

I. A Giustiniani Bacchus and François Duquesnoy

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ONE OF THE MOST IMPORTANT events in the history of the collection of Greek and Roman Art at The Metropolitan Museum of Art was the acquisition in 1903 of a group of antique marbles from the famous Giustiniani collection in Rome. Created at the beginning of the seventeenth century by one of the wealthiest and most cultivated Roman bankers, the Genoese Marchese Vincenzo Giustiniani (1564–1637), the collection was among the largest in the Rome of the 1620s, under the pontificates of Paul V, Gregory XV, and Urban VIII.¹ At the death of Giustiniani, in December 1637, it counted over 1,800 statues, busts, and reliefs, spread among his properties: the Giustiniani palace opposite San Luigi dei Francesi in the center of Rome, two large villas outside Porta del Popolo and near San Giovanni in Laterano, and his lands at Bassano di Sutri.² Many of these antiquities came from collections assembled in Rome as early as the fifteenth and sixteenth centuries or were excavated during Giustiniani's lifetime in the vicinity of the palace, in the remains of the Nero-Alexandrian Terms, built about 62 A.D. and restored in 225, not far from the Pantheon and the Church of Santa Maria Sopra Minerva.³

Giustiniani, who died childless, tried to preserve the integrity of his collections of antiquities and paintings by leaving them to a distant relative and adoptive son, Andrea di Cassano Giustiniani, and by establishing in 1631 a comprehensive *fideicommissum*. But a gradual process of dispersion of the holdings began shortly after 1700, when his successors started falling on hard financial times. A number of sculptures were sold about 1720 to Thomas Herbert, eighth Earl of Pembroke (1654–1732), for Wilton House in England,⁴ while about the middle of the eighteenth century, several important Giustiniani marbles were purchased by the popes for the Capitoline Museum and for the new Museo Pio Clementino in the Vatican. The most conspicuous dispersion of the Giustiniani marbles took place, however, at the beginning of the nineteenth cen-

tury, under Prince Vincenzo Giustiniani (1759–1826).⁵ Used first as collateral for a loan granted by the Torlonia bank, by 1816 a large number of Giustiniani marbles were claimed by Giovanni Torlonia and, after 1825, moved to Torlonia's new museum at the Lungara.⁶

In the 1890s, amid the serious financial depression in the new State of Italy and the real estate crash that brought about the sale of some of the most prestigious princely Roman collections—the Boncompagni Ludovisi and the Borghese especially—the only survivors of the once famous Giustiniani collection were a small group of antiquities that remained in the palace near San Luigi dei Francesi. An inventory compiled in 1900 for the Ministry of Public Instruction listed an assortment of seventy-two sculptures, reliefs, heads, sarcophagi, and altars⁷ still in the palace, which their owners were anxious to put on the market.

The dealer to whom this sale was entrusted was the well-known Giuseppe Sangiorgi, who had organized the auctioning of a number of works from the Borghese collection in a sale held at the Villa Borghese in 1892. The reputation of the vast collection of Cypriot antiquities brought to the Metropolitan Museum by its first director, General Luigi Palma di Cesnola, and acquired by public subscription in 1874–76, was well known to European scholars and dealers, and the rapid growth of the fledgling American institution was much anticipated. On July 8, 1902, Sangiorgi, following the advice of a Dr. R. J. Nevin who was living in Rome and acting as an agent for the Metropolitan, wrote to the president of the Museum, Frederick W. Rhineland, offering a group of antique marbles from the Giustiniani palace.⁸ He stressed the importance of the acquisition of such antiquities and asked Rhineland to support the matter with General di Cesnola. Promising to send photographs as soon as possible, Sangiorgi added that he would also send two volumes of the *Galleria Giustiniana*, a seventeenth-century collection of engravings, which he wished to present to the Museum's library. In spite of the documented provenance of the Giustiniani marbles offered by Sangiorgi, the Museum's decision to purchase them was not an easy one and took most of the



Figure 1. *Bacchus Seated on a Panther*, Roman copy after a Hellenistic group, ca. 3rd century B.C., with 17th-century restorations attributed to François Duquesnoy (Flemish, 1598–1643), ca. 1635. Marble, height as restored 1.432 m. The Metropolitan Museum of Art, Gift of Mrs. Frederick F. Thompson, 1903 (03.12.7)

fall of 1902 to reach. At a first meeting held in September, the Trustees decided to turn down the acquisition. This was much to the disappointment of Cesnola, who felt that at least some of the pieces were quite desirable for the Museum's archaeological collection, which lacked examples of Roman classical statuary. Cesnola's objections and Rhinelander's support prompted the creation of a special committee charged with reviewing the matter and obtaining further information as to the character and value of the marbles.

This time, after consulting some of the Roman eighteenth-century descriptions of the Giustiniani palace and the engravings in the *Galleria Giustiniana*, and even asking the opinion of a well-known expatriate American sculptor living in Rome, Moses Jacob Ezekiel (1844–1917), the committee decided to recommend the purchase of the sculptures for the sum of \$55,000. The only condition added to this recommendation, dated November 17, 1902, was that the purchase price not be charged to the Museum's acqui-



Figure 2. Back view of sculpture in Figure 1

sition funds but be raised by private subscription.

Rhineland's interest in accomplishing the purchase of the Giustiniani sculptures prompted him to turn for help to a long-standing friend, Mary Clark Thompson (1835–1923), who had recently lost her husband, Frederick Ferris Thompson (1836–1899), a highly successful New York City banker and a generous philanthropist. Learning about the Museum's need to raise funds for the acquisition of the Giustiniani marbles, Mrs. Thompson agreed to buy

and present them to the Museum for a sum not to exceed \$60,000, to be paid in three installments following the arrival of the sculptures at the Museum.

On July 8 the crates containing the Giustiniani marbles arrived in New York, and on October 26, 1903, Cesnola could report to the Trustees that the Museum had received a total of thirty-four Roman statues, busts, and reliefs generously purchased and presented to the Museum by Mrs. Clark Thompson in memory of her husband.⁹



Figure 3. Cornelis J. Bloemaert (Flemish, 1566–1651) after François Perrier (French, 1594–1649). *Bacchus Seated on a Panther*, 1636. Engraving, Rome, 1635. From the *Galleria Giustiniana del marchese Giustiniani*, vol. 1, pl. 139, second edition printed by Carlo Losi (Genoa, ca. 1760). The Metropolitan Museum of Art, Gift of G. Sangiorgi, 1902

With the arrival of the marbles at the Museum, responsibility for their examination and for selecting those that would be desirable for the Museum fell to the curator of the Department of Sculpture F. Edwin Elwell. As the sculptures were found to have suffered considerable damage in the course of transportation from Rome, and decisions had to be taken as to the possible removal of the large number of restorations to which they had been subjected in the seventeenth century, almost a year passed before a conclusion was reached on these points. In September 1904 Rhinelander came to see the marbles and expressed his desire that they be left in the form in which they appeared in the engravings of the *Galleria Giustiniana* and as they had been bought by Mrs. Thompson. But after the sudden death of Rhinelander, followed a few days later by that of General di Cesnola, in November 1904, no further action was taken for some time.

