Perugia. Formerly in the collection of C. D. E Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Cold working for the folds of the drapery and facial features. Missing right arm, right leg below the knee and left foot. Grey-green patina.

Bibliography: Fortnum 1889, no 11.

A half-draped male figure standing frontally. He wears a mantle with a rounded border (*tēbenna*) draped over the left shoulder. He holds a cylindrical box in the left hand at hip level. The right arm was extended. He also wears a five-point rayed crown. The square face contains large eyes. The back is also modelled. The figure has a convex curvature when viewed in profile.

This figure belongs to a large series of small, mass-produced figures of male votaries produced in central Etruria and Umbria in the late Hellenistic period (second half of the second century BC). The highest quality and best known examples of this type are represented by two statuettes found at Lake Nemi and, now in the British Museum.[396] The Nemi statuettes were made at a high level of art production, but the vast majority of figures are of much lower aesthetic quality. They are characterised by their two-dimensionality, small size and the consistency of the iconography. The latter almost always consists of a cylindrical box in the left hand, a patera in the right and a five or six leaf crown. Many also show signs of extensive cold working.

M. Bentz has located the centre of this production around Perugia—where this statuette along with **162** and **166** were reportedly acquired by Fortnum—in the second century BC.[397]

[396] Inv. 1921,0512.1 and1955,0501.1. Haynes 1960, 37, nos. 3, 4.

[397] Bentz 1992, 162-163.



166. Male votary*
Italic
H: 8 cm
ANFortnum B.10
From Perugia. Formerly in the collection of C. D. E. Fortnum Donated by him to the Ashmolean in 1888.

Solid cast. Blue-green patina. Figure is complete.

Bibliography: Fortnum 1889, no. 10.

A draped male figure wearing a himation with a rounded edge over the left shoulder. The figure carries a cylindrical box in the left hand at about hip height. The right hand carries a flat disk with an incised cross. Atop the head, the figure wears a five-pointed leafy crown.

This figure is the same type as **165** and belongs to the series of mass-produced bronze votive figurines produced in the Etruria and Umbria in the late Hellenistic period.





167. Female votary
Italic (?)
H: 8.9 cm; W; 4.6 cm
AN1944.76
Formerly in the collection of the Gayer-Anderson brothers. Donated to the Ashmolean by J. D. Beazley in 1944.

Solid cast. A connecting strut between feet forms a base. There are a series of casting flaws running down the right side from the face to the armpit. A crack further running to the hip. Light-green oxidation covering golden brown surface.

Bibliography: Ashmolean Museum 1944, 5.

A draped female wearing a peplos that falls to the mid-shin and belted underneath the breasts. She stands frontally with both feet firmly planted. Both hands are raised with palms facing forward. The arms are lacking any musculature and the figure has a column-like appearance. The navel is indicated through the drapery by a circular punch. The belt is decorated at the front with a chevron pattern and at the back with a line of dots. The head is rather large; the facial features indistinct. The hair is parted in the centre, the front most strand tucked into a braid that wraps around the head and is rolled up at the back. The hair at the top of the head is indicated by broad grooves.



168. Draped female figure
Roman (?)
H: 9 cm (incl. tang); W: 2.3 cm
ANFortnum B.58
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Solid cast. Eyes and eyebrows are incised. There is a notched, sickle shaped tang beneath figure and 4 mm hole at the back in lower part of s*tola.* A 3mm hole is in front where *stola* meets the tang. The figure has a curved back. Tang appears as though it might have been pierced but is now broken. Green-grey patina

Bibliography: Fortnum 1889, no. 58.

A draped female wearing a *stola* and *palla*. The *palla* is pulled over the head around the right arm and draped over the left shoulder The left arm is bent with the palm facing right. The right arm is held close to the body, encased in the *palla* with palm facing outward. The head is inclined to the right. The facial features are indistinct. The nose is not well distinguished and mouth completely worn away. The drapery is similarly lacking in details with folds rendered with several broad lines. The only plasticity is in the border of the *palla.*





169. Draped female figure

Roman (?)
H: 4.8 cm (w. base); W: 2 cm (w. base); D: 1.1 cm (base)
AN1944.72
Formerly in the collection of the Gayer-Anderson brothers. Donated to the Ashmolean by J. D. Beazley in 1944.

Solid cast. All of the drapery folds are indicated through cold working. Figure probably cast with base, but use of cold-worked outlining to separate her from base. Base is cubic (0.5 cm H x 2 cm W x 1.1 cm D). Scratches from tooling clearly visible on base. On bottom a blue-green corrosion. Red-brown patina.

Bibliography: Ashmolean Museum 1944, 5.

A draped female figure standing on a rectangular base. She wears a himation over a chiton belted below the breasts. The facial features are very difficult to discern and it is possible that the figure is wearing a mask. Both arms are at the sides, the right appears to clutch the drapery. The head is covered with a veil. An unidentified element, perhaps indicating a Phrygian cap, rises from the top of the head, which is turned to the right. The back is nearly flat with serpentine grooves loosely indicating folds.





170. Male figure

Italic (?)
H: 7.5 cm (figure); 9.5 cm (to bottom of tang); W: 4.1 cm; D: 1.9 cm (small base); Large base: H: 1 cm; W: 3.3 cm; D 3.1 cm.
ANFortnum B.30
Reportedly from Palestrina. Purchased by C. D. E. Fortnum in Rome along with **171**. Donated to the Ashmolean in 1888.

Solid cast. Evidence of cold working around the drapery at the back of the figure to separate it from the body. There is a hole evident in the right hand for the insertion of an object. The figure stands on a rectangular base which is wedge-shaped in profile. Underneath the base is a cylindrical tang with a 0.4 cm hole pierced in it. The bottom of base has been shaved away in modern times and the underside along with tang appear to have been painted to match the patina of the figure. The figure and the base are inserted into larger, hollow square base. A hole has been drilled into the top of this base to fit the cylindrical tang (approx. 1 cm diameter) in modern times. There are grooves running across all sides of base near the top and bottom. The underside of this base has also been shaved. The paint on the top of the base matches that from bottom of base containing the figure. Missing the object held in the right hand. Legs below knees have had corrosion removed so that they appear smoother and lighter than other parts of figure. Dark-green patina.

Bibliography: Michaelis 1882, 660, no. 15; Fortnum 1889, no. 30.

A nude male figure standing with the weight on the left leg, the right knee slightly bent. The right arm is upraised, the hand wrapped around a now missing object. The left hand is placed on the hip with the first two fingers extended forward, the others curled underneath. A garment is draped over the left shoulder, runs down the back of the figure and hangs over the left forearm. The body is well modelled with short, square proportions. The face is broad and square with voluminous hair that rises from the head in an *anastole* fashion forming a thick ring around the head. The backside is modelled with as much detail as the front.

Fortnum recognised this figure as an Apollon or Dionysos, though there are no attributes that would suggest either divinity.[398] Without identifying attributes such as a thyrsus, ivy crown or animal skin, it is safer to identify the figure as an anonymous man. The figure was perhaps attached to a metal vessel.[399]

[398] Fortnum 1889, 8.
[399] Michaelis 1882, 660.





171. Male figure
Italic (?)
H: 8.3 cm; W: 3.8 cm
ANFortnum B.31
Reportedly from Palestrina. Purchased in Rome by C. D. E. Fortnum with **170**. Donated to the Ashmolean in 1888.

Solid cast. A hole pierced in left hand. The figure stands atop the remains of the casting channels, which may have been used for mounting the figure.

Bibliography: Michaelis 1882, 660, no. 15;
Fortnum 1889, no 31.

A nude male figure standing with the weight on the left leg with the right swung slightly behind. He stands in a strong contrapposto pose. The right hand is closed into a fist and rests on the hip. The left hand is bent and the forearm projects forward. The right hand once held an object. The figure has a thick, doughy garment wrapped tightly around the left shoulder and arm. The head is turned slightly to the left. The hairstyle is short with sickle shaped curls beneath a fillet or cap. The head above the fillet is smooth, without an indication of hair. The eyes are small and beady, rendered in relief.

