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A COMPLETE HANDBOOK
TO THE
NAPLES MUSEUM

ACCORDING TO
THE NEW ARRANGEMENT

WITH PLANS AND HISTORICAL SKETCH OF THE BUILDING, AND
AN APPENDIX RELATIVE TO POMPEII AND
HERCULANEUM.

BY
DOMENICO MONACO

CURATOR OF THE MUSEUM

*Author of the illustrated book entitled "Specimens from
the Naples Museum"*

ENGLISH EDITOR
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HEACHAM HALL ENGLAND

Author of "Pompeii Popular and Practical" and other works.

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NAPLES
1893.

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A COMPLETE HANDBOOK

TO THE

NAPLES MUSEUM.

OPINIONS OF THE PRESS.

— ♦ —

THE ATHENÆUM, Aug. 25, 1883.

“ I BEG, however, at this season of the year, when people are beginning to spread over the Continent to recommend ‘ A Complete Handbook ’ (and the best handbook we have ever had) ‘ of the National Museum of Naples.’ The original work is by the Curator of the Museum; but an English edition, which has rapidly run through three editions, has been prepared by Mr. E. Neville Rolfe, B.A. With Mr. Rolfe it has been purely a labour of love. He spent the whole of last summer in Naples in order to complete it, and the addition and explanation he has given are so clear and useful that with this book in his hand, the English reader may wander over the Museum alone, without the necessity of consulting any one on the spot.”—H. W.

“ This new Guide is the best ever published on the subject.”—*American Register*.

“ Mr. Rolfe’s excellent handbook.”—*Daily Telegraph*.

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GREAT HALL OF THE LIBRARY {
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*Sold at Naples by F. Furchheim, English & German Bookseller,
59 Piazza dei Martiri, Palazzo Partanna.*

P R E F A C E.

MR. D. MONACO has requested me to write a few words of introduction to this the sixth edition of his English Handbook, in the preparation of which I have again had the pleasure of assisting him. The rapid sale of the last edition is perhaps the best criterion of the kind appreciation extended to the work by the large English-speaking public which annually visits these splendid collections.

This edition is very much more ample than the former one, and will, we hope, approve itself to archæologists more even than its predecessor has done; at the same time we have felt that the work is too complete for the ordinary traveller, and accordingly we have brought out an abbreviated edition at half price which describes the principal specimens.

I have acknowledged as far as possible the quotations taken from other writers, and for the assistance of students I have added a list of the principal books consulted in the course of the compilation of the work.

E. NEVILLE ROLFE, B.A.,

Naples 1893.

LIST OF AUTHORS QUOTED.

LENORMANT.—La Grande Grèce.

RUGGIERO.—Pompei e la Regione Sotterrata del Vesuvio nell' Anno LXXIX.

*POYNTER and HEAD.—Classic and Italian Painting.

*POYNTER (and others).—Lectures on Art.

*T. H. DYER, LL.D.—On Imitative Art.

*H. M. WESTROPP.—Handbook of Archæology.

*KUGLER.—Schools of Painting in Italy.

*NICHOLS.—Handbook of the British Museum.

C. W. KING.—Antique Gems and Rings.

DENNIS.—Etruria.

SMITH.—Dictionary of Antiquities.

SMITH'S Classical Dictionary.

* These works will be found in the English Church Library.
The Library at the Museum contains a good collection of the special literature of the Naples Antiquities, and no difficulties are put in the way of foreign students desiring to read there.

HISTORICAL SKETCH.

THE building which is now known as the Naples Museum was erected to order of the Viceroy Duke d'Ossuna, by Cavaliere Fontana. It was originally intended for a stable, and was begun in 1586. The water supply proving insufficient, the building was left unfinished until 1610.

The Viceroy Pietro de Castro, Count of Lemos, then assigned it to the University adapted it to this purpose, and formally inaugurated it on the 11th of June, 1616, after which time it was known as the *Regi Studii*.

After the earthquake of 1688, it was used by the Law Courts, and during the revolution of 1701 it was turned into a barrack.

In 1767 it was again used for educational purposes.

In 1790 Ferdinand IV, desiring to transform it into an Archæological Museum, commissioned the architects Fuga and Schiantarelli to build the upper story and the principal staircase, a work which was completed by Maresca and Bonucci. It was then he transported to it all the specimens found in the excavations at Pompeii, Herculaneum, and Stabiæ, as well as antiquities from the Museum at Capodimonte, which had been collected in the main by the Farnese Pope Paul III. and inherited by Elizabeth, second wife of Philip V. of Spain, the last representative of the Farnese family and mother of Charles III. *de Bourbon*.

The Bourbons of Naples enriched this magnificent store of antiquities by purchases, and by the addition of such collections as those of Noja, Albani, Vivenzio, Arditì, Poli, &c. They also

declared the Museum to be their private property, independently of the Crown, and gave it the name of the *Real Museo Borbonico*.

General Garibaldi, when Dictator in 1860, proclaimed the Museum and the territory devoted to excavation to be the property of the Nation, and increased the annual subvention in order that the works at Pompeii might be more actively prosecuted.

Lastly, Victor Emmanuel II. reorganised the National Museum, and included in it the Cumæan Collection of the Count of Syracuse presented by Prince Carignano of Savoy, the Palatina engravings, the tapestries bequeathed by the Marquis del Vasto, together with the medals and dies of the Neapolitan Royal Mint.

The Museum contains more than one hundred and twenty thousand specimens, from an inspection of which the most casual visitor may derive a clear idea of the manners and customs of the ancients, as well as of the high civilisation and luxury to which they had attained.

REGULATIONS:

THE Museum is open to the public:

WINTER SEASON.

From 10 A. M. to 4 P. M. on week-days from November 1st to April 30th.

SUMMER SEASON.

From 9 A.M. to 3 P.M. from May 1st to October 31st.

Entrance, 1 franc; children half-price.

Free on Sundays from 10 to 4.3

THE MUSEUM IS CLOSED ON THE FOLLOWING
DAYS : —

- January 1st, — New Year's Day.
- January 6th, — The Epiphany.
- March 14th, — King's Birthday.
- Movable feasts. — Easter Day.
- — — Ascension Day.
- — — The Festival of Corpus-Christi.
- The first Sunday in June (National statute holiday).
- June 29th, — Feast of SS. Peter and Paul.
- July 29th, — Queen's Name-day.
- August 15th, — The Assumption
- September 8th, — The Nativity of the Virgin.
- September 19th, — Feast of St. Januarius, Patron of Naples.
- November 1st, — All Saints' Day.
- November 14th. — Birthday of H.R.H. the Heir Apparent.
- November 20th, — Queen's Birthday.
- December 8th, — Immaculate Conception.
- December 25th, — Christmas-Day.

NOTICE

THE following abbreviations are occasionally adopted :—

F. Farnese Collection.

H. Herculaneum.

P. Pompeii.

And in the account of the picture galleries—

C. for canvas.

P. for panel.

Where a Latin word is given in italics, the reader is referred to Dr. Smith's ' Dictionary of Antiquities '.

Specimens marked with an asterisk (*) are illustrated in Mr. Monaco's large work entitled ' Specimens from the Naples Museum,' price 35 francs. See advertisement on back of cover.

Other specially remarkable specimens are marked with a dagger (†).

Specimens next in importance are in small capitals.

The numbers referred to are the white ones with blue edges. They are not always in arithmetical sequence, because new specimens are constantly being found and put with others of the same class with a higher number; but, by attention to the book, visitors will experience little difficulty in identifying the specimens.

The following rule is adhered to as far as possible—

The specimens of each room are described, beginning on the left of the entrance door.

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THE building consists of Ground-floor with Basement, Entresol, and Upper Story, and is divided into two wings by the Great Hall below, and the Library above.

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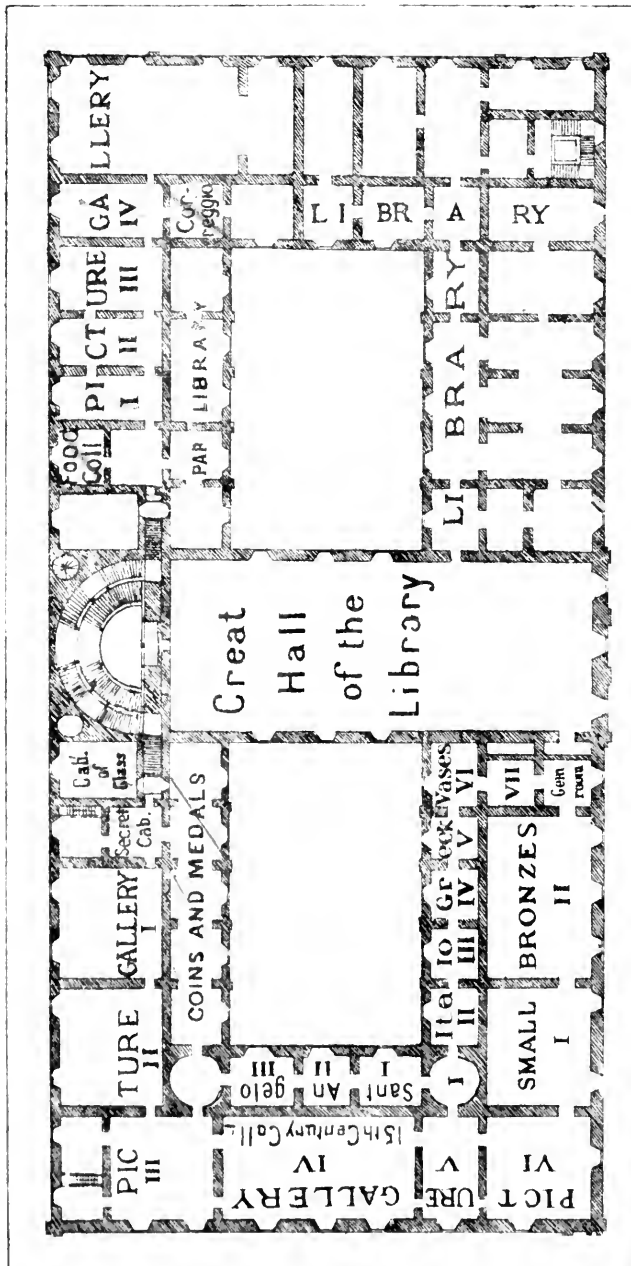
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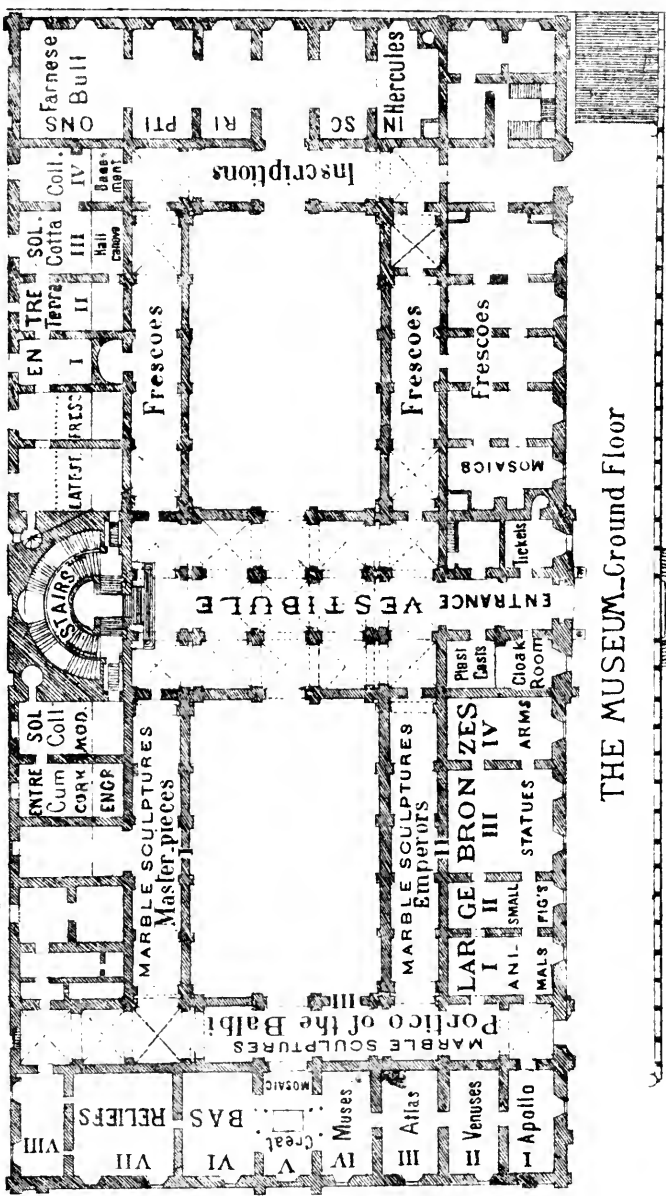
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+ Miscellaneous





Upper-Floor



THE MUSEUM_Ground Floor

500
N. 100' N. 100' N. 100'

100

300

500

100

Palazzo
N. 100' N. 100' N. 100'

HANDBOOK
TO THE
NAPLES MUSEUM.



THE GREAT HALL.

Twelve marble slabs recording the history of the building.
Sixteen ancient *verde-antico* columns. (*Sant'Agata dei Goti*.)

ON THE RIGHT,

- *5993. ALEXANDER SEVERUS. Colossal statue in marble. (*E*.)
- 5983-84-87-88. Four statues of Roman Consuls. (*Herc.*)
- *5978. FLORA. A colossal statue gracefully draped. (*Farnese*.)

ON THE STAIRCASE,

Marble statues representing (5976) the Ocean, (5977) the Nile,
and a lion. (*Farnese*.)

Two Statues of Venus. (*Herculaneum*.)

ON THE LEFT,

- *5975 GENIUS of the Roman people. Colossal statue. (*F*.)
- 5965-66-69-70. Four Statues of Roman Consuls. (*Herc.*)
- *5960. URANIA. Colossal statue. (*Pompey's theatre, Rome*.)

GROUND-FLOOR — EAST.

ANCIENT FRESCOES.

This fine collection of upwards of one thousand paintings, taken from the walls of Pompeii, Herculaneum and Stabia forms one of the chief attractions of the Museum.

The pictures represent various historical and mythological scenes from the ancient poems and legends, as well as many domestic incidents, which have served to throw a flood of light upon the manners and customs of the Romans; and though they are frequently incorrect in drawing, the freedom of execution, the harmony of grouping, the ease of pose, and the power of expression, are unsurpassed by the best painters of more recent ages.

It is probable that most of these paintings were traditions of famous pictures of the best period of Greek art, and served to a great extent the purpose of books in recording the ancient myths with which every educated Roman was expected to be familiar.

When first discovered, the pictures are as bright as though they had been painted yesterday, but they fade more or less with exposure, perhaps according to the colours employed in their execution, or perhaps according to the special nature of the volcanic ash in which they have been buried. They were painted upon the plaster of the walls, the last coat of which (as we learn from Vitruvius) was composed of a cement the basis of which was powdered marble, upon which the pictures were painted while it was still wet, so that they became actually incorporated into the wall itself.

The compartments are numbered in Roman numerals on the cornices of the halls. We describe them in arithmetical sequence. (For a résumé of ancient painting see Smith Dict. Ant. Pictura).

FIRST HALL (*Corridor*).

DECORATIVE PAINTINGS.

ON THE LEFT,

COMPARTMENTS I, II and III.

8527, 8529. Interesting races of armed galleys.

8530. A galley under sail. (*Pompeii*.)

COMPARTMENT IV.

8552 *et seq.* ARABESQUES from the Temple of Isis. (*Pompeii*.)

COMPARTMENTS VI and VII.

Decorative mural paintings. (*Pompeii*.)

COMPARTMENT VIII.

8594. A large painting representing fish and game. (*House of Pansa the Ædile, Pompeii*.)

COMPARTMENT IX.

8598. The centre represents a Faun kissing the hand of a Bacchante. Above: still life, fish, game, a purse, a papyrus with seal, an inkstand and a pen. (*House of Diomedes, Pompeii*.)

COMPARTMENT X.

8604-6. Large-sized paintings representing the stern of ancient galleys. (*Pompeii*.)

SECOND HALL.

DECORATIONS FOR DINING-ROOMS.

A large number of small pictures representing game, fish, and still life, for the decoration of dining-rooms. (*Pompeii and Herculaneum*.)

COMPARTMENT XI.

ON THE LEFT,

8645. A glass water bottle, admirably executed, and a dish of figs, among which are a gold and a silver coin. (*P.*)

COMPARTMENT XIII.

8750. QUAILS pecking ears of corn and millet. (*P.*)

8759. GAZELLES and ducks, admirably executed. (P.)

8760. PEACOCK perched on a trellis work. (P.)

COMPARTMENT XIV.

*8791. CARICATURE. A parrot drawing a go-cart driven by a grasshopper. A satire on the stronger being driven by the weaker. (1 ft. 5 × 8 in.) (*Herculaneum*.)

Some have referred this to the influence of Seneca over Nero; others, with more reason, have seen in the grasshopper the famous witch "Locusta," who provided Agrippina with the poison to murder Britannicus, and supplied the Roman ladies with the means of getting rid of their husbands.

8795. Panther fighting a snake at the foot of some steps upon which lie sundry symbols of Bacchus. (P.)

Returning to the first corridor, we enter the

SOUTH HALLS.

THIRD HALL.

DEITIES.

COMPARTMENT XV.

ON THE LEFT,

Several pictures exhibiting legends of Apollo.

8834. FLORA. A small painting of a girl picking flowers. Much admired. (*Stabiae*.)

8846. APOLLO, CHIRON and ÆSCULAPIUS. The artist has brought together in this picture the three teachers of medicine. The Centaur Chiron is in the middle, holding a sprig of rue in his hand. He was the legendary doctor of men and horses. Apollo his pupil is on the left, and on the right, Æsculapius the legendary son of Apollo seated by the tripod of the god. (1857, *Pompeii*.)

8847. MELPOMENE, a flying figure, bearing a club and holding a mask. (*Pompeii*.)

COMPARTMENT XVI.

From 8850 to 8855. TRITONS and SEA-MONSTERS. (*Stabiae*.)

POMPEIAN COLOURS.

IN THE WINDOW,

Three table cases containing pigments in pots as found in a colourman's at Pompeii. Specimens of these colours were analysed by Sir Humphry Davy, who pronounced them in all respects similar to modern pigments.

COMPARTMENT XVII.

*8859. NEREID. A nymph borne by a sea-horse. She lies on the back of the animal, holding on by his neck. The attitude is graceful, and the nude figure well drawn. (*Stabiae*.)

8864. HYLAS, carried off by the nymphs while he was taking water from the river Ascanius. Beyond: Hercules seeking his friend in the wood. (*Herculaneum*.)

*8870. NEREID. A nymph lying on a sea-panther with a fish's tail: her figure is symmetrical, and the whole composition is skillful. (April 1760, *Stabiae*.)

COMPARTMENTS XVIII and XIX.

BELOW THE WINDOW,

8889 and 8896. PHRYXUS and HELLE. The latter falling into the waves, from the ram which carried her, is raising her arms imploring assistance from her brother Phryxus, who is exerting himself to save her. (*Pompeii*.)

*8898. THE THREE PARTS OF THE ANCIENT WORLD: *Europe*, *Asia*, and *Africa*. Europe, without attributes, is seated on a throne, covered with a conical canopy, held by a woman in the background who is thought to represent a fourth continent of which the ancients may have suspected the existence. On her right, Africa as a negress holding a tusk. On the other side, Asia, having as head-dress an elephant scalp. In the distance, behind these three figures, is a ship under full sail, typical of the means whereby these continents were united. (3 ft. 7 × 4 ft. 2.) (*House of Meleager, Pompeii*.)

COMPARTMENT XX.

8905. Rites of Ceres. An acolyte leads a wild boar towards the flaming altar. On each side stands the *Camillus* (or assistant to the sacrificers), with a *rhyton* (or libation cup) and a small pail in his hand, celebrating the deity, while the officiating priest plays on the tibia and strikes a cymbal with his foot. In the centre a priestess. Below, the sacred serpents. (*Pompeii*.)

Pictures of this kind usually formed the *reredos* of household altars. They are interesting as showing the use of the *rhyton* in pouring libations.

COMPARTMENTS XXI and XXII.

8919 *et seq.* Rites of Isis and Osiris, and other paintings relating to the Egyptian Cult as introduced into Italy. These pictures are extremely interesting, and are believed to be unique. They are elaborately written upon in the *Pittura d'Ercolano Vol. II. P. 309*. The fan with which the priest is fanning the altar flame (8924) is specially remarkable from its likeness to the fan used by Italian cooks. (*Herculaneum*.)

COMPARTMENT XXIV.

8968. SOPHONISBA supported by Massinissa holding the poison cup in her hand. At her feet Scipio, admiring her heroism. (*P.*)

109751. THEFT OF THE PALLADIUM. The scene is laid in front of the Doric temple of Pallas at Troy. The sacred fire is burning on a large altar in the foreground. The column with a funeral urn on the right is thought to indicate the sepulchre of Hector. The painting represents two groups of figures, each of which bore its name, though the inscriptions have now almost disappeared. The left group shows Odysseus (ΟΔΥΣΣΕΥΣ) bearded, wearing the pileus, a red chlamys and sandals. He bears off the Palladium in his left, and with his right makes a gesture of silence. Diomedes (ΔΙΟΜΗΔΗΣ) with a lion's skin on his head is behind him. Helen (ΕΛΕΝΗ) veiled and wearing a violet chiton points towards the group on the right. Behind her Æthra (ΑΙΘΡΑ) her confidante, also

veiled and represented as youthful, contrary to classic tradition. The group on the right represents a Priestess (IC) (*ἱερίς*) with a torch and dishevelled hair raising the alarm. A youth in Trojan costume (YHHPETHC) seizes her by the waist. The painter clearly intended to convey the idea that Odysseus was enabled to carry out the theft through the treachery of one of the employés of the temple. (1870, *Pompeii*.)

Æneas brought this sacred relic from Troy to Rome, instituted the Vestal Virgins to take care of it, and for centuries the sacred fire was always kept burning before it.

COMPARTMENT XXV.

8969 *et seq.* Interesting series of Romano-Egyptian paintings.

COMPARTMENT XXVI.

8976. MEDEA with a sheathed sword. A picture remarkable for the expression of the face and its admirable preservation. (*Pompeii*.)

Herr Donner thinks that this figure originally formed part of a large painting, comprehending no doubt the children and the pedagogue, and Dr. Dyer comments that the attitude betrays indecision better than the picture beneath.

*8977. MEDEA meditating the murder of her two children, and drawing a sword. The children, unconscious of their impending fate, are playing at knuckle-bones. An old man in a doorway looking on. A very famous picture. (4 ft. × 3 ft. 3.) (*Pompeii*.)

Medea was a celebrated magician, who married Jason, after assisting him to obtain the golden fleece. She subsequently became jealous of the love of Jason for Glauce, and to revenge herself slew his two sons before his eyes, and escaped from him through the air on a chariot drawn by winged dragons.

COMPARTMENT XXVII.

8980. MELEAGER and ATALANTA, the former seated with two hounds and two spears, and his foot upon a stone, near which lies the Calydonian boar. Atalanta charmingly painted.

and two youths are hard by. Behind Meleager a statue of Diana. (*Pompeii.*)

FOURTH HALL.

COMPARTMENT XXVIII.

8984. The CYCLOPS Polyphemus with three eyes, sitting by the sea-shore upon a rock, receiving a tablet from Galatea brought by a Cupid on a dolphin. (*Herculaneum.*)

Galatea was a sea-nymph who was passionately loved by the Cyclops Polyphemus, whose addresses she rejected in favour of those of Acis, a Sicilian shepherd. Biologists affirm that the human head contains the rudiments of a third eye and that the ancient idea of a Cyclops may have had a foundation in fact.

8991. Death of PERDIX, a carpenter who invented the geometrical compass, and was murdered by his uncle Dædalus. The picture represents the murder in the workshop, with apprentices sawing and planing. It is painted on the plane of a ferulum carried by four carpenters. (*Pompeii.*)

8992. HERCULES and OMPHALE. A large and very important picture. The hero leans playfully on the neck of a bearded man, while a Cupid blows a flageolet in his face. On the left, among other figures, Omphale, looking on severely, with a club in her hand. (*House of Lucretius, Pompeii.*)

COMPARTMENTS XXIX and XXX.

8996-7-8. PERSEUS and ANDROMEDA. These fine paintings show Perseus refusing to show Andromeda the head of the Gorgon. He subsequently held it over a running stream that she might see its reflection, and thus gratified her curiosity and saved her from the malevolence of the Medusa. On the left, the sea-monster from which Perseus delivered Andromeda. (June 1760, *Pompeii.*)

9000. HERCULES sprawling on the ground and teased by Cupids. Two of them are sawing up his club. Three very elegant girls in the background. (*Pompeii.*)

†9901. HERCULES delivering Dejanira from the Centaur Nessus.

Observe the method of harnessing the horses. A large easel-picture in an Oxford frame is represented in this painting. (*Pompeii.*)

LEGENDS OF HERCULES.

COMPARTMENT XXXI.

9006. HERCULES bringing Eurystheus the live wild boar of Erymanthus. Below, Eurystheus hiding himself in a brazen vessel. (*Herculaneum.*)

*9008. TELEPHUS FED BY THE HIND. He is sucking the hind, who turns her head to caress him. Hercules, with his attributes and crowned with ivy, looks at him frowningly. A winged genius alights beside him, her head crowned with olive, and points out Telephus to his father. On a rock Ceres crowned with flowers, the protecting goddess of the forsaken boy. Near her a basket of grapes and pomegranates; a merry Faun is behind her, holding a panpipe in his hand. Hercules has at his side an eagle and a lion. (7 ft. \times 6 ft.) (*Herculaneum.*)

I know nothing that gives the impression of mastery over material so completely as this painting, and yet this is not the work of a celebrated artist, and it is three hundred years or more later than Apelles. We remain lost in wonder as to what the works of the great period of Greek Art must have been. (*Poynter.*)

Telephus was the legendary King of Mysia and a son of Hercules. He was exposed in his infancy on Mount Parnassus, but his life was preserved by a doe which suckled him. He married Laodice, a daughter of Priam; fought against the Greeks, and was mortally wounded by Achilles, who cured him with the rust of his spear at the request of Ulysses who knew that Troy could not be taken without the assistance of one of the sons of Hercules. From motives of gratitude Telephus joined the Greeks, and fought against his own father-in-law.

9009. *ÆNEAS WOUNDED.* This picture represents the scene described by Virgil (*Aen. XII 383*), where the surgeon Iapes Isides tried in vain to pull an arrowhead out of the wound,

when Venus appeared bearing a Cretan herb called "dictamnium", or ditamy which overcame the difficulty, the arrowhead dropping out of itself. (*Pompeii*).

9010. THE TROJAN HORSE gaily caparisoned is being dragged through the city walls. Laocoon and Cassandra on the left, and in the background the Trojans with lighted torches. (1761, *Pompeii*.)

COMPARTMENT XXXII.

9011. HERCULES fighting the Nemean Lion. (*Herculaneum*.)

9012. HERCULES STRANGLING THE SERPENTS. Alceme having given birth to twins (Hercules and Iphicles, the former Jupiter's son and the second her husband Amphitryon's), Juno became jealous of her; and to revenge herself upon her rival, sent two serpents to the boys' cradle. Iphicles was afraid of them, but Hercules, went to meet and kill them.

In the centre Hercules strangling the serpents. Behind him Alceme, raising her right arm. On one side Jupiter seated and drawing his sword; on the other Amphitryon clasping Iphicles in his arms. (*Herculaneum*.)

See Theocritus, idyll 24, *Ἡρακλίσσιος*. The whole idyll refers to this incident. See also Pindar, *Nem.* 433. These describe Alceme as clasping Iphicles to her breast while Amphitryon wraps up Hercules in his blanket.

Opposite,

DOMESTIC SCENES AND PORTRAITS.

COMPARTMENT XXXIII.

9015-6. BANQUETING SCENES. (*Pompeii*.)

9018. A lady sketching a Bacchus, with a boy and two women in the room; a very graceful picture. (*House of the Surgeon, Pompeii*.)

This painting is remarkable for the picture in an "Oxford frame" which leans against the statue — showing that the ancients had easel pictures as well as mural paintings. Above the statue is a picture (also in an Oxford frame) hanging on the wall. There are two other examples in this collection. See *Comp. xxx.* No. 9000.

9019. A LADY writing an inscription beneath a mask which she has painted. A man whom she has apparently used as a model is seated behind her. (*Pompeii.*)

9021. Interesting Symphony, or concert of theatrical musicians. This painting seems to represent the rehearsal of an Orchestra. (*Herculaneum.*)

9022. THE TIRING OF THE BRIDE. A maid dressing the hair of a fashionable lady. Two young ladies looking on. (*Herc.*)

Juvenal, Sat. vi. 488, describes pathetically how poor Psecas was flogged with ox-hide thongs for putting one of her mistress's curls out of place.

9023. A LADY tuning a lyre to the same pitch as another that lies beside her. Other ladies listening. (*Pompeii.*)

This picture is often described as a lady playing two instruments at once, but we are inclined to think our description more probable.

9024. MAN and woman seated on a couch. Before them, an elegant tripod with drinking vessels. The man is drinking wine from a *rhyton*. The woman wears her hair in a net. (*Herc.*)

The description of the Mosaics is on p. 22. We leave them for a moment to complete our notice of the frescoes.

LEGENDS OF ORESTES AND PYLADES.

COMPARTMENT XXXIV.

†9026-7. ORESTES RECOGNISED BY IPHIGENIA. When Orestes and Pylades were seized by King Thoas, Iphigenia was ordered to sacrifice them to Diana. She promised one of them his life if he would take a letter for her to Greece. Pylades undertook the mission, and discovered that the letter was addressed to Orestes who was her brother. An explanation took place, which is represented in these pictures. (*Herculaneum.*)

COMPARTMENT XXXV.

Pictures representing the ancient drama.

9034. Replica of comic Mosaic by Dioscorides. (*P.*)

COMPARTMENT XXXVI.

*9040. CARITÀ ROMANA. Cimon in prison saved from starvation by his daughter Perone. (3 ft. \times 2 ft.) (*Pompeii.*)

9041. HIPPOLYTUS scorning Phædra. (*P.*)

9042. Punishment of Dirce (see page 32). (*P.*)

LEGENDS OF THESEUS.

COMPARTMENT XXXVII.

9046-7. ARIADNE deserted by Theseus. (*Pompeii.*)

*9043 and 9049. THESEUS in Crete. Very fine pictures. In the centre, Theseus with his knotted stick; around him, the young Athenians who had been sent to be devoured by the Minotaur, expressing gratitude for their rescue. One kisses his hands, another his feet; while the bull-headed monster lies dead at the entrance of the labyrinth. (1739, *Herc.*)

Theseus, King of Athens and son of Ægeus, was one of the most celebrated heroes of antiquity, and the legends of his prowess are very numerous. He was sent to Crete among the seven youths whom the Athenians contributed annually to be devoured by the Minotaur.

By the assistance of Ariadne (who gave him a clue to the labyrinth) he slew the monster and sailed from Crete with Ariadne and the youths he had rescued. He was driven by the winds to Naxos, where he basely abandoned Ariadne and returned to Athens, which he entered with black sails, thus causing the suicide of Ægeus, who thought the expedition had been unsuccessful.

9044. EURYTION the Centaur kissing the hand of Pirithous, who holds a sceptre in his left. In anticipation of the marriage of Hippodamia, the Centaur and his followers bring wedding presents to the bride and bridegroom. Eurytion tried subsequently to carry off Hippodamia from the wedding feast, and was slain by Pirithous. (*Herculaneum.*)

SCENES FROM THE FORUM.

COMPARTMENT XXXVIII.

Contains sketches of Pompeian street life, roughly drawn, but extremely interesting. From these pictures we learn many

details of the forum, and they prove the existence of bronze equestrian statues of which the pedestals only remain.

†9058. PAQUIUS PROCULUS and his wife, in the same frame. She holds stylus and tablets, and he a roll of papyrus. Above this picture, and as a type of their conjugal love, was a small painting of Cupid and Psyche (see Comp. XLVI. No. 9195) kissing each other. An inscription in the house of Proculus tells us that he was a baker, and that thanks to his popularity with the Pompeians, he was raised to the dignity of Magistrate (*Duumvir juri dicundo*). This picture is especially interesting as being the only certain portrait yet found. (P).

THE SCHOOL OF POMPEII.

9066. A SCHOOLMASTER flogging his pupil, who is "horsed" on the back of another boy, while a third holds his feet. Three others are studying tablets placed on their knees, and others lean against the columns. (*Pompeii*.)

THE MARKET IN THE FORUM.

9069. The FORUM. A woman buying cloth. On the left. a seller of tools, and bronze vases. (*Pompeii*.)

9071. A BAKER'S SHOP. (*Pompeii*.)

†9084. SAPHO (?). This pretty portrait has been named without authority after the Lesbian poetess. She is in an attitude of meditation, with stylus and tablets. (*Herc.*)

9088. VENUS at her toilet. (*Stabiae*.)

9089. ÆNEAS, Anchises, and Ascanius flying from Troy. All have dogs' heads—a caricature. (*Stabiae*.)

9097. SILENCE. A girl with her finger to her lips. (*St.*)

9098 *et seq.* Grotesque dwarfs. (*Stabiae*.)

Dwarfs were employed by the Romans as jesters, to give amusement at banquets and processions. They often shaved their heads to add to the absurdity of their appearance. (Propert. iv. 8, 41; Lamprid. Alex. Severus, 34): "Nanos et nanas et moriones populo donavit.") Artists often used dwarf figures of men and animals to set off the principal figures by contrast

LEGENDS OF ACHILLES.

COMPARTMENT XXXIX.

†9104. ACHILLES drawing his sword against Agamemnon. The hand of Athena appears seizing him by his hair. A fragment. The same subject is treated in Mosaic No. 10006. (P.)

†9105. BRISEIS. Achilles on a luxurious chair before his tent, with sword and sceptre addresses the two heralds of Agamemnon (Talthybius and Eurybates) who have come to demand Briseis, one of whom wears a helmet and bears a spear; the other a steel cap, and the caduceus of peace. Achilles looks proud and passionate. His friend Patroclus leads out the girl, who is weeping bitterly and drying her tears with her veil. See Homer, *Il.* 1, 318, where the incident is beautifully described. (*House of the Tragic Poet, Pompeii.*)

9106. A BLIND BEGGAR, led by a dog, asking alms of a lady. Thought to represent Ulysses and Penelope. (*Pompeii.*)

9108. CHRYSSEIS embarking for Greece. (*Pompeii.*)

*9109. CHIRON and ACHILLES. The Centaur Chiron seated on his hind legs. He wears a beard, his shoulders are covered with a skin, and his left hand is stretched out to touch the lyre of Achilles, who is looking affectionately at his master. (1739, *Herculaneum.*)

A more glowing expression of absorbed interest in a face radiant with youth and life it would be impossible to imagine. (*Poynter.*)

*9110. ACHILLES in the palace of Lycomedes detected by Ulysses, who, disguised as a pedlar, offers arms for sale. Achilles, though dressed as a girl, seizes the arms and thus discloses his identity to Ulysses. This picture is thought to be a tradition of that by Polygnotus in the *Stoa* of the Acropolis; Lycomedes, the lovely Deidamia, Ajax, and two warriors, a helmet, mirror, and vase make up the picture. (4 ft. 7×3 ft.) (*Pompeii.*)

LEGENDS OF IPHIGENIA.

COMPARTMENT XL.

9111. ORESTES and PYLADES. Their hands are tied behind them. A female figure in the background. In the centre a lighted altar and a large vase, and on the right, King Thoas interrogating his prisoners. (1740, *Herculaneum*.)

*9112. IPHIGENIA. The Greek fleet having been detained by a storm, Calchas ordered Agamemnon to sacrifice his daughter. She was accordingly taken to Aulis (*Negropont*) on pretence of marrying her to Achilles, and at the moment of sacrifice was saved by Diana, who substituted a stag in her place and took her to Tauris (*the Crimea*) where she became a priestess. (4 ft. 8 × 4 ft. 6.) (1825, *House of the Tragic Poet, Pompeii*.)

This picture has a special historical interest. Parrhasius and Timanthes, two Greek painters (B. C. 400), had a competition at Athens, which was decided in favour of Timanthes, who chose for his subject the sacrifice of Iphigenia, and expressed the agony of Agamemnon by concealing it, just as the Pompeian painter has done. The judges awarded him the prize because he had followed the true principle of Greek art, that nothing but the beautiful should be painted, and the agony of a father was beyond dignity of expression.

The legend of Iphigenia may have been a corruption of the sacrifice of Isaac and of the story of Jephthah's daughter.

Crossing the room we first entered, we find, on the right:

COMPARTMENT XLI.

*9118 to 21. ROPE DANCERS (*funambuli*.) These celebrated pictures exhibit a great variety of feats on the tight rope, performed by Satyrs. (1749, *House of Frugi, Pompeii*.)

Opposite,

CENTAURS.

COMPARTMENT XLII.

*9133. A FEMALE Centaur embracing the young man whom she carries, giving him a thyrsus with garlands.

*A CENTAUR bearing a thyrsus with a tambourine, teaching a youth to play the lyre.

*A FEMALE Centaur playing the lyre and striking a cymbal against another held by a young man who clings to her.

*A CENTAUR, with his hands tied, bearing a beautiful nude Bacchante, who urges him with the thyrsus.

Nothing can exceed the vigour with which these groups are painted. (12 × 9 in.) (*House of Frugi, Pompeii.*)

COMPARTMENTS XLIII-XLIV.

Bacchic pictures some of which are remarkably vigorous

FIFTH HALL.

CUPIDS.

COMPARTMENT XLV.

ON THE LEFT,

9176 *et seq.* SPORTING GENII, gracefully painted, hunting, fishing, playing and working. Perhaps allegorical of Love, which finds its way into all the pursuits of life. (*Herc.*)

*9180. THE SALE OF LOVES. A celebrated little painting representing Penia the nurse of love, who has just taken a Cupid from the cage and holds him by the wings. He stretches out his arms to Venus who sits opposite to him, and who already has a liberated Cupid between her knees. A third Cupid frets in the cage. Behind Venus is Peitho (*Persuasion*) touching the shoulder of the goddess to influence her choice. (8 × 11 in.) (1758, *Stabiae.*)

9181. Exquisite head of Venus. (*Pompeii.*)

COMPARTMENT XLVI.

9195. CUPID and PSYCHE kissing. (See No. 9058.) (*P.*)

†9202. WEDDING OF ZEPHYRUS. A nude goddess on a rock holds the end of a veil which floats in the air. Zephyrus descends from the sky, with large wings and wreathed with flowers, led by two Cupids. In the foreground Chloris asleep, with her head in the lap of a winged Genius. A Cupid is uncovering her. This is one of the finest pictures found. (*P.*)

9210. THRONES of Mars and Venus. The helmet and shield indicate Mars. Venus is suggested by a dove on a cushion which a Genius is about to crown with myrtle, while another Genius holds a sceptre in his hand. (*Pompeii.*)

COMPARTMENT XLVII.

*9231 and 9236. THE THREE GRACES. Two small but tasteful pictures. (1814, *Pompeii.*)

LEGENDS OF DIANA.

COMPARTMENT XLVIII.

9240-1. DIANA and ACTÆON. (*Pompeii.*)

9243. DIANA THE HUNTRESS. A small painting on blue ground. Much admired. (*Stabiae.*)

9246-7. DIANA and ENDYMION. A Cupid conducts Diana, who walks on tiptoe not to awake her lover, her floating veil revealing the beauty of her person. The young hunter asleep against a stone, holding his hunting spears. (*Herc.*)

LEGENDS OF MARS AND VENUS.

COMPARTMENT XLIX.

9248. MARS and VENUS. Mars about to embrace Venus, who wears a gold chain and bangles on her wrists and ankles. Two Cupids at play with the sword and helmet of the god, occupy the foreground. (*Pompeii.*)

9257. VENUS and URANIA. Venus on the left has just punished the Cupid at her side and loaded him with fetters. Another Cupid behind Urania's chair, in a derisive attitude: « *Il lui fait les cornes.* » Very charming. (*Pompeii.*)

This gesture is in daily use among the Neapolitans to ward off ill luck and the evil eye.

LEGENDS OF BACCHUS.

COMPARTMENT L and LI.

BY THE WINDOW,

9262. PAN and CUPID fighting. Pan as a small Satyr seizes Cupid by his left wing, while the former grasps the right shoulder of Pan with his tiny hand. Silenus stands over

them holding a palm branch for the victor. Bacchus seated on a rock with his thyrsus is looking on. Behind him Venus much obliterated. (1747, *Herculaneum*.)

A similar picture found at Pompeii in 1876 has beneath it a Greek epigram, the style and diction of which perhaps indicate that these pictures are traditions of a Pergamene original. We have been favoured with the following happy version of the epigram by the Rev. F. D. Morice, of Rugby, the talented author of "Pindar in English Verse."

Fearless with Pan here wrestles Love! His mother,
 With labouring breast misdoubts her, "which shall win?"
 Sturdy is Pan and strong; but then—that other,
 That winged rogue, Love—so cunning! Strength gives in!

9266. Fragments of beautiful execution.

9270. BACCHUS in the arms of Silenus, who is seated and holds up the infant towards a bunch of grapes held out to him by a nymph. Two girls by a tree in the background. Mercury seated playing a lyre on the right, a leopard tearing a tambourine and an ass crouching in the foreground. (*Herc.*)

*9271-78. ARIADNE and BACCHUS. Ariadne asleep, her head on the knee of a winged Genius. Cupid seizing the opportunity of the flight of Theseus leads Bacchus to the sleeper. On the left a Faun pulling Silenus up the hill. The Retinue of Bacchus in the background. (1748, *Herculaneum*.)

THE CELEBRATED DANCING GIRLS.

COMPARTMENT LIII.

*9295 *et seq.* BACCHANTES. These thirteen figures though known as dancing girls are in fact Bacchantes. Their execution is admirable.

Two are dancing and joining hands, one plays the tambourine, another the cymbals, another bears a vase of fruits; two are crowned with ears of corn, another holds a sceptre and a flowering branch. (*House of Frugi, Pompeii*.)

9298. A flying figure of the same style but in a larger size, completely draped, bearing a tambourine and cymbals, and crowned with ivy.

SIXTH HALL.

SAMNITE PAINTINGS.

COMPARTMENT LVIII.

ON THE LEFT,

9350. MERCURY receiving money to convey a soul across the Styx.

9352 *et seq.* SAMNITE PAINTINGS of very great antiquity, taken from a tomb. They are thought to represent a kind of dance perhaps celebrated in honour of the deceased. (*Ruvo.*)

The modern Greeks have a similar dance at Megara and in some other seaside towns. It is called the *σπρές* and is of very ancient origin. It is supposed to be derived from the action of drawing up the nets.

COMPARTMENT LIX.

9359 to 64. SAMNITE WARRIORS. These ancient paintings are very remarkable indeed for their spirited drawing and excellent colouring. They represent warriors returning from an expedition, and were probably painted not later than 500 B. C. (*Paestum.*)

COMPARTMENT LX.

9332 *et seq.* Several pictures of Narcissus admiring his reflection in the water. (*Pompeii.*)

COMPARTMENTS LXI to LXVII.

Several pretty landscapes of pagodas, lakes, temples, villas, etc. (*Pompeii and Herculaneum.*)

The ancients did not excel in landscape painting on account of their ignorance of perspective, and used it merely for decorative purposes.

Compartment LXIV contains some single figure paintings of Mercury, Bacchus, and Ceres.

COMPARTMENT LXVIII.

9519 to 9524. THE DAYS OF THE WEEK. These medallions represent the planets which rule the days of the week. APOLLO (*Sunday*) with mantle and whip. DIANA (*Monday*)

with winged cap. JUPITER (*Tuesday*). VENUS (*Friday*), and SATURN (*Saturday*) with a cap on his head and a scythe in his hand. (*Pompeii*.)

The Greeks divided the month into periods of ten days. Neither the Greeks nor the Romans used the week of seven days, a period which was of strictly Oriental origin. The Romans only adopted it towards the close of the fourth century of our era when Christianity was spreading over the Empire.

LEGENDS OF APOLLO.

COMPARTMENT LXIX.

BY THE WINDOW,

9539. APOLLO and MARSYAS. Apollo wearing the crown of a conqueror, is seated with a Muse at his side. Marsyas, condemned to be flayed alive, is bound to a tree; his flutes have been thrown at his feet. A minion of Apollo is approaching, holding in his hand a knife to execute the sentence. (*Herculaneum*.)

*9546. LEDA and the Swan. (*Pompeii*.)

Jupiter assumed the form of a swan, and persuaded Venus to assume that of an eagle, and to pursue him. He took refuge in the arms of Leda, who was bathing in the Eurotas, and who subsequently became the mother of the twins Castor and Pollux.

LEGENDS OF JOVE.

COMPARTMENT LXXI.

9553. JUPITER seated on the clouds crowned with oakleaves and surrounded by his attributes; thunderbolts, a sceptre, an eagle and the rainbow. Cupid at his side with his arm round his neck. (*Herculaneum*.)

9558. Io taken to Egypt. She has horns on her forehead and is borne by the Nile personified. She is welcomed by Isis, who has a serpent round her arm. Mercury and another figure in the background. On the left Harpocrates with a snake (*Naia coluber*), and in the foreground a crocodile. A sphinx is seen on a pedestal. (*Pompeii*.)

9559. The wedding of Jupiter and Juno. A fine picture boldly executed. (*House of the Tragic Poet, Pompeii.*)

PAINTINGS ON MARBLE.

COMPARTMENT LXXII.

Pliny states that Zeuxis painted in white lines upon a black ground, and that the ancients painted in monochrome with vermilion, but that in his day this method had fallen into disuse. These paintings are of the character described, and are believed to be unique. Nos. 9560 to 9564 were found in the House of the Papyri at Herculaneum in 1749.

*9560. THESEUS slaying the Centaur Eurytion, who is endeavouring to carry off Hippodamia from the nuptial banquet. (1 ft. 8 × ft. 1.) (*Herculaneum.*)

9561. Very much obliterated. In the centre a small figure of a goddess on column. On the right a seated male figure scarcely distinguishable; behind him a graceful female figure with her left hand on his shoulder, and pointing with her right to a young Bacchus who leans against an ass on the left. A tree in the background. (*Herculaneum.*)

9562. This is the only signed painting of antiquity, and bears in its left corner, ΑΛΕΞΑΝΔΡΟΣ ΑΘΗΝΑΙΟΣ ΕΓΡΑΥΕΝ "Painted by Alexander of Athens," an artist of whom nothing is known. It is a beautiful little painting, representing the five daughters of Niobe playing at knuckle-bones, each girl having her name painted beside her: ΛΗΤΩ Latona, ΝΙΟΒΗ Niobe, ΦΟΙΒΗ Phœbe, ΑΓΛΑΙΗ Aglaia, and ΙΛΛΕΙΡΑ Hilearia (1 ft. 5 × 1 ft. 3.) (*Herculaneum.*)

9563. Three actors with masks. (1 ft. 6 × ft. 1.) (*H.*)

9564. A QUADRIGA AT FULL GALLOP. (*Herculaneum.*)

109370. NIOBE (her face of charming expression) clasping her youngest child to her bosom, the child having been already wounded in the left thigh. On the right the old nurse raising the lifeless body of another child. A handsome Doric temple in the background. This picture was painted with green, red, violet, and several shades of yellow. The lower part of it is seriously damaged. (1872, *P.*)

MOSAICS.

Mosaic pavement was first introduced into Italy by Sulla, about B. C. 80, and he ordered the floor of the Temple of Fortune, at Præneste to be made of mosaic.

IN THE CENTRE, ON THE FLOOR

.... STRENGTH CONQUERED BY LOVE. A magnificent mosaic of a lion chained to a rock, with two Cupids deriding him. On each side, a woman seated. In the background a female figure with vase and thyrsus. The border is an elaborate cable pattern in several colours. (*House of the Centaur, Pompeii.*)

.... A FINE key pattern polychrome mosaic. (*Pompeii.*)

.... A black and white mosaic with head of Medusa. (*P.*)

TO THE LEFT OF THE WINDOW (*at the top.*)

9978. SKELETON, with a vase in each hand. (*Herculaneum.*)

The Romans brought a skeleton to table after meals, to incite to gluttony, on the principle of "*Dum vivimus bibamus* "

" Let us eat and drink, for to-morrow we die. "

" 9977-9. SPIRITED BACCHIC SACRIFICES inlaid in marble.

109679. A COMIC MASK. (*Pompeii.*)

*9980. A FRANCOLIN PARTRIDGE stealing a jewel from an open basket. (10 in. \times 1 in.) (*Pompeii.*)

9981. HARPY. Represented from the waist upwards as a woman with wings; her legs are those of a bird. She carries a vase in her right hand, and with her left steadies a basket which she carries on her head. A Cupid carrying a cup flies after her, and she is preceded by a bird flying towards a tree. (*Herculaneum.*)

109982. ALLEGORY OF HUMAN LIFE, found in the *tablinum* of the House of the Tanners at Pompeii. The square placed in the form of the letter A indicates the Greek "*Alpha*" the beginning of all things, as in Rev. i. 11. This is supported by a spear and purple drapery to signify youth on the side, and a staff and wallet to indicate age on the other while the skull represents death, the butterfly the soul, and

the wheel the changes and chances of human life. (*Pompeii.*)

*9982. AFTER THE COCK-FIGHT. In the centre of this mosaic are two game-cocks, one bleeding and vanquished, the other victorious. The owner of the vanquished bird and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. (1 ft. 6 × 1 ft. 5.) (*Pompeii.*)

109687. MASK OF SILENUS. (1873, *Pompeii.*)

9983. DUCKS plucking lotus flowers. (*Pompeii.*)

NEXT Row,

9984. A MOUNTAIN DEITY. A youthful god seated on a rock, holding a sceptre in his left hand, pours water from a vase, in the centre of the picture, with his right. Two companions are with him. (*Herculaneum.*)

*9985. A COMIC SCENE representing three actors playing on the tambourine, cymbals, and double tibia. A dwarf behind holds a horn in his hand. The two figures on the right are dancing. This is one of the finest pieces in the collection, being full of action and life. (We have drawn attention to a copy of it in fresco. Comp. xxxv.)

It is thought probable that all these mosaics are reproductions of paintings. In the left corner is the inscription ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ "Made by Dioscorides of Samos." (*Pompeii.*)

9986. CHORAGIUM, the "green room" of the ancient stage. An elderly Choragus is seated and posing two actors who are intended to represent Satyrs. One of the masks not yet in use is intended for Silenus, the other (a beardless one) for Bacchus. An attendant is putting a loose robe upon an actor in the background, whose mask lies on the table. An ivy-crowned female is playing the double tibia, and an attendant stands behind. (1826, *House of the Tragic Poet, Pompeii.*)

9987. A COMIC SCENE by Dioscorides. Signed in the left top corner. Masked actors at table. (1747, *Pompeii.*)

9988. LYCURGUS flying from a panther, who defends a Bacchante. An attendant of Bacchus in the background is threatening him. (*Baja.*)

. . . . Two large mosaic of ducks and lotus flowers. (P.)

NEAR THE WINDOW,

114281. Fine mosaic of six doves hovering around a bowl of water. The birds are of life size and the border is of various fruits beautifully grouped. (1885, *Pompeii*.)

. . . . Beautiful fragment representing a chariot race. Mosaic from Pompeii 1889.

9990. THE NILE. A magnificent mosaic, representing the sacred Ibis, a hippopotamus, a crocodile, ducks, lotus flowers, and (in the left corner) a mongoose fighting a cobra. (*H. of the Faun, Pompeii*.)

114282. Spirited battle between a lion and a panther. (1885, P.)

ON THE NEXT WALL,

9991. ACRATUS ON A PANTHER. Group representing a panther in a graceful attitude, covered with a small chlamys, wearing a garland of vine leaves and grapes, treading a thyrus under his feet, and ridden by a charming winged Genius crowned with ivy, holding a red cord as a bridle-rein in his left hand, and a cup to his lips with his right. Around is a mosaic border of fruits and flowers intertwined with eight tragic masks. This again is surrounded by another border. One can hardly believe that this beautiful work of art was made to be walked upon, and formed part of a pavement. (*House of the Faun, Pompeii*.)

9992. THREE PARROTS perched on the edge of a bowl with water in it, watched by a cat. (*Pompeii*.)

109371. Three DUCKS and four FISHES. (*Pompeii*.)

109678. Female figure in *giallo antico*, with bangles on her arms, leaning against a pillar. (1873, *Pompeii*.)

*9993. A KITTEN KILLING A CHICKEN. Below, a stream upon which are two ducks eating lotus flowers, and upon the near bank a group of water-wagtails and shell-fish, and some small fish hung by the gills upon a reed. This mosaic is much admired for the style of its work and its bright colouring. (Square 1 ft. 10.) (*House of the Faun, Pompeii*.)

This mosaic shows that the Romans had domesticated both the

cat and the fowl. The cat was a sacred animal in Egypt, is of ten found mummified, and frequently represented on the monuments. It is nowhere mentioned in the Bible, and only once in the Apocrypha (Baruch vi. 22), where it is spoken of as an inhabitant of heathen temples. Interesting details on the archæology of the cat will be found in Lenormant "La Grande Grèce," vol. i. p. 97. The fowl is never mentioned in the Old Testament, nor do we find any representation of it on the Egyptian monuments. It seems possible therefore that it was introduced into Palestine by the Romans.

*9994. A FESTOON of flowers, fruits, and leaves, wreathed upon two comic masks. This superb mosaic formed the threshold of the *House of the Faun, Pompeii*. (9 ft. 6 × 1 ft. 9.)

9995-6. COLUMNS made of concrete, and covered with designs and figures in glass mosaic. The bases and capitals are adorned with shells, and the execution of the mosaic is much admired. (*House in the Street of Tombs, Pompeii*.)

*9997. FISHES. A large panel representing various kinds of fish, all caught to this day in the bay of Naples. The central group shows an octopus fighting a crawfish. The large fish in the foreground is known by the name of "*Spinola*," and is one of the best of the local fish. The red mullet, lamprey, prawn, shrimp, and the delicious bivalve known by the name "*Vongola*" are represented among many others, while a kingfisher on the left is darting from a rock upon his prey. The border of this mosaic is of surpassing beauty. It consists of flowers and leaves, among which hide birds, snails, and graceful Cupids. (Square 3 ft. 10.) *House of the Faun, Pompeii*.)

ABOVE THIS IS,

.... ANOTHER MOSAIC of the same subject, but of coarser execution found in the recent excavations. (*Pompeii*.)

9998-9. WATER-BIRDS. (*Pompeii*.)

10000-1. Two mosaic columns. (*Pompeii*.)

.... White and black mosaic. In the centre is a circular design around which four ducks with outspread wings form a frame. (*Pompeii*.)

*10002. A DOG chained, with the motto "**Cave canem**" (*Beware of the dog*). This spirited mosaic was found at the entrance of the *house of the Tragic Poet (P.)* (5 ft. 4×4 ft. 5.)

Petronius (Sat. xviii.) describes a painting of this subject in the house of Trimalchio, whose walls were decorated with scenes from Homer, just as those of the house of the Tragic Poet were. The Odyssey mentions the dogs in silver and gold found by Ulysses at the gates of the palace of Alcinous.

10003. DWARF feeding two game-cocks, and holding a palm branch out to one of them. (*Pompeii.*)

THE WALL OPPOSITE THE WINDOW,

10004. THE THREE GRACES. (*Baiae.*)

The three Graces, Aglaia, Thalia, and Euphrosyne, were daughters of Venus and Jupiter. They were looked upon as emblems of kindness and innocence, and were worshipped in common with the Muses.

10005. PHRYXUS and HELLE, the latter falling from the ram into the water. The colouring is splendid. (*Herculaneum.*)

10006. ACHILLES and AGAMEMNON. Athena seizing Achilles by the hair when he attacks Agamemnon (Hom. Book 1). A spirited fragment. (*Pompeii.*)

10007. WEDDING OF NEPTUNE AND AMPHITRITE. They are seated in a car drawn by Tritons playing the *tibia* and the lyre, and surrounded by the mythical courtiers of Neptune, who is wrapped in a mantle and bears his trident. His bride wears a tiara and has a Cupid beside her. A design of leaves surrounds the picture. (1870, *Pompeii.*)

9037. BLACK DOG on a chain. (*II. of Orpheus, Pompeii.*)

10008. LARGE NICHE for a fountain. (*Herculaneum.*)

ABOVE,

112284. LARGE BLACK AND WHITE MOSAIC, with head of Medusa in the centre. The upper panel represents a vessel moored by her stern to a quay; a boat is rowing away from her. The lower panel represents a city gate and a palm-tree (1879, *Pompeii.*)

9989. BACCHUS. A mosaic on a blue background. The god

is leaning against a rock with his panther at his side, and a thyrsus and cantharus. (*Herculaneum.*)

NEXT WALL,

10009 and 11. Sirens with green fish-tails.

10010. A BOXER armed with the "CÆSTUS" a loaded boxing glove or "knuckle-luster," used in Roman prizefights. (*Virg. Æn, v. 379*). Beneath, a game-cock with a pine cone and a head of garlic, of wonderful execution. (*Herculaneum.*)

10012-13. TWO CANDELABRA on blue ground, with panel in red representing Cupid wounding a deer. (*Pompeii.*)

10014. NICHE for a fountain; beneath, a cock and pomegranates. (*Herculaneum.*)

LAST WALL,

10016-17-18. THESEUS and the Minotaur. Beautiful renderings of this favourite subject. (*Pompeii.*)

Returning to the corridor, the passage on the right leads to the Halls of Inscriptions, and of the Farnese Bull.

MURAL INSCRIPTIONS.

Before the days of printing, all important public acts and documents were recorded by inscriptions. If a new law was promulgated, it was inscribed on stone or metal, and erected in a public place that all might read it, and that anyone who wished might copy it. Hence the priceless value of the collection before us, for its records instruct us in the laws and religion of the ancients, their gods, heroes, politicians, governors, and their dead. From them also we get an idea of the habits of private life, and trace the civilization of Etruscans, Greeks and Romans; nor is the persecution of the primitive Christians unrecorded by them.

The inscriptions are written with those abbreviations which make it difficult for any but an expert to read them, but the student will find most of them set out in the well-known work of Professor Fiorelli.

GRAFFITI.

INSCRIPTIONS in red on white, and *Graffiti*. (*Pompeii*).

“*Graffito*” is an Italian word used in archæology to describe a rudely executed inscription scratched upon the plaster of the wall. Many of these are of considerable interest.

2400-1. Two lofty columns of *cipollino* with pseudo-archaic inscriptions found near the tomb of *Caecilia Metella* in the Appian way at Rome and carried to the Farnese gardens in the sixteenth century.

AT THE ENTRANCE OF THE HALL ON THE RIGHT,

. . . . NEOPTOLEMUS bearing Astyanax. Colossal statue. (*R.*)

. . . . TIBERIUS. A colossal marble statue. (*Farnese.*)

HALL OF THE FARNESE BULL.

FIXED TO THE WALL, ON THE ARCADE, *right and on the left*

4 2480-1. THE HERACLEAN TABLES. Of these two celebrated oblong bronze tables, the larger (2481) is written on both sides, bearing on the obverse an inscription in Greek, and on the reverse, another in Latin. The former, dating about 324 B. C., consists of some decrees of the municipality of Heraclea, near Tarentum, defining the grounds consecrated to Dionysus and Athene, a part of which had in course of time been annexed by private individuals; it sets out minutely the revenues of the temple, and what was to be paid by the tenants of the land; the latter contains the *Lex Julia Municipalis*, published in 43 B. C. by Julius Cæsar to regulate the Italian Municipalities, and is therefore the fundamental document of this part of Roman Law.

This table is composed of two pieces joined together in the same frame. They were found at different times in 1735, near the river Acalandro in Calabria.

2480. This table was found with the preceding one, and is written in Greek on one side only. These tables have been set out by Mazzocchi and Mettaire.

111434. Irregular sandstone slab with nude male archaic figure, and many letters rudely engraved upon it. The letters are Sabelline and their purport has not been deciphered. (5. ft. 6×2 ft. 6.) (*Castel di Jeri.*)

ON THE RIGHT IN THE FIRST RECESS,

15 *5541. A marble SUN-DIAL in the form of a concave hemisphere. The hours are marked on it by radiating lines. The present gnomon is a restoration. The Oscan inscription informs us that "Mara Atinius, Mara's son, Quæstor by decree of the Senate, had this sun-dial erected with money arising from fines," probably levied for infractions of the rules of the palæstra or court in which gymnastics were performed at the baths. (*Stabian Baths, Pompeii.*)

The first recorded sun-dial at Rome was said to have been brought from Southern Italy by Papirius Cursor, about B. C. 293, but as it was not set for the latitude of Rome it gave the time incorrectly. The use of the sun-dial must have spread very rapidly, as many have been found in various parts of Italy.

2542. OSCAN INSCRIPTION. "Vibius Vixinius, the son of Mara, Quæstor of Pompeii, built this Palæstra with money which Vibius Adiranus, the son of Vibius, left by his will to the youth of Pompeii." (*Pompeii.*)

12 2514 to 2518. FIVE VOTIVE COLUMNS with Oscan inscriptions, curious survivals of this early Campanian people.

ON THE WALL,

13 2524. A TILE with Etruscan inscriptions. (*Etruria.*)

THE FARNESE HERCULES.

This colossal statue is one of the most celebrated of antiquity. It was made by Glycon of Athens according to the inscription under the club. "ΓΑΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ," The

orm of the character in the inscription shows that Glycon cannot have lived before the first century B. C.

The smallness of the head indicates the school of Lysippus.

The god is resting on his club, after taking the apples of the Hesperides which he holds behind him in his right hand.

The statue was brought by Caracalla from Athens to Rome, was found in his baths in 1540, and brought to Naples in 1786. The torso was found in the baths of Caracalla, the head in the bottom of a well in Trastevere, the legs in the farm of le Frattochie ten miles from Rome. Cardinal Farnese had the legs restored by *Della Porta*. Michael Angelo having declined the commission, saying he was not worthy to make so much as a finger for so noble a statue. In 1560 the ancient legs were found and restored to the statue, while the legs made by Della Porta were placed in the museum of the Villa Borghese. One half of the fore-arm, the tip of the nose, the left hand and eyes are in plaster. (Height. 9 ft. 9 in.) (*Farnese.*)

FIXED ON THE WALLS NEAR HERCULES,

Two square bronze plates, found at the foot of the *Tarpeian rock*, among the ruins of the Temple of Saturn.

5 2637. This plate, ^{on the wall on the right} beginning "C. Antonius M. F. Gn. Cornelius," &c., is the *Lex Antonia*, or the decree confirming the independence of a city called *Termessus Major*.

6 2638. This plate beginning with the words "**Principium fuit pro tribu,**" is a fragment of the *Lex Cornelia de viginti quaestoribus*, or magistrates of finances.

The Roman number VIII engraved in the upper part shows it to be the eighth table of this law.

These two tablets are pierced with holes by which they were fastened to the wall.

