

POMPEIAN
DECORATIONS
BY
R.A. BRIGGS

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POMPEIAN
DECORATIONS



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POMPEIAN DECORATIONS

BY

R. A. BRIGGS ARCHITECT

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PREFACE.

OWING to the absence of any process that could faithfully reproduce the drawings, no book has hitherto been published, which shows with fidelity the beautiful and gorgeous colouring of the Mural Decorations at Pompeii. Two works on the subject were produced by lithography some years ago at a high price, and before the three-colour process was invented or brought to its present state of perfection; but they show very inadequately the beauty of the Decorations, and the delicacy of their form and colouring.

The aim of the present publication is to illustrate, at a moderate cost, what the Pompeian Decorations are really like; and it will be a revelation to those who have not visited Pompeii and studied the Decorations *in situ*. Some of the actual Decorations illustrated in this book have, unfortunately, lost much of their original brilliancy of tone and colouring, since the drawings were made.

When I was advised, some years since, to go to Pompeii, I had seen the published works on the subject, and I went somewhat half-heartedly, expecting to find the decorative work crude and roughly drawn. On the contrary, I was greatly attracted, not only by the beauty of the designs, their richness of form, their exquisite finish and their variety, but also by the wonderful treatment of the light reds, brilliant yellows, delicate violets, subtle greens, and dull blacks, all interposed but forming a perfect blaze of harmonic polychromy.

I have attempted to make as careful copies as was possible of some of the principal Decorations, which, in many cases, are drawn to scale; and the most patient care has been exercised to reproduce the exact colouring of the originals with the most scrupulous fidelity. Although some of the drawings were made some years ago, it would have been useless to have attempted to publish such a book as this, until the three-colour process had been invented and brought to its present degree of excellence.

The trend of Architectural thought is now towards the Greco-Roman style, and the archaic Greek forms, treated in a free way, are engaging the attention of many Architects and Decorators of the present day, to whom, it is hoped, the examples in this volume should prove sources of inspiration: and the greatest care was exercised that only such subjects, as would be most useful for this purpose, should be selected.

The illustrations include drawings, with the actual colourings and decorations, of Friezes, Ceilings, Walls, Shrines, etc. There are several drawings, reproduced by the half-tone process, of other subjects, such as Marble Friezes, Tombs, Tables, etc. Other reproductions illustrate Mosaic work, and the peculiarly Pompeian craft of introducing shells as a part of the ornamentation. The plates are arranged chronologically in the book, as far as it is possible to do so.

The work of preparing such a book as this for publication has been a pleasant relief to me from the busy cares of a profession, with its oftentimes prosaic routine; and I must thank the publisher, Mr. Batsford, for his kind guidance and help in the many details of bringing the book to its culmination. My thanks must also be extended to Messrs. W. E. Tucker & Co. for their excellent reproductions of my drawings.

R. A. BRIGGS.

12, NORFOLK ST., STRAND, W.C

October 22nd, 1911.

INDEX OF PLATES.

SEPULCHRAL SEAT.

MOSAIC COLUMN.

MOSAIC WORK TO FOUNTAIN AND MARBLE PAVEMENT.

CONSOLE TO TABLE.

PORTION OF FOUNTAIN.

FOUNTAIN.

CEILING TO VESTIBULE, STABIAN BATHS.

CEILING TO APODYTERIUM, STABIAN BATHS.

TEPIDARIUM, BATHS OF THE FORUM.

FRIEZE, TOMB OF THE GARLANDS.

TWO FRIEZES.

FRIEZE.

CANDELABRUM.

MARBLE BASIN.

LARARIUM

CEILING.

TERRA-COTTA MASKS.

BRONZE TABLE.

FRIEZE IN NAPLES MUSEUM.

FRIEZE, ETC., HOUSE OF THE WOUNDED ADONIS.

DECORATION OF WALL.

GARDEN ORNAMENTS.

THREE SKETCHES.

EXEDRAL SEAT.

STREET OF THE TOMBS.

POMPEIAN DECORATIONS.

INTRODUCTION.

THE unique historical event, that is responsible for the preservation of the Campanian City of Pompeii, has proved an untold boon to both Antiquarians and Artists. In no other way, but by means of such a catastrophe as occurred in 79 A.D., could we to-day have obtained an insight into the details of the domestic Decorations, that an exploration of the ruined town affords us.

Pompeii is situated at the foot of Vesuvius, on an elevation overlooking the Sarnus and the Bay of Naples. Strabo says "It lies on the Sarnus, which affords a traffic of both imports and exports: it is the seaport of Nola, Nuceria and Acerræ." Pompeii was formerly nearer the sea than it is at present. In the course of time, alluvial deposits have forced the shore further away. The City is now about one mile and a quarter from the sea: in 79 A.D. it was, probably, less than a third of a mile.

It is difficult to find words to describe the charms of the situation of Pompeii. Mountains, Plain and Sea surround us, all blended into entrancing landscapes.

To the south, immediately below the town, lies the plain of the Sarno, specked with groups of farm-buildings. The majestic Monte Sant' Angelo rises beyond the plain, its slope interwoven with flowing valleys, craggy steeps and gentle undulations, where among olive-orchards and vineyards, stand the two villages Lettere and Gragnano. The plain then spreads out further west towards the sea, the mountains extending to the precipitous cliffs of Castellammare and Sorrento. Further on, these sink into the sea, and Capri rises up from the waves. To the north, there looms only the grim, menacing Destroyer—responsible for the stupendous catastrophe of 79 A.D.—Vesuvius, rising loftily and sombrely above the City. To the west, the mountain slopes in a graceful curve to the sea, and, as it mingles with the shore, there appear in the distance the cliffs of Gaurus and Baiæ, the promontory of Misenum, described by Virgil

"At pius Æneas ingenti mole sepulcrum
Inponit, suaque arma viro remumque tubamque
Monte sub aeris, qui nunc Misenus ab illo
Dicitur æturnumque tenet per sæcula nomen,"

and Epomeo on the Island of Ischia.

Naples we cannot see, as it lies between the base of Vesuvius and those distant cliffs.

With a population of about twenty-five thousand, Pompeii was at one time a flourishing provincial city. The exact date of its foundation is not known, but it was originally an Oscan settlement and soon became civilized through contact with the Greeks; the architecture of the period was Greek, and Greek divinities were worshipped. It is known that in 424 B.C. the Samnites stormed and took Capua, and in 420 B.C. Pompeii fell into their hands, and to them was due the

political consolidation of the City. Although Pompeii is, for the first time mentioned in history (Liv. ix., 38) in 310 B.C., and that only incidentally, a very much greater antiquity may be safely assumed for it from the internal evidence, such as the Doric Temple and portions of the walls of the City. There was considerable commerce, at this period, with the inland Campanian towns, where Greeks were numerous. The Doric Temple in Pompeii, of which but little remains, is its oldest surviving building, and it was erected in the sixth century B.C., when the Greek colonies were in their most prosperous condition.

In 80 B.C., a colony of Roman veterans was sent to Pompeii, under Publius Sulla, and it became a favourite sea-side resort for wealthy Romans, Cicero, among others, purchasing an estate in the district. He wrote *De Officiis* in one of the villas. Pompeii is contemporaneous with the Emperors Nero, Vespasian and Titus, and with the authors Martial, Tacitus and Pliny. The town stood close to that part of Italy, which contained a large number of Greek colonies, called Magna Græcia, from which region Greece received its most luxurious development. The wealthy Romans, who resorted to Pompeii, were liberal patrons of Greek Architects, Painters and Sculptors. The spirit of Greece lives in its ashes, and the works of bronze and marble, the Pictures and Decorations, disinterred at Pompeii, clearly show the impress of the creative spirit of the highest Greek Art.

The first disaster occurred in 63 A.D. when a large portion of the City was destroyed. The inhabitants had scarcely had time to re-erect and decorate their buildings, when the town was finally overwhelmed on August 24th, 79 A.D. This dire event was heralded by a dense cloud of ashes, which covered the town to a depth of 3 feet. The inhabitants escaped, but many returned to recover their valuables, and a large number of persons—estimated at 2,000—perished, being overtaken by a second hail of ashes and pumice stones, which covered the town to a depth of from 7 feet to 8 feet. Early on the morning of August 25th, there was a severe shock of earthquake, and this was succeeded by a fresh shower of ashes and dust, with torrents of rain, as described by the younger Pliny. This is clearly proved, as the bodies of those who perished in this storm, left perfect moulds, when disinterred, showing that the ashes were wet when they fell and hardened into a compact shape. The depth of the present superincumbent mass of ashes and pumice is about 20 feet, formed by later eruptions.

Pompeii was forgotten during the middle ages, but its name was preserved by a small village, which arose near its site. About 1738 the attention of Charles III. was drawn to Pompeii, and he carried on some excavations, when the Amphitheatre, one of the theatres and some other portions were unearthed. Excavations were continued in a desultory way by the Bourbons, when some statues and valuables were discovered. Under Joseph Bonaparte and Murat, 1806-15, the Forum, the town walls, the Street of the Tombs and many private dwellings were unearthed. Up to 1850, excavations had been made, more for ransacking the remains and rifling them of their valuables, than for serious Archæological research. In 1860, under the admirable supervision of Signor Giuseppe Fiorelli, the excavations were resumed on a systematic plan and under his direction the ruins have been carefully explored, with exceedingly interesting results, the more important frescoes and movable objects being sent to the Museum at Naples. The present arrangement, however, is to preserve as many as possible of the Paintings, Fountains, Tables and Sculptures in the places in which they have been discovered.

Pompeii is built in the form of an irregular oval, and is surrounded by a wall, containing eight gates. Porta di Ercolamo, della Marina, di Stabia, di Nccera, di Sarno, di Nola, di Capoa and del Vesuvio. About three-fifths of the City have been excavated, and this is probably the most interesting portion, as it includes the Forum, with the adjacent Temples and public buildings, the amphitheatre, two theatres and a large number of private houses.

The Streets, of almost mathematical regularity and bordered by high footpaths, are usually straight and narrow, the widest not more than 32 feet and some as narrow as 10 feet. Long.

oblong stepping-stones are placed, at convenient intervals, for foot passengers to cross the roads on a level with the footpaths in wet weather. The streets are mostly laid with large polygonal blocks of basalt, carefully fitted together.

