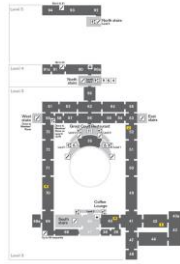


## Gods and Heroes

### The influence of the Classical World on Art in the C17th and C18th



The Tour of the British Museum



1



Room 2a the Waddesdon Bequest from Baron Ferdinand Rothschild 1898  
Hercules and Achelous c 1650-1675 Austrian

2



Omphale by Artus Quellinus the Elder 1640-1668 Flanders

3



Limoges enamel tazza with Judith and Holofernes in the bowl, Joseph and Potiphar's wife on the foot and the Triumph of Neptune and Amphitrite/Venus on the stem (see next slide) attributed to Joseph Limousin c 1600-1630

4



see previous slide

5



Limoges enamel salt-cellar of piédouche type with Diana in the bowl and a Muse (with triangle), Mercury, Diana (with moon), Mars, Juno (with peacock) and Venus (with flaming heart) attributed to Joseph Limousin c 1600-1630 (also see next slide)



6



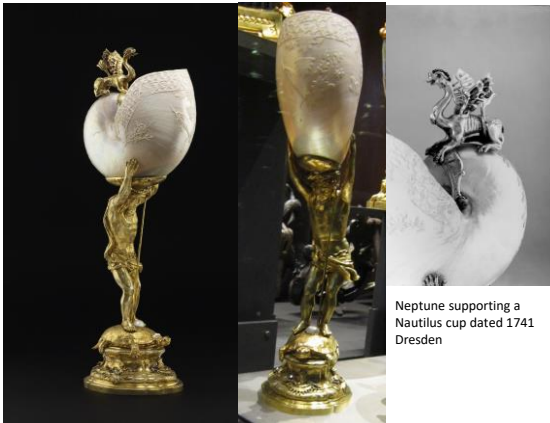
7



Nautilus shell cup mounted with silver with Neptune on horseback on top 1600-1650 probably made in the Netherlands



8



Neptune supporting a Nautilus cup dated 1741 Dresden

9



Opal glass beaker representing the Triumph of Neptune c 1680 Bohemia

10

Room 2



Marble figure of a girl possibly a nymph of Artemis restored by Angellini as knucklebone player from the Garden of Sallust Rome C1st-2nd AD discovered 1764 and acquired by Charles Townley on his first Grand Tour in 1768. Townley's collection came to the museum on his death in 1805

11



12



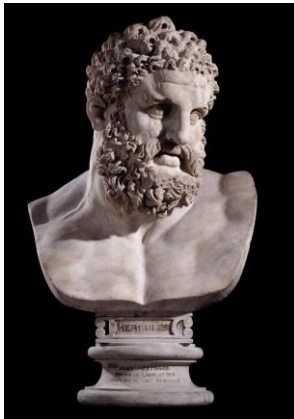
Charles Townley with his collection which he opened to discerning friends and the public, in a painting by Johann Zoffany of 1782. The nymph can be seen at the bottom left next to the Discobolus which Zoffany had to add when Townley acquired it in 1791. Some of these works are now in the museum's galleries including the Enlightenment Gallery, and Rooms 23, 22 and 69.

13



An early view of the Townley Collection

14



Room 1 The Enlightenment Gallery

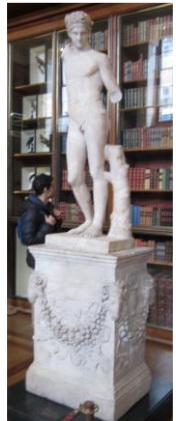
Bust of Hercules similar to the Farnese Herakles, a C2nd AD Roman copy of a Greek Bronze by Lysippos of c 325-300 BC found at the foot of Mount Vesuvius and acquired by Sir William Hamilton and presented to the museum in 1776

15



Marble statue of a young satyr, probably pouring wine displayed on a Roman altar with relief Bucrania and garlands C1st AD from Castel Gandolfo built for Emperor Domitian excavated C17th by Cardinal Chigi and later owned by King Augustus II of Poland and acquired by the museum in 1838. The altar was formerly owned by the Duke of Sutherland

16



Rondanini Faun, Roman C2nd AD original "restored" by François Duquesnoy 1625-1630, from the Rondanini Palace built in 1744-1748, purchased by the museum in 1826

17



8



Drawing (self-portrait?) by François Duquesnoy with the Dancing Faun 1620-1643

18



François Duquesnoy by Van Dyck





Bronze version of Dancing Faun in the Getty by Pietro Cipriani 1722-1724

19



Porcelain version of the Dancing Faun Doccia Factory Italy c 1750 based on Hellenistic version in the Uffizi



The Dancing Faun from Johann Zoffany's The Tribuna of the Uffizi painted for Queen Charlotte in 1772-1777. First recorded in the collection of Grand Duke Ferdinando II de' Medici of Tuscany in 1665 it was in the Uffizi from 1688. Two other versions had been excavated in Rome in the 1630s.

20



The Dancing Faun from Pompeii was not excavated until 1830 so was unavailable to Duquesnoy but suggests the Rondanini Faun was a version of this

21



Attendant of Mithras wearing Phrygian cap and cloak Roman C2nd AD found in a grotto near the Tiber restored by Vincenzo Dolcibene as Paris and acquired by Charles Townley 1787

22



23



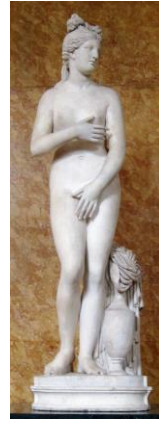
Bust of Zeus from Hadrian's Villa at Tivoli made in 130-150 excavated c 1565 by Cardinal Ippolito II d'Este and kept at the Villa d'Este. Donated to the museum in 1836

24



Marble statue of Hermes Roman C1st AD copy of original by Greek sculptor Praxiteles of C4th BC. It was formerly in the Farnese Palace in Rome built in 1517 for Pope Paul III. Purchased in 1864 from the collection of King Ferdinand II of Naples through William Wetmore Story.

25



Marble statue of Aphrodite at her bath known as the Capitoline Venus. Excavated by Robert Fagan at the Campolemini Villa on the Viminal Hill 1670-1676, repaired by John Deare, purchased for the Capitoline Museum in 1752 by Pope Benedict XIV. Roman from 100-150 and ultimately derived from Praxiteles's Aphrodite of Cnidos of C4th BC. Donated by King William IV in 1834

26



A Black Basalt Lebes Gamikos by Josiah Wedgwood made at Etruria Staffordshire and featured in the dedication plate of Volume 1 of William Hamilton's first collection catalogue

27



Green and White Jasper Ware featuring a sacrifice produced at Josiah Wedgwood's Etruria Factory c 1790

28



Blue and White Wedgwood Jasper Ware with Cupid and Venus on one and Pegasus on the other c 1790

29



The same Wedgwood vases showing another scene with Pegasus on one

30



Wedgwood Blue and White Jasper Ware Plaque with a Sacrifice to Hymen supposedly modelled by John Flaxman c 1777

31



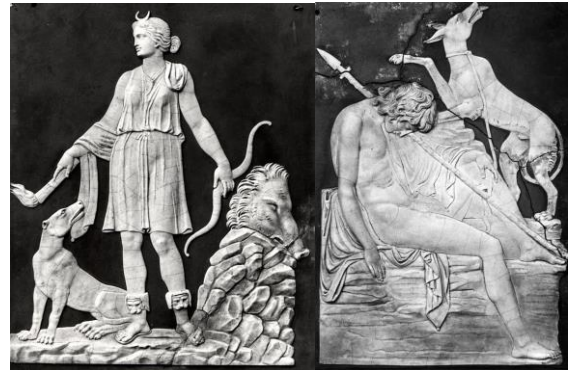
Wedgwood Blue and White Jasper Ware Plaque with head of Plato c 1773

32



Pair of Wedgwood Candlesticks with the Roman agricultural goddesses Ceres and Cybele 1785

33



Pair of Wedgwood Green and White Jasper Ware Plaques with the Triform goddess Diana/Luna/Hecate and Endymion (not on display) designed by Camillo Pacetti in Rome 1787

34



Print of Johann Joachim Winckelmann who spent the last 13 years of his life (1755-1768) in Rome where he studied Roman antiquities and became the father of Art History. As a Catholic convert he had access to important libraries and also visited the excavations at Herculaneum (discovered in 1738) and Pompeii (identified in 1763). He divided Greek art into periods and demonstrated how much Roman art was copying Greek originals. His work influenced many others including Josiah Wedgwood.

35



Nicholas Revett and James "Athenian" Stuart who were commissioned by the Society of Dilettanti to record the surviving buildings and statues from Ancient Greece and Rome. The plaque of Stuart is by Wedgwood and is in the museum.

