

**COLNAGHI**



A REDISCOVERED  
APOLLO FROM  
THE GIUSTINIANI  
COLLECTION

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## INTRODUCTION

The rediscovery of this exceptional marble's history has been an incredible journey through mankind's evolving fascination with ancient sculpture.

First of all, one might assume that the sculptor who carved the god Apollo from a block of Pentelic marble was motivated by a divine vocation, compelling him to surpass himself in order to achieve perfection. But for over a thousand years, artworks such as our marble were disregarded, discarded and defaced. It was not until the Renaissance that there was a renewed interest in ancient sculpture, which led to the rediscovery and restoration of this torso by the Marquis Vincenzo Giustiniani (1564-1637) in order to decorate his famous Galleria Giustiniana in Rome. When Giustiniani published his "Discorso sopra la Scultura", he was aware that he was part of a generation that would change the way in which ancient sculpture would be perceived and appreciated for the rest of time. Already in the 16<sup>th</sup> century, the Papal antiquities collections of Sixtus IV, Julius II and Paul III were assembled from discoveries made in the ruins of the eternal city and grouped together at the Cortile del Belvedere. The papacy shared custodianship of these excavations with a number of elite families, such as the Farnese, Borghese, Mattei, Barberini or the Ludovisi, who amassed important collections to be housed in their palaces and villas. Among these, the Giustiniani family and more precisely, the Marquis Vincenzo Giustiniani, constituted an exceptional collection which rapidly became a reference for enthusiasts from all over Europe.

Our torso most likely left Italy during the 18<sup>th</sup> century, like many other sculptures acquired by the English Grand Tourists or their agents in Italy, and joined the impressive collection of James Hugh Smith Barry at Marbury Hall in Cheshire, England. The Marbury Hall collection was dispersed in several sales throughout the early 20<sup>th</sup> century and the torso probably crossed the Atlantic at that time, where it was acquired by a young amateur, Mason F. Lord, Esq. in Washington, D.C.

As an art dealer, it is a humbling privilege to be able to handle exceptional objects of the highest quality such as this sculpture. With the help of my esteemed specialist colleagues Dr Carlos A. Picón and Mickal Adler, it has been a real pleasure to reconstruct the long history of an ancient torso that has traversed the world before reaching our hands. Finally, we are proud to give back this Roman marble some of its former glory by publishing it with Colnaghi, the oldest commercial gallery in the world.

*Philippe Henricot*

London, June 2024



## *Torso of Apollo*

Roman, Late Republican or Early Imperial  
ca. 1<sup>st</sup> century B.C. – 1<sup>st</sup> century A.D.

Marble

54.6 x 21.6 x 12.7 cm

21 ½ x 8 ½ x 5 in.

### PROVENANCE

Vincenzo Giustiniani Collection, by 1638, inv. no. 119, described as “Una statuetta di un Appollo nudo con un instrumento in mano antica rest.ta, alta p.mi 3 e 2/3”;

\*Possibly James Hugh Smith Barry (1748-1801);

\*Possibly by descent, Lord Barrymore Collection, Marbury Hall, Cheshire, England.

(according to Jan 22, 1951 invoice from Mathias Komor)

With Mathias Komor, New York, USA;

Esq. Mason F. Lord Collection (Acquired from the above on Jan 22, 1951);

By descent to the previous owner, USA, until 2023.

### PUBLISHED

*Galleria Giustiniana Del Marchese Vincenzo Giustiniani, Parte I* (Rome, ~1640), pl. 57

(illus. with 17<sup>th</sup> century restorations).

“One Man’s History of Art,” *Life Magazine*, June 4, 1951, pp. 67-68.

