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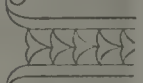
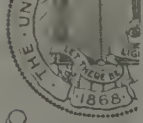
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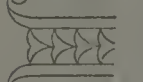
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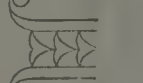
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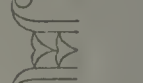
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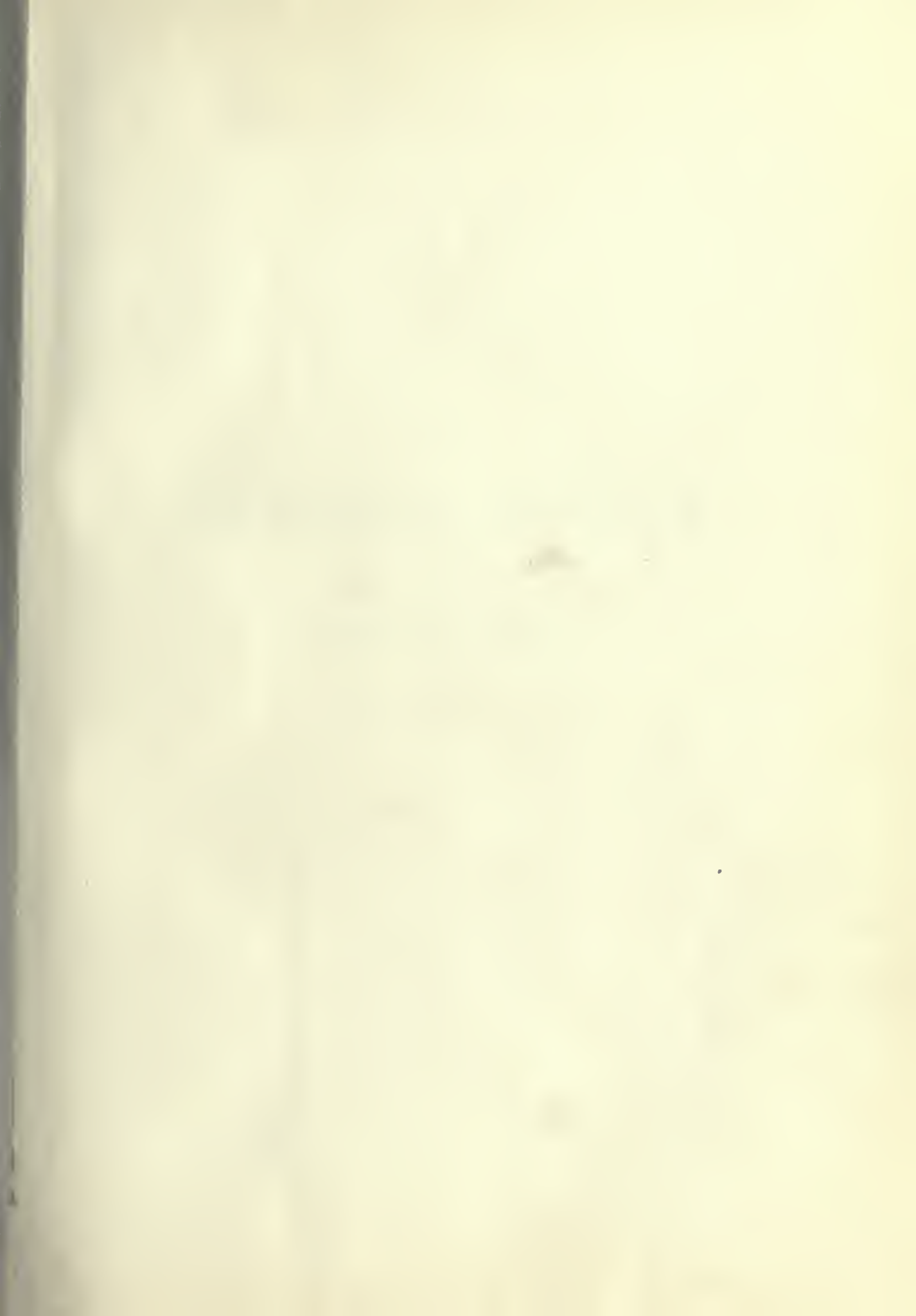
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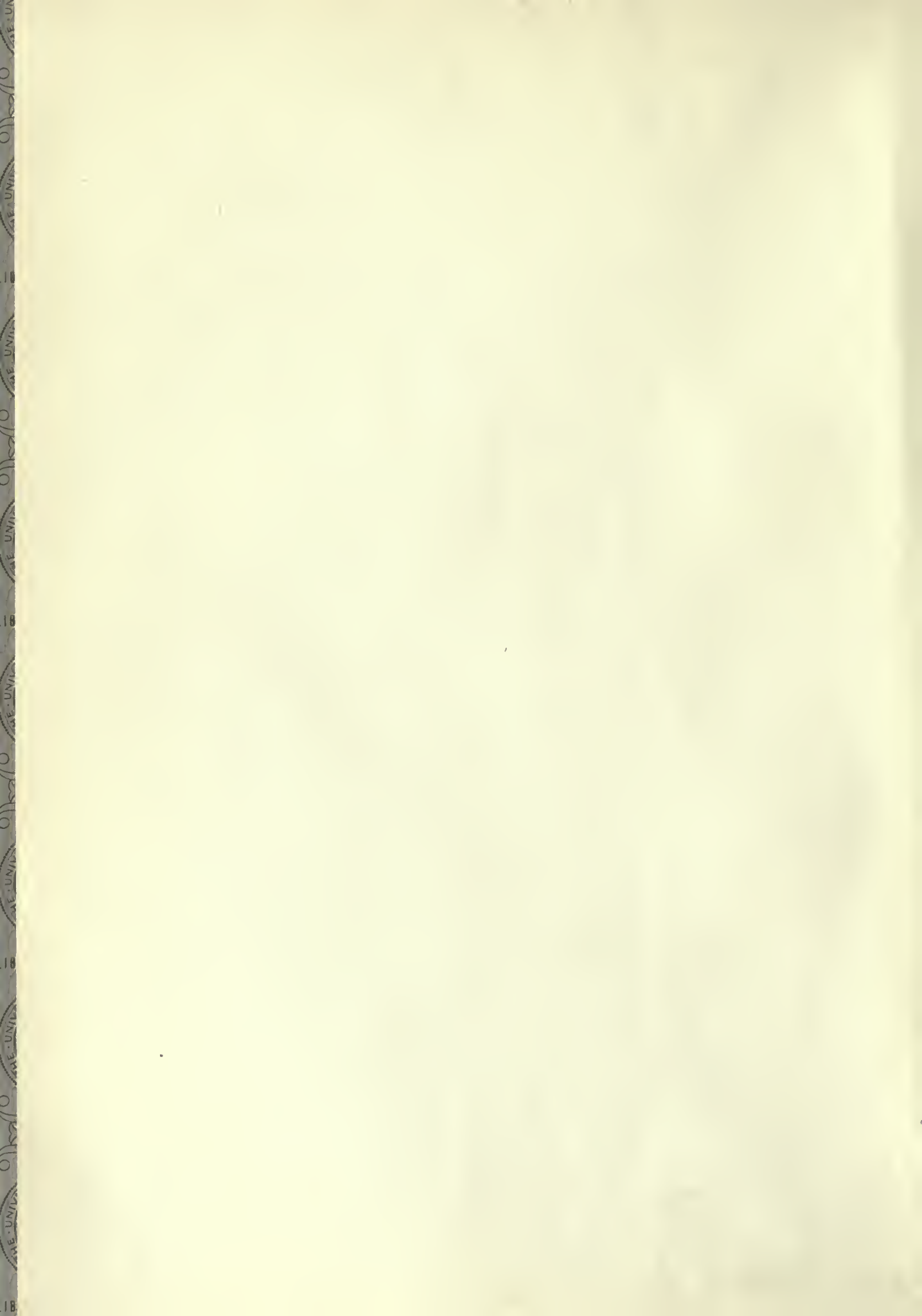


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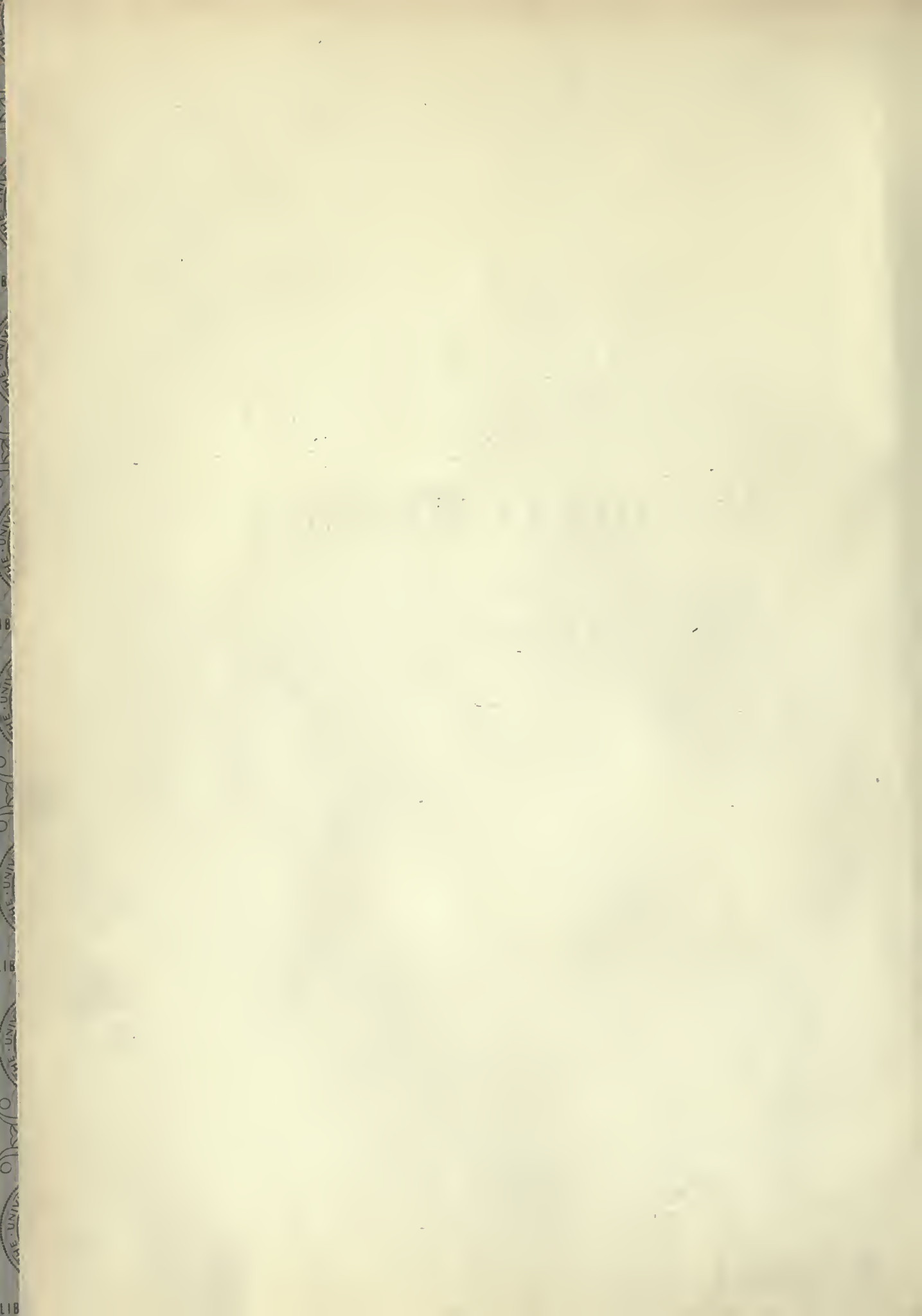
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THE
NATIONAL MUSEUM
OF
NAPLES





THE PRINCIPAL OBJETS OF ART
IN THE
NATIONAL MUSEUM
OF
NAPLES

ENGRAVED ON COPPER-PLATES

BY THE BEST ITALIAN ARTISTS

TEXT

BY

DOMENICO MONACO

CURATOR OF THE MUSEUM OF NAPLES



NAPLES

—
1881.

PRICE 30 FRANCS

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Arena Sanità n.º 21, Naples.



THE NATIONAL MUSEUM

1. FRONT VIEW. The building 153,35, long, 75,13, wide, 30,09 high, which contains the collections now known in their *ensemble* as the National Museum of Naples, was erected by Chevalier Fontana under the orders, of the Viceroy Duke *d' Ossuna*. It was originally intended for a stable, and work was begun upon it 1586. The water supply proving insufficient, this project was abandoned, and the building was left in its unfinished condition until 1610.

The Viceroy Pietro Fernando de Castro, Count of Lemos, then assigned it to the University, caused improvements to be made, and formally celebrated its inauguration of June 14, 1616, after which time the edifice was known as the *Regi Studii*.

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

In 1767 it was again assigned to the department of public instruction.

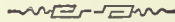
In 1790, King Ferdinand IV, a Bourbon, desirous of transforming it into an Archeological Museum, commissioned the architects Fuga and Schiantarelli to build the upper story and the principal staircase, a work which was achieved by the architects Maresca and Bonucci.

It was at that time they transported to it all the objects found in the excavations at Pompeii, Herculaneum, Stabia, as well as the ancient monuments which were in the Museum at Capodimonte, which had been inherited from the Farnese Family by Elisabeth, second wife of Philip V, King of Spain, the last representative of the Farnese Family and mother of Charles III de Bourbon. The Bourbons of Naples, down to the time of Ferdinando II, enlarged and enriched this magnificent store of antiquities by purchases and by the addition of such collections as the *Noja*, *Albani*, *Vivenzio* etc., and gave it the name of the *Real Museo Borbonico*.

During his dictatorship, General Garibaldi, in 1860, proclaimed the museum and the territory devoted to excavation to be the property of the nation, and in-

creased the annual endowment, in order that the works at Pompeii might be more extensively prosecuted.

Finally, Victor-Emanuel II, decreed the re-organisation of the National Museum, modifying at the same time the system of administration. He also ordered that it should include the Cumaean collection of the Count of Syracuse, given to the Museum of Naples by Prince Carignano of Savoy, who had become its possessor — the Santangelo collection, which had been purchased by the Municipality of Naples — the Palatina collection of engravings — the tapestries bequeathed by the Marquis del Vasto — together with the medals and dies of the Neapolitan royal mint.



GROUND FLOOR

WALL PAINTINGS



The wall paintings form the most important part of the Museum of Naples. They excite lively curiosity, as they represent various scenes of our Ancestors' life; historical facts; their Deities; heroes with their deeds. These paintings which embellished the dwellings of the inhabitants of Pompeii were frequent allusions to the use the apartment was destined to. The very habitations of the lower classes were adorned with paintings and mosaics, which reflects an air of grandeur on *Pompeii*. Few of these paintings are incorrect with respect to drawing which is always pure, and in some of them, perfection has reached so high a degree, that the most renowned great masters of our epoch can hardly attain to the same height.

The beauty and ingenuity of the touch are wonderful indeed; every figure is harmonious; its attitude is natural; the drapery is easy; the expression of the whole is in analogy with the subject, and all things conspire to give an adequate idea of it. These paintings, when discovered, had vivid and beautiful colours; they looked as of recent date; but after a short time they were more or less altered, which no doubt depends on the colours used, or on the earth more or less damp mingled with the ashes and the bituminous matters of the volcano. The number of these paintings amounts to 1004 and nearly all of them proceed from the excavations at Pompeii and Herculaneum. In the annexed prints is to be seen the design of those worth especial observation.

2. TELEPHUS FED BY THE HIND. He is about to suck the teat of the hind, that turns her head to caress him. Hercules, his father, with his attributes and crowned

with leaves of ivy, is looking at him frowningly. A winged woman, Fame, who seems to be the leader of this hero, spreads her wings: her head is crowned with olive-branches. She points out Telephus to his father. On a rock is sitting a majestic woman crowned with fruits: she seems to be the protecting goddess of the forsaken boy. Near her there is a basket of fruits and pomegranates: a merry faun of the retinue of the goddess is seen behind her, holding in his hand a syrinx (Pan's flute). Hercules having at his side an eagle and a lion in a quiet attitude.

This large picture, the master-piece in the collection is perfectly preserved, and remarkable for its rich composition and pure drawing. (Height 2,18, width 1,86). *Herculaneum*.

3. **THESEUS IN CRETE.** The victorious Theseus is seen near the centre with his knotty stick: he has around him four of the young Athenians who had been condemned with him to be devoured by the monster, and who are expressing their gratitude to their deliverer. Two boys are kissing the victorious hand; another is clasping his knees with fervour, and a beautiful girl seeks to touch the potent club. The bull-headed monster is lying stricken on the ground, covered with wounds. On a high hill, to the left, is a woman sitting with a bow and arrows in her hand, perhaps the protecting Goddess of Theseus. The scene takes place before the entrance to the labyrinth.

This valuable picture remarkable for its beautiful workmanship seems to be a production of the same artist who executed the painting of the Telephus we have just examined. This masterpiece was found in 1739 at Herculaneum in a large hall which, according to appearances, might belong to a Temple. (Height 1,98, width 1,58).

4. **ACHILLES RECOGNIZED BY ULYSSES** in the palace of Lyeomedes among the maids of Chios. Achilles with his right hand is seizing the sword, and with the left the shield, on which is Chiron teaching him to play the lyre. Ulysses, who wears a long beard, stays with his right hand the young man's arm. On the other side of Achilles the young Ajax, or Diomedes, grasping Achilles's arm as if to assure him that the trumpets had given only a false alarm battle. The pretty Deidamia is seen behind. On the other side, Lyeomedes severely looking at his daughter. In the background two warriors. On the ground a helmet, mirror and vase. (Height 1,40, width 0,90). The house called of the Questor at *Pompeii*.

5. **THE EDUCATION OF ACHILLES.** The Centaur Chiron rests easily on his hind legs. He wears a long beard, his shoulders are covered with a simple skin, and his left hand is stretched out to touch the lyre of Achilles, whom he holds in his arms, and who is looking affectionately at his master. (Height, 1,24, width 1,27). *Herculaneum*.

6. **BACCHUS and ARIADNE.** The beautiful Ariadne is sleeping gently on a soft bed, resting her head on a large pillow, at the foot of a tree and sheltered by a

large tent. Cupid, seizing the opportunity of the flight of the ungrateful Theseus, would lead the maid to Bacchus who sits crowned with leaves and grapes near his master Silenus. A Cupid who has discovered Ariadne, and a little faun hidden behind a rock, witness his surprise. In the distance the retinue of the god of Thebes is to be seen carrying some mystical baskets and flowers. (Height 0,75, width 0,62). *Herculaneum*.

7. GALATHEA. A beautiful composition representing Galathea holding a lyre and riding on a Triton. This painting is now in the house called the house of Ariadne at *Pompeii*.

8. THE SACRIFICE OF IPHIGENIA. The unhappy girl was conducted to Aulis, a maritimal town of Beotia, known nowadays by the name of Negroponte under pretence of uniting her to Achilles, the real intention being to sacrifice her. Diana saved and took her to Tauris to be made one of her priestesses. The unfortunate girl dragged by two men, raising up her hands beseeches Heaven to help her. One of the men is looking with surprise at Calchas, who seems struck with awe on seeing Diana in the air coming to save Iphigenia and putting in her place a stag. Agamemnon, her father, is worthy of notice. He is represented in the most mournful attitude, and with the symbols of the deepest grief. The pompeian artist being therefore unable to find features sufficiently expressive to picture his sorrow, represented Agamemnon's face covered with a veil. (Height 1,40, width 1,30). *Peristyle, Tragic Poet's house, Pompeii*.

9. GREEK CHARITY. Two incidents which took place, one in Greece, and the other in Rome. In the latter case a daughter sustained her mother, condemned to starve to death in prison by the Triumvirs for witchcraft. In the former, an old man named Cimon, prolonged life by taking the place of his daughter's babe.

Pliny relates that the latter fact took place in the consulate of Tit. Quint. Flaminius, and M. A. Balbus, in the year of Rome DCIII. (Height 0,60, width 0,55). Eastern side of the street called *Strada Stabiana at Pompeii*.

10. THE THREE PARTS OF THE OLD WORLD; *Europe, Asia and Africa*. Europe, without attributes, is seated on a throne, covered with a magnificent canopy, held by a woman placed a little behind. On her right, Africa is represented as a negress in native costume. On the other side, Asia, having a head-dress of elephant skins. Africa and Asia are both standing. Behind these three figures, there is a ship underfull sail, typical probably of the means where by these different continents, were united. (Height 1,08 width, 1,28). 1820. Meleager's house at *Pompeii*.

11. ELENA and PARIS seated at the foot of a tree. One may see the apple of discord which is held by one of the Cupids in his left hand. *Pompeii*.

12. LEDA and THE SWAN. 1830, Meleager's house at *Pompeii*.

13. MEDEA meditating the dreadful sacrifice of her two children. She stands holding in her left hand a sword unsheathed. The two children Mermene and Ferete, sons of Jason are playing at dice, joyful and unconscious that their young life is near its end. Under the arch of a door a bearded old man is watching their gambols. (Height 1,20, width 0,27). *Pompeii*.

14. THE DYERS. On two sides of a pillar there are four squares, where the painter has represented the different operations of the fuller's handicraft (*Dyers*) whose design is annexed. Four boys fulling cloth in metal vats, others are occupied with looking after the cloth hanging from a pale. Another having in his hand a pail and carrying on his head an engine for the drying of cloths, on which is perched the bird consecrated to Minerva (*the owl*). The woman seated, is perhaps the mistress of the establishment about to give or receive from a girl a piece of cloth. The fine bracelets, necklace and a golden net that binds up the hair of the pretty Roman, suggest the general taste for ornament of the Pompeians. 1826, *establishment of Fuller's shop, Pompeii*.

15. AMUSEMENTS OF CHILDOOD. Some Archeologues think they recognize in several pictures of this description allegorical subjects with respect to Love. Winged genii gracefully painted: some are hunting; one is frightening his companion, showing him a mask, while yet another boy is scolding him; others are making shoes. We give the design of the most conspicuous as representing cupids most charmingly painted in the act of fishing and three others who, in a lovely attitude, play at hide and seek. (*September 1748, Herculaneum*).

16. THE CARICATURE OF SENECA. Small picture found in 1745 at Herculaneum, said to be a *caricature of Seneca and Nero*. A parrot drawing a small cart, driven by a grasshopper holding the reins in its mouth. The learned think it to be a satire on two persons, the weaker of whom keeps the other in leading-strings; but there is no reason for believing it applicable to Nero and Seneca. With more likelihood people think that the grasshopper is typical of the famous witch Locuste, who provided Nero with the poisons necessary for his numerous crimes and supplied the Roman ladies with prompt means of getting rid of their husbands. The parrot would be meant for a slur upon the Romans that suffered and obeyed him.

Above — ROPE-DANCERS — Two small figures of Satyrs who perform games and tricks on the ropes. They are sporting gracefully and their attitude is charming. House of Cicero at *Pompeii*.

17. THE THREE GRACES. These beautiful maids of Venus by name Aglaia, Thalia, and Euphrosina are wonderfully executed. Their attitude is most charming. (Height 0,52, width 0,47). July 1814, *Pompeii*.

18. BACCHANTE or dancer playing the tambourine, remarkable for her gra-

ceful motions, found in the house of *Marcus Crassus Frugi*, denominated *Cicero's house at Pompeii*.

19. BACCHANTE playing the cymbals found in the same house. *Pompeii*.

20. BACCHANTE dancing. Her attitude is charming. Same house. *Pompeii*.

21. BACCHANTE dancing. Same house. *Pompeii*.

22. THE NIOBIDES playing at knuckle-bones (*pentalithe*). A handsome composition with six personages; their names are in Greek, Laetona, Niobe, Hilearia, Phoebe and Aglae. In the upper part of this picture is in Greek the name of the painter **Alexander** of **Athens**. Monochrome on marble painted in a clear dark tint found in 1749 at *Herculaneum*. (Height 0,40, width 0,39).

23. THESEUS killing the Centaur Eurystheus. (Height 0,35, width 0,49). Monochrome on marble. *Herculaneum*.

24. TRAGIC SCENE. Three personages, in a strange attitude, look as if playing a tragical scene. (Height 0,32, width 0,44). Monochrome on marble. *Herc.*

25. A WOMAN SELLING CUPIDS. The beauty of the composition of this picture and its subject have always attracted much attention from good judges of art. This is the opinion generally admitted. The scene is an interior. The three Cupids would be the symbols of the degrees in Love, the *Desire*, the *Appetite* and the *Possession*. On the right, the woman seated on an ottoman, dressed in yellow, having her head covered with a kind of whitish hood, would be Penia, the goddess of poverty, the mother and nurse of love, holding a little Cupid by the wings just taken out of a cage with several perpendicular radii, placed before her. The cupid which might be thought to be the *Desire*, stretches out his arms towards the woman opposite to him. Within this cage another little Cupid begins hardly to move and fret, it may be interpreted the *Appetite* still captive that begins to perceive rather indistinctly the beautiful and to wish for it. A third Cupid, quite naked, stands between the knees of the handsome Venus wrapped up in a sky-colour mantle, gazing on her intently, would signify *Possession*, enjoyment. Behind her, standing, is one of her waiting maids, perhaps Pitho, goddess of Persuasion, placing her hand on the goddess's shoulder as if to induce her to make new conquests. (Height 0,21, width 0,28). *June 1758, Stabia*.

26. NEREID. A nymph lying on a sea-panther with a fish's tail: her figure is symmetrical, and the whole composition is skilful. (Height 0,47, width 0,77). *April 1760, Stabia*.

27. NEREID. A nymph borne by a monster, a kind of sea-horse, with a fish's tail: she lies on the back of the animal, holding on by its neck. The attitude is graceful, and the nude figure is well drawn. (Height 0,61, width 0,91). *April 1760, Stabia*.

28. A CENTAUR most gracefully and charmingly painted with his hands bound behind him, bearing on his back a beautiful nude Bacchante, who, in-

cites him by striking him with the *thyrsus*, full speed. 1749, house of *Marcus Crassus Frugi*, at *Pompeii*.

29. A CENTAUR teaching a young man to play on the lyre, and carrying on his shoulder a long *thyrsus* with cymbals hanging at its end. It has been supposed this painting represents the education of Achilles. Same house. *Pompeii*.

30. A FEMALE CENTAUR playing the lyre and holding in the other hand a cymbal, striking it upon the other which is held in the right hand of a young man who clings to her with his left arm. This picture excels all others by correctness of drawing. Same house. *Pompeii*.

31. A FEMALE CENTAUR. As she runs she turns to embrace the young man whom she carries, giving him Bacchus's *thyrsus* with garlands. Same house. *Pompeii*.



THE MOSAICS



The Mosaics amount, to 45, besides the large Mosaic, so well known representing Alexander's battle and several others which form the pavements of a few halls on the upper floor at the Museum. The correctness of drawing, the harmony of the composition, the variety and vivacity of colours make all these mosaics unvaluable; and we can hardly believe they were ever trodden under foot.

Agreeably to our plan we give the correct design of those which strike most attention.

32. THE BATTLE OF ISSUS. A large mosaic from the house of the Faun at *Pompeii*, discovered on the 24 October, 1831.

This fine work is composed of small pieces of marble of different colours. The subject, the only one of such dimensions, is admirable in point of composition and in the arrangement of its figures. It represents the battle of Issus, between the Greeks and Persians. The combatants are 26, with 16 horses. One of the chief figures is Alexander, on horseback, without a helmet, and transfixing with his long lance one of his foes. On the other side, on the right, on a magnificent chariot, is Darius, King of Persia, who raising himself higher than the driver, is urging on the soldiers to the conflict. The ground is strewn with lances, wounded men dying near their horses, pikes, helmets, poniards, etc.

When this precious monument came out of the excavations it was already so sadly damaged on the spectator's left side that the Ancients themselves intended

to put it in thorough repair. They had coated it with plaster, slightly drawing on the personages that ought to be replaced. This slight drawing, almost worn away by time, was luckily retraced by J. Marsigli. Look at the original design in the room leading to the *papyrus*. (Length 5,55, width 3,13).

33. A DOG CHAINED with the motto « **Cave Canem** » *beware of the dog*. This mosaic was found on the 10th November 1824 in the middle of the *tablinum* at the entrance of the Omerica house, improperly said *Casa del Poeta Tragico at Pompeii*.

Below; two other small mosaics representing a partridge stealing away the jewels it has found in a basket and three birds with small chains in their mouths. (Height 1,57, width 1,35). *Pompeii*.

34. AFTER THE COCK FIGHT. The owner of the vanquished looks afflicted, while a boy approaches the vanquisher holding in his hand a palm as symbol of victory. In the background the bust of a divinity is seen. (Height 0,47, width 0,46). *Pompeii*.

A law passed in Athens enacted that there should be an annual cock fight in the theatre, to celebrate the victory gained over the Persians by Themistocles who inspired his men with courage by citing the example of the cock that fights but for glory. « *Rodiginus* ».

35. A COMIC SCENE. Three actors playing. It is one of the best pieces of the collection of mosaic. The name and country of the artist is added in Greek. — viz « **Dioscourides of Samos** ». (Height 0,47, width 0,46). *House of Marcus Crassus Frugi at Pompeii*.

36. A RIVER WITH FISHES. A work wonderfully full of life. A variety of very life-like representations of fishes as well as of shell fish; the latter as large as life. A crane on a rock, stretching out its neck to take some small fish: a shell lying in another crevice near a polypus eating a kind of lobster. This mosaic is adorned with pretty arabesks. (Height 1,16, same width). *House of the Faun at Pompeii*.

37. A CAT KILLING A QUAIL. It represents a cat that has just killed a quail, with which she plays. Below are some fish in a river towards which many birds are flying. This mosaic is very interesting from the style of the work and the vivid colours. (Height 0,55, same width). *House of the Faun at Pompeii*.

38. FESTOON. A long festoon of flowers, fruits and leaves, tastefully twisted together, and wreathed upon two tragic masks and two clusters of tambourines and drums. This mosaic, which formed the threshold of the house of the Faun; is one of the most interesting on account of the variety and vivacity of its colours and for its elegance and harmony. (Height 0,22, width 2,80). *Pompeii*.

MARBLE SCULPTURES



39. (a) A RUSTIC CALENDAR. Its form is square. The twelve months of the year and the sign of the Zodiac are marked on it. It gives the physical and astronomical phases, as well as the rustic and religious observances, of every month in Latin. *It first* gives the name of the months and the days, the length of the days and nights, the sign of the Zodiac and its correspondences. *The rustic part* indicates the most important agricultural labours of each month. *The religious part* names the different divinities that presided over each month and notes the religious ceremony likely to render them propitious. This interesting calendar belongs to an early epoch of the Roman empire. (Height 0,65; each of the surfaces is 0,40 in width). *Rome*.

(b) A SUN-DIAL in the form of a convex semi-circle. The hours are marked on it by vertical lines and in the middle is a hole for the gnomon which is no longer extant. The pin to be seen at present is an imitation of the ancient one.

The oscian inscription to be read on this monument informs us that Mara Atinius, Mara's son, a questor, by a decree of the Senate, had this monument erected with the amount of the taxes. (Height 0,43, width of the plinth 0,53). *Terme Stabiane at Pompeii*.

40. THE FARNESE BULL. This celebrated group sculptured out of a single marble block represents the PREPARATIONS FOR DIRCE'S PUNISHMENT. It is the work of the two famous sculptors Apollonius and Thauriscus, who flourished long before the reign of Augustus. The two sons of Antiope, the wife of Licus, King of Thebes, are struggling to hold the frantic bull and tie to his horns the rope already bound to the hair of a woman by name Dirce, whom Lyeus had married in second marriage. Dirce attired as a Bacchante is almost prostrate beneath the raging animal on which she casts a terrified glance, vainly imploring the commiseration of her fiendlike foes. Antiope exultingly stands by, a seeming impeller of her sons in their merciless project.

On the base, a young man of the retinue of Bacchus, seems terrified at Dirce's cruel fate, a dog standing by, and in basso-relievo is seen a lyre leaning against a tree, a syrinx (Pan's flute), a *thyrsus*, a mystical basket surrounded with ivy, and other symbols, such as a wild boar's head, an eagle, a snake emerging from a tree and other animals.

This group came out so much damaged from Caracalla's Thermae that J. Battista Bianchi made up again the bull's legs and tail, Dirce's head, arms and

breast, Antiope's head, arms and feet and one of Amphion's and Zetus's legs. Others maintain that it was repaired by the celebrated Michelangelo.

Pliny XXXVI, 5, mentions this masterpiece, and informs us that from Rhodes it was removed to Rome in the reign of Augustus by Asinius Pollio. Afterwards, Paul III found it again in Caracalla's Thermae, and in 1786 it was removed from Rome to Naples. (Height 3,70, same width, length 4,25).

41. THE FARNESE HERCULES. This colossal statue, of deservedly high reputation, is perhaps the most celebrated of antiquity. It was sculptured in Athens by **Glycon** according to the Grecian inscription under the club « ΓΑΥΚΩΝ ΑΘΗΝΑΙΟΨ ΕΠΟΙΕΙ » The god is in an attitude of repose: his figure is quiet and his aspect serious: his muscular and athletic limbs are nobly proportioned: his club rests against the rock and forms a support for his left shoulder: the lion skin covers the club: his right hand holds behind him the three apples of the Hesperides.

According to the style of sculptors of the best Grecian epoch, his head is small, but it is thought that by this the artist meant to imply the superiority of the physical over the intellectual in the nature of Hercules. This statue was found in 1540 in Caracalla's Thermae at Rome, and with the inheritance of the Farnese Family, it was in 1786 carried to Naples. It was without legs, and Cardinal Alexander Farnese, had them sculptured by Guglielmo della Porta, after the terra-cotta model made by *Michelangelo*. In 1560 were replaced the primitive ancient legs found later in a well of the *Borghese* house, three miles distant from the place where the statue had been discovered. The half of the fore-arm, the left hand and eyes are in plaster. (Height 2,99).

42. FARNESE FLORA. A colossal statue attributed to Praxiteles. It is one of the most interesting of ancient statues. The attitude is so natural that Flora seems about to advance: a light robe so transparent as not to look like marble, covers her fine figure. She has a bunch of flowers in her left hand, holds up her dress with the right. The head, the left arm with the flowers, and the legs are modern. It is to say made up by Guglielmo della Porta. This fine Grecian sculpture was found in the baths of Caracalla at Rome. (Height 3,25).

43. MARCUS NONIUS BALBUS, the father, according to the inscription found on the pedestal. Equestrian statue of high value, remarkable for the rider's attitude and the horse's movements that looks full of life. It was found without the head and one hand which were replaced by *Canardi* and modelled from the statue of Balbus as proconsul which is to be seen in the hall of the marble sculptures. This statue was situated opposite to that of his son in the *Basilica of Herculaneum*. (Height 2,36. Length of the plinth 1,12).

44. MARCUS NONIUS BALBUS, the son, according to the inscription found on the pedestal. This statue is by far the finest equestrian statue yet discovered. Balbus rides after the Greek fashion without saddle or stirrups. In his left hand

which has a ring on one of its fingers, he holds the reins, raising up the right as if to thank the inhabitants of Herculaneum cheering their protector. He wears sandals, a short tunic and still shorter breast-plate that leaves his belt visible. He seems to draw the rein as if in the act of stopping his steed. This statue was kept 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 the sculptor *Brunelli*. (Height 2,36. Length of the plinth 1,12). 1739, *Basilica of Herculaneum*.

45. VENUS VICTORIOUS. A statue that reminds us perfectly well the Venus of Milo at the Louvre. The art of sculpture could no further go, is the idea conveyed on seeing this Venus. The supple and soft limbs, the beauty of attitude and the elegant harmony pervading the whole composition, so far impose upon the imagination as to make us think we are looking on some living form standing motionless on a pedestal. She tramples under foot Minerva's helmet, and bears on her forehead Juno's diadem. The arms are modern and were executed by *Brunelli*. It was found about the middle of the 17th century in the amphitheatre of *Capua*. (Height 2,02 on a plinth of 0,10).

46. A FAUN CARRYING BACCHUS. The execution of this fine Grecian group seems to belong to Adrian's time. When this precious sculpture was found in the *Agro Romano* the Faun's head was wanting. (Height of the Faun 1,63. Height of the Faun with the Bacchus 1,77. The whole is on a plinth of 0,07).

47. AESCHINES, known by the name of *Aristides*. This statue is superior to the most perfect works of the Grecian chisel. Clad in a mantle, with the right arm on the breast, he seems pronouncing an oration: his look is calm; the head almost bald: a light beard, a natural expression complete the picture. The beauty of this statue is acknowledged both by the expert artist and competent amateur. (Height 2,40 on a plinth of 0,02). 1779, *Theatre of Herc.*

48. FLORA. Colossal statue gracefully draped. (Height 3,96). *Farnese*.

49. LUCIUS VERUS. Statue. It is one of the most natural likenesses of this emperor. (Height 2,20). *Farnese*.

50. URANIA. Colossal statue which adorned Pompey's theatre at Rome. *Farnese*.

51. ALEXANDER SEVERUS. Colossal statue. (Height 3,96). *Farnese*.

52. GENIUS OF THE ROMAN PEOPLE. Colossal statue. (Height 3,96). *Farnese*.

53. ANTINOUS. This statue in good Grecian style, represents the handsome Antinous. The execution of this masterpiece conveys an idea of the high degree of perfection reached by art in the reign of Adrian. It is known that by order of this emperor, temples and statues were erected in his honour in Greece, Italy and at Bithynia, where he was born. (Height 1,90 on a plinth of 0,10). *Farn.*

54. VENUS sitting squat, close to her is Cupid who holds an arrow in his

hand as if pointing out the spot he aims at. A very fine group. (Height 1,15 on a plinth of 0,28: the plinth is 0,90 in width). *Farnese*.

55. VENUS CALLYPIGE. This statue belongs to the finest epoch of Greece, and is deservedly attributed to Praxiteles. The surpassing beauty of the goddess is here revealed, while raising the right hand, with the left she so disposes her drapery as to unveil all the symmetry of her form. The right hand, half of the right arm, the upper half of the bust with the head, and the right leg have been restored by Albaccini. (Height 1,48 on a plinth of 0,80). *Golden house of Nero, Rome*.