It was only in May 1905, after the election of J. Pierpont Morgan as president of the Museum and the appointment of Sir Purdon Clarke as the new director, that the Giustiniani marbles could be reviewed and reevaluated. That task fell to Edward

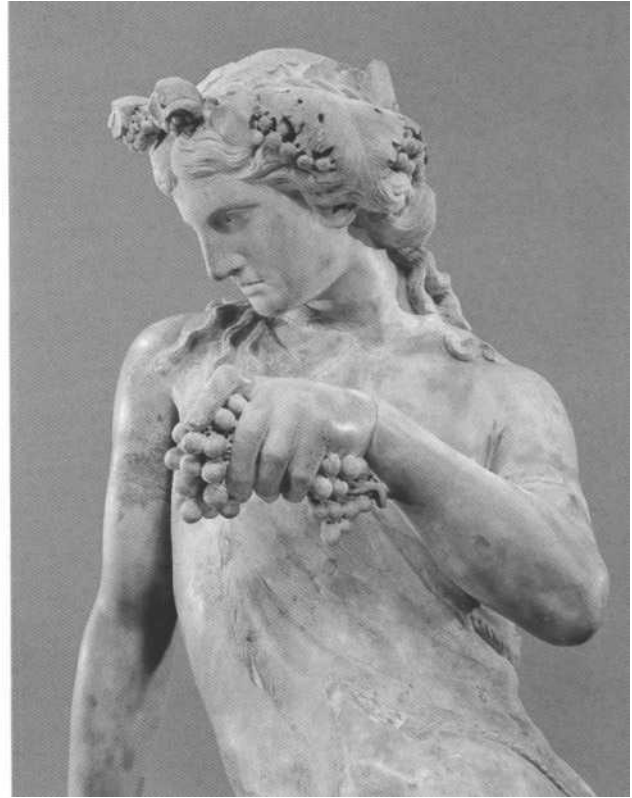


Figure 4. Detail of upper part of sculpture in Figure 1

Robinson, a highly respected archaeologist who had started his career at the Museum of Fine Arts in Boston and now came to the Metropolitan Museum to start reorganizing and developing the collection that in 1909 became known as the Department of Greek and Roman Art.

Upon Robinson's advice, of the thirty-four marbles from the Giustiniani Collection shipped to New York and paid for by Mrs. Thompson, the Museum decided to keep and exhibit only a group of eleven statues and six busts. Of the remaining seventeen marbles, four statues were donated by Mrs. Thompson to Williams College and three statues and one bust to Vassar College, while three sculptures, seven busts, and three reliefs were shipped to her country home at Canandaigua, New York, in upper Ontario County.

In the first issue of the new *Bulletin of The Metropolitan Museum of Art*,¹⁰ Robinson published a list of the seventeen marbles that were to become the nucleus of the Museum's new collections of Greek and Roman sculptures. Almost all of them were engraved in the first volume of the *Galleria Giustiniana* and listed in the standard nineteenth-century archaeological refer-

ence works of Clarac and Matz and Duhn.¹¹ Most of the statues had been extensively restored in the seventeenth century,¹² and as Robinson quite perceptively noted, “They reflected almost as much the taste and archaeological knowledge of that period as they do the spirit of antiquity.”

In order to preserve the historical interest of the sculptures, which were soon put on exhibition in the new galleries of the Museum, their restorations remained undisturbed for an entire generation. It was not until 1939, under the curatorship of Gisela M. A. Richter, that the Giustiniani marbles were thoroughly reexamined and restudied to keep in step with the progress of modern archaeological inquiry and in preparation for her forthcoming *Catalogue of Greek Sculptures*.¹³ In this context, most of the Baroque restorations were removed, except for those, indeed quite extensive, of a *Bacchus Seated on a Panther* (Figures 1, 2), engraved in the first volume of the *Galleria Giustiniana*, as plate 139, by Cornelius J. Bloemaert (1566–1651) after a drawing by François Perrier (1594–1649) (Figure 3).

The group depicts a youthful Bacchus seated on a small panther, his torso turned in sinuous contrapposto toward its head, his right arm leaning upon the head of the animal, who seems to submit to the will of

its god. Crowned with grapes, Bacchus looks dreamily down toward the panther; his left arm bent forward, he holds a bunch of grapes, a symbol of his divine intoxication (Figure 4). The god’s elongated limbs and the nearly feminine beauty of his physiognomy contrast with the geometric firmness of his unusually small carrier, a feline caryatid as it were, whose posture is underlined by the incongruous support of the diminutive altar under its belly, which has a dedicatory inscription to Serapis and Isis.

The first modern scholar to discuss the group was Margaret Bieber in the entry accompanying the Bruckmann photographs published first in 1940 and then in 1947.¹⁴ Bieber called the sculpture a “Pasticcio aus 3 nicht zusammengehörigen Teile,” consisting of the torso of a Dionysos, the torso of an animal of prey, and the altar with a dedicatory inscription to Serapis and Isis, which was probably added in the eighteenth century to give support to the group. Richter’s entry on the group states that its only ancient parts are the torso of a Dionysos with part of the right arm, the torso of a panther, and the inscribed altar.¹⁵ She further added that “to judge by the strong torsion of [Dionysos’] body, the original Greek work of which our torso is a Roman copy, must have been a Hellenistic creation.”



Figure 5. *Seated Dionysos*. Marble. Philadelphia, University of Pennsylvania, University Museum (photo: University of Pennsylvania Museum, Philadelphia)



Figure 6. Pierre Jacques (French, d. 1596). *Seated Dionysos with a Panther*. Drawing, 1572–77. Bibliothèque Nationale de France, Paris (photo: Bibliothèque Nationale de France)



Figure 7. Detail of Figure 1, showing head of Bacchus

The most recent discussion of the Giustiniani group was published by Giulia Fusconi, A. Canevari, and L. Buccino in 2001.¹⁶ As far as its composition is concerned, Buccino points out its resemblance to a particular sculptural type of seated Dionysos (the so-called “Philadelphia Dionysos”) that was known in the seventeenth century through several Roman versions. Among these was the eponymous group once in the Collegio del Nazzareno in Rome and now in the University of Pennsylvania Museum in Philadelphia (Figure 5)¹⁷ and a famous group sketched in 1572–77 by Pierre Jacques in the Della Valle collection (Figure 6),¹⁸ purchased in 1584 by Ferdinando de’ Medici, who installed it in his villa on the Pincio and in 1616 transferred it to the Uffizi in Florence.¹⁹

A recent technical examination of the Giustiniani group (see Conservation Report that follows this article) has established that it is made up of several separate elements. The figure of Bacchus consists of a torso composed of two ancient fragments, carved of Pentelic marble and completed in the seventeenth century by the head and limbs carved of Carrara marble. The panther has an ancient torso also of Pentelic marble, completed in the seventeenth century by the head and legs carved of Carrara marble. The small altar with a dedicatory inscription to Isis and Serapis is also of Pentelic marble, but it is unrelated to the

group and was probably added about 1700 to support the weight of the figures. The ensemble stands on an oval molded marble plinth also dating probably to about 1700.²⁰

Seen as a combination of ancient and modern parts, the Giustiniani group reveals an unusually subtle and complex effort at integration on the part of the seventeenth-century sculptor responsible for its restoration. The sitting pose of the god, his right leg extended forward while the left one is slightly raised, seems indeed to be based on the profile of the Della Valle and Nazzareno figures. But analysis of the design of the upper part of the figure, with its handsome, classicizing head and the contrapposto movement of its shoulders, leads us in a different direction.