The Houses are built of brick, concrete, or rubble, and are seldom faced with stone. The plan of the Pompeian House is based mostly on one type, and resolves itself into two main parts, the Hall or Atrium, and the colonnaded court or Peristylum, each with small rooms—*cubiculæ*—adjoining. Variations of type appear, and the Houses differ greatly in size, in accordance with the means of the occupiers and the exigencies of the situation. The Houses of the better classes are entered from the street by a narrow porch, the Vestibulum, and the Fœuces, or Prothyron, a passage which leads to the Hall or Atrium, with the Impluvium—a water-tank or Basin—in the middle. Great care was expended on the Impluvium and its accessories. The Basin was from 9 inches to 18 inches deep, and was lined with tufa (volcanic lava) or marble: and when marble was used, it was generally white. Sometimes a marble table, called the Gartibulum, with richly carved supports, was placed near the Basin. The Pompeians were more averse to the heat and dazzle of the sun than to winter cold. There were few Windows, and the Pompeian House was constructed on the ancient principle of lighting, by means of central open courts. Hence the roof of the covered portion, round the Atrium, sloped inwards and had an opening in the centre, called the Compluvium. The Tablinum was a large apartment in the rear of the Atrium and opened into it. Business was transacted in the front portion of the house, and the remainder of the building was given up to domestic purposes. In this latter portion was the large open court, surrounded by a colonnade, and called the Peristylum. Very often the centre portion of this was laid out as a garden in the formal manner. The Roman loved his garden, which was usually at the back of the House and called the Xystus; and however small, one was generally contrived. When a garden could not be arranged, a vista of a garden was often painted on the inner face of the back wall of the Peristylum. Ivy, trained round posts or over trellis-work was a favourite scheme for this decoration. Lily, marguerite, narcissus and aloe were also selected, but the rose was the most popular.

Marble was seldom used in the domestic Architecture of Pompeii, except for floors, statues, tables and the lining of the Impluvium. The columns were generally built of tuff stone or bricks, covered with stucco, the finishing coats of the stucco for internal work being often mixed with marble-dust, which gave it an exceedingly smooth and hard surface. The stucco work of some of the houses is as much as 3 inches thick. In the earliest period, grey and yellow limestones of a coarse grain, from the Sarno, were the materials used for the walls, as they were near at hand and easy to work. The front wall of the House was sometimes built in solid blocks, the remaining walls being of bonded limestone rubble, called *opus incertum*. Later the introduction of lime-mortar greatly simplified construction. It then became possible to use the fundamental or volcanic lava, and Tufa blocks superseded the lime-stone. For this reason, the period from about 200 B.C. to 80 B.C. is known as the "Tufa period." The Roman Colony introduced the penultimate development, by building in concrete, faced with pyramidal blocks, having a rough outer face, known as *quasi-reticulate* facing. This method was later modified by the middle of the first century B.C., by bringing the squared faces close together on a diagonal line, which showed a complete diamond or net-work arrangement, known as a reticulate wall—*opus reticulatum*. The inner part of the wall was built with rubble.

The various Styles of the Decorations of Pompeii have been classified by Mr. Mau, who has suggested the following divisions, viz. :—

1. The Incrustation Style.
2. The Architectural Style.
3. The Ornate Style.
4. The Intricate Style.

The first Style of the Decorations is of the Tufa Period, and is known as the Incrustation Style. The stuccoed wall was treated in three horizontal divisions. The lowest,—the dado,—

was often coloured yellow; the middle portion,—called now-a-days the filling—was painted to represent bevelled blocks of marbles, and coloured yellow, red and black. An Ionic cornice, with the frieze above, formed the top division, and was painted with panels of red, yellow, bluish-green and magenta. In this style, pictorial floor Mosaics were the special ornamentation of a plain surface, in some formal, simple pattern of fillets, cubes and lines. In the margins of the Impluvium or the centre of the rooms, more elaborate forms, such as Garlands, Ribbons, etc., were introduced. The wonderful Mosaic of the Battle of Issus—Alexander's great victory over Darius—was probably of this period, and possibly the work of an Alexandrian Artist. The columns and fountains, incrusting with patterns in glass, marble and enamel, perhaps show the influence of Eastern Art.

The second period is the Architectural Style. This style remained in vogue till the middle of the reign of Augustus, and may be designated the customary decoration of the first century B.C. It shows the development from the severer to the richer style, and introduces more complicated forms in the decoration. The somewhat bare imitation of marble-veneering on the Walls gives way to a more suggestive Architectural treatment, and Columns and entablatures, etc., generally of the Corinthian order, take its place. The Base is treated with less rigidity, Architectural decorations being introduced into the panels, and the entablatures to the columns include friezes of elaborate design. Hellenistic art was revolting from the old classic limitations, and the columns and capitals show its strivings after a more airy expression. The designs became gradually more elaborate, through the introduction of fresh forms. The frieze is often painted blue to represent open space or the sky. The principal central painting, being generally in an Architectural frame with columns, entablature and base, led to the wall being divided vertically into three divisions, the side panels being treated in a simpler manner.

The third period is known as the Ornate Style, which came into fashion during the reign of Augustus. It remained in vogue until about 50 A.D. and was developed out of the Architectural Style. The work of transition was not achieved at Pompeii, but received its influence from the great centres, of which one was probably Alexandria. The old Egyptian decorations had inspired the Artists at Alexandria with fresh forms and motives. The appearance of real construction of the Architectural Style is submerged, and, although the divisions of the walls remain the same, the columns are now attenuated or, with the entablatures, are reduced to bands and borders. In some cases, slender columns are retained, but the details are Egyptian in suggestiveness and feeling. Black stripes, separated by white lines, are a favourite motif. The colours are subdued and effective, the dadoes being of black, purplish-brown or neutral tones. The side panels of the filling, or middle horizontal division of the wall, are often yellowish-Pompeian red, and have only a small figure-subject in the centre of the panel. The principal central picture is framed in elaborate borders. The uppermost division, or frieze, is filled with fanciful and delicately designed pavilions, façades, candelabra-like uprights, festoons and garlands, against a white background, suggestive of open space or the sky. Every part of the framework in this style is richly decorated.

The fourth, or Intricate Style, is most popularly known as particularly Pompeian, and it appears first about the middle of the first century A.D. To the Ornate Style and to this Style, most of the colour decorations, found on the walls of Pompeii, belong. Its life was of no great duration, and its appearance was co-incident with the rebuilding of Pompeii, after the disaster in 63 A.D. Mr. Mau writes "The painting upon Pompeian walls, as shown by the painstaking investigations of Otto Donner, was fresco, that is, executed in water colours upon moist stucco of a freshly plastered surface."

The Intricate Style, as its name denotes, is intricate and diverse, almost beyond description. The execution and facility of expression are extraordinary; the artist designed as he worked, flinging profusely the details of beasts and birds, or sprays or leaves; satyrs, fauns and

bacchantes; panels with landscapes, sea-scapes, gardens, grottoes and pavilions; or hunting or wild-beast scenes. Sea-fights were a favourite subject, also groups of still-life, of meat, fish, fowl and fruit; or grotesque designs of griffins and other monsters; or panels representing richly veined and coloured marbles. We see, piled up on high, vistas of fantastical, fairy-like structures, with balconies and colonnades, decked with wreaths and garlands, birds soaring into space, or perched on leaves, or on some delicate profile of a fanciful, ornamental stem. Artistic juxtaposition of tones and shades are studied with consummate dexterity, and play unrestrainedly upon surface and figure.

Doubtless the Artists, who were responsible for these matchless works at Pompeii, had their pattern-books to guide them for the decorations. The tradition, however, both as to form and colour, which had existed in Greece for centuries, had been handed down to them, and with extraordinary sure and facile touch, they cast their glamour over the bare surfaces in a dazzling display.

In the Decorations at Pompeii, relief was not laboriously striven for, no effort for illusory detachment from the background being aimed at. Thus we can revel in their gorgeous splendour and diversity of colour. The style overwhelms us by the invention, the fecundity of expression, the balance, and entrancing colouring of its parts. There is a daintiness of touch, a richness of conception, which is almost staggering. The certain and cunning hand of the Artist soars in flights of fascinating imagery, or languishes in luxuriant gluttony of colour, and contour, and curve.

The inspiration of these Decorations is infinite, and the language, in which they speak, is everlasting.



SEPULCHRAL SEAT.

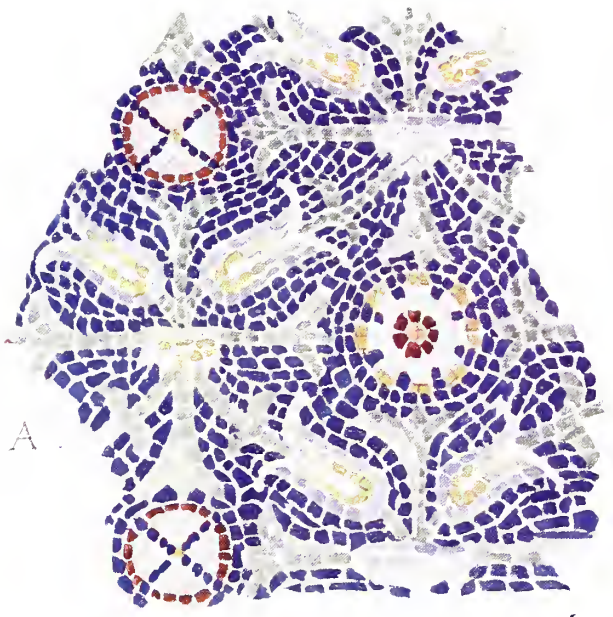
THE Frontispiece shows a view of the monument erected to the memory of a priestess, Mamia. The inscription on the back of the seat in large letters, part of which can be seen in the illustration, is "Mamiæ P.f. sacerdoti publicæ; locus sepulturæ datus decurionum decreto" (To the memory of Mamia, daughter of Publius Mamius, public priestess. Place of burial granted by the decree of the City council). The cinerary Urn was probably buried below the Monument.

These Seats were designed as monuments, not only in honour of the dead, but for service to the living. Gatherings of the relatives of the dead would be held here in memory of the departed one, and commemorative repasts would be partaken of. The Monument, probably erected during the reign of Augustus, is situated at the side of the "Street of the Tombs" which is, in point of scenery, one of the most picturesque parts of the City, affording a view of the Bay of Naples, with Sorrento and Capri in the distance.

The Seat is of tufa, and the modelling of the Bench ends, representing winged lion's paws, shows great delicacy of workmanship.

MOSAIC COLUMN.

THIS beautiful Column is now in the Naples Museum. It is one of four Columns, which formed a pavilion, and was found in the garden of the House, known as the "House of the Mosaic Columns," situated in the "Street of the Tombs." Two of the Columns are as shown. The other two have the upper division at A ornamented with the pattern D, but with an extra compartment filled with light grey-green tesserae. It is evidently of the Incrustation period, and shows very clearly the Eastern influence on the design. Shells are introduced in the base, as are often found in the Mosaic Fountains of this period. The detail drawing shows the arrangement of colours, which, although intensely rich, cannot by any means be considered garish. The dark blue ground-work of the greater portion of the column, with the red, yellow and grey-green bands, forms an exceedingly artistic arrangement, as will be seen from the coloured details of the work.