56. THE SAME VENUS CALLYPIGE, observed on one side.

57. TORSO OF VENUS. Original greek work executed about the time of the Venus Cnydus of Praxiteles. (Height 1,04 on a plinth of 0,12). *Rome*.

58. VENUS DE MEDICI. Roman sculpture. Repetition of the Venus known by this name, and that is seen in the galleries of Florence. (Height 1,77 on a plinth of 0,09). *Farnese*.

59. ISIS. A charming small marble statue, of elegant Roman sculpture, in imitation of the egyptian style, holds in her left hand the key of the Nile, and in her right one the handle of *systrum*, a musical instrument which was played on in the temple of the Goddess. A girdle, in marble also, closed by two heads of crocodile, goes round her body. Her hair, and a part of her garments were gilt, but few traces are left at present. Round the right arm is observed also a gilding which forms a bracelet turning round twice. The eyes and eyelashes were coloured red. This small statue was found at Pompeii in a temple bearing its name, and from the inscription engraved on its plinth, we know it was placed in that temple by *Lucius Coccilius Phœbus* in consequence of the Decurions' decree. (Height 1,00 on a plinth of 0,06).

The temple of Isis overthrown by an earthquake, was rebuilt to the cost of *Numoerius Popidius*, and afterwards improved by the finances of his son *Popidius Celsinus*. Owing to this liberality his name was inscribed in the order of the Decurions, when he was but six years old.

60. DIANA. A small statue, valuable sculpture in imitation of the ancient style. The mantle was painted and gilt, only the traces remain. This statue was found in 1760 by mere chance in a digging between *Torre-Annunziata* and *Torre del Greco*. (Height 1,20 on a plinth of 0,06).

61. DIANA THE HUNTRESS. She is going to shoot an arrow. A hind pursued by a grey hound is beside the statue. *Farnese*. (Height 1,59 on a plinth of 0,08).

The hind was sacred to Diana on account of its speed. It is believed that a hind lives more than a century. Pliny VIII wrote that many ladies ate every day the flesh of the hind, hoping to live long, and to be preserved from fever, these animals being free from such diseases.

62. PSICHE. A torso. This pure Grecian sculpture might well belong to the

times of Praxiteles. Grace of form and beauty of feature distinguish this object. The sweet melancholy and ravishing expression of the gentle maid, seize to gaze and move heart of the beholder. Some traces of the wings and bracelets and a scrap of the drapery still remain. The upper part of the head, the arms and legs are wanting. (Height 0,85 on a plinth of 0,09). *Capua*.

63. A CUPID ENTWINED BY A DOLPHIN. A beautiful group, style grecian. The head and the feet of the Cupid are modern. (Height 1,70). *Capua*.

64. NEREID. This nymph seated on a sea-monster (*pistrice*) is gracefully holding up her dress. This group has been several times repaired. A masterpiece of grecian sculpture. (Height 1,35; width of the plinth 0,80). 1848, *supposed the countryscat of Lucullus at Posilippo*.

65. BACCHUS seated presenting the *cantharus* to a figure almost entirely obliterated; and near him a table loaded with oblations. The panther reposes at his feet. (Height 1,20, width 0,90). *Herculaneum*.

66. THE TEMPTATION OF HELEN. Paris standing aided by a Cupid, tries to persuade Helen, who is seated with Venus beside her, and above Pitho. There is to be read ΑΦΡΟΔΙΤΗ, Venus; ΑΛΕΞΑΝΔΡΟΣ Alexander or Paris; ΕΛΕΝΗ Helena and ΠΕΙΘΩ Pitho, the goddess of Persuasion. This fine grecian basso-rilievo was the property of the Nicola de Bonis. Later it was included in the collection of the Dukes of *Noja*, and afterwards it was purchased by the *Museo Borbonico*. (Height 0,60, width 0,66).

67. A LARGE CANDELABRUM in marble with arabesques and animals. The triangular base is supported by sphynx. Beautiful work. (Height 2,70 on a plinth of 0,11. Side of the Candelabrum 0,73). *Farnese*.

68. (a) THE BIRTH OF BACCHUS. A large vase in marble around which, in *basso-rilievo*, is sculptured the birth of Bacchus. Mercury is giving Bacchus in infant's attire, to the Nymph Leucothea, who seated stretches out her arms to take him. These figures are followed by fauns and bacchantes playing on the flute and cymbals. This work belongs to the flourishing epoch of Greece. On the upper part of it the name of the artist is engraved in greek « ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ » *the Athenian Salpion made this*. This vase was found at *Gaeta*, where it was used by sea-men to moor their boats to, as is seen by the marks made by the ropes. Before being taken to the Museum, it was used in the Cathedral of the town as a baptismal font. (Height 1,30. Diameter 1,00).

(b) A LARGE VAT having around in *rilievo* the seven following divinities: Jupiter with the eagle; Mars with his helmet; Apollo with his lyre; Aesculapius with a rod entwined by a serpent; Bacchus with the thyrsus; Hercules with his club and Mercury his caduceus. (Height 1,00. Diam. 0,87). *Farnese*.

69. CICERO. The bust is remarkable for the characteristical sign of the little

protuberance on his left cheek, having the shape of a pea. Hence is name *Cicero*. (Height 0,55 on a plinth of 0,10). *Farnese*.

70. DEMOSTHENES. The bust is remarkable for the expression, about the lips indicating the defect in speech from which this orator at one time suffered,—namely a stutter. (Height 0,50). *Herculaneum*.

71. MARCUS AURELIUS. A fine bust with cloak. (Height 0,88). *Farnese*.

72. CARACALLA. A bust. This head full of expression and life, with its frowning brows, thin lips and wrinkled forehead, displays the cruel disposition of this emperor. A fine piece of sculpture. (Height 0,65). *Farnese*.

73. (a) JULIUS-CAESAR. A colossal bust. It is one of the most natural likenesses of this great man, and Sylla when granting him his life said, that he embodied more than one Marius. A very fine piece of sculpture. *Farnese*.

(b) TITUS. A colossal bust. This emperor who reigned at the time of the destruction of Pompeii is represented here in his youth. His countenance and frowning brows reveal his temper. Titus as a subject was a dissolute rake: but after his elevation to the throne, his sole pursuit was the glory and prosperity of the Romans, and he then practised all those virtues which should be the real ornaments of a monarch, therefore he was called *the delight of mankind*. *Rome*.



BRONZE SCULPTURES



The collection of the bronze sculptures, the richest ever known of that description, includes a large number of statues and bust of high excellence. No Museum in Europe possesses so many bronze masterpieces which can come in competition with ours. The Mercury resting, the Faun dancing, the Narcissus, the busts of Plato, of Seneca etc., these alone can give us an idea of the high degree of perfection attained by our Ancestors.

74. (a) PLATO. The posture of his head bent on the ground and which seems absorbed in meditation; the workmanship of his long hair girt with the philosopher's head band, rank this renowned bust above all those in the bronze collection. (Height 0,50 on a plinth of 0,21). *April, 1759, Herculaneum*.

(b) ARCHITAS. The head adorned with a turban, a style of head-dress peculiar to great philosophers. He was the successor of Pythagoras, a friend of Plato, a great captain and philosopher of Taranto. His countenance is highly expressive. (Height 0,49 on a plinth of 0,19). *November 1758, Herculaneum*.

75. (a) **SENECA**. This bust of superior merit, strikes us with admiration through the expression of the lips, and the anxious character impressed by the artist on this bronze with astonishing truth. (Height 0,33). 1724, *Herculaneum*.

(b) **MARCUS CLAUDIUS MARCELLUS**. This fine bust represents the nephew of Augustus, who died in his twentieth year. (Height 0,40). April, 1754, *Herculaneum*.

76. **SILENUS**. He is drunk and reclining, crowned with ivy and clothed with a short tunic. A serpent entwined round his left hand raised above his head supported a basket which is no longer seen. The basis adorned with vine-branches and grapes was inlaid with silver. This small nice statue was found on the 21 May 1864 in the peristylum of an ordinary house, near the street said lane of Augustus at Pompeii. (Height 0,56 without the base: everything included 0,61).

77. **NARCISSUS**. He is unclothed, upright, wears sandals, has on his shoulders a roe skin and with his right hand raised, head gently inclined, seems absorbed in the subdued whisperings of the nymph Echo. The eyes were of silver. If perfection exists in any specimen of plastic art, it is in this figure, which is considered the finest small antique bronze in the world. This small statue denominated the pearl of the collection of bronze sculptures, was found in 1862 in an insignificant place, near some Lupanari, or tolerated house at Pompeii. (Height 0,58 without the base. Height of the plinth 0,05).

78. **A DANCING FAUN**. This small statue combines all the graces requisite in a masterpiece; perfection in design and execution, graceful and delicate forms embody the whole. Lightly posed on tip-toe and with uplifted hands this figure suggests perfect joy and freedom: he is crowned with oak leaves; his eyes were silver. Above the plinth the observer can read: P C L *pondo centum quinquaginta*. (From the left foot to the crown of the head height 0,66. From the right foot to the fingers of the left hand the height is 0,76 and a half. Height of the plinth 0,05). Found at *Pompeii* in the house bearing his name.

79. **A SLEEPING FAUN**. The mildness and calm which sleep infuses into his fatigued body are perfectly expressed in this statue, a new masterpiece of the greek art. On his forehead are to be seen two small horns just peeping, and below the chin are hanging two sorts of glands. The artist meaning to point on in this way the nature of the Faun. (Common size). March 1756, *Herculaneum*.

80. **A DRUNKEN FAUN**. Statue of greek work. Extended on a half empty vine-skin; with the right hand he seems to play the castanets, and his merry look shows his state of inebriety. On the neck are the two glands usual to goats. From the forehead the sprouting horns. The *tout ensemble* highly creditable. (Height 1,51). Juny 1745, *Herculaneum*.

81. **MERCURY RESTING**. Jupiter's messenger is reposing on the top of a mountain, and seems still panting after his flight. His feet are winged. This statue

belongs to the most brilliant epoch of grecian sculpture, admirable both for execution and style. (Height 1,04). *August 1758, Herculaneum.*

82. BACCHUS and AMPELUS. A small group representing a young man and a boy, both nude and crowned with laurel. Their eyes and the garland which adorns the base are inlaid with silver. (Bacchus is 0,80 high. Ampelus 0,62: both on a plinth semicircular of 0,03). *Pansa's house at Pompeii.*

83. MARCUS CALATORIUS. Statue of a roman magistrate. On the plinth there was the latin following inscription « M. CALATOR . . . QUARTION . . . MUNICIPES ET II . . . AERE CONLATO » *To Marcus Calatorius, son of M. Quartion, the citizens and inhabitants offer this. December, 1743, Herculaneum.*

84. MAMMIUS MAXIMUS. A statue found with that of Marcus Calatorius, wearing also the magistrate's robe. On the plinth there was the latin following inscription « L. MAMMIO MAXIMO MUNICIPES ET INCOLAE AERE CONLATO » *To Lucius Mammius Maximus Augustal the inhabitants contributing with money. 2 December 1743, Herculaneum.*

It is known that L. Mammius Maximus erected to his cost statues to Livia, to Germanicus, to Antonia, Claudiu's mother, to Agrippina, this emperor's wife, which induces us to admit that he lived in the last times of the empire: he had also the market built. It appears that his father L. Mammius, from the Menenia tribe, was a Decurion at Nocera.

85. AUGUSTUS DEIFIED. A colossal statue. His right hand is raised up, holding a long lance. In the left hand he has Jupiter's thunderbolt. *July 1744, Herculaneum.*

86. Apollo. He is naked, holding the *plectrum* and a lyre, the strings of which were of silver. A small and well wrought statue. (Height 0,77). *Pompeii.*

87. ACTRESS. She is in the act of clasping the drapery on her right shoulder: a head band inlaid with silver holds her hair back. The eyes are enamelled to effect more illusion. This fine statue, as well as fine others exhibiting nearly the same attitude and which can be observed in the hall of the bronze sculptures decorated the proscenium of the theatre of Herculaneum. (Height 1,45 on a plinth of 0,04). *1754, Herculaneum.*

88. DISCOBOLUS. A statue full of life: the glass eyes increase the expression. The bent down body, with the arms and hands half open, the motion of the eyes induce us to suppose that he has just thrown the discus which his eyes attentively follow as is he wanted to run after it. (Height 1,15 on a plinth of 0,5). *1754, country house, Herculaneum.*

89. ALEXANDER. A small equestrian statue. Very valuable sculpture, for its finish, and rich harness inlaid with silver of his Bucephalus. Alexander is represented without helmet, in rich military accoutrements, raising his sword to attack the foe. (Height 0,44 on a plinth of 0,03. Length of the plinth 0,43 on a width of 0,22). *22 October 1761, Herculaneum.*

90. AMAZON. A small equestrian statue, holding a lance in its right hand. A most precious monument owing to the rarity of the subject. (Height 0,49 on a plinth of 0,03. Length of the plinth 0,34 on a width of 0,19). 11, October 1745, *Herc.*

91. APOLLO. He is in the attitude of shooting with the bow. This statue, highly expressive, was one of the first discovered in *Pompeii*. June 1817. (Height 1,45).

92. DIANA drawing her bow. A small statue perfectly preserved. (Height 0,25 on a plinth of 0,05). 8 February 1747, *Herculaneum*.

93. VICTORY. A small statue with two large wings remarkable for its light waving garment. On the left arm is a goldenbracelet adorned with a ruby. (Height 0,40 on a plinth of 0,07 the globe included). *Pompeii*.

94. FORTUNE ON A GLOBE. A small statue. Its attitude and dress are remarkable. The necklace is inlaid with silver. (Height 0,37. The ancient plinth, the globe included is 0,07). *Herculaneum*.

95. ABUNDANCE. A charming small statue, of great value. It is wholly wrapped up in a mantle. Its head is adorned with the attributes of Isis, the lotus and modius. In its left hand it holds the horn of plenty, and with its right arm it guides the helm. The base is decorated with pretty foliage and silver inlaid-work. (Height 0,42 on an ancient plinth of 0,09). 1 February, 1747, *Herculaneum*.

96. AN ANGLER. Small statue for a fountain, holding in its hand a small basket containing little bronze fish and with the other he keeps the angling-line. (Height 0,53). *Pompeii*.

97. TWO GAZELLES remarkable by their elegant forms and delicate workmanship. (Height 0,75: and till the crown of the head 0,95. Length of the plinth 0,60). 1751, *Herculaneum*.

98. COLOSSAL HEAD OF A HORSE, an ancient emblem of the city of Naples. This beautiful head, remarkable for its expression and finish, is one of the most beautiful remains of greek sculpture. It has been asserted this head belonged to the unbridled horse, emblem of Naples, and that in its complete unity it stood before the temple of Neptune in Naples, at present the *Piazza del Duomo*.

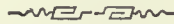
Conrad of Swabia, had it bridled, and superstition led one to believe that this horse cured other horses of any infirmity by making them turn three times round him. In the year 1322, Cardinal Filomarino, to put an end to such superstition, had it broken and the metal served to cast the bell of the Cathedral. (Consult *Celano*, *Notizie di Napoli* 1658, p. 16).

This historical account may be correct, but it is to be supposed there was another monument the loss of which we must regret, for, according to appearances, this head never belonged to any body, and it was cast such as it is seen, because at the lower part of the neck are still the curve and beards such as the casting gave them. In 1809 this precious monument was presented to the Mu-

seum, and its fac-simile in *terra-cotta* was left in the palace *Santangelo*, where was the original. (Height 1,60).

99. A HORSE, — natural size. This splendid horse, full of life, is one of the four horses of Nero's quadriga, found in 1739 at a short distance from the theatre of Herculaneum. Fragments of the others were collected.

On the modern pedestal is seen the following inscription by Abbot *Mazzocchi*.
 « EX QUADRIGA AENEA SPLENDIDISSIMA CUM SUIS JUGALIBUS COMMUNITA AC DISSIPATA SUPERSTES ECCE EGO UNUS RESTO NONNISI REGIA CURA REPOSITIS APTE SEXCENTIS IN QUAE VESUVIUS ME ABSYRTI INSTAR DISCERPSE RAT MEMBRIS » *Of this splendid bronze quadriga with its horses reduced to fragments and dispersed; I alone remained uninjured, thanks to the diligent care of a monarch who had collected the six hundred pieces into which Vesuvius separated me as were the limbs of Absyrtus.*



GLASS and TERRA-COTTA OF POMPEII



We are astonished at the rich variety of vases contained in the collection of glass and terra-cotta. In it is found every thing necessary for the convenience of every day life, as bottles, drinking glasses, cup, bottles for scented water, mortars with pestle, money-boxes like those of our time, lamps and the window frames of the house of Diomede.

100. AMPHORA OF BLUE GLASS found in one of the dwellings on the *street of Tombs*, near the house of Marcus Crassus Frugi improperly denominated *Medusa's house at Pompeii*. Dec. 1837. It was full of ashes. This precious monument is covered with a bas-relief of white enamel, representing in the midst of graceful arabesque, the genii of the vintage. Some are occupied in gathering the grapes and in transporting them, or are diverting themselves with their companions. Amid these different groups are two beautiful faun's heads, from the brows of which spring the vines which embrace in their tendrils the whole body of the vase. Below is a superb bas-relief of animals.

The precision of the workmanship, the drawing, and the elegance of the composition give this vase the highest importance. It is by no means inferior to the splendid vase in the same style which is seen in London and known as *Portland's Vase*.

101. FUNERAL VASES in glass, that is to say, — (*a, e, f*) Lacrymatories —

(*b, c, d, h, i*) Amphores — (*g, k, l*) Cinerary urns containing bones of the dead. *Pompeii*.

102. DOMESTIC VASES in glass and terra-cotta, namely,—(*a*) Cruet-stand placed in a box of lead with handle — (*b, c, d*) Cup and saucer — (*e*) Vase for perfumes for the bath — (*f, g*) A funnel — (*l, m, n*) Drinking glasses. *Pompeii*.

103. TWO CUPS in terra-cotta superbly decorated. *Pompeii*.

104. TWO OTHER CUPS in terra-cotta, with beautiful decorations. *Pompeii*.



PRECIOUS OBJECTS



The collection of the precious objects is one of the most important in the Museum. In addition to the great number of ornaments and rings in gold serving as ornaments to the seductive roman ladies there are several vases and other objects in silver appropriate to religious worship, and used in kitchens, the whole accurately wrought extracted out of the excavation of Pompeii and Herculaneum. There is also a valuable collection of cameos (nearly 1050) and engraved stones (490) most of them from the inheritance of the Farnese Family.

105. CUP OF ORIENTAL SARDONIX known as the *Tazza Farnese*. The intrinsic value of this *tazza* is unvaluable, and with its artistic merit renders it unique. This incomparable relic has been the subject of many discussions among *savants*, and articles have been published about it by Maffei, Winckelmann and others. It is the only known cameo of such size and which presents a composition on each side. On the outer part there is carved a magnificent Medusa's head, which covers it completely, and on the inside there are eight figures in relief which stand out against the background supplied by the white stratum of the stone. Archaeologists have not agreed as to their explanation of the subject. The interpretation which seems to us the most in conformity with the group, is that of Comm. *Quaranta*, who explains it as *Ptolemy Philadelphus consecrating the harvest feast instituted by Alexander the Great*, in Egypt, a country denoted by the Sphinx. A woman sitting above the sphinx, holding in her right hand an ear of corn, would be *Isis*. The old man, in the upper section, his back against a fig-tree and draped like a deified hero, is probably the *Nile* holding an empty cornucopiae, horn of plenty, the symbol of great rivers: below the Nile are hovering two youths, who personify the *Etesian winds*, whose breath arrests the course of the Nile, and fertilizes Egypt. The two Nymphs seated

on the right, one holding an empty horn, and the other a cup, are Memphis and Anchirroe, as protectresses of Egypt. And finally the figure which occupies the centre of the composition is one of the Ptolemies, with the attributes of Horus-Apollo, one of the chief Egyptian divinities and son of Isis, holding a hydraulic engine for measuring the inundation of the Nile, and the dagger with which he vanquished Typhon.

It is said that this splendid cameo was found at Rome in the Mausoleum of Hadrian, now called the *Castle Santangelo*, but it seems more probable, according to other authorities, that it was found in the ruins of the emperor Hadrian's villa by a soldier who gave it to the duke Charles of Bourbon at the time when he was besieging Rome. Unfortunately, prior to its reaching the Farnese collection, the then owner caused a hole to be bored in the centre, that a foot might be fitted to it, in order to make a chalice of it. (Diam. 0,08. Same height).

106. SEVERAL CAMEOS. (a) *Cameo in onyx*. Daedalus and Icarus. — (b) *Cut in cornelian*. Ajax and Cassandra near the Palladium. — (c) *Cut in cornelian*. Apollo and the twelve signs of the Zodiac. — (d) *Cameo in onyx*. Iole sleeping on the club of Hercules. — (e) *Agate*. The Farnese bull, — a fragment — (f) *Cut in amethyst*. Diana the huntress with the name of the artist Apollonius— (g) *Oriental onyx*. A sculptor chasing a vase — (h) *Agate*. Jupiter Serapis, — high-relief. (i) *Agate*. A beautiful head of Medusa.

107. *Onyx*. Jupiter hurling thunderbolts at the Titans. We here read in greek ΑΘΗΝΙΩΝ. Beautiful workmanship.

108. (a) *Oriental onyx*. Silenus seated. (b) *Onyx*. Silenus seated by Cupid who plays the (*siringa*) flute of Pan.

109. (a) *Sardonyx*. A dancing Faun. A fragment — (b) *Oriental onyx*. A Faun carrying Bacchus. A superb cameo.

110. OBJECTS IN GOLD. (a) Ear-drops; the design a quarter of an apple, made of a convex leaf of gold — (b) Clasp or *fibula* richly adorned, having at its extremity a ram's head, — (c) Ear-drop representing Pan's flute. — (d) Bracelet composed of half-spheres, united in pairs by links — (e) Bracelet; two horns, ending in lions' heads, united by a chain — (f) Necklace of artistically woven gold braid; golden grains and oblong figures are hung to it. *Pompeii*.

111. OTHER OBJECTS IN GOLD. A serpent-shaped bracelet, this is the largest known, it weighs a neapolitan pound. *House of the Faun at Pompeii* — Another bracelet smaller and of more rounds—Rings— Ear-rings terminated by pearls— Pin with genii. *Pompeii*.

112. (a) A cup in silver — (b) Mortar in silver: they are decorated with superb foliage. *Pompeii*.

113. (a) Vase in silver for sacrifices forming a chalice: it is ornamented with

bas-reliefs of Genii of Bacchus. This vase is moulded and engraved to perfection, and it is lined to prevent the deposit of any sediment in the concavities of the bas-reliefs. *Pompeii*. — (b) Cup in silver with bas-reliefs representing Minerva fully armed on a car (*biga*) drawn by horses. *Pompeii*.



SMALL BRONZES



The collection of small bronzes, the most important in the Museum of Naples, contains more than eighteen thousand articles, nearly all of them found in the excavation at Pompeii and Herculaneum. It is a hall which visitors observe with much interest and curiosity, as exhibiting every thing which, during eighteen centuries, was connected with the public and private life of our ancestors, and revealing at the same time the highest degree of perfection and elegance in the most minute things. No wonder if it is incessantly visited by artists and archeologists of every nation. The number of vases is most considerable, and especially those relating to the kitchen are so numerous that several Museums might be adorned with them. It should be noted that the vases used in the kitchens were nearly all inwardly silvered. Their forms, generally very elegant, are perfectly executed, and it may be asserted that the niceties of details have been carried in them to such eminent degree, that it induces us to infer that greek artists had settled at Pompeii, for they alone could hold it a material point to lavish on the objects in their hands all those embellishments. From these unaffected improved niceties in art we are able to judge of the wide distance which still separates the artists of our days from those of that epoch, and of the perfection with which the latter executed the most ordinary objects. Meanwhile not to deviate from our plan we exhibit a correct design for each kind.

114. A SUPERB CANDELABRUM formed of a corinthian pilaster ornamented on the main side with a tragical mask, and with a bucranium on the opposite side. From the upper part of this pilaster proceed four branches from which are hanging small chains of wonderful workmanship, and four beautiful lamps with two wicks. On the rectangular basis, inlaid with silver vine-branches, is to be seen Acratus (the Genius of Bacchus) riding a panther, holding the rhyton (a drinking horn) in his hand, with a small altar emitting a flame. A work remarkable for its delicate workmanship. *House of Marcus Arrius Diomede at Pompeii*. (Height 1,14. The base is 0,54 long; 0,46 width).

115. LAMP formed by a cupid holding in one hand a lamp like a comic mask, and a pair of snuffers in the other (*ellyphnium*). Beside, on a bronze column, another lamp in the shape of a human head stopped with Mercury's winged cap (*petasus*) for a lid: from the mouth issued the flame. *Herculaneum*.

116. TWO LAMPS. — (a) Lamp with three wicks, the lid of which represents a dancing nude figure in a charming attitude, its hair dressed in the phrygian manner, hanging from a small chain wonderfully wrought, is the *ellyphnium* used to put the wick in order. *Herculaneum*. — (b) Splendid double lamp, enriched with foliage and surmounted by a handsome statue of Silenus. *Pompeii*.

117. (a) A BEAUTIFUL LAMP, both pendulous and portable, with a small chain supplied with a cork. Rather queer is the sight of a little mouse, approaching life; and in high relief, which placed near the wick seems to suck. It is well known fact that the rat was consecrated to Vulcan, and perhaps ours was a lamp hanging before the image of this deity. *Pompeii*. — (b) A most beautiful PENDULOUS LAMP with three burners. The three little chains which held it hanging are wrought with double links, and of exquisite workmanship. A fourth chain was used to hold the cork of the funnel (*infundibulum*). This lamp is adorned with three heads which appear to get out of circular wreaths. *Theatre of Herculaneum*. — (c) Great LANTERN of circular form, with leaves of talc: on the convex side of the lid, from letters nearly crased one can read « TIBURTI CATUS S.. » perhaps the maker's name. This lantern was found near skeletons in the cellar of Diomedes's house at *Pompeii*. — (d) Tweezers. — (e) Snuffers. — (f) A utensil used as an extinguisher, formed of a hollow hemisphere, with a small curved tube. *Pompeii*.

118. A TRIPOD for sacrifices, wonderfully executed in the purest greek style. The feet, in the form of a lion's paw, are surmounted by a squat sphinx, and decorated with splendid arabesques and bearded heads. Its basin is adorned with festoons and bucranes, emblems reminding that the tripod was used to receive the blood of the victims, when an oath was taken. *Temple of Isis, Pompeii*. (Height 0,93. Side of the tripod 0,55).

119. (a) BISELLIUM, or a kind of a high four-footed seat of honour for Proconsuls. The carving which adorns it is remarkable for its perfection. A marble stool was used to go and sit on it. *Theatre of Herculaneum*. (Height 1,09, width 1,01). — (b) Curule chair, to fold up (*sella curulis*). The honour of the curule chair was only reserved to the king of Rome, but afterwards such privilege was granted to the consuls, praetors and to the curule Ediles of the republic. *Herculaneum*. (Height 0,40, width 0,58).

120. (a) LECTISTERNIUM inlaid with silver, used in the temples for supporting the images of the gods and the sacred vases. (Height 0,60, length 1,03). — (b) The other side. — (c) Details. — (d) A folding tripod with moveable tray. *Pompeii*.

121. (a) BED found in the month of January 1868 in a chamber on the right of *tablinum* of Caius Vibius's house, at *Pompeii*. It is ornamented with genii, magnificently inlaid in silver and copper, and laid on four feet with a rectangular base. This bed in conformity to a few hints and the remainders of charred wood is restored to its primitive form. The bed's head was of walnut tree. (Length 2,30, width 1,20, height 0,44).—(b, c) The back part of both sides.—(d) Details.

122. AN IRON-SAFE magnificently ornamented with heads of bronze nails and busts found at *Pompeii* in the house of Caius Vibius in the same room with the *couche*. It is manufactured nearly after the system of modern strong-boxes. (Height 0,90, width 0,60).

123. DOOR IRON WORKS.—(a, b, c) Hinges. — (d) Key of perfect construction and very complicated action with a small chain to hang it. — (e) Ring for door knocker exhibiting lion's head. — (f) Another ring exhibiting Medusa's head: whose teeth and eyes are silver. — (g) Hook for a door. — (h) Door key. — (i) Key of iron, inlaid with silver found upon a skeleton in the garden of the house of Diomède at *Pompeii*. — (l) Bolt of a lock. — (m) Bolt with staple. — (n) A lock with its key. — (o) Pick-lock. — (r) Nail in bronze. *Pompeii*.

124. HARNESES FOR HORSES. — (a, c) Two bridles.—(b) Cavesson or nose-band.—(d) Frontlet. — (e) Ornament for a horse's chest, beautifully inlaid with silver. — (f) Ornament for the chest. — (g) Clasp, *fibula*. — (h) Chest with ornaments: in the small holes is to be seen some thread left, which induces to suppose that it was trammed with cloth. — (i) Stirrup in iron. — (j) Curb. — (k) Spur. *Pompeii*.

125. MUSICAL INSTRUMENTS. — (a, c) Bells for cattle in bronze. — (b) Bell in bronze composed of a disk with the hammer suspended from a chain, retaining a very fine tone. — (d) Cymbals. — (e) Systrum. Musical instrument consecrated to Isis: during the religious ceremonies each of the celebrants carried one in the hand. On the outward curve of this instrument is observed in basso-rilievo the twins Romulus and Remus sucking the she-wolf's teats (*look at the design letter f*). — (g, h) Flutes. — (i) Musical instrument which resembles a bag-pipe: it has seven ivory pipes mounted in bronze. — (j, k) Clarions. *Pompeii*.

126. THEATRE TICKETS, DICES, INKSTANDS etc.—From the letter *a* to *m* thirteen ivory tickets or tesserae for the theatre some of them represent a portrait on one side, and on the other the number of the seat, or the title of the piece as we point it out above each ticket. Notice the little pigeon which indicated the highest row in the theatre the *piccionaria* of Naples. The latter have but numbers. — (n) Knuckle-bones for playing (*astragalo*). — (o) Dice for playing.—(p) Loaded dice: there is a hollow for the melted lead causing the die to fall continually on one side.—(q, r) Fish-hooks. — (s) Needle to work fishing-nets.—(t) Stylet used for writing on tablets covered with wax. One end is pointed and

the other is flat, for erasing or correcting what had been written. — (v) Pen made of a reed, in bronze, cut like our pens found in the last excavations at Pompeii. — (y) Another pen made of a reed found in a *papyrus* from Herculaneum. — (u) Inkstand in bronze, octagonal in form, found in a tomb at *Terlizzo* near Ruvo, and described by Martorelli, who thinks it was used by an astronomer of the time of Trajan. Its surface, inlaid with silver, is ornamented with figures that represent the divinities who presided over the seven days of the week,—that is, Saturn, Vesta, Diana lucifera, or *the Moon*, Mars, Mercury, Jupiter and Venus. — (x) Double inkstand. — (z) Inkstand ornamented with pretty silver foliage. *Pompeii*.

127. TOILETTE ARTICLES FOR WOMEN.—(a, c, e, h) Netting-needles ornamented with little figures. — (b) Ivory ear-picks. — (d) Metal mirror. — (g) Comb in bronze. — (i, l, k) Combs in ivory. — (f) Alabaster-bottle for odorous oils. — (j) Bronze vase (*unguentarium*) for ointment hanging from small chains manufactured with double links. — (n, p) Ivory vases for pomades. — (o) A crystal cup found with the point which it still contains. *Pompeii*.

128. BATHING ARTICLES.—(a, b) Two strigilis. The ears exhibit the hermes of Diana and Hercules. The ancients made use of the strigilis or scraper after gymnastic exercises, or after the action of the vapour-bath to remove the perspiration or any external particles covering the skin.—(c) Balsamarium.—(d) Little spoon. — (e) Vase for liquids, (*patera*) nearly about the shape of a frying-pan. — (f) Another vase shaped like a saucepan destined to the same use. — (g, h) Two unguentarium. — (i) Bath-tub, with a hole for the issue of the water. *Pompeii*.

129. SURGICAL INSTRUMENTS (1).—(a) Instrument used to cauterize wounds.—(b) *Speculum ani*. By means of a pivot in the middle of this instrument its branches may be closed or opened. The modern speculum ani have been constructed in imitation of the present one. — (c) Scissor, two branches which do not cross each other are simply united by a curved spring. — (d) A probe (*male catheter*) with a double curve, opened at one end and closed at the other: near the latter is seen an oval opening like an eye in modern catheters. The direction of this instrument is a proof that the ancient had a very correct notion of the anatomy of the male urethra which from the neck of the bladder to the urinary passage describes a double curve in the form of italic S. — (e) Hooks. — (f) An injection probe for females having an opening at its vaginal extremity and close by, laterally, eight small holes ranged in two crowns superposed, a disposition perfectly identical with the good vaginal modern probes which must furnish separated jet but not violent jets. The other end is obviously shaped to fit a

(1) The information about the explanation of the chief surgical instruments — was kindly communicated to us by Doctor Ferdut in Paris.

syringe. — (g) Tongs-forceps (*fortiter capere*) to hold fast, known under the denomination of *Pompeii forceps*. This instrument, 0,21 meters in length, the only one in its kind, is formed of two branches crossing each other and articulated with a fixed pivot. Each branch is composed of two parts, that is a handle and a spoon. The handles are engineturned which renders them less slippery in the hands of the operator. They are long in comparison with the spoons, which according to the theory of the lever, gives them a great power. The spoons, in close contact to each other, have their edges curved, so that the surgeon is enabled to observe better his operation. Their ends are fluted on the contiguous surfaces; these grooves exactly work into each other: they allow a fast hold and prevent the instrument from letting go the objects it has seized when a certain force is developed during the operation. This instrument was used to pluck out splinters: or perhaps to break the skull in difficult deliverance. In no respect is it anything like the instrument used nowadays by our accoucheurs under the name of forceps. — (h) Pincer. — (i) Vase used for cupping-glass in bronze. — (j) Surgical case in six divisions, in some of which there is yet balsam. *House of the Surgeon, at Pompeii*.

130. OTHER SURGICAL INSTRUMENTS. — (k) Spatula to mix medicaments. — (l) Lancet for blood letting. — (m) Scarificator for horses. — (n) Pincer. — (o) Another pincer (*forficula denticulata*) with the maker's name. — (p) Trocar for tapping in dropsical cases with a hole at its extremity for the issue of the liquid. — (q) Bone-handled spoon, ending in a ram's head. — (r) A probe (female catheter) with the form of a serpent. — (s) Anatomical knife. —

(t) *Speculum uteri*. This very important relic has been the subject of many discussions among savans. (*See the elucidations by Vulpes and Quaranta*). This is a trivalvular speculum: the three valves forming a right-angle with the other parts of the instrument, are dependent on each other in the opening transmitted to one of them only. When the shut instrument is introduced into the vagina, that is three valves being in contact with each other, it is about the thickness of an inch. It suffices to turn the screw observed, in order to bring a valve nearer; this by with drawing obliges the other to go sidelong; one gets in that way a slow regular, progressive dilatation of the vagina, and rather extensive if the surgeon requires it, as it is sometimes requisite in certain operations. Right and left of the screw are two small articulated rods by means of which the operator holds the instrument in his left hand whilst the right one turns dilating screw. These movable small rods are like the flexible handles of our improved modern speculums: (length 0,23; greatest extension of three valves 0,09 meters). *Surgeon's house at Pompeii*.

131. ARMOURS. — (a, b) Armllets. — (c) Armour for the shoulder. — (d) Greaves — (e) A cuirass adorned with the head of Medusa and graceful foliage inlaid

with silver. — (f) Sword-belt. — (g) The same sword-belt seen entire. *Pompeii and Herculaneum*.

132. ARMOURS. — (a, b) Two helmets with visor. — (c) A circular shield adorned with the head of Medusa and a fine garland of olive-branches, inlaid with silver. — (d) Quiver with arrows. — (e) Dagger, *parazonium*, in its sheath; the hilt is adorned with a handsome eagles' head. — (f, f, f, f) Four lances of different form. — (g, g, g) Axes. — (h) Lead bullet (*ghianda missile*) regimental number with the inscription FIR. It is asserted that this bullet as well as the others alike which are to be seen in the hall of bronzes was used on the battle field where Azius Varus's soldiers were routed. — (i) A bronze axe without a handle which was darted in fighting and held back by means of a string placed in the hollow at its extremity. — (l) A bronze shackle worn by slaves around the neck with the inscription « **Servus sum tene quia fugio** ». (m) Stocks, or irons for the condemned discovered in the soldiers' quarter at Pompeii with the skeletons of the unfortunates who were buried alive in the catastrophe. Each empty space of this long iron bar served to contain the feet of the unfortunate people who were compelled to lie supine on the ground. *Pompeii and Herculaneum*.

133. ARTICLES OF IRON FOR AGRICULTURE, HUSBANDMEN, and ARTISANS. — (a) Spade. — (b, b, b) Hoes. — (c, c) Rakes to break the ground. — (d) Fork. — (e) Scissor. — (f) Sickle. — (g) Scythe. — (h) Pruning knife: its ivory handle is like a human leg. — (i) Carpenter's axe. — (j) Spoke-shave. — (k) Saw. — (l) Sculptor's mallet. — (m, m, m, m) Trepan to perforate stones, and turners' points. — (n) Mason's trowel. — (o) Blacksmith's tongs. — (p) Wedge to cleave timber. — (q, r) Stone-cutter's hammers. — (s) Instrument for soldering lead. — (t) Anvil. — (u, v) Levers. *Pompeii*.

