

FAMILY PORTRAITS AT POMPEI.¹

By H. P. FITZ-GERALD MARRIOTT.

It was in 1889, eight years ago, six years before the publication of my work on Pompei, that it first struck me that some of the smaller round pictures containing the faces of men and women were not attempts at the delineation of heroic or mythological characters as had previously been roughly surmised. I found many others that had escaped special observation and were gradually being covered with mildew and falling to pieces or being washed out altogether, and I came to the conclusion that they were all family portraits of the owners and inhabitants of the houses. Indeed, there exists a picture in the Naples Museum showing a lady sketching, copying a stone bust; and we find from the classics that portrait painting was not unknown to the ancients long before the last days of Pompei. Monsieur Roger Peyre, in his *L'Empire Romain*, published in 1894, merely shows the portrait of Paquius Proculus and his wife, which not only from its rectangular frame, its utter want of likeness to anything mythological, but an inscription found in the house, which stated that the owner was a duumvir, was easily enough identified, especially as the man was represented in magisterial toga. But Peyre goes on to say that it was "the Egyptian funereal portraits, executed between the 1st and 5th century, and which M. Graf" found, that had "attracted attention to similar works which lie scattered in the museums, and shown us a new aspect of ancient painting." I, however, must again claim that I noticed and studied all the portraits in Pompei before the Fayoum portraits alluded to were discovered, more especially as M. Peyre does not refer to any of those more difficult to identify than the rectangular-shaped portrait of Paquius Proculus in the Naples Museum. I may say the same of M. Girard in his *La Peinture Antique*, published in November, 1891: he only refers to the picture of Paquius

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Proculus which is to be seen in the Naples Museum, but he leaves unmentioned the beautiful portraits scattered throughout Pompei. Of Georg Ebers, whose work appeared at Leipzig in 1893, I may say much the same: he also was first attracted to the subject by the mummy portraits painted on wood, and discovered at Rubaijat in the Fayoum, that were only brought to Europe in 1889. His opinion, however, of their antiquity is that some of them at least date from the second century B.C.

Monsieur Pierre Gusman, who has copied all the portraits in Pompei which I had the honour and pleasure of pointing out to him, has successfully accomplished a difficult task. They have been reproduced very exactly: his original copies are the same size and exact colour as the original. The faults in the ancient drawing have not been corrected: where the fresco has worn away, and it was possible to trace the original form, this has been done, but in no other case has any addition or alteration been made; for example, in the face of the lady in Reg. VIII, Isola 5, House 39, No. 1, the mouth is out of place in the ancient painting, just as M. Gusman has represented it here with minutely strict accuracy. The colouring has been faithfully adhered to even when faded, and the special borders, which for certain reasons are important, have been also reproduced: and, not the least important, M. Gusman has caught the actual touch of the original artist. Indeed, so much did the *Ministre des Beaux Arts* of France think of these that he bought the entire collection of his perfect copies as they then stood.

In most of the houses of Pompei, more especially in some particular room, are small round or square frescoes from six to twelve inches in diameter, like medallions, painted on the walls, and portraying the faces of people who were probably the inmates of the house. They are different to the stereotyped style of fresco representing a Homeric or mythological scene; and the faces—as a rule one only in each circle, sometimes two—are those of ordinary and every-day individuals, various in expression and character, and of every age and state, and evidently nothing more nor less than family portraits. A few of these are exactly like some of the coarse brown peasants to be seen about the vineyards at the base of Vesuvius.

And as even now we still occasionally observe in Italy very Moorish types of face, owing to the Moorish raids in Europe, so in these frescoes we notice various types of features, and amongst them those that are Greek, those that are Roman, and even some of a very Egyptian physiognomy, all of which have gone far to form those of this southern people, and the oldest and purest of which have often survived even to the present day, since the characteristics belonging to the oldest and purest races eventually prevail in the formation of a mixed nation. These family portraits are very interesting, being nearly two thousand years old, or more. A fashion, however, existed amongst the Pompeians, and probably all the Roman peoples of that age, of sometimes having themselves portrayed in the character of some divinity: as "Jove's Mercury, and herald for a king," or

"Medea, who in the full tide of witchery
Had lured the dragon, gained her Jason's love
Infuriate in the wreck of hope withdrew,
And in the fired palace her twin offspring threw."

