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COMPENDIOUS DESCRIPTION

OF THE

MUSEUMS OF ANCIENT SCULPTURE

GREEK AND ROMAN

IN THE VATICAN PALACE

WITH THE ADDITION

of the Etruscan and Egyptian Museums
of the Tapestries by Raphael
of the Chorographical Maps of Italy
of the Cabinet of Assyrian Monuments
and of the Borgia Apartment

BY

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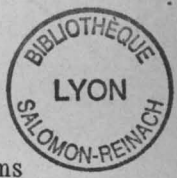
NEW EDITION

Revised with a topographical plan.

ROME

TYP. OF THE SOCIETY OF THE DIVINE SAVIOUR.

1904.



Bibliothèque
SALOMON REINACH

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AUTHOR'S PREFACE.

The total want of a Compendious Description of the Vatican Museum and Galleries in the English language, has induced the Author, for a time, to turn his attention from more serious studies, to satisfy the desire of many Persons interested in the Fine Arts, by preparing a smaller edition of his Complete Guide-Book of the Vatican now exhausted; a new edition of which will soon be published ¹).

In issuing the present catalogue, the Author's chief object has been to render it useful to that special class of Travellers, who, whilst desiring a correct description of the different works of art, might, from the limited time at their disposal, consider the larger one too voluminous.

In furtherance of this object, the Author has carefully abstained from any archæological discussion, on the relative merit of the works of art mentioned herein.

In order to render more complete the present Description, to the choicest monuments of Sculpture is added a more accurate narrative of the Etrus-

¹) *Complete Description of the Vatican Museum and Galleries, with a topographical plan. New edition considerably enlarged and improved.*

A second volume will soon be published containing a full Description of oil paintings and frescoes, existing in the Vatican. — The present one is sold by the Author at the Museum of Sculpture, at the entrance of the Vatican Galleries, and by all principal Booksellers.

can and Egyptian Museums, of the Gallery of Tapestries, of the Geographical Maps of Italy, of Assyrian Monuments, and of the Borgia Apartment.

Following the plan of the larger, this Catalogue is divided into seven parts viz:

1st. Historical Account of the Vatican Palace.

2nd. The Pio-Clementino Museum, comprising the Hall of the Greek Cross; the Round Hall; the Hall of the Muses; Hall of the Animals; Gallery of Statues and Busts; Cabinet of the Masks; the Octangular Belvedere Court, with the adjoining Hall of Meleager, Round Vestibule and Square Vestibule.

3rd. The Braccio Nuovo Chiaramonti (New Wing); the Chiaramonti Museum (Old Wing).

4th. The Gallery of Inscriptions, and the Borgia Apartment.

5th. Continuation of the Pio-Clementino Museum, with the Noble Royal Staircase; the Hall of the Biga, and the Gallery of the Candelabra.

6th. Gallery of Raphael's Tapestries and of Geographical Maps of Italy.

7th. Etruscan, Egyptian Museums and the Assyrian Monuments.

The Author ventures to hope that the approval bestowed on his former works, may be graciously extended to the new edition of the present volume.

Vatican Palace.

PROF. H. J. MASSI.

VATICAN PONTIFICAL PALACE.

Historical account of its Foundation and progress to Completion.

The Vatican Hill takes its name from the Latin word *Vaticanus*, *a vaticiniis ferendis*, in allusion to the oracles, or *Vaticinia*, which were anciently delivered here.

The Vatican Palace, the most sumptuous and largest of modern Rome, owes its origin to the Pontiffs Liberius and Symmacus, their ordinary residence being built near the ancient Basilica of Constantine, then known by the name of *Episcopium*.

Notwithstanding the successive invasions of Barbarians and the tyrannical rule of the Goths during three centuries, the Vatican Palace increased so in splendour, as to be able to afford accomodation to several Crowned Heads, on the occasion of their visit to the Tombs of the Apostles, and to monumental Rome.

First among these was Charlemagne, who resided in it during the pontificate of S. Leo III, and subsequently was crowned there by that Pope, after the overthrow, in A. D. 800, of the Lombardian rule in Italy.

The ordinary residence of the Popes in the twelfth century was the Lateran Palace. After the return of the Holy See to Rome, to which it was restored by

Gregory XI, (A. D. 1377), the Vatican Palace became the habitual residence of the Popes.

Alexander V and John XXIII (1410-15) united it with the Castle of St. Angelo, once the Mausoleum of Hadrian, by means of a covered passage, which was intended to afford a secret means of communication, in times of danger.

Having resolved to render it the most splendid Palace in the world, and to establish within it the sacred College of Cardinals, and all the other Ecclesiastical Authorities, Nicholas V (1447), added greatly to its internal decorations.

His successors Pius II, and Paul II (1458-64), and others, enlarged the Palace by adding new buildings to the Borgia Halls, so called from Alexander the VI and which, as we shall see, were afterwards decorated with frescoes by Pinturicchio.

Sixtus IV also enlarged the Pontifical Library which had been begun by the learned Nicholas V.

Innocent VIII (1484), erected the Palazzetto del Belvedere, which affords us a splendid view of the campagna. His private Chapel, still recognizable, and the accompanying rooms, were richly decorated by Mantegna and Pinturicchio.

Julius II caused the architect Bramante to unite this pavillion to the palace, by means of a rectangular court, which under Sixtus V, was by Fontana divided into two parts, by means of a gallery, to which was transferred the Library, with the additions of the private Collections of Nicholas V and Sixtus IV, formerly in the Borgia Halls.

The court of St. Damasus and the Logge, which surround it, the work of Bramante, were added by Pope Leo X.

Gregory XIII built the Tower of the Winds, which from its great height and solidity, seems to set their fury at defiance.

To this Pontiff is due the addition of the Gallery of Geographical Maps, and the historical frescoes which adorn the ceiling.

Sixtus the V raised from the foundations a splendid palace, the inner part of which had already been begun by Clement VII. This, the actual residence of the present reigning Pope Leo XIII, forms the left wing or eastern portico of the Court of St. Damasus.

Gregory XIV greatly increased the decorations of the Palace with fine paintings, and caused it to be restored and perfected in various parts.

Paul V (1605), added two new palaces; one being built on the ruins of the palace of Innocent III, the other beside the Borgia Tower.

Urban VIII (1623) founded the Pontifical Armoury. This was in later times enlarged by Clement XII, and especially by Benedict XIV.

The fountain in the large Court of Belvedere is famous for the sweetness and salubrity of its water. It is called the Fountain of the Bees, from the arms of Urban VIII, carved upon it, with two beautiful Latin verses:

« *Quid miraris apem, quae mel e floribus haurit,
Si tibi mellitam gutture fundit aquam?* ».

Innocent X, Alexander VII (1644-67), and following Popes, amongst whom Alexander VIII and Clement XI (1689-1721), added still more to the grandeur of the Pontifical Residence.

Clement XIV and Pius VI (1769-99), rebuilt the Pio-Clementino Museum, originally erected by Ju-

lius II and other Popes, adding to it the Apollo, the Laocoon, the Torso and the Mercury of Belvedere.

Under Pius VII (1817-21) the Sculpture Gallery was enlarged by the addition of the Braccio Nuovo, after the designs of Raphael Stern.

The foundation of the Etruscan and Egyptian Museums, was due to the great interest Gregory XVI (1836) took in the works of art of those wonderful people of the remote ages.

Pope Pius IX (1846), of venerated memory, notwithstanding the many vicissitudes of his glorious reign, nobly continued the splendid work of his predecessors. In honour of the Virgin he caused the painter Podesti to decorate the walls of one of the Halls, with subjects allusive to the Dogma of the Immaculate Conception, by him gloriously proclaimed in 1854. To him also are due the restorations of the frescoes in the Logge, painted by Giovanni da Udine, Pomarancio and Father Danti. Those by Raphael and his School were respected. The work was executed with great skill by Mantovani, Galli and Consoni, who also decorated those portions which had been left undone.

The addition of a Gallery of modern sacred paintings; the complete restoration of the pictures in the ceiling and walls of the Geographical Gallery; the fourth wing or southern portico of the Court of St. Damasus; a magnificent staircase, by means of which easier access is obtained to the Palace, than by the old one; the addition of glass windows to the Logge, for the better protection of Raphael's frescoes; the decoration of various Halls of the Museum in the style of Herculaneum; the acquisition of various

works of art generously placed in the Galleries, are all due to the munificence of this great Pontiff.

Lastly to the munificence of late great Pontiff Leo XIII, we are indebted for the splendid restoration of the Borgia Apartment 1897, for the formation of the Collection of Assyrian monuments, and of the decoration of the Hall of the Candelabra, with encausto allegorical paintings in the vault by Seitz, Torti, and Angelini. The pavement of the same Hall has been inlaid with marbles of various colours, found at the old *Roman Emporium*, on the left bank of the Tiber, near *Ripa Grande*.

The numerous masterpieces of Sculpture and Paintings contained in the Vatican, and the different Galleries, which compose this immense structure, the size of which is so great, that it has been compared to a small city, have justly placed its renown above that of any other palace in the world.

Bronze Gate.

The principal entrance to the Palace is at the end of the right Colonnade of Bernini. Ascending a short staircase, the bronze-gate is reached.

Inner Staircase

which leads to the Court of St. Damasus, to the Library, the Museum and Picture Galleries; the Pope's Apartments, to Reception Rooms, and to the Offices of the Monsig. Maggiordomo, where tickets for studying in the Galleries, may be had *gratis* on application. This Staircase, entirely built of specular marble with steps of granite marble, was erected by Martinucci (1860) by order of Pius IX. It is deco-

rated with columns, marble and stucco ornaments, and beautifully designed coloured windows. On the first floor is the apartment occupied by Monsig. Maggiordomo; on the second resides Monsig. Chamberlain of His Holiness.

Papal Court of St. Damasus

the finest in the Vatican and called also after the Logge of Raphael. Its architectural plan is superb. It is composed of round arcades sustained by Doric pillars on the first floor, Ionic on the second, surmounted by Composite columns on the third, which sustain the architrave, an imitation of the style of the Colosseum. A staircase, in the left corner of the middle arcade, leads to the Mosaic Manufactory, to Raphael's Stanze and the Picture Gallery. On the right is the entrance to the Pope's Apartments. In the centre of the left Wing is a door, the architrave of which is supported by four columns of black granite; it leads to the

Library and Museum.

Ascending the Staircase, the first tier of the Logge is reached, where Giovanni da Udine, displayed all his genius by painting in the various compartments, into which it is divided, an infinite variety of grotesques, productions of animals, flowers and fruits, executed with masterly skill. The accompanying stucco decorations are in excellent taste and exquisitely painted. At the further end an elegant iron-gate leads to the Galleria Lapidaria or Gallery of Inscriptions.

From St. Peter's Square walking round the whole

of the Basilica, through the Way of the Foundations, (Via delle Fondamenta) between the Vatican Gardens and the Palace we reach the Gate of the Garden, under the Sala della Biga, and having passed the Gate and turning to the right at the ticket-office, we come at the foot of a very noble

ROYAL MARBLE STAIRCASE

erected by Pius VI from the designs of M. Angelo Simonetti divided into three flights, the first of which is sustained by twenty granite columns. Ascending this flight, we gain access to the Hall of the Greek Cross. It communicates at the same time in the first floor with the Library, a rich gate with entablatures and columns of red granite, and also through other Gates with the Pontifical Gardens.


On the right of the first landing of this Staircase richly adorned with bronze balaustrades, with bases, entablatures and columns of white marble, granite and porphyry, is the entrance to the Gregorian-Egyptian Museum. The lateral branches lead by the double flight to the upper Galleries and various Halls.

The Pio-Clementino Museum.

This, the most splendid and largest portion of the Museum, highest artistic glory of the City, forming a magnificent suite of Halls, Porticos and Courts in its completion, received from the name of Pope Clement XIV and that of his successor Pius VI, the title of *Pio-Clementino*. These celebrated Pontiffs, adding by their purchases, to the masterpieces of art, already collected here by Julius II, Leo X, Clement VII, Paul III and Innocent VIII, greatest treasures of

Sculpture, scattered over private Galleries of Rome, and founding Halls for their reception, the most splendid works of Papal times, rivaling in their magnificence the most sumptuous Buildings of antiquity. To the munificent Pope Pius VI are especially due the Noble Staircase, and the Hall of the the Biga, the Hall of the Greek Cross, the Rotunda, the Hall of the Muses, the Hall of Animals, a portion of the Gallery so called of the Statues, and the Cabinet of Masks.

