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A GUIDE
TO
THE GLYPTOTHEK
OF
KING LUDWIG I
AT MUNICH



BY
A. FURTWÄNGLER

WITH FOUR PLATES.

MUNICH.
PRINTED BY KASTNER & LOSSEN.
1896.

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Ergänzung zu dem Führer.

Vollständiges Verzeichniss

derjenigen weniger bedeutenden Bildwerke der Königl. Glyptothek, welche in dem Führer nicht genannt sind sowie Beschreibung der Gemälde.

Vorhalle.

- A. Kopf der Venus.
- B. Weiblicher Idealkopf hellenistischen Stiles.

Aegyptischer Saal.

1. Grabstein. Osiris und ein verstorbenes Ehepaar.
2. Desgl.
3. Desgl.
4. Grabstein. Die Verstorbenen. Aus dem Mittleren Reich (c. 2000 v. Chr.)
5. 6. Zwei schwarze Priesterstatuen. Kaiserzeit.
- 9.—12. Vier Kanopen von Alabaster, die einst die Eingeweide eines Verstorbenen enthielten.
13. Der Sonnengott Ra mit Sperberkopf.
14. Porträtstatue griechisch-römischer Zeit.
18. Priesterstatue von Granit.

19. Der zwerghafte fratzenhafte Gott Besa. Fragmentiert.

20. Porträtkopf römischer Zeit.

21. Statue als Horus ergänzt.

22. 23. Zwei Grabstelen; Osiris und Verstorbene thronend; Darbringung von Votivgaben.

26. 27. 28. Drei Grabstelen.

29a. Statue des Osiris.

Incunabeln-Saal.

42. Kopf eines Jünglings aus griechischem Marmor von den Inseln, interessant dadurch, dass die Arbeit nicht fertig geworden ist. Sehr altertümlich. Aus dem ethnographischen Museum 1896 überführt.

51. Kopf des bärtigen Hermes mit spitzer Mütze nach dem altattischen Typus (nicht Vulcan).

52. Nachgeahmt altertümlicher Kopf, wahrscheinlich des Zeus, aus der Gegend von Athen.

53. Nachgeahmt altertümlicher Kopf, wahrscheinlich des Gottes Kronos (Saturn).

Aegineten-Saal.

69. Fragment einer Inschrifttafel, die ein Tempelinventar enthielt, und andere Fragmente.

70. Zwei kleine Mädchenstatuen vom Firste des Tempels.

71. Firstkrönung; nur das obere Stück antik.

72. Bruchstücke der Giebelfiguren (unter Glas).

73. Ein Greif vom First des Tempels, stark ergänzt.

74. Kleiner Rund-Altar und Fragmente.

75. Fragmente.

76 Dorisches Kapitäl.

77. Arm eines Helden mit dem Schild, aus den Giebeln, und andere Fragmente.

Apollo-Saal.

78. 78a. Zwei moderne Reliefs.

79b. Weiherelief, sog. Todtenmahl; gelagerter Heros und Anbetende. Gut griechisch.

Bacchus-Saal.

97. Statue eines Hermaphroditen.

103. Statue des ausruhenden Apollo, mit einem fremden Dionysos-Kopfe und ergänzten Locken auf der Brust.

104. Venus.

107. Siegreicher Athlet mit Palme; der Kopf modern.

109. Satyrknabe mit Schlauch.

111. Knabe auf Delphin.

116. Relief eines Kindersarkophags; Pflege des Bacchuskindes.

117. Altgriechisches Relief von Delos; drei Horen oder Chariten.

118. Vom Erechtheion zu Athen.

118a. Vom Tempel bei Phigalia.

Niobiden-Saal.

119. Sitzender Philosoph; der Kopf modern.

120. Brunnenfigur.

121. Moderner Kopf.

122. Fragment eines attischen Grabreliefs, als Muse Euterpe ergänzt.

125. Venus; der Kopf modern.
 130. Fragment.
 133. Griechisches Mädchenporträt, etwa aus dem 3. Jahrhundert v. Chr.
 134. Fruchtgehänge.
 137. Torso des Apollon (Typus des sog. Omphalos-Apollo), von strengem Stil.
 139. Venus-Kopf.
 143. 144. Masken in Relief, gut römisch.
 145. Hore in Relief.

Götter-Saal.

In den Gemälden der Decke sind die vier Elemente, Jahres- und Tageszeiten dargestellt.

I. D e m F e n s t e r g e g e n ü b e r.

An der Decke :

1. In der oberen Spitze : Eros.
2. In der Muschel: die Hore des Frühlings.
3. Hauptbild: der Morgen, Aurora, die Horen und Lucifer.
4. Rechts: Aurora mit Tithonus vor Zeus um die Unsterblichkeit des Geliebten flehend.
5. Links : Aurora, der gealterte Tithonus und ihr Sohn Memnon.
6. Kephalos und Prokris. — Aurora und Kephalos.
7. Arabeske, Sinnbild der Einwirkung des Geistigen auf die Wesen des feuchten Elementes.

An der Wand :

Relief, Geburt der Venus. — Hauptbild : Reich des Neptun. Neptun, Amphitrite, Amor, Arion der Sänger, Thethys.

II. Rechts vom Fenster:

An der Decke:

1. In der oberen Spitze: Eros.
2. In der Muschel: der Sommer.
3. Hauptbild: der Mittag, mit den Horen.
4. Rechts: Daphne in den Armen Apollos.
5. Links: Geliebte des Apollo.
6. Apollo unter Hirten. — Urteil des Midas.
7. Arabeske, Sinnbild der geistigen Gewalt des Lichtes.

An der Wand:

Relief, Zeus im Gigantenkampf. — Hauptbild: Der Olymp, das Reich des Zeus (Jupiter, Juno und andere Götter, Hercules und Hebe).

III. Ueber dem Fenster.

An der Decke:

1. In der oberen Spitze: Eros.
2. In der Muschel: der Herbst.
3. Hauptbild: der Abend, Luna, Eros, Hesperus.
4. Rechts: Diana und Aktäon.
5. Links: Diana und Endymion.
6. Opfer der Iphigenie und Jagd der Diana.
7. Arabeske.

IV. Links vom Fenster.

An der Decke:

1. In der oberen Spitze: Eros.
2. In der Muschel: die Hore des Winters.
3. Hauptbild: die Nacht, Schlaf und Tod in den Armen; die Träume voranschwebend.
4. Rechts: die Parzen.

5. Links: Hekate, Nemesis und Harpokrates.
6. Amor und Psyche. — Zeus bei Alkmene.
7. Arabeske: Streiten der wilden Naturkräfte.

An der Wand:

Relief, Pluto und Proserpina. — Hauptbild: die Unterwelt, das Reich des Pluto; die Todtenrichter, Mercur und Charon, Orpheus und Eurydike.

In der Nische stehen folgende Marmorköpfe:

- A.** Porträtkopf eines Athleten mit Eppichkranz.
- B.** Porträt des Apollodoros, des Architekten des Trajan.
- C.** Unbekannter aus der Zeit der Antonine.
- D.** Angeblicher Alkibiades. Modern.