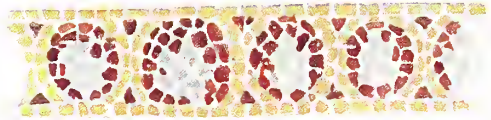
A

Same as of B

Same as of A

C
Blue
Natural Colours

C



C

A

B



B

D

D



Styl.
Black & White
Natural Colours



She is

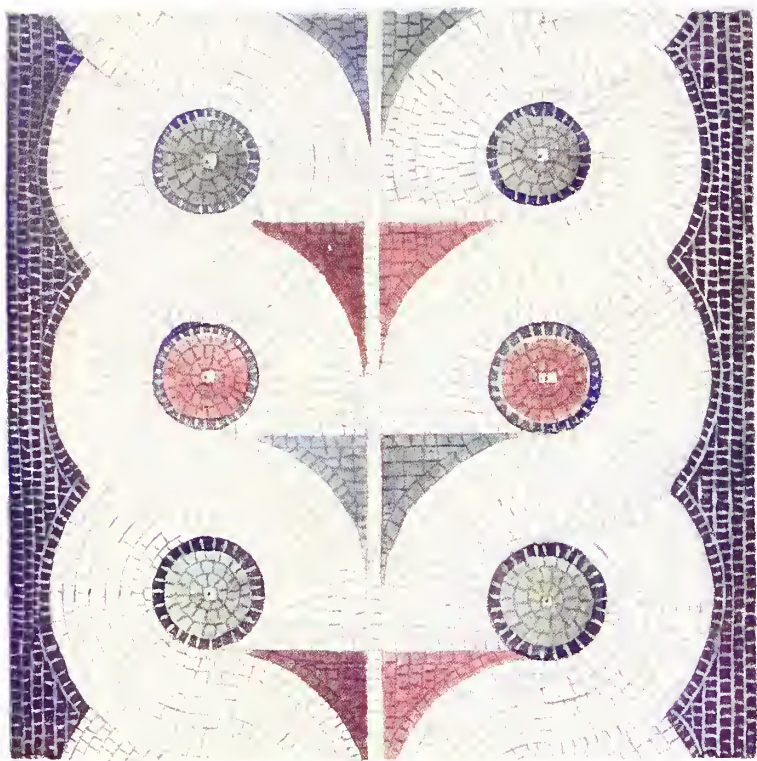
3000 or 1 1/2 feet 1 1/2 feet 1 1/2 feet



MOSAIC WORK TO FOUNTAIN AND MARBLE PAVEMENT.

THIS Fountain is in the garden of the "House of the Mosaic Columns," and is at the back of the place, where the Pavilion stood with the Mosaic Columns. As in the case of most of these Fountains, it is exedral on plan, and the Mosaic work illustrated is on the front of the Work. This Fountain is one of the most interesting "finds," besides being one of the most beautiful pieces of colour-work discovered at Pompeii. It clearly shows the Oriental influence, and is undoubtedly of the Incrustation Style. The cusped quatre-foil pattern is intensely interesting from the Archæological standpoint, as it shows plainly that this motif was known to the Greeks between 200 B.C. and 80 B.C., whereas it did not make its appearance in Gothic Art in western Europe until the thirteenth century A.D. The effect of the very dark blue tesserae with the light blue and green is exceedingly pleasing. The diameter of the quatre-foils is $4\frac{3}{4}$ inches.

The Sketch in the upper part of the page is of a portion of a border to a marble mosaic floor, now in the Naples Museum. It is worthy of note on account of the novel way the spiral curves are intersected.





CONSOLE TO TABLE.

THIS illustration shows the front and side elevations of one of the white marble supports to a Gartibulum,—or Table—found, and now *in situ* at the rear of the Impluvium in the House of Cornelius Rufus. The table-top appears to be missing; the supports are amongst the finest yet discovered. The delicacy of the carving and the excellence of the design show they were produced in the best period, under strong Greek influences.

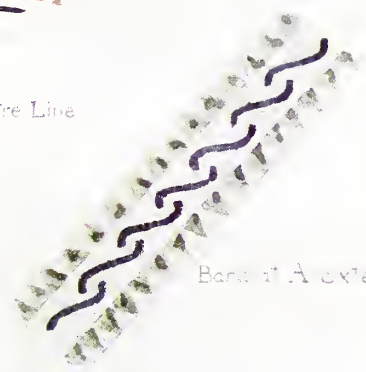
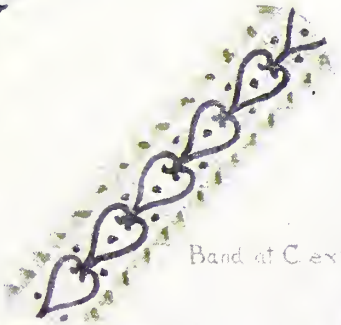
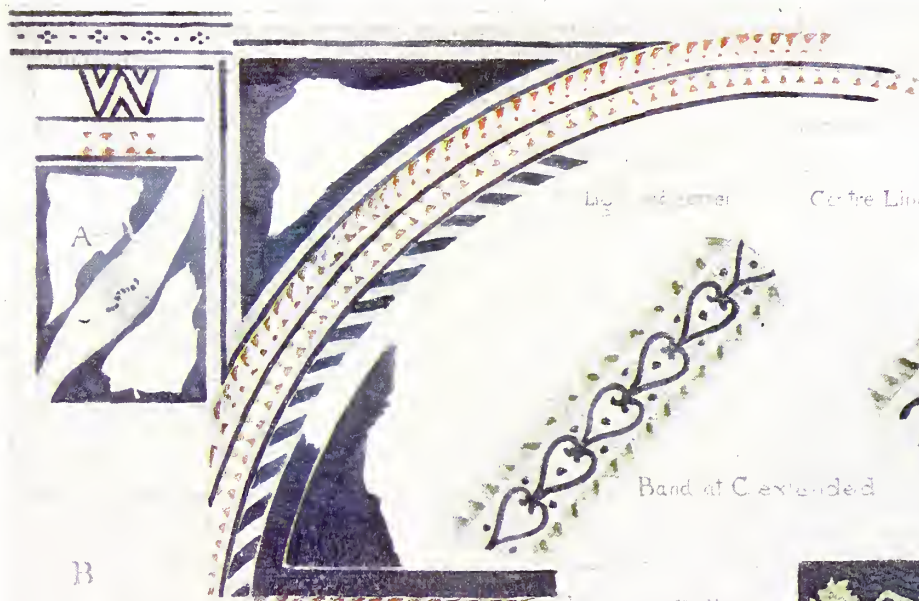


Scenes from the Temple of Apollo



PORTION OF FOUNTAIN.

THIS Mosaic Fountain, found at the back of a House in the Vico di Tesmo, shows how a rich effect may be obtained by blues and dull-browns. The panel, in detail at B of an "extended" part of the semi-circular column, is a good example of this beautiful design. The delicacy of the drawing of the leaves and birds is remarkable. Two kinds of Shells are introduced as an important motif of the Design, and the cement work between the shells is coloured light red. Parts of the Fountain are damaged, but the panels in the niche show they contained mosaic figures, dolphins, etc. The height of the column is 9 feet and its diameter, above the base, is 10 inches. The width of the Fountain is 8 feet 7 inches. The greater part of the blue mosaic in the panels has the appearance of being small blocks of coloured lava, somewhat rough on the surface, the small tesserae in the bands, etc., being glass and enamel, with smoother surfaces.



B



B



C



Panel at B extended

Centre Line

Plan of
Plaster



Plan Quarter
size of Plate





FOUNTAIN.

THE fountain, here illustrated, shows another example of the mosaic work employed at Pompeii. It is 8 feet high to the underneath part of the pediment and 7 feet 4 inches wide. It is situated in the Peristyle of a House in the Vicolo dei scienziati. Cockle shells are largely used in the decoration of this Fountain, with small points of red, blue and black mosaic between. The blue grounds to the panels have tesserae somewhat rough on face, the borders being formed of much flatter and smoother tesserae, mostly of coloured glass or enamel. The bases of the side piers are of white marble. It was probably erected when the Incrustation style was in vogue. The work is more carefully executed than on some of the other fountains found at Pompeii.



Surface of Niche extended.

red front

regular
of Plot

1890

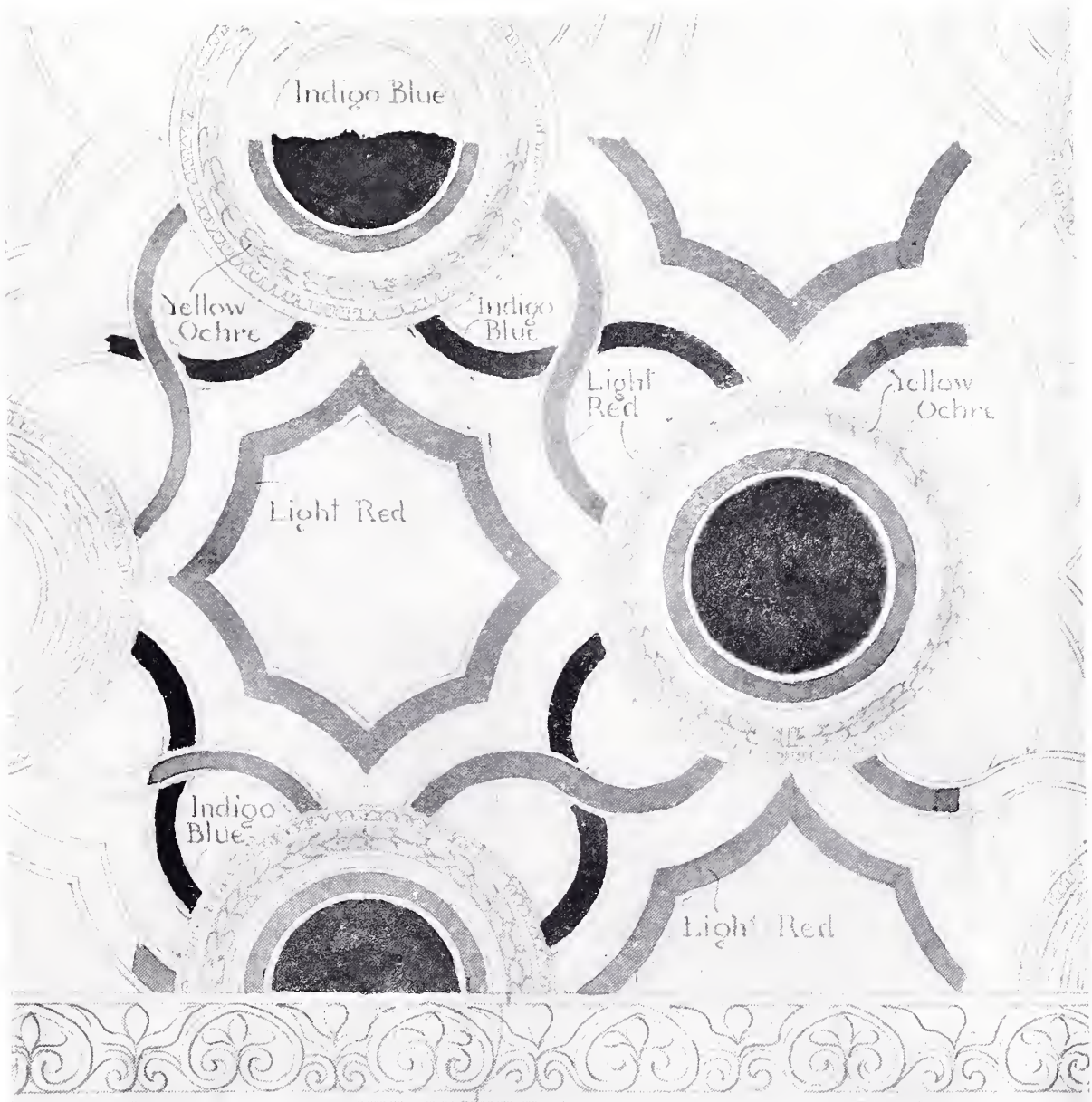


CEILING TO VESTIBULE, STABIAN BATHS.



