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[Charles Waldstein].

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Waldstein

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PASITELES AND ARKESILAOS,
THE VENUS GENETRIX AND THE VENUS
OF THE ESQUILINE.

[PLATE I.]

In the present paper it is proposed to give reasons why the two female statues figured on PL. I might be assigned respectively to the schools of Arkesilaos and Pasiteles, about the second half of the first century B. C., and to throw additional light upon these interesting schools of sculpture which mark an attempted revival of Greek art during the rise of the Roman Empire.

I.

In giving a chronological survey of art, Pliny says,¹ that with the 121st Olympiad art died out and was again revived in the 156th Olympiad when a number of artists lived who, though certainly inferior to the earlier ones, were still recognized as skilful sculptors. It is thus that he begins his enumeration of the artists who marked a revival of Greek sculpture. It has been found that this somewhat broad and general statement conforms to the indications offered by our general knowledge of the development of Greek art, and corresponds to cer-

¹ N. H. xxxiv, 51, 52: (Ol. cxxi) *Cessavit deinde ars ac rursus Olympiade clvi revixit, cum fuere longe quidem infra praedictos, probati tamen Antaeus, Callistratus, Polycles Athenaeus, Callixenus, Pythocles, Pytheas, Timocles.*

tain definite statements concerning this period which it has served to elucidate.

To appreciate this passage in its historical context we must review the whole history of Greek sculpture in its broadest outlines of development. The works of the Archaic period (previous to 460 B. C.) all manifest, as their most marked and noticeable feature, the struggle of the artist with the reluctant material and with the just and effective application of the instruments of his craft. Thus, while these early monuments possess a certain broad simplicity, which, when added to the sacred and remote associations of their early origin, may well have suggested, even to a traveller of the time of the Antonines, like Pausanias, something sacred and divine; still they have not the power to evoke in the spectator the illusion of life which the artist wished to evoke, and, by the obtrusion of the material and the difficulty of its manipulation, they recall too strongly the technical side of the work to produce the effects of a truly artistic creation.

In the highest period of the fifth century B. C. these difficulties are overcome. The artist has gained complete mastery over the material and the means of manipulation; and at the same time he possesses the supreme artistic tact to choose, from out of all possible subjects in nature and forms of life, those instances which are most completely in harmony with the material he uses. So that, from the technical side, on the one hand, as well as from the imaginative side and the choice of subjects, on the other hand, we are never reminded of the dualism between these two main factors in the function of artistic creation; but both are indissolubly welded together in the artistic perfection of the great statues of Pheidias.

In the second half of this great period, about 350 B. C., with Skopas and Praxiteles, though art still maintains itself at a supreme height, its general development toward sensuousness, fostered and accelerated by the course which the general social and political life takes in this direction, begins to manifest itself on the technical side by the dwelling upon the most careful elaboration of line and texture in the composition of figures, which tendency is heightened by the great rise of the art of painting in this period, and the consequent development of polychromatic sculpture. With regard to the subjects, also, we notice that, while on the one hand the great deities like Zeus, Hera and Athene, the personifications of the highest human spiritual attributes, decrease in number, deities like Apollo, Dionysos, Aphrodite recur with far greater frequency;

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that in them the sensuous side is accentuated; and that new figures, such as Eros and the Bacchanalian following, are for the first time thought subjects worthy of being represented in statues. Though in Lysippos, who reflects the humanly-heroic spirit of the age of Alexander the Great, art receives a certain stamp of virility and energy, this spirit in itself contains the germs of a restless and violent sensationalism; and, from the interest in individual life which is encouraged by the personality of Alexander the Great, the keen sense for the actual study of nature which characterized Lysippos readily leads over to pronounced realism. This realism, coupled with an incipient sensuousness inherent in the art of Praxiteles, finds its pronounced and final expression in the works of the son of Praxiteles, Kephisodotos the Younger, upon one of whose works the highest praise bestowed was, that one could almost feel the flesh give way under the pressing finger. This marks the beginning of the decline of Greek art, as in the social and political history of Greece Proper the independence and national importance of Hellas have come to an end.

It is here that the broad current of Greek national life and of Greek art bifurcates: the one half flowing to the East into the empires founded by Alexander, the other mingling with the stream of Roman life in the West, whose waters it will widen and ultimately purify. The eastern current of Hellenic art ends with the great schools of Pergamon and Rhodes with their splendid, though somewhat barbaric, sensational and anatomical art; the western current, like the fountain of Arethusa, is for a time lost from sight, burrowing its way under the sea that separates the Roman and Italic life from the Greek, and, in the middle of the second century B. C., appearing, at first in a weak, yet refreshing, fountain at Rome in the period assigned by Pliny to this revival of the Greek art which to him had ended with the cessation of artistic life in Greece Proper.

It is at about this period that the Hellenization of Rome begins and the earlier indigenous life loses its freshness and vigor. The hundred years from the middle of the second century to the middle of the first century B. C. mark the period of transition from the simplicity of indigenous national life to the Hellenized Roman life which characterized the Empire. The great task is that of the unification of all the various, and often opposed, currents of nationality and civilization which met at Rome. To bind all this into unity, the indigenous civilization was not sufficiently powerful and superior. It required some alloy which should

fuse and make malleable these various elements so that they should take the form of the great ring of the Roman Empire which encompassed the whole of the civilized world of antiquity. The task of forming this renewed Roman nationality, which could be accomplished only by the introduction of the civilization of Hellas, in which art and literature were the most efficient agents, begins to be realized about the year 154 B. C. Perhaps consciously, this nationalizing process receives a definite and effective impulse through Caesar. But what marks the whole of this movement from the very beginning, and continues to characterize it through all the later phases of Roman life, is the indirectness and sophistication of its course, in contradistinction to the spontaneity and immediateness of true Hellenic culture. As with Stilo and Quintus Scaevola the language and literature of the Greeks, which was the immediate national expression of their inner life, becomes a matter of learning; and as the philosophy and mythology of the Greeks, which had been the direct expression of their highest intellectual aspirations, led in Rome to a practical State Philosophy in the Stoa and to Euhemerism, so the art of Greece, at first merely a matter of foreign importation, never entirely lost this foreign character, even after it had been introduced into the public and domestic life of Rome, and generally manifests traces of conscious study and adaptation.