Especially telling is the sculptural quality of Bacchus’ head and face (Figure 7). His regular, sensitive features are carved with unusual softness of touch, and their melancholy expression is underlined by the slight inclination of his head. The lyrical character of Bacchus’ traits is further enhanced by his elaborate hairdo, crowned with a wreath of grapes and vine leaves, its long, wavy strands of hair gathered in a knot just above his nape (Figure 4). The classical source for the type used for the young god is easily identified with that of the so-called *Antinous* (Figure 8), which at the beginning of the seventeenth century was in the statue court of the Vatican Belvedere.²¹ On the other hand, the elaborate headgear that here has replaced the short cropped hair of the Belvedere *Antinous* is not unlike that worn by the young god in the many late antique Dionysiac reliefs depicting the procession of his Indian Triumph.²²



Figure 8. So-called *Antinous*, detail. 4th century B.C. Marble, h. 1.95 m. Musei Vaticani, Rome (photo: Alinari/Art Resource, N.Y.)

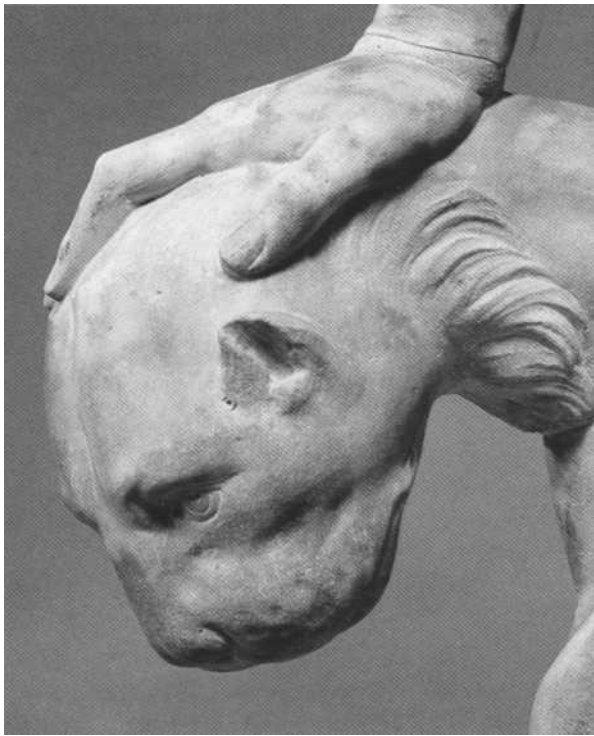


Figure 9. Detail of Figure 1, showing head of panther

The variety of classical sources used by the sculptor-restorer and his refinement in the treatment of surfaces, as we notice not only in the face of Bacchus but also in the soft handling of the panther's head (Figure 9), remind us most compellingly of the works of the Flem-

ish sculptor François Duquesnoy (1598–1643). In two of his marble reliefs dating from late 1620s, *Divine Love Overcoming Profane Love* in the Galleria Doria Pamphili in Rome (Figure 10) and the *Monument for Adrian Vryburch* (1628–29) in Santa Maria dell'Anima (Figure 11), we find a very similar way of interpreting sculptural forms, a lyrical and pictorial style that we recognize again in Duquesnoy's famous statue of Santa Susanna in Santa Maria di Loreto (Figure 12), modeled in about 1630 and completed in marble in 1633.²³

Duquesnoy's accomplishment as a restorer of antiquities was praised by both Bellori²⁴ and Passeri²⁵ for its exceptional quality and subtle perfection. Shortly after 1621 when, after the death of Archduke Albert, Governor of the Southern Netherlands, Duquesnoy lost his source of income, the young Fleming had to rely on his talent as a restorer, working for such Roman collectors as Filippo Colonna, Ippolito Vitelleschi, and Alessandro Rondinini. For the impressive *Dancing Faun*, restored for the Rondinini collection and now in the Victoria and Albert Museum (Figure 13), Duquesnoy seems to have been inspired by a similar faun in the Giustiniani collection²⁶ with which he must have been familiar even before 1629. In that year, the sculptor was introduced to Vincenzo Giustiniani by the German painter and engraver Joachim von Sandrart (1606–1688), who had recently arrived in Rome and who became one of Duquesnoy's closest friends and supporters.²⁷ It may have been under the influence of Sandrart, who lived in the



Figure 10. François Duquesnoy. Detail of *Divine Love Overcoming Profane Love*, ca. 1629. Marble. Galleria Doria Pamphili, Rome (photo: Rome ICCD Fototeca Nazionale)



Figure 11. François Duquesnoy. Detail of *Monument for Adrian Vryburch*, 1628–29. Marble. Santa Maria dell'Anima, Rome (photo: Rome ICCD Fototeca Nazionale)



Figure 12. François Duquesnoy. Detail of *Statue of Santa Susanna*, 1630–33. Marble. Santa Maria di Loreto, Rome (photo: Anderson)

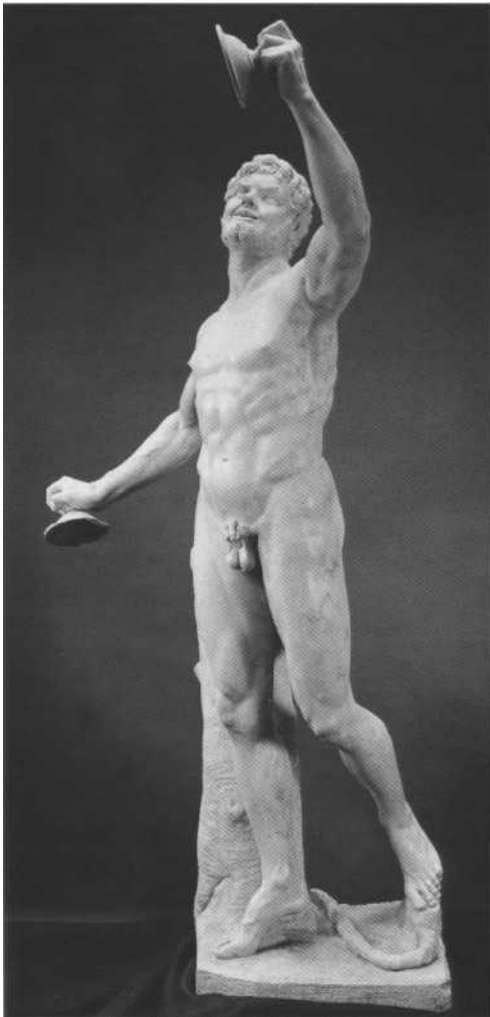


Figure 13. François Duquesnoy. Rondinini *Dancing Faun*. Marble, ca. 1625. Victoria and Albert Museum, London (photo: British Museum, London)



Figure 14. François Duquesnoy. *Mercury and Cupid*. Modeled in Rome, ca. 1629–33. This bronze cast probably in the 18th century. Bronze, h. 62.2 cm. Huntington Library, San Marino, California (photo: Henry E. Huntington Library and Art Gallery)



Figure 15. Claude Mellan (French, 1598–1688). *Mercury and Cupid*, engraving after a design by François Duquesnoy, 1633–34. From the *Galleria Giustiniana del marchese Giustiniani*, vol. 1, pl. 84, second edition printed by Carlo Losi (Genoa, ca. 1760). The Metropolitan Museum of Art, Gift of G. Sangiorgi, 1902

Giustiniani palace from 1632 to 1635 and helped the marquese manage his collection, that Vincenzo Giustiniani asked Duquesnoy for a small bronze group of *Mercury and Cupid* (Figure 14) to be executed as a pendant to a fine Greek bronze statuette of a standing Hercules resting from his labors.