A. Gallotini, *Le sculture della collezione Giustiniani*, 1998, inv. no. 119.

### EXHIBITED

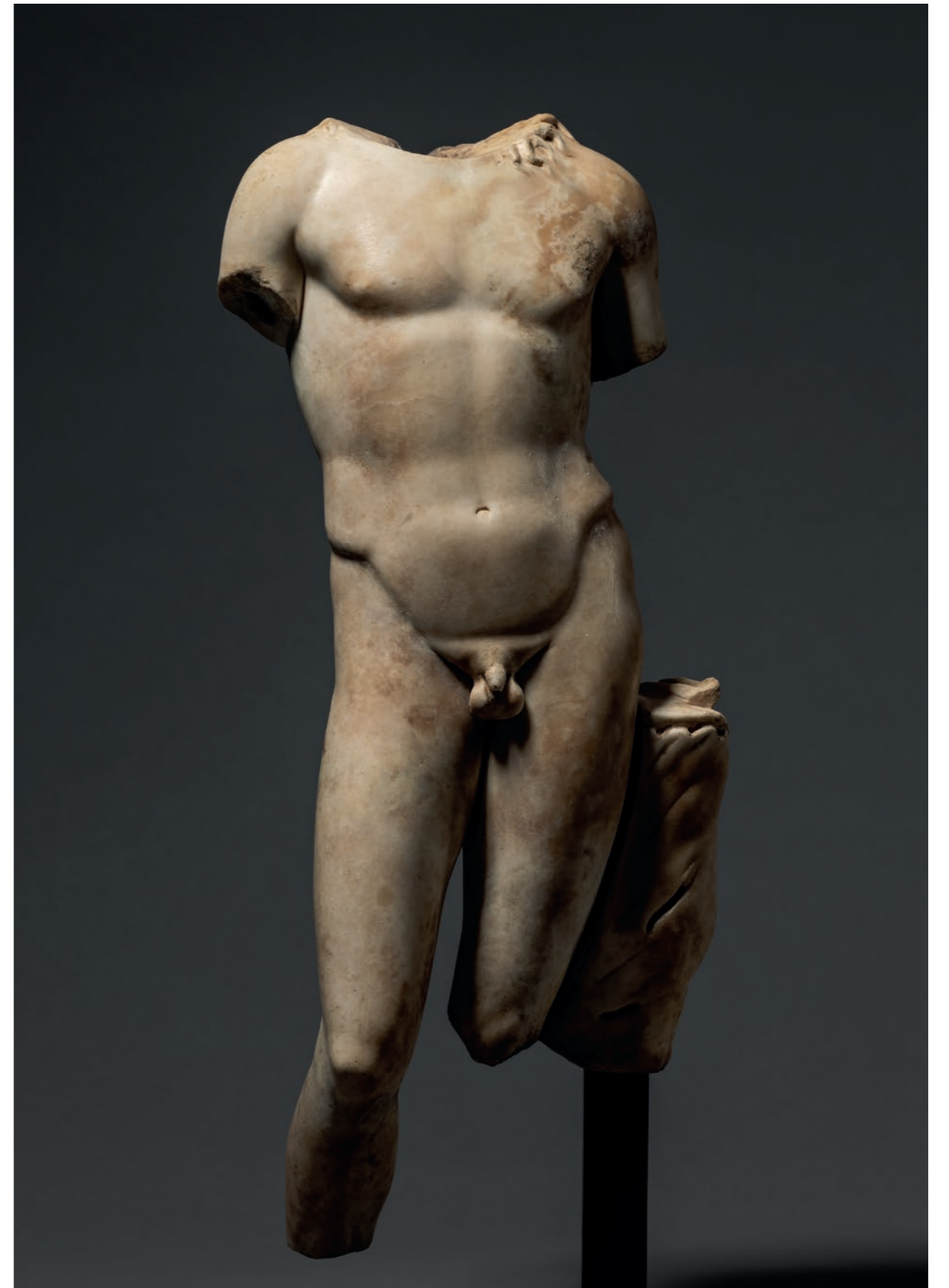
The Baltimore Museum of Art, June 1951.

Addison Gallery of American Art, Andover, MA, Oct. 1951-1952.











## A ROMAN TORSO OF APOLLO

*Carlos A. Picón*

The present torso, of exceptional quality and presence, represents a young male divinity, well under life-size, shown resting his weight on his left leg, while the right leg, at ease, seems to step forward. The left leg is missing below the knee, while the right one preserves a good deal of the calf. The arms have broken just below the shoulders, revealing their original downward pose. Our sculpture retains two visible modern repairs, presumably dating to the 17<sup>th</sup> century: one along the upper chest, reconnecting the left shoulder and pectoral to the body, the other along the upper right thigh. The lowermost section of the right leg has also been reattached. The sculpture was taken apart, cleaned, and remounted in 2024, at which time a full condition report was conducted, which is available as a separate document upon request.