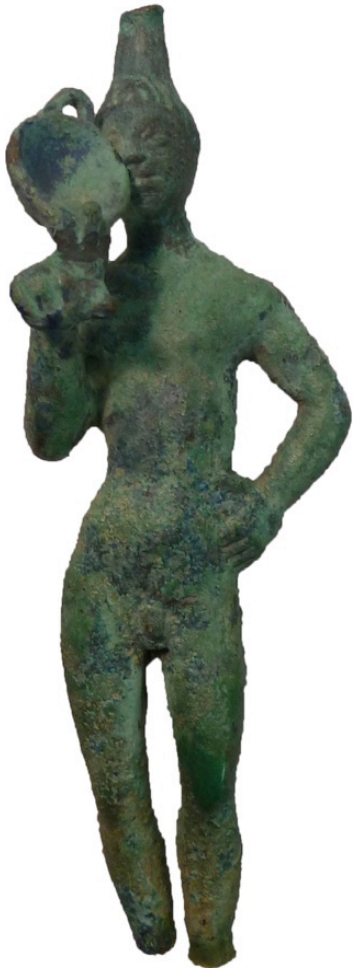


172. Male figure
Italic (?)
H: 7 cm
ANFortnum B.21
Purchased in Rome by C. D. E. Fortnum. Donated by him in 1888.

Solid cast. The aeriolas are indicated with incised circles. Missing object held in right hand. Light-green-yellow patina.

Bibliography: Fortnum 1889, no. 21.

A nude male figure standing with feet together and arms pressed tightly against the sides. The figure is elongated. The legs and arms are not separated from the body. He holds an unidentified cylindrical object in the left hand. The right hand is pierced to hold a now missing object. The facial features are distinct, but cursorily rendered. The short hair is modelled flat against the head with sickle shaped curls, the regularity of which creates a scale-like pattern. A cross shaped shallow line down the centre of the torso intersected with a line underneath the pectorals are the only indication of musculature. The spinal furrow at the back runs all the way down to become the split between the legs.



173. Male figure holding cup
Italic (?)
H: 9.7 cm; W: 3.3 cm; D: 2.6 cm
AN1896-1908 G.433
Purchased in Naples.

Missing both feet. Blue-green patina. Solid cast.

Bibliography: Gardner 1910, 232, pl. XV, fig. 1; Brown 1980, 64, pl. XXIX, b.

A nude youth standing frontally with the weight on the right leg and the left knee bent. His left hand rests on the hip. He holds a kylix with the index finger of the right hand and raises it as if to throw. The figure is slender with little articulation of the muscles. The hair is arranged as short straight locks above the brow and longer straight locks at the back. A stem rises up from the top of the head.

This figure shows a youth playing the symposium game of *kottabos*, in which players would attempt to toss the dregs of their wine from their cups into a saucer on a stand. This *kottabos* player was likely part of such a stand. The stem from the head probably supported the saucer into which the wine dregs were tossed.



174. Fragment of male figure
Greek (?)
H: 26 cm; W: 9.1 cm; D: 4.5 cm
AN1991.130
Said to be from Crete. Bequeathed by J. A. Brister.

Preserved are the torso, upper legs, upper arms and lower neck. Mottled dark-green, light-green and reddish brown patina. Hollow cast. A rectangular patch appears on the right buttock.

Unpublished.

The figure stood with weight on the right leg, the left slightly advanced. The proportions are Polykleitan, though the modelling is somewhat lacking in detail. The left arm appears to have extended slightly away from the body and the modelling of the neck indicates that the head was turned to the right.





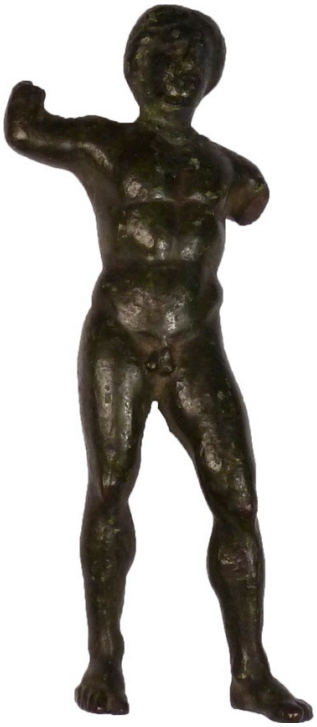
175. Running figure
Roman (?)
H: 8.5 cm; W: 4.3 cm
AN1884.623
Donated by G. J. Chester.

Solid cast. Remains of cylindrical object inside right hand. Both arms appear to have been attached metallurgically and may have been originally separately cast. The patina of the right arm is greener than the rest of the figure, perhaps due to a different metal composition. It appears that there may have once been a tang on the bottom of heel of the left foot. Missing crest of helmet. Repaired break on both legs at the knees. Dark-brown to black patina.

Unpublished.

A youth shown in a running posture and dressed in a short tunic that reaches to the knees. The left leg is positioned directly in front of the right, with the knee slightly bent. The thin tunic presses against the advancing leg and flares out on either side, indicating rapid movement. It is tied around the waist with a cord, the knot positioned in the front. Above the cord, the tunic falls in distinctive U-shaped folds. The right arm is upraised and once held a cylindrical object outward and away from body. The left arm is bent, with the forearm crossing in front of body and the index finger pointing. The torso and head twist to the left, in the opposite direction of the legs. The face is round with highly Classical features and deep set eyes. The hair shows on either side of face underneath a crested Thracian helmet. The figure is well modelled, front and back.

The gender of the figure is ambiguous, but breasts do not seem to be indicated, so a male figure is more likely.





176. Male figure
Italic (?)
H: 10.7 cm; W: 4.1 cm
AN1897.2288
Unknown provenance.

Solid cast. A hole has been drilled into the break of the right arm. The hole and the bottom of the feet contain traces of solder. Missing the right forearm and left arm below the shoulder. The head and neck have been reattached. The facial features are very worn and almost completely obliterated. At the back of the head is a small projection that appears to have been broken off, perhaps a topknot. Dark-green patina.

Unpublished.

A nude male standing with both feet on the ground in a wide striding stance, the left leg slightly advanced. The right arm is raised and the hand was held above the head. The left arm was lowered. The torso is well articulated, but in a formulaic way, with muscle groups clearly defined and outlined. The hair is worn parted in the centre, with tufts on each side and perhaps a top-knot at the back. The back is well-modelled, though not as finely as the front.

This figure compares well with a statuette in Verona, of unknown provenance.[400]

[400] Franzoni 1980, no. 99.





177. Male figure with amphora (*sparsor*)
Roman
H: 4.3 cm; W: 2.6 cm
AN1957.84
Bequeathed by W. L. Hildburgh.

Solid cast. The figure contains several cavities that appear to have at least partially been formed after casting: two square shaped cavities are located on the buttocks and the back of the left shoulder; one long cavity appears across the chest and another around the front of the waist. These were possibly created in order to hold the figure in place as a decorative element for another object. The interior of the vessel has a further cavity. A short tang is present under left foot. The right foot tapers and also has a small cavity where a rod could be inserted. Figure is complete. Dark-green patina.

Unpublished.

A striding male figure, draped and holding an amphora with both hands, in the act of pouring. He bends his left leg and grasps the base of the vessel with his left hand, the handle with the right. He wears a short-sleeved garment draped over the shoulders and reaching the thighs. Around his waist and lower torso he wears a 'girdle' with five horizontal bands. The figure is bearded with a heavy brow. The facial features are very small, but the figure seems to have a stern expression. His hair is thick and bushy, rendered as wavy locks by use of short, comma shaped depressions. The vessel is decorated with vertical striations and short hatching.

The distinctive 'girdle' composed of horizontal straps and the presence of the amphora distinguish this figure as a *sparsor* (scatterer), one of the personnel involved in Roman chariot races. Although, the exact function of these individuals is the matter of considerable speculation,[401] they appear in a number of reliefs and mosaics depicting chariot races and seem to have been responsible for throwing water at the passing team of horses, perhaps in an effort to cool them.[402]

Similar clothing can be found in depictions of Roman charioteers, including a bronze statuette once in Berlin[403] and another in Cologne.[404] Most depictions of *sparsores*, however, come from relief plaques, sarcophagi and mosaics, particularly during the third and fourth centuries AD. They are often pathetic figures, shown being trampled by the horse teams on third century sarcophagi.[405] A *sparsor* holding an amphora similar to the Ashmolean statuette (and a whip in the left hand) can be seen in a third century AD mosaic from Carthage.[406] A similar figure can be seen filling his

[401] The term is attested in only one inscription from Rome probably dating to the reign of Domitian (*CIL*, VI, 10046 = *ILS* 5313). See Nelis-Clément 2002, 278.
[402] Humphrey 1986, 198.
[403] Inv. Misc. 7321.
[404] Inv. Thomas 2001, fig. 1 a-d.
[405] Humphrey 1986, 202.
[406] Thuillier 1999, fig. 10.

amphora on the Foligno relief, also of third century AD date.[407]

The figure was clearly designed to be mounted or attached to other objects as evidenced by the construction of the feet and the numerous cavities on both sides. Indeed, a supporting figure such a *sparsor* almost necessitates the presence of a chariot team and charioteer.[408] This statuette was given together with the statuette of Cybele [**58**], a subject that also sits comfortably in the imagery of the Roman circus.[409] Both statuettes are of the same scale and it seems probable that they constituted two elements what may have been an elaborate miniature model of a Roman circus.