4064-7-8. ROMAN MILESTONES. (*Via Appia, Rome.*)

4680. A TOUCHING EPITAPH by a Pompeian to his wife, "who had never grieved him except by her death." (*Pompeii.*)

IN THE CENTRE,

2610. LARGE RECTANGULAR PEDESTAL upon which are eight

columns of one hundred names of the tribes; and on the other side the names of the Consuls in whose time the monument was erected to celebrate the peace of Vespasian. (Found near the arch of Septimius Severus at Rome.)

2 2659. SHAFT of a remarkable column in greenish marble (*cipr*) found at Pompeii, bearing.

3 THREE LATIN DECREES in bronze found in 1561 near the Celian hill at Rome.

NEAR THE LAST WINDOW,

1 2636. A bronze PLATE (*opisthographon*.) It is in Latin and is a part of the law of the Tribune *Servilius*, called *lex repetundarum*, referring to the illicit fees of lawyers; on the reverse is the Agrarian law for the division of lands subsequent to the time of the *Gracchi*.

8 *2632. A RUSTIC MARBLE CALENDAR. Its form is cubical. It is divided vertically into columns, three upon each face of the cube. Reading these columns downwards, we find on the top the sign of the zodiac, below this the name of the month and the number of days in it, the day upon which the *Nones* fell, the number of hours of day and night, the constellation in which the sun appears, the god of the month, the agricultural operations for the month, and the religious ceremonies to be observed throughout it. (2 ft. \times 1 ft.) (Rome.)

9 IN THE CENTRE WINDOW, following hall

9 3615. PUBLIC MEASURES (*mensa ponderaria*) in marble, for wheat, corn, &c., with an inscription showing that they had been verified at the Capitol. (Minturno.)

7 ON THE WALL, ON THE LEFT OF THE ENTRANCE,

7 2487. FIVE INSCRIPTIONS—two Latin, two Greek, and a part of an inscription (2402) in Greek and Latin, containing a declaration of the Roman Senate highly honourable to three Greeks, *Asclepiades*, *Polystratus*, and *Meniscus*.

TABLE CASE ON THE RIGHT,

2554. The BANTINE TABLE, found in 1793 in *Bantia in Ba-*

Dojo il n. 9.
1st Hall on the right near the window

silicata. It contains a municipal decree of this town for a treaty of alliance with the Roman people. On one side the decree is set forth in Oscan, and on the other in Latin.

14- 3706 *et seq.* HONESTÆ MISSIONES, known as *diplomata* (see Smith's dictionary of Ant:) or honourable discharges given to Roman soldiers. (*Pompeii and Stabiae*.)

One of these is of the reign of Vespasian, the other of Claudius. They bear the names of the soldiers and of seven witnesses, and gave to the veterans who had served twenty years and more in one of the legions called *Adjutrix*, the rights of Roman citizenship, and permission to marry.

10- 111623 *et seq.* Four GOLD plates bearing inscriptions in Greek. They were found in a tomb at Sibaris in Lucania, near Corigliano Calabro in the modern province of Cosenza, in 1879. (*Gift of Baron Compagna*.)

One of them is dedicated to Gê, and is full of the barbarous words used in the rites and habitually reproduced on talismans. Another is a farewell to the deceased, reciting a belief in Judgment to come and Immortality. The other refers to the mysteries of Bacchus, Ceres, and the Infernal gods.

2670. LEADEN WATER-PIPE with inscription "EX OFFICINA CLAUDII," from the workshop of Claudius." (*Pompeii*.)

TABLE CASE ON THE LEFT.

. . . BRONZE SEALS used as trade-marks. (*Pompeii*.)

11- 111774. A MYSTIC NAIL with Greek letters to keep off evil spirits. (Length 8 1/2 inches). (*Calvi*.)

NEAR THE BULL, IN THE LEFT CORNER,

3828. PUBLIC MEASURES for grain, in marble, "verified at the Capitol." (*Forum of Pompeii 1816*.)

. . . STONE WEIGHT, 100 lbs, with inscription.

*THE FARNESE BULL.

This celebrated group represents Dirce's punishment. It is the work of two famous sculptors of Ionia, Apollonius and Tauriscus, who flourished before the reign of Augustus. The

sons of Antiope are struggling to cast the bull and tie the ill-fated Dirce to his horns. Antiope stands by, encouraging them. On the base, in fine bas-relief, a shepherd's scrip against a tree, a syrinx, a basket, and several wild animals. This group was found with the Hercules by Paul III in the baths of Caracalla, having been brought by Asinius Pollio, who died A. D. 4, according to Pliny (xxxvi. iv, 10) from Rhodes to Rome. It has been much restored. (Base, 10 ft. \times 10 ft.)

Antiope, the wife of Lycus, king of Thebes, was of such surpassing beauty that Jupiter became her lover. She was repudiated by her husband, who took Dirce as his second wife. She from motives of jealousy shut Antiope up in a tower, and exposed her new-born offspring (twins) in the forest of Citheron. They were found by a shepherd, who named them *Zethus* and *Amphion*. After several years Antiope escaped, and accident led her to the cottage of the shepherd who had cherished her children. She recognised them, and remained with them, panting for revenge. One day Dirce went to the forest with her retinue, to celebrate the orgies of Bacchus. She met Antiope, and with the assistance of her women, dragged her into the jungle; but Amphion and Zethus rescued her, made Dirce prisoner, and bound her to a wild bull that dragged her over rocks and precipices, until the gods changed her into a fountain, and the twins killed Lycus and took his kingdom.

At the North End of the Hall of Graffiti is a stairway leading to the Basement.

The upper landing is decorated with plaster casts of celebrated monuments from other museums.

THE HALL OF CANOVA.

ON THE LEFT,

10833. FERDINAND IV. Colossal marble statue representing the Bourbon King as Minerva. This statue was designed by Canova for the principal staircase of the Museum.

. . . NAPOLEON I. Colossal statue in plaster by Canova.

. . . LETITIA RAMOLINO, mother of Napoleon the first. Seated plaster statue by Canova.

MARBLE BUSTS.

ON THE LEFT,

10824. CHARLES V.

10518. GIAN-GASTONE DE MEDICI, the seventh and last Grand Duke of Tuscany.

10519. FERDINANDO DE MEDICI by Bernini.

10823. CANOVA. A portrait executed to order of Gioacchino Murat by Antonio d'Este of Ferrara in 1810.

10514-17. PAUL III the Farnese Pope by Michelangelo.

10521. PAUL III by Guglielmo Della Porta.

. . . . THE FOUR SEASONS in coloured alabaster with white marble heads.

. . . . SAINT FRANCIS OF ASSISI clasping a cross. A marble statue remarkable for the expression of sorrow which the sculptor (by name Sammartino) contrived to introduce into the face.

. . . . CHRIST in *Portasanta* marble. A bust.

10811. MODESTY. A veiled marble statue by Sammartino.

10820. MEDUSA'S HEAD by Festa of Turin, after Canova.

10525-6. Two alabaster tazzas.

10810. Tazza in *rosso antico*.

. . . Twelve busts in coloured marble with white marble heads representing the twelve Cæsars.

We now descend the Stairs and reach

THE BASEMENT.

FIRST ROOM.

UPON THE WALL,

Plaster casts of Egyptian Stelae (the originals are in the Turin Museum).

SECOND ROOM.

ORIENTAL SPECIMENS.

IN THE WINDOW,

10916. CHINESE ivory basket finely carved.

THE WALLS ARE HUNG WITH,

Indian paintings in *acquarello* presented by an Italian Missionary. (*Borgia collection.*)

IN THE CABINET.

Arabian, Phoenician, and Persian inscriptions on stone and marble, Japanese idols, and numerous specimens of secondary interest.

111267. Chinese necklace and earrings made of coins.

Bronze vases and Arabian Celestial globe in bronze.

THIRD ROOM.

The third room is destined to contains some terra-cotta from Locri.

FOURTH ROOM.

CHRISTIAN INSCRIPTIONS.

Latin and Greek sepulchral inscriptions of the Christian period found in the catacombs of Naples, Capua, Rome, and Pozzuoli.

FIFTH ROOM.

EGYPTIAN COLLECTION.

This collection came in the main from the Borgia Museum, but some of the specimens are from Pompeii and Pozzuoli.

Though by no means an important collection, it contains many specimens of interest, and is especially valuable for the sake of comparison with the Greek and Roman antiquities in the other departments of the museum.

IN THE CENTRE (NEAR THE WINDOW),

999. ALTAR dedicated to Isis, the patroness of the two mountains by the king Bemothek (of the 26th dynasty, about 750 B. C.) that she might ward off evil from the city Make-ran, or Pompeii?

Bemothek was the son of Pharash Necko (11. Kings XXIV. 7. Jer. XLVI. 2). His son was Pharaoh Hopli (Jer. XLIV. 30, Ez. XXIX. 3.)

*976. ISIS. A charming small marble statue of Egyptian style and Roman workmanship holding a key and *Sistrum*, or bronze rattle, which was used in her rites. Her girdle is clasped by the heads of two crocodiles, a double bracelet is, on her right wrist, her hair and tunic show traces of gilding and her eyes of red paint. (*Pompeii*.)

This statue bore an inscription stating that it was placed in the Temple of Isis at Pompeii by Lucius Cæcilius Phœbus in fulfilment of a decree of the Decurions.

975. SERAPIS. Marble statue seated and clad in a tunic with his hand on the head of Cerberus, and holding a lance. (*Pozzuoli*.)

ON THE LEFT OF THE DOOR,

176. TOAD in *nero antico*, found in Egypt, but probably of Greek manufacture. (*Borgia*.)

FIRST CABINET (*bronzes.*)

205. Osiris, Isis, and the hawk-headed deity, Horus who was the Sun-god, the child of Osiris and Isis.

244 *et seq.* Isis nursing Horus.

SECOND CABINET,

384. A votive hand in bronze.

NEAR THE WINDOW,

978. Two columns of Egyptian *breccia*. (*Pompeii.*)

THIRD CABINET,

Divinities in painted clay.

FOURTH CABINET,

Images in wood and clay.

726. Head of a panther in *giallo antico*.

754. Cup made of bark.

756. Frog with eyes of rubies.

757 and 907. Diminutive images in lapis-lazuli.

OUTSIDE THE CABINETS,

765-6. TWO IBISES. Sacred to Thoth, and considered the scavengers of Egypt. Their necks and feet are in bronze, the body in marble. Found in the Temple of Isis, Pompeii, on the two columns near the window.

982. Head of a Sphinx in black basalt. Bust modern.

FIFTH CABINET,

Sacred animals, and alabaster vases for ointments.

AGAINST THE RIGHT WALL,

5508. Well-preserved mummy case of the 26th dynasty, found in Upper Egypt. Next to the case is the mummy itself, covered with brightly coloured paintings. (*Presented by E. Stevens, Esq., 1885.*)

981. ANUBIS (the god of funeral ceremonies) with the head of a jackal. Marble statue, mutilated. (*Pozzuoli.*)

2347-8. Lids of two sycamore mummy cases.

LAST CABINET,

Marble model of an obelisk : and bronze fragments.

THIRD ROOM.

IN THE CENTRE,

1068. KNEELING STATUE of Ra-ab-nah, a nobleman entrusted with the seals.

An amulet on the neck, and a small shrine between the knees exhibiting bas-relief of Osiris with his attributes of a whip and a crook.

1069. SEPULCHRAL MONUMENT in granite. The twenty two figures upon it represent priests and Scribes of Ammon. They lived in the time of Rameses II who was the Pharaoh of the Exodus.

1070. SARCOPHAGUS of granite in which "*Pa-ar*, born of *Her Neith*" was buried. He was head of the Scribes. On the outside, the boat of the sun symbolised by a scarabæus, surrounded by a serpent. Inside a winged Isis with a throne on her head, and the hawk and jackal-headed gods of Amenti, the abode of the dead. (*Memphis.*)

2317. Fragment of a granite obelisk with hieroglyphics recording its erection by *Apelkanes*. (*Palestrina.*)

ON THE WALL (TO THE LEFT OF THE DOOR,)

1016. SIX SEPULCHRAL TABLETS of calcareous stone with vignettes and hieroglyphics. They were tombstones, but placed inside the tomb. No. 1016 is a tablet of the Scribe *Hori* about 1500 B. C., and is divided into three subjects, the upper line representing Isis, Horus, and Osiris, with their attributes. The second and third rows represent offerings of fruits to the deceased by his relatives. (*Abydos*, now *Madfuné.*)

SECOND GLASS CASE,

Amulets representing the eye of a cow, especially the cow-form of the goddess *Athor*; also the eye of *Horus*. It is supposed that the right eye symbolised the sun, and the left the moon.

1350. Large scarabæus (an emblem sacred to the sun).

The Scarabæus rolling his ball of dung was looked upon as emblematic of the sun who makes all things out of nothing, and so came to be the symbol of transformation.

1336. Clay joints painted blue to imitate lapis-lazuli. These were probably used as hinges for coffins.

THIRD GLASS CASE,

Sandals of papyrus or palm-leaf, and straw.

2376. Necklace of precious stones and glass.

2321. Linen covered with hieroglyphics, and gilding.

ON THE WALL BY THE WINDOW, ON THE LEFT,

2318. PAPYRUS in Greek, very illegible, about 250 A. D., found in a subterranean passage, with more than forty others in a sycamore case. The others were taken by the Turks who, finding them perfumed, smoked them in their pipes. This one was bought by a merchant, and passed to the Borgia collection. It treats of aqueducts from the Nile, and dykes to prevent floods; for the fertilisation produced by the Nile is dependent on a proper distribution of the water. Professor Quaranta has published a translation of it, which gives the name and parentage of the people employed on the works. (*Memphis.*)

BEYOND THE WINDOW ON THE RIGHT,

2322. Fragment of the Book of the Dead in good preservation, dating about 1500 B. C. It was found at Donkol in Nubia, in the coffin which contained the centre mummy, who was priest of Jupiter Ammon, and a giant.

FOURTH GLASS CASE,

Priestly decorations on papyrus, showing traces of gilding and painted with figures.

FIFTH GLASS CASE,

Scarabæi and small idols used as amulets.

SIXTH GLASS CASE,

Sundry amulets and [1441-2] Nilometers.

The "Tat" or Nilometer (representing a gauge for marking the rise and fall of the Nile) was the emblem of stability and of Ptah, and is directed by the Ritual of the Dead to be placed on the neck of the mummy.

IN THE GLAZED NICHE,

Five MUMMIES in sycamore cases. The most perfect one has her hands crossed upon her breast. She wore a collar of amulets, among them a mystic eye, a small vase shaped like a pear, some beetles, a *Nilometer* in carnelian, and a fragment of papyrus. The hair, teeth, and nails are perfect. (*Thebes*.)

Herodotus, writing in B. C. 460, gives an accurate account of the Egyptian method of preparing mummies. A hole was cut in the side, and the viscera were removed and put into vases. The brain was drawn out through the nose, and the body filled with spices and bathed in natron, and then coated with bitumen and swathed in bandages.

1037. PTOLEMAEUS V. A marble head. (*Borgia*.)

1072. Lady's head in black basalt with handsome necklace.

OPPOSITE THE WINDOW.

1045. *et seq.* FOURTEEN SEPULCHRAL VASES in serpentine marble and Oriental alabaster. They were used to preserve the entrails of the dead, and the name of the deceased is found upon them.

IN A CABINET,

Sundry marble busts and statuettes. Observe:

635. A small bust of Isis in green basalt (Very fine.)

881. HAR-PA-KHRAT, or "the child of Horus" (the forefinger broken off.)

This divinity was the type of the rising sun, and was represented as a child, to show eternal youth, the finger being placed on the lips to typify infancy. The Greeks mistaking the meaning of the gesture, named the god "Harpocrates" and called him the "god of Silence." His festival was celebrated on the 25th of December, and is thought by some to have influenced the selection of our Christmas-Day.

NEXT WALL,

1061. STATUETTE in calcareous marble, perhaps Isis, having on its head an Ibis a lyre.

1065. TORSO in black basalt, inscribed all round with small hieroglyphics of admirable execution.

1035. ISIAC table in alabastrine stone. The upper row is of thirteen figures worshipping Osiris, who is represented with his attributes. Under them are hieroglyphics which Champollion reads thus: *This is a public commemoration of the priest of Horus and other divinities of the upper and lower regions, regulator of the light, that torch that illumines the world, august, gracious, etc. (Temple of Isis, Pompeii.)*

1036. Sepulchral tablet with hieroglyphics in three subjects, in painted calcareous stone, representing deities receiving offerings.

Ascending the staircase, we reach the

CORRIDOR OF THE FULLER'S PILLAR.

This corridor contains fragments of ancient frescoes and medallions in stucco, which are unique.

COMPARTMENTS LXXIII—LXXIV.

9595-96. Decorative paintings combined with plaster basreliefs representing Hercules drunk and other subjects. (*Herculaneum.*)

COMPARTMENT LXXV.

9646. Fine picture of Mars on a pedestal.

9661. Very clever Cupids. (*Pompeii.*)

COMPARTMENT LXXVII.

9663. Large picture of serpents intertwined.

COMPARTMENTS LXXVIII, LXXIX, LXXX.

Decorative wall paintings. (Very fine.)

COMPARTMENT LXXXIV.

9913 *et seq.* Upon this wall are a large number of fragments in frames collected from sundry excavations. They are of most exquisite beauty and enable us to form the highest estimate of the capacity of ancient artists. No 9781 represents a Satyr milking a goat and is as exquisite as a miniature. (*H.*)

“These fragments display an art of design, and a skill of execution which fully justifies the most extravagant estimate which is recorded of Greek artists. From these fragments, I have gained a more certain belief in the surpassing excellence of Greek painting, than reading, or imagination, or analogy could ever have supplied” (*Poynter.*)

ON THE RIGHT IN A NICHE,

*9774. A PILLAR, from the shop of the Fuller at *Pompeii.*

On the right, a young man bearing a large cage for drying cloth, (upon which an owl is perched), and a brazier. An

apparatus of this kind is used to this day in Italy. The brazier (*scaldino*) is hung from a hook at the top of the cage and over this the damp cloth is spread.

The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole; and the mistress of the establishment, wearing fine bracelets and necklace, and her hair in a golden net, is receiving a piece of cloth from a girl: while in a row below are four lads fulling cloth with their feet, in metal vats.

On the other side is a press with a double screw; beneath it some cloths hung up to dry; and three figures, one seated, the others standing, engaged in an animated conversation about a piece of cloth they hold between them. (1826, *Pompeii*.)

The vats and the soap may be seen in the Fuller's shop where this pillar was found. It is thought that all the washing at Pompeii was done by the Fullers. There can be no doubt that they were a wealthy and important community. The clothes worn by the Romans were almost all made of wool and white, so that well-dressed Romans must have resorted very much to the Fullers.

INTRODUCTION TO THE STATUARY.

To attempt to compress a history of the art of sculpture which covers many centuries into a few lines, is to take in hand an impossible task. Its rise was very gradual, and its origin probably religious. In the earliest times a block of wood or stone was worshipped as the symbol of the divinity. Later an attempt was made to carve the human head upon the block, and the limbs followed in course of time. But it was probably many centuries before there was anything like precision of execution, or correct anatomy such as we see in the Golden Age of Greek statuary, of which Phidias and Praxiteles were the exponents. These artists conceived ideal types for the representation of the special characteristics of gods and heroes, and spoke as much to the mind of the beholder as to his eye. To understand their statues we must follow the mind of the artist and trace the idea he meant to convey. We must contrast the dignity of Hera with the gravity of Pallas, the chaste sprightliness of the maiden Artemis with the insinuating attractiveness of Aphrodite, the beauty of the young Apollo with the effeminacy of the young Dionysius, the manliness of Ares with the power of Zeus, the joviality of Silenus with the mischief of Eros.

The sculpture in the galleries before us is mainly of the Roman period and was either collected by the Farnese Pope Paul III and brought here from Rome, or found in the buried cities. Roman Art was purely imitative, and its characteristics consequently were inferior to the creative art of the Greeks. Their work however is not uninteresting to the student and some of the Archaistic specimens which survive to us are no doubt survivals, perhaps even copies of genuine Archaic statuary.

Directly opposite the corridor of the Fuller's Pillar is the

PORTICO OF THE MASTERPIECES.

(Capo-lavori).

We describe the statues in this gallery in arithmetical sequence, though some of them have been moved since the collection was re-numbered.

Since the word "term" is frequently used in the following pages, it may be well to explain that a term is a fourcornered post or pillar ending in a bust or head.

Where a date is given in the description of a portrait, it may be taken for the date of death, unless otherwise stated.

6006. ORESTES and ELECTRA. An Archaistic group of the School of Praxiteles dating probably from the first century B. C. remarkable for its style, the simplicity of its attitude, and the likeness between brother and sister. Electra is instigating Orestes to murder Clytemnestra. (*Herculaneum.*)

†6007. PALLAS. An Archaic statue, considered one of the finest extant. It is full of spirit, though the attitude is stiff and awkward, and the drapery formal; the hair and ornaments were gilt when it was found, but no traces remain. She wears a helmet adorned with a fierce gryphon, like that of her statue in the Parthenon. Her hair is elegant, and her neck adorned with a double row of beads; her right hand is raised, and must at one time have held a spear. The ægis is attributed to her instead of the shield, in conformity with Hom. II. v. 733, and is fastened round her neck by a broad belt, and, wrapped over the left hand and arm, serves as well for defence as defiance. (Hor. Od. iii. 4, 57; Herod. iv. 189.) (*Herculaneum.*)

6008. ARTEMIS. A small statue showing traces of gilding and painting. The recent discoveries at Athens render it certain that this is a genuinely Archaic statue, though many excellent writers treat it as a pseudo-archaic work of Roman times. It may safely be stated that if it is not a genuinely Archaic work of the sixth Century B. C. it is a close copy of some such work. (Height 3 ft. 6.) (*Torre dell'Annunziata.*)

6009-10. HARMODIUS and ARISTOGITON. Two celebrated friends who delivered Athens from the tyranny of the Pisistratidæ, B. C. 510. They are represented in the act of killing the tyrant Hipparchus. The Athenians held them in great honour, and raised bronze statues by Antenor to their memory which were carried off by Xerxes when he took Athens. The statues before us are in Archaic style, but the anatomy is excellent. The head of Aristogiton has been added at some remote period; it is in the style of Lysippus, and the face bears a resemblance to Alexander the Great. The statue of Harmodius bears marks of a bronze cross-belt, and both figures hold a sword in each hand. (*Farnese.*)

A copy of the work of Critios and Nesiotes. Their relative position is seen on a marble relief found at Athens on the back of a magistrates chair, some vase paintings and on some Athenian coins. From these authorities it may be stated that Aristogiton should hold a shield and not a sword in his hand. Probable date 5th, cent. B. C. (*Perry.*)

6011. DORYPHORUS or picked lancer from the bodyguard of the king of Persia. Thought to be a *replica* of the statue by Polycletus, a celebrated sculptor of Sicyon (B. C. 232), who was considered by the ancients superior to Phidias, and whose *chef-d'oeuvre* the Doryphorus, was so happily executed that it was looked upon as the model, and called "*The Rule*" (1797, *H.*)

The figure from Herculaneum at Naples is generally considered to give the best idea of the work of Polycletus. (*Perry.*)

We have respected the name Doryphorus as this statue is universally known by it, but on account of its nudity it must represent a Greek and not a Persian. A relief from Argos shows us the same figure walking by the side of a horse, showing that it is an idealised warrior.

Four small recumbent statues on the same pedestal, which formed part of the gifts sent by Attalus, king of Pergamos, to the Athenians. They were once set up on the South wall the Acropolis. He died B. C. 197.

Five more of these statues are known to be extant. One in

the Vatican, one in the Louvre, and three at Venice. Of the four before us, three represent the great legends of Athenian valour, and the fourth the triumph of Attalus. (See Dyer, p. 128.)

6012. An AMAZON conquered at the river Thermodon in Cappadocia by the Greeks. Diodorus gives an account of their customs. They are said to have spread over a great part of Asia Minor and as far as the Caspian Sea, and to have founded Smyrna, Ephesus, and other towns. She lies dead upon her spear, with the fresh blood still flowing from her wounded breast. (*Farnese*.)

It would almost appear as if Virgil had this statue in his mind when he wrote the lines on the death of Camilla —

Hasta sub exertam donec perlata papillam

Hæsit, virgineumque alte bibit acta cruorem.

Virg. *Æn.* xi. 803, 4.

6013. TYPHÆUS conquered by Jove and Hercules, when he piled Pelion on Ossa, and attempted to scale heaven. He lies on his back with a sword in his right hand. A deep gash is over his heart, and his left arm is wrapped in a lion's skin. The wild hair and the massive features recall the heads of the giants in the wonderful Pergamene frieze now at Berlin which was also a work carved by Attalus. (*Farnese*.)

The legend ran that Jove buried him beneath Sicily with his head under *Ætna*, from whence he continued to belch out sand and fire. (Ovid. *Metam.* v. 35.)

6014. A PERSIAN conquered at the battle of Marathon, B. C. 490, when Miltiades drove back the invading host from Greece. He is completely dressed, wears the so-called Phrygian Cap, and lies upon his shield, with his scimitar at his side. (*Farnese*.)

6015. A GALATIAN conquered by Attalus. The whiskers, moustache and type of face show him to be a barbarian. The pose is the same as that of the Dying Gladiator (more properly called the dying Gaul) in the Capitoline Museum at Rome, but the attitude is reversed. The deep wounds, and half-closed eyes, show him at the last gasp. (*Farnese*.)

6016. ADONIS. A fine statue much restored. (*Capua*.)

*6017. VENUS VICTRIX. An admirable work, much praised by Winckelmann. The limbs are supple, the attitude elegant, and the whole composition lifelike. She treads under foot the helmet of Mars and bears on her brow Juno's diadem. The arms were wrongly restored by Brunelli, for the inclination of the body and the stumps of the ancient arms show that the figure originally held up a shield. We see by the plinth that there was a second figure standing to the left of the goddess. Coins of the Roman colony of Corinth which have representations of Venus in this attitude show that the second figure was a Cupid, and that the goddess was using the shield of Mars as a mirror. When Capua (which was destroyed in the Second Punic War) was rebuilt by Julius Cæsar, Venus Victrix became her tutelary deity and was no doubt represented by this exquisite statue, which was found in the Amphitheatre of Capua in the seventeenth century. It is of the type of the "*Venus de Milo*" in the Louvre. (Height. 6 ft. 7 in.).

Julius Cæsar wore on his ring the representation of an armed Venus, as he claimed to be a descendant of the goddess through Æneas.

ON THE RIGHT (*next to the niche*),

*6018. ÆSCHINES (B. C. 342) an Athenian orator. The older writers call this statue Aristides, but it has acquired its present name from the striking likeness of the head to a bust in the Vatican bearing his name. It is considered a companion statue to that of Sophocles in the Lateran Museum. The manner in which his right arm is enveloped in his mantle is characteristic of Æschines who in this respect is known to have followed the custom of early orators. His appearance is calm, his pose dignified, and his expression natural. Canova is said to have esteemed this statue as one of the finest of antiquity. (Height 5 ft. 4 in.) (*Theatre of Herculaneum*.)

*6019. PSYCHE. A fragment, once attributed to Praxiteles, but thought by later authorities to belong to a much more recent period. The idea conveyed by her name, which signifies

“the soul” has been embodied in this charming work, which combines grace of form and beauty of feature, with pensive melancholy and sweetness of expression.

She was always represented with the wings of a butterfly, of which the traces remain, but the statue has been much mutilated, and has evidently been restored, and the restoration subsequently removed. (*Capua*.)

Bulwer Lytton, who took this as the model for his Ione, thus describes it:—

“ . . . the mutilated: but all-wondrous statue, that Parian face before which all the beauty of the Florentine Venus is poor and earthly, that aspect so full of harmony — of youth — of genius—of the soul—which modern speculators have supposed the representation of Psyche.” (*Last Days of Pompeii*.)

Venus became jealous of Psyche and ordered Cupid to inspire her with love for the most contemptible of mankind. Cupid fell in love with her himself, and for love of him Psyche eventually threw herself into the river.

*6020. VENUS CALLIPYGUS. A partly draped statue representing a legendary Sicilian love story. It has many admirers, but the severer school of academical criticism handles it rather roughly. The head, bust, left arm, and right leg from the knee were restored by Albaccini. (Height 4 ft. 10 in.) (*Golden House of Nero, Rome*.)

IN THE NICHE,

6021. A porphyry basin with serpentine handles. (*Baths of Caracalla, Rome*.)

Behind the basin are eleven marble fragments, amongst them one (6224) which was long thought to represent the head and part of the right arm of a Roman copy of the celebrated Laocoon, but is now generally accepted as a fragment of a statue of Atlas holding up the globe. It is in the style of the Pergamene school. (*Rome*.)

*6022. FAUN carrying the infant Bacchus. This fine group was found in the *Agro Romano* with the faun's head and nearly all the infant wanting. In spite of the restorations this

group is much admired. It is attributed to Hadrian's time. (Height 6 ft.) (*Farnese.*)

ON THE RIGHT OF THE NICHE,

6023. HOMER. The best portrait of the great blind poet, and perhaps the finest marble head extant. The expression of blindness and great genius are both admirably conveyed. (*F.*)

He probably lived about 1000 B. C. The uncertainty of his birthplace is recorded in the following elegiac:—

Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenæ
Orbis de patriâ certat, Homere, tuâ.

109621. Unknown female bust with remarkable head-dress. (*Pompeii.*)

6024. PALLAS. A fine statue wearing a double mantle and ægis bordered with serpents. The helmet adorned with two Pegasi and a Sphinx. (*Farnese.*)

6025. BRUTUS. This bust is admirably executed, and quite perfect, but the expression is that of a fanatic. (*Pompeii.*)

IN THE CENTRE,

*6026. NEREID. The nymph, seated on a sea-monster, is gracefully holding up her hand. A masterpiece of Grecian sculpture, but much restored. (*Posilipo.*)

6027. JUNO. A fine Roman statue of this goddess. She is robed in a flowing mantle. (*Farnese.*)

6028. POMPEY THE GREAT. A fine head. (*Pompeii.*)

*6029. AGRIPPINA THE YOUNGER, mother of Nero.

She is seated on a chair, with her head gently inclined. Her feet are crossed, and the whole work is full of pathos. Great authorities give unqualified praise to this statue. The legs of the chair, the footstool, the nose, both the hands, and part of the feet are restored. (*Farnese.*)

Agrippina the younger was the daughter of Germanicus and Agrippina (the elder). She was first married to Domitius Ahenobarbus (A. D. 28) by whom she had a son, afterwards the Emperor Nero: next to Crispus Passienus and thirdly to the Emperor Claudius (49) although she was his niece. She poisoned Claudius and his son Britannicus to secure Nero's

accession, and finally was assassinated by order of Nero
A. D. 59.

*6030. **ANTINOUS.** A favourite of Hadrian, whose statue in various characters is familiar to every student of Grecian art in Italy. When Antinous was drowned in the Nile, Hadrian caused temples to be erected to him in Bithynia (where he was born), as well as in Italy and Greece, and wished it to be believed that he had taken a place among the constellations. This statue, though inferior to many in the Vatican, is in good style. (Height, 6 ft. 4.) (*Farnese.*)

ON THE LEFT. (*Four Busts*),

6005. **JUNO.** This bust is generally accepted as the best embodiment of the earnestness, dignity, and grace that characterized the celebrated Hera of Argos, Polyclethus' best work. There is a tone of archaic simplicity and studied restraint in every line of it. (*Farnese.*)

This is one of three celebrated heads of Juno, the other two being in the Villa Ludovisi at Rome, and the British Museum.

6031. **ANTONINUS PIUS.** A perfect bust with the fine open countenance suited to his exemplary character, and wearing a cloak knotted on the right shoulder. The small size of the locks and the minute rendering of the beard are characteristic of the period. (*Baiae.*)

119917. **VICTORIOUS BOXER** crowned with olive and wearing the *Cæstus*. At his side a term. Ins: ΑΦΡΟΔΙΤΕΥΕ ΚΩΒΑΝΟΣ ΕΙΡΓΑΣΑΤΟ (1889, *Sorrento.*)

6032. **FAUSTINA.** Wife of Antoninus. An excellent bust. (*Baiae.*)

*6033. **CARACALLA.** A bust full of expression with its frowning brows, thin lips, and wrinkled forehead, all displaying his cruel disposition. (*Farnese.*)

ON THE RIGHT.

6034. **TORSO OF BACCHUS.** A celebrated fragment in the best style of Greek art identified by his curly locks and effeminate flesh. (*Farnese.*)

*6035. **TORSO OF VENUS.** An original Greek work executed

about the time of the Cnidian Venus of Praxiteles, who died 324 B. C. This statue when complete, represented the goddess laying aside her garment for the bath, very much as the Cnidian Venus is doing. (*Rome.*)

The Portico of the Emperors will be taken next, and the reader is recommended to return to the Great Hall, and enter this Portico by the door next to the turnstile, as the numbers begin from that end.

THE PORTICO OF THE EMPERORS.

The Portico of the Emperors contains portraits of all the early Roman emperors, including Commodus and Caligula whose busts are very rare, as on account of their odious lives the Romans made a point of destroying every trace of them after their death.

ON THE LEFT.

*6038. JULIUS CÆSAR (B.C. 44.) A celebrated bust, selected by Napoleon III. for the frontispiece of his "Life of Cæsar." Portraits of Julius Cæsar are very rare. (*Farnese.*)

ON THE RIGHT,

6039. THE SAME, in a mantle with a sword. On the breastplate, an eagle. Head by Albaccini, copied from the bust opposite. (*Farnese.*)

His distinguished name was borne by his eleven successors, who reigned in the following order and died in the years indicated: — Julius, B.C. 44; Augustus, A.D. 14; Tiberius, A.D. 37; Caligula, A.D. 41; Claudius, A.D. 54; Nero, A.D. 68; Galba, A.D. 69; Otho, A.D. 69; Vitellius, A.D. 69; Vespasian, A.D. 79; Titus, A.D. 81; and Domitian, A.D. 96. Julius Cæsar was a man of great eloquence, distinguished himself in Spain, and was made Consul. He governed Gaul and invaded Britain, till then unknown. Owing to his jealousy of Pompey, he crossed the Rubicon and conquered Italy in sixty days. He finally defeated Pompey at Pharsalia, joined Cleopatra, conquered Egypt, and returning to Rome was made perpetual Dictator. He was stabbed by Brutus, March 15, B.C. 44.

ON THE LEFT,

6040. AUGUSTUS A. D. 14. Colossal. Head modern. (*H.*)

A prudent and brave man. Defeated the Republicans at Philippi. Conquered Antony at Actium, and closed the gates of the Temple of Janus, in token of universal peace, the year our Saviour was born (Hor. Od. iv. 1). He died at Nola after a reign of forty-four years. Virgil, Horace, and Ovid praise him. The character of Æneas personated him. He was a polished scholar.

6041. LIVIA as a priestess. She was wife of Augustus and mother of Tiberius. (*Pantheon, Pompeii.*)

6042. MARCELLUS. A bust in a cloak. (*Farnese.*)

He was son of Marcellus the celebrated Roman general, by Octavia the sister of Augustus. He died suddenly at Rome at the age of eighteen. His sudden death produced great grief, as he was publicly intended as successor to Augustus, Virgil wrote a celebrated encomium upon him. (*Æn. vi. 855*), which was liberally rewarded by Octavia.

6043. TIBERIUS stepson of Augustus. A bust. (*Farnese.*)

As a private citizen he was much esteemed, but he was an extremely vicious and cruel Emperor.

6044. DRUSUS, brother to Tiberius, with a sword and a mantle in his left hand. (*Macellum, Pompeii.*)

6045. AGRIPPINA. Mother of Nero. A bust. (*Farnese.*)

6046. CALIGULA (A. D. 41), brother of Agrippina. This statue with its sunken eyes is the most authentic of this infamous man; a cloak covers part of his armour, which is adorned with bas-reliefs. (*Minturno.*)

The head was used by some boatmen on the Garigliano to fasten their boats to, and the trunk was found in the refuse of an inn near the river. The Marquis of Venuti bought the fragments in 1787, and had them repaired.

ON THE RIGHT,

6047. LIVIA. A well-draped statue. (*Pompeii.*)

6048. AUGUSTUS as a youth. A head. (*Farnese.*)
 6049. TIBERIUS. A small statue in a cloak. (*Farnese.*)
 109516. Unknown; perhaps Augustus. A head. (*P.*)
 6050. TIBERIUS, as a youth. A head. (*Herculaneum.*)
 6051. TIBERIUS crowned. A colossal bust, the armour adorned with trophies. (*Farnese.*)
 6052. TIBERIUS. A head. (*Farnese.*)
 6053. TIBERIUS as a youth, holding a cornucopia. (*F.*)
 6054. AGRIPPINA JUNIOR. Bust with cloak. (*Farnese.*)
 6055. DRUSUS, son of Tiberius. A statue. (*Herculaneum.*)

ON THE LEFT,

6056. CLAUDIUS. A seated statue, and one of the first found in Herculaneum.
 7057. ANTONIA, wife of the younger Drusus. A draped statue. (*Farnese.*)
 6058. NERO (*on a column*). A crowned bust. (*F.*)

He began his reign well, but after he had murdered his mother, he plunged into vice and cruelty—executed his blameless tutor, Seneca, set fire to Rome, massacred the Christians, and eventually committed suicide.

6059. VITELLIUS (some say Titus). He wears a tunic and cloak; on his armour are two dragons and some beautiful bas-reliefs. (*Herculaneum.*)

Vitellius was brought up at the Court of Tiberius, where he early acquired vicious habits. Caligula, Claudius, and Nero all patronised him, and promoted him to the highest offices. He conquered Otho at Cremona and thus became Emperor. His gluttony and extravagance were such that he was publicly murdered by the populace, A.D. 69.

6060. GALBA, or perhaps Claudius (*on a column*). A crowned bust with a cloak. (*Farnese.*)
 6061. OTHO. A bust with a cloak. (*Farnese.*)
 *110892. TITUS. A colossal head. (*Rome.*)

Titus became known for his valour, especially in the siege of Jerusalem. He was dissolute in his youth, but after he

became Emperor he was a pattern of virtue. He was in power at the time of the destruction of Pompeii, and brought valuable assistance to the inhabitants. He was deeply lamented at Rome.

6062. JULIA, wife of Titus. An excellent bust. The high head-dress is curious. (*Farnese.*)

6063. NERVA (*on a column*) A head on a modern bust. (F.)

He succeeded Domitian, and was a most exemplary Emperor. He died A.D. 98.

ON THE RIGHT,

6064. BRITANNICUS (?). The hand held out as if declaiming. He was poisoned by the witch Locusta at the instigation of Agrippina. (*Farnese.*)

6065. BRITANNICUS (*on a column*). A bust. (*Farnese.*)

6066. VESPASIAN. A fine bust. (*Farnese.*)

He began the siege of Jerusalem, which was achieved by his son Titus, and was proclaimed Emperor at Alexandria. He effected great reforms, and was very popular. He died a natural death (A.D. 79) and was succeeded by his own son.

6067. HADRIAN. A bust with armour, adorned with a Medusa's head. He was the first Roman Emperor who wore a beard. (*Farnese.*)

He was a warlike man, and built a wall eighty miles long between Carlisle and Newcastle to keep out the Caledonians. He succeeded Trajan, rebuilt Jerusalem, and called it Ætia. He erected a statue of Jupiter on the site of Our Lord's tomb, and one of Venus on Calvary. He wished to enrol Christ among the gods of Rome. His reign was good, but his private life infamous. He died at Bithynia, A.D. 138.

6068. VESPASIAN. A colossal head. (*Farnese.*)

6069. HADRIAN. A bust. (*Farnese.*)

6070. MARCUS AURELIUS. A bust. (*Capua.*)

6071. ANTONINUS PIUS (*on a column*). A bust. (*Farnese.*)

He succeeded Hadrian, and was an exemplary monarch. He raised a rampart between the Firths of Clyde and Forth in Britain, but waged no war during his reign except in defence of the empire. He died A.D. 161.

ON THE LEFT,

6072. TRAJAN. A statue in a short tunic and holding a papyrus. The armour has some bas-relief upon it, and the statue is a fine specimen of art. (1787, *Minturno*.)

Trajan succeeded Nerva, was a benevolent prince, bridged over the Danube, and made Dacia a Roman province. He extended his conquests to India, and died A.D. 117. The celebrated column at Rome records his victories. He was very cruel to the Jews. His reign was one of great splendour, but his private life was vicious.

ON THE RIGHT,

6073. TRAJAN. A statue with a mantle. (*Farnese*.)

ON THE LEFT,

6074. PLOTINA (*on a column*), the wife of Trajan, with singular head-dress. A bust. (*Farnese*.)

6075. HADRIAN. A bust with a cloak. (*Farnese*.)

6076. SABINA. A bust. Fine head-dress. (*Farnese*.)

ON THE RIGHT,

6077. DOMITIAN (A.D. 96) the last of the Cæsars.

He succeeded his brother Titus, whom he is thought to have poisoned. His reign began well, but he proved immoral and superstitious, and very foolish. He was assassinated A.D. 96, and the Senate refused him a funeral.

ON THE LEFT,

6078. ANTONINUS PIUS. A fine colossal bust. (*Farnese*.)

*6079. MARCUS AURELIUS. (A.D. 161-180). A fine bust with a cloak. (*Farnese*.)

The noblest of the Emperors, and deservedly beloved. A celebrated bronze equestrian statue of him, eulogised by Michael Angelo, and considered the most perfect in the world, stands on the Capitol at Rome. His colleague in the Empire was Lucius Verus.

6080. FAUSTINA, wife of M. Aurelius. A fine head on a bust of Oriental alabaster. (*Farnese*.)

6081. LUCIUS VERUS. A fine statue in a tunic. (*Farnese.*)

A successful general, and eight years Emperor. He died of apoplexy in Germany. He was an inveterate glutton, fond of the lowest company, and spent on one banquet to twelve guests, *L* 32,000.

6082. ANNIUS VERUS. A very fine boy's head on a yellow marble bust. (*Farnese.*)

6083. LUCILLA, wife of Verus. Well preserved. (*Farnese.*)

6084. COMMODUS. A very interesting head, the likenesses of this Emperor being rare. He was murdered A.D. 192, after a reign of twelve years. (*Farnese.*)

6085. MANLIA SCANTILLA. A head on an alabaster bust, in perfect condition. (*Farnese.*)

6086. SEPTIMIUS SEVERUS, father of Caracalla. A bust with a peculiarly striking countenance. (*Farnese.*)

The most warlike of the Emperors, and rebuilt the Caledonian wall in Britain. As a monarch he was cruel, and never forgave a fault. He died at York, A.D. 211.

6087. JULIA DOMNA. A fine head on an alabaster bust. (*Farnese.*)

She was a Phœnician, and very celebrated for her knowledge of geometry and philosophy, but her private life was infamous. She was wife of Septimius Severus and mother of Caracalla.

6088. CARACALLA. Assassinated (A.D. 217), after an infamous life. He was son of Severus. (*Farnese.*)

ON THE RIGHT,

6090. MARCUS AURELIUS in his youth, wearing a cloak. A head on an Oriental alabaster bust. (*Farnese.*)

6091. THE SAME. A fine bust. (*Farnese.*)

6092. THE SAME. A statue with tunic, cloak, and fine bas-relief on the corselet. (*Farnese.*)

6093-4. THE SAME. A bust. (*Farnese.*)

*6095-6-7. LUCIUS VERUS. (*Farnese.*)

ON THE LEFT,

6098. HELIOGABALUS. A fine bust. (*Farnese.*)

He chose a senate of women, made his horse a consul, was cruel, foolish, and licentious, and was murdered A.D. 218.

6099. PUPIENUS. A fine bust. (*Farnese.*)

He was of low extraction, but a dignified and serious Emperor, and was massacred by the Prætorian guards, A. D. 236.

6100. PROBUS. A bust with a cloak. (*Farnese.*)

He was a warlike man and an excellent Emperor. He introduced the culture of the vine into Gaul, but his army mutinied because he employed them on drainage works at Sirmium, and murdered him to the great sorrow of the Roman people.

ON THE RIGHT,

6101. Unknown. A bust in porphyry, with a Medusa's head in white marble. (*Farnese.*)

6102. MAXIMINUS. A statue with the *paludamentum*. The legs and arms are modern. (*Farnese.*)

6103. JULIA MOESA. A bust. (*Farnese.*)

She was sister to Julia Domna but a marked contrast to her, in that she was a model of virtue.

PORTICO OF THE BALBI.

IN THE CENTRE (*at the end of the Portico of the Emperors*),

*6104. MARCUS NONIUS BALBUS, JUNIOR. He rides without saddle or stirrups. He holds the reins in his left hand, which has a ring on one of its fingers, and raises up the right as if to thank the inhabitants of Herculaneum for cheering their patron. He wears sandals, a short tunic, and a breastplate which leaves his belt visible. This statue was in the Museum of *Portici*; and in 1799, during the riots, a cannon ball carried off the head. The fragments were collected, a cast taken, and the head as now seen was modelled by *Brunelli*. Ancient equestrian statues are very rare, and competent judges declare

the modelling of this horse to be superb. It is probably the finest marble horse of antiquity. (1739, *Herculaneum*.)

ON THE LEFT,

6105. A young man gesticulating. (*Herculaneum*.)

6106. A Dacian King. A colossal bust. *Farnese*.)

6107. A PRIESTESS. A statue. (*Pompeii*.)

6108-9-10. Statuettes of boys for fountains. (*Farnese*.)

6111. Boy clasping a goose. (*Pompeii*.)

6112-13-14 Three statuettes of boys for fountains. (*P.*)

6115-7. PHRYGIAN in *paonazzetto* marble. Colossal statues. The Phrygian is on his knees, holding up a pedestal. The extremities are in the finest black marble, which is called *paragone* on account of its excellence. (*Farnese*.)

6116. A DACIAN KING. A statue. (*Farnese*.)

6117. PHRYGIAN similar to 6115.

6118. A young Phrygian on his knees. A small coloured marble statue. (*Farnese*.)

6119. A SHEPHERD (perhaps Faustulus). A finely executed statue, though probably of a late period. Great attention has been paid by the sculptor to all the details. The face is finely cut, the pose easy and natural, and the composition shows careful work in all its parts. He wears a large hat and a sheepskin mantle, and holds a cord by which a living lamb is tied. Two living birds hang from his belt. The legs have been repaired, but in other respects the statue is in excellent preservation. (*Farnese*.)

6120. A young Phrygian. (*Pompeii*.)

6121. A PRIESTESS. A statuette. (*Pompeii*.)

6122. A DACIAN KING., downcast at being compelled to grace a Roman triumph. He is clad in a mantle and tunic, and wears trousers drawn in at the foot. The Greeks and Romans despised those nations which wore trousers, garments they considered suited only to barbarians. It is however to be noted that the Roman soldiers on Trajan's column wear short knee breeches. (*Farnese*.)

The Daci were a warlike nation of Germany, beyond the Danube, whose country corresponds to the modern provinces-

of Wallachia, Moldavia, and Transylvania. The Romans under Trajan conquered them in A.D. 106, and joined the country to Moesia by erecting a splendid bridge over the Danube.

6123. A PRIESTESS. A statue. (*Pompéii.*)

NORTH WALL,

6124. PYRRHUS. A fine statue with armour carved in bas-relief, representing two Corybantes striking their shields with their swords. His left hand rests on his shield, which bears a mask in bas-relief. (*Herculaneum.*)

6125. SIBYL. A well-draped statue holding a papyrus. No doubt a portrait statue. (*Farnese.*)

6126. HOMER. An interesting statue wrongly restored, the head being modern. It represents a man in the garb of an ordinary Greek gentleman. His sandals and staff show him to be a man of position, and the bundle of parchments at his side is intended to imply that he was connected with literature. (*Theatre of Herculaneum.*)

THE BUSTS

GREEK and ROMAN ORATORS.

UPPER ROW,

6127. UNKNOWN. (*Farnese.*)

6128. ZENO. (Named in Greek.) (*Farnese.*)

This bust is identical with the small bronze head, No. 5648, and represents the Epicurean philosopher of Sidon who was tutor to Cicero; and not Zeno of Citium, who was the founder of the Stoics.

6129. SOCRATES. (*Farnese.*)

6130. LYSIAS. (Named in Greek.) (*Farnese.*)

6131. CARNEADES (?) (*Farnese.*)

6132. LYCURGUS. (*Vivenzio Collection.*)

6133. UNKNOWN; with a beard. (*Farnese.*)

6134. SOPHOCLES. (*Farnese.*)

6135. EURIPIDES. (Named in Greek.) (*Farnese.*)

6136. LYCURGUS. (*Farnese.*)

6137. HANNIBAL? (*Capua.*)

6138. UNKNOWN; possibly Virgil. (*Farnese*.)
6139. SOPHOCLES. (*Farnese*.)
6140. APOLLONIUS OF TYANE. (*Farnese*.)
6141. ARATUS the astronomer contemplating the heavens. He was the author of an astronomical poem called "The Phenomena," and was born in Cilicia B.C. 300. There is a bust of him in the British Museum. (*Farnese*.)
6142. POSIDONIUS. (Named in Greek). (*Farnese*.)
6143. SOLON. (*Farnese*.)
6144. PERIANDER. A Corinthian tyrant. (*Pompeii*.)
6145. UNKNOWN. (*Farnese*.)
6146. HERODOTUS. (Named in Greek.) (*Farnese*.)
6147. LYSIAS. (*Farnese*.)
6148. ATTILIUS REGULUS. (*Herculaneum*.)
6149. ALEXANDER THE GREAT. (*Herculaneum*.)
- 6150-1. UNKNOWN. (*Herculaneum*.)
6152. ZENO CITIACUS. The founder of the Stoics. (*Farnese*.)
- *6153. DEMOSTHENES. A bust remarkable for the expression of the lips, indicating the defect in speech from which he suffered. (*Herculaneum*.)
6154. JUBA in second childhood. (*Herculaneum*.)
6155. UNKNOWN. (*Farnese*.)
6156. ARCHIMEDES. (*Herculaneum*.)
6157. THEMISTOCLES. (*Herculaneum*.)
6158. PTOLEMY SOTER. (*Herculaneum*.)
6159. ANTISTHENES. Founder of the Cynics. (*Farnese*.)
- 6160-1. EURIPIDES. (*Farnese*.)
6162. ANACREON. (*Pompeii*.)
6163. UNKNOWN. (*Herculaneum*.)
6164. ACATOCLES? (*Farnese*.)
6165. SEXTUS EMPIRICUS? (*Farnese*.)
- 6166 Unknown. (*Farnese*.)
6167. MARCUS NONIUS BALBUS the elder, identified by the inscription found upon the plinth. (*Herculaneum*.)
6168. VICIRIA ARCHAS, the mother of Balbus, identified by the inscription found upon the plinth. This statue represents

a masculine woman with a very firm expression of countenance. She is closely draped in a veil and mantle. (H.)

6169. UNKNOWN.

The bust No. 6169 is a very realistic one, and if the reader will put a hat over the brow of it, he will observe a remarkable likeness to the Great Duke of Wellington.

6170. to 6172. Unknown. (*Farnese*),

Fiorelli states that both these statues were found in the Theatre, but Ruggiero (*Ercolano* p. xxxv) says they were found in the Basilica.

6173. A boy wearing the *bullā patricia*. (*Pompeii*.)

111386. BROTHER to BRUTUS? (1879, *Pompeii*.)

6174-5. Unknown. (*Pompeii and Farnese*.)

6176. GALLIENUS. (*Herculaneum*.)

*6177. CICERO. The mole on the left cheek is remarkable. (*Farnese*.)

6178. LUCIUS JUNIUS BRUTUS. A very fine head on an alabaster bust. (*Farnese*.)

6179. Unknown. (*Farnese*.)

6180. CAIUS MARIUS. (*Farnese*.)

6181. BRUTUS. (*Farnese*.)

6182. Unknown. (*Farnese*.)

6183. MARCUS ARRIUS SECUNDUS. (*Farnese*.)

6184. CLAUDIUS MARCELLUS. (*Farnese*.)

6185-6-7. SENECA or Calpurnius Piso.

These are thought to be inferior copies of the bronze head No. 5616 in the adjoining gallery, and have long been called Seneca, though Signor Camparetti, in an exhaustive article published by Professor Ruggiero, endeavours to show that the bronze head represents Calpurnius Piso, who was a Tribune of the People about B.C. 149, and afterwards Consul. There is no trustworthy evidence that they represent Seneca, and certainly Cicero's descriptions of Piso answer admirably to the heads before us.

The *provenance* of the marble heads is uncertain; the bronze head was found in Herculaneum in 1724, and a copy of it

No. 111389, was certainly found at Pompeii. It is singular that we should have no less than five portraits of the same person and be unable to identify them.

111385. POMPEY the GREAT. (1870, *Pompeii*.)

6188. A vestal virgin. (*Herculaneum*.)

6189. CLEOPATRA. (*Herculaneum*.)

6190-to-3. UNKNOWN. (*Pompeii, Farnese, Herculaneum*.)

6194. VESTAL VIRGIN known as the *Zingarella*. A very sweet and refined face. (*Farnese*.)

6195 to 6201. UNKNOWN.

6202. SULLA (?). (*Herculaneum*.)

This fine bust is thought to resemble Napoleon I.

6203. UNKNOWN. (*Pompeii*.)

6204. LUCIUS CORNELIUS LENTULUS (?). (*Farnese*.)

6205-6. UNKNOWN. (*Farnese*.)

6207. POSTUMIUS ALBINUS (?) (*Farnese*.)

6208-9. UNKNOWN. (*Farnese*.)

6210. VALERIUS PUBLICOLA. Found with Aristides and Homer, opposite the stage of the Theatre of Herculaneum.

It is unlikely that this statue represents Valerius Publicola as the dress is Greek and not Roman. It is probably an idealised portrait.

Valerius Publius, surnamed Publicola from his popularity, was a celebrated Roman who assisted Brutus to expel the Tarquins, and was the first to take an oath to support the liberty and independence of his country. He was four times Consul, but died so poor that he was buried at the public expense.

IN THE CENTRE,

6211. MARCUS NONIUS BALBUS the elder. A splendid life-size equestrian statue which stood opposite to that of his son in the Basilica (*not* the Theatre) of Herculaneum. It was found without the head and one hand, but it was identified by the inscription on the pedestal, and a new head was modelled for it by Canardi from the statue of Balbus as Proconsul (6167) in this corridor. (*Herculaneum*.)

The Basilica was excavated by Charles III., but after removing from it all the valuables he could find, the excavation was filled up again. This excavation included not only the Basilica, but also the so-called Villa of Piso, and disclosed many of the most valuable works of art yet found in Herculaneum. A very interesting account and sketch-plan of a part of this excavation was recently found among some old manuscripts, and was published in 1879 by Professor Ruggiero in "*Pompei e la Regione sotterrata del Vesuvio*," a work which all interested in the subject should study.

6212. A priestess holding a small perfume vase in her right hand. The drapery of this statue is excellent. (*Pompeii*.)

6213 to 6217. Torsos and dogs. (*Farnese*).

6218. Realistic group representing two men scalding a hog over a tub. (*Farnese*.)

5219-20. A dog and panther. Coloured marble. (*F*.)

6221-2-3. Torsos. (*Farnese*).

6225 to 6228. Torsos. (*Farnese*).

6229. BRITANNICUS? as a youth. Wearing the *bullā patricia*. A small statue. (*Telese*.)

6230. A youth holding a papyrus in his left hand. He wears the *bullā patricia*. (*Telese*.)

6231. CICERO. A very interesting and expressive statue, representing the orator in middle life, holding a papyrus in his left hand, and gesticulating with his right. There is great individuality in this work, and it deserves careful study. (*P*.)

6232. EUMACHIA. This pleasing statue stood at the upper end of the Exchange at Pompeii, and was erected, as stated by the inscription which was beneath it, by the Fullers of Pompeii to "Eumachia, daughter of Lucius, public priestess." When it was removed to the museum a cast of it was put up at Pompeii, on the site of the original statue. (1818, *Pompeii*.)

6233. MARCUS HOLCONIUS RUFUS. An important statue. He is clad in armour adorned with fine bas-relief of good Roman work. On the plinth was this inscription in Latin: "*To*

Marcus Holconius Rufus, son of Marcus, a Duumvir and Magistrate for the fifth time; for the second time Quinquennalis, a military tribune elected by the people, a priest of Augustus Caesar, a chief of the colony.” (Pompeii.)

6234. An orator. A statue. (Pompeii.)

6235. TITUS SUEDIUS CLEMENS. A small statue. (Pompeii.)

This statue was found on a pedestal in the street of the Tombs at Pompeii. Beneath it was the following inscription. “*By Authority of the Emperor Cæsar Vespasian Augustus, Titus Suedius Clemens having heard the arguments and made the measurements, restored to the Republic of Pompeii the public places which had been taken possession of by private individuals*”.

IN THE CENTRE,

6236. TERENTIUS (Latin), and MENANDER (Greek). Latter with a beard. Two comic poets. Double hermes. (Farnese.)

6237. UNKNOWN. A seated statuette. (Farnese.)

6238. MOSCHION. A small seated statue of this well-known tragic poet with a papyrus in his hand. (Named in Greek.) (Farnese.)

6239. HERODOTUS and THUCYDIDES. Double hermes. (Named in Greek.) Farnese.)

When the Farnese family acquired these double hermai from the Fulvio Ursino collection, they sawed them in two, and put them up in the library of their palace, but the heads were joined together again when they were brought from Rome to Naples.

6240. CHASTITY. A statue finely veiled. (Pompeii.)

6241. UNKNOWN. A Term. (Herculaneum.)

6242-4-8-9. DAUGHTERS of Marcus Nonius Balbus. Statues. Their dress is a tunic and mantle, and their hair shows traces of gilding. (Herculaneum.)

6243. Unknown. A Term. (Herculaneum.)

6245. TERENTIUS. A Term. (Herculaneum.)

6246. MARCUS NONIUS BALBUS JUNIOR. The son of the elder Balbus. This statue occupied the pedestal at the end of the stage at Herculaneum opposite to the statue of his father.

These statues of the Balbus family were all found in the Theatre

of Herculaneum, showing that this family were people of great importance in that city. The equestrian statues of the father and son stood in the Basilica, which was the Court of Justice and the most important public building in the town. We draw particular attention to this, because careful writers have been misinformed on the subject.

6247. TERENTIA. A Term. (*Herculaneum*).

6250. A ROMAN LADY beautifully draped. The face is pleasing, and we may fairly assume the statue to be a portrait. (*H.*)

6251. UNKNOWN. (*Herculaneum*.)

6252. SULLA. A finely draped statue holding a papyrus. (*Pompeii*.)

INNER HALLS.

(*Behind the Portico of the Balbi*).

FIRST HALL (*of Divinities*).

ON THE LEFT,

6253. APOLLO. A statue with lyre and a swan. The arms and lyre are modern. (*Farnese*.)

6254. APOLLO seated with lyre. A statue. (*Farnese*.)

6255. APOLLO CITHARÆDUS in the professional costume of a harper. The head does not seem to belong to the statue. (*F.*)

6256-7-8. APOLLO. Busts. (*Pompeii*.)

6259. A small statue. (*Pompeii*.)

6260. JUPITER. A fragment of a mask. (*Farnese*.)

6261. APOLLO seated on the *omphalos*. Head modern. (*Herc.*)

....Here is a head without a number representing Io with horns.

†6262. APOLLO MUSAGETES, in green basalt; a stone very difficult to carve. The left hand holds a lyre, the other is raised to the head. (*Farnese*.)

6263. CERES. A seated statue. (*Farnese*.)

6264. VENUS. A mask. (*Farnese*.)

6265. JUPITER Tonans. A small statue. (*Farnese*.)

†6266. JUPITER. A bust of rare perfection, found in 1818 in his temple at *Pompeii*.

6267. JUPITER. A colossal demi-figure. A cast from the finest monument found in the Temple at *Cumae*.

6268. JUNO (*on an ancient column*). A head. (*Farnese*.)

6269. CERES. A richly draped statue. (*Farnese*.)

6270. BACCHUS. A fine head with a fillet. (*Farnese*.)

6271. NEPTUNE with a dolphin. A statue. Head and left arm wrongly restored. The head should be bearded and the left arm should hold a trident. (*Poestum*.)

6272. INDIAN BACCHUS. A fine bearded head with a fillet. (*Farnese*.)

6273. CERES holding a torch and an ear of corn. A statue. (*F*.)

+6274. JUPITER AMMON (*on an ancient column*.) A bust. His hair waves round the horns that sprout from his head. (*H*.)

6275. NEPTUNE. A bust. (*Farnese*.)

6276. DIANA THE HUNTRESS. A statue. A hind pursued by a greyhound is beside her. The hind was sacred to Diana on account of its speed. (*Farnese*.)

6277. APOLLO HERMAPHRODITUS. A small statue. (*P*.)

6278. DIANA OF EPHEBUS. A statue of Oriental alabaster with bronze extremities. The goddess wears a tower on her head and an aureole decorated with eight griffins. Round her neck is a collar of cereals fringed with acorns, and female figures in bas-relief. Three lions are upon each arm, and between the arms the numerous breasts symbolical of her nourishing the world. Her skirt is covered with mythical animals. (*Farnese*.)

This is one of the best representations extant of the celebrated statue of Diana of Ephesus. "The image that fell down from Jupiter" (Acts xix. 35) was originally merely a rude block of beech; but the Ephesian Artemis whose silver shrines brought "no small gain unto the craftsmen," was such a statue as this one. The priests are said to have killed the sculptors of it, lest they should expose the fraud. The Ephesian Artemis must not be confounded with the Greek goddess of the same name. The Greeks found the worship of the ancient Asiatic goddess when they settled in Ionia; and as she had the attributes of their maiden goddess,

they grafted her into their system, and gave her the name of the Ephesian Artemis.

6279. DIANA drawing the bow. Note the holes in the ears for the attachment of earrings. A statue. (*Farnese.*)

6280. DIANA LUCIFERA. A statue. She wears a long tunic, and holds a torch. Her mantle waves in the wind. (*Capua.*)

IN THE CENTRE,

6281. APOLLO. A colossal seated statue in porphyry. The extremities are in white marble by Albaccini, only the porphyry part of the statue, the right hand and foot, the locks of hair on the shoulders, and the strings of the lyre, being ancient. Originally perhaps a Juno. (*Farnese.*)

SECOND HALL (*of Venuses.*)

ON THE LEFT,

6282. MINERVA (*on a column*). A bust. (*Farnese.*)

6283. VENUS leaving the bath. A statue. (*Farnese.*)

6284-5. VENUS. Pretty heads in Archaistic style. (*Pompeii.*)

*6286. VENUS ANADYOMENE. A statue. In the attitude of the *Venus de' Medici*. Her attire lies on an amphora. The head and legs have been repaired. (*Farnese.*)

6287. VENUS GENITRIX. A small draped statue. (*P.*)

6288. VENUS in the attitude of the *Venus de' Medici*. (*F.*)

6289-90. VENUS. Heads. (*Pompeii.*)

6291. VENUS and the dolphin. A statue of *Faustina* in the attitude of the *Venus de' Medici*, with an elegant bracelet on her left arm. The old head has a grotesque appearance on the youthful body. (*Farnese.*)

6292. VENUS drying her hair, which with her dress is painted red. A small statue. (*Farnese.*)

109608. VENUS holding the apple in her hand, leaning her left arm on the head of a smaller figure of Archaic style. She is dressed in a long tunic. Interesting for the painting of the dress. (1873, *Pompeii.*)

Many Venuses are portraits of ladies of the latter period of the

Roman empire. More portraits under the form of Venus have been found than actual statues of this goddess.