« If Institutions, says a distinguished archæologist, for the promotion of National prosperity, claim our respect for the Governments which have given birth to them; that principle in which the Papal has bestowed wealth and energies on objects connected with no views of ambition or selfishness, must command the gratitude of all enlightened Nations. The Roman Pontiffs have in this respect done more than secure advantages for their subjects alone; they have assisted towards the refinement and elevation of the human Mind; they have extended their Sceptre on realms more glorious, than those for armies or navies to subdue ».

 *It will be better for the Stranger in order to avoid the annoyance of returning the same way, to follow the order in which the various Halls and Galleries succeed one another, from the present entrance of the Museum, different altogether from that which gave entrance, previous to 1870, through the interior of the Palace: it is more convenient therefore to begin with the inspection of the Sculpture from the inverted order as in the catalogue, from right to left, passing to the opposite side of every Hall, for the consecutive, regular numerical examination of the various objects.*

Hall of the Greek Cross.

The doorway, through which we enter the Rotunda, is composed of red granite and is guarded by two statues of Telamons of the same, 2 metres 80 c. in height, which support the entablature of the doorway. On the frieze, above, we read in letters of gilt metal « MUSEUM PIUM » intended as the vestibule of the Museum, on this side of the Vatican Galleries.

This Hall was constructed by Michael Angelo Simonetti. It is divided into four compartments forming a *Greek Cross*, hence its name. It was erected specially for the reception of the two colossal and superb porphyry sarcophagi, so placed, as to be fully viewed from every side. Three antique coloured mosaics are inlaid in the floor, celebrated for their composition and execution. The one in the centre, which is the best, was found at the *Rufinella* near Tusculum in 1714. It represents Minerva armed with the helmet and ægis. Four Genii or Telamones support the round medallion, were are represented the various phases of the moon, the sun, and twelve other planets.

The square mosaic near the doorway, representing Bacchus watering a flower with his usual beverage, was found at *Fallerone* in the *Marche*.

Between the two colossal Sphynxes of a rare Egyptian granite (*Nos 578-579, near the Staircase*) is the third mosaic found at *Roma Vecchia* on the *Apian Wary*, representing a basket of flowers, worthy of attention for the beauty and brightness of its colours.

On the opposite side, near the entrance of Round Hall:

559. Young Augustus, heroically represented. A half draped statue, remarkable for its good style of sculpture. — *Verospi Palace, Corso Street.*

560-561. Unknown female Bust — Roman personage of the *Gens Manilia*, with the attributes of Mercury — *Moroni Vineyard.*

562. Youthful head of good style — *Circeo.*

565. Lucius Verus, the colleague of M. Aurelius, represented in his youth. — *Forum of Praeneste.*

565. Augustus represented in a more advanced period of life. — *Basilica of Augustus at Otricoli.*

The most note-worthy objects in this Hall are the two colossal sarcophagi, formed out of single blocks of red porphyry and similar in form and size.

566. This one, formerly contained the remains of Sta. Constantia, the friend of St. Agnes, and niece of Constantine the Great. It stood in the church dedicated to her memory by this emperor near St. Agnes, on the Nomentan Way, from whence in 1788 it was removed to this Museum by order of Pius VI. The basreliefs, mixed with the arabesques which ornament it, represent winged Cupids or Genii of vintage, gathering and pressing grapes, an evident allusion to a former Pagan ceremony.

This subject, frequently to be met with on Christian monuments, is emblematic of the soul surviving the loss of its mortal frame, as the wine emerges from the destruction of the grapes. The sheep, peacocks, festoons, arabesques and other grotesque figures clearly indicate, from the rude style of execution, the decline of art under Constantine, although, according to some, this monument is anterior to his time. It rests on two pedestals of white marble

with semi-figures of tigers, sculptured by Franzoni.

567. Priestess of Ceres. — *Cassian Way*.

569. Clio the Muse of History — *Otricoli*.

570-571. *On the brackets*: Faustina the Elder, a bust — *Ostia* — Euterpe the Muse of Melody — *Roma Vecchia*.

572. Didius Julianus, the successor of Pertinax; a bust bearing a great resemblance to Cicero. — *Ostia*.

574. *In the niche*: Cnydian Venus, a statue larger than life. It is an extremely valuable copy of the famous original of Praxiteles, as the goddess of beauty may be seen likewise represented on the imperial medaillons of Cnydos. The original, was lost in a conflagration at Byzantium. An air of majesty and loveliness distinguishes the charming features of the goddess. It formerly stood with the Apollo and the Laocoon in the ancient Orange Garden of the Vatican, since called the Court of Statues.

575-581. *On the brackets, right and left side*: Hadrian — Trajan; two heads found at Ostia.

Opposite the entrance to the Egyptian Museum:

600. The river Tigris personified, restored by the School of M. A. Buonarroti. So majestic and strongly expressive a figure, reminds us of the renowned statue of Moses, in the Church of *S. Pietro in Vincoli*.

582. Apollo Palatinus or Citharædus; a copy from the famous original of Scopas. — *Quirinal Hill*.

583. *On the brackets*: Marcus Aurelius. — *Ostia*.

584-585. Diana at the chase; a small statue — Marciana the sister of Trajan; a bust. — *Ostia*.

578-579. Of these above mentioned colossal Sphynxes in Egyptian red granite, one came from the Villa of Pope Julius III, outside the Porta del

Popolo, the other was found whilst laying the steps, leading to St. Peter's Basilica.

587. Euterpe with the flute — *Otricoli*.

589. Sarcophagus in red porphyry erected by the emperor Constantine, in order to contain the ashes of Sta. Helena his mother, in whose Mausoleum of *Tor Pignattara*, outside Porta Maggiore on the Labican Way, it was found. The lid is ornamented with winged Victories, lions and encarpri.

On the four sides are figures in high relief of mounted knights with prisoners on foot, allusive to the triumph of this Emperor over Maxentius, or to his other glorious exploits.

The prominent portrait-busts of Constantine and his mother may be seen on one of its sides. According to *Cedrenus*, the remains of the former were also deposited beside those of his sainted mother. Pius VI caused this monument to be brought from the Cloister of the Lateran, where it had been placed by Pope Anastasius IV, designing it for his Tomb.

He caused it to be restored at the enormous cost of 96,000 scudi, requiring the assiduous labour of 25 artists for nine successive years, in consequence of the great hardness of the material. It stands on white marble supports in the form of lions. Both these sarcophagi are monuments worthy of the grandeur and splendour of Imperial Rome.

Above in the wall: A Latin inscription recording the destruction by fire of the Baths of Sta. Helena.

590. Unknown bearded male statue. It stands on a cippus bearing the apocryphal inscription of Syphax King of Numidia, defeated by Scipio Africanus.

592. Orator in the act of haranguing; from the celebrated work of Cephisodotus. — *Otricoli*.

593-594. *On the brackets*: Male bust unknown. — Small statue of Fortune.

595. Antoninus Pius, a colossal head. — *Ostia*.

597. Augustus, represented as Pontifex Maximus, holding the patera. — *Otricular roman colony*.

Leaving this Hall we enter the

Rotunda or Circular Hall

built under Pius VI by Simonetti, who took the plan of its form from the Pantheon. It was erected purposely to serve as a convenient and worthy receptacle for the large and magnificent basin of red porphyry, found in the Baths of Titus. It is thoroughly lighted by means of the cupola, which, as the walls, is ornamented by stucco work and elegant gildings. Ten fluted pilasters of *Luni* marble surround the Hall, supporting the roof and forming eight large niches, which contain colossal and semi-colossal masterpieces of sculpture. At the foot of each of these pilasters, of which the capitals are richly carved by Franzoni, is an equal number of solid blocks of red porphyry, on which celebrated busts have been placed.

On the floor, enclosed by a wooden railing, is a various coloured mosaic, thirty-two palms in circumference, in an excellent state of preservation, found in the Augusteum at Otricoli in 1780. This mosaic, the largest and most magnificent known, is divided into various compartments by festoons of flowers, meanders, fruits and masks. It contains representations of combats between Centaurs and

Lapitæ; Nereids carried off by Tritons; hyppocampi, sea-monsters; masks and other various ornaments. In the middle, under the colossal basin of red porphyry, is a Head of Medusa. Outside the railing are other black and white mosaics, found near *Scrofano*, representing the adventures of Ulysses; Tritons supporting Nereids, and Neptune drawn by his four sea-horses.

557. In the centre of this sumptuous Hall stands a magnificent basin formed out of a single block of red porphyry, supported on four bronze lion's paws, in imitation of the antique, to render the above mentioned mosaic visible. It is unique in size, beauty and quality of marble, and measures forty-two feet and a half in circumference. It was found in the Baths of Titus, and after undergoing many vicissitudes, it was restored by Pius VI and placed in this Hall.

533-35. *In the niches*: Minerva. — Mnemosyne, the mother of the Muses; a very rare statue.

537-538. *On each side of the entrance*: Tragedy and Comedy, two colossal hermas-busts in the Greek style of the time of Hadrian. They were brought here from his Villa at Tivoli, where they adorned the Theatre. The difference between these two heads is immediately visible: the gay and open expression of Comedy, forming a complete contrast to the majestic severity, and melancholy grief of Tragedy.

539. *Beginning on the right*: Jupiter, a colossal bust, the true ideal type of a Grecian divinity. This is certainly the finest among the many statues and busts of this god, whose majestic features fully express the idea of Zeus, father of gods and men, as described by Homer. — *Baths of Otricoli*.

540. Antinous; a wonderful colossal statue of the Bithynian favourite of Hadrian, represented under the attributes of Bacchus. The drapery entirely restored by Pierantoni, was originally, very probably, composed of ivory and gold. It was found in 1793 at Hadrian's Villa, and it formed for years one of the best attractions of the Lateran Museum.

541. Faustina the Elder, wife of Antoninus Pius.

542. Ceres, the goddess of agriculture, holding ears of corn and poppies in her right hand; a colossal statue in pentelic marble; removed from the Palazzo della Cancelleria.

543. Hadrian, a colossal head full of life, once forming part of a statue belonging to the Mausoleum of this emperor, now Castel of St. Angelo.

544. Hercules Victor; a colossal statue in gilt bronze, 3 metres and 83 cent. in height, found in 1864 in the Campo dei Fiori, in the excavations of the Palazzo Righetti, formerly Pio, where anciently the *Cavea* of the Theatre of Pompey stood. It represents the demi-god in the form in which he was honoured by Pompey himself, under the attributes of Hercules Victor, his right hand grasping the club, whilst in his left he holds the golden apples of the Hesperides. The skin of the Nemean lion is thrown over his left arm. Opinions are divided as to the author of the present work, for, whilst according to some archaeologists it is to be attributed to a Greek artist, others suppose it to be a copy from the original of Lysippus, or a Roman work of the third century. The left foot and the greater portion of the club have been restored by the celebrated sculptor Tenerani.

Pope Pius IX purchased it from the owner Baron Righetti, who found it whilst restoring the foundations of the *Biscione*¹⁾ palace, for the sum of 268,750 francs, and caused it to be placed, in 1866, where it now is. It is in consequence generally known by the name of the « MASTAI HERCULES »²⁾.

545. Antinous, a semicolossal bust in *greco duro* marble superbly executed, here represented as an Egyptian deity. — *Hadrian's Villa*.

546. Juno *regina*, found in the Baths of Olimpiades, on the Viminal Hill. This magnificent colossal statue, is one of the most perfect specimens of antique sculpture. Owing to its grandeur of style, it may be considered as the work of Praxiteles, supposed to have perished at Byzantium. It deserves special admiration for perfection of style and finish.

547. Oceanus, or Marine God, an excellent colossal bust in Grecian marble. Found near *Pozzuoli*.

548. Nerva seated; a fine semi-colossal statue of this prince, alike renowned for his goodness and munificence. He is represented with the attributes of Jupiter, his head being crowned with laurel leaves in bronze. Found near *St. John in Lateran*.

