



THE NATIONAL MUSEUM
OF NAPLES

GUIDE

THE SCULPTURES

NAPLES - MCMXLV

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THE NATIONAL MUSEUM
OF NAPLES

THE SCULPTURES
AND THE COLLECTIONS
OF THE GROUND FLOOR

with thirty two
pictures and a map

by **O. ELIA** of the
Museum Staff

N. SPOSATO, Editor - 15 Carlo Alberto street - POMPEI

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ΙΔΡΥΜΑ
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STAIRCASE TO THE SUPERIOR FLOOR

The National Museum of Naples was founded in the year 1738 through the illuminate will of Charles IIIrd of Borbone by transformation of the edifice originally built as barrack in 1586 at the slope of the hill of St. Teresa; later in 1599-1605 by the count of Lemos and the work of the architect Fontana it was turned into an university of studies. The Museum was designed to hold the important collection of books, paintings, sculptures, coins and gems of Elisabetta Farnese formerly installed in the palace of Capodimonte and the archeological and artistic material stored in the Royal palace of Portici, besides the one which was and is still to be gathered from Herculaneum, Stabia and Pompei. The works of transformation and adaptation were ended in 1818.

The history of the origin and the most important events of the Museum are to be read in the serie of lapids, set into the wall of the abside of the great stairs.

The primitive nucleus of the collections of the Na-

tional Museum is the Farnesian stock of the marble-sculptures and the gems; this nucleus was quickly and progressively growing with increments of material in marble, bronze, pottery, glass, bones, ivory besides the gold and silver objects of the excavations of the towns and countries buried under the ashes and lapilli from mount Vesuvius, with mosaic-works and friezes taken out from Houses of Pompei and Herculaneum, with the various collected material of other excavations, as the collection of Cuma, the group of Locri, the material of vases taken from the greek necropolis of Apulia (Greek vases and Italioti) besides the group of sculptures from Formia. Other small increment stocks were: the collection Borgia consisting of Egyptian antiquities, the collection of the Duke of Noia and that of Carolina Murat, the collection of papyri from the Villa Ercolanese and nuclei of acquisition such as the collection Santangelo, consisting of vases and objects of bronze. Besides them there are to be seen, not rare pieces often noteworthy importance, increments of excavations in the dockyards of Pompei and Herculaneum and both sistematical and occasional recoveries from the regions of the Campania.

The present plan of arrangement of the Museum based upon modern criterion of museography, was employed in 1928-1938 after the important works of reinforcement of the masonry, which had been on account of the considerable static disequilibrium that

had suffered in the course of time. The re-arrangement of the collections was then made as follows:

On the ground floor, in the atrium: honorary statues of Roman municipal citizens. In the right wing one begins with partly chronological, partly topographical display of the evolution of the classical sculpture from the archaic age up to the Roman empire. Thus from the gallery of Tyrants-murder (archaic sculpture) one reaches the gallery of great masters, where are displayed the most noteworthy specimen of Greek-sculpture from the Vth and VIth century b. Ch. and finally the series of Hellenistic works (Gallery of Flora and of the Farnesian bull) besides those of Roman art (decorative sculptures) and lastly the gallery of coloured marbles.

From this wing there also is the access to the two sections of Egyptian antiquities and the collection of prehistoric objects displayed in the semi-underground floor.

The left wing holds the collection of the big objects of bronze which all together represents a unicum and are the pride of our Museum. The iconographic collection of Greek and Roman art (Gallery of Homer and the gallery of Imperators) and finally the also noteworthy epigraphic collection of lapidary-inscriptions, bronzes inscriptions and inscriptions painted or engraved upon rough plaster.

At last one seen on the same groundfloor just in the northern courtyard the collection of original ap-

paratases and reproductions or models of the ancient industry and mechanic, these too are a particular ornament of our Museum (Technological section).

On the first floor, the right wing contains the collection of small bronzes, of pottery, of precious articles and wall-paintings; the left one holds the picture-gallery.

In the IInd floor are installed the medals the coins and the collection of vases, according to the list of the greek, italiot and roman section.

On both half-storeys of the wings there are the collection of mosaics, the secret cabinet, the collections of wall-paintings and of casts.

The number preceding the titel of the object refers to the inventory, the letter in parenthesis indicates the provenience of it so as: A (Atella); B (Borgia); C (Capua); H (Ercolano); F (Farnese); M (Mondragone or Montesarchio); N (Napoli); P (Pozzuoli or Pompei); R (Rodi); S (Stabia).

THE HALL OF THE MAGISTRATES

The Hall having the architectural plan of a cathedral is divided in three wings of two rows of arches, resting on pillars; in the back ground the stairway to the superior floor. An Entrance like a vestibule precedes the Hall; there at both side: 6377 (H) FEMALE STATUE restored as Muse and 6397 MUSE (F) a later greek copy of Praxitele's school original.

The whole Hall is designed to the exposition of roman monuments and evidences of the greatness of the roman Empire: honorary and military statues, inscriptions, sarcophages and reliefs, marble columns of the public and private building of the cities of roman Empire. Walking through the central wing:

At both sides 2400, 2401 (F) two columns of cipollino marble with greek inscription devoted to Demeter, Kora and infernal gods by the consul *Herodes Atticus* from the quarter called *Pagus Triopius* at Rom (year 143 a. Chr.). Against the pillars 6116, (R) DACIAN PRISONER in national attire from Rom (Foro Traiano). The following four statues 5970, 5969, 5965, 5966 MAGISTRATE (P), are portrait statues of unknown municipal citizens. 6233 M. HOLCONIUS RUFUS (P), portrait statue in military attire of a main Pompeian citizen; 6132 EUMACHIA (P) statue of a Pompeian priestess offered at the expenses of the dyers association at Pompei — 6235, 3448 POMPEIAN MAN (P) perhaps a member of Istacidi's family; on the pedestal, the original inscription.

6780 HONORARY BASE (P) devoted — as inscription says — by the Augustus priests at Puteoli and reproducing in little size the colossal pedistal upholding a statue of Tiberius with fourteen female figures *Magnesia, Sardes, Philadelpheia, Tmolos* and *Kyme, Mostene, Aegeae, Hierokaisarea, Temnos, Kibyra, Myrina, Ephesos, Apollonidea, Hyrkania*, Asia Minor

cities, erected to commemorate the assistance given by the emperor for the damages of the earthquake in the years 17 to 20 a. Ch. Turning to the left wing: 5960 MUSA WITH GLOBE (F) colossal statue much restored, erroneously thought a hellenistic statue of Apollon; 6211 EQUESTRIAN STATUE (H) of M. Nonius Balbus father; 6776 ROMAN SARCOPHAGE with bacchic procession, work of the imperial age.

6168 FEMALE HONORARY STATUE (P) of Viciria Archades praetor and proconsul M. Nonius Balbus mother; 6244 FEMALE HONORARY STATUE (H) of a young Erculanian lady, Balbo's daughter as the following; 6248 FEMALE HONORARY STATUE (H) representing another daughter of Balbo, a very fine work of decorative Roman art of the first century a. Ch. All the heads of these statues are portraits; 6246 ROMAN MAGISTRATE (H). 6604, 6605 ROMAN SARCOPHAGE with the defuncts portraits. 6398 STATUE OF AN EMPRESS erroneously restored as Musa. 6249 BALBO'S DAUGHTER (H). 6083 FEMALE HONORARY STATUE (P). 5975 ROMAN NATION GENIUS (F) huge statue from the Caracalla Thermae at Rom; roman art of the II century A. D.

At the sides of the stairway 5976, 5977 RIVER GOD (F) two colossal laying statues of decorative roman art. On the staircase IUPITER (C) colossal head with the bust, of Iupiter, found at Cuma.

Turning to the right wing 5978 HORA OR FLORA (F) a colossal female statue, copy of a greek original of the V century b. Ch.; roman decorative work of II - III century a. Ch. from Caracalla's Thermae in Rom. 6250 PORTRAIT HEAD FEMALE STATUE (H) of a lady represented as Musa. 6047 HONORARY FEMALE STATUE (P) perhaps of an Empress in the type of the so called *Pietas Augusta*. 6212 ADORING FEMALE STATUE (P). 6394 FEMALE STATUE (H) restored as Musa in the type of the Herculensis Minor.

6104 EQUESTRIAN STATUE (H) of M. Nonius Balbo's son

roman praetor and proconsul: (the head is a modern restoration).

111070 ROMAN SARCOPHAGE* (A) with mythological scenes: Diana as moon personified pays a visit to Endimion, a young sleeping shepherd; Roman decorative work of the II century a. Ch. 6240 FEMALE PORTRAIT HEAD STATUE in the type of the great Herculaneum. 6249 BALBO'S DAUGHTER (H) 6252 MALE HONORARY STATUE (H) of a young man of Balbo's family; 6167 HONORARY STATUE (H) of the father of M. Nonius Balbus, offered by the magistrates of Herculaneum. 6242 YOUNG LADY STATUE with portraithead; good Roman decorative work of the time of Tiberius.

6705 ROMAN SARCOPHAGE (P) with the representation of man's origin and destruction; in the middle, Prometheus with the lifeless body of man laying before him and near *Eros* with the torch, conducting *Psyche* (the soul) and also *Clotho*, the lifespinner. To the right *Vulcanus* with another *Eros* and many other gods and goddesses of heaven and of earth. The whole scene is framed in between the two figures of *Selene*, at the left and *Helios* at the right, on the Chariot; Roman decorative work of the III century a. Ch.

141835/6 ROMAN IMPERIAL STATUE (V) two statues of imperial personages perhaps Augustus and Tiberius, from Venafro; rough provincial work of Roman art.

5993 ALEXANDER SEVERUS (R) colossal statue of the Emperor; roman decorative work.

I.

GALLERY OF THE TIRANNICIDI

From here begins the historical succession of the classical sculptural styles proved by the originals or copies of greek schools from VI to the V century b. Ch. Many pieces of archaic art where the human figure appear still rigid and tied and others of naked and dressed male and female

figures, where the pointing out of the anatomie and the movement show already the developing of the ripe archaism (Fig. 1). Among the few archaic pieces are also hellenistic-roman copies of greek archaic works of archaic style and of eclectic school, as that of the italiote sculptor Pasiteles (I century b. Ch.).

To the sides of the door two female statue dressed with doric cloth (*peplophorai*) later copy from bronze original of Calamides: 142894 ADORING WOMAN (Montesarchio) 141198 ADORING WOMAN (Casoria). Along the left wall GODDESS IN A CHAPEL big fragment in tufa stone, work of archaic provincial art. 129181 DIONYSO'S HEAD (S) fragment, perhaps greek original of provincial art. 109621 MALE HEAD (P) of archaistic style (Fig. 2). 145478 HEAD OF EPHEBE (N) of severe style.

To the sides of the door to the court garden 6373 DIONYSO'S HERM (H) in the type of Alkamene's Hermes 6324 DIONYSO'S HERM (F) archaizing style. 6258 EPHEBE HEAD (F) roman copy of an archaic bronze original of the V century b. Ch. 6257 APOLLO'S HEAD, copy from original of the early V century b. Ch.; 145475 EPHEBO'S HEAD of severe type; 6252 EPHEBO'S HEAD, type of the V century b. Ch.

To the right wall 6556 BURIAL MARBLE (V) bas-relief at first painted, representing the death leaning on the staff and playing with his dog to whom he offer a cricket; greek original, work of archaic style (early V century b. Ch.) — 141198 WRAPPED WOMAN (St.) statue without head, roman copy arranged as funerary statue from an original of the early V century b. Ch. — 6007 ATHENA PROMACHOS (H) roman copy of an attic original of the late VI century b. Ch. To the sides of the door to the GALLERY OF THE BIG MASTERS 6008 ARTEMIS (P); the goddess wearing the ionic cloth is on the point to walk quickly: copy in archaistic style of a greek original of the late VI century b. Ch. — APOLLINOS (P), fine decorative roman work of archaistic style representing the god as a boy with the griffin.

In the middle 6009 e 6010 the TYRANTSMURDER (T) (Fig. 3) the two young people Harmodios and Aristogiton who in year 514 b. Ch. killed Hypparchos tyrant of Athen with his brother Ippias, to revenge the nation's freedom, are represented in this two statues found in Villa Hadriana at Tivoli. Harmodios is ready to strike, while Aristogiton arises the left arm covered from mantle, to protect the comrade. They are a fine copy of the I century b. Ch. of the bronze original work made by sculptors Kritios and Nesiotes in the V century b. Ch. after the Persian wars, to substitute the bronze statues of Antenore exposed on the Akropolis at Athen and carried by the Persians in year 480.

Fine work of ripe archism showing this skilfull knowledge of the anatomie, peculiar to the work of severe style. Beyond the tyrantmurder, 6006 ORESTE AND ELETTRA group of roman art of eclectic style, from Pasitele's school. METOPE WITH FIGURE OF A NIKE, architectural fragment in tufa stone, italiote-provincial art work of early V century b. Ch.

6408 FIGHTING MAN (F) copy of greek original of early V century b. Ch.

6416 WOUNDED WARRIOR (F) so called *Farnese Gladiator*; roman copy of a greek original, wrongly identified with a work of Cresilas who had carved the portraitstatue of famous general Diitrephes in the gesture to fall wounded.

6421 FEMALE HEAD roman copy of ionic-attic art work in the Korai's type 6256 EPHEBE HEAD from a bronze original of attic art of V century b. Ch.

VII

THE PALESTRITE - ROOM

This small room is so called on account of statue of an athlete 119917 PALESTRITE (S) copy of the imperial time made by Koblanos of Aphrodisias (see the inscription on

the pedestal) from a bronze original of V century b. Ch. representing a young triumphant boxer. At the middle: 6411 FIGHTING WARRIOR so called Protesilaos; copy of a work of the IV century b. Ch., restored with an head of Apollo.

6411 WOUNDED HERO (F) Roman copy of a greek work of the V century b. Ch. Along the right wall 6317 (H) and 6310 (P) DIONYSOS HERM arcaistic style work. All this work have the peculiar quality of a decorative purpose and fine execution, but want of art expression.

On both sides of the door two MALE TORSOS with mantle, copy of an archaic style work.

THE BIG MASTER'S GALLERY

The greater part of the statues reliefs and heads of this gallery are fine copies of master pieces of the sculptur of V and IV century b. Ch. made at Hellenistic or Roman time (Fig. 5).

IV

Before the door from the Gallery of Tyrantmurders: DIOMEDES (C) athletic statue of the young hero, very fine roman copy of a greek original ascribed to Cresilas (440 b. Ch.) At the sides of the door: EIRENE TORSO (C) fine Hellenistic copy of a work of Praxitele's school. AMAZONE HEAD (B); AMAZONE STATUE lower part with pedestal.

At the wall: 126174 MARBLE RELIEF (P) with women offering a goat to the seated Aphrodite; copy of an Attic art original of the V century b. Ch.

MARBLE RELIEF (A) with Herakles and Hebe; perhaps original (?) greek work of the V century b. Ch.

Near the window NIKE (N) (Fig. 6) good, Roman copy of a flying Victory from an original of Ionic art of the middle of the V century b. Ch. Opposite, near the wall 6356-6357

TWO ARIADNE HERM (H); MARBLE RELIEF (M) with eleusinian scene, provincial greek work of the V century b. Ch. 6157 STRATEGA (H) portrait of an attic chief copy from an original of the IV century b. Ch. SMALL NIKE TORSO.