36

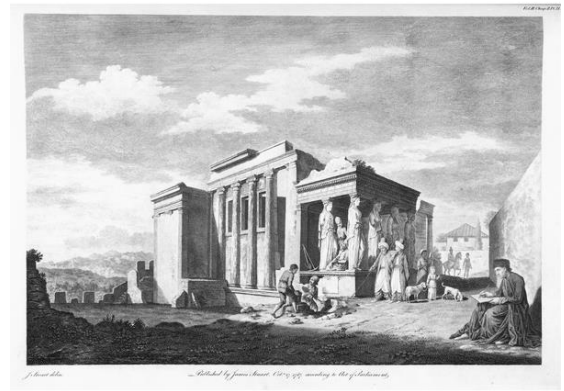






Boreas from the Antiquities of Athens 1762

37



The Erechtheum from the Antiquities of Athens

38



The Temple of Theseus by James Athenian Stuart

39



Dionysiac Relief from 1787 volume by Revett and Stuart

General View  
of Athens from  
1762 volume

40



Beeswax model of the Laocoön made in the C17th based on the Hellenistic marble original of c 200 BC excavated at the Baths of Trajan in Rome in 1506 as originally restored. It was donated to the museum by Thomas Hollis, a well-known Republican, collector and benefactor of the museum, on 5 May 1758. Recent restorations show Laocoön's right arm as bent thanks to more fragments appearing.

41

Reverse of the Laocoön showing the  
donation by Thomas Hollis

42



Clytie the nymph who pined away for love of the sun god Helios who took pity on her and transformed her into the faithful sunflower who always turns to face him. Acquired by Townley during his second grand tour in 1772 in Naples from Prince Laurenzano. Probably Roman c 45 AD and thought to be a likeness of Antonia Minor daughter of Mark Antony and mother of Germanicus and the Emperor Claudius

43



One That Got Away – The Warwick Vase, now in the Burrell Collection Glasgow. Pieces of a Roman C2nd AD vase were discovered in 1770 by Gavin Hamilton in the grounds of Hadrian's Villa Tivoli, reconstructed by Piranesi, sold to Sir William Hamilton who offered it to the museum for £500. The museum turned it down and it was bought by the Earl of Warwick by 1778. It was sold to the Burrell in 1979 after an export licence was refused for the Metropolitan Museum.

44



Piranesi's design for the Warwick Vase's reconstruction

45



C19th Lithograph in the museum's collection

46



Silver version of the Warwick Vase made by Barnard and Sons in 1916 presented to Sir George Touche MP in 1917. The Warwick Vase has been much copied in many materials. The Norman Brookes Trophy for the Men's Australian Open Tennis Champion is one of them and was first presented in 1934 to Englishman Fred Perry.

47



Colossal Right Foot wearing a Greek C4th BC sandal but probably Roman C1st or C2nd AD. Found near Naples and presented to the museum by Sir William Hamilton in 1784. The scale suggests it was from an Olympian deity originally thought to be Apollo. He was presumably seated as a standing figure would have been about 150 feet tall, half as tall again as the Colossus of Rhodes. The Ancient Writers might have mentioned it.

48





The Piranesi Vase – as its name suggests like the Warwick Vase this was a collection of fragments reconstructed by Giovanni Battista Piranesi. The pieces were also found at Hadrian's Villa Tivoli and the frieze recreates a Roman C2nd AD altar in Naples which was in the collection of the Prince of Francavilla in the C18th. The legs and stand were probably from other objects. It was sold to Sir John Boyd on his Grand Tour in 1776 and brought back to Danson House Bexley.

49



50



51



52



Marble Bust of Athena/Minerva with Bronze Helmet and Drapery by Carlo Albacini copied from a bust in the Vatican. Found at the Villa Casali in 1783 and thought to be from the Baths of Olympiodorus. Bought by Charles Townley from Thomas Jenkins for £100. Roman version of C4th BC Greek original.

53



Over Life Size Figure restored as Apollo but possibly originally Dionysus Roman C2nd AD with later restoration, formerly in the Farnese Collection Rome and later the collection of King Ferdinand II of Naples after whose death it came to the museum in 1864

54



The Discobolus or Discus Thrower. Roman C2nd AD marble copy of the celebrated bronze C5th BC original by Myron found at Hadrian's Villa Tivoli in 1791, purchased by Thomas Jenkins, restored by Carlo Albacini and sold to Charles Townley for £400. The head apparently comes from a different ancient statue, possibly Hermes. This is as he appeared during the 2012 London Olympics in the Great Court

55



On the South Stairs

56

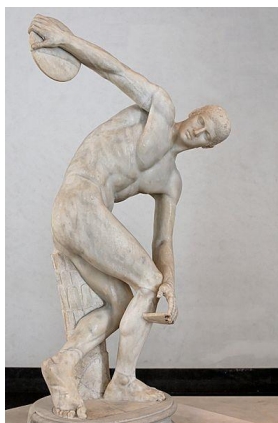


In the Enlightenment Gallery

57



58



The Discobolus in the Vatican known as the Lancelotti with the head looking back had been discovered 10 years earlier than Townley's. Needing British support against the French Pope Pius VI granted an export licence to Townley and his Prefect of Antiquities Ennio Quirino Visconti told Townley his version was an improvement on theirs.

59

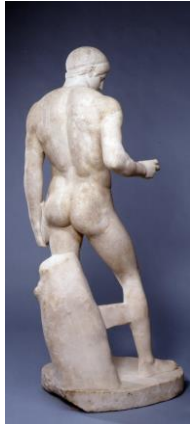


Previously discovered fragments were not recognised as the Discobolus and were wrongly restored as a fallen warrior (Capitoline Museum) or Diomedes carrying the Palladion (Bowdoin House)

60



The Discophorus or Discus Bearer Roman copy c 160 AD of C4th BC original by Polyclitus or Naukydes. From the Townley collection. The head was restored based on one in the Vatican



61



Apotheosis of Homer calyx krater c 450-440 BC attributed to the Peleus Painter made in Attica found near Gela Sicily in a river acquired from Sir William Hamilton in 1772 and a direct inspiration to Josiah Wedgwood and others

62

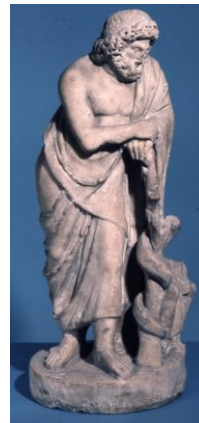


Eros bending his bow C2nd AD copy of C4th BC original by Lysippos found in Rome by James Barry for Edmund Burke MP c 1770. Wings from another ancient statue and some restoration



Gavin Hamilton also found a version (centre) at Castello di Guido Lazio in 1776 and sold it to Townley for £60 (not currently on display)

63



Asclepius god of medicine with headless figure of Telesphoros the youthful god of healing Roman C2nd AD copy of C3rd BC Greek original previously in the collection of 6th Viscount Strangford

64



Satyr playing with the Infant Bacchus with his panther Roman C2nd AD after Hellenistic original formerly part of the Farnese Collection in Rome and later King Ferdinand II of Naples from whose estate it was purchased in 1864



65



Demeter or Ceres goddess of plenty Roman C2nd AD found at Athens with statues of Poseidon and Cybele formerly in the collection of Pierre Louis Duc de Blacas d'Aulps

66

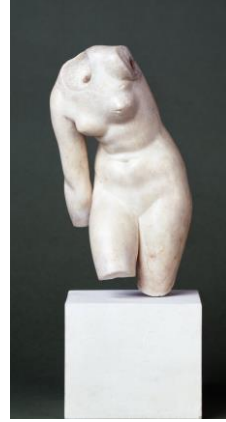






Ganymede and the Eagle Roman C1st-C2nd AD probably based on a Greek original found in Italy

67



Torso from a statue of Venus binding her sandal Roman C1st AD bought in 1770 by Townley from Thomas Jenkins who had acquired it from Bartolomeo Cavaceppi the sculptor, restorer and collector who had found it in Rome many years earlier. Cavaceppi was a favourite restorer of popes and cardinals and published works on classical sculptures many of which form parts of the collections of the world's greatest museums

68



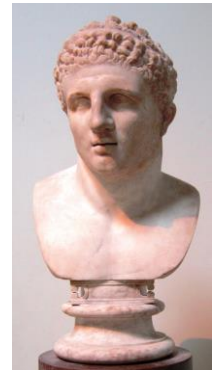
### The Great Court

Young horseman wearing a military cloak or paludamentum Roman early C1st AD probably a member of the Julio-Claudian imperial family originally identified as Caligula. Found near Rome in C16th when it was restored by Giacomo della Porta. From 1652 it was in the Palazzo Farnese and later owned by King Ferdinand II of Naples from whose estate it was purchased for the museum in 1864

69



Room 23 Roman and Hellenistic sculpture



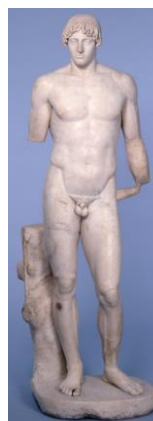
A Boxer with battered features and groove for a head band c 250-150 BC Townley Collection. It has been suggested this could be Heracles or a Hellenistic ruler in the guise of Heracles

70



Farnese Diadumenos "One Who Binds" representing a victorious athlete binding the ribbon of victory on his own head. Olympic Champions were entitled to have their statues erected in the sanctuary at Olympia and often had them in their home cities as well. Roman C1st AD copy of Greek original of c 440 BC by Phidias found in Italy, formerly in the Farnese collection and later that of King Ferdinand II of Naples. Phidias modelled a similar statue for a figure at the base of the statue of Zeus at Olympia, one of the Seven Wonders of the World, on a boy from Elis called Pantarces who was an Olympic champion wrestler and the love of his life.