[407] Humphrey 1986, fig. 65.
[408] Cf., however, a marble statue of a *sparsor* from Carthage. See Thuillier 1999, fig. 2 (n.b. image has been reversed).
[409] See catalogue entry for **58**.





178. Male figure with pruning knife
Italic
H: 15.2 cm; W: 7.2 cm
AN1987.55
Found in collection.

Solid cast. Cold-worked channels radiating from crown of head to indicate hair. The folds in the garment look like they may have also been cold worked and chiselled out. Missing the left foot and ankle. Light-green patina with incrustation on the torso and in crevices.

Unpublished.

A nude male standing with the weight on the left leg, the right knee slightly bent. The left hand is placed on the hip with index and middle fingers extended. The right forearm is extended and the hand holds a curved knife. A thick and doughy garment is draped over the left shoulder and gathered at the left hip, falling in stiff zig-zag folds. The proportions are long and slender; the surfaces are primarily flat and musculature undefined. The facial features are rather large, especially the eyes and ears. The pupils are faintly indicated. The hair is arranged in a short fringe around the face with locks plastically modelled. The rest of the hair is rendered flatly and follows the curvature of the head until the top of neck, then pops out again and continues flowing over the neck to the top of the shoulders forming a squared, slightly undulating hairline. The pubic area is emphasised through dimples on either side of and underneath the genitalia. The knife appears to have an animal headed handle, perhaps of a ram.



179. Seated male figure
Hellenistic Greek or Roman
H: 10.5 cm; W: 4 cm
AN1996.4
Found unnumbered in collection.

Solid cast. Back is cut away and unfinished, carved to fit onto piece of furniture or other object. Hole approximately 4 mm across pierced between feet. Shallow notch taken out of upper back to fit a mount. Back was perhaps recut in antiquity in order to fit attachment. Dark-green-brown patina.

Unpublished.

A nude male figure seated on a mantle draped over a rock. The mantle is wrapped around the left forearm and falls upon the right thigh. The figure sits in a relaxed position, leaning on the left elbow with the right hand grasping the drapery above the right thigh. The musculature is finely modelled. He has a strong *anastole* hairstyle with well-defined, large undulating locks flowing down almost to the shoulders. The hair around crown of the head behind a fillet is flat with radiating incised lines.

This figure is probably to be identified with a bronze ornament in C. D. E. Fortnum's collection described in the Proceedings of the Society of Antiquaries as a 'reclining male figure, probably an ornament to the handle of a vase or other vessel. Found near Rome. Length 4 1/4 inches.' [410] Unfortunately, no image of this object is provided.

[410] *Proc. Soc. Ant* 2 (1861-1864), 269, no. 12. Recorded in Fortnum 1889, no. 68. Purchased from Francesco Depolleti, an antiquities dealer in Rome.



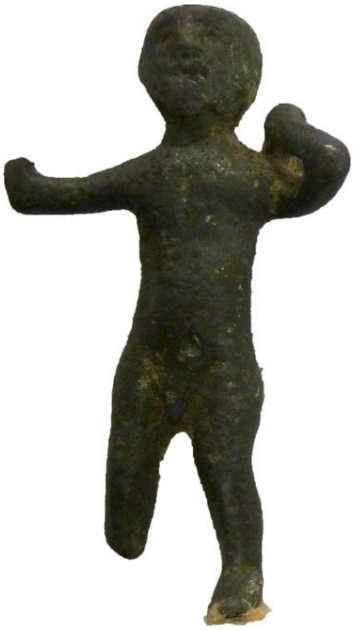


180. Nude male figure
Roman (?)
H: 8.8 cm; W: 3.6 cm
AN1954.41
Donated by Mrs. Pears, The Wettles, Pittdoron, Sussex.

Solid cast. Position of left hand shows that it once held an object, probably a wreath. Golden colour bronze with dark-brown to black patina.

Unpublished.

A nude youth standing with the weight on the left leg, the right knee bent with the foot turned outwards, toes curling up. He places the right hand on his hip. The left arm is raised to the head in a crowning gesture. The figure is very finely modelled and balanced. Great attention has been paid to the anatomical details, especially in the torso. The legs and arms are less heavily muscled. The small head is turned slightly to the right. The figure wears a long hairstyle with an *anastole* at the front and thick curls falling down the sides of the face. At the back, four spiral curls cover the back of the neck.





181. Male figure
Romano-British
H: 6.5 cm; W: 3.6 cm
AN1927.6642
Found at Boxmoor Station (now Hemel Hempstead Station), Hertfordshire in 1849. Formerly in the collection of Sir J. Evans. Donated by Sir A. Evans in 1927.

Solid cast. Stippling around back of head probably indicated fringe of hair, bald pate. Missing right foot and right forearm. Dark-green patina.

Bibliography: Evans 1852, pl. 29; Pitts 1976, 57, no. 38, pl. 13; Aldhouse-Green 1976, 205. Pitts 1979, no. 38, pl. 13.

A nude bearded male standing frontally with legs at shoulder width. The arms are uplifted perpendicular to the body. The left bends behind the body to hold a purse or bag against the backside of the left shoulder. The head is large and the beard pointed. He has small eyes, but a wide nose. The ears are large. No effort has been made to model the musculature. The left arm twists at an impossible angle. There is a wide void between the buttocks that gives the figure a wide-hipped appearance. The legs are very short and the torso long.

The poor quality of this figure's modelling makes details difficult to identify. The most prominent characteristic is the bag slung over the left shoulder. This could be interpreted as a wineskin and would make the figure a satyr or silenos, though there are no other definitive attributes to support this identification. Alternatively, N. Franken has identified this motif as belonging to the world of sports for depicting a victorious Roman athlete.[411]

[411] Franken 2012.



182. Male (?) head
Italic
H: 4 cm; W: 2.4 cm
ANFortnum B.28
Formerly in the collection of C. D. E. Fortnum. Donated by him in 1888.

Green-brown patina.

Bibliography: Fortnum 1889, no 28.

A head of a (probably) male figure, perhaps detached from a larger statuette. The eyes are deep set, outlined through cold-working and contain pinpoint pupils. The lips are large and thick and also emphasised through outlining. The hair forms rings around head and is swept forward to the left above forehead and forward on either side of head. The locks are delineated by sharp, wide, cold-worked grooves. At back of the head, the locks radiate out from crown in flower pattern and fall downward. The back of the head is very flat compared to the profile of the face. The neck preserved to about where it meets shoulders.



183. Votive hand
H: 16.3 cm; W: 10.5 cm; D: 4.7 cm
AN1889.812
From Jebeil (Byblos). Purchased from G. J Chester in 1889.

Hollow cast. Flared lip at the wrist, indented on both the palm side and back side. The fingernails contain cavities that may have once been inlaid. Two cold worked incised lines on inside of the wrist are the only sign of cold-working. Inside, remains of two flat pins on right and left side of wrist. These do not appear on the outside, nor are patches present indicated that they extended through a wax model. Mottled green-yellow patina with patches of red.

Unpublished.

This right hand was probably cast as a stand-alone object. The fingers are separated, but overall there is very little modelling such as the indication of veins or tendons. The fingers are ill proportioned; the thumb is short and jointless. The ring finger is too small and the little finger too large.



184. Left hand from a statuette
H: 3.8 cm; W: 1.6 cm; D: 1.5 cm
ANFortnum B.76
Formerly in the collection of C. D. E. Fortnum. Donated by him to the Ashmolean in 1888.

Brown patina.

Bibliography: Fortnum 1889, no 76.

The left hand from a statuette. It is well modelled with veins apparent at back of the hand and fingernails present. The index finger is extended upward and bent; the thumb and middle finger come together and the ring and little finger are folded into the palm, perhaps snapping the fingers (?).

5. *Dubitanda* and modern imitations



185. Aphrodite
H: 10.7 cm; W: 2.8 cm
ANTN.1869
Unknown provenance.

Solid cast. Both arms are missing below the shoulders. Dark-brown patina. Several spots where the golden brown surface shows through the artificial patina. Some corrosion in left eye.

Unpublished.