III

In the following box 6011 DORYPHORE (P) (Fig. 7) athletic statue, till now the best reproduction of the famous bronze statue of Polyklete, about 450 b. Ch.; the powerfull and balanced built of the body and the motionless expression of the face are peculiar of Polyklete's art. Against the wall: 6412 DORYPHORE HERM (H) good Roman copy from bronze original; 6164 HERAKLES HERM (H); Roman copy from another original brönze work of Polyklete.

Near the window: 6261 APOLLO ON THE OMPHALOS (B) rough copy of a greek original of the V century b. Ch.

6715 MARBLE RELIEF with two Karyatides and the figure of a conquered nation, Roman decoratiwe work in the taste of the art of the late V century; the inscriptions are modern. 6393 APOLLO HEAD (F) fine copy from a bronze original of the V century b. Ch. of Phidia's school. 6369 APHODITE HEAD (H) fine copy from the original of the V century b. Ch., work of the Attic school. Opposite: 6269 KORE, copy of a good work from an Attic original of the V century b. Ch.

II

In the following box: 5998 APHRODITE (P) 5997 APHRODITE (H) beautiful Roman copy, as the former, of a famous statue of Alkamenes called *Aphrodite in the garden* (V century b. Ch.) which best reproduction, of the sculptor Arkesilaos, was exposed as *Venus genetrix* in Cesar's Forum at Rom. In the center 6005 ARTEMIS COLOSSAL HEAD wrongly called *Farnese Juno* — fine copy of a greek bronze original of the V century (Fig. 8).

At the right back ground of the Gallery 6024 ATHENA FARNESE (Fig. 9).

The goddess having originally the figure of a Victory in the right hand, looks here triumphant and peaceful. This very fine copy of the Imperial age is a reproduction of a bronze statue of the type of the famous Phidia's Parthenos or Pirro's Athena Hygieia devoted by Pericles at the Acropolis of Athen, after the plague of 430 b. Ch.

At the sides of ATHENA FARNESE: at the left: two archaistic herms of Dionysos 6308 e 6272 DIONYSOS. Hanging to the wall 6727 EURYDIKE RELIEF (Fig. 10) very fine copy from the time of Augustus, with greek inscription, of a greek chief work of Phidia's school. Orpheus having reconquered and lost for the second time his wife Eurydike, must forsake her for ever, in presence of Hermes who will conduct her to Hell. The pathetic feeling of the moment represented in the scene is expressed also through the noble behaviour of the figures.

This relief belongs to a series of reliefs with dramatic scenes decorating honorary monuments raised to remember theatrical disputes of dramatic pieces, in the V century b. Ch. To the right 6279 DIONYSOS herm, of archaistic style.

Opposite to the EURYDINE relief 6275 THE GRACES AND THE NYMPHES (H) votive relief dedicated from the city of Telonnesos.

At the right KNEELING NYMPH. Roman copy, decorative work, of an original of the V century b. Ch. 6107 GODDES (P) copy of a greek original of V century b. Ch.

At the pillars 6322 and 6282 ATHENA HERM (H) very fine copy reproducing an Attic work of the IV century of the school of Praxiteles or Kephisodotos. 6123 FEMALE STATUE (H) only the torse is ancient.

6395 APHRODITE (H) fine decorative copy from a greek original of the V century b. Ch.; perhaps of the school of Phidias. 6396 VEILED APHRODITE (H) of the same type like the former: 6121 ARTEMIS (H) fine decorative copy of a

greek original of Praxitele's school. 6123 OFFERING GIRL (H) from an original of hellenistic art.

V

Coming back at the left one finds the LOCRI BOX where are exhibited three big architectonic pieces of a Ionic temple at Locri (now Gerace Marina); that is: a column with a capital of tufa - stone with vegetal ornamentation and the DIOSCURE ON TRITON two groups with the figure of a Triton carrying a young Dioscure; these statues belong to the pediment decoration of the temple.

Near the window LYING HERAKLES (B) ornamental pediment sculpture.

In the last box: at the left 131209 DIOSCURE (B) Roman work from a Greek original of the V century Polikleto's school.

VI

At the pillars: 6303 ATHENA'S BUST (H) from an original of the V century b. Ch. 6304 alike the former; two APHRODITE'S STATUE (B); each one is a copy of the I century b. Ch. from a greek original of the V century b. Ch.; near the window two NEREIS ON SEAMONSTER (F) provincial greek art original of the IV - III century b. Ch. STATUE OF APOLLO (F) fine Roman copy of an original of Praxitele's school.

At the center: 6027 HERA (F) good Roman copy of a greek chief work of Attic art in the V century b. Ch., the *Hera statue* of Alkamenes.

VIII

FLORA'S GALLERY

At the side of door of the PALESTRITES ROOM are two statues without heads ASKLEPIOS (N) and YGIA (N) medicine and health gods, original work of late hellenistic time (III - II century b. Ch.).

In the vaulted niche in the wall: 6360 ASKLEPIO'S STATUE representing the medicine and health god as a bearded, noble looking man in the type of the greek Jupiter, resting the right hand on a club with a serpent clasped to it. The sculpture executed in the Roman imperial time is a good copy of a greek original of the fourth century b. Ch. 6356 e 6357 DIONYSO'S HERM (H) Roman commercial work. At the centre 6279 HUNTING DIANA (R).

Along the right wall. 6073 MALE STATUE of heroic type whose head is a portrait of a Roman emperor. The body is an early roman copy of a Greek work of the V century b. Ch. 6398 MUSA OR MNEMOSYNE Roman funerary statue; the type is derived from a greek original of the IV century b. Ch. of Praxitele's school; the head with « melon » hairdress does not belong to the statue. (Fig. 11).

6399 KORE OR DEMETER (F) Roman copy of a greek original of the V century b. Ch. erroneusly restored as Musa. 6404 MUSA; much restored Roman copy of a greek original of the IV century b. Ch. from the school of Rodian Philiskos.

At the centre 5990 HERO WITH A DEAD BOY (F) this group of huge size found in Rom in Caracalla's *Thermae* represents perhaps Neoptolemos with the corpse of the little Astyanax and it is the copy of a Hellenistic original.

At the left wall: 6273 CERERE'S STATUE (F) copy of a greek work of the half V century b. Ch.; the head is not belonging to the statue. 6271 POSEIDON STATUE Roman Emperor portrait, represented as sea-god with a polyp and a dolphin.

Beyond the garden door and the arched passage to the left: 6358 PARIS much restored Roman copy of a Hellenistic original of Scopas's school. 28823 SAD HERAKLES (Pt.) copy of a fine Hellenistic original. 6351 GANYMEDES with the dog, Roman copy derivated from a greek original of the V century b. Ch. 6311 YOUNG DIONYSOS (Piacenza) from a Hellenistic original. 6119 HUNTER (F), taking off the modern head, the body is a fine Hellenistic original.

6328 e 6330 SMILING SATYR heads, copies from a Hellenistic original.

At the right side of the wall: 6358 PARIS, roman copy of a Hellenistic original, restored as Paris. 6316 YOUNG DIONYSOS, Roman copy of Hadrian the emperor's time, of a Hellenistic original. At the centre: 6276 HUNTING DIANA common Roman copy of a Hellenistic original from Leochare's school. 6198 FEMALE HEAD portrait of a Roman princess, represented as Aphrodite. 6295 APHRODITE AND EROS a group of Roman decorative art. 6288 CHASTE APHRODITE, good Roman copy of a wet Aphrodite of Hellenistic art. 6301 MARINE APHRODITE, roman copy of a Hellenistic original.

At the centre: 6409 FLORA big statue of Aphrodite, Roman copy of the II century a. Ch. of Hellenistic original, called *Flora* for the erroneus restoration of the left hand with flowers; from Caracalla's *Thermae* in Rom.

THE FARNESE BULL

This big Gallery is divided by five archbows in to six boxes; there are put together characteristic pieces of hellenistic sculpture found in roman buildings, as gorgious decoration, as the so called group of the *Farnese Bull* (Fig. 12).

XIII

At the entrance, to the right, 6253 POTHOS (F) perhaps copy of a famous Skopa's statue (of the IV century b. Ch.) Opposite: 6391 NIOBIDE OR DANAID STATUE (F) fine copy from a Hellenistic original. In the centre: 6673 VASO DI GAETA big marble crater with carved scenes of Dionyso's childhood, found on the harbour of Gaeta. To the pillars 6260 ZEUS MASK, of big size probably derived from the Zeus Polieus of Leochares, greek sculptor of the IV century b. Ch.

XIV

To the left 6017 APHRODITE (C) marble statue found in the Amphitheater of Capua, roman copy of the same Hellenistic original of the Venus of Milo. Hanging at the wall 6713 BACCHIC RELIEF (B) Dionysos pays a visit to Ikarios; beautiful chief work of late hellenistic decorative art of II century b. Ch. 6726 BACCHIC PROCESSION of a Maenad and two Satyrs, fine piece of decorative art of hellenistic time.

XV

In the following box 6022 SATYR AND THE CHILD DIONYSOS (F); the young Satyr upholding the child playing with him, moves in dancing steps; good copy of a bronze hellenistic original. 6329 PAN AND OLYMPOS (F) (Fig. 13) good copy of a famous hellenistic group of the sculptor Heliodoros representing Pan teaching the boy to play the syrinx. In the back ground: 6350 CROWNED SILENOS OR PRIAPOS BUST (F) fine copy of a Hellenistic original. Near the pilaster 6274 HEAD OF AMMON (H), good copy of a fine greek sculpture of V century b. Ch. 6326 HEAD OF SATYR ivy crowned, reproducing an hellenistic type.

XVI

In the last box 6307 DIONYSOS AND EROS (F) fine hellenistic sculpture reproducing perhaps the famous group by the sculptor Thymilos standing on the Trypod road in Athen. In the middle 6002 the FARNESE BULL the colossal marble group found in Rom in a garden of *Caracalla's Termae* and exposed a long while in the Farnese Palace in Rome. This big marble group of seven figures is a copy of the II-III century a. Ch., of a bronze original group of *Apollonios* and *Tauriscos* of *Tralles*, Asian sculptor of the II century b. Ch. representing the punishment of *Dirke*, the Teban queen *Liko's* wife, exe-

cuted by *Amphion* and *Zeto*, *Antiope's* sons, to revenge the mother. The two young men are tying the queen on a wild bull; the woman standing beyond the group is *Antiope* herself; the boy seated to the right is the personification of the mount *Citeron*; all the motives carved on the pedestal, wild beast, zoks, trees, garlands are referring to the savage nature of the place. (Fig. 14).

In the back ground 6393 FEMALE HERM (F) perhaps representing Herme's mother Maia; 6392 HERM OF HERAKLES (F) Near the window 6254 BOY WITH LYRA (F) roman copy of a hellenistic original of Lisippo's school. Against the pilasters 6313 HEAD OF ARIADNE (F) 6361 HEAD OF APHRODITE (F) of the type of Praxitele's Cnidia.

In the following box XV near the window: four statues 6318 YOUNG DIONYSOS (F), good roman copy of a work of Praxiteles; 6325 DANCING SATYR (N) copy of a hellenistic original; 6332 DIONYSOS WITH CUP (F); the only torso is ancient; the type is from a famous original, perhaps of Praxiteles; 6325 SATYR WITH CUP (F) fine copy from the same original as the former.

In the following box XIV. At the wall 6682 marble relief with HELEN AND PARIS (R) Aphrodite and Peitho at one part and Eros going to convince Helen to love Alexandros (Paris) standing before her. Fine copy of an attic original of IV century b. Ch. 6019 TORSO OF APHRODITE (C) the so-called *Psyche*, (Fig. 15) good copy of Hadrian the emperor's time of a greek original of the IV century b. Ch. 6016 ADONIS OR APOLLON (C) roman copy of a hellenistic original of Praxitele's school, taken with the former torso from the Amphitheatre of Capua. 6306, 6863 HERM OF DIONYSOS (F) fine copy of the bearded Dionysos in the type of so called Sardanapalos at Vatican Museum, perhaps copy of a Praxitele's work. The pedestal is a very fine exemplar of early roman decorative art (Fig. 16). 6353 EROS (F); the young god was represented with a torch brought down in one hand

and the arch in the other; the statue is a copy of Praxitele's famous Eros of Tespieae.

XII

In the near box at the centre: 6001 HERCULES FARNESE colossal (hight m. 3.17) copy of Lisippo's bronze statue of the city of Sicyone, made in the I century a. Ch. by the atheniese sculptor *Glykon*. The god is represented with all the power of his body but tired and sad; found in Caracalla's Thermae in Rom.

To the left TORSO OF APHRODITE from a Roman villa at Mondragone, hellenistic original of the II century b. Ch. (Fig. 17). Opposite: TORSO OF A SATYR called *Minotaurus*, good hellenistic work of the I century b. Ch.; to the right TORSO OF ARES very fine copy of the Ares Ludovisi, hellenistic original of the IV century b. Ch. representing the young god seated without weapons and playing with Cupids. 6035 TORSO OF APHRODITE naked and leaning to the left side; a very fine copy of a work of the Corinthian sculptor Euphranor. 6034 SEATED DIONYSOS (F) called *Torso Farnese*, from a greek work of the IV century.

In the last box 6426 NEREID ON SEAMONSTER from Vedius Pollion's gorgious villa, called Pausylipum, at Naples, good Roman reproduction of an original of italioten fine art; 6355 GANYMEDES WITH EAGLE (F) fine roman sculpture from hellenistic original of Praxitele's school.

In the back ground to the right; 6728 MARBLE RELIEF with a seated Dionysos and the panther, decorative work; 6724 MARBLE RELIEF with Maenad attacked by a Satyr, from a hellenistic original. Two marble puteals 6675 VINTAGE SCENE (N) with Satyr and Silen, good hellenistic decorative work and 6670 GODDES MEETING (F) with the figures of Zeus seated, Ares standing, Apollon and Asklepios leaning, Herakles and Hermes standing; good roman decorative work. 124325 SARCOPHAGE OF METILIA TORQUATA (A) with Ulixes finding Achilles among Licomede's daughters, fine roman work of the II century a. Ch.

IX

THE ROOM OF THE AMAZONS

Many of the sculptures gathered here belong to a famous set of marble statues, in four groups, executed according to the orders of King Attalos of Pergamo, for the city of Pergamo, for Apollo's sanctuary at Delphi and for the Acropolis of Athen, to remember the victories of the greek civilization over the barbarian nations. The original statues, the copies of which in asiatic marble we possess, represent Giants, Persian, Amazons and Gauls.

6014 DEAD PERSIAN in national attire — 6013 DEAD GIANT — WOUNDED GAUL. 6012 DEAD AMAZON, of a very good execution, but without the sucking baby at her side who was in the original, wich was made by the pergamenian sculptor Epigonos. In the corners 6407 WARRIOR WITH HORSE equestrian statue; rough roman decorative work much restaured; 6405 WOUNDED AMAZON mediocre roman copy from a pergamenian original.

PASSAGE

6296 VENUS WITH EROS AND DOLPHIN decorative group of a roman art 6218 THE FLAYED SWINE decorative art group, roman copy of hellenistic original 6406 HERCULES AND OMPHALE a good roman copy of an alexandrian sculpture representing the triumph of Love (Omphale) over the Force (Hercules).

X

ROOM OF THE CALLIPIGE

The chief piece in this room is the 6020 VENUS CALLIPIGE (Fig. 18) good roman copy of hellenistic original of an Aphrodite or Nymph decorating a fountain. The name of Callipige has been given her by the modern student on the erroneus identification of the original of this piece with a statue of Aphrodite in a temple of Syracuse.