*6293. VENUS crouching, with Cupid behind her holding an arrow. A very fine group. The goddess is supposed to be in her bath, and either pouring water down her back or stooping for some one else to do so. (*Farnese.*)

6294. VENUS. A small statue. (*Farnese.*)

6295. VENUS partly draped. Beside her, Cupid on a sea-dragon holds a bird in his hands. (*Pozzuoli.*)

6296. VENUS. A small statue. At her side, Cupid on a dolphin seizing a polypus. (*Farnese.*)

6297. VENUS crouching. She holds a scent-bottle; on the right wrist is a bracelet. Pliny mentions a statue by Daedalus (1st Century before Christ) of this subject. There is a famous statue in the Louvre similar to this one. (*Farnese.*)

6298. VENUS drying her hair after the bath (*on a column*). (*P.*)

6299. MARGIANA, sister of Trajan, as Venus. She looks elderly. On her head-dress is an ornament originally set with precious stones. The arms are modern. (*Farnese.*)

6300. VENUS and Cupid. Group. Venus holds up her tunic. Cupid bears a sea-shell. Repaired. (*Farnese.*)

6301. VENUS with dolphin. A statue. The lower part of the body and the shoulder are draped. Repaired by Albaccini. (*Farnese.*)

6302. MERCURY holding a purse in his right hand. (*F.*)

..... VENUS. A statue holding a scent bottle. (*Herc.*)

6303-4. PALLAS (*on a column*). Busts. (*Pompeii.*)

6305. BACCHUS with attributes. A small statue. (*F.*)

+6306. INDIAN BACCHUS. A bust. (*Farnese.*)

6307. BACCHUS and CUPID. A fine group. (*Farnese.*)

6308. BACCHUS. A bust. (*Farnese.*)

6309. BACCHUS. A small statue. (*Farnese.*)

6310. INDIAN BACCHUS. A bust. (*Pozzuoli.*)

6311. BACCHUS with a panther. A statue. (*Farnese.*)

6312. BACCHUS. A small statue. The inscription states that it was presented by Popidius. (*Temple of Isis, Pompeii.*)

6313. ARIADNE. A head. (*Farnese.*)

6314. ANTINOUS AS BACCHUS. A colossal statue, with a bunch of grapes, a cup, and crowned with a vine-garland. The buskins are very fine. (*Farnese.*)

6315. ARIADNE. A head. (*Farnese.*)

6316. BACCHUS with a panther. A statue. (*Farnese.*)

6317. INDIAN BACCHUS (*on a column*). A head. (*H.*)

5318. BACCHUS. This statue, of the time of Hadrian, is known as "*The Farnese Bacchus.*" The god is naked, and holds a cup; he rests his arm against a tree. On his head is a garland; he holds a bunch of grapes with his right hand.

6319. PALLAS with her helmet wearing the *aegis*. A snake at her feet. Colossal. (*Farnese.*)

6320-1. PALLAS. (*Farnese.*)

6322. PALLAS. Head, arms and shield restored. (*Herc.*)

IN THE CENTRE,

6323. MARS seated with a shield. A statue. (*Farnese.*)

THIRD HALL (*of Atlas*).

ON THE LEFT,

6324. BACCHUS. A Term. (*Stabiae.*)

6325. Faun as Bacchus with a panther. A statue. (*P.*)

6326. A smiling FAUN, full of expression. (*Pompeii.*)

6327. FAUN holding grapes. A statue. (*Pompeii.*)

6328. A LAUGHING FAUN. A bust. (*Pompeii.*)

6329. PAN and OLYMPUS. A group. The god is seated on a rock, near Olympus, teaching him to play pan-pipes. A highly realistic group. (*Farnese.*)

6330. A smiling FAUN. A bust. (*Pompeii.*)

6331-2. YOUTHS holding grapes. Small statues. (*F.*)

6333. A SATYR crowned with ivy. A bust. (*Farnese.*)

IN FRONT OF THE WINDOW,

6334 to 6349. Sixteen statuettes, most of which adorned fountains in Pompeii.

6350. A Satyr crowned with ivy. (*Farnese*.)
 6351. GANYMEDE and the eagle. A group. *Farnese*.)
 6352. HERMAPHRODITE in the attitude of Venus bathing. (*F*.)
 6353. CUPID. Like the Cupid of the Vatican. (*Farnese*.)
 6354. BACCHUS hermaphroditus. A statue wearing a transparent double tunic. Wrongly restored. (*Farnese*.)
 6355. GANYMEDE and the eagle. A group. The boy is embracing an eagle which touches his shoulders with its wing, Both have an animated expression. A fine sculpture, much repaired. (*Farnese*.)
 6356-7. ARIADNE. A Term. (*Stabiae*.)
 6358. PARIS with a dog. (*Farnese*.)
 6359. ÆSCULAPIUS? A bust. (*Farnese*.)
 †6360. ÆSCULAPIUS. A colossal statue, wrapped in a mantle, leaning on a long stick with a large serpent twisted about it. On the ground to the left is the *omphalos*, showing that Æsculapius was the son of Apollo. Parts of the right arm and stick, with the serpent, have been repaired. Found in the island *Tiberina*, in a temple dedicated to this divinity. (*Farnese*.)

The insula *Tiberina* was said to have been formed of corn grown on the *Campus Martius*, and thrown in baskets into the river. The accretions soon formed an island, which was dedicated (B.C. 291) to Æsculapius, the legend being that he landed there in the form of a serpent.

6361. VENUS. This head is an admirable piece of work evidently inspired by if not a copy of some Greek original of the best period. (*Farnese*.)
 6362. FORTUNE a colossal statue. Attired in a long tunic, with a cornucopia. (1816, *Pompeii*.)
 6363-4. Colossal busts, open-mouthed. (*Farnese*.)
 6365. A Naiad seated. From a fountain. (*Pompeii*.)
 6366-7. Colossal bust, open-mouthed. (*Farnese*.)
 6368. CERES, in variegated marble. A statue. (*Naples*.)
 6369. CYBELE with castellated crown. A bust. (*Herc*.)

6370. ISIS. A statue in grey marble. She holds the *systrum* and a vase. (*Farnese.*)

6371. CYBELE on her throne. A small statue. At the sides two lions, with their paws on the plinth. The head and left hand have been repaired. (Latin inscription.) (*Farnese.*)

6372. ISIS in grey, with extremities of white marble, holding a bronze *systrum*. (*Farnese.*)

6373. Indian Bacchus. A Term. (*Farnese.*)

IN THE CENTRE,

6374. ATLAS. He kneels under the globe, upon which forty-two out of the forty-seven constellations known to the Romans are symbolised. A particularly fine Roman work. (*F.*)

*6375. CUPID AND THE DOLPHIN. A Roman group in Greek style. The head and feet of the Cupid and the tail of the dolphin are modern. (*Capua.*)

FOURTH HALL (*of the Muses.*)

ON THE LEFT,

*6376. URANIA ? (Astronomy) holding the globe. The head is modern. (*Herculaneum.*)

114597. A graceful statuette quite unrestored. (*P.*)

6377. CALLIOPE. A statue holding a papyrus. (*Farnese.*)

6378. MNEMOSYNE. The mother of the Muses, in a long and finely folded tunic. (*Herculaneum.*)

6379. The young Hercules. A colossal head. (*Farnese.*)

6380-1. Unknown. (*Pompeii.*)

6382-3-4. Hercules. (*Farnese.*)

6385. MELEAGER, in *rosso antico*. A small statue, resting its left hand on the head of a wild boar in black marble. The legs are modern. (*Farnese.*)

6386 to 90. Unknown. (*F. H. P.*)

6391. NIOBE'S DAUGHTER. A draped statue. (*Herculaneum.*)

6292. HERCULES. A Term. (*Farnese.*)

6393. A WOMAN. A Term. A fine sculpture. (*Farnese.*)

6394. CLIO. A statue. The head is modern. (*Herc.*)

6395-6-7-8. EUTERPE. A statue with a flute, to show she was the inventor of musical instruments. (*Herculaneum*.)

These statues have been much restored, but the girdle of 6398 is ancient, and noteworthy.

6399. THALIA. A statue. The Muse of comedy in a double tunic with wide sleeves: A mask is in her left hand and the pastoral staff (*pedum*) indicates her connection with the Satyric drama. The head is modern. (*Farnese*.)

6400. MELPOMENE (Tragedy), with a mask in her left hand. The head and right arm are modern, but this statue and the Calliope (6403), are almost the only statues in the collection which can be called Muses with certainty. (*Herculaneum*.)

6401. CLIO, the Muse of History. (*Herculaneum*.)

6402. ERATO. A statue. The Muse of amorous poetry wears a double tunic; she has a lyre in her left hand. The upper part and both arms are modern. (*Herculaneum*.)

6403 CALLIOPE. The Muse of heroic poetry seated, with a papyrus in her left hand. Very spirited. (*Farnese*.)

6404. POLYHYMNIA. A statue. The Muse of rhetoric in a long tunic, her right hand raised to the left shoulder. Much restored. (*Herculaneum*.)

IN THE CENTRE,

6405. MOUNTED AMAZON. She has received her death-wound and falls to the right. An expressive statue, with modern arms and legs. (*Farnese*.)

6406. HERCULES and OMPHALE. The hero in a long tunic and slouched cap, holding the distaff and spindle. Omphale, covered with the lion's skin, holds the club. An allegory of strength conquered by love. Both their legs and the left arm of Hercules restored. (*Farnese*.)

6407. MOUNTED WARRIOR (in Roman armour) parrying the blows of his enemy. The head and legs both of rider and horse are modern. (*Farnese*.)

FIFTH HALL (*of the Flora*).

IN THE CENTRE,

*10020. A LARGE MOSAIC, from the House of the Faun at *Pompeii*, 1831. (18 ft. 6 × 10 ft. 6.)

This fine work is composed of small pieces of marble of different colours. Its composition is admirable, and there is little doubt that it was copied from an ancient painting representing the battle of Issus (B.C. 333.), between the Greeks and Persians. There are 26 combatants and 16 horses. One of the chief figures is Alexander-the-Great on horseback, bareheaded, transfixing an enemy with his lance. On the right Darius, king of Persia, flying in his chariot. The ground is strewn with lances, wounded men and horses, pikes, helmets, dagger, &c. There is no glass in this mosaic.

The plaster on the left is an *ancient* restoration. Upon it were the marks showing the design proposed to be carried out, but these can hardly now be traced.

By a calculation recently made it has been found that this mosaic consists of 1,308,000 pieces.

ON THE LEFT,

6408. A Greek youth. A statue. (*Farnese*.)

*6409. FLORA FARNESE. Colossal, attributed to Praxiteles and one of the most interesting of ancient statues. The attitude is so natural that she seems to move; a transparent robe covers her. She has a bunch of flowers in her left hand, and holds up her dress with the right. The head, the left arm, and the feet are modern. (Height, 13 ft.) (*Baths of Caracalla, Rome*.)

The name Flora represents the idea of the restorer but does not find much favour with archæologists who pronounce her to be a Hebe, and consider that this was a companion statue to the Farnese Hercules.

6410. A Greek youth. A statue. (*Farnese*.)

6411. PROTESILAUS. Wounded in the thigh. The likeness

in the attitude of this figure to the Aristogeiton (6009) is remarkable. (H.)

He was the first of the Greeks to land at Troy, and as such he was doomed by the oracle to perish; he was killed as soon as he landed, either by Æneas or Hector.

6412. DORYPHORUS OF POLYCLETUS. A Term. (*Pompeii.*)

6413. HOMER. A Term. (*Farnese.*)

6414. EURYPIDES. A Term. (*Farnese.*)

†6415. SOCRATES. A Term full of expression. The Greek motto beneath is very obscure, and we render it to the best of our ability by the following translation: "*Not only now, but always, it has been my habit to follow only the dictates of my judgment. Mature reflection I find, after strict examination, to be the best of all things.*" (*Farnese.*)

†6416. THE FARNESE GLADIATOR. A Greek statue. He has received his death-wound in the heart, and staggers under it. The head, arms, and hands are an undesirable restoration of a statue that must have been of the first rank. (*Farnese.*)

SIXTH HALL (*of the Gaeta Vase.*)

IN THE CENTRE,

*6673. "*The Gaeta Vase,*" a first-rate work of the new Attic school, executed according to its inscription by Salpion of Athens, an artist of whom nothing is known. The bas-relief on it represents Mercury giving the infant Bacchus to the nymph Nysa, who stretches out her arms to receive him. These figures are followed by Fauns and Bacchantes playing on the flageolet and cymbals. (*Gaeta.*)

This vase was found on the beach near Gaeta, where it was used to moor boats, as may be seen by the marks of the ropes upon it. It was subsequently used as a font in Gaeta Cathedral!

NEAREST THE GREAT MOSAIC,

6670. A large Puteal with reliefs of Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules and Mercury, each with his attributes. (*Farnese.*)

6671. A large Puteal with vine garland. (*Pompeii*.)

6672. TRAPEZOPHORA representing a centaur carrying Cupid and playing pan-pipes, and Scylla with the remains of a human victim entwined in her tail. One of her dogs is devouring him, while the wolves on each side have each an arm in their mouths. (*Villa Madama, Rome*.)

6674. Sarcophagus of Amazons. It was found at *Mileto* in *Calabria*, Roger, king of Sicily, who died there in 1101 having been buried in it.

6675. A LARGE Puteal representing a bearded Silenus presiding over the vintage performed by satyrs, one of whom is putting grapes into the winepress, others are working the lever and carrying grapes in baskets. The winepress is unusual in form, but there is one like it on a bas-relief in the British Museum. Welcker considers it to be an altar and not a puteal, and dates it to the time of Lysippus. Exposure to the weather for many centuries has damaged it. (*FrancaVilla's garden*.)

6676. A Puteal with garlands and *bucrania*. (*Farnese*.)

BAS-RELIEFS.

ON THE LEFT, UPON THE WALLS,

From 6550 to 6553. REVERSIBLE MEDALLIONS with figures carved in relief. (*Pompeii* and *Herculaneum*.)

6556. A MAN with his dog. An Archaic sculpture from Asia Minor in the style of the 6.th Century B.C. (*Borgia*.)

BY THE WINDOW,

6570. A sepulchral bas-relief. A woman on a bed. A cupid is descending towards her. Inscribed "D. FLAVIAE M. SATURNINAE," interesting for its accessories — the lamp burning on the candelabrum, the little dog, the bedstead, mattress and pillow, and other items. (*Farnese*.)

6573. A man and woman shaking hands. A Greek grave stone. (*Farnese*.)

†6575. Small bas-relief representing the shop of a maker of metal vases. On the left, a man and boy standing by a pair of scales. In the centre, two men working at an anvil.

On the right, a man finishing a vase. In the background, sundry vases and a dog which was probably made for a tavern sign, or some similar purpose. (*Pompeii*.)

BELOW THE WINDOW,

SARCOPHAGUS. (i) Adonis leaving for the chase (ii) Adonis slain by the boar.

TO THE RIGHT OF THE WINDOW,

653J. Ulysses giving wine to the Cyclops who is devouring one of his comrades.

Small relief. Cupid and Psyche.

IN THE FAR CORNER,

6595. A small bas-relief in Archaic style, representing a feast. Beneath a couch, upon which are three men drinking, a boar's head and two loaves. A curly boy hands the wine from a large vase on the left.

“What youth from out their halls with fragrant hair
Shall at the cup preside.” — Hor. Od. I. xxix. 7.

Two sarcophagi, and sundry bas-reliefs. (*Farnese*.)

Ancient galleys. (*Pozzuoli* and *Pompeii*.)

6603. *Alto-relievo* representing a marriage, with fourteen standing figures. (*Pozzuoli*.)

6605. A sarcophagus. On the chief surface are the portraits of a man and his wife. (*Farnese*.)

110565. Ancient galleys. (1858, *Cuma*.)

BEYOND THE DOORWAY,

111070. SARCOPHAGUS representing Diana resisting Endymion on Mount Latmos. Found in a house at *Sant' Antimo*, near Naples, where it was used as a water-trough. Roman sculpture.

UPON THE WALLS,

From 6608 to 6660. Masks used as water-spouts and decorations, and reversible discs, or medallions which were suspended by chains between the columns of the Pompeian houses.

GLASS WALL-CASES (*opposite the window*),

Various effigies of Indian Bacchus and Fauns, of lively

expression. These heads were commonly placed on marble pedestals to point out land-marks. (*P.* and *H.*)

Busts and small statues in fancy attitudes used as fountains. The inscription "Diogenes" on a very small head is thought to be a forgery. (*Pompeii* and *Herculaneum*.)

6537. Grotesque statuette of a boy frightened by a frog. Very quaint in pose and clever in expression. The colouring of the hair and eyes is peculiar. (*Pompeii*.)

BOTTOM SHELF,

6539. Ibis devouring a lizard. (*Pompeii*.)

110602. Venus at her toilet. She wears gold bracelets and armlets as well as a gold necklace. (1875, *Pompeii*.)

6542. A very pretty girl's head, known as the *Incognita*. (*Pompeii*.)

111389. *SENECA* or *PISO*. A copy of the bronze head. (*P.*)

111390. Demosthenes. (*Pompeii*.)

111392. Zeno of Sidon. (*Pompeii*.)

Among the reversible medallions on the last wall No. 6667 is painted in red outline on its reverse side. Very rare, and probably only a sketch of the design to be carried out. (*P.*)

SEVENTH HALL (*of bas-relief*).

IN THE CENTRE,

6778. Marble vase with spiral handles representing the return of Proserpine from Hades, with Bacchus, Mercury, and Ceres. (*Stabiae*.)

6779. A fine vase representing a Bacchanal. (*F.*)

6780. A *PEDESTAL* in honour of Tiberius erected by the fourteen towns of Asia Minor whose tribute Tacitus tells us he remitted for five years after an earthquake, A.D. 17. The towns are personified with their names written below the figures, Philadelphia, Imolus, Cibyra, Myrina, Ephesos, Apollonidea, &c. On the principal side is a dedicatory inscription. Plin. vii. 4; Tac. Ann. ii. 13. (1693, *Pozzuoli*)

*6781-2. Large marble candelabra with triangular bases supported on chimæras. (*Farnese*.)

ON THE LEFT, AGAINST THE FIRST WALL,

6677. Sarcophagus of a Child. Two Cupids holding a garland. (*Farnese.*)

6678. A SACRIFICE to Hercules. According to the inscription it was a votive offering for the safety and victory of Marcus Aurelius. (*Borgia Collection.*)

6679. An initiation to the Eleusinian mysteries. The Candidate has his head veiled. (*Farnese.*)

6680. YOUNG HERCULES. Much restored. (*Herculaneum.*)

6681. DIANA with a dog. (*Pompeii*)

*6682. The PERSUASION OF HELEN. Paris, aided by Cupid tries to persuade Helen to leave Menelaus. Helen is seated, with Venus beside her, and Peitho (the goddess of Persuasion) above. The figures are all named, and the work is considered of great merit. Paris wears long boots to indicate that he is a traveller. (*Noja Collection.*)

6683. HERCULES AND OMPHALE. The labours of Hercules in the margin. The inscription states that it was a votive offering to Hercules by Cassia Priscilla. (*Borgia Collection.*)

6684. BACCHUS drunk, supported by a Faun. Bacchantes and other figures. (*Farnese.*)

†6685. SILENUS drunk on an ass, which is about to lie down with him. He is resting his arms on the necks of two Fauns: Pan leads the animal. A grotesque bas-relief, but very well executed. (*Pompeii.*)

6686. PERSEUS and ANDROMEDA. (*Farnese.*)

†6687. COMIC SCENE. From an ancient play. The stage and scenery are interesting. (*Pompeii.*)

†6688. APOLLO AND THE THREE GRACES. Also known as Alcibiades with the Hetairæ. (*Alto rilievo.*) This sculpture is a gem. On the left, Apollo with his lyre disposes his arm affectionately round the neck of an elegant female figure, who is playing the cymbals. On a bed behind him, the other two Graces, one seizing the lyre, the other kneeling. (Found at Ischia.) (*Farnese.*)

6689. ORESTES seeking refuge in Apollo's temple after

having murdered his mother. Apollo's statue, the tripod, and a sleeping Fury with her serpent are visible. Compare the opening scene of the Eumenides of Æschylus. (*Herculaneum.*)

6690. A woman feeding a parrot. (*Pompeii.*)

6691. A young man and maid on horseback going to worship at an idyllic shrine. A hero clad in a chlamys leads them towards it. (*Capri.*)

6692. A negro driving a chariot. A warrior is stopping the horses. (*Herculaneum.*)

†6693. SARCOPHAGUS. The finding of Ariadne. The youthful Bacchus standing on a chariot drawn by centaurs, and Silenus lying drunk on a four-wheeled car drawn by asses, which have fallen. In the centre is the mystic *cista* containing the serpent and other sacred offerings. The usual Bacchic retinue make up the group. At the end of the Sarcophagus Ariadne asleep. Very highly esteemed. (*Farnese.*)

SECOND WALL, UNDER THE FIRST WINDOW,

6694. Jupiter seated. A small bas-relief. (*Pompeii.*)

6696. CUPID (drawing the bow) and VENUS. (*Pompeii.*)

6697. Figure seated and wrapped in a mantle. (*Pompeii.*)

6701. A SARCOPHAGUS representing Bacchus seated on a centaur. In the middle a medallion with inscription. (*F.*)

BETWEEN THE WINDOWS,

6704. Part of funeral monument, representing in bas-relief and in three series, the details of various gladiatorial combats. Very interesting as a study of the games of the arena. (*P.*)

6705. A SARCOPHAGUS representing Prometheus, having created a man, in the presence of Jupiter, Juno, Mercury, Venus, Vulcan, Proserpine, the Fates, and Neptune, with their attributes. (*Pozzuoli.*)

UNDER THE SECOND WINDOW,

†6711. A very interesting sarcophagus, showing the race of Pelops and Œnomaus. On the left, Œnomaus making terms with Pelops. In the centre the *carceres* from which the chariots

have issued are very interesting, and immediately beyond them lies Enomaus prostrate beneath his chariot, with his off-horse kicking violently; beyond him, Pelops in his chariot at full gallop; and on the extreme right Pelops kissing Hippodamia. The race is said to have taken place at Pisa, in Elis, Greece. (1857, *Pozzuoli*.)

Enomaus promised his daughter Hippodamia in marriage to any one who would beat him in a chariot race. Pelops bribed Myrtilus the King's charioteer to draw the lynch-pins and so won the race.

THIRD WALL,

†6712. SARCOPHAGUS of a child, representing four chariots racing, driven by Cupids. In the background is the *spina* which ran down the centre of the hippodrome, at each end are the "*Metae*", skittle-shaped columns, and next to them, shrines. The seven eggs on an architrave borne by pillars, and the dolphins which correspond to them were used for marking the laps of the race. In the centre is an obelisk, a trophy and a tomb. In the race scene itself, the Cupids to the right and the one lying under a chariot represent servants, who threw water over the axles as the chariots turned round the *metae*. (*F*.)

6713. ICARIUS'S FEAST. Before a house with tiled roof lounges the Indian Bacchus, (rather the worse for drink) wearing a long robe, and followed by Fauns and Bacchantes. A Faun is taking off his sandals. Icarus and his daughter Erigone recline on a couch, inviting the god to the feast. Before the bed is a table with eatables. A very fine sculpture. (*Capri*.)

Dr. Dyer (*Imitative Art*, p. 276), gives a most accurate criticism of this bas-relief, which he considers superior to the similar ones in the Louvre, Vatican, and British Museum.

All the later authorities have given up to Icarus interpretation (but we prefer to mention it) and regard the relief either as representing Dionysius coming to visit a victorious dramatist, or as merely an idyllic decorative composition.

†6715. PEDESTAL representing three Cariatids. At the foot of a tree is a seated woman clad in the Dorian fashion, leaning on her right arm and in evident grief. On each side is a Caryatid wearing a double tunic. They bear a pediment, on the front of which, “*This trophy is erected to Greece after the victory gained over the Carians, who had abandoned the Greeks to follow the Persians.* (Avellino.)

Caryæ was a city of Arcadia, the inhabitants of which joined the Persians after Thermopylæ. On the defeat of the Persians the allied Greeks destroyed the town, slew the men and took the woman captive; and Praxiteles employed female figures representing the women of Caryæ instead of columns. Male figures so employed are called Atlantes.

OVER THE DOOR,

6717. MEDALLION representing a consul. Half-figure, lifesize. (F.)

6719. SARCOPHAGUS. Relief. A boar hunt.

6723. VOW TO MITHRAS. Sacrifice of a bull. (Capri.)

Mithras was the Persian sun-god, and is represented allegorically as a young man stabbing a bull, just as the sun penetrates the earth. The tail of the bull ends in ears of corn, to denote plenty. The scorpion, the dog and the serpent denote the constellations presiding over the various seasons of the earth's fertility. The raven is another of the emblems, the Sun is to the left, the Moon to the right of the relief, and Mithras is supposed to be in a cave. The two youths are probably connected with the light, as one raises, and the other, depresses his torch at the coming and departure of the day. The worship of Mithras spread into Italy, and a cave dedicated to him may be visited at Capri. It was in it that this bas-relief was found. Reliefs like these have been found in England, Germany, Hungary, in fact in every place where Roman Soldiers had settled, for they were his chief worshippers.

6724. A Bacchante struggling with a Faun. (The centre part restored. (Herculaneum.)

6725. Seven girls hand-in-hand in bas-relief. Names in Greek: Euphrosyne, Aglaia, Thalia (the Three Graces), Ismene, Kikais, Eranno, and Telonnesos, this last being probably the place where this elegant relief was executed. (Herculaneum.)

6726. BACCHUS with a Faun going before him, and playing on the double *tibia*, while a Bacchante dances to the music of a tambourine which she holds aloft. Similar to a group on the Gaeta vase in the preceding hall. (*Farnese.*)

6727. ORPHEUS, EURYDICE, and MERCURY (names in Greek). Orpheus turning his head to bid farewell to Eurydice, whilst Mercury, conductor of souls, commands them to separate. The expression of Eurydice is charming. (*Noja Collection.*)

The inscriptions are probably modern. There are replicas of this relief in the Villa Albani and the Louvre. It is an excellent example of the restraint of Greek Art in the best periods. The relief shows not so much the parting of Orpheus and Eurydice as their short interview.

*6728. BACCHUS presenting the *cantharus* to a figure almost effaced (which must have been female) pouring wine into the cup, near an altar loaded with oblations. The panther at his feet. Very fine. (*Herculaneum.*)

6729. A consul. Half-figure, life-size. (*Farnese.*)

FOURTH WALL,

6732. The three Graces and the Dioscuri. A relief.

6738-9. Two trophies. one of armour, lance and flag, the other of a tunic with a dragon. (*Farnese.*)

Among sundry bas-reliefs, most of them from Capua, is —

6741. A sacrifice.

6742. OMPHALE in the dress of Hercules.

6743. HERCULES and ANTAEUS.

6744. APOLLO and the three Graces.

6745. The Caledonian boar-hunt.

6746. ACTAEON.

6747. PUNISHMENT OF MARSYAS. The unfortunate Satyr tied to a tree, and beside him the executioner.

The peculiarity of this fragment is the grinder sharpening the knife to skin Marsyas. It reminds us of the Greek statue by an unknown sculptor of the grinder in the Tribune at Florence.

6751. APOLLO and two of the Graces assisting Venus at her toilet.

6753-57-63. THREE PEDESTALS representing conquered Provinces, in Phrygian costume. (*Farnese.*)

6756. A SARCOPHAGUS. Jupiter, Juno, Apollo, and the Muses Euterpe, Polyhymnia, Melpomene, and Thalia, are carved around it. (*Capua.*)

FIFTH WALL,

6759. WORKMEN carrying the images of the gods on a *furculum* in a procession.

6766. SARCOPHAGUS representing relief of hunting lion, stag and wild asses with the aid of a net.

6776. SARCOPHAGUS, adorned with bas-relief of Bacchus in a chariot drawn by a male and female Centaur, and Hercules leaning on Omphale. Two mystic *cistae* with serpents, and basket with the *phallus*. (*Farnese.*)

EIGHTH HALL (*of the Fragments.*)

ON THE LEFT,

From 6788 to 6791. Ornament of the door of the Exchange at Pompeii, — arabesques, birds, insects, and different reptiles admirably designed. (*Pompeii.*)

IN THE CENTRE,

6862. Basin *in rosso antico* with decorations. (*Pompeii.*)

....Marble lustral basins, *acquaminaria*. (*Pompeii.*)

6863. An altar adorned with Bacchic symbols. (*Pompeii.*)

6866. Three Sphinxes supporting a basin; admirably done. (*P.*)

AROUND THE HALL,

Some columns in *verde antico*. (*Sant'Agata dei Goti.*)

Sundry Oriental alabaster columns. Several small columns adorned with leaves. Many legs for tables, representing panthers, lions, griffins, and sphinxes. (*Pompei i.*)

6857. CANDELABRUM. The base is adorned with two fine he-goats, a small hind sucking its dam, and two birds, and is supported on four couchant rams.

6858. Standard of a triangular candelabrum adorned with figures. (*Pompeii.*)

LARGE BRONZES.

It will be notified that the bronzes from Pompeii are very much discoloured in green colour, while those from Herculaneum are uninjured.

Pliny tells us that the Ancients put gold and silver into their bronze, the base of it being copper and tin. The metal when cast and tempered was put to a great variety of uses. We see in this wonderful Museum specimens of it for household and urban ornament of every kind. It was also used for bracelets, rings, seals and tools. There is no such other collection as that now before us, and we shall be able to realise to a small extent what the glories of the great period of art must have been if second-rate provincial cities could contain such marvels of artistic excellence in an age of decadence.

FIRST HALL.

In the centre.

One of the four horses of Nero's *quadriga* found in 1739, near the *Theatre of Herculaneum*. The horse is considered of great merit. (Height 15 hands.)

On the left,

*4886 and 4888. Two elegant gazelles. (1751, *Herc.*)

*4887. COLOSSAL HEAD OF A HORSE. A most beautiful Greek casting, presented to the Museum in 1809 by the Santangelo family. It is probable that it was cast as it is, and never formed part of a complete horse. (*Temple of Neptune, in Naples.*)

On both sides there are. Two horses heads. That on the right is from Herculaneum. That on the left seems to be of fifteenth century work.

4989. Unknown. A bust with enamel eyes. (*Pompeii.*)

FOR FOUNTAINS.

4890. A bull. (*Pompeii*).

4891. A crow. (*Stabiae*).

4892. A seated Mercury. (*Stabiae*).

4893. A pig. (and *Herculaneum*, 1766.)

.... Two small statues of Cupids for fountains one carrying a charming dolphin, and the other clasping a goose. (*Pompeii*.)

111063. (*On a pedestal, as found.*) LUCIUS CÆCILIUS JUCUNDUS. A bronze head with a latin inscription:» *Felix Libertus to the genius of our Lucius*». (1875, *Pompeii*).

This portrait represents a man of about fifty years of age, who is evidently pleased with himself, and views life from a contented stand point.

Many deal tablets found in his house show that he was a usurer who lent money at 2 per cent. per month, which fell due a month after the date of the transaction.

4895. DIANA. A half-figure with glass eyes. (*P.*)

It is said that the ancients used it for oracles, speaking through the hole in the back of the head.

Glass case

Sundry animals, some of which are *ex-voto*. Are worthy of note especially a small bull,—a pig with inscription,—a monkey-etc. Two wings of Victory.

Two triangular penthouses, supposed to have been mounted on staves as military standards and a fine bronze arm clad in the *castus*.

The *castus* in the Roman times was made of strips of hide wound tightly round the hand and fore-arm.

Last wall,

4896. SAPPHO. A bust of rare perfection. (*P.* and *Herc.*) (*On a pillar*). Unknown. A bust with hollow eyes. (*P.*)

4897 to 4902. A boar attacked by dogs—A serpent—A lion and stag. A group for a fountain. (*House of the Citharista, Pompeii*.)

4903. A he-goat. (1841, *Nocera*.)

4990. AGRIPPINA. A bust. (*Pompeii*.)

SECOND HALL.

In the four corner of the room.

4991 C. NORBANUS SOREX. A head with hollow eyes. On the ancient plinth is inscribed « *Cajus Norbanus Sorex second magistrate of the suburb Augustus Felix to whom the place has been assigned by decree of the Decurions.* » (*Temple of Isis, Pompeii*.)

4992. BRUTUS (*On a column*) A bust much oxidised. (*Pompeii*.)

†4885. DORYPHORUS OF POLYCLETUS. (*On a column*.) This bust is sometimes known as Augustus. The only signed bronze of antiquity. (1753 *Herc*.)

4889. AMAZON, before called Livia. (*On a column*.) A bust notable for the wig. (1753, *Herculaneum*.)

In the centre.

(*On a column in giallo antico from Pompeii*.)

*4995. BACCHUS and AMPELUS. An Archaic sculpture. (*House of the Ædile Pansa, Pompeii*.)

Glass case (*In the centre*)

*4993. A CUPID holding a lamp like a comic mask and a lamp-hook. Beside, on a bronze column, another lamp in the shape of a human head; the flame issued from the mouth. (*Pompeii*.)

*4994. AN ANGLER. Small statue for a fountain. (*P*.)

*4996. ALEXANDER. An equestrian small statue. (*H*.)

*4997. VICTORY. Poised on a globe with two large wings. On the left arm is a gold bracelet. (*Pompeii*.)

4998. VENUS at her toilet. A charming statuette. (*Nocera*.)

*4999. AMAZON. Mounted and hurling a lance. (*Herc*.)

- *5010. FORTUNE on a globe. (*Herculaneum.*)
 5024. DIANA drawing her bow. (*Pompeii.*)
 5025. A MAN in Dacian costume lying on his back.
 5026. A MAN setting his foot on a rock. (*Pompeii.*)
 5132. VENUS leaving the bath. (*Herculaneum.*)
 †5133. VENUS ANADYOMENE with gold bracelets and anklets. The base inlaid with silver. Much admired. (*P.*)
 5292. A dancing Faun with thyrsus. (*Herc.*)
 5296. A Faun with tail in the attitude of playing the double flute. Observe the movement of lips. (*Herc.*)
 *5313. ABUNDANCE with rudder and cornucopia. The base is inlaid with silver. (*H.*)
 A HORSE. The bridle inlaid with silver (1761, *H.*)
 113259. APOLLO with silver fillet, and silver strings to his lyre. Very fine. (1882, *Pompeii.*)

In the centre (*On two columns.*)

5608. An archaic APOLLO. This bust was called Speusippus. (*Herculaneum.*)
 5633. AN IDEAL HEAD with curly hair, before called Apollo. (*Pompeii.*)

Glass case (*In the window.*)

In the centre of the glass case is (110127) a silver bust of the emperor Galba much injured, from Herculaneum, and on two sides are two Camilli, or assistants of the sacrificer with *rhyton*, or libation cup and small pails in their hands celebrating the deities. Small statues much oxidised. (*Pompeii.*)

5014. CALIGULA? A small statue. Nice armour inlaid with silver and a sword. (*Pompeii.*)

5017. A CUPID in the act of running. Observe the pig-tail which adorns its head. (*Pompeii.*)

Lower row.

5011 to 5022. Small statues of Cupids and small statues of Silenus caressing a panther, for fountains. (*II.*)

Side glass case.

The contents of this case are very interesting. They show some of the very earliest attempts of the ancient Etruscans at casting the human figure in bronze.

5534. An IDOL in bronze, of primitive style. (*Elba*)

5556 to 5571. PATERÆ and mirrors, of primitive style.

72981. VASE HANDLE with winged genii in bas-relief having their heads pillowed on their entwined arms and on the sides two tritons with cuirasses in a striking attitude. In Etruscan style. Duplicate in the British Museum. (*Borgia collection.*)

Glass case (*facing the window*).

HOUSEHOLD GODS, some of which are beautifully modelled. Note especially:

Two fine *repoussé* medallions inlaid with silver. (*P.*)

.... Abundance seated on a throne. She holds a silver plate and a cornucopia. (1880, *Pompeii.*)

.... Fauns heads (double Term) of charming expression. (*Pompeii.*)

Side glass case (*Bottom shelf*)

5465-6-7-8. Epicurus, Hermareus, Demosthenes, Zeno, (Named in Greek.) (*Herculaneum.*)

5469 - 70 - 71. Demosthenes, Epicurus, Metrodorus. (1758, *Pompeii.*)

5472-3-4. Tiberius, Augustus, Agrippina. (*Pompeii.*)

5503. A sitting dwarf very well executed.

5508. A votive hand. Inscribed. (*Borgia collection.*)

THIRD HALL.

Near the left door,

5588. (*On a pillar*) Unknown. Bust. (*Pompeii.*)

5589. VICIRIA ARCHAS, *mother of Balbus*. Statue. (*H.*)
5590. PTOLEMY SOTER *the First*. Bust. (1755, *Herc.*)
- *5591. MAMMIUS MAXIMIUS. A statue. (1743, *Herc.*)
- †5592. BERENICE? An admirable bust. (*Herculaneum.*)
5593. TIBERIUS Claudius Drusus. A colossal statue. (*H.*)
5594. PTOLEMY PHILADELPHUS. A bust. (1759, *H rc.*)
5595. AUGUSTUS DEIFIED. A colossal statue. (*Herc.*)
5596. PTOLEMY ALEXANDER. Bust. (1755, *Herc.*)
- *5597. MARCUS CALATORIUS. A Roman magistrate. (*H*)
5598. AULUS GABINIUS, formerly called Ptolemy Apion. (See « *La Villa Ercolanese by de Petra*. (Bust.) *House of the Papyri, Herculaneum.*)
5599. UNKNOWN. A colossal statue. (*Herculaneum.*)
5600. PTOLEMY LATHYRUS. Bust. (1754, *Herculaneum.*)
5601. UNKNOWN. An admirable head. (*Farnese.*)
5602. DEMOCRITUS. (500 B. C.) Bust. (*Herculaneum.*)
- *5603 to 5605. ACTRESSES. Their eyes are enamelled. *H.*
5606. UNKNOWN. A head. (*Farnese.*)
- *5607. ARCHYTAS. Bust. The head adorned with the turban, peculiar to great philosophers. (1753, *Herc.*)
5609. ANTONIA, wife of Drusus. A statue. (1741, *H.*)
5610. An ideal head. Bust. (*Pompeii.*)
5611. A CAMILLUS, or acolyte. A statue. (*Naples.*)
6612. FAUSTINA. Covered by a mantle. A statue. (*H.*)
- *5613. APOLLO. The eyes are in silver. A small statue.
5614. EPHEBUS, or an ideal head. (*de Petra*). (1754, *H.*)
5615. NERO DRUSUS. As a priest. A statue. (1754, *H.*)
- *5616. L. CALPURNIUS PISO CESONINUS, formerly called Seneca. A head of great artistic merit. (*Herculaneum.*)
5617. TIBERIUS. A bust. (*Farnese.*)
- *5518. DYONISUS, formerly called Plato. This magnificent sculpture is reputed the finest bronze extant. He looks down as if in meditation and every detail

has been most elaborately worked out. The likeness to the head of Our Saviour is often noticed. The modern school of Archaeologists has named the head "The Indian Bacchus, or Dionysius" and Lenormant asserts that it is a Neptune, and once formed part of the statue which is reproduced on the gold coins of Tarentum. (1759, *Herculaneum*.)

5619-20-21 *et seq.* Three Actresses. (*Herculaneum*.)

ON A BRACKET,

5622. Unknown. A bust. (*Farnese*.)

5623. DEMOCRITUS. A bust. (*Herculaneum*.)

IN THE CENTRE.

The centre of this hall is occupied by the finest bronze works of antiquity.

*5624. THE SLEEPING FAUN. The figure is seated, and appears as if leaning against a tree, the absence of which conveys an impression of unrest and discomfort. The figure itself has the right hand under the head, which is thrown back, the lips open, and the general expression is of a deep and peaceful sleep. (Height, 5 ft.) (*Herculaneum*.)

*5625. MERCURY IN REPOSE. The most celebrated bronze of all antiquity. The messenger of the gods is seated, and clearly reposing after a rapid flight. The left foot and the right hand both contribute towards bearing the weight of the body. The left holds a small piece of bronze rod which perhaps originally formed part of the *caduceus*, the only part of this beautiful figure which has been lost to us. The detail of the muscles and of the winged sandals is admirable, and every line of the composition is exquisite. (Height, 5 ft.) (1758, *Herculaneum*.)

*5626-7. THE DISCOBOLI. Two nude youths with hands and arms extended. (Height, 5 ft.) (1754, *Herculaneum*.)

Eminent authorities consider "The Divers" to be a more correct name for these statues, as they were found on a small island in the *piscina* of a villa, and this is the more likely because discoboli would naturally be represented with the *discus*, like the celebrated quoit-player of Myron, now in the

Vatican. The statues are undoubtedly of great excellence and it is worthy of remark that they are a pair—that is that they look right and left, and were clearly cast to stand opposite to one another.

*5628. THE DRUNKEN FAUN. Life size. He is extended on a half empty wine-skin, which yields to his weight; he snaps the fingers of his right hand, and has a merry look which shows his state of inebriety. On his neck are the two glands usual to goats, and horns appear on his forehead. Every detail of this statue will bear the closest inspection. Critics assert that the body has been slightly flattened, but this injury is scarcely perceptible. (Height 5 ft. 9 in.) (1745, *Herc.*)

5629. APOLLO hermaphroditus represented as drawing the bow. (*Pompeii.*)

5630. APOLLO with the *plectrum*. A very interesting statue because of its strong Etruscan type. It seems certain that the artist who designed it had in his mind some Etruscan work of art, though in all probability the statue was cast in Roman times. (*Pompeii.*)

HALL OF ARMOUR.

ON COLUMNS,

5631-2. Unknown. Busts. (*Herculaneum* and *Farnese.*)

5633. APOLLO. Bust. (*Farnese.*)

5634. PUBLIUS CORNELIUS SCIPIO (*Africanus*). A perfect bust, with two scars on the head. (*Herculaneum.*)

A likeness to George Washington is often noticed in this bust.

IN THE CENTRE,

5635. Nero (or Caligula), on horseback. (*Pompeii.*)

This statue stood on the top of the triumphal arch at Pompeii and was found in fragments, which have been put together with a result not altogether satisfactory.

UNDER THE WINDOW IN THREE GLASS CASES,

5776. Fragmentary armour, of ivory.

5777 to 5801. Fragments of bronze armour. (*Pompeii*.)

5844. *et seq.* LEADEN SLING-BOLTS (*glandes missiles*) with inscriptions; from the battle-field of Cannæ.

5811 *et seq.* Axes,—Bronze clasps for sword-belts,—lances and daggers. (*Pietrabbondante*.)

BETWEEN THE GLASS CASES IN THE WINDOW,

5586-7. Unknown. Busts. (*Herc.*). Thought to represent Sulla. (See "*La Villa Ercolanese*" by *De Petra*.)

GRECIAN ARMOUR.

LARGE WALL-CASE,

Cuirasses—helmets—greaves—frontlets—spear-heads; of the Greek period. (1804, *Paestum* and *Ruvo*.)

ARMOUR FOR GLADIATORS.

These arms were not intended for use, but were worn for display in gladiatorial processions, and were probably given as prizes. An interesting illustration of the use of these helmets may be seen in the Hall of Bas-reliefs, no. 6704 p. 80.

WALL-CASE OPPOSITE WINDOW,

5669. CIRCULAR SHIELD, (*parma*) with head of Medusa and olive garland inlaid with silver. (*Pompeii*.)

5673. HELMET (*galea*) with bas-relief representing the last night of Troy. (*Herculaneum*.)

5665 to 5668. GREAVES, (*ocreae*) with ornaments. (*Pompeii*.)

5641. Helmet, with traces of gilding. (*Pompeii*.)

Trumpets, lances, and daggers, with ivory handles. (*P.*)

5636. A bronze helmet very much oxidised. (*Pompeii*.)

This helmet was long shown as the one found upon the sentry who died at his post at Pompeii. It is certain however that the story is not worthy of credit, and that the so-called sentry-box was merely a tomb with a seat for the public.

ITALIAN AND ROMAN ARMOUR.

LAST WALL CASE,

Lances—daggers—and helmets.

5746. A FLAG-STAFF with a cock on the top, used as a military standard.

This, with the other arms in this case, was found at *Pietrabondante*, the ancient Bovianum Vetus. It was a symbol of Mars, who was the patron of that city.

In the centre of this case are three trumpets found in a wine-shop in Pompeii in 1884. The wood is a restoration carefully made after the original, which crumbled away on exposure to the air. These trumpets were for use in the gladiatorial processions, and are exactly represented in one of the frescoes a copy of which will be found on the furthest wall of the last room of the Entresol West-wing, but the specimens before us are the first trumpets of this pattern ever found. The mouth-pieces of them appear to be missing. These were probably carried separately after the manner of our buglers.

FOUR MASTERPIECES. (On columns.)

*5001. SILENUS crowned with ivy and girt with a cloth. The base is adorned with vines and inlaid with silver. (Height 21 inc.) (*May 1864, Pompeii.*)

*5002. A DANCING FAUN. This muscular figure is a very beau-ideal of athletic grace, though the general expression is of inebriety. (Height 32 in.) (*House of the Faun, Pompeii.*)

*5003. NARCISSUS. Wears sandals and a roe-skin, and with his right hand raised and head gently inclined seems absorbed in the subdued whisperings of the nymph Echo, who for love of him wasted away and filled hill and dale with her amorous lamentations. The eyes are hollow, but were once of silver. (Height 25 inc.) (*l'.*)

*111495. A DRUNKEN FAUN for a fountain. He is staggering. In his left arm he holds a wine-skin, from which the water flowed. (Ht: 22 inc.) (1880, *Pompeii.*)

THE ENTRESOL—EAST-WING.

FIRST ROOM.

In the centre of this room is a large cabinet containing terracotta from Pompeii.

THE LAST POMPEIAN FRESCOES.

ON THE LEFT,

113197. THE JUDGEMENT OF SOLOMON (?)

The subject of this picture is disputed. If its origin is Biblical, it is the only trace of Holy Writ as yet discovered in Pompeii. It is said by some to be a human sacrifice; but it represents neither priest, altar, nor sacred fire, nor as far as we are aware will the details fit any heathen legend.

The picture represents a woman imploring three judges (one of whom holds a sceptre) to save the life of her child, which a soldier is about to cleave in two with a chopper. A second woman is holding down the infant. A guard of soldiers and a few spectators make up the picture which was doubtless intended as a caricature of the incident. (June 1882, *P.*)

“Then spake the woman whose the living child was unto the king, for her bowels yearned upon her son, and she said: O my lord, give her the living child, and in no wise slay it. But the other said, Let it be neither mine nor thine, but divide it.” (1 Kings iii, 26.)

Josephus (viii. 2) also gives an account of the incident, but his account does not agree with the picture.

111482. A fresco in four divisions, representing scenes in tavern life. The third division shows a dispute over a game at dice. One player is made to exclaim, “Six!” the other, “No; it is three and two!” (*Pompeii.*)

111475. EUROPA and the bull. (1878, *Pompeii.*)

111476. CASSANDRA predicting the fall of Troy to Priam and Hector. (1873, *Pompeii.*)

111210. The death of Laocoön. (1875, *Pompeii.*)

SECOND WALL,

111483. THISBE killing herself on finding the body of Pyramus beneath the mulberry-tree. (1881, *Pompeii*.)

119689. CIRCE and ULYSSES. (*Pompeii*.)

119690. THE departure of Chryseis. (*Pompeii*.)

119691. THE judgement of Paris. (*Pompeii*.)

115399. BELLEROPHON presenting forged credentials to king Jobates who is seated before him. (1886, *Pompeii*.)

114320. HELEN and PARIS with Cupid. (*Pompeii*.)

†111439 IPHIGENIA as priestess of Diana at Tauris, after her rescue from sacrifice at Aulis. (1875, *Pompeii*.) See No. 9112, p. 15.

ABOVE THE LINE,

114322. PHÆDRA persuaded by her nurse. (*Pompeii*.)

111436. JASON and PELIAS. Jason as a handsome youth appearing before the temple at Iolchos, to the consternation of Pelias and his daughters. (1878, *Pompeii*.)

Pelias had usurped the kingdom of Chretheus, and the oracle bade him beware of one of the sons Æolus, who would come to his court *with only one shoe* — Jason is thus represented here, and it is the only painting found of this subject. (But see below No. 111477.)

114321. MEDEA meditating the murder of her children. (*P.*)

111211. POLYPHEMUS and ULYSSES. (*Pompeii*.)

112221. Garlands and arabesques. (*Pompeii*.)

†111437. Venus adorned with bracelets, seated near Adonis, holding a nest, which contains Castor and Pollux, just hatched from the egg of Leda. Two lovers ogling one another, and other figures. (1863, *Pompeii*.)

111441. ORION, with the help of Cupid, wooing Diana. The maiden goddess warns him off. Three damsels in the background, one of whom looks stealthily at Orion and makes the gesture of personal admiration still used in Naples. (1863, *P.*)

111481. BACCHUS and ARIADNE. (1878, *Pompeii*.)

†111480. The remains of a very beautiful picture, the subject of which is uncertain. (1878, *Pompeii*.)

116086. A warrior fully armed. (*Pompeii.*)

111484. BACCHUS finding Ariadne. (1863, *Pompeii.*)

WALL NEXT THE WINDOW, ON THE LEFT,

111212. DANAE with her infant Perseus driven out to sea by her father Acrisius. (1879, *Pompeii.*)

111472. Scene in a camp. Much defaced. (January 1863, *P.*)

112286. AN ALLEGORY OF BACCHUS. Professor Palmieri, the Director of the Observatory on Vesuvius writes of this picture. In the year 79 Monte Somma fell in to about two thirds of its depth and an eruption followed which in course of time made the present Vesuvius.

The Pompeian painter has represented the mountain as it was in 79, with trees growing up to the top, and he has typified the fertility of the soil by covering his Bacchus with grapes, and placing the goddess Abundance in the picture. (*Pompeii.*)

111213. BACCHUS and SILENUS. (1879, *Pompeii.*)

111442. NEPTUNE and NEREID. (1878, *Pompeii.*)

111209. WINE-PARTY, prettily painted. (1879, *Pompeii.*)

111214. MARS and VENUS. (1879, *Pompeii.*)

111479. Spirited hunting picture, representing perhaps the destruction of the Niobides by Apollo and Diana. (1872, *P.*)

111477. MEDEA boiling a ram in a caldron, from which a lamb jumps out, to persuade the daughters of Pelias that she would rejuvenate their father. They slew their father accordingly, but she (out of revenge) declined to restore him to life. (1874, *Pompeii.*)

111471. A large picture. Much defaced. The composition consists of five figures but the subject is not yet ascertained. (*P.*)

111440. A seated figure holding a sword. (1878, *Pompeii.*)

111478. A sea-shore, with ten very small figures. (1878, *P.*)

112222. AMPHITHEATRE of Pompeii on the occasion of the fight between the Nucernines and Pompeians, which caused Nero to stop all theatrical performances at Pompeii for ten years. (*Tac. Ann. xiv. 17.*) This interdict expired only eight years before the destruction of the cities. This historical painting pre-

sents several features of the greatest interest. First, the awnings are represented as spread. We knew they used awnings, because the words "*vela erunt*" at the bottom of a theatrical advertisement (*libelli*) could mean nothing else; but it was by means of this picture that we learnt the use of the mast-holes in the wall of the great theatre at Pompeii. Secondly, we see that there is an important building to the right of the amphitheatre which has not yet been discovered. And, lastly, that it was situated in a boulevard upon which itinerant sellers of refreshments erected their stalls, after the modern Neapolitan fashion. Two men bearing a litter can also be distinguished. (1869, *Pompeii*.)

The following is the advertisement to which we have referred.

It is on a wall near the *Casa del Centenario* at Pompeii, and the mutilated inscription on the picture before us, painted on the building on the right, seems to have been a duplicate of it:—

"*Twenty pairs of Gladiators, paid by Decimus Lucretius Satrius Valens, priest (flamen) in the time of Nero the son of Cæsar Augustus, and ten pairs of gladiators, paid by Decimus Lucretius the son of Decimus Valens, will fight at Pompeii on the 10th, 11th, 12th, 13th and 14th of April. There will be a regular hunting scene (legitima venatio), and the awnings will be spread. Written by Celer — Emilius Celer writer of inscriptions.— Wrote by moonlight.*"

†112282. MARS and VENUS. A large picture. (1863, P.)

112285. A grotesque picture, intended as a warning to passers-by. The classical reader will understand the inscription "*Cacator cave malu* (sic)." (1880, *Pompeii*.)

113195. Grotesque Egyptian landscape. (*Pompeii*.)

116085. ACHILLES DETECTED BY ULYSSES. This elaborate picture with its eleven figures represents the same scene as No. 9110 (pag 14). The expression of Achilles as he tosses his head at the sound of the trumpet which a herald is blowing in the distance is particularly fine. (*Pompeii*.)

112283. Bacchante asleep. On the right her companion with her shoes on the rock beside her. (1863, *Pompeii*.)

115396. THESEUS abandoning Ariadne. (1886, *Pompeii*.)

115397. Group of five figures with Hercules and the winged tutelary goddess of the locality. This picture is thought to represent the legend of Hercules and Auge, by whom he became the father of Telephus. (1886, *Pompeii*.)

115398. CARITÀ ROMANA. Cimon nourished in prison by his daughter Perone. The colouring of this picture is very unusual. (*Pompeii*.)

†111473. PAN and THE NYMPHS. The god is in human form excepting his goat's ears, and two small horns on his forehead. He is about to play upon the syrinx, which he holds in his hand. One of the nymphs holds a lyre, the other a tibia. A goat in the foreground and a landscape with buildings behind. Admirably executed and generally considered the finest specimen of this gallery. (1878, *Pompeii*.)

111474. HERCULES delivering Dejanira from the Centaur Nessus. (1873, *Pompeii*.)

SECOND ROOM.

120086. Some critics think the picture may represent the Purification of Orestes. (*Pompeii*.)

120085. ACHILLES and PENTHESILEA. The Amazon who is mounted is being attacked by Achilles. The walls of Troy are in the background. (*H. of the Citharista, Pompeii*.)

120033. THE JUDGMENT OF PARIS. (*H. of the Citharista, P.*)

120034. LEDA and the Swan. (*H. of the Citharis'a, P.*)

120029-30-31. SYMPOSIUM. These three important paintings were all found in one room and represent three scenes of a Roman banquet, perhaps the beginning, middle and end of the feast. We notice the guests (120030) one of whom being the master of the feast has a red garland round his shoulder. In the foreground is a table covered with wine glasses, a slave with two cups in his hands, and in the left corner two tibicines, or flageolet players, piping to a nude woman who is dancing in the foreground. The master of the feast is clapping his hands.

The second picture (120031) shows the proposing of the toast "FACITIS VOBIS SUAVITER" *Good luck to you*; EGO CANTO "I sing"; EST ITA VALEAS "So be it and may you prosper."

The third picture (120029) represents the breaking up of the party. One of the guests is having his shoes put on, while another on the right has taken so much wine that he is being led away supported by his slave. (*Pompeii.*)

. . . . THE TROJAN HORSE. The wooden horse is being drawn through the city walls. In the background Helen is seen on a hill waving a torch, her signal to the Greeks. (*Pompeii.*)

THE COLLECTION OF TERRA-COTTA.

This collection is not numbered consecutively hence we describe the specimens and do not give the numbers.

Terra-cotta, though an extremely brittle material, is practically indestructible, and hence has been of great value in determining the state of the culture of every branch of the human family throughout every period of its existence. The art of making pottery is probably the most ancient, as well as the most universal in the world, and the potter's wheel is one of the earliest of the mechanical inventions. The earliest pottery was no doubt made of sun-dried clay, unglazed; but even savages rapidly improve upon this primitive method, and turn out pots and cups which show that they have left the rudimentary stage of the art far behind them. In Greek and Roman times terra-cotta was very extensively used for various purposes of architectural ornamentation, for votive statues and offerings, children's toys: money-boxes, lamps, and every kind of domestic large use. Very large amphoræ were made to contain wine and oil; larger vessels still, called *pithoi*, may be seen standing, in the shops at Pompeii, where they were used to contain corn, fruits, salt and similar wares; and we learn from an ancient lamp in the British Museum that the article we speak of as the "Tub of Diogenes" was none other than one of these colossal *pithoi*. Most of the specimens in this collection are of Roman manufacture, and probably not earlier than the time of Our Lord. Many of them bear traces of colour and gilding, and were perhaps used for sacrificial purposes.

There are also in this collection some remarkable lamps and other specimens, which seem to have been dipped into molten glass, thus acquiring a rich appearance.

We believe that all the toys in this collection were found at Pompeii, but we might have been at a loss to know what they were intended for, were it not that they are so frequently found in the tombs of children — a touching illustration of the sentiment of the ancients, who buried with their dead those chattels which had been dearest to them in life. It will be observed that models of animals were as favourite toys in ancient times as Noah's ark is in our own day, while some of the dolls in this collection are very curious, especially one which hangs from a wire in the last room, and is singularly like those so frequently seen in the nurseries of modern Europe.

FIRST ROOM.

NEAR THE WINDOW,

Large collection of rhyta and libation cups. Among them no. 7195 which has been gilded. (*H.*)

IN THE WALL-CASES,

A large number of apparently new terra-cotta bowls and dishes, most of them of a rich red colour. These were the table pottery of the Romans.

Among them observe in the fifth wall-case a loving-cup richly adorned with bas-relief of a lion hunt and bearing the inscription "BIBE AMICE DE MEO". *Drink, friend of my wine.* (*Arezzo.*)

. . . EGG-FRAME capable of cooking four eggs at once.

IN THE DOORWAY LEADING TO THE NEXT ROOM:

Collection of Potter's marks.

SECOND ROOM.

IN THE CENTRE,

Seated terra-cotta statuette of a bearded man holding *papyrus*. (*Pompeii.*)

OUTSIDE THE WALL-CASES NEAR THE WINDOW,

Five large vases *a mascheroni*. (*Canosa*.)

Large amphoræ with pointed ends. These were fixed into the ground and filled with wine. Several may be seen in their original places in the cellar of the House of Diomedes. (*P.*)

A masked actor and actress. Two terra-cotta statues. (*P.*)

THE LAST WALL-CASE,

Pipkins and pots containing carbonised barley, beans, and two hens's eggs.—Troughs for bird-cages.

Sundry vessels with single handles and narrow necks and vases of a better style, some ornamented with bas-reliefs, and showing traces of gilding, others ending in a human head. It is probable that these were used for religious purposes.

IN THE DOORWAY LEADING, TO THE NEXT ROOM,

*Bas-relief in terra-cotta in archaic style from a Greek tomb at Capua. It represents Perseus having slain Medusa in the presence of Minerva.—Potter's marks.

THIRD ROOM.

IN THE CENTRE,

Large table-case containing terra-cotta fragments not exhibited to the public.

FIRST WALL-CASE,

Potters' marks.—Money-boxes in terra-cotta. The bronze money found in them lies beside them. Such money boxes are in use now in this country.

Near the money-boxes are some terra-cotta inkstands, and below them some small stone cones, which were used as weights for curtains, and for weaving.

NEAR THE WINDOW,

A dove-cot in terra-cotta.—Gutter pipes and gargoyles. (*P.*)

Three earthenware tubs perforated with holes and having ledges running round them inside. It has been thought that

they were used by the Romans for fattening dormice which they esteemed a great delicacy. Others have looked upon them as beehives. Neither solution satisfies naturalists.

Four recumbent female statues from the lids of ancient sarcophagi. (*Vulci in Etruria.*)

Six large statues, (some of them life size). These are important specimens, and are, we believe, the largest terra-cotta statues extant. Between them is a wall-case containing votive offerings such as were in Roman times hung up on the "*votiva paries*" of the temples, and precisely similar to the wax votive offerings constantly to be seen on the walls of the Naples churches.

A remarkable specimen on the second shelf shows the face of a man suffering from confluent small-pox. Masks of faces and models of hands, feet, ears, and other parts of the human body, complete this strange collection.

ON THE WALL,

Sixteen small frames containing the fragments of the celebrated Volscian bas-reliefs. These were found on the site of the ancient Etruscan town of Volsci, now called Velletri, in 1784. They represent mounted warriors in full pursuit, seated figures, and chariots.

IN THE CORNER,

An infant in swaddling clothes.—Fragments of life-size statues.

A tile with the impression of the maker's left hand. The extreme accuracy with which the grain of the flesh is reproduced is very remarkable.

NEXT WALL, IN TWO WALL-CASES.

A large number of common lamps.—Architectural ornaments.

Large statues of Jove and Juno. (*Pompeii.*)

THE LAST WALL-CASE,

Terra-cotta toys, representing horses, asses, oxen, fowls, birds, a very clever model of a greyhound, and several

Pomeranian lapdogs; a tortoise, an eagle, and two frogs; a cat (without ears), two dolphins, a bear, and sixty-six pigs.

LAST ROOM.

THE WALL-CASES (*next the door*),

Moulds for terra-cotta statuettes, and many excellent bas-reliefs. Note especially the small relief representing the battle of the Centaurs and Lapithæ in a mahogany frame.

The remaining specimens in this large case, though affording ample scope for study, do not require minute description.

IN THE WINDOW, ON A COLUMN (*under glass*),

An interesting statuette of a woman standing on a pedestal, from which two horses issue. Her tunic has been painted a rose-pink. (*Canosa*.)

NEXT WALL-CASE,

Interesting cinerary box-shaped urns of a remote period, decorated with portraits of the deceased on the lids. One of these (6058) represents very cleverly, a charioteer driving four horses. (*Perugia*.)

NEXT WALL-CASE,

This case, which runs the whole length of the wall, contains a large number of small statuettes in terra-cotta, two remarkable dolls hanging from one of the shelves, a great variety of children's toys, and some interesting large votive heads on the upper shelf.

In the middle of the case, on the second shelf, is a comical little bas-relief of Æneas, Anchises and Ascanius.

NEXT WALL-CASE,

A group of the *Carità Romana* in terra-cotta vitrified.

Many beautiful cups and lamps in the same ware, and several ordinary lamps of grotesque shapes.

THE LAST WALL-CASE,

Grotesque cups, statuettes and drinking bottles; some heads and models of animals, and fruits copied in earthenware.

THE ENTRESOL — WEST-WING.

THE CUMÆAN COLLECTION.

This collection is the result of excavations carried on at the expense of the Count of Syracuse brother of the reigning Bourbon, under Signor Fiorelli. Over two-hundred tombs all lying along the street which ran northwards from Cumæ, towards Listernum, were opened during these excavations. Prince Eugene of Carignano inherited the whole of the collection thus formed and in 1861 presented all, except a few of the vases to the Museum. They number over fourteen hundred specimens a large number of which are without any pictorial decoration. The painted vases are described in Heydeman's Catalogue.

FIRST ROOM.

IN THE CENTRE,

Marble bust of Prince Carignano by Angelini.

IN THE WINDOW,

85873. A *Campana*. Vase of the decadence period. A *symposium*.

85885. DRESSING-CASE with cover, ornamented with bas-reliefs in ivory, with lock and small key. It contains a round metal mirror, an ivory pomatum pot, a bone comb, a ring, a pair of gold earrings, and some bobbins. The woodwork has been restored after the remains of the old wood.