Kleine Vorhalle.

An der Decke in der Mitte: Prometheus Menschen bildend. — Rechts: Prometheus angeschmiedet. — Links: Pandora und Emitheus.

146. Porträtkopf eines Griechen, vielleicht Homer, mit geschlossenen Augen.

146a. Grieche der Zeit um 400 v. Chr.

147. Hadrian, moderner Bronzeabguss.

148. Marc Aurel, von Peperin.

A. B. C. D. Porträtköpfe Unbekannter; recht gut ist der Kahlkopf B.

Trojanischer Saal.

Deckengemälde.

Rundbild: Vermählung des Peleus mit der Thetis.

Ueber dem Fenster: das Urteil des Paris.
Rechts: Hochzeit des Menelaos und der Helena.

Dem Fenster gegenüber: Entführung der Helena.
Links: das Opfer der Iphigenie.

Acht grössere Bilder: 1. Achill unter den Töchtern des Lykomedes. — 2. Mars und Venus, von Diomedes verwundet. — 3. Zeus sendet den Traumgott zu Agamemnon. — Menelaos stürmt auf Paris ein, den Venus beschützt. — 5. Dem Fenster gegenüber: Ajax hat Hektor niedergeworfen, den Apollon beschützt. — 6. Nestor und Agamemnon wecken den schlafenden Diomed. — 7. Links: Priamos, hinter dem die Leiche des Hektor liegt, kniet vor Achill. — 8. Hektor's Abschied.

W a n d g e m ä l d e.

1. Der Zorn des Achilleus; in der Mitte Agamemnon und Menelaos, vor denen Chryses kniet. Achill stürmt auf Agamemnon los, wird aber von Minerva zurückgehalten.

2. Kampf um den Leichnam des Patroklos. Menelaos und Meriones tragen den Leichnam fort, während Ajax sie gegen Hektor verteidigt.

Relief darüber: Achill im Kampf mit den Flussgöttern. — Ueber dem Fenster: Der Kampf bei den Schiffen.

3. Zerstörung von Troja. Priamos ist tot. Neoptolemos ist im Begriff, den kleinen Astyanax hinabzuschleudern. Andromache lehnt ohnmächtig an der Hekuba, die verzweifelt in der Mitte sitzt. Darüber Cassandra.

In den Nischen stehen Marmorköpfe:

A. Scipio Africanus mit der Narbe auf dem Kahlkopfe.

- B. Kopf eines Flamen (römischen Priesters), 2. Jahrhundert n. Chr.
- C. Jugendlicher Bacchus.
- D. Antinous.

Heroen - Saal.

- 150. Kopf eines Barbaren (fälschlich sog. Hannibal.)
- 154. Moderner Kopf.

Römer - Saal.

- 167.—170. Vier Karyatiden; sehr mittelmässig.
- 171. 171a. Zwei römische Aschenkisten, die eine mit sehr hübschen Tierbildern.
- 173. Statuette der Hygieia auf antiker schwarz und weisser Säule.
- 173a. Mercur, Kopf ergänzt.
- 174. Ein Prinz aus dem Hause des Augustus (Caligula, Marcellus oder jüngerer Drusus).
- 177. Römer, wahrscheinlich noch der letzten republikanischen Zeit.
- 178. Römer, dem Tiberius ähnlich.
- 179. Guter Kopf aus der Zeit der Antonine.
- 181. Kopf aus letzter republikanischer Zeit, gut.
- 181a. Römerin der Zeit des Claudius; auch die Büste ist antik.
- 182. Ein Dichter mit Lorbeerkranz, etwa aus Trajan's Zeit, gering.
- 184. Philippus der Jüngere (3. Jahrh. n. Chr.)
- 185. Römerin der Zeit des Elagabal.
- 190. Statuette des Mars auf antiker Säule.
- 190a. Statuette einer tanzenden Hore.
- 191. Angeblicher Scipio; modern.

195. Dekoratives Relief; vorzüglich ausgeführte Waffen.

197. 197a. Zwei Tragsteine.

201. Gute Büste des stutzerhaften Kaisers Lucius Verus.

203. Weibliche Statuette, sehr gering.

203a. Statuette des Herkules, interessant und gut.

204. Unbekannter aus dem 2. Jahrh. n. Chr.

207. Geringer Kopf aus dem 3. Jahrh. n. Chr.

210. Unbekannter des 3. Jahrh. n. Chr.

213. Guter Kopf des 3. Jahrh. n. Chr.

214. Kaiser Commodus, gering.

214a. Angeblicher Commodus.

215. 218. 221. Unbekannte des 3. Jahrh. n. Chr.

224. Architektonisches Fragment.

225. 225 a. b. Drei Göttersitze.

226. 226a. Unbekannte, 1. Jahrh. n. Chr.

228. Unbekannter, sehr ergänzt.

229. Grieche der Zeit der Antonine, vortrefflich.

230. Gutes Portrait der früheren Kaiserzeit. Im Haar Reste roter Farbe.

231. Römerin.

232. Septimius Severus.

234. Unbekannter der Zeit der Antonine; ausgezeichnet; auch die Büste antik.

235. Unbekannter, 2. Jahrh.

237. Angebliche Sabina.

238. Angeblicher Gallienus; gering.

241. Relief: Herkules mit Cerberus.

243. Faustina d. J.

243a. Sabina als Ceres.

244. Kaiserstatue im Panzer; der Kopf eines Claudiers, nicht zugehörig.
246. Unbekannter.
247. Unbekannter des 1. Jahrh., angeblicher Brutus; auch die Büste antik.
248. Unbekannter Römer.
250. Älterer finsterner Mann, sicher nicht Galba, doch aus dem 1. Jahrh. n. Chr.
- 250a. Vitellius, modern.
251. Unbekannter, sicher nicht Otho, vielmehr erst aus dem 3. Jahrh.
- 251a. Nero.
252. Unbekannter des 1. Jahrh., auch die Büste alt.
253. Unbekannter, nicht Germanicus.
254. Wohl ein Grieche, gut, auch die Büste alt.
- 254a. Kahlkopf, gut, 1. Jahrh.
258. Stück eines dekorativen Frieses.
259. Korinthisches Kapitäl.
260. Statuette des Silvan.
- 260a. Statuette der Venus.
262. Statue, angeblich der Lucilla; gute Arbeit des 2. Jahrh.
263. Dem Pertinax ähnliche Büste.
264. Doppelherme von Satyr und Silan.
265. Grabvase.
266. 267. Candelaber.
270. Prunkgefäß mit Medusa, die nachträglich eingesetzt ist.
271. 272. Candelaber.
273. Opferaltar; darauf zweimal Merkur und zwei Frauen mit Leier und Opfergerät.
274. Grabvase.

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köpfe.

Saal der farbigen Bildwerke.