Thus among a number of other portraits of mothers and daughters, husbands and wives, a mother and her child, military men, and so on, there are one or two taken as Athena, or as Hermes, just as people nowadays, after private theatricals or a fancy dress ball, have sometimes had themselves photographed in the characters that they have for the time assumed. People in the first half of this century, and even till lately, have fallen too much into the habit of giving everything a classical name. In the Catalogue of the Naples Museum by Monaco and Rolfe is to be seen "The days of the Week"; these two sets of seven small round frescoes, very like those which are portraits, and representing different gods and goddesses, are in the Sixth Hall, Compartment LXVIII, Nos. 9519-9521. These seem unlikely to be the days of the week, since neither the Greeks nor the Romans divided it into a period of seven days. However, the Sabines, even till the end of the Republic, used a seven-day week, while the Romans had introduced the eight letters in the third century B.C. See *Smith's Dictionary of Greek and Roman Antiquities*, Vol. II, on the word *Nundinæ*; and the note in Rolfe's Catalogue, above quoted, for mention of a Greek

ten-day division of the month. See also in the Naples Museum the fresco portraits in the Fourth, Fifth, and Sixth Halls, Compartments LXVIII, Nos. 9518, 9520; XXXVIII, 9080, 9081, 9082, 9084, 9086, 9087; 9058, 9073, 9074, 9076, 9096, 9092; LII, 9281; XXVIII, 8985, 8989a, 8989b, 8988. These last four may also possibly be portraits represented in the characters of Venus and Cupid.

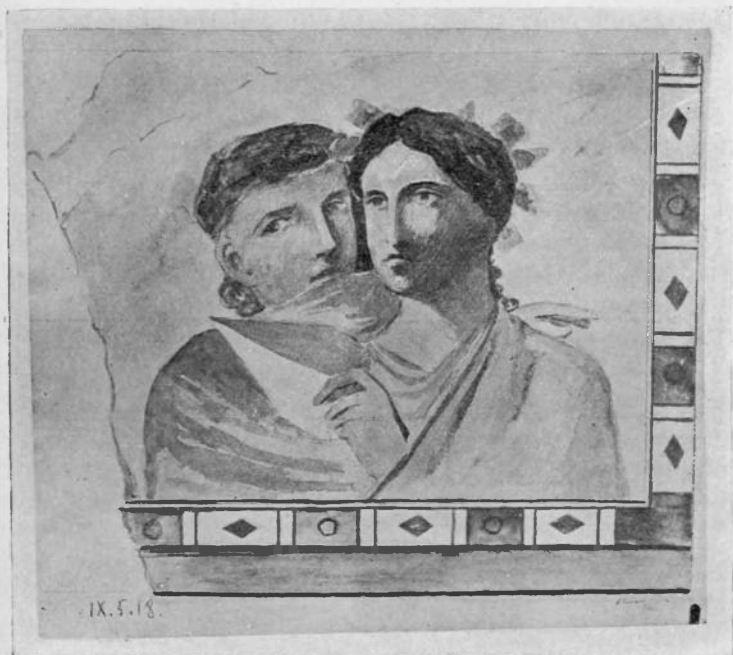
The portraits are not true fresco; indeed, there is very little of this anywhere in Pompei such as I am told Mr. Watts produced; but the ground-work is fresco, and sometimes the colouring of the robes, as well as that of the background, is fresco, especially in the Third style. Many portraits, in *chiaroscuro* of maroon or reddish-brown, seem to approach nearest to the true fresco, which is natural, as they were more quickly executed than the others. In true *fresco*, the colour is applied while the surface stucco or cement is still *fresh* and moist, and on large surfaces patch after patch would be prepared consecutively, for otherwise the entire surface would become dry. The surface colours—the flesh tints and the greater part of the figure—were probably all laid on when the ground-work was dry; so much so that the final delicate touches are perceptibly above the level of the general surface of the picture. This was probably then covered with wax, even if, as some suppose, the wax was not in the paint, which combination we can hardly imagine to have been likely. Taking for granted that the wax was laid on the picture when complete, then a small brasier or a hot iron was held near the wall and the wax melted to an invisible varnish, which effectually preserved the pictures and gave them that wonderful distinctness, which even now is apparent when the ruined walls are first unearthed. The best pictures and wall-decorations now left in Pompei are still preserved by a wash of beeswax dissolved in benzine. I myself, after removing the mildew as much as possible with damp and dry rags, have used this mixture to clean up and then preserve the portraits, which otherwise neglected would have soon fallen to pieces or been washed out. The colours moreover, many of which had previously almost disappeared or faded, shewed up with far greater clearness and effect after the application of my benzine and wax.