In all likelihood, our youth would have originally held attributes in one or both hands, identifying him as a specific divinity, in this case either Apollo or Dionysus. The anatomy is sensitively and masterfully rendered. The tapering of the waist and the undeveloped pectorals, as well as the absence of pubic hair, clearly indicate that the figure is a youth rather than a grown man. Of exceptional quality are the modeling of the abdominal muscles and of the iliac crest. The tips of hair locks preserved on both shoulders indicate that the youth was depicted with his long hair centrally parted, as was common in representations of both Apollo and Dionysus. The statue's left leg abuts a fragmentary tree trunk, which helps to support the weight of the sculpture. Such supports were necessary when a sculptor adapted the prototype from bronze to marble, hollow metal allowing for more ambitious compositions than stone. Often, Roman artists working in marble would also use these practical marble supports to

display further attributes identifying the divinity being represented; if that were the case here, those indications have not survived.

Of the male divinities represented as idealized youths, the most important were Apollo and Dionysus. One of the chief Greek divinities, Apollo was always depicted as a young man: descriptions as early as Homer emphasize his youthfulness and beauty. Dionysus was originally shown as a bearded adult, but from the Late Classical Period onward he can also appear youthful if not also rather effeminate. Depictions of Dionysus often resembled those of Apollo, so it became necessary to give both gods their own identifying attributes to distinguish them from one another. Finally, we may note that both the pose and style of our sculpture are close to the so-called Eros from Centocelle type. However, there are no traces of wings on our torso, which argues against identifying our sculpture as Eros.

The style of our figure is eclectic, borrowing elements from both Classical and Hellenistic Greek sculpture, and suggesting that we are dealing with a Roman composition derived from various Greek prototypes. The contrapposto pose and the overall naturalism recall Classical styles of the late 5<sup>th</sup> century B.C., when Greek artists innovated in mathematical approaches to proportion and idealism. On the other hand, the emphatic youthfulness of the figure, the elongated legs, and the lack of strong muscular definition point to the Early Hellenistic tradition of 4<sup>th</sup> century sculptors such as Lysippos. The Eros Centocelle type was once traditionally associated with Praxiteles, but modern scholarship now sees it as a stylistic pastiche reflecting multiple influences. The combination of different sculptural influences is indicative of Roman taste of the late first century B.C. or the first century A.D. The international artists active during this period aimed to decorate public and private spaces in a way that evoked the sophistication and culture of the recently conquered Hellenistic kingdoms of the eastern Mediterranean. Workshops of sculptors from throughout the Greek world were brought to the Italic peninsula and commissioned to adapt

famous Greek masterworks and create novel compositions that suited the taste and needs of this cultivated Roman clientele. It is in this milieu that we should place our accomplished marble sculpture.

The scale of our statue indicates that it was intended for a private setting. From the 1st century B.C. onward, wealthy Romans commissioned sculptures in various media and scale to decorate their private residences. The Roman villa became the center of intellectual and political life. Roman elites aimed to create a private environment that was reflective of their own taste, political clout, and philosophical leanings. Common subjects included gods and goddesses, mythical creatures such as satyrs and nymphs, as well as Hellenistic rulers and Greek philosophers and poets.

In conclusion, our handsome marble torso, traditionally (and most likely correctly) identified as Apollo, can now be traced back to the distinguished 17<sup>th</sup> century Giustiniani Collection in Rome. From there it was likely acquired for James Hugh Smith Barry (1748-1801) during his Grand Tour in Italy and eventually joined the substantial sculptural holdings at Marbury Hall, the country estate of the Smith Barry family in Cheshire, England. Our Apollo is an accomplished, eclectic creation characteristic of the best sculptural workshops active in Italy at the end of the Hellenistic Period and during the earlier years of the Roman Empire.