549. Jupiter Serapis: a colossal bust with the *modium* or wheat measure on his head, the attributes

¹⁾ This palace stands near the *Piazza di Campo dei Fiori*. It covers the portion of the *area* where stood the large Theatre of Pompey and its magnificent porch. The very spot where this statue was found, corresponds with the temple of *Venus Victrix*, in the middle of the *cavea* of the same theatre.

²⁾ Some coins of Maximianus found with this statue make us believe it was hidden in the reign of the same emperor. As to its date it seems to belong to the age of the Antonines.

by which this god was worshipped as an Egyptian deity, presiding over the Dead. — *Colombario* on the Appian Way, near *Bovillae*.

550. Claudius; a colossal statue found in 1865 in the latest excavations of the amphitheatre at *Civita Lavinia*, the ancient *Lanuvium*, and purchased for the Museum by Pius IX. This easy tempered emperor is represented in his apotheosis, under the semblance of Jupiter. This statue was restored by P. Galli and is worthy of note, as affording us the best likeness of this emperor.

In the pedestal: Thanksgiving to Esculapius, with Mercury leading the recovered mortal to the God of Physic. On the right are the three Graces.

551. Claudius, a colossal head adorned with the civic crown of oak-leaves. — *Otricoli*.

552. Juno Sospita or Lanuvina, the tutelary divinity of *Lanuvium*, now *Civita Lavinia*, clothed in the warlike Pelasgian garb. The serpent is an allusion to that one, once adored in a *grotta* at *Lanuvium*. — *Paganica Palæce*.

553. Plotina; a colossal bust exhibiting the features of the wife of Trajan. — *Villa Mattei*.

554. Julia Pia, second wife of Septimius Severus. — *Quadraro*, outside *Porta S. Giovanni*.

555. Genius of Augustus; a colossal statue similar in its form and attributes of *Pontifex Maximus*, to the bas-relief on an altar, dedicated to the *Lares* of Augustus. (*Vide the adjoining Hall of the Muses N.º 516*). — From the Colubiano Palace. — *Naples*.

556. Publius Elvius surnamed *Pertinax* from his having, against his will, been raised to the throne. This great commander, was slain by his Praetorian

Guards, in the palace of the Caesars, 87 days after his election. — *Nuñez Palace in Via Condotti.*

557. Porphyry basin. (*See page 21*).

Hall of the Muses.

A magnificent octagonal Hall with rectangular corners, forming a double vestibule. It was built by Pius VI from the designs of M. Angelo Simonetti. The dôme is supported by sixteen columns of Carrara marble, with ancient Corinthian capitals, found in Hadrian's villa. The frescoes on the ceiling are by Thomas Conca, and represent the various Muses, from which the Hall takes its name, and subjects harmonising with the hermas and busts of the Greek philosophers, arranged round the Hall.

Above, on the side of the entrance, is painted Apollo with the Muses Erato, Thalia, Polyhymnia, Calliope and Urania. On the right is Homer inspired by Minerva, singing the Iliad in presence of Terpsichore and Clio. In the next are the seven wise Men of Greece, with Mercury, and Pindar in company of the Muses Melpomene and Euterpe.

In the four corners are oil-paintings by the same author, representing Ariosto and Apollo: Virgil and Homer with the Muses Euterpe and Calliope, and Tasso with Minerva.

The walls of this Hall, as well as those of the Rotunda, have been decorated by Prof. Mantovani in the style of Herculaneum, by order of Pius IX.

The latin inscription, over the opening leading into the Rotunda, records the recovery of the many works of art carried to Paris, and restored to the Museum by Pius VII.

The coloured mosaics which ornamented the floor, representing theatrical subjects, found at the ancient *Lorium*, now in way of restoration, are now supplied with a new pavement of coloured marbles, through the munificence of Pope Leo XIII.

The mosaic in the middle, representing a head of Medusa surrounded by arabesques, was found on the Esquiline, near the arch of Gallienus. The statues, the busts and hermas of philosophers, poets and legislators, contained in this Hall, were nearly all discovered in the Villa of Hadrian and of Casius, at Tivoli.

Beginning from the right of the entrance:

488. Headless herma of Cleobulos Lindius, with Greek inscription and maxim by this sage: « *modus optimus, or measure, or moderation is best* ».

489. *Above, set in the wall:* Pyrric dance; a basrelief found at Palestrina representing Corybantes, warriors armed with helmet and shield, striking the latter with their swords here wanting, and executing a dance in honour of Mars, as it is related of Hector in the Iliad.

490-491. *Below:* Herma of Diogenes the Cynic. — Silenus pressing grapes into a cup; a life-size statue found at *Torragnola*, a farm near Præneste.

492. Sophocles, the celebrated tragic poet; a small herma-bust, found near the temple of Peace.

Set in the opposite wall, on the left side:

493. The Birth of Bacchus at which Mercury, Lucina, Proserpine and Ceres are assisting. This very rare basrelief belongs to the better time of the Republic. — Found outside the *Porta Portese*.

494. *Below:* Unknown bearded herma-bust.

495. Apollo in female attire, formerly a Bacchus; a statue in marble of Luni, known by the name of Hermaphroditus of the Villa Negroni.

496. Homer? a terminal portrait-head exhibiting the traditional types of the father of poetry, whom seven Grecian cities claimed dead, through which, whilst living, he begged his bread.

497. Thales of Miletus, one of the sages of Greece.

498. *Entering the octagon, on the right*: Epicurus; the founder of the Epicurean sect; discovered outside the *Porta Maggiore*.

499. Melpomene, the Muse of tragedy, easily recognizable by the herculean mask, the crown of grape-leaves, and the dagger. This and the others, are all held to be excellent copies of the Muses by Philiscus. — *Villa of Cassius, Tivoli, (1774)*.

500. Zeno, the founder of the Stoic sect, born in the island of Cyprus; Died B. C. 624.

501. *Set above in the wall*: Fight between Centaurs and Lapithæ; a b. r. found in the Villa Odescalchi.

502. *Below*: Æschines, the eminent Athenian Tragedian and Archon; herma-bust. — *Tivoli*.

503. Thalia, the Muse of Comedy, crowned with ivy. A sitting statue with her attributes, comic mask, and the *tympanum* (timbrel). — *Villa of Cassius*.

504. Urania, Muse of Astronomy with the celestial globe and *radius*. It stood originally in the Ginnetti Collection at Velletri, and was given to Pius VI by prince Lancellotti.

505. Clio the Muse of History, seatead on mount Parnassus, the head crowned with laurel and unfolding a scroll of papyrus on her knees.

506. Demosthenes, a beautiful portrait-head of the eminent Athenian Orator.

507. Antisthenes, the chief of the Cynic sect. -- *Tiburine Villa of Cassius, 1774.*

508. Polyhymnia, the Muse of memory, of fable and sacred hymns, crowned with a garland of roses.

509-510. *On the left:* Metrodorus, the friend of Epicurus. — Alcibiades, the Athenian general and philosopher; a herma-bust found on the Coelian Hill.

511. Erato, the Muse of lyric poetry, represented here as in the frescoes of Herculaneum, playing on the lyre. — From the Villa of Cassius.

512. Epimenides; a Cretan divine and poet, born at Gnosus, celebrated for his presumed sleep or vision, indicated by the closed eye-lids.

513. *Set in the wall, above:* Basrelief with Fauns and Centaurs, wrestling in the palaestra. — *Villa Odescalchi, outside Porta del Popolo.*

514. *Below:* Socrates, a portrait-bust of the greatest philosopher, the wisest and most virtuous of pagan mortals of his age, a copy from the bust by *Lysippus*, erected to his memory. — *Roma Vecchia.*

515. Calliope, Muse of the epic poetry, seated in the act of meditation with the *pugilares*, or waxed tablets, in her left hand; the finest and most admired statue of the present Collection of Muses.

516. Apollo Musagetes, the leader of the Muses, crowned with laurel and clothed with a *palla* or long robe, in the act of playing on the lyre, on which is represented Marsyas, hanging from the trunk of the tree. This is an excellent repetition of the statue of Apollo Palatinus by Scopas, or even by Thymarchides, which stood with the Nine Muses in

the temple of Apollo, near the portico of Octavia. It stands on an altar, dedicated to the Lares of Augustus, and amongst these is the Genius of this emperor, similar in form to the statue in the Rotunda Hall. — *Palatine Hill*.

517. Terpsichore, the Muse presiding over dances and sacred lyric poetry, crowned with laurel, holding in her left hand the double horned lyre, which she is in the act of playing; the work of *Phyliscus*, which, as Pliny says, stood in the Portico of Octavia.

518-519. Themistocles, a helmeted bust of the illustrious Athenian general and statesman. — Zeno, the Eleatic philosopher; brought from Naples.

520. Euterpe; the Muse of harmonious songs and melody, sits on a rock, holding a double *tibia* in her right hand. — *Lancellotti Palace*.

521. Euripides, the tragic poet; herma-bust.

522. *Entering the octagon on the right, above in the wall*: Nuptial feast; a rare basrelief.

523. *Below*: Aspasia of Miletus veiled, the wife of Pericles, admired by Socrates. — *Castronuovo*.

524. Muse, or Sappho, the poetess of Mytilene.

525. Pericles; a helmeted and bearded bust of the celebrated Athenian legislator, who deserved to have his name given to the golden age of Greece. Beside the herma is a poem by Vincent Monti, in honour of this Hero.

529. *On the left, above*: The rape of Proserpina; a.b.r.

528. *Below*: Bias of Priene; a portrait-bust bearing his name and favourite maxim: « *most men are bad* ».

530. Lycurgus; a rare statue of the great Spartan legislator, found at Centocelle. He is represented

whilst pointing to the wound inflicted on his eye by Aleander, whom he nobly forgave.

531. Periander; a terminal herma-bust.

Leaving this Hall we enter the

Hall of Animals

This Hall is divided into two sections by the open vestibule, which unites the Octangular Court with the Hall of the Muses. It is supported by eight Ionic columns of Oriental Egyptian granite. It contains the finest and only unique Collection known of Animals, the skilful work of ancient Greek and Roman sculptors.

The pavement is decorated with ancient mosaics, chiefly found at Palestrina. The Animals are placed on brackets, columns, and marble-shelves, and are tastefully arranged.

The following are the most remarkable ones.

Beginning above on the right:

103. Griffin in flowered alabaster, sacred to Apollo.

104. *Before the pilaster:* An Eagle fighting with a Monkey.

107. Beautiful group of a Stag attacked by a Mastiff dog. A natural composition standing on a richly engraved pedestal. — Restored by Franzoni.

108. *Above:* A Bull attacked by a Bear.

110-111-112. *On lateral marble-shelf:* A Goose. — Ibis killing a serpent. — Stork in rosso antico.

A-113. *On the wall:* Coloured mosaic representing a country-scene. — *Hadrian's Villa.*

114-115-116-117. *On marble-shelf:* Greyhound. — Greyhound with pup. — Greyhounds, wonderfully true to nature, found at *Civita Lavinia.*

118. Ethiopian Ram. — *Villa Medici*.

119. Dog in *pavonazzetto* or Phrygian marble.

124. Mithraic sacrifice in Parian marble. It is a Persian allegory of the influence of the Sun upon the Earth. The dog and serpent are emblematic representations of all animals and living things, nourished by the beneficent influence exerted by the Sun on the Earth and Sea. The scorpion gnawing the scrotum, is a symbol of Autumn, which, with its rains, renders the heat of the sun endurable. — *Ostia*.

A-125. *On the wall*: Mosaic picture with mountain scenery near the sea, with a lion attacking a bull. — *Hadrian's Villa*.

130-131. *On marble-slab*: Rape of Europa. — Walking Bull; found at Ostia,

132. Stag running, sculptured in two costly kinds of oriental alabaster, the rose and *cotognino*. It was discovered on the Quirinal Hill.

133. Walking lion, in lionato marble or *breccia dura*, with the teeth and tongue in marble of natural colour. — *Basilica of Constantine*.

134. Hercules dragging the Nemean lion.

135. *On a base under a grating*: Lion-fish in green Carrara marble, on waves of white marble.

136. *Above*: Swan of life-size; a good piece of sculpture restored by Franzoni.

137. Hercules killing Diomedes tyrant of Thrace and his mares, that he fed on human flesh. — *Ostia*.

138. *Below*: Young Centaur holding a Hare, with a Cupid on his back. It is a good copy of the celebrated Centaur by Papias and Aristeas.