71



Choeul-Gouffier Apollo with boxer's hand thongs on the tree stump. Apollo was the patron of boxing. His hair is in the krobylos style. Roman C1st AD based on Greek original of c 460 BC. Formerly in the collection of Jean-Baptiste Lebrun, art dealer and painter and husband of Elizabeth Vigée-Lebrun sold to Marie Gabriel Florent Auguste, Comte de Choeul-Gouffier whose 'Voyage pittoresque de la Grèce' recorded his time in Greece before 1778. Acquired by the museum from the auction after Choeul-Gouffier's death in Paris in 1818

72



Lely Venus also known as the Crouching Venus Roman copy from the Antonine period of a Hellenistic original by Doidalses of Bithynia who is otherwise unknown. Seen by Rubens in the Gonzaga collection in Mantua during his stay in 1600-1608 and purchased by Charles I when the collection was sold in 1627. Bought by Sir Peter Lely when the royal collection was sold off after the Civil War and then returned to the royal collection in 1682 two years after Lely's death.



73



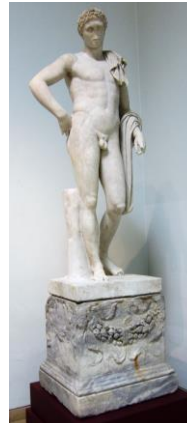
Youth with his horse and dog Roman c 125 AD found at Hadrian's Villa Tivoli 1770 based on Greek models such as the Parthenon frieze. From the Townley collection

74



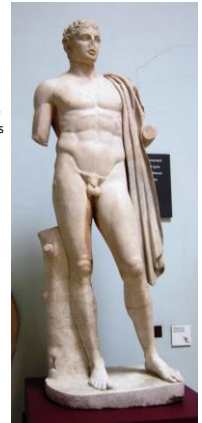
A Dionysiac Procession led by a Maenad with Satyrs and a leopard from the Villa Quintiliana on the Appian Way south of Rome Roman c 100 AD copying Classical Greek prototypes of C4th BC. Townley collection.

75



Statue of a god or athlete on loan from Kew Gardens identified as Hermes due to his similarity with others with his attributes. Restored in the C18th but how it got to Kew is unknown. The altar is unrelated but ancient.

The other statue could be an athlete or hero Roman C1st AD after Greek original of c 320-300 BC found in Italy and formerly in the Farnese collection

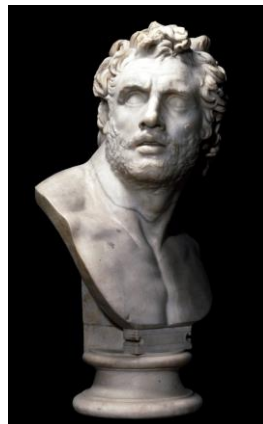


76



Townley Venus Roman C1st or C2nd AD based on a version of Praxiteles's Aphrodite of Cnidus of C4th BC. Discovered by Gavin Hamilton in the maritime baths of Claudius at Ostia in 1775 and restored (turned on a new base) before being sold to Townley for £700. She was shipped in two pieces to suggest to the authorities that the pieces were from different broken statues

77



## Room 22 the Hellenistic Gallery

Head of a companion of Odysseus/Ulysses probably from a group representing the Blinding of Polyphemus similar to the group from Tiberius's Villa at Sperlonga. Roman copy of c 100-150 AD after a Hellenistic original of c 200 BC found at Pantanella of Hadrian's Villa at Tivoli by Gavin Hamilton in 1769 acquired by Townley through Thomas Jenkins for £200

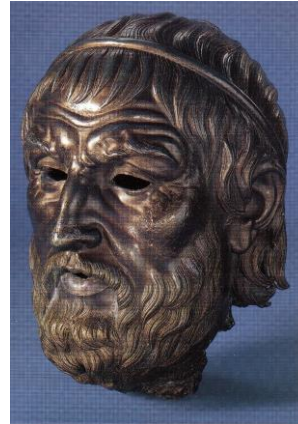
78



The Jennings Dog also known as the Duncombe Dog or the Dog of Alcibiades. This is a Molossian dog much prized for hunting and as a guard dog. Roman C2nd AD copy of Hellenistic original found in Rome and owned and repaired by Bartolomeo Cavaceppi before being bought by Henry Constantine Jennings before 1756. 1778 bought at Phillips for £1000 by Charles Duncombe 1st Baron Feversham. Acquired by the museum in 2001 following the deferral of an export licence to Texas

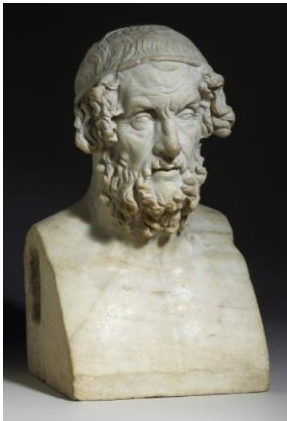


79



Head of Sophocles made of bronze from a full length statue probably from a library. Hellenistic 300-100 BC said to have been found at Smyrna by the agents of Thomas Howard 14th Earl of Arundel one of the first great English art collectors (known as "The Collector Earl") who sent them to Turkey to look for artefacts in the 1620s and 1630s. It was the extent of his collection that encouraged Charles I to build up the royal collection. For a long time this was described as a head of Homer as all the great writers of antiquity lived before portraiture. It was presented to the museum by Brownlow Cecil 9th Earl of Exeter in 1760.

80



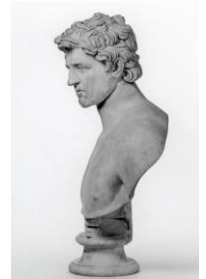
Homer in the Pergamum style from the Hellenistic period in a Roman C2nd AD copy. Found by Gavin Hamilton at Baiae in 1780 and sold to Townley for £80. Homer took four years to reach England being detained at Cadiz whilst Britain was at war with Spain. Townley complained that his Homer was a prisoner of war.

81



A Hellenistic Ruler of C2nd BS in a Roman copy of C2nd AD formerly in the collection of Edmund Burke MP probably acquired in the 1770s

82



Pericles the leading citizen soldier of Athens in its golden era and at its imperial height. Roman C2nd AD copy of Greek original possibly by Cresilas of c 440-430 BC. One of two inscribed bust of Pericles found in 1779 and 1780 at Villa di Cassio or Hadrian's Villa Tivoli and acquired by Gavin Hamilton who sold it to Charles Townley for £50

83



Strangford Apollo. A Kouros dating to c 490 BC said to be from Anaphe Cyclades similar to the one at the Temple of Aphaia in Aegina. Formerly part of the collection of Percy Clinton Sydney Smythe the 6th Viscount Strangford

84





### Room 18

Strangford Shield Roman C2nd AD marble copy of the gold and ivory shield from the statue of Athena in the Parthenon in Athens. The figures before below the central gorgon are Phidias and Pericles



85

### The Mausoleum of Halicarnassus Room 21



Although the Mausoleum was not rediscovered by Charles Newton and brought to the museum until the C19th the Amazonomachy frieze was in place on the fort at Bodrum and could have been seen by any Grand Tourists who ventured that far

86



The Mausoleum was the tomb of King Mausolus and his sister/wife Queen Artemisia started in 353 BC and completed some years later after their deaths. Its size made it one of the Wonders of the World. The sculpture was by four Greeks Scopas, Bryaxis, Timotheus and Leochares although it is not certain who was responsible for the Amazonomachy

87



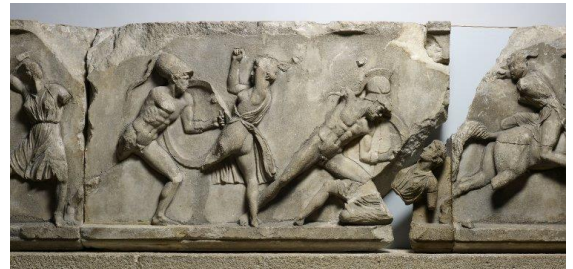
This particular battle between Greeks and Amazons was when Heracles fought to gain the girdle of Queen Hippolyta as one of his Twelve Labours. He can be identified by his club and lion skin cloak

88



One of Heracles's friends on his quest according to some sources was the Athenian hero Theseus who is thought to be depicted on this slab although the inscription is later

89



The Greek looking into the eyes of the Amazon he is about to kill is reminiscent of a later conflict during the Trojan War when Achilles killed Penthesilea and fell in love with her just as he struck the fatal blow

90



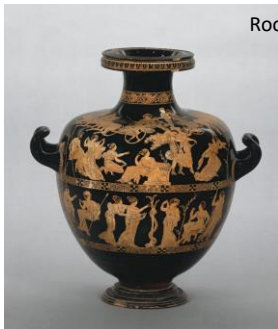
A panel showing the power of the Amazons where one has struck down a Greek who is being defended by one of his comrades

91



This panel has been repaired like so many sculptures found in the C18th but has lost some of the vibrancy of the unrestored panels

92



Room 19



Red Figure Hydria or Water Jar made by Meidias c 420-400 BC in Attica acquired from Sir William Hamilton in 1772, the star of his collection and influential on Wedgwood and others. The upper scene shows the carrying off of the daughters of Leucippus by Castor and Pollux watched by various gods and goddesses. The lower scene has Heracles in the Garden of the Hesperides with Athenian heroes on the reverse.