ON THE LEFT, FIRST WALL-CASE,

Large collection of small amphoræ and other less important terra-cotta specimens, amongst which are some grotesque figures.

SECOND WALL-CASE, NEAR THE WINDOW,

Italo-Greek vases of plain black without figures.

THIRD WALL-CASE,

Terra-cotta vases of better period. Lamps. Italo-Greek vases.

FOURTH WALL-CASE,

Large vases of good period with gilt ornaments. The one on the right has twisted handles which are very unusual. On the bottom shelf are some specimens of the Archaic period.

SECOND ROOM.

IN THE CENTRE,

WAX MASK with glass eyes, found with four headless skeletons in a tomb at Cumæ. Supposed to be bodies of Christians decapitated in the persecution.

The face is that of a man, and a slight distortion of the nose and lips proves that the mould was taken from the face during life. (*King.*). Our impression is that the face is that of a woman. At any rate the expression is unusually pleasant. (*Ed.*)

FIRST THREE WALL-CASES, (*on the left*).

Prefericula, tazze and large vases with red figures on black ground, some of which are excellent in design and varnish.

FOURTH WALL-CASE (*in the middle*),

Specimens in bronze, glass, and bone, including strigils, bowls, paterae, mirrors, bracelets, lachrymatories, dice, and coins.

FIFTH WALL-CASE,

Fine vases with red figures on a black ground.

86314. Very fine fragment of a "*vaso bruciato*".

In the cremation periods it was the fashion to burn a valuable vase with the corpse, so that he might have it to use in Hades.

The remaining wall-cases contain some excellent vases of several periods, some being black on red, others black on white, and many bearing inscriptions.

Above the wall-cases are a number of bronze bowls, cinerary urns and vases, the large bronze jars and pails opposite the window being of the greatest interest.

IN THE WINDOW,

Two flat glass-cases, containing silver and a few gold trinkets, and beautiful specimens in coloured glass.

*86496. (*On a column.*) ITALO-GREEK BALSAMARIUM of the Grand epoch, representing a battle between Greeks and Trojans, with names in Greek.

THIRD ROOM.

IN THE WINDOW,

The Skull and the right fore-arm, so small that they seem

to have belonged to a young girl, a member of the family of Diomede. One of her teeth will be observed in perfect preservation. The blocks of ashes collected in this case bear the imprint of the breast and other portions of a human body.(P.)

IN THE CENTRE,

The beautiful model of the *House of the Tragic Poet* in Pompeii on the scale of 1 to 50 by J. Abbate. This model was originally made with the intention of rebuilding the house, an intention which we regret to say has not been carried out.

SPECIMENS OF MEDÆVAL ART.

ON THE LEFT,

10529. Bronze head of Antinous.

AGAINST THE WALL,

10813. A marble bas-relief representing two Cupids playing with a goat, and three others crowning a bearded term with ivy.

FIRST WALL-CASE,

Bronze reproductions of ancient statuettes. Note;

10672. (*top shelf*) copy of the Farnese Hercules.

10785. (*second shelf*.) Hercules bringing the live wild boar.

10528. (*On a column*.) Bronze Cupid. A small statuette.

SECOND WALL-CASE,

Plates and basins in black stone ware.

ABOVE THE WALL-CASE,

Small clock in ebony case made in Rome 1662. Alexander Farnese, and two cupids are painted on the dial.

AGAINST THE WALL,

10816. Alabaster triptych representing the Passion. This renaissance specimen belonged to king Ladislaus. His sister Giovanna II placed in the Church of *San Giovanni a Carbonara* to decorate the handsome tomb now in the same church.

10793. Bronze medallion representing Christianity.

10794. Bronze plate representing Romulus and Remus. One is in the arms of Silvia, the other on the knees of another woman, being washed. An old man and a young, one looking on.

10795. Six cupids at the shrine of Priapus. Medallion of *Paragone*

10522. (*On pedestals.*) CAIN and ABEL. Bronze.

10523. Bronze model of the Farnese bull.

10524. Figures from the Rape of the Sabines. The original group by Gian-Bologna is at Florence.

10527. Ferdinand I of Aragon wearing the ermine order which he instituted after the rebellion of the barons. A bronze bust.

THIRD WALL-CASE,

Marble busts of Emperors.

10807. Hermaphrodite from the original in the Villa Borghese in Rome. Marble.

10809. Recumbent figure of a woman with half her body dissected. Marble.

10926. A RELIEF. A foot print made by Our Lord.

10515. (*On a pedestal.*) CARACALLA. A bronze bust.

FOURTH WALL-CASE,

Bronze statuettes; observe:

10782. MERCURY reduced from the original statue of Gian-Bologna at Florence.

10533. ALEXANDER FARNESE. Small equestrian statuette.

10516. (*On a pedestal.*) DANTE. Bronze head taken from a cast made after death. Inscribed DANTES.

AGAINST THE WALL,

10815. NIGHT by Thorwaldsen. A round marble plaque.

10827. (*On a pedestal.*) Marble sleeping Cupid.

10818. Sappho. A marble seated statue.

10817. Turkey and pig in marble.

FOURTH ROOM,

A large book-case containing 19328 engravings bound in 225 volumes inherited by the Bourbons from Count Charles Firmian the Austrian Governor of Lombardy. In the same book-case will be observe (415, 416, 417) three silver plaques with classical subjects representing a Bacchanal and the Descent from the Cross by Annibal Carracci.

In the window a table-case containing bronze plaques and medals. (*Medieval.*)

UPPER FLOOR — WEST.

COLLECTION OF COINS (*Medagliere*).

Long before anything like a coinage was attempted, the precious metals were used as a circulating medium and we learn from the Egyptian monuments that gold, and silver money in an annular form was used for purposes of commerce. It seems probable that it is some such currency as this which is alluded to in Genesis xxiii. 16. where we read that Abraham "weighed to Ephron four hundred shekels of silver, current money with the merchant."

Herodotus ascribes the first coining of money to the Lydians, but they divide the honour with Pheidon, king of Argos, who coined drachmæ with a tortoise upon them. Homer speaks of the "talent," but does not state whether it bore a stamp, and it is probable that it was long after his day that the Greeks accepted the talent as their unit, and originated their monetary system, which was partly decimal and partly duodecimal. The Greek system, which commenced about 770 B.C., spread to Sicily and Southern Italy, and there probably became blended with the purely duodecimal system of the Etruscans.

The important evidence that coins have given us as to the dates of the different eras of art in all periods of history need hardly be mentioned; and besides this, we have learnt from them the identity of many statues and the use of many relics of antiquity.

This collection comprises the Farnese, Poli, Arditì, Genova, and De Tuzii collections, as well as coins found in Pompeii and other excavations. It includes also some rare Arabic, Cuphic, Indian, and Persian coins, and numbers some 80,000 specimens arranged in glazed cases, each case having catalogue above it.

The first room is devoted to Greek, the second and third to Roman, the fourth and fifth to Mediæval and Modern coins,

while the last room contains the dies of the old Mint of Naples, and a numismatic library.

SECOND ROOM, SIXTH DIVISION ON THE LEFT,

3692. Gold coin of Augustus, about the size of a florin, the most perfect coin yet found at Pompeii.

IN THE THIRD ROOM, ON THE RIGHT WALL,

Coloured copy of Peutinger's celebrated map of the world, the manuscript of which is in the *Hofbibliothek* at Vienna. It was executed by an unknown author in the 13th century, and is known to have been in Peutinger's possession in the 16th. Eleven segments of the twelve which composed it remain to us, and the character of the writing gives us a tolerable certainty as to its date. Much valuable ethnological information may be gleaned from it. The ocean is represented as running completely round the world, which comprises Western Asia, Northern Africa, and the eastern part of the British Isles, the remainder of which, with Spain, were probably represented on the missing sheet.

The pavement of these rooms is of mosaic from Pompeii and Stabia. That of the last room is of marble from Herculaneum and the design of it is unique.

OPPOSITE WE ENTER THE :

ANCIENT GLASS.

An improbable classical tradition is recorded by Pliny (*H. N.* xxxvi. 65) that glass was first discovered by some Phœnician merchants, who were wrecked on the Syrian coast at the mouth of the river Belus, and being unable to find stones upon which to boil their cooking-pot, used for the purpose some of the lumps of nitre with which their ship was laden. These being fused by the heat of the fire, became mixed with the sand upon which they rested and formed a stream of vitreous matter which led to the discovery of glass.

Be this as it may, it is certain that in classic times the sand of the river Belus was noted for its excellence in

glass-making, (just as the sand of King's Lynn is noted in England) and it is probable that the Phœnicians were the earliest glass-makers and instructed the Egyptians in the art at a very early period.

The mural paintings on the tombs of Beni Hassan show the use of the blowpipe, and in fact every detail of the manufacture, at a period, which is estimated at more than two thousand years B.C. From Egypt the art spread to Greece and to Rome. We have beautiful specimens of Greek coloured glass found in tombs in various parts of South Italy, and belonging to the period when that country was a Greek colony. These specimens show that the Greeks understood glass-work at least as well as we do, although of course their appliances were infinitely inferior to those of our day. Some specimens of marbled glass have been found at Ruvo which it would be impossible to surpass for beauty of colour; and we have drawn attention to some lachrymatories of incomparable excellence, in the Cumæan collection which are also Greek.

In the main however, the glass before us is of the Roman period, and the purposes for which it was used are sufficiently evident from the forms of the various specimens. These differ but little from our own, less still from those now made in South Italy and in daily use among the Neapolitan population. The prismatic colours and bright iridescence of the specimens are due to centuries of burial and not to the action of fire, for Pompeii was in no sense whatever destroyed by fire, though the falling in of the houses may have caused local fires in some few parts of the town. Apart from the use of glass for usual domestic purposes it was largely used by the Romans in the manufacture of mosaic; many of the windows of Pompeii were glazed, and in one instance a sheet of purple glass has been found let into the plaster of the wall, where it undoubtedly served the purpose of a mirror.

Cicero mentions the importation of glass from Egypt, but Pliny tells us that in his time manufactories existed in Italy, Spain, and Gaul; and he adds the information that quite clear.

glass was the most difficult to obtain and was the most highly valued.

It must be remembered that the specimens before us have been taken here and there from sundry parts of the excavations, wherever, by a fortunate chance a glass vessel was found. In the nature of things the coarser vessels would be preserved where the finer ones would perish, so we must not look at this collection as being above the average of Roman glass-work, but rather as being below it. Some of the specimens are undoubtedly of very good clear glass, and no doubt belonged to wealthy people. Others, such for example as the druggists' bottles and the cinerary urns, are much coarser, as might be expected from the nature of the use for which they were intended.

IN THE WINDOW,

*13521. CINERARY AMPHORA of blue glass covered with a bas-relief of opaque white glass figures and foliage.

The design represents vines loaded with grapes, twining gracefully round the body of the vase. Among them are several Cupids, three of whom are playing upon musical instruments, while the others are engaged in the various operations of the vintage. There is besides, a great variety of scroll-work, birds, flowers, fruits, acorns and other beautiful decoration. At the base are two fauns' heads, and in the lower band animals of various kinds pasturing beneath some trees. Nothing can exceed the grace and beauty of the composition and execution of this design. The silver stand upon which the vase is now exhibited is modern, but it will be seen that unless it was suspended by its handles, it must originally have had a stand of a somewhat similar kind, as the base ends in a point like an ordinary amphora, and it certainly could never have been in contemplation to bury the base of this splendid work of art in the soil like a common wine-jar.

The exact place where this vase was found in 1833 is uncertain, but it was in one of the buildings in the Street of the tombs at Pompeii, and when found it was full of human ashes.

It is of the same material as the Portland and the Auldjo Vases, which may be seen in the Gem Room of the British Museum, and it seems probable that in the case of the Naples amphora the blue glass was first blown and was then completely covered with white opaque glass formed with oxide of tin to the thickness of a quarter of an inch, after which the design was cut out like a cameo. Dr. Smith (*Dict. Ant., Vitrum*) states that the figures on the Portland Vase were cut first and applied afterwards, but we think this would not be possible in the case of the delicate tracery of the Naples amphora.

TOP SHELF,

13688. BLUE PATERA with handle ending in a ram's head, which denotes that the vessel was used for sacrificial purposes. The bowl is decorated with a mask of Silenus encircled by a garland of vines in bas-relief made of opaque white glass. (*House of the Tragic Poet, Pompeii.*)

IN THE CENTRE, RECTANGULAR GLASS CASE,

13522. GLASS PLATE. This very rare specimen displays some beautiful colouring and is composed of two thicknesses of glass with bits of gold (?) and *lapis lazuli* let in between them. To understand this specimen the spectator should stand with his back to the light. This is Greek work dating probably 300 B.C. (*Ruvo.*)

The two upper shelves contain specimens of Greek glass of beautiful colours and exquisite forms. The blue glass in the upper shelf and the variegated marbled glass vessels in the second shelf cannot fail to attract attention.

The lower shelves contain specimens found in Pompeii and Herculaneum, the following are the most notable:

13591. A glass bowl with vine leaf pattern in white. Both the handles are broken. (*Pompeii.*)

13592. Small model of a bear.—13593. A small cup containing the skeleton of the head of a fowl.

13634 and 9. Two small pictures of Cupids painted in gold on glass. The frames are modern. (*Herculaneum.*)

Some curious little specimens; as a sphere of blue glass, a mortar-shaped cup, a bird in blue glass, and small fancy bottles.

PLATES.

FIRST WALL-CASE (*on the left of the door as you enter*)

11575. A glass hand-bowl, believed to be unique. (*Herc.*)

11580 *et seq.* A number of flat glass dishes with rims. (*P.*)

DRINKING VESSELS.

SECOND WALL-CASE,

109432. Tumblers, vases, mortar-shaped cups and bowls.

MILK-JUGS, BOWLS *etc.*

THIRD WALL-CASE

11666 *et seq.* Elegant cups on stands.— Many elegant bowls like modern finger-glasses. (*Pompeii.*)

12010. Small jug "*a petto d' oca*" that is shaped like the breast of a goose. (*Pompeii*)

12213-5. Two specimens supposed to be glass lamps. Such lamps are very rare, and, after comparing these with an undoubted glass lamp in the British Museum, we question whether these were intended for this use. (*Pompeii.*)

WINE-BOTTLES, — TEAR-BOTTLES *etc.*

FOURTH, FIFTH AND SIXTH WALL-CASE,

12087. Specimen shaped like a hammer. No certain conclusion can be arrived at as to its use, but it may have been a liquid measure. (*Pompeii.*)

12123 *et seq.* Glass funnels. (*Pompeii.*)

112158 *et seq.* A number of wine and scent-bottles. The coarser of these are precisely similar to those adopted in Naples, now for the sale of common wine. (*Pompeii.*)

12131 *et seq.* A large number of glass lachrymatories or tear-bottles, which were carried by the mourners at funerals, who were supposed to collect their tears in them, and lay

them on the breast of the corpse at the conclusion of the ceremonies.

13489 *et seq.* Amphoræ on modern tripods.

CINERARY URNS.

SEVENTH WALL-CASE *et seq.*,

112975 *et seq.* Cinerary amphoræ still containing ashes of the dead. These are all of the Roman period. Two of them were found in the leaded jars at the top of this wall-case.

13365. Glass bowl containing human ashes.

13008 *et seq.* Druggists' bottles and jars.

12239 *et seq.* Small spherical bottles with bronze chains, used to contain incense.

11722. Glass panes from windows.

11793 *et seq.* Sheets of talc from windows. (*Pompeii.*)

The colours and bright iridescence of the glass are due to centuries of burial, it having no doubt been quite transparent when originally manufactured..

RESERVED CABINET (*Oggetti osceni.*)

(*Gentlemen only are admitted.*)

IN THE CENTRE,

27874. TRIPOD, supported by young Satyrs of surprising expression, warning off the uninitiated from the mysteries. (*House of Julia Felix, Pompeii.*)

27710. Sarcophagus with Bacchanalian bas-relief. (*F.*)

27709. Marble satyr and goat of fine execution. (*Herc.*)

27729. Bronze statuette of an emaciated man upon a hermes.

IN THE GLASS-CASE,

Grotesque figures of dancing dwarfs, sundry bells, hermai, lamps, and amulets, terra-cotta vessels with figures, bronze mirror, and conch. &c. (*Pompeii and Herculaneum.*)

27733. In the centre of the top shelf is very small statuette of remarkably fine execution. (*Pompeii.*)

FRESCOES.

ON THE WALLS, FROM THE LEFT OF THE DOOR,

27683. VICTORY crowning an ass, who has conquered a lion. (*Pompeii.*)

27687. GALATEA and POLYPHEMUS with a ram. (*Pompeii.*)

27690. Painting with inscription. (*Pompeii.*)

27692. BACCHUS and ARIADNE. (*Pompeii.*)

27695. Leda and the swan. (*Herculaneum.*)

27700. SATYR flying from an hermaphrodite; beautifully painted. (*Herculaneum.*)

27701. Pan and Olympus. (*Herculaneum.*)

27741. Sign of a house in stone, bearing the inscription, "*Hic habitat felicitas,*" found on the door of a baker's shop, which formed part of the house of Pansa the Ædile. (*P.*)

27696. Three figures in a punt, with a monster before and behind them, illustrating the ultimate destruction of the human race for vice. (*Pompeii.*)

MARBLE AND MOSAICS.

ON THE RIGHT WALL,

27707. Mosaic; two seated figures.

27708. SATYR advancing towards a Nymph, who is changed into a tree. Mosaic. (*Noja Collection.*)

27711. Comic marble bas-relief. (*Rome.*)

27712. Pan on a mule. Marble bas-relief. (*Pompeii.*)

27713. Bas-relief representing birds. Marble.

27714. Two figures with traces of gilding. Marble. (*P.*)

LAST FRESCOES.

27875. SATYR discovering an hermaphrodite; of wonderful execution. (*Pompeii.*)

27705. Two figures in capital preservation. (*Pompeii.*)

1113196. *Symposium* on the banks of the Nile. (1882, *P.*)

Professor Fiorelli has published a detailed work on this department, which may be consulted in the Museum Library.

NOTE.—The description of the picture gallery is at the end of the book.

SMALL BRONZES.

This collection of small bronzes numbering some fourteen thousand six-hundred specimens, nearly all found in Pompeii or Herculaneum, is the unique feature of the Naples Museum.

This department never fails to interest the passing visitor, while it is a mine of wealth to the antiquary, as it contains many perfect specimens of the everyday articles of personal use and ornament which eighteen centuries ago were connected with the public and private life of the Roman citizens.

All these articles, from the elaborate Curule chair to the most common kitchen utensil, are designed and executed with an artistic grace which reaches the acme of perfection and elegance. Their number alone is sufficient to stock several museums, and such is the elegance of their form and the perfection of their execution that they are no doubt correctly attributed to Greek artists, who alone would be likely to carry their taste for ornament into such minute details.

The difference between the work of these Pompeian artists and that of the artificers of our utilitarian age is especially noticeable in these rooms. Everything in a Roman house displayed the master-hand of the artist in an unaffected but quite unmistakable manner; whereas our household chattels, being made to a pattern and in vast numbers, though they answer their purpose admirably, may justly be treated as being the production of a mechanical age, testifying rather to the skill of the artisan than to the taste of the artist.

“The paintings on the walls are of no artistic merit. They represent exploits of the Farnese family; and battle scenes attributed to Borgognoni.

“The asterisk (*) denotes the specimens illustrated in Signor Monaco's large work, and the dagger (†) other noteworthy objects.

“Where a Latin word is given in italics, the reader will find an article on the subject in Smith's ‘Dictionary of Antiquities.’”

FIRST ROOM.

IN THE CENTRE, ON AN ANTIQUE MARBLE TABLE.

*72983. BRAZIER, in the shape of a rectangular fortress, with towers at the angles. The embers were laid in the centre and the fire was surrounded by a jacket of water contained in the conduit beneath the battlements. The water could be drawn off by a tap in one of the sides. Thus the brazier furnished hot water, and may have been adopted for culinary purposes, as well as for heating a room; while the steam from the water neutralised the noxious gas from the charcoal. (Height, 12 in. \times 25 in. broad each side). (*Herculaneum*.)

72984. A rectangular brazier, with four castors still in working order. (*Pompeii*.)

BEHIND THE BRAZIER IS,

73016. IRON STOVE covered with *lapilli*. It has places for two saucepans, and the bottom is of fire-brick. (*Pompeii*.)

73146. A very fine bronze vase, the handles of which represent a combat of gladiators. These figures are particularly interesting as they wear the spiral bronze wire anklets and gauntlets (see next room, wall-case XXXV.) with which the gladiators protected their arms and legs. (*Herculaneum*.)

72985. Bronze bench on five feet. (Length, 6 ft.; height, 1 ft. 4 in.) (*Pompeii*.)

The leather cushion, like all the others in this room, is modern.

IMMEDIATELY BEHIND THE BENCH STANDS,

*73018. CYLINDRICAL STOVE (*calidarium*), of exquisite beauty. It stands on three lions' feet and [has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles, each of them formed by two spirited wrestlers. The lid is surmounted by Cupid astride of a dolphin, holding a lyre in his right hand. The interior of this stove is of very peculiar construction, the upper part being a boiler which communicates with the firebars beneath, which are hollow. The comic masks at the back of the stove form up-takes for the fire. (Height, 3 ft. 6 in.; diameter, 14 in.) (1863, *Pompeii*.)

THIS STOVE STANDS ON,

73019. A round marble table which served as the base of a fountain. The water flowed away through the lions' masks on the edge. (*Herculaneum*.)

109831. A rectangular brazier. (*Pompeii*.)

UPON A MODERN MARBLE TABLE,

*72986. ECONOMIC KITCHENER, consisting of a covered cylindrical boiler, communicating with a hollow semicircle, provided with a tap. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a saucepan. Roasting could be carried on over the brazier in front. (Height of boiler, 18 in.; diameter, 7 in. Brazier, 18 in. square.) (*St.*)

†78673. Two-handled ewer of very remarkable construction supported on three Sphinxes with lions' claws, and intended for heating water. The fire lay on a grating of hollow tubes at the bottom. The water circulated through these tubes, and was heated in the jacket, which surrounded the fuel in the centre of the vase, exactly on the principle of modern tubular boilers. (*Pompeii*.)

†72987. Bronze pedestal of a table formed of a rectangular column, surmounted by a bearded head of Bacchus bearing a cup. In front of the column a charming "Victory," with flowing robe, and holding a martial trophy in her right hand, rests her feet upon a globe bearing a silver crescent. The ears are bored for earrings. (Height of column, 33 in.; Victory, 13 in.) (1864. (*Pompeii*.)

73145. (*On a column*.) Splendid vase with four handles decorated with female busts and richly inlaid with silver. (*H.*)

111047. Folding table in bronze, with "*semisanto*" marble top. Stands on horses' hoofs and is decorated with horses heads. The edge of this table is inlaid with silver. (Height 26 in.; width, 20 in.) (Feb. 8, 1876, *Pompeii*.)

It is remarkable that this is the only specimen in the Museum mounted on horses' feet. The candelabra represent the feet of almost all other animals. The British Museum have a candelabrum standing on horses' hoofs, which they rightly esteem as very rare

BEHIND THE TABLE STANDS,

72993. Small tripod on lions' claws for sacrifices. The edge is carefully worked. (Height, 13 inches.) (*Herculaneum.*)

*72988. BISELLIUM with ornamentation in copper. The obverse is decorated with two finely-executed horses' heads, and two human heads with beards. The reverse shows the heads of two geese and two Medusæ. (3 ft. 4 in. × ft. 4 in.) (*P.*)

"The right of using this seat was granted as a mark of honour to distinguished persons by the magistrates and people in provincial towns." (*SMITH, Dict. Ant.*)

Modern criticism points out that this specimen as well as No. 72992 which have been called Bisellia, are in fact fragments of bedsteads erroneously restored. They do not resemble the undoubted Bisellia on the Pompeian tombs.

72989. BRAZIER damascened in copper. (*Pompeii*)

*72990. LAVER for lustral water. The centre is inlaid with silver and red mastic. (Diameter, 2 ft. 10 in., including the edge.) (*Temple of Isis, Pompeii.*)

IN THE CENTRE,

73020-1-2. THREE SAFES (*arcae*). The centre one, which is of iron, is the finest. Its obverse is adorned with bronze nails and two busts of Diana in relief; between them, the head of a wild boar. Beneath; two busts of genii of Bacchus, an elegant handle served to raise the lid of this beautiful safe (Height, 36 in. length, 41 in.; width, 23 in.) Found with the bedsteads (see next room). (1867, *Pompeii.*)

The safe to the left is also of iron. The obverse is covered with bronze panels framed in iron cornices. This is the only safe with a keyhole: and beneath the keyhole is an image of Jupiter in bas-relief upon a pedestal, and a priestess pouring a libation upon an adjacent altar. (1864, *Pompeii.*)

On the third safe are the six following busts in relief: Minerva, Mercury, Bacchus, Juno, Apollo, Diana, and (on the top of the lid) Jupiter. (1869, *Pompeii.*)

The fact that these safes were all found empty has strengthened the inference that the principal houses were ransacked after the destruction of the city.

IMMEDIATELY BELOW THE THREE SAFES STAND,

*109983, 111764 and 111232. Three PULVINARIA, used by the ancients for the Penates and the sacred vessels at the Lectisternia, important festivals, when the gods were placed at table as if they partook of the sacrifice. They stand on four feet, and their edges are inlaid with waving designs in silver and Greek patterns. The woodwork is a restoration. (Height, 14 in.; length, 3 ft. 3 in.; width, 13 in.) (1874, *Pompeii*.)

72991. BRAZIER. The obverse and reverse are adorned with Genii, head of Medusa, and two lion's masks. The feet are of Griffins. (July, 4, 1822, *Pompeii*.)

72992. BISELLIUM adorned with the heads of asses and of men, and designs in silver and copper. On the reverse, the heads of geese and two masks. (*Pompeii*.)

72994. FOLDING TABLE. The edging which secures the marble and the four legs with lions' feet are inlaid with silver sprays. These legs have acanthus leaves on the upper parts, from which young satyrs are emerging, each one holding a rabbit under his arm. (*Pompeii*.)

UNDER GLASS, ON A POMPEIAN MOSAIC TABLE,

*72995. SACRIFICIAL TRIPOD, of beautiful execution. Its three lion-footed legs are capped by a seated Sphinx and adorned with beautiful arabesques and bearded heads of Jupiter Ammon. The legs are braced together by elegant sprays of lotus flowers. The basin is adorned with festoons and the skulls of bulls—emblems which remind us that it was destined for sacrificial uses.—(Height, 3 ft. Side of tripod, 21 1/2 inches. Height of basin, 3 1/2 inches.) This tripod is often attributed to the Temple of Isis at Pompeii. It was in fact, found at Herculaneum.

In the centre of the temple of Apollo at Delphi there was a fissure from which gas ascended. The virgin priestess called *Pythia* took her seat upon a tripod placed over this fissure, and as the vapour affected her brain the words she spoke were believed to be the answer of Apollo to his worshippers

They were always in hexameter verse and were supposed to be taken down by the attendant priests.

Most of the answers were equivocal or obscure; but the credit of the oracle continued unimpaired long after the downfall of Grecian independence. (*Smith, History of Greece.*)

The Delphic tripod was probably the origin of all tripods. The one before us is Italo-Egyptian, and was made centuries after the original tripod of Delphi had ceased to exist. It is none the less interesting as a survival, and the sphinxes upon it were Egyptian emblems of justice, or perhaps of equivocation!

73115. Immediately behind the Isiac tripod is a bronze ewer, the handle of which represents a winged figure standing on a Cupid who clasps a swan. Very fine. (*Pompeii.*)

78613. A small round table. The three legs represent greyhounds jumping up. (*Pompeii.*)

72997. Double iron ring used as stocks. Lock missing. (Diameter, 2 ft.) (*Pompeii.*)

*72998. STOCKS found in the barracks at Pompeii (Acts xvi. 24). Each partition confined the ankle of a prisoner, who was accordingly forced to sit or lie upon the ground. These stocks would secure twenty prisoners, and the extremity of the sliding bar was fastened with a lock. From the nail-holes in the cross-irons we see that the structure was fixed to the floor of the gaol. Four skeletons were found in this terrible instrument, the suddenness of the calamity not permitting of their release. (Length, 7 ft. 4 in.) (*Pompeii.*)

BEHIND THE STOCKS,

†109697. BRONZE VASE, on a quadrangular base. This vase is one of the finest in the collection, and especially remarkable for its handles. These rise above the edge, and rest on miniature acanthus leaves, and, curving back gracefully, cling to the sides of the vase with leaf-like ornaments. In the centre of these leaves is a superb mask of Medusa, with silver eyes. The chin of the Medusa rests upon two Chimæras. (Height, including base, 2 ft. 2 in.; diameter, 16 1/2 in.) (1873, *Pompeii.*)

†110050. SMALL CHAIR WITH BACK; the only specimen of its kind. The woodwork is modern, but copied from the carbonised remains of the ancient wood. (Height; 1 ft. 9 in.: back 9 in.; width 1 ft. 3 in.) (1876, *Pompeii*.)

UNDER GLASS ON A POMPEIAN MOSAIC TABLE,

*73000. CANDELABRUM formed of a decorated Corinthian column, bearing on the obverse a tragic mask, and on the reverse a "*bucranium*" or skull of a bull. Four branches issue from the top of the column, from which double-wick lamps hang by four-stranded chains. These lamps were not found with the candelabrum, and do not belong to it, but they are of fine workmanship. The one decorated with the head of an elephant, and suspended by two dolphins, is unique. Upon the left angle of the base, which is inlaid in silver, we observe a fine group of *Acratus* (a genius of *Bacchus*) mounted on a panther, the *rhyton* in his hand, and opposite to him a small altar, upon which burns the sacred fire. (Height, 4 ft. 1 in.) (*House of Diomedes, Pompeii*.)

It is observable that the column does not stand in the centre of the base, and it is thought that the base was used to trim the lamps upon, and that a vessel to replenish them stood upon it.

73144. A very fine ewer found in a Greek tomb stands next behind this candelabrum. It is decorated with a figure in relief in Egyptian style, with a lion's head above and a graceful winged mask. (*Locri*.)

73003 and 73307. Two baths, the only bronze ones yet discovered. One has a plug-hole in the corner to let off the water and four fluted handles. (*Pompeii*.)

†73005. GREAT BRAZIER found in the *tepidarium* of the baths, near the temple of Fortune at Pompeii. Its object was to raise the chamber to a gentle temperature, thus preparing the bather for the hotter chamber. On one side we observe a cow in relief and the words "*M. Nicidius P.*" (*M. Nicidius posuit*), denoting that it was his gift. (Height, 2 ft. 1 in. length, 8 f.; width, 2 ft. in.)

A precisely similar brazier, bearing the same emblem, and the

inscription "*Marcus Nicidius Vaccula P. S.*" (*pecuniâ suâ*) stands in the public baths near the Forum of Pompeii. The cow on these braziers, emblematic of the name "*Vaccula*" shows how early the crest was derived from the name of a family.

73017. Four-legged bench from the public baths. (*P.*)

....CANDELABRA, adapted to a single lamp. They are telescopic, and constructed to take to pieces in a ingenious manner. (*P.*)

....Sundry circular braziers ornamented with reliefs. (*P.* and *H.*)

SURROUNDING THE ROOM,

A large number of candelabra, or lamp-stands. They are all different, and very beautiful. (*P.* and *H.*)

ON THE TOP OF THE WALL-CASES,

Sundry kettles and amphoræ. (*P.* and *H.*)

A candelabrum, with lamp fitted to slide up and down the staff. This specimen is unique.

WALL-CASES.

WALL-CASE No. I., TO THE LEFT ON ENTERING,

68763 *et seq.* BRONZE BASKETS of very elegant form. Their folding hand are still in working order.

68795 *et seq.* SCOOPS with elegant handles, probably for taking up grain. Decorated with parrots and other birds. (*Herculaneum* and *Pompeii.*)

WALL-CASE No. II.,

68808 *et seq.* Ten garden stools. (*Pompeii* and *Herculaneum.*)

†110673. A small SERPENT, on a miniature altar, with a gold necklace. (*Pompeii.*)

68822 *et seq.* Twenty-two small pans, with spouts and nozzles. (*Pompeii* and *Herculaneum.*)

68843-7. Five flattened globular water-bottles, of the same shape as European soldiers use now. (*Pompeii.*)

WALL-CASE No. III.,

*68851. PAILS (*hydriae*). These water-buckets are richly inlaid with arabesques and animals in silver and copper. Two have a double handle, which when at rest forms a rim to the pail. On the handle of No. 68854 the words "**Cornelia S. Chelidonis**" are engraved. (*Pompeii* and *Herculaneum.*)

WALL-CASE No. IV.,

68935 *et seq.* JUGS similar to those now used in Italy for oil. From a specimen which was found upon a trivet, and is in the next room (wall-case No. LX), we learn that these were put on the fire. (*Pompeii* and *Herculaneum*.)

WALL-CASE No. V.,

A large number of JUGS, with three lips, and one handle of highly artistic form. Observe Nos. 69044 to 69049. These jugs were for table use. (*Pompeii*, *Herc.* and *Stabiae*.)

BELOW,

Twelve *præfericula*, with single lip and handle.

†69085 is of very remarkable form. The handle is joined to the cup by the demi-bust of a woman holding fruits. A Siren issues from the edge. This specimen has been very much damaged. (*Pompeii*.)

69086. PRÆFERICULUM in the shape of a beautiful female head, with tiara, eyes and necklace in silver. (*Borgia*.)

*69087. LIBATION CUP of very beautiful execution. The edge is surmounted by an eagle with its wings spread out. The handle is formed by a swan. (*Nocera*.)

OUTSIDE, ON A COLUMN, UNDER GLASS,

†69089. Libation cup, of oblong shape. This is quite a unique specimen of the Greek period. On the handle we observe a man and horses plated in silver. (*Ruvo*.)

WALL-CASE No. VI.,

Several JUGS with one handle. Observe those called "*a petto d'oca*"—that is "*goose-breasted*;" especially:

*69167. MILK-JUG, of elegant form. (*Herculaneum*.)

This jug is known as a milk-jug, on account of the two goats on its rim; but it is also conjectured, that as the goat was a Bacchic emblem, the vessel may have been intended for wine.

69168. Another jug, of the same shape. The body of the jug is ornamented; the handle forms the perch for a parrot. (*P.*)

69169. Similar jug, having a panther for its handle. (P.)

69171. JUG remarkable for its handle at the bottom of which is a female mask with silver eyes, and on the top the bust of Scylla with her sea-dogs issuing from the jug. (1866, *Pompeii*.)

†69174. LIBATION CUP (*rhyton*), representing the head of a stag with silver eyes. The mouth, being, partly open, allowed the liquid to flow out. Examples of the use of this vessel may be seen in the frescoes downstairs. (*Herculaneum*.)

WALL-CASE No. VII.,

Observe Nos. 69315 to 69322.

69318. A JUG, ornamented with two griffins resting their claws upon an urn. (*Pompeii*.)

WALL-CASES Nos. VIII TO XI. (**Second corner of the room**).

Large number of vases, which, to judge by the ornaments on their handles, were used for household purposes. The handles are specially beautiful, and an endless variety of elegant form is displayed in their construction. (P. and H.)

WALL-CASES, Nos. XII TO XIV.,

Two-handled ewers for household purposes. (P. and H.)

69725 *et seq.* CINERARY URNS, made of lead. (*Pompeii*.)

FOUNTAIN-JETS AND SPRAYS.

WALL-CASES Nos. XV AND XVI. (**Third corner of the room**),

69762 *et seq.* Ten tiger heads and the head of a ram of fine workmanship, from a fountain. (*Herculaneum*.)

69784-9. A PEACOCK with spreading tail; a column capped with three dolphins; a pine-cone; a serpent; a cylindrical and a conical vase with jets, all forming a group for a fountain. These specimens are set up on wood to show their exact position as found. (1853, *Pompeii*.)

69791-3. Fragments of a small tank, which was fitted with a very fine rose for producing a cascade to simulate rain. (P.)

69795. BASIN, with a very finely executed lion in the centre. The water flowed through his open mouth. (P.)

69799 *et seq.* Thirty-two taps and a lead pipe. (*Pompeii*.)

69838 *et seq.* Four gratings made of perforated lead for gutters, and several oblong pans. (*Pompeii.*)

IN FRONT OF THE WINDOW,

*73153. CURULE CHAIR (*sella curulis*), made to fold. Its four crossed legs are fastened by two nails with large heads. (*H.*)

The *sella curulis* was the ancient Roman emblem of the kingly power, but under the Republic the privilege of its use was extended to high officials. It was displayed on all great occasions, notably in the *circus* and the theatre, the bust of the reigning Emperor being often placed upon it; and it was the seat of the Prætor when he administered justice. The legs of the specimen before us are of bronze, but in more ancient times they were made of ivory. (See SMITH. Dict.)

TABLE-CASE NO. XXVIII,

One hundred and forty-three vase handles, finely executed and adorned with heads and arabesques.

72578 to 72581. These four are in the style known as "*acoluta*." They are cunningly entwined and finish into small acanthus leaves. (*P.*)

72582-3. Two serpentine handles, each serpent holding a cockchafer in his mouth. (*P.*)

72591. HANDLE representing in bas-relief a cross-legged Faun playing the pan-pipe; and above, the bust of a woman with her hands on the necks of two dogs. (*P.*)

†72592. Very fine handle, representing a Phrygian with a pair of shoes on, and his feet crossed. He stands on the mask of a bearded man. Some people have considered this figure to represent Adonis, others Atys, one of the priests of Cybele. (*P.*)

72594. HANDLE. The point of contact with the vase represents in bas-relief a woman extracting a thorn from the right foot of a man. (*Borgia.*)

†72600. SUPERB HANDLE, the gem of the collection, adorned with arabesques and inlaid in silver, with a head of Medusa of exquisite finish. (*Herculaneum.*)

72637. HANDLE. Apollo holding the lyre and the *plectrum*. Below, a swan with spreading wings. (*Pompeii.*)

118192. Pretty allegorical female representing Africa with her left hand under her chin and an elephant's scalp and tusks upon her head. (*Pompeii*.)

NEXT TABLE-CASE No. XXIX.,

72722-3. Two legs of a table, with lions' claws, each representing an armless Sphinx issuing from three leaves. (*P.*)

72727 *et seq.* Four legs of a table, with greyhound claws. (*P.*)

BATHING REQUISITES.

WALL CASE No. XVII.,

*STRIGILS (*strigilis*), used by the ancients after gymnastic exercises and vapour baths to scrape of the perspiration and the ointments. (*Pompeii* and *Herculaneum*.)

The method of using the strigil may be frequently seen upon Italo-Greek vases.

*69962-3. On an antique ring are strung two strigils (the best in the collection) the handles representing busts of Diana and Hercules. (*Pompeii*.)

69904. Complete apparatus for Roman bath, consisting of an opening ring upon which are strung four strigils, one *patera*, and one ointment-pot. (*Pompeii*.)

Sundry small pots (*guttus* or *unguentarium*) in bronze or alabaster, for containing perfumed ointments. (*P.* and *Herc.*)

The word *guttus* means "a drop" and these vases acquired this name because their contents came out a drop at a time. (Varro V. 124.)

Pliny tells us that the alabaster pots were preferable, and we may infer that they were used for the more costly ointments. These were hermetically sealed, and the expression "she brake the box" (Mark xiv. 3) may probably mean "she brake open the box."

112290. Ivory vase with Bacchanatian figures. (*Lacedonia*.)

BELOW,

Ornamental bronze claws for furniture. — Sundry strigils.

70122 *et seq.* Several small pans, decorated with bas-reliefs.

No satisfactory explanation has been arrived at as to their use. (*Pompeii* and *Herculaneum*.)

LOCKS AND KEYS.

The first mention of locks and keys is in Judg. III. 20 where Ehud locks himself in, and the servants open with a key. It is probable that keys and locks had not been long invented, though the locks of Pompeii display great ingenuity of construction. In early days everything was secured by the seal, which fastened the doors of pantries and cupboards, as well as being used to authenticate all business transactions.

WALL-CASES NOS. XVIII TO XX,

70991 *et seq.* Long borders inlaid with silver, serving as horizontals for bedsteads. (*Pompeii*.)

*LOCKS in bronze and iron. Some have keys. (*P.* and *H.*)

Sundry keys of all sizes, some of which are very complicated. (*Pompeii* and *Herculaneum*.)

71283 *et seq.* Padlocks, very curious. (*Pompeii*.)

*71401. IRON KEY, carefully made and inlaid with silver. It was found upon one of skeletons of the family of *Diomedes* in the cellar of his house at Pompeii.

71392 *et seq.* Bolts of locks. (*Pompeii*.)

71465. Iron skeleton key. (*Pompeii*.)

Sundry hinges. (*Pompeii* and *Herculaneum*.)

BELOW,

71629. and 71630. Two large hinges from one of the city gates of Pompeii.

TABLE-CASE NO. XXX.,

Ornaments for doors and furniture, including tragic and comic masks and busts; heads of lions, horses, and other animals, with movable rings in their mouths. Some of these specimens are thought to have been votive offerings made by gladiators. (*Pompeii* and *Herculaneum*.)

†72822-4. Rectangular panels, on which are bas-reliefs of a

Centaur playing the lyre and a female Centaur playing the double flute. Very fine. (*Pompeii*.)

72823. A fine bas-relief, intended for a safe. It represents in bas-relief Socrates and a seated woman, perhaps Diotima and Eros. (*Pompeii*.)

TABLE-CASE No. XXXI.

72950. Term representing a child with a vase on its head, an aegis, silver snakes and gorgon. (*P.*)

72898. *et seq.* HANDLES for vases, formed of dolphins, foliage and human hands. (*Pompeii* and *Herculaneum*.)

STATUETTES serving as handles for vases. Observe:

†72960. A female figure of wonderful expression, resting her feet on a serpent and supporting on her head an architrave to which the vase was fitted.

72963. KNOCKER of a door, representing in *alto-rilievo* the bust of Diana armed with a quiver. (*Pompeii*.)

†72966 to 69. Four KNOCKERS with movable ring. These represent in bas-relief superb heads of Medusa with silver eyes and teeth. (1870, *Pompeii*.)

72970. Door knocker (ring lost), representing in bas-relief the head of a woman, with fine expression and mouth partly open. (*Pompeii*.)

72972. Pretty furniture ornament, representing a Cupid seated between the tails of two sea-horses. (*Herculaneum*.)

†72981. Vase handle with winged Genii in bas-relief, having their heads pillowed on their entwined arms, and (on the sides) two tritons with cuirasses in a striking attitude. In Etruscan style. Duplicate in the British Museum. (*Borgia Collection*.)

IN FRONT OF THE WINDOW,

†73152. CURULE CHAIR (*sella curulis*), made to fold, with remains of gilding still discernible. It was originally mounted in ivory, which has been replaced by wood. (*Pompeii*.)

(The original ivory is exhibited in fragments in the next room, Table-Case No. LXVli)

IRON TOOLS.

WALL-CASE No. XXI., (**Last corner of the room**),

71700 *et seq.* Scythes, sickles, bill-hooks, knives. (*P. and H.*)

71733 *et seq.* Rakes and forks with two and three teeth, four ploughshares, spades as used in Naples now, and trowels for gardening. (*Pompeii* and *Herculaneum*.)

71746. Small pocket-knife with bone handle. Believed to be unique. (1870, *Pompeii*.)

WALL-CASE No. XXII.,

71791 *et seq.* Carding combs, long shovel, large spring shears: shears of this form still used in silk factories. (1877, *Pompeii*.)

Sundry smaller shears, blacksmiths' cutters and pincers, axes, hatchets (*securis*, *ascia*;) soldering iron, claws for drawing nails, pickaxes, wedges, and hammers for chipping pavements. (*Pompeii* and *Herculaneum*.)

The collection of axes is a remarkable one, as it includes the carpenter's axe as well as two kinds of woodman's axe, intended to cut hard as well as soft wood. The wedge-shaped American axe does not appear, and does not seem to have been known

WALL-CASE No. XXIII.,

Hammers for carpenters and masons. — †71875. KEY for raising heavy blocks of stone (as used now), compasses: callipers masons' trowels, turnery tools, centre-bits, scalpels, planes, saws, anvils, a large whetstone. (*Pompeii*.)

LAMPS AND LANTERNS.

WALL-CASE No. XXIV.,

72166. DOUBLE-WICK LAMP, bearing inscription " **D. Iuni Proquli**." (*Pompeii*.)

†72180. TREBLE-WICK LAMP, fitted with three exquisite double-stranded chains; a fourth chain holds the lid of the reservoir. This lamp is adorned with four heads issuing from garlands. (*Herculaneum*.)

72172. SINGLE LAMP, adapted either to hang or carry, fitted

with a chain, to which the lid is attached. A small mouse on the spout is about to gnaw the wick. (*Pompeii.*)

The mouse was sacred to Vulcan, and perhaps this lamp hung before his shrine.

72181. LARGE TREBLE-WICK LAMP. Instead of a cover it has a handsome urn over the reservoir. This lamp is unique in point of form, and is adorned with festoons and three masks. (*Pompeii.*)

72187. SINGLE LAMP. A horse's head upon the handle. The original wick is visible. (*Pompeii.*)

..Sundry small candelabra for single lamps. (*P. and H.*)

Seventeen lanterns. Observe especially:

*72067. LANTERN glazed with talc, bearing on the top the words "Tiburti Catus S." (*Herculaneum.*)

WALL-CASE No. XXV.,

72190. CANDELABRUM in the form of a cup. (*Herculaneum.*)

72191. CANDELABRUM formed of a fluted column, with four boughs to carry hanging lamps. (*Stabiae.*)

72192-3. CANDELABRUM (like modern candlesticks), the top representing a lotus-flower. (*Pompeii.*)

72195. CANDELABRUM formed of a fluted column capped by a small vase, from which issue three branches. Upon the plinth an octagonal pedestal, upon which is a globe. The plinth is inlaid with silver. (*Herculaneum.*)

72246 and 72250. Treble-wick lamps hanging by a well-wrought chain, and decorated with a nude dancer. (*Pompeii.*)

72251. Double lamp with garland and sunflower handle. The cover represents a child with a goose. (*Herculaneum.*)

WALL-CASE No. XXVI,

72198. TREBLE-WICK CIRCULAR LAMP. The lid, which also forms a handle, is surmounted by the figure of a Harpy, in Etruscan style.

72199. SILENUS. His movement and the gestures of his hands lead us to infer that he proposes to dance. Behind him, a parrot on a bough which carries two lamps. (*Herc.*)

72202-3. PHRYGIAN figure on one knee. Behind him, the stump of a tree with a lamp upon it. (*Pompeii.*)

†72206. LAMP-STAND. Silenus, seated on a rock, pouring wine from a wineskin in his left hand. Behind him, a stump to carry two lamps. (*Pompeii.*)

72209. LAMP-STAND. Silenus with a basket on his head. Behind him, a stump bearing a cup to carry a lamp. (*Pompeii.*)

72279. DOUBLE-WICK LAMP (*dimyros*). The handle is ornamented with an acanthus. The lid represents a Satyr seated on a stump, holding a pan-pipe in his left hand; one of the original wicks is in its place. (Feb. 21, 1868, *Pompeii.*)

72280. Double-wick lamp beautifully adorned with acanthus leaves. The lid bears a Silenus standing upright. (*Pompeii.*)

†72291. Handsome small CANDELABRUM, fitted to be carried, or hung by the chains attached to it. It represents Cupid astride on a dolphin, which is about to devour a polypus issuing from a shell. A wonderful work of art, for the harmony of the grouping and the expression of the Cupid, who betrays alarm at what is passing beneath him. (*House of Marcus Lucretius*, 1862, *Pompeii.*)

110674. Single LAMP, representing a goose. (*Pompeii.*)

72292. Small SILENUS holding a bowl which could be used as a lamp. The pose of this figure is admirable. (*P.*)

†72298. NIGHT-LIGHT in a saucer. The lid is perforated to subdue the light. (*Stabiae.*)

WALL-CASE NO. XXVII.,

72226. CANDELABRUM in the form of the trunk of a tree.

From the boughs are suspended three lamps, of which two are in the shape of snails. (June 13, 1772, *Pompeii.*)

72231. CANDELABRUM in the form of a tree, the boughs supporting five double-wick lamps. (*Herculaneum.*)

72333. Bronze FISH. The wick passed through the mouth. On the back, the feet of a statuette which is lost. (*Pompeii.*)

†72336. PORTABLE LAMP with one wick and long folding handle. (*Stabiae.*)

SECOND ROOM.

In the centre of this room is a cork model of the excavations of Pompeii, on the scale of 1 to 100. It is extremely accurate and well worthy of attention.

The wooden balustrade represents the outline of the ancient ramparts, while the part painted green shows what yet remains to be excavated.

The amphitheatre, which was capable of holding 12,800 people, was situated at the extremity of the town as shown on the model.

The extent of the city is estimated at about one-hundred and forty acres, and the part excavated may be taken at about fifty acres, leaving ninety acres still buried beneath a mass of volcanic ash about twenty feet deep, which has been cultivated and even built upon for centuries. The length of the excavated portion is about six-hundred yards, and the circuit of the city two miles.

If the visitor stands opposite to the windows of the room, at the left end of the model, he will have the *Porta Marina* of Pompeii, by which we now enter the ruins, opposite to him. Entering by that gate he sees the *Basilica*, or Law Court on his right hand, the Temple of Apollo opposite on his left,—both touching the large open space which was the ancient Forum, and had (in common with all the public buildings) a colonnade running round it. At the further end of the Forum was the Temple of Jupiter, and beyond it on the right that of Fortune, and, on the left, one of the public baths, easily distinguished by its dome and roofs, which are still standing. Returning to the Forum, we see on the right the *Macellum* which was a Market for fish and game and had at its extremity a shrine dedicated to Augustus. The pedestals in the centre probably supported a roof to shelter the dealers in country produce. Next to that, the *Curia Senatorum* or "Town Hall." Then the Temple of Mercury, and, adjoining this, the Exchange, where the statue of Eumachia which was erected by the Fullers can be recognised in the model.

Leaving the Forum by the broad "Street of Abundance," which runs right across the city, we come to the principal public baths, and on the extreme right of the spectator the temple of Isis, the two theatres, the triangular Forum, and the barracks.

The gate of Herculaneum leading to the "Street of the Tombs" is on the spectator's left, and at the point nearest to the window. The House of Diomedes and the Street of the Tombs being outside the walls, are not represented on the model.

SAUCEPANS, PATERÆ, &c.

WALL-CASES NOS. XXXII. AND XXXIII. (**First corner of the room.**)

SAUCEPANS, of which many are lined with *silver*, some bear their maker's name. (*Pompeii* and *Herculaneum*.)

73231. A SAUCEPAN as found at Herculaneum full of mud lava.

WALL-CASES NO XXXIV AND XXXV.,

PATERÆ (or bowls for containing libations). They are of the shape of a deep saucer, with handle ending generally in the head of a ram or a swan. Observe Nos. 73439, 73440, 73455, and 73484. These are handsomely worked and inlaid with silver. (*Pompeii* and *Herculaneum*.)

WALL-CASE NO XXXVI. (*among a number of two-handled basin*),

73511. BASIN with bas-relief inlaid with silver representing Æthra showing her son Theseus the sword that his father Ægeus had hidden under a rock. (*Herculaneum*.)

Ægeus, king of Athens, promised to acknowledge his son Theseus, as soon, as he could lift this rock and bear away the sword. This he did, and came to Athens, to find his father living with Medea, who forthwith attempted to poison him. His father having identified him by the sword, sent him to Crete to slay the Minotaur, and on his return he forgot to hoist white sails as arranged; and Ægeus, seeing black sails threw himself into the sea, which was called Ægean after him.

WALL-CASES NO. XXXVII AND XXXVIII.,

73553. BASIN. Two figures in bas-relief, one dancing. (*H.*)

BELOW,

73549. BASIN on a tripod with ornate border. The handles are lions, and the sides bear four serpents. (*Pompeii*.)

WALL-CASES No. XXXIX to XLIII,

Sundry basin. Observe:

73613. BASIN with a bas-relief of a woman fashioning a trophy, and Hercules with his club standing by. (*H.*)

WALL-CASE No. XLIV.,

73837. Saucepan with long handle covered with *lapilli*. (*P.*)

73798 *et seq.* LADLES (*cyathus*, or *simpulum*) used for dipping into vases. (*Pompeii* and *Herculaneum*.)

The relative proportions of wine and water were regulated by the addition of a certain number of *cyathi*. Thus Horace in one of his odes proposes to take the number of Graces or of the Muses as the standard. When drinking the health of a friend it was common to take a *cyathus* for every letter of his name, and Horace proposes that Mæcenas should drink a hundred *cyathi* to the health of his host.

The *simpulum* was rather different, its main use being sacrificial. It is frequently represented on coins and its size being always small it gave rise to the proverb "*Excitare fluctus in simpulo*" which has its exact equivalent in English in the proverb "*a storm in a butter boat.*" (*Ramsay's Roman Antiq.*)

BELOW,

78936. TRAY like a modern tea-tray, but made of bronze. Believed to be unique. (*Stabiae*.)

WALL-CASE No. XLV. (**Second corner of the room**),

73838 to 73863. Twenty-six funnels. (*Pompeii* and *Herc.*)

73879-81-82. Three round stoves. The first has a lid whose handle is formed by a statuette of a slave seated with his hands tied behind him; between them he holds a ring fastened to a bronze chain. (*Pompeii*.)

*73880. URN (*authepsa*); with two handles and lions' feet. Inside, a vertical cylinder for live charcoal, with perforations below for draught. Round this cylinder lay the hot spiced wine, which was drawn off by a tap in the front, placed high

up to prevent the sediment choking it. On the right, a funnel by which the vessel might be filled without taking off the lid. Inside was a false lid, which closed the whole urn except the mouth of the furnace, thus preventing the ash from polluting the liquid. This beautiful urn is decorated with designs, and is similar to the Russian *samovar* and the old-fashioned English tea-urn. (*Herculaneum*.)

111048. Another elegant urn on three lions' feet, and ornamented with three female masks. The tap represents Cupid astride on a dolphin. (1876, *Pompeii*.)

BELOW,

73886 *et seq.* Stands for vases. (*P.* and *H.*)

*73937. BRONZE COLLAR for a slave, bearing the inscription. "Servus sum, tene quia fugio." (*I am a slave; arrest me because I am running away*).

73940. Large serpent in gilt bronze. (*Borgia*.)

73934. MANACLES for slaves.

73926 *et seq.* SPIRAL GAUNTLETS in bronze, which gladiators wore as a protection for their wrists and ankles.

112223. BONES of a child, round which a bronze wire is twisted. (*Found in a tomb at Sant'Angelo, near Capua*.)

ARTICLES USED IN SACRIFICES.

WALL CASE NO. XLVI.,

73945 *et seq.* Four portable altars on three legs, supporting a disc which received the blood of victims. (*Pompeii*.)

†74021-2-3. FLESH-HOOKS (*harpago*) for taking boiled meat out of the caldron? (see Exodus xxvii. 3; 1 Sam. ii. 13, 14, Aristoph. Vesp. 1152). They were fitted with wooden handles.

There are four similar specimens in the British Museum. (*Canino*.)

73996 *et seq.* Small braziers for incense, one of which still contains charcoal which may have been lighted 1800 years ago for a Roman sacrifice. (*Pompeii* and *Herculaneum*.)

73983 *et seq.* Censers (*thuribula*), with chains and spoons for incense, not to be confounded with the Jewish censer, which

seems, like the modern ones, to have been portable and waved in the air; whereas we see from the frescoes that the Romans lit a small brazier and placed it at the foot of the altar, and sprinkled the incense upon it. The scent arose "through the smoke" — "*perfumum*," from which we have our word "perfume." (*Pompeii* and *Herculaneum*.)

74002. Handle of SPRINKLER or whisk, for scattering lustral water. The hair is modern.

74003 *et seq.* *Mensae* for the Augurs, (*haruspices*). They are in the shape of a stool. Upon them lie the instruments which were used to examine the entrails of the victims for the purposes of pretended prophecy. (*Pompeii*.)

Bronze letters from inscriptions. (*Pompeii* and *Herculaneum*.)

IN THE CENTRE,

BEDSTEADS.

*78614. Three Bedsteads. Two have heads to them. The wooden part painted red is a restoration; the original wood was walnut.

The obverse is richly inlaid with silver and decorated with a *genius* in relief holding a rabbit, which he is feeding with grapes (much injured). On the reverse is a swan's head (Height, 18 in.; head, 20 1/4 in.; length, 7 ft. 7 in.; width 4 ft.) 1868, *Pompeii*.)

It is open to question whether these specimens are the couches of a triclinium, or whether they are bedsteads.

WEIGHTS AND MEASURES.

The Roman unit of weight was the *libra* or pound, nearly three quarters of an English pound. This was divided into twelve *unciae* or ounces, the word *uncia* signifying a twelfth, thus the ounce avoirdupois is very nearly the Roman ounce. The Roman unit of capacity was the *sextarius* exactly the English pint. This measure was one sixth of the *Congius* No 74599. The Roman unit of length was the *pes* or foot, measuring 11,6456 inches, or a little less than our foot. This was divided into twelve *unciae*. The cubit was one-and-a-half *pedes*, and the Roman mile 1618 yards.

WALL-CASES No. XLVII, XLVIII AND IL. (*Upper division*),

Eighteen STEELYARDS and SCALES, complete.

All the scale-pans are ornamented and held up by chains of beautiful workmanship. A sliding ring upon the chains secured the goods in the pan while they were being weighed. The beams are graduated with numbers, from I. to XIII on the obverse, and from X, to XXXX. on the reverse, to weigh heavier goods.

74039. The sixth scale from the visitors' left bears the inscription (in dotted lines): "TI. CLAUD. CAES. AIII. VITEL. III. COS. EXACTA, III. TIC. CURA. AEDIL.;" meaning that this balance was stamped at the Capitol in the reign of the Emperor Claudius. (*Pompeii.*)

WALL-CASE No. LI.,

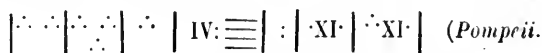
†74056. Under the hook from which this specimen hangs we read the inscription, "IMP. VESP AUG. IIX. T. IMP. AUG. F. VI. COS. EXACTA. IN CAPITO(*lio*);" that is to say, that it was stamped in the Capitol under the eighth consulate of the Emperor Vespasian, and under the sixth of Titus, which corresponds to A.D. 77, two years before the destruction of Pompeii. (*Stabiae.*)

74062 *et seq.* Steelyards fitted with hooks instead of pans. to hold the goods to be weighed. (*Pompeii.*)

74084. Very small scales. In the place of one of the pans is a coin of the Emperor Augustus. (*Pompeii.*)

74165. Ingenious machine for weighing liquids. It is in the form of a saucepan, and was suspended by the hook and chain.

The liquid to be weighed was then put in the pan, and the equilibrium was adjusted by means of weights fastened to the ring beneath, and by shifting the position of the hook-chain along the graduated slot. which bears the symbols:



117693. Small bronze steelyard in excellent preservation with two chains and hooks; a similar short chain and hook was intended to hold up the steelyard. The weight represents

a Bacchante crowned with ivy making an expressive gesture with her right hand. The beam is graduated with numbers I to X on the obverse, and from XIII to XXXX, V, I on the reverse. (1888, *Pompeii*.)

LOWER DIVISION (*left*),

Sundry round weights in black basalt (*nefritica*); marked in Roman figures.

We subjoin a table of these weights.

ROUND WEIGHTS IN BLACK STONE (*nefritica*).

74179.	Weight marked XX,	equal to kilos.	6.46040
74180.	„ „ X,	„ „	3.40410
74181.	„ „ X,	„ „	3.21960

This last bears the inscription: L. ATTILIUS FILIX MAG. MAR. D. S. D.

74182.	Weight marked X,	equal to kilos.	3,232,30
74183.	„ „ X,	„ „	3,226,70
74184.	„ „ X,	„ „	3,224,00
74185.	„ „ X,	„ „	3,223,25
74186.	„ „ X,	„ „	3,222,70
74187.	„ „ X,	„ „	3,123,60
74188.	„ „	„ „	3,290,90
74189.	„ „ V,	„ „	1,619,35
74190.	„ „ V,	„ „	1,616,55
74191.	„ „ V,	„ „	1,616,20
74192.	„ „ V,	„ „	1,612,00
74193.	„ „ V,	„ „	1,608,70
74194.	„ „	„ „	1,605,40
74195.	„ „	„ „	1,590,70
74196.	„ „ V,	„ „	1,414,50

74213. This weight bears the inscription: EX AUCTO (*ritat*) IUNI RUSTICI. Weight, 316 grammes.

The Museums of London, Brussels, and Berlin have weights bearing this inscription. The one in the British Museum weighs 9700 grains. The specimen at Brussels weighs 321

grammes, and the inscription on it states that Rusticus was "praetor urbanus."

74280 to 74290. Eleven round weights in bronze, marked with silver numerals, X, V, III, II, I, S or "Semis" (half) for the pounds, and :: :: : . S for fractions of pounds.

GLANDULAR BRONZE WEIGHTS.

74295.	Weight marked V,	equal to kilos.	1,668,50
74296.	"	"	"
74297.	"	III,	"
74298.	"	"	II,
74299.	"	"	"
74300.	"	— S (<i>semis</i>)	"
74301.	"	— ::	"
74302.	"	— :	"
74303.	"	— .	"

74307. Bronze WEIGHT, in the shape of a fish. Equal to kilos 0,637,80.

74308 to 74313. Six bronze WEIGHTS in the shape of goats. These are marked P.X, P.V., P. III, P. II., P. I.

The last but one, bears the inscription STALLI FELIC. (P.)

Nest of bronze weights, in the shape of mortars. The largest answers to the *decempondium*, and is equal to kilos. 3.04380.

74315.	Equal to kilos.	1,631,40
74316.	"	"
74317.	"	"
74318.	"	"
74319.	"	"
74320.	"	"

*74390 to 74393. Four large weights; a PIG, bearing the initials P.C. (one hundred pounds). Artists name ΔΙΟΔΩΡΟΥ; a CHEESE, and two huge KNUCKLE-BONES. (*Pompeii*.)

Behind these are some (74577) fragments of chain and WIRE ROPE. The latter a unique specimen.

*Smaller leaden weights, bearing the word "EME" on one side, "HABEBIS" on the other— "*Buy, and you shall have.*" (P.)

74582 *et seq.* Measures for oil. They bear an olive on the handles. (*Pompeii.*)

74599. Measure for liquids, the *congius* spoken of by Pliny. A long-necked vase without handle, bearing the inscription: IMP CAESARE VESPAS. VI. T. CAES. AUG. F. IIII. COS. MENSURAE EXACTAE IN CAPITOLIO P. X. — "*Measure of the weight of ten pounds gauge'd at the Capitol in the sixth consulate of the Emperor Cæsar Vespasian, and the fourth of his son, Titus Augustus Cæsar.*" (*Borgia.*)

*74600-1. Dry MEASURES. Their capacity was settled by the triangular crosspieces. Inscription: "D. D. P. P. HERC." *Decreto Decurionum. Pondera Publica Herculaneuses.* (*Pompeii.*)

OUTSIDE THE WALL-CASES,

74602. Dry measure. (The wood is a restoration.) (P.)

WALL-CASES NOS. L. TO LV.,

Sundry kitchen utensils. (*Pompeii* and *Herculaneum.*)

MATHEMATICAL INSTRUMENTS.

