



## Millingen, James

London 1774 – 1845 Florence

**Ancient unedited monuments. Painted Greek Vases, from collections in various countries, principally in Great Britain, illustrated and explained.**

**[Volume II:] Statues, busts, bas-reliefs, and other domains of Grecian art from collections in various countries, illustrated and explained.**

**London, [printed for the author at Paris by Firmin Didot], 1822–1826**

Two volumes, QUARTO (341 × 202 mm):

I: (60)ff. letterpress, signed  $\pi^4$  (half-title; title; dedication; –lacking initial blank leaf) \*4 1–7<sup>4</sup> 8<sup>4</sup> (including sub-title; –8<sup>4</sup>, cancelled) 1–4<sup>4</sup> 5<sup>2</sup> 6<sup>4</sup> and paginated (6) I–VIII 1–105 (1), with coloured vignette on title-page; plus forty-two engraved plates (designated I–XL, A–B) of which forty are printed in black and red with additional hand-colouring, some plates with two or more images, six of the plates double-page (nos. X, XV, XVI, XXI, XXII, A). Plate XX signed *Thiery Sculp.*; plate XXII signed *St. Anges Desmaisons sculpt.*

II: (23)ff. letterpress, signed  $\pi^4$  (half-title; title; *Preface*; –lacking initial blank leaf) 1–5<sup>4</sup> 5<sup>2</sup> 6<sup>4</sup> and paginated (4) (i)–ii 1–40, with engraved vignette on title-page; plus twenty-two plates (designated I–XX, IV[bis], V [bis]), of which ten are lithographs on china paper, and the remainder engravings and aquatints (some plates with two images). Plate IV bis signed *Bossi del.t | Mougeot sc.*; plate V bis signed *Normand fils sculp.*; plate VI signed *Laguiche del.t | Mougeot sc.*; plate VII signed *Fragonard Fecit | Lithographi of Villain*; plate VII signed *L Dupré | Lithography of Motte*; plate IX signed *Jorand fecit 1826 | Lith. de Engelmann*; plate X signed *Jorand fecit 1825 | Lith. de G. Engelmann*; plate XI signed *Vauthier, Fecit | Lith. of Villain*; plate XII signed *L. Dupré del.t | Lith. of C. Motte*; plate XIII signed *Barathier. Fecit. | Lith. of Villain*; plate XIII signed *Jorand del. | Lith. of G. Engelmann*; plate XIV signed *J.A. Cahusac del.t*; plate XVII signed *Bossi del.t | Normand fils sculp.t.*; plate XIX signed *Lith. of Villain*; plate XX signed *Jorand fecit 1826 | Lith. of Engelmann.*

Occasional foxing, mostly confined to text and tissue interleaves.

BOUND uniformly in contemporary russia leather, covers and back decorated in gilt.

**O**NLY EDITION of an ambitious work, dedicated to the memory of Sir William Hamilton, which aimed to describe all manner of ancient ‘monuments’ – vases, marbles, bronzes, coins, gems, etc. – which were unpublished, or else inaccurately published, or susceptible of new explanations and observation. It was conceived in sixteen

fascicules, each to be confined to monuments of one type, and appearing at quarterly intervals; the first two numbers (both relating to Greek vases) were distributed in July 1822.<sup>1</sup> The author had already published works in French and Italian and acquired a European reputation.

The objects described were scattered across Europe, mostly in private collections, including those of the author;<sup>2</sup> Thomas Burgon (1787–1858);<sup>3</sup> William Martin Leake (1777–1860);<sup>4</sup> John Hawkins (1761–1841), of Bignor Park, Sussex;<sup>5</sup> Mrs. C. Edwards, of Harrow;<sup>6</sup> Thomas Hope (1769–1831);<sup>7</sup> Sir Sandford Graham (1788–1852);<sup>8</sup> ex-Sir William Hamilton (1730–1803);<sup>9</sup> ex-Sir Richard Payne Knight (1751–1824);<sup>10</sup> ex-Charles Townley

<sup>1</sup> Advertisement, in *The Morning Chronicle* (London), issue 16618, 23 July 1822, p.1. Four fascicules had appeared by August 1825; see the review by Raoul-Rochette, in *Journal des Savants*, August 1825, pp.473–488.

<sup>2</sup> I, plates XXV (red-figured pelike), now Musée du Louvre, Paris (G434), XXVI, XXXIX; II, plate XI (Pentelic marble portrait head of bearded man).

<sup>3</sup> I, plates I–III (Panathenaic prize amphora), now British Museum B130 (1842,0728.834); II, plates II (terracotta relief plaque with Perseus holding Medusa's severed head) and III (terracotta relief plaque with Bellerophon and the Chimaera), now British Museum Terracotta 619 (1842,0728.1134) and Terracotta 616 (1842,0728.1135).