The group of *Mercury and Cupid*, which is known today through six bronze replicas in various collections,²⁸ shows Mercury leaning against a tree trunk that is slightly curved downward and gazing at a small cupid sitting at his feet, who looks up at him as he ties a pair of wings to the god's ankle. The introspective pose of Mercury, his bent left arm holding the caduceus and his right arm leaning in counterweight on the tree, is easily recognizable as a close variant of the composition of our Bacchus leaning on a panther. The bronze statuette commissioned by Giustiniani was probably executed by Duquesnoy between 1629 and 1633, since in October 1634 Claude Mellan was paid

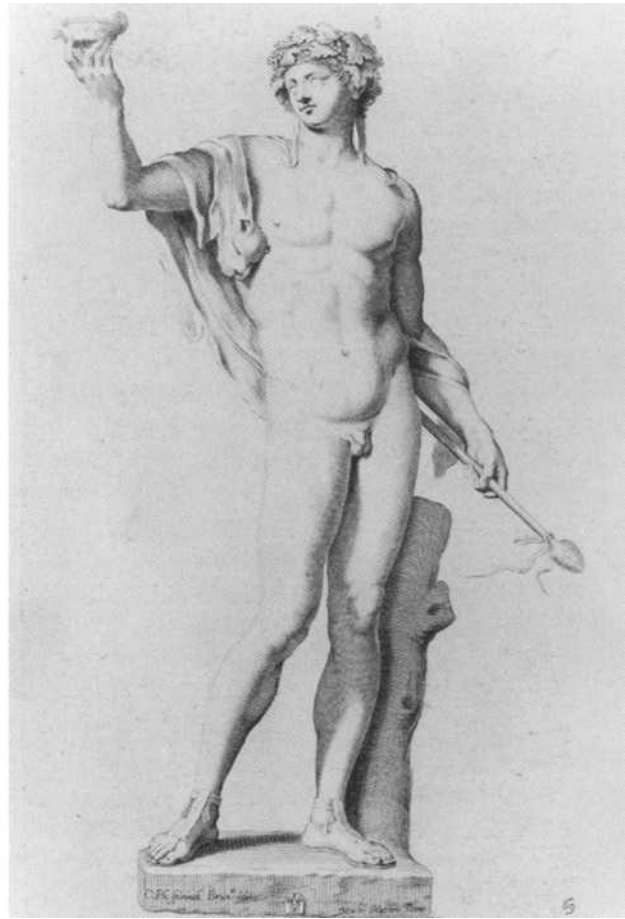


Figure 16. *Bacchus Raising a Cup of Wine*. Engraving by Michel Natalis (Flemish, 1610–1668) after a drawing by Carl Philips Spierinck (Flemish, ca. 1600–1639), 1635. From the *Galleria Giustiniana del marchese Giustiniani*, vol. 1, pl. 69, second edition printed by Carlo Losi (Genoa, ca. 1760). The Metropolitan Museum of Art, Gift of G. Sangiorgi, 1902

for engraving a copper plate after Duquesnoy's design for the *Galleria Giustiniana*, vol. 1, pl. 84 (Figure 15).²⁹

During the mid-1630s Duquesnoy must have been one of the favorite sculptors employed by Vincenzo Giustiniani to restore the antiquities that he was anxious to have engraved as the plates for his *Galleria*. In a recently discovered ledger of payments made out by the marquese to the draftsmen and engravers working on this project,³⁰ the names of several sculptors are also included. Among them are Pietro and Gian Lorenzo Bernini, Giuliano Finelli, and François Duquesnoy. On December 8, 1635, a payment was recorded to Michel Natalis for having engraved a copper plate with a drawing representing an antique Bacchus that François Duquesnoy "was in the process of restoring."³¹ The sculpture, a standing *Bacchus Raising a Cup of Wine*, was engraved after a drawing by the Flemish painter Carl Philips Spierinck (ca. 1600–1639), as specified on the print that appears as pl. 69



Figure 17. *Bacchus Raising a Cup of Wine*. Restored by François Duquesnoy, ca. 1635. Marble. Collezione Torlonia, Rome (photo: Carlo Lodovico Visconti, *I monumenti del Museo Torlonia riprodotti con la fototipia*, [Rome, 1884], pl. VI, no. 22)

in the *Galleria Giustiniana* (Figure 16) and as recently identified by Silvia Danesi Squarzina.³²

The marble standing Bacchus, included in the nineteenth century in the large Giustiniani sale to the Torlonia bank, was published in the catalogue of the Torlonia Museum in 1884–85 (Figure 17).³³ Although now inaccessible for a thorough examination, the head of the Torlonia sculpture, with its delicately classicizing traits and elaborate crown of vine leaves, seems to offer a striking comparison with the head of the Metropolitan Museum *Bacchus*.

The stylistic similarity between the two marbles suggests that Duquesnoy was at work on both in the course of 1635. The date is confirmed by an entry in the same ledger of payments in which Cornelius Bloemaert's

engraving of the group of “Bacchus seated on a tiger” (*sic*) (Figure 3) is mentioned as “di commissione del Signor Vincenzo.”³⁴ From its wording it would appear that the group was probably the very last restoration executed for the marquise, just before the publication of the first volume of the *Galleria* in 1636 and his death in December 1637.

In accordance with Vincenzo Giustiniani's will, a detailed inventory of all his belongings was drawn up in February 1638.³⁵ In the Palace of Sant' Eustachio, the greatest number of antiquities, 247 according to the inventory, were displayed in the large two-story-high vaulted gallery on the *piano nobile*,³⁶ while other sculptures were installed in various nearby rooms and on the ground floor. Here, in one of the rooms close to the courtyard and the door leading to the Rotonda, was found the *Bacchus Raising a Cup of Wine*,³⁷ which, as noted, had been restored by Duquesnoy, along with the *Bacchus Seated on a Panther*.³⁸ Both sculptures were described in the same location in the inventory after the death of Andrea Giustiniani in 1677 and in that of his son Carlo Benedetto, who died in 1684.

Since soon after 1677 the palace was restructured and enlarged under the direction of the little-known architect Domenico Legendre, who constructed a large staircase next to the courtyard, we can assume that many of the sculptures were moved in the early eighteenth century.³⁹ According to several eighteenth-century guidebooks to Rome⁴⁰ the group of *Bacchus Seated on a Panther* came to be installed on the third landing of the main staircase.

In 1705, in the fourth competition held after the Clementine reorganization of the Accademia di San Luca and the institution of the yearly competition, the *Concorso Clementino*, the *Bacchus* group as well as two other marbles, an *Apollo* and a *Reclining Woman*, standing on the third-floor landing of the staircase in the Giustiniani palace, were assigned to the third-class candidates who were asked to draw them in red chalk.⁴¹ Four students of painting received prizes. Paolo Filocamo from Messina (Figure 18), Henry Trench from Ireland, Alessandro Discenet from Rome (Figure 19), and one Boetio Leonelli from ManupPELLI near Chieti. All four drawings show the group of *Bacchus Seated on a Panther* installed as it is now on a low oval molded base carved of white marble with gray parallel veins (probably of Bardiglio or Serravezza origin). Different in profile from the flat, rectangular base depicted in the Bloemaert engraving in the *Galleria Giustiniana* (Figure 3), this oval marble platform was probably added about 1700 when the sculptures were moved upstairs. Confirming that the small altar was added to the *Bacchus* group about the same time, a schematic rendering of it

appears in the drawing submitted by Alessandro Discenet (Figure 19).