The touch of the ancient Pompeian artist in these family likenesses is peculiar: a bold free movement of the hand is easily seen by the direction of the brush marks. Effect is produced, as in other Pompeian works of art, by the free use of shade; so much so that at a short distance from even a half-decayed portrait the *tout ensemble* is quite recognisable.

Portraits are never found in the First, or relieve, style of decoration of the pre-Roman epoch, in Pompei. There may be some in the late Second, or period of the Republic; but they are small, and perhaps only intended as an adjunct to the decoration of a wide border, such as that in VI, 11, 10, which is the Casa del Laberinto.

Of the existence of the Third and delicate style of the First Emperors, about A.D. 1-50, critics who are unacquainted with August Mau's *Geschichte der Decorativen Wandmalerei in Pompeji* seem to be totally unaware on account of the neglected state into which those walls have fallen, and the fact that professional photographers have not taken the trouble to photograph them; although, when closely looked into, they are seen to be far more delicately painted than those whose decorations are so widely known under the appellation of Pompeian art. The Third style contains several portraits, but they are, however, all enclosed in square or oblong borders, which have the effect of frames; but they are never round. One of the earliest of these is in the house of Marcus Epidius Sabinus, IX, 1, 22, in the *exedra* beyond the *peristylum*; the immediate broad border, painted a brown maroon, is not that of the Third style, but it may have been freshly painted over at a later period, for the picture has evidently been inserted; possibly it may have been cut out after the first earthquake in A.D. 63, and put aside till the house was restored, when it was replaced in the same wall; but this being executed by a painter of the Fourth period, the border was painted in the style to which he was accustomed, and probably also not with the precise shade of pigments that were in use at an earlier date. The surrounding decorations are, however, of the "Egyptian" variety of the Third style. The picture is 34cms high by 39cms wide, outside which, left and right, is a white border on which are "Egyptian" style marks; beyond which again is another

broad border of green. The background is blue, and on it are two figures, nude to the waist. The figure on the left in the picture holds over his shoulder a thyrsus in his left hand; from the upper end depends a ribbon; in his right hand he holds up in front of the young woman a drinking horn. The woman is slightly behind his right shoulder. The whole picture is not very distinct, but we think that the lines round her neck that appear like a chain are really the top of a light transparent tunic; her



PORTRAITS FROM POMPEI.
REGIO IX. INSULA V. HOUSE 18.

breasts are visible through it; her hair is chestnut and decorated with vine leaves; in each ear is a pearl. Her left hand is behind his neck, which is curious, as the hand of the furthest figure in the next portrait of the Third style is in the same position. A later one of these which we show here is in an *exedra* in IX, 5, 18, within an *oculus*, and high up in the frieze in a small white panel, surrounded by a border of the Third style, again margined on two sides by a broad red border; the whole is to one side

of a blue panel containing a nude figure, on the other side of which was another portrait. It is a large rectangle about a foot and a-half high by one wide, containing at its lower end the portraits of two women: the colouring is very delicate. One woman is in a violet, the other in a green, robe: the first has hair parted in the centre, and leaves arranged behind it; the shoulders furthest from the spectator seem lost in each other. In the top of the panel is a round ornament which was unnecessary to reproduce in this copy.

Two other double portraits of the Third style are in the *tablinum* of V, 1, 26, the house of Cecilius Jucundus; they are set in the midst of very rich decoration of the Egyptian variety, with red panels, and minute ornamentations, amidst which are painted columns whose sides bristle with points like the leaves of the artichoke: golden and many rich colours make this wall very brilliant.