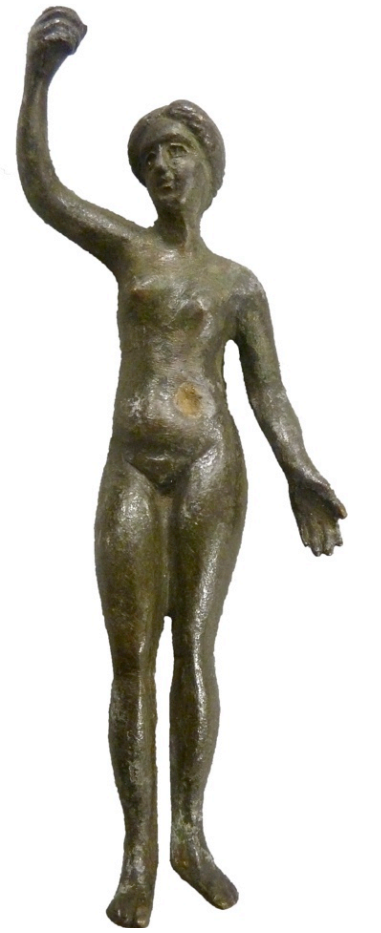
The nude figure stands with her weight on the right leg, the left foot placed slightly behind and turned outward. The legs and torso are long and slender, rendered with a softly undulating surface. The head is turned sharply to the right. The eye sockets are relatively deep and may have once been inlaid. The figure wears a high tiara with ribbons falling onto the shoulders. The hair is arranged in thick locks around the head rolled up into a knob at the back of the head.

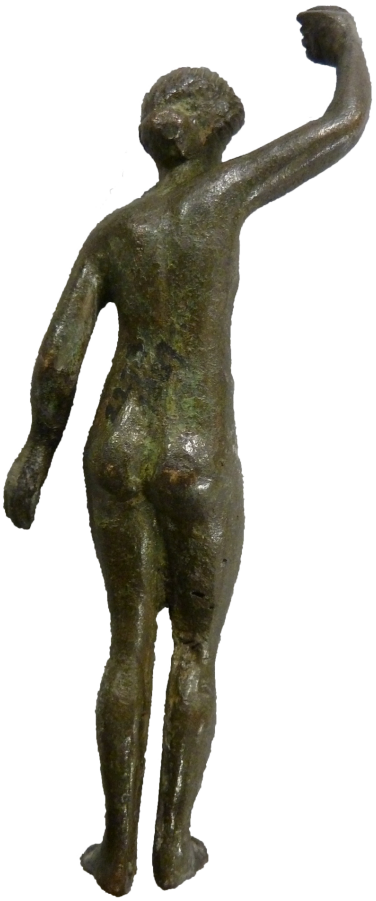
A number of characteristics argue against the authenticity of this statuette. There are a number of places, particularly on the left side of the figure, where the artificial patina has rubbed away, leaving a series of striations where it is preserved in the tool marks. The lack of naturally occurring patina on the figure is suspicious.

Moreover, the breaks for the arms are located at the same place on either side and occur where the upper arm is held against the body rather than in a more vulnerable position where the arms are held away from the body. The flat broken surfaces also argue against an accidental break. Nor do they appear to have been removed. Most likely the figure was originally cast without arms. It is, of course, possible that the arms were meant to be separately attached to the figure, a technique that is commonly found on larger statuettes, but there are no signs of solder or other means for attaching the arms. The figure is also too small for this joining technique to be necessary or desirable.

The figure closely resembles a standing male figure published by W. v. Bode and attributed to the late fifteenth century Venetian artist Antonio Rizo.[412] Although the Ashmolean statuette is significantly smaller, a similar emphasis on the adapting the stance of the Doryphoros can be detected. In addition, the arms of both figures were never cast and terminate in the same place at the side of the chest.

[412] Bode 1904, 18-19, no. 361 (inv. 2099), pl. IX.





186. Aphrodite (?)
H: 11.2 cm
AN1887.2273
Transferred from the Bodleian Library in 1887.

Solid cast. There is no hole pierced through the right hand to hold an object and no clear indication of a break. There is a large square patch underneath the left buttock. Brownish-green patina.

Unpublished.

The figure stands frontally with the right arm raised above the head, hand clenched. The left hand is opened toward the front near the left hip. The legs are close together with feet turned out. The weight is on the left leg. The head is turned to the left and slightly downward with some attention paid to the rendering of the facial features. The hair is parted in the centre and pulled back into a bun at nape of neck. The figure has thin, elongated features.

The positioning of the arms for this figure is unusual, but does have parallels in other examples of Roman art. The figure of Aphrodite depicted on the prow of a ship on the Severan period Torlonia Relief found at Portus, for example, supports her billowing drapery in a similar manner.[413]

The Ashmolean figure differs in that she does not appear to have held any objects, making the function of her gesture difficult to interpret. Her facial features, the blurry modelling and the elongated proportions of her limbs do not appear to adhere to common 'classical' features of many figures of Aphrodite.

Oggiano-Bitar catalogues an identical figure measuring exactly the same height in Aix-en-Provence.[414] Although this example does hold something in her hand (perhaps a comb?), Oggiano-Bitar views it as a post-antique creation. Another figure of about the same size (12 cm) is catalogued in Verona.[415] A male figure in Lausanne shares

[413] Mus. Torlonia inv. 430. Testaguzza 1970, 171.
[414] Mus. Granet, inv. 868 Gibert. Oggiano-Bitar 1984, no. 366.
[415] Mus. Arch. Inv. A4, 256. Franzoni 1980, 233, no. 213.

many of the same stylistic characteristics—the elongated proportions and undefined limbs—as well as the same posture and is also approximately the same height as the Ashmolean and Aix figures. Leibundgut doubts the Roman origin of this figure partly due to confusion about its find spot and partly to its stylistic features.[416]

Beyond the stylistic considerations, the lack of recorded find spot for both the Ashmolean and Aix figures suggests that caution should be used in considering them Roman works.

[416] Mus. Cantonal d'Archéologie inv. 76. Leibundgut 1976, no. 173, pl. 91.



187. Aphrodite (?)
H: 11.6 cm; W: 4 cm
ANTN.1872
Unknown provenance.

Probably solid cast. A small tang on the underside of the left foot for affixing the statuette to a base. The figure is complete. The facial features are quite worn and the figure is heavily pitted. Light-green-yellow patina.

Unpublished.

The figure stands frontally with both feet in the same plane, head turned to the left. The stance of the figure makes her appear stiff. She is nude, but covers herself with her left arm across her breast. A garment hangs down from the arm to cover the front of the body. It is wrapped around the back of the lower body and caught with the right arm on the other side, with the remainder of the drapery falling along the right leg. The right hand can be seen slack against the folds of the drapery. One long strand of hair falls across the front of the right shoulder; the rest is swept up and away from the face toward the back of the head in thick, straight locks. It is gathered behind the head in a loose bun with locks hanging down. The hair not gathered in the bun falls down the back of the neck in straight strands to rest on back of the shoulders.

Two other nearly identical figures of this type are in collections in Dublin[417] and Milan.[418] They are of a similar size, within less than 1 cm of each other. A further variant, standing in a stiffer pose with legs together and designed with more archaising features is in the collections at Harvard University.[419] None of the figures have a known provenance. The hairstyle worn by the figure comes closest to that of the second century Aphrodite from Melos, but is unusual. The way in which the drapery is worn like a shawl around the forearms and wrapped behind is not a motif known from depictions of Aphrodite or other mythological figures. The casting of the bronze is also quite poor, full of pitting caused by gaseous bubbling during the casting process. These features have led M. Bolla to interpret the figure in Milan as a post-antique creation perhaps showing Cleopatra at the moment of her suicide, a subject popular with the Paduan workshops of the late fifteenth century.[420] Although it is difficult to make out the snake below the left hand on the Ashmolean statuette, it is clearly defined on the Dublin example.

[417] Nat. Mus. of Ireland inv. 1894.598. Mulvin 2006, 61, no. 33.
[418] Civiche Raccolte Archeologicae di Milano inv. A.0.9.758. Bolla 1997, 143 no. 205, pl. LXIII.
[419] Harvard Art Mus. inv. 1973.19. http://www.harvardartmuseums.org/collections/object/304222?position=127.
[420] Bolla 1997, 143.





188. Nude female figure
H: 11.7 cm; W: 6.2 cm
ANTN.1901
Unknown provenance.

Solid cast. Complete. Green-brown patina.

Unpublished.

The nude figure stands with right ankle crossed over left, both feet flat on the ground. The left arm is lowered to cover the genitals with the hand. The right arm is raised with the hand pressed against the head, finger encircling the ear. The limbs and torso lack definition; only the breasts protrude abruptly as two hemispherical shapes. The head is large and round with large facial features. The eyes are in relief, the nose very broad and the mouth grotesquely large. The hair lies flat on the head, strands delineated by crescent shaped incisions. It is divided at the back into two narrow tresses falling over the back of the shoulder.