On the other side of the arch, leading to the Gallery of Statues:

139. Commodus hunting; a fine equestrian statue on a basis of *portasanta* marble. Bernini took it as a model for his statue of Constantine in the portico of St. Peter's. — *Villa Mattei*.

141. Hercules carrying away the Delphic tripod.

149. *On marble-shelf*: Lion in yellow breccia.

150. Hare hanging on the trunk of a tree.

151. *Aruspicina* or sacrifice of a sheep on the altar, showing the entrails, open for the inspection of the *Aruspices*. — Mattei Villa, on the Cœlian Hill.

152. An Eagle devouring a Hare.

153. Sleeping shepherd with goats browsing.

154. Panther in flowered alabaster, with spots of natural colour, inlaid in black and yellow marble.

156. *Before the window*: A Lion in grey marble, with a calf's head between his paws. — *Lateran*.

164. *On marble-shelf*: A Stag attacked by two dogs.

165-167-A. A Pheasant. — Grey Partridge.

169. Grey-hound running. — *Civita Lavinia*.

171. *On a bracket*: A Cow suckling a calf.

173. *Before the pilaster*: A Stag attacked by a hound. — The carved pedestal is by Franzoni.

Passing to the opposite Section of the Hall:

180. *Before the pilaster*: The Amaltæa goat, with a part of the hand of Jupiter as a boy, holding it by the beard, according to the Cretan myth. — *Cœlian H.*

192. *On marble-shelf*: Dolphin attacked by a marine griffin, in oriental *cotognino* alabaster.

194. A Sow with a litter of twelve pigs, allusive to the white Sow seen by Æneas on his first landing to *Hesperia* in *Latium*. — *Quirinal Hill*.

195. *Before the iron-grating*: A Lion attacking a horse; a very expressive group.

206. *On marble-shelf*: Crouching wild boar.
208. Group of Hercules slaying Geryon.
209. A Cow in brown marble. — *Lake of Nemi*.
210-211. Diana at the chase, a statue. — A beautiful Horse; discovered on the Quirinal Hill.
213. Hercules with Cerberus in chains. — *Ostia*.
228. A Triton, or marine Centaur carrying off a Nymph, who is vainly imploring assistance from two Cupids; a very fine group, from the original by Scopas, executed to adorn a fountain.
229. *In front*: A sea-crab in green porphyry.
234. *On marble shelf*: Group of Goats. The vase, below, was found in Hadrian's Villa.
238. *Before the pilaster*: Goat suckling a Kid.
244-245. *In the middle of the Hall*: Two tables of black green marble of a rare quality, once forming a single block. — Found near *Civitavecchia*.
246-247. Very elegant Tripods, with cups of Ponssevera green and phrygian marble.

The coloured mosaics in the centre of the two Halls, represent vegetables and birds, with other eatable things. They were called by the ancients « *analecta mensae*, » and served as pavements for dining-rooms. — *Roma Vecchia, outside Porta Maggiore*. — The mosaics in black and white, are from Præneste.

Passing through the arch on the right, we enter the

Gallery of Statues

formerly the Summer-house of Innocent VIII, added to the Museum by Clement XIV and Pius VI, who decorated it with rich marbles, and *giallo antico* columns, to sustain the archs, and also the paintings, which ornament the ceiling.

It was further improved by the glorious Pontiff Pius IX, who caused it to be painted in the decorative style of Herculaneum, by Mantovani. He also brought here the magnificent Bath, *Labrum*, of the rarest quality of *cotognino* alabaster, which stands in the centre of the Gallery.

The old pavement, inlaid with various stones and antique marbles, has been just renovated by the late Pope Leo XIII, in its ancient shape.

248. *On the left*: Clodius Albinus, a cuirassed statue of the colleague of Septimius Severus, with head restored. It stands on a cippus where the remains of Caius Cæsar, son of Germanicus, had been burnt. This and other similar cippi were dug up in Piazza of *S. Carlo al Corso*, where anciently stood the *Ustrinum* of the adjoining Mausoleum of Augustus. (*Via de' Pontefici*).

249. *Above on the wall*: Modern allegorical bas-relief by Michael Angelo, whose portrait is easily recognizable among the figures sculptured on it. It represents Cosimo I Grand Duke of Tuscany with one hand expelling the Vices from Pisa, and welcoming Virtues, Sciences and Arts, with the other.

250. Cupid. A marvellous though mutilated statue, an unrivalled copy either of the celebrated figure executed by Praxiteles for Thespia, a small town of Bœotia, which, on this account alone, became frequented by strangers; or of the other Cupid, sculptured for the temple of Paros, not less celebrated than the Gnidian Venus. It was admired in Rome in the Portico of Octavia. — *Centocelle*.

251. Doryphoros, the Spear-bearer, by Polycletes.

253. Triton or marine Centaur; a finely executed fragment of a wild ideal beauty. — *Tivoli*.

254-255. Bacchante. — Paris by Euphranor, in Persian costume, holding the apple of Discord. — Removed from the Altemps Palace.

259. Apollo Cytharoedus, holding an olive branch and a bronze helmet. — *Ottoboni Palace*.

260. *On the wall*: Votive basrelief, with tranksgiving to Esculapius, Hygeia, and the Dioscuri.

261. Penelope seated, the chaste and faithful wife of Ulysses. This figure belongs to the Attic School, being attributed to Calamis, 5th. c. B. C.

262. Proserpina, the daughter of Jupiter and Ceres, the wife of Pluto, as Homer describes her, and the formidable, venerable, and majestic queen of the shades. Here she is represented with a bunch of flowers gathered in the plains of Sicilia, before of being carried off by Pluto himself, on a chariot drawn by four black horses. — A statue, the gift of Leo XIII, restored by Galli. — *Esquiline Hill*.

The pedestal contains a representation of a goldbeater, the *aurifex bractearius* of the ancient Romans.

264. Apollo Sauroktonos, or slayer of lizards, as the subject clearly shows, undoubtedly a very elegant copy of the bronze original by Praxiteles, so celebrated for its excellence and beauty throughout all Greece. — Found on the Palatine Hill in 1777.

265. Amazon by Polyclete, one of the finest known representations of these warlike women of Thrace, who vanquished by Dionysos (Bacchus) took refuge in the Temple of Diana at Ephesus. — *Villa Mattei*.

268. Juno. A statue resembling the figure of the same goddess in the Circular Hall *Otricoli*.

471-390. Posidippus and Menander; sitting statues of these two celebrated Greek writers of comedies, executed with great skill and naturalness. They stood anciently in the portico of the Theatre at Athens, or in the Acropolis. (School of Lysippus, 400 B. C.) — *Viminal Hill; S. Lorenzo in Panisperna.*

Passing under the archway, we enter the

Hall of Busts

formerly the private chapel of Innocent VIII, richly adorned with beautiful frescoes by Pinturicchio, Mantegna, and Giulio Romano.

First Division.

Beginning on the right of the entrance on lower marble-shelf, opposite extremity:

272. Julius Caesar the Dictator. A very rare bust.

273. Bust of young Augustus, found at Ostia in 1805 by Fagan, the British consul, in an admirable state of preservation. It is skilfully executed in Parian marble, of surprising whiteness.

274. Augustus, represented crowned with ears of corn. This head, eminently expressing power intellectual, is unique among the monuments of this emperor, on account of the crown of ears of corn which may be proper to him in his character of a « *Frater Arvalis* », to which Brotherhood the emperor caused himself to be enrolled. — *Villa Mattei.*

275. Augustus, a bust of peculiar interest, according to E. Q. Visconti representing the emperor at the most advanced period of his life. The boyhood of Augustus is represented to us by his intellectually beautiful head, already seen (formerly in the Chiaramonti Museum): his manhood by the colossal bust near this one, and

still more by a bronze-head on the right entrance of the Vatican Library, in its full extent of moral grandeur. Here is but a trace of those higher characteristics, peculiar to this Emperor.

Prof. Helbig states it to be the portrait of a Ptolemy, a Seleucide, or of any other hellenist prince.

276-277. Claudius. — Nero Citharædos.

278-279. Otho, a rare bust. — Vespasian.

280-281. Titus, a very rare bust. — Nerva.

282-283. Trajan. — Hadrian, fine busts.

On the upper shelf, opposite the left side:

284-285. Antoninus Pius. — Marcus Aurelius.

286-287. Lucius Verus. — Commodus.

288. Didius Julianus, who purchased the empire from the Praetorian soldiers.

289-290. Pescennius Niger. — Clodius Albinus.

291. Septimius Severus; a bust found at Otricoli.

292. Caracalla. A bust, the best work bearing a close resemblance to the Farnesian marble, remarkable for his peculiar attitude of the head, turned over the left shoulder, like Alexander the Great.

293. Alexander Severus; f. on the Palatine Hill.

292-O. *On the centre, opposite to this section of the Hall:* Fragment of a fluted column of *nero antico* found on the Aventine, surmounted by a Bacchic head or mask (293-P.) in *rosso antico*. — Genzano.

294. Female bust, unknown.

Second Division

On the upper marble-table, right side:

295. Crispina? the wife of Commodus.

296. Bust, with a tortoise shaped head-dress.

297. Jupiter Serapis in basalt. — Cœlian Hill.

300. Manlia Scantilla, wife of Didius Julianus.

304. *Lower marble-shelf*: Bust of Otho, with the *lorica* and chlamys of oriental alabaster.

307. Saturn, head veiled in allusion to his antique origin.

308. Isis with a diadem and the lotus-flower.

311. Menelaus or Ajax, an excellent helmeted bust. The helmet is decorated with the combat of Hercules and the Centaurs. This head belongs to a famous group, representing this warrior supporting the body of Patroclus, and calling the Greeks to his assistance. The celebrated figure of the satiric *Pasquino*, so called, pertains to a similar group. — *Hadriani's Villa*.

In front: 312. Basin of a fountain in white marble, with three hippocampi forming the basis.

Third Division

Above, on the upper range:

313-315. Female singer. — Smiling Faun.

316. A Satyr, with a frightful countenance.

On the lower marble-table:

319-321. Bust of Silenus, from Villa Mattei.

322-323. Septimius Severus — Julia Pia?; a head.

326. *In the niche*: Verospi Jupiter, a sitting statue so called from the Verospi Palace, where it formerly was; a very excellent statue, an imitation of the famous colossal chryso-elephantine (gold and ivory) image of this God, the great work by Phydias. The thunderbolts, an attribute not proper to the present figure, instead of the patera, for receiving the offerings of mortals, have been added by the modern restorer, in his hand.

On the lower marble-table, left side:

334. Marcia Octavilla, wife of Philippus Senior.

335. Domitia Longina, wife of Domitian.

336. Head resembling Crispina of Commodus.

337. Etruscilla, the wife of Decius.

341. A Celestial Sphere or Globe, with the band of the Zodiac circle; the gift of Card. Zachia.

Re-entering the second division, on the left:

346-347. *Lower shelf:* Hercules *Pancratiastis* adorned with the *corona tortilis*. — Annius Verus Cæsar, son of Marcus Aurelius, who died at the early age of seven years.

In the niche, inner Cabinet:

352. Livia Drusilla or a Matron of the *Gens Julia*, represented under the allegorical figure of the Piety. Brought from the Basilica of Otricoli.

353-B. *On the marble-shelf:* Julia the daughter of Titus; a bust.

358. Aristophanes; a well preserved head of the dramatic poet of Athens. — *Hadrian's Villa*.

359. Sabina, wife of Hadrian. — *Civita Lavinia*.

Re-entering the first Division, on the left:

Lower table: Isis; a Greek bust well preserved, and greatly admired for its style of sculpture.

376. Minerva; an exquisite bust representing the goddess with her casque and ægis. — *Hadrian's Mausoleum*, or Castle of St. Angelo.

382-384. *On the lower marble-shelf:* Fragments of anatomical representation, the only ones known in marble, but imperfect in form.

383. Philip the Younger; a bust in red porphyry.

384.-B.-D. On the pavement are some valuable remains, belonging to the group of Menelaus, sup-

porting the body of Patroclus, in Pentelic marble.

388. Part of a sarcophagus with sepulchral Busts, beautifully executed, of a married Roman pair, as the action of clasping the hands indicates; erroneously styled Cato and Porcia. — *Villa Mattei*.

389. *In front of the window*: Column in the form of a candelabrum, with dancing figures, surmounted by a cuirass, of the rarest quality of Orte alabaster.