275. Votivrelief, zwei Pane, Hekateion und Nymphen.

276. Herme eines bärtigen Satyrs.

277. Mädchen, Brunnenfigur.

278. Guter altetruskischer Candelaber.

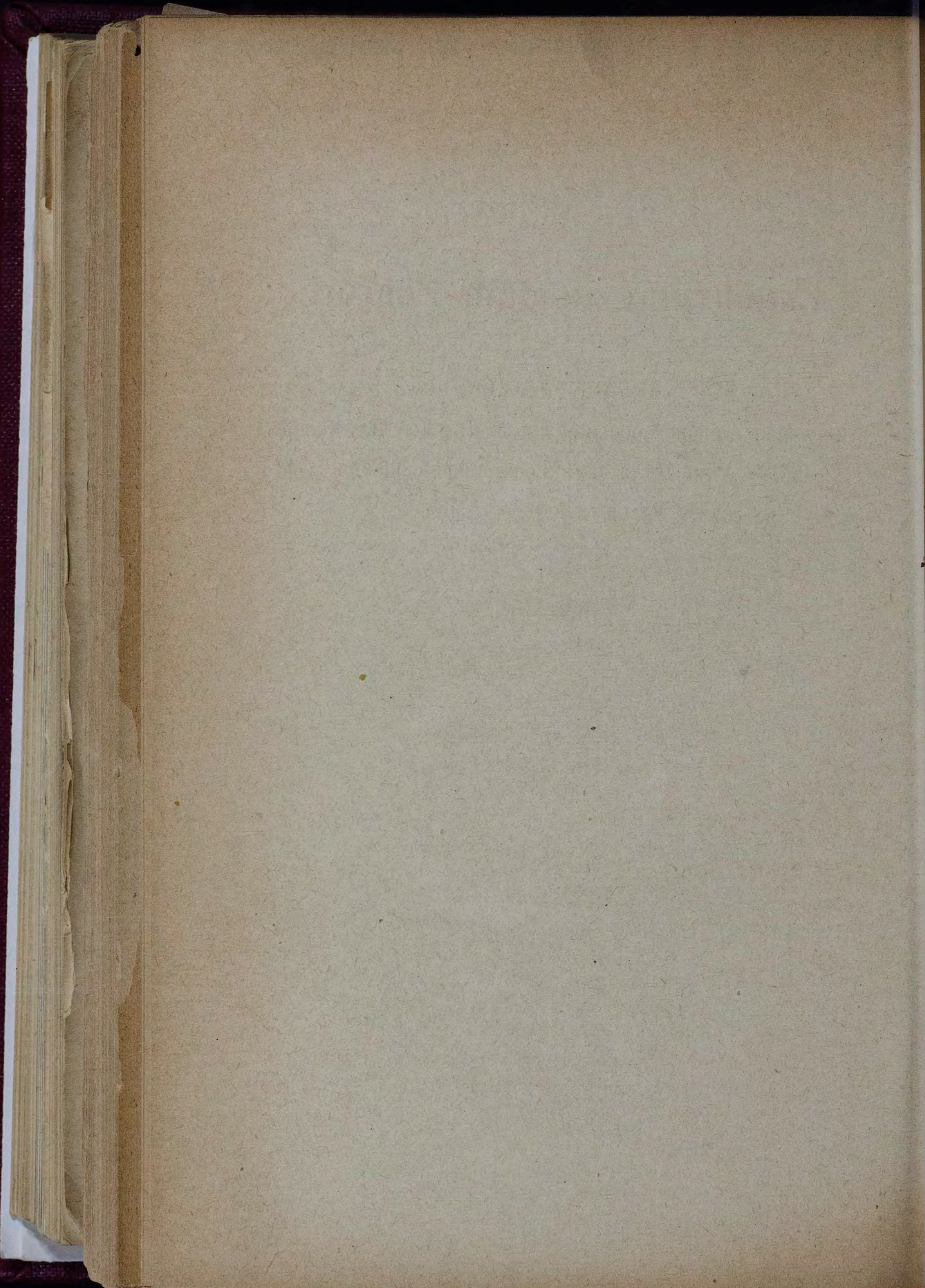
278 a. Candelaber, modern.

279. Römer, aus schwarzem Basalt.

280. 280 a. Zwei Porphyrköpfe, beide modern.

281. 281 a. b. Drei Candelaber.

282. 282 a. b. c. Vier etruskische Terrakotta-
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The Glyptothek at Munich was built in the years 1816 to 1830 by order of king Ludwig I to receive the admirable collection of ancient marbles formed by the king at his own expense. The building and its contents — with the exception of a few pieces which were added afterwards and belong to the state — are the private possession of the Royal house of Bavaria. The two most important acquisitions were that of the Aegina marbles in 1812 and that of an important part of the Albani collection in 1815.

The special merit of the architect of the building, Leo von Klenze, consists in having tastefully combined Roman vaulting with the finest Greek decoration.

The outside of the building is adorned with eighteen statues of celebrated artists and protectors of art. The pedimental group containing Minerva surrounded by figures representative of the different arts was invented by Martin Wagner.

I. The Assyrian Room.

This room is a later addition made to the original building in 1863—1864 and destined to contain some Assyrian slabs acquired in England. It is intended as an imitation of a room in one of the palaces at Niniveh.

The entrance is formed by the casts of two colossal winged lions with human heads, the originals of which are in the Louvre. The whole decoration of the room is made after Assyrian originals. The seven original alabaster slabs inserted into the walls come from the palace of Assur-nasir-pal III, who reigned from 884 to 860 B. C. The inscriptions on the slabs contain his titles and an account of his possessions and conquests and of his buildings at Kalah, his residence. The figures are those of winged genii, protectors of the king and his country.

II. Egyptian Room.

The small collection of Egyptian sculptures in this room contains some good and characteristic pieces of different epochs, and makes it possible to compare the genius of Egyptian art with that of the Greeks.

7. 8. Two statues of a *Sphinx* of Roman time; from the Villa Albani in Rome.

15. *Antinous*, from the Villa Albani; the celebrated friend of Hadrian is represented as the Egyptian Osiris; the attitude and dress is Egyptian; the modelling of the body is of Graeco-Roman style.

16. Group of a *husband and wife*, sitting on two seats, a very fine specimen of the best Egyptian sculpture, dating from the most flourishing times of the so called New Empire (more than one thousand years B. C.) The colouring is very well preserved. The woman had the rank of a priestess of Ammon.

17. Statue of *Isis* of Graeco-Roman period. The head does not belong to the figure, but is much older; it is a fine work of the Middle Empire of Egypt.

24. Another group of a *husband and wife*; time of the New Empire, not so fine as 16.

25. and 29. Heads of *Brahma* and of *Buddha*, Indian sculptures, put here for the sake of comparison with Egyptian and Greek types.

30. Statue of a *High priest* of the time of Sethos I and Ramses II, sitting on the ground and entirely covered with a mantle. The chief structure of the body is visible through the garment, though no detail is given. A principal merit of Egyptian art consists in this clear rendering of the structure of the body. The inscription tells that he was not only high priest but also architect and erected different buildings in the Thebais.

31. *Obelisk* (in the centre of the room) made in Egypt, but in Roman Imperial times, probably for the Emperor Domitian; found at Rome. Only the middle part is antique, the rest restored.