<sup>4</sup> II, plates IX–X (marble terminal bust of the Athenian orator Aeschines, a Roman copy of a Hellenistic portrait), presented to the British Museum by Leake (1839,0806.1); XVI [no. 1] (marble votive relief of Hecate placing a wreath on the head of a mare), presented to the British Museum by Leake (1839,0806.3), XVI [no. 2] (fragment of marble votive relief with two long plaits of hair; on the architrave is a Greek inscription dedicated to Poseidon by Philombrotos and Aphthonetos), presented to the British Museum by Leake (1839,0806.4).

<sup>5</sup> II, plate XII (bronze repoussé relief, probably from a mirror-case: Aphrodite and Anchises on Mount Ida), offered in the Hawkins sale at Christie's, in 1904, and acquired thereafter by the British Museum (1904,0702.1); see Cecil Smith, 'A new bronze relief in the British Museum' in *The Burlington Magazine for Connoisseurs* 6 (November 1904), pp.99–103, 105.

<sup>6</sup> I, plate XVIII (red-figured bell-krater); see Adolf Michaelis, *Ancient Marbles in Great Britain* (Cambridge 1882), p.163. The vase later entered the collection of Christos G. Bastis, who presented it to the Metropolitan Museum of Art (Acc. No. 66.79).

<sup>7</sup> I, plate XVI (fragment of an Apulian red-figured amphora depicting the Descent of Persephone); see E.M.W. Tillyard, *The Hope Vases: a catalogue* (Cambridge 1923), pp.123–124 no. 233 (now Lady Lever Art Gallery, Port Sunlight, 5040).

<sup>8</sup> I, plate XV (Phineus and a Harpy).

<sup>9</sup> I, plates IV–V (black-figured neck-amphora), possibly Musée du Louvre, Paris, CA4201; XIV (red-figured column-krater), now British Museum E477 (1772,0320.36\*); pl. XIX (red-figured neck amphora), a previously unregistered vase, probably from the Hamilton collection (*Catalogue of Vases in the British Museum*, E295).

<sup>10</sup> II, plate XIV (repoussé silver plaque overlaid with electrum depicting two horsemen over a fallen comrade), bequeathed to the British Museum by Richard Payne Knight (R 1824,0420\*.1).

(1737–1805);<sup>11</sup> John Izard Middleton (1785–1849), in South Carolina;<sup>12</sup> Frédéric, comte de Clarac (1777–1847), in Paris;<sup>13</sup> Edmé-Antoine Durand (1768–1835), in Paris;<sup>14</sup> the Neri family collection, in Florence;<sup>15</sup> Jacob Salomon Bartholdy (1779–1825), in Rome;<sup>16</sup> Sig. Panetieri, in Girgenti, Sicily;<sup>17</sup> Francesco Carelli (1758–1832), in Naples;<sup>18</sup> and Giuseppe de Crescenza, in Naples.<sup>19</sup> A few of the vases shown had been transferred from the Vatican to Paris in 1798, and not returned.<sup>20</sup>

During the 1820s Millingen was dividing his time between Italy and France. He appears to have instructed English draughtsmen and printmakers to reproduce the objects in English collections; all such plates are unsigned, except for one (II, plate XIV) bearing the signature of the draughtsman John Arthur Cahusac, F.S.A. The remainder of the plates were produced in Paris, by the draughtsmen Louis Dupré, Alexandre-Évariste Fragonard, Jean-Baptiste-Joseph Jorand, Laguiche, and Vauthier, in association with the printmakers Ange-Henri-Louis Saint-Ange-Desmaisons, Jean-Joseph Mougeot, Louis-Marie Normand, [E.-J.?] Thierry, in some cases assisted by the lithographic printers Godefroy Engelmann, Charles Motte, and François le Villain.

The work was printed in Paris by Firmin Didot.<sup>21</sup> According to the printer's announcements, it was projected in two series, 'aura 13 à 14 livraisons, chacune de 2 à 3 feuilles, avec six planches', with all copies of the edition printed on identical paper, and equally priced (fifteen francs per *livraison*, or 6 shillings in London).<sup>22</sup>

<sup>11</sup> I, plate XVII (red-figured bell-krater), now in the British Museum, F167 (1814,0704.573).

<sup>12</sup> I, plate XXXVII.

<sup>13</sup> II, plate I (fragmentary relief with Agamemnon), now Musée du Louvre, Paris (Inv. Clarac, 608).

<sup>14</sup> I, plates VI (red-figured lekythos), now Musée du Louvre, Paris (G381); XI; XIII (Musée du Louvre, Paris, K95); XXVIII (Musée du Louvre, Paris, N3160).

<sup>15</sup> II, plate XV (marble sarcophagus with the contest between the Muses and the Sirens). The marble was acquired by the Metropolitan Museum of Art in 1910 (Acc. No. 10.104); see Edward Robinson, 'Two ancient marbles' in *The Metropolitan Museum of Art Bulletin* 5 (December 1910), pp.278–280.

<sup>16</sup> I, plates XXIX–XXXII; part of his collection was bought for the Berlin Museum in 1828. Antikensammlung, Berlin (pl. XXIX: F. 2211; pl. XXX: F. 2394; pl. XXXII: F. 2205). Musée du Louvre, Paris (pl. XXXI: G337).