In the corners 6296 CROUCHING VENUS roman copy of a famous hellenistic original of *Doidalses* (Bytinian artist); 6293 CROUCHING VENUS WITH CUPID copy of the same original — 6286 CHASTE APHRODITE roman copy of an original in the type of the Venus of Medici. 6283 APHRODITE ANADIOMENE good copy of the type of the Venus Capitoline.

The three little female heads 6299 ROMAN PRINCESS AS APHRODITE; 6284 CLEOPATRA (?) AS ISIS and 6285 ROMAN PRINCESS AS APHRODITE found in the Isis temple at Pompei, are good specimens of the hellenistic-roman portraiture in the III century b. Ch.

XXIII

GALLERY OF THE COLOURED MARBLES

This collection contains many pieces of fine art, executed in precious marbles and stone of Orient and Egypt, as statues in porphid, basalt, granit and breccia, showing the taste for the polychromie of the sculpture, in the Hadrian's the emperor time, and also sarcophages and reliefs in white marble. Noteworthy are the two big genuflexed 6115 and 6117 PERSIAN in dark and gray marble, part of an architectonic composition; the two crouched 6223 and laying crouched 6225 PANTHER, in aegyptian marble.

In the axe of the Gallery see the most important alabaster statue 6278 with bronze hands and feet, of ARTEMIS EPHESIA, very fine roman copy of the archaic idol of the goddess of nature at the Ephese Sanctuary. She wears the liturgical *doth* adorned with many symbols, as female signs and zodiacal figures. At the two end of the Gallery, the statues 6281 of seated APOLLON playing of the harp, in theatrical dress, in porphid and white marble; roman copy of a greek original of the IV century b. Ch.; and a flying VICTORY (N) of gray marble, without head.

To the left wall: FUNERARY STELE WITH ISIS PRIESTESS

(Fig. 19). 975, statue of SERAPIS and 981 statue of ANUBIS with doghead, from the *Iseum* of *Puteoli*. The eleven with the marble reliefs of little size, hanging from the wall, are interesting votives gift to the god *Apollon* and to *Nymphae Nitrodes*, goddesses of the mineral water sources of the island of *Ischia* (ancient *Aenaria*) where was a famous Sanctuary of the medical Gods. See also the two big reliefs 6764 and 6723 with persian god MITRA sacrificing the bull and 6371 statue of goddess CIBELE.

Noteworthy is the dark green basalt statue 6262 of APOLLON halfnaked, leaning to a pilaster with the harp, hellenistic copy of the Praxiteles's *Apollon Liceus* and the gray and white marble statue 370 ISIS, alexandrine work in archaistic style. The others two statues of the aegyptian goddess 6372 ISIS and 6368 ISIS in greek dress are good roman copy of a hellenistic original.

To the side of the door, BOMÓS, round altar adorned with bullhead and fruitgarlands; in the front side: pair of women on the bed (*kline*). Late hellenistic work from Rodi island. BOMÓS, after worked again as a *puteal*, like the former. Along the right wall are also many little altars and cinerary urns as 4189 URN of *Roscio Praegontio*, with pair of coniugates, ELLIPTIC SARCOPHAGE with the figures of Silen and Dionysos. 6120 URN of *Q. Caecilius Diadumenus*; work of roman decorative art. See near the fine SARCOPHAGE with the mythus of *Medea* (*Lord Astor's Gift*) and 111180 SARCOPHAGE with sea Centaurus and Cupids; at the centre the portrait of the woman dead; work of the II century a. Ch. — 140589 SMALL ALTAR, so called, *Ara Farnese*, with garlands; work of the I century a. Ch.

To the side of the central door; two 6781 e 6782 big CANDELABER (*candlestick*) in white marble with very rich triangular pedestal, decorated with sphinx or winged lion as feet and ritual symbols in the carved sides; chiefwork of the decorative augustean art.

COLLECTION OF DECORATIVE SCULPTURE

This serie of five rooms exhites specimens of art and decorative sculpture of the later hellenistic and early Roman time. There are mostly figures belonging to architectural decoration, statues of little size and big or characteristic pieces of furniture, made of marble.

XXV

PALLADE'S ROOM

In the centre 6321 PALLADE'S STATUE (F) Roman copy of a late hellenistic original, derived from the type of *Phidia's Athena Parthénos* — 6255 APOLLO'S STATUE (H) representing the god playing on the harp; rough Roman work. LEDA WITH SWAN fragment, fine copy of the sculptor Timotheo's statue (IV century b. Ch.) reproducing young woman half naked, embracing Zeus, transformed into a swan; APHRODITE ON THE RAM fragment of a fountain group from a late hellenistic original of the *Aphrodite Pandémos*. 133072 TORSO OF DIANA in type of Diana of Gabii — MUSA statue fragment. In the back ground 6319 PALLADE'S STATUE (F) later hellenistic copy of an original derived from the *Athena Parthénos* of *Phidias*. LEDA'S TORSO from a later hellenistic original; MARINE APHRODITE'S TORSO; APOLLO TORSO; SATYRO'S TORSO good copy from an original of *Praxitele's* school. MALE TORSO of archaic style. TORSO of an AMAZONE or of *Roma*; Roman work of the imperial time.

SATYRO'S TORSO, perhaps copy in a smaller size of *Phaidimo's Flute player*; APOLLO'S TORSO copy of the *Praxitele's Saurok-tonos*; MALE TORSO of a boy, derived from an original, of *Polikleto's* school, called the *Narkissos*, — EROS TORSO copy of a statue of *Lisippo's* school; near the window MARINE APHRODITE TORSO; ASKLEPIO'S TORSO derived from a work of *Phidia's* school — AMMON large fragment of a pediment

angle with the figure of a lying *Ammon*; 6265 ZEUS (F) rough copy of a work of *Phidia's* school.

Near the window PUTEAL (Pt.) with motives of the nilotic landscape and animals. Roman decorative work of the I century a. Ch.

XXVI

ROOM OF THE EROS WITH DOLPHIN

In the middle: 6375 EROS WITH DOLPHIN (F) group of fountain; Roman copy of an hellenistic original. The meaning there of, is quite in the taste of the Alexandrian art; the piece is showing Eros as a boy carried in to the sea by a dolphin.

At the right wall 6327 DANCING SATYR - Hanging at the wall 6689 MARBLE RELIEF with *Orestes* seated on the altar in *Apollo's* temple at *Delphi*; at the right, on the ground, a little *Erinni* asleep. — TORSO OF ATHENA; FEMALE STATUE - FEMALE TORSO.

In the back ground 6268 HERA HEAD (F) Roman work of huge size of the IV century o. Ch. from an original of the V century b. Ch. of the same type of the so called Juno Ludovisi; below. — 6674 SARCOPHAGE with the Greeks fighting against the Amazons; work of the IV century a. Ch.

At the left wall: MALE TORSO; 6264 HEAD OF A GYANT (F) also called *Capaneo* or *Laokoon*, copy of an original work of the pergamenian school. 6315 HEAD OF DIONYSOS; 2099 TORSO OF VENUS; 6226 SEATED WOMAN TORSO from an original of the V century b. Ch.; 6680 MARBLE RELIEF with a young man dressed. — 6400 MUSA with MASK perhaps *Melpomenes*, rough work; Roman copy of an hellenistic original.

At the left wall FEMALE TORSO of a dressed woman, whose head was veiled, good copy of a later hellenistic work; 6215 FEMALE STATUE without head; good work, copy of a later

hellenistic original. FEMALE STATUE in the type of Philisko's Musa.

Hanging at the wall 6686 MARBLE RELIEF (F) with *Perseus* delivering *Andromeda*. Hellenistic work, reproducing also the motives of a famous picture of the painter *Nikias* — 6390 HELMED HEAD, copy of *Menelao's* head, from a hellenistic group of *Patroclus* and *Menelaos*. 6379 HERAKLES (F) portrait-head of big size of an emperor, represented as Herakles; much restored. 6859 CANDLESTICK fragment of a fine piece of furniture; Roman work of the Augustean art. 6684 MARBLE RELIEF (F) with sleeping Dionysos with his cortege of Satyrs and Maenads; fragment perhaps of a sarcophagus of a late hellenistic style. Near the window: SARCOPHAGE (A) with the dead represented as sleeping Ariadne and vintage scenes — III century a. Ch. 6217 MALE TORSO of boy, seated on a rock. SATYR TORSO, represented dancing, bringing fruit in the *nebris*. — 6354 The so called BACCHUS ERMAPHRODITA (F) but the type is rather of a young satyr, dressed with a light tunic, dancing and whirling swiftly; fine copy, arranged from a famous greek original, probably the *Bacchantin* of *Skopas*.

XXVII

SCILLA'S ROOM

This room owes its name to the gorgeous decorative piece of furniture in the center of it: 6672 TABLE SUPPORT (R) the sides of the support have one the figure of a beautiful woman with a fish-tail, instead of legs; below her three dog heads devouring human bodies are projected; the other has the figure of a Centaur with a Cupid seated on the rump: above him is an eagle with a serpent. This two figures are the personifications of Scilla and Cariddi, and the piece is a fine copy of the hellenistic original (Fig. 20).

To the pillars 120129 PUTEAL (N) cistern-mouth with bough

of oak and apollinean symbols 120175 PUTEAL (P) cistern-mouth with olive garlands 6671 PUTEAL (C) cistern-mouth with wine-bough and birds. 6676 PUTEAL (P) cistern-mouth with ivy and ox heads (*boucrania*). This four decorative pieces are good exemplars of Roman decorative art of Augusto's time.

At the wall: four pieces 6363, 6364, 6365, 6366 HEAD OF SEA OR RIVER GOD represented young with long hairs and a fine crown, bearded or unbearded; they perhaps were pieces of fountains: good Roman decorative work of the III century a. Ch.

At the right 6300 APHRODITE with *Cupid* and shell: a Roman copy decorative work 6736 MARBLE RELIEF with the figure of a poet seated near an altar with books of parchment; Roman copy of a later hellenistic work. At the left NYMPH WITH SATYR, good Roman decorative work reproducing a very common motive of hellenistic sculpture. 110006 HERM OF MENADE 210004 HERM OF A MENADE.

To the left wall: 6545 SMILING BOY; 6423 PAN; 111391 SYLEN, Roman decorative work. — Near the window 6857 CANDLESTICK BASE on a triangular pedestal, upheld by three rams: with various decorative motives, carved on the three sides; two goats and fruit garlands; a hind nourishing the fawn, near an oak; two raven drinking a cup; good piece of furniture of the Augustean art. 6858 CANDLESTICK with a triangular pedestal upheld by three griffins. The three sides show the carved figures of *Apollon* playing on the harp; the *Pythoness* and a *Nike*; decorative work of archaistic style.

Hanging at the wall are many pieces of furniture as bacchic and theatrical masks and small circular and rectangular marble relieves called by the Roman *oscilla* and *pinakes*; this latter also used to shut a small window or trap-door. — 6575 A BUTCHER'S SHOP marble relief; commune decorative work, only noteworthy for its content. — 6690 MARBLE RELIEF (H) with woman and bird; decorative work of Roman art. — 6679 MYSTIC SCENE marble relief with the scene of

the initiation of *Herakles* to the eleusinian mysteries; on sees the veiled *Herakles* between the priest and *Kore*. It is a fine work and copy of a hellenistic original. 669I KNIGHT AND WOMAN (C) marble relief known as «*the walk*»; the group is guided by a groom to a three, upon which there is a statue of Herakles. Fine work, perhaps a later hellenistic original of II century b. Ch. At the right wall: 277III MARBLE RELIEF with Silen on the ass.

6687 COMEDY SCENE (F) with four players and a flute-player ready to perform. In the back ground theatre-architecture. In the middle, group of performers playing a scene of the hellenistic comedy; Roman copy of a well known hellenistic original of a votive relief.

6716 RELIEF FRAGMENT with an old woman extracting a thorn from the foot of a shepherd — a very fine hellenistic work — 6688 YOUNG MEN AMONG WOMEN (F) Internal scene with many young women trying to debauch a young man; a very fine work of the alexandrine art. III39I FEMALE HEAD; 6499 HERM OF a SATYR; 6432 HERM OF A MENADE; 6423 HERM OF A SILEN.

XXVIII

ROOM OF THE ARA CALENA

This room who was named before, from the *Atlas Farnese* statue (now in the floor above) has in the centre a gorgeous exemplar of decorative art of the Flavian's periode in the ARA (C) from Cales, decorated with *bucrans* and garlands.

Along the wall to the right: MALE TORSO in military attire, Roman sculpture; 6702 PEDIMENT with Minerva-head, Gorgoneion and eagle, — 3002 BURIAL MONUMENT with inscription of *Torinia Neacula*, decorated with a frieze of fighting scenes. — WARRIOR TORSO copy of a work of Pergamo's school.

In the back ground: 671I SMALL SARCOPHAGE with the Pe-

lope and Enomao's race. 6704 BURIAL RELIEF with scenes of gladiator game 6222 MALE TORSO of an hero's figure in the type of *Alexander*, copy of a hellenistic work. PEDIMENT with Zeus, thunderbolt and eagle. Hanging at the wall: many architectural fragments as ceiling- decorations, foliage and fantastic animals. 6677 SMALL SARCOPHAGE with Eros and a drunken Silen. 6213 MALE TORSO in military attire, the *thorax stadios*, decorated with masks, winged heads of *Mercury* and *Victories*. Another TORSO alike from Nola; Roman decorative work of the I century a. Ch. — At the wall 6681 MARBLE RELIEF with *Artemis* and a dog. 6722 MARBLE RELIEF with a Roman procession of triumph and war spoils. — 6683 MARBLE RELIEF, fragment of a sarcophagus with the figures of the dead marriage couple, represented as *Hercules* and *Omphale*; the woman with arch and quiver, the man with a basket filled with wool spindle and distaff; in the center, the inscription; CASSIA MANI FILIA PRISCILLA FECIT: Roman decorative art of the II century a. Ch.

6685 MARBLE RELIEF with Silen on the ass. 6712 MARBLE RELIEF from a sarcophagus lid, with the *Cupids* race in the Circus; Roman work. — 6693 SARCOPHAGE RELIEF with representation of a bacchic cortege, Roman decorative work. — 6220 MALE TORSO in a heros attire, work of archaistic style. 6220 MALE TORSO with an arch. — 6756 SARCOPHAGE with *Zeus*, *Apollo* and the *Muses*, fine Roman work of Augusto's time. At the wall MARBLE RELIEF with ships and rivers. 6302 MALE STATUE erroneously restored as *Hermes*. IMPERIAL STATUE of a man of severe type, in military attire. At the center FUNERARY ROUND URN with lid.

XXIX

ROOM OF ZEUS

In this room many marble relieves belonging to the breastwork of the Amphitheatre of Capua, work of Roman pro-

vincial art of the II century a. Ch. are hanging at the wall; 6740 MARBLE RELIEF, fragment of a Breastwork, with female figures having the head with a towered-crown, personifications of the cities; 6743 MARBLE RELIEF (C) like the former, with the personification of a city and *Heracles* and *Anteo*: fragments of breastwork.