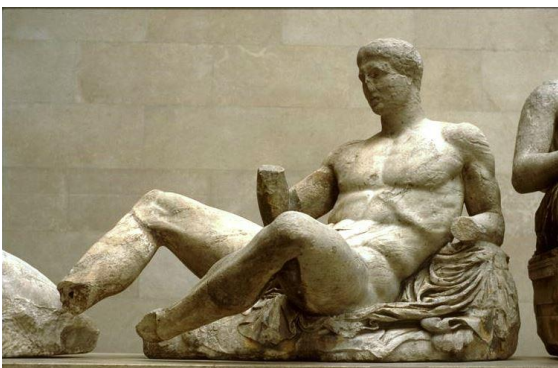
93

### Room 18 The Parthenon Gallery (aka The Elgin Marbles)

Like the Mausoleum sculptures these did not reach London until the C19th but any Grand Tourists who made it as far as Athens will have seen them and others will have seen the illustrations in Revett and Stuart's *Antiquities of Athens*. These are three goddesses from the East Pediment probably by Phidias c 435 BC.



94



Heracles or Dionysus from the East Pediment, relaxing with a cup of wine unaware of the dramatic event in the centre of the pediment, Athena being born from her father's head

95



The head of one of the four horses drawing the chariot of the moon goddess Selene's chariot exhausted from their night's journey across the sky – nostrils flaring, mouth gasping, ears back, eyes bulging, veins throbbing. Phidias would have seen such horses in the games at Athens.

96





Part of the frieze showing a procession during the four yearly birthday celebrations for Athena known as the Great Panathenaia. This panel inspired Keats to write his Ode on a Grecian Urn "To what green altar, O mysterious priest, Lead'st thou that heifer lowing at the skies?"

97



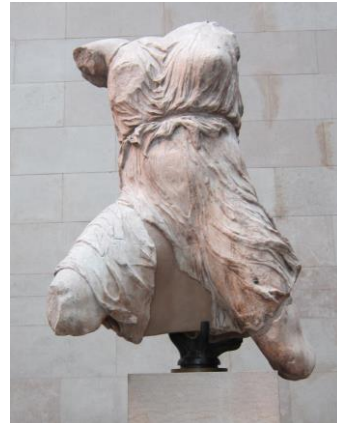
Hera and Zeus enthroned near the centre of the East Frieze

98



The climax of the procession with the presentation of the peplos, the new cloak embroidered by the ladies of Athens being given to the chief magistrate of the republic to put on the ancient statue of the goddess in the nearby Erechtheion in the presence of Athena chatting to her brother Hephaestus

99



The messenger goddess Iris from the West Pediment

100



The 15 Metopes in the museum come from the Battle between the Centaurs and the Lapiths on the south side. Here a centaur rears in triumph having killed a Lapith. His barbaric nature is emphasised by the leopard skin cloak.

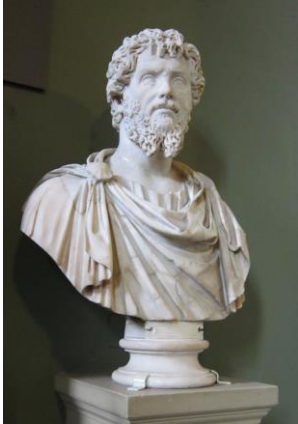
101



In contrast this Lapith kills a Centaur and his civilised nature is emphasised by his woven cloak which is about to fall from his shoulders highlighting the drama of the moment

102





### Entrance Hall

Emperor Septimius Severus reigned 193-211 part of the Townley collection

103



### South Stairs

A Pentelic marble Caryatid from the Via Appia shrine of Demeter/Ceres near Rome built by Regilla wife of Herodes Atticus 140-160 AD based on Athenian C5th BC statues from the Townley collection



104



The Caryatid when she used to be in the Wolfson Gallery in the basement

Now half way up the South Stairs



105



### Room 36

Thalia the Muse of Comedy wearing a chiton and himation holding a patera associated with Pan. Head probably from a Maenad. Roman C1st AD found at Ostia in 1775 and reworked by Albacini. Bought by Townley from Gavin Hamilton for £300

106

### Room 46 Early Modern Europe



Salt-glazed stoneware figures by John Dwight from his factory in Fulham c 1680

Lady dressed as Flora (left) and Athena based on Greek models (right)



107



Dwight's Mars imitating bronze in C17th style Roman dress

108



Two versions of Meleager the hunter imitating porcelain with C17th style antique with long hair (left) and imitating bronze (right) based on an engraving of a Roman marble statue in the Vatican from the Speculum Romanae Magnificentiae published by Antoine Lafréry in 1555



109



Rococo pot pourri vases and lids modelled by Joseph Willems and produced at the Chelsea Factory c 1755. One has Meleager with the Calydonian boar's head, the other Atalanta with hunting dog

110



Dominik Auliczek 1734-1804 the Bohemian sculptor and designer who produced porcelain at the Nymphenburg Factory in Munich from 1763, appointed court sculptor in 1772 working on classical figures for the electoral palace gardens to 1782. Painting by Joseph Weiss 1770.

111



Two examples of Auliczek's classically inspired models from Munich Neptune and Amphitrite (left) and Omphale (right) both c 1770-1771

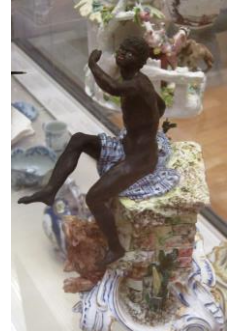
112



Two more of Auliczek's figures in Munich, Apollo and Diana

113

The museum has Auliczek's figure of Africa was made at the Nymphenburg factory in c 1765. The figure is in a pose reminiscent of a number of classical models including the misinterpreted versions of the Discobolus, the dancing faun and a drunken satyr



114



Pygmalion and Galatea in soft paste porcelain modelled by Etienne Maurice Falconet c 1764-1773 at the Sèvres factory in Paris. It is based on a marble group (with added cupid) which Falconet exhibited at the Salon in 1763. The story comes from Ovid's Metamorphoses and was frequently staged as a play or ballet in Italy, Britain and France including one by Rousseau in 1770. Diderot wrote admiringly of the original and the Sèvres versions were much sort after by the wealthy of Europe.

115



Hon Mrs Anne Seymour Damer the sculptress as the Muse of Sculpture by Giuseppe Ceracchi holding a river god (below), her own Genius of the Thames, 1778. The drapery may be based on the Capitoline Flora. Mrs Damer was a student of Ceracchi.



116



Death of Cleopatra on vase made at the Chelsea factory in 1762 and donated anonymously to the museum the following year. Based on a painting by Gaspar Netscher of 1673 engraved by Johann Georg Wille in 1754

117



Death of Cleopatra by Caspar Netscher 1673 in Karlsruhe



Engraving of Netscher's Death of Cleopatra by Johann Georg Wille 1754

118



The pair of the Death of Cleopatra vase is the Discovery of her body by Octavian and Dolabella with Iras dead at her feet. Based on the Death of Harmonia by Jean Baptiste Marie Pierre of c 1740 exhibited in the Paris Salon in 1751. David Garrick revived Shakespeare's Antony and Cleopatra in 1759 without success but John Dryden's All For Love of 1678 was still popular

119



Death of Harmonia by Jean Baptiste Marie Pierre of c 1740 exhibited in the Paris Salon in 1751 (engraved the same year by Charles Cochin), now in the Metropolitan Museum New York. Harmonia, the daughter of King Gelon II of Syracuse, in 214 BC, under threat from conspirators exchanged clothes with a slave girl who (predictably) was killed by the conspirators. Overcome with guilt Harmonia owned up to what she had done and so was also killed.

120







Louis XIV of France dressed as a Roman general as a statue in ivory by David Le Marchand 1690-1696 inscribed "to the victory of Louis the Great"

121



Biscuit figure of Louis XV of France from the Sèvres factory by Jean-Jacques Bachelier 1770-1773 with Louis in Roman costume based on a bronze statue by Jean-Baptiste Pigalle in Rheims. Part of a centre piece for a dinner celebrating the marriage of the Dauphin and Marie Antoinette

122



Pigalle's statue of Louis XV in Rheims

123



Engraving by Pierre Etienne Moitte after Charles Nicolas Cochin



Roman Charity made at the Chelsea factory 1760-1763 modelled by Joseph Willems based on an engraving by William Panneels of 1631 of a painting by Rubens now in the Prado. In Roman myth Pero secretly suckled her father Cimon who had been sentenced to death by starvation.