This figure appears to have been made by the same hand as **189**. The heads are similarly disproportionately large and the facial features rendered in the same manner. The ways in which the torso, arms, breasts, fingers and hair are modelled are also the same for both statuettes.
Nearly identical figures of both this statuette and **189** can be found in Trieste.[421] All four figures were created in the same workshop. The Trieste figures were donated by G. Defacis in 1894. A similar date at the end of the nineteenth century for the acquisition of the Ashmolean statuettes is likely, though the source is unknown.

This composition of the figure has vague parallels in the *pudica* and *anadyomene* types of Aphrodite representations. The formal qualities, however, owe more to Minoan bronzes than they do to classical. The gesture of the right hand placed near the head finds parallels in the sixteenth century BC figures of adorants found on Crete in early excavations.[422] In the last quarter of the nineteenth century there was an increased interest in the archaeology of Crete before Arthur Evans' excavations at Knossos started in earnest in 1900. Statuettes such a male adorant figure in the British Museum had long been in collections, but remained 'unclassified or suspect'.[423]

[421] Civici musei di storia ed arte inv. 5362 and 5363 Càssola Guida 1979, 135-136, nos. 108, 109.
[422] For example, a female bronze statuette from the Diktaean Cave at the Ashmolean (inv. 1896-1908 AE 596), though this figure is only semi-nude and wears a long skirt.
[423] Pryce 1921.



189. Semi-nude female figure
H: 10.6 cm; W: 2.5 cm
ANTN.1900
Unknown provenance.

Solid cast. Wavy hair is rendered through incision as are ears. The bottom of the feet are flat and the figure can be stood upright without support.

Unpublished.

A semi-nude female figure wearing a flounced skirt with three tiers. The garment has thick pleats that fall straight down in the bottom two tiers, but diagonally on the back of the top tier. The folds are schematically rendered. The arms fall to the sides and the hands are held in front of the pubis appearing to clutch the skirt. The upper body is devoid of any modelling except for two lumps indicating breasts. There is also a plastically modelled ring around the neck of the figure. The head is very large with pronounced chin and cheeks and a wide nose. The mouth is formed by a rather deep slit and the ears are incised. Two plastically rendered snakes form a tiara, wrapping around the sides of the head with tails meeting at the neck and falling down centre of the back. The hair falls in two sections to the mid-back.

This statuette is a companion to **188** and was made by the same hand. An identical figure, of the exact same height, forms part of the collection in Trieste.[424] While Aphrodite is frequently depicted semi-nude in small bronzes with a garment wrapped around her lower half,[425] the iconography of this figure derives from that of Minoan priestess figures. The conception of the skirt, the snakes on the head and the splitting of the hair into two tresses at the back find parallels in examples found on Crete. Like **188**, this figure is most likely the product of a late nineteenth century workshop producing falsifications of Minoan bronzes.

[424] Civici musei di storia ed arte de Trieste Inv. 5363. Cassola-Guida 1979, no. 108.
[425] **7** and **13** in this catalogue.





190. Apollon
H: 20 cm; W: 10.7 cm
AN1892.1463
Bequeathed by G. J. Chester.

Hollow cast. The figure is missing most of the object held in the right hand. The left arm has been attached separately where the arm meets the torso. The surface is heavily pitted. Yellow-green patina. Small holes just underneath genitals and on lower back, perhaps casting flaws.

Unpublished.

The nude figure stands with his weight on the right leg, the left positioned slightly behind with heel raised. The right arm is extended laterally, bent and raised with palm facing outward, positioned to grasp a missing cylindrical object. The left arm is lowered and holds a ring against the left thigh. The small head rests atop a long, slender neck. The facial features are small, but well defined. Punched pupils are just visible. The hair is swept up from the forehead and back, creating lobes on either side above the ears. At the back the hair is rolled up above the neck. The figure is modelled with soft transitions between the muscles of the torso and a lack of definition in the muscles of the chest.

This statuette belongs to a series for which there are at least two other examples currently in Dutch [426] and Italian [427] collections. Two further examples of this type are recorded as having been in Berlin[428] and in Switzerland, [429] but these are no longer traceable. The correspondence between the extant bronzes is extremely close and it is apparent that they were created by the same workshop. All three have a total height within 0.7 cm of each

[426] Heerlen Thermenmuseum inv. 2845. Zadoks-Josephus Jitta, Peters and Es, 1967, vol. I, no. 3; Lambrinudakis 1984, no. 562; La Baume 1967, no. C62.
[427] Civici Musei Trieste inv. 3466. Càssola Guida 1979, no. 66; Reinach *Rép.* II, 817, 3.
[428] SMB Misc. 6322, 152. Acquired 1873 and missing since before 1914. Die Bilddatenbank Antike Bronzen in Berlin, www.smb.museum/antikebronzenberlin.
[429] St Moritz, Badrutt collection. Reinach, *Rép.* II, 5, 9 (as Zeus).

other and all exhibit a break at the same place on the upper left arm, suggesting they were all manufactured in the same manner with the left arm being cast separately and attached to the body using a lead solder. Slight variations exist in the details: the statuette in Trieste has a topknot absent in the other two; the details are sharper on the Ashmolean statuette than on the Heerlen example. Detailed measurements of the Ashmolean and Heerlen statuettes showed no more than 0.48 cm difference between them and usually were identical to within 1 mm (Fig. 8.1).

The iconography of the statuette is somewhat unusual; the object in the right hand has been interpreted as a plectrum, although an image of a copy of the statuette in Berlin and Reinach's drawing of the St Moritz statuette show the figure carrying what appears to be a thunderbolt. The ring is also unusual; a wreath is the most plausible interpretation, though it is not completely satisfactory that it should be so schematised at this scale.

A statuette found east of the theatre in Avenches (ancient Aventicum) displays a similar body type.[430] Although the motif shares some affinity to statuettes depicting Apollon Kitharoidos, this specific iconography appears to be very limited. None of the statuettes in the series are attested before the late nineteenth century. The now missing statuette in Berlin is the earliest recorded, having been acquired from the Cologne-based collection of E. Halstett in 1873.

None of the known statuettes have come from a recorded context. The very high degree to which the three surviving examples correspond suggests that they were produced using the same mould, most likely in the same workshop. Although it is still possible that all the statuettes were created in an ancient workshop, the chance that all three would retain the separately attached right arm is low. We should be sceptical about attributing these statuettes to an ancient maker.

[430] Mus. Romain inv. 460. Leibundgut 1976, 19-20, no. 4, pl. 3.

Measurement	Oxford	Heerlen	Difference
Total height	20 cm	19.52 cm	+0.48 cm
Head (incl. hair)	2.513 cm	2.512 cm	+0.001 cm
Torso (bottom of neck to top of groin)	6.625 cm	6.25 cm	+0.375 cm
Legs (top of groin to bottom of left foot)	10.256 cm	10.13 cm	+0.126 cm
Left arm (base of neck to bottom of ring)	8.966 cm	9 cm	-0.044 cm
Shoulder breadth	5.175 cm	5.235 cm	-0.06 cm
Head width (incl. hair)	2.365 cm	2.51 cm	-0.145 cm
Right arm, elbow to little finger	4.517 cm	4.51 cm	+0.007 cm
Face (chin to hairline)	1.868 cm	1.897 cm	-0.029 cm
Hips, across groin	4.093 cm	4.17 cm	-0.077 cm
Shoulder to break in left arm	2.148 cm	2.57 cm	-0.422 cm
Hairline to space between legs, down back	9.886 cm	9.53 cm	+0.356 cm
Width of neck (at back of neck)	1.495 cm	1.49 cm	+0.005 cm
Length of left foot	2.63 cm	2.74 cm	-0.11 cm

Fig. 8.1: Comparative measurements between AN1892.1463 (Oxford) and Inv.2845 (Heerlen).