Although in the first half of the eighteenth century, the artists studying the sculptures in the Giustiniani Palace were few, a frequent visitor was Edmé Bouchardon (1698–1762). While in Rome as *pensionnaire* at the French Academy from 1723 to 1732, Bouchardon made a number of red-chalk drawings of the Giustiniani sculptures. One drawing after the *Bacchus Seated on a Panther* (Figure 20) is now in the Louvre.⁴² Drawn slightly from below, as Bouchardon saw the group on the staircase, its harmonious outline stresses the sculptor's interest in the elegant eurythmy that Duquesnoy had so eloquently brought out in his restorations. Another Bouchardon drawing, slightly varied, was focused on a frontal view. Both were engraved by Johann Justin Preisler for a collection of fifty notable antiquities printed in 1732⁴³ for the notorious German antiquarian and secret agent Philipp Baron von Stosch, who was living in Rome between 1722 and 1731.

About the middle of the century, the Giustiniani Palace, with its antiquities displayed in the courtyard, the staircase, and the grand gallery on the *piano nobile*, became more frequently visited by foreign writers and scholars, as well as artists.

In 1756 Johann Joachim Winckelmann, while surveying the collections of antiquities in Rome, where he had arrived a year before, noticed the *Bacchus* group on the staircase of the Giustiniani Palace. Its modern head struck him for its fine quality; as we read in his notebook: "Auf der Treppe. Der Kopf des Bacchi der auf einen Tiger sitzt, ist neu, aber sehr gut; nur mit einer etwas ernsthaften Mine."⁴⁴

After about 1760, the second edition of the plates of the two volumes of the *Galleria Giustiniana*, printed by Carlo Losi in Genoa from the copper plates preserved in the Giustiniani family, revived the reputation of the Giustiniani antiquities in Rome, encouraging students and artists to seek permission to draw after the sculptures left in the palace.⁴⁵ It is not surprising, therefore, to find keen interest among the Roman



Figure 18. Paolo Filocamo (Italian [Messina], active 18th century). Red chalk drawing after *Bacchus Seated on a Panther*, 1705. 79 x 54 cm. Accademia di San Luca, A 184, Rome (photo: Accademia Nazionale di San Luca)

Figure 19. Alessandro Discenet (Italian [Rome], active 18th century). Red chalk drawing after *Bacchus Seated on a Panther*, 1705. 36 x 54.5 cm. Accademia di San Luca, A 186, Rome (photo: Accademia Nazionale di San Luca)





Figure 20. Edmé Bouchardon (French, 1698–1762). Red chalk drawing after *Bacchus Seated on a Panther*. Rome, ca. 1723–32. Musée du Louvre, Paris (photo: © Réunion des Musées Nationaux/Art Resource, N.Y.)



Figure 21. Franc Caucig (Slovene, 1755–1828). *Bacchus Seated on a Panther*. Pen and wash drawing. MSS Lanciani 35, fol. 100. Biblioteca di Archeologia e Storia dell'Arte, Rome (photo: BIASA)

Neoclassical artists, especially those in the circle of Felice Giani (1758–1823).

Giani lived in Rome from 1780 to 1786. Among his closest friends was Franc Caucig (1755–1828), a Slovene painter who shared with Giani a similar Neoclassical inclination. Many of their drawings in pen and ink are preserved in the Lanciani collection in the library of the Istituto Nazionale di Archeologia e Storia dell'Arte in Rome. In one of these sketchbooks (MSS Lanciani 35) we find 167 drawings in pen and ink copied from classical sculptures in Roman collections. A number of them are after Giustiniani marbles, such as the *Bacchus Seated on a Panther*, a particularly fluid pen-and-wash arabesque-like drawing (Figure 21) typical of the style of Franc Caucig.⁴⁶

Appreciated by artists both foreign and Italian,⁴⁷ the Giustiniani composition also attracted the attention of gem engravers. One of them was Giovanni Pichler (1734–1791), who transformed the subject from *Dionysos Seated on a Panther* into that of a *Hermes Sitting on a Ram*, as shown in a glass-paste gem preserved in the Staatliche Münzsammlung, Munich (Figure 22).⁴⁸



Figure 22. *Hermes Sitting on a Ram*. Probably after Giovanni Pichler (Italian, 1734–1791). Rome, last quarter of 18th century. Glass-paste gem. Staatlichen Münzsammlung, Munich

The attribution of the Giustiniani *Bacchus Seated on a Panther* to François Duquesnoy adds significantly to his reputation as a restorer of antiquities, a reputation that, as we have seen, was fully confirmed by Bellori's and Passeri's biographical accounts.

ACKNOWLEDGMENTS

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Finally, I am grateful to James D. Draper for pointing out to me Schadow's drawing in Berlin and the Pichler glass-paste gem in Munich.

NOTES

1. Simona Feci, "Vincenzo Giustiniani," in *Dizionario biografico degli italiani*, vol. 57 (Rome, 2001), pp. 366–69.
2. Angela Gallottini, *Le sculture delle collezione Giustiniani*, vol. 1, *I documenti* (Rome, 1998), pp. 26–28.
3. Giuseppina Alessandra Cellini, "La collezione archeologica del marchese Vincenzo Giustiniani nella Galleria Giustiniana: Osservazioni preliminari," in *I Giustiniani e l'antico*, ed. Giulia Fusconi, exh. cat., Palazzo Fontana di Trevi, Rome (Rome, 2001), pp. 41–43.
4. Adolf Michelis, *Ancient Marbles in Great Britain* (Cambridge, 1882), pp. 666–67.
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15. Richter, *Catalogue of Greek Sculptures*, p. 210, no. 209, pl. 148, a and b.
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22. An early Antonine example, now in the Capitoline Museum, where it was moved in the eighteenth century from the Vatican