Re-entering the Gallery of Statues:

390. Menander. (*Vide n. 371*).

391. Nero Citharædos, a sitting statue, the only one preserving the image of this Emperor, as a player on the lyre. — *Villa Negroni*.

392. Septimius Severus, heroically represented in a statue, for the most part restored.

393. Sitting statue representing either a Nymph looking into the water, or a woman, who takes refuge to an altar for protection; by others is also called Laodamia. It was erroneously supposed to be Dido in the act of meditating suicide.

394. Neptune, a very rare statue of the ruler of the waves, holding the trident in his hand, and with a dolphin at his feet. — *Verospi Palace*.

396. This beautiful statue sometimes called the Barberini Narcissus, was formerly supposed to represent Adonis with a countenance highly expressing terror and astonishment, at the sight of the wound received in the right femur; a beautiful nude statue.

397. Recumbent Bacchus; an excellent Greek work representing this god not as the god of wine, but as him, of whom poetic inspiration is the highest attribute.

398. Opellius Macrinus, successor of Caracalla; one of the best works of the decline of art.

In the middle of the Hall:

A-398. A Labrum or large bath in alabaster.

399. *On the left hand:* Oval vase, in alabaster of Civitavecchia on a column of *ghiacciuolo* alabaster.

399-A. Oval vase of oriental cotognino alabaster, found with some sepulchral cippi near the Mausoleum of Augustus, and in special proximity to the cippus of Livilla.

399. Esculapius and Hygeia, a repetition of the famous group which anciently stood in Argos. — *From Palestrina.*

401. Group believed to represent either Hemon in the act of supporting Antigone, put to death by her father Creon, or Cephalus slaying himself for having killed his lover Procris; or a Gaul or German chief, who, rather than surrender himself, puts an end to his life, after having slain his companion. Canova however, believed that this fragment belonged to another in Florence, representing the slaying, by Apollo and Diana, of the children of Niobe.

402. Unknown personage, probably Seneca, the great Roman philosopher, Nero's preceptor. — *Palo.*

403. *Set in the wall above:* Laberia Felicia, high-priestess of Cybele. — *Mattei Villa.*

404. A dead Liberta, on a convivial couch.

405. Weeping Nymph, or a Danaid condemned to carry the water of Lethe in a sieve. A seminude figure of extreme beauty. The sieve, here a *lebetes* is a modern addition. It is a copy from one of the fifty bronze statues of Danaids, brought by Augustus from Greece, which, alternately, adorned the columns of

African marble, in the portico of the temple of Apollo Palatinus, in Rome. Some believe it to represent a young girl near a fountain. — *From the Forum of Praeneste.*

406. Satyr; a copy from the celebrated original by Praxiteles, called the « *renowned* » on account of its classic beauty.

407. Mercury, a statue with the mercurial wings at the temples, the *harpe*, and the *talaria* on the feet. — *Civitavecchia.*

408. *Passing the arch:* Domitia Lougina wife of Domitian, under the attributes of Hygeia, the goddess of health. — *Cassian Way.*

410. Flora? a statue of exquisite beauty representing the lovely bride of Zephyrus, the goddess of gardens, crowned with garlands, holding a bunch of flowers. The face bears a character of inspiration and of perfect sweetness. It stands on the sepulchral cippus of Livilla, daughter of Germanicus, whose ashes were kept in the large oval vase of oriental alabaster, placed in the middle of this Gallery.

On each side of the statue of Ariadne:

412-413. Two large candelabra of white marble elegantly carved, with bas-reliefs of the most admirable workmanship, formerly in bronze, imitated from the style of the celebrated artists Myron and Polycletus, representing Jupiter, Juno, Mercury, Minerva, Mars and Venus, on the three sides of the base. — *Hadrian's Villa.*

414. Ariadne; represented as sinking beneath the weight of sorrow, when left desolate and abandoned by her inconstant lover Theseus, on a rock, in the island of Naxos. This wonderful work of art, for

some time was supposed to represent Cleopatra from the bracelet, *ophis*, resembling a serpent, encircling the left arm, from the testimony of Dion, that the effigy of the unfortunate Queen of Egypt, had been carried in the triumph of Augustus, with the asp fastening on one arm. It was purchased by Julius II and placed in the Belvedere.

The basrelief on the left, set in the wall (N.º 416) is of great assistance in explaining the subject of the work before us. The daughter of Minos is here seen reclining on the sea-shore of the island of Naxos, whilst her lover in his vessel, is taking his departure. This very excellent statue, rests upon a large sarcophagus, with a combat between the Gods and the Giants, represented on it.

417. Mercury with the name of *Ingenui*, the sculptor who made it.

418. *In the wall above*: Bacchanalian feast.

419. Bacchus, a torso in an exquisite style of sculpture.

420. Lucius Verus, the son in law and colleague of Marcus Aurelius. The richly cuirass shows the figures of Fortune, military trophies, and those of conquered Provinces, Armenia and Parthia, beneath.

421. *In front of the window, near the Cabinet of Masks*: Vase of African breccia, set on a column of breach called *sette basi*; a gift of Leo XIII.

In the passage to the Cabinet:

422-423. Dancing Satyr. — A young Roman lady of the *gens* Flavia, under the form of Diana.

Cabinet of Masks

so called from the valuable mosaics found in Ha-

drian's Villa in 1780, which occupy the middle of the flooring. In these, amongst graceful designs in arabesque, are disposed four quadrates with Bacchic and scenic masks, various symbols and emblems, a rural solemnity and country scenes.

The Hall deserves attention for its magnificent decorations. Of all the graceful or splendid accessories, that have been lavished with such profusion in the adornment of the Vatican Museum, those of this portion are the most richly and harmoniously elegant. The vault is supported by columns of Monte Circeo alabaster. Four red porphyry tables, supported by feet of gilt metal, answer the purpose of seats. The ceiling contains oil-paintings by Cav. De Angelis, representing mythological subjects allusive to Diana, Adonis, Venus, and the apple of Discord, as Paris refusing it to Minerva, and giving it, in the opposite picture, to Venus. In the centre is Hymen celebrating the marriage of Bacchus and Ariadne, and in the four corners the arms of Pope Pius VI.

425. *Beginning on the right:* Dancing girl or Bacchante in Pentelic marble, by Winckelmann esteemed to be a masterpiece of great value. By some this statue is supposed to be the portrait of some celebrated performer on the stage, engaged in one of the admired dances, called of Venus.

427. *On the left:* Venus Aphrodite leaving the bath, commonly called the crouching Venus. The bending posture of this figure, seeming to shrink from profane regards, imparts an expression of the finest delicacy to the general outlines, graceful to perfection. The Bithynian Daidalus is the author of this fine work of art, to be considered the love-

liest, if not one of the more intellectual images of the goddess.

428. *Above in the wall*: Apotheosis of Hadrian, with Minerva Pacifica in the act of offering him the nectar; a fine b. r. — *From Greece*.

429. Statue of Sabina wife of Hadrian, represented under the form of Venus Victrix, holding the apple in her right hand.

432. Satyr in *rosso antico*, a rustic divinity, fondly contemplating a bunch of grapes which he holds in his right hand, whilst supporting with his left the nebris or goat-skin, which is filled with grapes and fruits. — *Hadrian's Villa*.

433. Venus Aphrodite in the attitude of rising from sea, and ringing the water from her long hair. This exquisitely graceful figure, is conjectured to be a copy from the last, and one of the most famous pictures of Apelles. — *Ostia*.

On the right lateral wall, near the window:

435. A boy offering up a sacrifice to the goddess Tutela: *Tutelae Sanctae*; a b. r.

435-A. Square-round basin in *rosso antico* with swans at the four angles. — *Hadrian's Villa*.

436. *In the niche*: Venus of Cnydos, a statue.

In the recess, in front of the second window:

438. *Sella Balnearia* or bathing chair, formed of a single block of *rosso antico*. — *Porta Maggiore*.

Set in the lateral walls of the window:

440. Bacchic Mask; a basrelief.

441. Gnydian Venus rising out of the bath, holding the *balsamarium*, or vase of perfumes in one hand.

443. Apollo, a statue in Greek marble of the purest white, styled by some Adonis or Cyparissus.

This figure may be considered a monument of the idea of Beauty, in one of its finest classic developments. — *Centocette* outside *Porta Maggiore*.

The basreliefs placed above the doors of the Cabinet, found at Corcolle near Palestrina, represent the Labours of Hercules, as follows:

431. Hercules slaying the Nemean lion. — Destruction of the seven headed Hydria of Lerna. — The hero carrying the bull of Erymanthus.

434. Eurithus, the Scythian, initiating Hercules in the use of the bow. — Hercules assisting, against the Thebans, Erginus, king of the Orchomeni.

442. Infant Hercules strangling two serpents in the presence of his mother Alcmena and of Amphitrion. — The hero instructed in the musical art by the poet Linus and by Calliope. In three separate niches stand Minerva, Juno and Bacchus, all deities connected with the history of the hero.

444. The taking of the stag of Ænoë. — The destruction of the boar of lake Stymphalus.—Capture of the boar of Erymantum. — The cleaning of the stables of Augeas, by turning a river through them.

On the right:

A second gate leads to the open terrace of the Belvedere, affording the extensive view of the campagna in the neighbourhood of Rome, the Sabine mountains, of the lower Apennines and Mount Soracte.

In the walls of the terrace were inserted various basreliefs, some of which of great value for their rarity. For the most part these have been removed to adorn the walls of the Court-yard of the Belvedere, and somewhere else.

Re-crossing the Cabinet and the Hall of Animals, on the left is the entrance to the

Portico of Octagon Court of Belvedere.

Originally designed and constructed by Bramante under Julius II, but afterwards altered and restored under Clement XIV, after the designs by Simonetti. It is surrounded by an open portico, sustained by sixteen Ionic columns of *breccia corallina*, grey and white marble, with capitals of *verde serpentino*, red porphyry, and *giallo antico*, which formerly were in the *Sala Borgia*, (now separated from the Vatican Library). In the four cabinets, in the angles of this Court, are collected the chief masterpieces of ancient and modern art of the Vatican Museum. The porticoes and the Court are filled with statues, basreliefs, sarcophagi, baths, marble pillars, medallions, the most deserving of attention of which, we shall describe in the following order:

Crossing the Court and commencing on the right:

25. Doric column of *morviglione* granite.

26. *Opposite*: Foliated column.— *Hadrian's Villa*.

27. *On the wall*: Foot of a marble-table, or *Trapezophorum*, with griffins and Bacchic emblems.

28. *Below*: Large oval sarcophagus with reliefs of a Bacchic dance. It contained two skeletons.

It has been also conjectured, that it originally served as a basin for crushing grapes. Such connection of festive associations with the tomb, as suggested by Paganism, is strikingly illustrated.— *Circus of Nero*.

29. *Opposite to this*: Labrum or bathing-vessel of black basalt.— *Baths of Caracalla*.

30. *Opposite*: Nymph asleep, leaning on an urn.

31. *Below*: Sarcophagus, very interesting for its Greek and Latin inscription to Sextus Varius Marcellus, father of Elagabalus. — *Velletri*.

Above the door: Bacchic feast; a b. r. — *Naples*.
We here enter

Canova's Cabinet

containing three works by the unrivalled sculptor.

32. *In the niche*: Perseus, the finest of the three, stands in the niche. In his left hand is the head of Medusa, and in the right he holds the *harpe* or curved sword, with which he severed it.

In it we receive the impression of the *actor*, not of the original of the Hero, and in the whole composition, an arrangement for effect is too apparently elaborated. However looking at it, as an ideal of the Beautiful, it is impossible not to be struck with a refinement of grace in the form, and a union of nobility with delicacy in the countenance.

33-33-A. The two Pugilists Damoxenus and Creugas in the act of fighting at Messenae. They both agreed after a long contest to depose the *cestus* and fight with their fists, which young Damoxenus did. Instead of following his example, his older opponent, taking advantage of the former's unguarded position, made a thrust at him with his extended fingers, strengthened by the *cestus*. that spear like he plunged them into his side. The irate Messanians punished the cruel Damoxenus with exile, and the crown of victory with a statue, in honour of his unfortunate adversary, was decreed in the Temple of Apollo.