<sup>17</sup> I, plates XXXIII–XXXIV; in Munich by 1854 (Antikensammlungen, 2416; Otto Jahn, *Beschreibung der Vasensammlung Königs Ludwigs in der Pinakothek zu München*, Munich 1854, no. 753).

<sup>18</sup> I, plates XXXV–XXXVI, now Museo Archeologico Nazionale, Naples, 81735 (H. 2868; cf. Heinrich Heydemann, *Die Vasensammlungen des Museo Nazionale zu Neapel*, Berlin 1872, pp.415–416).

<sup>19</sup> I, plate XL, now National Museum, Copenhagen, 147.

<sup>20</sup> I, plates XX–XXIV (Musée du Louvre, Paris, G343).

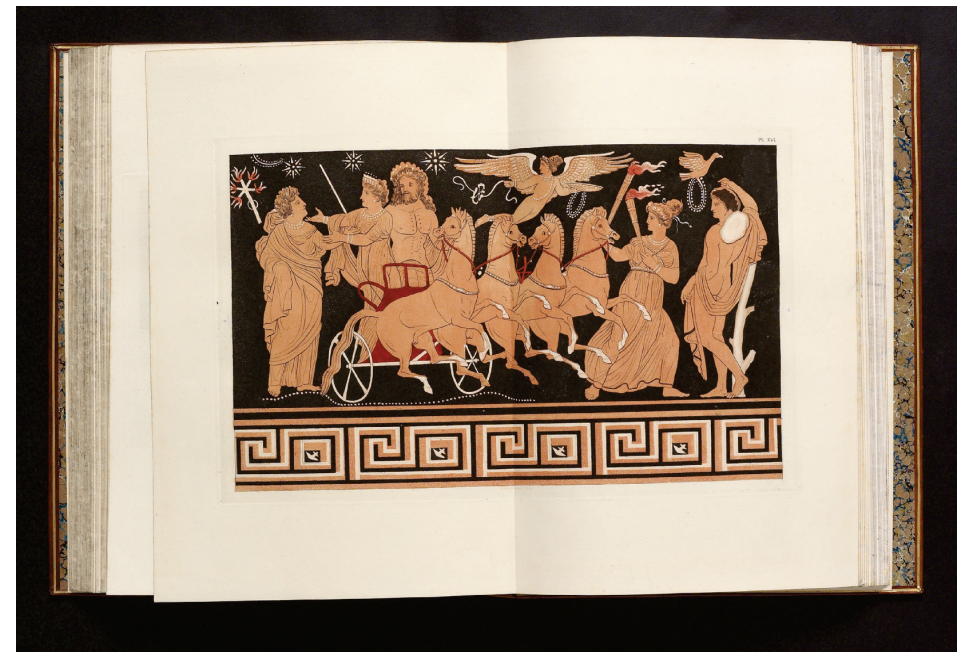
<sup>21</sup> Imprint occurring in I, p.62: 'Printed by Firmin Didot and Sons, No. 24, Jacob's-Street'.

<sup>22</sup> *Bibliographie de la France, ou Journal général de l'Imprimerie et de la Librairie*, no. 57, 19 July 1826, p.639 no. 4769: 'Les planches qui doivent accompagner ce texte ont été faites en Angleterre'.



After ten fascicules had been issued, Millingen curtailed publication, complaining of the ‘difficulty of obtaining access to some collections’, ‘the high prices required by artists’, and – doubtless his principal reason – ‘the small number of subscribers’.<sup>23</sup> In London, Millingen’s usual English publisher, John Rodwell, and the booksellers Payne and Foss, John and Arthur Arch, and Treuttel, Würtz, & Co., had been charged with receiving subscriptions.

REFERENCES Leonora Navari, *Greece and the Levant: the catalogue of the Henry Myron Blackmer collection of books and manuscripts* (London 1989), no. 1135 (lacking two plates); Brenda K. Breed, *The History of Greek vase scholarship: an exhibition of books documenting the collecting and study of ancient Greek vases in the eighteenth century*, Houghton Library, Harvard University (Cambridge, MA 1997), p.11; *Die Kunstbibliothek Bernhard August von Lindenau: Katalog*, compiled by Klaus Jena (Altenburg 2002), p.52 no. 1B 25a



**Fragment of a Ioutrophoros-amphora (upper register of obverse), depicting the Descent of Persephone (I, plate XVI), from the second Hamilton and Hope collections (now in the Lady Lever Art Gallery, Port Sunlight, 5040)**

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This advertisement was placed after publication of the first seven *livraisons*; cf. *ibid.*, no. 10, 3 February 1827, p.111 no. 946: ‘Les sept premières livraisons ont paru l’année dernière (Voyez n. 4769 de 1826.) Le texte annoncé aujourd’hui doit faire partie des livraisons VIII et suivantes’.

<sup>23</sup> Author’s ‘Preface’ in volume II, p.[i.].