8759, 6773, 6770 BREASTWORK (C) two fragment of the same marble relief with landscape of a city and some working carriers. 6768 BREASTWORK (C) fragment of a marble relief with the scene of a dispute between *Athena* and *Aphrodite* at *Eros* presence. 6701 SARCOPHAGE in front of them is a shield upheld by two, fastened to it, figures of *Provinces*. At the sides, flying *Eros* and *Centaurs* with *Nymphs* on the rump. — Above it is carved the inscription.

MALE TORSO of a dressed man, decoration of a pillars, perhaps belonging to a burial monument. 6742 BREASTWORK (C) fragment of a marble relief with *Herakles* and *Omphale*, rough work, 6214 MALE TORSO of huge size; work of archaistic style, 6581 SARCOPHAGE (Po) fragment with *Cyclop* and *Ulixes*; rough work of late Roman art. 6227 FEMALE TORSO of either, an *Amazone* or *Diana* or *Roma* figure in riding dress. — 6741 BREASTWORK (C) fragment with a priest and a bull.

6580 SARCOPHAGE fragment with *Ulixes* offering a drink to *Polipheme*; late Roman work. 6221 MALE TORSO of huge size, half naked. — 6323 MALE STATUE of a young man seated on a rock, wrongly explained as *Ares*, from a pergamian original of the II century b. Ch.

6754, 6755 BREASTWORK (C) two fragment with fighting Satyrs and Centaurs. — 6598 OVAL SARCOPHAGE with the portrait of the death, Roman lady represented as a *Musa*; Roman work of II century a. Ch.

6766 FRONT OF A SARCOPHAGE with a hunting scene; rough Roman work of the III century a. Ch. — FEMALE TORSO of a seated woman.

6746, 6761, 6799 BREASTWORK (C) fragments with the scene of the legend of *Diana* and *Aktaion*.

6767 MARBLE RELIEF with the scene of a triumph; good work of *Hadrian's* time. — 6765 MARBLE RELIEF (F) fragment with the figure of a prisoner. 6584 SARCOPHAGE (B) with the scene of *Dionysos* visiting *Ariadne* at *Naxos*; fine decorative work of Roman time from a late hellenistic original. 6606 SARCOPHAGE LID (B) fragment, bacchic procession and part of an inscription. — 6586 SARCOPHAGE fragment with *Seacentaurs* and *Nymphs*. 110565 FRIEZE showing two ships (*bireme*) with Etruscan soldiers. — SEATED ZEUS, lower part of a huge statue of Zeus: good copy of a greek original. — 6263 FEMALE STATUE (F) of a seated goddess in the type of the *Hestia Giustiniani*. 6744 BREASTWORK: fragment in two pieces, representing the hunting of *Calidonian wild boars* by *Atalanta* and *Meleagrus*.

6583 MARBLE RELIEF, fragment of a scene with barbarian women carrying gifts; good work of Hadrian's time. — 6596 SARCOPHAGE fragment of a bacchic cortege. — 6124 IMPERIAL STATUE (H) in military attire, so called *Pyrrus*; only the torso is an ancient original, the other parts are modern restoration; fine decorative Roman work. 6750, 6747, 6760, 6749, 6772 (C) fine fragments of BREASTWORK with an architectural landscape and the sacrifice of *Marsia*. 6579 SARCOPHAGE with the representation of the legend of *Hippolytos* and *Phaedra*, rough Roman work of the II-III century a. Ch. — 6748 BREASTWORK (C) fragment with two dancing priest of goddess *Cybele*. — 6745 BREASTWORK (C) fragment with eight priests performing a procession. — 6719 SARCOPHAGE fragment, with a hunting scene. 6711 SARCOPHAGE showing the scene of *Palops* and *Enomao's* race. Late Roman work of the IV century a. Ch. MALE TORSO of a man in greek attire, fine copy of a greek original.

Going out door and stepping into the northern courtyard one sees the TOMB OF CAIVANO, a small *hypogeum*, whose

painted walls and the burial beds have been cut out from the ancient building, carried off and put together in this chamber reproducing the monument with its original parts. The paintings are sea or river motives, with human figures and still-live pictures. The date of this burial monument is the I century a. Ch.

XXX

GALLERY OF THE BRONZE HORSE

From the left wing of the Hall of the Magistrates one steps in to the GALLERY OF THE BRONZE HORSE, with the following series of rooms of the BIG BRONZES, the most important collection of middle and huge sized bronze statues in the world, the greater part of them found in a country house or *Villa* near *Herculanum*, the so called *Villa* of the *Pisons* and many other pieces of average and little size found at *Pompei* and *Stabiae*. Hanging at the walls of this Gallery are many marble honorary inscriptions referring to the municipal life of *Herculanem* in the I century of the Roman Empire, carried off from the public buildings of the city.

On the door 3708 MARBLE TABLE (H) with inscription from the temple of *Magna Mater* at *Herculanum*, repaired by the order of the emperor *Vespasian* in year 76 a. Ch.

To the left; 5597 CALATORIUS STATUE (H) in Sacerdotal attire, with inscription; a dedication to him by the citizen. Rough work of Roman portraiture but interesting for the psychologic type wich reproduces one of these severe country gentlemen of the *Campanien* patricians, equally devoted to the politic struggle as to the land administration. — 5591 MAMMIO MASSIMO STATUE (H) portrait of very dignified, noble and rich citizen of *Herculanum* who had decorated at to his own expenses many public edifices of *Hercula-*

neum, among which the public market (Macellum). Hanging from the wall 3726, 3727, 3728, 3729 MARBLE TABLE with honorary enlisted inscription of herculanian citizens.

To the right: 5612 ROMAN PRINCESS (H) in national attire, portrait which by the hairdress can be dated back to Claudius the Emperor's time. 5599 ROMAN PRINCESS (H) in Greek attire, portrait of a lady of Augusto's time, perhaps Antonia, the emperor Claudius mother. Hanging at the wall many marble inscription to L. Mammio Massimo, L. Annio Mammiano, M. Claudio Imeneo, M. Remmio chief citizens of Herculaneum. Between the statues; to the left: 5622 FLAVIAN PORTRAIT (H) of a young man of common appearance, rough work of provincial Roman art. 5606 PORTRAIT (H) of a bearded noble looking man whose clever expression seems to belong more to a studious man than a common patrician; work of Augusto's time.

To the right 5631 PORTRAIT OF AN ISIAIC PRIEST (H) the common and coarse type however is interesting for its crazy a little sincering expression; work of Augusto's time. 5587 PORTRAIT OF A FLAMIN (H) that is of a Roman priest pointed out as such, by the ritual hooked cap, the *albogalerus*. The square lean face and the cruel expression are perhaps peculiar to an exotic type; work of Flavian's time. 5586 the so called «Silla» PORTRAIT (H) of a young man of the Campania, looking rather crazy and dissembled; rough work of Augusto's time. 5601 PORTRAIT (H) of a mature man, with very irregular feature and expression of severe temper; good work of Augusto's time.

At the centre of the Gallery between the two doors: 4904 HORSE (H) moderne bronze work recomposed from many original fragments of the group of the bronze-chariot, *Quadriga*, crowning the pediment of the *Basilica*. The inscription on the pedestal telling the history of the piece, is of the Neapolitan Academian Alessio Mazzocchi.

At the pillars near the horse are four little statues without

the back belonging to the *quadriga* where they fixed on before. The figures were those of princes and princesses of an imperial house. 5013 PRINCESS AS GODDESS (H) with symbols, sceptre and diadem. 5416 IMPERIAL PRINCE AS APOLLO (H) 5005 PRINCE (H) as a general in military attire. 5004 YOUNG PRINCE (H) in military attire, perhaps Caligola — Beyond the HORSE, to the left. 5589 PRAYNG WOMAN (H) perhaps a portrait of the empress Livia in the type of a greek statue of the IV century b. Ch.; good work of the I century a. Ch.

Hanging from the wall 3720 MARBLE INSCRIPTION (H) to Agrippina Germanico's daughter and wife of Claudius the emperor — 3715 MARBLE INSCRIPTION (H) of L. Mammius Maximus addressing the empress Livia as goddess.

To the right: 5609 PRINCESS AS PRIESTESS (H) perhaps a portrait of a lady of the imperial house; rough work of provincial art.

Hanging at the wall: 3721 MARBLE INSCRIPTION (H) of the *decuriones* (municipal magistrates) addressing to Nero, adopted son of Claudius the emperor — 3717 MARBLE INSCRIPTION (H) of Mammius Massimus to Germanicus — 5593 HEROIC STATUE OF CLAUDIUS (H) the emperor, in the type of a hero and represented as a god according to the greek habit: good work of the I century a. Ch. (Fig. 21) 115391 HORSE HEAD (H) original piece from the *quadriga*. Hanging at the wall 3712 MARBLE INSCRIPTION (H) of the Herculian citizens to *Divus Julius Caesar*. 3719 HONORARY INSCRIPTION (H) of L. Mammio Maximo to Antonia, Claudio the emperor's mother. 3716 MARBLE INSCRIPTION (H) of the *decuriones* to the emperor Tiberius — Opposite: 5615 STATUE OF TIBERIUS (H) represented as a sacrificing priest; good work of the I century a. Ch. 115390 HORSE HEAD (H) Original belonging to an equestrian statue of the Basilica.

From the GALLERY OF THE BRONZE HORSE one steps in to a long Gallery divided into two section: the GALLERY OF

THE EMPERORS XXXV and the ANTINOO'S GALLERY XLIV, both designed to the exhibition of honorary sculpture of the imperial time. From the Gallery of the emperors one reaches the rooms of the BIG BRONZES.

XXXI

BIG BRONZES — ROOM OF THE DANCING FAWN

To the right, near the window 4895 BUST OF ARTEMIS (P) from the porch of Apollo's temple at Pompei. Good copy of a hellenistic original. 5808 EROS as a boy, with phrigan cap and a bough in the left hand; fountain statue or candlestick.

Upon the marble table are exhibited three chief pieces of ancient hellenistic decorative art: 5002 THE DANCING FAWN (P) fountain statue from the *impluvium* of a Pompeian house; hellenistic original of the II century b. Ch.; perhaps from an Italiote workshop. The male figure harmoniously moving in a whirling dance scheme is for its rythmic expression quite in the idea and taste of the late hellenistic art. 11495 SILEN WITH THE GOAT SKIN (P) fountain statue, alike the former late hellenistic original, where the meaning of the power of water spirting is expressed both by the posture of violent compulsion and by the audacious motion of the figure. 5001 DRUNK SYLEN (P) late hellenistic original; decorative piece adapted as vase upholder with the addiction of a snake twisting around him. The pedestal of these three gorgeous pieces of furniture are of different material and technic from the statue; probaly arranged by a local workshop.

At the centre of the room: 5003 the so called NARKISSOS (P) very fine original piece of late hellenistic decorative art, where the genre motive is derivated from the type of a young Dionysos jesting with a panther, work of Lisippo's

school. Behind: 136683 HERAKLES EPITRAPEZIOS (P) very fine increased copy, from a famous table furniture pieces, made by the sculptor *Lisippo* for *Alexander the Great*. Herakles is seated on a rock on the point to offer a drink to gods. The little bearded head, of a sad and tired expression and the slender and elastic body are peculiar of *Lisippo's* art.

In the back ground, between two fountain decorative piece: 5027 EROS WITH DOLPHIN (P) and 5000 EROS WITH GOOSE (P). 5629 THROWING APOLLON (P) from the porch of Apollo's temple at Pompei, fine Roman copy of a late hellenistic original.

At the side wall are exhibited many bronze animals found in the *impluvium* or in the border of the basin in many houses, employed as fountain decoration. Righth wall: 4897 LION (P) 4900 WILD BOAR (P) assailed by 4899 and 4907 DOGS (P), fountain group — 4898 SERPENT (P) water spout.

At the left wall: 4902 HIND (P); 4891 RAVEN (S); 4890 BULL (P) 4903 RAM (Nocera) — 4994 THE ANGLER (P) nice fountain statue of a boy with fisher cap, seated on a rock with angle rod and basket.

Hanging at the wall moreover are fragments of stucco paintings and a whole wall with a IV style decoration and picture of an erotic scene in the centre.

XXXII

BIG BRONZES — EPHEBO'S ROOM

To the right, near the window 4892 RESTING HERMES (St) decorative work of Roman eclectic school derivated from the type of *Lisippo's resting Hermes*. Opposite: DIONYSOS AND A SATIR BOY (P) fine decorative piece of hellenistic original. Hanging at the wall around the window, fragments of stucco paintings belonging to a IV style decoration; 9750 PAINTED WALL with little pictures of landscapes and still-life.

In the middle: 4997 FLYING VICTORY (P) fine late hellenistic original of decorative art. Before: 145735 EPHEBOS (P) fine copy of eclectic Roman school of a greek original of pelonnesiac art of the middle of the V century b. Ch. (Fig. 22) The harmonius figure of a boy in the posture of offering had been gilded and arranged as light bearer. 5630 APOLLO PLAYING ON THE HARP (P) fine copy of a famous chief piece of the ripe arcaic art ascribed to *Hegias, Phidia's* master. It is the same type as the *Apollo* of *Mantova*.

Near the posterior wall 124348 EPHEBOS (P) of a smaller size than the former; rough copy, by a Roman workshop, of a greek original of the V century b. Ch. It has also been silver plated and arranged as light-bearer. 5613 APOLLO WITH LYRA (P) decorative piece of Roman art.

Hanging at the wall: PAINTED WALL of IV style with four big still-life pictures.

At the side wall: 144276 NYMPH WITH SHELL (P) fountain statue.

Opposite 4998 VENUS ANADIOMENE (Nc.) fine decorative piece derived from a greek original of the IV century b. Ch.

XXXIII

BIG BRONZES — GALLERY OF THE DANCERS

In this Gallery and in the following room is exhibited the whole set of bronze furniture of a gorgeous villa at Herculaneum, the so called Pison's Villa which can be considered as a private Museum of the ancient time. The statues are, for the greater part, good Roman age copies of greek originals at the VI and V century b. Ch. The bust are portraits of princes of hellenistic age, or ideal heads or portraits of Roman personages.

Near the windows: 5625 RESTING HERMES (H) very fine

copy of Roman age of a famous Lisippo original, representing the god resting a while. The male figure with its small head, its long legs and expressive restless posture is peculiar to *Lisippo's* art. 5624 SLEEPING SATYR (H) The boy with horns on the front, the goatish gullet and tail besides, show mixed the character of Satyr and Pan. Fine copy from a hellenistic original (Fig. 23).

In the long axe of the Gallery on a marble pedestal are five female figures of young women standing in doric garment (*peplum*) in the gesture of bearing a vase for ritual sacrifice. They were erroneously called dancers by the first students of the XVIII century. They are Roman age copies of greek originals of peloponnesian art of the V century b. Ch.

5604 PEPLOPHOROS (H) with the right arm raised; the eyes of glass paste are inlaid; 5626 PEPLOPHOROS (H) in the gesture of arraying the hair with an inlaid silver diadem. 5605 PEPLOPHOROS (H) like the former in the gesture of arranging the peplum; a copper and silver inlaid an that. 5619 PEPLOPHOROS (H) in the gesture of buckling the dress on the shoulder.