Greek art is at first introduced into Rome by the Roman generals who conquered Greece, and who added to the splendor of their triumphal entry by the introduction of a train of statues and works of art, which were then deposited in the capital. Here, as in so many phases of the history of Greek civilization, Magna Graecia and Sicily played an important part. Marcellus is the first, who after the conquest of Syracuse (212 B. C.) carries off the chief works of art from that capital and deposits them in Rome. Then Q. Fulvius Flaccus follows his example after the destruction of Capua (210 B. C.); and finally Fabius Maximus, a year later, transports to Rome many works of art (notably the colossal statue of Herakles by Lysippos). Then from the wars against the successors of Alexander the Great, chiefly in the East, T. Quinctius Flaminius (197 B. C.), M. Fulvius Nobilior (187 B. C.) and L. Cornelius Scipio (185 B. C.) bring to Rome great treasures of art. But the most extensive importation of works of Greek art into Rome and the beginning of a dilettante love of collecting such works, which ever afterward marked noble Romans, begins with the actual subjugation of Greece itself, when Aemilius Paullus (167 B. C.) vanquished Perseus of Macedonia, and,

returning to Rome, celebrated a triumphal entry which occupied three days and in which 250 wagons were laden with works of art brought from Greece. We also know that the one thing he kept out of the Macedonian spoils of King Perseus was the library, and that, though himself not lettered, he appreciated Greek culture so highly that he engaged Greek teachers for his sons, who were to receive the refining influence of this culture. Of the greatest importance among these generals was Metellus Macedonicus. He not only brought works of art to Rome, but also transplanted thither Greek artists. The first mention we have of Greek artists of really historical times settling in Rome is in connection with those invited thither by Metellus for the building of the Porticus, not only sculptors but also the Greek architect Hermodoros. Brunn has pointed out that the erection of the Porticus and the consequent importation of Greek artists corresponds in time to the date assigned by Pliny to the revival of art, and that, among the artists mentioned by Pliny who marked this revival, one is mentioned as being invited by Metellus. So that it becomes highly probable that the revival referred to by Pliny really signalizes the revival of Greek art in Rome itself, owing on the one hand to the continuous importation of works of Greek art from Greece into Rome (and this custom continued and even grew with the emperors), as well as to the general growth of the assimilation of Greek culture and the special taste for art among the noble Romans; and, on the other hand, to the domestication of Greek artists in the Roman capital.

The course which this artistic activity in Rome will take is necessarily influenced by these circumstances. In the first place, it is not likely that the museum and collecting character which distinguishes the demand for art in Rome, as in the other phases of culture it produced a mosaic pattern devoid of organic unity and spontaneity, will effect an original development or modification of the past art in the new direction of the expression of national life. On the contrary, it will inevitably lead to eclecticism. In the second place, after Lysippos (the preponderance of whose works at Rome points to a predilection on the part of the Romans for his art), and after the Pergamenian and Rhodian schools, whose works began to abound in Rome, with their love for and study of anatomy, it is not likely that the minute study of nature will be less attractive to the artist and essential to his activity. In the third place, the point which the technical advancement of the sculptor's art had, as we have seen, reached with Kephisodotos the Younger and the

Pergamenians and Rhodians, marks the highest development of technical skill. It is not likely that anything can be added in this direction; but rather that an attempt at original productiveness will lead to a reaction from this sensuous hypertrophy of technical skill back to the simplicity of the earlier periods.

Accordingly, for the next hundred years artistic activity in Rome and the products of artists of Greece working for the Roman market appear to have been chiefly reproductive, and this copying craft appears to have continued and to have been fostered in Rome ever after; so that most of the marble statues constituting the collections of Europe are such copies or adaptations of celebrated Greek works called into existence by this Roman demand.

It is about the middle of the first century B. C., however, that an attempt at a comparatively more original artistic activity manifests itself in Rome. Yet, as we shall see, even this attempt at originality will be affected by the three currents of influence just enumerated, nay, will be made up out of the fusion of these three currents into a new whole. It is also interesting to note that the artists who bring about this intermediation between the capital of Italy and ancient Hellas come from that important centre of progressive development of Greek life and culture, namely, the ancient Greek settlements of the south of Italy and Sicily. These artists are Pasiteles and Arkesilaos.

Pasiteles is often, and has been (even in some manuscripts of Pliny), confounded with Praxiteles. He was born in the south of Italy, but received the right of Roman citizenship about the year 87 B. C. He is contemporary with Pompeius, who was born 106 B. C., and assassinated 48 B. C.; and also with Varro, that model of the learned connoisseur and critic of art of the Roman type, from whom most of our information concerning Pasiteles is derived. He is interesting to us, (1) as a sculptor; (2) as a writer on art; (3) as the founder of a school of art.