TABLE-CASE NO. LXI.,

*76657 to 76667. Plummets. (P. and H.)

*76670 *et seq.* Sundry pairs of compasses. (P. and H.)

76683. Pair of compasses so constructed that they could be opened or closed with one hand.

*76684. Reducing compass. (*Pompeii.*)

†115630. CALLIPERS. This handsome specimen is inlaid with silver and is fitted with a screw to insure exactitude of measurement. It is exactly like the instrument used by modern sculptors. (1887, *Pompeii.*)

76689. Square. (*Pompeii.*)

*76690 *et seq.* Linear measures corresponding to 0,29 of our meter. (*Pompeii.*)

FISHING TACKLE.

76840 *et seq.* Netting needles, bronze and bone needles, quadruple fish-hook weighted.

*Four-hundred-and-forty common fish-hooks.

109703. A RUDDER, belonging probably to a bronze statue of "Abundance" (*Pompeii*.)

112845. A SMALL ANCHOR; the only one yet found. (*P*.)

MUSICAL INSTRUMENTS.

These instruments have not as yet been scientifically written.

TABLE CASE NO. LXII.,

141055. A bronze wind-instrument, like an organ. No certain explanation can be given of this fragment. It was fitted with a chain, apparently to be carried round the neck. (*P*.)

On the further side of this case are two long wind-instruments, one of which is thought to have formed part of a *tuba*, or straight trumpet; the other a kind of sliding flute. These conjectures are unsatisfactory. (*Herculaneum*.)

149890. Three flageolets with ivory mouthpieces. (1889, *P*.)

*76890. BAGPIPES found in the barracks. The is seems to be a number of *tibiae* joined together. It is certain that no human lungs could have provided enough wind for this instrument and it must have been supplied by a hide bag or some other mechanical means. It may be the "dulcimer" of Dan. iii. 5. Nero was fond of this instrument, and is said to have played it in public. It is the favourite instrument of the S Italian peasantry. (*Pompeii*.)

*76891 *et seq.* FLAGEOLETS made of silver, bronze, and ivory. half a meter in length. These are *tibiae*, the most important of Roman musical instruments, used alike in the temples, theatres funerals and festivities. (1869, *Pompeii*.)

The modern flageolet lying by them was made of the same materials as an experiment, in imitation of the ancient ones, and has been much approved for its tone by musical critics both here and in Germany.

TABLE CASE NO. LXII (*bis*).

*76945 *et seq.* SISTRA — jingling bronze rattles used in the worship of Isis. Some of them have the sacred cat upon them. (*P*.)

*76942. CYMBALS of two kinds. (Psalm. cl. 5.) (*Pompeii*.)

TOYS, DICE, AND TICKETS FOR THEATRES.

TABLE CASE No. LXIII.,

*76950 *et seq.* Knucklebones (*astragalus*) and dice; some constructed that they might be loaded. (*Pompeii.*)

*77068 *et seq.* Nine conical specimens in carbonised wood, supposed to be children's tops. (*Herculaneum.*)

*77087 *et seq.* Sundry checks or tickets (*tesserae*) for theatres and boxing matches, made of ivory. Some bear the names of the play, some the number of the seat, others proper names, as "Æschylus," "Arpax," "Vapio," "Pernix, &c. Observe the small numbered birds made of terra-cotta. These are conjectured to have been checks for the upper row of seats still called the "*piccionaiia*" or pigeon-loft, in Italy. (*Pompeii*)

This is the received explanation, but we cannot vouch for it.

77076. Earthenware DEATH'S-HEAD, bearing the inscription "HAYAOO" and the number VI. (*Herculaneum.*)

109880. Six death's heads (use unknown), numbered II, III, IV, VIII, IX, X. (Found 21st Sept. 1873, *Pompeii.*)

COLANDERS.

WALL-CASE LXIV., IN FRONT OF THE WINDOW,

Colanders perforated in graceful designs. (*P.* and *H.*)

77609. In the centre of this specimen a bas-relief of Venus with silver bracelets, holding out her hand to a small Cupid. (*H.*)

These colanders are so elegant, that they must probably have been intended for table use. The received theory is that they were filled with snow and dipped into the wine-bowls, and served to keep the impurities from the snow out of the wine. (See "*Saccus nivarius* and *colum nivarium*," Martial, Book xiv.)

TOILET REQUISITES.

TABLE CASE No. LXIII. (*bis*),

77146. Small bit of chain, to which is attached a crystal tassel for a trinket. (*Pompeii.*)

- 77147 *et seq.* Bronze clasps (*fibulae*). (*Pompeii* and *Herc.*)
 77170. Fibula in the form of a horse.

We have been unable to ascertain whence this specimen came, but there are some like it in the British Museum, which are thought to be of Gallic origin. If found at Pompeii (of which there is no record), it may have been brought thither by a soldier or a captive slave.

- 77262 *et seq.* Bronze rings fitted with a small key. (*Pompeii.*)

Mr. H. W. Chubb favours us with the following observations on these keys "It is curious to speculate on the mechanism of the locks to which they have belonged. Evidently some of the locks had fixed internal guards of various shapes, over or along which the keys fitted and were made to slide in order to withdraw the bolt. This would be like the common type of warded locks now-a-days only that in the modern ones the key makes a complete revolution. Others of these keys seem to be adapted for lifting up dropping pins of various shapes that normally held the bolt in its locked position.

77269. Very large ring, for use as a seal, or possibly it belonged to a statue. (*Pompeii.*)

77245 *et seq.* Sundry rings in bone and lead, bearing initials and numbers, and bronze bracelets, in the form of serpents, one with a silver medallion. (1863, (*Pompeii.*)

77184 *et seq.* Ten bone beads, parts of a necklace; hairpins in bronze, in the form of a serpent, a caduceus; and Venus dressing. One of these, representing Venus and Cupid, stood in a glass jar, which we now see twisted up all round it, probably by the action of lightning. (*Pompeii.*)

*77213 *et seq.* Five perfect metal MIRRORS. One (in a modern frame) was found in the House of the Faun. (*Pompeii.*)

77291 *et seq.* These specimens have long been supposed to be perforated boxes for perfumes, made on the principle of the modern "*vinagrette*;" but, in fact, they are cases for seals to be attached to parchments. The box contained the seal, and two or more threads of silk attached by the wax passed from the parchment through the holes. One of them may be

seen represented upon the large fresco from the House of Pansa attached to a papyrus (see No. 8598, p. 2).

77298. Small rectangular bolts in ivory, for securing dressing-cases or small articles of furniture. (*Pompeii.*)

77318 *et seq.* Bone buttons and bronze studs. (*Pompeii.*)

77355 *et seq.* Ivory and bronze combs. (*Pompeii.*)

77363. BRONZE THIMBLE. (*Pompeii.*)

This specimen is very large, and must probably have been intended for a man. Perhaps it was used upon the thumb, as it used to be in England, where its original name was "*thumble.*"

Small pots for cosmetics. Observe:

77579. Small ivory pot, adorned with a pretty bas-relief of Cupids, one playing the flageolet. (*Pompeii.*)

*77570. Pot of rock-crystal, still containing *rouge*. (*Pompeii.*)

Small flagons in alabaster and ivory, for perfumes. (*Pompeii.*)

SPINDLE, fitted with a bronze hook. (*Pompeii.*)

Possibly the point was originally straight, and the implement was an ordinary spindle. The upper part of it favours this idea. At any rate, the specimen is unique.

77518. Bronze winder, in nine divisions, for threads of different colours. (*Pompeii.*)

77544-5. Two needle-cases (?). (*Pompeii.*)

We call these specimens needle-cases, without authority, no needles having been found in them; but the official record of the excavation 1873-1878 states that in those years forty-two bronze, one iron, and three bone needles were discovered.

Alabaster bowl containing pins.

80088. Small toothed wheel, used as part of a bolt. (*Pompeii.*)

We draw attention to this little specimen to show how nearly the Romans had reached one of the leading principles of the modern clock.

Hairpins in bone, adorned with statuettes and busts; tooth-picks and earpickers. (*Pompeii* and *Herculaneum.*)

SURGICAL INSTRUMENTS (*Chirurgia.*)TABLE CASES NOS. LXV, LXVI AND LXVI (*bis*),

We have been favoured with the following description of these instruments by Dr. Barringer of Naples. Most of them were found in the "*House of the Surgeon*" at Pompeii, and differ but little from those in use at the present day.

Accurate models of the more important of these instruments may be seen in the Museum of the College of Surgeons, London.

TABLE CASE LXV.,

Bistouries (surgical knives), spatulæ, sounds, and tweezers, some of which last belonged to lamps.

77738 *et seq.* "Directors."

77982. Curved dentated forceps, for removing foreign substances from cavities. The curved extremity of the branches is hollowed out, and the teeth fit into each other.

77985. Digitated forceps bearing the name "ACAHCOLUS."

These are used for holding open the lips of a wound while a deeper incision is being made. They are usually made now with curved ends and small teeth.

TABLE CASE LXVI.,

77986 *et seq.* Fourteen bronze cupping vessels of modern shape, but ours are now made of glass.

78000-1. Spoons with head of a ram and of a woman.

78003. Lancet for bleeding.

78004. Silver spoon with elegant handle.

78005. Scissors with a spring, like shears.

78007. FLEAM for bleeding horses.

78008. TROCHAR for tapping for dropsy. A hole in the end gives an exit to the water.

78012. An ELEVATOR (or instrument for raising depressed portions of the skull) made of bronze, five inches long, very like a modern one.

*78026. A MALE CATHETER (*aenea fistula*), ten inches in length. It has a double curve like the letter S, which is the form that was re-invented in the last century by the cele-

brated French surgeon J. L. Petit. It is open at one end, closed at the other. At the closed end is an eye, as in the modern instrument.

*78027. A FEMALE CATHETER, 3 1/2 inches in length.

*78029. POMPEIAN FORCEPS, formed of two branches crossing and working on a pivot. Each branch is fitted with an engine-turned handle and a spoon-shaped blade. The length of the handles gives great power to the operator, and the curve of the blades enables the surgeon to see what he is doing. The blades are fluted on their contiguous surfaces, and these grooves fit exactly into one another, thus affording a firm hold even when an operation requires considerable force. It was used for crushing small *calculi*. (Length, 8 inches.)

*78030. SPECULUM UTERI. Professional men have discussed this instrument very closely. (See the works of Vulpes and Quaranta.) It is a tri-valvular dilator; the three valves, standing at right angles to the rest of the instrument, are jointly dependent on each other in the expansion transmitted only to one of them.

When the three valves are in contact, the instrument for insertion is about an inch in circumference. By turning the screw, one valve is drawn nearer to the operator, and this forces the other two to open in a sidelong direction, producing thus a slow, regular, progressive dilatation, as extensive as may be required. The instrument can be held by the two curved handles in the left, hand while the right turns the screw. These movable handles are similar to those fitted to modern specula. (Length, 8 1/4 inches; widest expansion of valves, 1 1/2 inches). (1818, *Pompeii*.)

113264. SPECULUM UTERI. A quadrivalvular dilator of beautiful workmanship and very scientific construction. The description of the former specimen applies also to this one. (1882, *Pompeii*.)

*78031. SPECULUM ANI. A bi-valvular dilator, probably used also for the uterus before the other one was known. This instrument is opened or closed by means of the pivot in the centre. It has been the model of modern specula.

78032. Dentated forceps of elegant construction, with hollowed blades.

78034 *et seq.* Actual cauteries.

*78071. Surgical needle.

78121. Sound with flattened extremity, bifurcated for cutting the frenum of the tongue, as used in modern surgery.

78137. Probes found in the cases to the left of them. Some are inlaid with silver, and perfectly preserved.

78195-6. Stones for sharpening instruments. (*Stabiae.*)

*78197. Case of surgical instruments. It is fitted to a slab of basanite, used to mix medicines on.

*78235. AN INJECTION PROBE for females, with eight small holes arranged like wreaths, as in the best modern instruments, thus insuring a separate and gentle flow. The other end is shaped to be fitted with a syringe.

*PILLS, SULPHUR, and other medicaments. (*Stabiae.*)

TABLE-CASE NO. LXVI (*bis*),

On the 31st of October 1887 the following items were found in a house at Pompeii which appears to have been the residence of a medical man..

116437 *et seq.* Sundry FORCEPS and two specula.

116460. Earthenware GALLIPOT containing drugs, the nature of which is unknown,—and a modern plate with similar contents.

116438 *et seq.* Chemist's SCALE and eight square and round weights. These have dots upon them to denote their value. no. 116443 weighs 14 grammes. — Bronze medicine spoon.

116454 *et seq.* Stone for instruments.—Rusty scalpel. — Iron spring scissors — Bistouries — Injection probes — Large bronze needle.

116435-36. UTERINE DILATOR similar to that in the preceding table-case.—ANAL DILATOR,

116444. Bronze instrument case still containing its original instruments.

116441-2. TWO INKSTANDS in good preservation.

116453. Two hinges and lock of the box which contained the above specimens.

WRITING MATERIALS.

WALL-CASE No. LVI. (**Last corner of the room**),

Inkstands, pens, metal mirrors, serpentine bracelets. (*P.*)

75080. Inkstand still containing ink. (*Atramentum.*)

+75091. Octagonal inkstand (found in a tomb at Terlizzi) of bronze, decorated in silver, with the seven divinities who presided over the seven days of the week, — namely, Apollon Diana, Mars, Mercury, Jupiter, Venus and Saturn.

Martorelli, the archæologist (who wrote two volumes about this inkstand), thinks that it belonged to some astronomer of the time of Trajan.

110672. BRONZE PEN, nibbed like a modern one. (*P.*)

IN A TUBE OF MODERN GLASS,

75095. Pen of reed, found in a papyrus at Herculaneum.

75099. Slab of stone, which was covered with wax for writing upon with the “*stylus.*”

The above description is thought to be correct, but the usual method of writing in Roman times was, either on parchment with ink or on wooden tablets smeared with wax, many of which will be seen in the department of the Papyri. These are also mentioned by Homer.

75113. Two bone “*styli.*” Pointed at one end and flat at the other, to rub out what one had written. (*Pompeii.*)

Sundry round mirrors in bronze.

BELOW,

80111. BRACELET on the bone of a right arm. (*Pompeii.*)

75993. Sundry small bone tubes. The large charred fragment in this case, found in Herculaneum, shows us that these tubes were used for hinges. (*Pompeii.*)

75114. Bronze squares from the front of a strong box. (*P.*)

SADDLERY.

WALL-CASE (NEXT THE DOOR) LVII.,

CATTLE-BELLS, HARNESS, &c. Large number of bells for

cattle. By pulling a wire in the side of this case, one of these bells is made to ring. (*Pompeii* and *Herculaneum*.)

It is a mistake to suppose that bells are very ancient.

The error is often made by confounding the word "*tympanum*" (see *Smith Dic.t of Ant.*) which really means a gong, and translating it by the word "bell.."

Cones made of terra-cotta were in Italo-Greek times hung round the necks of cattle (see the terra-cotta department) but there seems no proof of a bell with a tongue to it, much before the Christian era — The tympanum was used in the rites of Bacchus, and for exorcising Evil Spirits, just as the bell was used in Christian times for laying ghosts, when we find the "bell book and candle" in common use.

75478 and 113233. Small models of a BIGA, of very great interest, at showing us the form of Pompeian vehicles. (*Pompeii*.)

75479-75480. Small model waggon and biga. (*Borgia*.)

HARNESS FOR HORSES, consisting of scrolls, sprays, bits, nosebands, pole-heads, curb-chains, spurs, a stirrup (?), buckles, and other objects which can be readily identified.

It is doubtful whether the ancients wore stirrups. None of the pictures or statues represent them, and we believe no ancient author mentions them.

75537. A fragment representing a blacksmith in the act of paring a hoof.

KITCHEN UTENSILS.

WALL-CASE LVIII.,

PASTRY MOULDS in the shape of shells. (*P.* and *H.*)

76352 *et seq.* Four SHAPES, representing a hare, a pig, a ham, and half a fowl. (*Pompeii*.)

76336. IMPLEMENTS for making pastry.—Pastry cutters.

76349. Cheese-graters. — Bronze knives and spoons. (*P.*)

WALL-CASE LIX.,

76542-3. Large EGG-FRAME, capable [of cooking twenty-nine eggs at once, and another for four eggs. (*Pompeii*.)

76540-1. Very handsome andirons and seven spits.

Tart dishes, frying-pans, gridirons, tongs, artistic fire-

shovels, kitchen trivets. An iron trivet, much oxidised and covered with *lapilli*, with a pot firmly stuck to it by the oxidisation.

Hanging up against the wall near the door,

78622 A bronze BELL, shaped like a gong. (*Pompeii.*)

It has a beautiful tone, which may be heard by swinging the clapper which hangs before it.

IVORY ARTICLES (*Miscellaneous.*)

TABLE CASES NOS. LXVII., LXVIII.,

78362 *et seq.* Fragments of furniture made of iron cased in ivory. (*Pompeii.*)

78403. Ivory handles for knives, and bone spoons. (*Pompeii.*)

78426. Ivory fragments from dressing-cases. These have been dove-tailed. (*Pompeii.*)

78437 *et seq.* Scoops for taking ointment out of narrow-necked bottles. (*Pompeii.*)

110924. Statuette of Venus with dolphin. (*Pompeii.*)

78279. Statuette of boy wearing the "*bulla patricia.*" (*P.*)

78306. Fragments from the Curule chair. (*Pompeii.*)

109905 and -5 (*bis*). Two ivory panels (frame modern) carved on both sides, used as ornaments for furniture.

The one (No. 109905) represents, on the side that one cannot see, a wounded hero carried by two attendants. The exposed side is a continuation of the episode: the same hero is seated near a tree; a woman kneeling by him is dressing his wound; behind him stands an attendant.

The other panel (No. 109905 *bis*), (which no doubt belonged to the same article of furniture, represents Pluto capturing Proserpine in a *quadriga* on the one side, and on the other Minerva, Diana, and Ceres. (April 1873. *Pompeii.*)

78289. Fine ivory death's-head.

78288. Small bronze skeleton. (*Pompeii.*)

NEAR THE BALUSTRADE OF THE MODEL OF POMPEII,

78579. Large CALDRON, nailed and bolted as our modern steam boilers. (*Pompeii.*)

78580. Large FIRE PLUG, found in the island of Ponza. The rust of ages has sealed it hermetically. (Height, 1 ft. 9 in.; length, 2 ft. 5 in.; diameter of pipe, 7 in.)

This specimen once had water in it, which one could hear by shaking it. This has now completely evaporated.

78581. Bronze grating (*claustrum*), found before a window in Pompeii.

Twelve circular leaden tanks for the *impluvia* of houses found in the courtyards. They were lime-washed to purify the rain-water. One of them has a bronze tap. (*Pompeii.*)

THE COLLECTION OF GEMS.

(*Oggetti preziosi.*)

This collection, numbering 5651 specimens, has recently been scientifically arranged, and is divided into four principal sections, namely, Gold Ornaments, Silver Plate, Engraved Gems, and Cameos.

The gold ornaments are very varied, and many of them are of extremely beautiful design. Some of them were found in Greek tombs in the South Italian provinces, but the majority are of the Roman period, and were discovered in the excavations at Pompeii.

The collection of Silver Plate is perhaps the most important extant, and shows a wonderful excellence of execution. Silver and gold appear to have been used from time immemorial for personal adornment and religious worship, as well as for the decoration of the tables of wealthy citizens. We find in the Book of Genesis that Eliezer presented gold ornaments to Rebekah more than three-thousand years ago, and the mention of Joseph's silver cup as that "in which my lord drinketh, and whereby indeed he divineth," shows that in these very ancient times the precious metals were credited with mystic properties, besides being devoted to practical uses.

The following passage from the Book of Isaiah forms an interesting epitome of the ornaments used in his time (B.C. 750). We quote it from the Revised Version:

Because the daughters of Zion are haughty . . . walking and mincing as they go, and making a tinkling with their feet, . . . the Lord will take away the bravery of their anklets, and the cauls (or *networks*), and the crescents; the pendants and the bracelets (or *chains*) and the mufflers; the head-tires, and the ankle chains, and the sashes, and the perfume boxes and the amulets; the rings and the nose jewels;... the hand-mirrors and the fine linen. (Isa. iii. 16-23-)

Finger rings, though in very common use among the Romans, were probably not used among the Greeks till a late period. The Greeks, like the Eastern nations, wore their signet upon the wrist secured by a cord; and it is remarkable that in the catalogue of the treasures of the Acropolis engraved on marble, B.C. 431, no mention is made of finger rings although two glass signets of different colours, having gold chains attached to them, are carefully enumerated.

It is not surprising that so artistic a nation as the Greeks should have excelled in the craft of the goldsmith, nor that so wealthy a people as the Romans should have possessed silver and gold in great abundance; but the decline of the art is very remarkable when we consider that throughout all the succeeding ages gold and silver have always been the standard of value; and yet for many centuries, in fact until the time of the Italian Renaissance, we find but meagre traces of gold silver, or cameos of any great worth or importance.

Hardly any branch of art lacks representation in the gems of the ancients, and the gem-cutters of antiquity undoubtedly rivalled the best artists in bronze and marble.

The collection before us contains some of the finest gems of antiquity, and a very large number of cameos, some of which bear the well-known name of *Lorenzo dei Medici*, to whom we are indebted for the preservation of so much ancient glyptic art, as well as for the foundation of a modern school, whose work was so perfect that it has puzzled the best

connoisseurs to decide positively as to the period of some of the best stones that remain to us.

The intaglios of antiquity were mainly intended for seals in the days when all business transactions were ratified by this means. Hence we rarely find any duplicates of ancient stones; indeed, there was a law in Athens expressly forbidding the manufacture of duplicate intaglios.

TAZZA FARNESE.

IN THE WINDOW,

*27611. CUP OF ORIENTAL SARDONYX of inestimable merit and value, found either in the Castle of *Sant'Angelo* at Rome, or in Hadrian's villa at Tivoli. It came into the possession of Duke Charles of Bourbon when he was besieging Rome, and was already disfigured by a hole in the centre, which had been bored through it with the view, no doubt, of fixing it on a stand. Diameter 234 millimetres.

It is the only known cameo of its size which has a composition engraved on both sides of it. On the outer side is a magnificent Medusa, and on the inner eight figures in relief representing Ptolemy Philadelphus consecrating the harvest festival instituted by Alexander-the-Great after the foundation of Alexandria.

Egypt is represented by the Sphinx, at whose right sits Isis holding an ear of corn. The old man in the upper section with his back against a fig-tree is the Nile; he holds a cornucopia, the symbol of great rivers; the two flying youths personify the Etesian winds, whose breath fertilises Egypt, and the two nymphs on the right holding an empty horn and a cup, are nymphs of the Nile. The male figure in the centre is Ptolemy Philadelphus, with the attributes of Horus Apollo, holding a gauge for measuring the inundation of the Nile, and a dagger.

CAMEOS AND INTAGLIOS.

This collection consists of about a thousand specimens, many of which bear the name of *Lorenzo dei Medici*, and came from

the Farnese collection. The ancient specimens are marked "Ant." (Antique) and the mediæval ones "xv." (fifteenth century.) We have taken the information as to the epoch of the gems from the M.S.S. catalogue of the Museum.

FIRST TABLE.—FIRST COMPARTMENT (*next window*).

FIRST ROW,

1. *Onyx*. The education of Bacchus. The infant god, mounted on a lion led by a nymph, is held up by one of the *Nysiades*; behind, *Nysa* seated. Ant.—2. *Onyx*. Meleager seated caressing his dog; two women in conversation, a male figure in the background. Ant.—3. *Onyx*. A Nereid on a Triton, playing cymbals. Ant.—4. *Sardonyx*. Venus surprised at her bath. Ant.—5. *Onyx*. Neptune and Pallas disputing about the name to be given to a rising city. Inscribed NY—probably meaning *Pyrgotele*. Ant.—*6. *Onyx*. Dædalus displaying the winged Icarus. Two females admiring his achievement, probably Pasiphaë and Diana Dictyna—personifying the Cretan City. xv.—7. *Onyx*. Venus on a lion led by Cupid. Ant.—8. *Oriental Onyx*. Triumph of Bacchus and Silenus. The car is drawn by two Psyches, the reins held by Cupid, while another pushes the car. Ant.—9. *Onyx*. Bear-hunt. Inscribed ΠΝΑΙΟΥ.

SECOND ROW,

10. *Onyx*. Two female heads. Ant.—11. *Onyx*. Cupid, Faun and Bacchante. Ant.—12. *Onyx*. Chariot driven by Victory Legend, ΣΟΣΤΡΑΤΟΥ. Ant.—13. *Agate*. Helle on a ram, and Cupid. xv.—14. *Oriental Onyx*. Male and female Centaur. Ant.—*16. *Onyx*. Jupiter overwhelming the Titans. Legend, ΑΘΗΝΙΩΝ. Ant.—17. *Onyx*. Cock-fight, in presence of two Cupids, one lamenting his defeat, the other victorious.—18. *Onyx*. Hercules and Omphale. Ant.—19. *Sardonyx*. Head of Omphale. Ant.—20. *Onyx*. Bacchus finding Ariadne. Ant.—21. *Oriental Onyx*. Cupid at work. Ant.—22. *Onyx*. Faun and Bacchante.

THIRD ROW,

23. *Agate*. Ulysses at rest. xv.—24. *Sardonyx*. A Roman

lady; portrait. Ant.—25. *Sardonyx*. Homer; name on the mantle Ant.—26. *Onyx*. Nymphs sporting with Cupids on a tree. Ant.—27. *Agate*. A Nereid on the *hippocampus*. Ant.—28. *Agate*. Aurora in a *biga*. Ant.—29. *Onyx*. Omphale with the club of Hercules. Ant.—*30. *Agate*. Jupiter Serapis, in high-relief. Ant.—31. *Onyx*. Hercules bearing Cupid. Ant.—32. *Agate*. Head of Medusa. Ant.—33. Satyr kneeling. A fragment. Ant.—34. *Agate*. Two combatants. Ant.—35. *Onyx*. Bacchante playing the *tibia*. Ant.—36. *Agate*. Head of Hercules, with a fillet. Ant.—37. *Onyx* Satyr and Bacchante. xv.

FOURTH ROW,

38. *Onyx*. Othryades dying. Ant.

Othryades was the only survivor of 300 Spartans who fought 300 Argives for Thyrea. He returned to the camp, raised a trophy, wrote an inscription with his own blood on his shield, and killed himself, unwilling to survive the death of his comrades.

39. *Sardonyx on glass*. Head of Medusa. Ant.—40. *Sardonyx*. Male head, crowned. Ant.—†41. *Sardonyx*. Faun dancing. A fragment. Ant.—42. *Agate*. Minerva with helmet and quiver. Ant.—43. *Sardonyx*. Head of Minerva. Ant.—†44. *Sardonyx*. Augustus. Attributed to *Dioscorides*.—45. *Glass*. Head of Mercury. xv.—*Onyx*. 46. Genius running with a palm branch. Ant.—†47. *Onyx*. Aurora in her chariot. Ant.—*48. *Oriental Onyx*. A Faun carrying the infant Bacchus. Ant.—49. *Agate*. Female head. xv.—50. *Agate*. Genius of Bacchus on a goat. xv.

FIFTH ROW,

51. *Onyx*. Satyr and Faun. A fragment. Ant.—52. *Onyx*. A fine head, perhaps Cicero. Ant.—53. *Onyx*. Victory, on a *biga*. xv.—54. *Onyx*. Three Cupids playing with a goat. xv.—55. *Oriental Onyx*. Venus and Cupid.—56. *Onyx*. Faun and Bacchante. Ant.—†57. *Sardonyx*. Centaur. Ant.—58. *Sardonyx*. Bellerophon killing a lion.—59. *Sardonyx*. Venus sitting with Cupid on her knees. xv.—60. *Oriental Onyx*. Sculptor chiselling a vase.—61. *Oriental Onyx*. Nereid on *hippocampus*. Ant.—

62. *Agate*. Bust of a woman. xv. — 63. *Oriental Onyx*. Silenus on a fawn's skin. Ant.

SIXTH ROW,

64. *Agate*. Two Egyptian birds. — *65. *Agate*. Dirce's punishment. Fragment. — 66. *White and red Onyx*. A bird. Ant.

SEVENTH ROW,

1857. *Onyx enamelled*. Male head. Ant.

SECOND COMPARTMENT.

FIRST ROW,

67. *Onyx*. Silenus near an altar. Ant. — 68. *Sardonyx*. A man's head, perhaps Mæcenas. Ant.—69. *Agate*. Ariobarzanus III, King of Cappadocia. (?). Ant.—70. *Onyx*. A female head, xv.—71. *Onyx*. Faun with Cantharus. Ant.—72. *Onyx*. Chariot. xv.—73. *Onyx*. Ceres. Ant.—74. *Onyx*. Mounted hunter pursuing a wild boar. xv.—75. *Agate*. Priest of Bacchus. Ant. — 76. *Sardonyx*. Bacchante. xv.—77. *Sardonyx*. Domitian laurel-crowned. —78. *Agate*. Faustina the younger (?). Ant. 79. *Sardonyx*. Cupid and Psyche. Ant.—80. *Onyx*. Seated nymph and satyr. Ant.—81. *Onyx*. Dancing girl. xv. — 82. *Carnelian*. (doubtful). Sleeping nymph and a faun holding Pan by his left leg. xv. — 83. *Onyx*. Minerva. xv.—84. *Agate*. A child's head. Ant.—85. *Sardonyx*. Bust of Minerva. Ant.—86. *Onyx*. Hercules strangling the serpents. Ant.—87. *Agate*. Artemisia at the tomb of Mausolus. xv.

SECOND ROW,

88. *Oriental Onyx*. Centaur playing the tibia. Ant.—89. *Agate* on *Sardonyx*. A lyre. Ant.—90. *Sapphire*. Veiled head of Livia. xv. 91. *Cat's eye*. A horse. xv.—92. *Onyx*. A male head xv.—93. *Emerald*. Lotus crowned head of Isis. Ant. — 94. *Onyx*. Young man sacrificing to Ceres. Ant. — 95. *Onyx*. Head of a young man. xv.—96. *Sardonyx* on *Onyx*. Dramatic figure. xv.—97. *Agate*. Ajax dragging Cassandra from the Palladium. Ant.—98. *Agate* on *Onyx*. A biga. xv. — 99. *Lapis-lazuli*. Tiberius crowned with laurel. xv. — 100. *Agate*. Victory on a biga. Ant.—101. *Agate* on *Onyx*. A Bacchante. Ant. — 102. *Oriental Onyx*. A term. Ant. — 103. *Onyx*. Mask of Silenus. Ant. —

104. *Sardonyx* on *Onyx*. Dramatic figure. xv. — 105. *Emerald*. Bust of Jupiter Serapis. Ant.—106. *Onyx*. Head of a child. Ant.—107. *Onyx*. Three Cupids. Ant.—108. *Crysolite*. Harpocrates. xv.—109. *Agate* on *Onyx*. A swan. Ant.—110. *Agate* on *Onyx*. A man on a car drawn by lions. xv. — 111. *Sardonyx*. A lion. Ant.

THIRD ROW,

112. *Sardonyx*. Silenus with a snake round his arm. xv. — 113. *Sardonyx*. Head of a ram. Ant.—114. *Amethyst*. A child's head. Ant. — 115. *Onyx*. Cupid. xv. — 116. *Sardonyx*. Head of a man. xv. — 117. *Agate* on *Onyx*. Bust of Bacchante. xv. — 118 and 119. *Agate* on *Onyx*. Egyptian birds. xv. — 120. *Sardonyx*. Bust of a philosopher. xv. — 121. *Agate*. Alexander-the-Great. Ant. — 122. *Agate*. Hercules, Omphale and two Cupids. Ant. — 123. *Jacinth*. Cleopatra. xv. — 124. *Onyx*. Marsyas bound and Mercury. Ant.—125. *Agate*. Crowned head. xv.—126. *Sardonyx*. Bust of a Philosopher. Ant.—127. *Agate*. Egyptian bird. Ant.—128. *Sardonyx*. Cupid. Ant.—129. *Chrysopath*. A mask. Ant.—130. *Agate*. Juba II., king of Mauritania. Ant. — 131. *Jade*. Bust of a child. Ant.—Ant. 132. *Jacinth*. Cupid. High-relief. xv.—133. *Agate*. (modern). Head of Nero. xv.—134. *Onyx*. Leda and the swan. Ant. — 135. *Agate*. Head of Nero. xv. — 136. *Sardonyx*. A lion. Ant.—137. *Agate*. on *Onyx*. Female head. Ant.

FOURTH ROW,

138. *Onyx*. Sacrifice to Priapus. Ant. — 139. *Agate*. Cupids with lyre and pan-pipe. Ant. — 140. *Onyx*. Genius driving a biga. Ant.—141. *Sardonyx*. A hermaphrodite. xv.—142. *Onyx*. A head. xv. — 143. *Oriental Onyx*. Cupid. Ant. — 144. *Onyx*. Bacchante. Half-figure. Ant.—145. *Onyx*. Mounted hunter and wild boar. xv.—146. *Sardonyx*. Nereid on a sea-horse. xv. — 147. *Sardonyx*. Hercules and the lion. xv.—148. *Agate*. Female head. Ant.—149. *Onyx*. Man playing the lyre. Ant.—150. *Onyx*. Head of Medusa. Ant.—151. *Agate*. Bacchante. Ant.—152. *Onyx*. Cupid on a car drawn by goats. Ant. — 153. *Onyx*. Head of Medusa. Ant. — 154. *Onyx*. Ganymede and the Eagle. xv. — 155. *Agate*.—Alexander-the-Great. xv.—156. *Onyx*. Hercules. xv.—157. *Agate*. Venus and Cupid. Ant.

FIFTH ROW,

158. *Agate*. Three Cupids forging darts. Ant. — 159. *Agate*. Head of Commodus? xv.—160. *Onyx*. Venus and Mars. Ant.—161. *Oriental Onyx*. Livia as Juno. Ant.—162. *Agate*. Female bust. xv.—163. *Agate*. Female head. xv.—164. *Onyx*. Cupid leaning on his torch. Ant.—164. *bis*. *Onyx*. Bacchus and Ariadne. Ant.—165. *Carnelian*. Head. xv.—166. *Onyx*. Bacchus, Minerva, a woman and Cupid. Ant.—167. *Garnet*. Samson, with legend. xv.—168. *Agate*. Nymph with lyre, and dancing faun. xv.—169. *Emerald plasma*. Male head. Ant.—170. *Agate*. Hercules strangling the lion. xv.—171. *Agate*. Domitian. xv.—172. *Agate*. Head of Julia Mæsa. Ant.—173. *Agate*. Woman playing the double tibia. xv.—174. *Onyx*. Egyptian bird. xv.—175. *Onyx*. Bust of Aquilia Severa (?). —176. *Agate*. Bust of Julia Sœmis (?). Ant.—177. *Agate* on *Onyx*. Female bust. Ant.—178. *Onyx*. Crocodile. Ant.—179. *Agate*. Old man kneeling. xv.—180. *Carnelian*. Female head. xv.—181. *Agate*. Head of Medusa. xv.—182. *Onyx*. Female head. xv.—183. *Onyx*. Woman and a Term. Ant.—184. *Sardonyx*. Female bust. Ant.

SIXTH ROW,

185. *Onyx*. Erato playing the lyre. Ant.—186. *Onyx*. Female head. xv.—187. *Agate*. Female bust. xv.—188. *Sardonyx*. Aurora on a quadriga. Ant.

The artist adapted the different strata of the stone to give each horse a distinct colour. According to Winckelmann, their colours indicate dawn, day, twilight, and night.

189. *Onyx*. Male head. Ant.—190. *Onyx*. Erato playing the lyre. Ant.—191. *Agate* on *Onyx*. Dog. Ant.—192. *Onyx*. Rabbit issuing from a snail-shell. Ant.—193. *Onyx*. Cupid; legend, ΦΙΛΩ 'I love'. Ant.—194. *Onyx*. Cupid playing the lyre. Ant.—195. *Onyx*. A bird. Ant.—196. *Jacinth Chrysopath*. Cæsar. xv.—197. *Onyx*. Hand pulling an ear. Inscr. ΜΝΗΜΟΝΕΥΕ "Remember". Ant.—198. *Onyx*. Hand-in-hand. Inscr. ΟΜΟΝΟΙΑ "Concord". Ant.—199. *Onyx*. Cupid leaning on his torch. Ant.—200. *Amethyst*. Cupid. xv.

SEVENTH ROW,

201. *Onyx*. Ganymede borne by an eagle. Ant.—202. *Agate*.

Faun and bacchante. Ant.—203. *Agate*. Thetis on a dolphin, with Triton and Zephyr. Ant.—204. *Garnet*. Female head; fragment.—418 (red no:). Blue paste. Medusa.—206. *Glass*. (red no:). Tiberius. (*Pompeii*.) — 207. (red no:). Stone in three layers. Female head. — 211. (red no:) *Agate*. Female head.

INTAGLIOS.

SECOND TABLE—FIRST COMPARTMENT.

FIRST ROW,

205. *Amethyst*. Old man, with cloak. Ant. — 206. *Garnet*. Vestal. Ant. — 207. *Sardonyx*. The Heraclidæ drawing lots. Ant. — 208. *Onyx* on *Sardonyx*. Three persons before a temple. xv. 209. *Carnelian*. Ajax and Cassandra at the Palladium. Ant. — 210. *Chalcedony*. Head of infant Hercules. xv.—211. *Agate*. Bearded old man. Bust. xv.—212. *Emerald Plasma*. Orpheus playing the lyre. Ant.—213. *Carnelian*. Apollo, and Marsyas bound, Ant.—214. *Chrysolite*. Pallas. xv.—215. *Chalcedony*. Antoninus Pius (?). xv.—216. *Sardonyx*. Bust of Julia. xv.—217. *Carnelian*. The Three Graces. xv. — 218. *Black Paste*. Head of an old man. xv. — 219. *Carnelian*. Perseus with the head of Medusa. Legend. “*Dioscorides*”. Ant. — 220. *Carnelian*. Head crowned with laurel. xv.—221. *Carnelian*. Solon. Legend. ΣΟΛΩΝΟΣ. Ant.—222. *Carnelian*. Head of a young man. Ant.—223. *Sardonyx*. Man with a pileus. Ant.—224. *Sardonyx*. Saturn with attributes. Ant. — 225. *Emerald plasma*. Half bust. xv.

SECOND ROW,

226. *Carnelian*. Silenus with faun and Bacchante. Ant. — 227. *Green plasma*. Cupid drawn by butterflies. Ant.—228. *Amethyst*. Iole; a fine head. xv. — 229. *Carnelian*. Thetis and a Triton. Ant.—230. *Sapphire*. Fine bust of Juno. Ant.—231. *Carnelian*. Head of Marcus Aurelius. Ant. — 232. *Amethyst*. Diana, with the name ΑΠΘΑΛΩΝΙΟΣ inscribed in Greek. A gem of great celebrity. Ant. — 233. *Carnelian*. Head of Philosopher. Ant.—234. *Chalcedony*. Actor with a mask. xv.—235. *Carnelian*. Two figures shaking hands. xv. — 236. *Agate*. Sabina. xv. — 237. *Agate on Sardonyx*. A pig. Ant. — 238. *Carnelian*. Head

of Antinous. Ant.—239. *Emerald plasma*. Shepherd and Flock. xv. —240 *Cypriot Jasper*. Æsculapius. Head. xv.—241. *Sardonyx*. Man sitting on a tree xv.—242. *Carnelian*. Head of a young man. xv. —243. *Agate*. Head of Philosopher. xv.

THIRD ROW,

244. *Berly*. Head of Sergius Galba. xv. —245. *Amethyst*. Female seated. Ant. —246. *Agate*. Head of old man. Ant. —247. *Amethyst*. Two soldiers fighting. Ant. —248. *Carnelian*. The car of the Sun. Ant. —249. *Chalcedony*. Profile of three bust. xv.—250. *Amethyst*. Antoninus Pius. Ant.—251. *Sardonyx*. Trajan and his wife Plotina, Marciana his sister, and his niece Matidia. Group. Ant.—252. *Chalcedony*. Head of a man. xv.—253. *Amethyst*. Thetis on two sea-horses. Ant.—254. *Carnelian*. Perseus with Medusa's head. Inscribed "*Dioscorides*." Ant. —255. *Agate on Sardonyx*. Hercules. xv.—256. *Carnelian*. Hadrian. crowned. Ant. —257. *Plasma*. Two heads of old men. xv. —258. *Carnelian*. Woman crowning seated soldier. xv.—259. *Cypriot red Jasper*. The Car of the Sun, a genius and another figure. Ant.—260. *Carnelian*. Head of Ptolemy Philadelphus. Ant.

FOURTH ROW,

261. *Agate*. Head of Diana. Ant.—262. *Jacinth*. A fly. Ant.—263. *Carnelian*. Eagle xv.—264. Head of Minerva. xv.—265. *Agate*. Victory. xv.—266. *Carnelian*. Theseus and the Minotaur. Ant.—267. *Sardonyx*. (four layers). Sacrifice of a stag. xv.—268. *Carnelian*. Fine head of Plato. xv.—269. *Onyx*. Bacchante. xv.—270. *Carnelian*. Crowned head. xv.—271. *Agate*. Mau's head. Reverse, female head. xv.—272. *Carnelian*. Female half-bust.—273. *Sardonyx*. Iole holding the attributes of Hercules. xv.—274. *Carnelian*. Kneeling soldier. xv. —275. *Agate*. Female playing the lyre. Ant.—276. *Carnelian*. Julius Cæsar. xv.—277. *Agate*. Fortune. on the globe. xv. 278. *Carnelian*. Medea, a Victory and another. xv. —279. *Garnet*. Harpocrates. Ant. —280. *Sardonyx*. Two soldiers. xv.—281. *Black Jasper*. Mask of Silenus. Ant.—282. *Onyx*. Head of young man. xv.—283. *Red Cypriot jasper*. Three Cupids fighting. Ant. —284. *Sardonyx*. Horse. Ant. —285. *Sardonyx*. Soldier near an idol.—286. *Carnelian*. Bearded

head. xv.—287. *Garnet*. Bust of Cleopatra. xv.—288. *Carnelian*. Crowned head and seated figure. xv.—289. *Sardonyx*. Hand holding a shield on which is a horseman. Ins. APOTIC. Ant.—290. *Carnelian*. A man with a horse. Ant.—291. *Sardonyx*. Iole standing up. xv.—292. *Amethyst*. Male bust. xv.—293. *Carnelian*. Warrior. Ant.—294. *Agate*. Victory and an eagle. Ant.—295. *Plasma*. Bacchus. xv.—296. *Carnelian*, Crowned head. xv.—297. *Sardonyx*. Marsyas tied to a tree. xv.—298. *Carnelian*. A crow. Ins. CIZZI. xv.—299. *Sardonyx*. Ajax seizing Cassandra. xv.—300. *Topaz*. A bird. xv.—301. *Sardonyx*. Helmet with plume. xv.—302. *Carnelian*. Woman on Triton. xv.—303. *Sardonyx*. A vase. — 304. *Carnelian*. A patera with inscription. xv.—305. *Onyx*. Cupid playing the tibia. Inscription. Reverse: Horseman and swan. xv.—306. *Onyx*. Man with chlamys. xv. (No number) *Carnelian*. Fine bust of Juno. (*Pompeii*). — 307. *Onyx*. Soldier with helmet. xv.—308. *Onyx*. Female supported by a man. xv.—309. *Carnelian*. Mercury. xv.—310. *Onyx*. Cupid. xv.—311. *Carnelian*. Seated figure. xv.—312. *Onyx*. Standing figure. Ant.—313. *Carnelian*. Minerva. xv.—314. *Carnelian*. Two men with a lance. xv.—315. *Sardonyx*. Venus supporting Cupid. xv.—316. *Carnelian*. A fly. xv.—317. *Onyx*. Armed soldier. Ant.—318. *Carnelian*. Minerva. Ant.—319. *Onyx*. Standing figure. xv.—320. *Onyx*. Bacchante. Ant.—321. *Carnelian*. Chariot drawn by two cocks, and driven by a hare. xv.—322. *Agate* on *Onyx*. Cow and calf. Ant.—323. *Onyx*. Seated Egyptian woman. Hieroglyphics. xv.—324. *Carnelian*. Man driving a biga. xv.—325. *Cyprian jasper*. Man in bed; two others holding hands. xv.—326. *Agate*. Bust of young man. xv.—327. *Onyx*. Soldier driving biga, on which is the Roman eagle. Ant.—328. *Agate* on *Sardonyx*. A bust with chlamys. xv.—329. *Sardonyx*. Mars crowned by Victory. Ant.—330. *Agate* (three layers). Half bust of Seneca? xv.—331. *Agate*. Bacchanal of four Cupids. Ins. ΝΩΥΟΤ. xv.—332. *Onyx*. Young man standing. xv.—333. *Carnelian*. Cupid on a sea-horse. xv.—334. *Carnelian*. Two cocks.—335. *Agate*. Man standing. xv.—336. *Onyx*. Lion with inscription. xv.—337. *Carnelian*. Victory on a bull. xv.—

338. *Onyx*. Victory. xv.—339. *Sardonyx*. Nude man on a column.—340. *Carnelian*. Armed warrior.—341. *Onyx*. Minerva holding a Victory. xv.—342. *Carnelian*. Two soldiers. xv.—343. *Onyx*. Three soldiers in a trireme. xv.—344. *Carnelian*. Priapus. xv.—345. *Carnelian*. Man with two spears. xv.—346. *Sardonyx*. Winged sea-horse. xv.—347. *Carnelian*. Man with helmet. xv.—348. *Onyx*. Soldier holding a head. xv.—349. *Carnelian*. Man lifting a cupid. Ant.—350. *Agate*. A man. xv.—351. *Sardonyx*. on *Onyx*. Sea-horse with inscription. xv.—352. *Carnelian* on *Onyx*. Two heads in profile. xv.—353. *Agate* on *Sardonyx*. Female bust. xv.—354. *Carnelian*. Bust of a young man. xv.—355. *Agate*. Youth abducting a maiden. xv.—356. *Carnelian*. Victory. xv.—357. *Emerald plasma*. Male head. xv.—358. *Carnelian*. Seated warrior. Ant.—359. *Emerald plasma*. Bust of young man. xv.—360. *Emerald plasma*. Bust of Commodus. xv.—361. *Carnelian*. Victory. xv.—362. *Carnelian*. Minerva supporting a Victory. xv.—363. *Emerald plasma*. Aged man. Bust. xv.—364. *Carnelian*. Faun playing a lyre. Ant.—365. *Bohemian emerald jasper*. Hercules. xv.—366. *Carnelian*. Woman's head with inscription. xv.—367. *Agate* on *Sardonyx*. Soldier. xv.—368. *Carnelian*. Victory. xv.—369. *Emerald plasma*. Head of Marcus Aurelius. Ant.—370. *Carnelian*. Silenus and woman. before an altar. xv.—371. *Carnelian*. Cupid crowning two persons. xv.—372. *Heliotrope jasper*. Head of an old man. xv.—373. *Agate* on *Sardonyx*. Bust with chlamys. xv.—374. *Agate*. Four soldiers, one kneeling. xv.—375. *Carnelian*. Head of Jupiter. xv.—376. *Agate* on *Sardonyx*. Back view of Venus. xv.—377. *Carnelian*. Woman holding a child. xv.—378. *Jasper*. Bust crowned with laurel. xv.—379. *Agate*. Bust crowned with laurel. xv.—380. *Heliotrope jasper*. Bust with chlamys. xv.—381. *Agate*. Woman supporting a figure. xv.—382. *Carnelian*. Bust of Faustina senior. xv.—383. *Amethyst*. Head of Bacchante. xv.—384. *Agate*. Man with chlamys. xv.—385. *Agate*. Aged man. xv.—386. *Sardonyx*. Two figures; one seated. xv.—387. *Saxon Topaz*. Bust of warrior with helmet, on which a mask is engraved. xv.—388. *Heliotrope jasper*. Man on horse-

back, another prostrate. xv. — 389. *Carnelian*. Bust crowned with laurel. xv.—390. *Carnelian*. Sacrifice to Ceres in a temple. Elaborate composition of eighteen figures. xv. — 391. *Agate* Head crowned with a laurel. xv.—292. *Carnelian*. Back view of woman on a couch. xv. — 393. *Agate*. Woman's head. xv.—394. *Agate* on *Sardonyx*. Female bust. xv. — 395. *Carnelian*. Judith with head of Holophernes. xv. — 396. *Heliotrope jasper* Venus and Cupid. xv. — 397. *Heliotrope jasper*. Head crowned with laurel. xv.—398. *Agate* on *Sardonyx*. Head crowned with laurel. xv.—399. *Sardonyx*. Satyr and goat. xv.—400. *Onyx*. Minerva. xv. — 401. *Agate*. Two fauns. xv. — 402. *Agate* on *Sardonyx*. Man and woman. xv. — 403. *Agate* on *Sardonyx*. Diomedes seated with the Palladium. xv.—404. *Heliotrope Jasper*. Æsculapius. xv. 405. — *Agate*. Female bust. xv. — 406. *Agate*. on *Sardonyx*. Woman sacrificing to Priapus. xv.—407. *Emerald plasma*. Woman seated before an altar. xv. — 408. *Carnelian*. Silenus on an ass. Group of seven figures. xv.—409. *Carnelian*. Bust of woman. xv. — 410. *Agate* on *Sardonyx*. Bust of Old Man. xv. — 411. *Agate* on *Sardonyx*. Crowned head. xv.—412. *Carnelian*. Wrestlers. xv.—413. *Carnelian*. Pescennius. Ins: "*Pescennio*". xv.—414. *Carnelian*. Seated Apollo, Minerva beside him. xv. — 415. *Heliotrope Jasper*. Cupid and tibia player. xv.—416. *Agate*. Woman with serpents on her arms. xv.—417. *Red Jasper*. Sacrifice. Group of seven figures. xv. — 418. *Agate* on *Sardonyx*. Apollo, Marsyas, and Cupid. xv. — 419. *Carnelian*. Livia and Tiberius. Two heads. xv.—420. *Carnelian*. — A lady seated. xv.—421. *Emerald Jasper*. Venus preceded by Cupid. xv.—422. *Blue Agate*. Hercules and Cerberus. xv.—423. *Agate*. Female bust. xv.—424. *Bohemian Emerald Jasper*. Venus. xv.—425. *Agate*. Half-bust crowned. xv. — 426. *Agate*. St. Jerome kneeling. xv.—427. *Sardonyx*. Head crowned with laurel. xv. 428. *Carnelian*. Julia of Titus. xv.—429. *Carnelian*. Head crowned with military insignia. xv. — 430. *Carnelian*. Female bust. xv. — 431. *Lapis lazuli*. Mars standing. xv. — 432. *Lapis Lazuli*. Armed warrior. xv. — 433. *Agate*. Cyclops and Cupid. xv.—434. *Agate* on *Sardonyx*. Crowned head. xv.—

435. *Agate*. Two figures with clasped hands. xv.—436. *Agate* on *Sardonyx*. A figure and two Cupids. xv.—437. *Heliotrope emerald Jasper*. Crowned head. xv.—438. *Carnelian*. Vulcan, Jupiter, Venus, and Cupid. xv.—439. *Carnelian*. Strength conquered by beauty. A woman seated on a lion with two Cupids. Ins. ΑΑΕΞΑΝ “*Alexander*” xv.—440. *Agate* on *Sardonyx*. Female bust. xv.—441. *Agate* on *Sardonyx*. Venus and Cupid. xv.—442. *Carnelian*. Apollo and Marsyas. xv.—443. *Sardonyx*. Head crowned with laurel. xv.—444. *Agate*. Head crowned with laurel.—445. *Emerald Jasper*. Bacchante. Ant.—446. *Carnelian*. Cupid drawing water. xv.—447. *Carnelian*. Lady pouring a libation. xv.—448. *Carnelian*. Male bust. xv.—449. *Carnelian*. Bacchante. xv.—450. *Sardonyx*. Head crowned with laurel. xv.—451. *Emerald plasma*. Jupiter, Juno, and Minerva. Ant.—452. *Agate*. Hercules and the lion. xv. 453.—*Carnelian*. Half bust of an old man. xv.—454. *Agate*. Cupid. xv.—455. *Sardonyx*. Cupid vowing one of his wings to the sun. xv.—456. *Carnelian*. Bust of old man. xv.—457. *Agate*. Seated figure and Cupid. xv.—458. *Agate* on *Sardonyx*. Standing figure. xv.—459. *Carnelian*. The Genius of the chase. xv.—460. *Carnelian*. Soldier holding a severed head. xv.—461. *Emerald Paste*. Bust crowned with laurel. xv.—462. *Sardonyx*. Woman holding a severed head. xv.—463. *Carnelian*. Bust of a woman. xv.—464. *Lapis Lazuli*. Woman and Cupid. xv.—465. *Carnelian*. Head crowned with laurel. xv.—466. *Agate*. Group of three women. xv.—467. *Carnelian*. Figure before a column. xv.—468. *Agate*. Female bust. xv.—469. *Agate*. Head of Iole. xv.—470. *Jasper*. Head crowned with laurel. xv.—471. *Agate*. Crowned bust. xv.—472. *Sardonyx*. Crowned head. xv.—473. *Chalcedony*. Africa personified. Insc. Ant.—474. *Agate*. Galba crowned. xv.—475. *Agate*. Old man’s head. xv.—476. *Carnelian*. Two heads. Insc. ΔΙΟΣ. xv.—477. *Sardonyx*. Two heads. xv.—478. *Sardonyx*. Venus. xv.—479. *Emerald Jasper*. Crowned head. xv.—480. *Carnelian*. Crowned head. xv.—481. *Agate*. Crowned head. xv.—482. *Agate*. Shepherd and goat. xv.—483. *Carnelian*. Head. with mask. Ant.—484. *Sardonyx*. Man with lyre. xv.—485. *Ciprian Jasper*.

Heart in flames. Insc. xv. — 486. *Lapis lazuli*. Cupid. xv. — 487. *Sardonyx*. Old man's head. xv. — 488. *Agate*. Woman's head. Ant.—489. *Agate*. Woman's head. Ant.—490. *Chalcedony*. Victory. Ant. — 491. *Sardonyx*. Female holding helmet. xv. — 492. *Emerald Plasma*. Cupid and bow. xv. — 493. *Carnelian*. A young man. xv.—494. *Sard*. Dramatic mask. Ant.—495. *Carnelian*. Minerva. xv. — 496. *Agate*. Aratus, stargazing. xv. — 497. *Carnelian*. Female bust. Ant.—498. *Sard*. Mercury. xv.—499. *Carnelian*. Laurel-crowned head. xv.—500. *Jacynth Chrysoprasus*. Female bust. xv. — 501. *Agate*. Female bust. xv. — 502. *Carnelian*. A man seated, with animals. xv.—503. *Agate*. A dolphin. xv.—504. *Carnelian*. Mercury. xv.—505. *Carnelian*. Mercury. xv. — 506. *Sard*. Bust of Isis. xv. — 507. *Carnelian*. A stag. xv.—508. *Carnelian*. Figure with altar and tripod. xv.—509. *Agate*. Female figure. xv. — 510. *Carnelian*. Seated figure. xv. — 511. *Red Jasper of Cyprus*. Abundance. xv. — 512. *Carnelian*. Woman seated. xv. — 513. *Agate*. Crowned head. xv.—514. *Lapis Lazuli*. Crowned head. xv.—515. *Green Jasper*. Cyclops making a helmet. xv. — 516. *Carnelian*. A water bird. xv.—517. *Lapis Lazuli*. Seated man. xv.—518. *Yellow Agate*. Venus plucking an apple with Cupid. xv. — 519. *Agate*. A woman; reverse, a fowl. xv. — 520. *Carnelian*. Kneeling figure. xv. — 521. *Topaz*. A sea-horse. — 522. *Topaz*. Crowned head. xv.—523. *Topaz*. Head of a young man. xv.—524. *Jade*. Female. head. Ant.—525. *Jade*. Male head. xv.—526. *Amethyst*. Female bust. xv. — 527. *Sard*. Pegasus. xv. — 528. *Carnelian*. Figure with torch. xv.—529. *Agate*. A figure, back view. xv.—530. *Carnelian*. Seated warrior. xv. — 531. *Lapis Lazuli*. Galerius Maximinus. xv. 532 — *Lapis Lazuli*. A horse. xv. — 533. *Agate*. Man near a tree. xv. — 534. *Lapis Lazuli*. Female head. xv.—535. *Yellow Agate*. Bearded head. xv.—536. *Carnelian*. Figure squatting. xv. — 537. *Sard*. Figure with head in his hand. xv. — 538. *Lapis Lazuli*. — 539. *Lapis Lazuli*. A dog. xv.—540. *Carnelian*. A head. xv.—541. *Yellow Agate*. A Bacchante. xv. — 542. *Amethyst*. Plant in a pot. xv. — 543. *Lapis Lazuli*. Crowned head. xv. — 544. *Lapis Lazuli*.

Abundance. xv.—545. *Agate*. A dog. xv.—546. *Sard*. Bearded man. xv.—547. *Carnelian*. Pomegranate. xv.—548. *Plasma*. Cupid. xv.—549. *Lapis Lazuli*. Crowned head. vv.—550. *Sard*. Bust of a warrior. xv.

The next two table cases contain gems of minor importance belonging mostly to the middle ages. The following selection includes the most interesting of them.

ENGRAVED STONES.

THIRD TABLE. — FIRST COMPARTMENT.

573. *Carnelian*. Cybele. A bust. — 584. *Chalcedony*. Jupiter enthroned. — 589. *Carnelian*. Vulcan forging thunderbolts. — 591. *Carnelian*. Figure seated before an altar.—592. *Carnelian*. Mars armed.—595. *Carnelian*. Silenus and Bacchante.—607. *Carnelian*. Seated figure. — 617. *Carnelian*. Protesilaus, and Laodamia. — 620. *Sardonyx*. Victory in a chariot. — 644. *Plasma*. Three divinities in a temple. — 644. *Green Jasper*. Jupiter, Serapis, and Juno. Heads. — 651. *Carnelian*. Eagle holding a garland. — 659. *Carnelian*. Soldier adjusting his cuirass. — 679. *Sardonyx*. Cupid and Priapus.—691. *Carnelian*. Fortune.—695. *Carnelian*. Minerva.—726. *Carnelian*. Pegasus.—779. *Carnelian*. Minerva crowned by Victory.

GAMEOS.

SECOND COMPARTMENT.

908. *White Stone*. The raising of Lazarus. Very curious.—931. *Agate*. Minerva with helmet.—933. *Turquoise paste*. Sabina. Bust with Medusa head.—940. *Agate on Onyx*. Ethiopian head.—946. *Agate*. Portrait of a woman.—960. *Lapis Lazuli*. Head of a child.—961. *Agate*. Minerva armed. Bust. — 967. *Onyx*. Aurora in her chariot. — 969. *Paste*. Bust of Commodus. — 975. *Chrysopath*. Female head.—991. *Onyx*. Trajan crowned. Bust.—992. *Onyx*. Orpheus. — 1003. *Onyx*. Minerva. — 1016. *Onyx*. Minerva. — 1021. *Lapis Lazuli*. Minerva armed.—1023. *Red Jasper*. Galba.—1024. *Onyx*. Alexander-the-Great. (Fine).—1044. *Onyx*. Macæ-

nas. — 1046. *Agate*. Socrates. — 1077. *Plasma*. A rabbit. — 1119. *Ouyx*. Æthiopian head.

FOURTH TABLE—FIRST COMPARTMENT.

1127. *Glass Paste*. Hermaphrodite reclining. — 1132. *Agate*. Leda and the Swan. — 1162. *Agate*. Cicero. KI-KE-RO. A roll of papyrus in his hand.—Sundry scarabs and a necklace.

SECOND COMPARTMENT.

1277. *Amethyst*. Mercury. — 1297. *Agate*. Female head. — 1298. *Carnelian*. Apollo and the signs of the Zodiac. — 1452. *Carnelian*. Bulla with male and female head.

ENGRAVED STONES.

FIFTH TABLE.

Sundry portrait gems, and necklace of the Middle ages
Observe:

1529. *Sardonyx*. Eagle. — 1520. *Sardonyx*. Jupiter. Bust. — 1540. *Shell*. Cupid drawing water. — 1701 to 1703. *Agates*. Perfume jars.

Two large silver gilt rings which once belonged to the Farnese Cardinal.

POMPEIAN CAMEOS.

LAST TABLE.

27641. *Carnelian*. A figure. — 27616. *Carnelian*. Diana seated. — 27651. *Carnelian*. Male head. — 27639. *Carnelian*. Eagle. — 27649. *Carnelian*. Small figure. — 27615. *Carnelian*. Diana seated. — 27618. *Carnelian*. Diana with quiver. — 27638. *Carnelian*. Figure standing. — 27637. *Calcareous Stone*. Woman's head. — 27667. *Carnelian*. Genius and trophy. — 27632. *Carnelian*. Male bust. — 27665. *Carnelian*. Woman kneeling before a hermes with four persons. — 109662. *Carnelian*. Man holding a sword. (1873, P.) — 114428. *Carnelian*. Dolphin. (1881. P.) — 114429. *Carnelian*. Warrior with lance. (1881. P.) — 111276. *Carnelian*. Figure standing. (P.) — 113740. *Carnelian*. Winged Genius

(1882. P.)—109592. *Carnelian*. Figure standing. (1873. *Herc.*)—109595. *Carnelian*. Woman's head. (1873, *Herc.*)—109593. *Carnelian*. Figure. (1873. *Herc.*)—114427. *Topaz*. Fortune. (1881, P.)—113742. *Carnelian*. Diana with bow. (1884, P.)—109591. *Carnelian*. Seated figure. (1873, *Herc.*)—109597. *Glass Paste*. Figure. (1873. *Herc.*)—109594. *Carnelian*. A scorpion. (1873. *Herc.*)—27640. *Carnelian*. Standing figure.—27642. *Glass Paste*. A figure.—27652. *Yellow Stone*. A horse.—27668. *Carnelian*. Cupid. 27631. *White Stone*. Woman's head.—27635. *Carnelian*. A figure.—27634. *Carnelian*. A scarab.—110826. *Carnelian*. A scarab. (1876. P.)—27636. *Glass Paste*. A bird.—27655. *Agate*. Female head.—27657. *Jasper*. A lion.—27656. *Topaz*. A child.—27658. *Jasper*. Man on horseback.—27663. *Agate*.—115474. *Amethyst*. A lion. (1886. *Pompeii.*)—115475. *Emerald*. Emperor crowned. (1886. P.)—27653. *Amethyst*. Apollo and Cupid.—111783. *Emerald*. Victory driving two horses (1879. *Pompeii.*)—109576. *Onyx*. Bacchante. (1873. P.)—110824. *Amethyst*. A bird. (1876. P.)—110821. *Onyx*. Warrior. (1876. P.)—111997. *Agate*. Winged figure. P.)—109577. *Agate*. Horse. (P.)—113741. *Jasper*. A faun. (1882. P.)—110823. *Emerald*. Child driving a quadriga. (1876. P.)—111789. *Rock-Crystal*. Victory. P.)—114292. *Violet Quartz*. Sphinx. (1881. P.)—113864. *Carnelian*. Eagle. (Pæstum).—114571. *Carnelian*. Jupiter enthroned. (1881. P.)—114587. *Garnet*. Mercury. (1881. P.)—114567. *Carnelian*. Warrior. P.)—114565. *Carnelian*. Bearded head. (1881. P.)—114564. *Carnelian*. Diomedes seated on an altar. (1881. P.)—114563. *Carnelian*. Warrior bearing a Victory. (1881. P.)—114568. *Carnelian*. Victory.—114566. *Carnelian*. Bearded head. (1881, P.).—114570. *Carnelian*. Fortune and Minerva. (1881. *Pompeii.*)—114572. *Carnelian*. Altar and thunderbolts. (1881. *Pompeii.*)—115468. *Carnelian*. Crowned bust. (1886. P.)—115472. *Carnelian*. Male head. (1886. P.)—115483. *Carnelian*. Victory. (1886. P.)—115476. *Carnelian*. Victory (1883, P.).—114473. *Carnelian*. Minerva. (1886. P.)—115470. *Carnelian*. Biga. (1886. P.)—115333. *Carnelian*. Mercury. (1881. P.)—114586. *Purpurine*.