In the lateral niches:

34. Mercury Agoreus or Forensis, from the Fo-

rum, or place of trade where he presided, as a god of eloquence and merchandise. Found in the Forum of *Praeneste*.

35. Minerva, found near the temple of Peace.

Outside the Cabinet, above the door: Mars surprising Rhea Sylvia; a b. r.

36. *Above the door:* Basin of a very rare black Egyptian granite, found whilst the foundations of the Rotunda in the Vatican, near the so called *Cortile delle Corazze*, were being laid.

36-B. *Above in the wall:* The wolf suckling Romulus and Remus, with Faustulus and Numitor.

37. *Underneath:* Ariadne discovered by Bacchus in the island of Naxus; a basrelief forming the front of a sarcophagus. The figure of Sleep, winged, is pouring a soporific liquor into the bosom of Ariadne, and shaking a branch of Lethean poppies over her head. — *Orte, 1723.*

38. *In the wall above:* Hecate and Diana fighting the giants, these encouraged by their common mother *Gea*, the Earth; formerly in the *Mattei Villa*.

39. Triumphant pompa, celebrated by a roman consul or proconsul, crowned by a Victory.

40. Ancient Medallion with a dancing Menad, and an altar between two pine-trees. It stands on a half pillar of red granite.

42. *In the niche:* Statue of Sallustia Barbia Orbiana, wife of Severus Alexander, under the attributes of Venus Felix: found near S. Croce of Gerusalemme.

43. *Below:* A rare bath in *porta santa* marble.

Opposite, on lateral sides: *Insignia* of the Roman Republic in the shape of pine-cones, — *Praeneste*.

46. Portion of an entablature in *rosso antico*.

49. Large sarcophagus of *P. Aelius Myron* in white marble, with combat of Amazons against the Athenians, on the front portion. In the middle is the wounded Hyppolite supported by Theseus. — From the Villa of Julius II, on the Flaminian Way.

49-B. *Laterally on the wall*: Ilia or Rhea Sylvia throwing herself into the Anio, to escape the persecution of her uncle Amulius; a basrelief.

50. *Opposite*: Fine column of a very rare *rosso brecciato* porphyry, on a basis of white marble.

Cabinet of the Mercury.

53. *In the niche*: A masterpiece of Greek Art of the time of Lysippus, very deservedly admired for its just proportions and anatomical perfection. It is supposed to represent Hermes (Mercury) Enagonius, vix directing or presiding the athletic exercises of the *quinqertium* in the *Palaestra*, such as boxing, running, wrestling, etc. There is no work of sculpture, says E. Q. Visconti, in which the appearance of the flesh is given to such perfection. The strongly built limbs suit more the inventor of gymnastics, whose swiftness is symbolized by the mantle wrapped round the left arm. He was led to this conclusion by the firm, tranquil posture; the short and curly hair; the calm and gently smiling features expressive of youth and beauty, such, that the beholder is fascinated; also by the bending of the head forward, as if seeming, he looks down with pity on the sorrows and necessities of mortals. It is said that Michelangelo refrained from restoring it, fearing to injure it. Domenichino and Pousin, who made it an object of frequent study, were loud in its praises. It is sculp-

tured in Parian marble and was found on the Esquiline, on the site of a villa of the Emperor Hadrian, in the reign of Paul III, who caused it to be placed here. It was erroneously supposed to represent Antinous, Hadrian's favourite, whence its denomination of the *Antinous of Belvedere*.

Lining the wall of this Cabinet:

54. Battle of Amazons; executed in bas-relief.

55. *Opposite: Pompa* in honour of Isis, or a sacred procession. A monument of the time of Hadrian.

In the lateral niches:

56. Priapus, the god of the orchards. — *Chiaruccia*.

57. *Opposite to this:* Hercules; a statue. — *Via Sacra*.

Outside the Cabinet, above in the wall:

57-B. Paris guided by Cupid to Helen, with Venus and Pythos; the *Persuasion*.

58. *Underneath:* Roman matron of the time of Flavians, lying on the cover of a sarcophagus.

60. Basrelief representing the image of the deceased with the Genii of Death and figures of Victories standing at the door of the tomb. — *Villa Montalto*.

61. Sarcophagus with basreliefs of the myth of the Nereides seated on dolphins and preceded by Thetis, bearing the arms to Achilles. — *Roma Vecchia*.

62. *Opposite: Labrum* in red oriental granite.

On each side of the entrance to the Hall of Animals:

64-65. Molossian dogs larger than life, excellently sculptured, admired for power and truthfulness.

69. Battle of Amazons on a sarcophagus.

71-B. Column with a Faun in basrelief.

72. *On the wall:* Mithraic sacrifice, dedicated to this divinity by Admetus, an imperial freedman.

73. *Underneath:* Bacchic Nymph sleeping, with

the Orgian serpent unfolding her right arm: the symbol introduced in so many mysteries of Pagan worship, especially the rites of Bacchus. Visconti believes this to be a monumental portrait under the form of a Nymph. It is placed on a sepulchral urn with representation of Bacchic Genii returning from a feast.

Here is the entrance to the

Cabinet of the Laocoon.

74. A marvellous group executed by Agesander of Rhodes, assisted by his two sons Polidorus and Athenadorus, citizens of Rhodes and sculptors of the highest class. It was found in 1506 in the Baths of Titus on the Esquiline, in the same niche where, as Pliny says, it stood in his time and was greatly admired. According to the latter it is a work so beautiful, that it should be preferred to any other, both in painting and sculpture. Michelangelo styles it a miracle of art, and found it to be formed of three blocks of marble.

Laocoon priest of Neptune, is represented as being fallen on the altar, whilst offering a sacrifice, and in the act of struggling to free himself and his sons, the first victims, who have run to his assistance, from the awful folds of the serpents, sent against him by the offended Pallas. It is a classical composition, unrivalled for the intense expression of pain, revealed by the countenances of the father and his two sons, and visible in the muscular play of their bodies; though in the elevated visage and brow, entirely uncovered of the father, is an air even of serenity in the midst of anguish, which is

truly a marvel of art. The two right arms of the sons have been restored in stucco by Bernini and Agostino Cornacchini. Vasari says that Giovanni Angelo Montorsoli made a restoration of the right arm of the father by order of Clement VII, which never having been finished, was placed in a corner of the room, where it may still be seen, and it was supplied with another in terracotta.

75-76. *On each side of the wall:* Triumph of Bacchus. — Bacchanalian feast; basreliefs.

77-78. *In the niches:* Nymph Appiades. — Statue of Modesty.

79. *On the wall, outside the Cabinet:* Hercules with Telephus and Bacchus with their attributes, in high relief.

81. *On the wall:* Sacred pompa of Roman personages, proceeding to the temple, to offer sacrifices and render thanks; h. r. of the *Ara Pacis*.

82. *Below:* Bath of black and white granite; formerly in the Mausoleum of Hadrian.

83. *On the left:* Portion of column of African *breccia corallina*, of rare beauty and quality.

84. *To the right:* Sepulchral altar of an unknown personage, who is represented seated in the curule chair, with a footstool under his feet, a symbol of dignity. On it is a block of flowered alabaster called a *pecorelle*, (like sheep). — *Porto Claudio at Fiumicino*.

85. *In the niche:* Hygeia or Isis, the goddess of Health represented in the act of feeding the mystic serpent, the symbol of health. — From Pierantoni's Studio.

88. *On the wall:* Large highrelief forming part of a triumphal Arch, with the impersonation of Rome,

who is in the act of allowing the honours of a triumph to a victorious emperor. — « *Ara Pacis* ».

89. *Underneath*: Bath of red oriental granite. — Found in the Villa Negroni on the Quirinal.

90. *Opposite*: Shrine or ossuary in the form of an *ædícula*; an image of the house of eternity.

91. *On the right*: Sarcophagus representing the passage of souls under the form of Nereids, carried by Trytons to the abode of bliss.

On this are a marble cup, and two small ossuaries, one of which belonging to an imperial officer.

Next is the entrance to the

Cabinet of the Apollo.

92. The most perfect piece of Greek antique sculpture in existence, found at Anzio during the XV.th century. It belonged to Cardinal Giulio della Rovere, afterwards Pope Julius II, who caused it to be placed in the Vatican, where it is admired by all, as one of its finest gems. This highly celebrated statue, unites the perfection of ideal beauty with a noble and majestic attitude proper to a divinity. He is here represented in the act of having just shot his arrow against the children of Niobe, at the Eumenides, on the camp of the Achaians, or at the Giants, in rebellion against his heavenly father, or better, as Gerhard says, as the simple embodiment of all the victories of Apollo. The first supposition supported by E. Q. Visconti, has prevailed, and hence this statue goes also under the name of Apollo Alesiacus, or the preserver or averter of Evil, caused by a pestilence, to which the friendly serpent of Esculapius, on the olive tree, beside the statue, forms

the antidote. This masterpiece is supposed to be one of the four celebrated statues of Apollo, mentioned by Pliny, the work of Calamides, a contemporary of Praxiteles, which was erected on the cessation of the above said pestilence, and preserved at the time of Pliny, in the Servilian Gardens. Canova considered it, as executed in imitation of another work in bronze of this famous Greek sculptor. The doubts, as to its being an original work, are reduced to three, resting to the quality of the marble, the fact from its having been found at Porto d' Anzio, and some peculiarities of detail. Visconti refuses all these, showing that the marble is Grecian of the first quality; that the luxurious habits of the imperial palace at Anzio, may have led to its location there, rather than in Rome, where works of art were (according to Pliny) little heaved in his days, amidst the claims of pleasure and business.

Set in the lateral walls. above:

93. Imperial lion-hunt. The equestrian figure in the centre is supposed to be Alexander Severus.

94. Two Bacchantes leading a bull to the sacrifice, or perhaps, in the act of feasting in the bull, Dionysius Tauriformis. It may have a reference also to Pasiphae, caressing the bull.

95. *In the niche:* Venus Victrix; — *Otricoli.*

96. *Opposite:* Minerva in the act of fighting.

98. *Outside the Cabinet, in the wall:* Trapezophorum, or table-stand, elegantly adorned.

99. *Below:* Sarcophagus with the figure of Bacchus, supported by Mete and a Faun.

100. *Opposite:* Bath in green basalt, the *lapis basalticus* of Pliny. — *Thermae* of Caracalla.

101. *On the right*: Doric column of a red porphyry, with red and green spots. — *Ponte Rotto*.

102. *Opposite*: Doric Column ornamented.

Leaving the Octagonal Court we enter on the right the

Round Vestibule.

In the four lateral niches (N^{rs} 4-5-7-8) are fragments of statues, remarkable for the drapery, which Raphael was very fond of studying, for its special beauty in arrangement.

Above in the wall: Cupid and Psyche before Pluto and Proserpine, seated on their thrones. — *Ostia*.

In the centre of the Hall:

9. Basin in *pavonazzetto* marble, very remarkable for its size and elegant shape. — *Valle dell'Inferno (Vallis Infera)* near the Vatican.

On the Balcony of the Belvedere, so called from the beautiful view of Rome it commands, is a very precious *anemoscopium* or ancient winds' compass. The names and variations of the winds are indicated in Greek and Latin on its twelve faces.

On the right we enter the

Hall of Meleager.

In the middle of the Hall: This celebrated hunter of a fabulous age, is reposing on his lance, having on the right the head of the monstrous Calydonian boar, slain by him. The left hand, with the lance it sustained, has perished, and out of reverence for this work, even Michelangelo shrunk from restoring it. The forms of this figure, though not reaching the sublimity of ideal of the Apollo, the Mercury, or the Adonis, are surpassingly beautiful. — *Janiculum*, outside the Gate *Portuensis*.

20. *To the wall, above, on the left:* Basrelief with representation of the loves of Æneas and Dido in the city of Carthage, belonging to the fourth century of Christian Era. — *Found outside the Latin Gate.*

22. *Below:* A Roman votive *biremis*, or galley of two tiers of oars. It is supposed to represent the *Alexander*, Mark Antony's vessel at the battle of Actium, or rather a votive offering, hung on the celebrated temple of Fortune at Praeneste, where it was discovered.

Re-crossing the Round Vestibule we enter the

Quadrante Vestibule.