The great mass of the portraits are to be found in the Fourth style. But it is remarkable that very few, if any, are to be found in its latest variety. This may be owing to the advance of portrait painting on wood, or the possibility that the portraits were mounted on easels and not inserted in the walls, or that they were in the upper instead of the lower floors. The former seems, however, the most plausible reason; and as pictures of easels have been found, it is quite possible that they were used to hold portraits. Most of the portraits have been inserted after having been painted on an easel, or horizontal surfaces. This is only natural, as there would be more care taken in their execution than in the decoration of the wall, into the large plain panels of which many of the medallions are found to have been inserted.

Two of the early portraits of the Fourth style are those in a small house in a narrow street which might be numbered IX, 6^b, third house from the *Strada di Abbondanza*, near the edge of the unexcavated land where stands the farmhouse of the *Barone d'Aquila*; the house has a very black looking-glass in one of its walls. On white painted walls are two medallions in an *æcus* on the left of the *atrium*. Vine leaves, delicately painted blue and green, form their borders; at the top is a sort of coronet in yellow. They are about 20c^{ms} in diameter, and their back-

ground is also white. No. 2 represents the head and shoulders of a woman with vine leaves and a gold fillet (painted yellow) round the head; her dark hair falls in curls over her shoulders. Her crimson robe is attached on both shoulders by a gold buckle, and resting against her right shoulder are two spears, which she is evidently holding. The woman in the other portrait is similarly holding a whip. Both pictures are very primitive but interesting, and they probably represent circus riders; the whip and head-dress of the latter and the spears of the first, together with the looking-glass in the *atrium*, point to some theatrical occupation.

Some of the first attempts at portraits, or those belonging to poor people, are merely in very small medallions six or seven inches across, painted in a red *chiaroscuro*, rough, and almost bordering on mere outline.

Amongst the earlier portraits of the Fourth style in partial red *chiaroscuro*, in which a few other blending colours are introduced, are seven, in the second small *cubiculum* on the right of the *atrium* in the house of Holconius, VIII, 4, 4. There are many fine pictures in this house. There are portraits, quite destroyed, in the furthest left-hand *æcus* beyond the *peristylum*; also in the second *cubiculum* on the left of the *atrium*; but in that on the right are those which Dyer, in his *Pompeii*, described as follows, and the reference to which I take out of *Facts about Pompeii*, in the note at page 17: "In each compartment are eight small pictures [he means to say that in each of eight compartments there is a small picture], representing the heads and busts of Bacchic personages, in a very good state of preservation. On the left is Bacchus crowned with ivy, his head covered with the mitra—a sort of veil of fine texture which descends upon his left shoulder. This ornament, as well as the cast of his features, reveals the half feminine nature of the deity. Opposite to him is the picture of Ariadne, also crowned with ivy, clothed in a green chiton and a violet himation. She presses to her bosom the infant Bacchus, crowned with the eternal ivy, and bearing in his hand the thyrsus. Then follow Bacchic or Panic figures, some conversing, some drinking together, some moving apparently in the mazes of the dance. Paris, with the Phrygian cap and

crook, seems to preside over this voluptuous scene, and to listen to a little cupid seated on his shoulder." All this is so thoroughly and innocently English, even out-doing the simple classic names that Fiorelli gave to these little pictures, which consist merely of the head and shoulders of people that, according to Dyer, "are moving in the mazes of the dance," that its style is really worthy of being adapted to some modern subject as a parody. The characters represented are all that they say (except



PORTRAITS FROM POMPEI.
REGIO VIII. INSULA IV. HOUSE 4. No. 1.

those that they cannot name); but this over-classicalness of diction has led them to ignore that when the gods, heroes, and others are reproduced in the pictures of Pompei, they are always represented in conjunction with the performance of some act in their history or in the lives of those with whom mythology relates that they were associated. The faces figuring in the seven (not eight) little pictures in question represent no definite act or

event, though they possess several symbolic adjuncts, such as the ivy and the thyrsus. Nothing more likely, then, can be their history than that they were portraits of a family who wished to see their likenesses reproduced as Bacchic characters. We reproduce the woman and her representative of a child, too out of proportion for modern requirements; and we also show the so-called "Paris," which is a woman, as can be seen by the pearl earrings, the hair hanging down the back, and the cupid looking



PORTRAIT FROM POMPEI.
REGIO IX. INSULA II. HOUSE 16.

over the shoulder, which is in the portraits of all those women who appear to have been married. As for the staff and cap, they were probably assumed by the young lady for the sake of effect.