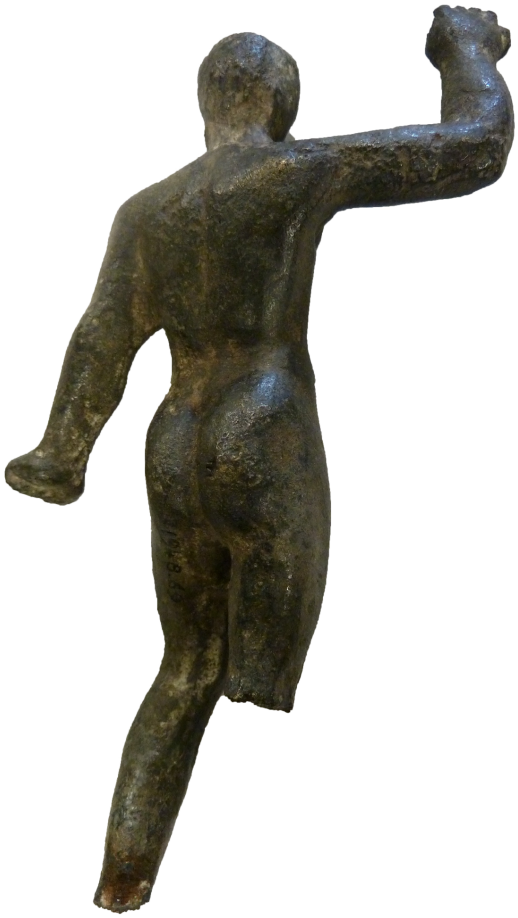
191. Eros
H: 7.2 cm; W: 5.5 cm
ANTN 1871
Unknown provenance.

Solid cast. Parts of the animal skin have been significantly undercut, creating a strong three-dimensional effect. Missing left leg below the knee, part of the right wing and objects held in hands. Covered with an artificial dull black patina.

Unpublished.

A winged boy, nude save for the skin of a hooved animal worn over the shoulders. The figure lunges right with the right leg bent and the left extended. The right arm is extended to the right and upward, the left extended leftward and downward. Both hands are positioned as if they once held an object. The chubby torso is twisted slightly to the right, but the head turns back sharply to the left. The wings are two-dimensional, curving slightly forward. The figure has chubby cheeks and a large forehead. The facial features are small; the mouth is little more than a slit and the eyes have pinpoint pupils. The hair is rendered as a mass of dreadlock-like locks that flow behind the head as the figure turns it. Each of the locks is highly articulated. A tuft rises from the top of the head, just above the forehead. The other locks are swept back from the face and a number hang down to cover the back of the neck. The back is also modelled, though not as highly as the front.





192. Male figure

H: 13.2 cm; W: 6.7 cm
AN1948.69
Formerly in the collection of E. J. Hope Masham. Purchased by the Ashmolean from Sotheby's, London in April 1948.

Hollow cast. Holes in the left armpit and on top of the head. Appears to be bronze fill in a hole on the left thigh. A hole is drilled in the left hand for a cylindrical object. The nipples are added plastically as small nubs of bronze. Sign of rasp tool marks along the left side of the figure. Missing left foot, right leg below knee and objects held in hands. Dark-brown patina.

Bibliography: Sotheby's 1948, lot 46.

A nude youth standing with his weight on the right leg. The left arm is held stiffly at the side and extended slightly laterally. The right arm is raised, the elbow bent at a near a ninety degree angle; the hand is clenched around a cylindrical object. The round face has a small mouth with articulated lips. The jaws are blocky, perhaps indicating a beard. The hair is only roughly modelled in a short hairstyle with one lock falling onto the middle of the forehead. The torso is long and slender, with an undulating surface to indicate musculature. There is an extremely convex curve to the figure's lower back above the buttocks.

This statuette belongs to a type found in a number of collections and which are suspected of being nineteenth century falsifications. In 1966, L. Franzoni published an example in Verona as the product of modern workshops in the Veneto.[431] A number of similar examples to the Verona statuette can be cited, including works in Cologne,[432] Madrid,[433] Cairo,[434] Vienne,[435] Liège,[436] and Mulhouse.[437] The Ashmolean

[431] Mus. Arch. Inv. A4,963. Franzoni 1966, 50, fig. 11; Veneto workshops: 56-58. See also Franzoni 1980, 225, no. 207.
[432] RGZM, inv. O.33644. Naso 2003, 280 no. 531, pl. 106.
[433] Thouvenot 1927, 60, no. 283.
[434] Edgar 1904, no. 27918, pl. 1.
[435] Inv. 1661 (?). Boucher 1971, 70, no. 25.
[436] Musées Communal Verviers (No inv. no.). Faider-Feytmans 1979, 206, no. B6, pl. 192.
[437] Musée historique inv. 131 (?). Schnitzler 1995, no. 146.

figure differs from these others slightly in that it is slenderer and does not have the same extreme bend to the right knee. In this regard it is closer to a statuette in Vevey (Switzerland) that A. Leibundgut has identified as another modern forgery, citing the unarticulated modelling of the body and the much finer detail of the head, characteristics shared by the Ashmolean statuette.[438] The alloy composition of the example in Vienne revealed a zinc content of 15%, which, while possible after the first century BC, is unusually high for an ancient bronze.[439]

Based on the similar features between it and the Vevey statuette, the Ashmolean Herakles figure also belongs to this series of nineteenth century forgeries.

[438] Musée du Vieux-Vevey inv. A. 111. Leibundgut 1980, 149, no. 198, pl. 183.
[439] Leibundgut 1980, 149, n. 3.





193. Satyr carrying an amphora
H: 12.2 cm; W: 5 cm
AN1888.1463
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

Solid cast. The facial features have been cold-worked. The right arm and head are fused in the back. Incised line around shoulder of the amphora. There is a small cylindrical tang projecting from under the left foot. Missing toes of the right foot. Very dark-brown patina.

Unpublished.

A nude male figure carries a small amphora against the left shoulder. He stands with his legs spread quite far apart. The right arm rests on the top of the head and grasps the handle of the amphora with the right hand. He supports the base of the amphora with the left hand. The fingers of both hands are extremely long. He looks to the left with the head turned slightly upward. The ears are large and pointed. The hair stands up from the forehead. The musculature of the torso is ill-defined and the back is less defined than front. There is a small tail just above the buttocks. The amphora has volute handles.

The satyr adopts a variant pose for the Apollon Lykeios type, in which one arm reaches over the head, resting on top of it. The type is attested in an ancient terracotta statuette from Syracuse, found in 1761.[440] This or another terracotta figure likely inspired a series in bronze that has made its way into a number of collections and has long been recognised as a Renaissance creation. Bode published a similarly sized statuette in Berlin as a Paduan work of the end of the fifteenth century in 1904.[441] Other scholars have followed Bode and included bronze examples of this type as free-hand copies after the antique. [442] The extant

[440] Kekulé 1884, 25, fig. 60.
[441] Inv. 880. Bode 1904, 23, no. 105, pl. 35.
[442] Among others at the Musée Denon at Chalon-sur-Saône: Boucher 1983, 185; the Zorn collection: Andrén 1947, no. 230, pl. XL; Palermo, Mus. Arch. Inv. 8191: Di Stefano 1975, no. 389, pl. LVII; Verona Mus. Arch. inv. A 4, 583: Franzoni 1966, 51-53.

examples are similar in height—between 11 and 15.6 cm—and in pose, though an example illustrated for the catalogue of the comte de Caylus shows a reversed stance,[443] and the example in the Zorn collection carries an extremely elongated and unusual looking amphora.[444]

The Ashmolean example exhibits many of the same features that cast doubts on the antiquity of the others, including the impressionistic modelling of the musculature and strange anatomical proportions and should also be considered a late fifteenth or sixteenth century creation.

[443] Caylus 1752-1767, vol. 3, 141, pl. XXXVI.
[444] Andrén 1947, no. 230, pl. XL.



194. Satyr carrying a wineskin
H: 8.6 cm (w. nail); W: 4 cm
AN1888.1467
Formerly in the collection of C. Hall. Donated to the University Galleries in 1855. Transferred to the Ashmolean in 1888.

Solid cast. A pointed nail emerges from right foot. Bronze flashing remains in the crook where the hand meets the wineskin as well as between the left arm and the body. Facial features very worn. Dark-green-brown patina with lighter green corrosion areas.

Unpublished.

A figure of a nude male pouring from a wineskin. The weight is held on the right leg, the left bent with the toes pointing perpendicular to those of the right. He holds the wineskin diagonally across his body with the bottom in his right hand and the open end in his lowered left hand. The musculature of the legs and torso are well-defined, but the arms lack muscular definition. The figure looks downward and frontally. The facial features are small and pinched. The hair is only roughly blocked out. There is a short tail just above the buttocks.

There are several other examples of this figure type in other collections. This statuette belongs to a group that also includes an example in Chalon-sur-Saône[445] and one in Carpentras, the authenticities of which are suspected in both cases. [446] These are all characterised by indistinctness in the modelling and the features. They all also show the satyr with his head facing forward. The Carpentras and Ashmolean statuettes also share a certain flatness caused by the fusion of the left arm and torso. The second group consists of statuettes discovered at Volubilis in Morocco[447] and at Castillo de Javier in Spain.[448] Both figures show the figure in a similar pose, but with his head turned and looking downward toward where the wine is being poured.