THE Stabian Baths were the oldest and largest in Pompeii, and received their name from being built in the Stabian Street. They were built about 150 B.C., reconstructed about 80 B.C.; and they were extensively repaired after the earthquake in 63 A.D. It may be therefore assumed that the motif of this work was influenced by the work of the earlier period.

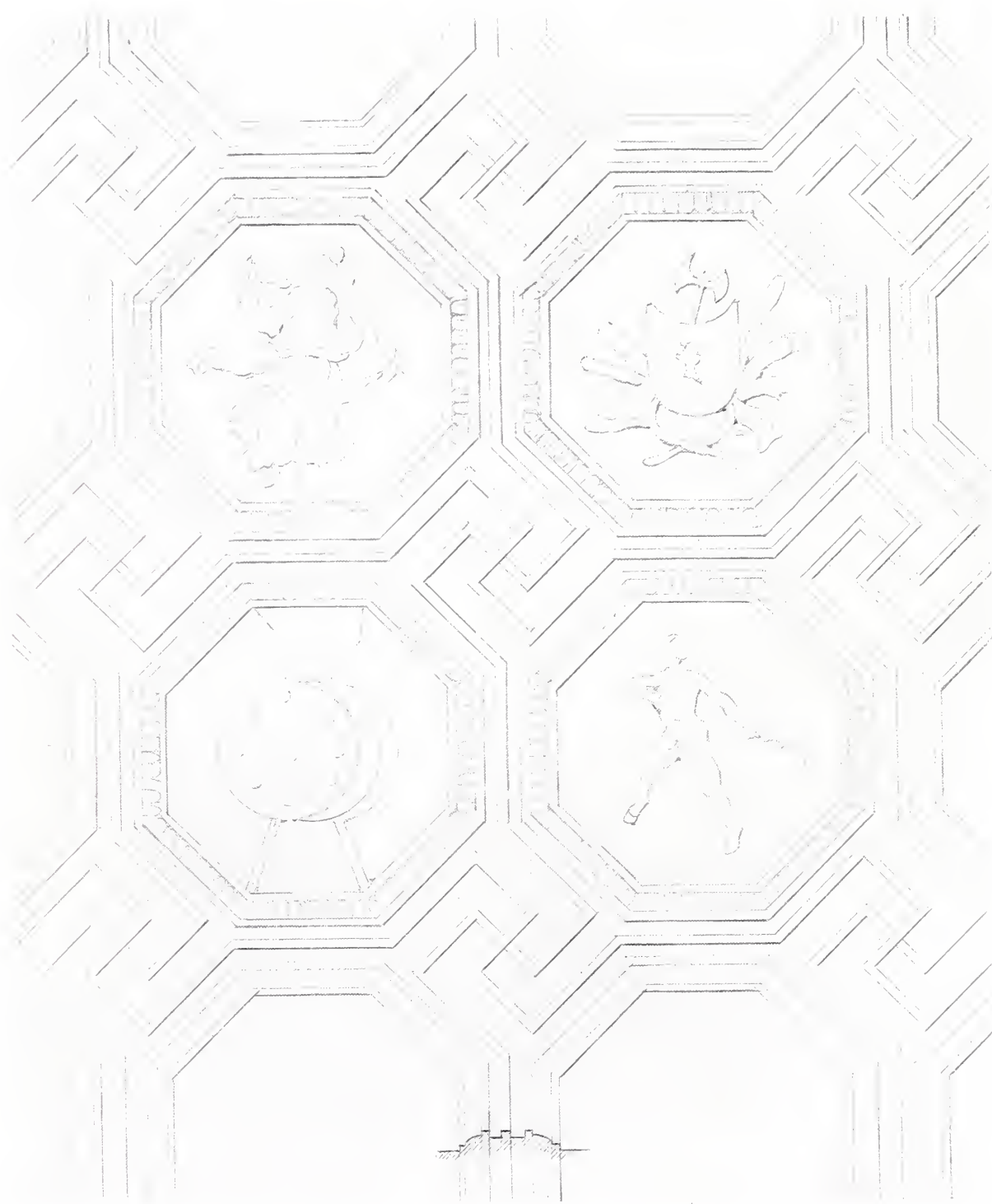
The illustration is of a portion of the semi-circular Stucco ceiling to the Vestibule of the Apodyterium in the Stabian Baths. The design might almost be thought to be Jacobæan, as it recalls so many of the patterns of this comparatively modern style. The simple picking-out of the bands in red and blue, and the colouring of the enriched circular band in yellow (yellow ochre) are extremely effective. The Vestibule is immediately next to the Apodyterium, and is only divided from it by an Arch. The size of the Vestibule is 12 feet 9 inches wide by 20 feet long and the height from the floor to the top of the cornice is 9 feet.





CEILING TO APODYTERIUM, STABIAN BATHS.

THIS illustration shows a portion of the semi-circular Stucco ceiling to the Apodyterium, or Dressing Room. The dexterous arrangement of the thin, interlacing ribbon-work in the small bands, between the large panels, is particularly novel and interesting. Many of the central enrichments in the panels are damaged, but the remains show that figures of Cupids, trophies and bacchic subjects, as shewn, were introduced, forming a very rich scheme of decoration. The size of the Apodyterium is 38 feet 9 inches long by 22 feet 6 inches wide, and the height, from the floor to the top of the cornice, is 9 feet 7½ inches.



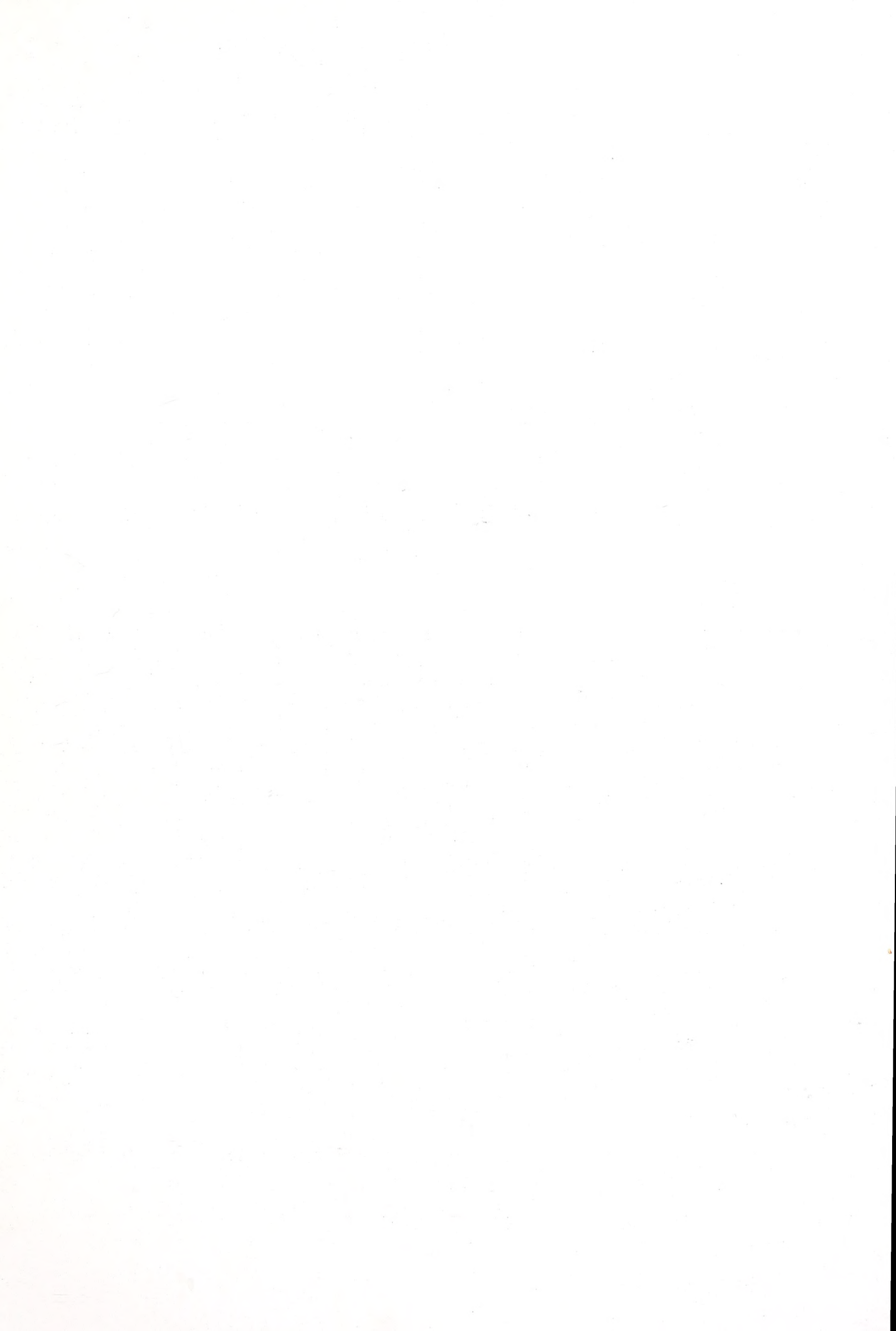
TEPIDARIUM, BATHS OF THE FORUM.

THE Baths of the Forum were built shortly after 80 B.C., Mr. Mau tells us, and it was at this time that Ulius and Aninius repaired the Stabian Baths.

The illustration shows the elevation of part of the side wall and ceiling of the Men's Tepidarium of the Baths of the Forum. The size of the apartment is 33 feet long by 18 feet 6 inches wide. The height, from the floor to the top of the cornice, is 9 feet. The height of the Atlantes is 4 feet $4\frac{1}{2}$ inches, and the height from the floor to the underneath part of the base, supporting the Atlantes, is 4 feet 4 inches. The ceiling, which starts at the cornice, is semi-circular in section. There are recesses in the walls, but several have been filled up. Fierce faced, brawny Atlantes in terra-cotta are placed, in bold projection, between the recesses, supporting the cornice. Portions of the ceiling are unfortunately damaged. The ceiling is well designed, showing at the lower part arabesques in relief in white stucco. The panels are of different sizes, and have white raised ornaments with coloured grounds, as shewn in the illustration.