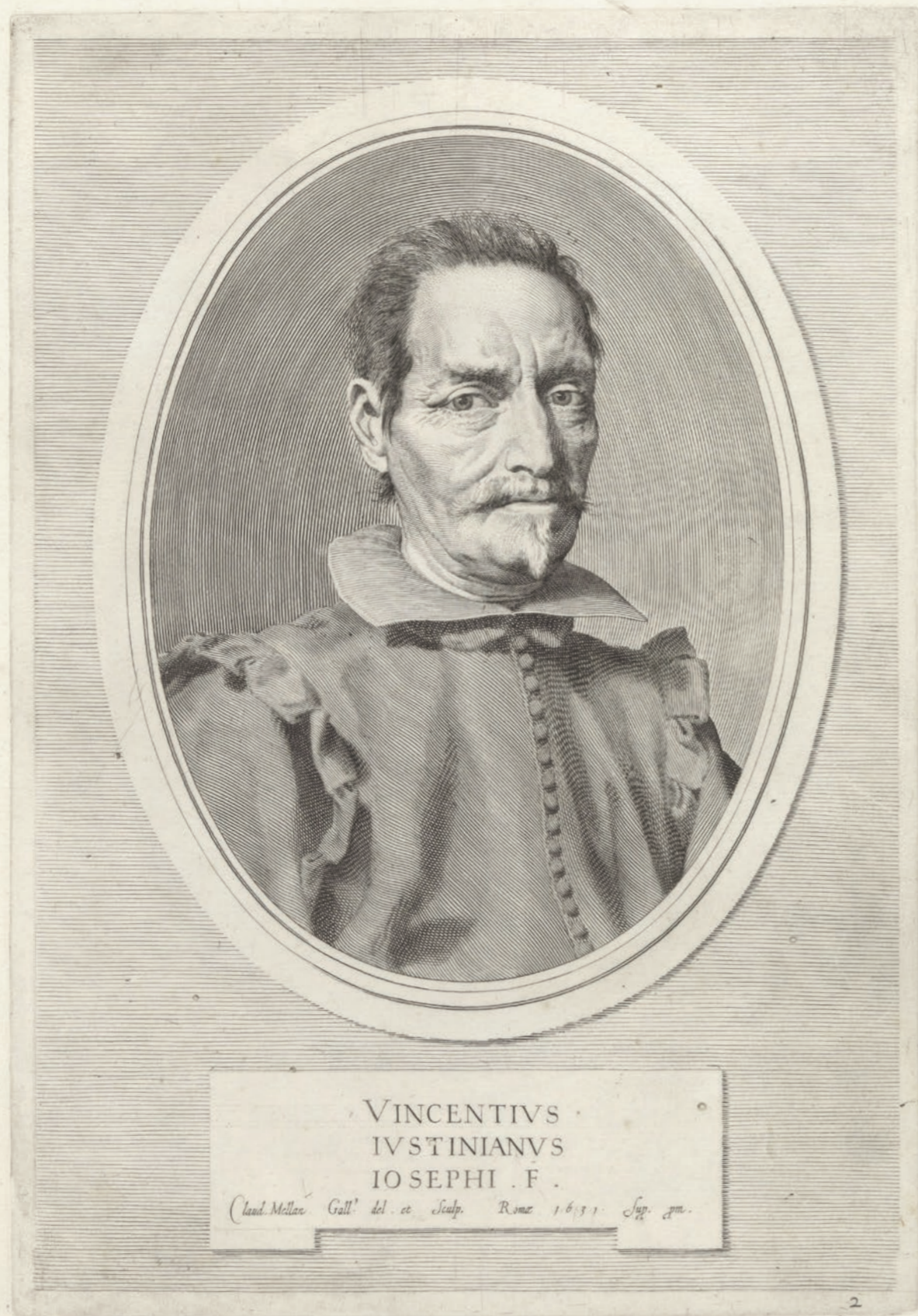
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For the iconography of Apollo, Dionysus and Eros see the comprehensive discussions in the *Lexicon Iconographicum Mythologiae Classicae* (Zurich and Munich 1981-1997).

For the eclectic styles of the Late Hellenistic and Early Roman Imperial periods, see B.S. Ridgway, *Hellenistic Sculpture III: The Styles of ca. 100-31 B.C.* (Madison, The University of Wisconsin Press 2002).





## A REDISCOVERED PROVENANCE

*Mickal Adler*

The present torso was part of the famous Giustiniani Collection, first assembled by the Marquis Vincenzo Giustiniani (1564-1637) (Fig. 1). An influential aristocratic banker, Giustiniani amassed a large collection of paintings as well as both European and ancient sculpture that was housed at his Palazzo in Rome near San Luigi dei Francesi in Rome, as well as his family's country estates. He is well-known for his patronage of Caravaggio, and a further testament to his influence and quality of his collection is that Bernini served as one of his restorers. At the time of his death in December of 1637, his collection of ancient sculpture alone contained over 1,800 statues, busts, and reliefs. These antiquities were acquired from other collections assembled in the previous two centuries or were unearthed during Giustiniani's lifetime.