Diana. (1881. P.) — 114585. *Purpurine*. Victory. (1881. P.) — 114592. *Agate*. A chip. (1881. P.) — 114581. *Onyx*. Hermes and Bacchus. 1881. P.) — 115332. *Jasper*. Minerva and Victory. (1881. P.) — 114573. *Jasper*. Caius. 1881. P.) — 114574. *Jasper*. Female bust. (1881. P.) — 114582. *Agate*. Old man. (1881. P.) — 114580. *Onyx*. An owl. (1881. P.) — 114579. A figure. (1881 P.) — 114578. *Onyx*. Victory crowning a warrior. (1881. P.) — 114583. *Amethyst*. Mercury. (1881. P.) — 114584. *Amethyst*. Bearded head. (1887. P.) — 115334. *Emerald*. Warrior. (1881. P.) — 114577. *Emerald*. Ant. (1881. P.) — 115335. *Emerald*. Venus. (P.) — 114575. *Emerald*. Victory. 1881. P.) — 114576. *Emerald*. A woman. (1881. P.) — 115471. *Agate*. Minerva. 1886. P.) — 115489. *Garnet*. Branch ornament. (1886. P.) — 115481. *Garnet*. Woman's head. (1886. H.) — 115477. *White Stone*. Small head. (1886. P.) — 27617. *Agate*. Bust. Very fine. — 114562. *Sardonyx*. Dancing girl. (P.)

Here follow a number of stones which are not engraved, and 115482. *Glass Paste*. Woman's head. (1886. P.) — 27630. *Glass Paste*. (P.) — 115480. *Glass Paste*. Three figures in relief. (1886 P.) — 109579. *Glass Paste*. Minerva. 1873. P.) — 114254. *Glass Paste*. Victory on biga. (P.) — 109581. *Glass Paste*. Man's head. (1873. P.) 110827. *Glass Paste*. Venus. (1876. P.) — 109578. *Glass Paste*. Two women. (1873. P.) — 109584. *Glass Paste*. For a necklace. (1873. P.) — 109583. *Glass Paste*. (1873. P.) — 109582. *Glass Paste*. Running figure. 1874. P.) — 113743. *Elliptical glass*. 1882. P.) — 109596. *Glass Paste*. Cupid. (P.) — 115479. *Glass Paste*. Victory. (1886. P.) — 27660. Nine emeralds for a necklace.

SILVER OBJECTS.

(In the centre in an upright glass-case).

CUPS AND VASES.

TOP SHELF,

†25289 SILVER PAIL with bronze handle. Round it, in bas-relief, a nude lady seated, and being attended after her bath by four female slaves, one of whom is doing her hair, another

shampooing her, while the others bring vases of ointment and water. (*Herculaneum.*)

†25376-77-80-81. THE FOUR FAMOUS CENTAUR CUPS, executed in magnificent high-relief, representing Centaurs and genii. One of these (25376) bears the inscription *SOSINI LAPII* beneath its base.

25565. Fragment of cup representing a chariot race driven by Cupids. (*Herculaneum.*)

25367. CUP representing in bas-relief Minerva in a chariot drawn by two horses. (P.)

25301. THE APOTHEOSIS OF HOMER. One of the most famous specimens of ancient silver work. In the centre is the poet draped and veiled, borne heavenwards by an eagle. On the left is the Iliad personified, armed *cap-à-pie*. On the right a female figure representing the Odyssey, her head resting on her right hand. Though the preservation of this specimen is not equal to that of some of the others, it is considered the finest specimen of silver work that has come down to us. (H.)

25681. CUP adorned with Bacchic figures. (P.)

111449. MORTAR adorned with bas-relief representing Theseus fighting against one of the Amazons on horseback. (P.)

SECOND SHELF,

25284-5-8. Three bowls on stands of Renaissance style. The stands are of bronze, and modern. (*Rome.*)

25343. Censer, with cover and chains. A mask in the centre of the cover.

25797 and 11081. Two bottles, one with chains.

111770 and 25722. Two SISTRA. Musical instruments. (P.)

THIRD SHELF,

25691 *et seq.* Six small jugs.

†11768-9. TWO LARGE PITCHERS, with two handles. Each weighs about 10 lbs. Beneath one is the inscription: *PULLONIAE POLLITTAE II. P. P. XXII. SOIRI*, and little a further on the word *IUSTI*. The inscription is carefully written in dotted lines, but the word *IUSTI* is rudely scratched. (*Pompeii.*)

GOLD ORNAMENTS.

*(Greek and Etruscan.)*FIRST DIVISION (*on the left*),

†25235. A pair of very large earrings of pyramidal shape, decorated in filagree, and bearing a head of Medusa.—A ring (the setting modern), with an agate intaglio representing an Amazon.—A gold coin of Syracuse representing Hercules. (*Gift of Baron d'Arbou Castillon, 1864. Found in a tomb at Taranto.*)

24852. MASSIVE GOLD BULL with Phœnician and Greek inscription. (*Syracuse.*)

24826. KID in massive gold, of very fine execution. Found at Edessa in Mesopotamia. (*Lorgia Collection.*)

24876-8. Two perfume vases in blue glass mounted on gold stands with wide border, upon which are some tragic masks and other ornaments, representing twenty-nine small vases in bas-relief. (*Venosa.*)

*24883. Splendid necklace formed of twenty-one Silenus masks and fifty-eight acorns and *fleurs-de-lys*, interwoven with chains. Found in the Vase of Triptolemus no. 1757. (*Armento.*)

*24858. NECKLACE OF LACE-WORK, with elegantly woven pendants of oblong shape.

24720. Necklace consisting of seven gold parallelograms set with garnets.

24862. Light necklace with blue beads threaded upon it, to which are attached nineteen gold masks of Jove, Medusa, and Silenus. (*Chiusi.*)

24887. Necklace of a gold chain with garnets. In the centre a small octagonal column of garnet. (*Sant'Agata dei Goti.*)

BETWEEN THE NECKLACES,

24893. GOLD TIARA formed of a curved spray with leaves and flowers set with garnets, and small gold butterflies. (*Fasano, the ancient Gnatia.*)

24854-5 Beneath the tiara are three specimens of beautiful workmanship representing cornucopias with lions' heads. These are thought to have been earrings.

24726. Below them, a earring in the shape of a butterfly.

Among fifteen rings, observe a ring set with an emerald plasma which is thought to have contained poison. (*Ruvo.*)

25194. Ring in carnelian, upon which is a centaur, and on the reverse a scarab. (*Ruvo.*)

24844. Fillet, with a head of Medusa, in relief. (*Toro.*)

*24865 *et seq.* NINE BROOCHES (*fibulae*). Artistically wrought in filagree, ending in the head of a ram in Etruscan style.

The two brooches, one of which represents a dolphin and the other a lion, are from *Chiusi*.

24807. Gold thunderbolt. (*Ruvo.*)

(*Roman period.*)

25000. LARGE GOLD LAMP, weighing nearly two pounds, and having its handle formed of a leaf. Excepting for the loss of its lid it is in the most perfect preservation, and is the only gold lamp yet found in Pompeii. It was found in the street near a shrine dedicated to Minerva, which has given rise to the improbable assumption that it was a votive offering to this goddess. (1863, *Pompeii.*)

EARRINGS.

Second wall—SECOND AND THIRD DIVISION,

*24840 *et seq.* Two hundred and fifty-two gold EARRINGS, of which ninety-six are in the shape of a segment of an apple, and many are drops with a pearl as a pendent; seventeen represent genii, two are of the shape of almonds, and others are set with emeralds. (*Pompeii* and *Herculaneum.*)

24657. In a modern glass cup is a pair of earrings incrustated with lapilli. (*Pompeii.*)

RINGS.

Three-hundred-and-twenty-six gold rings, most of them set with fine stones.

The first five rows consist of rings from Pompeii, and the last two rows of rings from Herculaneum. Among these are several serpentine rings, and double rings bearing an anchor and a palm, which are thought to have been wedding rings.

note:

†In the second row is a ring²⁵¹⁸¹ bearing a mask engraved on niccolo, which was found at Pompeii by king Charles III, who wore it for many years. When this King inherited the throne of Spain, he handed over the ring to the Museum.

†25136. GARNET RING, upon which a very small figure and the inscription "Cassia" are engraved. This ring was found with the massive gold bracelets mentioned below, upon a skeleton in the House of the Faun.

25218. Large ring in onyx, with Hercules, and the inscription ΚΟΛΩΝΟC. — Large ring in niccolo, with discobolus.

24732-4. Two rings with the finger-bones of their owners. (P.)

†25106. Ring with amber bezil found encased in iron oxide, which gives an impression of it.

The last row consists of rings of the fifteenth century. Note (25183) high-relief of woman in onyx.

The provenance of the rings in the next compartment is unknown, with a few unimportant exceptions which came from the Campanian provinces.

Among them (in the third and fifth row) will be found —

A very large ring of unusual shape, with fragment of glazing. Thought to have been a perfume ring. (*Herculaneum*.)

25085. Very large head of Brutus engraved on gold, gram. 350. Inscr. ΑΝΑΞΙΛΑΑΣ ΕΠΟΙΕΙ "Anaxilas fecit". (*S. Maria di Capua*.)

24902. Gold ring. Man and woman shaking hands. Probably an engagement ring. (*Ponza*.)

NECKLACES.

FOURTH DIVISION,

24833. Necklaces of chain; in the centre a rosette from which hang two small chains, ending in vine-leaves. (*Pompeii*.)

111114. Two vine-leaf necklaces, one of forty-eight and the other of forty-six leaves. (*Pompeii*.)

.... Five necklaces of gold and precious stones. (*Pompeii*.)

†113576. REMARKABLE NECKLACE of ribbon wire set with eight large pearls and nine emeralds. At one end of it is a gold disc set with an emerald, at the other end is a hook.

This is one of the richest necklaces of antiquity. (Length, 345 millimeters. (*Found near Pompeii, 1884.*)

24606. 24650. BULLÆ PATRICIÆ. These trinkets were worn round the necks of patrician boys in Roman times, and were dedicated to the gods when the boys arrived at man's estate. They were called "*bullæ*" (bubbles) from their shape, and are represented on the statues of boys of noble birth. (*Herc.*)

24723 —Gold brooch representing a genius. (*Herculaneum.*)

25260. LONG GOLD CHAIN, beautifully worked. This chain was found, together with several of the gold ornaments already described, on the first floor of a house at Pompeii, where eleven persons (whose skeletons were found) had taken refuge. (Length, 2 3/4 yards.)

24845-6. Two handsome brooches, to which two gold pomegranates have been suspended.

24857. LION and SPHINX brooch. (*Herculaneum.*)

In the flat case are sundry necklaces and two remarkable buttons (25222-3) with seated female figures in red enamel. (*P.*)

BRACELETS.

FOURTH DIVISION,

Seventy-seven bracelets of various kinds.

*24824. Two large serpentine bracelets, weighing two pounds (the largest yet found). (*House of the Faun, Pompeii.*)

Two large gold bracelets clasped each lovely arm
Lockless, so pliable from the pure gold
That the hand stretched and shut it without harm
The limb which it adorned its only mould.

24999. *Serpentine Bracelet.* Don Juan Canto III. 71. In the interior bears

109587. BRACELET of gold wire twisted into figures of 8. Small heads in relief on the clasp. Unique. (1873, *Pompeii.*)

*24842. BRACELET of two cornucopiæ with lions' heads. (*H.*)

The flat portion of this case contains some gold leaf (24905), a purse made of gold network, (110834) lady's hair-net of gold wire in perfect preservation; fillets in gold braid, and sundry small gold specimens of the fifteenth century.

ROCK-CRYSTAL, AMBER.

SIXTH DIVISION,

Many fragments of rock-crystal representing insects, cups a spoon, &c. Several agate scent bottles. (*Pompeii.*)

†27613. A CIRCULAR PIECE OF GLASS, usually called a magnifying lens. This unique specimen has given rise to much discussion, and a learned dissertation on it will be found in King's 'Antique Gems.' Mr. King thinks it certainly is not a lens mainly because no mention is made of lenses by any of the authors. On the other hand, many learned antiquaries maintain, that the delicate cutting of the ancient stones could not possibly have been effected without artificial assistance of this kind. The only way in which the difficulty could be solved would be by repolishing the specimen, a proceeding which is out of the question. (*Pompeii.*)

25813. Several fragments of amber, among them a small statuette of a man wearing a wig, and wrapped in a mantle. (*P.*)

The rest of the amber was found at *Ruco.*

25809-10. A cock and a parrot in mother-of-pearl.

OTHER OBJECTS IN SILVER.

LEFT WALL-CASE, NEAR THE WINDOW,

A box containing fragments of silver from furniture decorations; much oxydised and mingled with lapilli. (*Pompeii.*)

Silver crescent, tweezers and clasps. Bracelets, brooches, rings, necklace and two strigils hung on a ring. (*Pompeii.*)

RIGHT CORNER, -WALL-CASE,

...MIRRORS,—and many cups. (*P.* and *H.*)

25695. Rectangular silver trays. (*H.*)

WALL-CASE BEYOND THE DOOR (*hanging from top shelf*),

25494. BRONZE SUN-DIAL faced with silver, in the shape of a ham. The hours are indicated by radiating lines, across which run irregular horizontal lines. Below these are the names of the months. The tail served as a gnomon, and a ring through the knuckle allowed of the instrument being suspended, perhaps

from the belt of the wearer. It appears to have been set for the meridian of Rome. (*Herculaneum*.)

A pocket dial of the reign of Commodus exists in the Kircherian museum at Rome:

“Poke ” or pocket dials became common in the sixteenth century. Jaques describes the “motley fool” in the forest, who—

“ drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says, very wisely. “ It is ten o’ clock. ”

(*As You Like It*, ii. 7.)

Beneath the dial two delicate silver colanders (116353 and 25496) are suspended. (*H*.)

CUPS.

Twenty-eight cups, among which, two chased cups.

Pastry-moulds in the shape of a shell and spoons of various shapes. (*Pompeii* and *Herculaneum*.)

Small spoons with pointed ends, which are thought to have served as forks. (*Pompeii* and *Herculaneum*.)

Sixteen saucepans, the handles engraved with designs. One of them bears the maker’s name. (*Pompeii* and *Herculaneum*.)

Sauce-ladles. (*Pompeii* and *Herculaneum*.)

NEXT WALL-CASE (*top shelf*),

Several cups adorned with exquisite foliage.

†25378-9. Two BACCHIC CUPS, worked in bas-relief of ivy, and lined to prevent sediment from accumulating in the cavities of the bas-reliefs.

*25300. MORTAR-SHAPED CUP, adorned with beautiful leaves and sprays. (*H*.)

*25287. A very handsome cup adorned with foliage. (*H*.)

SECOND SHELF,

25495. Satyr seated on a rock playing the lyre before a term. (*H*.)

25489. ABUNDANCE. Circular *plaque*, of perfect preservation. (*Pompeii*.)

25481-2. Two well-modelled arms belonging probably to a statuette of Hercules.

109331. Male figure seated beneath a tree. (*Herculaneum*.)

25492-3. DIANA and APOLLO. Two medallions in high relief.

†25490. THE DEATH OF CLEOPATRA. A very fine bas-relief on the reverse of a circular mirror. The queen is seated, having already been bitten by the asp, and her head is supported by an attendant. Below her chair is the basket of figs in which her attendants, Charmion and Eiras, concealed the asp. (*H.*)

25699. A man and a woman conversing. Silver inlaid in copper. (*H.*)

25497-8. Two hairpins, one representing Venus and Cupid, the other Venus and Adonis. (*P.*)

25384. JUNO. A fine head.—Diminutive skeleton very well executed.—Statuette of a Camillus. (*P.*)—Statuette of Abundance, with cornucopia and rudder. (*Stabiae*.)

HARPAKRAT (Harpocrates). Beautiful statuette. (*Pompeii*.)

THIRD SHELF,

116328 *et seq.* Four cups with saucers, in very good preservation. (*Pompeii* and *Herculaneum*.)

ITALO-GREEK VASES.

We desire to express our great obligation to Mr. H. Stuart Jones of Trinity Coll. Oxford, and Professor Anderson of Firth College Sheffield, as well as to Mr. E. Stevens the well known Archaeologist and collector of Naples for their assistance in this portion of the handbook.

The present collection of Vases has its origin in some five hundred specimens which were transferred in 1802 from the Palace of *Capodimonte* to the present Museum. The Bourbon King Ferdinand IV after his return from Palermo in 1816 enriched it greatly, both by purchase and excavation. Among other collections, he bought the *Vivenzio* of *Nola*, *Zuratti* in Sicily, and the *Ficco* and *Cervoni* of *Ruvo*. As a result, the number of Vases in the Museum had risen in 1822 to two thousand and fifty-eight and is now three thousand five hundred and sixty-six.

Several catalogues in Italian have been published at various

dates. "*Iorio, galleria dei vasi, 1825*" being the best. The only authoritative catalogue is one in German by Professor Heydemann "*Die Vasensammlungen von Neapel, Berlin 1872.*"

It is necessary to state that no Vases with figures painted on them were found at Pompeii, and, as far as we know, their existence was not suspected by the Romans of that day, the only mention of them being by *Suetonius*, who, writing about A. D. 120, states that the soldiers of Julius Cæsar found some ancient Vases when they were preparing the foundations of a house near Capua.

The Vases were found in Greek tombs, where they were originally deposited with the perfume vessels, armour and ewelry which the deceased had most prized in his life-time; for the Greeks buried with their dead the chattels most associated with their habits in the belief that they would use them in the other world.

The first discovery of them in modern times, seems to have been in the last century, and since then great numbers have been brought to light, and it is quite certain that Italy and Greece contain as many more if we only knew where to dig for them. The Greeks when they colonised Italy imported vast numbers of vases, and also established factories, notably at Tarentum, Ruvo and Nola, at which latter place the finest vases were made about B. C. 400.

The distinguishing feature of ancient painted vases are their form, colour, material, weight, varnish, design and inscriptions. From one or other of these signs we are able to determine their authenticity and to judge of their date, which ranges from about B. C. 700 to B. C. 200.

All the painted Vases in this collection range between these dates, but there are a few specimens of Etruscan *bucchero* ware in the first room which are probably anterior to them.

To take the Greek vases in their order we must begin with the black-figured vases in the first room, manufactured at Athens after the unification of styles in the sixth century B. C. In this ware the natural colour of the clay forms a background

on which the figures are painted in black; purple and white being used to pick out the design, and the details drawn in incised lines. At the close of the sixth century a revolution took place in the art of vase painting, the black varnish formerly used for the figures extending itself to form the background, while the figures are left in the natural colour of the clay. The early painters of red-figured vases in the fifth century produced many of the finest specimens of the art which we possess. Among them the vase no. 2360 representing the "Sack of Troy." This treatment of mythological subjects is of the highest interest and importance. A strain of severity lingers in their work which disappears in the later fine Attic vases. The influence of painting proper begins to show itself in the arrangement of the figures in tiers, and attempts at perspective.

Gradually the subjects represented grow less interesting, and many of the vases of the fourth century are devoted to toilet scenes, whose value lies chiefly in the drawing, often of great beauty. In the third century the principal fabric of vases was in Southern Italy, probably at Tarentum as has been inferred from the inscriptions, although many of the finest specimens have been found at *Ruvo*, *Canosa* and other places. Vases of great size were manufactured there with decoration extending to three tiers of figures. Mythological scenes are again frequently represented, and the influence of dramatic performances, especially that of the tragedies of Euripides is often traceable in the choice of subjects. The decoration is of a florid type, and in the shapes of the vases we miss the delicate curves of the best Attic period. Gradually decadence sets in, the execution becomes slovenly and the drawing coarse. It is uncertain when the manufacture ceased, but 200 B. C. may be put roughly as the lower limit of the art of vase painting. An interesting class of vases is that of the "Panathenaic amphoræ." These were given as prizes to the victors in the Panathenaic games, and owing to the force of tradition were executed in the black-figured technique throughout, although they extend through a period ranging from the middle of the sixth to the

end of the fourth century B. C. The oldest specimen known was discovered at Athens by Burgon, and is now in the British Museum. The decoration of these vases consists on the obverse for a figure of Athena, between two pillars usually surmounted by cocks or winged figures of Victory, with an inscription stating that they were prizes from the Athenian games. The date of them is sometimes recorded by the names of the Archons for the year. On the reverse is a scene from the contest of the Pentathlon in which the prize was won.

The Museum is not rich in Archaic vases, and most of the geometrical and other styles practised in the eighth and seventh centuries B. C. are unrepresented. The first room contains some specimens of early Corinthian ware which may be known by the light colour of [the clay and the decoration usually confined to animals and rosettes. There are also three "*Vasi a colonnette*" on pillars, which probably come from an Italian factory where Corinthian vases were imitated or where Corinthian potters were at work.

As to the method of painting the black figures on the red vases it appears that when they came from the lathe they were covered with a coat of red paint. The ornaments were then drawn in black, and afterwards the figures were delineated with a stylus. In the case of red figures on black vases, the outline was painted in black, the black background was then painted in, and the finishing touches were put by the artist before the final baking. We shall note the signed vases when we come to them, but it will interest our readers to know that Tleson, Epiktetos, Xenocles, Chelis, Sikelos, and Asteas, are all represented.

Opinions differ widely as to the use to which the ancients put these vases. No doubt they were in many cases intended for ornament alone; in most cases they were constructed to stand where only one side could ordinarily be seen, as the reverse of the best of them is very inferior to the obverse. No doubt too the larger vases, if they were used at all, must

have been practically fixtures, as unless they were empty, it is clear they could not readily have been moved.

That the smaller vases were used for containing wine at feasts and sacrifices is clear from the painting on the Bacchic Olla No. 2357; and it is quite likely that they were often buried full of refreshments for the deceased on his journey to the groves of Persephone.

In order to assist our readers in identifying the vases we adopt the small white consecutive number and we adopt the Italian names rather than the Greek ones, to facilitate consultation with the Curator of the department; and we use the following abbreviations:

A. Archaic. — G. Grand epoch. — T. Transition.

D. Decadence. — Ins. Inscription.

FIRST ROOM.

The mosaic of the floor is a geometrical pattern in black and white surrounded by sprays of vines. (*Pompeii*.)

The door on the left leads to the Santangelo Coll. (*see below*.)

IN THE CENTRE (*on a table of mosaic from Pompeii*),

818. *A nodi* (T). A vase unique for the knot in its handles. The design is in polychrome, and represents Cupid driving a quadriga drawn by ^{griffins} griffins. (*Oria*.)

ON COLUMNS (*from the left*).

806-7-8. *A colonnette*. Three vases in Assyrian style, with warriors, quadrigæ and animals coarsely painted. Probable date 7th century B.C. No. 807 bears inscriptions in Archaic Corinthian characters.

809 and 810. *A tre manichi*. Black vases with gold necklaces.

811 and 812. *A due manichi*. Two fluted vases.

ON THE RIGHT,

813-14-16. Three *crateræ* with foliage patterns.

815 and 817. *A fine fluted vase* with gold necklace identical to some in the British Museum found in Asia Minor. The vase, 817 near the door, bears the inscription XAI AINOC OE OΦAMIDA KΩIOC, thought to be a forgery. (*Carthage*.)

FIRST AND SECOND WALL-CASES,

Archaic ware known as Assyrian, from the style of the figures upon it. The date of this ware is 7th century B.C. and some of the specimens are in excellent preservation. The small round vases (generally known as *aryballi*) were used for holding unguents, and hung on the belts of athletes. (*Puglia*.)

THIRD AND FOURTH WALL-CASES,

Interesting specimens of Etruscan *bucchero* ware of the 6th century B.C.

Two beautiful *pateræ* will be observed in the fourth case; these are not Etruscan, but Roman, and bear Latin inscriptions. This ware is known by the name of "Calvi." One of them (114278) is inscribed CANOLEIOS L.F. FECIT CALENOS "Cano-leios son of Lucius of Calves made me."

FIFTH WALL-CASE,

Vases of the Decadence period, among which are several with *graffiti* in Etruscan and Oscan character.

SIXTH WALL-CASES,

Specimens of the 4th Century B.C. (*Nola*.)

SEVENTH WALL-CASE,

Sundry vases of the 3rd Century. B.C. (*all Italian*.)

563. A plate beautifully engraved. (*Cumae*.)

A very few two-handed cups like those on the middle shelf of this case have been found at Pompeii, and are the only traces of Greek vase-making found there. They were found in some Samnite tombs outside the city.

575. *Oenochoë* (T). Insc. ΕΙΠΤΟΣ ΗΟΚΑΙΛΥΜΑ. "*Itos called also Luma;*" denoting the name of the maker.

580. A *Cumæan*. Insc. ΝΙΚΑ ΠΑΚΑΗΣ. (*Nola*.)

SECOND ROOM.

Mosaic of Marine plants in 20 squares (the finest in the gallery, with border of anchors, tridents beacons, & (*House of Diomedæ, Pompeii*.)

FIRST AND SECOND WALL-CASES, (*on the left*),

Specimens of minor importance. Various periods.

THIRD WALL-CASE,

918. An interesting Panathenaic vase showing the "*Trinacria*" or "*Manxman*" upon the shield of Pallas.

FOURTH WALL-CASE,

Exquisite pateræ with diminutive black figures.

944-7. Two *Tazze*. ΤΑΞΟΝ ΕΟ ΝΕΑΡΚΟ ΕΠΟΙΕΣΕΝ. These tazze are of remarkable lightness. The name of Tleson is frequently found on vases, and he was an excellent artist.

FIFTH WALL-CASE,

This case contains vases of the first importance, representing warriors and quadrigæ in black figures on a red ground. These are popularly but wrongly called Etruscan whereas they are certainly Greek.

Top shelf,

978. *Langella*. Hercules bringing Euristheus the live wild boar of Erimanthus, and Euristheus in his terror hiding himself in a large brazen vessel.

982. *Langella*. Aeneas and Anchise flying from Troy. (*Nola*.)

Second shelf,

988. *A tre manichi* (A). Quadriga with warriors fighting. The painting of the horses on the neck of this vase is very fine and there are many inscriptions upon it.

Bottom shelf,

990. *Langella* (A). Note the spirited horses.

997. *Langella* (A). Hercules killing the Nemean lion. (*Cantno*.)

SIXTH WALL-CASE (*top shelf*)

Balsamarii of various periods.

Second shelf,

Vases on a white ground known as *lecythoi*. These vases were made in Greece and brought to Italy, where they are rare.

1077. *Oenochoë*. (A. very small jug on a block of wood.) It represents a lady seated, with a mirror in her hand, and a slave approaching her with a tray. This little vase is considered one of the finest specimens of its style in the world.

Ins. ΑΑΚΙΜΑΧΟΙ ΚΑΛΟΣ. (*Vivenzio Collec.*).

Bottom shelf,

1113 *et seq.* FOUR PANATHENAIC VASES. They bear the inscription, "TON AΘENEΘEN AΘAON" showing they were given as prizes in the Athenian games. The inscription quoted above is written in the pre-Euclidian alphabet of the early fifth century B.C. in which there was neither "H" nor "Ω" (*Taranto.*

"It may appear strange that so many vases of this kind should have been found in Italy, but the Greek colonies were so often victorious in the Olympic games that Strabo says of them that the last wrestler of Cotrona (*in Calabria*) was equal to the first of the other Greeks." (*Hare.*)

"Cotrona in one Olympiad claimed the whole seven winners and in the records of the Olympiads from 588 to 480 B.C. we find seven Cotronians winning twelve events, one of them Astylos at three successive Olympiads." (*Lenormant.*)

A rather interesting case in point is that of the Australian cricketers competing with those of the mother country.

112848. Panathenaic amphora unfortunately much damaged, but very remarkable for the inscription recording the name of the artist, "*Sikelos*," which may be seen upon the pillar of the *Meta* behind the figure of Athena. This vase must date before B.C. 403 when the ionic alphabet was officially adopted at Athens. Nothing is known of *Sikelos*. (1882, *Taranto.*)

SEVENTH WALL-CASE (*top shelf,*)

1107. A *colonnelle* (G). Theseus slaying the Minotaur in the presence of Ariadne.

Bottom shelf,

1117. A *colonnelle* (A). Hercules fighting with Antæus (the giant who was invincible so long as he could touch the ground) in the presence of Athena, Hermes and Iolaos.

LAST WALL-CASE,

Collection of *pateræ*, some showing the mending of the ancients.

IN THE CENTRE, NEAR THE WALL-CASES

ON A COLUMN

1203. THE VASE OF MARSYAS. *Pelike* (G). Many red figures scattered over a black ground. Victory crowning Apollo after

the conquest of Marsyas, who appears at the bottom of the vase in a state of extreme dejection, hearing his sentence (that he should be flayed alive) read to him by a woman from a papyrus. Her face is of marvellous beauty. The group is surrounded by divinities splendidly painted. Reverse; the theft of the Palladium, by Diomedes and Ulysses. (*Ruvo.*)

“Not the least remarkable feature in Greek art is the steadiness with which the vase-painter would draw figures full of life and action on a rounded surface, in perfect proportion and with an exact line, a perfection which is unknown to us in any but in a mechanical sense.” *Poynter.*

ON A TRIPOD,

1204. THE VASE OF PATROKLOS. *A mascheroni* (T). The painting represents Achilles sacrificing four young Trojans at the tomb of Patroklos, which is shown as a funeral pyre of logs with the armour of Hector on top of them, and the words “ΠΑΤΡΟΚΛΟΥ ΤΑΦΟΣ” beneath. Agamemnon is pouring a libation, and Thetis followed by a slave, who is fanning her approaches. Below; the body of Hector tied to the chariot, and Iphis followed by a maid-servant, giving drink to the horses. On the neck of the vase Œdipus consulting the Sphinx in the presence of a Fury. (1851, *Canosa.*)

Hector killed Patroclus, and after a long struggle his friend Achilles got possession of the body, which he cremated, and placed the ashes in a golden urn which had been given him by Thetis for the purpose. to avenge his death Achilles afterwards dragged the body of Hector thrice round the tomb of Patroclus, according to Homer (11. 9), or, according to Virgil (*Æn.* i. 474), thrice round the walls of Troy. This picture is a representation of the scene described by Homer II. XXIII Line 175.

ON A TRIPOD,

1205. THE VASE OF ARCHEMORUS. *A mascheroni*. In a shrine on the body of the vase his mother ΕΥΡΙΑΙΚΗ Eurydice, his nurse ΕΥΦΙΠΥΛΗ and ΑΜΦΙΑΡΑΟΣ, Amphiaraus, who, with Hippomedon, Karaneus, Parthenopæus, Polynices, Tydeus and Adrastus, compose the celebrated expedition of seven against

Thebes. All seven heroes were probably represented on this vase, but only ΚΑΠΑΝΕΥΣ and ΠΑΡΘΕΝΟΠΑΙΟΣ remain, the other named figures being ΔΙΟΝΥΣΟΣ, ΕΥΝΕΩΣ, ΖΕΥΣ, and NEMEA. Beneath, ΑΡΧΕΜΟΡΟΣ dead upon a couch, being crowned by one woman, while another holds an umbrella over him to prevent the sun from being polluted by the sight of a corpse, and ΠΑΙΔΑΓΩΓΟΣ bearing the lyre which Archemorus had used in his life-time, and will be buried with him, approaches. On the right, two slaves bearing vases and bathing implements to be placed in the tomb.

On the neck; Pelops and Hippodamia in a chariot followed by CEnomaus and Myrtilus.

Reverse: Hercules in the garden of the Hesperides, and many figures. (1834, *Ruvo*.)

Archemorus was son of the Nemean king Lycurgus, by Eurydice.

When the seven heroes on their expedition to Thebes stopped at Nemea to get water, Hypsipile, his nurse, while showing the way to the seven, left the child alone. He was killed by a serpent and buried by the Seven. Amphiaraus regarding this accident as an omen, called the child Archemorus, "the forerunner of death", and institute d the Nemean games in his honour.

UNDER A GLASS-BELL,

1206-7-8. Three *balsamarii*, with figures in relief. The largest one represents the punishment of Marsyas, the other mounted figures and mythical animals. Vases of this kind are extremely rare in Italy.

Many vases of this kind have been found in the Crimæa.

ON A COLUMN,

1209. VASE OF THE ACROBATS (*dei Sa'timbanchi*). *A tre manichi*. (G.). A perfect gem in the highest style of art, representing ten persons of either sex being instructed in acrobatic feats; (see *Saltatio*, *Smith's Dict. of Ant.*; *Plato. Euthyd.* 3,4). (*Nola*.)

In common with several of the most important specimens of this collection, this vase has been burnt in the sacred fire. When the corpse of an important personage was cremated, a valuable

vase was often burnt with it. This shivered it into fragments which were collected and placed in another vase, with the ashes of the deceased. It was thus that the fragments of this beautiful vase were discovered.

IN THE WINDOW

IN THE TABLE-CASE,

1210. A *colonnelle* (G.). Kaineus slain by the Centaurs in their combat against the Lapithæ.

Reverse; woman driving a quadriga and Dionysus with cantharus under a vine. On the flat rim, lions and wild boars.

116117. A *colonnelle*. A woman playing the double flute and two men dancing.

1211. A *colonnelle* (G.). Woman driving a quadriga, and a winged figure bearing a tripod. (*Puglia*.)

1212. A *tromba* (G.). Marsyas ΜΑΡΣΥΑΣ listening to Olympus ΟΛΟΜΠΟΣ who plays the lyre surrounded by the Muses ΘΑΛΕΙΑ, Urania ΟΡΑΝΙΑ and the Satyrs Turbas ΤΥΡΒΑ and Simos ΣΙΛ. and Clio ΚΑΛΙΟ. Reverse; the theft of the Palladium by Ulysses.

1213. A *colonnelle* (G.). Dionysus, Hephaistos and two Satyrs, one bearing an amphora on his shoulder. Ins. ΚΑΛΟΣ.

Reverse; Four figures in conversation. (*Sicily*.)

116116. A *colonnelle* (G.). *Symposium*. Two bearded men on couches playing "Kottabos" and a woman playing the lyre.

"Kottabos" was a game played by throwing the last drops in their cup into a metal bowl, and taking the sound as an omen in their love affairs.

1214. A *colonnelle* (G.) A banquet. (*Puglia*)

IN THE FOUR CORNERS, ON COLUMNS,

Four vases: the first two are decorated with small figures on the bands; the third represents a quadriga in the Cumæan style, and the fourth a painting of Meleager on horse-back, returning in triumph with Caledonian boar. This painting is a forgery or a clumsy restoration.

THIRD ROOM.

The pavement is of black and white mosaic, and represents four large roses and foliage. (*Pompeii*.)

VASES WITH RED FIGURES.

FIRST WALL-CASE (*on the left*),

114260. *A Campana*. Two fishermen, one of whom has just caught a skate. Above flies a stork carrying a fish. The painting has been fancifully described as Ulysses landing at Ithaca, but the scene cannot represent letting go an anchor because one of the fishermen is rowing, besides it was not usual to cast anchor from the stern.

1228. *A Campana* (D.). A grotesque figure presenting a bird to the Sphinx.

SECOND AND THIRD WALL-CASES,

Vases of minor importance.

FOURTH WALL-CASE,

Langellæ of the Grand period occupy the first three shelves, some beautiful *askoi* and cups the fourth shelf, and four large vases of the Decadence period the bottom shelf.

TOP SHELF,

1284. *Langella*. Achilles bidding his father farewell. (*Nola*.)

SECOND SHELF,

1294. *Langella*. Indian Bacchus with cantharus. Inscribed ΚΑΛΟΣ. (*Nola*.)

THIRD SHELF,

1298. Boreas pursuing Orithya. A beautiful vase. (*Nola*.)

FIFTH WALL-CASE, (*Second shelf*),

1332. THE TITANS SCALING OLYMPUS (T.). Fragment of the base of a cylindrical vase, which must have been very large and of unusual shape. To the right of the design is the sun (Helios) in his chariot, to the left is the Moon (Selene) riding on her steed. Down below, within the semi-circle of Heaven, to the right Gaia (the Earth) mother of the Titans, appears rising out of the ground. To the right is one of the gods fighting with the Titans. On the reverse the battle of gods and Titans. This vase is of special interest for its grouping, drawing, and the graduation of the tints. It is the only vase in this collection where such graduation is attempted, nor is shading attempted on any of the vases here. There exists in

the British Museum a patera the figure of which is shaded, and this is probably unique. Ins. ΕΝΚΕΑΑΔΟΣ. (*Ruvo.*)

1334. A "*vaso bruciato*" a *tre manichi* (G.) of beautiful form and design. The female figures are all seated upon vases of the same shape as the one before us. (*Nola.*)

THIRD SHELF,

1336. A *tre manichi*. The design would seem to be a fragment of the well known scheme of Hermes bringing the goddesses for judgement to Paris on Ida.

1342. A *tre manichi*. Orpheus in Thracian costume playing the seven-chord lyre, with Erato and Calliope conversing beside him. (*Nola.*)

BOTTOM SHELF,

1345. *Olla*. Four priestesses pouring a libation before a lighted altar. (*Sicily.*)

1346. *Urna* (G.). Hercules rescuing Dejanira from the centaur Nessus. (*Sant'Agata dei Goti.*)

SIXTH WALL-CASE, (*Second shelf*),

1353. *Langella* (G.) (Edipus consulting the Theban Sphinx.) (*Nola.*)

1354. *Langella* (G.) Menelaus pursuing Helen. (*Nola.*)

1355. *Langella* (G.). Eos pursuing Cephalus.

Third shelf,

1362. *Langella* (G.). Greek warrior buckling on his cuirass. An important vase showing how the armour was fastened.

1363. *Langella*. (G.). An exquisite vase representing Triptolemus before his departure. The form of the car is singularly like an equirota! bicycle. (*Nola.*)

1365. *Langella* (G.). Hebe pouring nectar to Jove. (*Nola.*)

1366. *Langella* (G.). Theseus slaying the Minotaur.

1367. *Langella*. Man pursuing a maiden very prettily draped. Ins. ΚΑΛΟΣ ΗΟΠΟΥΣ, "*The boy is beautiful*" and, above the girl "*The girl is beautiful.*" These inscriptions were misread by Vivenzio. (*Nola.*)

Some very elegant *Nasiternæ*.

1372. *Præfericulum*. Iris winged with Caduceus. (*Nola.*)

1375. *Ba'samarium* (G.). A lady seated and playing the

lyre. Ins: "*How pret'y you are.*" This little vase is rightly considered one of the finest specimens of vase-painting extant and is quoted by Arditì and Quaranta as unique. (*Sirily*)

Bottom shelf,

Four large vases a *Campana* of the Decadence period.

LAST WALL-CASES,

Balsamarii and vases, inferior to those in the preceding case.

1441. Erato playing the lyre. Ins. EPAT.. (*Nola.*)

1446. *Langella.* Ladies bathing.

IN THE CENTRE, NEAR THE WALL-CASES.

ON A TRIPOD,

1477. PLUTO AND PROSERPINE (T.). A colossal vase with twenty-two figures, nearly all named representing scenes in Hades. This vase (though much restored) has been of great service in identifying figures found upon other vases, notably the group representing Megara and the Heraclidæ (one of whom has a bandage over his wound,) which was never before identified. The vase appears to represent no consecutive legend, but the groups are as follows:—

In the centre Pluto and Proserpine seated on a shrine; below, Hercules, ΗΡΑ, holding Cerberus, who is dragging him towards the river Acheron, which flows at his feet. He is addressing the Siren Parthenope mounted upon a sea-horse.

The upper group on the right (much restored; the names modern) represents Hippodamia with her hand on the shoulder of Myrtilus, ΜΥΡΤ, who is talking to Pelops, ΠΕΣ. Above them is a chariot-wheel, in allusion to their famous race. A more modern interpretation of this group names the figures Dike, Theseus, and Pirithous. Below them ΜΑΝΟΥΣ Radamanthus (?), addressing Triptolemus ΤΡΙΠΤΟΛΑΕΜΟΣ and ΑΙΑΚΟΣ. Beneath these, again, the Danaïdes with their empty pitchers.

The upper group on the left is ΜΕΓΑΡΑ, Megara and the ΗΗΡΑΚΛΑΕΙΔΑΙ Heraclidæ; beneath them ΟΡΦΕΥΣ, ΠΟΙΝΑΙ the Furies, and a seated figure, and lastly ΕΡΜΑΣ indicating ΦΟΣ (Sisiphus) who is rolling his stone up the hill, while a male figure stands over him with a whip bearing the inscription ΝΑΝ.

Reverse; Apollo seated with lyre between several personages and on the neck Eos, Phosphorus, and Helios.

ON A TRIPOD,

1478. VASE OF THE AMAZONS. A *girelle* (T.). The largest vase in the collection, much damaged. It has thirty-five horses and sixty-nine human figures in three rows. The principal subject is Penthesilea and her Amazons fighting the Greeks in the presence of the gods. On the neck Selene (the Moon) Eos (Dawn) and Helios (Sun); the race between Pelops and Hippodamia defeating Enomau and Myrtilus. Reverse; a doubtful scene perhaps connected with the story of Demeter and Persephone. (*Ruvo.*)

ON A COLUMN,

1479. A vase of unusual shape on a tall pillar, representing a chariot-race, artistically painted.

IN THE WINDOW

ON A COLUMN,

1480. THE SACK OF TROY (G.). A *tre manichi* (G.). This is often quoted as the finest vase in the world. The composition consists of nineteen figures, and is thought to be a tradition of the painting of Polygnotus in the Stoa of Delphi. In the centre; Priam, seated on the altar of Jove beneath a palm-tree, clasping his wounded head and holding on his knees the bloody corpse of the boy Astyanax, just despatched by Pyrrhus, who stands before the king in a threatening attitude. At the foot of the altar Polytes, son of Priam, lies dead. On the right behind Pyrrhus, Andromache attacking Menelaos who stoops to spoil the body of Deiphobos whom he has just slain. The weapon in her hand is a pestle. Above the next handle, an Attic legend representing Demophon and Akamas, two Athenian warriors recognising their grandmother Othra among the slaves of Helen. Behind them a female figure weeping, probably Clymene a slave of Helen. The other side of the vase (beginning again from the altar in the centre) shows two female figures probably Hecuba and Helen tearing their hair by an image of Pallas, to which Cassandra

is clinging. Ajax seizing the prophetess by the hair, drags her from the sanctuary. Beneath, Ajax, Coroebus the suitor of Cassandra dead, and behind him, Æneas bearing Anchises, and leading Ascanius.

This magnificent vase is marked "ΚΑΛΟΣ" "beautiful," in three places, and was found in a tomb inside the large earthenware vase which stands beneath the table-case. It was valued to the Bourbon Government for one-thousand-six-hundred pounds sterling. (*Nocera dei Pagani.*)

IN THE WINDOW,

IN THE TABLE-CASE,

1482. *A girelle* (T.) Thracians hunting wild boar and stags. A very spirited hunting scene, with many figures on foot and on horse-back. Reverse: The triumphal return. (*Ruvo.*)

1483. BATTLE OF GREEK AND AMAZONS. *A girelle* (G.). Penthesilea on horse-back. An Amazon begging her life from Theseus. The large size of the figures renders this vase unique, and its preservation and painting are excellent. On the neck; Peleus wrestling with Thetis in the presence of Cheiron and the Nereids. (*Ruvo.*)

1484. BACCHUS AND ARIADNE. *A girelle* (T.). This vase represents the preparation for the representation of a Satyric drama. Hercules is among the characters and the figure playing the flageolet bears the inscription ΠΡΟΝΟΜΟΣ a celebrated Greek musician. Rev: Bacchus and his bride, bearing the torch of Hymen lead off, and other groups dance with grace and vigour in celebration of a dramatic victory. (*Ruvo.*)

IN THE WINDOW,

ON A COLUMN,

*1485. *Olla* (G.). A splendid vase of the fourth Century representing a priestess ΔΙΩΝΗ officiating before an image of Bacchus which is a block of wood with a head dressed up. The "*Simpulum*" or dipper, now near in the table-case, was found within it, and the painting upon the vase clearly indicates its use. A Bacchanalian dance is beautifully painted on the reverse ΘΑΛΕΙΑ, ΜΑΙΝΑΣ, ΔΙΩΝΗ, ΚΟΡΕΙΑ. (*Nola.*)

FOURTH ROOM.

The floor is of Mosaic representing fishermen amid fish and marine monsters, surrounded by battlements. (*Herc.*)

FIRST FIVE WALL-CASES,

Vases of the Decadence period. (*Puglia and Basilicata.*)

SIXTH WALL-CASE (*Top shelf*),

1658. THE GARDEN OF THE HESPERIDES. *Balsarium.* Calypso offers the serpent (who is coiled round the tree) a soporific. The swan and the dove testify the complicity of Venus. Hermessa is holding two apples, and plucking the third. Hercules, behind, holding a fourth. The figures are all named, and the artist's name was "**Asteas.**" (*Pæstum.*)

1660. *Balsarium.* Boreas and Oreithya.

Second shelf,

1674. (T.). Ulysses and Diomedes leading off the horses of Rhesus, which were feeding in the Trojan fields. A very good vase of its period. (*Ruvo.*)

Third shelf,

1679. THE VASE OF PÆSTUM. *A calice* (T.). Small detached figures in two bands. The upper band represents Ulysses and Ajax, with others, endeavouring to persuade Achilles to return to the camp. (1705, *Pæstum.*)

118333. THE COMIC STAGE. *A calice.* Performance of a comedy on a low stage by two men and a woman wearing masks.

The last wall-case contains cinerary urns, of which No. 1657 is curious for its shape and for the group of small vases on its lid.

IN THE CENTRE NEAR THE WALL-CASES.

ON A COLUMN,

1757. THE VASE OF TRIPTOLEMUS. *A campana.* The hero in a chariot drawn by serpents, extends his right hand to Ceres, who offers him ears of corn. Proserpina, Athena, Hermes, and other divinities surround the central group. The whole is admirably painted. Some beautiful gold ornaments were found inside this vase. (Gem room. No. 24883.) (*Armento.*)

ON A TRIPOD,

1753. THE VASE OF DARIUS. *A mascheroni.* (T.). An

allegory of the Persian war. A colossal vase painted with sixty figures of exquisite execution. It is one of the very few historical vases in the collection, and represents Darius, ΔΑΡΕΙΟΣ in the centre seated upon his throne, holding the golden sceptre of the Persian monarchy, and meditating his disastrous expedition against Greece. Behind him stands the sentry whose duty it was to repeat to him daily, "*Remember o king to punish the Athenians*" and two councillors in an attitude of earnest attention. Before him, his Prime Minister, ΠΕΡΣΑΙ representing the Persian nation, holding up two fingers as if to assure the king that the success of the enterprise depended upon two things; the good-will of the provinces, and the contribution of money. Behind the Prime Minister three figures, one in Persian dress, the other two (one of whom has white hair) in Greek costume. These latter have been explained as Damaratus Darius Greek physician, and Hippias the banished tyrant of Athens. In the lower picture the treasurer, with a dissatisfied countenance, is seated at a table upon which are the letters ΜΥΗΑΠΟ<Τ which comprise all the numerical symbols in use from Μ which stood for hundred thousand to < which was equivalent to half an obol, while the inscription on the tabula in the treasurer's hand reads clearly ΤΑΛΑΝΤΑ :Η standing for a hundred talents. One province is paying, others are begging for more time, while one behind the treasurer brings, a contribution of gold plate.

The upper picture represents Athena with Ægis and shield, patting Greece ΕΕΛΛΑΣ on the back as she introduces her to Zeus, who, with, Hera and Artemis, make up the picture on the left. Behind Athena, Αρτα ΑΡΤΑ... (the goddess of craft), with lighted torches, and (before an image of Artemis) ΑΣΙΑ a personification of the Asiatic provinces of Greece, holding a sceptre.

The neck of the vase represents the battle. This has been often mistaken for a battle of Amazons, but it represents the Greeks fighting the same Persian provinces as are seen at the bottom of the principal picture. Reverse; Bellerophon on Pega-

sus and crowned by Victory aided by Amazons slaying the Chimæra in the presence of Poseidon, Apollo and others. (*Canosa*.)

ON A COLUMN,

1759. *A mascheroni*. DÆDALUS fixing wings to Icarus. Below; Proteus changed into a marine monster and attacked by Menelaus and one of his men. Reverse: Perseus after beheading Medusa from whose severed neck Pegasus is rising, flying away pursued by the two remaining Gorgons. (*Basilicata*.)

IN THE WINDOW,

ON TWO COLUMNS,

1760. *A tre manichi* (D.). The upper band represents the young Hercules seated with Amazons; the lower, a Bacchic revel.

1761. *A tre manichi* (D.). A well painted vase in two bands, representing Centaurs fighting the Lapithæ; the lower, young men (some of whom are winged) sporting with maidens.

IN THE WINDOW,

IN THE TABLE-CASE,

1762. *A tromba* (T.). BACCHUS AND ARIADNE on a car drawn by panthers. On the left, a Bacchante helping Silenus along, and other figures dancing. On the neck, Boreas and Oreithyia. (*Ruvo*.)

1763. *A tromba*. EUROPA AND HER MAIDENS sporting with the bull. The figures are beautifully drawn, and the whole composition is exquisite. The face of the old pedagogue on the left, who clearly thinks something "uncanny" is going forward, is admirable. (*Ruvo*.)

1764. *A tromba* (T.). LYCURGUS SLAYING HIS WIFE who clings to the statue of Diana, near which is a Fury dressed as a huntress. A Thracian youth (Dryas) tries to hold Lycurgus back. On the right, Bacchus seated with Ariadne and four spirited Mænades, celebrating the orgies of the god.

Reverse; the chariot of Helios (to represent sun-rise) preceded by Phosphorus and followed by the Hours driving towards Poseidon. (*Ruvo*.)

1765. VASE OF MEDEA. *A tromba* (T.). In two bands with de-

corations of marine fauna. Medea having dropped her sword is flying in her chariot drawn by dragons, after the murder of her children, one of whom is seen prostrate beneath the chariot in which the body of the other child may be discerned. She is pursued by Jason and two warriors. Erinnys appears before her, and Selene with an aureole sitting on the off-side of a prancing horse leads the way. The time is indicated by the stars. The lower band is adorned by single figures.

Reverse; battle of Greeks and Amazons. (*Ruvo.*)

IN THE WINDOW

ON COLUMNS,

FOUR VASES. *A tromba*, of the Decadence period. (*Ruvo.*)

FIFTH ROOM.

Mosaic of pretty designs in bright colours with key pattern border. (*Capri.*)

FIRST THREE WALL-CASES,

Decadence ware which does not need description, though the plates with fish painted on them are interesting, and are thought to have been for household use. (*Pastum and Puglia.*)

FOURTH WALL-CASE, (*top shelf*),

1920. *A rotelle*. (D.). Sacrifice of a ram with interesting accessories. Lower band, a youth in a tunic receiving a patera from a maiden. Two "*suastikas*" painted on the tunic.

Second shelf,

1921. *A rotelle* (D.). Apollo pursuing Hercules who has stolen his tripod. The priestess Pythia looking on from a window.

1924. *A girelle* (D.). Iphigenia as priestess of the Tauric Artemis recognising Orestes who is seated on an altar. Pylades stands behind. (Names in Greek.) This is a very fine vase of its period, and its handles made to imitate bronze are remarkable. (*Ruvo.*)

FIFTH WALL-CASE, (*top shelf*),

1929. *A rotelle* (D.). Athena presenting Hercules with a patera and two palm-branches. (*Basilicata.*)

1933. *A rotelle* (D.). Bacchus on a triclinium. Near him a Faun and Maenad with lyre and tibia. (*Puglia*.)

Second shelf,

1934. *A voluta* (D.). Lycurgus incited by a Fury slaying his wife with an axe. Behind him a woman raises the body of his son Dryas whom he has already slain. A youthful Satyr and a Maenad appear in the background.

Reverse; Dionysus and his Bacchic train. A grotesque vase.

1935. *A rotelle* (D.). Orestes tormented by the Furies, one of whom has a serpent in one hand, in the other a mirror with portrait of Clytemnestra. Reverse; Orestes approaching Apollo, (who is seated on the omphalos) and offering him the parricidal sword in token of repentance. Behind him Electra, Pylades, and Pythia, seated near the tripod. (*Basilicata*.)

1936. Melampus and the daughters of Proetus.

1937. VASE OF THE GOLDEN FLEECE. *A rotelle* (D.). Jason taking the golden fleece off a tree upon which is a large serpent, whose attention is taken off by Medea, who hands it a patera with food. One of the Argonauts on the left is about to throw a stone at the dragon, and another on the right wields a spear. (*Sicily*.)

Bottom shelf,

1938. VASE OF THE BUFFOON. *A campana*. This vase represents Papposilenus, the Greek buffoon, the comic slave of the new Comedy of Athens. (*Pæstum*.)

The Greek buffoon must not be confounded with the Oscan one.

The latter was purely indigenous and belonged to the "*Fabulæ Atellanæ*," so called from their having originated at Atella a small town near Pompeii. The Oscan buffoon was the prototype of the Neapolitan *Pulcinella*.

1941. *A calice*. A Bacchante at the door of a temple beckoning to four Fauns to enter. These last bear a large wine-skin with Bacchic decorations, on a stretcher upon their shoulders. This painting is almost unique. (*Ruvo*.)

SIXTH WALL-CASE, (*second shelf*),

1947. *A tromba* (D.). A pretty vase representing four persons-

pouring libations at a tomb. The conical form of the lady's parasol is striking, and her hair is remarkable.

1951. *A tromba*. Electra (named) accompanied by her maid clasping her knee and weeping at the tomb of Agamemnon, whose name may be read upon the column. To the right Orestes and Pilades who are arriving accompanied by a third youth. (*Basilicata*.)

The last wall-case contains many præfericula and patera.

IN THE WINDOW,

ON FOUR COLUMNS

2068. *A tre manichi* (D.). Domestic scenes. (*Pæstum*.)

2069. THE VASE OF CADMUS. *A campana* (D.). On the rim the words ΑΣΤΕΑΣ ΕΓΡΑΦΕ give us the name of the artist, Asteas. The painting represents ΚΑΔΜΟΣ raising a stone to kill the dragon who guarded a well sacred to Ares; from which Cadmus desired to draw water for his sacrifice to Athene, who with spear and ægis stands behind him. Two female figures, ΚΡΗΝΑΙΗ (the nymph Crenis) and ΘΗΒΗ are above, and in the left top corner an old man with a sceptre, named ΙΜΗΝΟΣ representing the river god. (*Sicily*.)

2070. *A calice* (D.). Fight over the corpse of Patroclus.

2071. *A tre manichi*. Marriage rites. (*Ruvo*.)

On the top of the wall-cases are some very fine bowls of the Decadence period unique in shape.

IN THE CENTRE, NEAR THE WALL-CASES,

ON A TRIPOD,

2072 *A mascheroni*. Colossal vase, important for the terracotta bas-reliefs on its neck and handles. The body of the vase represents Artemis driving over a prostrate warrior in a chariot drawn by stags, and, beneath, Jason mastering the Colchian bull in the presence of Medea who gazes at him from a richly decorated balcony. On one side a tree with a snake climbing it, and a monster beneath it. (*Ruvo*.)

ON A TRIPOD,

2073. Colossal vase with fifty-four figures and twenty-three animals in five rows. (much restored.)

Thought to represent preparations for a war-like expedition on a large scale. On the neck, Greeks and Amazons. (*Lancusa*.)

ON TWO COLUMNS

2074. *Langella* (D.). Bellerophon leading Pegasus to Iobates

2075. A *trenba* (D.) A vase in two bands. The upper a woman seated with a mirror and two figures. The lower, male and female figures in sportive attitudes. (*Oria*.)

IN THE WINDOW,

IN THE TABLE-CASE,

2076. *Incensiere* (D.). A well-painted vase in two bands: the upper; marriage of Bacchus and Ariadne, with music and dancing; the lower; a battle of Amazons.

2077. *Incensiere* (D.). In two bands. The upper, Andromeda tied to two trees, with her father Cepheus, her mother Cassiopeia, her sister, and attendants. The lower, Perseus slaying the dragon, and Nereids on marine monsters. A small band in the centre illustrates some of the Mediterranean fish.

2078. *Incensiere* (D.). Woman in mourning in a shrine surrounded by gods and mortals. Probably Artemisia at the tomb of Mausolus. (*Ruvo*)

2079. THE VASE OF TEREUS. *Incensiere* (D.). TEPEYS on horse-back with spears; and a spearbearer behind, who bears an axe, is halted by ΑΗΡΑΤΑ, the goddess of deceit. Philomela, ΦΙΛΟΜΗΛΑ and Procne are flying in two chariots below. The scene represents the flight of the daughters of Pandion from Tereus, who had married Procne, and tried to persuade Philomela she was dead, that he might marry her also. The sisters discovered his plot and left him. He pursued them with an axe and slew them. The gods turned Philomela into a nightingale, and Procne into a swallow. The hare in the foreground is placed there to represent evil omen.

2080. *Incensiere* (D.). Figures in two bands and decorations of polypi.

2081. THE VASE OF ORESTES. A *givelle* (D.). The hero is taking refuge from the Furies in the temple of Apollo and seizing the ΟΜΦΑΛΟΞ which is covered with fillets. Apollo

warns off a black Fury, who appear with a serpent in her hand in the upper left corner. The Pythia flies terrified and drops the temple key. On the right Diana with dog and spears. (*Ruvo.*)

SIXTH ROOM.

The six squares which form the pavement came from different rooms in Pompeii and Stabiæ.

The vases in the wall-cases are all of the Decadence period and mostly white figures. A brilliantly^a painted vase on the top of the third case, representing a young warrior in a shrine holding a chestnut horse, is interesting from the brand on the horses rump, which appears to be a Θ . The letters Koppæ and Sumpi are mentioned by ancient writers as having been used to distinguish special breeds of horses.

FIRST WALL-CASE (*on the left, first shelf*),

2087. HERCULES AND BUSIRIS. (Fragment.) The Ethiopian King binds Hercules for sacrifice. Negroes appear in the corner.

IN FRONT OF THE WINDOW,

Collection of *rytha* of various grotesque forms.

The rhyton was a vessel used at sacrifices and feasts as a drinking cup. It is sometimes found with a hole in the nozzle, and its use is often exemplified on the Pompeian frescoes. Originally the rhyton was made of the horn of the animal sacrificed, and a survival of its origin may be traced in the shape of many of the specimens before us. A small barrel has interesting paintings of the Greek buffoon, and is unique for its shape.

ON A COLUMN, (*on the left*),

2230. JUDGMENT OF PARIS. *A tre manichi*. Well drawn. (*Ruvo.*)

LAST ROOM.

Mosaic in a black and white circular pattern with a plain border of red marble.

The wall-cases contain Decadence vases of various shapes which do not require description.

THIRD WALL-CASE, (*second shelf, on the left*),

2371. THE VASE OF SKIRON. *A campana* (D.). Theseus, assisted

by Athene, seizes the robber Skiron and is about to hurl him from the rocks near Megara. Skiron used to force strangers to wash his feet and kick them over the edge of the cliff to feed his tortoise. On early vases both the basin and the tortoise are represented.

FOURTH WALL-CASE,

2381. (D.). Vase representing the story of Callipygus.

IN THE CENTRE NEAR THE WALL-CASES,

2731. VASE OF CENOMAUS. *A campana* (D.). CEnomaus about to sacrifice a ram before starting on his race with Pelops. Above, Poseidon, Athena, Zeus, and Ganymede. On the left Myrtilus waiting for his master in his chariot, and on the right Pelops and Hippodamia in a quadriga with prancing horses.

All the figures are named. This vase was bought by the Bourbons and taken to Palermo, whence it came back to Naples in 1816. (*Sant'Agata dei Goti*.)

2732. *A mascheroni* (D.). Achilles dragging the corpse of Hector round the tomb of Patroclus.

2733. *A rotelle* (D.). Sacrifice of a kid to Bacchus.

Reverse: battle of Lapiths and Centaurs.

2734. *A mascheroni* (D.). Ajax tearing Cassandra from the Palladium.

2735. *A campana* (D). A polychrome vase in bad condition representing an amorous scene at a feast.

MODELS OF TOMBS.

These are models of Greek tombs (B.C. 400) found, the one on the right at *Pæstum*, the other at *Sant'Agata dei Goti*. The skeletons are of terra-cotta. A coin in the mouth of each corpse was supposed to pay Charon for conveying him across the river Acheron. One of the deceased is buried in his armour with his spear at his side, and a shield with a spear and javelin is painted on the wall of the tomb, inside. The tombs when found contained many lachrymatories, which lay upon the breasts of the corpses, but these do not appear in the models.

THE SANTANGELO COLLECTION.

This collection was formed by *Nicola Santangelo*, a minister under the Bourbon dynasty who in 1813 was Lord Lieutenant (" *Intendente* ") of Basilicata. He collected antiquities of every kind; coins, vases, terra-cottas and painting, and bequeathed all to his brother Michele, who in 1865 sold them to the Municipality of Naples. Since then they have been deposited in the *Museo Nazionale*. In the collection there are about fifteen hundred vases, but more than half of these have no pictorial decoration whatever. A catalogue of the painted vases is given by Heydemann in the work quoted above.

This collection is not yet numbered.—The floor is of beautiful ancient mosaic with Medusa's head in the centre.

FIRST ROOM.

IN THE CENTRE,

A case containing Panathenaic and Archaic vases and admirable specimens of the Transition and Decadence periods. Opposite the door is a large *kylix* of early period representing a Bacchanal. The vases on the side away from the window are of minor importance. At the further end is a very fine *Vaso bruciato* in the Cumæan style, representing the duel of Hercules and Eryx (?) with Pallas behind Hercules. Facing the window on the top shelf a vase representing Artemis, Hermes, Pan, Actæon with antlers growing from his forehead. On the bottom shelf is an important vase *a mascheroni* representing the death of Meleager.