Another early and rough portrait in chiaroscuro is in IX, 2, 16, and represents one holding in each hand a bronze flute, such as is to be seen in the ancient pictures and mosaics, with both mouthpieces in the mouth at the

same time : here, however, he is holding the two portions apart. He is extraordinarily dark, almost copper-coloured, as if of Asiatic origin, and his eyes are very small, while his cheek bones are prominently high. This is an interesting portrait, as a proof of the blood possibly infused into ancient Pompei and Italy.

The portrait of Paquius Proculus and his wife is so well known and so unmistakable that it does not need special illustration here ; but I would quote the lines from p. 323 of Girard's *La Peinture Antique*, suggestive of far greater import than may at first appear even to the student of racial emigration : "*Ce type plutôt africain que romain, ces traits vulgaires où se lisent la ténacité ont été finement rendus par le peintre, qui en a fait une physionomie bien vivante et bien personnelle.*" But in his house there are also other portraits in round medallions, and there are two together on the same wall which have a remarkable resemblance : No. 2 represents a girl with auburn curly hair, gold earrings, and a green robe ; the upper part of her face especially is like that of the boy, No. 1, who is in profile ; over his left shoulder and across his chest and body is a crimson robe fastened on the right shoulder by a buckle ; the right arm is bare, and a staff rests against it as if held by his hand that is out of sight. The likeness between these two is such that one is led to regard them as the portraits of a brother and sister ; the upper part of the face, the eyebrows, and the nose, are very similar, and their being in the same room points to the same conclusion. These medallions, like many others, were inserted in the wall, but they do not look like those of the Third period ; and most probably, like many another, may have been preserved after the first earthquake in A.D. 63, and replaced in the walls of the house when again restored to a habitable condition.

Amongst several portraits representing the owners in the character of a god or goddess may be mentioned those in the *atrium* of V, 1, 18. Two of them are fairly distinct : a youth as Mercury ; and another, reproduced as Mars ; he wears a helmet and a shield, and a medal or buckle is visible on his tunic.

But it is curious to note that, though these have probably been passed over as sketches representing gods, the house

was not named after either them or the gods; yet in another instance, in the house of M. Caesius Blandus, VII, 1, 40, in whose *atrium* there is a large medallion, 49c^{ms} in diameter, the house had been fictitiously named that of "Mars and Venus," owing to the portrait representing a soldier and a beautiful woman. That was the limit of the knowledge of the early excavators. The officer evidently had his portrait, and that of his wife, taken as they were, without assuming any character; it had evidently been sufficient for him that he was already a soldier; only a long staff, a strap over his right shoulder, and perhaps the handle of a sword show what his profession may have been; he had not cared to be dressed up as Mars or any other fictitious character. Yet this soldier was not in his armour; and in spite of inscriptions being found in various parts of the house pointing to the fact that the owner was a centurion of the name of M. Caesius Blandus, yet they had not got the sense to name it "The house of the Centurion"; far less to recognise any connection between a large round medallion and the proprietor and his wife; yet those early excavators had recognised a portrait in the picture of Paquius Proculus because it was painted on the wall in the oblong rectangular form common to our day.

In the house of Marcus Lucretius, IX, 3, 3, there is another instance of the portrait in character; in the second room, left of the *atrium*, the third picture shows a lady with a gold coronet on her head, a veil hanging on either side and probably at the back of her head, and large pearls in her ears, while her hair hangs down in curls on either side of her neck. Her dress is greenish-blue. To her left, and partly in front of her, is a child whose left arm stretches across the front of the picture, while his hand holds up over her right shoulder a red fan, made out of a sort of palm. The colours of this portrait are natural, but the expression is that of a Medea; her gaze is haughty and excited: it was the type of the wife of Jason in which this imperious woman desired to be perpetuated to her family and future generations.