To the side walls, to the left 5600 PORTRAIT OF TOLOMEOS II PHILADELPHOS (H) good product of aulic hellenistic art upon the influence of Lisippo's school. 5596 PORTRAIT OF A PRINCE (H) of Tolomei's family. 5632 EPHEBO'S HEAD (H) roman copy of an archaic art original. 5603 ADORING WOMAN (H) roman copy of a greek statue of peloponnesiac art. 5614 ATHLETE'S HEAD (H) roman copy from an original of Polikleto's school. 5590 PORTRAIT OF SELEUCOS NIKATOR (H) realistic work reproducing the features of the great general; roman copy of an hellenistic original. 5607 ARCHITA (H) ideal portrait of the famous tarantine general and philosopher in asiatic cap. In the back-ground wall: 5594 ATHLETE'S HEAD (H) with olive crown around the head; roman copy of a greek original of V-IV century b. Ch. 5592 GODDES (H) or ideal portrait of a royal princess (Berenice II Tolomeo Philadelpho's daughter?) as goddes; hellenistic original upon the influence of

Praxitele's school. Hanging from the wall many fragments of stucco paintings belonging to wall decorated in IV style.

To the right wall: 5598 AULUS GABINIUS (H) portrait in the taste of Oriental fashion of the famous personage, roman consul colleague of L. Calpurnius Pison Cesoninus, whose effeminate character has been represented by Ciceron. 5608 APOLLO BOY (H) head taken off from an archaic statue of Apollo, copy of an original of peloponnesiac art. 4885 DORIPHORO'S HERM (H) copy from the famous statue subscribed by the Athenian Apollonios 5610 HERAKLES (H) copy of an original of Polikletos of the end of V century b. Ch. 4889 AMAZON HERM (H) roman copy of a statue of Amazon of Phidia's school.

4896 POETESS (H) Bust with ideal portrait of the IV century b. Ch. roman copy of a Silanion work. 5618 DIONISOPLATON (H) ideal portrait of the great priest of Eleusis; fine copy of a greek original of the IV century b. Ch. The name Dionysoplaton is given for an erroneus interpretation of the type by the modern student.

XXXIV

BIG BRONZES — SENECA'S ROOM

Near the window, at the middle: 5628 DRUNK SATIR (H) decorative piece, fountain statue; good roman copy of a late hellenistic original of a very realistic expression.

Behind 5626-5627 STRUGGLER (H) two figures opposite, forming a group, quite in the taste of the late hellenistic art for the audacious movement and the slender bodies; roman copies of a work of Lisippean school. 4886 e 4887 DEER (H) 4893 Sow (H) fountain furniture decorative piece.

In the back ground on a board, five fountain statue of small size: 5006 and 5007 SILEN WITH GOATSKIN, 5011 e 5012 SILEN AND PANTHER (H) 5015 SILEN ON THE GOATSKIN

(H) Hanging from the wall 8799 GOOSES AND ANTELOPES, picture on the stucco wall.

In a shrine some small bust of greek philosopher, 5467 PORTRAIT OF DEMOSTENES (H) with inscription; 5468 PORTRAIT OF ZENON (H) the stoiker philosopher. 5471 PORTRAIT OF METRODOROS (H) the truly friend of Epikuros. 5470 PORTRAIT OF EPIKUROS (H) 5474 PORTRAIT OF A WOMAN of the age of Claudii 25494 SUND DIAL, vertical and portative, having the shape of a ham. Upon the quadrant scratched in seven linen are inscripted the names of the month. The piece was originally silvered 5296 SATIR PLAYNG (H) statue of small size. 5466 PORTRAIT OF ERMARKOS small bust with inscription 5469 PORTRAIT OF DEMOSTENES, small bust.

5465 SMALL BUST OF EPIKUROS. 5292 SATIR (H) small statue. In another shrine: ten TIGER HEAD, water spout. To the side wall; to the left 5588 PORTRAIT OF A PRINCE in military attire from a hellenistic original. On a board fine statue of Cupids of small size, fountain decorative pieces. 5023 and 5027 BOY WITH A VASE; 5031 and 5033 BOY WITH GOAT SKIN 5028 BOY WITH MASK. 5634, PORTRAIT OF SCIPIO AFRICANUS (H) work of a very realistic expression from a later hellenistic original; but the identity with the roman personage is not sure.

Opposite, to the right wall: 5616 SENECA (H) this very expressive head of old man oppressed by the age and the physic decay is the most interesting sample of the realistic current in the late hellenistic iconographie. This original piece many times repeated in exemplars of marble has always been erroneously identified as Tespi, the mythical father of Comedy, or L. Calpurnius Piso Cesoninus, or even Seneca; but perhaps it should be only considered as an ideal portrait expressed in the dramatic realistic form of the later hellenistic art; 5602 DEMOCRITOS (H) fine piece of hellenistic art, portrait of a philosopher; not identified with security 5623 ERACLITOS (H) fine hellenistic portrait of insure identity.

GALLERY OF THE EMPERORS

Under the arcade: 5595 AUGUSTUS STATUE (H) represented as Jupiter in a type derived from Lisippo's school. Against the pillars are eight bronze busts with portrait heads, from Pompei, perhaps of a local workshop. To the left 4992 PORTRAIT (P) of a young man with characteristic features and a sad expression, in the type of the so called Brutus; work of the time of the Republic 5584 HERM PORTRAIT (P) it represents a young man, looking sick for the appearance of physic decay; believed to be a portrait of Marcellus Augusto's nephew and son-in-law. Work of Augusto's time. 4990 FEMALE PORTRAIT (P) of a patrician woman, with heavy and expressive features; it can be dated by the hairdress of Claudio's time. 5617 TIBERIUS (P) very resembling portrait of the emperor, according to the aulic iconography; the features and the clever expression are like those of this mother Livia. No local work.

At the centre 126170 PERSEUS (P) little statue in the type of a hero, of Lisippo's school, portrait of a prince of oriental dynasty: fine work of hellenistic art (Fig. 24).

To the right; 4989 PORTRAIT (P) of a man of a noble and dignified appearance looking like a scholar man; can be dated back to the republican age. 110663 HERM PORTRAIT (P) of *L. Caecilius Jucundus* a pompeian banker, devoted to him by his freedom *Felix* (Fig. 25). This not important work is notwithstanding very interesting for its psychological features revealing a covetous and subtle character. 5014 BOY (P) little statue of an imperial prince in military attire, perhaps a portrait of Caligola. 5616 BUST PORTRAIT (P) of a young man ill looking, as the one of n. 5584 opposite, believed a portrait of Marcellus. 5632 PORTRAIT OF A YOUNG MAN (P) resembling Tiberius

on account of the features; to common work. At the centre
5635 EQUESTRIAN STATUE OF CALIGOLA taken away from
the eastern honorary arch of the Forum of Pompei.

XXXVI

ROOM OF THE BRONZE FRAGMENTS

In the center: BRONZE HORSE; the fine horse head of huge size is an hellenistic original of the III century b. Ch. The piece is also known as the *Carafa Horse*, because in the year 1471 *Laurence the Magnifico* presented it to *Diomede Carafa*, a great neapolitan gentlemen of the Renaissance, warrior, politician, poet and lover of antiquities.

Around, along the walls are exhibited many big bronze fragments one part belonging to the famous chariot (*quadriga*), standing on the roof of the Basilica of Herculaneum, horse hoof and tail, legs and arms of the personage (prince of the imperial house) carried on the quadriga, among them the much important is the lower part of the AURIGA figure.

XXXVII

ROOM OF THE POMPEIAN TEMPLES

Along the left wall between two doors: 6266 BUST OF ZEUS (P) of huge size, good copy of an hellenistic original in the type of the *Zeus of Otricoli*. Upon the pedestal is set in a little marble relief of *Zeus seated in the throne*. Near the window 6260 TORSO OF ZEUS (P) of huge size, fine copy of the former; the back side is carved with relief figures, perhaps because the piece, damaged in the earthquake of the year 63 a. Ch. was designed to another purpose.

To the left: 6252 ERMAPHRODITE (P) statue of small size, hellenistic type, piece of decorative art. 6294 VENUS STATUE

(P) piece of decorative art in the type of the chaste Aphrodites.

Near the arched passage to the next room (XXXVIII) 6264 MASK OF JUNO (P) of huge size, from the Capitolium of Pompei. 187 MERCURY HERM (P).

XXXVIII

ROOM OF FORMIA SKULPTURES

In the center ROMAN GENERAL, portrait statue in the type of Alexander's the Great figure (as the statue Rondanini) of a roman chiefmen, from the theatre of Cassino. Fine work of the I century b. Ch.

Along the wall are many roman honorary statue of the men and women, representing personages perhaps of the imperial aristocracy: MALE STATUE of the type, of a hero with portrait head; Roman art of the I century b. Ch. MALE STATUE alike the former.

FEMALE STATUE, without head; portrait of a Roman lady of the I century b. Ch.; Roman art. FEMALE STATUE, alike the former. VEILED HEAD of a sacrificing man. Portrait of a Roman personage of the I century b. Ch. STATUE OF A SACRIFICING MEN, roman art of the I century b. Ch. FEMALE HEAD, portrait of a Roman lady of the last time of the Republic.

From the room of Formia one steps in to the long gallery of the western wing divided in to two sections; the Gallery of the Emperors XXXV and Antinoo's corridor XLIV.

This departement is designed to the Roman iconography; here are exhibited Roman statues and marble portraits of members of imperial houses or known citizens from the last period of republican age to the III century a. Ch. They are works of late greek workshops or productions of Roman and Italic provincial art of imperial age.

GALLERY OF THE EMPERORS XXXV

Along the left wall 6052 BUST OF TIBERIUS (F) official portrait of the young emperor, very like his mother Livia. 6040 STATUE OF AN EMPEROR (H) in the type of Zeus seated, erroneously restored as Augustus. 6043 PORTRAIT OF TIBERIUS (F) in military attire, rough work of a Campanian workshop 6046 STATUE OF CALIGOLA (M) in military attire, very interesting for the likeness to the original and the pointing out of the ancestral characters and the bad temper of him. 6060 BUST OF CLAUDIUS (F) very good portrait of the emperor revealing his weak character 6059 STATUE OF TITUS (H) in military attire (Fig. 26). 6058 BUST OF NERO (F) portrait of the young emperor.

To the right wall: 6054 FEMALE HEAD (P) portrait of a Roman lady of Augusto's time; the physic type remembers us a little of the features of Agrippina, Germanico's wife. 109516 HEAD OF DRUSUS JUNIOR (P) fine work, the best portrait in the collection, of Tiberius son. 6192 FEMALE HEAD (H) fine work, coloured portrait of a young princess; perhaps one of the sisters of the Emperor Caligola; it can be dated by the hairdress of the half I century a. Ch. 111386 HEAD OF A BOY (H) portrait with color mark in the hair; rough work of provincial workshop. 6063 HEAD OF A MAN (F) portrait of an unknown man, work of Augusto's time; marks of polichromie in the hair. 120424 HEAD OF A GIRL (P) portrait of a young woman perhaps of the Claudian family; work of the middle of the I century a. Ch. In the center 6029 STATUE OF A SEATED WOMAN (F) so called *Agrippina* (Fig. 27). Portrait of an elderly woman of Roman aristocracy, interesting not only for the identity of the type, but also for the fine art of an academic school of early imperial age. 6033 BUST OF CARACALLA (F) portrait of the Emperor with very realistic features but under the influence of the portraiture of Alexander the Great.

Beyond the passage of the garden door; to the left:

6075 BUST OF HADRIAN (Baiae) in military attire; fine work of a greek workshop of Antonini's time. 6092 BUST OF MARCUS AURELIUS (F) fine Roman work. 6031 BUST OF ANTONINUS PIUS (Bajae) very fine original perhaps from a greek workshop. In the center 6030 STATUE OF ANTINOUS (F) the favourite of the Emperor Hadrian; the type of the statue much too soft and feminine is derived from a greek original of the IV century b. Ch.; the head is a portrait — fine work of Roman art of the II century a. Ch. To the left wall 6021 STATUE OF LUCIUS VERUS (P) in military attire 6079 BUST OF MARCUS AURELIUS — 6056 SEATED STATUE OF AN EMPEROR (H) believed to be Claudius 6070 MALE BUST, so called *Carinus* portrait of a prince of Antonini's family — very fine work, from the Amphitheatre of Capua. At the centre: 6057 STATUE OF AN EMPRESS (F) represented as the *Musa Polymnia*; the head is a portrait of *Matidia*, Hadrian's wife — good work.

To the right wall: 6088 BUST OF CARACALLA (F) 6074 BUST OF A ROYAL PRINCESS (F) of Antonini's family; erroneously believed to be *Plotina*. 6080 BUST OF THE EMPRESS FAUSTINA (F) fine work of academic style and aulic art 6062 BUST OF A LADY OF THE FLAVIEN (F) perhaps portrait of *Julia*, Tito's daughter; the identification seems sure for the delicate features of the type and for the hairdress — fine original of Roman portraiture. 6080 BUST OF THE ELDERLY FAUSTINA (F) Antoninus Pius wife; good work. 6195 BUST OF MARCIANA (F) Traian's sister — fine work.

From the Gallery of the Emperors through the room XXXVIII one steps in to the

XXXIX

FLAVIERS'S ROOM

In the centre: 6066 BUST OF VESPASIAN (F) portrait in aulic style in whic the Emperor looks very young; work of good art and fine execution. In the back ground: 6230 STATUE OF

AN IMPERIAL PRINCE (Telese) erroneously believed to be *Nero*. Opposite: 6064 STATUE OF A YOUNG IMPERIAL PRINCE (H) perhaps Britannicus. 6039 STATUE OF AN EMPEROR (F) restored as Julius Cesar. 6061 BUST OF DOMITIAN (F) good portrait of aulic art. 6068 BUST OF VESPASIAN (F) of huge size; portrait, good work of provincial art — near the window: 6229 STATUE OF A YOUNG IMPERIAL PRINCE (Telese). HEAD OF VESPASIAN portrait of provincial art, rough work STATUE OF CLAUDIUS AS PRIEST (Paestum) the Emperor is represented as *Pontifex Maximus sacrificing*. Good work of provincial art.

XL

CAESAR'S AND AUGUST'S ROOM

In the middle upon the arch: 6038 HUGE BUST OF CAESAR (F) good portrait of the Dictator, of aulic art, work of the I century a. Ch. (Fig. 28). At the pillars 6048 HEAD OF DRUSUS THE ELDER (P) good realistic portrait. 6044 HEROIC STATUE OF AN IMPERIAL PRINCE (P) perhaps *Marcellus*, good copy of provincial Roman art; very realistic portrait of a young prince sickly looking. The personage could also be *Nero, Germanico's son*. Opposite: 6041 STATUE OF LIVIA (P) as priestess. 6045 BUST OF THE ELDER AGRIPPINA (H) the Germanico's wife.

At the centre BUST OF AUGUST (Fondi) of huge size; fine portrait of the Emperor in the style of later hellenistic art, showing idealized features (Fig. 29).

In the back ground 6362 STATUE OF FORTUNA (P) copy from an Alexandrian original, decorative work of Roman art; the head is ancient, but not belonging to the statue; 6190 BUST OF THE YOUNG AGRIPPINA, the *Nero's mother* — rough copy of a portrait of aulic art. 6053 STATUE OF AN IMPERIAL PRINCE (F) whose head is a portrait, perhaps of the young Augustus. 6050 HEAD OF AN IMPERIAL BOY (H) portrait of a

boy of the Claudian family, believed to be Nero. 6049 STATUE OF AN IMPERIAL PRINCE (F) in attire and posture of a hero in the Tiberio's type; but the head is a modern copy.

XLI

TIBERIO'S ROOM

In the middle: 6193 SMALL BUST OF LIVIA (Gragnano) in Sacerdotal dress; one, of the most realistic and living portraits of the Empress. She looks young with her characteristic features and very pretty and with her clever and subtle expression; fine copy from a good original work of greek workshop.