Meleager presented the spoils of the Calydonian boar to Atalanta, and this incurred the anger of his Uncles whom he slew in the quarrel. His mother Althæa then burnt the torch on which his life depended, for he was fated to live so long only as the torch remained unburnt. The vase represents Meleager dying on a couch supported by his brother Tydeus. Dejanira

his sister followed by Althæa hurry to the spot. Below Oeneus his father Theseus and Peleus fellow hunters express their grief by gestures. The right top corner is occupied by Aphrodite (Love) and Phthonos (Envy) in allusion to the passions which were the cause of the tragedy. All the figures are named except Meleager and Althæa.

WALL-CASES.

(From the left of the door),

FIRST WALL-CASE (second shelf from the top),

Tazza a due manichi (A.). Hercules trying to wrest the tripod from Apollo but checked by Athena. This vase is of very curious Archaic style. Hermes and a four-winged figure, (perhaps Artemis) are also present.

Two very choice *lekithoi* with white ground representing Bacchic figures.

Third shelf,

Two smaller examples with Greek inscriptions; one representing Apollo Sagittarius, the other Pallas fighting two warriors.

16. A small tazza (A.). Hercules and the Nemean lion.

18. A similar tazza. (A.). Dance of Fauns.

Fourth shelf,

5. *Langella*. Hercules rescuing Deianira from the Centaur Nessus in the presence of Oeneus and Iolaus.

SECOND WALL-CASE (top shelf),

Langella. Hercules and the lion with Pallas and Hermes. (Names in Greek.)

Langella. Theseus and the Minotaur, or Hercules and the Erymanthian boar.

Second shelf,

Amphora. The centaur Chiron receiving the infant Achilles from his father Peleus in the presence of Hermes.

Third shelf,

Two Bacchic pateræ, with Greek inscriptions.

Langella. Hercules bringing the boar of Erymanthus to Eurystheus, who hides himself in a brazen vessel.

Amphora. Æneas carrying Anchises out of Troy.

Third division,

Very fine vases of the Grand epoch. On the third shelf are two Amphoræ. Eos pursuing Cephalus also an amphora representing Phryxus escaping over the sea on a ram from his murderous stepmother Inos. On the fourth shelf a langella representing Artemis with her bow, and a *præfericulum* with a player on the double tibia.

Two pateræ with small black figures by Tleson.

FOURTH WALL-CASE (*top shelf*),

Amphora. A harper singing in a musical contest in the presence of two young men.

Second shelf,

Langella. A spirited Satyr dancing with wine skin.

Amphora. Herakles with the aid of Hermes and Athena dragging Cerberus from the portico of Hades.

FIFTH WALL-CASE (*second shelf*),

Campana. Bacchus presented by Nysa to Silenus.

Campana. Symposium. Four men on a triclinium with female armed dancing figure. (Names in Greek.)

SIXTH DIVISION (*third shelf*),

Vase shaped like a teapot, which is almost unique.

There is a similar specimen at Ruvo.

Fourth shelf,

Cinerary urn surmounted by a diminutive urn of the same shape; represents Bacchus and Bacchantes with deities, one of whom is offering him a box.

SEVENTH WALL-CASE (*third shelf*),

Remarkable balsamarium, with bas-relief of the Indian Bacchus and other figures.

WALL-CASE VIII TO XII.

Many vases of the Decadence epoch. (*Puglia and Basilicata*.)

IN FRONT OF THE WINDOW.

A very fine collection of rhyta, composed of grotesque heads of men and animals, among which should be noticed the three negroes on the top shelf one carrying a goose, the other two being devoured by crocodiles.

THIRTEENTH WALL-CASE (*top shelf*),

Urn with small vase upon it. Juno talking to Paris. Pallas is on the left of the goddess, Aphrodite above her, and Hermes hard by. The composition of this vase is beautiful, and its style is peculiar, especially for the varied colours of the drapery. (*Basilicata.*)

Fourth shelf,

A somewhat similar urn, representing Bacchus and Ariadne on a couch with a girl handing them a dish of fruits. A winged genius crowns Ariadne.

A group of small vases, with a column in the centre capped by a vase.

The last two divisions contain vases of minor importance. (*Puglia.*)

SECOND ROOM.

The floor is of black and white mosaic.

In the centre, on a table of coloured mosaic, stands a large earthenware vase *a mascheroni* with figures beautifully executed in relief.

ON THE LEFT OF THE DOOR,

A *mascheroni* (D.). Vase representing Zeus, Hermes, Himeros, and other divinities, and in the lower row a Satyr and a Mænad attendants of Dionysus; Bacchus and Ariadne drawn by panthers.

The first wall-case contains an interesting collection of terra-cotta statuettes and heads, some of which were charms to avert the evil eye, a large number of bronze Lares, animals, fibulae and ornaments; some pateræ; cooking utensils; two helmets, a sword and sheath (the latter is very rare) and some fragments of armour.

Passing two large Decadence vases and a small Etruscan cinerary sarcophagus of good execution: the next wall-case contains lachrymatories and cinerary urns of the Roman period, a most beautifully coloured Greek scent-bottle about three inches high, two walnuts imitated in glass, some votive feet

and hands and a terra-cotta barrel capable of holding about four gallons. The remaining wall-cases contain lamps and toys in terra-cotta, some rhyta, cups and jugs, and a few specimens of Egyptian figures.

L A S T R O O M.

IN THE CENTRE.

One table of medals, and one of Roman coins, and a large Decadence vase representing Pluto, Proserpine and Cerberus.

The Italo-Greek vases in this room are not of the first importance; the most interesting are that of Andromeda and Perseus on the right of the door, also a Panathenaic amphora the only one here whose reverse can be seen.

ON THE END WALL,

A fine Mosaic of a cock-fight from *Canosa* and a fragment of a theatrical mosaic [resembling those by Dioscorides which are downstairs, and beside them two mosaics in relief which we believe to be 17th century forgeries; the one representing a man with a ram, and the other a female figure. (*Metaponto.*)

ON THE LAST WALL,

A fine Mosaic of a panther and other Bacchic emblems. A beautiful votive head with golden hair and a fragment of marble minutely executed in bas-relief. (*Canino.*)

Five mahogany cabinets in this room contain a collection of 42,000 Greek and Mediæval coins not exhibited to the public.

UPPER FLOOR—CENTRE.

THE LIBRARY.

The Great Hall is sixty-one yards by twenty-three, and has a surprising echo, which repeats a sound thirty times. The walls are decorated with eighteen pictures, by Carlo Drago of the history of the Farnese family; and the ceiling by Bardellini (1781) represents Virtue crowning Ferdinand I and his wife Queen Caroline, of Austria. Upon the floor is an admirable meridian line, made in 1791 by Grassi and Caselli.

The Library contains about 210,000 printed books which are being added to daily, as a copy of every book published in Italy is sent here as to the British Museum in England.

The treasures of the Library comprise;

1. The Catholicon of Giovanni Balbi de Janua "*In urbe Maguntina* 1460, printed at Mayence.
2. The Biblia Maguntina A.D. 1462, 2 vols. in large folio, illuminated and gilt, printed on parchment by John Fust and Peter Schoiffher of Gernesheym.
3. A number of works printed in Italy by the German printers Conrad Sweynheim and Arnand Pannartz who were received by the Benedictine monks of Subiaco. The noted copy of the works of Lactance de Firmian is marked "*In venerabili Monasterio Sublacensi 1465*". This is the earliest book printed in Italy whose date is positively certain; next to it comes the St. Augustin "*De civitate Dei, 1457.*"
4. The first edition of Homer printed at Florence in 1488 by Bernard Nerli and Demetrius Calcondila and dedicated to Piero dei Medici. The book is superbly illuminated and has a water colour portrait on parchment of Cardinal Alexander Farnese, afterwards Pope Paul III. This portrait must be by one of the first painters of the sixteenth century.
5. The Dante of Mantua 1472. One of the *Divina Comedia*.

6. The Neapolitan editions of the fifteenth century. Among these are the Bartolo da Sassoferrato 1471, by Xystus Riesinger; the Divine Comedy by Matthew Moravo 1477; Tупpo's Æsop with woodcuts of exquisite beauty 1485; and lastly the first typographical productions of Aquila, Capua, Gaeta and Messina.

7. The collection of Aldines of which twenty are anterior to 1500 A.D.

8. The complete Bodonian collection and works printed by Giunti, Blado, Elzeviro, Borbou and others.

10. A collection of works on Architecture profusely illustrated with engravings, drawings, and chromolithographs.

MANUSCRIPTS.

The library contains about 7500 manuscripts, comprising Hebrew, Syriac, Arabian, Coptic, Persian, Greek, Latin, Italian.

The bulk of these came from the Farnese collection; the Bishopric of Troja a town of Apulia; the Naples churches of San Giovanni a Carbonara; the Gesù; San Martino; San Severino; Monteoliveto; SS. Apostoli; and several other suppressed Monasteries. The most important are:

1. A papyrus of the fifth Century from the Church of St. Paul at Naples known as that of the P. P. Teatini. It is a fragment of a deed of grant by Odoacer King of the Turcilingi and the Heruli assigning certain rents to one Pierio. Part of this deed is in the Library at Vienna.

2. Latin gothic Papyrus of A.D. 551 from the Archives of the *Annunziata* at Naples, containing a contract between the Gothic clergy of St. Anastasia of Ravenna in favour of one Pierio Difensore who had lent them some money.

3. Hydro-Geographical chart on parchment representing the Mediterranean with its coasts and islands. End of the 14th Cent.

4. Manuscripts with miniatures and illuminations of divers periods and schools; to wit:

a) The Book of the Hours called *La Flora* from the character of the decoration. It contains several illustrations from the

New Testament and the Lives of the Saints. It was painted by the Mantuan miniature-painter Giulio Clovio. (Fifteenth Cent.)

b) Missal of Cardinal John Alvarez de Toledo, bishop of Burgos, who died in 1557. It is very rich in paintings and bears the coat of arms of the Cardinal. (Early fifteenth century).

c) Office of the Virgin with miniatures attributed to Luca d'Olanda. (Late fifteenth century.)

d) Office of the Virgin according to the use of the Church of Rohan. Very profusely decorated. (Early fifteenth century.)

e) Office of the Virgin with many quaint paintings of grotesque animals. The margins are tastefully painted. (Fifteenth century.)

f) Breviary of the Cardinal Alexander Farnese decorated with figures, medallions, and fine ornamentation. (Early sixteenth century).

AUTOGRAPHS.

a) Thomas Aquinas Commentary on four works known under the name of Dionysus the Areopagite. "De cælesti hierarchia. De ecclesiastica hierarchia. De divinis nominibus. De mystica Theologia." As well as upon some letters attributed to Dionysus.

b) Torquato Tasso. Three dialogues. *Il Minturno* about beauty. *Il Cataneo* about love and *il Fucino* about art. (Sixteenth Century.)

c) Bernardino Telesio. Scientific treatises. (Sixteenth Century.)

d) Giovan Battista della Porta. Physiognomy. (Sixteenth Cent.)

e) Tommaso Campanella. Letters and writings. (Seventeenth Century.)

f) Giovan Battista Vico. *Principii di una Scienza nuova*, and other writings. (Two volumes, eighteenth century).

UPPER FLOOR — EAST.

COLLECTION OF POPYRI.

In ancient times the papyrus grew in Egypt. It is now found in Syria and on the river Anapo near Syracuse, the only place where it grows in Europe. It has an angular stem without leaves, and grows to the height of about ten feet; the flowers form a bushy crown to each stem. The manufacture of the papyrus was performed by rolling out the reed and joining the strips together lengthwise with Nile water, paste, or the juice of the plant.

The manuscripts (called Volumina, because they were rolled) were only written on one side, and hence Juvenal speaks of an unusually long play as written on both sides (see also Ezek. ii. 10; Rev. v. 1). The rolls written on both sides were called "*opisthographa*." When the book was complete, it was rolled upon a stick, usually ornamented with a boss at each end, and its title was tied to it. The Herculaneum papyri were found in January 1752, in a house a hundred feet beneath the garden of the convent of *Sant' Agostino*, at Resina, in which the Mercury in repose, and so many other important works of art were discovered.

The library of this house was furnished with shelves against the walls and a bookcase in the middle of the room, containing together some three thousand charred papyri, inkstands, and reeds for writing. When first discovered they were taken for pieces of charcoal; about half of them were destroyed, and the house was called the "*Casa del Carbonaro*," and it was not till much later that they were discovered to be literary treasures, perhaps of inestimable value. Hitherto nothing special has been found among them, but there is no saying what may yet come to light.

At first the greatest difficulty was experienced in deciphering them, and many were destroyed in the first attempts of the

experts; but, thanks to the Rev. A Piaggi, a way was found to unroll these cylinders and to fix them upon a transparent membrane. Each papyrus consists of about one hundred pages, and about five hundred have been unrolled.

The following is the method adopted in the case of those that have been published. The left page of the book is devoted to a *fac-simile* reproduction of the papyrus. Then, where words or letters are missing, they are supplied by the conjecture of the experts, and printed in red ink; the page opposite being devoted to a Latin translation and notes by the readers. These volumes can be seen in the room, and are worth looking at, if only as a specimen of careful classical investigation.

The following have been published:—

PHILODEMUS: On Music—Life and Manners (abridged from Zeno on Freedom of Reason, lib. ix.)—On Vice, lib. x.—On Rhetoric (4)—Life and Religion—On what is useful to the people, according to Homer—On Vices and their opposite Virtues—On Phenomena—On Animals—On Poems; and lastly a paper of questionable morality.

EPICURUS, *de Natura*. Books ii., xi., and two others.

POLYSTRATUS: On Pride. METRODORUS (?): On Sensations.

Fragment of a Latin poem, perhaps referring to the battle of Actium; and a few other writings of uncertain authorship.

WAXED TABLETS (*Tabule*).

Thin pieces of wood countersunk and covered with wax on the inner side, and folding bookwise on a hinge (Hom. II. vi. 169). They were made in two, three, or more folds, and those containing important matter were sealed by a thread passing through the margin and secured by wax to the exterior. The manuscript was scratched upon the wax with a pointed stylus, and could be erased with the blunt end.

In 1875 a large box was found in the "*House of Jucundus*" at Pompeii, containing a number of these tablets, bearing Latin and (one, or two of them) Greek inscriptions, interpreted

by Professor de Petra to be contracts, bonds, and receipts. The name of Jucundus appears upon them all, and in the house was a most beautiful bronze bust (see Large Bronzes, No. 110663, p. 86), bearing the inscription "*Genio L. Nostri Felix L.*", being no doubt the portrait of the usurer Lucius Cæcilius Jucundus, who transacted loans at the rate of 2 per cent. per month, the term of payment being one month.

We annex a version of one of these documents, with Professor de Petra's rendering.

34. It consists of three tablets, of which two were surrounded by a thread, which was sealed by all the witnesses. The third was separate, and contained a summary or memorandum of the transaction for reference.

"HS. N I 𐌶𐌶 ∞ ∞ ∞ DLXII. *Quae pecunia in stipulatum L. Cæcili Jucundi venit ob auctionem Pulliæ Lampuridis mercede minus.*

"*Persoluta habere se dixit Pullia Lampuris ab L. Cæcilio Jucundo.*

"*Act. Pomp. X k. Januar. Nerone Cæsare II. L. Cæsio Martial Cos.*"

Then follow the names of the witnesses: "*L. Vedi Cerati, A. Cæcili Philolog, Cn. Helvi, Apollon.. M. Fabi Crusero. D. Volc. Thalli, Sex. Pomp. Axioch., P. Sexti Primi. C. Vibi Alcimi.*

"*Nerone Cæsare II. L. Cæsio Martial Cos— X. k. Januarius Sex. Pompeius Axiochus scripsi rogatu Pulliæ Lampuridis eam accepisse ab L. Cæcilio Jucundo sexter, nummum octo millia quingenti sexages dupundius ob auctionem ejus ex interrogatione facta tabellarum signatarum.*"

The interpretation follows:

"Eight thousand five hundred and sixty-two sesterces (seventy-five pounds sterling) in specie. This sum has been credited by L. Cæcilius Jucundus on account of the auction of Pullia Lampuris—interest deducted.

"Pullia Lampuris acknowledges the receipt from L. Cæcilius Jucundus.

“Executed at Pompeii the tenth day before the kalends of January (23rd December, A.D. 57,) under the second consulship of Nero Cæsar and of L. Cæsius Martial.”

The witnesses' names and seals as above.

“Under the consulate of Nero Cæsar (for the second time) and of Cæsius Martial, the tenth day before the kalends of January, I, Sextus Pompeius Axiochus, at the request of Pullia Lampuris, have witnessed that she received from L. Cæcilius Jucundus the sum of eight thousand five hundred and sixty sesterces, plus one dupundius, proceeds of a sale by auction, according to stipulations written and signed.

The dupundius was a bronze coin, equal to two “as.”

Several other tablets have been read; among them the memorandum of the purchase of a slave for 2500 sesterces, about twenty pounds sterling.

ARTICLES OF FOOD, FROM POMPEII.

On the left of the entrance,

84595. Fifteen loaves selected from eighty-six which were found in an oven at Pompeii.

84596. Loaf inscribed **Eleris. Q. Crani. E. R. P. Ser...**

84597. A small ring-cake, like the Neapolitan “*tarallo*.”

A loaf-and-a-half found on the counter, evidently cut to make up the weights of the others.

NEXT WALL, (First division,)

84615 to 84620. Case containing many different sorts of grain; millet, lentils, barley, pepper, wheat, and beans.

Second division,

84621 to 84625. Pine nuts, walnuts, figs, pears and chestnuts.

Third division,

84628 to 84638. Carob bean-pods, pomegranate flowers, Barcelona nuts, garlic, dates, rasins, almonds, and onions.

Fourth division,

84639 to 84672. Piece of cake, knuckle-bones, wax, honey-comb, (?) eggs, bones of a fish and of a fowl.

IN AN UPRIGHT GLASS-CASE,

A strip of asbestos cloth, found in 1835 by some peasants in the *Abruzzi*.

Being incombustible, it was used by the ancients to collect the ashes of the dead after cremation; and the finders, who used it to clean out their ovens, could not imagine how it was that it came out uninjured by the fire.

WALL NEAR WINDOW,

84703. Meat. 84704. Pigments. 84708. A piece of asphalt for roofing. 84709. A cake of pitch. 84710. Pigments. 84712. Sulphur. 84713. Plaster. 84714. Tale for windows.

IN AN UPRIGHT GLAZED CASE, (*bottom shelf*),

84839. Meat in a double saucepan; figs, olives, and dried grapes.

Second shelf,

84834. Barley and oil in ancient bottles.

Top shelf,

84846. Glass jar containing petrified wine. 84847. Flour in a jar. 84849. Eight modern glass tubes, hermetically sealed, containing olives preserved in oil, and caviare.

109544. A handsome glass jar containing olive oil. Age has given this vessel a superb enamel and a brilliant colour. It has been hermetically sealed to prevent evaporation. (1872, *Pompeii*.)

WALL NEAR WINDOW,

141738. A large wooden box, the only one yet found and a coil of rope. (1885, *Pompeii*.)

LAST WALL, *first division,*

Sundry ropes.

Second division,

Nets, balls of thread, netting needle and scork floats.

109782. Nets for ladies' hair.

Third division,

84732. Charred cloth purse, with three bronze coins of the Emperor Vespasian, found with one of the skeletons in the House of Diomedes. 84733. Sandal soles made of grass

84734. Cloth. 84735. Purse with money. 84736. Linen.
84737. Silk wound in a ball.

Fourth division,

84743. Straw. 84744. Plates. 84747. Wicker wrapper for cream cheese, as used in Naples. 84755. A boar's tusk. 84756. Buttons. 84757. A tassel. 84746. Amber. 84759. Coral.

Fifth division,

84761. Asbestos or uninflamable cloth. Sundry cords. 84766. Lamp wicks. 84763. Linen found in a washtub.

Last division,

Shells of snails, whelks, oysters, a tortoiseshell.

A very large number of snail-shells have been found, showing that, like the Neapolitans of to-day, the ancient Romans considered snails a delicacy.

Cyprea Pantherina (Solander). From the Red Sea, and used by ladies as an amulet. Very many found.

Meleagrina Margaritifera (Linnæus). The pearl oyster. Unique specimen. Unfortunately the house where it was found is not recorded.

A full account of the conchology of Pompeii will be found in "*Pompei e la Regione Sotterrata*," by Professor Ruggiero.

The masterpieces from the picture galleries are temporarily hung in the room where the collection of articles of food is exhibited.

PICTURE GALLERY.

We are indebted to M. Quaas of Berlin a gentleman who is writing a work upon the Naples galleries for many corrections which we insert in this edition of our handbook. It is impossible to acknowledge them individually, but as he has kindly placed much unpublished criticism at our disposal we desire to express our obligation to him.

UPPER FLOOR—EAST.

NORTH ITALIAN SCHOOL.

THE MASTERPIECES.

ON THE RIGHT,

9. ANTONIO ALLEGRI, *detto* IL CORREGGIO. (Born 1494. Died 1534). The Descent from the Cross. *Panel*.

4. ANTONIO VAN DYCK. (B. 1599. D. 1641.) Portrait. Unknown. *Canvas*.

15. BERNARDINO LUINI. (B. 1475. D. 1533). The Virgin and Child. *Panel*.

Bernardino Luini born at Luino near the *Lago Maggiore*. Pupil of Leonardo, and his rival in the master's own style.

18. SCIPIO PULZONE DA GAETA. UNKNOWN. *Copper*.

21. RAPHAEL SANZIO, or SANTI DA URBINO. (B. 1483 D. 1520.) Portrait of Cardinal Passerini. *Panel*.

*19. RAPHAEL. (*After Andrea del Sarto*). Pope Leo X seated between the Cardinal Luigi de Rossi and Giulio dei Medici. The original of this picture is in the Palazzo Pitti. *Panel*.

This picture is a copy after Andrea del Sarto, who must have been inspired when he executed it. (*Crowe and Cavalcaselle* vol. II. p. 412.)

*22. RAPHAEL. Holy Family known as "*La Benedizione*, or *la Madonna del Divino Amore*." *Panel*.

"The child, seated on the Virgin's lap, is blessing the Baptist, while Elizabeth supports his little arm. The execution is attributed by some to [Giulio Romano, but it betrays more of Raphael's hand than most of his later works. According to Passavante, vol. I. p. 187, it was painted as early as 1512 which we are much inclined to doubt." (*Kugler*.)

This picture was bought at an auction by Cardinal Alexander Farnese, who left it in 1624 to his relatives at Parma. A learned criticism of it will be found in Crowe and Cavalcaselle, *Life of Raphael* vol. II. p. 167.

*3. IL CORREGGIO. *La Zingarella*, or *la Madonna del Coniglio* (22 in. 16 in.) *Panel*.

The Virgin resting with the Child during the flight into Egypt is a beautiful composition. It is called "*La Zingarella*" from the turban worn by the Virgin, or "*Madonna del Coniglio*" from the white rabbit in the foreground. The best repetition of this subject is at Naples. Here the Madonna is of the highest beauty and intensity of expression. (*Kugler*.)

12. ANDREA DEL SARTO. (B. 1487. D. 1531). Portrait of Clement VII. *Panel*.

16. GIOVANNI BELLINI. (B. 1427. D. 1516). Portrait. *Panel*. Giovanni Bellini, was born at Padua, or Venice. Pupil of his father Jacopo Bellini. Further educated and influenced by his brother-in-law Andrea Mantegna. Died at Venice. Nov. 24.

17. RAPHAEL. Portrait of the Cavalier Tibaldeo. *Panel*.

The style and dress are of a period much later than Raphael. The painter may be Francesco de Salviati. (*Crowe and Cavalcaselle* vol. II. p. 326.)

11. PIETRO VANNUCCI, il PERUGINO. (B. 1416. D. 1524). The Virgin and Child. *Panel*.

2. SEBASTIANO DEL PIOMBO. (B. 1485. D. 1547.) Holy Family. *Slate*.

11. TIZIANO VECELLIO. (B. 1477. D. 1576.) Portrait of Philip II of Spain. *Canvas*.

It was in Philip the Second's reign that the building which is

now [the Naples Museum was commenced. It was he who mortified by the refusal of our Queen Elizabeth to marry him, sent the Spanish Armada to England in 1588.

10. MARCELLO VENUSTI, il MANTOVANO. (B. 1515. D. 1576). The last Judgment. Copy of the original by Michelangelo in the Sistine Chapel at Rome. A very excellent copy. (*Kugler.*)

8. TIZIANO VECELLIO. Portrait of the Farnese Pope Paul III. *Canvas.*

Tiziano Vecellio born in the Carnic Alps, pupil of Giovanni Bellini, and under the influence of Giorgione. Painted for the most part in Venice and died there Aug. 29, 1576.

This portrait of the Pope is particularly interesting, because it is to Paul III that we are indebted for the wonderful Farnese collection of statuary which we have observed downstairs.

Alessandro Farnese, who assumed the title of Paul III when he succeeded to the Apostolic Chair, was born in 1468 of the princely family of Farnese at Rome. He studied at Rome and completed his education at Florence under the care of the great art patron Lorenzo dei Medici. It was there no doubt that he obtained that artistic taste which enabled him in later years to amass one of the finest art collections in the world, a collection which forms such an important part of the works of art in this Museum.

He was made Cardinal when very young, and had a magnificent villa at Bolsena, where Leo X. used to visit him. He also began the Farnese Palace at Rome, and in 1534, the fortieth year of his Cardinalate and the sixty-seventh of his life, he ascended the Papal throne. His habits were easy and magnificent, and he was much beloved at Rome. He died in 1540.

12. GIUSEPPE RIBERA, lo SPAGNOLETTO. (B. 1573. D. 1660). St. Sebastian. *Canvas.*

15. FRANCESCO BARBIERI, il GUERCINO. (B. 1591. D. 1666). The Magdalen. *Canvas.*

*7 IL CORREGGIO. The marriage of St. Catherine. (10 1/2 in. × 8 1/2 in.) *Panel.*

“One of his most beautiful small works, and one in which the peculiar powers of the artist could unfold themselves in the

happiest manner. The whole composition is united by the most wonderful harmony of colour." (*Kugler.*)

14. LO SPAGNOLETTO. St. Jerome in meditation. *Canvas.*

5. TIZIANO VECELLIO. Danaë. Jupiter entering the chamber of Danaë in the form of a shower of gold. Cupid appears on the right. (4 ft. × ft. 8 in.) *Canvas.*

10. IL CORREGGIO. The Virgin her head affectionately over the infant Jesus. *Gouache.*

8. RAPHAEL ? (*School of*). A splendid portrait of a knight, said to be Columbus. *Panel.*

13. LO SPAGNOLETTO. St. Jerome terrified by the last trump. *Canvas.*

7. BELLINI. The Transfiguration. *Panel.*

6. IL CORREGGIO. The infant Jesus asleep. *Panel.*

16. PIETRO PAOLO RUBENS. (B. 1577. D. 1640). Head of an Alcantarine monk. *Panel.*

1. SALVATOR ROSA. (B. 1615. D. 1675). Jesus disputing with the doctors. On the right, in a black cap, the portrait of the artist. *Canvas*

Salvator Rosa painted history, *genre* and landscape and was besides a poet and a musician. In his youth he was associated with bandits in Southern Italy.

FIRST HALL.

Eight large sketches by Carracci, for the frescoes of the Church of Parma, representing Jesus, the Virgin, Angels, &c.

SECOND HALL.

CARTOONS &c.

1. MOSES at the burning bush hiding his face before God. (Exodus iij, 6.) Cartoon by Raphael executed for the fresco, now in the Paolina Chapel at Rome. It is composed of small sheets of paper pasted together and strengthened with linen. (4 ft. 6 × 3 ft. 8.)

2. HOLY FAMILY. Cartoon by Raphael.

3. FABRIZIO SANTAFEDE. (B. 1560. D. 1634.) The Virgin and Child, St. Jerome and Pietro da Pisa in adoration. *Arched panel.*

4. SEVILLE (*School of*). The drinkers: after a picture by Velasquez de Silva at Madrid. *Canvas*.
5. IL TINTORETTO. Venus, Cupid and three Graces. *Canvas*.
6. IL TINTORETTO (*School of*). Danaë. *Canvas*.
7. FLEMISH SCHOOL. The Vengeance of Venus upon the nymphs. *Panel*.
8. NEAPOLITAN SCHOOL. The Virgin and Child. *Canvas*.
9. NEAPOLITAN SCHOOL. St. Catherine. *Canvas*.
10. HYACINT RIGAUD. (B. 1659. D. 1743.) Portrait of a cardinal. *Canvas*.
11. NEAPOLITAN SCHOOL. St. Rosa of Lima. *Canvas*.
12. FRANCESCO GUARINO DA SOLOFRA. (B. 1611. D. 1651.) Susanna and the Elders. *Canvas*.
13. LUCA GIORDANO. (B. 1632. D. 1704.) Venus and Cupid asleep. *Canvas*.
14. Attributed to PARMIGIANINO. A sacrifice. *Cartoon*.
15. MICHELANGELO BUONARROTI (B. 1475 D. 1564.) Venus and Cupid. *Cartoon*.
16. THE SAME. Three Warriors. Episode of the battle of Pisa. A fragment of the celebrated Cartoon of Michelangelo.

THIRD HALL.

ROMAN SCHOOL.

1. PANNINI (*School of*). The Coliseum and Arch of Costantine. *Panel*.
2. THE SAME SCHOOL. Ruins of Rome. *Oval canvas*.
3. GIESEPPE CESARI, il CAVALIER D'ARPINO. (B. 1560. D. 1640.) St. Michael casting Satan into the pit. *Panel*.
4. THE SAME. Angels. *Oval panel*.
5. CLAUDE GELLÉE, il LORENESE. (B. 1600. D. 1682). Marine, with ships and figures; sunset. *Canvas*.
6. CARLO MARATTA (*School of*). The Adoration of the Magi. *C*.
7. IL CAVALIER D'ARPINO. The Last Supper. *Panel*.
8. THE SAME. Glory of Angels. *Panel*.
9. GIAMBATTISTA SALVI, il SASSOFERRATO. (B. 1605. D. 1685). The Holy Family. A copy. *Canvas*.

“ This painter is particularly happy in his painting of the Holy

Family in their domestic character. In this picture the Madonna is represented sewing, Joseph planing, and the youthful Jesus sweeping up some shavings." (*Kugler.*)

10. PANNINI GIAMPAOLO. (B. 1691. D. 1764). Temple of Jupiter Stator. *Oval canvas.*

11. FRANCESCO PENNI, il FATTORINO. (B. 1488. D. 1528). Jesus at table with the Apostles. *Panel.*

12. RAPHAEL (*School of*), or more probably *Ferrarese school*. Thought to be the portrait of the mother of Raphael from the likeness of the eyes and the mouth. *Panel.*

13. THE SAME. Head of Joseph. *Panel.*

14. IL FATTORINO. Head of the Baptist; Herodias and her daughter. *Panel.*

15. GIOVANNI LO SPAGNA (?). Holy Family. *Oval panel.*

16. Copy after RAPHAEL. "*Madonna del Velo.*" *Panel.*

17. POLIDORO DA CARAVAGGIO. (B. 1495. D. 1543). Christ on Calvary. *Panel.*

"This is Polidoro's principal work. It is a highly animated and, despite the meanness of the forms, imposing composition of gloomy brown colouring." (*Kugler.*)

18. GIROLAMO SICIOLANTE, fl SERMONETA. St. Catherine. *P.*

19. PERUGINO (*School of*). The Virgin and Child. *Panel.*

20. Copy after RAPHAEL "*Madonna del Passeggio.*" *P.*

21. PINTURICCHIO (*School of*). Jesus cradle and Angels. *Panel.*

22. BAROCCIO (*School of*). The Salutation. *Canvas.*

23. POLIDORO DA CARAVAGGIO. Adoration of the shepherds. *Panel.*

24. FEDERICO BAROCCIO. (B. 1528 D. 1612). Holy Family. *P.*

25. BAROCCIO (*School of*). Holy Family. *Canvas.*

26. RAPHAEL (*School of*). The Virgin and Child with St. John. *Circular panel.*

27. IL SASSOFERRATO. Jesus' cradle and angels. *Canvas.*

28. RAPHAEL (*School of*). The Virgin and Child. *Panel.*

There is a replica of this picture, often spoken of as the original, in London which is known as the "Madonna of Bridgewater House" and there is a copy of it at Berlin.

29. ROMAN SCHOOL. Holy Family. *Panel.*

30. RAPHAEL (*School of*). Urban IV. *Panel*.
31. IL FATTORINO. Christ in the house of Simon. *Panel*.
32. Copy after RAPHAEL, in the Borghese Gallery at Rome. The burial of Jesus. *Panel*.
33. SEBASTIANO BOURDON. The Virgin and Child with St. John. *Canvas*.
34. IL SASSOFERRATO. The Virgin. *Canvas*.
35. ROMAN SCHOOL. The Virgin in a niche. *Panel*.
36. IL CAVALIER D'ARPINO. Angels. *Oval panel*.
37. ROMAN SCHOOL. A Saint of the order of St. Theresa. *P.*
38. CAV. D'ARPINO. St. Nicholas of Bari, and angels. *Oval panel*.
39. LUIGI GARZIA. The Virgin visiting Elizabeth. *C.*
40. GASPARE DUGHET le Poussin. (B. 1594. D. 1665). (*School of*) Landscape. *Canvas*.
41. FRANCESCO VANNI (B. 1565. D. 1609). The Saviour appearing to Mary Magdalen as a gardener. *Panel*.
42. POUSSIN (*School of*). Landscape. *Canvas*.
43. ROMAN SCHOOL. Eight Apostles. *Copper*.
44. Copy after RAPHAEL. Lucretia dying. *Panel*.
45. POUSSIN (*School of*). Landscape with waterfall. *C.*
46. POLIDORODA CARAVAGGIO. Jesus falling under the Cross. *P.*
47. PANNINI. Charles III. on horseback, in the square of St. Peter's at Rome. *Canvas*.
48. PIETRO SUBLEYRAS. The woman taken in adultery. *C.*
49. CARLO MARATTA. (B. 1625. D. 1713). The Virgin and Child with St. Joseph. *Canvas*.
50. SUBLEYRAS. Christ and the Centurion. *Canvas*.
51. RAFFAELE MENGES. (B. 1728. D. 1779). Ferdinand IV. aged twelve. *Canvas*.
52. POUSSIN (*School of*). Landscape with figures. *Canvas*.
53. PANNINI. Interview of Charles III and Benoit XIV at the Vatican. *Canvas*.
54. CAV. D'ARPINO. Jesus appearing to Mary as a gardener. *C.*
55. MENGES. The king of Sardinia as a young man. *C.*
56. CAV. D'ARPINO. Jesus and the woman of Samaria. *C.*
57. IL FATTORINO. The marriage at Cana. *Panel*.

FOURTH HALL.

PARMESAN AND GENOESE SCHOOLS.

1. SIMON VOUET. (B. 1590. D. 1649.) An Angel with emblem of the Passion. *Canvas.*
2. BERNARDO STROZZI, il PRETE GENOVESE. (B. 1581. D. 1644). A monk. *Canvas.*
3. CRISTOPH STORER. The angel delivering St. Peter. *C.*
4. GIAN-BENEDETTO CASTIGLIONE. (B. 1616. D. 1670). A woman playing with a child on a carpet covered with flowers and confectionery. *Canvas.*
5. PARMIGIANINO (*School of*). A Farnese prince. *Canvas.*
6. GENOESE SCHOOL. The Virgin and Child. *Canvas.*
7. VOUET. Angel with emblems of the Passion. *Canvas.*
8. STORER. Adoration of the shepherds. *Canvas.*
9. PARMESAN SCHOOL. The Virgin and Child with John. *C.*
10. Il PARMIGIANINO. (B. 1504. D. 1540). A small Holy Family. *C.*
11. CORREGGIO (*School of*). Monk's head. *Canvas.*
12. PARMIGIANINO. The Virgin and Child. *Canvas.*
13. STORER. Jesus led away to Pilate. Torchlight. *Canvas.*
14. Il PARMIGIANINO (*School of*). The Virgin and Child surrounded by angels. *Copper.*
15. Il PARMIGIANINO. A sketch. The Virgin and Child. *Panel.*
16. BARTOLOMEO SCHEDONE. (B. 1570. D. 1615). Charity. *C.*
17. PARMESAN SCHOOL. The Virgin with two saints and the Child surrounded by angels. (The original of this picture is at Parma.) *Canvas.*
18. Il CORREGGIO (*School of*). Jesus crowned with thorns. *P.*
19. PARMIGIANINO (*School of*). Portrait of young princess wearing a coral necklace. *Panel.*
20. Il PARMIGIANINO. Two boys laughing. *Canvas.*
21. SCHEDONE. Cupid at rest. *Canvas.*
22. STORER. The supper at Emmaüs. Candle-light. *C.*
23. SCHEDONE. Small Holy Family. *Panel.*
24. PARMIGIANINO (*School of*). Head of a princess. *Panel.*
25. THE SAME. The Holy Family, Mary Magdalen, and St. Catherine. *Canvas.*

26. THE SAME. Holy Family. *Panel.*
27. MILANESE SCHOOL. The Virgin and Child, with St. Jerome and a bishop. *Panel.*
28. SCHEDONE (*School of*). St. Lawrence kneeling, and a cherub showing the emblem of his martyrdom. *Canvas.*
29. PARMESAN SCHOOL. St. John Baptist. *Panel.*
30. SCHEDONE (*School of*). Holy Family. *Panel.*
31. PARMESAN SCHOOL. The Virgin and Jesus sustained by cherubim. The Baptist and St. Catherine. *Panel.*
32. THE SAME. The Virgin and Child caressing St. Catherine. *C.*
33. MILANESE SCHOOL. Adoration of the Magi. *Panel.*
34. SCHEDONE (*School of*). Small Holy Family. *Panel.*
35. PARMIGIANINO. Child studying the alphabet. *Panel.*
36. PARMESAN SCHOOL. Portrait of a Farnese prince. *P.*
37. PARMIGIANINO. The city of Parma, as Pallas, embracing Alexander Farnese seated on a globe. *Canvas.*
38. CHRISTOPH STORER. Holy Family. Lamplight. *Canvas.*
39. SCHEDONE. The Holy Family in glory, with angels and cherubim. Below, four saints. *Canvas.*
40. CASTIGLIONE. Landscape. The Baptist sleeping. In the foreground, the symbolic lamb. *Canvas.*
41. CHRISTOPH STORER. The supper at Emmaus. *Canvas.*

FIFTH HALL.

LOMBARD AND PARMESAN SCHOOLS.

1. SCHEDONE. The shoemaker of Paul III. *Canvas.*
2. PARMIGIANINO (*School of*). The marriage of St. Catherine. *Panel.*
3. SCHEDONE (*School of*). St. Paul sitting. *Canvas.*
4. SCHEDONE. St. John with the lamb. *Panel.*
5. CORREGGIO (*School of*). The dead Christ. *Canvas.*
6. PROCACCINI (*School of*). The Salutation. *Canvas.*
7. SCHEDONE. Jesus and two Jews. *Panel.*
8. PARMIGIANINO (*School of*). The Virgin and Child with St. Lawrence. *Canvas.*
9. SCHEDONE. (*School of*). St. Sebastian. *Canvas.*

10. SCHEDONE. The Saviour advising the Pharisees to render tribute. *Panel.*
11. BERNARDINO LUINI. St. John the Baptist. (This painting is a copy of the picture by Leonardo da Vinci at Paris.) *Panel.*
12. PARMIGIANINO. Amerigo Vespucci. *Panel.*
13. THE SAME. The Annunciation. *Canvas.*
14. PARMESAN SCHOOL. Two angels in the clouds. *Canvas.*
15. LEONARDO DA VINCI (*School of.*) Two devotees admiring the Virgin and Child. *Panel.*
16. PARMIGIANINO. St. Clara holding a book and the sacred ciborium. *Canvas.*
17. CLESARE DA SESTO, il MILANESE. (B.... D. 1524.) The Adoration of the Magi. *Panel.*
18. BOLTRAFFIO. Jesus embracing St. John. (After Leonardo da Vinci.) *Panel.*
19. NICOLÒ DELL'ABATE. (B. 1512. D. 1571.) (After Leonardo da Vinci.) "*Madonna aux rochers.*" (The original is in Paris.) *C.*
20. PARMESAN SCHOOL. The Virgin and Child with saints. *P.*
21. PARMIGIANINO (*School of.*) Holy Family with St. Catherine. *Canvas.*
22. NICOLÒ DELL'ABATE. The rest in Egypt. *Canvas.*
23. SCHEDONE (*School of.*) The tailor of Paul III. *Canvas.*
24. FERRARESE SCHOOL. The Visitation, cradle, and Adoration of the Magi. In three sections. *Panel.*
25. CORREGGIO (*School of.*) The Assumption of the Virgin in presence of the Apostles. *Panel.*
26. PARMIGIANINO (*School of.*) Minerva. *Canvas.*
27. SCHEDONE (*School of.*) Two angels bearing the symbol of redemption. *Canvas.*
28. LEONARDO DA VINCI (*School of.*) Holy Family. *Panel.*
29. SAME SCHOOL. Two Cupids and a satyr looking at a sleeping Bacchante. *Panel.*
30. PARMIGIANINO (*School of.*) A young prince. *Panel.*
31. SCHEDONE (*School of.*) The Virgin and Child. *Canvas.*
32. SCHEDONE. The rest in Egypt. *Panel.*
33. THE SAME. Gauthier's music master. *Canvas.*

34. THE SAME. A soldier announcing to some women the Massacre of the Innocents. *Canvas.*
35. THE SAME. The Agony in the garden. *Canvas.*
36. MILANESE SCHOOL. The Virgin and Child enthroned. On each side, a bishop. *Panel.*
37. SCHEDONE. An old man. *Canvas.*
38. THE SAME. A lute player. *Canvas.*
39. THE SAME. St. Cecilia and an angel. *Canvas.*
40. THE SAME. Joseph and John Baptist. *Canvas.*

SIXTY HALL.

VENETIAN SCHOOL.

1. LUIGI VIVARINI. The Virgin and Child with two nuns. Dated "1485." *Panel*, forming a triptych.
2. TINTORETTO (*School of.*) Jupiter on the globe, surrounded by divinities. *Circular canvas.*
3. GIAMBATTISTA ZELOTTI. The Virgin and Child, with saints in adoration. *Canvas.*
4. TINTORETTO (*School of.*) Jupiter at table with the divinities of Olympus. *Circular canvas.*
- †5. BARTOLOMEO VIVARINI. The Virgin and Child. St. Nicolò da Bari, St. Rocco and two bishops. Signed 1465. *Panel.*
6. VENETIAN SCHOOL. The Virgin and angels. *Canvas.*
7. GIORGIO BARBARELLI, il GIORGIONE (B. 1478. D. 1511.) Portrait of *Antonello* prince of Salerno. *Canvas.*
8. Attributed to DEL PIOMBO. Anne Boleyn (?). *Canvas.*
9. SEBASTIANO DEL PIOMBO. Head of a young man. *Slate.*
- †10. BERNARDO BELLOTTI, il CANALETTO. Church of SS. John and Paul at Venice. *Canvas.*
11. JACOPO DEL PONTE, il BASSANO. (B. 1510. D. 1592.) A Venetian lady. *Canvas.*
12. TIZIANO (*School of.*) Portrait of his wife. *Canvas.*
13. CANALETTO. Grand Canal, with the church of *St. Maria degli Scalzi*. *Canvas.*
14. DOSSO-DOSSI, (B. 1474. D. 1558.) Small Holy Family. *Panel.*
15. SEBASTIANO DEL PIOMBO. Monk's head. *Slate.*

16. VENETIAN SCHOOL. A young prince. *Panel.*
17. CANALETTO. Venice from the Rialto. *Canvas.*
18. TIZIANO (*School of.*) Portrait of a cardinal. *Canvas.*
19. Copy after TIZIANO. Paul III Farnese. *Canvas.*
- †20. TIZIANO. Paul III with his nephew Pier Luigi and a Cardinal. Sketch. *Canvas.*
21. TIZIANO (*School of.*) Portrait of a lady. *Canvas.*
22. CANALETTO. Venice from the Grand Canal, with the Balbi and Foscari palaces. *Canvas.*
- †23. PAUL VERONESE. (*School of.*) The Circumcision. *C.*
24. Copy after TIZIANO. Portrait of Charles V. *Canvas.*
25. CANALETTO. *Santa Maria della Salute*, Venice. *Canvas.*
26. VENETIAN SCHOOL. Adoration of the Magi. *Canvas.*
27. DEL PIOMBO (*School of.*) Soldier's head. *Canvas.*
28. TIBERIO TINELLI. (B. 1586. D. 1638.) Portrait. *Canvas..*
29. CANALETTO. The Custom-house at Venice. *Canvas.*
30. FRANCESCO TORBIDO il MORO. Old man. *Canvas.*
31. GIROLAMO MUZIANO. St. Francis at his orisons. *Canvas.*
32. ALESSANDRO BONVICINO, il MORETTO DA BRESCIA. Jesus bound to the column. *Panel.*
33. ANTONIO CICALA. Paradise. Sketch for a cupola. *C.*
34. THEOTOCUPOLI, il CREDI. Child blowing a live coal. *C.*
35. JACOPO ROBUSTI, il TINTORETTO. (B. 1518. D. 1594.) The Virgin on a crescent, surrounded by cherubim. *Canvas.*
36. LEONARDO DA PONTE, il BASSANO (*School of.*) The miracle of the loaves. Monte-Cassino in the distance. *Canvas.*
37. PAOLO CALIARI, il VERONESE. (B. 1529. D. 1528.) Copy. Jesus and the Centurion. *Canvas.*
- « Paolo Veronese born at Verona in 1529. Pupil of Antonio Basile in that town painted chiefly in Verona and Venice.
38. DOSSO-DOSSI. Bishop adoring the Virgin and Child. *P.*
39. IL GAROFALO. (B. 1481. D. 1559.) St. Sebastian. *Panel.*
40. A. MANTEGNA (*School of.*) More probably COSIMO TURA, or FRANCESCO COSSA. The Resurrection. *Panel.*
41. IL BASSANO. A market. *Canvas.*
42. VERONESE (*School of.*) The finding of Moses. *Canvas.*

43. GIROLAMO SANTACROCE, or FERRARESE SCHOOL. Martyrdom of St. Lawrence. *Panel.*
44. FEDE GALLIZZI. The Adoration of the Magi. *Canvas.*
45. CANALETTO. The Doge's Palace, Venice. *Canvas.*
46. ANDREA MANTEGNA. (B. 1431. D. 1506), more probably MELOZZO DA FORLI. St. Euphemia. *Canvas.*
47. CANALETTO. The Grand Canal. *Canvas.*
48. IL GRECO. Portrait of Giulio Clovio. *Panel.*
49. Copy after TIZIANO. The Virgin and Child, with the Magdalen offering a vase of ointment. *Canvas.*
50. DEL PIOMBO (*School of.*) Female head. *Canvas.*
51. CANALETTO. The *palazzo Turchi* at Venice. *Canvas.*
52. GAROFALO. The adoration of the Magi. *Panel.*
53. ANDREA SCHIAVONE. Christ before Pilate. *Canvas.*
- “Schiaivone is a good imitator of Tiziano. His colouring is fine but his heads are generally insipid, and his forms careless and undecided. This picture is full of these defects; the head of Pilate is, however, admirable, with his large glass eyes he seems to ask, “What is truth?” (*Kugler.*)
54. GIOVANNI BELLINI (*School of.*) The Circumcision. *Panel.*
55. CANALETTO. *Riva degli Schiavoni* at Venice. *Canvas.*
56. LORENZO LOTTI. The Virgin and Child, with SS. John and Peter. *Panel.*
57. TINTORETTO. A man whispering to Jesus. *Canvas.*
58. VENETIAN SCHOOL. Head of a youth with cap. *Canvas.*
59. CANALETTO. Doge's palace and St. Mark's square. *C.*
60. TIZIANO. (*School of.*) Holy Family with St. Barbara and others. *Panel.*
61. TINTORETTO. The Virgin and Child, crowned by cherubim. *Canvas.*
62. CANALETTO. Tower of the Lions at Venice. *Canvas.*
63. GAROFALO, or DOSSO-DOSSI. The Circumcision. *Panel.*
64. GIAMBELLINO (*School of.*), or BELLINI. A young man. *Panel.*
65. PALMA THE YOUNGER (*School of.*) The dead Christ upon his mother's knees. *Canvas.*
66. VENETIAN SCHOOL. SS. Jerome, John, and a young man. *C.*

UPPER-FLOOR—WEST.

NEAPOLITAN AND FOREIGN SCHOOLS.

FIRST HALL.

BOLOGNESE SCHOOL.

4. COSIMO ROSSELLI. (B.... D. 1650.) The marriage of the Virgin. *Panel.*

“A picture distinguished by the beautiful forms of the angels and by a highly animated expression.” (*Kugler.*)

2. IL GUERCINO. The Virgin in glory. *Sketch on canvas.*

†3. ANNIBALE CARRACCI. (B. 1560. D. 1609). The Virgin and Child; St. Francis in adoration. *Reverse*; the Annunciation. *Oriental agate.*

Annibale Carracci is by far the most distinguished of this family of painters. A powerful life pervades his works, and his feeling for nature gives him freshness and vigour. (*Kugler.*)

4. FRANCESCO ROMANELLI. Battle-piece. *Canvas.*

5. ORAZIO RIMALDI. St. John Baptist. *Canvas.*

6. CARRACCI (*School of.*) Sophonisba Anguisciola playing the organ. *Canvas.*

7. GUIDO RENI. (B. 1575. D. 1642.). The Infant Jesus asleep. *U.*

Guido's best picture, though unfinished, is in the choir of San Martino at Naples, and another excellent work is the Aurora on the ceiling of the Rospigliosi palace at Rome. He was guilty of many careless paintings. (*Kugler.*)

8. GUIDO RENI. St. John the Evangelist. *Canvas.*

9. GUIDO RENI? Ulysses welcomed by Nausicaa. *Canvas.*

10. GUERCINO (*School of.*) After the manner of *Lionello Spada*. Erminia and the shepherds. *Canvas.*

11. DOMENICHINO (*School of.*) The composition is probably by BAGNACAVALLO. St. John Evangelist. *Canvas.*

12. GIOVANNI LANFRANCO. Satan bound. *Canvas.*

13. ROMANELLI. Battle-piece. *Canvas.*
14. BOLOGNESE SCHOOL. (*In the style of Lanfranco.*) St. Antony of Padua adoring the Virgin and Child. *Canvas.*
15. LIONELLA SPADA. Cain killing Abel. *Canvas.*
- A scholar of Carracci who happily combined dignified conception with vigour and truth. (*Kugler.*)
16. CARRACCI (*School of.*) A cherub with book. *Canvas.*
17. DOMENICHINO (*School of.*) The flight into Egypt. *Canvas.*
18. GUERCINO (*School of.*) St. Paul. *Canvas.*
19. ERCOLE GENNARI. Rinaldo and Armida. *Canvas.*
20. SISTO BADALOCCHI. The Resurrection. *Canvas.*
21. ELISABETTA SIRANI. (B. 1638. D. 1664.) Timodea thrusting the Thracian captain into the well which he desired to descend into in the hope of finding booty. Signed and dated 1656. *C.*
22. ELISABETTA SIRANI. The Virgin and Child adored by SS. Barbara and Clara. Signed and dated 1661. *Canvas.*
- Elisabetta Sirani, daughter and scholar of Andrea Sirani, distinguished herself as an imitator of Guido's later style. (*K.*)
23. ANNIBALE CARRACCI (*School of.*) The Virgin weeping over the body of Jesus. *Canvas.*
24. GUERCINO. St. Jerome. There are many replicas of this picture. *Canvas.*
25. ANNIBALE CARRACCI. Apollo in the sky. *Canvas.*
26. THE SAME (*School of.*) The Virgin and Child. *Canvas.*
27. ANNIBALE CARRACCI. Sketch from life. *Canvas.*
28. GIOVANNI LANFRANCO (B. 1581 D. 1647.) Holy Family. *C.*
- "Lanfranco a painter whose art was mere mechanism, but very successful in the painting of Cupolas." (*Kugler.*)
29. GIOVANNI LANFRANCO. St. Maria Egiziaca. *Canvas.*
30. CARRACCI (*School of.*) St. Rocco. *Canvas.*
31. AGOSTINO CARRACCI. (B. 1558 D. 1601.) Head of St. Jerome. *Canvas.*
32. CARLO DOLCI (*Copy.*) (B. 1616. D. 1686.) "*Madonna del Dilo.*" *Copper.*
- 33-4. ANNIBALE CARRACCI. Holy Family. *Canvas.*

35. CARRACCI (*School of.*) Holy Family "*della Scodella.*" *Copper.*
36. A. CARRACCI. Hercules between Virtue and Vice. *C.*
37. SPADA. "*Madonna del Silenzio.*" *Canvas.*
- †38. ROMANELLI. Half-length Sibyl. *Canvas.*
39. LUDOVICO CARRACCI. (B. 1555 D. 1619.) The Entombment. *Canvas.*
40. ANNIBALE CARRACCI (*School of.*) Sleeping Cupid. *C.*
41. GIOVANNI CONTARINI, or SIMONE DA PESARO. (B. 1549. D. 1605.) St. Carlo Borromeo adoring the Virgin and Child. *Slate.*
42. ANNIBALE CARRACCI. Head of St. Francis. *Canvas.*
43. ANNIBALE CARRACCI. Satirical composition directed against Michelangelo Amerighi da Caravaggio, who is represented as a hairy savage, offering fruits to a parrot perched on the shoulder of a dwarf. In one corner, the artist, smiling at his rival. *Canvas.*
44. GUIDO RENI. Vanity and Modesty. *Canvas.*
45. GIUSEPPE or DANIELE CRESPI, lo SPAGNOLO. More probably *School of Guido.* Holy Family. *Copper.*
46. ANNIBALE CARRACCI. Portrait. Unknown. *Canvas.*
47. IL GUERCINO. St. Peter weeping. *Canvas.*
48. LANFRANCO. St. Peter walking on the sea. *Canvas.*
49. ANNIBALE CARRACCI (*School of.*) Cupid asleep. *Canvas.*
50. BOLOGNESE SCHOOL. St. John, the Virgin and Child. *Copper.*
51. A. CARRACCI (*School of.*) Holy Family. *Panel.*
- †52. FRANCESCO RAIBOLINO, il FRANCIA. (B. 1540. D. 1517.) "More probably by *Ridolfo il Ghirlandaio*". The Virgin and Child with St. John. *Panel.*
53. SPADA. (*School of.*) The Flagellation. *Canvas.*
54. BOLOGNESE SCHOOL. St. Joseph. *Copper.*
55. A. CARRACCI. Rinaldo and Armida in the garden. *C.*
56. GIACOMO CAVEDONE. (B. 1577 D. 1660.) Hymen. *Canvas.*
57. LANFRANCO (*School of.*) Saint adoring the Virgin. *Canvas.*
58. LANFRANCO. SS. Dominic and Augustine adoring the Virgin and Child. *Canvas.*
59. CARRACCI (*School of.*) Venus and Adonis. (An inferior copy at Vienna. Room V. No. 13.) *Canvas.*

60. LANFRANCO. Jesus in the desert, with ministering angels. *Canvas.*

61. A. CARRACCI (*School of.*) Bacchus. *Canvas.*

62. DONATO CRESTI. Burial of St. Sebastian. *Canvas.*

63. LANFRANCO. St. Francis and another Saint adoring the Virgin. *Canvas.*

64. IL GUERCINO. St. John Evangelist. *Canvas.*

65. A. CARRACCI. Angels with censers. *Arched panel.*

66. GUIDO RENI. St. Matthew. *Canvas.*

67. LUDOVICO CARRACCI. The fall of Simon Magus. *Canvas.*

“Simon Magus is said to have displayed miraculous powers before St. Peter at Rome, and to have flown in the air before the people in the theatre, which, when Peter saw, he rebuked the demons who supported the magician, which caused him to fall headlong and break his hip and ankle. “*Apostolical Constitutions*, vi. 61.)

68. GUERCINO (*School of.*) St. Matthew and an angel. *C.*

69. MICHELANGELO AMERIGHI DA CARAVAGGIO (B. 1569. D. 1609.) Judith slaying Holofernes. An original picture of which there is a poor copy in the gallery at Verona. *Canvas.*

Notwithstanding his vulgarity of conception his works display a peculiar breadth, and even a tragic pathos, which is especially assisted by the grand lines of his draperies. (*K.*)

70. GUERCINO. The Virgin giving the Infant Jesus into the arms of San Pasquale. *Canvas.*

71. A. CARRACCI. St. Eustace kneeling before the crucifix which appears to him on the head of a stag. *Canvas.*

72. DOMENICO MURATORI. The martyrdom of SS. Philip and James. Sketch for the fresco in the Church of the Apostles at Rome. *Canvas.*

73. ARTEMISIA GENTILESCHI. (B. 1590. D. 1642.) Signed and dated 1630 in the right corner. The Annunciation. *Canvas.*

74. BENEDETTO GENNARI. Death of the Magdalen; an angel about to crown her. *Canvas.*

75. PIER FRANCESCO MOLA. (B. 1624. D. 1664.) Vision of Romuald. *Canvas.*

SECOND HALL.

TUSCAN SCHOOL.

IN THE CENTRE,

Octagonal bronze tabernacle, decorated with bas-reliefs of the Passion, brought from the *Certosa* at Rome to *San Lorenzo della Padula*, in Naples where it was stripped of its lapis-lazuli columns and base, and of the magnificent cameos and jewels which adorned it. The work is of the school of Michael Angelo, and is said to be by *Jacopo Ciciliani*.

1. GARZIA LUIGI DA PISTOJA? The Presentation. *Panel*.
2. JACOPO CARRUCCI, il PONTORMO (B. 1494. D. 1557.) Holy Family, after an original by *Andrea del Sarto*. *Panel*.
3. MARCO DA SIENA. (B. 1540. D. 1587.) The Circumcision. *Panel*.

†1. LAVINIA FONTANA. The woman of Samaria. *Canvas*.

Lavinia (1552-1614) was the daughter of Prospero Fontana, and was one of the best painters of the period of decline (16th century.) Her painting is clever and bold; in portraits especially she has left some excellent works. (*Kugler*.)

5. GIAN ANTONIO BAZZI, il SODOMA. The Resurrection. *P*.
6. AGNOLO ALLORI, il BRONZINO. "More probably by *Andrea del Sarto* after *Pontormo*." Holy Family. *Panel*.
7. MARCO DA SIENA. The Annunciation. *Panel*.
8. GIORGIO VASARI (B. 1511 D. 1574.) The Presentation. *P*.
Vasari was a famous Florentine painter and sculptor, and author of the "Lives of the Most Excellent Painters, Sculptors, and Architects," a work of world-wide fame.
9. GHIRLANDAIO (*School of*.) Holy Family. *Panel*.
10. COPY AFTER GIOTTO. The Annunciation. *Panel*.
11. FRANCESCO BRINI. The Last supper. *Octagonal panel*.
12. MARCO DA SIENA. *In the centre*, the Virgin; *above*, the Father; *at the sides*, the Annunciation, the birth of Jesus, and adoration of the Magi. *Panel*.
13. BUONARROTI (*School of*.) The sacrifice of Isaac. *Panel*.
14. JACOPO CARRUCCI, il PONTORMO. (B. 1494. D. 1557.) A Cardinal kneeling at the feet of Jesus. *Panel*.

15. MARCO DA SIENA (*School of.*) The Adoration of the shepherds. *Panel.*

16. MARCO DA SIENA. The Circumcision. *Below*, the painter's portrait. Signed. *Arched panel.*

17. FLORENTINE SCHOOL. Head of a bishop. *Panel.*

18. ANDREA DEL SARTO (*School of.*) Holy Family. *P.*

19. MARCO DA SIENA (*School of.*) The descent of the Holy Spirit. *Panel.*

20. ANDREA DEL SARTO (*School of.*) The Adoration of the shepherds. *Panel.*

21. LORENZO DI CREDI (*School of.*) The Virgin and St. Joseph adoring the Child. *Above*, a choir of angels. *Panel.*

22. TUSCAN SCHOOL. "*Madonna della Purità.*" *Panel.*

23. FILIPPO MAZOLLA. The two Marys attending the "*Madonna della Pietà.*" St. Catherine and St. Apollonia (with tooth drawn out) and St. Barbara. Signed and dated 1500. *Panel.*

24. JACOPO PACCHIAROTTO. The Virgin and child enthroned. *At the sides*, St. Sebastian and Martyr. (In the painter's early style.) Dated 1510. *Panel.*

25. GENTILE DA FABRIANO. (B. 1370. D. 1450). The Virgin surrounded by cherubim and angels. *Above*, the Saviour. *P.*

26. Copy after ANDREA DEL SARTO. Head of Christ. *P.*

27. LORENZO SCIARPELLONI, di CREDI. (B. 1459. D. 1537.) The Infant Jesus adored by his mother, St. Joseph, and angels. *Panel.*

28. DOMENICO CORRADO, il GHIRLANDAIO. More probably by "*Raffaellino del Garbo.*" The Virgin and Child. *Panel.*

29. DEL SARTO (*School of.*) The Virgin and Child. *Panel.*

30. GHIRLANDAIO. The Virgin enthroned with the Infant Jesus. *At the side*, saints. *Panel.*

Domenico del Ghirlandajo (1449-1494) son of Tommaso Bigordi called *del Ghirlandaio* because he had been apprenticed to a goldsmith.

31. MATTEO GIOVANNI DA SIENA. The massacre of the innocents in the presence of Herod. Signed and dated 1418. *P.*

"His celebrated Massacre of the Innocents is a very mannered

production, with few features of real power, and for the most part in an exaggerated style." (*Kugler*.)

† 32. SANDRO FILIPPEPI, il BOTTICELLI. (B. 1466. D. 1510.) The Virgin and Child sustained by two angels. *Panel*.

"Botticelli was a scholar of Filippo Lippi, and acquired all his impetuosity, united with a fanciful mode of conception and an endeavour to raise his subject above the common. (*Kugler*.)

33. ANTONIO DEL POLLAJUOLO. (B. 1441. D. 1489?) The Virgin and Jesus blessing the Infant St. John. *Round panel*.

Antonio Pollaiuolo, painter, sculptor, goldsmith and engraver. One of the first artists to study anatomy scientifically with the aid of dissection.

34. GENTILE DA FABRIANO. Liberius tracing the foundations of the church of *S. Maria ad Nives*, in Rome. *Panel*.

Kugler says that this is the only picture which can with certainty be attributed to Masolino (1383-1440.)

35. BALDASSARRE PERUZZI. (B. 1481. D. 1536.) Portrait of Giambernardo da Castel-Bolognese, a celebrated engraver. *P.*

36. IL BRONZINO. (B. 1502. D. 1572.) "Ecce Homo." *Panel*.

37. FILIPPINO LIPPI. (B. 1457. D. 1504.) The Annunciation. *At the sides*, St. John and St. Andrew. Florence in the distance. *Panel*.

Filippino Lippi son of Fra-Filippo Lippi and pupil of Botticelli.

38. FILIPPO MAZOLLA. The Infant Jesus adored by the Virgin, St. Clara, and the Magdalen. *Panel*.

39. FLORENTINE SCHOOL. St. Peter in the presence of a bishop giving the keys to the infant Jesus. *Panel*.

40. CIAMPELLI. The entry into Jerusalem. *Canvas*.

41. SALVIATI (*School of*) The Virgin with Jesus and St. John. *Canvas*.

42. IL BRONZINO. Portrait of a young gentleman. *Panel*.

43. GIULIANO PESELLO. A Martyr. *Panel*. *

The pictures 43, 49 and 56 attributed to *Pesello* are manifestly by a superior artist; and are probably by *Andrea Verrocchio*.