Memories of Spanish and Italian lands steal o'er us as we look at the portrait from the *tablinum* of VI, 5, 3; No. 2. It is a medallion 31c^{ms} across, and executed in a

chiaroscuro of maroon colouring. The head and shoulders of a woman, nude, her breasts just visible, and her right arm raised in a graceful curve, the hand holding some object above her head; the arm seems to partly enfold the head of a man behind her right shoulder. And as if in contrast to her fair face and breasts, he is painted very dark, like an Italian whose ancestors, as well as himself, have been much exposed to the sun's rays; his eyes speak ardently; his lips are opened as their cheeks touch. The picture is full of the passionate life of the south.



PORTRAIT FROM POMPEI.
REGIO VIII. INSULA V. HOUSE 39. No. I.

In the fine portraits from an *œcus* in the small house, VIII, 5, 39, we probably see before us the portraits of two sisters. The medallions, painted on yellow panels in the plain decoration of the walls, are 23 to 24c^{ms} in diameter and enclosed by a black wreath of box leaves, one of which is greenish. The background is either yellowish, or toned. No. 1, the eldest sister, shows a lady with a pleasing and distinguished expression; one would almost

say that she had been a *grande dame* in Pompei. She is represented *décolletée*, her shoulders clothed in a light greenish robe, her hair in little curls over her forehead and hiding her ears in their thick clusters and descending down the back of her neck, while round her head is a fillet of gold; in the right ear is visible a gold ring ending in a little gold ball. The mouth in this portrait seems to have been painted out of place, or this effect may be produced by the loss of layers of paint that had formed the lights and shadows on the lower part of the face; but Monsieur Gusman has copied the original faithfully. No. 2 shows a younger lady, "a pretty woman as was ever seen," something like the other; she also is *décolletée*, and her pink robe is held up on her shoulder by a silver buckle; the open part of the robe descends to a point in front. Her hair appears much curled and very thick, and descends over her ears and down the back of her neck and over her right shoulder. Her expression is pleasing, and also rather distinguished.

In V, 1, 26, the house of Cecilius Jucundus, besides two splendid double portraits of the Third style in the *tablinum*, there are, in an *æcus* on the left-hand side of the *peristylum*, three large portraits. The medallion, which is 53c^{ms} in diameter, is encircled by a wreath of box painted on yellow panels, which enclose a large Fourth style border on three sides, and some architecture on the other; in a chiaroscuro of red on a pale neutral ground are painted the head and shoulders of a woman, holding a two-handled vase. A fillet of gold is round her head, her right shoulder and arm are bare, her dress is loose, and she wears it round her left arm and shoulder; her hair is curled in lines, and descends the back of her neck in curls. Her earrings are of coral, formed of three balls and a long pendant. Though the right shoulder seems out of shape, her expression is pleasing and dignified. No. 1, in the same *æcus*, has a soft melancholy expression, "Heart on her lips and soul within her eyes." In each ear is a large pearl; the right hand seems to be upholding the stuff of her dress.

In VII, 12, 26, there are much more ordinary types: No. 4 is that of a young lady about twenty. Her expres

sion is pensive and pleasing; her dark chestnut hair is covered with a gold net attached to a gold fillet above her forehead. In her ears are gold rings, and her dress is bluish-green; to her lips she holds a stylus, and probably, lower down in the worn-away part of the picture, there are tablets. This picture reminds us of one found in Herculaneum, and now in the Naples Museum, and reproduced in *Facts about Pompei*. I may relate here that in cleaning up the portraits throughout Pompei, with a solution of benzine and beeswax, I had to be very careful not to destroy the surface as did the official restorer and copier of paintings employed about the place, whose carelessness was unknown to his superiors; but when I came to this picture I found that the nose had been raised up and undermined by half a dozen small cone-shaped snails, that do infinite damage in the fresco work. I saw that a few more rains would sweep it away, so I made a cement of stucco, gum arabic, fish cement, and chalk powdered together into a thick glutinous paste; then I removed the nose, scraped out the snails, inserted my cement, and replaced the nose level with the rest of the picture; then I cleaned and polished the whole portrait. Later on I told the Directors how I had mended the young lady's nose, and they immediately said that if I had told them they would have sent the restorer of paintings to her at once, and begged to know where was to be found this charming young damsel whom I had so successfully rejuvenated. I however made them promise not to send their restorer of paintings, and then gave them the address of the house on condition that they left the portraits alone. They expressed a wish that I would clean all the pictures, large and small, throughout Pompei; they said it would save them great expense. I thanked them.