Near the window: 6000 HUGE STATUE OF TIBERIUS (F) represented as god Ares, in heroic posture; rough copy of decorative worth from a hellenistic original. Opposite: 6051 HUGE BUST OF TIBERIUS (P) good portrait of the elder Emperor; work of aulic art. 110892 HUGE HERM OF TITUS (R) rough work of provincial art.

Hanging at the walls are many architectonic fragments belonging to public buildings of imperial age at Rom and at Puteoli or Bajae. Thus, near the window, to the left: 6718 MARBLE RELIEF, part of a frieze, with Cupids and bull, in *Mithra's* gesture. On the back wall: FRIEZE (P) with animals with acanthus foliage; FRIEZE with Cupids and acanthus foliage. 6585 FRIEZE with weapons and a ship (*Capua*). FRIEZE (P) with landing ship. BRACKET with figure of a Victory.

XLII

ROOM OF THE ANTONINI

At the centre: 6078 HUGE BUST OF ANTONINUS PIUS (F) perhaps from *Caracalla's Thermae*. Gorgious portrait of the Emperor of very good art. At the side of it: 6291 STATUE OF VENUS (F) whose head is a portrait of the empress Faustina,

Marcus Aurelio's wife. 6299 STATUE OF VENUS (F) in the type of *Venus Capitolina*; the head is a portrait of an Empress, *Marciana*, *Traian's* sister, or *Matidia* his daughter; fine work of good art.

At the left wall at the centre: 6072 STATUE OF TRAIAN (Minturno) in military attire; good work much restored but interesting for its realistic features. 6076 BUST OF PLOTINA (Baiae) *Traian's* wife; portrait of aulic art of Hadrian's time. 6032 BUST OF MATIDIA (Baiae) Hadrian's wife; very fine work of Hadrian's time.

6095 HEROIC STATUE OF LUCIUS VERUS (F) in the type of *Apollo of Belvedere*. Fine copy by a greek workshop; the head is a portrait. Near the back wall: 6090 BUST OF MARCUS AURELIUS (F) fine work, much idealized portrait of the emperor. 6077 STATUE OF DOMITIAN (F). 6094 BUST OF THE YOUNG MARCUS AURELIUS (F) 6067 BUST OF HADRIAN (F) in military attire. Fine work. 6069 BUST OF HADRIAN as the former. 6071 BUST OF ANTONIUS PIUS (F) in military attire. 6314 STATUE OF ANTINOO (F) represented as Bacchus — rough work 6084 BUST OF COMMODUS (F) in military attire. 6096 BUST OF LICIUS VERUS (F) fine work. 6093 BUST OF MARCUS AURELIUS (F).

6102 STATUE OF AN EMPEROR (F) so called *Maximinus*, restored with many different parts. 6082 BUST OF ANNIUS VERUS (F) portrait of very young prince of *Antonini's* family — good work.

In this room are exhibited many big architectural fragments and decorative sculptures taken off from the Basilica Neptuni or Posidonius at Rom, a corynthian temple repaired by Hadrian and enriched by other *Antonini*. The decorative and architectural fragments are of the time of the whole Antonini time. Near the columns and pillars were marble reliefs with trophies and between them are figures of *Provinces* in national attire.

6739 MARBLE RELIEF with trophies of many weapons. 6736

FEMALE FIGURE of the Asian province, *Bithynia* in *Amazons* attire. 6753 YOUNG PROVINCE, *Noricum*. 6757 FEMALE FIGURE of a Province, *Armenia*, in national attire. 6730 MARBLE RELIEF with trophies, weapons and clothes. Hanging at the wall: 6678 MARBLE RELIEF with two figures carrying a tripod before an emperor's statue, perhaps *Marcus Aurelius* (B) 6717, 6729 two MEDALLIONS WITH BUST, male portrait (*imagines clipeatae*). In the back ground, opposite the window FRONT OF A SARCOPHAGE (F) with eleven figures of men dressed with toga, two women, two boys and a little bust — work of *Antonini's* time.

MEDALLION with bust. Around the room, many capitals and other architectural fragments.

XLIII

ROOM OF THE ROMAN BUST

From *Antonini's* room one steps into the room of the roman busts, where are exhibited in white and coloured marble Roman portraits of the last three centuries of the Empire; at the side of the door: 6087 ALABASTER BUST OF AN EMPRESS (F) perhaps *Julia Domnax*, *Septimius Severo's* wife — 6189 BUST OF AN EMPRESS (F) so called *Cleopatra*. 6085 ALABASTER BUST OF MANLIA SCANTILLA (F) very fine work of later Roman portraiture.

On the bracket, opposite the window: 6089 BUST OF AN EMPRESS with the hairdress of *Severian's* time, perhaps *Plautilla*, *Caracalla's* wife. 6086 BUST OF SEPTIMIUS SEVERUS (F) good work and realistic portrait of the Emperor. BUST OF AN EMPEROR (Nola) believed to be *Clodius Albinus*. 6099 BUST OF PUPIENUS (F), not surely identified. 6098 BUST OF A PRINCE (F) in greek dress, erroneously believed to be *Elagabalus* — Noteworthy 6100 BUST OF PROBUS (F) very fine portrait reproducing the realistic type of the subject. 6103 BUST OF AN

EMPRESS (F) perhaps, *Julia Domna*. 6042 BUST OF A YOUNG MAN (F) in military attire. 6065 BUST OF A YOUNG PRINCE (F) but erroneously called *Britannicus*; good work. 6156 HUGE BUST OF A DACIAN (F) — 6178 BUST OF A ROMAN (F) so called *Brutus the elder*; conventional portrait of academic art of the later Empire time. On the half column 6097 BUST OF LUCIUS VERUS (F) 6176 BUST OF GALLIENUS (C) of erroneous identification; good Roman work.

XLIV

CORRIDOR OF ANTINOOS

From Antonini's room one enters the second section of the Emperor's Gallery, that is *Antinous corridor*; to the left 6125 STATUE OF OCTAVIA (F) so called *Sibilla*; portrait of Augusto's sister as priestess, fine work of aulic art of the I century a. Ch. (Fig. 30) 6247 BUST OF TERENTIA (H) portrait of a woman of claudian age, provincial art work. 6245 BUST OF TERENTIUS (H) portrait of a Roman countryman. Opposite: 6236 STATUE OF M. TULLIUS (C) pompeian citizen, found in the temple of Fortuna Augusta at Pompei. On the bracket: 1037 HEAD OF PERSEUS (B) portrait of the *Macedonian King*, good work of Roman provincial art.

6187 HEAD OF THE SO CALLED SENECA (F) good copy of the famous portrait of late hellenistic art, known to us from the Herculanean head and from many marble copies. 6186 HEAD OF THE PSEUDO-SENECA (D) rough copy of the former. 6028 BUST OF POMPEIUS MAGNUS (C) Roman portrait of late hellenistic art, of republican age, identified with the copy of *Palazzo Spada* at Rom. 6025 HEAD OF M. BRUTUS (P) Roman portrait of republican age, also identified as *Vergilius*. Hanging at the wall 6697 MARBLE RELIEF with the figure of an old man, poet or philosopher, hellenistic art work. Opposite: 6700 MARBLE RELIEF with poet and mask, work of hellenistic art.

On the bracket: 6201 MALE BUST (F) portrait of Roman provincial art of flavian age. 6184 MALE BUST (F) Roman portrait of flavian age. 6181 MALE BUST (B) Roman portrait of provincial art, believed *Brutus*. 6205 MALE BUST (F) portrait of a Roman patrician of academic art, erroneously identified with *Q. Arrius Secundus*. 6180 MALE BUST (F) Roman portrait of republican age. 6204 MALE BUST (F) portrait of a Roman patrician, identified with the praetor *L. Cornelius Lentulus*. 6202 MALE PORTRAIT (F) portrait of roman art of republican age, identified as *Caelius Calvus*, *Silla* or *C. Graccus*. 11385 MALE BUST (P) portrait of republican age erroneously identified as *Pompeius*. In the center HEROIC STATUE in the type of *Hermes of Andros*; the head is a portrait of flavian age. Below the window: 6179 BUST OF A YOUNG AFRICAN PRINCE (F) work of the Antonini's time. 6182 BUST OF A YOUNG PRINCE (F) portrait of the time of the emperor *Constantinus*. In the shrine, below: 111399 SMALL BUST OF DEMOSTHENES (P) 110873 SMALL HEAD OF THE PSEUDO-SENECA (P) 111392 SMALL BUST OF EPICURUS (P) 110872 SMALL HEAD OF EPICURUS (P) 11389 SMALL BUST OF THE PSEUDO-SENECA (P); above in the shrine: SMALL FEMALE HEAD, portrait, work of the *Constantino's* time. 6426 SMALL BUST OF AN ORIENTAL PRINCE (F) 109611 ROMAN PORTRAIT (P) small bust found glued with cement on an aretine pottery; the features are resembling to the famous *Caelius Calvus* — 6428 BASALT NEGRO'S HEAD (F) 119585 SMALL BUST OF METRODOROS (P). TWO HERM OF HELMED ATHENA; small statue of SILEN.

XLV

HOMERO'S GALLERY

From *Antinoo's* corridor one steps in to *Homero's* Gallery or exhibition department of the greek portrait sculpture. There are mostly later hellenistic work or roman copies of greek originals of the IV, III and II century b. Ch.

To the right 6142 POSIDONIOS (F) portrait of the stoician philosopher; 6146 HERODOTOS (F); to the left 6141 LISIMAKOS (F) King of Tracia.

To the left 6139 SOPHOKLE'S BUST (F) also supposed to be *Aeschylus* or *Varro*; fine later hellenistic work — 6132 so-called LYCURGO'S BUST (F) greek portrait, Roman copy — 6136 LYCURGO'S BUST (F) like the former 6143 BUST OF SOLON (F) fine later hellenistic work. In the centre. ORATOR STATUE, so called *Aeschines*; without head — good Roman copy of a greek original. To the right: 6163 PORTRAIT OF A MĒN, UNKNOWN 6131 KARNEADE'S PORTRAIT (F) the identity is not sure. 6130 BUST OF LYSIAS (F) with inscription of the name; at first derived from a statue of the orator; rough copy. 6159 HERM OF ANTISTHĒNES later hellenistic copy from a greek portrait of the chief of cynics school, kept very early, after the death of the philosopher. 6415 SOKRATE'S HERM (F) hellenistic copy of an ancient original, representing the famous philosopher with *Sileno,s* features; upon the herm is carved an inscription with the words of Plato's Criton.

Opposite: 6413 SOPHOKLES'S HERM (F) fine copy of an early hellenistic portrait of the poet, with many realistic characters; to the left wall: 6133 SOPHOKLES 6140 HESIODO'S BUST (F) also believed to be a portrait of Homer or Apollonios of Tyana, philosopher of the I century a. Ch. 6135 BUST OF EURIPIDES (F) very fine copy from a bronze original portrait of the poet made by the scultor *Lycurgo* for the Theater of Athen. To the right wall: 6160 EURIPIDE'S PORTRAIT (F) like the former. 6161 EURIPIDES (F) rough work 6134 BUST BELIEVED OF SOPHOKLES (F) good copy of the same type of the Lateran. 6129 SOKRATE'S BUST (F) fine copy of a hellenistic original, idealized portrait of the philosopher. To the left wall 6414 EURIPIDE'S HERM (H) rough work of a hellenistic portrait.

Opposite: HERM OF HESIOD (N). In the center TWIN HERM OF HERODOTOS AND THUKYDIDES (F) with the idealized por-

trait of the two greek historians; work of academic character of Roman time.

Before the door to the Epigraphic Collection: 6023 BUST OF HOMER (F) later hellenistic original, ideal portrait of the legendary father of the epic poetry having the traditional naturalistic character of the blindness and an expression of angst. To the side of the door 6237 SMALL STATUE OF A SEATED MAN (F) perhaps a poet or a physician — fine copy of a little size of a hellenistic original of the II century b. Ch. 6238 SMALL STATUE OF MOSCHION (F) so tells the inscription carved on the pedestal — without head — In posture and gesture like the former. To the right wall: 6144 PORTRAIT OF THEMISTOKLES; 6146 BUST OF HERODOTOS, rough work. In the center: 6235-6236 TWIN HERM (F) with the portraits of two poets at first believed to be *Apollodoros* and *Terentius* or *Aristophanes* and *Menander* or *Menander* and *Terentius*; copy of roman academic school from hellenistic originals. To the left wall: 6162 BUST OF ANAKREON (H) not surely identified 6154. BUST OF THE KING IUBA (F) believed by *Visconti* to be a portrait of *Hannibal*. The curled hair is peculiar to the ethnic type of the Numidian king. At the center: 6018 STATUE OF AESCHINES (H) The speaker was represented as a politic man. Good roman copy of an early hellenistic original. 6155 BUST OF A GREEK PHILOSOPHER.

To the right wall: 6153 GREEK WRITER (F); 6152 GREEK WRITER; 6128 PORTRAIT OF ZENO (F) the Stoician; hellenistic portrait; 6127 ARATOS (F) the astronomer; hellenistic portrait.

To the left 6150 BUST OF PYRRHUS (H) portrait of an helmed young man represented with the features of *Alexander the Great* and the symbols of royalty i. e. the diadem and the oak crowned helm; later hellenistic original.

Opposite. 138 SMALL HEAD OF A YOUNG PTOLEMEUS PRINCE. To the left wall: 6149 HERM OF DEMETRIOS POLIORKETES (H) the greek general has an *Oxhorn* as symbol of goddess. 6126 STATUE OF A POET, restored erroneously as Homer; Roman copy

of a hellenistic work. 6156 HERM OF ARCHIDAMOS (H) king of Sparta. 6194 BUST OF A VEILED WOMAN (F) called « la Zingarella » fine hellenistic original; perhaps portrait of a syrian princess; half II century b. Ch. (Fig. 31). Opposite: 6128 HERM OF A VEILED WOMAN (P) Roman copy of a later hellenistic ideal portrait of the II century b. Ch. At the center: 6210 GREEK ORATOR (H) Roman copy of an early hellenistic original. To the right: 6148 HERM OF FILETEROS OF PERGAMO, wrongly believed Attilius Regulus — good work from a hellenistic original. 6158 BUST OF THE KING TOLOMEUS SOTER (H) fine hellenistic original. 6151 PORTRAIT OF A GENERAL (H). 6147 GREEK WRITER (H).

DEPARTMENT OF PREHISTORIC COLLECTIONS

From the Egyptian department (XVII) one steps in to the four rooms of prehistoric collections, where are exhibited the original material and the products of industry in prehistoric and protostoric ages, found in many districts of South-Italy.

ROOM XVIII THE STONE AGE

(INDIA, EGYPT, SOUTH ITALY, LUCANIA, BRUTII, CAMPANIA)

Along the back wall in a shrine: stone pick-axes and hatschets of hard polished stone found in *Brettia* (Calabria) from the former private collection Lovisato. Along the right wall in the shrine stone material worked with paleolithic technic found in the promontory of Gargano. Near the window, in the shrine: material of the paleolithic age from India and Egypt (Seton Karr gift). Along the left wall, in the shrine: stone hatschets of the Chellèen type from the *Grotta Cecchetti* near Venosa (Apulia). In a small shrine: later neolithic material and coloured pottery from the *Grotta delle Felci* at Capri (Rellini's excavation).