III. Room of archaic Greek art.

32—38. Some valuable fragments of large bronze reliefs; though found at Perugia in Italy the style is Greek and is that of the old Ionian art of the seventh or early sixth century B. C. These pieces formed with others, which are preserved in other museums, the decoration of a chariot. The reliefs are covered with fine incised lines which are not easy to see.

39a—e. Five reliefs with *heads of gods*. *a* Poseidon, *b* Herakles, *c* Hestia (?), *d* Apollon, *e* Athena. They were made in the Augustan age after Greek originals of the transitional severe style of the first half of the fifth century B. C. The authenticity has wrongly been doubted.

40. Head of a *warrior*, Greek original of the end of the sixth century B. C. It is a portrait of more individuality than usual in archaic heads.

41. The so called *Apollo from Tenea*, the finest existing specimen of a type which was very often repeated by archaic Greek art and used for all statues of young men. The statue in question stood on a tomb and represented the dead in a heroised manner. The attitude is taken from Egyptian art, but the modelling and the expression of the face are entirely Greek. The work probably belongs to the school of Dipoinos and Skyllis.

At the right hand of this statue stands a curious fragment, — the upper part of a *warrior's* statue of still more archaic Greek style. The shield is decorated with a Gorgon's head.

43. Statue of *Tyche* (*Fortuna*) with the horn of plenty. Roman imitation of an archaic Greek type.

44. Threesided basis of a thymiaterion; bronze, found with the reliefs 32—38. Hercules and Juno Sospita (with shield and skin of a goat); very fine Etruscan work of sixth cent. B. C.

45. A goddess, probably *Spes* (Hope), Roman imitation of an archaic Greek type; the Romans used this type especially for the representation of *Spes*.

46. Small image of the triple *Hekate* with the three *Graces* dancing round her. Attic work of the fourth cent. B. C.

47. 48. Two Etruscan urns of poor style; third cent. B. C.; the deceased is represented lying on the urn in the attitude of a feasting man. The relief of 47 shows Telephos with the child Orestes and Agamemnon; the subject of 48 is not explained.

49. Head of a youth, a Graeco-Roman copy of a beautiful work of the first half of the fifth century B. C., probably an Eros of the school of Kalamis.

50. *Statue of Dionysos*, Graeco-Roman copy of an archaic Greek statue of the time about the Persian wars. The head is a modern restoration.

53. Head of *Hermes* (Mercury) with his cap, Roman copy of an archaic Attic work.

IV. Room of the Aegina-sculptures.

This room contains the greatest treasure of the Glyptothek, the statues of the two pediments of the temple of Athena at Aegina. They were discovered in fragments, lying under the ruins of the temple in 1811 and were afterwards restored under the direction of Thorwaldsen.

On the left is exhibited the Western pediment, which is the more completely preserved; the five figures to the right belong to the Eastern pediment. Along the walls are exhibited those fragments (under glass cases) that could not be completed and used for the restoration. In the wall opposite the window may be seen a small

reduction of the Western face of the temple intended to give an idea of the combined effect of architecture and sculpture.

Both pediments represent heroic battles, at which Athena is present; that these combats are taken from the Trojan war and that the chief heroes are natives of Aegina is a very probable supposition, but hitherto the exact meaning of both battles has not been made out with certainty. The usual explanation of No. 66 as Paris and No. 54 as Herakles cannot be proved.

The Western group is nearly complete. In the midst stands *Athena* (59); before her feet lies a dying hero (60) whose head is beautifully preserved. Two figures, which are lost, came from both sides to plunder his armour and to draw him to their respective parties. The following well preserved figures are: two heroes combating with spears (61 and 65; the head of 61 is modern); behind them two archers (62—66) kneeling on the ground; one of them (66) has the Scythian costume common to archers in the archaic period; the head of 62 is modern. Behind these follow two warriors with spears (63. 67) rushing forwards in a bent position (but not kneeling.) The angles of the pediment are filled with two wounded recumbent figures (64. 68). The conventionality of the smiling face in these wounded figures is still more remarkable than in the others.

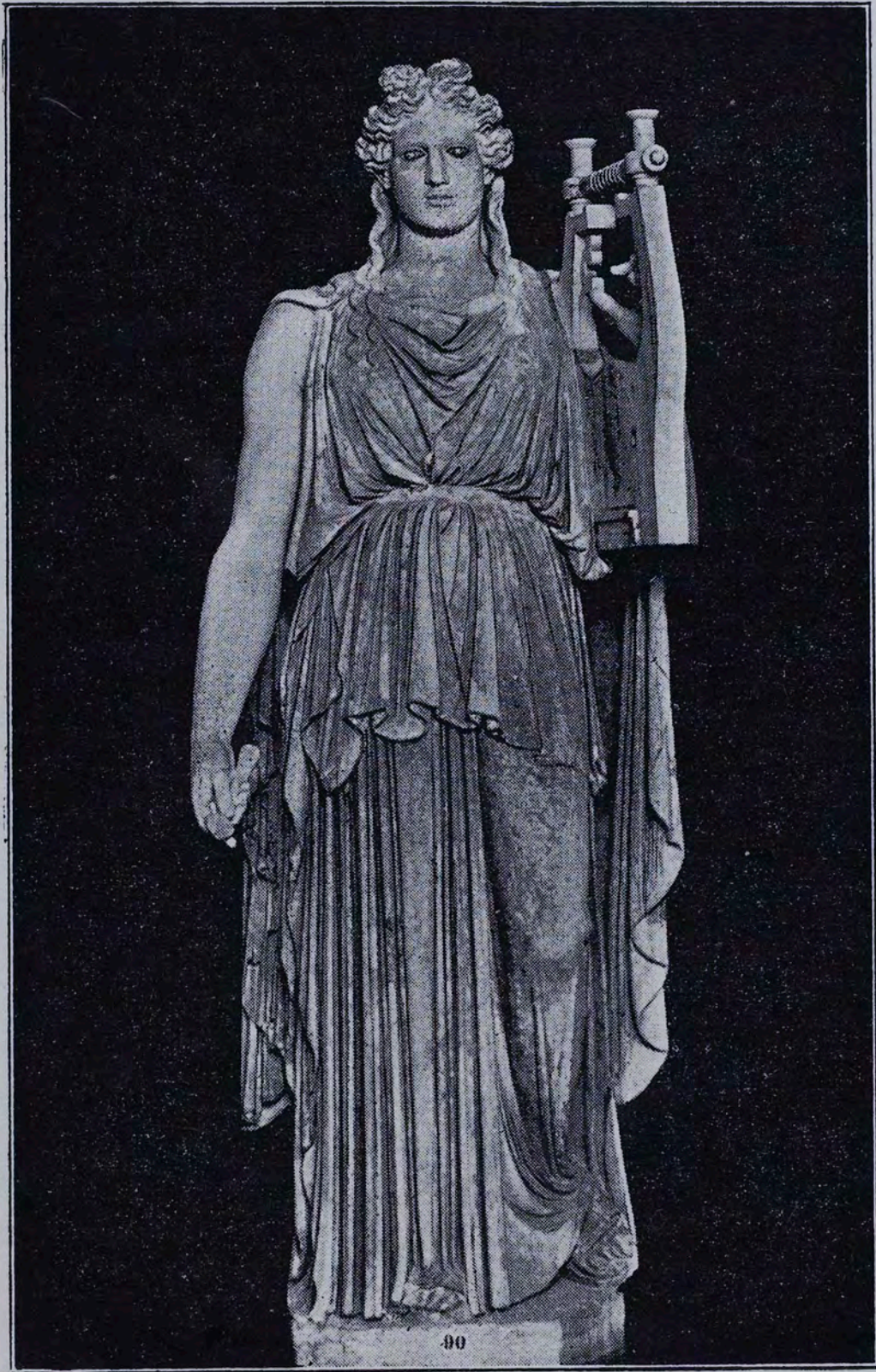
The Eastern pediment was the work of another, probably younger artist, whose style was more advanced. The muscles and movements are rendered much more naturally