In IX, 5, 11, are some beautiful little portraits about 22c^{ms}. in diameter, one of which is reproduced in my work published in 1895, another being worthy of note as showing in the same frame the face both in profile and in full view: at least, I believe that may be the meaning of the picture. Wreaths are on both heads; and also from the size and shape of the chin it is more likely to be this than the figure of a brother or slave. The type is very Greek, though the lower part of the face in the

profile might be said to have some characteristics of a high caste Egyptian.

From the house of Herenuleus, VI, 7, 23, *Casa di Apollo*, in the *tablinum*, we produce the portraits of two ladies painted about the very end of the last style. No. 1 is very delicately executed and finished, and represents a lady's head. A cupid behind her left shoulder indicates that she was a married woman. Her hair hangs in rings on either side of her head; her gold earrings are fleur-de-lvs reversed, and ending in a little pearl. In her hair is the head of a gold pin, terminating in five little gold balls. Her expression is sweet and dignified; her coiffure much that of the French Imperial epoch. No. 3 is not so well executed, and the lady is of a more ordinary type. Her eyes are hazel, and her hair hangs in two or three long rings by her neck; a light veil is thrown over her head, and descends on either side. In her ears are two large pearls. The background is blue, and her shoulders are clothed in a violet robe.

In I, 2, 3, No. 4, another portrait 33^{cms} in diameter, with a border of green box, shows a woman, behind whose right shoulder is a man. Behind him is a piece of furniture with a vase upon it. She wears a light transparent tunic showing the breasts; over the shoulders is a robe; two green reeds lean against her left shoulder; but what seems very curious is the jockey-like cap with a chin-strap that she appears to have been wearing. Could she have possibly appropriated her lover's or husband's hat in the free-fashion of a New Woman? The idea is so involved that I hastily drop the subject, and merely refer to the very dark colour of the man. No. 5 in this room shows a woman with another variety of head-dress—a sort of knotted plait round the upper part of the *chevelure*.

The head of the child of four or five years old, from the house of Siricus, VII, 1, 47, is in a small room to the right of the garden. The walls are white and simple; the painting is in chiaroscuro of maroon red, and is an excellent portrait of an ugly infant, who was evidently well fattened and had not yet had his ears properly pressed into position. No one, however pedantic, could mistake this for a young divinity, or a pointed-eared faun..



PORTRAIT FROM POMPEI.
REGIO VII. INSULA I, HOUSE 47.



PORTRAITS FROM POMPEI.
REGIO IX. INSULA I. HOUSE 7, No. 2.

Two medallions in brilliant but natural tints come from a wall on which is almost the last variety of the Fourth style: No. 2 is 31c^{ms} in diameter, and enclosed in a broad red border, edged by a yellow wreath-like corn, and with a thin yellow line inside. It contains an old man with a beard, rather stout; his neck is open, but his shoulders are clothed. Round his head is a mass of vine leaves. A face behind his left shoulder was evidently removed in ancient times, and a plain piece of cement inserted in its place, and coloured red. With the picture of this fine old fellow dressed in his festal Bacchanalian robes, we will draw to a close.

The pictures that have been sufficiently perfect to copy number about fifty-one, and the collection is unique and beautiful, each one being the full size of the original portrait. Some of them bring before our eyes the fair faces of graceful dames and charming maidens; others show us what the men of that comparatively rougher period were like, most of them tanned from exposure to the sun; and some of them show characteristics of the races of Egypt and India, while frequently we have those interesting touches that are the history of the world—a pair of lovers, some fair, some dark, some wealthy, others poor, and

“ From the rich peasant cheek of ruddy bronze,
And large black eyes that flash on you a valley
Of rays that say a thousand things at once,”

to the dame of high rank and fortune, we see that the race, taken as a whole, must then have been less refined than in these latter centuries, and more akin to the present middle classes and the swarthy families living on these southern and volcanic vineyards.