Centre of Ceiling





FRIEZE TOMB OF THE GARLANDS.

THE "Tomb of the Garlands" is situated in the Street of the Tombs outside the Herculaneum Gate. It is a square building faced with Tufa. The remains show three pilasters, with carved festoons of flowers hanging between, on each side of the Tomb. The part of the Frieze above the Pilasters, which is represented in this illustration, shows its beautiful design, and the delicate and graceful contours of the carving. The greater part is in low-relief, but the central Acanthus leaf is in high-relief. The monument is one of the oldest, dating probably from the Republic, and is one of the best preserved examples found at Pompeii.

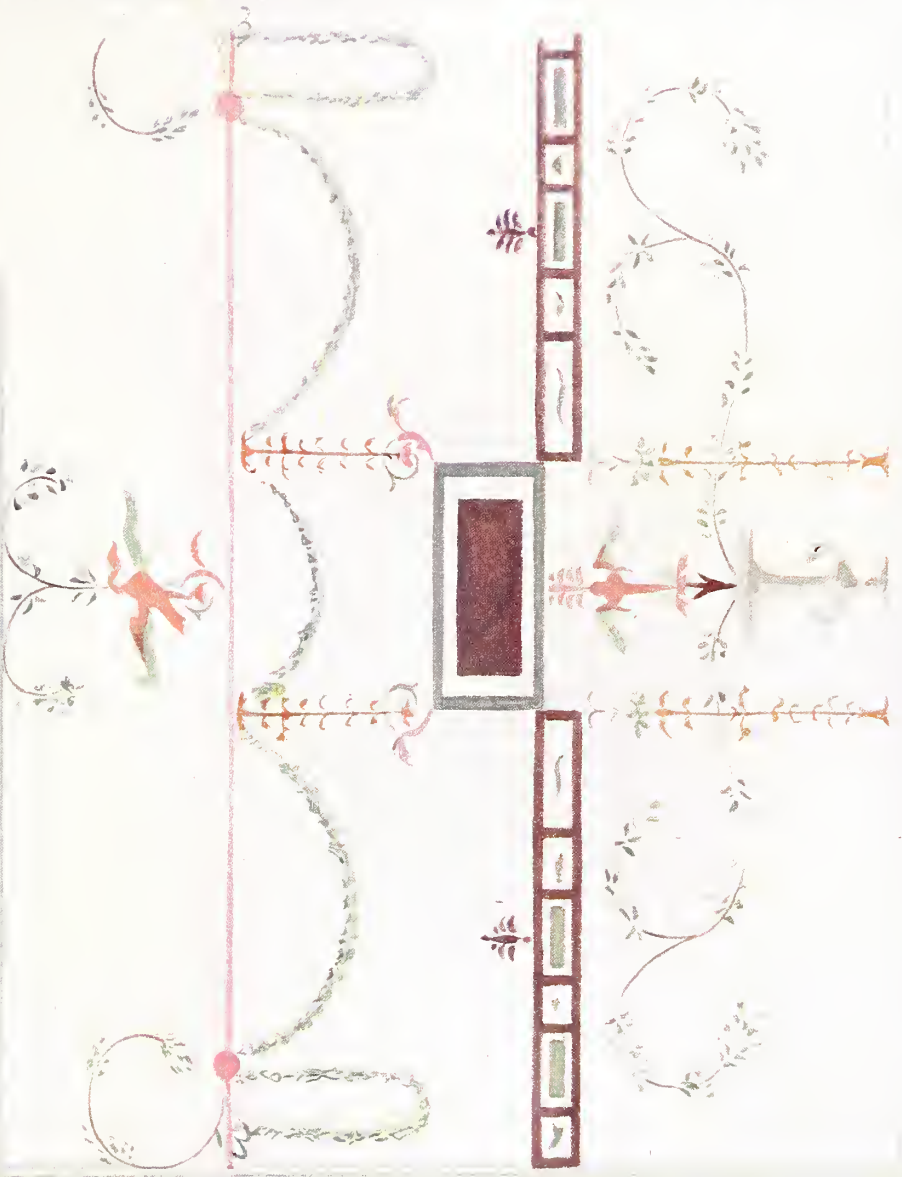
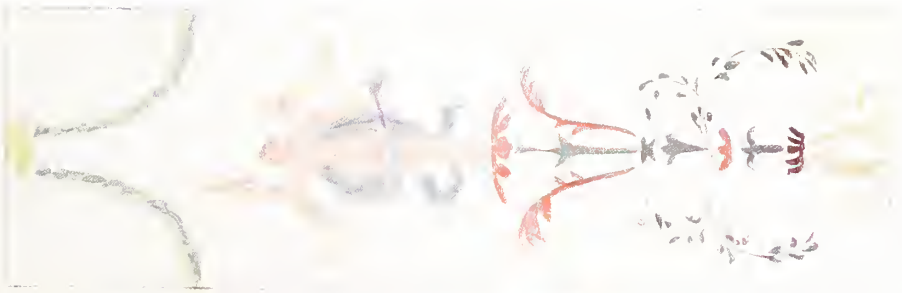
FRIEZE TO TOMB OF THE GARLANDS

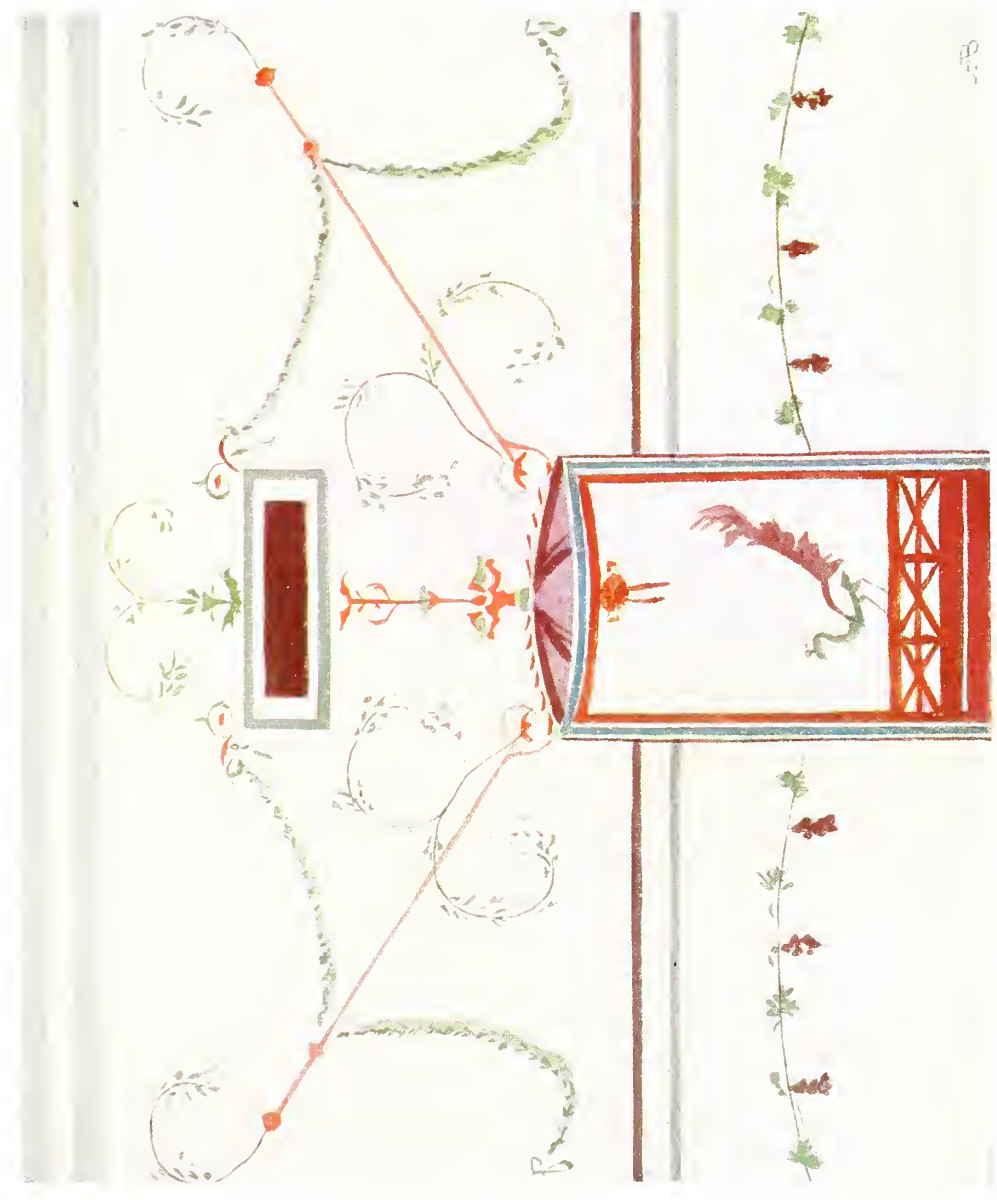




TWO FRIEZES.