124



Roman Charity by Sir Peter Paul Rubens c 1630 in the Rijksmuseum Amsterdam



Engraving by William Panneels c 1631 British Museum

125



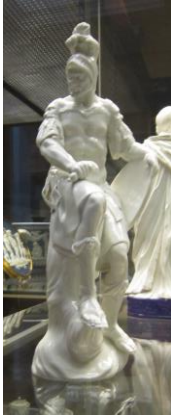
George III and Queen Charlotte in Roman attire enamel on copper by William Hopkins Craft 1773. the king is dressed as a Roman general trampling on his enemies, the queen embodies Peace and Prosperity with a lamb and beehive

126



### Room 47 Nineteenth Century Europe

Mars produced for Grand Tour hard paste porcelain moulded in Kloster Veilsdorf Thuringia Germany c 1770-1775



The Dancing Faun playing the foot organ and cymbals in hard paste porcelain from the Doccia factory Italy c 1750 based on bronzes by Massimiliano Soldani-Benzi or Giovanni Battista Foggini after the Hellenistic one formerly in the Medici collection and now in the Uffizi in Florence



127

Dancing Faun by Soldani-Benzi 1695-1697  
Lichtenstein Museum



Dancing Faun by Foggini similar to one in the  
Getty Museum c 1700



128



Hard paste porcelain figures of Castor and Pollux made at Meissen by Christian Gottfried Jüchtzer 1788-1789 based on the classical marble group of C1st BC first recorded in 1623 and now in the Prado. Many casts were in circulation in the C18th but small versions like this were cheaper. It is now thought the figures could represent Orestes and Pylades and may date from the C1st AD

129

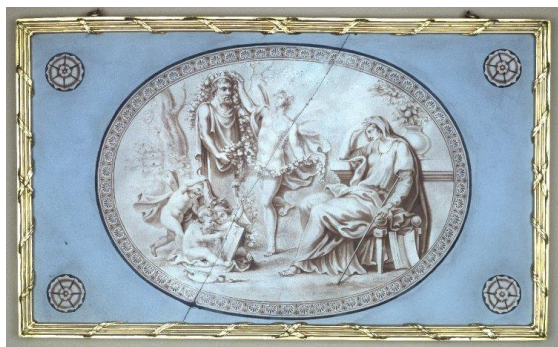


The original in the Prado



Copy by Joseph Nollekens 1767 made in Rome and now in Victoria and Albert Museum

130



Wedgwood black basalt plaque decorated in encaustic technique with a Classical scene of a winged male figure decorating a herm with flowers with a seated female figure and three winged children. Designed by Francesco Bartolozzi after Giovanni Battista Cipriani 1775-1780 produced at Etruria

131



Soft paste porcelain group of Jason and Medea at the altar of Diana made at Derby c 1771 after an engraving by Charles Monnet (centre) from Abbé Antoine Banier's translation of Ovid's Metamorphoses of 1767

132





Pair of jewelled vases made at Sèvres 1781 a short lived technique with clear enamels over gold foil imitating gemstones. On the left is Leucothoe charmed by Apollo after the illustration by Monnet in Bannier's *Metamorphoses*. On the right Venus and Adonis taken from an illustration in *Temple de Gnide* by Charles-Louis de Secondat, Baron de La Brède et de Montesquieu 1772

133



134



135



136

Eight day table clock with bronze sphinxes, a gilt-bronze eagle with a blue and white Jasper ware Wedgwood plaque of three Bacchanalian figures made in 1799 at Etruria and London. The plaque was designed by Lady Diana Beauclerk, a daughter of the 3<sup>rd</sup> Duke of Marlborough who was a well-known artist. With Emma Crewe and Elizabeth Templeton she formed an artistic circle who designed many of Wedgwood's Jasper ware images.



Etching of Children at Play by Francesco Bartolozzi after Lady Diana Beauclerk published by William Dickinson 1791 acquired by the British Museum 1799

137



White stoneware (known as white waxen biscuit) medallion with the head of Medusa made by the Wedgwood and Bentley factory at Etruria in c 1773-1776. According to the 1787 catalogue it was based on a marble head owned by Sir William Hamilton. Despite its supreme quality it was not a good seller.

138





The Portland Font made from 22 ct gold for William Cavendish-Bentinck 3<sup>rd</sup> Duke of Portland for the christening of his eldest grandson. It was designed by the renowned garden designer Humphrey Repton with three neo-classical women representing the three Christian virtues of Faith, Hope and Charity. It was made by probably the greatest ever English goldsmith Paul Storr in 1797. As little William was christened in 1796 this gift was not used for his christening but was probably not meant to be anyway.

139

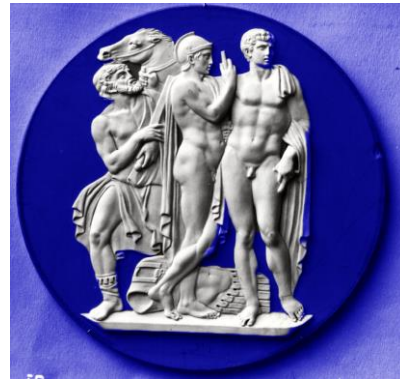


Hope is holding an anchor in a reference to Hebrews 6:19 "hope is a strong and trustworthy anchor for our souls"; Faith is the central figure with a cross blessing the water in the font; Charity is shown caring for orphans. The duke's mother, Margaret Cavendish Bentinck, dowager duchess from 1761 to 1785, already an heiress who became the wealthiest woman in Britain, was one of the 21 'ladies of quality and distinction' who petitioned George II in 1735 to allow Thomas Coram to start his Foundling Hospital.

140



141



Three figures with a horse known as Patroclus Arming. Probably modelled by Camillo Pacetti, brother of the celebrated restorer Vincenzo Pacetti, who was engaged by Wedgwood in Rome in 1787/1788 under the supervision of John Flaxman to model six tablets illustrating the Life of Achilles. A plaque showing the Discovery of Achilles is in the V&A

142



Camillo Pacetti The Discovery of Achilles 1787-8 in the Victoria and Albert Museum

143



Triptolemus in his Chariot made at Etruria by Wedgwood using white and sepia on black basalt in the encaustic technique c 1775. The scene is copied from an illustration (below) of an agate gem in volume 2 of *Receuil d'Antiquités 1752-1767* by Anne Claude Philippe de Tubières Comte de Caylus, a copy of which belonged to Wedgwood and Bentley by 1770.



144



Wedgwood Jasper Ware Salt Cellar decorated with the Dancing Hours designed by John Flaxman and produced at Etruria in c 1780-1790. The design is based on Bernard de Montfaucon's 'L'Antiquité Expliquée et Représentée en Figures' 1719-1724, a copy of which was in Wedgwood's possession by 1770 and was in turn based on a C1st or C2nd BC Greek relief formerly in the Villa Borghese in Rome and now in the Louvre.



145



Borghese Dancers now in the Louvre

146



Pair of Cream Coloured Earthenware Wedgwood Plates with a Warrior and Aphrodite made at Etruria c 1775-1780. Aphrodite is based on the figure on the Meidias hydria as illustrated in William Hamilton's 'Antiquities' which entered the museum's collection in 1772 (see earlier)



147



"Quadriga" - a Wedgwood black basalt plaque of c 1775-80 with encaustic painting of a female charioteer and quadriga in a brass frame after the Italian engraver Pietro Santi Bartoli's "Raccolta di Camei e Gemme Antiche" published in Rome in 1727 based on a gem in the Odescalchi collection

148



"Sacred to Bacchus" Wedgwood black basalt ewers with satyr on the handle with swags designed by John Flaxman made at Etruria in c 1775

149



Black basalt Wedgwood ewer with encaustic painting of Europa and the bull made at Etruria in c 1770

150



Wedgwood Caneware vase with illustrations from Sir William Hamilton's "Antiquities" including the Athletic Trainer with Bull's Head made at Etruria in c 1790. The trainer comes from a bell krater from the Hamilton collection now in the museum. The shape is based on a C4th BC Italian Lebes Gamikos (Marriage Vessel) and is similar to three silver vases made in 1771-1772 by Louisa Courtauld and George Cowles for Lord Curzon of Kedleston Hall who corresponded with Wedgwood

151



Red Figure Bell Krater with two Pentathletes preparing for the long jump with their halters or jumping weights and their trainer or paidotribes with his forked stick which provided the inspiration for the figure in Hamilton's "Antiquities" used by Wedgwood. Attributed to the Cyclops Painter made in Lucania, Italy in c 420-410 BC

152



Two Wedgwood copies of the Portland Vase in Jasper Ware, blue and white and black and white. They were modelled for Wedgwood by William Hackwood, Henry Webber and William Wood and made c 1785-1795 at Etruria. The original is in Gallery 70

153



Wedgwood's Pegasus Vase, so called after the figure on the top of the lid. Blue and white Jasper Ware made at Etruria c 1786 designed by John Flaxman and modelled by William Hackwood. On one side is a poet called The Apotheosis of Homer and based on the calyx krater of c 450-440 BC attributed to the Peleus Painter made in Attica acquired from Sir William Hamilton in 1772 which is in the Enlightenment Gallery Room 1

154



Blue and white Wedgwood Jasper Ware plaque with "The Apotheosis of Homer" modelled by John Flaxman and made at Etruria in 1778-1779 based on a drawing by Pierre-François Hugues d'Hancarville sent to Wedgwood and Bentley in 1778 and which he had based on Sir William Hamilton's krater. D'Hancarville had introduced Hamilton to collecting and helped him to amass the large collection he subsequently sold to the museum

155



Meissen Green and White Jasper Ware plaque of the Apotheosis of Homer in the style of Wedgwood c 1780-1800

156





Blue and white Jasper Ware plaque of the Apotheosis of Virgil by Wedgwood modelled by John Flaxman at Etruria 1778-1779 clearly inspired by the Apotheosis of Homer