Giustiniani intended for his immense holdings to stay together as a private collection following his death. Having no children, he bequeathed his entire holdings of antiquities and paintings to a distant relative, his adoptive son Andrea di Cassano Giustiniani. However, pieces from the collection began to be sold from around 1700 onwards, when his heirs fell on hard times financially. Some were sold in about 1720 to Thomas Herbert, eighth Earl of Pembroke, for Wilton House near Salisbury, England. Several more were purchased by the popes in the middle of the eighteenth century for the Capitoline Museum and the new Museo Pio Clementino in the Vatican. The process of liquidation by the heirs of Giustiniani culminated in the 1825 acquisition by the Torlonia family of around 270 sculptures from the collection. These sculptures, housed in the Torlonia Museum from then onward, constitute a large portion of the approximately 620 ancient works of art that make up the collection today.

FIG. 1 CLAUDE MELLAN  
(ABBEVILLE, 1598 - 1688, PARIS)  
PORTRAIT OF VINCENZO  
GIUSTINIANI, 1636-1647,  
GALLERIA GIUSTINIANA  
DEL MARCHESE VINCENZO  
GIUSTINIANI, PART I, PLATE 2,  
ENGRAVING, RIJKSMUSEUM,  
AMSTERDAM.

By the 1890s, there was a small remaining group of sculptures formerly in the Giustiniani Collection remaining in the family's palace near San Luigi dei Francesi in Rome: a 1900 inventory lists seventy-two antiquities. The owners entrusted the sale of these artworks to the well-known Roman dealer Giuseppe Sangiorgi, who had previously organized the auction of a number of works from the Villa Borghese Collection in 1892. From this group, thirty-four were bought in 1903 by Mary Clark Thompson (1835-1923) to be presented to the Metropolitan Museum of Art in New York in honor of her late husband, Frederick Ferris Thompson (1836-1899). In 1905, the Museum acquired seventeen of these sculptures, which constitute a significant portion of the earliest sculptural acquisitions by the Greek and Roman Department. Notable works include the over life-size marbles of the youthful and bearded Hercules (acc. nos. 03.12.13 and 03.12.14, respectively) as well as a large fragmentary marble statue of a seated muse (03.12.16). An additional four Thompson artworks were donated to Williams College and another four to Vassar College, while the remaining pieces remained the property of Mrs. Thompson.

Our torso is included in the 1638 inventory of the Giustiniani Collection, inventory number 119, described as “una statuetta d'un Appollo nudo con un instrumento in mano antica restaurata, alta p.mi 3 e 2/[3].” Furthermore, the piece is illustrated in the ca. 1640 book of etchings made of the Giustiniani Collection, shown with its 17<sup>th</sup> century restorations (Fig. 2). The torso is also listed in the 1667 (no. 114), 1684 (no. 106), and 1757 (no. 106) inventories. The measurement of the statue from these inventory lists, given in Roman palmi, is equivalent to 32<sup>1</sup>/<sub>4</sub> inches. Considering that this measurement includes the 17<sup>th</sup> century restorations of the head as well as the bottom half of the legs, the number corresponds to our torso: with the restorations removed, the current height of the torso is 21<sup>1</sup>/<sub>2</sub> inches, exactly two thirds its former height. Beginning with the 1793 inventory and for all subsequent inventories, the torso is no longer included, suggesting that it was sold from the collection between 1757 and 1793. If the torso was indeed purchased by James Hugh Smith Barry (1748-1801), this date range aligns perfectly with the time when his collection was being formed in Rome.



FIG. 2 CORNELIS BLOEMAERT II (UTRECHT, CA. 1603 - 1692, ROME) AFTER GIOVANNI CITOSIBIO GUIDI (ACT.1626 - 1635) STATUE OF APOLLO WITH WINCH AND CLOTH 1636-1647 GALLERIA GIUSTINIANA DEL MARCHESE VINCENZO GIUSTINIANI, PART I, PLATE 57, ENGRAVING, RIJSMUSEUM, AMSTERDAM.