134. WEIGHTS, STEELYARDS, MEASURES, COMPASSES etc. — (a) Proportional compass. — (b) Plumb-line. — (c) Measure of length. — (d, k) Two weights the former exhibiting a pig with the initial P. C. (*a hundred pounds*), the latter a knuckle-bone for weighing meat. — (l) Weight for cheese. — (f) Balance: its scale is supported by four small chains wrought with double link; a sliding ring was used to hold close the objects which the scale contained: the weight is a satyr bust: the beam is marked with roman numerals from I to the VIII on one side and from X to the XXXIII on the other for articles of greater weight. — (g) Steel-yard or our modern *stadera* with two hooks to hang on the objects to be weighed. — (h) Lead weight bearing on one side the inscription EME and on the other HABEBIS (*pay if thou wouldst have*). — (i) Oil measure — (j) Liquid measure in form of a saucepan. In the handle there is a slit to permit the passage of a chain which according to the length within and without the vessel, indicated the desired measure upon the handle, which was engraved with

roman numerals. — (m) Balance with two scales. — (n) Grain measure (*modius*) with triangular level to make the measure exact. *Pompeii*.

135. (a) ECONOMICAL KITCHENER or *brazier* representing a fortress flanked by four towers. The centre was intended to receive the lighted coals which heated the water contained in the square conduit: on one of the sides there is a cock for drawing the water between the battlements could be placed the spits for roasting. Thus there were at once hot water and coals for culinary purposes or for heating the room. (Height 0,31: each surface is 0,65). *Herculaneum*.

(b) Small ECONOMICAL KITCHENER. A kind of tower communicates with a circular brazier, hollow, and having a hot-water stop-cock. There birds form a sort of tripod for the saucepan. *Pompeii*.

136. MILK-JAR of pretty form, perhaps for goats milk. On each side of the rim are two little goats. *Pompeii*.

137. SEVERAL VASES. — (a) Kettle (*calidarium*) of elegant form, ornamented with graceful designs, and having two handles. Inside, an aperture lengthened out as far as the top of the vase was destined to receive the burning coal. From this aperture there is room for the liquid which was taken out through the cock on the principal side. It has the same form as the russian *samovar*. (*Herculaneum*). — (b, b) Two little handled pails (*hydria*). — (c) Little vase (*nasiterno*). It is adorned with superb designs. — (e, f) Two libation cups (*praefericulum*) of exquisite workmanship. *Pompeii and Herculaneum*.

138. ARTICLES FOR KITCHEN USE, namely, — A pan for boiling eggs with twenty-nine hollows! — A frying-pan. — A pot. — A pot on its stand. — Sauce-pans. *Pompeii*.



ITALO-GREEK VASES



The collection of Italian-greek vases comprehends about 4000 vases of different dimensions, almost all painted with figures or with subjects which concern the religious worship and every thing relating to the mysteries, to the ceremonies of initiation, or to the public and private life of the ancients. These vases were generally placed in tombs with vases or perfume, fancy articles, or arms, which attested to posterity the rank of the deceased and the degree of opulence which he had enjoyed on earth, and come from the *Campania* and the greek provinces, that is to say from *Bari*, *Nola*, *Poestum*, *Ruvo*, *Basilicata*, etc.

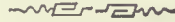
139. DRINKING-CUPS (*rhytons*) or vessels for libations of odd forms. *Nola and Basilicata*.

140. FORMS of the vases italo-greek.

141. OTHER FORMS of vases.

142. OLLA. A crowned gymnast between two women bearing the name of *Pilades*. *Nola*.

143. The other side of the same vase. *Hercules* delivering *Dejanira* from the Centaur: names in greek.



HALL of THE PAPYRUS



This collection, the finest in the world, contains 1800 papyrus in rolls: they were discovered in January 1753 in a country-house at *Herculaneum*. When first discovered they took them to be charcoal, but afterwards they perceived they contained precious treasures of antiquity. We are indebted to the abbe *Piaggi* for the discovery of how to unroll them by fixing them on a transparent-web by means of a machine as ingenious as simple, which is still used for this delicate operation. Every papyrus is in greek or in latin and is generally composed of 100 pages: they have unrolled nearly 500, many of which have been already published, and they are constantly at work preparing others for publication. Most part of the papyrus published belonged to *Philodemus*. They treat of music — of life — of manners — of vices — of rhetoric etc.; the others belonged to *Hepicurus* and *Polystratus*.

144. FAC-SIMILE of a papyrus in a greek character of *Philodemus*. It treats of liberty of speech, of its utility and of the different ways of correcting the vices of men. *Herculaneum*.

145. DANTE with his name in greek. It is asserted the head was cast after the death of the celebrated poet. A beautiful bust of the XVI century.

146. HERCULES when a child, strangling serpents. A small statue in bronze of the XV century placed on a

147. ROUND STAND in bronze representing in basso-rilievo the labours of *Hercules*. A beautiful work of the XV century.



PICTURES (**Master-Pieces**), PRINTS

In a large Cabinet we admire bound in large volumes the ancient designs and engravings which amount to 19320. This collection is called *Firmiana* because it belonged to the Count of that name, Governor of Lombardy at the time of the Austrian domination. Afterwards it was purchased by the Bourbons and in 1864, King Victor Emanuel made a present of it to the Museum.

In the same cabinet we remark three silver plates. The most interesting is that which represents

148. The descent from the cross. Silver plate engraved by Annibal Carracci and dedicated to Cardinal A. M. Salviati in 1398, after the inscription engraved on both sides of the same.

149. RAPHAEL. Cartoon painted for the halls of the Vatican. Moses on Sinai hiding his face from the sight of the Lord in the burning bush. — This picture is composed of small sheets of ordinary paper stuck together. It has been lined with canvass. (Height met. 1,37, width 1,39).

150. GIULIO ROMANO. The Holy Family, known as the « **Madonna del gatto** ». (Height 1,67, width 1,41). *Panel*.

151. RAPHAEL. The Holy Family. Splendid picture. (Height 1,28, width 1,10). *Panel*.

152. RAPHAEL. The Papa Leon the X seated between two Cardinals Louis de Rossi and Jules de Medici. Splendid picture. (Height 1,64, width 1,20). *Panel*.

153. CORREGGIO. The mystical marriage of Saint Catherine. (Height 0,29, width 0,24). *Panel*.

154. LEONARDO DA VINCI. The Holy Virgin and the infant Jesus. This picture was bought in Rome 1802 by Ferdinand I. (Height 0,93, width 0,67). *Panel*.

155. CORREGGIO. The Holy Virgin and the infant Jesus known under the name of the « **zingarella** ». (Height 0,56, width 0,40). *Panel*.

156. PARMIGIANINO. The Holy Virgin and the infant Jesus. (Height 0,03, width 0,63). *Canvass*.

157. CARRACCI. Pity. (Height 1,50, width 1,55). *Canvass*.

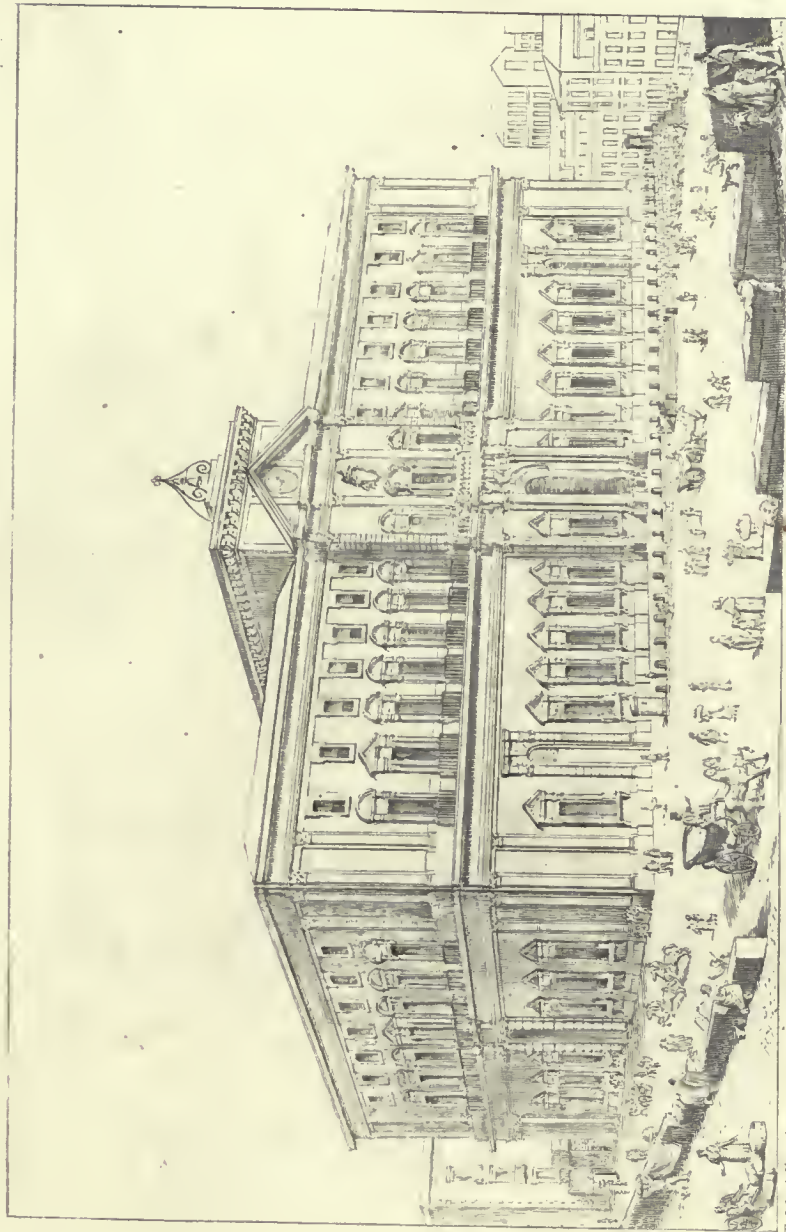
158. SCHIDONE. Love. (Height 1,50, width 1,55). *Canvass*.

159. TIZIANO. The portrait of Philipp II king of Spain. (Height 2,15 , width 1,04). *Canvass.*

160. TIZIANO. Danae. A superb picture executed towards the year 1545. Another original picture representing the same subject and executed by the same artist is in the gallery of Vienne and another is in St. Petersburg. (Height 1,23 , width 1,70). *Canvass.*

THE END.

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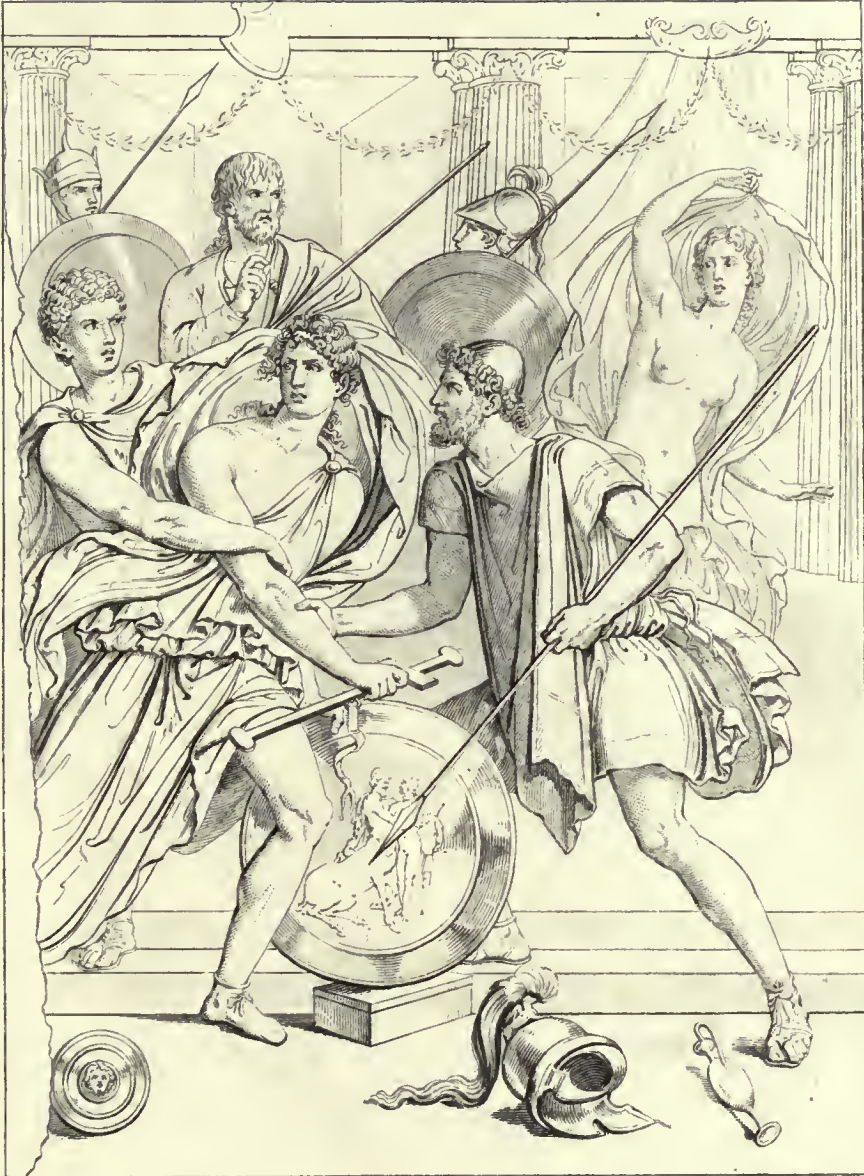
F. Mori del. e inc.



V. Mollame dis

G. Fusaro inc

Peinture Murale
TELEPHE NOURRI PAR LA BICHE



Peinture Murale
ACHILLE RECONNU



P. Amendola inc

Peinture murale
L' EDUCATION D'ACHILLE



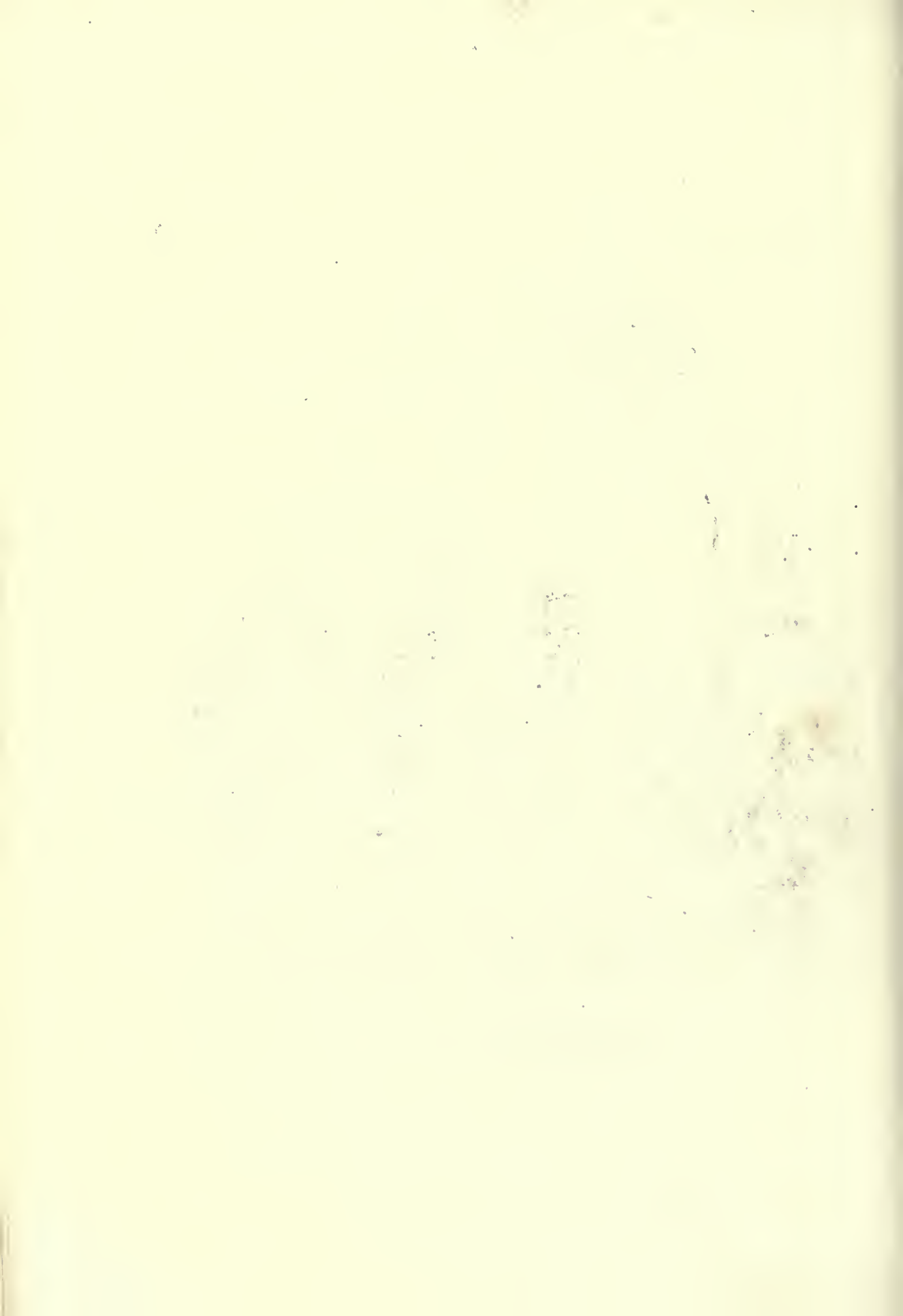
P. Amado's inv.

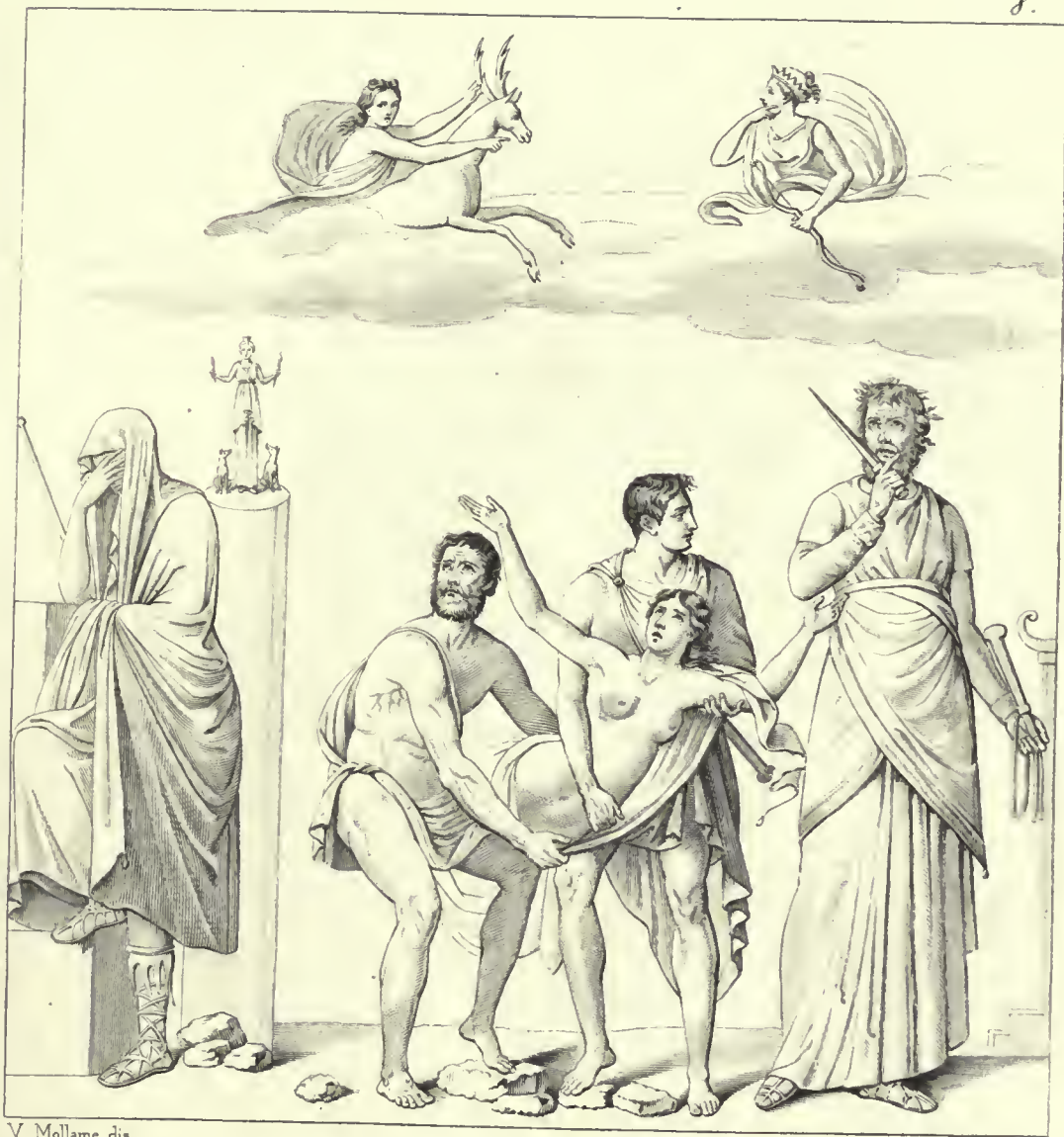
Peinture murale
BACCHUS ET ARIANE



P. Martorana dis. ed inc.

Peinture murale
GALATHÉE





V. Mollame dis.

G. Fusaro inc.

Peinture Murale ,
LE SACRIFICE D'IPHIGENIE



E. Amendola inc.

V. Mollame del.

Peinture murale
LA CHARITÉ GRECQUE



V. Mollame dis.

P. Amendots inc.

Peinture murale

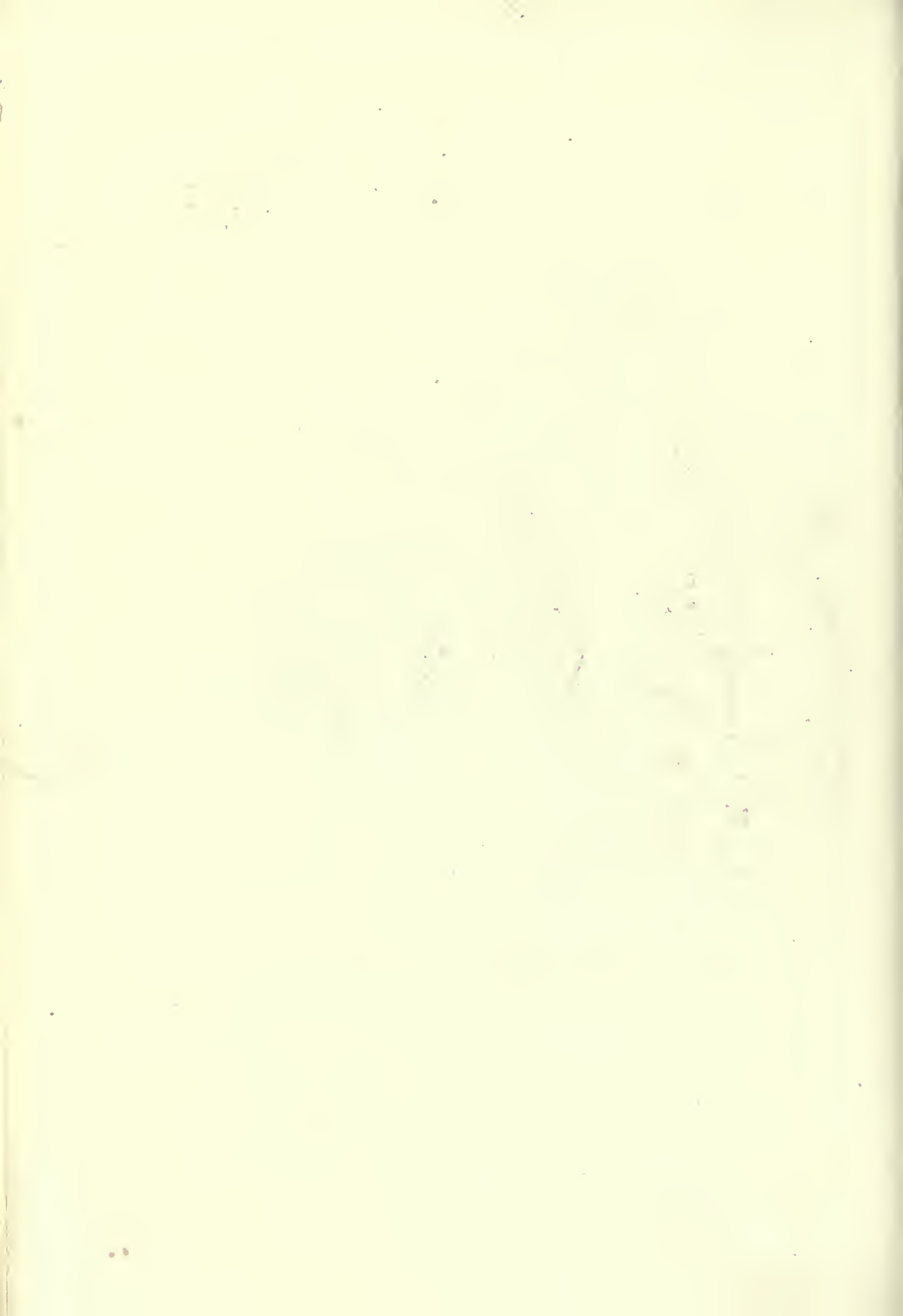
LES TROIS PARTIES DU MONDE ANTIQUE



F. M. dis.

P. Amendola inc.

Peinture murale
HÉLÈNE ET PÂRIS





Peinture murale
LEDA

C. Moretano inc.

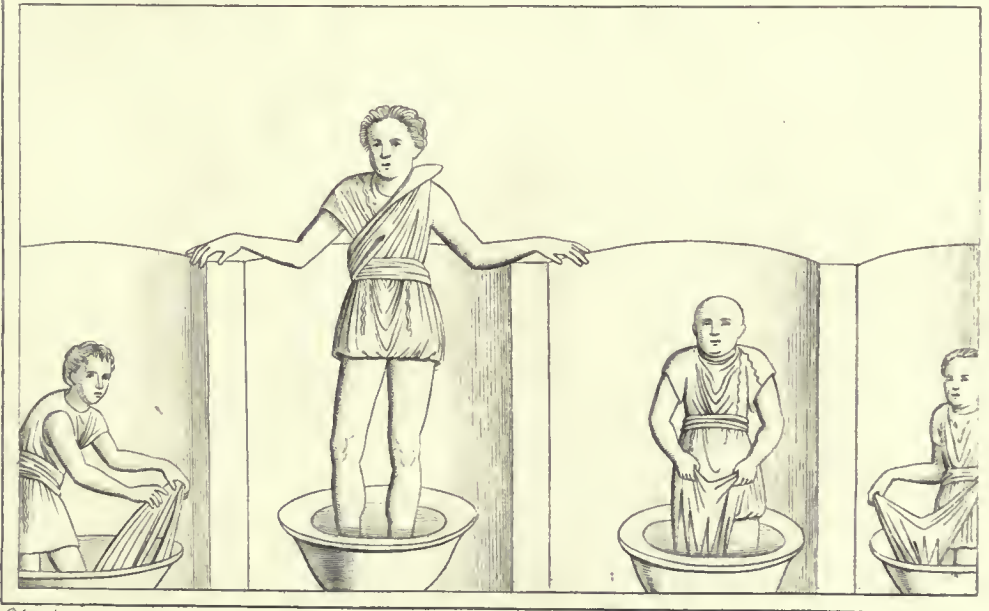
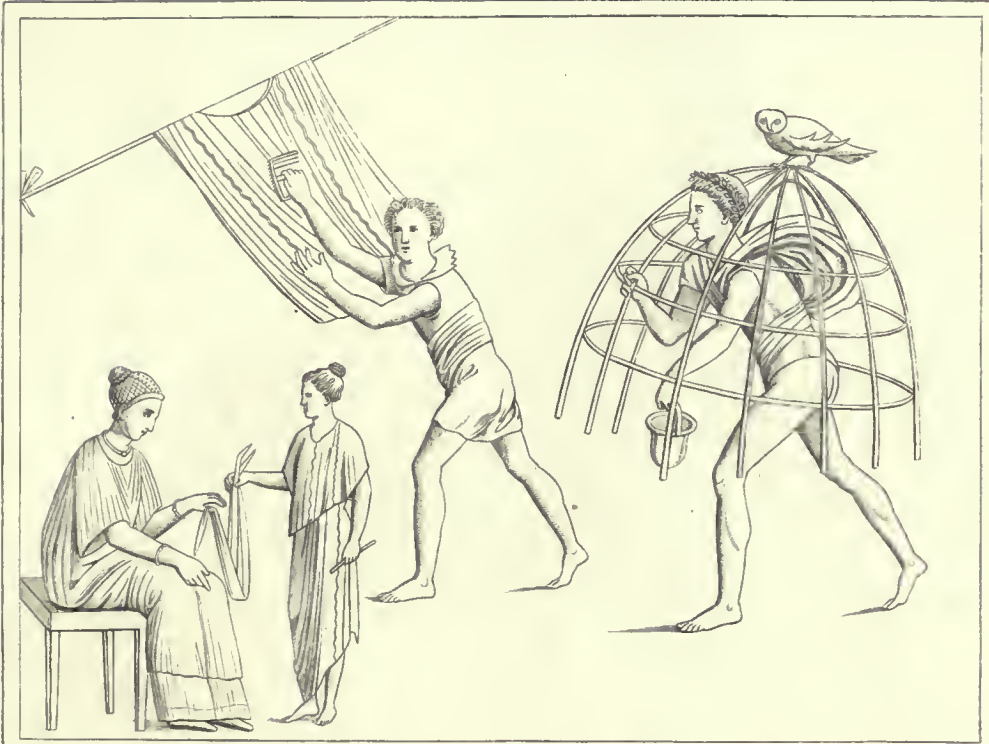


V. Mollame dis.

G. Fusaro inc.

Peinture Murale
MEDEE ET SES ENFANTS





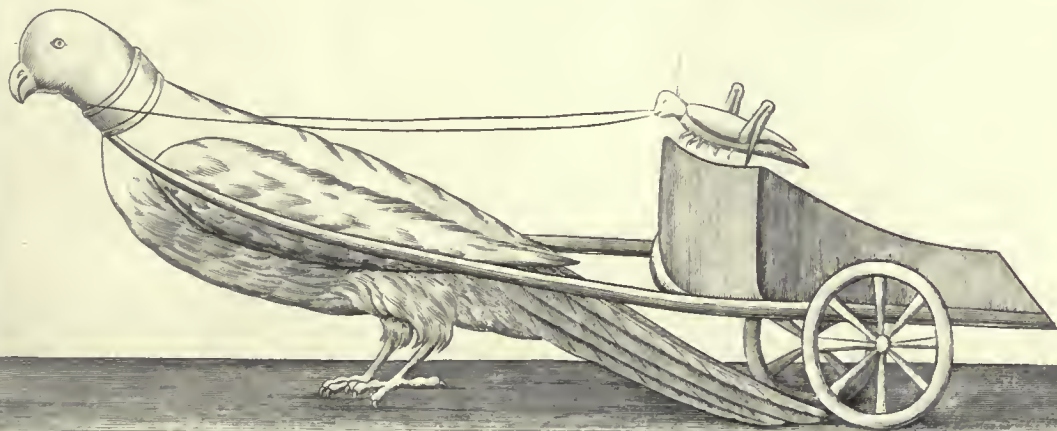
P. Mondria inc.

Peinture murale
LES TEINTURIERS



P. Arandola inc.

Peinture murale
DIVERTISSEMENTS DE L' ENFANCE



Amendola inc.

Peinture murale
LA CARICATURE DE SÈNEQUE



G. Fusaro inc.

Peinture murale
LES TROIS GRÂCES



P. Amendola inc.

Peinture murale
BACCHANTE



P. Amendola inc.

Peinture murale
BACCHANTE





P. Amendola inc.

Peinture murale
BACCHANTE



EAmedola inc.