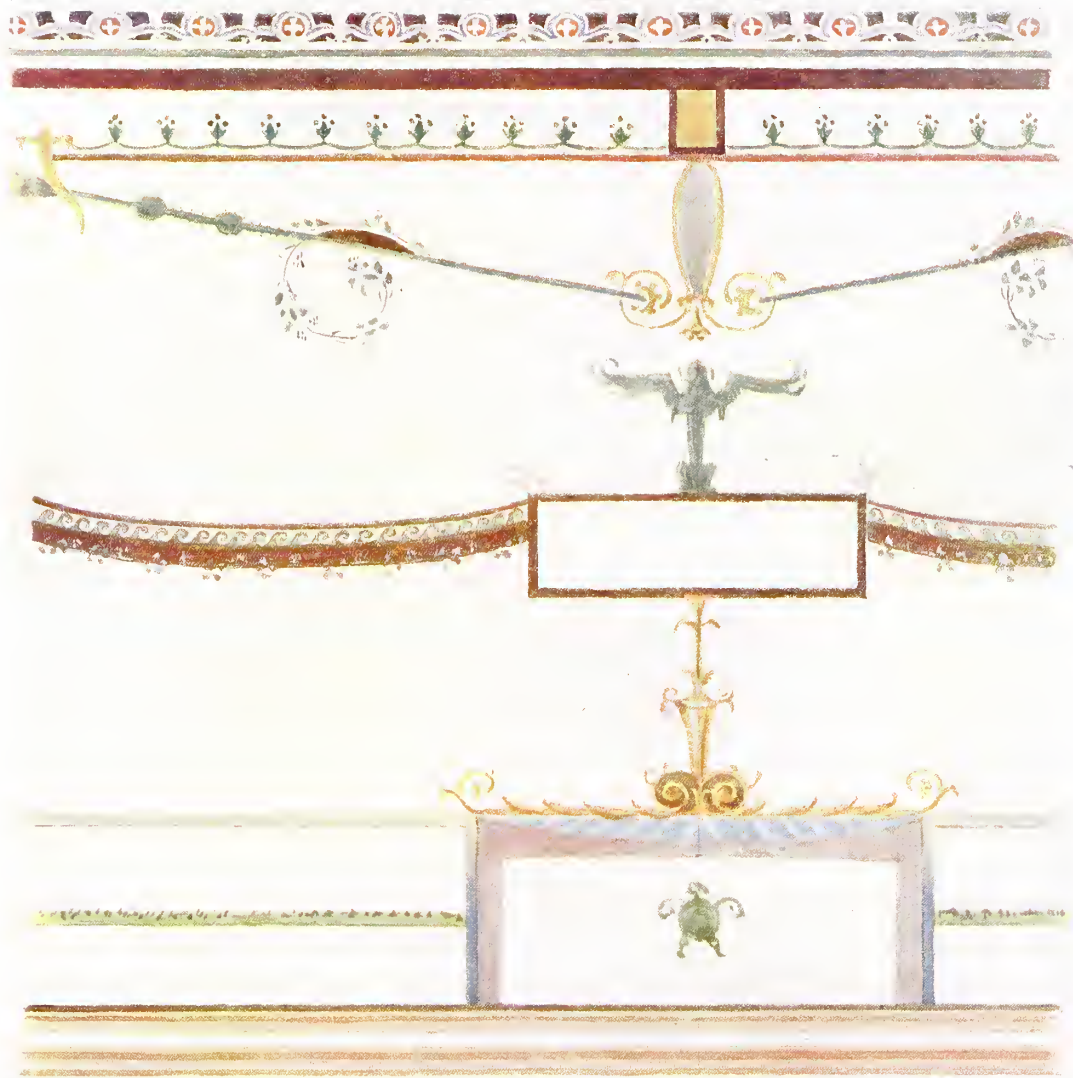
THESE two friezes, found in the "House of Siricus," show the Pompeian Decoration at its best. They are probably of the end of the Oruate Style or beginning of the Intricate. The delicacy of the drawing and colouring is particularly noticeable in these Friezes, and the designs show great restraint in their treatment. Since these drawings were made, the friezes have become very faint in colour, having been exposed so long to the air. The height of the Friezes is about 1 foot 8 inches.





FRIEZE.

THIS is a very pleasing Frieze found in a House in Pompeii. The decoration was made probably at the end of the Ornate or beginning of the Intricate Style, and is much more sober and restrained than are many decorations in these styles. The middle horizontal division of the Wall—or filling—between the dado and the frieze, is decorated by tall stalks, with stems meeting in the centre, top and bottom. The scheme of Decoration was a great favourite with the Decorators of Pompeii at this period, and numerous examples of it, with variations, can be found in many of the Houses. The decorations were made direct on to the plain Stucco walls.





CANDELABRUM.

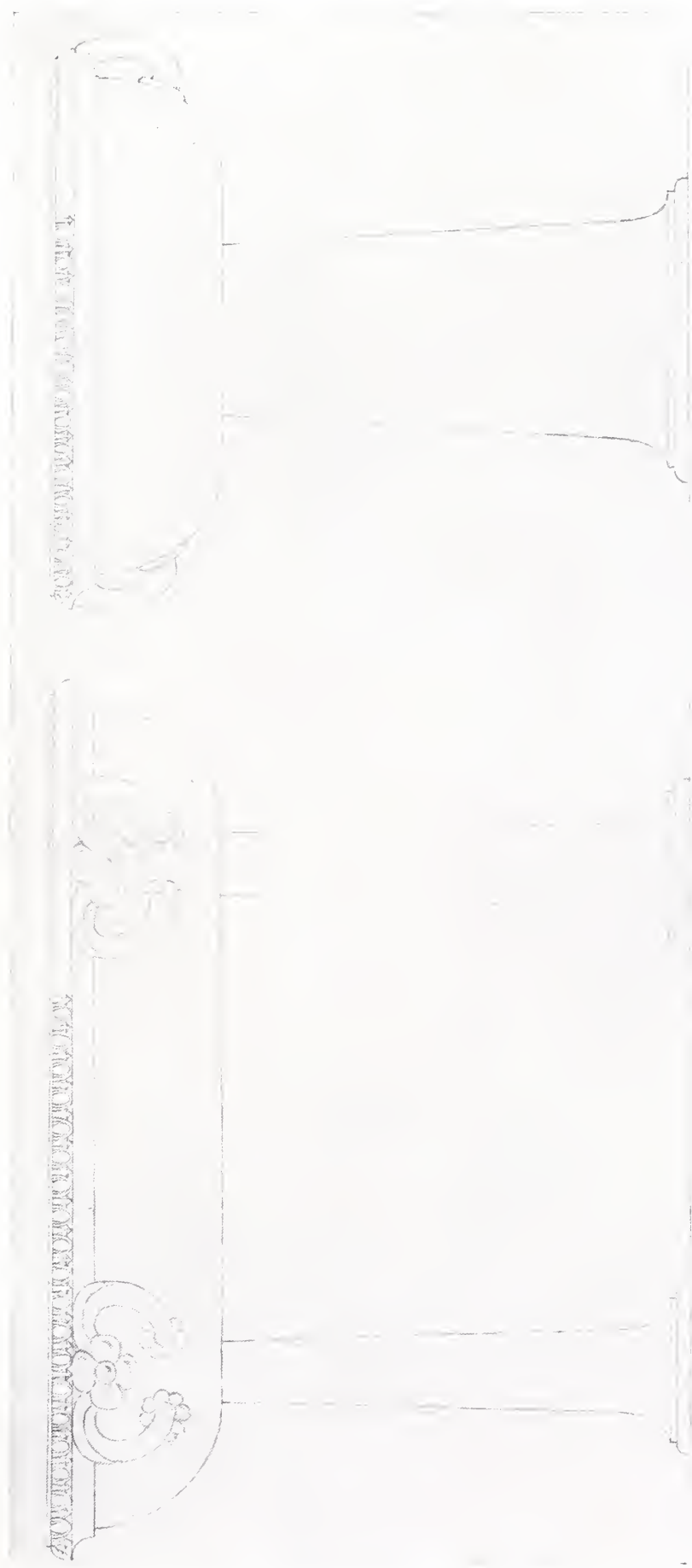
THIS is an illustration of a marble Candelabrum, which is now in the Museum at Naples. It was probably made when the Ornate Style was in fashion and shows the Alexandrian influence on the Greek work, by the Sphinx-like supporting figures—or Chimæras—of the Base. The introduction of the Ibis also points to this influence. The height of the Candelabrum is 9 feet 4 inches, and the width of the base, which is triangular on plan, below the Ibis is 1 foot 5 inches, and above the lower supports 2 feet 4 inches. It was probably used in a Temple, as is indicated by the introduction of the Rams' heads, but very little is actually known as to its origin.





MARBLE BASIN.

THIS exceedingly graceful Basin was found in the Peristyle of the "House of the Vettii" at Pompeii and is still *in situ*. It is of white marble, and it will be noticed that the ornamentation has been confined to the upper part and the inside of the Basin, and that the outside of it and the supports are practically plain, with the exception of the carved handles.



Front Elevation

Side Elevation



Half Plan



Section

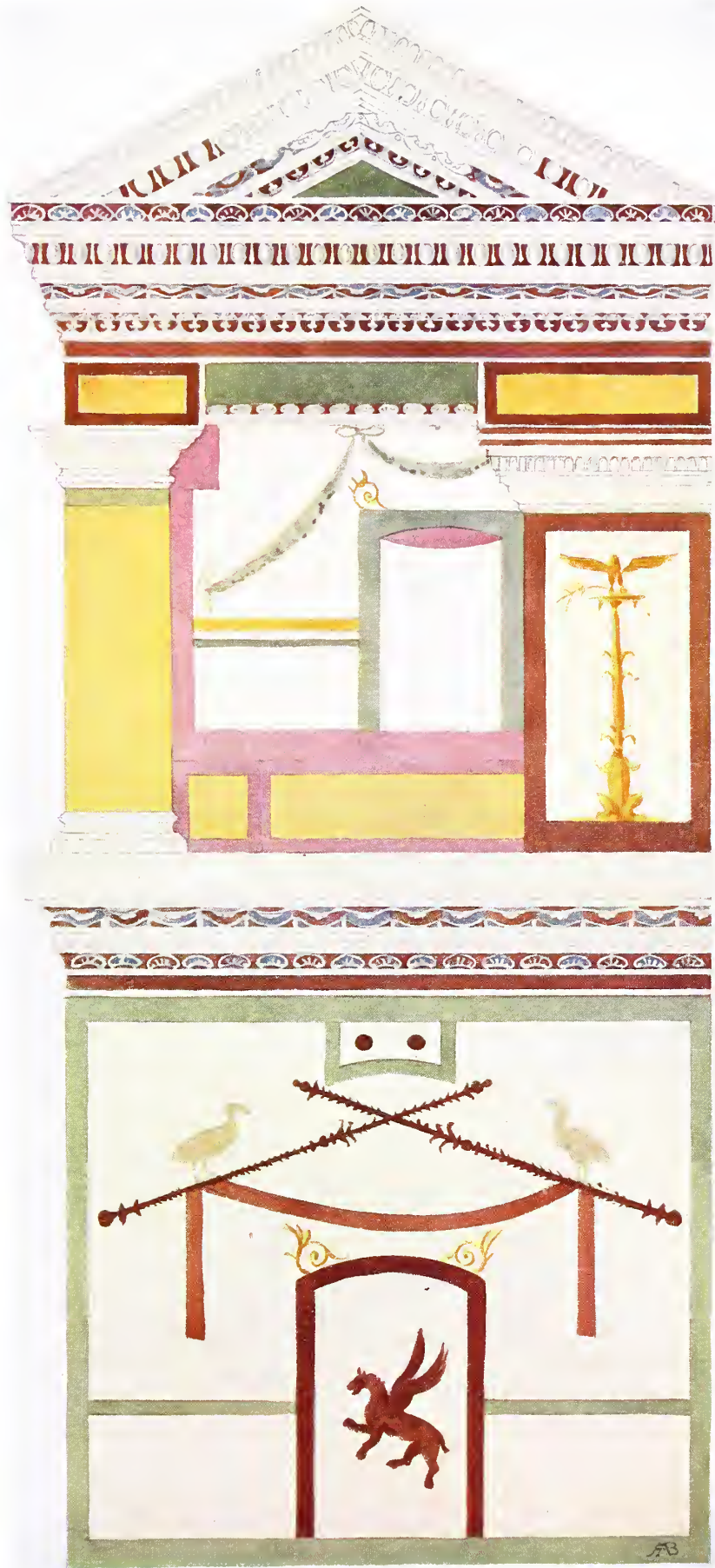
Scale of Feet 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20



LARARIUM.