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and the heads are less conventional. The best and most important of these figures is that of the dying hero (55); compare this figure with the corresponding recumbent warriors of the other pediment. To give the body a turn to its side and to express pain in the face as we see it here, was a quite new thing in the art of that time.

In the centre of the Eastern pediment stood Athena, probably more animated than on the other side. Her head is preserved (No. 72 a, under glass case). Before her a hero is falling backwards (57; the head restored); at the sides two men advanced to seize him; one of these is well preserved (58). The arrangement of the rest was like that of the other pediment; besides fragments only one hero with the spear (56, the head modern), one archer (54, so called Herakles, a very fine figure) and one fallen hero (55) are preserved.

These pediments were executed at the end of the archaic period, about the time of Persian wars. The accuracy and refinement of the execution is admirable and not rivalled by any other archaic sculptures.

The effect of the figures when complete was much richer than it is now; many attributes and ornaments were added in bronze, and colouring was used to a great extent, as the remaining traces prove.

V. Room of Apollo.

The principal statue of this room, after which it is called, stands on the left; it is the colossal *Apollo Citharoedus* Nr. 90, a long time known under the name of »the Barberini Muse«. Winckel-

mann admired it as the best example of the high and grand style of earlier Greek sculpture. Apollo wears the long robe of the Pythian festival. The head is inserted but antique and very beautiful. The statue is a good copy, made about the time of Augustus, after an original of the school of Pheidias, probably by Agorakritos.¹⁾ It was found in a Roman villa at Tusculum. A peculiarity to be noted, since it is very rare, are the well preserved inserted eyes and the eyelashes of bronze.

At the left of this statue stands a *female head* (89) remarkable as a Greek original of the time and style of Praxiteles; it comes from Knidos and probably represents Kora the daughter of Demeter. It could well be a work of Praxiteles himself; in any case it is a masterpiece. Unfortunately the preservation is not good.

91 *Head of Ares*, a Roman copy after an original probably by Alkamenes the pupil of Pheidias. A copy of the entire statue is the so-called »Achille Borghese« in the Louvre at Paris.

92 *Bust of Athena*, from the Albani collection. Roman copy after a bronze original probably by Kresilas, an artist of the time of Perikles.²⁾ The »Athena Velletri« in the Louvre is a copy of the entire statue. The chaste, severe and thoughtful character of the goddess is admirably brought out in this head.

93 *Statue of Artemis*, found at Gabii, a fine

¹⁾ Compare A. Furtwaengler, Masterpieces of greek sculpture, ed. by E. Sellers, London 1895, p. 88.

²⁾ Comp. the same book p. 141 seq.

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and remarkable statue, presenting a curious combination of archaic elements, as in attitude and hairdress, with a rich and free style in the flowing folds of the drapery. Probably a copy after an original of the end of the fifth century B. C.

Of the other sculptures in this room the most noteworthy is the *Athena* (86), whose head is antique but does not belong to the statue. The head is more severe in style than the body.

Less important are the following pieces: 79 „Ceres“, head modern. 80 Head of the bearded Hermes, repetition of an archaic original. 81 Head of Ammon with rams' horns, after an original of the fifth cent. B. C. 82 Vase from Rhodes, with relief of Nereids; original of the time after Alexander. 83 Head of Ares; a copy of the complete statue is the celebrated „Ares Ludovisi“ at Rome. 84 Modern bearded head. 85 Fragment of a very fine Greek relief from Rhamnus; two goddesses. 85a Greek votive relief of the time after Alexander the Great; adoration of a hero. 87 Female statue; the head does not belong to the body; it is of Praxitelean type. 88 Marble vase from an Attic tomb with a very delicate relief of a family scene; about 400 B. C.

VI. Bacchus Room.

In the centre of the room is a splendid statue, the so called „*Barberini Faun*“ (95), a sleeping drunken Satyr, one of the gems of the Glyptothek. It is a Greek original of about the third or second century B. C. It was

found in the moats round Castel S. Angelo at Rome, where it was probably thrown, when Belisar in 537 A. D. defended himself against the besieging Goths by throwing down statues.

The most wonderful part of the statue is the head which seems to breathe. — The right leg and left arm and great part of the rock are restored; the original position of the Satyr was probably less upright and more recumbent.

96 *Eirene* with the child *Ploutos* on her arm; the right hand held a sceptre. Copy of a bronze original by Kephisodotos, which was erected about 375—370 B. C. at Athens. The goddess of Peace holds the god of Wealth on her arm; the latter had originally a horn of plenty in the left hand. The head of *Eirene* is of an extremely noble and soft type.

98 *Statue of Seilenos*, once the decoration of a fountain. The water came from the hole in the leather bag (*askos*) on the tree; the left hand with the cup is modern. The head is bald, but the beard is strong and parts of the body are covered with short hair. The face resembles that of Sokrates.

99 Head of a *young Centaur*, called „fauno colla macchia“, a very fine work, a copy from a celebrated statue of the Hellenistic age (3—2. cent. B. C.), of which a complete copy (but inferior as to the head) is in the Capitol at Rome. On the back of the Centaur rides a Cupid. The youthful Centaur is merry and laughs.

100. Relief of a sarcophagus with a procession of Bacchus and Ariadne, very good work of the first century A. D.

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101. Statue of *recumbent drunken Satyr*. A repetition of this figure in bronze is to be seen in Naples. The original belonged to the time after Alexander the Great.

102. Head of a *youthful Pan*, known as „the Faun of Winckelmann“, to whom it once belonged. Two very small horns rising from the front are the only sign of the goatlike nature of Pan. The expression is that of sweet melancholy; the god is probably represented as enamoured. The original was created in the time of Praxiteles, probably by Euphranor.¹⁾

105. 106. Two replicas of a youthful Satyr in repose, probably a creation of Praxiteles, which was very often repeated in Roman times. The young Satyr is of a very noble type.

108. Statue of Dionysos, of later Imperial time, a free variation of a type of the fourth cent. B. C.

110. Colossal head of Aphrodite, of grand style, found at Cumae.

112. Statue of a Nymph, the head restored; she wears the skin of a pig. Another and better replica of this statue, found at Epidauros (now at Athens), wears a sword and seems to represent Aphrodite. The original was created in the school of Pheidias.