Peinture murale
BACCHANTE

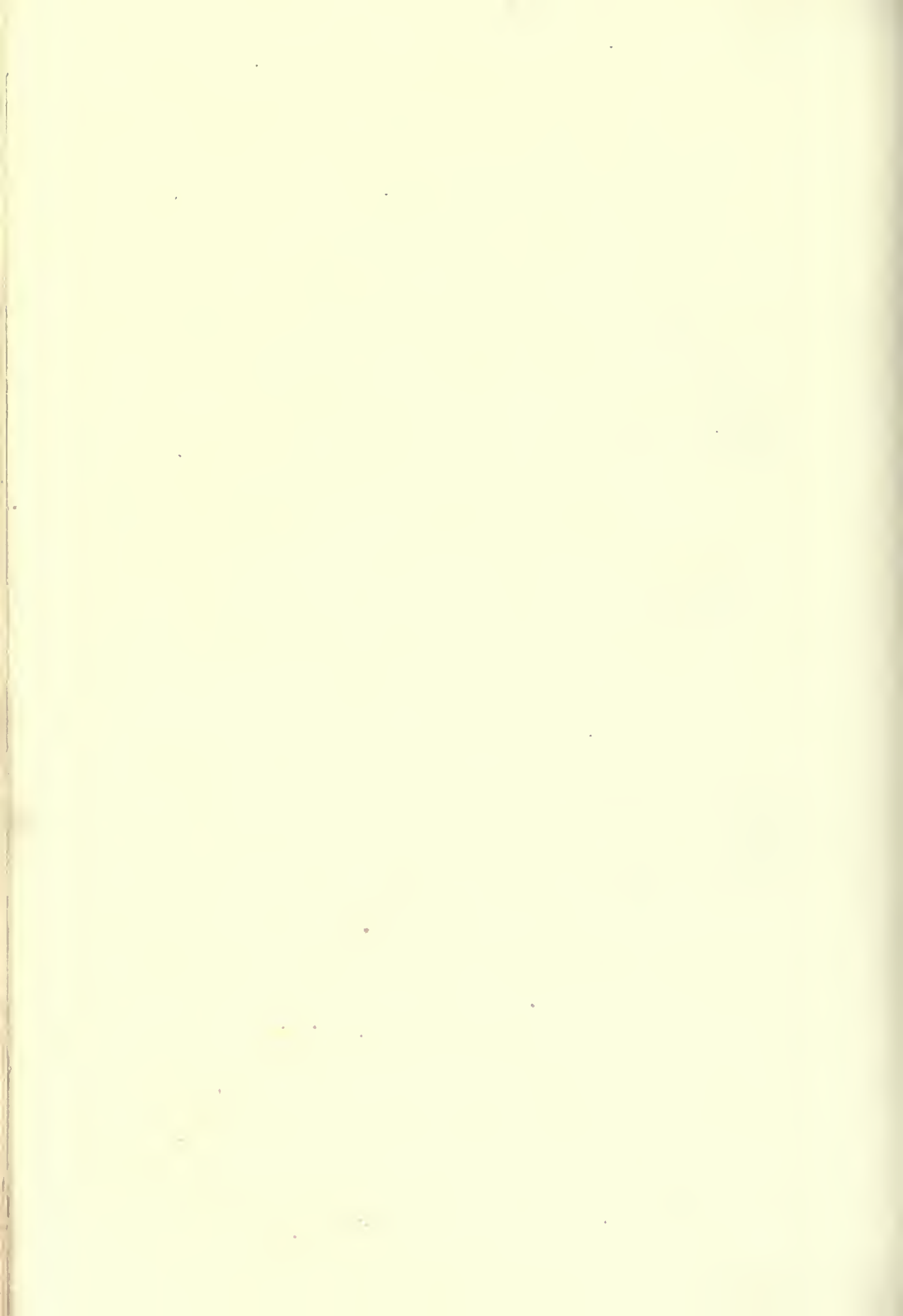


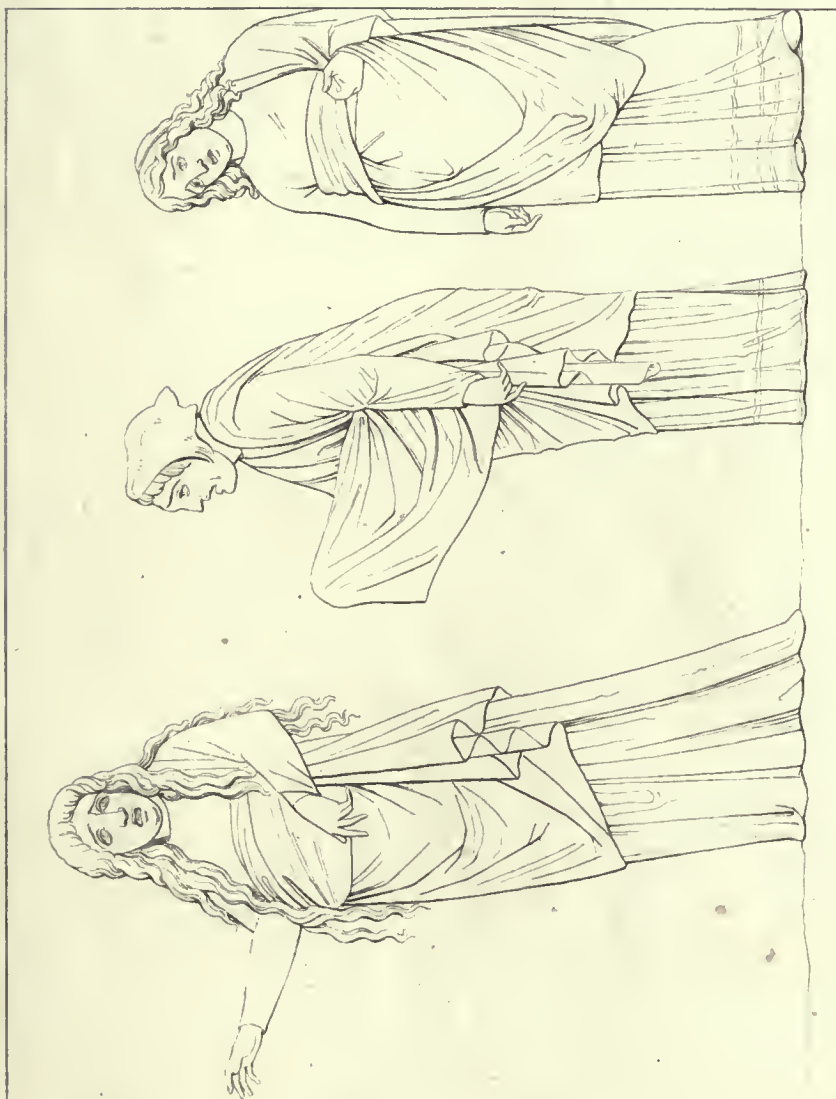


Monochrome
LES NIOBIDES

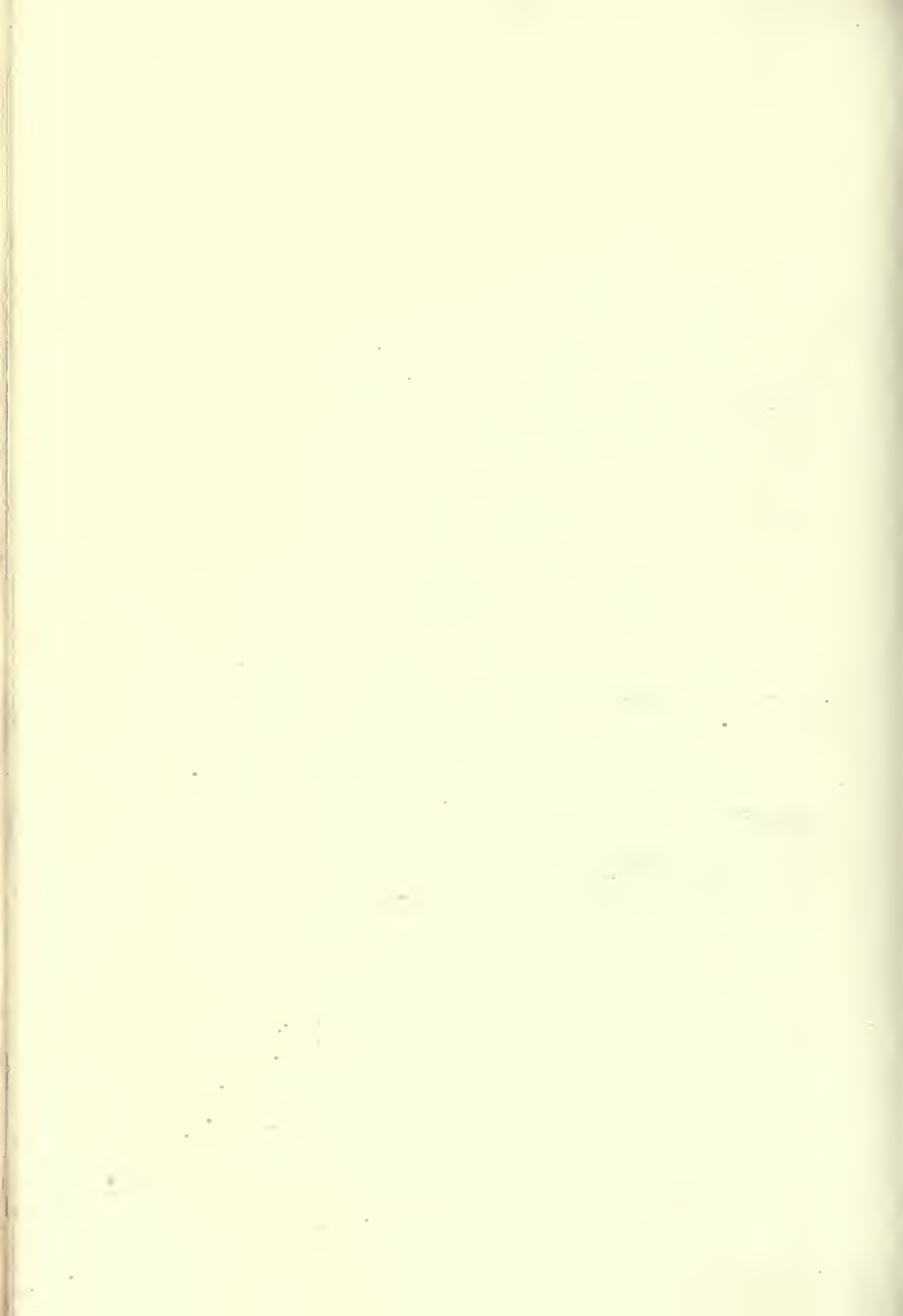


Monochrome
THÈSE TUANT LE CENTAURE





Menechme
SCÈNE TRIANGLE





F. C. dis

G. Imperato inc.

Pittura murale
LA MARCHANDE D'AMOURS



E. Mori del. e. inc.

Peinture murale
NÉREIDE



G Fusaro inc

Peinture murale
NEREIDE



P. Amédée, sculp.

CENTAURE



CENTAURE





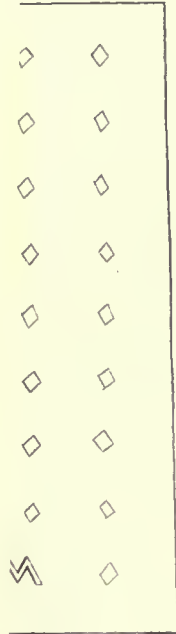
CENTAURESSE

P. Amendola, inc.

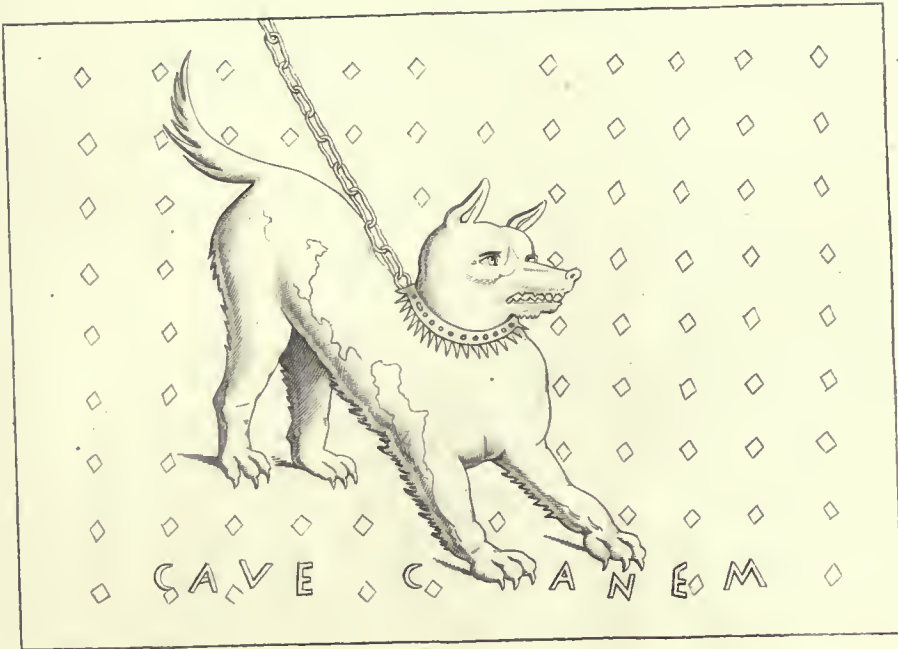




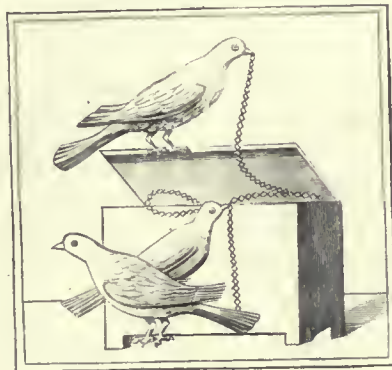
Grande Mosaique
LA BATAILLE D'ISSUS







P. Amendola inc.



Mosaïque
LE CAVE-CANEM



F. Morids.

G. Fusaro inc.

Mosaïque
COMBAT DE COQS

ΔΙΟΣΚΟΥΡΙΑΗΣ ΣΥΛΜΙΟΣ ΕΠΟΐΗΣΕ



H. Martorana iuc.

Mosaïque
SCÈNE COMIQUE



P. Martorana dis. ed inc.

Mosaïque
RIVIERE







E. Martorana dis. e inc.

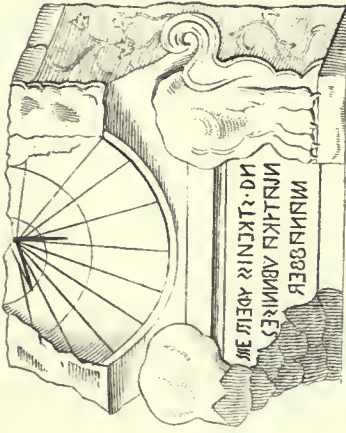
Mosaique







Pietro Martorana dis.e inc.

Mosaique
SEUIL DE MAISON

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	MENSIS APRILIS DIES XXX NON COSE NOVORORUM	MENSIS MAYUS DIES XXXI NON COSE NOVORORUM	MENSIS JUNIVS DIES XXX NON COSE NOVORORUM
	MENSIS JULIVS DIES XXXI NON COSE NOVORORUM	MENSIS AVGVSTVS DIES XXXI NON COSE NOVORORUM	MENSIS SEPTIMAN DIES XXX NON COSE NOVORORUM
	MENSIS AUGVSTVS DIES XXXI NON COSE NOVORORUM	MENSIS SEPTIMAN DIES XXX NON COSE NOVORORUM	MENSIS OCTOBER DIES XXX NON COSE NOVORORUM



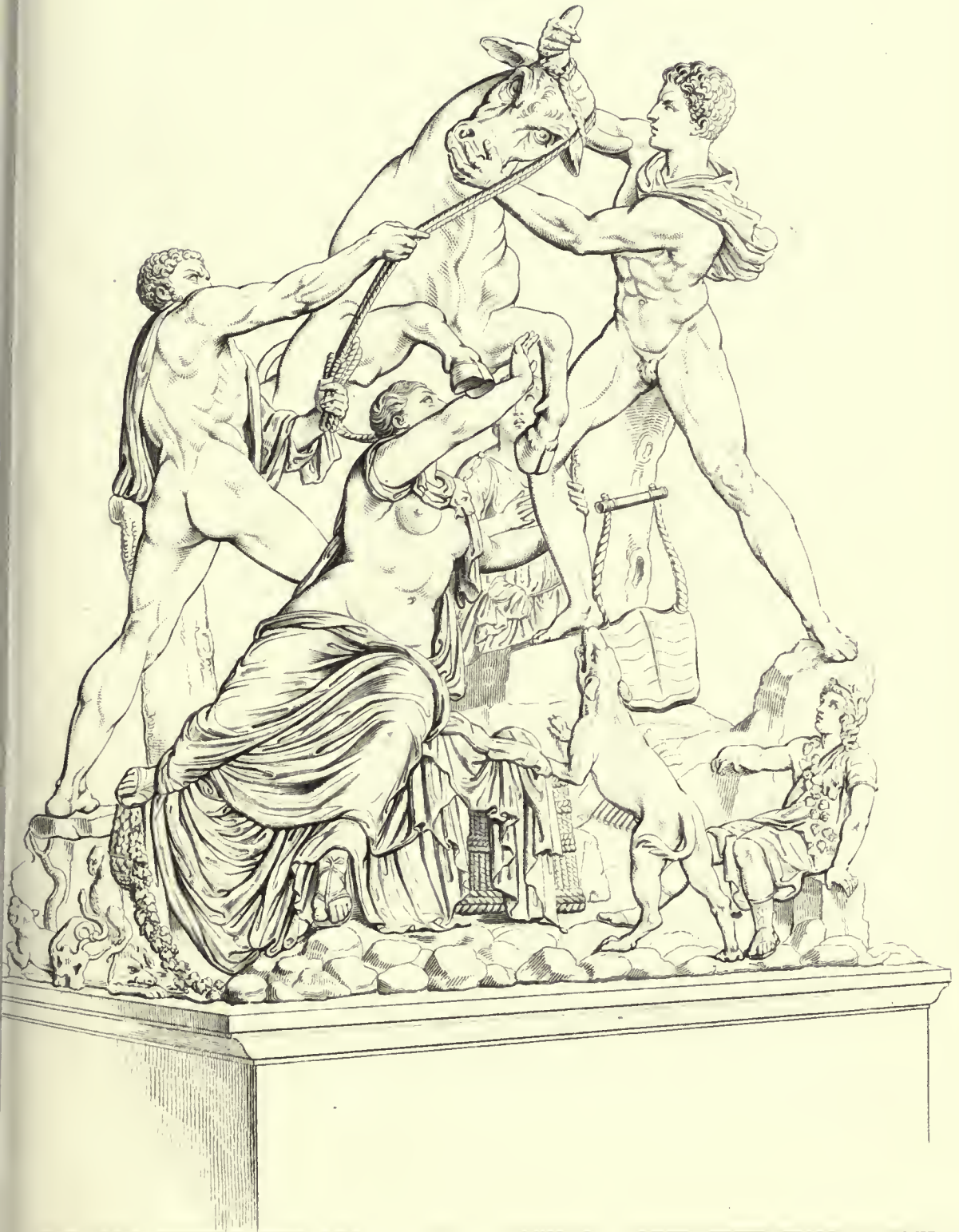
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	MENSIS APRILIS DIES XXX NON COSE NOVORORUM	MENSIS MAYUS DIES XXXI NON COSE NOVORORUM	MENSIS JUNIVS DIES XXX NON COSE NOVORORUM	MENSIS JULIVS DIES XXXI NON COSE NOVORORUM	MENSIS AVGVSTVS DIES XXXI NON COSE NOVORORUM	MENSIS SEPTIMAN DIES XXX NON COSE NOVORORUM	MENSIS OCTOBER DIES XXX NON COSE NOVORORUM	MENSIS NOVEMBER DIES XXX NON COSE NOVORORUM	MENSIS DECEMBER DIES XXX NON COSE NOVORORUM	MENSIS NOVEMBER DIES XXX NON COSE NOVORORUM	MENSIS DECEMBER DIES XXX NON COSE NOVORORUM	MENSIS NOVEMBER DIES XXX NON COSE NOVORORUM
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Luifalvanese dis.

Marbre

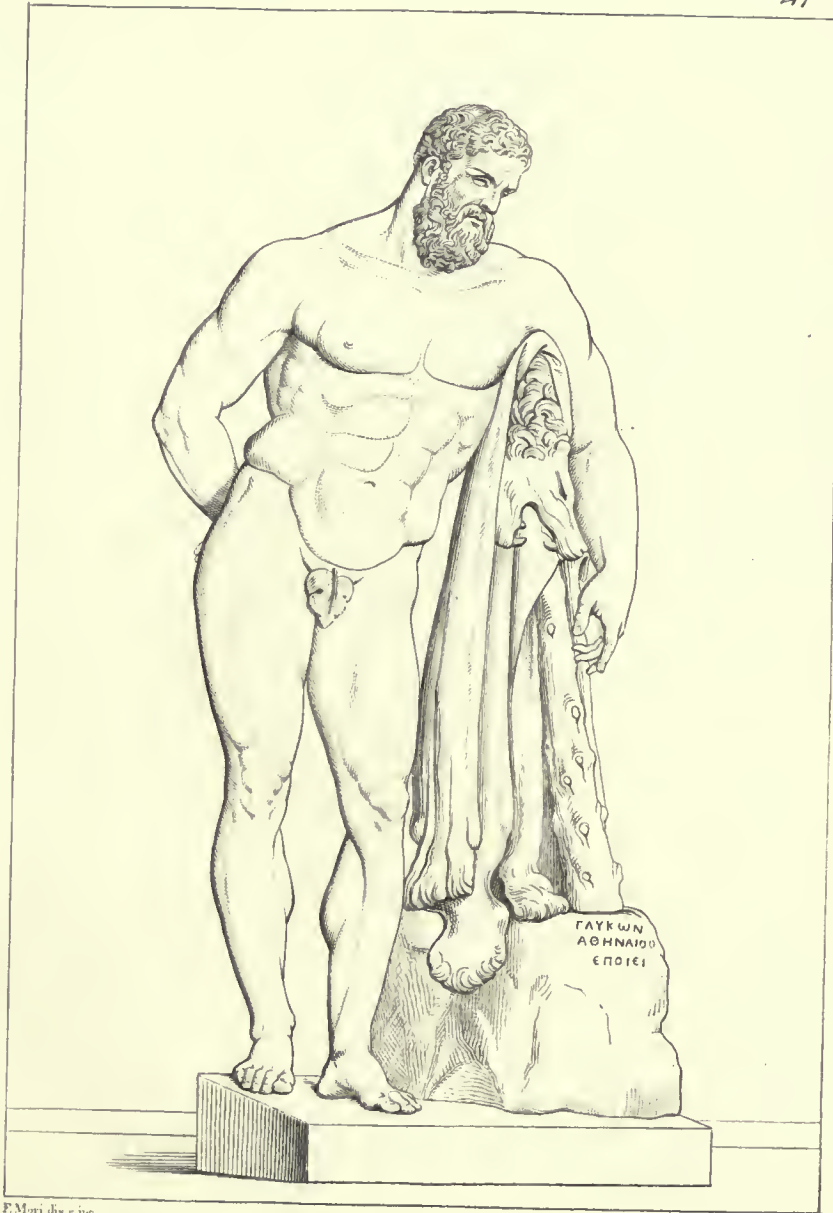
F. Amerindola inc.

CALENDRIER RUSTIQUE CADRAN SOLAIRE



Marbre

LE TAUREAU FARNÈSE



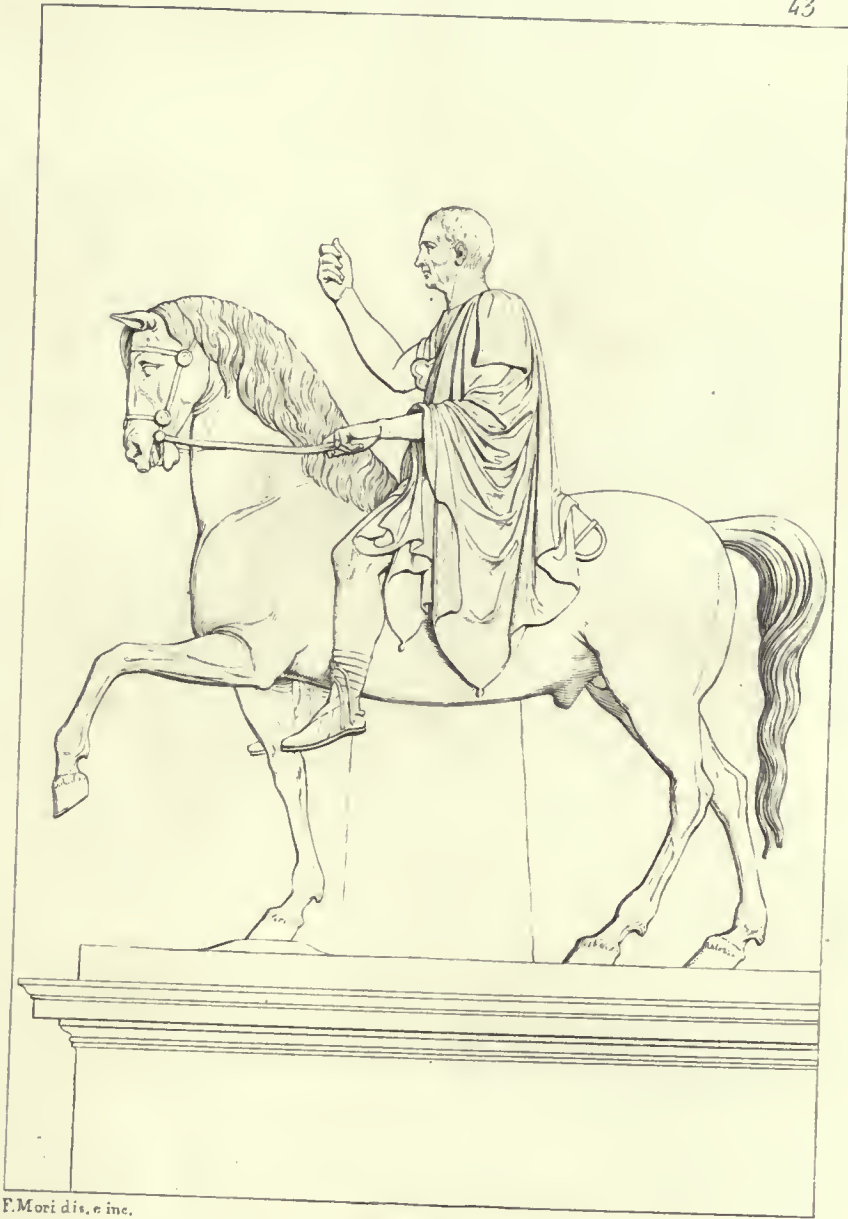
F. Mori del. e inc.

Marbre
L'HERCULE FARNÈSE



F Mori dis. e inc.

Marbre
FLORA FARNÈSE



F. Mori dis. e inc.

Marbre
BALBUS PÈRE





F. Mori del. e inc.

Marbre
BALBUS FILS



F Momi dis e inc.

Marbre
VENUS VICTORIEUSE



F. Mori dis. e. inc.

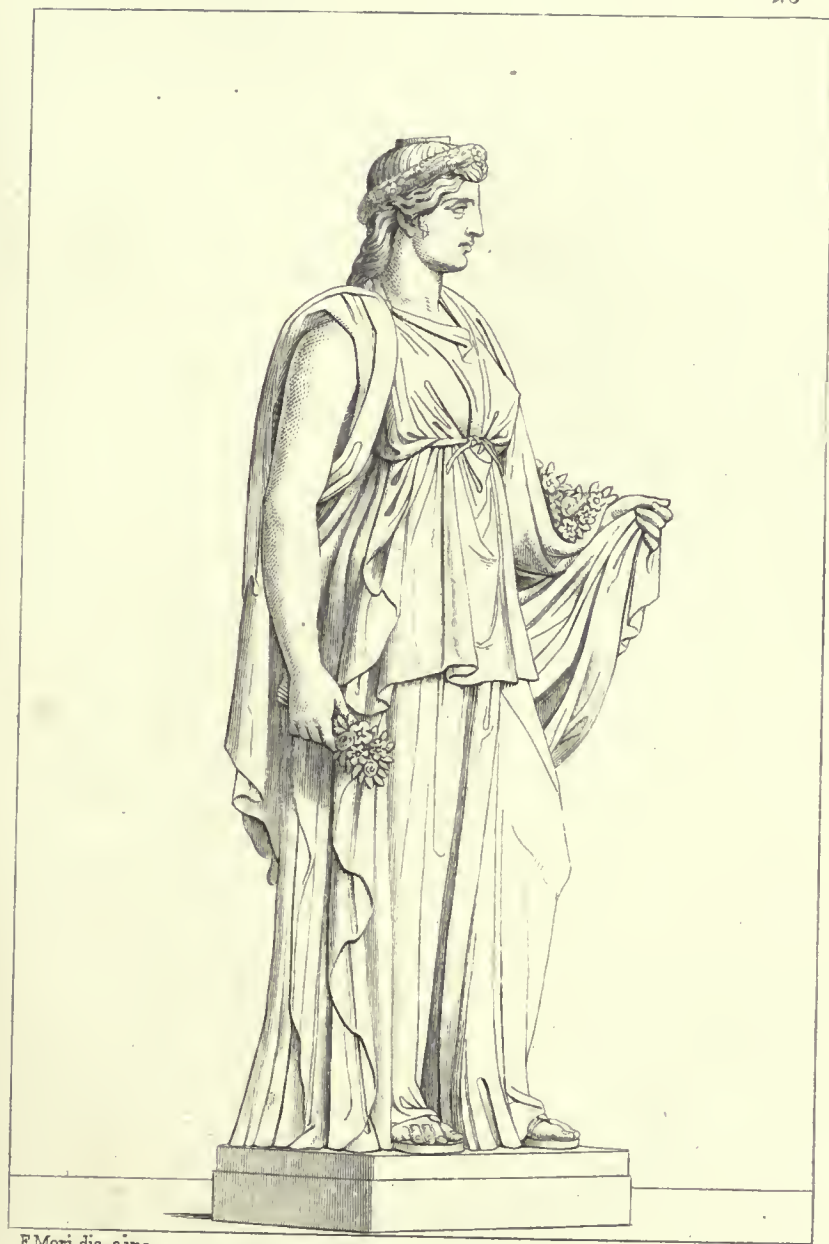
Marbre

FAUNE ET BACCHUS



F. Mori dis e inc.

Marbre
ARISTIDE



F. Mori dis. e inc.

Marbre
FLORA

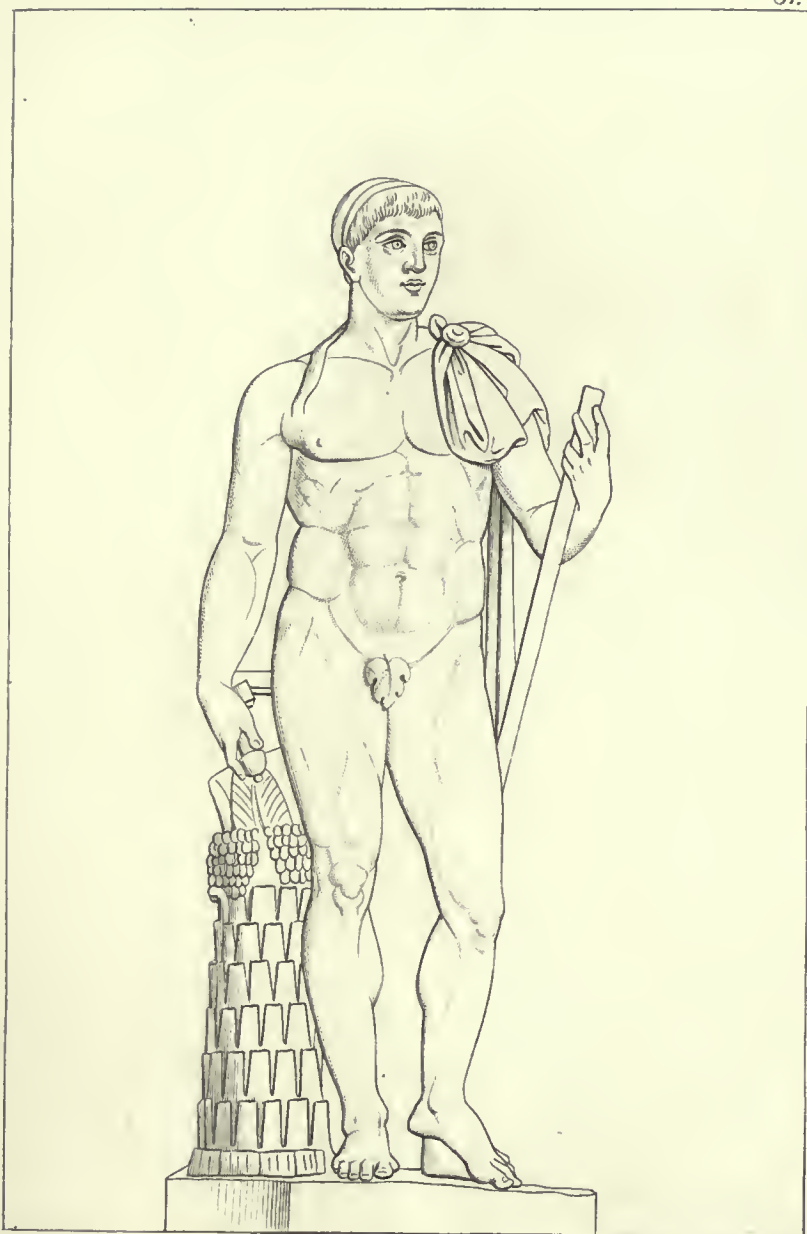


E Mori dis. e inc. 1843

Marbre
LUCIUS VÉRUS



Marbre
URANIE



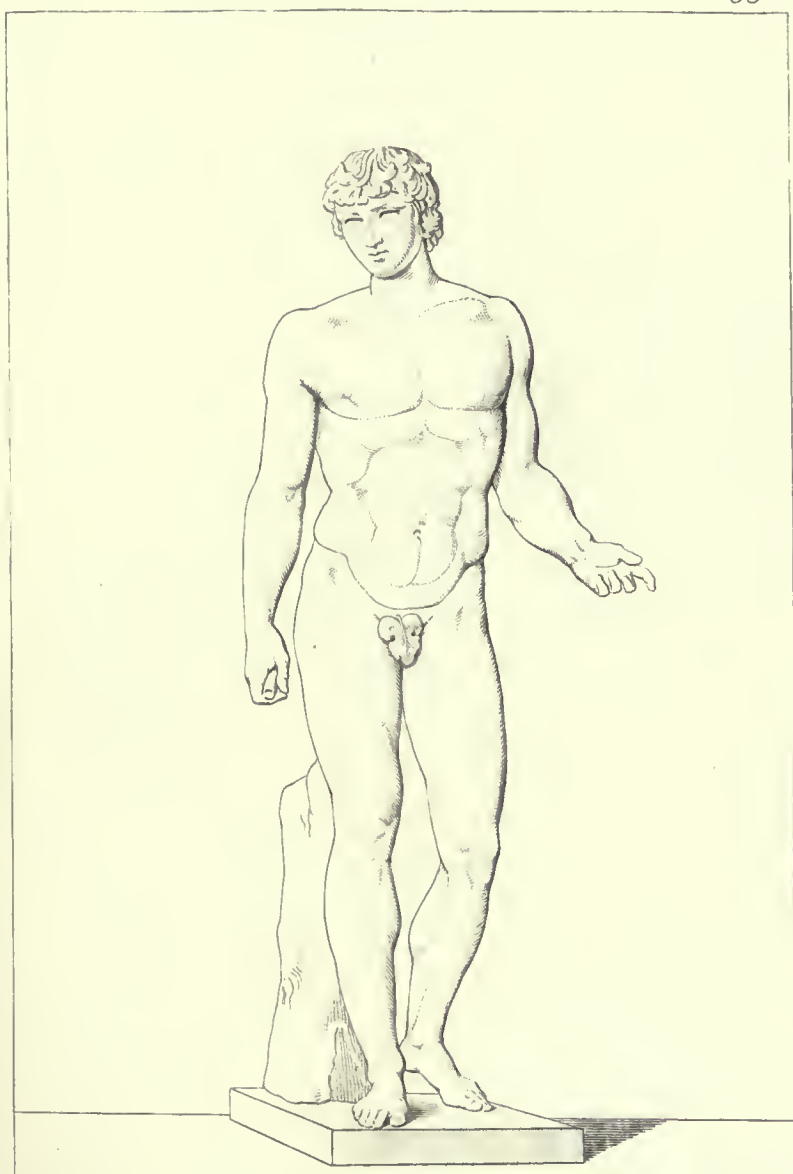
F. Mori del.

F. Ammendols inc.

Marbre
ALEXANDRE-SEVERE



Marbre
LE GÉNIE DE ROME



F. Mori dis.

C. Martorand inc.

Marbre
ANTINOÛS



V. Mollame dis.

G. Fusaro inc.

Marbre
VENUS ACCROUPIE



F Mori dis. e inc.

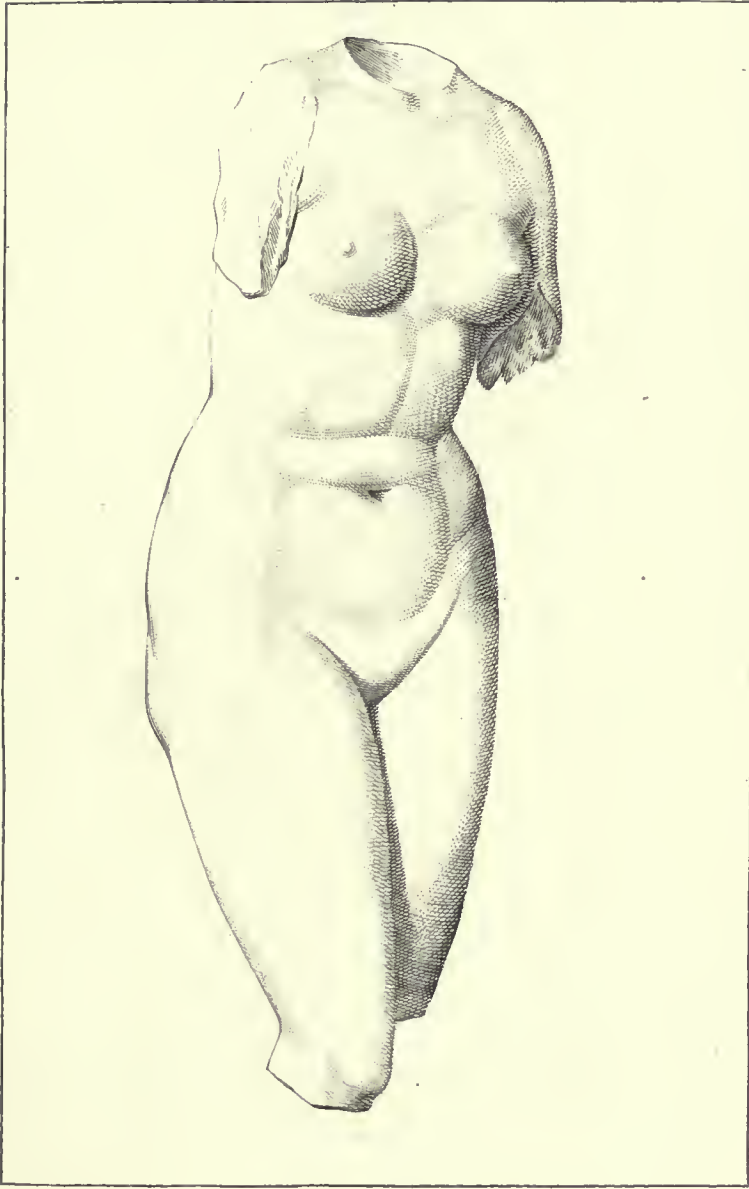
Marbre
VENUS CALLIPYGE



C.M. dis.

P.Amendola inc.

Marbre
VENUS CALLIPYGE



F. Mori dis. e inc.

Marbre
VÉNUS-Fragment



F. Amatiola, inc.

Marbre
VÉNUS DE MEDICI



G. Fusaro dis. e. inc.

Marbre
ISIS





V Mollame dis

Fusaro inc.

Marbre
DE LA



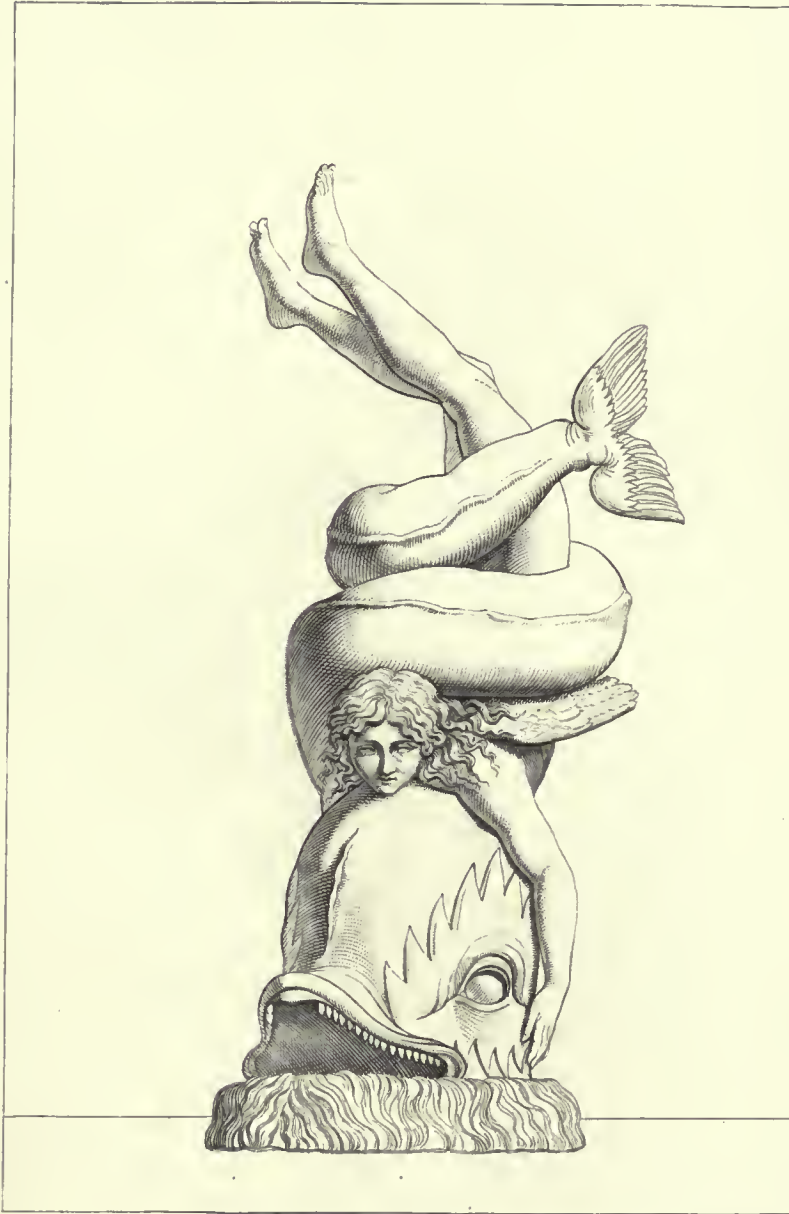
E. Mori dis. e inc. 1849

Marbre
DIANE



G. de Caro inc.

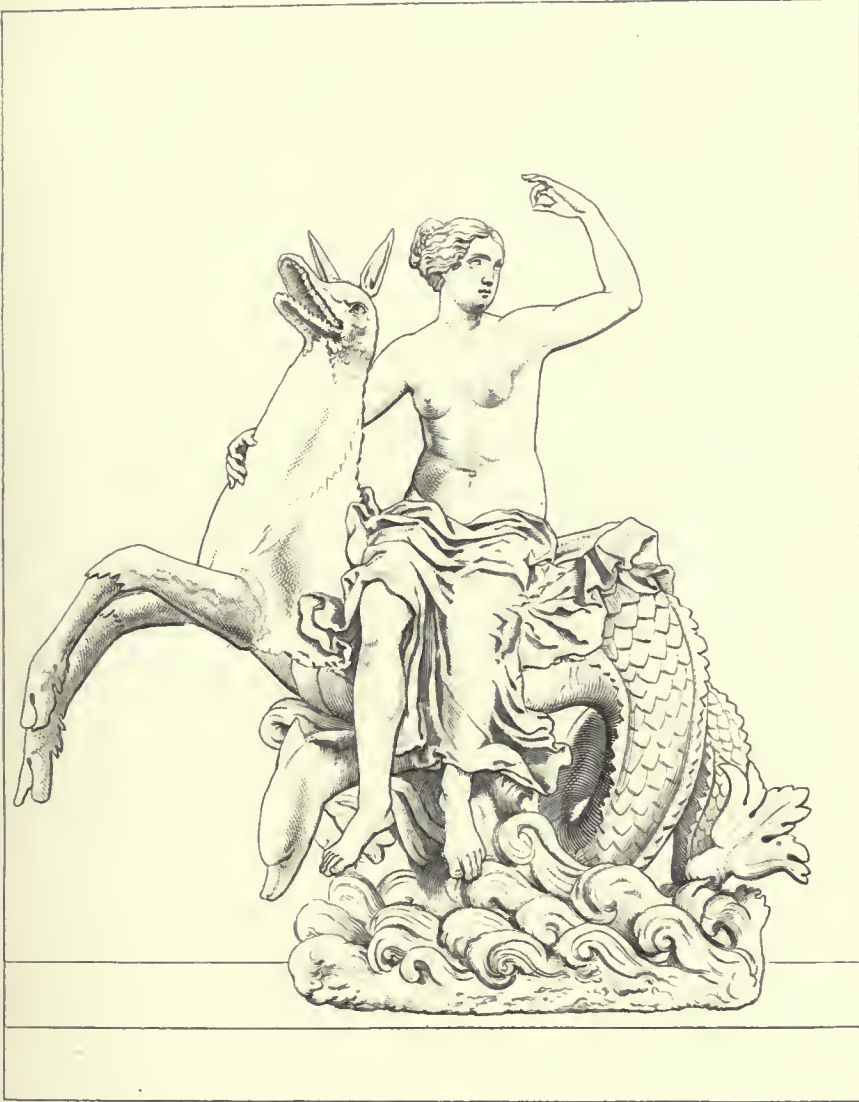
Membre
PSYCHÉ



P. Martorelli. inc.

Marbre

AMOUR ET DAUPHIN



Gius. Cavarretta dis.