1.—As an artist he was versatile. He worked in gold, in ivory, in silver, in bronze and in marble; but he attached the greatest importance to the actual modelling in clay, as he called modelling in clay the mother of sculpture in all other materials. And, though the custom of making models in clay previous to the execution in other materials no doubt existed in some form in the earlier times and was insisted on by Lysippos, it appears that with him and his contemporaries the greatest attention was given to these models and to their complete finish. This preference for working in clay has no doubt to be brought into con-

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nection with the other notice concerning him, namely, his love for nature and his preference for working from actual life. An anecdote related in Pliny (*N. H.* 36. 39) tells of the danger in which the artist was placed, while modelling a lion from life, by a panther that had broken out of its cage. Few individual works of this artist are mentioned by ancient authors. Though we can derive very little information from their bare mention, still they point to the versatility of this artist, also with regard to choice of subjects.

2.—The theoretical predisposition of Pasiteles, which is indicated in the careful modelling from life just alluded to, is confirmed by the fact that he is mentioned as a writer on art. His attention was not only brought to the study of nature, but he also felt a special interest in the works of early artists of all schools. In the *Index Auctorum* for the four books of his *Natural History* (33 to 36), Pliny mentions Pasiteles with the addition *qui mirabilia opera scripsit*, and in another passage (36 to 39) he says of him *qui quinque volumina scripsit nobilium operum in toto orbe*. According to Jahn,² the title of the book of Pasiteles was probably *περὶ ἐνδόξων παραδόξων ἔργων*; according to Bursian,³ *περὶ τῶν κατ' ὄλην τὴν οἰκουμένην θαυματομένων ἔργων*. It has been made probable that certain passages in Pliny referring to artists and works of art are directly derived from the book of Pasiteles, which Pliny had before him.

3.—As might have been expected, the preponderance of the theoretical element in Pasiteles, as was the case with the Peloponnesian artists Ageladas and Polykleitos, was favorable to his becoming the founder of a school. It is an interesting and unique instance in the history of Greek art, that we have two generations of pupils of Pasiteles actually acknowledging themselves as such in inscriptions on extant monuments. These are Stephanos, pupil of Pasiteles, and Menelaos, pupil of Stephanos. On the tree-stem supporting the nude youthful figure in the Villa Albani there is the inscription *ΣΤΕΦΑΝΟΥ ΠΑΣΙΤΕΛΕΟΥ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ*; while an inscription on a famous group commonly known as Orestes and Elektra (also Kresphontes and Merope, or Deianira and Hyllos, or Telemachos and Penelope) in the Villa Ludovisi at Rome ascribes the work to *ΜΕΝΕΛΑΟΥ ΣΤΕΦΑΝΟΥ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ*.⁴

² *Ber. d. kgl. sächs. Ges. d. Wissensch. z. Leipzig*, 1850, pp. 108 seq.

³ *Ersch & Gruber Encycl. Gr. Kunstgesch.* LXXXII, 384.

⁴ *KEKULÉ, Die Gruppe des Künstlers Menelaos: Leipzig*, 1870.

In the work of Stephanos, the immediate pupil of Pasiteles, we have reason to believe that we have more or less adequate indications of the style of the founder of the school; while in the group of Menelaos we already lose some of these marked features, and, especially in the treatment of the drapery, we notice the growth of those characteristics which distinguish the more purely Roman works of the later times from Graeco-Roman as well as from Greek art. Interesting as a comparison between these works is, we can only direct our attention to the work of Stephanos, of which a replica exists in the nude male youth, the left figure in the group at Naples (commonly known as Orestes and Elektra), here figured in the centre of PLATE I. The work of Stephanos, and by implication of Pasiteles, contains somewhat contradictory elements, as far as its style is concerned, which in their combination form the distinctive feature of this school. Almost in opposition to the art immediately succeeding Praxiteles, we here find in the attitude a designed simplicity. The pose is simple without the pronounced curve caused by sideways projection of one hip. It is the simple attitude which points to a style even earlier than the figures of Polykleitos that drag one leg after the other. In the detail work of the head the same severe almost archaic character is met with, and we here recognize a desire to return to the broader treatment of earlier art, in contradistinction to the pronounced vitality of the heads of Lysippos or of the Pergamenian and Rhodian artists. On the other hand, the treatment of the body indicates a careful study of nature which points to the later date, fixed by the inscription. Finally, in the building up of the figure there is something complex and intentional which suggests to the careful spectator that the work has not been sensuously conceived as a whole, by one creative act, but has been the result of various single efforts. This impression is strengthened by the contrast between the severity, leading almost to stiffness, of the figure as a whole, and the life-like modelling of the surface in detail.

It has thus been generally held by archæologists (especially by Brunn and Kekulé) that works of this class mark what is called the *archaizing* or *archaistic* (in contradistinction to the genuinely *archaic*) direction in sculpture; and it is believed that it marks an eclectic tendency on the part of the artists who, in correspondence with the spirit of their age, combine all these various contradictory features in their own personality. Accordingly, we may be permitted to see in the figure of Stephanos the intention to produce a fixed academic type of figure, in

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opposition to the post-Polykleitan naturalism of art which had gone beyond the bounds of the monumental requisites of good sculpture. And, as we notice in the simple attitude as well as in the squareness and width of the chest a reminiscence of the Polykleitan canon of proportions, we can trace in the slimness of the whole figure and the comparatively small head the influence of the Lysippian canon. Added to this, we have evidence of a careful study of nature. Now, out of these elements the artist appears to have formed a new canon, which, as it were, should combine the features of the Polykleitan and Lysippian canons into a new academic figure.

