

PREFACE WITH ACKNOWLEDGMENTS.

The present catalogue is comprised of the Greek and Roman portraits which are known to exist in Norwegian collections. The only substantial collection is in the National Gallery of Oslo, but a number of provincial museums and private collectors own one or a few portraits. I would like to thank the staff of the various museums, especially Oscar Thue, Anne Aaserud and Ingeborg Wikborg of the National Gallery, for their assistance. My studies in the private collections have been facilitated by the owners, who opened their homes for me, notably the late Trygve J. Hoff and the members of the Astrup family. For valuable discussions and suggestions regarding the portraits, I am indebted to Professor Axel Seeberg of the University of Oslo, Flemming Johansen, director of the Ny Carlsberg Glyptotek, Copenhagen, and Professor Paul Zanker of the University of Munich. Finally I want to thank the University of Oslo for a grant which made it possible to photograph those portraits that were still undocumented. A special source of inspiration for me was the late Hans Peter L'Orange, who was always interested in this project, and to whose memory the catalogue is dedicated. Not only did he do much to stimulate the interest in Greek and Roman sculpture in general, but his activities as adviser largely influenced the choice of portraits which were bought by Norwegian museums and collectors.

Collections and Collectors.

Of the 84 portraits in this catalogue, 47 are in the National Gallery in Oslo. The majority of them arrived as gifts and as purchases from private collections. The archives of the National Gallery list only the name of the previous owner. The provenance of the objects must be deduced from what is known about the former owners and their activities as collectors.

THE SPIEGELTHAL COLLECTION.

This consists of a group of eleven sculptures and fragments, which arrived in Norway in 1868. The donor was F. Spiegelthal, consul in Smyrna (the present Izmir), whose collection, of which the pieces in the National Gallery constituted only a part, was acquired at the art market in Smyrna. One may therefore assume a provenance from western Asia Minor and possibly the islands off the coast, which at that time formed part of the Ottoman Empire.

From Spiegelthal's correspondence it transpires that he wanted to present a second gift of ancient sculpture to Norway. However, no letter exists which acknowledges that such a gift was ever received. The National Gallery possesses a small number of sculptural pieces which are so closely related to the ones that arrived in 1868, that it is reasonable to suppose that they, too, belonged to Spiegelthal. It is uncertain whether these pieces were presented by Spiegelthal himself or whether they were purchased in Rome by the Norwegian medical director L. Dahl when the Spiegelthal collection was put up for sale there.

THE COLLECTION OF L. DAHL

This man was the first Norwegian to collect sculpture in a more comprehensive manner, though his collection was small by European standards, and consisted of only « 34 fragments of heads and torsos », which the National Gallery bought from his heirs in 1890. Of the collections which entered the National Gallery, this is the most problematic, since it is rather heterogenous and was never adequately described when its pieces were listed in the files. Apart from buying pieces from the Spiegelthal collection in Rome, L. Dahl is also known to have been a bidder when the collection of the Danish sculptor Jerichau was put up for auction in 1884 (no. 51 in this catalogue, the head of a boy, was bought at that auction). In addition to these purchases, L. Dahl acquired objects from the Italian art market.

THE COLLECTION OF CHR. PAUS.

The papal chamberlain Chr. Paus presented the National Gallery with 51 pieces of ancient sculpture between 1918 and 1929. As far as can be ascertained, Paus made his purchases at the then flourishing Roman art market, thus indicating a Roman or at least Italian provenance for the portraits from his collection.

THE USTINOW COLLECTION.

This collection arrived in Norway towards the end of the first World War ¹. It had belonged to the Russian, count Plato von Ustinow, who resided for a long period in Palestine, where he bought most of the objects in his collection. In this catalogue four marble portraits from the Ustinow collection are included, of which three are in the National Gallery. One (no. 7) was purchased by the Friends of the National Gallery and presented as a gift, while the other two (nos. 5 and 52) are on loan from the Ethnographic Museum of Oslo. The provenance for these portraits is secured, since they are known to have been found in a Roman villa in Caesarea in Palestine. They are evidently Greek imports, but the fourth portrait (no. 56) seems to be a local Syro-Palestinian work.

In addition to the four portraits included in this catalogue, the Ustinow collection comprises a number of Palmyrene and local Palestinian portraits. They have not been included here, since they have recently been published by I. Skupinska-Løvset ².

THE COLLECTION OF H. FETT.

This is the last collection to be incorporated into the National Gallery. It was purchased from the heirs of H. Fett in 1966, and consists mainly of portraits. Harry Fett, who was chief inspector of Ancient Monuments from 1913 to 1946, took a personal interest in Greek and Roman sculpture, and wrote about the works in his collection on more than one occasion, but their provenance is never mentioned. That most of them were purchased in Rome, is testified by art dealers' photos at the German Archaeological Institute in Rome. When such evidence is lacking (as in the case of no. 57 in this catalogue, for instance), the provenance cannot be established with certainty.

The only two collections of any importance that have remained in private hands, that of N. Astrup and that of T. J. Hoff, have been dispersed. When this catalogue was going to print, parts of the Hoff collection were leaving Norway. For the sake of documentation, its objects have been retained in this catalogue, but, like the other privately owned pieces, without the name of the owner. There are presently few pieces of ancient sculpture in private hands in Norway, most of them having eventually ended up in museums, or been made accessible to the public in other ways.

1) For the story of the Ustinow collection see I. SKUPINSKA-LØVSET, *The Ustinow Collection. The Palestinian Pottery*, Oslo 1976, pp. 17ff.

2) I. SKUPINSKA-LØVSET, *Funerary Portraits of Roman*

Palestine. An Analysis of the Production in its Culture-Historical Context, Gothenburg 1983; id., « *Archeologia* » (Wrocław) XXXIV (1983), pp. 113ff.