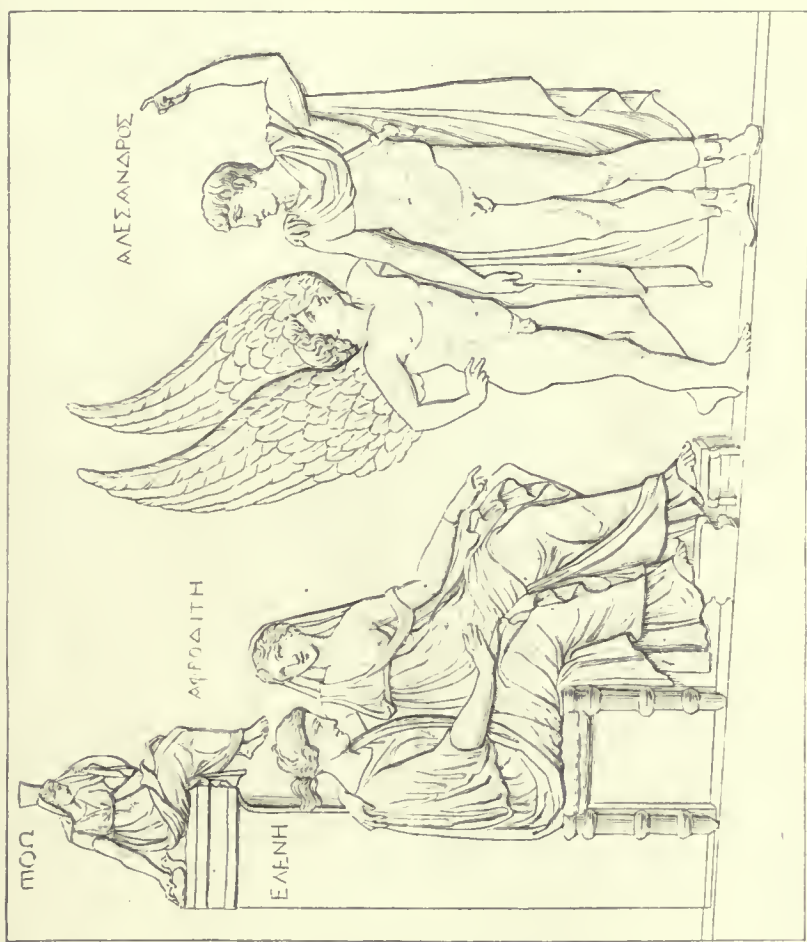
Giov. Fusaro inc.

Marbre
NÉRÉIDE



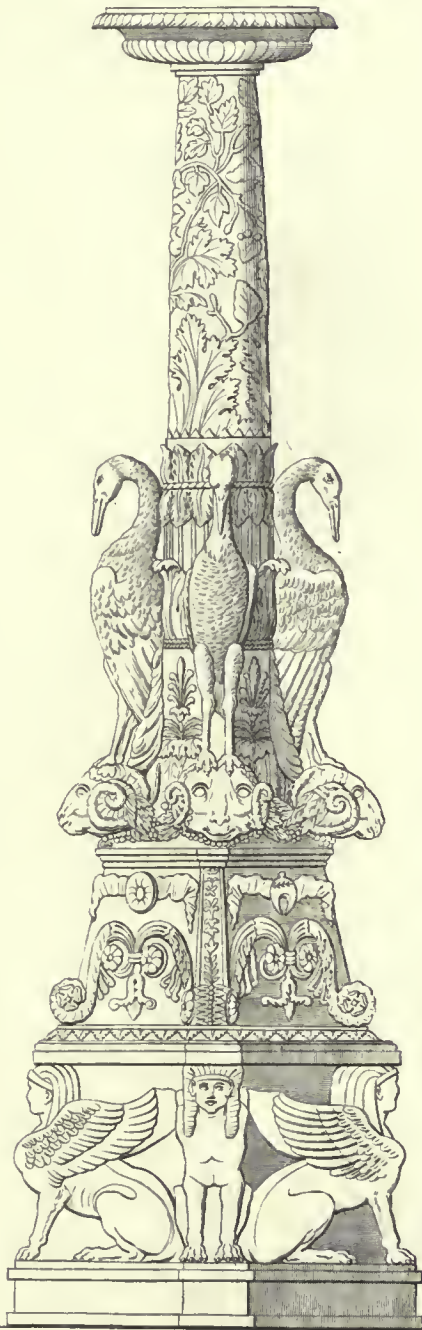
E Mori dis e inc.

Marbre
BACCHUS



F. Moridis e inc.

Marbre
 LA PERSUASION D'HELENE



F. Amendola inc.

Marbre
CANDELABRE

a

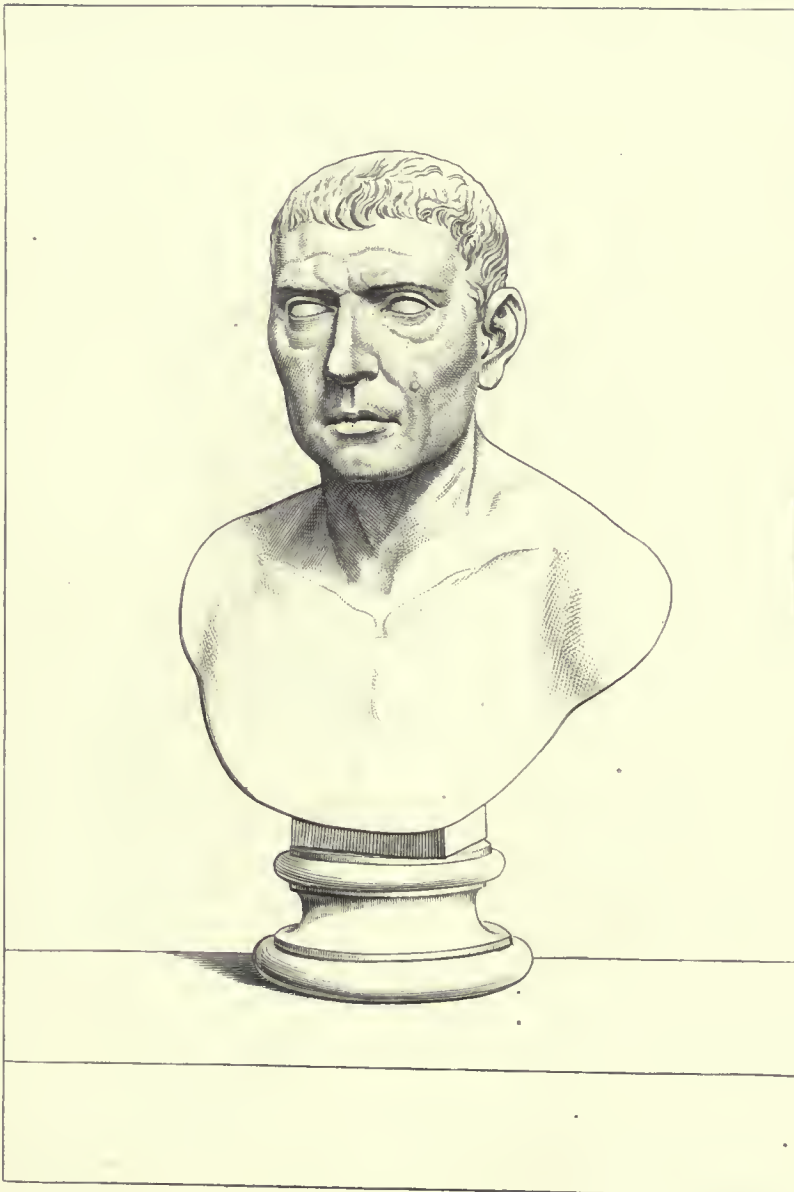


b



R. Radente inc.

Marbre
NAISSANCE DE BACCHUS



G. Fusaro inc

Marbre
CICÉRON





Gr. Fusaro dis e inc

Marbre
DÉMOSTHÈNE



Marbre
MARCUS AURELIUS

G. Fusaro inc.



F. Mori dis.

G. Fusaro inc.

Marbre
GARACALLA



G. Fusaro dis e inc

Marbre

JULES - CÉSAR

TITUS



PLATON

Bronze



ARCHITAS



P. Arsenio la inc

MARCELLUS



Bronze

SÈNÈQUE



F. Tisanti dis. e inc.

Bronze
SYLÈNE





G. Fusaro dis.ed inc.

Bronze
NARCISE





Bronze
FAUNE DANSANT



F. Mori dis.

P. Amendola inc.

Bronze

FAUNE DORMANT



F. Mort dis. e inc.

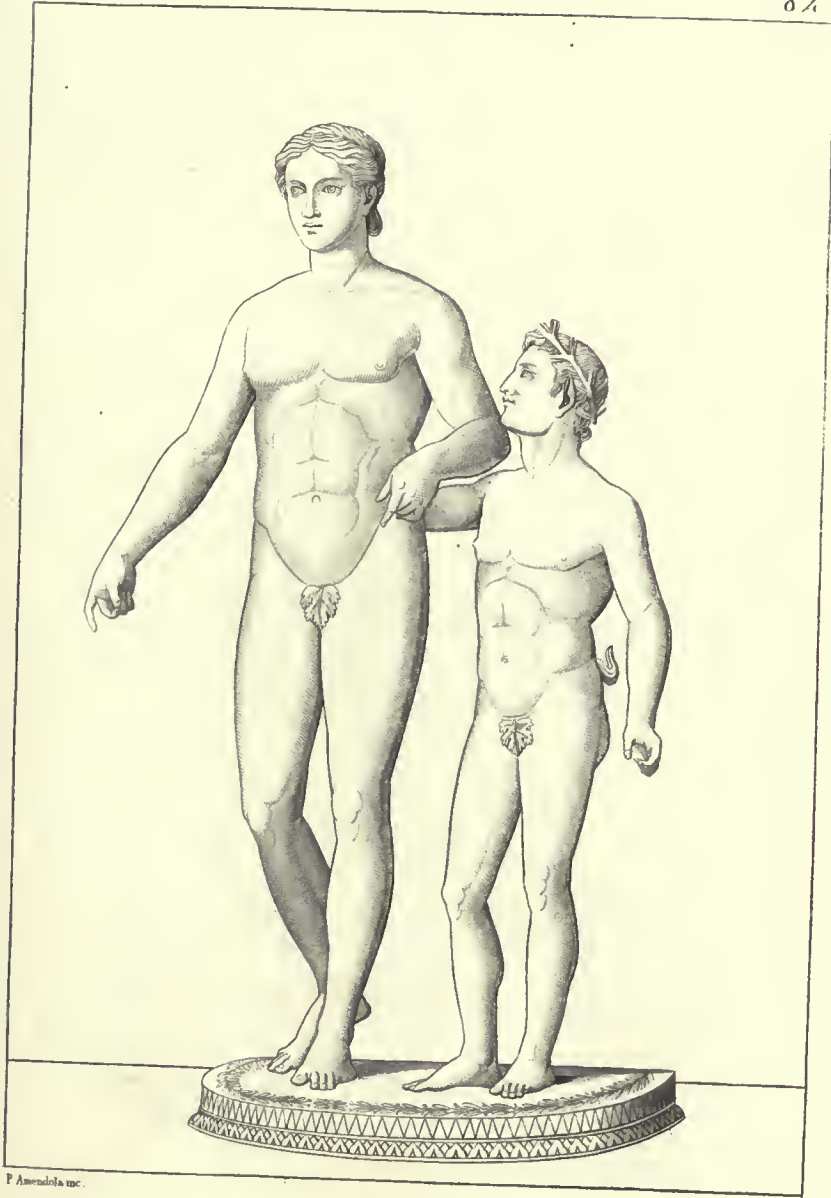
Bronze
FAUNE ÎVRE



F. Mori del. e inc.

Bronze

MERCURE AU REPOS



P. Amendola sc.

Bronze
BACCHUS ET AMPÉLUS



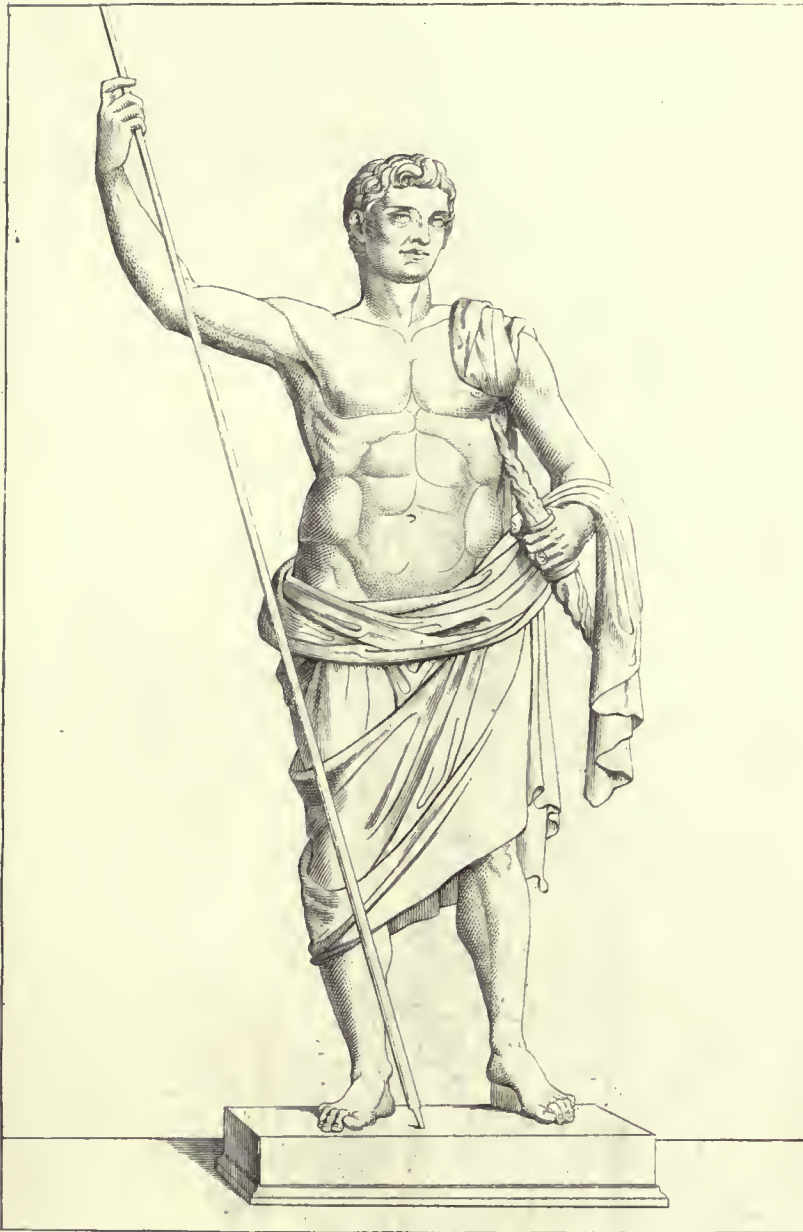
F. Mori del.

Bronze
MARCUS CALATORIUS



G. Fusaro inc

Bronze
MAMMIUS MAXIMUS



G. Fusaro inc.

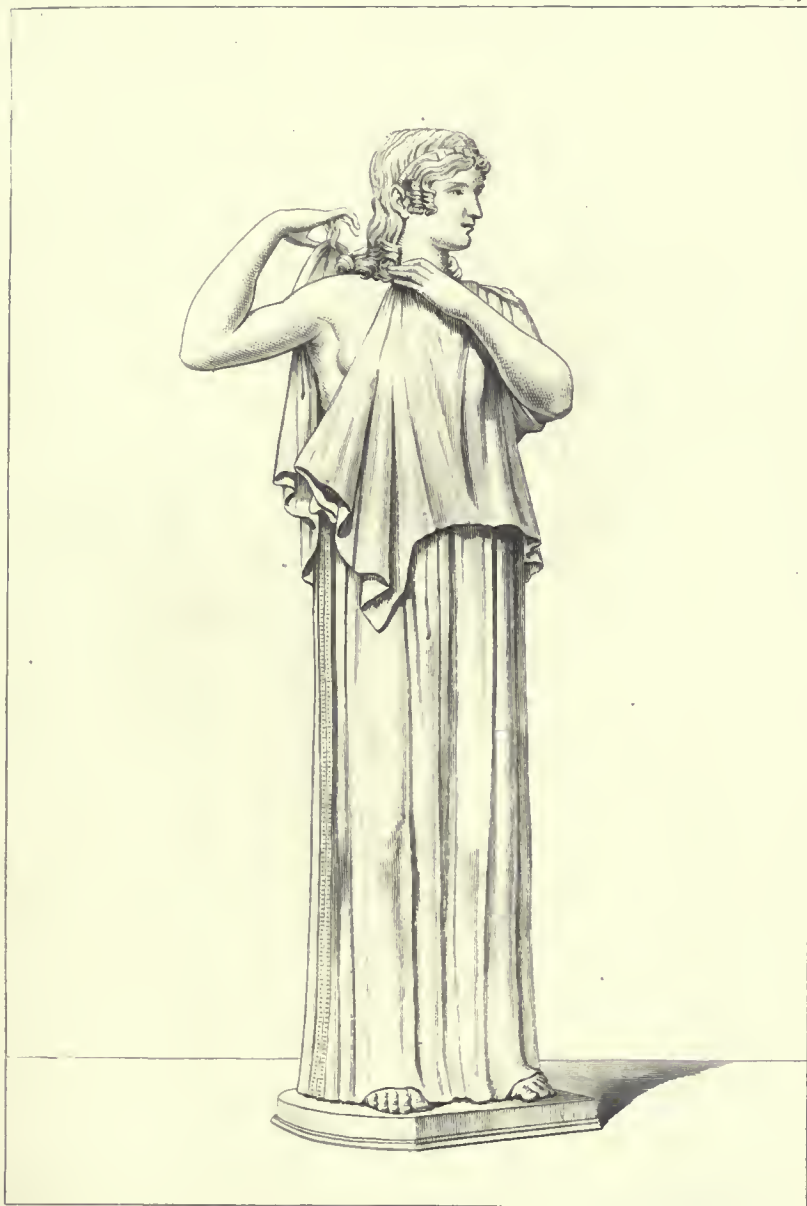
Bronze
CÉSAR AUGUSTE



V. Mollame dis

P. Amendola inc.

Bronze
APOLLON



G. Fusaro dis. e inc.

Bronze
ACTRICE



Vin^o Mollame dis

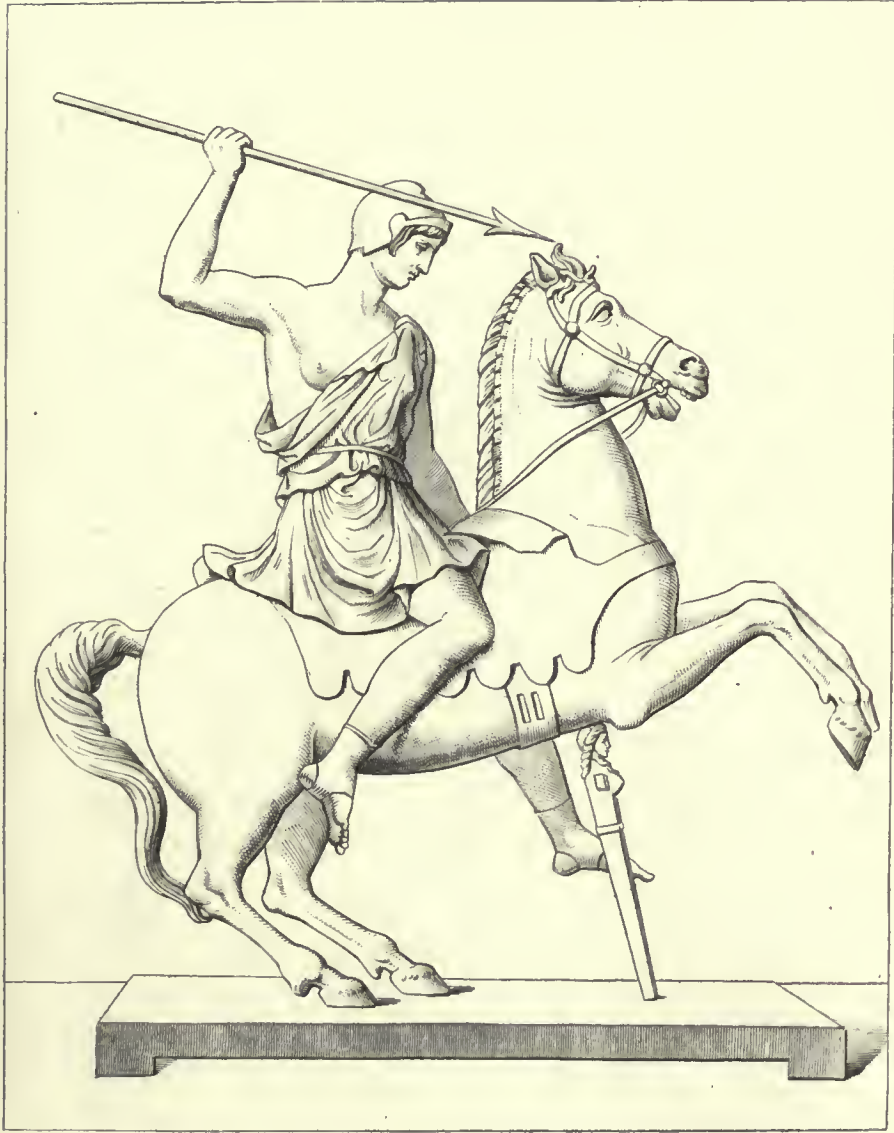
G Fusaro inc.

Bronze.
DISCOBOLE



Fusaro dis. inc.

Bronze
ALEXANDRE LE GRAND



G. Fusaro dis. e inc.

Bronze
AMAZONE



E Mori dis.

G Fusaro inc.

APOLLON



F. Amendola inc.

Bronze
DIANE



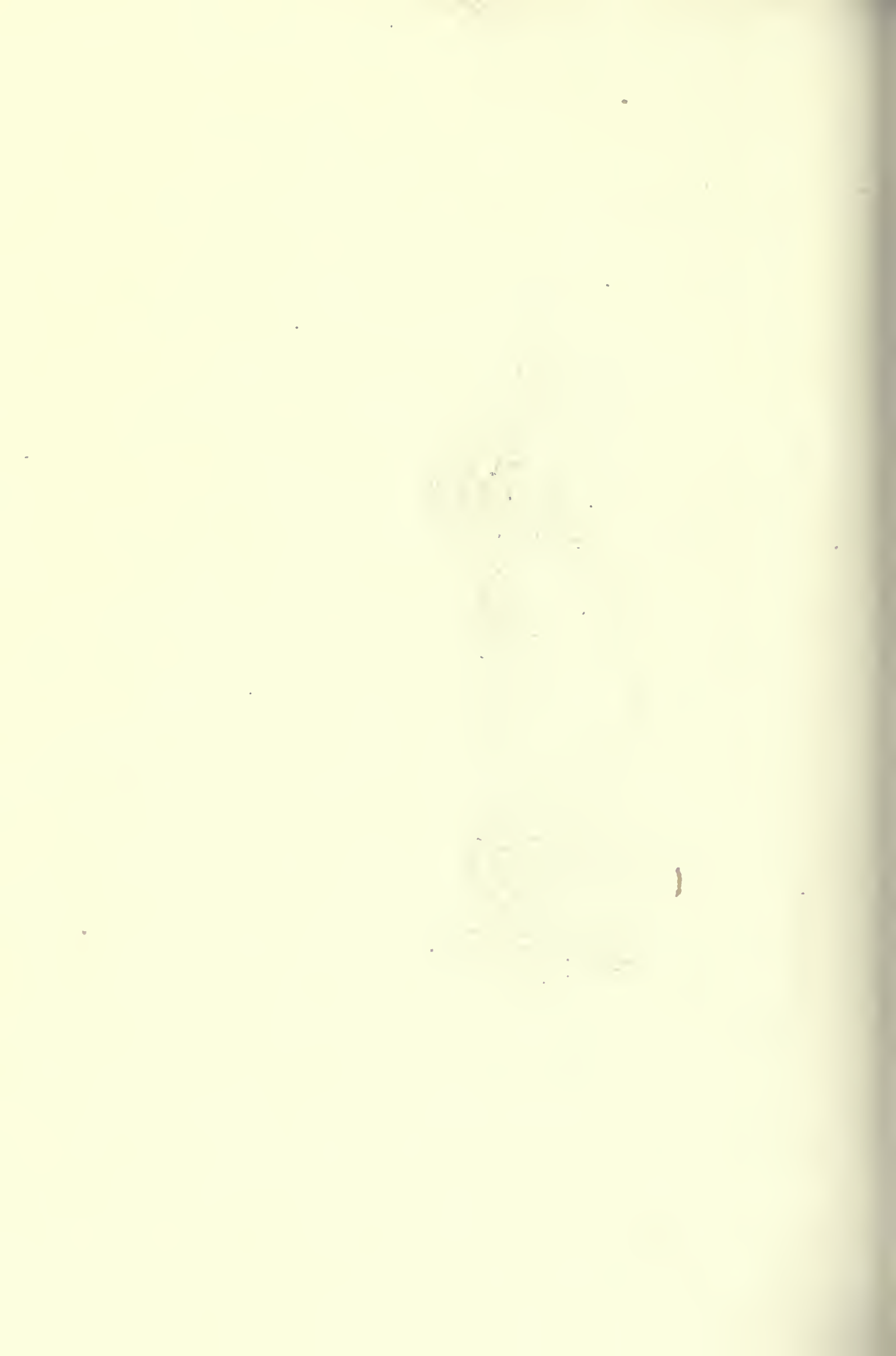
P. Amendola inc.

Bronze
VICTOIRE



F. Amendola inc.

Bronze
LA FORTUNE





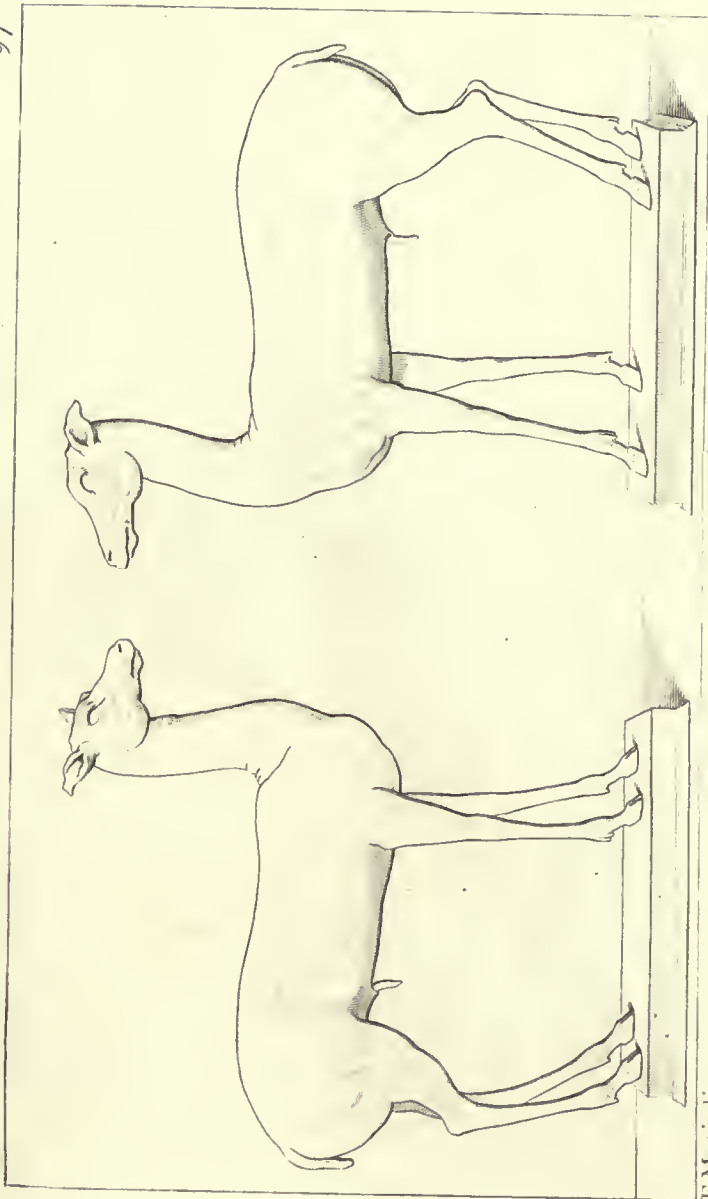
F. Amendola inc.

Bronze
L'ABONDANCE



G. Fusaro inc.

Bienzè
STATUETTE POUR FONTAINE



C. Martens & Co. inc.

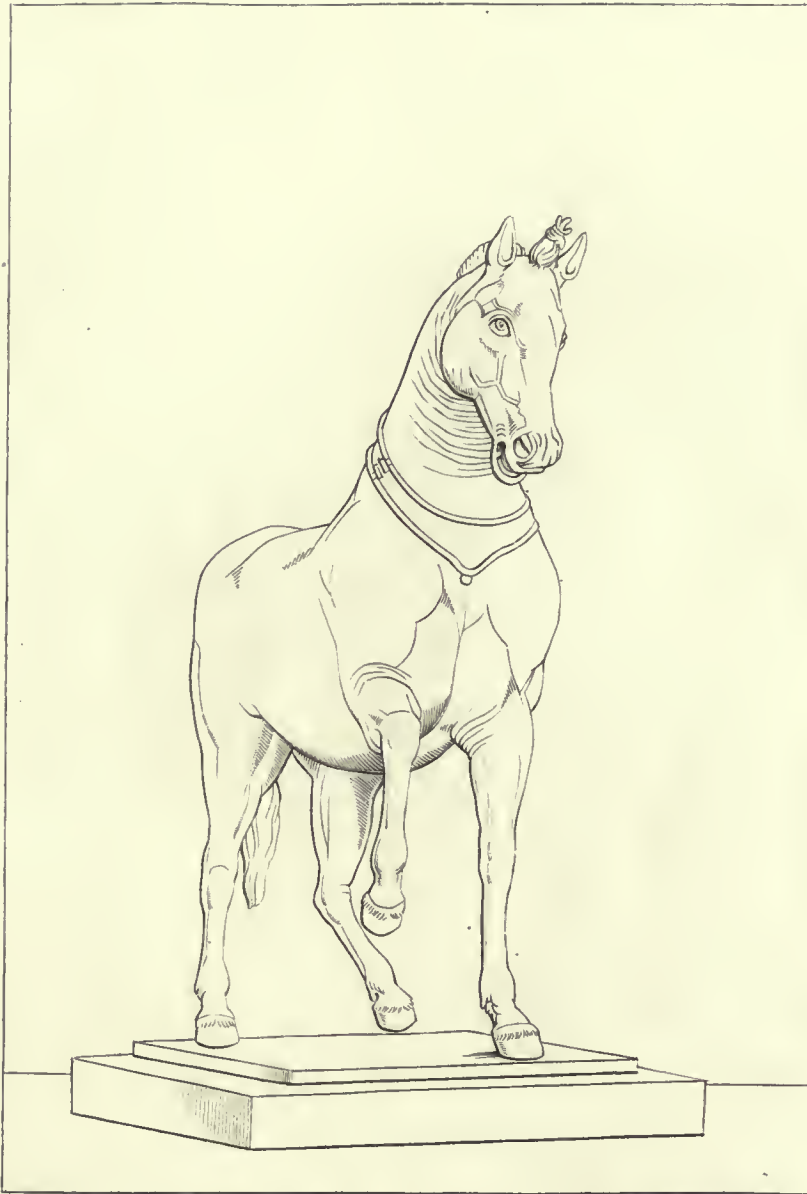
F. Mori dis.

