

IV.

NOTICE OF ANCIENT MARBLES, &c., IN THE NATIONAL MUSEUM OF
ANTIQUITIES, EDINBURGH. BY PROFESSOR A. MICHAELIS, LL.D.,
HON. F.S.A., STRASSBURG.

[In a letter from Strassburg, transmitting his paper to the Secretary, Professor Michaelis, says:—"I have the honour to send you a copy of a little paper which deals exclusively with remains of classical art preserved in Scotland, and especially with the contents of the Antiquarian Museum at Edinburgh, which I had an opportunity of examining during the great days of the splendid Tercentenary Festival of your University. I shall be much obliged to you if you will have the kindness to lay the paper before the Society of Antiquaries, among the members of which there will be no doubt many persons able and willing to contribute to the promotion of the wish expressed in the preliminary remark of my article."]

When I published my book on the *Ancient Marbles in Great Britain* (Cambridge University Press, 1882), I was fully convinced that the catalogue there given would be susceptible of many corrections and supplements. But the hope I expressed in the preface, that I should be informed of marbles existing in private collections (which might have escaped my notice) by their owners or other competent persons, has completely failed; nor have I become aware of publications concerning this matter. Nevertheless, I cannot help thinking that there must be in Great Britain a good deal of hidden treasure of the kind, which would perhaps easier come to light if there were a place expressly destined to receive such communications. Now, there can be no doubt that no place would be more appropriate to the purpose than

the *Journal of Hellenic Studies*. I have therefore ventured to propose to the Editors to open in that Journal a corner for storing up such supplements and corrections. As a first instalment, I here offer some notes which may begin the series, and which can be continued. May other lovers and students of classic art, especially in Great Britain, follow my example.

BROOM HALL (FIFE).—This seat of the Earl of Elgin, a few miles distant from the venerable old town of Dunfermline, contains a small collection of Greek marbles which, with the kind permission of the owner, I had an opportunity of examining some months ago. Although my hope of discovering among the reliefs some hitherto unknown fragment of the Parthenon has failed, still some of the marbles are deserving of particular attention. They are arranged along the walls of the spacious hall, adorned with a large portrait of the Athenian Lord Elgin, of whose labours in Greece these remains, too, are the result. As they were not comprised in the collection offered for sale to the nation in 1816, they may have been brought to Scotland at a later time. As a matter of fact, Lord Elgin, when examined, in February 1816, by the Committee of Parliament appointed for the acquisition of his marbles, expressed his belief that even after a large additional consignment of about eighty cases, which had reached England towards the end of 1812, there had arrived more cases during his absence from the country. With this supposition seems to agree what I have observed; nor has any one of the inscriptions at Broom Hall (except one which had been copied beforehand in its original place) been mentioned either in Visconti's Catalogue of the Elgin Marbles or anywhere else, which would certainly have been the case if they had been at London at the time of the sale of the main collection. Thus, this, as it were, posthumous part of the Elgin Marbles has been separated from the rest, and being a little out of the way, has remained nearly unknown up to the present day.

EDINBURGH.—A personal examination of the antique sculptures in the Antiquarian Museum (April, 1884), enables me to give a fuller and more trustworthy description of them than that given in my *Anc. Marbles*, pp. 298–300. The greater part of Lord Murray's antiquities

is now incorporated into the Museum. The plain numbers are those of the "Catalogue," division *E*; those in brackets are my own addition.

1. *Statue of youthful Asklepios*, from Cyrene, very like the statue, also from Cyrene, recently published by Wroth in the *Journal of Hellenic Studies*, iv. p. 46, with the only exception that a large corner of the *himation* hangs down from the hips, the edge of it going slantwise from the right hip to the left knee. The youthful head of the god looks up a little towards his left. The long and wavy hair falls down to the neck; part of it covers a portion of the forehead. On the head lies a twisted roll, and on it rests a very low *kalathos* (edge broken). Right arm broken at the shoulder and at the wrist, but antique; fingers of left hand which hangs down, and head of serpent wanting. The statue is otherwise in good preservation. The best part of it is the ideal-looking head; the treatment of the nude part shows an empty smoothness, that of the drapery wants clearness and simplicity in the folds across the stomach, in other parts it is rather poor. The height (4 feet 2 inches = 1.27 m.) is nearly the same as in the Cyrenæan statue of the British Museum (4 feet 5½ inches = 1.37 m.). It is evident that both these statues refer to a representation of the god of health favourite in Cyrene.