ROOM XIX THE BRONZE AGE (APULIA, BRUTII, CAMPANIA)

In the back ground shrine: stone, pottery and bone material of the eneolithic stations at *Coppa Nevigata* (near Manfredonia): bored handles, worked stone as flint-stone knives, bone-bodkins.

Along the right wall, in the shrine: material of the eneolithic station at *Grotta della Pertosa* (near Salerno): pottery of various shapes as boulders, colander; mill stones, flint stone Knives, bones and hors-spattles and combs, bronze or copper hatchets. In the following shrine; eneolithic material from the burial chamber of Matera, digged in to the rock of *Murgia Timone*: human skull of a mediterranean family, among them one pierced by the stroke of a sharp-pointed weapon, chalcedony knif, flint-stone splinters crystall, large pearls, amber, bones, pearls of glasspaste, bronze or copper little daggers and pottery of various shape showing ornamentation of finger prints or superposed strings.

Along the left wall, in the shrine: material from the *Grotta dello Zachito* (near Caggiano) where the main part consists of pottery much like the Pertosa and Matera material. Very important are among this objects the loaves of clay with a suspensory hale for carrying, employed to make the pots of. In the following shrine: material from the eneolithic stations of Ariano (*Hirpinia*).

ROOM XX THE IRON AGE NECROPOLES PROTOSTORICS OF THE SARNO VALLEY

The material exhibited in this room comes from some necropolis found in the year 1902 by regular excavations in the Sarno valley at San Marzano and San Valentino. The material of Striano which constitutes the Serafini Collection is a gift.

This material and house furniture testify the life of the people of the Sarno valley in the early iron age when the indigenous began to have connection with the greek people. Shrine of Striano with bronze fragments and indigenous pottery, greek pottery of geometric style. More evolved appears the material of San Marzano and San Valentino with small arcaic corinthian vases and etruscan campanian bucchero pottery. In the middle two whole TOMBS carried off from S. Marzano with the rite of inhumation.

ROOM XXI
PREHELLENIC NECROPOLES OF THE CAMPANIA
CUMA, CAPUA, SUESSULA

In the back ground and along the whole left wall: furnitures of tombs from the Xth till the VIIIth century b. Ch. found in part by regular excavations in the year 1903 in part from Stevens private collection. The main part of these furnitures consists of indigenous pottery, badly cooked with bored handles. Among the bronzes are razors, dagger buckles of very ancient type with arch, spiral, serpent or ship motives. Mixed with this indigenous material also are oriental objects as glasspaste amber or clay necklaces and very few greek pottery of geometric style.

At the center of the right wall: sample of the collection Califano of prehellenic material found at Capua with indigenous and etruscan pottery and material found at Suessula (Acerra) with indigenous and greek geometric pottery.

ROOMS XVII, XXII, XXIV
EGYPTIAN DEPARTMENT

The Egyptian department comprising the rooms (the-upstair and down stair-gallery) XXIV and the room XVII and XXII are composed by Borgia's private Collection of Egyptian

antiquities, purchased in the year 1817, a series of papyri a series of plastercast from Egyptian monuments in the Museums of Cairo, London, Paris and Turin. A small group of papyri with greek or egyptian text in hieroglyphic or demotic characters of ritual, litterary or private content as the so-called *Book of the dead*, are exhibited in the shrines of room XXII.

The main part of the collection is constituted by a group of Mummies, a series of basalt and granit sculptures of later Egyptian age, a group of pieces of greek-egyptian art and a big lot of small wooden figures (called *uschebtii*) of fayence idols, bronze figures of gods goddesses and sacred animals.

ROOM XVII

In the back ground from left to right in the vertical shrine: 2348 LID OF A MUMMY CHEST of the XXIIth. dynasty (IX cent. b. Ch.); 2342 A MUMMY with head and feet uncovered 2341 MUMMY OF A PRIESTESS quite naked. Three painted lid of a Mummy chest. Out of the shrine: 2344 PAINTED MUMMY CHEST of a woman; below: the lid. 2338 EMBALMED CROCODILE.

Along the wall in the shrine, at the left side: a series of small bronze statue of *Osiris*, the boy *Horus* and the sacred bull *Api*, the sacred cat, the goddess Isis suckling *Horus* and many figures of Kings and priests in pharaonic garments.

In the shrine near the window: many necklaces of amulets and a lot of small idols in fayence-paste. To the right of the window in the shrine: two antefixes with the serpent *uraeus* and the sun-disk; small basalt-statue of *Zeus Serapis*; funerary mask in sand-stone; funerary wood-mask: copper (?) box in the shape of a tomb, with carved figures and hieroglyphic characters. The carvings represents the vicissitudes of the dead in their travel in the world beyond! two basalt toads and other small objects and fragments of stone figures.

In the middle: shrine with many basalt and granit sculptures of small size, noteworthy among them is 987 the small granit MALE BUST of a royal chancellor attached to goddess *Net* and to god *Tot* (as the hieroglyph-inscription says) and one small statues of *Isis* in granit or basalt; 1065 Fragment of a male statue in basalt leaning to an obelisk, quite covered with hieroglyphs of the saitic period (VII-VI century b. Ch.).

Near the shrine of the Mummies: shrine with a lot of small wood figures of the funerary Genius, called *uschebtiu* coloured and with inscription. Paste-board of a Mummy with a painted *Osiris head*. Wood box for *uschebtiu* painted with funerary scenes of the dead.

Around the room on the shrine: canopic vase with the lid in the shape of an animal head.

XXII

In the room XXII (Borgia) are exhibited fragments and whole papyri, some with the ritual text of the so called *Book of the deads* in hieroglyphic characters.

ROOM XXIV

Upstairs: 1004 Funerary pillar with a ritual text (the prayer for the dead to obtain the favorable north-wind for his travel beyond this world). Among many other funerary pillars see: 1003 PYRAMID funerary pillar of the dead Ariut-pasesuten with carved scenes of the deceased life and egyptian gods and symbols. 890 BASALT MALE BUST, fine egyptian sculpture of hellenistic period.

Along the walls series of plaster casts of Assirian reliefs from Ninive of Sargonidi's time (VIII century b. Ch.); before the stairway 1068 BASALT PASTOPHOROS, small statue of a priest carrying a temple. Some small heads of basalt

representing kings or priests of the saitic period. 2317 FRAGMENT OF AN OBELISK in red granit with hieroglyphic inscription, imitation work of roman time. 1070 BASALT SARCOPHAGE with figures of Mummies and the name of the *Pharaon Ramses II* carved on it.

Downstairs: 1078 GODDESS HEAD fragment of the head of the goddess *Isis*. A series of plaster-casts of famous egyptian monuments: a small pyramid, an *Isis statue*, the cow *Hathor*; an *Osiris* statue, the famous Canopo's pillar with both hieroglyphic and greek inscription and the names of the king *Tolomeus* and the queen *Arsinoe*.

ANCIENT TECHNOLOGYCAL SECTION

In the garden of the northern courtyard, on sees the reproduction of the *piscina* (fish-pool) of an ancient imperial Villa at Formia, the size 1:10. The bottom of the basin appears cut in many triangular and romboydal sections, closed with metallic grill; the top was decorated with marble-statues. In the same axe there is the entrance to the big room of the technological section. There are to be seen original ancient pieces, modern copies and reproductions of the ancient engines and machines, employed in household needs and for agricultural and industrial or trade exigencies.

To the left: big limestone, taken out of the River Tuliverno (near Venafro), keeping the cast of an hydraulic wheel. The following piece is a plaster copy of the globe of the famous Atlas Farnese statue, upholding the celestial globe with the constellations expressed by figures reproducing the Ipparque's globe. At the corner see the group of engines used for the corn work and bred preparation: the Etruscan-greek pestle (*pilum tuscum graecum*) a kind of corn-wan, three kinds of corn-mill from Pompei (*mola trusatilis*, *mola manuarua*, *mola asinaria*), the paste-maker (*rudicola multiplex*).

Standing at the wall is the half-size model of the wine-press of the *Villa dei Misteri* at Pompei; after, the original in lava stone of a nut-breaker for olives (*trapetum*) and of an oil-press (*torcular*) from Pompei.

At the center of the room is the apparatus for the land-measure, the famous *groma*, or ancient agrimensor's square; the original iron parts were found in a Pompeian store.

To the right: the reconstruction with his original apparatus of the hot bath (*calidarium*) from the ancient Roman Villa of Boscoreale (la Pisanella); a big water-pipe key from a Roman villa of the island of Ponza; the model of a balance with his weights. At the corner three types of a marble sundial, horizontal with the gong, halfcircular (*hemicyclium*) or Beroso's sundial, and vertical (*pelecinum*). Hanging at the wall, reproductions of surgical and music instruments.

CONTENTS

| | PAGE |
|--------------------------------------|------|
| The Naples National Museum | 3 |

GROUND FLOOR

| | |
|---------------------------------------|---|
| The Hall of the Magistrates | 7 |
|---------------------------------------|---|

EASTERN WING

Marble Sculptures

| | |
|---|----|
| Gallery of the Tirannicidi | 9 |
| Palestrite's room | 11 |
| Big Master's Gallery | 12 |
| Doryphoro's box | 13 |
| Athena Farnese box | 14 |
| Flora's Gallery | 15 |
| Gallery of the Farnese Bull | 17 |
| Amazon's room | 21 |
| Callipige's room | 21 |
| Gallery of the coloured marbles | 22 |
| Pallade's room | 24 |
| Eros room | 25 |
| Scilla's room | 26 |
| Room of the Ara Calena | 28 |
| Zeus room | 29 |

WESTERN WING

Bronze Sculptures

| | PAGE |
|--|------|
| Gallery of the bronze horse | 32 |
| Room of the dancing Fawn | 35 |
| Room of the ephebo | 36 |
| Gallery of the dancers | 37 |
| Seneca's room | 39 |
| Gallery of the Emperors I | 41 |
| Room of the bronze fragments | 42 |
| Room of the pompeian temples | 42 |
| Room of Formia sculptures | 43 |

Portrait Sculptures

| | |
|---------------------------------------|----|
| Gallery of the Emperors II | 44 |
| Flavier's room | 45 |
| Caesar's and Augusto's room | 46 |
| Tiberio's room | 47 |
| Room of the Antonini | 47 |
| Room of the roman busts | 49 |
| Corridor of Antinoo | 50 |
| Homero's Gallery | 51 |
| Prehistoric department | 54 |
| Egyptian department | 56 |

NORTHERN COURTYARD

| | |
|---------------------------------|----|
| Technological section | 59 |
|---------------------------------|----|



Fig. 1 — GALLERY OF THE TIRANNICIDI



Fig. 2 — FEMALE HEAD OF ARCHAISTIC STYLE



Fig. 3 — THE TIRANNICIDI



Fig. 4 — ARTEMIS (from Pompei)