- Beveled (Friedrich Matz, *Die dionysischen Sarkophage*, pt. 3 [Berlin, 1969], pp. 307–8, no. 162, pl. 185); and a famous late Severan relief with the *Triumph of Dionysus and the Seasons*, from Badminton Hall in Gloucester, England, presumably found in Rome (Anna M. McCann, *Roman Sarcophagi in The Metropolitan Museum of Art* [New York, 1978], pp. 94–106, no. 17, fig. 114).
23. See Marion Boudon, “La Sainte Suzanne de François Duquesnoy et le programme sculpté de Sainte-Marie de Lorette à Rome,” *Storia dell’arte* 96 (1999), p. 122–52.
24. Giovanni Pietro Bellori, *Le vite de’ pittori, scultori e architetti moderni*, ed. Evelina Borea (Turin, 1976), p. 300.
25. Giovanni Battista Passeri, *Die Künstlerbiographien von Giovanni Battista Passeri*, ed. Jacob Hess (Leipzig and Vienna, 1934), pp. 112–13: “Nella ristaurazione delle Statue antiche fù perfettissimo, perche, aggiungeva quelle parti, che mancavano con tanta accuratezza, e similitudine, che ponevano in dubbio si erano le proprie antiche, o le moderne aggiunte, come se ne vedeno al presente in alcuni studi di Roma in diversi Palazzi.”
26. Jacob Hess, “Notes sur le sculpteur François Duquesnoy (1594–1643),” in *Kunstgeschichtliche Studien zu Renaissance und Barock* (Rome, 1967), vol. 1, p. 131, figs. 11–13.
27. A. R. Peltzer, ed., *Joachim von Sandrarts Academie der Bau-, Bild- und Mahlery-Künste von 1675* (Munich, 1925), pp. 231–34.
28. For the latest discussion of these replicas, see the entry by M. Boudon in *Caravaggio e i Giustiniani*, ed. Danesi Squarzina, pp. 338–41, no. E2.
29. *I Giustiniani e l’antico*, ed. Fusconi, pp. 230–32, no. 17.
30. Angela Gallottini, “Documento di pagamento delle matrici della Galleria Giustiniana,” in *I Giustiniani e l’antico*, ed. Fusconi, pp. 425–36.
31. *Ibid.*, p. 433, no. 209: “Et a di d. [8 dicembre] scudi otto pagati a Michel Natale per haver intagliato in rame un disegno di Bacco antico che restaura Fran.º fiamengo per la Gallaria.”
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33. Carlo Lodovico Visconti, *I monumenti del Museo Torlonia riprodotti con la fototipia* (Rome, 1884), pl. VI, no. 22.
34. Gallottini, “Documenti di pagamento delle matrici,” p. 436, no. 274: “1638. Et a 18 marzo scudi ventiquattro m.ta pagati a Cornelio Bloemart per haver intagliato due rami della Gallaria . . . l’altro un Bacco antico che sta a sedere sopra una tigre di comiss.ne del Sig.r Vincenzo.”
35. A transcription of the 1638 inventory is in Gallottini, *Le sculture della collezione Giustiniani*, pp. 79–117.
36. Christina Strunk, “La sistemazione seicentesca delle sculture antiche: La Galleria Giustiniana e la galleria di palazzo Giustiniani a confronto,” in *I Giustiniani e l’antico*, ed. Fusconi, p. 58.
37. Listed as no. 622 in the inventory of 1638 (Gallottini, *Le sculture della collezione Giustiniani*, p. 97).
38. Listed as no. 625 in the inventory of 1638 (*ibid.*, p. 98).
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40. Mentioned by L. Buccino, in Francesco de’ Ficoroni, *Le vestigia e rarità di Roma antica* (Rome, 1744), vol. 2, p. 47; Ridolfino Venuti, *Accurata, e succinta descrizione topografica e istorica di Roma moderna* (Rome, 1767), vol. 1, pt. 2, p. 604; Pietro Rossini, *Il mercurio errante delle grandezze di Roma* (Rome, 1789), vol. 2, p. 495.
41. Angela Cipriani and Enrico Valeriani, eds., *I disegni di figure nell’archivio storico dell’Accademia di San Luca*, vol. 2 (Rome, 1989), pp. 55–56, pls. 66–69.
42. Jean Guiffrey and Pierre Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: École française*, vol. 1 (Paris, 1933), p. 79, no. 409.
43. Johann Justin Preisler, *Statuae Antiquae ab E. Bouchardon Delineatae* (Nuremberg, 1732).
44. Bibliothèque Nationale de France, Paris, MS 68, text transcribed in Johann Joachim Winckelmann, *Ville e palazzi di Roma*, ed. Joselita Raspi Serra (Rome, 2000), p. 165.
45. For a discussion of the Losi printing of the *Galleria Giustiniana*, see Silvia Danesi Squarzina and Luisa Capoduro, “Nuove date e nuovi nomi per le incisioni della Galleria Giustiniana,” in *Studi di storia dell’arte in onore de Denis Mahon*, ed. Maria Grazia Bernardini, Silvia Danesi Squarzina, and Claudio Strinati (Milan, 1999), p. 159; and the entry by Irene Baldriga in *Caravaggio e i Giustiniani*, ed. Danesi Squarzina, p. 362.
46. Ksenija Rozman, *Franc Kavčič/Caucig, 1755–1828*, exh. cat., Narodna Galerija, Ljubljana (Ljubljana, 1978), pp. 261, 310 n. 53.
47. The Giustiniani *Bacchus* also attracted the attention of the German Neoclassical sculptor Johann Gottfried Schadow (1764–1850), when he spent two years in Rome from 1785 to 1787. A black chalk sketch after the *Bacchus*, shown sitting on a rock rather than on a panther, is today in Berlin at the Stiftung Archiv der Akademie der Künste (*Schadow in Rom: Zeichnungen von Johann Gottfried Schadow aus den Jahren 1785 bis 1787*, exh. cat., Casa di Goethe, Rome, and other locations [Berlin, 2003], p. 53, pp. 83–84, no. 36).
48. Ingrid S. Weber, *Geschnittene Steine des 18. bis 20. Jahrhunderts: Vergessene Kostbarkeiten in der Staatliche Münzsammlung München* (Munich, 1995), p. 237, no. 336.

II. Conservation Report, *Bacchus Seated on a Panther*

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AS DISCUSSED IN OLGA RAGGIO'S accompanying article, this statue is a seventeenth-century work of artistic restoration of ancient fragments that was created in its current form in Rome in or about 1635. It is composed of four ancient fragments that were assembled and augmented in the seventeenth century in order to create a complete sculpture. Metropolitan Museum records note that the statue was among the pieces that were damaged in 1903 during transit from Italy to New York.¹ One may assume that multiple other damages also occurred in the centuries prior to its acquisition by the Metropolitan. The most vivid example of former damage is the loss of the panther's raised proper right front paw, which was represented in the seventeenth-century engraving in the *Galleria Giustiniana* (Figure 3) but

appears to have been missing by the time of the Bouchardon chalk drawing (Figure 20).

The four ancient portions of the sculpture include the two sections that make up the torso of Bacchus, the torso of the panther, and the supportive inscribed altar (Figures 23, 24). For many years it was assumed that the torso of Bacchus and that of the panther were unrelated, although both date to antiquity. Close visual examination reveals the remains of an original marble protrusion or lip on the back of the panther in the area of the seated figure (Figure 25), indicating that something originally sat on the animal's back. Sections of this protrusion are visible both in the front of the sculpture below the restoration of the proper-right thigh of Bacchus and on the back of the sculpture. Evidence of a matching protrusion is visible at



Figure 23. Sculpture in Figure 1, with seventeenth-century restorations noted in a striped pattern and the eighteenth-century base noted in a dotted pattern

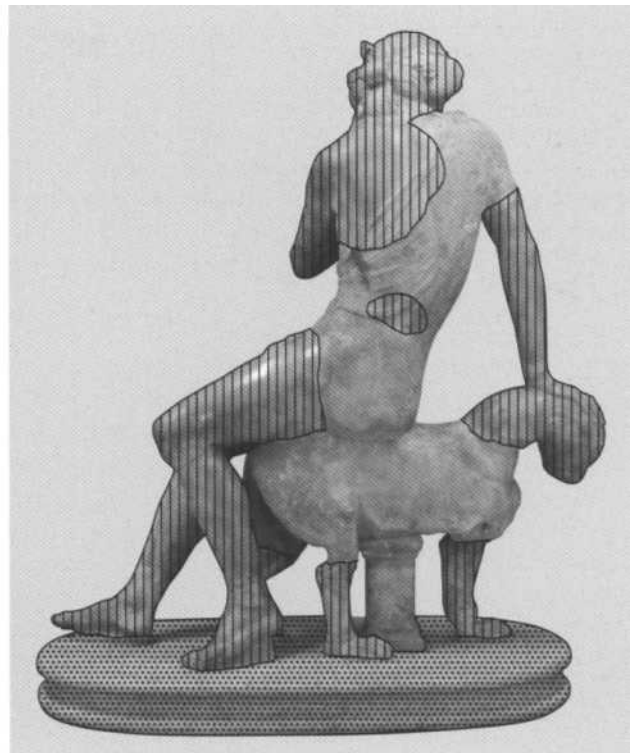


Figure 24. Back of sculpture in Figure 1, with restorations designated as in Figure 23