157



Mercury made in black basalt by Wedgwood and Bentley at Etruria in c 1779 from a plaster mould made by Hoskins and Grant of London from the terracotta original by Jean Baptiste Pigalle exhibited at the Paris Salon in 1742. Pigalle made a full length statue of Mercury with his head turned the opposite way, tying his sandal in 1744. He made a life sized bronze version in 1753. Frederick the Great commissioned a version for his palace at Sans Souci

159

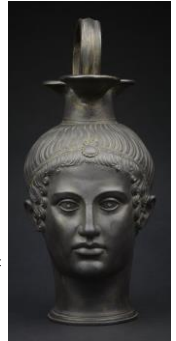


Blue and white Jasper Ware plaque of King George III crowned with a laurel wreath in the style of a Roman emperor based on a medal by Edward Burch RA made by Wedgwood at Etruria c 1785

161



C18th "copy" (or forgery) (on the left) of the Gabii bronze Etruscan oinochoe or ewer now in the Louvre from the C4th BC and discovered in the C17th. The bulla in his hair shows he was a freedman and probably a cup bearer. The original had been in the Aldobrandini Collection and by the C18th was in the Borghese Collection. This one was made in Italy and acquired by Richard Payne Knight on a Grand Tour in 1772-1773 or 1776-1777. Wedgwood (on the right) may have made a cast through the agency of Sir William Hamilton before producing his black basalt ware version c 1785-1790



158



Gold fob with a cornelian intaglio seal of Heracles and the dying Hippolyta queen of the Amazons, engraved by Edward Burch RA in c 1771-1780. Burch made a similar one in sardonyx for Lord Barrington. Burch used a version by Giovanni Picler which was based on a supposedly antique gem belonging to a Mr Boyd which he had bought in Rome for £300

160



Jasper Ware busts of Jupiter and others made at the Wedgwood factory at Etruria in c 1785

162



Two white waxen biscuit ware medallions of Omphale (left) and Flora (right) made at Wedgwood and Bentley at Etruria in c. 1773. Flora is based on an antique statue in the Farnese Palace illustrated in Maffei's 'Raccolta di Statue Antiche e Moderne', published at Rome in 1704, a copy of which Wedgwood owned.

163



The Farnese Flora from Maffei's 'Raccolta di Statue Antiche e Moderne', published at Rome in 1704

164



Blue and White Jasper Style Vase by John Turner in the manner of Wedgwood probably made at Lane End c 1785. The scene is Diana in her chariot drawn by deer

165



Nécessaire with jasper ware cameo with stamped and lacquered foil on card made in Vienna in the late C18th. The cameos show classical scenes. Apart from scissors, penknife, ear scoop and ivory note leaves compartments there are some for miniature portraits and the inscription reads Souvenir d'Amitié

166



Hard paste porcelain plate from the Höchst factory in Hessen dated 1784 painted by Johann Heinrich Usinger with a faun embracing an unwilling nymph based on François-Anne David's Les Antiquités d'Herculanéum Volume I printed in Paris in 1781. The Höchst factory was granted a licence to make porcelain by the Archbishop-Elector Johann Friedrich Karl von Ostein of Mainz in 1746 making it the second oldest in Germany

167



Soft paste porcelain figure of a Faun holding a kid after French sculptor Jacques-François Saly 1751 made at Luneville France in 1765-1789

168



Le Faune au chevreau by Jacques-François Saly in 1751 for his acceptance as a member of the Académie de Peinture et de Sculpture in Paris three years before he left for Denmark where he spent the rest of his life. It is in the Musée Cognac-Jay in Paris



Wedgwood Green and White Jasper Ware with the figure of the goddess Hebe offering a bowl to an eagle made in Etruria late C18th. Hebe was the daughter of Zeus and Hera, the goddess of eternal youth who was cupbearer to the gods until she married the deified Heracles. She fed the gods and goddesses nectar and ambrosia to keep them youthful. She became especially popular in the second half of the C18th and usually shown feeding her father Zeus (or Jupiter) in the form of the eagle in which guise he abducted Ganymede who took over her role as cup bearer. She had appeared on Greek and Roman intaglios and cameos.

Roman glass cameo C1st or C2nd AD with Hebe and the eagle in the museum collection



169



Hard paste medallion of the marriage of Cupid and Psyche from the Königliche Porzellan Manufaktur in Berlin (founded by Frederick the Great in 1763) dated 24th May 1789. Modelled by F G Kranich on a classical C1st AD onyx cameo by Tryphon formerly owned by Peter Paul Rubens, the 8th Duke of Norfolk and the 4th Duke of Marlborough and is now in the Boston Museum of Fine Arts (below)



170



Wedgwood's Marriage of Cupid and Psyche on blue and white Jasper Ware plaque modelled by John Flaxman and made at Etruria in 1774

171



Roman glass gem 27 BC-14 AD with a figure thought to be Theseus in a similar pose.

"Theseus saying farewell to his mother on parting for his fight with the Amazons" according to Richard Payne Knight for an onyx cameo he believed to be antique on a tortoiseshell snuff box of c 1800. Now thought to be a concoction or fake



172



Mercury and Venus in a scene called L'Amour à l'Ecole (The Education of Cupid) after an engraving of by Carle van Loo on a soft paste porcelain tray made at Sevres in 1775 painted by Charles-Nicolas Dodin gilded by Guillaume Noel

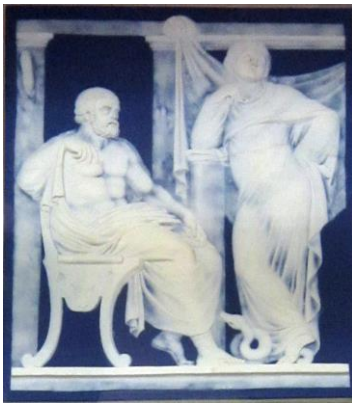
173



The Temple of Concord on a plate produced at the Imperial Porcelain factory in St Petersburg C18th. Previously owned by Tsar Alexander I and Catharina queen of Jerome Bonaparte of Westphalia. She had been born in St Petersburg in 1783 where her father was in the service of Catherine the Great

174





Wedgwood blue and white Jasper Ware plaque of Aesculapius and Hygeia modelled by Camillo Pacetti at Etruria 1788

175

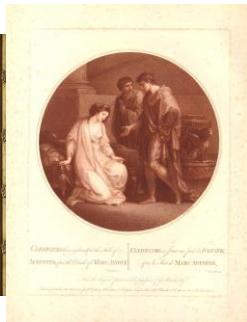


Wedgwood white terracotta stoneware plaque painted in sepia in grisaille with Cleopatra before Augustus probably based on an engraving by Thomas Burke in 1786 after a painting by Angelica Kauffmann. Made at Etruria possibly painted by William Hopkins Craft. Kauffmann was one of two women who were founder members of the Royal Academy in 1768

176



Cleopatra before Augustus by Kauffmann c 1783 University of Missouri museum on loan from Spencer Museum University of Kansas



Cleopatra throwing herself at the Feet of Augustus after the Death of Marc-Antony engraved by Thomas Burke in 1786 British Museum

177



Wedgwood blue and white Jasper Ware plaque of Ganymede and the Eagle made at Etruria c 1778-1780. Ganymede was a Trojan Prince that Zeus abducted to become his cupbearer, transforming himself into an eagle to do so. This was a popular subject on Roman mosaics and engraved gems.

178



Wedgwood blue and white Jasper Ware plaque of Heracles wrestling the Nemean Lion made at Etruria c 1775-1780. A popular subject on Greek pottery this one is based on an Italian C15th plaquette and designed by John Flaxman in 1775

179



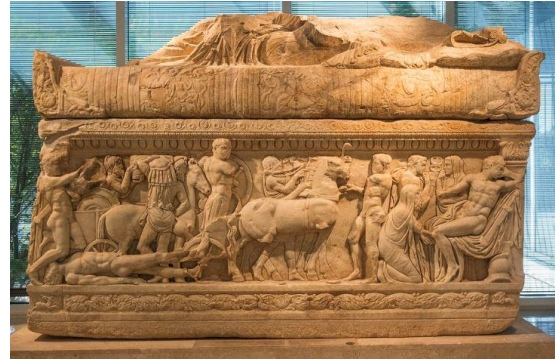
Wedgwood model for a plaque commemorating the Commercial Treaty with France called "Peace Preventing Mars from Opening the Gates of the Temple of Janus" modelled by John Flaxman in 1786-1787 made at Etruria for an unknown purpose. In Ancient Rome the Temple of Janus stood in the Forum and its gates were closed in peacetime and open during war.

180



Wedgwood green and white Jasper Ware plaque showing King Priam begging for the body of his son Hector killed by Achilles towards the end of the Trojan War. Modelled by Camillo Pacetti in 1788 and made at Etruria. Wedgwood commissioned Pacetti to model for him whilst Flaxman was in Italy. This event forms a climax to Homer's Iliad which has been dominated by the wrath of Achilles. Even he takes pity at last on the old king willing to risk his life and humble himself to beg for his son in order to perform his burial rites. This subject was popular with artists of Greek vases and Roman sarcophagi. It is not clear which one inspired Pacetti but there are C1st or C2nd AD examples in the Getty museum and the museum in Beirut which have very similar scenes. Jacques Louis David had evidently seen something similar as he sketched a bed incorporating the scene in 1775-1780 during his stay in Rome

181



Getty Museum

182



Beirut Museum

183



David's sketch 1775-1780



184

### Room 70 Rome City and Empire



Acrobat on a crocodile Roman C1st BC-C1st AD found in Rome and brought back to England by John Campbell first Baron Cawdor who gave it to Charles Townley in 1796. The group underwent some restoration in the C18th.