This figure and **193** show the motif of a satyr carrying a wine vessel and were both part of the Chambers Hall gift to the University Galleries in 1855. It is possible that these two statuettes were purchased together by Hall (the types are also found together in the Musée Denon in Chalon-sur-Saône). Both are likely Renaissance creations after the antique.

[445] Musée Denon inv. CA361. Boucher 1983, 168 no. 157.
[446] No inv. no. Rolland 1965, 189, no. 455.
[447] Rabat, Arch. Mus. inv. V.177. Boube-Piccot 1969, 225, no. 248, pl. 182, 2.
[448] Pamplona, Mus. Navarre inv. 1.887. Arce 1990, 260, no. 181.



195. Lupa Romana
H: 2.5 cm; W: 4.1 cm
AN1998.4
From Wiltshire. Found in a house among a collection of local antiquities. Purchased from B. Carter.

Solid cast. The front paws of the wolf appear to have never been cast. Good preservation. Dark-green patina.

Bibliography: p.257, no. 213, img. p.257

A wolf faces left with the head turned to look forward. Underneath the belly of the wolf are two children in high relief reaching toward four large teats. The children are impressionistically rendered with indistinct features. The right hind leg of the wolf is also rendered in low relief. The backside is as highly modelled as the front, showing the ribs of the wolf and the thick fur around the neck. The backs of the children can also be seen in relief. The wolf has a short muzzle with tall, pointy ears. The eyes are rendered under heavy brows with concentric circles.

The small bronze recalls the well-known large-scale bronze figure in the Capitoline Museum. The long-held opinion that this figure is a sixth century BC Etruscan work has recently been challenged.[449] Indeed, the iconography of the wolf, with the head facing out contradicts the numerous depictions on Roman coins showing the wolf's head turned back to face the suckling infants. The authenticity of the Ashmolean figure as a Roman work and the seemingly arbitrary second century AD date attributed to it should be called into question. It does not fit iconographically within the corpus of Roman depictions of the Lupa Romana of the second century. The strong possibility should be entertained that it is a modern adaptation of the Capitoline group, perhaps a souvenir acquired in Rome. It is almost certainly not a figure made in Roman Britain.

[449] Carruba 2006.





196. Goddess or personification

H: 19.68 cm (w. base); 6.2 cm (figure), 7.4 cm (base); D: 4.2 cm (figure) 7 cm (base)
AN1887.2270
Formerly in the collection of the Bodleian Library. Transferred to the Ashmolean in 1887.

Hollow cast. Base cast separately. The alloy composition was tested in two places using handheld XRF. The alloy is approximately 80% copper, 8% zinc, 2% lead, 1.3 % tin 7.6 % iron and 1% manganese with traces of nickel and arsenic. Yellow-green patina.

Unpublished.

A female figure standing with her weight on the right leg and the left knee bending forward. The feet are placed together in the same plane with the left heel raised. The right heel is also raised but only slightly. She is nude save for a thin strap running from the left shoulder to the right hip and a small garment attached to the strap at the right hip that flows over the genitals and under the right buttock. She carries a cornucopia tucked into the crook of her right arm: this is overflowing at the top in a floral arrangement. The left arm rests alongside of body with the left hand attached to the figure, mid thigh. Her head is turned slightly to the right and downward. The hair sweeps back from the face to be pulled into a small bun at the top of head. Some excess falls into a pony-tail at the back which extends to between the figure's shoulders. The torso is very long in comparison to the legs; the arms are long and not very well defined. She has very large feet, wide hips and a slightly protruding belly. The facial features are asymmetrical and not very clearly indicated. The figure stands on a square base raised on four spherical feet.

Several features of this statuette suggest that it is modern work. Stylistically, the proportions of the arms to the torso and legs are unusual, as is the type and size of the base. The baldric crossing the torso and the fluttering cloth in front of the genitals are also unusual and lend the statue a modesty that would be strange for a Greek or Roman work. The patina of this statuette is similar to that found on **197-200** and looks to have

come from the same workshop.[450] Although nothing in the alloy analysis proves that it is not a Roman bronze, the high levels of iron and zinc are unusual.

A statuette from a private collection in Lillebonne provides additional evidence against the figure's authenticity.[451] This figure is nearly identical to the Ashmolean statuette, save for a few differences in the tilt of the head and the modelling of the cloth. The heights are very close and the bases are also nearly identical. The inspiration for both statuettes probably comes from a seventeenth century work. A statuette of Artemis attributed to a Venetian school of about AD 1600 adopts very similar iconography to the Ashmolean and Lillebonne examples.[452] The stance, placement of the arms, tilt of the head, the strap crossing the torso and cloth flowing over the genitals on this statuette are all very similar.

[450] These have been identified as modern works. See West 2015.
[451] Esperandieu and Rolland 1959, no. 210, pl. LXII. Although said to have been found at the site of the necropolis of Catillon, the exact find circumstances are unknown.
[452] Mus. Nat. inv. 1390. Martini 1987, 95, no. 33.





197. Herakles and Kerberos
H: 9.52 cm (figure) 0.2 cm (base); W: 8.2 cm (base); D: 5.7 cm (base)
AN1887.2284
Formerly in the Bodleian Library collection. Transferred to the Ashmolean in 1887.

Probably solid cast. Alloy composition (XRF back of Herakles): Cu 74.9%; Zn 9.3%; Pb 8%; Sn 3.9%; Fe 2.9%; Mn 0.4%; Ni 0.2%; As 0.2%; Sb trace. Dark brownish yellow patina.

Bibliography: West 2015, 161, fig. 1.

A bearded, nude Herakles stands in the centre of the plinth holding the necks of a three-headed Kerberos between his legs. He grasps the top of a gnarled tree trunk behind him with his right hand and swings his left arm across his body, causing a twisting of the torso. Kerberos has his left hind leg raised onto Herakles' shin in an attempt to pull away. His long tail falls to the ground. Two of his heads look down whilst the third looks straight ahead. Kerberos has no forelegs and there is no indication that these were ever intended for the composition. The plinth is an irregular octagon.

Two similar bronze statuettes of this group composition reside in collections in Palermo [453] and Berlin [454] and are acknowledged as early modern works. W. Bode attributes the Berlin statuette to a Florentine workshop of the second half of the sixteenth century.[455] However, the set of mythological groups at the Ashmolean to which the statuette belongs are more likely to have been derived from copperplate engravings of gems and a late seventeenth century date for their manufacture is, in my opinion, more probable.[456]

The image of Herakles pressing Kerberos between his legs while tightening a leash is replicated with some frequency in ancient glyptics, starting in the first century BC. Among the best-known and finest examples is a sardonyx cameo in Berlin signed by Dioskourides, gem carver to the court of Augustus.[457] A small glass paste intaglio in the Dorchester Museum was found in Dorset near a sword of mid 1st century AD date.[458] The Kunsthistorisches Museum in Vienna also holds a first century BC cameo, allegedly from Varhély, the ancient Dacian

[453] Mus. Naz. inv. 8276; Di Stefano 1975, no. 388, pl. LVII.
[454] SMB. inv. 1781; Bode 1904, 22, no. 395, pl. XXIV. Bode 1930, 43, no. 206, pl. 35.
[455] Bode 1930, 43.
[456] See West 2015.
[457] Staat. Mus., inv. 11062; Smallwood 1990, no. 2628; Platz-Horster 2012, no. 25 for bibliography.
[458] Henig 1972, 183, fig. 1; Henig 1974, no. 436, pl. XIV.

capital of Sarmizegethusa.[459] Lastly, from Drobeta in Romania, a first century. B. C. cameo mounted as a pendant on a third century AD gold necklace was found in a woman's grave and is now in the National Museum of Romanian History.[460]

This figure belongs with **198**, **199** and **200** as a modern statuette modelled on gems found in Leonardo Agostini's *Le gemme antiche figurate.*[461]

[459] Inv. IX B880; Zwierlein-Diehl 1979, no. 1026.
[460] Inv. C.491/3; Arbunescu et al. 1994, no. 72.
[461] See catalogue record for **200**.





198. Herakles and Eros
H: 11.43 cm; W: 5.8 cm (figure), 6 cm (base); D: 4.2 cm (figure), 6.6 cm (base).
AN1887.2282
Formerly in the Bodleian Library collection. Transferred to the Ashmolean in 1887.