2. *Statuette of youth*, resting on his left leg, the right leg being bent backward. The upper part of the body is nude, the inferior part enveloped in a mantle which forms a kind of roll across the stomach, and a corner of which is lying on the left shoulder. Left hand on hip; the part from the middle of the upper arm to the wrist is wanting, and so is the whole right arm, which was lowered, as is indicated by a *puntello* at the right thigh. Head wanting. Near the left leg a trunk, on which the drapery falls down. Insignificant work. H. 0.50. From Cyrene.

3. *Fragment of votive relief*.—For description, see *Anc. Marbles*. The relief is tolerably high and round. The workmanship is certainly finished, but does not show great delicacy; the composition is good throughout. It may belong to the end of the fourth, or the beginning of the third century. Unfortunately the relief being hidden behind a

large glass chest, a more minute examination is impossible. H. 0·77. L. about 0·68. From Cyrene.

12. *Female head*, pleasing and rather youthful. The wavy hair is simply brushed back, but not *à la Chinoise*; a plain mantle veils the upper and back part of the head. The style reminds us of Attic sepulchral monuments of the fourth century. Nose a little battered. Tips of ears perforated for earrings. Parian marble of yellowish colour. H. 0·23. L. of face 0·15. From Cyrene.

13. *Head of bearded Dionysos*.—Along the forehead three rows of button-like curls; beard long, of conventional style; hair long, falling down to the neck. Probably part of a term. Insignificant work. H. 0·23. L. of face about 0·15. From Cyrene.

14. *Veiled female head*, similar to No. 12, but less well executed and more defaced, the whole of the nose and part of the left cheek wanting. Greyish Parian marble. H. 0·28. L. of face 0·19. From Cyrene.

15. "*Female head*, braided hair, crowned with ivy, marble, imperfect—Cyrene." Thus the Catalogue; I have not found it.

16. *Bust of Julius Caesar*, in excellent preservation, only the back part of the left ear being restored; the right cheek, the chin, the tip of the nose, and the left eyebrow battered, the neck broken and patched; modern is also the pedestal. The thin and slightly crisped hair, very superficially executed, covers the whole cranium and goes down to the neck. The modelling of the forehead is a little overdone, the wrinkles above the nose somewhat contracted; the eyes lie very deep, and are stern-looking; nose very thick, and so are the lips; the whole part around the mouth, with its wrinkles of rather indistinct form, produces an effect of bad humour. The execution of the eyes, the lids, the inner corners, looks very modern, and generally the feebleness and indistinctness of all the details is scarcely consistent with antique art. The marble seems to be Greek, perhaps Parian, at any rate of very fine grain. Life size. Where General Ramsay bought the bust is not known.

16.* (In the Museum, *E* 16.) *Terra-cotta relief of Dionysos*, painted like *rosso antico*. At the upper edge of the fragments part of a cornice; below a fig branch. Of the relief itself remains only the head of youthful Dionysos, crowned with ivy, looking down with a noble expression of

thoughtfulness. All the rest is wanting. H. 0·27. L. 0·30. L. of face 0 05. Formerly in Lord Murray's collection, see *Anc. Marbles*, p. 299, No. 3.

17. *Portrait statue*, resting on the left leg, and enveloped in a cloak, which covers the whole body down from the breast to the feet, and is doubled before the stomach, the lower edge slanting from the right thigh towards the left knee. A corner hanging down from the left shoulder is grasped by the left hand. The whole arrangement has some similarity to that of the so-called Zenon of the Capitoline Museum. Right arm lowered; in the right hand a roll, but half of the forearm and the hand are replaced, and perhaps a modern restoration. The neck is inserted; however, the beardless portrait head with fat cheeks seems to be antique, and to belong to the body. Common Roman sculpture. H. about 0·50 (From the bequest of Sir James Erskine to the Royal Institution? See *Anc. Marbles*, p. 299, R. Inst. No. 2.)

20. *Small bearded head*, with gloomy expression, apparently a portrait. H. about 0·14.