1. *In front of the window:* Roman Matron reclining on a *triclinium* or convivial couch, under the attributes of Venus. — *Giustiniani Gallery.*

3. *In the middle:* The Torso Belvedere, in *Grechetto* marble, the work of Apollonius, son of Nestor, an Athenian. It represents a sitting Hercules after his elevation among the number of the Gods, and in company with Hebe, his bride, supposed to have been at his side, administering the ambrosial draught. Raphael and Michelangelo greatly admired it for its beauty and perfect style, which are such, as to render it superior to any other masterpiece of ancient sculpture. The fact that these great Artists educated and developed their Genius by the study of this work, is its most magnificent eulogy, and its reputation as one of the finest existing monuments of Sculpture, may be justified by the less scientific observer, on the consideration at least what ought have been the whole, if such the fragment! — *Theatre of Pompey, near Campo de' Fiori.*

2. Sarcophagus in *peperino* marble found in 1870 in the Tomb of the Scipios, on the Appian Way, in the vineyard of the Sassi family. On its being opened, the entire skeleton of L. Scipio Cornelius Barbatus, the great grand-father of Scipio Africanus, Consul of Rome in 456, (B. C. 278), was found. The inscription on the front of the urn, records the glorious deeds of this celebrated personage. On it is a bust crowned with laurel, supposed to represent one of the Scipios, probably Lucius Cornelius, whose name is recorded on one of the epitaphs, belonging to the same celebrated family, set in the adjacent wall.

Pio-Clementino Museum.

This most splendid and largest portion of the Museum ends here with the Square Vestibule, in the order we have now adopted, whilst formerly Visitors were allowed to pass through the inside of the Palace, from the Gallery of Inscriptions.

 *From the Square Vestibule, already observed, we descend to the Museo Chiaramonti by a marble-staircase. In order to facilitate the recognition of this immense Collection of specimens of ancient sculpture in a progressive round, we will begin on the opposite end, after the visit we intend to pay first to the Nuovo Braccio, a completion of this Old Museo Chiaramonti. It opens at the extremity of this Corridor, on the right, close the grating of the Gallery of Inscriptions.*

Nuovo Braccio

(New-Wing).

externally decorated with two columns of grey granite, sustaining busts of Augustus and Trajan.

This fine Hall ¹⁾ equalling in beauty and architectural arrangement the Pinacothecae of old, was erected in 1817-21 after the designs of Cav. Raphael Stern. It exceeds 68 metres in length; 7 met. 75 cent. in breadth.

Twelve columns of Corinthian or cipollino marble sustain the roof, in the middle of which is a *tholus* or majestic dôme decorated with stucco work. The four columns of *porfido tigrato* near the hemicycle, are deservedly worthy of notice, as well as the four in oriental alabaster, two of which decorate the tribune, the other two supporting the gate-way, which opens into the Garden of the Pigna. The other six were merely placed to complete the adornment of the Hall.

It is lighted by means of twelve skylights ingeniously let into the roof, by which means an equal light is distributed throughout this vast Hall, thus affording an excellent view of the masterpieces of art collected within it. The marble flooring is richly inlaid with ancient black and white mosaic, found outside the Capena Gate, near Tor Marancio. Forty three statues, grace the side niches, and a choice collection of more than eighty busts, partly placed on pedestals of oriental granite and partly on brackets, decorate the sides and upper portions of the Hall. — The basrelief in stucco, arranged on the upper sides, were executed by Cav. Laboureur, in imitation of the antique, from the Columns of Trajan and from the Arch of Titus.

¹⁾ The construction of this single portion of the Museum cost to Pius VII 2, 499, 375 fcs.

*The numbers marked with an asterisk * indicate the objects, placed above on brackets:*

Beginning on the right of the entrance:

3. Female head in *palombino* marble.

5. Cariatide, restored by Thorwaldsen and supposed to be one of the six, that sustained the portico of the temple of Pandrosia at Athens, from whence it was removed to Venice by the doge Morosini. By some it is thought to have been executed by Diogenes, the sculptor, for the Pantheon.

6-7.* Male bust unknown. — Head of Melpomene.

8. Commodus, a semi-colossal statue most rare, the Senate after the death of this Emperor having ordered all his images to be destroyed. He is dressed as a hunter, the chase and gladiatorial combats having been his passion. — *From the Aldobrandini Gardens.*

9. Colossal head of a Dacian captive. The victories of Trajan multiplied the images of these Barbarians in Rome. — *Trajan's Forum.*

11. Silenus with infant Bacchus in his arms, a group of great merit, remarkable as well for fine execution, as for delicacy of feeling. — *Ruspoli Palace.*

14. Augustus Octavian in the act of addressing the army, as he appears on ancient medals bearing the inscription ADLOCUTIO. This is the finest known semi-colossal statue of this emperor, and it bears visible marks of the ancient taste for polychromatic decoration. The cuirass is skilfully carved with representations of his military and naval exploits. It was found at Prima Porta, on the Flaminian Way in the Villa of Livia, and was through the munificence of Pope Pius IX purchased and bestowed to the Museum.

17. Statue supposed to represent a beardless Esculapius or better still Antonius Musa, physician and freedman of Augustus, who saved his life, and received the distinction from that Emperor, of having his statue erected in bronze.

18. Colossal bust of Claudius. — *Piperno*.

20. Nerva clothed with the consular robe.

23. Pudicitia, a richly draped figure representing a Roman Matron and probably an Augusta, according to Mattei, Livia. It has also been believed to represent Melpomene, the Tragic Muse. Undoubtedly the name of Pudicity agrees perfectly with this divinity as *Pudicitia Patricia*. The head is a modern restoration by the sculptor *Pacetti*. — *Villa Mattei*.

24-25. * Castor and Pollux, sons of Leda.

26. *In the niche*: Titus, an iconic statue found near the Lateran in 1828 with that of his daughter Julia, placed opposite. (N.^r 112).— It is much valued and admired, for the drapery especially.

28. *In the niche*: Statue of Silenus in Parian marble; from a Roman chisel.

On the sides of the parapet:

29-30. Fauns in various attitudes; statues.

31. *In the niche*: Priestess of Isis in her costume, with an *aspergillum* and vase of holy water.

34-35. *On the parapet*: Nereids with necklaces, seated on sea horses; beautiful small groups.

Down, in front of the parapet:

A-38. Small Faun playing the flute; the most beautiful personification of a sylvan deity, graceful, wild, and poetical. — *Cape of Circe*.

B-38. Ganymede cup-bearer to Jupiter; a most graceful statue, formerly serving to adorn a fountain.

The work, from its exquisite beauty, is undoubtedly the original of a Greek chisel. — Found at *Ostia* in a *Calidarium*.

39. *In the middle of the Hall*: Bacchic vase elegantly sculptured in black basalt. It was found on the Quirinal, broken in many pieces and subsequently restored.

40. Mask of Medusa, found with two others similar, during the excavations of the temple of Venus and Rome. — *Roman Forum*.

41. *In the niche*: Apollo Citharædus, or harp-player. The god of song and music, the inspired leader of the Muses, is here represented in an animated attitude wearing a long flowing robe. The head is crowned with a wreath of laurel. He is presenting with his right hand the cup to Nike (*Victory*), that she might fill it with nectar. This statue, a work by Bryaxis, a pupil of Pheidias, was restored by Prof. A. Galli, according to the opinion of C. L. Visconti. It is a gift to the Museum of the munificent Pope Leo XIII.

42. *Passing the column*: Bust of an unknown Roman lady, erroneously styled Julia Soemia.

44. Wounded Amazon, in the same posture as the one in the Capitol, the work of Sosycles. The special merit for which this statue is admired, is its uniting the expression of physical suffering for the wound in her right breast, and mental for the loss of victory, whilst the character of beauty is in no way lost.

46. * Bust of Plautilla, wife of Caracalla.

47. Caryatide, wrapped in a *pallium*, worthy of notice for its monumental character. — *Villa Negroni*.

48. Trajan, a very iconic bust, with the *chlamys* and *balteus*.

50. Statue of Diana in the act of fondly gazing on the sleeping Endymion, whose figure once formed part of the same group. — *Via Aurelia*.

51. Bust supposed to represent Maecrinus.

53. Euripides, the prince of Greek tragedy, holding a scroll of papyrus and a tragic mask. In this noble statue is to be remarked a character alike of physical and intellectual power, at the same time of high mental refinement. — *Giustiniani Gallery*.

54. Male bust bearing a resemblance to Marcus Maximus Pupienus.

* 55. Manlia Scantilla, wife of Didius Julianus.

56. Julia daughter of Titus; with the attributes of Clemency, or a Matron. — *Camuccini's Collection*.

57. The Consul L. C. Cinna, a bust.

59. Statue of Concordia, in Greek marble.

60. Bust supposed to be Sylla, the famous Dictator, from an excrescence on the right cheek.

* 61. Faustina the Younger, wife of M. Aurelius.

62. Demosthenes, represented in the act of declaiming against the fickleness of the Athenians, who refuse to listen to him, while he advocates the rights of their country, against king Philip their oppressor. A statue full of life, a copy from the bronze-original by Polycletes. — *Villa Aldobrandini at Tusculum*.

In the middle, in front of the gate communicating with the north-wing of the Library:

67. Apoxyomenos, « the Scraper » or Athlete, represented in the act of scraping his right arm from the perspiration and dust, after the contest, with the strigil. This is a repetition of the most

perfect celebrated bronze-original by Lisippus. The sculpture is a masterpiece in every respect, and the figure is full of life. — *Vicolo delle Palme in Trastevere*, (1849).

* 68. Marcus Aurelius, in his youth; a bust.

* 70. Caracalla, the son of Septimius Severus.

71. *In the niche*: Amazon, a copy from the bronze original by Polycletes, or perhaps Camilla queen of the Volscians, wounded in the breast by the Etruscan Tarquinius.

72. Ptolemy, son of Juba king of Numidia and Mauritania who, when a mere boy, was led to Rome to adorn as a captive, the triumph of Cæsar, after the victory of Pharsalia; a bust.

74. Clemency, holding the patera; a statue.

75. A Roman of the time of the Antonines.

* 76. Severus Alexander, a bust of good style.

77. Antonia, wife of Drusus, and mother of Germanicus, Livilla and Claudius Augustus. — *Tusculum*.

78-79. * Roman ladies. — N.^{er} 79 is allusive perhaps to Venus Eustephanos, or to Sabina.

81. Hadrian, a bust adorned with the *lorica*.

83. Juno, (*Hera*) a semi-colossal statue of great merit, found in the Sea-Baths at Ostia, the richest and most sumptuous edifice of that ancient and renowned city. It was first restored by Cav. Pietro Galli as a *Ceres Mammosa* and then reduced by Prof. A. Galli, under the direction of C. L. Visconti.

86. Fortune, (*Tiche*), veiled, with a diadem, the *stephanes*, as a primary divinity or queen. She has a rudder as the directress of human events by sea and land, and a cornucopia, as the celestial dispenser of riches. — *Ostia*.

87. Crispus Sallustius? or an unknown personage.

88. Hesiodus? or a Greek philosopher, standing.

Passing the column, in the niche:

92. Diana, Arthemis Laphria, by Damophon, a statue representing the goddess as mounted on a chariot, bearing a torch as the light-giver.

In the middle of the hemicycle, adorned with columns of a rare black Egyptian porphyry:

Mosaic in various colours representing Diana of Ephesus, surrounded by birds and plants. — *Poggio Mirteto, in the Sabine country.*

In the niches: Statues of Athletes or wrestlers and prize-fighters, seen in repose, holding vases to anoint their bodies.

A-97. Marc Antony the triumvir; a very characteristic bust exhibiting the true and iconographic features of the enemy of Cicero. Found with the other two of Lepidus (N. 106) and of Augustus, now in possession of Card. Casali del Drago, in a *grotta*, at Tor Sapienza.

Above on a bracket: Pius VII, founder of this noble Department of Art of the Museum; an excellent bust, sculptured by Canova.

108. *Next to the column:* Diana hunting; a statue.

In front of the hemicycle:

109. Colossal reclining statue of the Nile, with sixteen infant genii or cupids, who in various attitudes, grouped, gracefully sporting around his image, typify the sixteen cubits, to which the beneficent inundation attains at its height. One of them endeavours to move the veil, hanging from the arm of the god over a source of water, to indicate the mysterious origin of the celebrated river. As an

additional characteristic ornament, we see on the plinth humorous battles between Tentyrite pigmies, (the *Akka*?) crocodiles and hippopotami; also the sacred ibis, and the lotus-flower appearing on the waves, with other emblems of Egypt. This superb statue, ascribed to the best period of the Alexandrian School, was discovered during the reign of Leo X, among the ruins of a temple, dedicated to Isis and Osiris or Serapis, near the Church of *S. Stefano in Cacco*.