THE Lares, the Genius and the Penates were worshipped in Pompeii by each household, as its guardian spirits. Remains in connection with this domestic worship have frequently been disinterred at Pompeii. The Lares are the tutelary spirits of the household. At first only one was worshipped, but as Mr. Mau tells us, after the time of Cicero, another one was added. After a further lapse of time, these were augmented by the Genius, the guardian spirit of the master of the house. The Genius of the mistress of the house is seldom found. The Penates were the guardian divinities of the stores. Offerings of garlands and incense were made to these divinities, and, after every meal, portions of the food were laid aside as oblations to them. They are generally found in the form of little bronze figures or paintings. Many painted representations of the household gods have been found in the Kitchens, for the votive offerings of the Slaves.

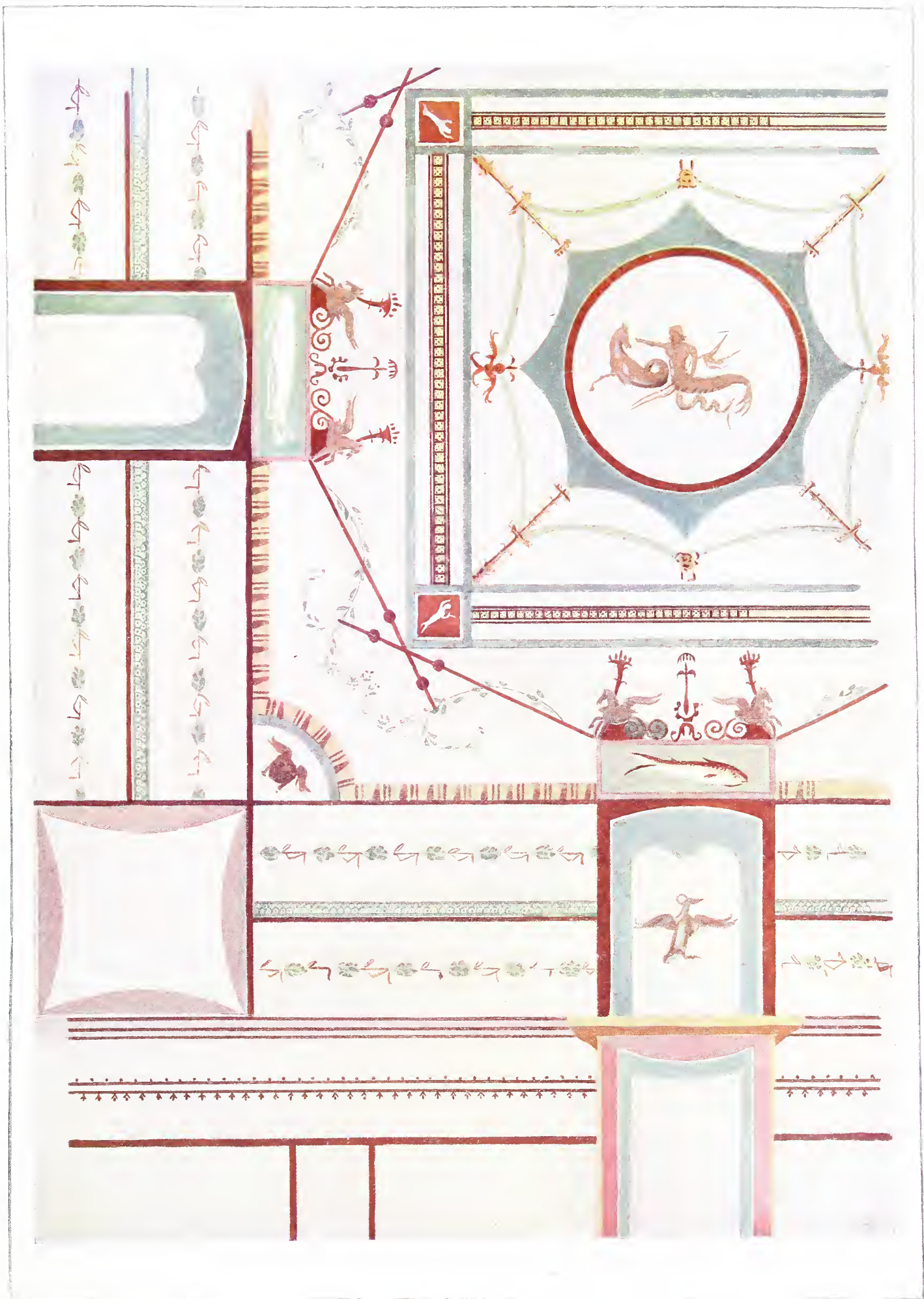
The illustration shows an example of a decorated Shrine, or Lararium, for these divinities, found in the corner of the Atrium of the "House of Epidius Sabinus" at Pompeii. The Shrine is built of brick or rubble, and covered with Stucco. This example shows how the enrichments were picked out in colour, forming a very pleasing scheme of decoration. There is a raised exedral bench at the back of the Shrine about 3 inches high, on which probably the figures of the divinities were placed. The width of the front of the Shrine is 3 feet 7 inches and the depth 3 feet $3\frac{1}{2}$ inches. The height from the floor to the top of the cornice is 7 feet 4 inches, and to the top of the Podium 3 feet 10 inches.





CEILING.

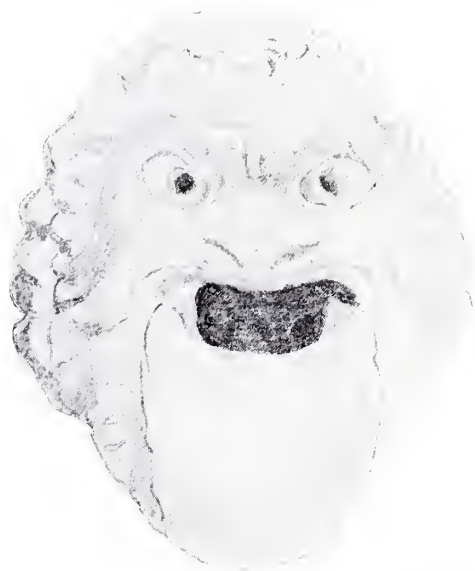
THIS ceiling is probably of the end of the Ornate or beginning of the Intricate style. It is semi-circular in section and is in the Triclinium of a small House in the Vicolo del pauaterre. Very few stucco ceilings have been discovered at Pompeii, as by the nature of their position, they were easily damaged by the weight of the ashes and rapilli, which covered them after the disaster of 79 A.D. This is a particularly interesting ceiling, and the effect of the low tones of red and green on the white stucco ground is very attractive. The portion illustrated shows clearly the setting-out and general intention of the design. It is possibly a Zodiacal ceiling, as the fish is shewn in the part illustrated, and the Ram, the Bull and the Goat are decypherable on the ceiling itself, on the side of the ceiling not illustrated. On this side, a dormer window, 2 feet 3 inches wide intersects, and this portion of the ceiling is badly damaged. The size of the room is 8 feet 8 inches by 8 feet 6 inches, and the height, from the bottom of the ceiling to the floor, is 6 feet 2 inches.





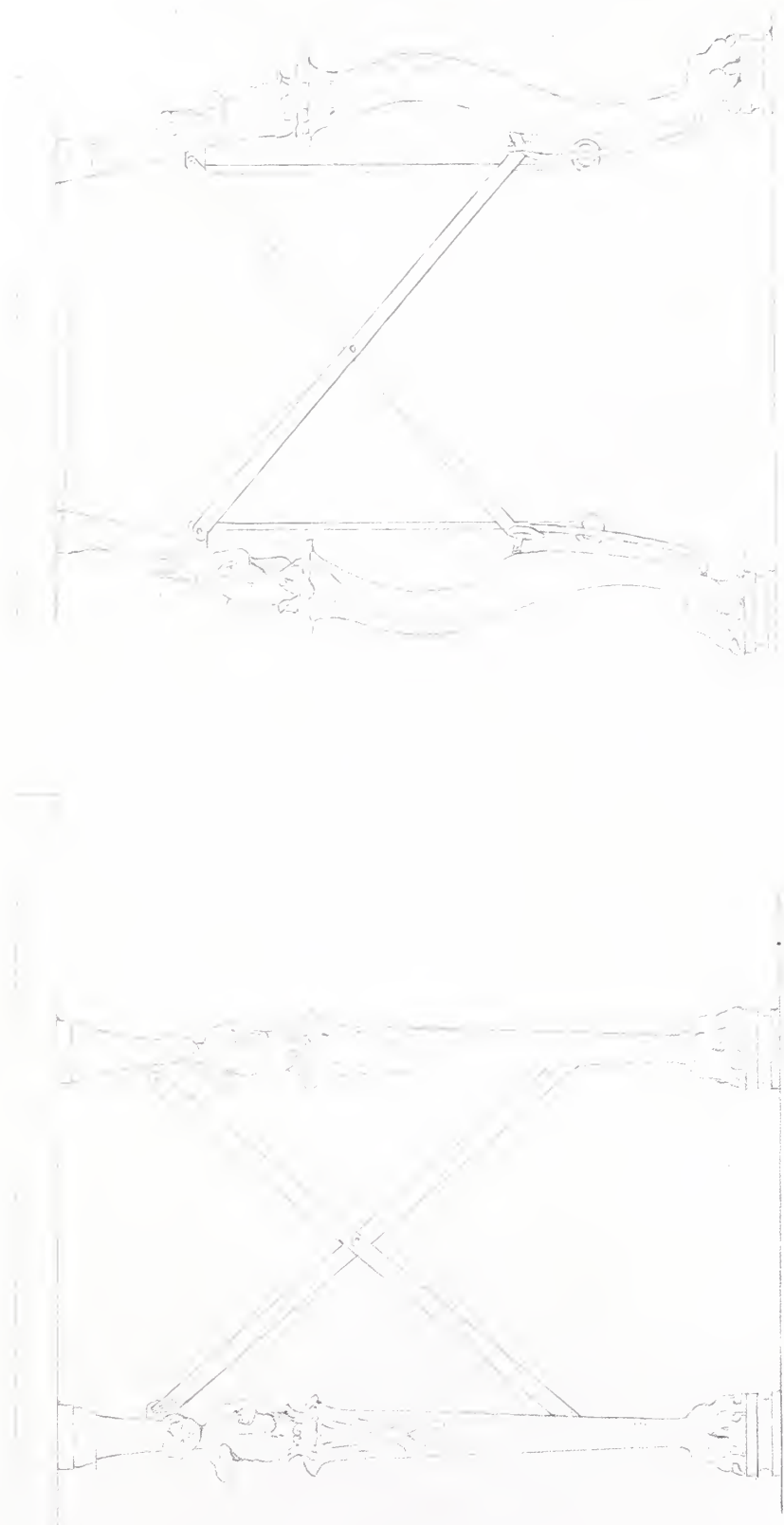
TERRA-COTTA MASKS.