The female figure associated in the Naples group with the type of Stephanos (the central group on our PL. I) manifests the same characteristics. Here, too, the general pose, the treatment of the head in all its details, the perpendicular run of the folds below the zone, are simple, almost severe and archaic, in character; while the treatment of the nude as it shines through the drapery, and especially the transparent and clinging quality of the drapery itself, pointing to the custom of hanging wet drapery around the model, place the work in the late period. The combination of these contrasting elements in one work give to it a character which we do not recognize in the works of the Greek artists, and which corresponds to the features of the works belonging to the schools to which the inscription on the statue of the Villa Albani assigns all of this class.

It will be seen that the evidence found in these monuments tallies with the general and special information we have derived from the accounts of ancient authors concerning Pasiteles; and, again, that these characteristics correspond to the general features of Roman life in the age of Pasiteles. It is a question not so much of individuals, as of a common attribute of the age, and we have every reason to believe that the contemporary of Pasiteles, Arkesilaos, manifested in his works the same general tendencies.

The passage in which Pliny (on the authority of Varro) praises Pasiteles for his care in modelling in clay, is immediately preceded by a passage praising Arkesilaos for the same quality. In it (xxxv. 155) he tells us that the models of Arkesilaos were bought at higher prices than the statues of other artists. As an instance, he quotes the fact that a Roman knight paid a talent for the model in gypsum of a krater by Arkesilaos. He also appears to have been very versatile: for, besides the famous statue of Venus Genetrix, with which we are specially con-

cerned, there are mentioned as being by him (Pliny, xxxvi. 33; xxxvi. 41) two works of *genre*: the first, Kentaurs carrying nymphs; the second represented a lioness tamed by winged cupids, some of whom held her down, bound, while others forced her to drink out of a horn, and others again were pulling low shoes (*socci*) over her paws. But we are chiefly concerned with his statue of Venus Genetrix, which he created a few years before his death, which was contemporary with that of Lucullus (42 B. C.) for whom he had undertaken a statue of Felicitas that remained unfinished.⁵ The statue of Venus Genetrix was made for Caesar to be placed as the temple-statue (the Julian *gens* tracing their origin back to Venus Genetrix) in her temple dedicated by Caesar in the year 46 B. C. Because of the haste of Caesar, the statue was erected in the temple and dedicated before it was completed. It is with this work that I think it probable the statue of a draped figure holding an apple in her left hand and the end of her cloak in her right, here figured on PL. I, may be identified as a more or less accurate replica.

II.

This statue was for a long time considered to be the type of the Venus Genetrix of ancient Rome. Ottfried Müller is usually quoted by German authorities as the first who drew attention to the parallelism between these statues and the Venus Genetrix on the reverse of the coins of Sabina. Wissowa, in a treatise which we shall have occasion to quote frequently, pointed to Visconti⁶ as the first to have established this parallelism. Visconti himself, however, in a foot-note to p. 44 mentions the brothers Zanetti as the original interpreters.⁷ But Müller does appear to have been the first to have definitely brought this work into connection with the name of the famous sculptor Arkesilaos. From the similarity existing between the coins and the statue, as well as from the fact that the coins of Sabina bear the inscription *Veneri Genetrici*, and that the type of Venus Genetrix as the ancestress of the Julian *gens* was established by Arkesilaos, the step to this identification was a very natural one.

Since then, however, owing chiefly to the work of Reifferscheid,

⁵ PLINY, *N. H.* xxxv. 156: *Ab hoc factum Venerem Genetricem in foro Caesaris, et priusquam absolveretur, festinatione dedicandi positam; eidem a Lucullo HS. LX signum Felicitatis locatum, cui mors utriusque inviderit.*

⁶ *Museo Pio Clementino*, III, p. 44.

⁷ *Statue di Venezia*, tom. II, pl. xv.

⁸ *Aphrodite*:

Kekulé, and Wissowa, the opinion, formerly universally received, has been doubted, nay, generally rejected (except by Bernoulli⁸); so that Overbeck in the third edition of his *Geschichte der griechischen Plastik* (II, p. 421) corrects his former identification, chiefly because there is no "positive and definite ground for ascribing it to Arkesilaos."

Now, without considering the possible ascription of this work to Arkesilaos, it has always appeared to me that the numerous statues corresponding to the one in the Louvre, here figured, had in themselves the peculiar characteristics which would make the careful student of such works assign them to the age of Pasiteles and Arkesilaos. For the period near Praxiteles and Kephisodotos the Younger, it has, in the general pose, as well as in the treatment of the larger folds (especially in the side view, when one stands to the left of the figure), elements of simplicity bordering on severity, which are out of keeping with the character of the art of the fourth and beginning of the third century B. C.; while entirely out of keeping with fifth-century art, are the transparency of the drapery (which is moreover not justified by any action or marked personal attribute of the figure), the conscious arrangement of the drapery at the left breast, and the mechanical working of the marble after the Roman fashion. The work possessed that fusion of different elements of style which, as we have seen, marked the age of Pasiteles and Arkesilaos. Unfortunately, the heads of none of the replicas can without doubt be considered to have formed portions of the work as found, though most are antique heads. But the figure by itself tells its story. Furthermore, to my knowledge, of all extant works there is none to which these statues bear so close a relationship as to the female figure from the Naples group in the centre of our Plate. Considering the difference of motif, the general pose, the treatment of nude and drapery, the ropy treatment of the border of the garment in its course over breast and shoulder, the heavy, hanging quality of the broader perpendicular folds that run down the centre, at the side, and in the portions hanging from the left arm, must be recognized as of the same character in both figures. In their general characteristics both works have in common the eclectic tendency already referred to. Now, considering that the original, of which the Louvre statue is a replica, must have been a famous statue of Venus, for, beside twenty extant statues enumerated by Bernoulli, the type is figured on several

⁸ *Aphrodite*: Leipzig, 1873, cap. vi.

