

c. Description of the falsely
named Antinous in the
Belvedere

The Antinous in the Belvedere, so named for no good reason, is generally declared the most beautiful monument of art under Hadrian,³⁵⁶ based on the false assumption that it is the statue of his lover; rather, it represents Meleager or some other young hero. It is placed among the statues of the first class, as it deserves to be, more on account of the beauty of the individual parts than because of the perfection of the whole, for the legs and feet, together with the abdomen, are far inferior in form and workmanship to the remainder of the figure. The head is indisputably one of the most beautiful youthful heads from antiquity. In the face of Apollo, majesty and pride prevail; but here is an image of the grace of lovely youth and the beauty of flourishing years, joined with pleasing innocence and soft allure, without any suggestion of a passion that could disturb the harmony of the parts and the youthful stillness of the soul cultivated here. The entire posture of this noble figure is pervaded by this tranquility and, as it were, by this enjoyment of itself, its senses collected and withdrawn from all external remonstrances. The eye that—as on the goddess of love, but without desire—is moderately curved speaks with captivating innocence; the full mouth in its small extent gathers emotions without appearing to feel them. The cheeks nourished with a lovely fullness define, together with the curved roundness of the gently raised chin, the full and noble contour of the head of this noble youth. The forehead already evinces more than youth, however; it heralds the hero in the lofty magnificence with which it rises, like the forehead of Herakles. The chest is powerfully raised, and the shoulders, sides, and hips are marvelously beautiful. But the legs lack the beautiful form that such a body demands, the feet are roughly worked, and the navel is scarcely indicated; in all these, the style differs from that of Hadrian's time. The most beautiful works from Hadrian's time are the bas-relief bust of Antinous in the Villa Albani,³⁵⁷ once part of a larger than life-size figure; and the bust of Antinous formerly in the collection of Christina, queen of Sweden, and now at San Ildefonso in Spain. The head of Antinous in the Villa Mondragone, above Frascati, is three times life-size and has inlaid eyes. A small—only a few feet tall—equestrian statue in the Villa Mattei and alleged to be of Hadrian³⁵⁸ scarcely deserves to be mentioned let alone the occasion for an irascible diatribe, particularly by someone who could not view this figure himself when writing about it.³⁵⁹ Moreover, it bears not the slightest resemblance to this emperor. The most beautiful head of this emperor engraved on a gem is a cameo now in the cabinet of [Willem IV,] prince of Orange, but previously owned by [Frederik,] graaf De Thoms of Holland. This gem was to be found in the royal Farnese *museo* at Capodimonte in Naples; how and why it came into the hands of the cited owner, I leave the reader to conjecture.

I will note here as well that the large imperial bronze medallions that are genuine were first minted under Hadrian. This being the case, all those that are to be found in the imperial *museo* in Vienna must be accounted forgeries. One of the most beautiful medallions of this emperor in that collection is hollow inside, and for many years a mule driver in Rome had this rare piece hung on his animal in place of a bell.

p. 406. [Nicetas Choniates, *History, Halosis*, part 2, p. 648, line 13; note that the edition Winckelmann cites does specify Nicetas (rather than his brother Michael) as the author of the passage.]

356. Bottari, [*Del Mus[eo] capit[olimo]*], vol. 2, p. 35.

357. See [Venuti], *Collect[anea] Antiqu[itatum Romanarum... Exhibet Antonius] Borioni*, pl. 9.

358. Maffei, [*Raccolta di stat[ue]*], no. 104.

359. Riccobaldi, *Apolog[ia] del Diar[io] ital[ico del... Bernardo de] Mont[a]fau-c[on]*, p. 45 [et] seq.

360. Capitolin., in *M. Aurel.*, p. 24 A. [Julius Capitolinus, *Marcus Aurelius* 4.9, in *Scriptores Historiae Augustae*.]

361. ἀθλα φωνῆς [(prizes of speech)].

362. See Galen, *De pulsuum differ.*, at the beginning. [Galen, *On the Difference of Pulses* 8.493.1.]

363. Arrian, *Epict.*, bk. 1, chap. 6, p. 35. [Arrian, *Epictetus's Discourses as Reported by Arrian* 1.6.23-24.]

364. Fabric[ius], *Rom[a]*, pt. 2, *Antiquitatum*, p. 205.

365. Maffei, [*Raccolta di stat[ue]*], no. 106.

366. Cf. Casaub[on], note [in *Historiae Augustae Scriptores VI*] on [Aelius] Spartian[us], *Pescen[nius Niger]*, p. 124 D.

367. [Creed, *The Marble Antiquities*,] pl. 9.

368. [Creed, *The Marble Antiquities*,] pl. 20.

369. Fiortific[ca], *Vita di Col[a] di Rienz[o]*, p. 107.

370. Every year the senate in Rome gives a bouquet of flowers to the chapter of the church of San Giovanni in Laterano as a feudal obligation, as it were, to affirm the ancient right of this church to the statue of Marcus Aurelius. A public office concerning this statue was established at the time that it was brought to the Campidoglio; it pays ten scudi per month, and whoever holds this office is called the custode del cavallo [(custodian of the horse)]. Another, higher paying, just as otiose but more ancient office is the lettura di Tito Livio [(reader of Livy)], which annually pays three hundred scudi levied from the tax on salt. The pope makes both appointments, and he draws on certain families among the oldest nobility in Rome; the latter office is held by the Conti family, even though none of them have ever laid eyes on Livy's history.

371. Phot., *Biblioth.*, p. 1046. [Saint Photius I, *Library*, codex 242, 342a7-8.]

372. Bk. 3, ep. 18. [Pliny the Younger, *Epistulae* 3.18.8.]

373. Philostrat., *Vit. Sophist.*, bk. 2, chap. 1, §10. [Flavius Philostratus, *Lives of the Sophists* 559.]

374. Renaudot, ["Premier mémoire] sur l'orig[ine] des lettr[es] grecq[ues,]", p. 237.

375. [Spon,] *Misc[ellanea Erudita]e Ant[iquitatis]*, p. 322.

376. Cf. [Le] Pa[u]lm[i]er, *Exerc[itationes] in [Optimos Fere] Auc[t]ores Gr[aecos]*, p. 535.

377. Buonar[r]oti, *Oss[ervazioni istorich]e sopr[a] alc[uni] medagl[ioni antichi]*, pl. 7, no. 5.

378. Cres[s]ol[les], *Theatr[um Veterum] Rhet[orum]*, bk. 1, chap. 4, p. 32.

379. Cf. Bentley's *Diss[ertation] upon [the Epistles of] Phalar[is]*, p. 406.

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**History of the
Art of Antiquity**

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