Fig. 5 — GALLERY OF THE BIG MASTERS



Fig. 6 — THE NIKE

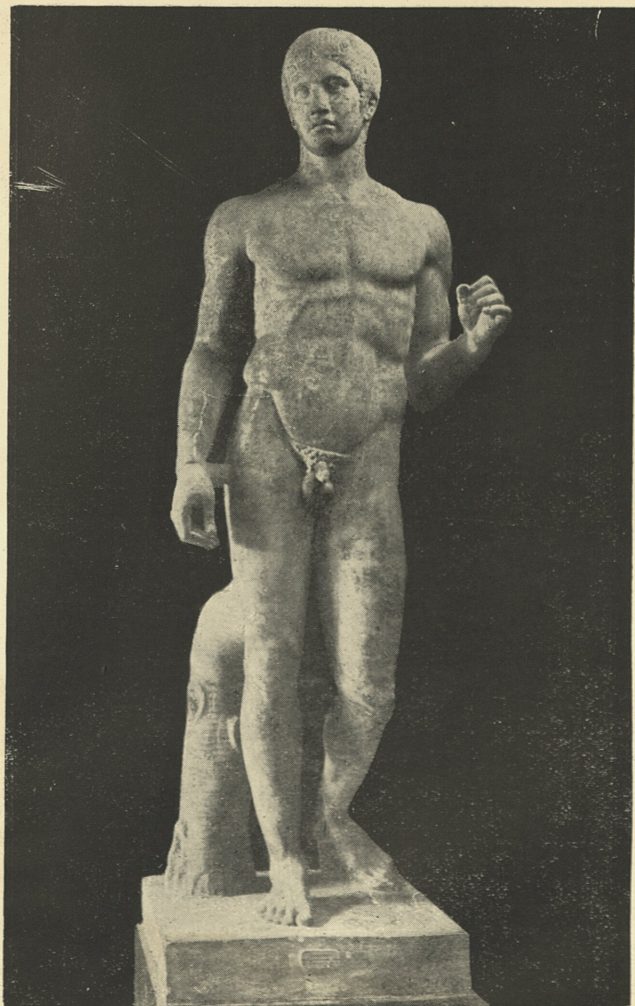


Fig. 7 — THE DORIPHORE

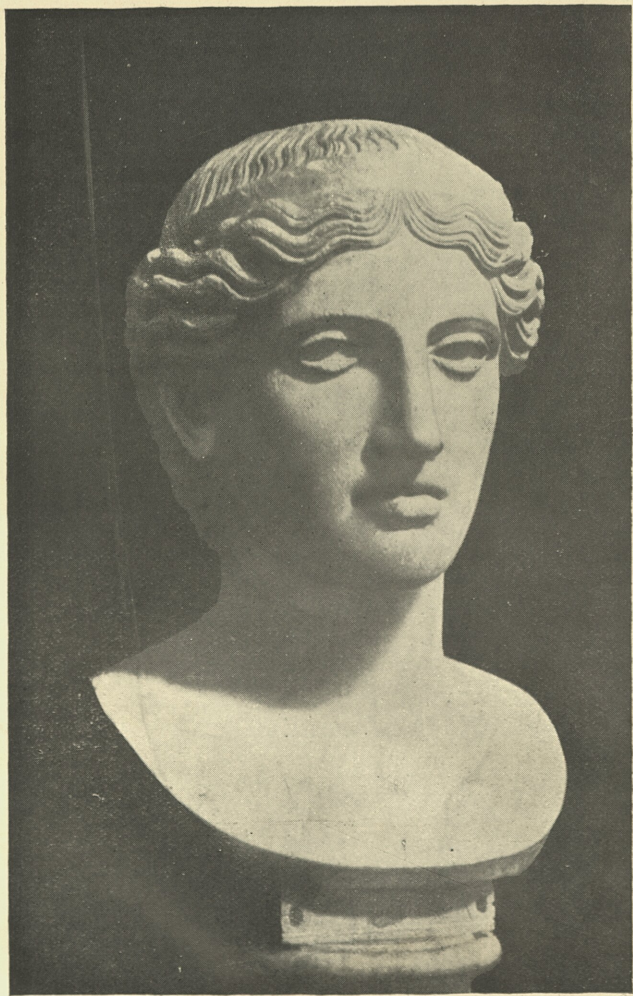


Fig. 8 — BUST OF ARTEMIS



Fig. 9 — HEAD OF THE FARNESE ATHENA



Fig. 10 — EURYDIKE RELIEF

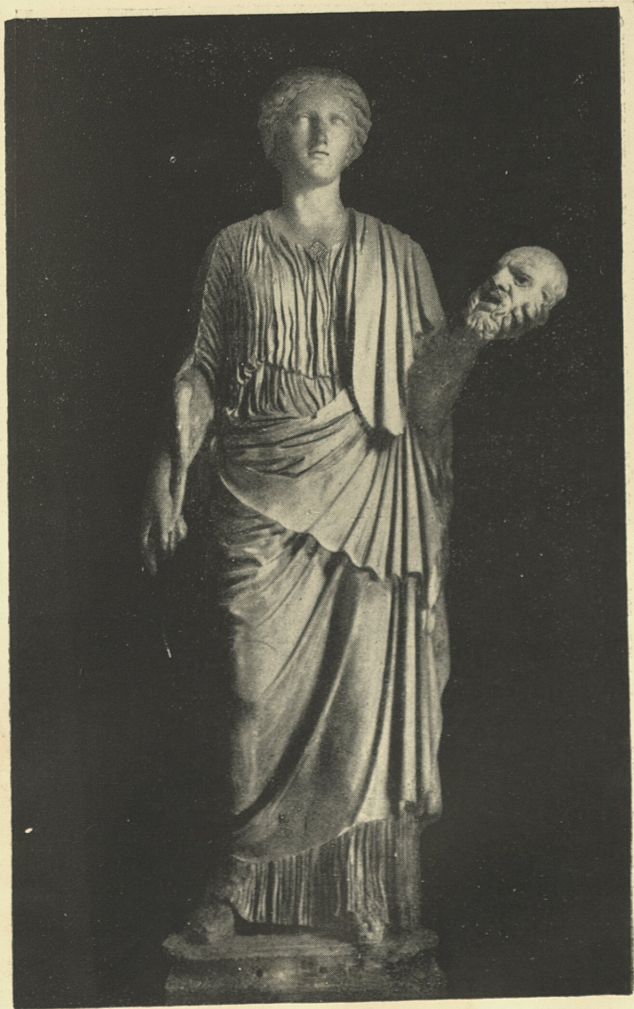


Fig. II — MUSA



Fig. 12 — GALLERY OF THE FARNESE BULL



Fig. 13 — PAN AND OLYMPOS



Fig. 14 — THE FARNESE BULL

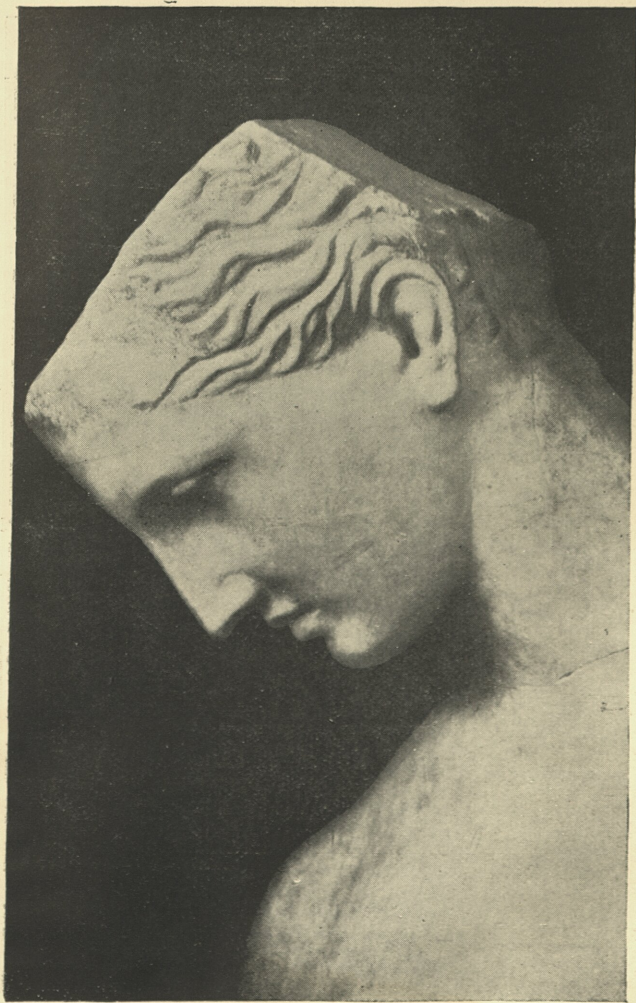


Fig. 15 — APHRODITE'S BUST



Fig. 16 — THE BEARDED DIONYSOS



Fig. 17 — APHRODITE OF MONDRAGONE



Fig. 18 — THE CALLIPIGE



Fig. 19 — ISIS PRIESTESS



Fig. 20 — SCILLA'S TABLE SUPPORT



Fig. 21 — STATUE OF EMPEROR CLAUDIUS



Fig. 22 — EPHEBO (from Pompei)

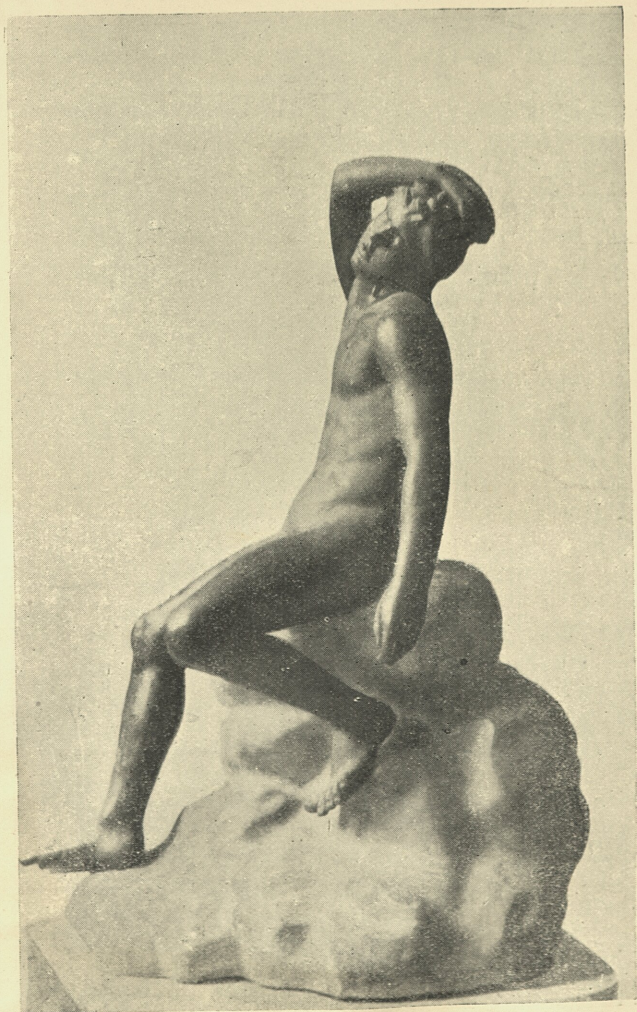


Fig. 23 — THE SLEEPING SATYR

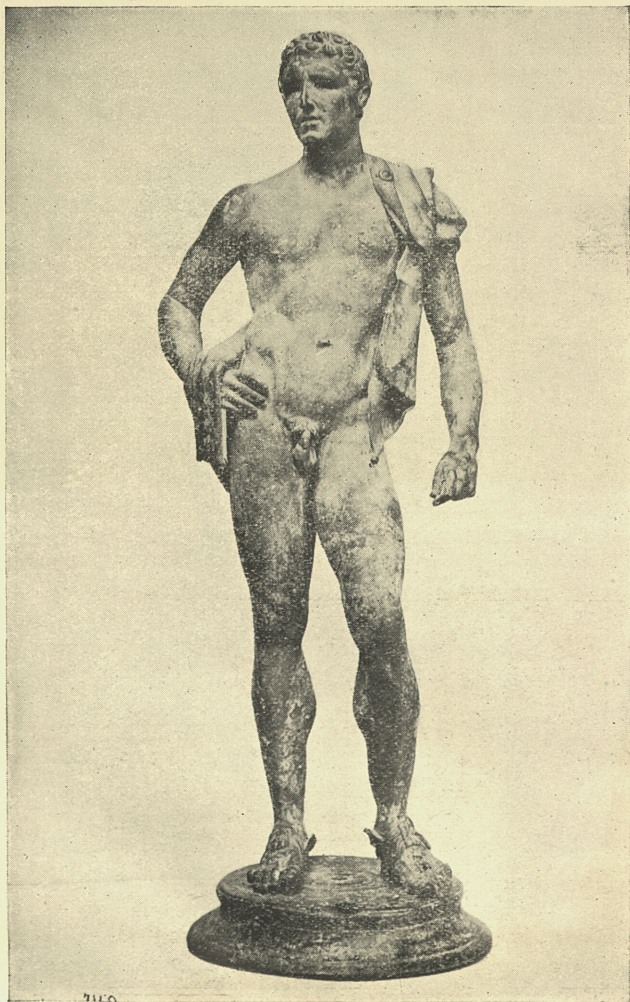


Fig. 24 — PERSEUS

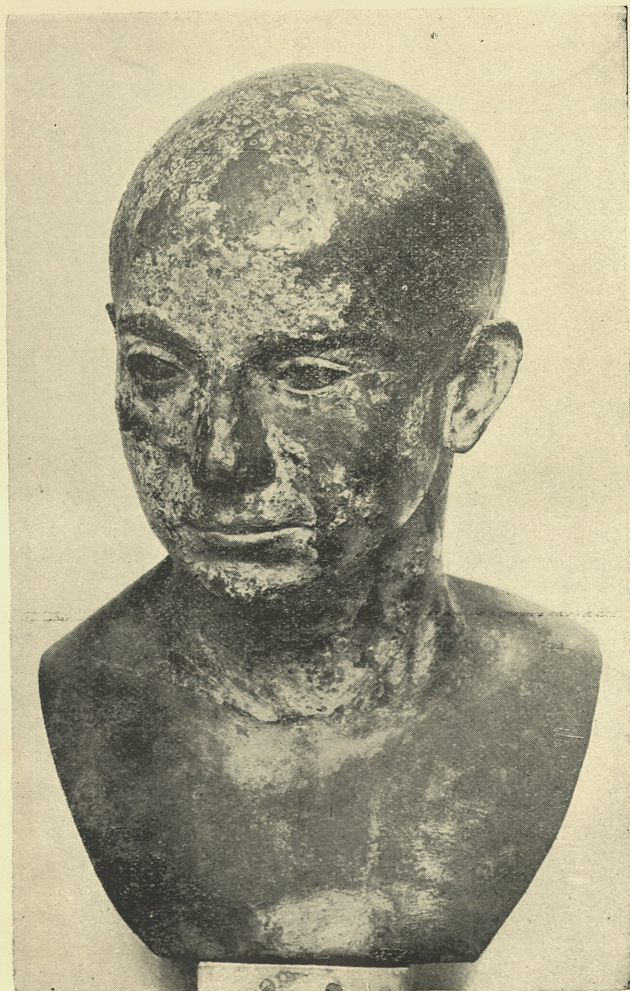


Fig. 25 — CAECILIUS IUCUNDUS BUST



Fig. 26 — STATUE OF EMPEROR



Fig. 27 — ROMAN LADY OF IMPERIAL HOUSE

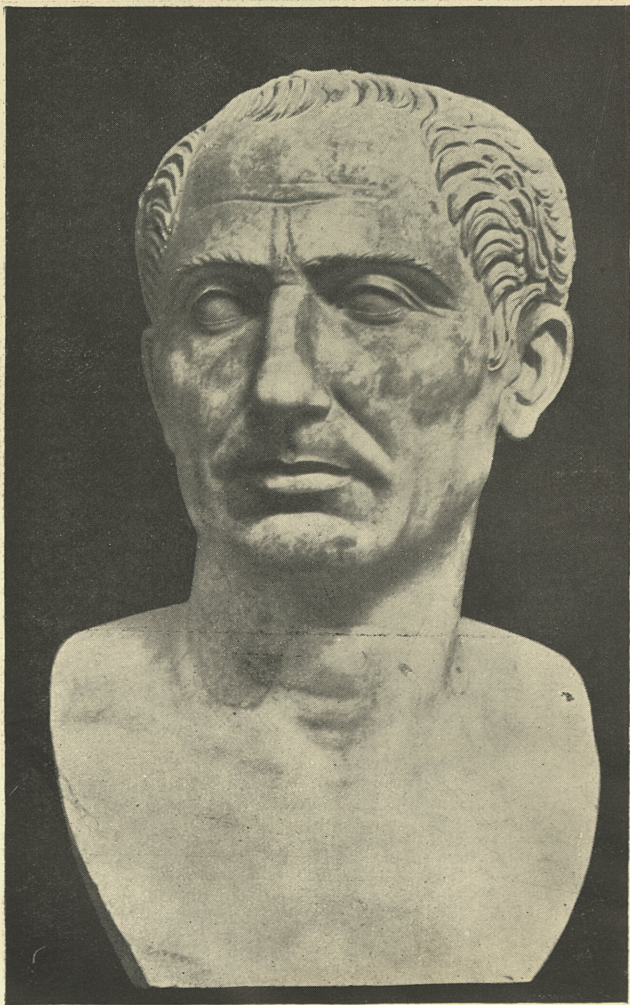


Fig. 28 — BUST OF CAESAR

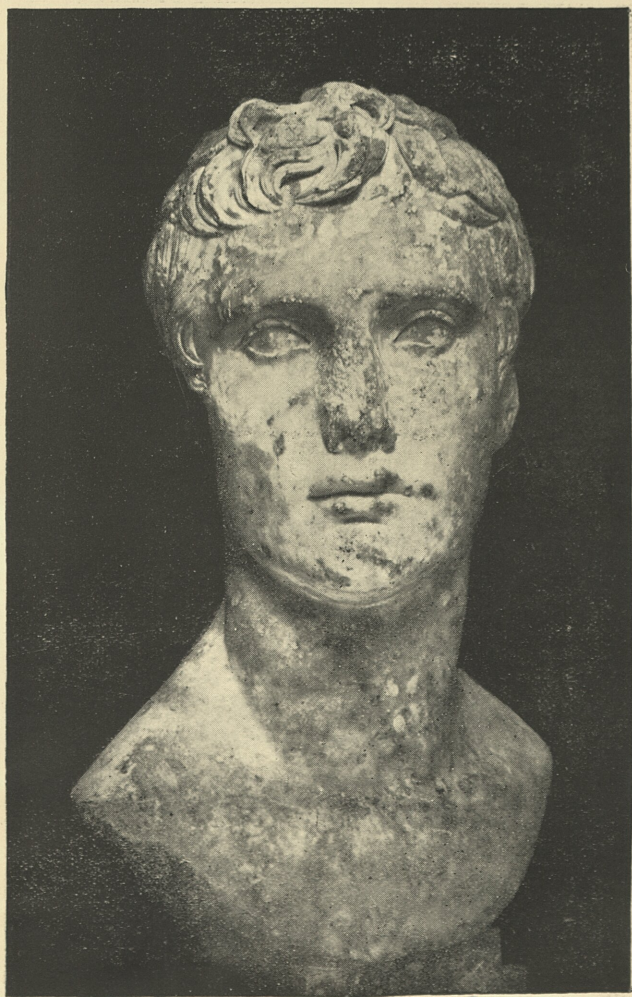


Fig. 29 — BUST OF AUGUST (from Fondi)



Fig. 30 — OCTAVIA AUGUSTO'S SISTER HEAD



Fig. 31 — VEILED PRINCESS PORTRAIT

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BIBL
ΤΕΛ
ΙΔΡ
ΤΕΧΝ
ΣΥ
ΤΕΛΛΟ
ΣΥ
ΣΠ