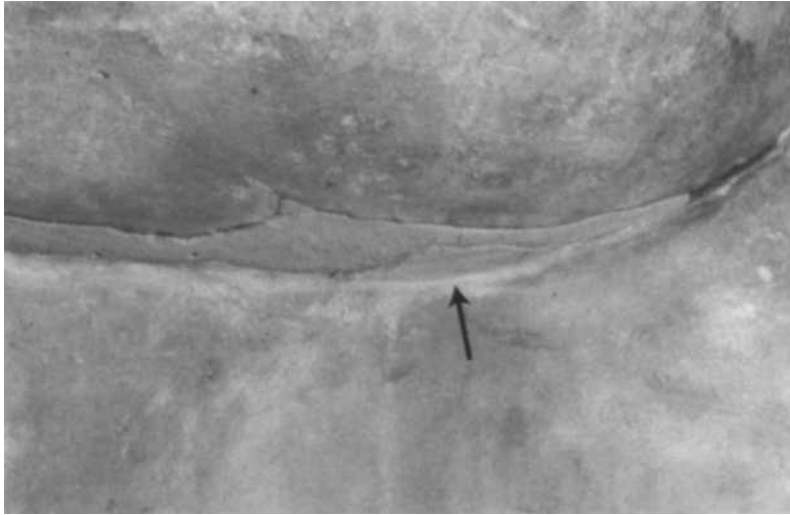


Figure 25. Detail of Figure 1, showing marble protrusion on the back of the panther

the bottom of the center of the buttocks of Bacchus, indicating that he, too, was joined to another marble element. The surfaces of the protrusions on both figures display evidence of ancient burial and do not appear to have been recarved as part of the later restorations. The contours of the sides of the join of the figures match very closely (Figure 25). This evidence leads to the assumption that Bacchus and the panther were, in fact, joined in antiquity.

This hypothesis was recently confirmed by stable isotope ratio analysis² that was undertaken on stone samples from the lower edge of the torso of Bacchus and an adjacent edge of the panther. The analysis indicates that these two portions of the sculpture were most probably carved from a single block of marble from an ancient quarry on Mount Pentelikon, near Athens. Hence the scientific evidence provides further proof that Bacchus and the panther were carved together as part of the same original ancient sculpture.

Examination reveals that there is no physical indication that the supportive altar is original to the sculpture. The top edge of the altar is covered with a twentieth-century fill material, whereas the lower part of the panther appears to be a carved surface, hidden by the altar. In fact the aforementioned engraving does not include an altar. The altar stone was analyzed by stable isotope ratio analysis and found to be from a different ancient quarry on Mount Pentelikon that may have supplied stone of lesser quality than the block used to carve the figural elements. The carving and condition of the altar indicate an ancient date, and radiographs of the area give further evidence that it was added after the seventeenth-century restoration (gamma radiography discussed in more detail in later paragraphs). The head, arms, and legs of Bacchus and

the head and legs of the panther appear to have been carved as part of the seventeenth-century restoration. Samples of this marble (taken from the head and the proper-right leg of the Bacchus) were found to be from the Carrara quarries in Italy, as one would expect during this time period. The carving and condition of the marble base on which the figures are mounted do not appear to be seventeenth century, and in fact research indicates that the base was made about 1700 to replace the flat rectangular one shown in the Bloemaert engraving.

It is notable that the seventeenth-century Italian restorer did not remove all traces of burial accretions from the surface of the ancient sculpture through acid cleaning or some other comparable method used in restoration in the past. Traces of an iron earth pigment (identified using polarizing light microscopy) remain on the deerskin that Bacchus wears. This pigment is found under the burial accretions that remain on the surface. There are, however, areas near the joins where the restorer has carved into the ancient sculpture in order to unite it visually with the adjoining restorations, such as the texture of the tooth chisel that extends onto the ancient back of the nebris near the seventeenth-century left shoulder (Figure 26). The lower part of the ancient belly of Bacchus was repolished, perhaps to visually harmonize it with the seventeenth-century legs, although the back and the buttocks were left with a more intact burial surface.

There are scattered areas of compensated loss present, primarily found on the ancient torso of Bacchus and at the joins between the fragments. A sample of material taken from the proper-right chest area join was identified using Fourier-Transform Infra-Red Spectroscopy (FTIR)³ and found to be wax, probably



Figure 26. Detail of Figure 1, showing seventeenth-century tooth chisel carving extending into ancient back of Bacchus

beeswax, with a small amount of calcite (such as chalk or marble dust) present. These fills are consistent with the materials known to have been used in seventeenth-century restoration. Even today they are well integrated into the surrounding marble surfaces and give an idea of how visually united the ancient and modern portions of the sculpture would have been at the time of the Baroque restoration. The wax compensations have been lost from many of the joins, such as in the fill in Bacchus' right arm and in the panther's legs. In areas where the wax has been lost, there is a more recent compensation technique that was left recessed and toned to a neutral but quite visible hue. X-ray diffraction (XRD) has identified the material used as a lime plaster. This type of fill is seen on many sculptures at the Metropolitan Museum and hence may have been executed during the early MMA repairs to the sculpture.

The wax loss compensation is most readily visible when viewed under ultraviolet light (Colorplate 21). The largest fill comprises the proper right eye and forehead of the deer head of the nebris and bridges the gap between the two sections of the ancient torso on Bacchus' chest. There is a wax fill approximately 3 cm by 3 cm along the lower edge of the nebris on Bacchus' stomach. It appears to be covering a loss in the stone, similar to the loss slightly below. There are several more small (1 to 0.5 cm) fills in the area below the above-mentioned one. There are wax compensations at the edge of the nebris, near the proper left underarm extending over the join of the ancient and modern torso. There are bits of wax that remain intermittently along this join. There is a 1 by 1.5 cm wax compensation on the proper left hand of Bacchus, adjacent to the knuckle of the middle finger that fills a small

indentation toward its thumb. There is another 1 cm by 1 cm fill on the back of the proper right arm, just above the join between the ancient and modern sections.

A sample of a dark brown material that appears to be a seventeenth-century adhesive was taken from under a plaster fill at the neck and at the end of the drilled hole for the lost proper right front leg of the panther. The material was analyzed using FTIR and found to be a natural resin, such as rosin (solubility tests together with ultraviolet fluorescence rule out shellac), melted with marble dust. This material is consistent with what one would expect to have been used to join stone fragments in the seventeenth century. The plaster fill at the neck appears to be part of a recent Museum repair. Also present at the neck is a cementitious material that fills small holes in the ends of the locks of hair. Again, this material is seen in other sculptures that were restored at the Museum and in this case probably fills drill holes that were made during the seventeenth-century restoration but subsequently deemed unnecessary after the pins were lost.