Bronze
GAZELLES



F. Morel del. et inc.

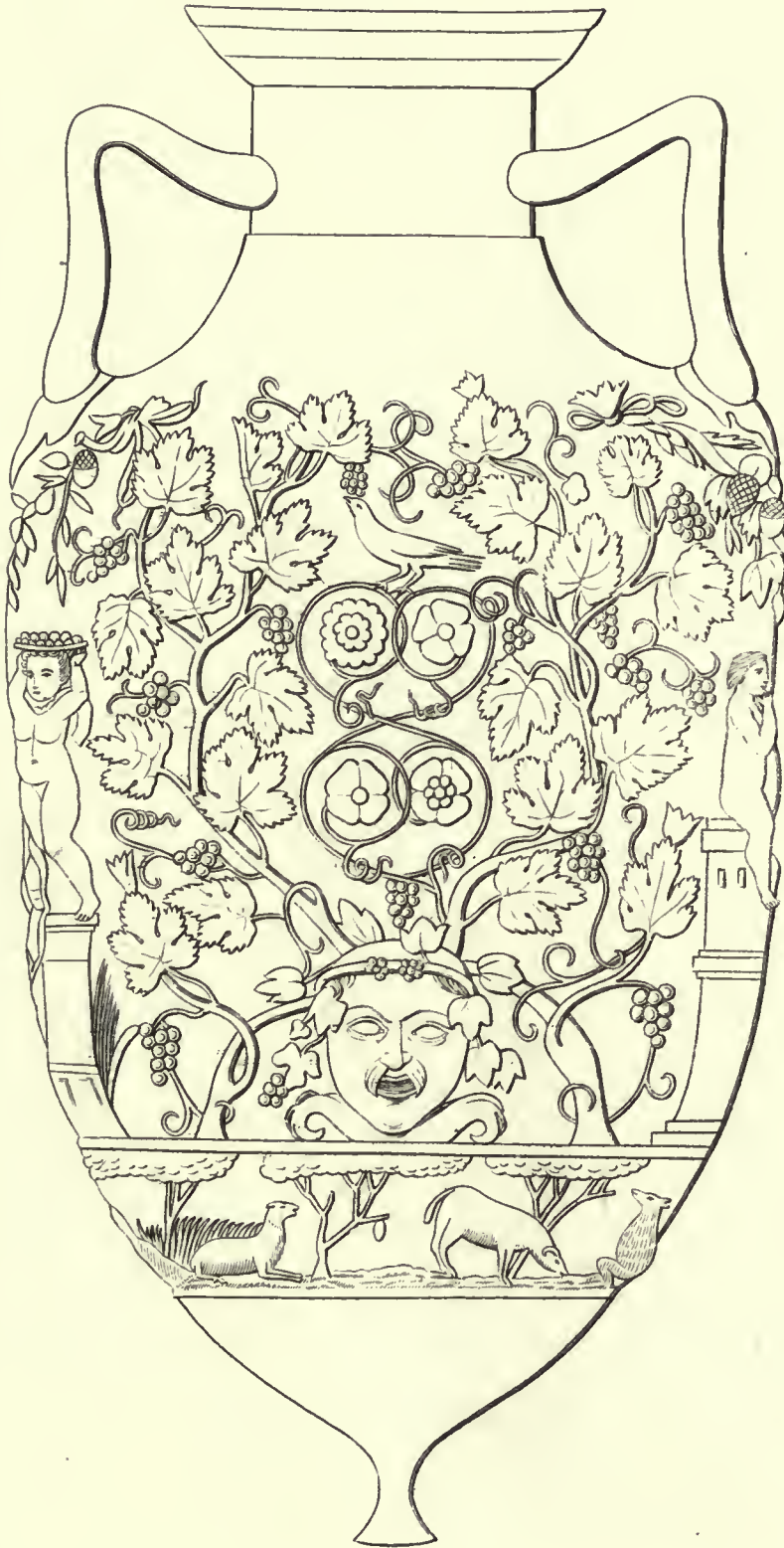
Bronze



F. Mori dis.

P. Ammendola inc.

*Bronze***LE CHEVAL DU QUADRIGE DE NÉRON**



URNE CINÉRAIRE EN VERRE-BLEU



P. Martorano dis

A. Otteri inc.

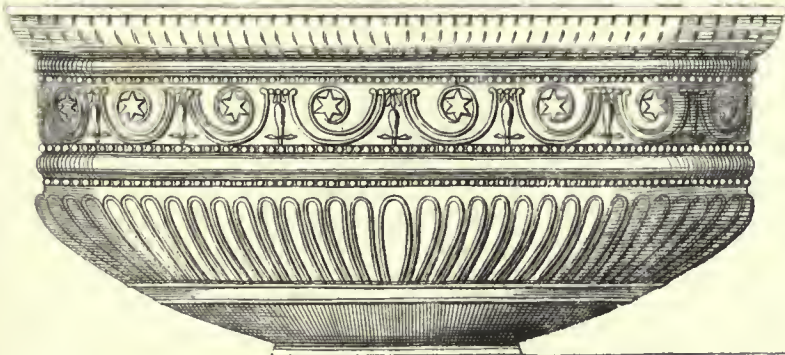
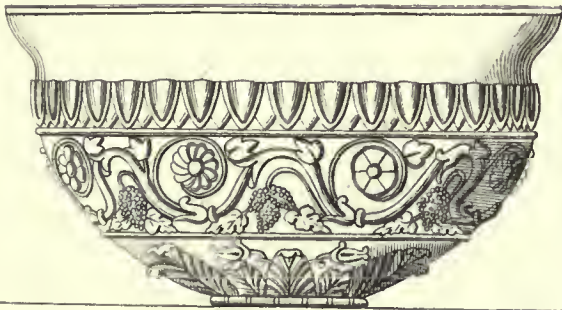
Verres
VASES FUNERAIRES



P. Martorana dis.

A. Oberino.

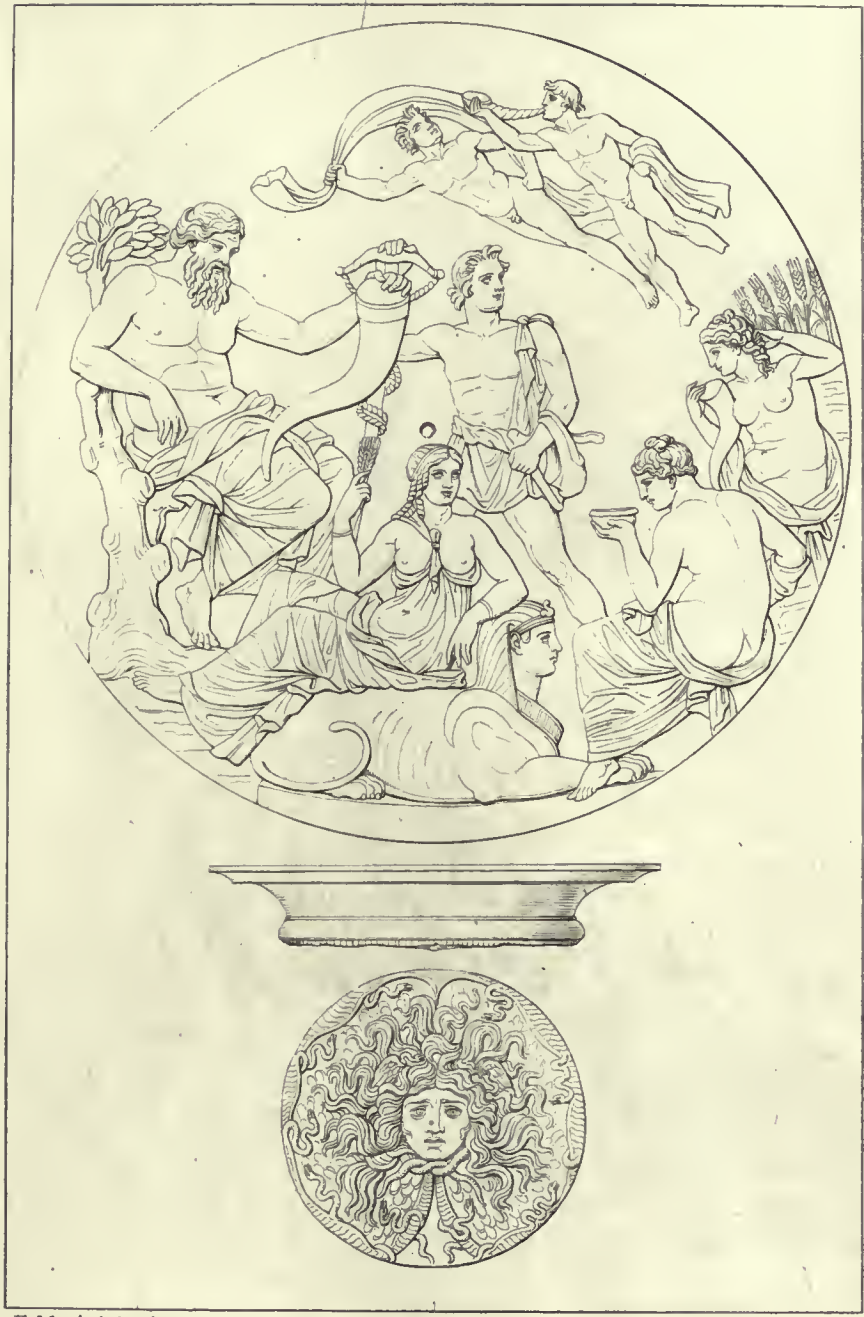
Terres-cuites
VASES DOMESTIQUES



Cerres-cuites
COUPES

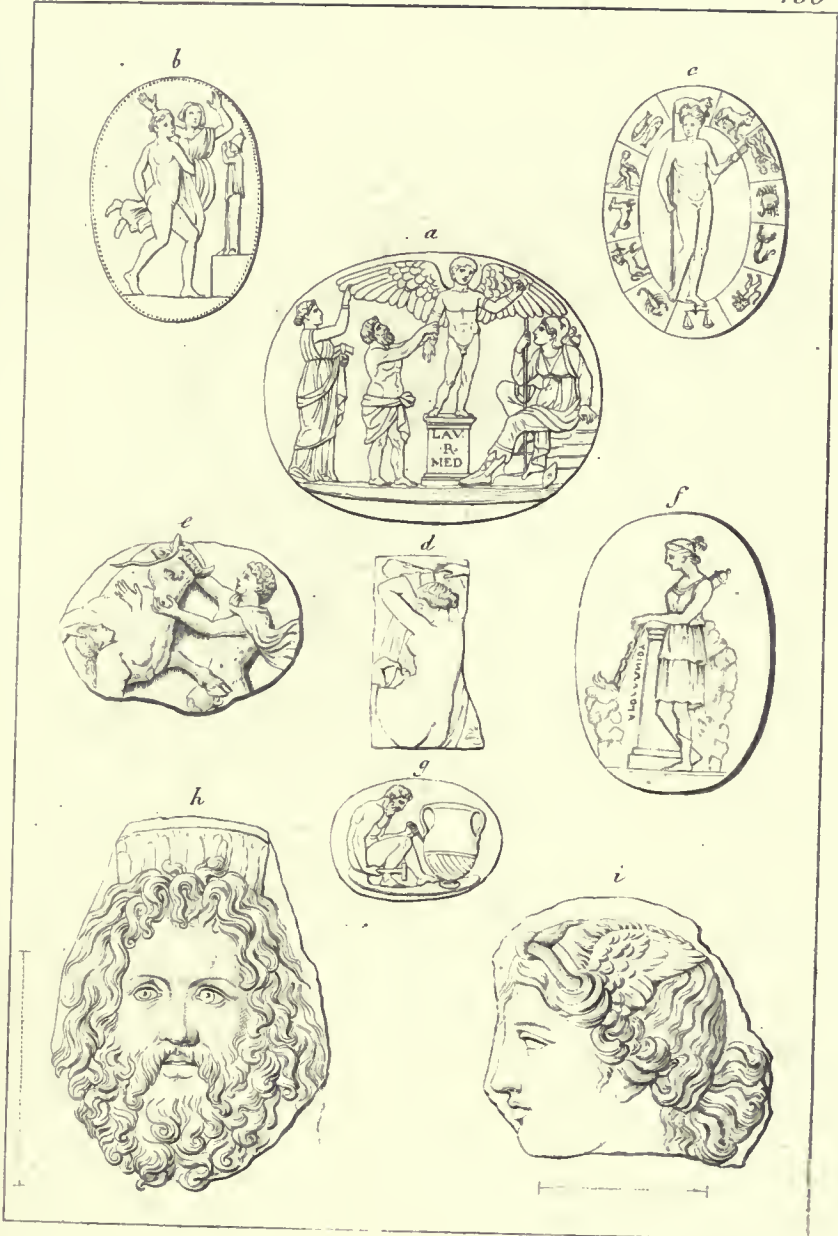


Cerres-cuites
COUPES



F. Mori. del. e inc.

Camée
LA TASSE FARNESE



Carnées

G. Fusaro inc.



Camée
JUPITER FOUROYANT LES TITANS

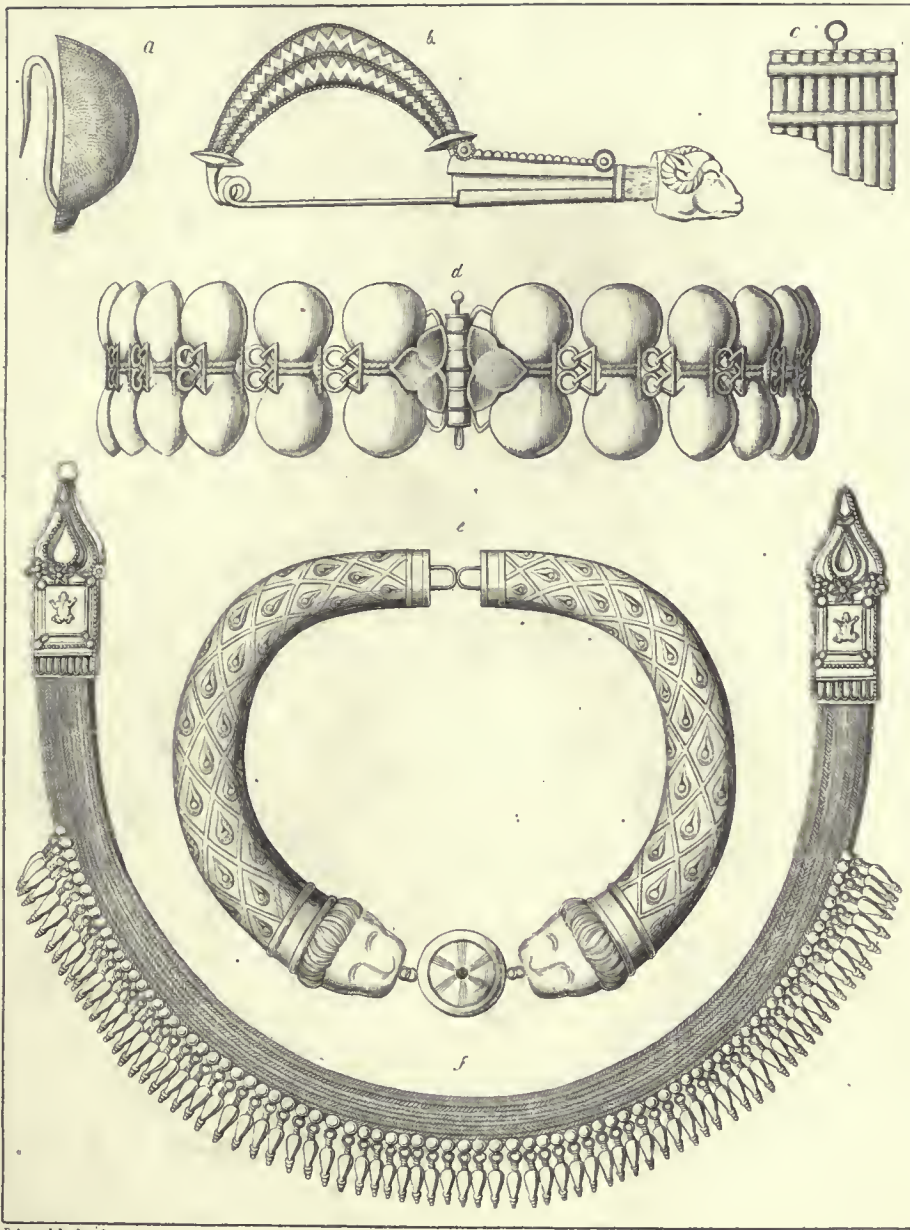


Cameos



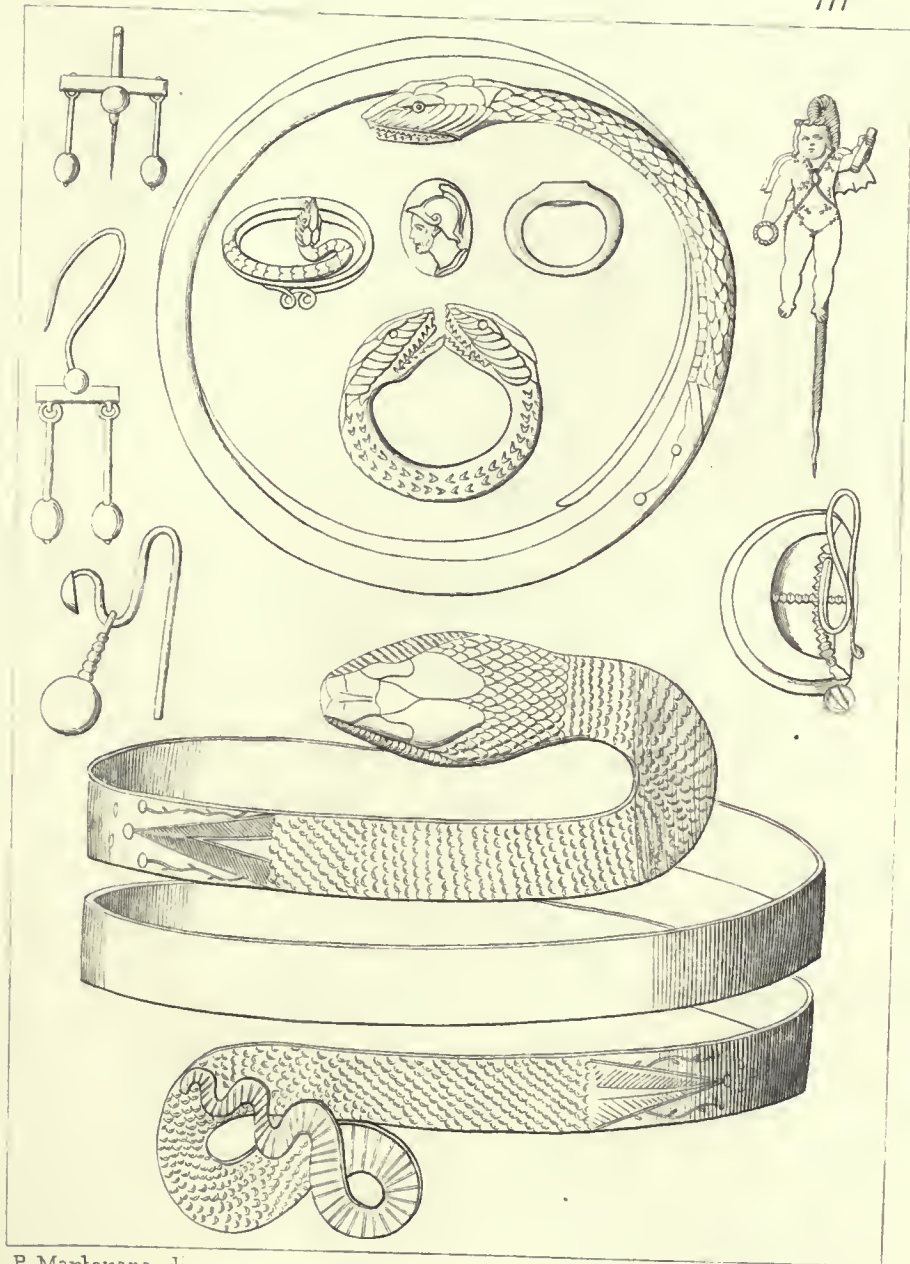


Camee



P. Amendola des. ed. inc.

Objets en or
COLLIER AGRAFE etc.



P. Martorana dis

R. Radente inc.

Objets en or
BRACELETS etc

A



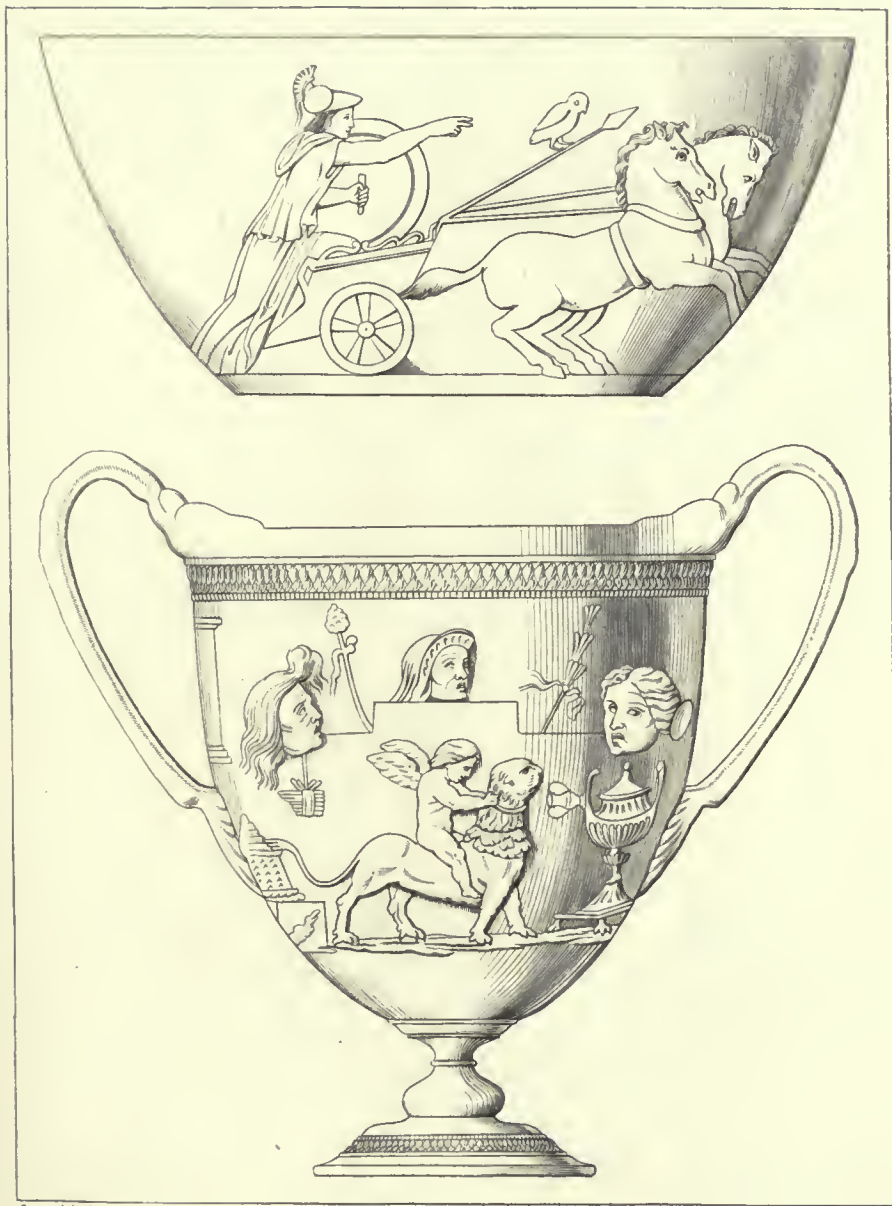
B



P. Martorana dis.

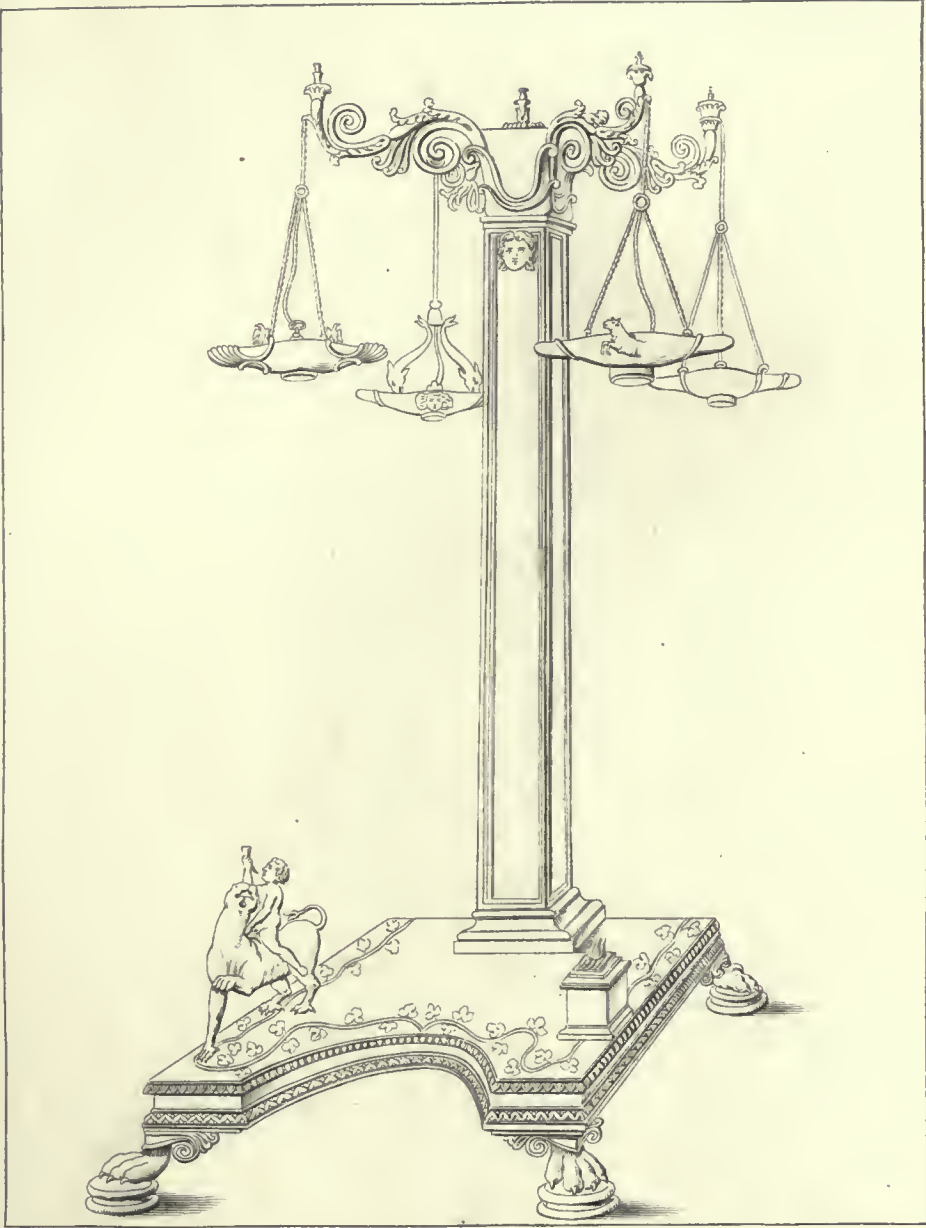
R. Radente inc.

a *Argent* *b*
COUPE MORTIER



F. Amendola inc.

VASES EN ARGENT



G. Fusaro inv.

CANDÉLABRE DE DIOMÈDE



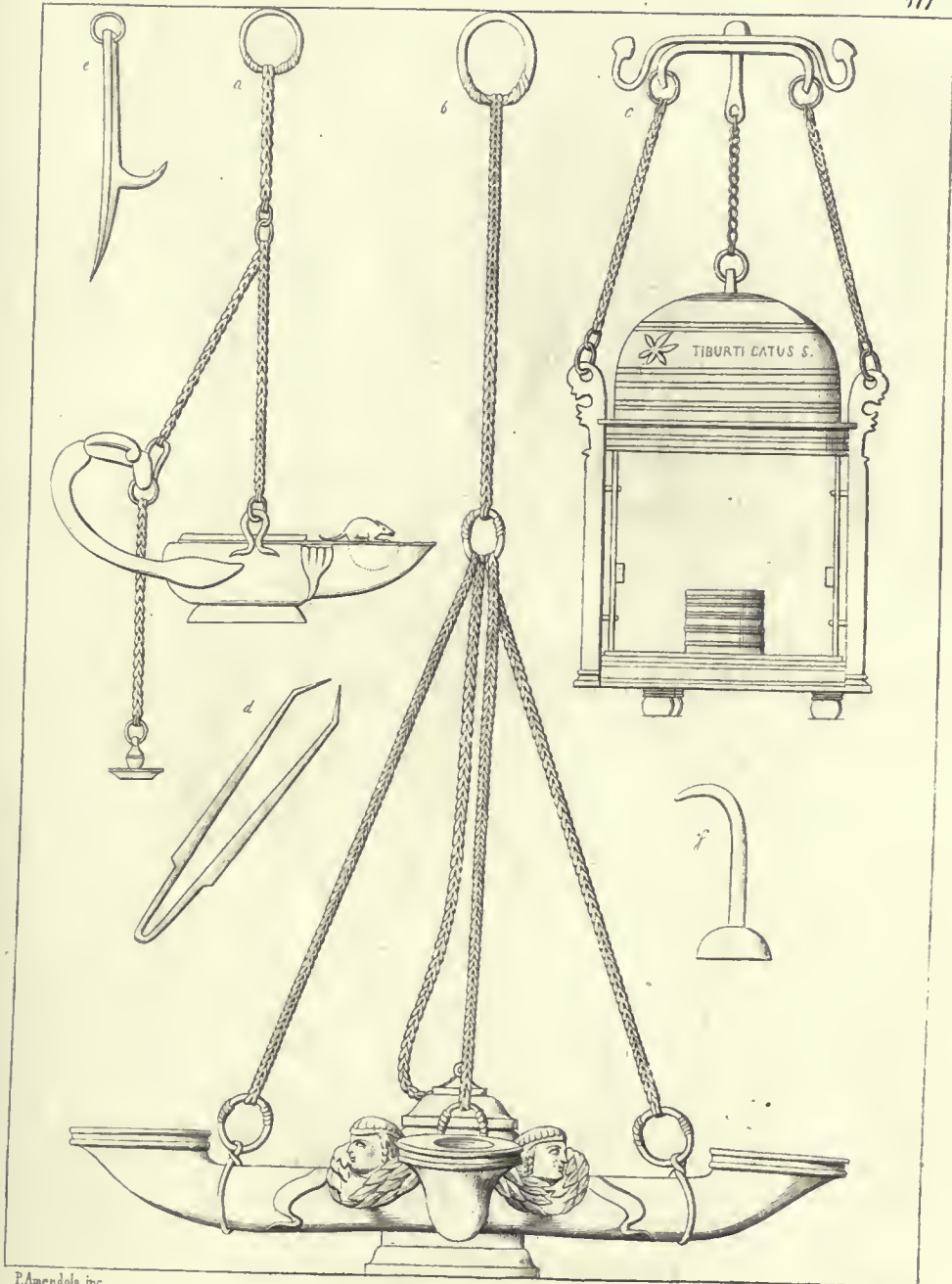
P. Amendola inc.

Bronze
LAMPE



P. Amendola inc.

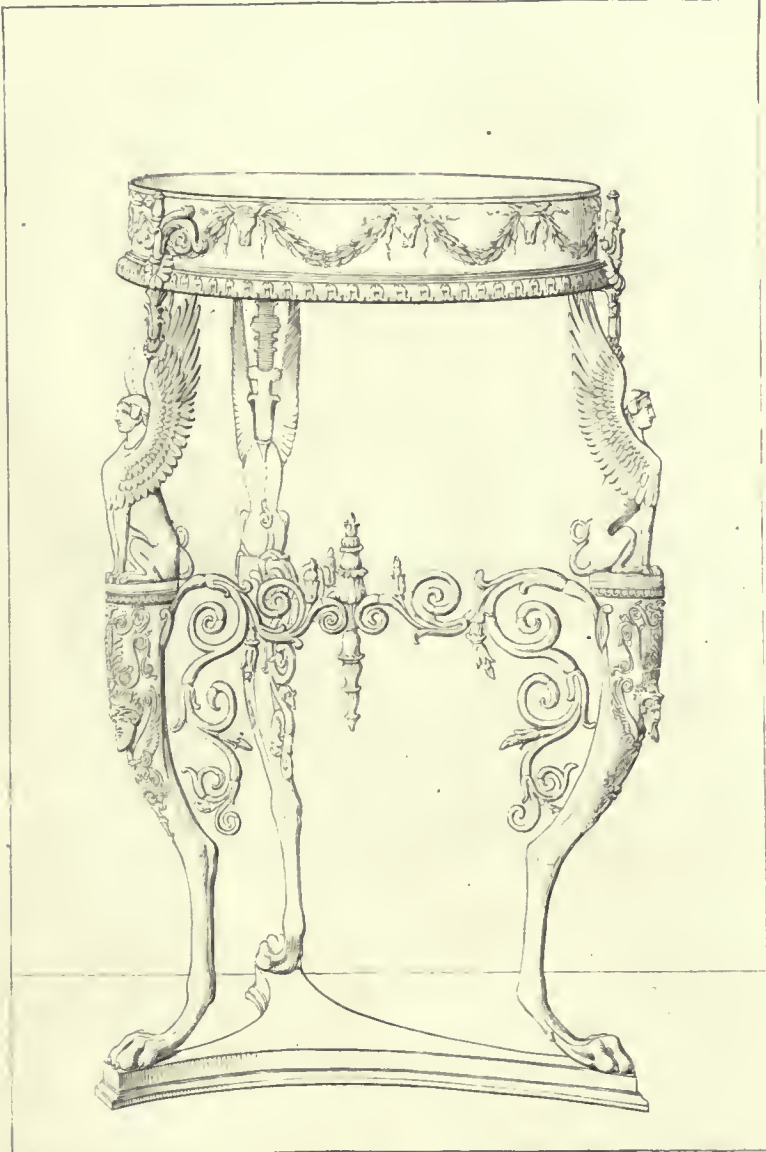
LAMPES



P. Amendola inc.

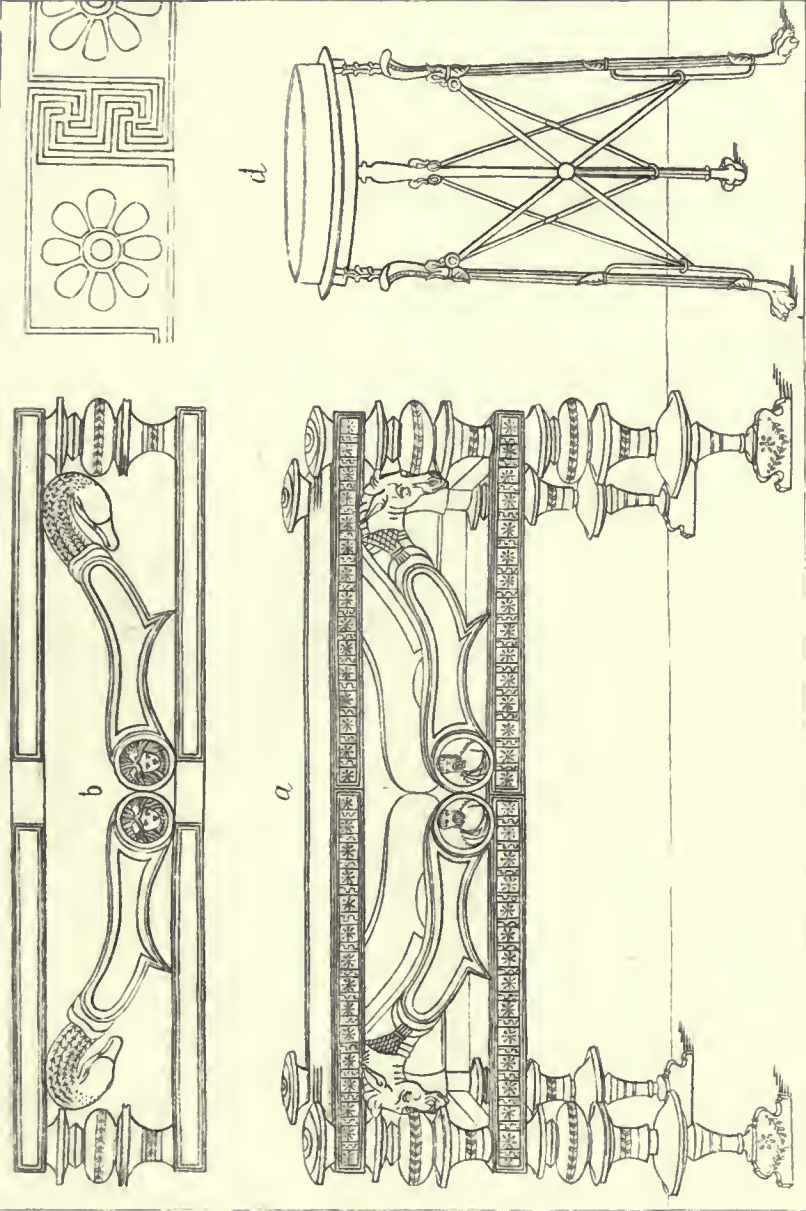
Vüller dis.

Bronzes
LAMPES ET LANTERNE



F. Mart. dis. e. inc.

Bronze
TREPIED POUR SACRIFICE



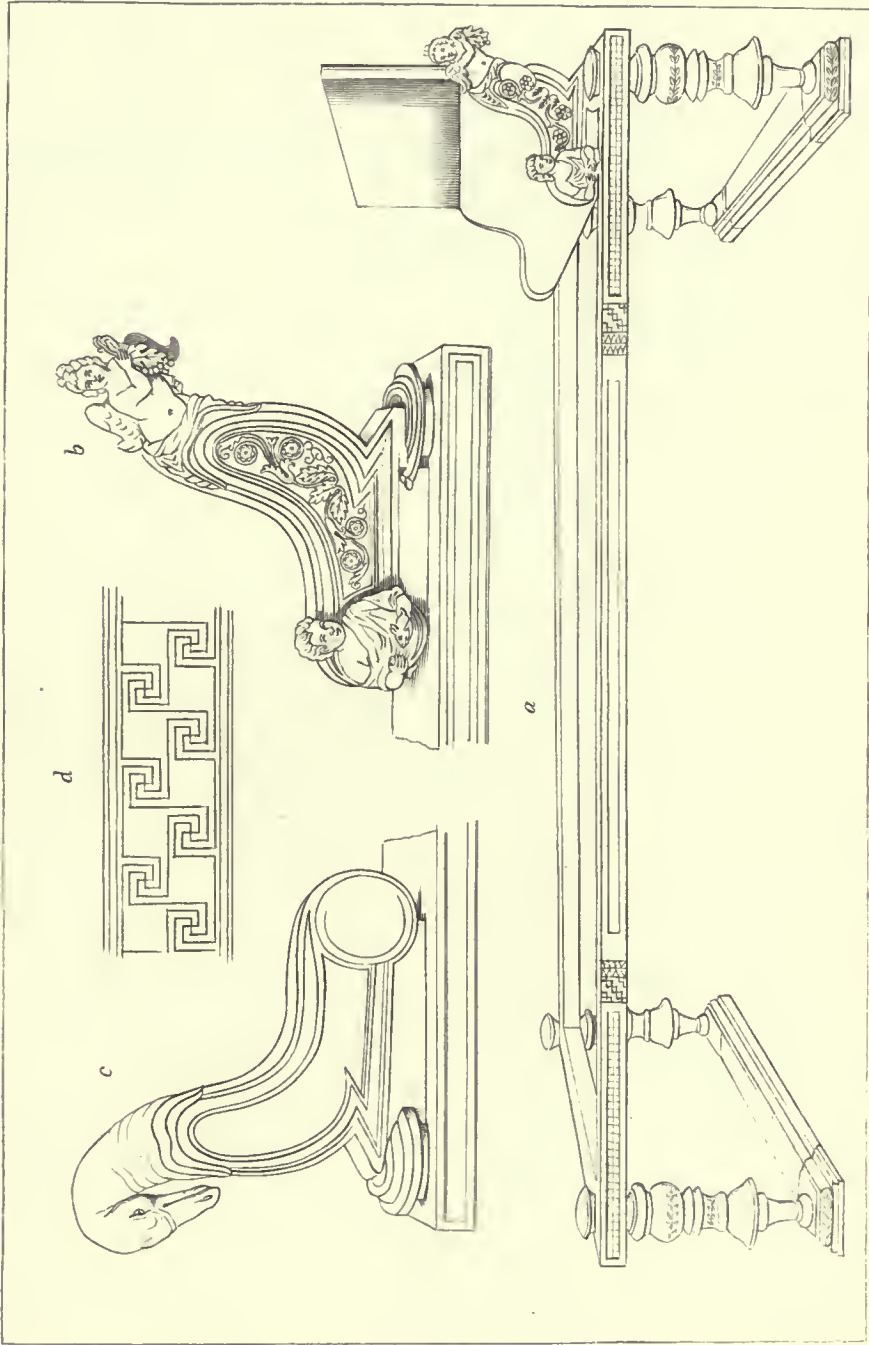
F. Mori dis.