Roman coins; considering, further, that the type as given on the coins does bear the inscription *Venus Genetrix* (though different ones do also), and that Arkesilaos established the type of this goddess in a temple-statue which was specially sacred to the whole of the Julian family—we may consider it probable that we here have a replica of this famous statue. At all events, as the archæological material at present stands, we are bound to assign this statue to the age of Arkesilaos, if we assign it to any period.

Unfortunately, circumstances over which I have no control force me to defer the criticism of the views of the authorities above mentioned to a future occasion, especially as regards the bearing of Roman coins upon the question. Suffice it to say that, on examining all Roman coins with types of *Venus* that were accessible at the British Museum, I have come to the conclusion that they do not prove anything definite for or against the attribution, in spite of the arguments of Wissowa and Kekulé. The real definite index we possess, and this I claim is archæologically of great importance, is in the comparative study of the style of the works themselves.

III.

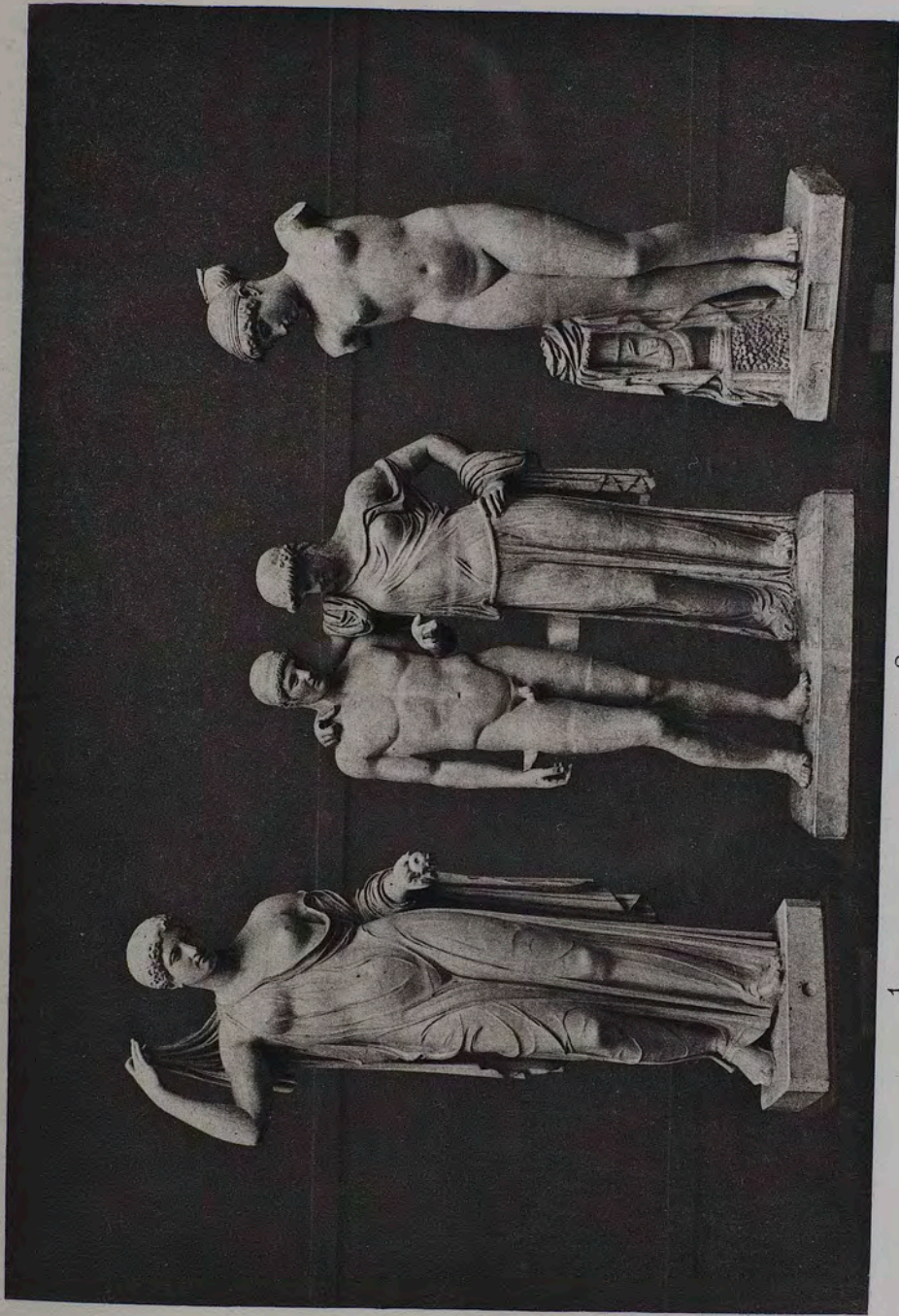
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The nude marble figure to the left of the central group on PL. I appears to me also to be a derivative of the same artistic movement. The statue (when complete, represented as tying the band round the head) was discovered, in December, 1874, on the Esquiline at Rome, at the site of the *Orti Meceneziani* and *Lamiani*.⁹ It is described by Carlo Lod. Visconti, who considered the work to point back to a type established by Skopas. For this ascription I see no grounds whatever. My own views have been anticipated and confirmed in an interesting memoir by the late Fr. Lenormant,¹⁰ who also quotes Helbig as sharing his opinion.

In this work, too, we find a combination of discordant elements. The head, on the one hand, has marks of a quaint treatment belonging to works of early Greek art, whereas the body manifests a study of nature of a kind that, to my knowledge, is unexampled among extant works of classical art. The broad, simple treatment of forehead and brow, and the ridge of the nose, together with the almost conventional

⁹ *Bullettino d. Commiss. Archeol. Municipale di Roma*, 1875, pp. 16 seq.