113. Statue of *Artemis-Tyche*; the head restored by Thorwaldsen; the restoration of the horn of plenty is justified by other replicas. The original was a splendid creation of Praxiteles. The drapery is admirable.

¹⁾ Comp. A. Furtwaengler, *Masterpieces* p. 359.

114. Group of *Seilenos* with *Bacchus* as child. In fatherly manner old *Seilenos* holds the young god on his arms. A better preserved replica is in the Louvre. The original came from the school of Lysippos.

115. Relief with the *nuptial procession* of Poseidon and Amphitrite, probably from an altar. It is a work of the first century B. C., and not, as has been supposed, of the time of Skopas. The pair sit on a chariot driven by Tritons, followed and preceded by other marine monsters and Nereids¹⁾.

VII. Room of the Niobid.

In the midst of the room is the statue of the *dying Niobid* (141); two other but inferior replicas are at Florence and at Dresden. The basis has been wrongly restored, the figure ought to lie more horizontally on its back. It belongs to a large group of the Niobids; Pliny says that one doubted whether this group were by Praxiteles or by Skopas.

Near to the window stands the celebrated so called *Ilioneus* (142) formerly explained as the youngest son of Niobe. It is a wonderful torso, whose meaning however has not hitherto been ascertained. The admirable modelling of the forms corresponds to the style of Praxiteles.

To the right of the window is to be seen a fine *statue of Venus* (131), not a real copy of the Knidian Aphrodite of Praxiteles, as formerly thought, but a somewhat later modification of that famous statue.

¹⁾ The corresponding other frieze of the same altar with a Roman sacrifice has been discovered by the author in the Louvre, comp. Denkschriften d. k. bayer. Akademie 1896.

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This room also contains the renowned *Medusa Rondanini* (128), inserted into the wall at the left of the window. It is this mask that Goethe once admired so much in the Palazzo Rondanini at Rome. The mask is cut straight off at the back and was fastened in modern times to a square plaque. The same absence of background is observed in the extant replicas (these are much inferior in execution). The original was of bronze and intended to be fastened against a wall; it was the work of some great artist of the end of the fifth cent. B. C., probably Kresilas. The fixed wide-opened eye fascinates the beholder by its daemoniac power, but the Medusa is not dying as had been wrongly supposed. The face depicts the wild force and constraining strength of the daemon, and the whole expression is invested with a freezing horror.¹⁾ Reproduced on the title page of this guide.

The other sculptures to be noted in this room are the following: **123** Statue of Hermes; a „pasticcio“; the body is a replica of the Diadumenos of Polykleitos and the head one of the Hermes Belvedere in the Vatican. — **124** and **129** two beautiful antique (not modern) heads with modern helmets of bronze. — **126** Isis and Harpokrates, late Roman. — **127** Relief with a rural scene of very fine work; time of Augustus. — **135** Head of Paris, probably after the famous original of Euphranor. — **136** Relief of a herm being adorned by two girls, the motives of which are

¹⁾ Compare A. Furtwaengler, Masterpieces of Greek sculpture p. 156 seq.

taken from the Balustrade of the temple of Athena Nike at Athens. Work of the Augustan epoch. — **138** Statue of a Muse (head and attributes restored) of the Hellenistic style after Alexander (3.—2. cent. B. C.) — **140** Statue of a boy wrestling with a goose, the best existing copy after the lost bronze original of Boethos (about third cent. B. C.). The childish action and the seriousness with which it is treated as a heroic fight, form a charming contrast.

VIII—X. The two State halls and the anteroom.

These halls are decorated with wall paintings by P. von Cornelius executed in the years 1820 to 1830. The few antiques that are exhibited here are of no importance.

The pictures of the first hall represent the divinities of the Greeks: over the entrance the realm of Pluto and Proserpina; at the side, opposite the window, Neptune and Amphitrite with other sea gods; over the next door the Olympos with Jupiter and Juno; Hercules is received among the gods.

The pictures of the anteroom show Prometheus and Pandora. — In a niche stands an antique replica of the Marsyas hanging from a tree to be flayed.

The second hall is dedicated to the heroes of the Trojan war. Over the entrance: the dispute of Achilles and Agamemnon. Opposite the window: the combat about the body of Patroklos. Over the next door: the „Ilioupersis“ or capture of Troy.

XI. Room of the Heroes.

149 Head of *Demosthenes*, a fine portrait of the great orator, full of life and energy.

151 (in the centre of the room) statue of *Hermes*, formerly called „Jason“. The head is that of a young Apollo and does not belong to the statue. This is a marble copy after a lost bronze original, which was in the style and probably by the hand of Lysippos. It represents Hermes, the messenger of the gods, fastening his sandal in order to be in readiness to start upon his errands. The slenderness and the movement of the figure are characteristic of the style of Lysippos.

152. Head of *Asklepios* after an original of the school of Pheidias.

153. Statue of *Alexander the Great*; by far the most beautiful and most complete portrait of Alexander that exists. He is represented as a young man. The body is short and heavy, but the head is radiant with fiery energy. He plants one foot on a rock and looks into the distance like the leader of an army. One hand probably held the spear; both arms and the right leg are restored.

155. Portrait-head, probably of the philosopher Chrysippos (end of third cent. B. C.)

156. *Iconic male figure* of Roman times, but made after a Greek type of Hermes. The hare on the tree shows that the man was a sportsman. The head is modern.

157. Bust of a Greek general of the time of Perikles (but not a portrait of Perikles himself).

Though the forms have an ideal and generalized character, as usual at that time, the mouth is mobile and expressive.

158. Statue probably of the *Emperor Domitian*, a well preserved Imperial statue of heroic type.

159. Bust of a Greek general of the time of the Peloponnesian war. Much restored.

160. Statue of a hero or a god, probably of *Zeus*, one of the most important sculptures of the Glyptothek. It is a good Roman copy after a lost Greek original in bronze, which belonged to the earlier school of Argos (before Polykleitos).*) It probably represents Zeus the father of the gods; the mighty forms of the body and the short curled hair, resembling that of athletes, correspond to the earlier Peloponnesian ideal of Zeus. The hands are wrongly restored with a sword; they probably held the eagle and the thunderbolt. The walking attitude, which was afterwards rendered so admirably by Polykleitos, appears here for the first time in Greek art, but still in a hard angular form.

161. Portrait of an unknown Greek of about the beginning of the fourth century B. C.; a head with a thoughtful, soft and sympathetic expression. It has been called Xenophon. A replica exists at Berlin.

162. Statue of *Diomedes*. The Victory on the left hand is a false restoration; the hero held the Palladion which he carried off from Troy. The right hand held the sword. The head (antique and well preserved) is turned to the side

*) Comp. Furtwängler, Masterpieces p. 212 seq.

with a quick energetic movement; the hero scents danger; he is threatened by his envious companion Odysseus, who came upon him from behind. Diomedes draws his sword and turns his head; the tradition tells how Odysseus, being discovered, relinquished his design. The lost original of the statue was probably a bronze made by Kresilas,¹⁾ a great artist of the time of Perikles. The head is exceedingly fine and singularly rich in modelling.