[24.] *Statuette of a little girl*, draped in a double chiton, which is girded very high; narrow strings fasten the chiton at the shoulders (comp. the "Fates" of the Parthenon). The left hand holds a roll before the bosom, the lowered left grasps the edge of the overhanging part of the chiton. The big head is portrait-like; the short hair, gently curled, goes down to the neck. The whole figure reminds us very much of certain chubby girls on Greek sepulchral reliefs, and suggests the idea that the statue may have served for a similar purpose. Coarse workmanship. H. about 05·0. "From Athens. The property of John Tweedie, Esq., R.A." According to this notice, the statue cannot be identical to that mentioned in my *Anc. Marbles*, p. 299, R. Inst. No. 1, which belongs to Sir James Erskine's bequest.

[25.] *Attic (votive?) bas-relief*.—A youthful horseman, clad in chiton (?), chlamys and petasos, is dashing left on a horse much like those of the frieze of the Parthenon. Both the hind legs of the horse rest on the ground, the forelegs are lifted. The youth's left knee is much bent and the lowered foot thrown backwards, the right foot advanced. Before this figure there is the remainder of another horse in rearing

position, so as to touch the ground with none of its feet; it is much smaller, and partly hidden by the former one; near it the leg and part of chlamys of a standing figure (the horseman? a servant?) who seems to try to tame the rearing animal. The main figure, which is nearly intact, is entirely of Attic character, all the outlines being sharply raised above the ground; the other figure and the second horse are treated in lower relief, as it were in the background. The left extremity of the relief is wanting. H. about 0·30. L. 0·40 (the relief is placed too high to take exact measures). Probably this is the relief Waagen saw in Lord Murray's collection, and erroneously described under two different items (*Anc. Marbles*, p. 299, Nos. 1 and 2).

[26.] *Bronze relief* of the Murray collection, No. 4 (*Anc. Marbles*, p. 299), undoubtedly antique. It is a good work, in rather high relief, and was intended to serve as an *applique*. H. 0·22. (The Nos. 5–7 of the Murray collection are not in the Museum.)

F. V. 23. Roman cippus.—Square bordered front, with a youthful bust clad in *tunica* and *pallium*, within a sunk field of irregular shape. Beneath the inscription:—

DIS · MANIBVS
C · IVLIO · RVFO · VIX · ANN · XVIII · M · VI
PIENTISSIMO
PARENTES · ARAM · POSVERVNT

H. 0·72. L. 0·54.

I add two inscriptions evidently originating from some *columbaria*:

[27.]
D · M
C · ACILIOBASSO
MEDIC · DVPLIC
COLLEGAEIVS

Elegantly incised letters. Ed. *Proceedings Soc. Antiq. Scotl.*, 1870–72, vol. ix. p. 7. A gift from Sir Walter Simpson, Bart., Dec. 1870.

F A V S T I L L A F L A V I ·
C L E M E N T I S · S E R ·
P I A · V I X · A N · X X · H · S · E ·
H E R M E R D S C A E S A R I S · N · S E R ·
T A B E L L A R · C O N I V G · P I A E · F ·

Letters of artificial character, very deeply cut. *Ed. Proceedings, &c.*, 1879-80, vol. ii., new series, p. 91. From the bequest of David Laing, LL.D., F.S.A. Scot., 12th Jan. 1880.

The most recent addition to the Museum consists of a large collection of *Attic vases*, the gift of Lady Ruthven of Winton Castle (Feb. 1884). It is particularly rich in lecythi, mostly of small dimensions, and contains specimens of all styles, from the older ones with brownish, and with black figures down to those with white or with red figures, and even of the style of Magna Græcia. Of mythological subjects I have noticed only two; both on *nasiterni* with black figures on red ground:—Herakles seizing the Centaur Nessos, from whom Deianeira is running away with upraised arms, the whole scene flanked by two youths with staves; and a warrior and an Amazon fighting over a dead warrior lying on the ground, again flanked by two warriors. (Among the older elements of the Edinburgh collection, there are some very well preserved specimens of vases with geometrical patterns, without any figures.) The two remarkable *sepulchral reliefs* in Lady Ruthven's possession (see *Anc. Marbles*, p. xxvii), are still at Winton Castle; No. 1, of which I saw a photograph in Prof. Baldwin Brown's possession, is exceedingly fine.

[Since Lady Ruthven's death the sepulchral bas-reliefs here alluded to have been received by the Board of Trustees, along with other articles, forming part of a bequest by Lady Ruthven to the National Gallery of Scotland.]