¹⁰ *Gazette Archéologique*, pls. 23, 24, 1877, p. 138.



1. VENUS GENETRIX, LOUVRE, PARIS.
2. ORESTES AND ELEKTRA, MUSEUM, NAPLES.
3. VENUS OF THE ESQUILINE, CAPITOLINE MUSEUM, ROME.

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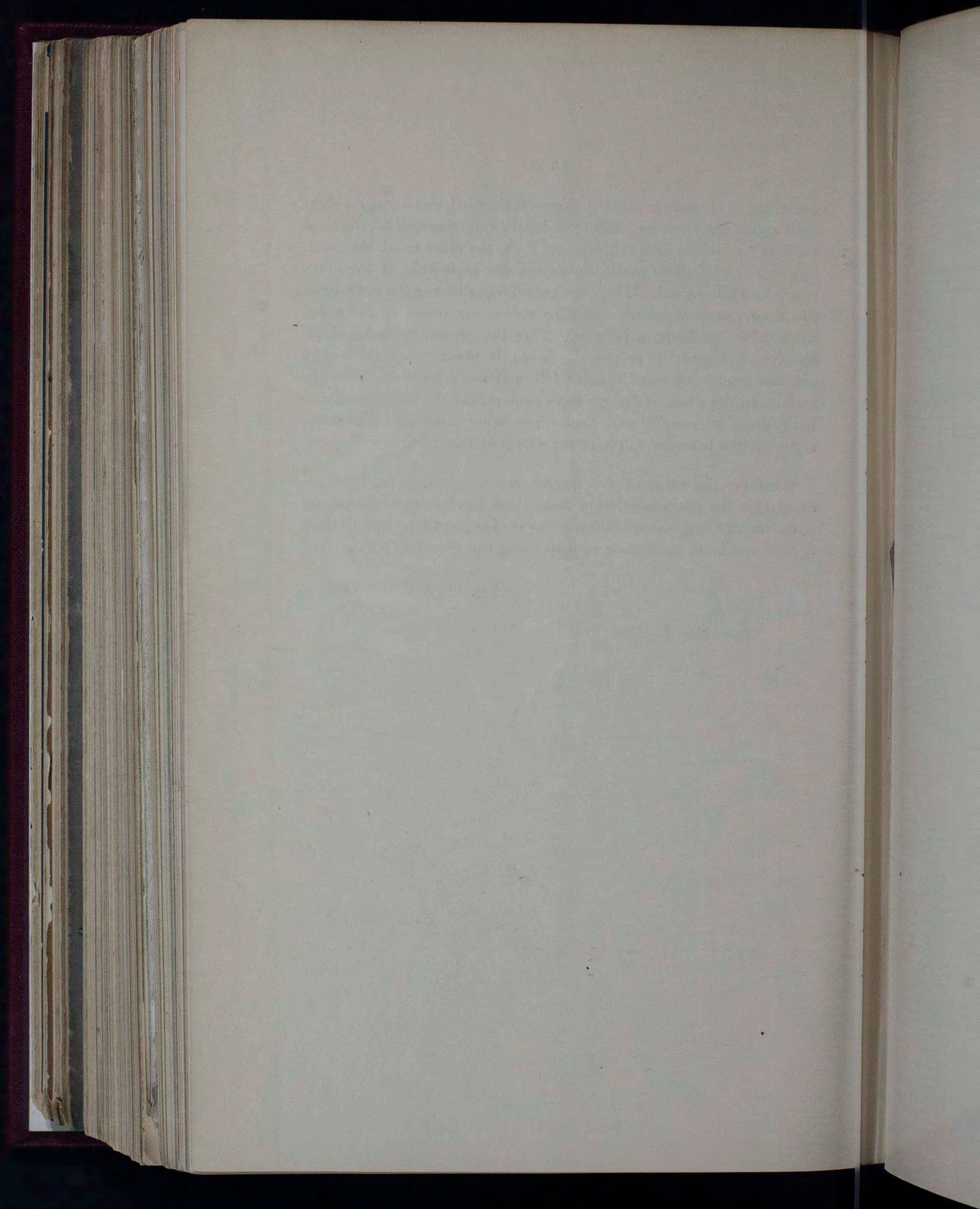
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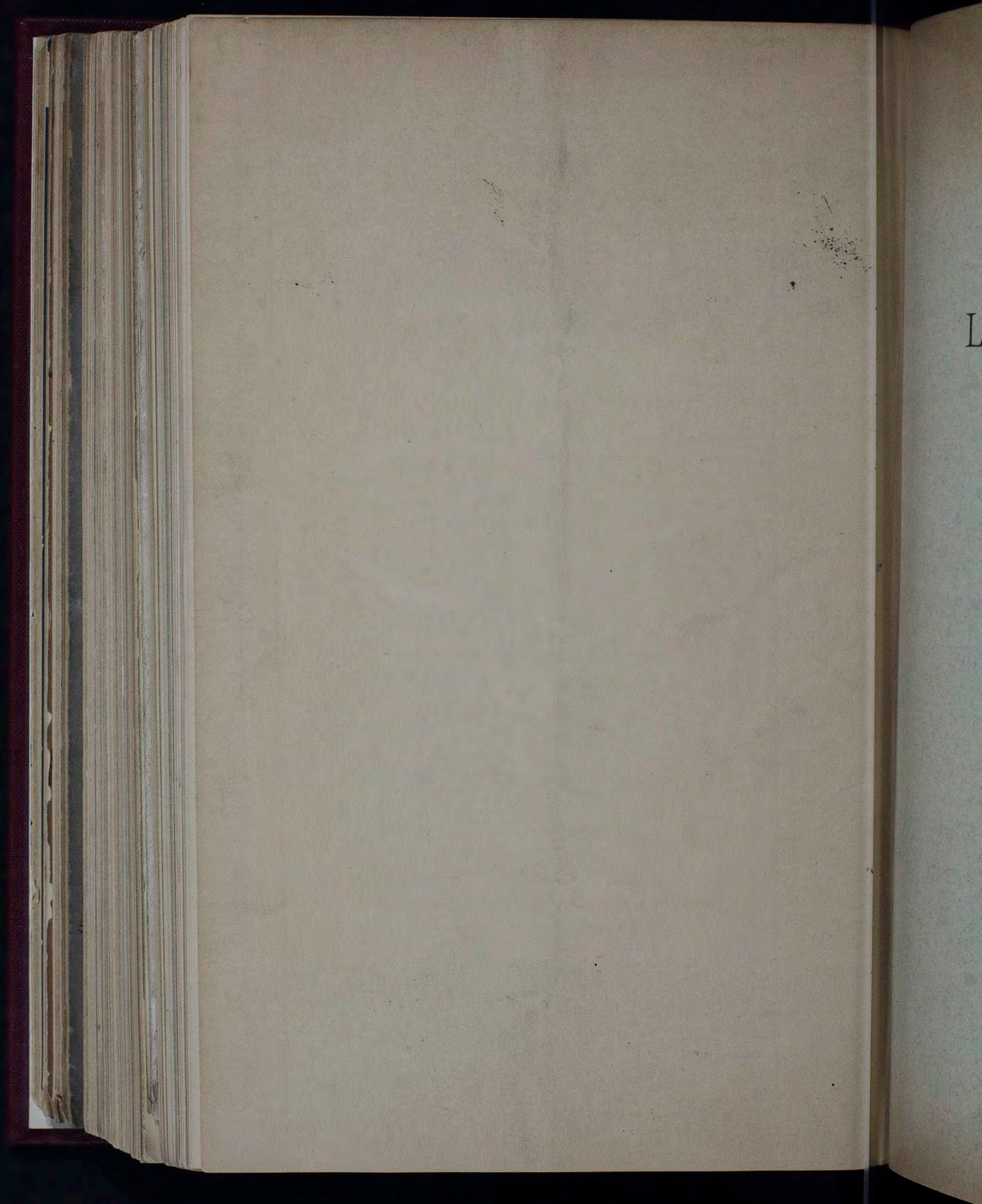
modelling of the hair in parallel ridges on the head, and in quaint short curls round the forehead, shows the artist's reminiscences of works of the first half of the fifth century B. C. On the other hand, the dwelling on the *morbidezza* of the surface in the modelling of the nude, points to a late period. There are great inequalities in the working of this figure, parts of which are of exceeding excellence of execution, while others are hasty or inferior. This, the general character of the figure, and its peculiar proportions (*e. g.*, the shortness of the waist), give the impression that the artist followed one definite model in the nude. In the whole statue we have evidences of the influence of earlier types of art, coupled with keen appreciation of nature. The statue is probably a later derivative of the school of Pasiteles.