Bronze

R. Radente inc.

LECTISTERNIUM

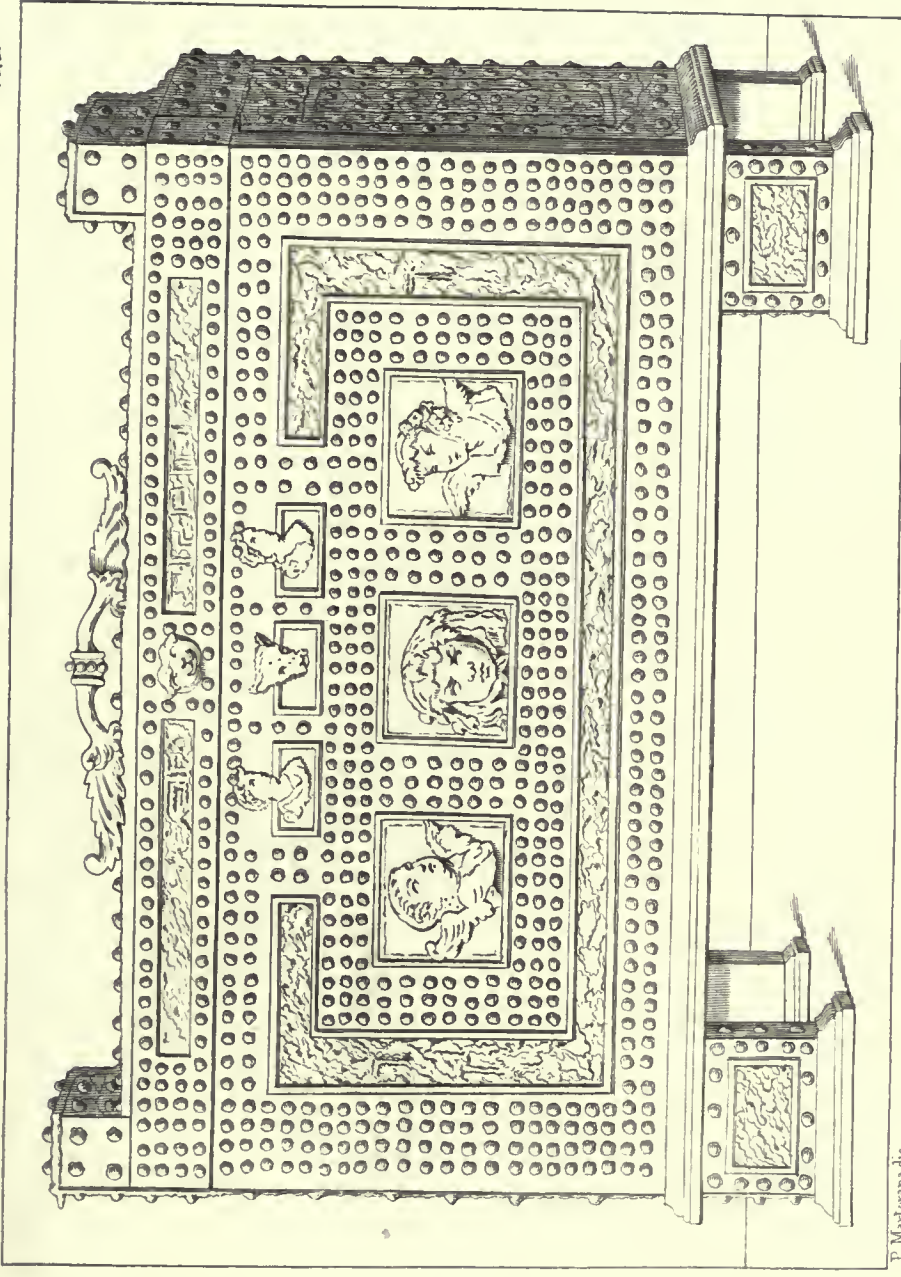
TRÉPIED MOBILE



L. Calvaneze del.

P. Ammeudela inc.

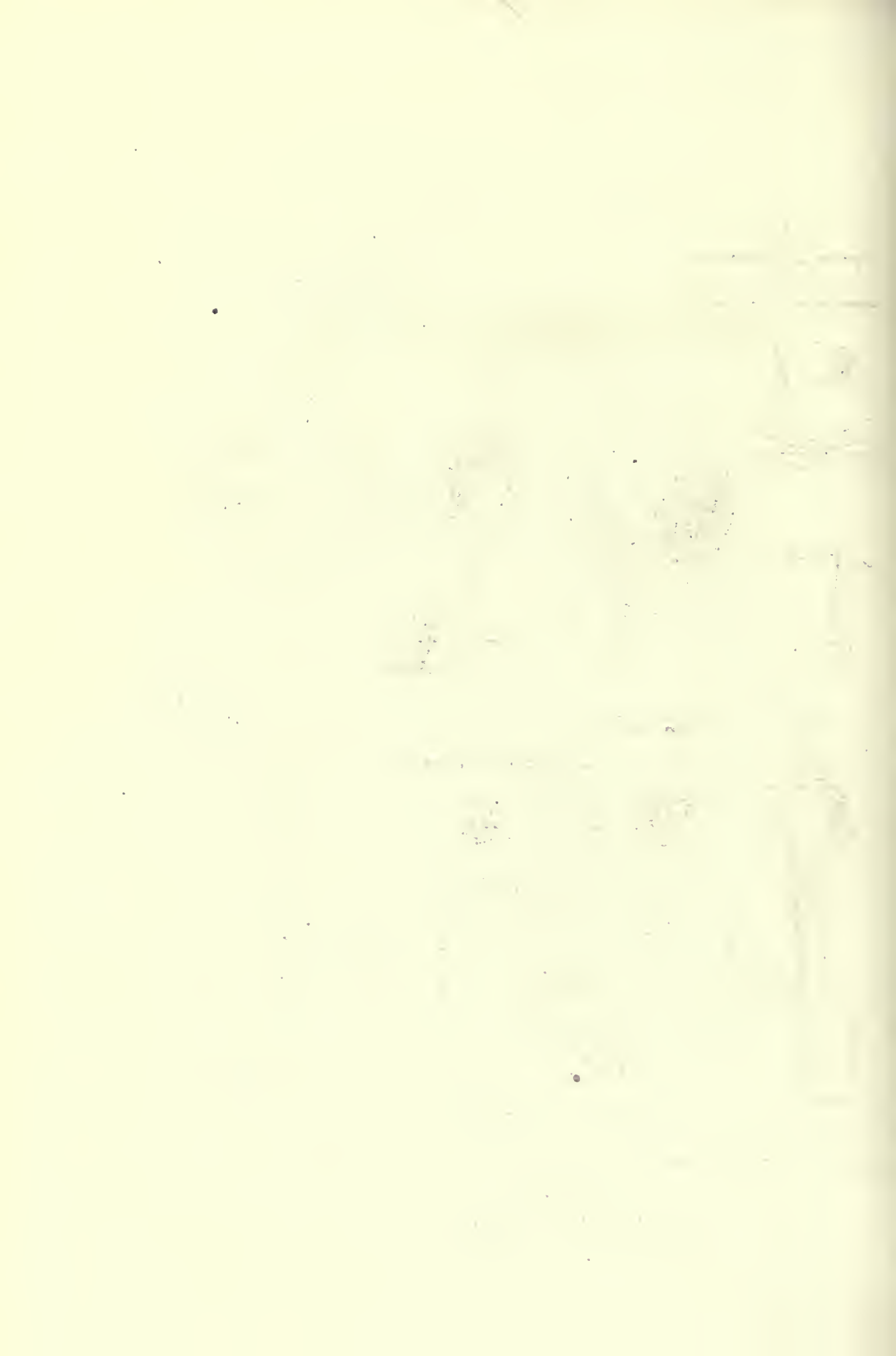
Bronze
LIT

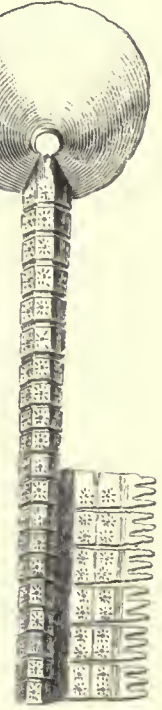
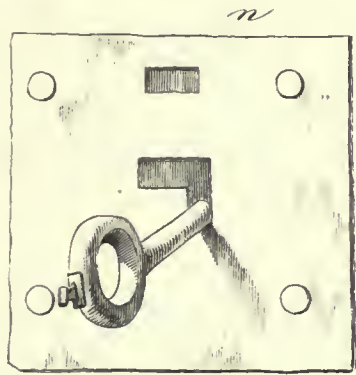
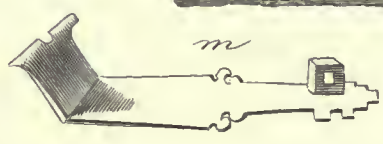
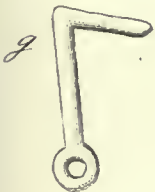
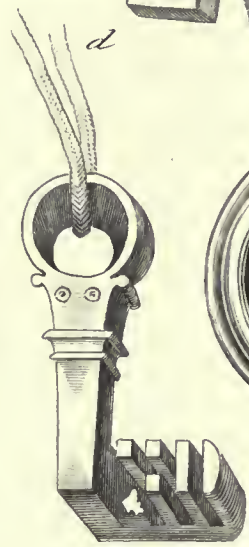
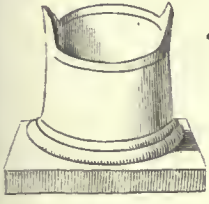
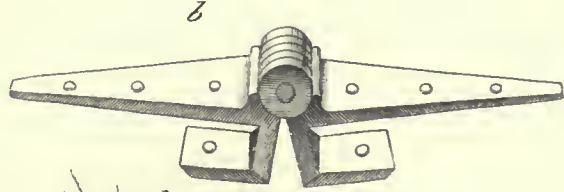
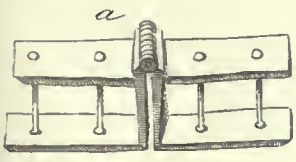


P. Martorana dis.

P. Amendola inc.

Bronze
COFFRE - FORT

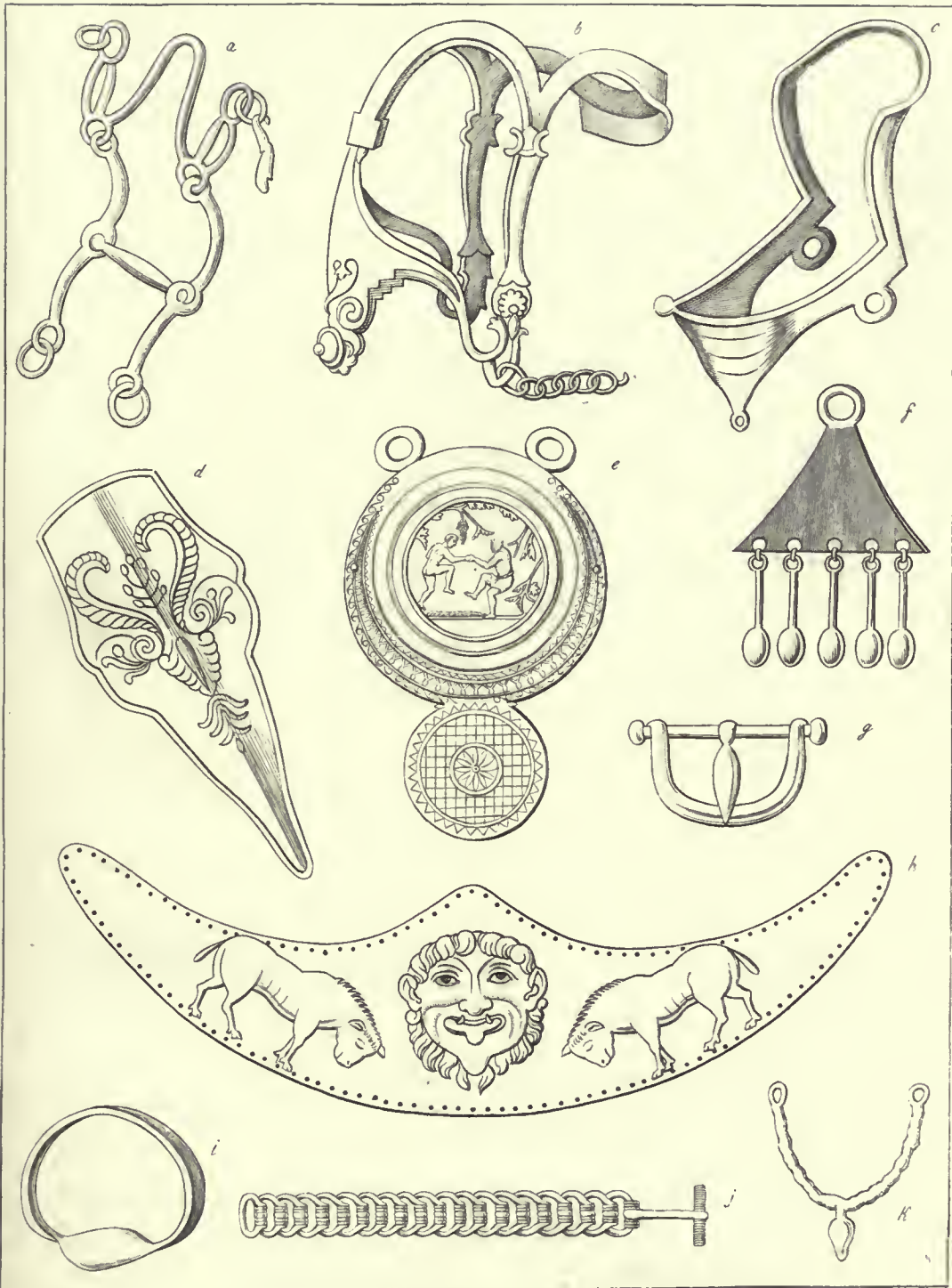




Mollame dis:

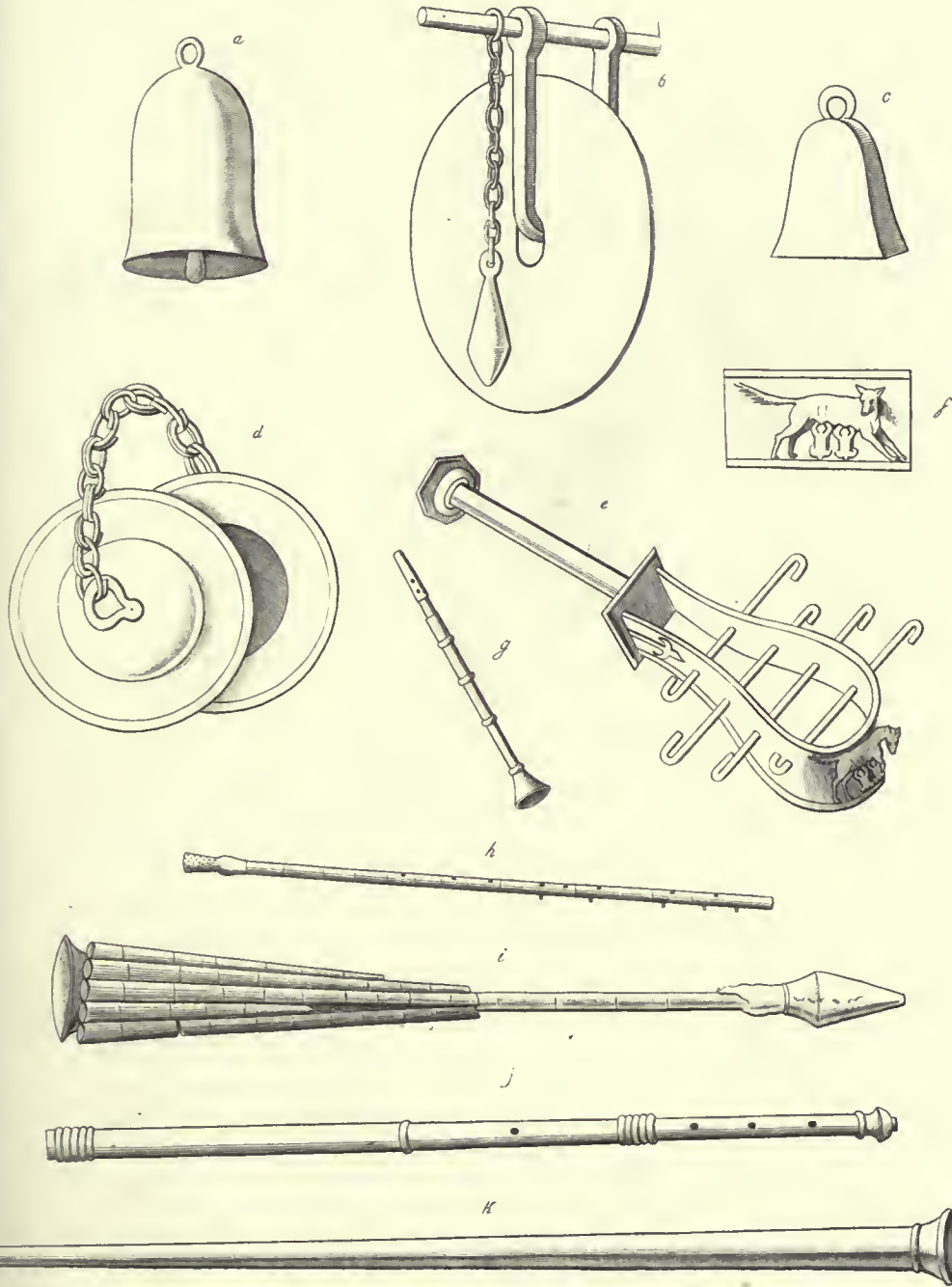
G. Fusaro inc.

Bronze
OBIETS DE PORTES



P. Amédée 201

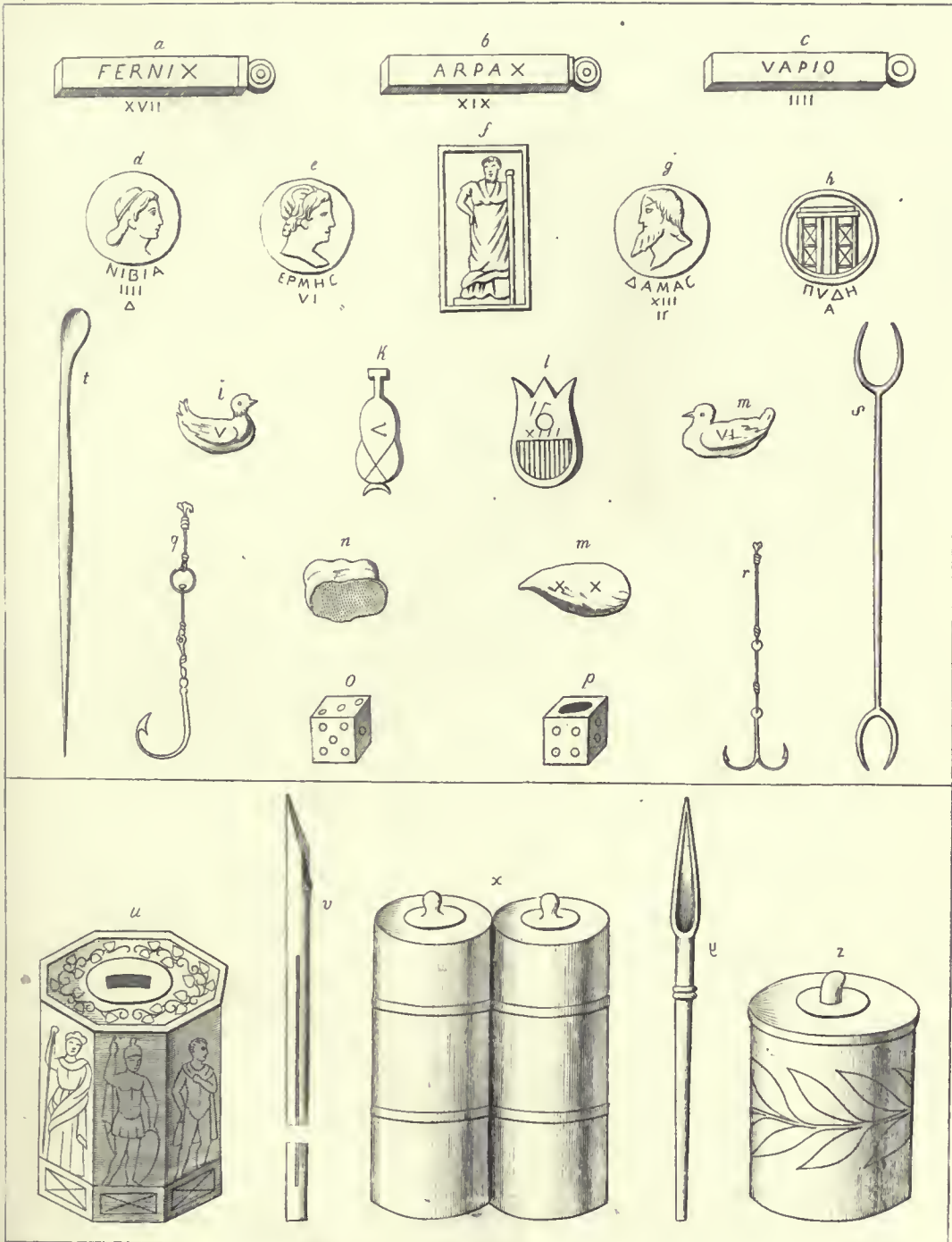
Bronze
HARNAIS POUR LES CHEVAUX



P. Amersdola inc.

V. Mollame dis.

Bronze
INSTRUMENTS DE MUSIQUE



F. Amendola inc.

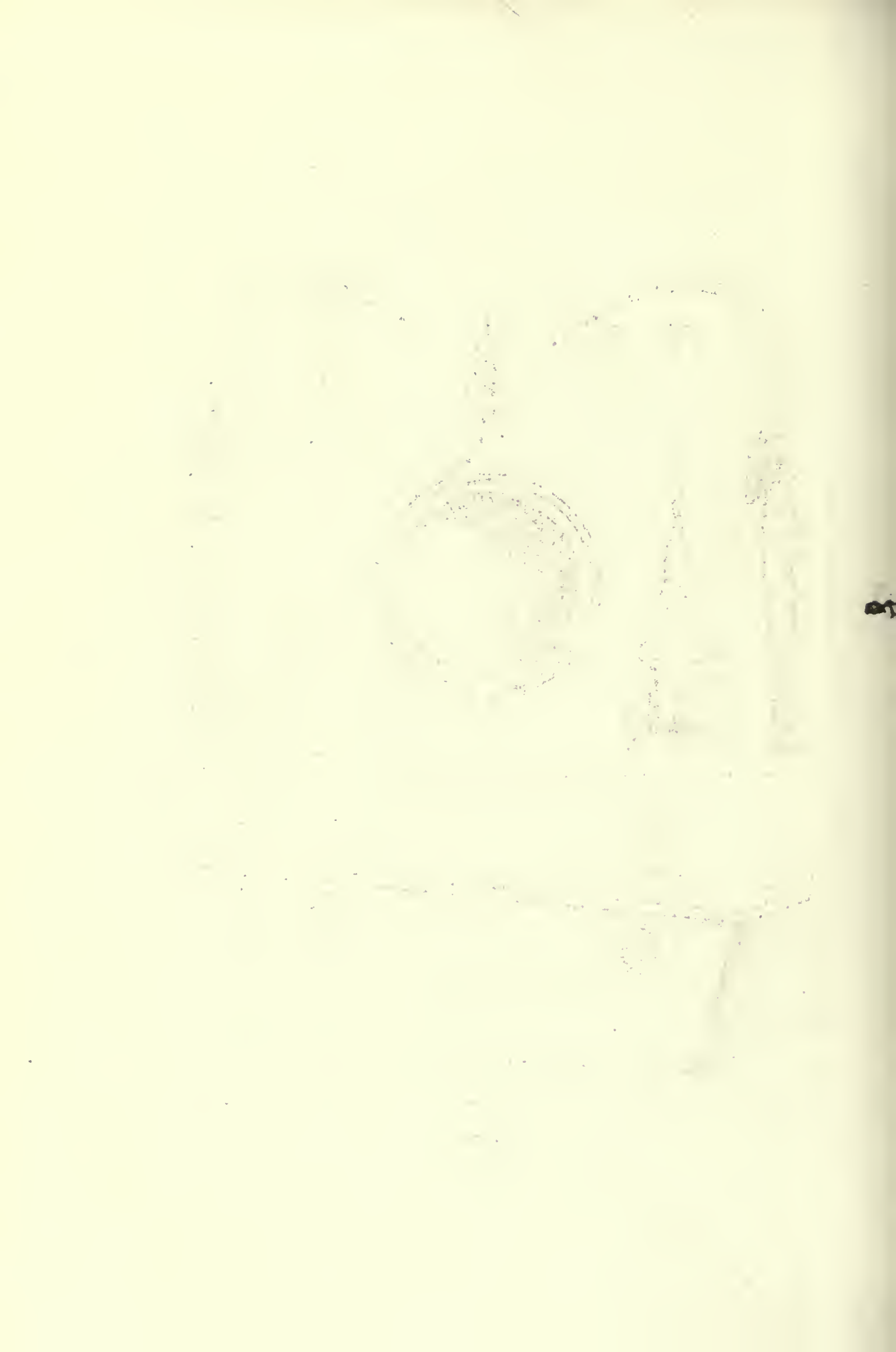
Billets de théâtre, encriers etc.

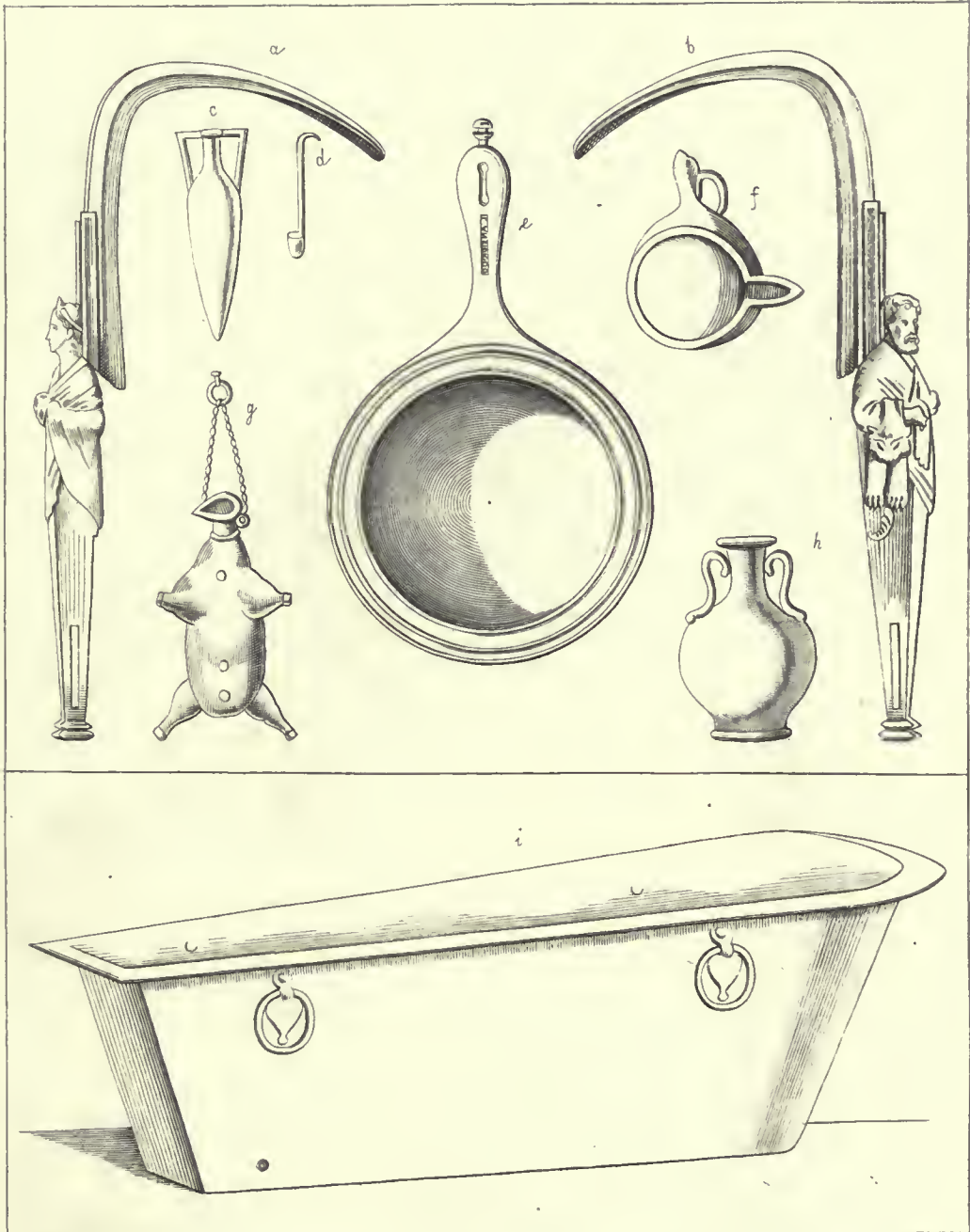


V. Mollat dis.

A. O'Hara inc.

ARTICLES DE TOILETTE





V. Mellane des.

A. Othier inc.

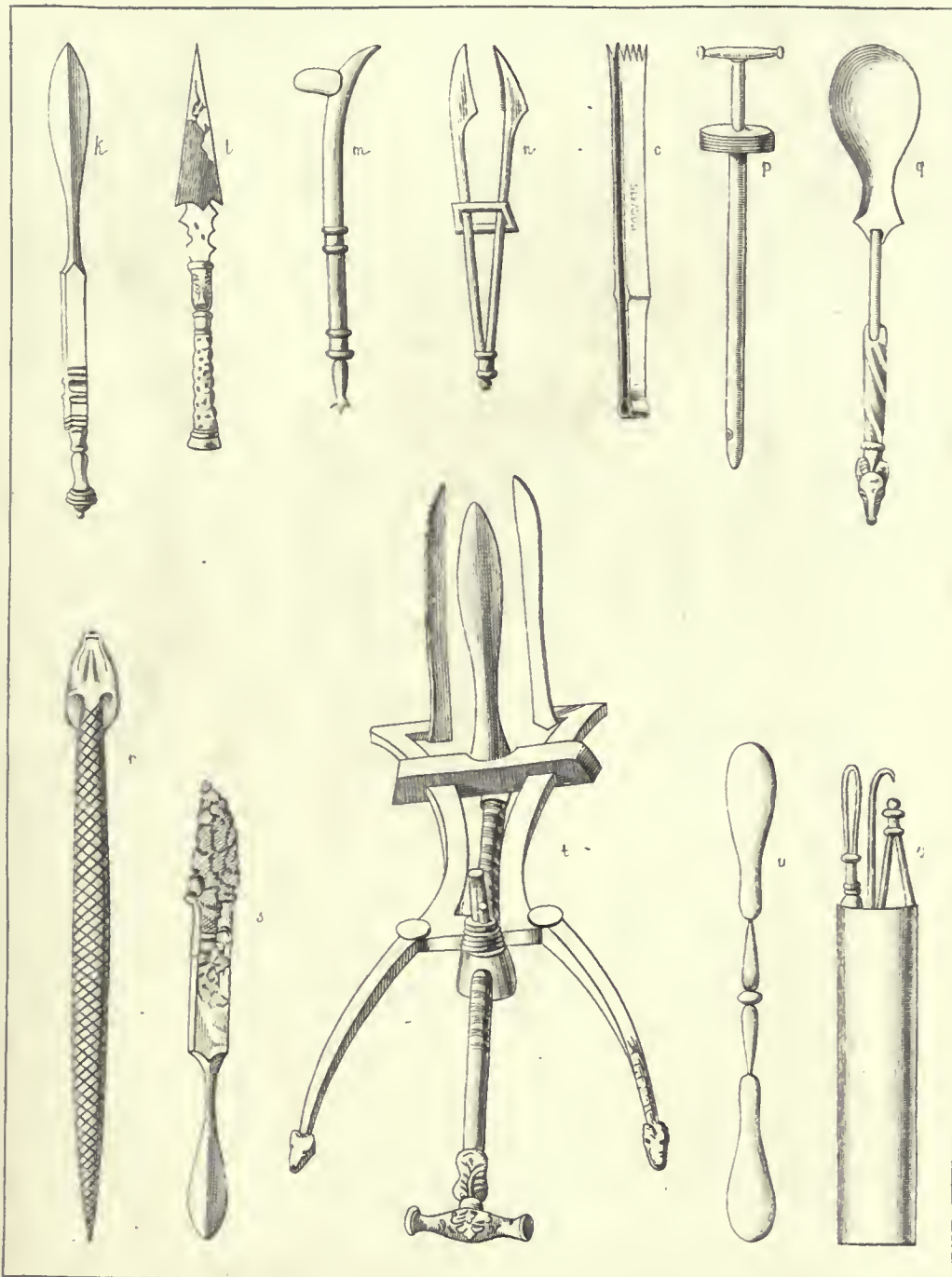
Bronze
OBJETS POUR LES BAINS



V.Mollame dis.

F.Amendola inc.

Bronze
INSTRUMENTS DE CHIRURGIE

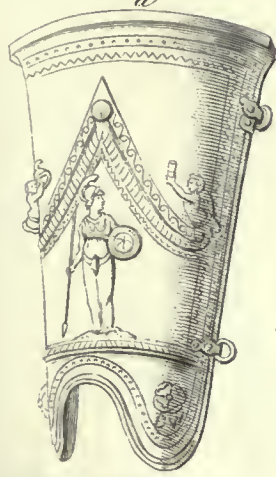


V. Mollame dis.

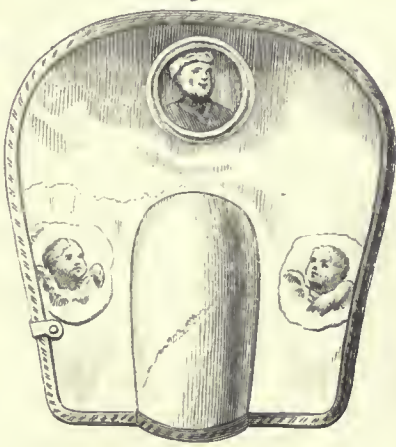
A. Otteri inc.

Bronze
INSTRUMENTS DE CHIRURGIE

a



c



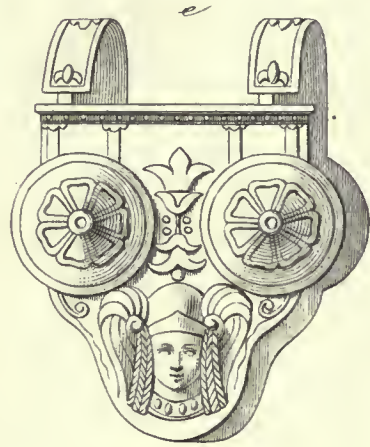
b



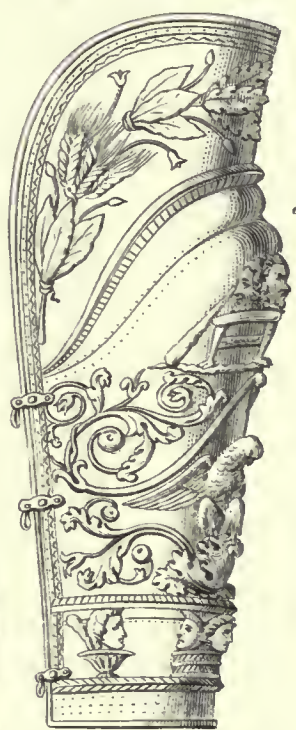
d



e



d



f



g

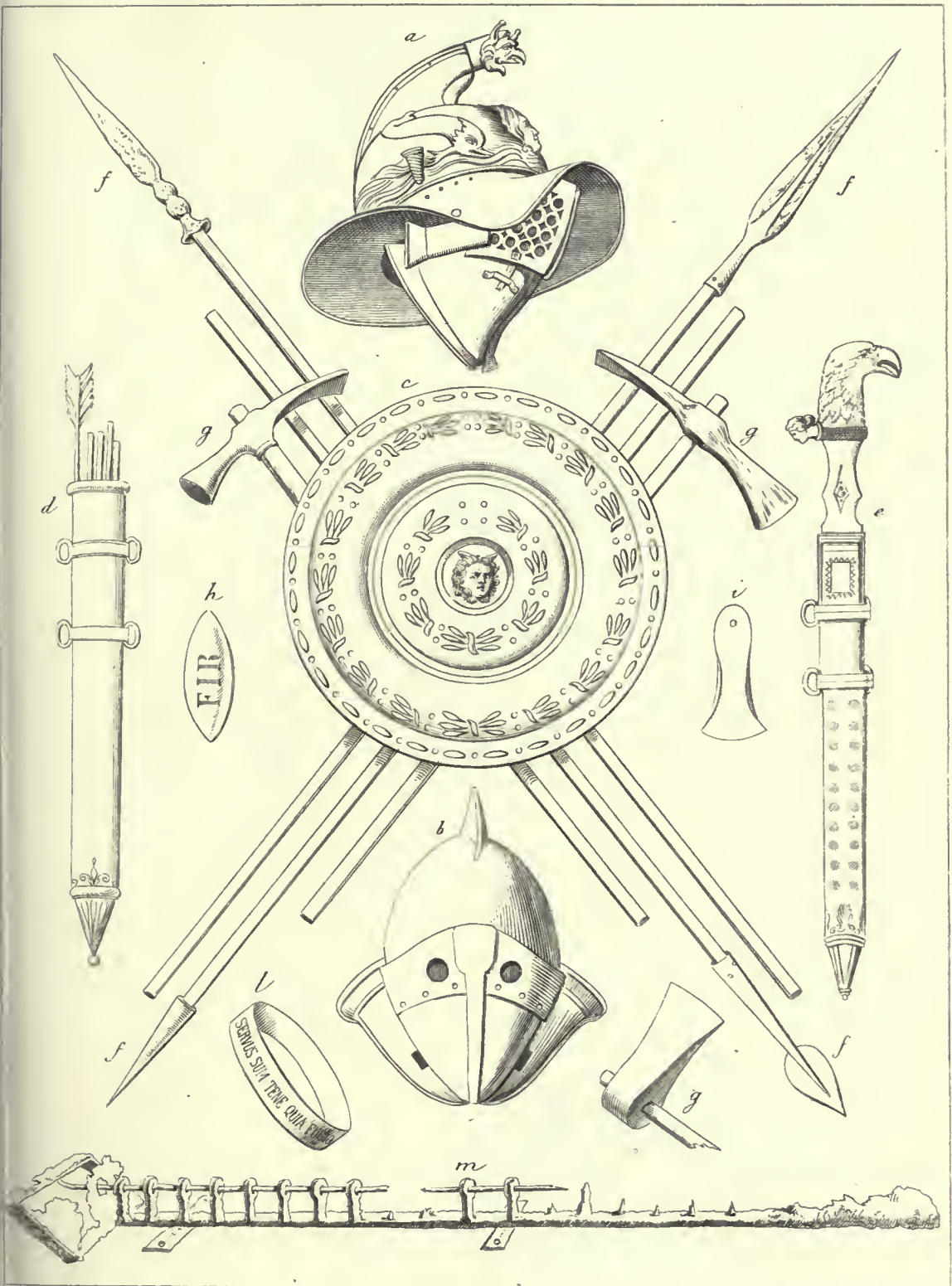


Mollame dis:

Bronze

G. Fusaro inc.

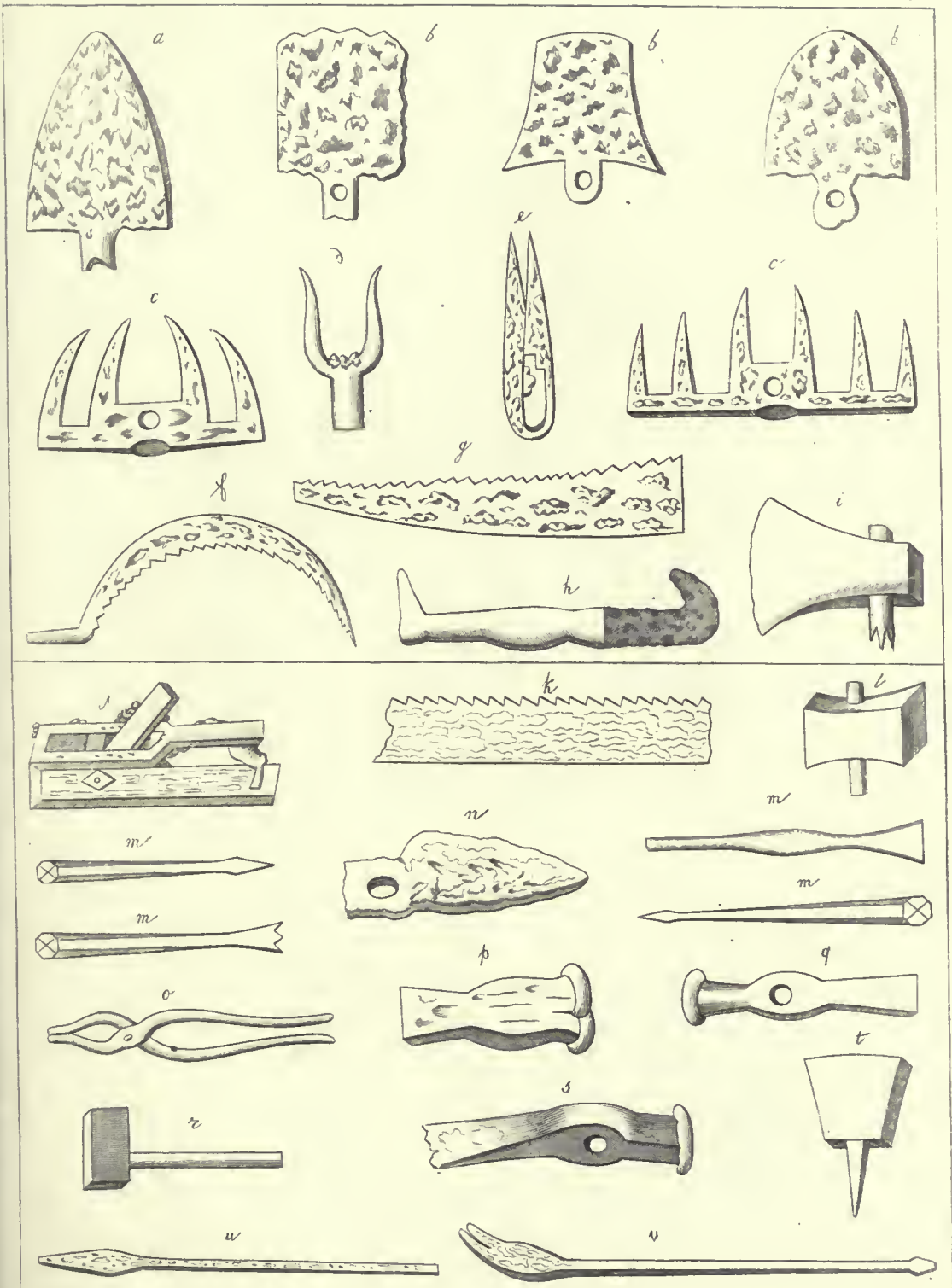
JAMBARTS, BRASSARTS ETC.