163. Statue of a *Greek philosopher* found in Greece. Only the torso is antique, the rest is restored. The torso is a Greek original of the time after Alexander.

164. Head of an athlete, type of the fourth cent. B. C.

165. Statue of an *athlete pouring oil*. The right arm and the left hand are restored; the fine head is antique. The athlete pours the oil from a vase, which he holds in his raised right hand, into his left hand which is placed horizontally across his body. The conception is full of life, but expressed by a somewhat hard and angular movement. The best part is the head which is of a beautiful Attic type. The bronze original of the statue came probably from the school of Myron shortly after the middle of the fifth century B. C.

166. Bust of *Sokrates*; the face resembles the type of Seilenos.

XII. Saloon of Roman art.

This saloon is richly adorned in the Roman taste. It contains a fine collection

¹⁾ Comp. Furtwängler, Masterpieces p. 146 seq.

of Roman portrait heads and some statues of emperors and other Imperial personages.

At the left of the entrance:

172. Head of *Antiochos I*, king of Syria (died 261 B. C.), placed on a modern bust. The head is a masterpiece of portraiture art. Formerly it was wrongly called „Marius“ or „unknown Roman“.

175. Statue of *Agrippina the elder*, wife of Germanicus and mother of Caligula. A good and well preserved specimen of a Roman iconic statue. The drapery is imitated from Greek originals of the fourth century B. C.

Of the large series of Roman busts arranged along the walls we note the following, beginning at the left (the arrangement here does not coincide with the order of the numbers):

236. The Emperor Tiberius. — *VIII B.* Messalina, the famous and eccentric wife of the Emperor Claudius; she is represented as a goddess with a high diadem.

219 Excellent bust of Augustus, with the civic crown of oak leaves (given to him by the senate in 27 B. C.). It is a fine specimen of the idealistic tendency in the portraiture of the Augustan age. Besides the famous head in the Vatican, which represents Augustus as a youth, there exists no portrait of him more beautiful than this.

183. Another head of Augustus.

216. The large bust in the midst of this series has been called Cicero, without any sufficient reason. It is a splendid head still belonging to republican times, perhaps of a Greek; it must be compared with No. 172. The bust is modern

and of a late Roman type; the ancient head is inserted.

272. Another excellent portrait of the republican age; an old, ugly man, treated in a highly realistic style. The bust does not belong to the head and is of a later date.

202. The Emperor Nero, a fat voluptuous face; the best extant portrait of him.

261. Head of an unknown Roman of the Augustan age.

211. A bald-headed man, without reason called Maecenas; of about the time of Julius Caesar.

187. An unknown head of the same epoch; it could almost be that of a modern minister of state; it was probably that of a Roman senator.

On the wall above these busts is fixed

189 Relief from a sarcophagus; Endymion while sleeping is visited by Luna.

On the same wall beneath the busts:

188. Relief of a sarcophagus with the nine Muses, Apollo and Minerva.

The busts on the opposite side of this compartment under the window are less important.

In the midst of the compartment

205. Eros with a „nebris“ sitting on a swan; a decorative Roman sculpture.

192. Statue of Septimius Severus; the head does not belong to the body which is of earlier date (first cent. B. C.).

The busts of the next compartment are the following, beginning from the left:

212. Head of Julia, daughter of the Emperor Titus, with her characteristic curious head-dress.

186. The Emperor Vespasian.

268. The Emperor Trajan, an excellent bust, entirely preserved; he has the aegis on the left shoulder, being identified with Zeus Aigiochos.

196. Another very fine head of the Emperor Trajan.

198. Bust of Antoninus Pius, entirely preserved with the bust; excellent sculpture of the time; the rough surface of the curled hair which contrasts with the polished flesh is characteristic for the style of this period.

199 Colossal head of the Emperor Titus.

217 Fine bust of the time of the Antonines; formerly wrongly called Hadrian.

180. Nude bust of a young man of the time of the Antonines, without sufficient reason called Lucius Verus.

242. Head of Marciana, the sister of the Emperor Trajan; not beautiful, but full of character.

276. Head of Plotina, the wife of the Emperor Trajan.

193. Beardless head of the time of the Antonines, supposed to be M. Aurelius as a youth.

On the wall above these busts:

206 Long frieze with figures of Victories sacrificing bulls and adorning thymiateria.

On the same wall underneath the busts:

205. Relief of a sarcophagus, representing the death of the Niobids; Diana and Apollo are shooting with arrows.

Among the busts on the opposite side of the same compartment, under the window, are to be noted:

In the middle:

256 Bust of Antinous, the favourite of Hadrian.

To the left of this:

257 Good portrait of Lucius Verus.

Of the following two big statues

209 has a head of Augustus that does not belong to the body;

249 is a statue of an Emperor in heroic attitude; it is called Domitian.

In the midst of the saloon between these Imperial statues stands a very remarkable figure (without a number):

Sitting old woman holding a big bottle and looking up rapturously under the intoxicating influence of the delicious wine. It is the copy of a famous Greek bronze original by an artist Myron, which stood at Smyrna, of the 3.—2. cent. B. C., the time of the Pergamene school. It shows that, at least at that time, even ugliness — in the shape of an old drunken woman — entered into statuary art.

The busts of the third and last compartment of this saloon belong all to the 2.—3. cent. A. D. To begin from the left:

IX B head of a boy of the time of the Antonines, called Caracalla (without sufficient reason).

245 Probably Pertinax.

220 Plautilla, the wife of Caracalla, one of the best female portraits of late Roman epoch that exist.

194 Tranquillina, the wife of Gordianus Pius; very good portrait; **240** Otacilia Severa, wife of Philippus Arabs (third century).

200 The Emperor Septimius Severus.

255 The Emperor Commodus.

The following three busts are insignificant; but important is the last of the series:

E H. B., an excellent portrait of an unknown man of the third century A. D.

Above these busts on the wall:

223 Relief of a sarcophagus with a bacchic procession; Dionysos and Ariadne on a chariot.

Underneath the busts;

222 Relief of a sarcophagus, representing the adventures of Orestes and Iphigeneia among the Taurians (the subject of the tragedies of Euripides and Goethe).

On the opposite side under the window:

To the left from the midst **269** and **239**, two good portraits of Greeks of the time of the Antonines, probably professors of rhetoric or so called sophists. The vanity of this kind of people is visible in their faces.

At the end of the saloon two female iconic statues are to be noted:

226 Statue of *Livia Drusilla*, the wife of Augustus, with antique inscription on the basis. The head is restored. The drapery is rich in detail; it is imitated from Greek originals of the fourth century B. C.

233 Statue of *Matidia* as Ceres; a niece of the Emperor Trajan. The head is antique, as are also the ears of corn and the poppy-heads in her hand.

XIII. Room of the bronzes.

In colouring and ornamentation this room is almost the finest of the building. In the centre

of the floor is an ancient mosaic; on it stands a Roman tripod of bronze; above this a bronze statuette of a *bearded Satyr* (295) that once served as support to some vessel. It is a good work of later Etruscan style.