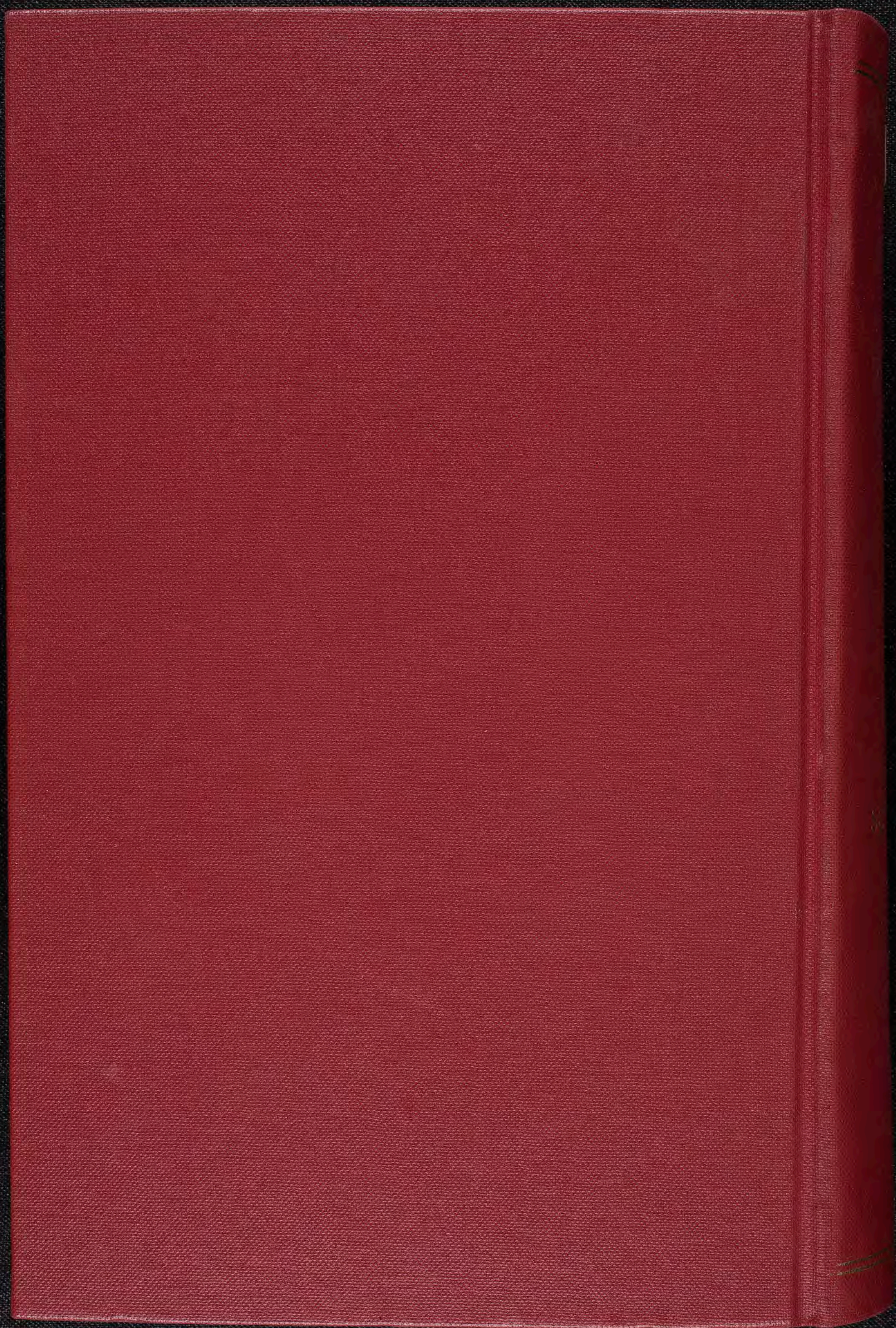
Whatever the value of this fragmentary article may be, I feel assured that the juxta-position of these three interesting works on one plate must be suggestive to the genuine student, and may lead to more definite results in confirming or disproving my own opinions.