185



The Portland Vase. Probably made for Emperor Augustus 27 BC-14 AD, the finest surviving example of Roman cameo glass. Buried with Emperor Severus Alexander in 235 it was excavated in the C16th entering the Barberini collection. Sold through James Byres to Sir William Hamilton in 1780 for £1,000 he sold it on the Duchess of Portland in 1784. Her son the 3<sup>rd</sup> Duke lent it to Josiah Wedgwood for a year (1786-1787) to experiment with copies before it went on loan to the museum (1810) where it has been ever since

186



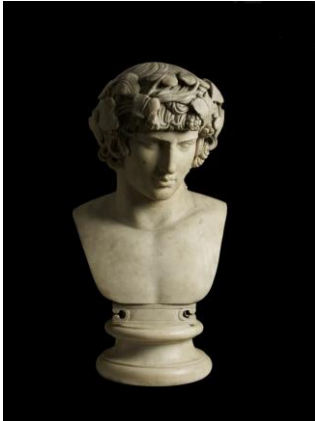
Emperor Trajan marble portrait of 108 AD one of many issued to celebrate the emperor's decennalia (tenth anniversary of his succession). The nudity was a deliberate imitation of Greek statues. Found by Gavin Hamilton in an excavation near Rome in 1775 and sold to Charles Townley for £100.

187



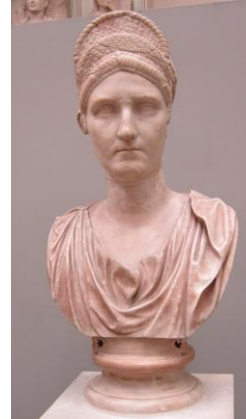
Emperor Hadrian 117-138 AD bought by Townley from Barwell Browne in 1795 for £105. Townley noted that it had once belonged to Pope Sixtus V (1585-1590) at the Villa Montalto. The similarity with the bust of Trajan might suggest it was commissioned for Hadrian's decennalia in 127.

188



Marble bust thought to be Hadrian's lover Antinous who was deified by the emperor after he drowned in the Nile aged just 18 or 19. He has an ivy wreath identifying him as Dionysus. Found on the Janiculum Hill in Rome in the grounds of the Tenuta della Tedesca near the Villa Pamphili in c 1770 and bought by Townley from Jenkins in 1773. This piece was originally destined for John Sackville 3<sup>rd</sup> Duke of Dorset and might have ended up at Knole but Townley did a swap for an erotic Pan and Apollo he had bought from restorer Pietro Pacilli, now at Petworth. Dorset was probably distracted by a cricket match.

189



Marble portrait bust of Matidia niece of Trajan and mother of Sabina Hadrian's empress. She was deified after her death in 119 and this bust was one of many put up over the empire in 120. Bought by Townley from Thomas Jenkins in 1778 or 1779 for £25 although he thought she was Sabina.

190



Marble bust of Claudia Olympias Roman c 110-130 AD. The inscription translates as "Epithymetus, her freedman, set this up in memory of his most dutiful patron Claudia Olympias, daughter of Tiberius." Her name is found in two other surviving inscriptions which suggests she was a well known and well respected citizen during the Hadrianic period. She was probably found in Rome in the 1760s or 1770s and was owned by the sculptor and restorer Bartolomeo Cavaceppi before passing through the hands of William Lloyd into the collection of Edmund Burke MP, collector and author of "A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful" (1757)

191



Marble bust of Emperor Lucius Verus 161-169 AD from Rome. This bust was widespread in the empire during his joint rule with Marcus Aurelius. Formerly in the Palazzo Mattei and Papal collections before being bought by Townley from Gavin Hamilton for £70 in 1773 along with a bust of Marcus Aurelius. Named after the family that had owned it since 1553 the Villa Mattei's collections started to be sold off with 10 statues to Pope Clement XIV for the Vatican in 1770. By 1802 both the family and the collection had gone.

192





Marble bust of Emperor Caracalla Roman c 215-217 found at Quattro Fontane on the Quirinal Hill in Rome in 1776. This type of portrait of the emperor was only found in Italy. It was sold by Thomas Jenkins to Charles Townley for £89 in 1777. An infamous tyrant assassinated at the age of 29, Caracalla was also a capable soldier. His ruthless but intelligent character is reflected in this portrait. His attempt to reform the currency ultimately failed and his enfranchisement of all inhabitants of the empire as Roman citizens had unexpected consequences. His most lasting legacy was the bath complex that bears his name in Rome with a capacity for 1,600 bathers at a time – up to 8,000 a day. The sculptures were spectacular and included the Farnese Bull and Farnese Hercules excavated by the Farnese Pope Paul III in 1545-1547.

193



Marble portrait of a man in a toga Roman c 240-250 AD found in Rome in c 1770 along with a bust of Emperor Commodus. He bears a resemblance to Emperor Gordianus Africanus (the father who ruled for 21 days with his son in 238). Originally owned by Cardinal Alessandro Albani he was sold through Lyde Browne to Townley in 1775 for £60

194



Marble portrait bust of a young boy, a worshipper of Isis, his hair is cut short except for two locks over the right ear, symbolising the locks of Harpokrates. Roman c 150-200 AD seen by Townley at Albacini's in Rome during his second grand tour in 1772, purchased later through Jenkins for £15.



195



Ivory 3 inch high figure of Hercules capturing the Cretan bull, probably used to decorate a piece of furniture or a box Roman C1st AD from the Townley Collection

196



Bronze figure of a Lar or ancestral god of the household holding a libation dish and a cornucopia Roman C1st or C2nd AD found near Albano. Sold to the museum by Sir William Hamilton in 1772.

197

#### Room 69 –Greek and Roman Life



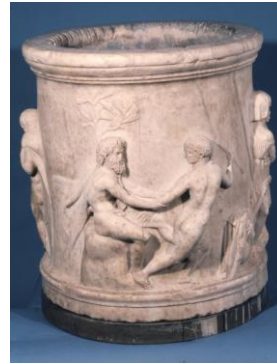
Terracotta relief from Campania showing a four horse chariot race at the turning post. Roman C1st AD. Once owned by Piranesi it was bought by Charles Townley from artist Joseph Nollekens

198



Terracotta relief showing Athena supervising the building of the Argo for the expedition of Jason and the Argonauts. Roman probably C1st AD said to have been found near the Porta Latina Rome. The other figures are helmsman Tiphys and Argos himself. Purchased by Charles Townley from Joseph Nollekens for £20.

199



Pentelic marble well head decorated with scenes of erotic pursuit including Heracles and Omphale (below). Roman C1st-C2nd AD said to have been found on Capri. Formerly in the Colombrano Palace in Naples in the collection of Giovanni Carafa duke of Noia, antiquarian and numismatist who died in 1768. Townley bought it from Jenkins for £50 before 1774.



200



Townley Well Head Scenes

201

#### Room 49 – Roman Britain



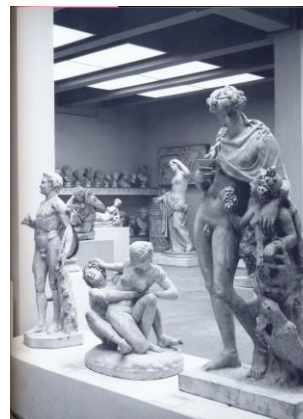
The Ribchester Helmet Roman late C1st – early C2nd AD. Cavalry helmet and face mask decorated with scenes of skirmishes with fittings for a crest and streamers. Found in 1796 by a clogmaker's son behind his Lancashire workshop with other items belonging to a cavalryman. The cavalry in the Roman army were the elite auxiliaries recruited from non-citizens. He might have been from Germany, Syria or North Africa. This helmet was highly polished and used for parades and mock battles rather than combat. Bought direct from the clogmaker by Charles Townley the local landowner.

202



Detail of the Ribchester helmet decoration.

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#### The Wolfson Gallery – Townley Collection

If you visited the museum 30 years ago you were able to go down to the basement to Room 85 to see where most of Townley's sculpture collection was displayed. Due to lack of funding it has been closed now for over 20 years. Many of the famous pieces have been moved to other galleries on the ground and upper floors and others go on loan or come out for exhibitions but there are still some gathering dust in the basement or in storage. The following few slides show how it used to look and then some individual pieces.

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The second room (83) contained classical works from other collectors

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Parian marble statue of Venus Roman C1st-C2nd AD found at Ostia in 1775 by Gavin Hamilton. Based on a Greek original of C4th BC. Restored with the arms in the wrong position by Joseph Nollekens after Hamilton had restored them differently and Townley was dissatisfied. Due to a mark on her chin suggesting one of her hands was originally raised to her mouth, Townley suggested she was Angerona, an obscure goddess of silence. She made a brief appearance in the Prints and Drawings Gallery for an exhibition on the Body Beautiful in 2012.