Gamma radiographs⁴ using a Cobalt 60 source were taken of most of the areas of joins of the sculpture in an effort to determine the restoration pinning techniques (Colorplate 22). Legible images of most of the pins were obtained. Some generalities are apparent. No lead is visible in the radiographs, which suggests that either a resin or possibly a plaster compound was used to secure the pins. At the base of the cavity on the torso of the panther in the area of its missing front paw is a material that has been identified using FTIR as a natural resin such as rosin. This would likely indicate that the material used as the adhesive for the pins is such a resin. Some pins have an uneven density and an irregular contour, indicating that they are

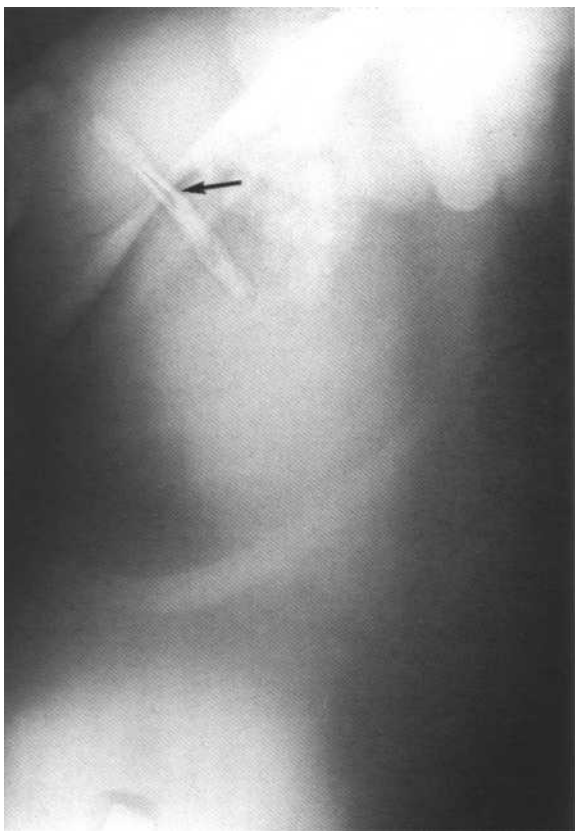


Figure 27. Gamma radiograph of detail of Figure 1, showing wrought-iron pins

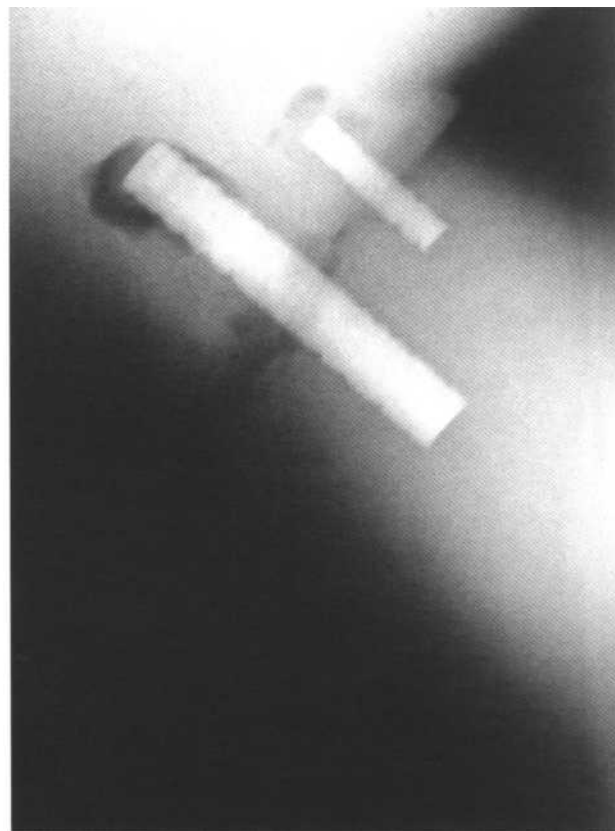


Figure 28. Gamma radiograph of detail of Figure 1, showing MMA pins

hand-wrought iron and most likely part of the seventeenth-century restoration (Figure 27). Others appear to be extremely straight with severely cutoff ends, with notches cut into the sides, and these may date to the MMA restoration, since such pins were commonly used in early Museum repairs (Figure 28). Some of the pins that are visible in radiograph are not sufficiently clear to characterize them in any particular time frame. Many of the MMA pins appear in the limbs in sets, a larger and one or two smaller set parallel in the joint, whereas the remaining ones are set with a single pin to secure the joint. Small pins approximately 1 cm in diameter are visible at several of the joints, such as in the neck of the panther, the neck and torso join of Bacchus, and in the join of the torso of the panther to the restoration of the proper-left rear leg. These may have been part of the seventeenth-century restoration and may have been used to help hold in place larger areas of fill, such as in the ends of the locks of Bacchus' hair, where the pinning cavities are now filled with cement.

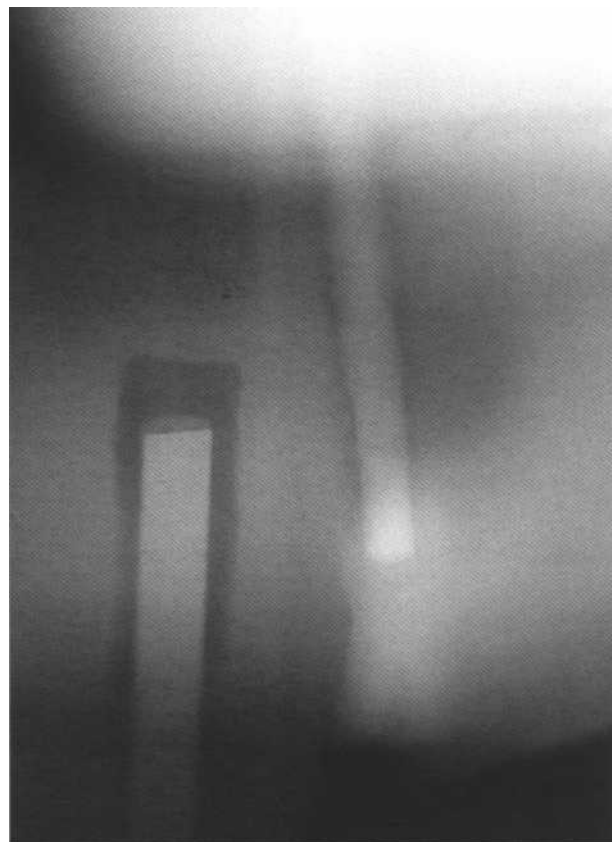


Figure 29. Gamma radiograph of torso and altar of Figure 1

The radiograph taken of the large pin that joins the two torsos and the pin that extends from the panther into the altar shows very different characteristics (Figure 29). The pin uniting the two torsos has an irregular contour and fits closely into its drilled cavity. The one that extends from the panther into the altar looks wider and has much straighter edges. The pinning cavity at the underside of the panther is very wide, and the internal end of the hole is quite accurately cylindrical, leading one to believe that it was drilled with a modern drill bit and that the pin therefore represents a more recent addition. This evidence bolsters the argument made above that the altar is not part of the seventeenth-century restoration.

There is a marble insert in the front of the statue on the right thigh of Bacchus, approximately 9 cm by 12 cm. There is another in the back of the left upper arm, approximately 7 cm by 13 cm, and yet another in the back of the left side of the waist, approximately 8 cm by 15 cm. The marble inserts in the limbs are most likely due to damage after the seventeenth-century restoration, which was caused by breakage of the marble in the area of the pins that was subsequently repaired. The insert in the back represents a fill between the two sections of the ancient torso of Bacchus and seems likely to have been executed at the time of the seventeenth-century restoration.

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NOTES

1. Discussion with Olga Raggio.
2. Samples taken by the author and analyzed using stable isotope ratio by Dr. Norman Herz, Professor Emeritus in the Department of Geology, University of Georgia.
3. FTIR and XRD analysis performed by George Wheeler, Research Scientist, Department of Scientific Research, Metropolitan Museum.
4. Gamma radiography executed by Certified Testing Laboratories, Inc., Bronx, New York.