Our torso may thus have entered the Marbury Hall Collection in the second half of the 18<sup>th</sup> century. James Hugh Smith Barry (1748-1801), who inherited the title of Lord Barrymore from his father in 1784, was an avid Grand Tourist, traveling extensively around the European continent from 1771-1776 from Rome to Constantinople and even Egypt. (Fig. 3) During this period, Smith-Barry amassed a large number of ancient statuary, vases and European paintings, encouraged and advised in his purchasing by the most important collector of antiquities of the period, and a family friend, Charles Townley. During his lifetime, his collection was housed in his residence at Belmont Hall before being moved to Marbury Hall upon his death in 1801, according to his will.

The collection remained in the family by descent until 1932, when Robert Raymond Smith Barry (1886-1949) sold the estate. Some of the collection remained with the family, some of it was sold with the house, and a great deal was offered at auction, in 1933 and in 1946 (Sotheby & Co., London) and later in 1987 (Christie's London). While the present torso was not included in any of the major sales, the 1882 list of Marbury Hall antiquities was noted as incomplete by its author Adolf Michaelis, saying about the ancient holdings "others are secluded in other rooms, to which I had not access" (p. 501). According to 'Notes on a New Edition of Michaelis, Ancient Marbles in Great Britain, Part Two,' pp. 336-337, "Despite the fairly complete account previously given (of ancient sculpture at Marbury Hall), a number of Smith-Barry sculptures have remained unaccounted for. A rare small auction catalogue gives a partial view. On 15, 16 March 1933, Messrs. Arber, Rutter, Waghorn & Brown (Lionel Brown of 1 Mount Street) sold the remaining contents of the Residence."

The location of our torso again becomes known in 1951: it was sold in New York by Mathias Komor (1909-1984), a leading American antiquities dealer handling primarily East Asian Art as well as Classical Antiquities. His invoice to the buyer, Mason F. Lord, dated 22 January of that year, designates the torso as coming from Marbury Hall, and thus forms part of the present supposition that the piece was previously there (Fig. 4).



FIG. 3 STYLE OF POMPEO BATONI (LUCCA, 1708 - 1787, ROME), PORTRAIT OF JAMES HUGH SMITH BARRY OIL ON CANVAS, SPENCER HOUSE, LONDON.

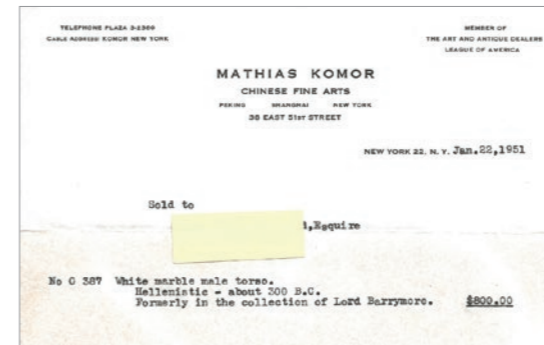
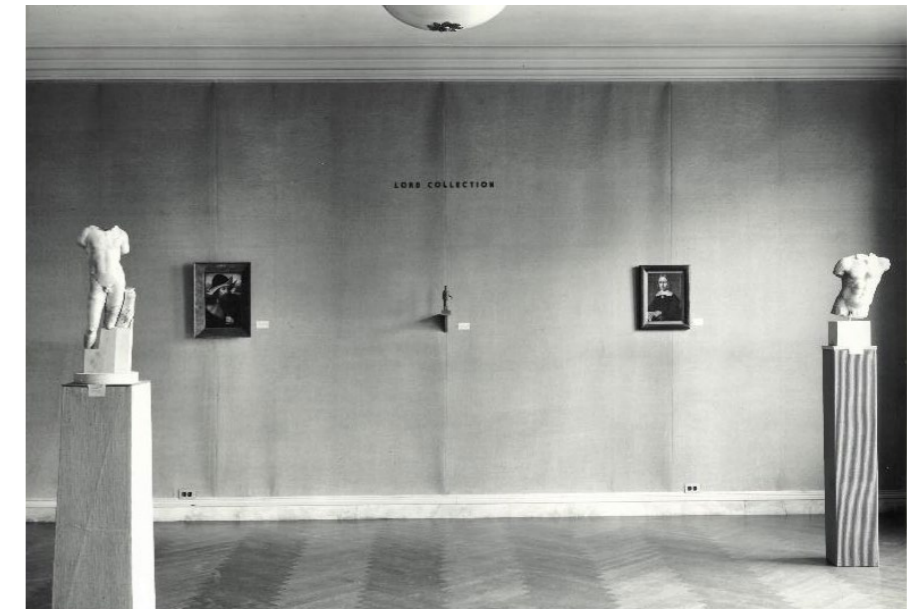


FIG. 4 RECEIPT FROM MATHIAS KOMOR, JAN 22, 1951.