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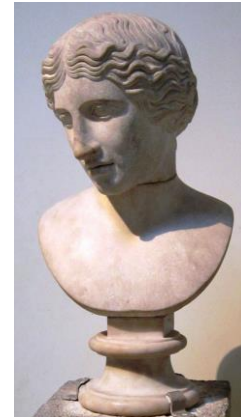


The Well Head now in 69 also appeared in this exhibition but as the base for a nymph escaping from a satyr Roman C2nd AD copy of Greek C2nd BC original. Found at 'Pianura di Cassio' near Tivoli by Domenico de Angelis in 1772, restored by the Papal sculptor Giovanni Pierantonio known as 'lo sposino' and bought by Townley through Jenkins

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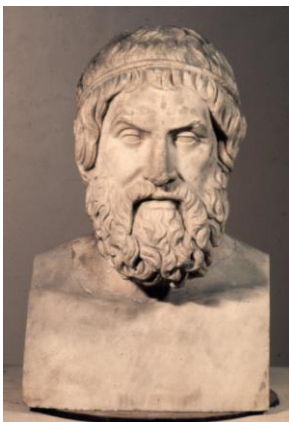


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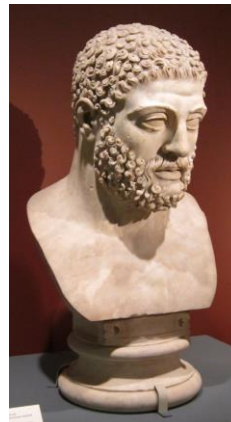
Marble head from a statue of an Amazon of the type that has been associated with the Greek sculptor Polyclitus who had won the famous competition in 420 BC to create a statue of an Amazon for the Temple of Artemis at Ephesus, beating Phidias, Cresilas and Phradmon. Roman C2nd AD found in Rome in the cellars of the Palazzo Mattei by Cavaceppi and taken to England by Lyde Browne who sold it to Townley for £50 in 1775. I took this photograph in Room 22 when it was on show in 2012.

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Sophocles Roman copy of a lost Greek original of C4th BC found by Gavin Hamilton at the Villa of Terentius Varro Murena at Albano Italy. At the time this model was believed to be Homer and Townley bought it from Jenkins as such in an exchange deal when it was valued at £50. It has been part of many exhibitions including the touring "History of the World in 100 Objects" between 2014 and 2017 in Japan, China, Australia and elsewhere. On a personal note, when the exhibition was in Perth there was a competition for which first prize was an all expenses paid trip to London and included a free guided tour of the Enlightenment Gallery. The museum asked me to provide this tour for the winning couple who I must say were delightful. It is the only time I have been a prize for something.

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Pentelic marble head from a colossal statue of Hercules Roman 117-118 AD found by Gavin Hamilton at the Pantanella in Hadrian's Villa near Tivoli in 1770. Townley bought it from Piranesi in 1777 for £30. It was on display at the museum for the exhibition in 2008 "Hadrian: Empire and Conflict" and was part of the touring exhibition on "the Body Beautiful" from 2009 to 2015

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The Townley Vase Roman C2nd AD featuring Bacchic scenes with Pan and followers of Bacchus based on Hellenistic originals. Found by Gavin Hamilton at the Lanuvium Villa of Emperor Antoninus Pius at Monte Cagnolo in 1773 and then restored by Cavaceppi. This excavation produced several more important sculptures over several years. Townley bought it for £250

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Pair of marble figures of winged Victory sacrificing a bull Roman C2nd AD also found by Gavin Hamilton at the Villa of Antoninus Pius at Monte Cagnolo in the mid 1770s. Both were restored by Cavaceppi in England and again by Nollekens in England as one was damaged in transit. Bought by Townley for £50 although he was upset by the amount of restoration. He nevertheless accepted them but turned down two other figures: Faustina the Elder and Egeria, the latter being bought by the Duke of Dorset for Knoke.

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Marble figure of Actaeon attacked by his hounds Roman C2nd AD another of Gavin Hamilton's finds at Monte Cagnolo in 1774 restored and set on a new base. Hamilton found and restored two copies and sold one to Pierre Gaspard Marie Grimod d'Orsay Comte d'Orsay one of the richest men in Europe. Townley's cost £60 after the Pope had turned it down.

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The Townley Greyhounds from Monte Cagnolo in 1773 which in fact are Salukis. Townley paid £50 and a second pair were sold to the Pope. These have been exhibited several times, most recently in 2012-13 in Bonn for "Treasures of the World's Cultures"

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This is how the Greyhounds were being stored in the basement when I saw them in 2014

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Marble sphinx, probably a support for a table Roman c 120-140 AD from Monte Cagnolo found by Hamilton in 1778. She has a bitch's body rather than a lioness's. Townley bought it from Jenkins for £75. It has also been displayed in top of the Well Head. It formed part of "the Body Beautiful" touring exhibition 2009-2014.

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Two statues from Monte Cagnolo of Pan smuggled to England. The one on the left made from Carrara marble, the other from Proconnesian marble. Both are signed by Marcus Cossutius Cero and date to 45-25 BC and was thought by Townley, who paid £100 for it, to be a version of the Periboeton by Praxiteles. They can be seen in the Wolfson Gallery photograph above. They were on show in South Korea in 2015-2016 for the Human Image exhibition.



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A statue from Monte Cagnolo of Bacchus smuggled to England. The infant Bacchus is dressed in a goatskin with an ivy wreath on his head. He is Roman from the C2nd AD and was found in 1775 originally bought by collector Chase Price MP but when he died aged 46 in 1777 Townley acquired it at the Christie's sale for £20.

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This marble eagle from Monte Cagnolo was probably part of a group with Jupiter. Roman C2nd AD. Hamilton sold it to a Mr Beaumont and Townley bought it from the sale of Miss Beaumont's artworks for £19 8s 6d (18 guineas).

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Marble figure of Jupiter seated on a throne, flanked by an eagle and by the dog Cerberus, guardian of the underworld Roman C2nd AD found in 1773 at Rome by Gavin Hamilton, restored by Carlo Albacini, bought by Townley for £8

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Marble figure of a satyr falling back on to a rock part of a group with a hermaphrodite. The satyr wore a metal wreath and the plinth bears traces of a scale of measurements. Roman C2nd AD found in Rome and acquired by Thomas Jenkins in 1774 and arranged restoration by Giovanni Pierantoni. Townley bought it for £100 and the return of five busts (for which he had paid £195). This is how he looked in the Wolfson Gallery.

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Other views of the drunken satyr



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Marble figure of Endymion sleeping on Mount Latmos Roman C2nd AD found by Gavin Hamilton in 1774 at the Villa of Sette Bassi on the Via Appia Rome. At the time he was also identified as Adonis or Mercury. Initially rejected by Townley he bought it in 1775 from Thomas Jenkins for £300, £200 less than the asking price, after extensive restoration probably by Carlo Albacini. Five other pieces from the same site ended up in the museum as well as a statue thought to be Aesculapius which is now in the Getty museum and a relief sold to Lord Shelburne.

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Marble statue of a reclining naiad or water nymph. The head, though ancient, does not belong to the body. This is obvious from the back as the hair does not match. Roman C2nd AD. Townley referred to her as "Ninfa di fonte" and bought her from Pietro Pacilli, who presumably had restored it, in 1768. In 1775 Townley turned down a similar one from Gavin Hamilton (bought by the Duke of Dorset). It was not uncommon for statues and their heads to become separated and occasionally an attempt was made to reunite them but not always successfully.

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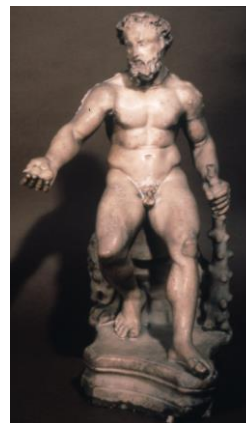


Part of a marble group of two boys quarrelling over a game of knucklebones, formerly known as "the cannibal" due to a misinterpretation until Johann Joachim Winckelmann identified the correct subject after cleaning. A restorer then added the knucklebones on the ground. Roman C1st AD based on an original bronze of C2nd or C1st BC. Found at the Baths of Titus in Rome during the pontificate of Urban VIII (1623-1644), whose nephew, Cardinal Francesco Barberini added to his collection. Pliny wrote that a similar group of two boys by Polyclitus from the C5th BC stood in the baths. Townley bought it from Jenkins after his first Grand Tour, in 1768 for £400. It formed part of "the Body Beautiful" touring exhibition 2009-2014.

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Marble figure of Hercules seated on a rock Roman 160-170 AD based on a Greek original possibly by Lysippos found in Rome and sold by Jenkins to Townley there for £25 in 1777





Marble statue restored in the 18th century as Diana. The head is ancient, but may not belong to the torso, which could also represent Minerva. Roman C1st AD excavated in 1773 in a vineyard between the Villa Pamphili and St Peter's. Bought by Townley from Jenkins for £250 after restoration. The head and body were shipped separately and Townley realised they were from different statues.

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Marble statue of Ariadne or a Maenad Roman C2nd AD. Found at Roma Vecchia, the Villa of Sette Bassi excavated by Gavin Hamilton 1774. She is holding a thyrsus and has a leopard by her both of which identify her as an associate of Bacchus. Hamilton originally sold her to the Hon Charles Greville who in turn sold her to Townley in 1786 for £140. Greville was a keen collector and antiquarian himself and also nephew of a another great collector, Sir William Hamilton.



Ariadne in the  
Wolfson Gallery

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