- †44. MASACCIO DI SAN GIOVANNI. Copy of his own portrait. *P.*
 “Masaccio (1400-1443.) This distinguished artist merits particular attention as the first who gave a decided impulse to the new direction of art.” (*Kugler.*)
 “The English National Gallery possesses a portrait of this great master by his own hand.” (*D'Anvers.*)
45. MARCO DA SIENA. Adoration of the Magi. *Panel.*
46. GIOVANNI BALDUCCI, detto COSCI. (B. 1572. D. 1600.) The Presentation. *Panel.*
47. MICHELE RIDOLFO, il GHIRLANDAJO. (B. 1481. D. 1561.) The Virgin and Child with cherubin. *Panel.*
 Ridolfo del Ghirlandaio was the son of Domenico and pupil of Fra-Bartolomeo, and much influenced by Leonardo da Vinci; he was also the friend of Raphael.
48. DOMENICO IL GHIRLANDAJO, or BASTIANO MAINARDI, his pupil. The Virgin caressing St. John, and Jesus blessing him. *Panel.*
49. GIULIANO PESELLO. The crowning of the Virgin. *P.*
50. FLORENTINE SCHOOL. The death of Lucretia. *Panel.*
51. ANDREA DEL SARTO (*School of*)? Lucretia. *Panel.*
52. MARCO DA SIENA. The Adoration of the shepherds. *P.*
53. GIORGIO VASARI. Justice crowning innocence (brought forward by Time, and chaining Vice. *Panel.*
54. GIULIANO BUGIARDINI. The Deposition. *Panel.*
55. IL BRONZINO ?? Portrait of a lady holding a book. *P.*
56. GIULIANO PESELLO. An apostle. *Panel.*
57. AGOSTINO CIAMPELLI. Jesus descending into Hades. *C.*
58. FRANCESCO GRANACCI? The Virgin and Child, with St. John. *Panel.*
59. BENEDETTO LUTI?, or PIETRO DA CORTONA. The Virgin and Child, with St. John, in a beautiful landscape. *Canvas.*

THIRD HALL.

In the centre the infant Hercules strangling the serpents, with his labours in bas-relief on the pedestal. In the corners four bronze busts; namely; Antinoüs as Bacchus and three unknown busts. These bronzes are attributed to the sixteenth century.

NEAPOLITAN SCHOOL.

(XIV, XV, and XVI Cent.)

1. PIETRO DEL DONZELLO (B.... D. 1470.) The Crucifixion. *P.*
 2. GIAN-FILIPPO CRISCUOLO. The Trinity contemplating the Nativity. *Panel, in five compartments.*
 3. PIETRO DEL DONZELLO. St. Martin, on horseback, giving half his tunic to Satan, who appears to him as a mendicant. *P.*
 4. OLD NEAPOLITAN SCHOOL. The Virgin kneeling before the new-born Saviour. *Panel.*
 5. ANDREA DA SALERNO (*School of.*) The Adoration of the Magi. *Panel.*
 6. SANTAFEDE (*School of.*) St. Francesco da Paola and two bishops adoring the Virgin and Child. *Panel.*
 - †7. ANTONIO SOLARIO, lo ZINGARO. (B. 1382. D. 1445.) The Virgin and Child enthroned. About them are SS. Peter, Paul, Sebastian, Asprenus and Candidus. *Panel.*
- “The heads are living and almost portrait like, of serious more than noble expression, and broad in treatment; the drapery rather heavy and the positions not very animated.” (*Kugler*)
8. FRANCESCO CURIA. The Virgin of the Rosary, and a glory of saints and angels. *Panel.*
 9. POMPEO LANDULFO. Angels crowning St. Catherine of Siena. *Panel.*
 10. GIAMBATTISTA CARACCIOLO, detto BATTISTELLO. (B.... D. 1641.) Angels bearing the Virgin to heaven. *Panel.*
 11. GIAMBERNARDO LAMA. “*Madonna della Pietà.*” Above, the Annunciation. *Panel.*
 12. ANDREA DA SALERNO (*School of.*) A martyr. *Panel.*
 13. IPPOLITO BORGHESE. “*Madonna della Pietà.*” *Canvas.*
 14. THE SAME. The dead Christ supported by his mother and an angel. *Canvas.*
 15. D’AMATO (*School of.*) The Virgin of the Rosary, enthroned and several Dominicans. *Panel.*
 16. GIOVANNANTONIO D’AMATO. The Virgin and Child with a choir of angels. *Canvas.*

17. ANDREA DA SALERNO (*School of.*) St. John Baptist. *P.*
18. IPPOLITO DEL DONZELLO. The Crucifixion. *Panel.*
19. FRANCESCO CURIA. Holy Family adored by two Dominicans. *Panel.*
20. THE SAME. The Virgin of the Rosary, with St. Dominic, St. Rose, and others. *Arched panel.*
21. SIMONE PAPA. (B. 1430. D. 1488.) *Above*, Jesus on the cross, and the two Marys lamenting. *Below*, the Virgin and Child. *Panel, in two compartments.*
22. ANDREA DA SALERNO (*School of.*) A Dominican. *P.*
- †23. PIETRO and PÒLITO DEL DONZELLO. The Virgin and Child between St. Sebastian and St. James. *Above* Jesus between the Magdalen and St. John the Evangelist. *Below*, twelve half-length figures of the Apostles, with the risen Saviour in their midst, *Panel, in compartments.*
24. ANDREA SABATINI DA SALERNO. (B. 1480. D. 1545.) The miracle of St. Niccolò of Bari. *Panel.*
- “Andrea was one of Raphael's most distinguished scholars. His works are almost unknown out of Naples, but the museum and the Neapolitan churches contain many of them, some of which are of very great excellence.
25. SIMONE PAPA. *Above*; St. George and another saint. *Below*; SS. John and the Evangelist. *Panel in two compart.*
26. ANDREA DA SALERNO (*School of.*) An apostle. *Panel.*
27. BELISARIO CORENZIO. St. James of Galitz, on horseback exterminating the Saracens. *Panel.*
28. PIETRO and PÒLITO DEL DONZELLO. The Virgin and Child between two saints. *Panel.*
29. THE SAME. The bust of our Saviour between female martyrs. *Panel.*
30. ANDREA SABATINI DA SALERNO. St. Benoit receiving St. Maur and St. Placide into his order. A sketch. *Panel.*
31. LO ZINGARO (?) The Virgin and Child enthroned, adored by two angels. *Panel.*
32. ANDREA SABATINI DA SALERNO. St. Benoit. *Panel.*
- 33 SIMONE PAPA. *In the centre*, the Archangel; *at the*

sides, SS. Jerome and James della Marca, invoking his protection in favour of Bernardino Turbolo and Anne de Rosa, noble Neapolitans. *Panel*.

†34. ANDREA SABATINI DA SALERNO. Adoration of the Magi. The painter's masterpiece. *Arched panel*.

†35. THE SAME. St. Benoit bestowing the *capuchon* on SS. Maur and Placide. A sketch. *Panel*.

36. ANDREA SABATINI DA SALERNO (*School of*) Miracle by a Franciscan saint. *Panel*.

37. ANDREA DA SALERNO (*School of*) The Descent from the Cross. *Panel*.

38. GIROLAMO IMPARATO. The Annunciation. *Panel*.

FOURTH HALL.

BYZANTINE AND OLD TUSCAN SCHOOLS.

(*In a Room opening from the same Saloon.*)

1. GIOTTO (*School of*) SS. Bartholomew and Bernardino. A diptych, with the name of St. Bartholomew in Latin. *P*.

2. NERI DI BICCI. Flourished in 1466. St. Paul. *Panel*.

3. SIMONE DA SIENA (*School of*) The Virgin and Child, crowned by two angels. *At the sides*, SS. John the Evangelist and the Baptist. *Pointed panel*.

4. ANGELO GADDI. The Annunciation. *Panel*.

5. NERI DI BICCI. St. Peter. *Canvas on wood*. (*A companion picture to no. 2.*)

6. GIOTTO (*School of*) . A triptych. *In the centre*, the Virgin and Child between two saints. On one side, Jesus upon the cross, mourned by his mother and St. John; on the other, Jesus and the Angel Gabriel. *Panel*.

7. FLORENTINE SCHOOL. The Virgin and Child with a jackdaw. Dated 1484. *Panel*.

8. ANDREA DEL VERROCCHIO (?) (B. 1435. D. 1488.) A martyr with a book and palm-branch. *Panel*.

†9. ITALO-GREEK SCHOOL. St. Peter. (Name in Greek.) *P*.

10. GIOTTO (*School of.*) Christ on the cross adored by his mother and St. John; a saint beneath. *Panel.*

11. ITALO-GREEK SCHOOL. St. Sebastian. (Latin inscription.) *Arched panel.*

12. GIOTTO (*School of.*) St. Paul. *Panel.* *A companion picture to no. 10.*

13. ANDREA DEL VERROCCHIO. St. Clara with pyx and book. *P.*

14. ANDREA DEL VERROCCHIO. The Assumption with two angels. *Above, the Father, with seraphim. Panel.*

15. LORENZO MONACO. The Magdalen kneeling before the crucified Saviour. The Virgin and Child adored by St. Anthony. *Diptych. Panel.*

16. LORENZO DI NICCOLÒ. The Annunciation. *Panel.*

17. BYZANTINE SCHOOL. Christ between SS. Nicholas and Anastasius. (Greek inscription). *A triptych. Panel.*

18. TADDEO GADDI (?) (B. 1300. D. 1366.) SS. Anthony and Francis holding a book on which is the initial T. *Panel.*

“He was the chief of Giotto’s scholars, and his works are the most important of the fourteenth century.” (*D’Anvers.*)

19. ANDREA DEL VERROCCHIO (?). A half-length portrait of St. Bernardino of Siena. *Panel.*

20. THE SAME. St. Ludovic in pontifical robes. *Panel.*

21. Attributed to CIMABUE. (B. 1240. D. 1300.) St. Spiridion enthroned, with cherubs. (Greek inscriptions.) *Panel.*

22. FLORENTINE SCHOOL. The Virgin and Child with a goldfinch. *Panel.*

23. BERNARDINO DA FIRENZE. Death of the Virgin, and her reception in heaven. *Panel.*

24. BYZANTINE SCHOOL. St. Francis. (Greek inscription.) *P.*

25. THE SAME SCHOOL. Jesus rising from a chalice and giving his blessing. (Greek inscription.) *Panel.*

26. ITALO-GREEK SCHOOL. “*Madonna delle Grazie.*” (Greek inscription.) *Panel.*

27. FLORENTINE SCHOOL. Virgin and Child. *Fresco.*

28, 29, 30, the early Christian frescoes are removed to the Entresol in the terra-cotta collection, room II.

31. FLORENTINE SCHOOL. The Virgin and Child. *Panel.*
32. THE SAME SCHOOL. "Madonna di Monserrato," with the Infant Jesus on her knees. *Panel.*
33. THE SAME SCHOOL. Coronation of the Virgin. *Panel.*
34. ITALO-GREEK SCHOOL. The Virgin and Child, with St. Catherine. *Panel.*
35. BYZANTINE SCHOOL. Jesus between the Virgin and John Baptist. (Greek inscription.) *Panel.*
36. THE SAME SCHOOL. The Virgin and Child, with St. Catherine. (The names in Greek.) *Panel.*
37. ITALO-GREEK SCHOOL. The Virgin and Child. *Panel.*
38. Attributed to TADDEO GADDI. (B. 1300. D. 1366.) The Annunciation. *Below*, St. John Baptist, St. Francis, St. Lodovic, and an apostle. *Panel.*
39. BYZANTINE SCHOOL. The Virgin and Child, with two archangels. Diptych. (Names in Greek.) *Panel.*
40. ANDREA DEL VERROCCHIO (?). St. Jerome. *Panel.*
41. BYZANTINE SCHOOL. The Saviour, whose head is encircled by a golden crown, with three Oriental pearls. *Silver.*
42. ITALO-GREEK SCHOOL. St. Nicholas enthroned. (Inscription in Greek.) *Panel.*
43. FLORENTINE SCHOOL. The dead Christ. *Panel.*
44. ANDREA RICCO DA CANDIA. The Virgin and Child. (Names in Greek.) *Panel.*
45. BYZANTINE SCHOOL. St. George and the dragon. (The name in Greek.) *Panel.*
46. RICCO DA CANDIA (*School of.*) The Virgin and Child, with St. Joseph. (Names in Greek.) *Panel.*
47. ANDREA VELLETRANO. (B. 1435. D. 1488). A triptych. *In the centre*, the Virgin and Child, with four saints. *At the side* the Annunciation, the Baptism of Jesus, and the Descent from the Cross. The date 1336, and the painter's monogram. *Panel.*
48. ALESSIO BALDOVINETTI. (B. 1427. D. 1499.) The Virgin and St. John, at the foot of the cross. *Panel.*
49. LORENZO DI BICCI. (B. 1358. D. 1427.) "Madonna della Pietà." *Panel.*

50. BYZANTINE SCHOOL. St. Nicholas di Bari. (Name in Greek.) *Panel.*

51. ITALO-GREEK SCHOOL. St. George and the dragon. (Greek name.) *Panel.*

52. ITALO-GREEK SCHOOL. The Holy Trinity, between Gabriel and Michael. *Above*, the Virgin enthroned between St. Basil and St. Athanasius. A votive offering from *Filippo Luma*. (Names in Greek.) *Panel.*

53. THE SAME. St. George. (Name in Greek.) *Arched panel.*

54. GIOTTO (*School of*.) Jesus appearing to Mary Magdalen. *Pointed panel.*

55. ATTRIBUTED TO GIOTTO. (B. 1276. D. 1337.) The Virgin and Child, with four Saints. *Arched panel.*

56. BYZANTINE SCHOOL. Three winged figures at table. (Inscription in Greek.) *Panel.*

57. ANDREA DEL VERROCCHIO (?). The Magdalen with the box of ointment. *Panel.*

58. THE SAME. St. Antony of Padua. *Panel.*

59. JACOPO DA COSENTINO. A Carmelite and eight persons watching a star. *Panel.*

60. NERI DI BICCI. St. Anna holding the Virgin and the Infant Jesus. *Canvas on panel.*

61. FLORENTINE SCHOOL. St. Eleutherus enthroned and adored by the disciples of the Virgin. A votive offering at the time of the plague in Velletri, in 1484. *Panel.*

62. ANDREA DEL VERROCCHIO (?). St. Francis. *Panel.*

FIFTH HALL (*In an adjoining room.*)

NEAPOLITAN SCHOOL.

Thirteenth and Fourteenth Centuries (much restored.)

1. SILVESTRO BUONO. (B. 1550. D. 1660.) The Magdalen with a box of ointment. *Panel.*

2. OLD NEAPOLITAN SCHOOL. The Crucifixion. *Panel.*

3. THE SAME SCHOOL. The descent from the Cross. *Panel.*

4. PIETRO DEL DONZELLO. The Virgin and Child. *At the sides*, SS. Francis and Jerome. *Panel.*
5. ANGELO RACCADERAME. Archangel Michael. *Panel.*
6. COLANTONIO DEL FIORE. (B. 1354. D. 1444.) St. Jerome. *P.*
7. SILVESTRO BUONO. St. John the Baptist. *Panel.*
8. OLD NEAPOLITAN SCHOOL. A bishop. *Panel.*
9. NEAPOLITAN SCHOOL. Two hermits fording a stream, bearing a box with the image of the Virgin. *Panel.*
- †10. THE SAME. The Nativity. *Panel.*
11. SILVESTRO BUONO. Death of the Virgin. *Panel.*
12. FILIPPO TESAURO. Virgin and Child, with saints. *P.*
13. OLD NEAPOLITAN SCHOOL. The Virgin and Child in the disc of the moon, surrounded by cherubim. *Below*, SS. Andrew and James. *Panel.*
14. STEFANONE. "*San Giacomo della Marca,*" adored by two angels. *Panel.*

SIXTH HALL.

LARGE CABINET — MEDIAEVAL COLLECTION.

This fine cabinet originally surrounded the sacristy of the church of *Sant'Agostino degli Scalzi*. It is of walnut, and was superbly carved in the 15th century by a lay brother of the order, with reliefs representing the life of Saint Augustine.

When the monastery was suppressed, the carving was taken down; and the two sides, placed back to back, were erected as they now are, and filled with *priceless* mediæval specimens from the collections of the Farnese family.

COMPARTMENT I.,

10022. *et seq.* Three Cupids, an ange and an woman. Four ivory statuettes.

10026-8. Two Cylindrical bas-relief in ivory of a Cupids, and others figures.

10027. CYLINDRICAL bas-relief in ivory of a cavalry battle between Spaniards and Austrians.

10030 *et seq.* Four statuettes and three crucifixes in ivory.

†10036. MAGNIFICENT ivory bas-relief of children hand in hand—one playing the drum.

COMPARTMENT II.,

10038. THE NATIVITY. Ivory bas-relief of ten figures. —
.... Many ornaments of rock-crystal which adorned the altar of the Farnese Pope, Paul III.

COMPARTMENT III.,

10071. A man holding two women by the hand. Ivory.
†10072. The martyrdom of a Saint. Very fine. Ivory.

COMPARTMENT IV.,

10108. The Virgin and Child. Ivory triptych.
10109. Ebony casket mounted in Oriental agate.
.... Paper-weight in the shape of a frog.

†10133. NEPTUNE angry. Ivory.

1090 ♂. DIANA with the Genius of the Chase on a stag. A toy moved by clock-work. (*Farnese*.)

COMPARTMENT V.,

10185. Ebony casket.

10187. The sword of Alexander Farnese. The handle is of jasper set with rubies and turquoises, the scabbard with silver and precious stones.

10188. Dagger, hilt in agate, blade damascened with gold. Inscribed "*Duce fidus Achates*."

This legend is a pun on the Latin word *achates*, "agate."

An agate with a similar inscription was presented to Queen Elizabeth by Archbishop Parker, and used to be in the Marlborough collection.

Three pictures in *pietra dura*. Sundry pieces of rock-crystal.

COMPARTMENT VII.,

†10204. Amber casket adorned with statuettes. The drawer contains chessmen and draughts.

COMPARTMENT VIII.,

10205. Charles III. in solid silver. Very fine statuette.

†10218. PRÆFERICULUM of oriental sardonyx set with rubies and other jewels. A Siren in enamel forms the handle.

.... 10210. Cup of jade, supposed to detect poisoned liquors.

.... Handsome Crystal bowl, beautifully cut on the inside.

Oval dish and knife of oriental agate; cup of jasper; sundry pieces of rock-crystal; two miniatures; Florentine mosaics; snuff-box of petrified wood; two fine heads in wood.

COMPARTMENT IX,

10239. Jesus bound to the pillar. Ivory.

10278-9. Two plaques in *pietra dura*, with birds.

COMPARTMENT X.,

11221. Holy Family. Amber.

10281. Europa and the bull. Ivory.

10282. Portable ivory sun-dial.

.... A woman bound for martyrdom.

.... Splendid engravings of the Evangelists in rock-crystal, and other specimens by Giovanni di Bernardi.

COMPARTMENT XI.,

CARTA GLORIA, an interesting triptych headed with three pictures in enamel by the celebrated *Leonard de Limousin*, representing the Nativity, the Crucifixion, and Christ appearing to Mary Magdalen. Below; a white silk sampler, upon which the words "*Hoc est enim corpus meum*," &c., from the Missal, and a mystical garden, the flowers bearing the names of the seven Christian virtues. In the centre, a lamb impaled by a cross, his blood flowing into a basin, towards which twelve sheep concentrate. Legend, "*Agnus redemit oves*." Below, "*Fontebrault*," the French convent where the work was executed.

The needlework on the left shows the "*Ecce Homo*" between Pilate and Herod — the former being indicated by an ewer and basin and a washed hand, the latter by a gold band on his head. Below, an "*ostensoir*" and symbols of the Passion, including the ear of Malchus on the point of a sword. On the right, Caiaphas with his mitre, Judas with a purse round his neck, the seamless robe and other emblems of the Passion. Below, a winepress, with a bleeding heart, Legend, "*Torcular calcavi solus*." "I have trodden the winepress alone" (Is. lxiii. 3.)

The panels exhibit the Creed and Gloria.

The initials and arms show that it belonged to *Charles de Lorraine-Cuise* when Archbishop of Rheims and before he became Cardinal in July 1547. It was probably given him to celebrate his appointment to the bishopric in 1545, by his niece Madeleine de Bourbon, who has recorded her name by the cipher "M. de B. f." (*Madeleine de Bourbon fecit.*) She was a nun of Fontebrault, of which convent Louise de Bourbon was abbess.

After the French Revolution it became the property of Cardinal Borgia, from whom it passed to this Museum. (*A. Castan.*)

The art of enamel painting appears at Cologne in the 9th century, and at Limoges in the 12th. The sack of Limoges by the Black Prince in 1370 ruined the industry, but, it was revived in the 16th century, when most of the fine examples now extant were executed. Among the Blenheim enamels sold by the Duke of Marlborough in 1883 was a Crucifixion by Leonard de Limousin, signed and dated 1536. It was as brilliant in colour and as perfect in condition as the example before us. Its size was 9 1/2 in X 8 in., and it fetched L. 315 10s.

COMPARTMENT XII.,

The Good Shepherd; ivory. Very quaint.

"Probably executed by the natives of Goa, west coast of India under the influence of the Jesuits, who established a mission there in the 16th century which supplied many of the Portuguese churches with similar ivories." (*Gatty.*)

10423. Spherical bronze censer, 11th century. (*Limoges.*)

10345. Head of Our Lord in wood, of wonderful execution.

10346. Amber cup with cover.

10351-2. Two wooden cups, with foliage.

10395. Elegant jug in stag-horn, with ivory handle carved with dogs and a wild boar, &c.

COMPARTMENT XIII.,

Bronze crucifixes, 12th century. (*Limoges.*)

10396. Ivory dish carved with scenes from the "Metamorphoses" of Ovid.

10397. Two beautiful ivory chinese fans.

LARGE WALL CASE.

The cabinet on the right was the doorway of the sacristy, and contains a beautiful service of Italian faïence, with the Farnese *fleur-de-lys* in blue and gold, which belonged to Cardinal Farnese; also some fine Urbino majolica ware. The *Massacre of the Innocents* is especially noteworthy. The side cupboards contain some amber rosaries and some quaint ivories.

IN THE WINDOW,

THE FARNESE CASKET.

5507. THE FARNESE CASKET (Height 0,25, length 0,50 breadth 0,32) is in silver gilt, attributed to Benvenuto Cellini. (B. 1500 D. 1571.) This magnificent work is in the form of a temple, at the angles of which are statuettes of Minerva, Mars, Diana, and Bacchus.

The two principal faces are divided by a Caryatid, with the Farnese arms on her breast; the sections between are decorated with six engravings on rock-crystal, executed by the famous Bolognese — whose name is in Latin on each plate — Joannes de Bernardi.

These represent: *the Battle of Greeks and Amazons, the Contest of the Centaurs and Lapithae, Meleager's Hunt, the Triumph of Bacchus, Games of the Circus, and The Battle of Megalae.* On the cover, in high relief, *Hercules strangling the Serpents, and the Apotheosis of Hercules*, surmounted by a seated statue of Hercules holding his club and the Hesperidian apples. Inside the cover the *Rape of Proserpine*. In the interior is a bas-relief representing *Alexander-the-Great*, and his captains. A slave offers him a casket, in which he orders the works of Homer to be placed.

IN THE OTHER WINDOW.,

10519. Dante. Bronze head of magnificent execution. Ins. DANTES. Believed to have been made from a cast taken off the poet's face after his death. (*Farnesè.*)

IN THE SAME HALL.

NEAPOLITAN SCHOOL.

Sixteenth, Seventeenth, and Eighteenth Centuries.

†1. DOMENICO GARGIULO, MICCO SPADARO (B. 1612. D. 1679.) An historical picture, representing the revolution of Masaniello, in the *Largo del Mercato* at Naples, in 1647. Near the centre, the heads of the nobles who had been decapitated. A mob gathers round the popular chief, who forms the central figure of each group. *Canvas.*

Spadaro was a pupil of Salvator Rosa, and a Neapolitan.

2. GIOVANNI DÒ. (B... D. 1656.) Landscape with figures and river. *Canvas.*

3. ANDREA VACCARO. (B. 1598. D. 1670.) St. Francis at prayer. *Canvas.*

†4. MICCO SPADARO. The *Largo del Mercatello* (*Piazza Dante*) in Naples, in 1656, at the time of the plague. Carts breaking down under the loads of dead, and the dying dragging themselves towards a priest, for the extreme unction, occupy a prominent part of the scene. *Canvas.*

5. FILIPPO CRISCUOLO. Adoration of the Magi. *Canvas.*

6. FRANCESCO GUARINI DA SOLOFRA. (B. 1612. D. 1651.) St. Cecilia playing the organ, surrounded by angels. *Canvas.*

†7. MARCO CARDISCO, detto il CAV. CALABRESE (B. 1486. D. 1542.) St. Augustine arguing with infidels. This painter's works are very rare. *Panel.*

8. SCIPIONE COMPAGNO. View of the *Largo del Mercato*, in 1648. Don John of Austria makes his triumphant entry, after the suppression of the Masaniello revolution, with the Archbishop of Naples Cardinal Filomarino, and other dignitaries. The Municipality present him the keys of the city. The heads of the rebels are in the place of those of the executed nobles. *Canvas.*

9. CAV. STANZIONI. (B. 1585. D. 1656.) St. Bruno at prayer. *C.*

10. STANZIONI (*School of.*) The Baptist. *Oval canvas.*

11. NEAPOLITAN SCHOOL. "*Madonna Addolorata.*" *Canvas*
12. PAOLO PORPORA. (B... D. 1680.) Still life. *Canvas.*
- †13. GENNARO SARNELLI. The Virgin and St. Joseph contemplating the sleeping Infant. *Canvas.*
14. FRANCANZANO. An apostle. *Oval canvas.*
15. PACECCO DE ROSA (B... D. 1654.) Jacob meeting Rachel. *Canvas.*
16. CAV. GIUSEPPE RECCO. (B. 1634. D. 1695.) Birds and flowers. *Canvas.*
17. CAV. STANZIONI. Death of Lucretia. *Canvas.*
- †18. GIORDANO (*School of.*) St. Francesco da Paola. *C.*
19. SALVATOR ROSA (*School of.*) Battle-piece. *Canvas.*
20. RIBERA (*School of.*) Head of an old man. *Canvas.*
21. FRANCANZANO. An apostle. *Oval panel.*
22. LUCA GIORDANO. (B. 1632. D. 1704.) Semiramis at the defence of Babylon. *Canvas.*
23. ANDREA BELVEDERE. Still life. *Canvas.*
- †24. PAOLO DE MATTEIS, after *Albano.* The Adoration of the shepherds. *Copper.*
25. PACECCO DE ROSA. St. Peter's denial. *Round panel.*
26. SALVATOR ROSA (*School of.*) Anchorite at prayer. *C.*
27. GIORDANO, after PAOLO VERONESE. Salome with the head of John Baptist. *Canvas.*
28. LUCA GIORDANO. Battle of Amazons. *C.*
29. ANDREA BELVEDERE. (B. 1646. D. 1732.) Still life. *C.*
30. LUCA GIORDANO. Descent from the Cross. *Canvas.*
31. GIAMBATTISTA RUOPPOLI. (B.... D. 1685.) Still life. *C.*
32. NICOLA VACCARO (B. 1634. D. 1709.) The Repose in Egypt — an extended landscape. *Canvas.*
33. FRANCANZANO. An apostle. *Oval panel.*
34. ANDREA VACCARO, after GUIDO. The Magdalen. *Canvas.*
- "The Neapolitan Andrea Vaccaro, a follower of Caravaggio, sometimes attains in his single figures of saints a simple grandeur and a beautiful expression." (*Kugler.*)
35. SALVATOR ROSA (*School of.*) Battle-piece. *Canvas.*

36. PACECCO DE ROSA (*School of*.) Portrait of a young lady. *Oval Canvas.*
37. CAV. STANZIONI. Adoration of the shepherds. *Canvas.*
38. GIAMBATTISTA RUOPPOLI. Still life. *Canvas.*
39. BERNARDO DE CARO. Dog and game. *Canvas.*
40. FRANCANZANO. An apostle. *Oval Canvas.*
41. PAOLO DE MATTEIS (B. 1662. D. 1728.) Paradise—sketch for a fresco. *Canvas.*
42. GASPARE LOPEZ, detto GASPARE DEI FIORI. (B... D. 1732.) Young woman with a little child; vases and flowers. *Canvas.*
43. DANZERYK. Marine. *Canvas.*
44. GAETANO MARTORIELLO (B. 1673. D. 1723.) A storm. *C.*
45. DOMENICANTONIO VACCARO (B.. 1681. D.....) The Virgin and Child, with angels. *Below*, St. Romuald and other saints. Sketch for the picture in the church of *Monteverginella*. *Canvas.*
46. SEBASTIANO CONCA (B. 1676. D. 1764.) The Virgiu, San Carlo Borromeo, and St. James of Galitz. Sketch. *Canvas.*
47. NEAPOLITAN SCHOOL. St. Peter blessing a young man kneeling on the sheps of an altar. *Canvas.*
48. SAME SCHOOL. Flowers. *Canvas.*
49. BERNARDO CAVALLINI. (B. 1622. D. 1654.) Holy woman by the body of St. Sebastian. *Canvas.*
50. THE SAME. Martyrdom of St. Andrew. *Canvas.*
51. STANZIONI (*School of*.) Holy Family. *Canvas.*
52. FABRIZIO SANTAFEDE. (B. 1560. D. 1634.) The Nativity. *Canvas.*
53. ANDREA VACCARO, after MICHELANGELO DA CARAVAGGIO. The Massacre of Innocents. *Canvas.*
54. GIORDANO. St. François Xavier baptising the Indians, and St. Ignatius returning thanks. *Canvas.*
55. PAOLO DOMENICO FINOGLIA. (B... D. 1656.) St. Bruno receiving the rules of his order from the Virgin and Child. *C.*
56. TRAVERSA. A girl with a white dove. *Canvas.*
57. LUCA GIORDANO. Jesus asleep. *Canvas.*
58. NEAPOLITAN SCHOOL. An explosive overthrowing. A temple. *Canvas.*

- †59. SALVATOR ROSA. The parable of the mote and the beam. *Canvas.*
60. NICOLA VACCARO. St. Cecilia. *Canvas.*
- †61. GIORDANO, after PAOLO VERONESE. The marriage at Cana. *Canvas.*
62. FRANCESCO DE MURA, detto FRANCISCHIELLO. The Adoration of the shepherds. *Canvas.*
63. PACECCO DE ROSA. "Madonna delle Grazie." *Round panel.*
64. SPAGNOLETTO. St. Bruno receiving the rules of his order. *Copper.*
65. PACECCO DE ROSA. St. Joseph with Jesus. *Canvas.*
66. PIETRO NOVELLI, il MORREALESE. (B. 1608. D. 1647.) Judith and Holofernes. *Canvas.*
67. PACECCO DE ROSA. St. Jerome. *Round panel.*
68. CAV. STANZIONI. The Virgin and Child, with a glory of angels. *Canvas.*
- †69. LUCA GIORDANO. Salome presenting the head of John the Baptist to Herod—an imitation of PAOLO VERONESE. *Canvas.*
- "Luca Giordano, surnamed 'Fa presto,' 1635-1705, was one of the greatest geniuses of modern Art. No painter ever made a worse use of extraordinary gifts, for a slight and rapid mode of finish was all he cared for. His colossal fresco in the church of the Gerolomini at Naples is one of his finest works." (*Kugler.*)
70. VACCARO. The Magdalen weeping and holding a skull. *C.*
- †71. LUCA GIORDANO. St. Rosa, St. Dominic and others, adoring the Madonna of the Rosary. *Canvas.*
- †72. MICCO SPADARO. Portrait of Masaniello smoking a pipe. *C.*
73. PEDRO DE RUITZ. Small landscape. *Canvas.*
74. CAV. STANZIONI. The Virgin and Child, with St. John. *C.*
- †75. LUCA GIORDANO. Pope Alexander II. dedicating the church of Montecassino. Sketch for the picture in that church. The painter's portrait in one corner. *Canvas.*
76. GIORDANO, after DÜRER. "Ecco Homo." *Canvas.*
77. MATTIA PRETI, il CAV. CALABRESE. St. John Baptist. *C.*
78. THE SAME. The plague of 1656. A sketch of a picture: *C.*

79. MICCO SPADARO. St Onofrio in the desert. *Canvas.*
80. THE SAME. Cardinals Filomarino and St. Bruno, monks of San Martino, Naples, praying the Virgin to avert the plague in 1654. In one corner, portraits of the painter, Vivien, and Salvator Rosa; in the other, a personification of the plague, scourge in hand. *Canvas.*
81. IL CAV. CALABRESE. Return of the prodigal. *Canvas.*
82. THE SAME. The plague of 1656. A sketch of a picture. *C.*
83. MICCO SPADARO. St. Paul the hermit and St. Anthony in the desert. *Canvas.*
84. ANDREA DI LEONE. The Jews fighting the Amalekites. *C.*
85. LUCA GIORDANO. Christ before Caiaphas — an imitation of ALBRECHT DÜRER. *Canvas.*
86. IL CAV. CALABRESE. Judith and Holofernes. *Canvas.*
87. MICCO SPADARO. A Carthusian monastery in flames and the monks being murdered by soldiers. *Canvas.*
88. PEDRO DE RUITZ. Small landscapes. *Canvas.*
89. CAVALLINO. St. Cecilia and an angel. Sketch. *Canvas.*
90. PACECCO DE ROSA. Peter baptising St. Candid. *Canvas.*
91. MARIO MASTURZO. Landscape with river. *Canvas.*
92. DOMENICO VIOLA. The Saviour telling the Pharisees to render Cæsar his tribute. *Canvas.*
93. PACECCO DE ROSA. Death of a pilgrim. *Round panel.*
94. ANIELLO FALCONE. (B. 1600. D. 1670.) Spanish soldiery. *Canvas.*
- †95. STANZIONI (*School of.*) St. Agatha. *Canvas.*
- †96. BERNARDINO RÓDERIGO, detto BERNARDINO SICILIANO. The Virgin wearing sacerdotal robes. *Canvas.*
97. PACECCO DE ROSA. Shepherd with bagpipe. *Round panel.*
98. ANIELLO FALCONE. Battle-piece. *Canvas.*
99. SALVATOR ROSA (*School of.*) Landscape with figures. *C.*
- †100. VACCARO. St. Anthony with the Infant Jesus. *Canvas.*
101. CARLO COPPOLA. The *Largo del Mercato* at Naples during the plague of 1656. *Canvas.*
102. Copy after SALVATOR ROSA. St. Rocco. *Canvas.*
103. STANZIONI (*School of.*) St. Jerome. *Oval panel.*

104. LUIGI RODERICO. The Holy Trinity adored by the Baptist and St. Francis. In the corner, the painter's portrait and name. *Panel.*

FIFTH HALL.

GERMAN, DUTCH, AND FLEMISH SCHOOLS.

1. NICCOLÒ FRUMENTI. Charles Duke of Calabria as one of the Magi. "Carolus Dux Calabrye" at the bottom of the picture. *Panel.*

2, 3, 4. MARTIN SCHOENGAUER, or SCHÖN (B. 1440. D. 1488.) Three pictures forming a triptych. Those at *the sides* each represent one of the Magi. *The centre*, two monks adoring the Virgin and Child. *Panel.*

5. JOACHIM BEUCKELAER. (B. 1530. D. 1570.) A market. *C.*

6. LUCA D'OLANDA, or VAN LEYDEN (B... D. 1533.) The Adoration of the Magi. Large triptych. *Panel.*

This picture dates from the end of the fifteenth century, and is very valuable for its bright colouring, for the wonderfully fine execution of the faces, the excellent throw of the drapery and the extreme minuteness of detail in the landscape. It is extremely doubtful whether this picture is correctly attributed to Luca d'Olanda, and competent judges consider it certain that it was painted by an artist who is known only under the name of "*il maestro della morte di Maria.*" A similar triptych by the same painter is in the gallery at Vienna.

7. NICCOLÒ FRUMENTI. Robert of Sicily as one of the Magi. "Robertus Rex Sycilye." *Panel.*

8. JOACHIM BEUCKELAER. Market-scene. *Panel.*

9. DUTCH SCHOOL. Market and boats. *Copper.*

10. BREUGHEL (*School of.*) Landscape. *Panel.*

†11. JEAN BREUGHEL, detto il VELLUTO. (B. 1568. D. 1625.) Festival at Rotterdam. *Panel.*

Breughel (*de Velours.*) was one of the most productive and talented painters of his time. He was an intimate friend of Rubens, and father-in-law of Teniers. He painted in every

style, but especially in landscape. The extreme minuteness of his details spoils the charm of his pictures, and his colouring, though rich, is often conventional.

12. JOACHIM BEUCKELAER (*School of*). A game market. *C.*
Beuckeleer was one of the best colourists of his day and particularly happy in homely scenes, markets, and still life.
13. BREUGHEL (*School of*). (Also attributed to Patinier.) A seaport attacked by Musulmans. *Panel.*
14. THE SAME, or PATINIER? Landscape. *Panel.*
15. HIERONYMUS BOSCH, detto DALL'INFERNO. The Holy Family in a cloister. *Panel.*
16. BREUGHEL (*School of*), or PATINIER? St. Jerome praying near the grotto of Bethlehem. *Panel.*
17. DUTCH SCHOOL. Fruit and fowl market. *Canvas.*
18. CRANACH (*School of*). John Baptist preaching. *Panel.*
19. HENRI DE BLES, il CIVETTA. (B. 1480. D....) Landscape with animals and figures. Among them Moses contemplating the burning bush. *Panel.*
20. DUTCH SCHOOL. Fruit and flower market. *Canvas.*
21. BREUGHEL (*School of*). View of a Dutch village. *Panel.*
22. HENRI DE BLES. Ships in a storm. *Panel.*
23. DONATO BARBATO. Interior of Dresden Cathedral. *P.*
24. DUTCH SCHOOL, most probably by QUINTIN MASSYS. Woman nursing an infant. *Panel.*
25. DUTCH SCHOOL, most probably by DANIEL ASLOOT. Village with skaters. *Panel.*
26. LAMBERT-LOMBARD, detto il SUAVIO. (B. 1482. D....) Christ on Calvary. *Panel.*
27. JOACHIM BEUCKELAER. Fish market. *Canvas.*
- †28. ALBERT DÜRER. (B. 1471. D. 1528.) The Nativity. A splendid triptych. In the margin: ANN NT. 1512 FACTA. *Panel.*
“A comparison of this picture with a triptych in the Museum at Brussels makes it probable that it is by *Barend van Orley* and the more so that another triptych in the gallery of Besançon, certainly by Van Orley, has long been erroneously attributed to Dürer.” (*Kindly communicated by M. A. Castan of Besançon.*)

29, 30, 31. OLD GERMAN SCHOOL. Three pictures forming a triptych. On the right Nicodemus and Mary with a box of ointment. On the left Joseph of Arimathea and Mary, and in the centre the Virgin supporting the body of Our Lord in the presence of St. John and the Magdalen. *Panel.*

32. JOACHIM BEUCKELAER. Market of fowls and monkeys. *C.*

33, 34, 35. OLD GERMAN SCHOOL. Three pictures forming a triptych. *On the right* the flight into Egypt; *on the left* the Visitation; *in the centre*, the Virgin adoring the Infant Saviour. *Panel.*

36. BEUCKELAER. Game market. *Panel.*

37. LUCAS VAN LEYDEN. Portrait of Maximilian I. *Panel.*

38. DUTCH SCHOOL. Portrait. *Panel.*

39. OLD GERMAN SCHOOL, most probably by MICHAEL WHOLGEMUTH. The Entombment. *Panel.*

40. LUCAS MÜLLER CRANACH, the YOUNGER. The woman taken in adultery. *Panel.*

41. DUTCH SCHOOL. Lady holding a little dog. *Canvas.*

†42 CHRISTOPH AMBERGER. (B.... D. 1560.) Portrait of François Dauphin of France, at the time of his marriage with Mary Queen of Scots (April 24, 1558), when he was only fourteen years of age, and she but one year his senior. The picture bears their monograms, blended beneath a coronet, and the legend "*Unissons nous ainsi*" (*Castan.*) *Panel.*

43. HANS MEMLINCK? Portrait of a young man wearing the order of the Golden Fleece. (*Panel.*)

†44. JAN VAN EYCK. (B. 1370. D. 1460), detto GIOVANNI DA BRUGES. St. Jerome extracting the thorn from the lions's foot. *Panel.*

"This is a celebrated picture, and was formerly ascribed to Colantonio, an artist who (if he ever existed) dates back to the fourteenth century. (*Kugler.*)

45. HANS SCHAEUFELEIN. (B. 1440. D. 1488.) The Descent from the Cross. *Panel.*

46. JOACHIM BEUCKELAER. Market. *Panel.*

47. DUTCH, or most probably ITALIAN SCHOOL. A lady holding

a book. Near her head is an inscription in three lines. *Panel.*

48. BREUGHEL, or HENRI DE BLES. Landscape. *Panel.*

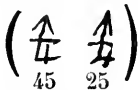
49. ROGER VAN DER WEYDEN, detto l'ANTICO. (B. 1400. D. 1464), most probably OLD GERMAN SCHOOL. Descent from the Cross. *Panel.*

†50. PIERRE BREUGHEL. A monk in a mantle seeking solitude, while a thief, encircled with a double ring, signifying the world, steals his purse. The Flemish legend reads: "Since the world is so perverse, I seek repose elsewhere." *Gouache*, signed and dated 1565.

51. HANS HOLBEIN (?) (B. 1497. D. 1543.) Portrait of a cardinal. *Panel.*

†52. BREUGHEL (*School of.*) Landscape. *Panel.*

†53. HANS MEMLINCK, most probably by the painter surnamed "*Il maestro della morte di Maria.*" An arched triptych representing mount Calvary with the Virgin and Saint John. In the right compartment the donor of the picture praying with his family. The picture is marked with this artist's special

sign consisting of an irregular  series of dots

which were usually similar to those on this painting. *Panel.*

†54. BREUGHEL THE ELDER. The blind leading the blind. *Gouache.* (The original is at Vienna.)

55. JOACHIM BEUCKELAER. Fish market. *Canvas.*

SEVENTH HALL.

FLEMISH AND DUTCH SCHOOLS.

†1. Imitation of REMBRANDT. Study of an old man. *C.*

2. FLEMISH SCHOOL. Dædalus and Icarus. *Canvas.*

3. FILIPPO WOUWERMAN. (B. 1620. D. 1668.) White pony tied to a hut. *Panel.*

4. DAVID TENIERS, the YOUNGER. (B. 1650. D. 1685.) Violin player. *Copper.*

5. PETER PORBUS, the ELDER (B... D. 1622.) Portrait of a princess. *Panel.*

6. JACQUES GERRITS CUYP. (B. 1606 D...) Amsterdam burgo-master's wife. *Panel.*

7. DUTCH SCHOOL. Dædalus and Icarus. *Copper.*

8. FRANS SNEYDERS. (B. 1579. D. 1637) Rabbit hunt. *Canvas.*

“Francis Sneyders was a great sporting painter. His animals are very vigorous, and some of his hunting pictures are of the highest order. Rubens is known to have thought very highly of his work and to have sought his aid when introducing animals into his pictures.” (*Kugler.*)

9. DANIEL SEGHERS. (B. 1590. D. 1661.) The Virgin and Child. surrounded with a garland of flowers. *Canvas.*

10. VAN DYCK (*School of.*) Magistrate. *Canvas.*

11. JAN FYT (*School of.*) Hounds and dead game. *Canvas.*

12. ANTONIUS VAN DYCK. (B. 1599. D. 1641.) A gentleman with a rich collar. *Canvas.*

13. DUTCH SCHOOL, or GERHARD HOET. Theseus and Ariadne at the bath. *Copper.*

14. WOUWERMAN (*School of.*) Tempest scene. *Panel.*

15. TENIERS, the YOUNGER. Violin player. *Panel.*

16. PETER PAUL RUBENS. (B. 1577. D. 1640.) Head of an old man. *Canvas*

†17. REMBRANDT VAN RHYN. (Flourished in 1530.) Portrait painted of himself when he was sixty years old. *Canvas.*

18. DUTCH SCHOOL. The fall of Icarus. *Copper.*

19. FRANS SNEYDERS. Deer hunt. *Canvas.*

20. DUTCH SCHOOL. Landscape—dawn. *Canvas.*

21. GRUNDMANN. Roadside inn. *Copper.*

22. THE SAME. A *bric-à-brac* shop. *Copper.*

23. THE SAME. The charlatan. *C.*

24. FRANS SNEYDERS. Two hounds with game. *Canvas.*

25. MATTHAEUS BRIL. (B. 1550. D. 1584.) Hunters in a forest. *Canvas.*

26. BARTHOLOMAEUS BREENBERG. (B. 1614 D. 1660.) Ruins Sunset. *Canvas.*

27. DUTCH SCHOOL. Battle-field with figures. *Copper.*
28. PAUL BRIL (*School of.*) Small landscape. *Canvas.*
29. PETER MOLYN. Landscape. *Canvas.*
30. CRISTIANO BERENTZ. Fruits, flowers and vases, and a child taking grapes from a peasant girl. *Canvas.*
31. FLEMISH SCHOOL. Still life. *Canvas.*
- †32. WOUWERMAN (*School of.*) Battle piece. *Panel.*
33. DUTCH SCHOOL. Battle scene. *Copper.*
34. NICOLAS VARENDAEL. (B. 1659. D...) The Virgin and Child, in a garland of flowers. *Copper.*
35. RUBENS (*School of*) most probably school of HENDRIX GOLTZIUS. Christ on the cross. *Canvas.*
36. VAN DYCK (*School of.*) Christ on the cross. *Canvas.*
37. BONAVENTURA PETERS. (B. 1614. D. 1652.) Marine — a tempest. *Panel.*
38. PAUL BRIL? St. Cecilia playing the organ: and angels. *Canvas.*
39. PHILIP VAN DYCK. St. Peter denying his Master. C.
40. Copy after RUBENS. (The original is at Amsterdam.) The Entombment of the Saviour. *Canvas.*
41. RUBENS. (*School of.*) A Spanish Grandee. *Canvas.*
42. BONAVENTURA PETERS. Marine—with figures. *Canvas.*
43. PAUL BRIL. The baptism of Jesus. *Canvas.*
44. DANZERICK. A Bacchanal. *Panel.*
45. JAN SOENS. (B. 1553. D....) The Ascension of Jesus, in the presence of Mary and the Apostles. *Canvas.*
46. MARTIN DE VOS. (B. 1531. D. 1603.) Jesus blessing the Children. *Panel.*
47. VAN DER MEULEN (*School of.*) Bivouac. *Canvas.*
48. DUTCH SCHOOL. The golden calf. *Panel.*
49. DUTCH SCHOOL. Dædalus and Icarus flying from Crete. *Copper.*
50. ANTON FRANS VAN DER MEULEN. Encampment of vanguard. *Canvas.*
51. JACOB JORDAENS (*School of.*) Peasant yawning over a book. *Canvas.*

52. JACOB JORDAENS. (B. 1594. D. 1678.) Christ on Calvary. *Canvas.*
53. LUIGI FINSONIO. The Annunciation. Dated 1612. *Canvas.*
54. DUTCH SCHOOL. Landscape, with women bathing. *C.*
55. DUTCH SCHOOL, or GERHARD HOET. Ariadne abandoned by Theseus. *Canvas.*
- †56. WILHELM SCHELLINGS. (B. 1632. D. 1678.) Skaters upon a river. *Canvas.*
57. ANTON DAVID. (B. 1648. D. 1730. Interior of an arsenal. *Canvas.*
58. FLEMISH SCHOOL. The prophet Jeremiah. *Canvas.*
59. RUBENS (*School of.*) Head of an old man. *Panel.*
60. JEAN HUCHTENBURG. (B. 1646. D. 1733.) Landscape with stag-hunt. *Canvas.*
61. FLEMISH. Twenty-one portraits of the Farnese family.
62. VAN PLATEN M. (B.... D. 1776.) Small marine, with ships. *Panel.*
63. RUBENS (*School of.*) Head of an old man. *Panel.*
64. PAUL POTTER. (B. 1625 D. 1654), most probably WILLEM ROMEYN. Sunset landscape with cows. *Canvas.*
- Paul Potter is considered the best animal painter of all time. The National Gallery has one landscape by him.
65. RUBENS (*School of.*) St. George and the dragon. *Arched Canvas.*
66. HENRI PACX. Village festival near Amsterdam, *Canvas*
67. OSTADE (*School of.*) Tavern scene. *Panel.*
68. VAN DIRK BERGEN. Landscape with cattle. *Canvas.*
69. FLEMISH SCHOOL. Shepherd and flock. *Panel.*
70. RUBENS (*School of.*) A Farnese prince. *Canvas.*
71. TENIERS, the YOUNGER (*School of.*) Landscape, with building and peasants. *Canvas.*
72. VAN DYCK (*School of.*)? Ranuccio Farnese resting his right hand on a dog's head. *Canvas.*
73. MICHAEL MIEREVELD. (B. 1568. D. 1641.) Portrait of a magistrate wearing a rich collar and holding a roll paper. *Panel.*

74. JAN-BOTH (B. 1620-1652.) Landscape, with a peasant-girl on horseback. Sunset. *Canvas.*
75. JAN VAN KESSEL (B. 1626. D. 1708.) Still-life *Canvas.*
76. HEEMSKERCK EGBERT. Cottage interior. Lamp-light. *C.*
77. DAVID WINKERBOOMS. (B. 1578. D. 1681.) Landscape, with St. Paul the Hermit and St. Anthony the Abbot. *Panel.*
78. FERDINAND BOL. (B... D. 1686.) Portrait of the painter. Stevens. *Panel.*
79. JEAN SPIELBERG. (B. 1619. D. 1690.) Portrait of a cano-ness. *Canvas.*
80. VAN DYCK (*School of.*) Half-length portrait of a richly dressed young lady. *Canvas.*
- †81. TENIERS the YOUNGER (*School of.*) Tavern scene. *P.*
82. JOSSE DE MOMPERS DE JONGHE. Figures by Cornelis Schut. The Holy Family resting. Landscape.
83. VAN DYCK ? (*School of.*) The princess d'Égmond. *Panel*
84. JAN FYT (B. 1625. D. 1671.) Game. *Canvas.*
85. CORNELIO JONSON VAN CEULEN. Portrait of a magistrate. *C.*
86. JAN BOTIL. Landscape, with a tower. Sunset. *Canvas.*
87. JAN VAN KESSEL. Fruits and flowers. *Canvas.*
88. VAN DYCK (*School of.*) Ranuccio Farnese's wife. *C.*
89. SAMUEL WABASSEN ? A beautiful garden, with figures. *P.*
90. DUTCH SCHOOL. Bridge over a river ; Amsterdam in the distance. *Panel.*
91. WILLEM SCHELLINGS (?). Hawking. *Canvas.*
92. JACOB JORDAENS (*School of.*) A peasant. *Canvas.*
93. GRUNDMANN. A saw-grinder. *Copper.*
94. THE SAME. A shoemaker. *Copper.*
95. THE SAME. A spinner. *Copper.*
96. FRANS SNEYDERS. Game. *Canvas.*
97. JAN SOENS. The Agony in the garden. *Canvas.*
98. DUTCH SCHOOL. Landscape, with river and buildings. *C.*

THE END.

A P P E N D I X.

HISTORICAL AND DESCRIPTIVE SKETCH OF POMPEII AND HERCULANEUM.

POMPEII.

Pompeii was a seaport built at the foot of Vesuvius, about seventeen miles from Naples. It spread, in elliptical form, over a space of nearly two miles in circuit, dominating the plain, which extended to the port of Stabiæ from the mouth of the river Sarnus.

The city had eight gates, known as the Herculanean, the Vesuvian, the Capuan, the Nolan, the Sarnean, the Noceran, the Stabian, and the Sea gate. The Gate of Herculaneum had three openings of which the lateral ones were for foot passengers, the other gates were simple arches running through the walls, with the exception of the Sea Gate which had a side passage for pedestrians.

Two Roman roads traversed the city—the *Popidian*, which led to Nola; and the *Domitian*, which passed by Herculaneum to Naples in one direction, and in the other led to Nocera and Salerno.

The fortifications of Pompeii were double walls, fourteen feet thick and twenty-five high, the space between them was

filled up with earth which thus formed a broad terrace for the defenders of the city. These were protected by a rampart eight feet high with embrasures.

The streets are among the finest works left us by the ancients. They were laid in three strata, of which the upper was formed of flat, irregular blocks of stone. The foot pavements were raised ten inches above the level of the street. Nearly every street had its fountain, and water was supplied to the public by lead pipes. The houses were simple in their exterior, but their pretty courtyards were arranged with fountains and flowers so as to form a pleasant picture from the street, and it seems probable that the doors were habitually left open, which must have added very materially to the picturesque appearance of the town, a point of great importance in a city whose inhabitants passed most of their time out of doors.

The arrangement of the houses was as follows — From the vestibule one passed into a court surrounded by a colonnade, in the centre of which was the impluvium, a shallow reservoir which received the drip from the roofs. Beyond this was usually the altar for the household gods and the soft water tank, while around the colonnade were bedrooms for the gentlemen of the family. The upper end of this court usually contained a recess, which served as a reception-room, and was flanked by two very narrow passages leading to the peristyle, where were the ladies apartments. To the right and left of the reception-room were the dining-room and study or muniment-room where the master of the house received his clients. These public rooms generally had mosaic floors and walls decorated with the beautiful fresco paintings which we have described in an earlier portion of this work.

Beyond the public rooms was the peristyle, a colonnade surrounding a pretty garden, where, besides the ladies' apartments, there was often a bath and summer dining-room, kitchens and offices.

The houses rarely had more than two stories; in some in-

stances, as in the house of Diomede, a third was added, and a whole street of houses on the town wall near the triangular forum had a basement two stories deep encroaching on what had once been the fortifications. In all cases the upper rooms were low and uncomfortable, and must probably have been used as sleeping rooms for slaves, of which the wealthy classes kept a great number.

Chimneys were very rare, the houses having been warmed by braziers, in the modern Italian fashion when they were warmed at all, but, as Professor Ruggiero points out, the heating of houses was the exception and not the rule, only some fifty braziers having been discovered.

Hitherto but few stables have been discovered, the inference being that the horses of the inhabitants were kept in mews outside the town.

The streets do not appear to have been named, nor were the houses numbered, the present names and numbers having been given by Professor Fiorelli for purposes of identification.

The nature of the wares sold in the shops was often indicated by a painting, or bas-relief on the walls, and advertisements and election placards were painted on all the buildings.

The favourable situation of the city, and the enterprise of its twenty-five thousand inhabitants, together with the secure harbour formed by the estuary of the Sarnus (for Pompeii never was actually on the sea, and probably never within a mile of it), tended to render Pompeii the centre of a flourishing commerce with its populous neighbours Nola, Nuceria and Atella. Although in A.D. 79, when the city was destroyed, Art was in decadence, there is abundant evidence that the wealthy citizens held it in great esteem, and treasured the masterpieces of Greek Art which the Augustan age had handed down to them.

The city dates back to Oscan times, and was successively occupied by Oscans, Greeks, and Samnites, until finally it became Roman. It formed one of the Etruscan cities of which Capua was the metropolis. When Hannibal came, it submitted

to him; but it had no individual importance in history until in when the civil war, B. C. 91, Sulla, after having sacked Stabiæ, met with valorous resistance from Pompeii, and was obliged to concede various privileges to her; after which she became a military colony. During the reign of Augustus the city was declared a Roman municipality, and a colony was sent thither which built a suburb called *Pagus Augustus Felix*, under the patronage of Marcus Arrius Diomede, whose villa and tombs were situated in it; later, in the reign of Nero, it became a Roman colony, and continued so for twenty-four years, until the terrible earthquake of A.D. 63 partially overthrew it (Tac. Ann. xv. 22; Seneca, Nat. Quæst. v. 1, and vi. 26) together with Herculaneum and many neighbouring cities. That earthquake demolished the statues in the Basilica and the Forum, and these had not been restored when the eruption of A. D. 79 — the first on record — buried Pompeii and Stabiæ in ashes and cinders, and Herculaneum in liquid mud.

The eruption lasted one day; the darkness three. Dion Cassius describes the agony of the wretches who perished. The elder Pliny, then in command of the Roman fleet at Misenum, hurried across the Bay of Naples with four galleys, to render assistance, as there was no escape except by sea, but he could approach no nearer than Stabiæ, where he took up his quarters with his friend Pomponianus, refreshed himself with a bath supped quietly, and retired to sleep. In the meantime the court from which his chamber opened filled with ashes; the houses were shaken with such violence by the earthquakes that it seemed as though they were torn from their foundations and thrust back again. The sea was tempestuous; people were roused from sleep, and fled to the open country. Pliny went down to the beach to contemplate the spectacle, and was involved in a whirlwind of sulphur vapour which suffocated him.

Pliny the younger, who had remained at Misenum (some twenty miles off), has left two letters about the horrible catastrophe, written to Tacitus, who had asked him for particulars

to be inserted in his Annals. The following extract describes his flight with his mother:

« It was seven o' clock in the morning, and yet the light was
« faint, like twi-light. The buildings were so shaken that there
« was safety nowhere. We resolved to abandon the city. The
« terrified people followed us in a great mass, crowding, pushing,
« and panic-stricken. Arrived without the city, we paused; here
« were new phenomena and fresh alarms: our vehicles were so
« shaken, although we were in the open country, that it was not
« possible to keep them steady, even though blocked with great
« stones. The sea seemed to be turned back upon itself and to re-
« treat. The shore lay dry, and was covered with fish stranded
« upon the sand. Over against us, a black and awful cloud, crin-
« kled with darting wavy fire, opened and showed great flames
« like thunderbolts.. In an instant this cloud fell to earth, covering
« the sea, hiding the island of Capri, and cutting off from our sight
« the promontory of Misenum. My mother entreated me to save
« myself, saying that it was easy at my age to do so, while for
« her, old and stout as she was, it was impossible. I refused to
« fly alone, and, seizing her hands, forced her to accompany
« me, as the ashes were already falling upon us. Turning my
« head, I perceived a dense smoke following us and spreading
« like a torrent. While we could still see, I advised my mother
« to leave the main road, lest the crowd should crush us in the
« darkness. We had hardly left it when total obscurity super-
« vened, pierced by the agonised shrieks of men, women, and
« children. One bewailed his won fate, another his neighbour's;
« while another prayed for death, though fearing it. Many be-
« sought aid of the gods; others believed this to be the last and
« eternal night, when the world was to disappear into its gra-
« ve. » (Pliny, Jun., Lib. vi., Epist xx.)

Titus came to the relief of the cities and displayed great energy. He appointed Consuls to relieve the country districts, and assigned unclaimed property to the rebuilding of the town; he granted exemption from taxation, and personally assisted the destitute. A village, bearing the same name, was

built near the site of Pompeii, and was in its turn destroyed by the volcano in 471 A. D., and it seems likely that the inhabitants of this village pillaged the old town as far as they were able. Be this as it may, the destruction saved from the vandalism of the earlier Christian centuries an immense number of works of art, and other articles which have served to initiate us into the secrets of the life of the Ancients, and to explain many allusions of classic writers.

Such was the fate of Pompeii, which remained buried thus for seventeen centuries. Nations have passed away; but its monuments remain to testify to the advanced civilisation of ancient Rome and to lead us to wonder what the capital must have been in the Golden Age if a third-rate provincial town could boast so many masterpieces of art in an age of decline.

The excavations were begun in 1748. By mere chance some peasants found some specimens in a vineyard near the Sarno. Then Charles III., king of Naples, caused these discoveries to be followed up. Later, when the excavation had been carried on about a mile, some inscriptions were found in the Street of the Tombs, in which mention was made of Pompeii.

HERCULANEUM.

This city derives its name from the worship of Hercules. The date of its foundation is unknown. It was inhabited by the Oscans, occupied by Tyrrhenians, and included among the twelve cities of which Capua was the metropolis.

Just as the city was beginning to recover from the wars, its walls were thrown down by violent earthquakes; and on November 23, A.D. 79, this place, so famous for its commerce, its riches, and its monuments — so great a favourite with the Romans for the fertility of its soil and its enchanting scenery — disappeared almost in an instant.

The theory that Herculaneum was destroyed by *mollen lava* has been refuted over and over again by those best qualified to judge of these matters; though it is still industriously as-

served by the guides, and by many writers who might be expected to exercise greater care in their statements. Had molten lava poured into the town, it must have flowed in at such a temperature as would inevitably have calcined marble, fused silver, and utterly consumed such inflammable vegetable matter as papyrus.

The fact is beyond doubt that the town was filled up either with a fine ash in the condition of impalpable powder, similar to the ash which was blown into every crevice of the houses at Naples in the eruption of 1872, upon which torrents of rain poured, forming it into a thick soft paste; or perhaps a stream of mud rolled upon the city from the mountain itself. This mud, called *lava barrosa*, is one of the most dangerous incidents of volcanic eruptions, and there can be no doubt that in one way or the other, Herculaneum was filled with it in the form of a soft paste, which has since hardened to the consistency of stone, and safely preserved the art treasures that were imbedded in it.

There is no evidence that any lava at all flowed from the mountain in the eruption of A.D. 79, and the records of Vesuvius show that the first fluid lava which flowed down its sides into the sea in historic times was in A.D. 1036. Till then, the eruptions had produced ashes, pumice-stone, and various kinds of scoriæ, but no fluid lava; but since that time red-hot lava, like a stream of molten iron, has flowed over the site of Herculaneum no less than eleven times.

The pressure of this enormous mass still further solidified the cement beneath it, and only added to the difficulties of excavation, but caused the ignorant to jump to the conclusion that what is in reality *tuffo* of surprising hardness was once molten lava, which to have come there at all must have flowed at such a temperature as to have utterly destroyed everything that came in its way.

Herculaneum remained buried and forgotten for many centuries, and then a fortunate chance led to its discovery. The Prince of Elbœuf, in building a country-house near the Al-

canterine monastery in Portici in 1720, noticed some pieces of marble which the peasants of Resina had taken out of a well. He immediately caused excavations to be made, and found many statues and columns of temples. In the course of five years he recovered relics of all sorts, which he sent to Prince Eugenio of Savoy and to Louis XV., king of France.

In 1738, Charles III. of Naples forbade excavation by private persons, and began systematic investigations, sending all articles which were discovered to the Museum at Portici. These articles were subsequently transferred to Naples, and became the foundation of the Bourbon Museum. It is to this king that is due the discovery of the theatre, the basilica, several temples, the papyri, and many of the most precious treasures of art in bronze and marble that now enrich the Naples Museum; but unfortunately, owing to the difficulty of disposing of the rubbish taken out by the excavators, most the buildings were filled up again after their art treasures had been removed from them.

The excavations were interrupted for many years, but they were resumed in 1828 by order of Francesco I., and they have since been continued as means and opportunity have permitted.

THE END.

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