THIS illustration shews three buff terra-cotta Masks, used as water-spouts on the fascia below the tiles to the roofs of Atriums. Although grotesque, they show inimitably the hand of the true Artist in their modelling. There is a strong Alexandrian influence impressed in the design of the Work, and the period of their execution is probably of the Ornate style. The height of the Mask, in the lower part of the page, is 6 inches and the width is $5\frac{1}{2}$ inches. The height of the upper Mask, on the left hand side of the page, is also 6 inches and the width 5 inches. The height of the Mask, on the right hand side of the page, is $4\frac{1}{2}$ inches and the width 3 inches. They are in the Museum at Pompeii.



BRONZE TABLE.

THIS is an illustration of a Bronze Folding-table, now in the Museum at Naples. The table-top and sides are covered with thin sheets of bronze on a wooden base, and under the base are two wooden straining-pieces, in which are slots. The Bronze legs fit into these slots, the bronze moveable cross-pieces keeping the legs in position. These legs can be easily taken out of the slots and folded up close together. The Bronze legs were evidently all cast from one mould, and there are signs of slight silver inlay on the upper portions of the legs, and on the edges of the table-top.



Scale of 1/2 Feet

AB



FRIEZE IN NAPLES MUSEUM.

THIS is one of the most effective and is rightly admired as one of the most beautiful friezes found at Pompeii. It is undoubtedly of the Intricate style. The background is called the *parca nera* (black wall), because it retains its deep black tone. The part represented shows clearly the great elegance and, above all, the *finesse* of the work, which surpasses almost everything of the kind so far discovered. The cream-white lines are somewhat raised above the surface of the background; and the orange-yellow and violet parts appear to have been "glazed" on to the work. The birds, fruit and flowers are most carefully painted. The delicate way the Bird is poised on the stalk is specially noticeable. The colours have faded very much since the drawing was made. The height of the Frieze is 1 foot 9 inches.

СХУСХУСХУСХУС



Р



FRIEZE, ETC., IN THE "HOUSE OF THE WOUNDED ADONIS."

THIS is rather an elaborate Decoration, found in one of the cubiculæ of the "House of the Wounded Adonis." It is probably of the early part of the Intricate Style, and although shewing strongly its Greek feeling, there are evidences of the Alexandrian influence. The top enrichment is modelled in stucco and projects about $1\frac{1}{2}$ inches from the wall, next the ceiling. The height of the decoration, from the red band to the ceiling, is 1 foot 6 inches, and the ceiling is 8 feet 3 inches from the floor. The parts coloured yellow and brown are the economical expression of gilded work, and the harmonious, but intensely rich, arrangement of colour can be at once noted. The blue Frieze evidently represents the Sky, an airy effect often aimed at. The orange-yellow "filling" below the frieze is particularly worthy of notice. The heads of Medusa are painted with great care, as indeed is the whole of the Decoration.





DECORATION OF WALL.

THIS is a portion of the decoration to a Wall in Stucco, in low relief, found at Pompeii and now placed in the Museum at Naples. A portion of the work is damaged, but the remains shew clearly the design and what was originally intended. The central panel (shewn towards the right of the Plate) contains a group of figures of Hercules, and (?) Omphale and a Faun in low relief. The side panel has a painted subject of Ganymede. The work is in the last, or Intricate style. Although the general scheme of colour is red, blue and green, it will be noticed that salmon-colour, light grey-blue and yellow are introduced in the minor bands, the figure subjects being in natural colours. The colours in many of the panels have faded badly in parts, since this Drawing was made. The height of the Decoration, as shewn, is 5 feet and the width, from the outside (on the left) to the centre of the "Hercules" panel, is 5 feet 6 inches.



GARDEN ORNAMENTS.

THESE Garden Ornaments of white marble were found, and were replaced *in situ* in the garden to the Peristyle of the "Casa degli Amorini Dorati"—the House of the gilded Cupids. This House was so called from the fact that several small, circular, glass ornaments, let into the walls of one of the rooms, were found decorated with gilded Cupids, on grounds of blue stucco. Nearly all the garden ornaments, of which there are several in this House, were of a similar description to these illustrated, and had relation to Plays and theatric masks. It is therefore conjectured that the Owner of this House was a Playwright, especially as the central portion of one end of the Peristyle was raised above the adjoining work, and has the appearance of being a Proscenium to a Theatre.



Scale of $\frac{9}{1}$ $\frac{6}{1}$ $\frac{3}{1}$ $\frac{0}{1}$ $\frac{6}{1}$ $\frac{12}{1}$ ins



AP

Scale of 1 inch = 9 inches

THREE SKETCHES.

ON the right of this illustration is a sketch of a Doric Column faced in Stucco, with the details of the enrichments of the Cap picked out in colour. It will be noted that only two colours are employed—red and green—for the picking out of the ground-work.

In the upper part of the illustration is an exceedingly effective and graceful garland. Two shades of green are only employed, and they are obtained by more colour being laid on some parts than on others—a very simple method, but effective.

The lower left-hand sketch is a portion of the decoration of a wall with a dull red background, the enrichments being painted on afterwards. Only three colours are used for these—light-blue and cream, the intersecting ornament and lines being in grey.



Sketch of
Doric Capital

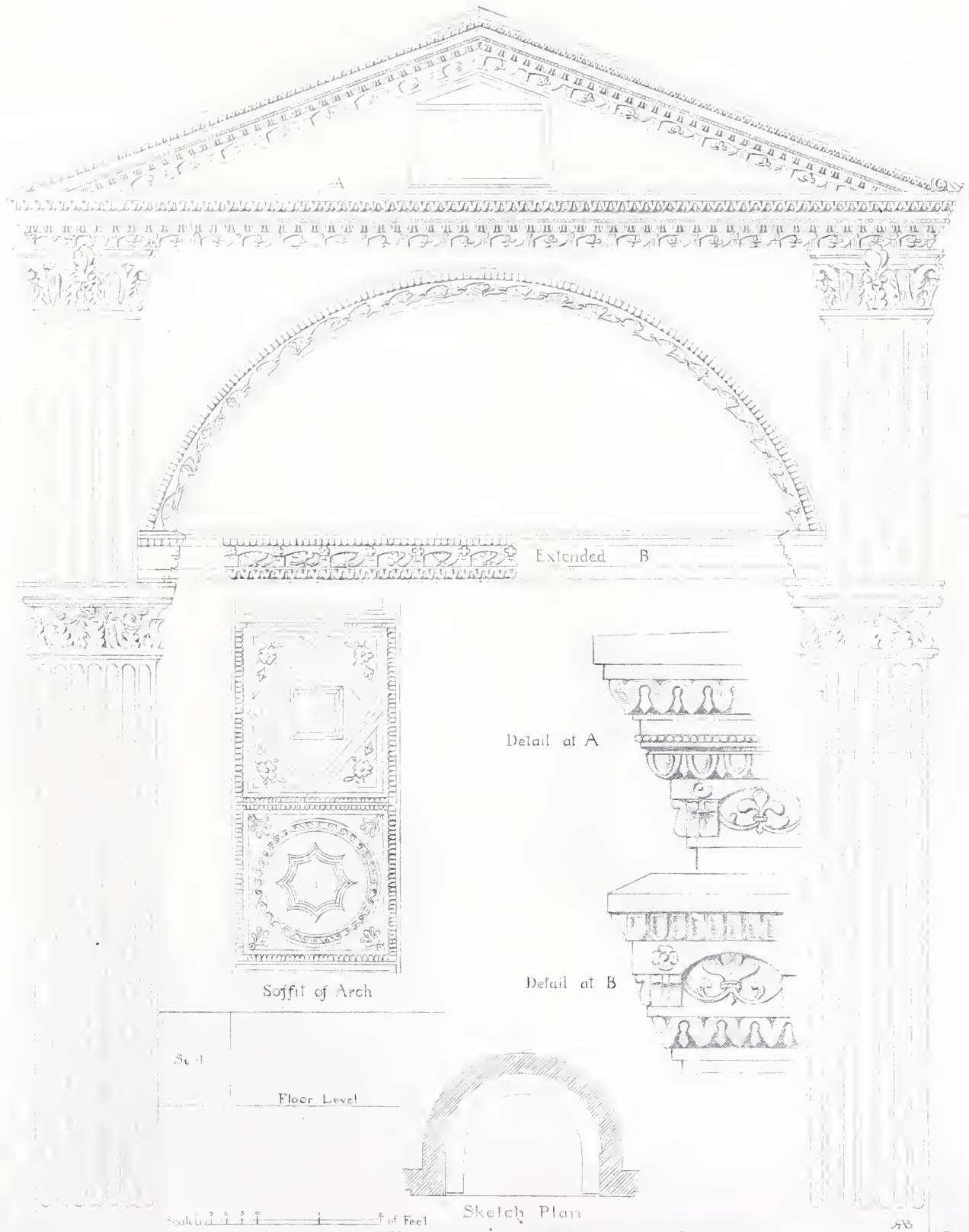
Detail of Coloured
Enrichment to Cap

EXEDRAL SEAT.

THIS canopied, semi-circular Seat is situated in the Street of the Tombs. It has a stone seat probably for the accommodation of those visiting the adjoining tomb, running round the inner wall of the semi-circular niche, which is roofed by a half-dome*. A plain marble tablet, left probably for the builder's heirs to add a suitable inscription, was fixed in the Pediment. The work was never finished, as it was being erected just before the disaster of 79 A.D. occurred.

The design can scarcely be said to be truly classical in its feeling, but it shows the freedom of spirit that was then being adopted by the Architects and Designers of Pompeii. The effect of the double series of pilasters at the side, placed one upon the other, is pleasing. The details, too, of the cornice and impost moulding are novel. The work is faced with stucco. Unfortunately the vaulted ceiling of the niche is damaged. It was probably moulded to represent a shell. The wall of the niche is divided into five panels, painted red, with black borders about $4\frac{1}{2}$ inches wide.

* It is conjectured that the Owner of this Seat was also the Owner of the House with the Mosaic Columns, and the adjoining Tomb towards the east.





STREET OF THE TOMBS.

THIS is a sketch of two tombs in the Street of the Tombs. They are Altar-tombs close to the Road, and the nearer one is that erected by Servilia to her husband. It is built of brick and faced with marble. The ashes of the dead were probably placed in an Urn, which was deposited inside the Tomb. Many of these funeral Urns were of glass, and were of the greatest beauty and delicacy of workmanship. One was found with dark blue ground and white figures in relief, which rivals the famous "Portland Vase" in the British Museum. The Tomb at the back is to one, E. Scaurus.



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