296. A archaic candelabrum of bronze; with human figures.

297. Head of *Sokrates*, of bronze; a somewhat coarse, but not bad work, reproducing fairly the chief features of the Silen-like head of the great philosopher.

298. Female figure, without sufficient reason called *Ceres*: the drapery is made of black, the flesh of white marble; the greater part of the latter is restored.

299. Head of a young *Satyr*. The bust is modern. The head is one of the finest bronzes that exist. It seems to be an original of about the third century B. C.

300. Statue of a river god, of black marble.

301. A relief with a rural scene; an excellent work of the age of Augustus.

302. Head of a *youth*. Bronze. The bust is restored. The head is a wonderful Greek original of the fifth century B. C., of the time of Pheidias and Polykleitos. It probably represents a victor in the public games. The grace and nobility of the head — a piece of extreme value and a real gem of the collection — are extraordinary.

303. Statue of an *athlete*, of black marble, in imitation of bronze. Well preserved; both hands

are antique. Copy of an original by Polykleitos or his school.¹⁾

306. Statue of Alexander the Great in bronze, found at Vulci in Etruria; late Etruscan workmanship.

309. Statue of a young Satyr; black marble (in imitation of bronze). He is represented clutching his tail. The restoration is wrong; the head ought to look more towards the back in the direction of the tail. The pretty composition has been often repeated.

314. Female statue of bronze, found at Vulci in Etruria. The head is modern. There are rings on two fingers of the left hand. The movement of the hands seems to indicate that the woman was spinning. The drapery recalls the style of the Praxitelean school. The execution is good and probably of early Roman times.

315. Head of Venus; modern.

XIV. Room of modern sculpture.

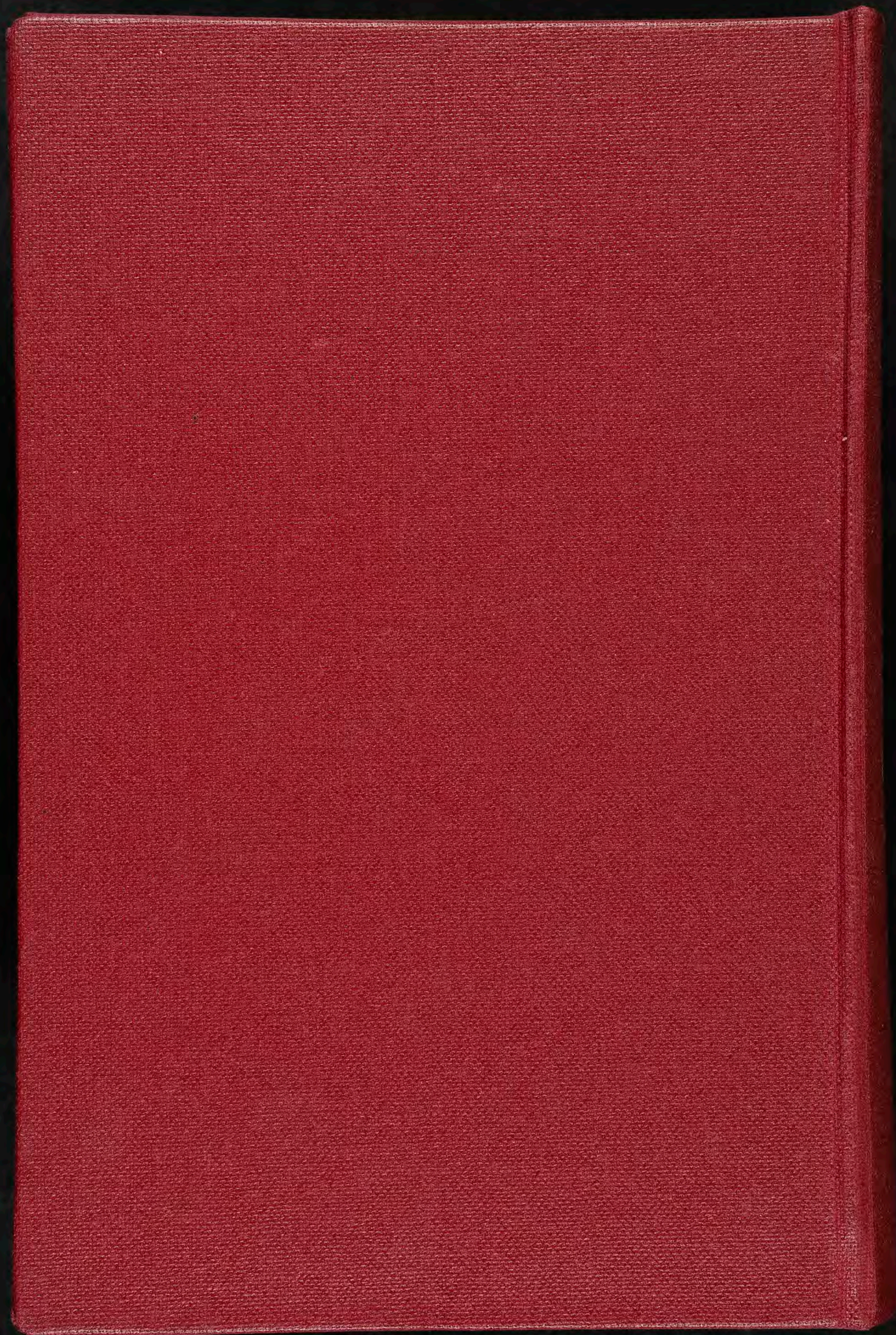
The two chief pieces of this room are the two statues at the side of the entrance: on the left Paris by Canova (318), on the right Adonis by Thorwaldsen (336).

The other sculptures are: 319. Girl fastening her sandal by Schadow (after an antique original). — 320. Napoleon I by Spalla, 1808. — 321. King Ludwig I of Bavaria as Crown Prince, by Thorwaldsen. — 322. Paris by Canova, a

¹⁾ Comp. Furtwängler, Masterpieces p. 264.

modified replica of the head of 318. — **323.** Cupid and a Muse by Eberhardt. — **324.** Marshal Count of Münnich, a Russian general, by Eberhardt. — The following bronze statue of Abel is by A. J. Carles. — **326.** Admiral Tromp by Rauch. — **327.** Frederic Barbarossa by Tieck. — **328.** A Florentine terracotta head of the quattrocento, wrongly called Raphael. — **325.** Christ as child by Aless. Algardi (1602—1654.) — **329.** Iffland, the actor and poet, by Schadow. — **330.** Frederic the Victorious, elector of the Palatinate, by Dannecker. — **331.** C. v. Heideck, Bavarian general and painter, by E. Wolff. — **332.** Fr. Leop. Graf zu Stolberg by Freund. — **333.** Vittoria Caldoni, a pretty girl from Albano, who served as model to the artists of the beginning of this century at Rome; by Schadow. — **334.** Katharina II, empress of Russia by Busch. — **335.** Vesta by Tenerani. — In the centre of the room: Ludovica, duchess of Bavaria, by Ruemann.

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