FIG. 5 THE BALTIMORE MUSEUM OF ART, JUNE 1951.

FIG. 6 ADDISON GALLERY OF AMERICAN ART, ANDOVER, MA, OCT. 1951-1952.



Upon purchasing the torso, Mr. Lord exhibited the piece twice, at the Baltimore Museum of Art in June 1951 (Fig. 5) as well as the Addison Gallery of American Art in Andover, Massachusetts, October 1951-1952 (Fig. 6). The torso, which was displayed along with other pieces from Mr. Lord's collection, was published in Life Magazine (June 4, 1951, pp. 67-68.). The article, "One Man's History of Art," interviews Mr. Lord on his collecting, which he initially took up as a personal passion. After supplementing his instinctual taste with art history courses, Mr. Lord began a serious mission as a collector to create a private collection that told a history of Western Art, with the intention of loaning the collection to universities and museums to inspire more future art collectors. It is from the heirs of Mr. Lord that Colnaghi has acquired the torso.

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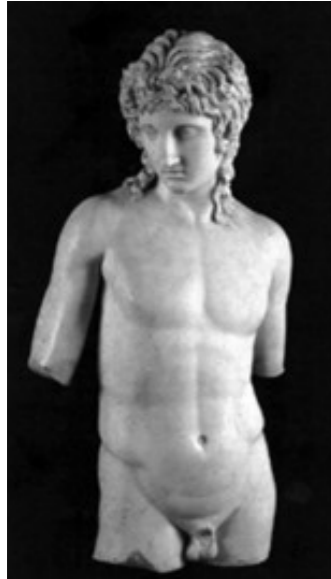
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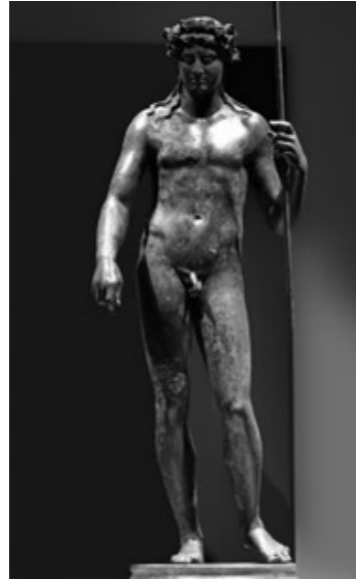




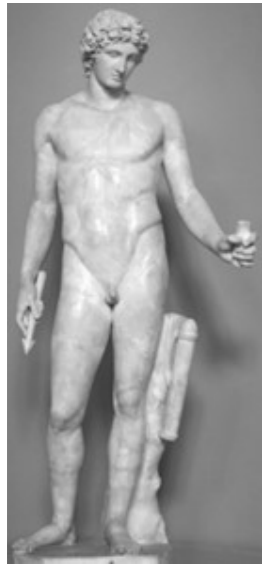
## COMPARANDA



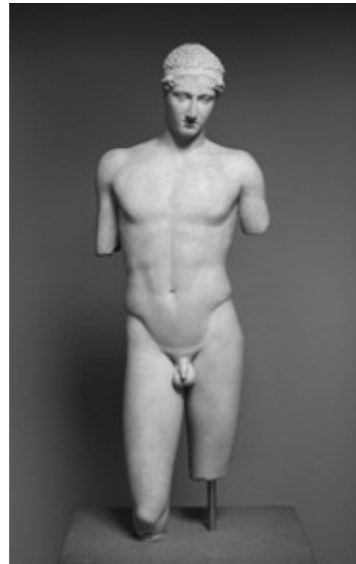
*Centocelle Eros*  
Rome, Vatican, Galleria  
delle Statue 250.



*Dionysus*  
Rome, Museo Nazionale Romano  
Palazzo Massimo alle Terme, 1060.



*Apollo*  
Oxford, Ashmolean Museum,  
1947.268



*Stephanos Youth*  
New York, Metropolitan  
Museum of Art, 62.4.







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