CHARLES WALDSTEIN.

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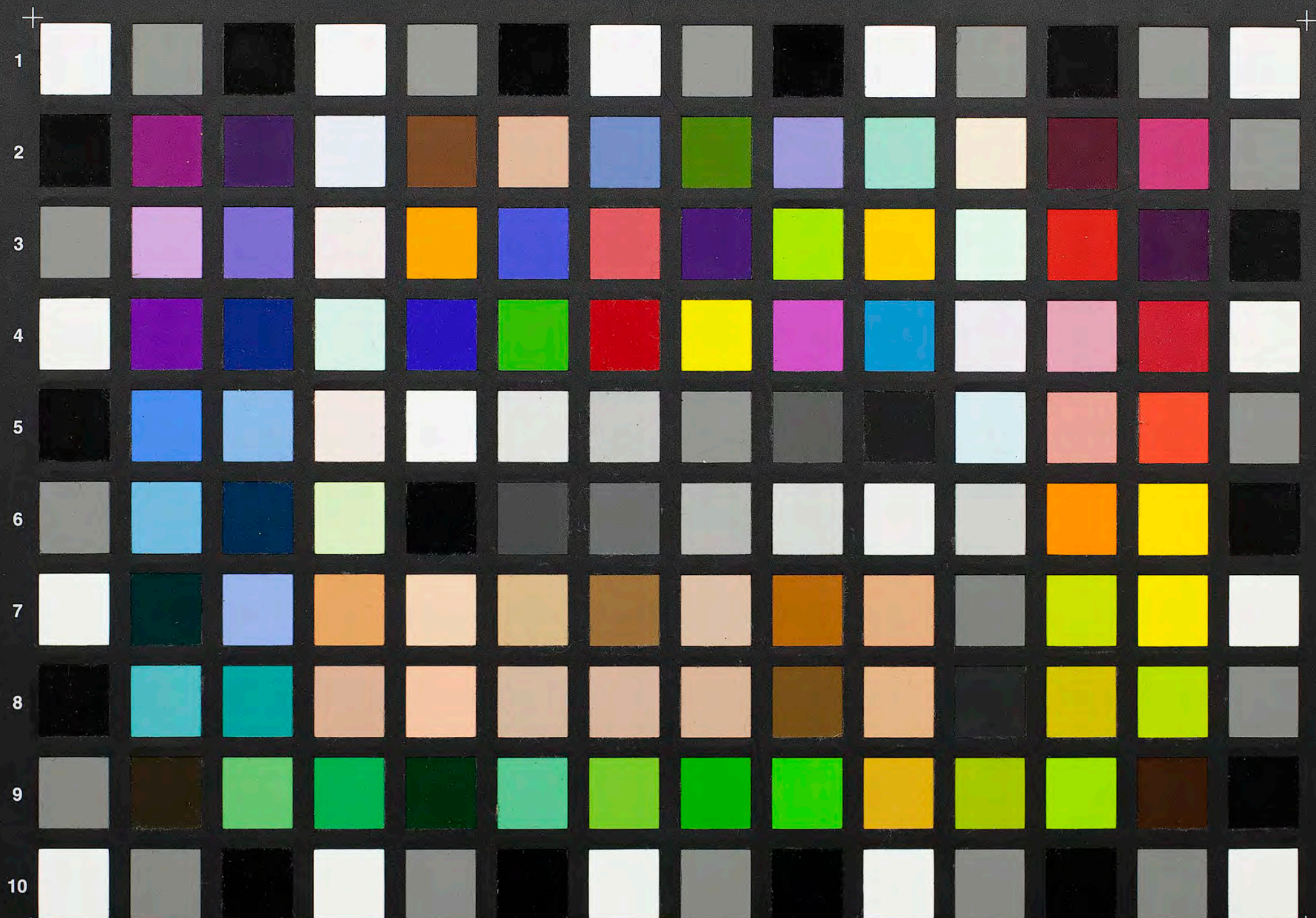
OVERBECK'S
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SCULPTURE



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