Mollame dis

G. Fusaro inc

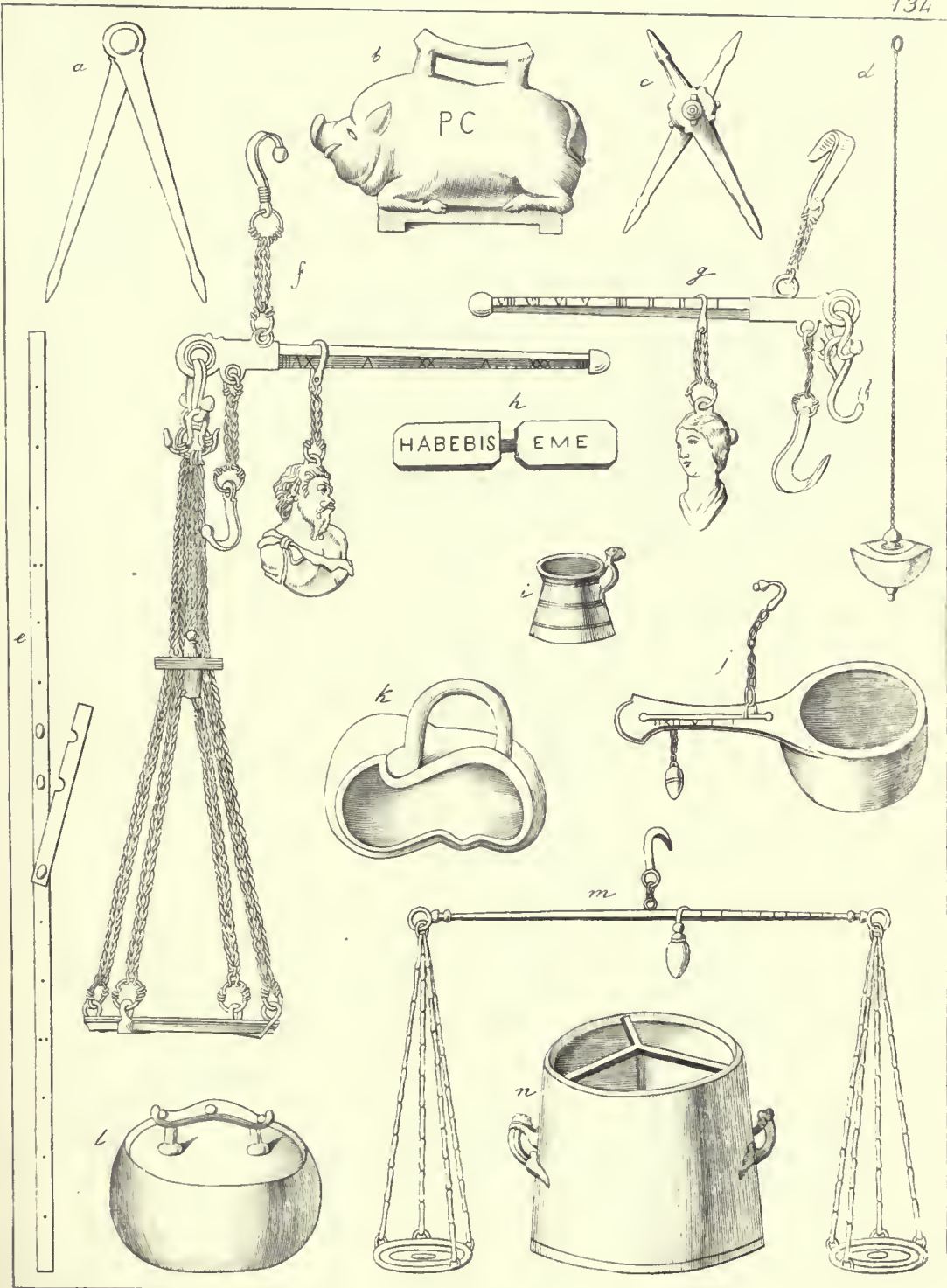
ARMURES, CASQUES ETC.



P Ammendola

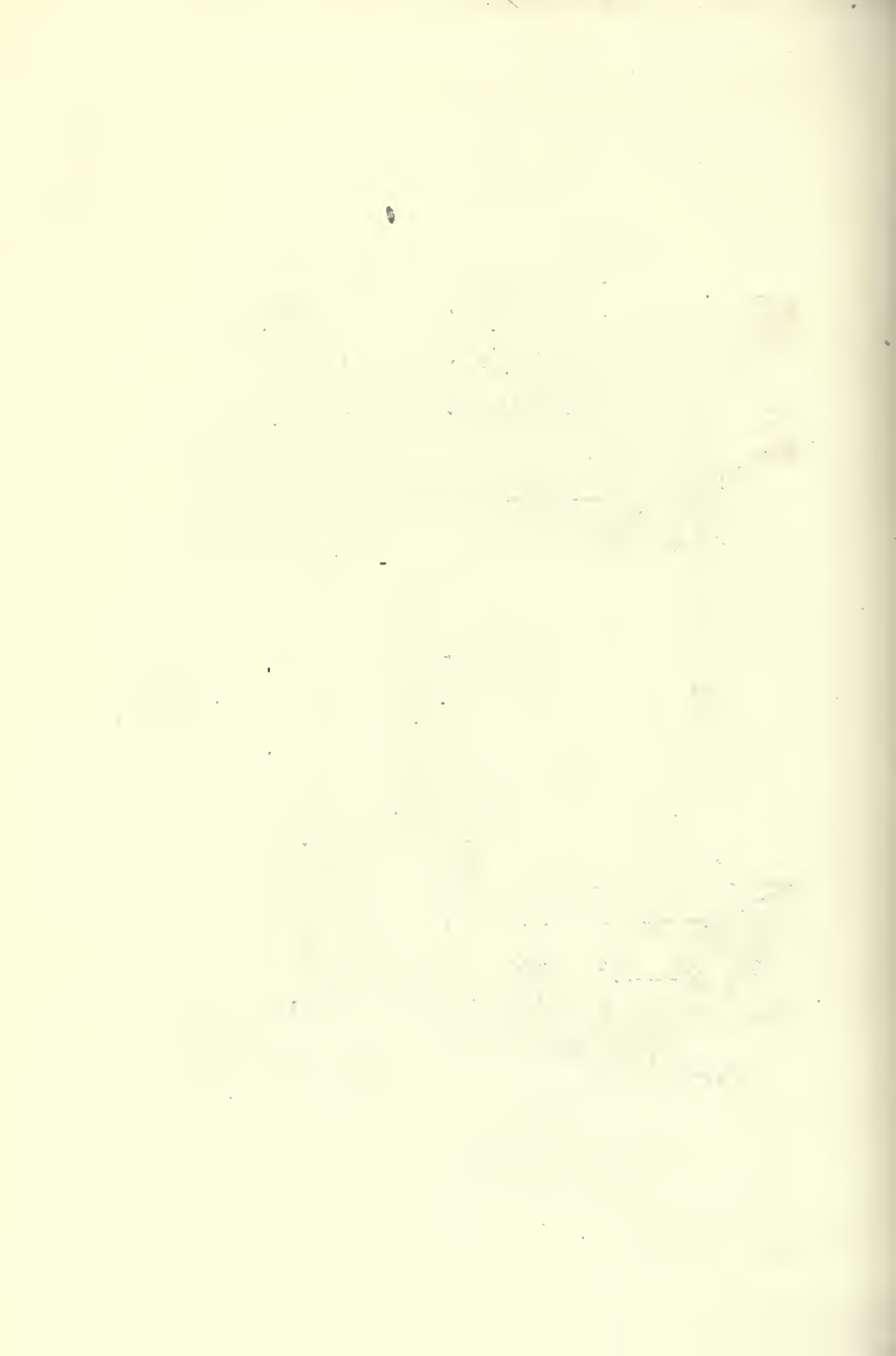
Fer

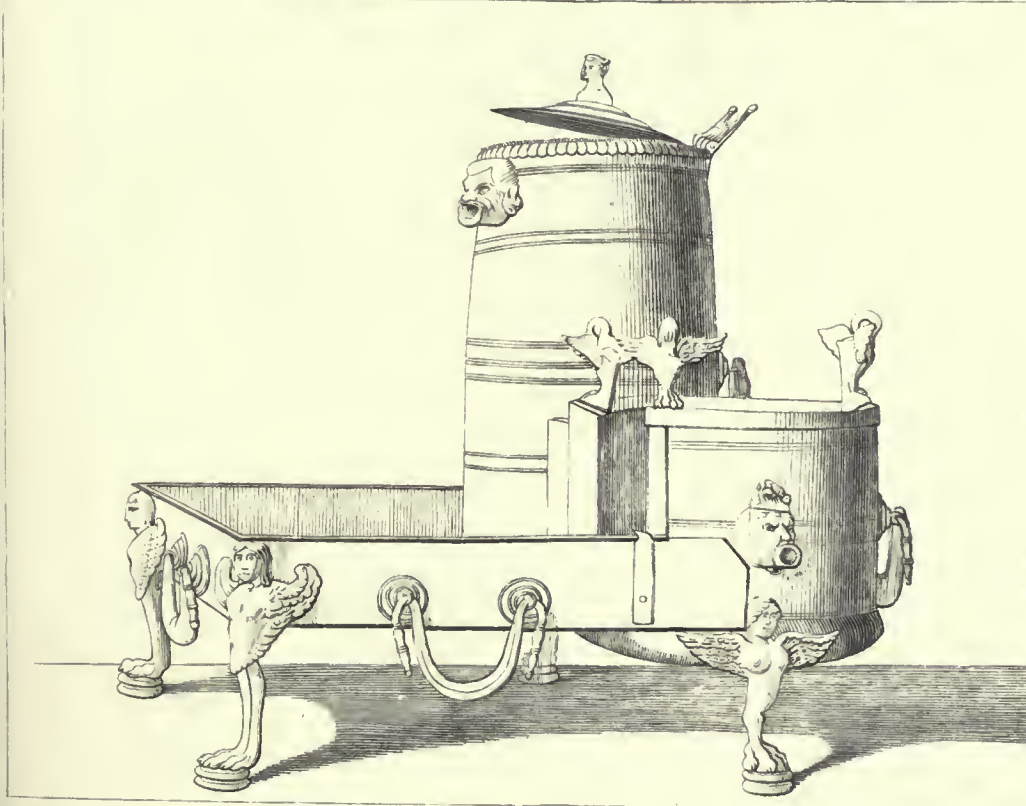
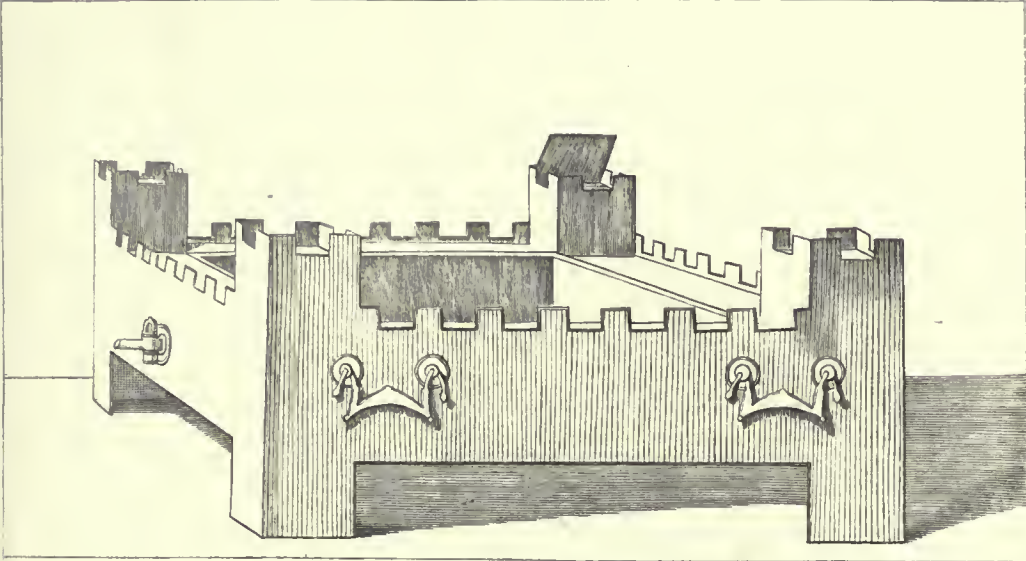
OUTILS D' AGRICULTURE DE MENUISERIE etc



P. Amendola inc.

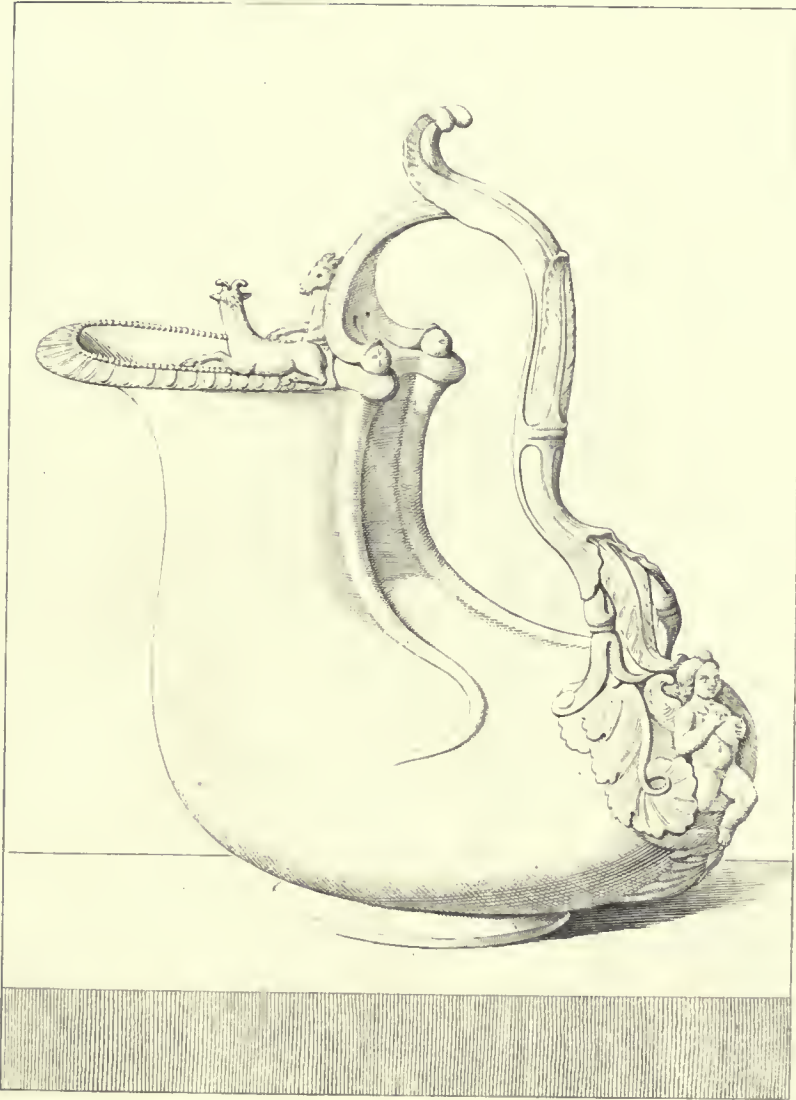
Bronze
BALANCES-POIDS-MESURES-COMPAS





R. Radente inc

Bronze
CUISINES ÉCONOMIQUES



F. Moris dis. c. inc.

Bronze
POT-AU-LAIT



P. Amendola inc.

Vases en bronze



OBJETS DE CUISINE



V Mollame dis

R Radente inc.

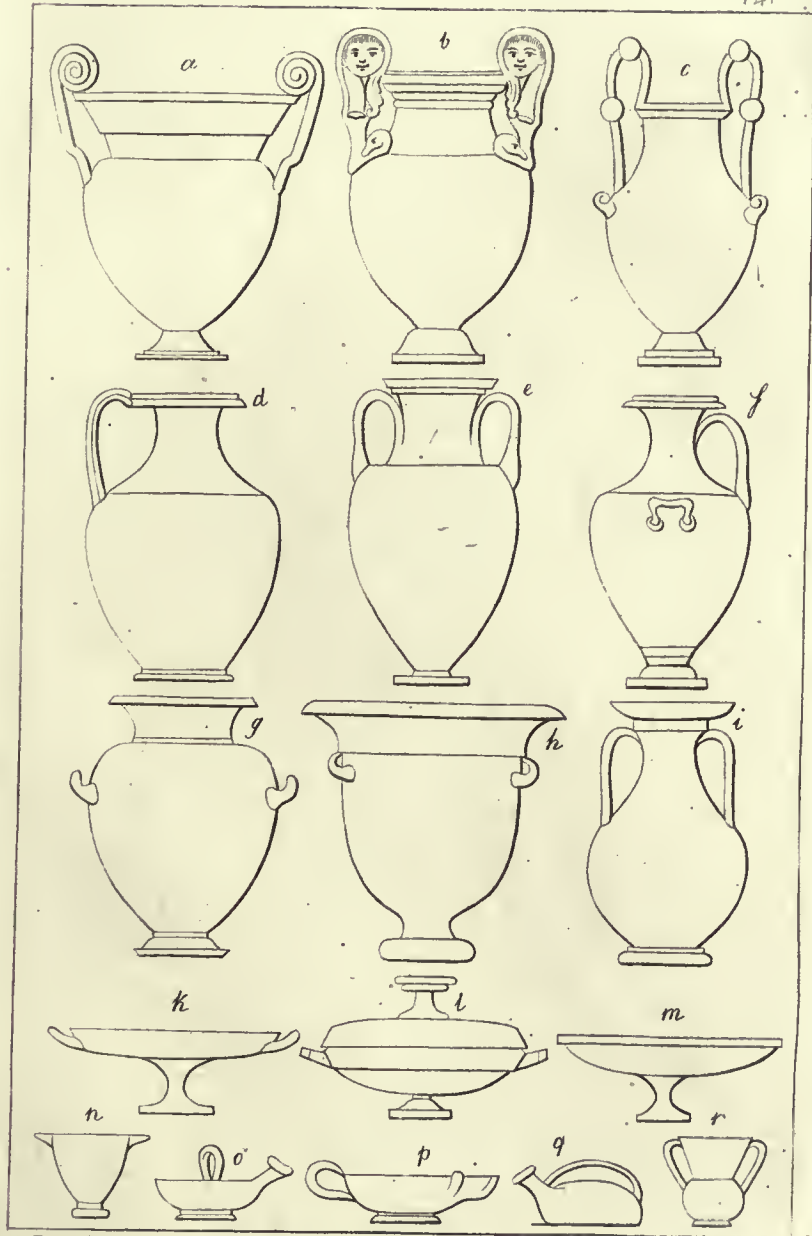
Terras-cuites
RHYTONS



A Russo dis.

A. Otteri inc.

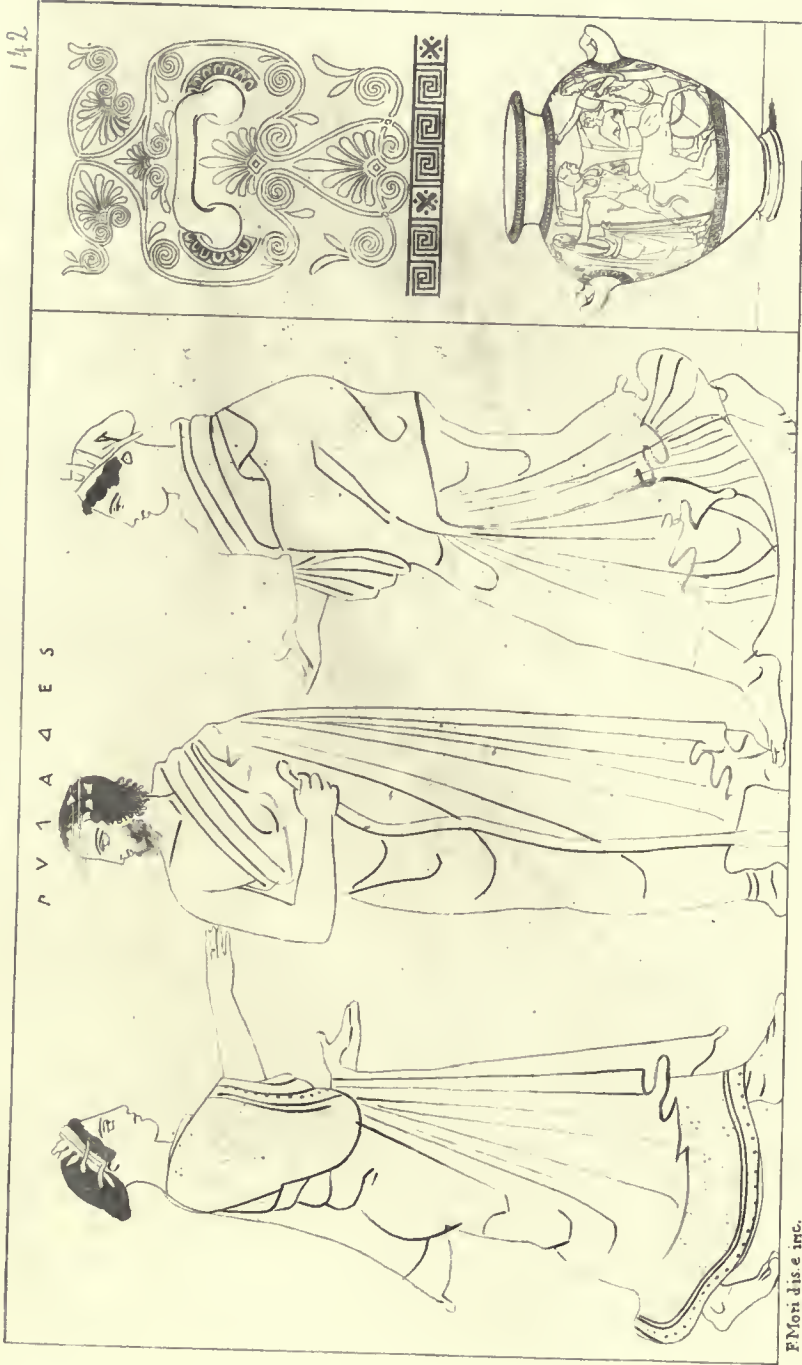
FORMES DE VASES



A. Russo dis.

A. Chierici inc.

FORMES DE VASES



F. Mori dis e inc.

VASE ITALO-GRECO



F. Mori dis. e inc.

ΣΟ ΑΝΤΟΤΕΚΛΙΣ ΦΟΣ
 ΠΡΟ ΦΟΝΕΙΔΣ ΤΟΦ
 ΚΑΙ ΙΝΩΚΟΜΕΝΟ
 ΛΓΙΟΤΤ ΤΕ ΛΓΙΟΙΑΠ
 ΟΤΙΤΕ ΚΑΙ ΤΝΟΟΥ
 ΝΟΣΚΑΙΤΑΧΑΙ ΝΩΣΚΟ
 ΝΙΣΟ ΣΦ ΠΡΟΣΑ ΝΟΟΥ
 ΜΕΝ ΚΑΙ ΦΙΛΟΣΟΦΟΣΔΕ
 ΚΑΙ ΦΙΛΟΛΟΓΟΣΔΙΟΥΤ ΦΟΣ
 ΛΙΝΣΩΝΗΚΑΤΑΦΟ ΑΥΤΙΣΡ
 ΑΥΤΟΥΛΛΑ ΑΝΩΝΗΗΕΛ
 ΚΑΜΕΝ

Papyrus.

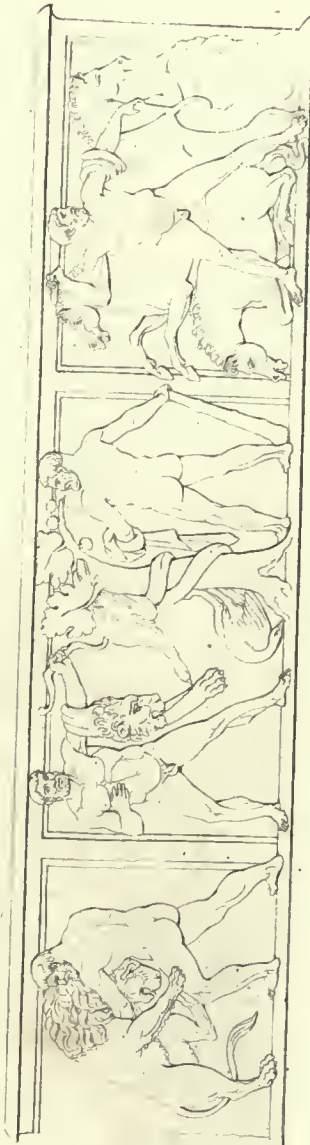


F. Mori dis e inc. 1879

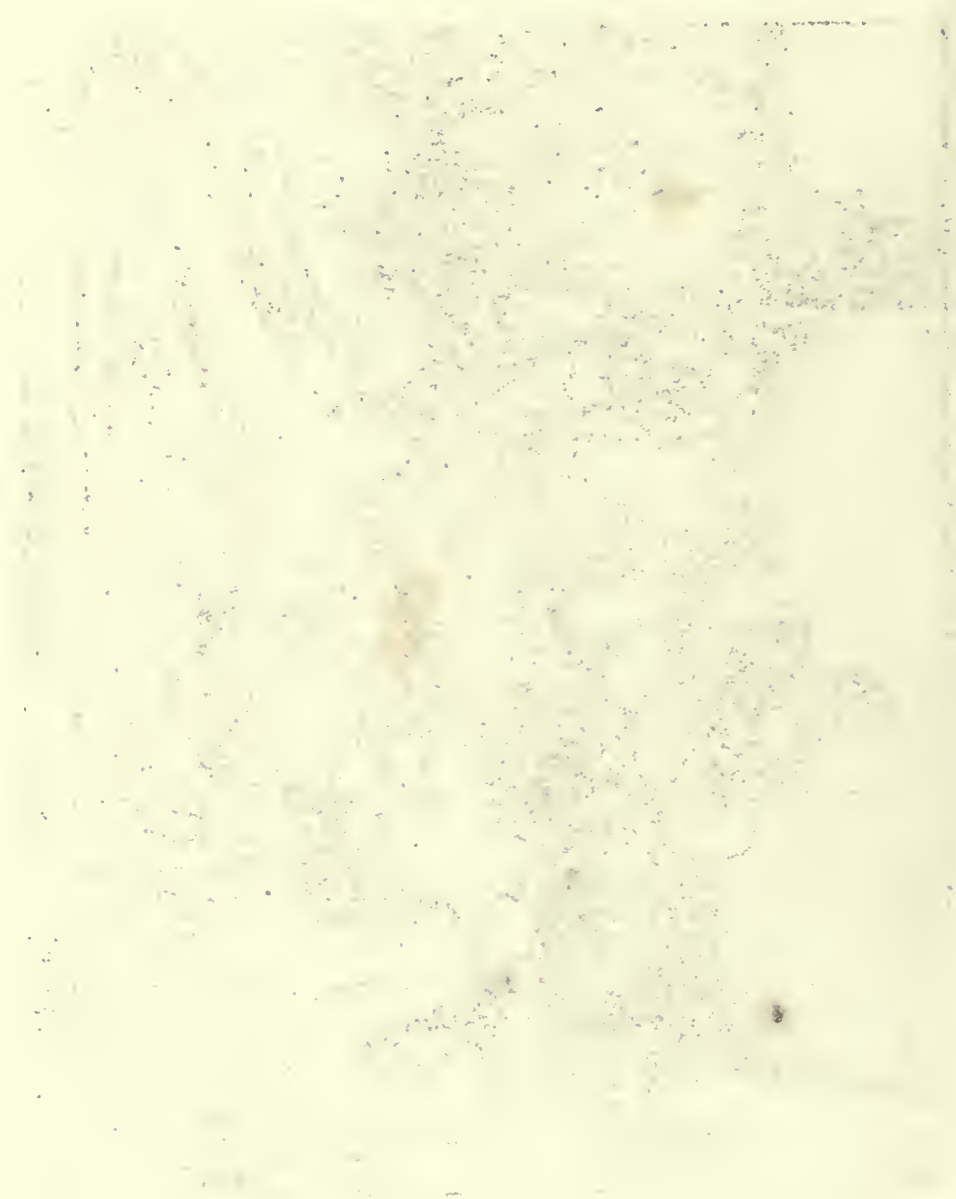
Bronze



Bronze
HERCULE ENFANT



Pinthe en bronze
LES FORCES D'HERCULE





L.S.A.

HAM. TUA

C. Martoussa Inc.

Plaque en argent
LA DESCENTE DE CROIX





Carton de Raphaël
MOÏSE



E. Amendola inc.

Tableau de Giulio Romano
LA STE. FAMILLE



F. Mori del. e inc.

Tableau de Raphaël
LA STE. FAMILLE





Annib. Carracci dip.

FMori dis.einc.

Tableau de Carracci
LA PITIÉ

Carracci



F. Mori del e inc.

Tableau de Corrége
LE MARIAGE DE STE. CATHERINE



Leonardo da Vinci dip.

F. Moret del. et sculp.

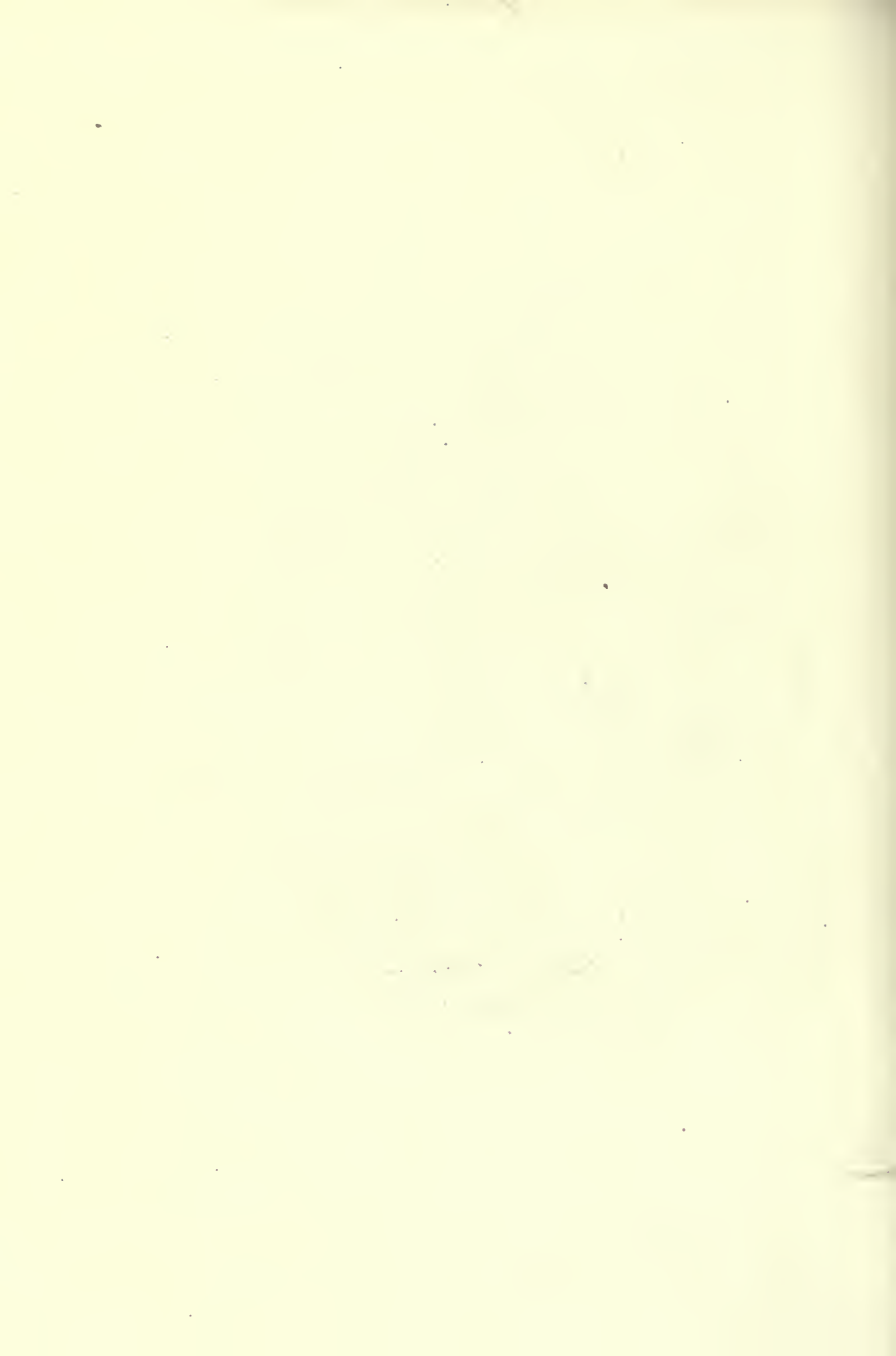
Tableau de Leonardo da Vinci
LA STE. VIERGE



Ant. Allegri da Correggio dip.

E. Mori dis. e inc.

Tableau de Corrigé
LA ZINGARELLA





F. P. dis. e inc.

Tableau de Raphaël
LE PAPE LEON X



Parmegianino dip.

Tableau de Parmegianino
LA STE. VIERGE

F. Mori dis. e inc.



B. Schidone dip.

Tableau de Schidone
L'AMOUR

F. Moridis. e. inc. 1849



F Mori dia. t. inc.

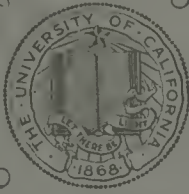
Cabteau de Ciriano
PHILIPPE II



F. Mori del e inc.

Tableau de Titiano
LA DANAË

YE 00752

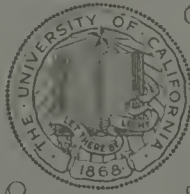


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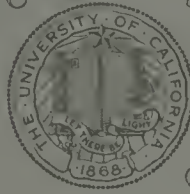
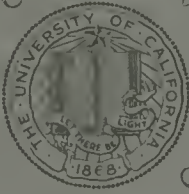
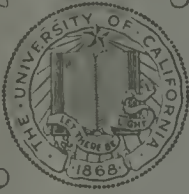
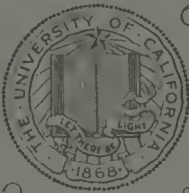


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