Solid cast. Lion skin, Eros, base and Herakles all seem to be separate pieces, soldered together. Evidence of pin (perhaps modern) in thigh underneath left hand of Herakles. Alloy composition (XRF of Herakles thigh): Cu 57.6%; Zn 20.8%; Pb 11.3%; Sn 5.1%; Fe 4.6%; Mn 0.2%; Ni 0.2%; As trace; Sb trace. Yellow-green patina with areas of white incrustation.

Bibliography: West 2015, 162, fig. 3.

A nude, bearded Herakles strides forward with his right leg, both hands behind his back, grasping the left leg of a winged Eros. Eros, depicted as a young boy, rides upon the hero's back, his right hand placed on Herakles' shoulder, the right leg extending quite far outwards. His wings are small and triangular in shape. Herakles carries a lion skin draped over his left forearm, the right forepaw physically attached to his right knee. The skin does not emerge at the back of the composition, but disappears within the crook of the arm. The base is an irregular octagon.

A first century BC to 1st century AD chalcedony intaglio in Florence bears a close resemblance to this composition.[462] Herakles walks upright, head bowed. He carries the lion skin, club and what Zwierlein-Diehl rightly identifies as a quiver in the crook of his left arm.[463] Eros rides upon his right shoulder. The age of Eros in this depiction appears to be that of a young boy rather than the much more common infant. The Ashmolean bronze lacks some of the details seen in the Florence gem – no club or quiver are present, Eros' wings are truncated and Herakles looks straight ahead rather than downward – but other details, such as the age of Eros and the comportment of his right leg, which swings out in a wide arc, are very similar and suggest a common prototype.

A similar bronze statuette in the British Museum was reportedly found in Bressingham, Norfolk, though not associated with any other archaeological finds.[464] The authenticity of this find is not secure.[465] This iconography appears primarily in glyptic form. Usually, the hero is shown crouching on one knee with Eros climbing on his shoulder. This scene appears on gems in the late third century BC, as seen on a glass

[462] Mus. Arch., inv. 14757; Woodford 1990, no. 3438.
[463] Zwierlein-Diehl 1986, 167.
[464] No inv. no. Durham 2012, no. 94; Pitts 1979, no. 76, pl. 15.
[465] E. Durham, personal communication.

intaglio in the Ashmolean.[466] Variations of the motif have Herakles brandishing his club or raising his arm in a gesture of submission. [467] Other depictions show Herakles reclining, seated or standing with hands bound behind his back.[468]

This figure belongs with **197**, **199** and **200** as a modern statuette modelled on gems found in Leonardo Agostini's *Le gemme antiche figurate.*[469]

[466] inv. Fortnum FR.78; Boardman & Vollenweider 1978, no. 382, pl. 64.
[467] Woodford 1990, nos. 3432–3434.
[468] Woodford 1990, nr. 3435–3438.
[469] See catalogue record for **200**.





199. Orpheus and Kerberos
H: 10.5 cm; W: 8.9 cm; D: 6.35 cm
AN1887.2283
Formerly in the Bodleian Library collection. Transferred to the Ashmolean in 1887.

Rock upon which figure places right foot is hollow as revealed by the several casting flaws. The figures are probably solid cast. Alloy composition (XRF thigh of Orpheus): Cu 69.6%; Pb 13.4%; Zn 9.2%; Sn 5.0%; Fe 1.6%; As 0.5%; Ni. 0.3%; Mn 0.1%; Sb trace. Green-brown patina with white incrustation over much of the surface, especially in crevices.

Bibliography: West 2015, 162, fig. 2.

A nude, youthful Orpheus stands with his right foot resting on a rock, knee bent. His lyre is balanced on the raised knee and held in place with the right hand. The left hand is raised as if to play the instrument. The figure is unbalanced in his pose and leans too far backwards, unsupported from behind. Kerberos is opposite, seated within a hollowed-out, roughly conical, rocky cave. The three heads of the hound each look in a different direction. The plinth is rectangular, except at the end containing the cave, which is rounded.

Orpheus depicted alone with Kerberos without the presence of the chthonic gods or Eurydike is quite unusual in ancient representations. The fourth century BC Apulian red-figure vases that comprise our primary visual evidence for the circulation of this myth invariably show Orpheus as one among a large number of Underworld figures, usually in the act of playing for Hades and Persephone, who are often accompanied by Kerberos.[470] Fewer figures can be found on a stone relief from a tomb at El Amrouni in Tunisia showing Orpheus and Eurydice at the gate of Hades behind Kerberos, who is depicted with Charon and Ixion.[471] Orpheus was depicted alone with Kerberos in a fresco, no longer extant, found near Hadrian's Villa at Tivoli.[472] Several important differences prevent a close comparison with the Ashmolean statuette, however; Orpheus is seated rather than standing and depicted elaborately dressed instead of shown in a heroically nude Greek manner.

However, the iconography of Orpheus playing before Kerberos at the entrance to the underworld is a relatively common motif in paintings, engravings and bronze plaquettes of the Italian Renaissance.[473] A statuette in the Victoria and Albert Museum attributed to the mid to late seventeenth century school of Francesco Fanelli is the only small bronze known to me that compares well to this group.[474]

[470] Garezou 1994, 102; Panyagua 1967, 204–205; Panyagua 1972, 122–128.
[471] Schoeller 1969, 43, pl. 11.2.
[472] Gusman 1904, 217, fig. 312.
[473] See West 2015, 167-168.
[474] Inv. A 120-1910. Victoria and Albert Museum 2013.

This figure belongs with **197**, **198** and **200** as a modern statuette modelled on gems found in Leonardo Agostini's *Le gemme antiche figurate.*[475]

[475] See catalogue record for **200**.





200. Aphrodite with two erotes
H: 11 cm (base: 0.2 cm); W: 9.7 cm (base: 6.1 cm)
D: 6.8 cm (base)
AN1887.2269
Transferred from the Bodleian Library in 1887.

Solid cast. The thyrsus and grapevines are modelled as a single, flat relief element. The plinth is rectangular, with an irregularly shaped area cut out of the front right corner. Figures appear to have been attached with molten bronze. Pooling evident around thyrsus. A small drop also appears to have fallen on base in front of Aphrodite's left foot. Missing proper left front corner of the plinth and top half of head of child tending the grapes. Dull brown green patina.

Bibliography: West 2015, fig. 4.

A nude female standing frontally and holding three splayed arrows, points down, in her raised right hand. With her left, she grasps the top of a grapevine-entwined thyrsus. She rests with weight on the right leg, her head slightly tilted to the right. Her hair is gathered in a chignon at her neck with a single curl falling over her left shoulder. There is no corresponding curl over the right. Her proportions are quite heavy, especially around the stomach and hips. In front of her, a child is seated on a short pedestal, his right arm raised toward the figure. A second child faces the thyrsus, tending to the grapevines.

Small bronze statuettes showing Aphrodite flanked by two erotes were certainly part of the Roman repertoire as seen in an early third century group found at Augst.[476] One or more erotes can also often be seen assisting the goddess at her toilette in terracotta statuettes from the Eastern Mediterranean.[477] The unusual iconography of this particular statuette, however, is not found in any secure ancient images.

The best parallels occur in an engraving of a cameo once in the collection of Cardinal Virginio Orsini, [478] and an unpublished bronze statuette in the Hermitage. [479] A statuette of Aphrodite of about the same height in Palermo is probably also from the same model.[480] The current location of the cameo remains unknown to me, but its antiquity, like that of several other gems

476 Römermuseum, Inv. 1963.5828; Kaufmann-Heinimann 1998, fig. 46.
477 See Kiraz 2007.
478 Agostini 1686, pl. 50; See West 2015, 166-7 and fig. 14.
479 The statuette, from the Stroganoff collection, entered the Hermitage in 1926. I am thankful to Dr. N. Gulyaeva for alerting me to this statuette and for providing photographs.
480 Mus. Naz. inv. 8143 (B217; Cb 3). Di Stefano 1975, no. 2, pl. 1.

illustrated in Agostini's volume, should certainly be called into question. Given the unusual pairing of Aphrodite with a thyrsus and the triple arrows, a highly symbolic motif that sits uncomfortably amongst Roman small bronzes but would not be unusual among sixteenth and seventeenth century Italian painting.

Three other mythological groups in this catalogue are also associated with the engravings of gems found in Leonardo Agostini's *Le gemme antiche figurate.*[481] The plates of this volume likely served as the model for the manufacture of the statuette, giving a date of creation sometime after the mid seventeenth century.[482]

[481] **197-199**. Agostini 1686, pls. 41, 40 and 9 respectively.
[482] West 2015, 168.