From the hemicycle passing along the gallery:

111. Julia the daughter of Titus. A portrait-statue larger than life, found on the Lateran.

112. Juno Regina, a semi-colossal bust, represented in the most beautiful idea of a goddess.

114. Minerva Poliades or Medica; a statue in Parian marble of a supernatural beauty and character of godlike power and perfect repose, exhibiting the most gracious aspect of this goddess as described by Homer in the *Odyssy*. — *Esquiline Hill*.

115. Ahenobarbus? wearing a band or *latus clavus*, one of the *insignia* of the senatorial dignity.

* 116. Julia the daughter of Titus; a bust.

117. Claudius, draped in a well executed toga.

118. Dacian captive, bust of the time of Trajan.

120. Satyr, a copy from the original by Praxiteles, known as the *Famous* one. — Attic School.

121. Comodus; a rare bust; found at Ostia.

* 122. Bust supposed to be of Aurelianus.

123. Lucius Verus, the colleague of M. Aurelius, with a globe surmounted by a winged figure of Victory in his right hand; a nude heroic statue.

124. Philip the Elder; a well preserved bust.

126. Doriphoros. A very remarkable Greek statue, formerly restored as a Discobolus, now recognised as a copy of the Doryphoros, the Spear bearer, a fullgrown youth, an imitation from the renowned original statue, styled the *Canon*, or law of proportions of the human figure, by Polycletes, restored as such by Prof. A. Galli.

129. Domitian; a rare statue of the wicked brother of the humane Titus. The emperor is dressed in the military costume. On the cuirass are elegantly sculptured a Cupid riding on a bull, a Nereid on a sea-monster, and a Nymph in a close fitting tunic, scattering flowers. — *Giustiniani Gallery*.

* 131. Drusus?; head found at Ostia.

132. Mercury, a very excellent statue of the patron of travellers; restored by Canova. — *Colosseum*.

133. Julia Domna or Pia; a valuable bust.

135. Hermes-bust with the chlamys and an inscription in Greek, referring to the sculptor Zeno of Aphrodisias. — *Quirinal Hill*.

Going out from the Nuovo Braccio we come, a few paces more, on the right, to the iron-grating, standing in the middle of the very extensive Corridor, that gives access to the

Galleria Lapidaria or Gallery of Inscriptions.

An immense Corridor, 310 yards in length, connected with the Chiaramonti Museum, from which it is separated by an iron-gate. The walls, on either side, are covered with a choice collection of ancient sepulchral Pagan and Christian inscriptions excellently classified, collected and commented on in a work, by the learned Monsignor Gaetano Marini,

who spent forty years in the task, by order of Pius VII. On the right the Pagan inscriptions, amounting to upwards of 3000, are distributed in thirty five compartments. The different subjects are indicated above each compartment as follows: Gods and Priests. — Emperors, Empresses and Cæsars. — Consuls and Magistrates. — Dignities, Patrons and Military Offices. — Charges of the Imperial Household, Freedmen and Servants. — Arts and Professions. — Epigraphs of parents and children; of husbands and wards; of patrons and unknown persons. — Epigraphs removed from Ostia.

Some of the inscriptions designate different professions and trades followed by the ancients, as the horse-dealer or *Jumentarius*; the Doctor or *Medicus*; the accoucheuse or *Obstetrix*; the couchmaker or *Lectarius*; the banker or *Nummularius*; the wine-merchant or *Negotiator vinarius*, the commissioner of the Adriatic maritime company; the *Navigularius Curator Corporis Maris Hadriatici*; the Agent or *Holitor*; the scavenger or *Exonerator calcarius*; the veterinary surgeon, *Medicus Jumentarius*; the Gardener or *Topiarius*; the silk-merchant, *Sericarius*; the wholesale baker or *Pistor Magnarius*; the *Cæsaris Praesignator* or imperial notary; etc.

Other inscriptions refer to the Consuls, Magistrates. Knights, Tribunes; to the bestowing of the public horse of honour, of the civic and mural crowns; etc.

On the left are about 1100 Christian inscriptions known by the name of monuments of the early Christians, the greater part having been found in the Catacombs, and other places of burial. Amongst these are specially worthy of notice the symbolic mo-

nograms and emblems, such as the mystic fish, symbol of Christ and of the Christians, uniting in itself the five initial letters of the name of Our Saviour: the invocation formula *A Ω*, opposed to the *D. M. S.* (*Diis Manibus Sacrum*), used by the Gentiles; the monogram of Jesus and Mary; the hands raised in the act of prayer; the Lamb of God; the diadem of flowers; the anchor of hope; the dove bearing the olive-branch; the ark of Hope with Noah taking in the dove; the vine; the monogram of Christ, formed by the Greek letters X and P; the palm-leaf, symbol alike of victory and martyrdom; the Good Shepherd bearing the lost sheep; birds pecking at the mystic grapes; vials in which the blood of sufferers and martyrs was placed; etc.

Although rough and incorrect in their spelling, Christian inscriptions, alike touching in the simplicity and sweetness of expression which distinguished the early Christians, offer a strong contrast with the heathen ones, in which vain prayers to the Gods, invocations to the earth to be light on mortal remains, form the chief part. From these few remarks it will easily be seen how important this Collection must be both to the philologist and learned observer. From the number of inscriptions it contains, it may be considered as a complete Pagan and Christian necropolis, and fully deserves the name of the Appian Way of the Vatican.

Along the walls and in front of the windows are distributed numbers of ancient monuments, properly arranged, consisting in sarcophagi, funeral and votive altars, architectural bas-reliefs, cinerary urns, *tirsi*, *cippi*, *ædiculae*, and other Pagan and

Christian funeral monuments. The following are deserving of a special attention:

6. *On the wall*: Latin inscription referring to a program of a bathing establishment in the grounds of Aurelia Faustianiana, with Roman appliances and good attendance.

47. Sarcophagus with inscriptions recording the lamented youth Marcianus, whose death occurred in 878 B. C. during the consulate of Lucius Bati- lius and T. A. Fulvius. It was found on the Ap- pian Way near the church of «*Domine quo vadis.*»

The features of the deceased young occur three times on the monument. On the cover he is re- presented in a sleeping posture, with funeral crown, and beside him is a Cupid holding a dormouse, expressive of the sleep of death. On the front part, he may be seen playing with two doves, and on the slab, below, he is in the act of reciting the epigraph, engraved to his memory.

80. Sepulchral basrelief with likenesses of a hus- band and wife, with their son between them and the inscription: «*Monument of Faith*»; *Honour* being written beside the husband; *Truth* beside the wife, and *Love* above the son.

91. Small marble *ædicula* sacred to the Genius of a *Centuria*, or Company of Praetorians, which dedicated it. Found in the *Castro Pretorio*.

111. A *Puteale sigillatum* or well-covering, with representation of the *Meta sudans* and lions devour- ing horses; behind are the *bestiarii*.

126. Sarcophagus with Chimerae, elegant in design and skilfully carved. On the cover various sacrificial instruments are represented.

128. Cippus of *Vedennius Moderatus*, military engineer under Vespasian and Domitian, with a square and a lock sculptured on it, in allusion to his profession.

147. Large sepulchral cippus recording with an inscription, in a very fine style, the names of the cutlers *L. Cornelius Atimetus* and *L. Cornelius Epaphras*, and adorned with basreliefs representing the furnace, shop, and their customers. It was found on the Nomentan Way, near St. Agnes.

154. A very rare cippus on which is inscribed the letter of an imperial councillor to Adrastus, imperial procurator of the Column of Marcus Aurelius, granting him at the fiscal price, a lot of ground near the column, for building purposes. A portion of the petition addressed by Adrastus to Septimius Severus, is still visible.

On the right, on entering the First Wing of the Logge, painted by Giovanni da Udine, is the entrance to

The Borgia Apartment.

This portion of the Vatican Palace has been known as the «Appartamento Borgia or Torre de' Borgia» since the time of Pope Alexander VI, who caused it to be built, and whose Family name it bears.

These Rooms had been closed to the Public for many years, and used for other purposes, but through the munificent generosity of the Pontiff Leo XIII, they have been entirely cleaned and restored, without in any way interfering with the beautiful paintings by *Pinturicchio* and others. The restorations have been carried out through the cares of Mgr. Francis della Volpe, under the direction of

the late architect Vespignani, Seitz and Galli. These beautiful Halls are now thrown open to the Public.

The floors originally laid with della Robbia tiles, were found to be entirely worn out. New tiles, in imitation, have been procured from the Industrial Museum at Naples, and from the Cantagalli Manufacture at Florence.

FIRST ROOM. In the middle wall is to be noticed the marble bust of the Sovereign Restorer of the Borgia Apartment, the late Pope Leo XIII, by Ugolini.

The lunettes under the vault of this Room were originally painted by Giotto and afterwards by Bernardino Bettoni named the Pinturicchio, but these paintings were unfortunately destroyed. The vault decorated with stucco ornaments, was painted by Giovanni da Udine and Pierin del Vaga, pupils of Raphael, by order of Pope Leo X.

Various divinities and planets, with their attributes, were painted by these masters as: Jupiter in a chariot drawn by eagles; Mars in a chariot drawn by horses; Venus by doves; Mercury by cocks; Diana drawn by the Nymphs; Saturn by dragons; the Sun or Apollo, in his chariot, drawn by four horses.

Also: the Constellations and Signs of the Zodiac as the Great Bear, the Canicula or Dog-star; etc.

This Room was named « Sala dei Pontefici » on account of inscriptions and paintings in honour of several Martyr Pontiffs, in the lunettes, which inscriptions still exist.

The walls are covered by beautiful tapestries representing mythological subjects, such as scenes from the myth of Cepheus and Procris, and mar-

riage subjects. There are also rich trophies of arms, among which is the entire armour of Julius II, worn by this celebrated Pope, at the siege of Mirandola.

On the right side is the armour of the Constable Charles of Bourbon, killed at the siege of the Castel S. Angelo in 1527, by a shot from a arquebuse, fired by Benvenuto Cellini.

There are also in this Hall some fine works in inlaid wood, or «*intarsio*» representing scenes from the Bible, such as: the daughter of Moses and Pharaoh; the heads of the Apostles Peter and Paul, as well as St. Peter walking on the waves, by Monteneri, a copy from the antique work by Fra Damiano of Bergamo, existing in the Church of St. Peter of the Benedictins, at Perugia.

SECOND HALL. — The vault of this Room is richly decorated by the hand of the Umbrian painter Pinturicchio, divided into panels, rich with grotesques and arms of Pope Borgia. In the oval spaces are represented the half figures of Prophets, each distinguished by sacred mysteries, represented underneath, as for example: under the figure of *Malachias* is painted the Annunciation of the Virgin and the Birth of Christ; under king *David* the Adoration of the Shepherds; under the figure of *Sophonias* the Resurrection, where Pope Alexander VI is seen in prayer. Underneath *Micheas* is the Ascension; under *Joël* the Descent of the Holy Ghost; underneath *Solomon* the Assumption of the Virgin.

On the left corner: The Crucifix, surrounded by Angels in adoration, a silk embroidery done by Religious Nuns, a present of the Regent Prince of Bavaria to the Pope Leo XIII, on his priestly Jubilee.

THIRD HALL. — This Hall is richly decorated by the hand of the same Pinturicchio. In the coat of arms of Alexander VI there is represented an ox, and in allusion to this we see painted the fabulous history of Osiris and Isis, as for example: Osiris instructing the Egyptians how to cultivate the vine, etc. and also his marriage with Isis.

In the second compartment is the death of Osiris; Isis is gathering his scattered remains; the apparition of the sacred ox Api, also carried in triumph.

Besides this: Mercury and Argus; the arrival of Isis in Egypt; Osiris falls in love with her; etc.

In the lunettes are scenes from the life of St. Catherine of Alexandria, represented in the presence of the Emperor Maximin, surrounded by the heads of different sects. — St. Paul, the first hermit, is visited by St. Anthony, the Abbot, who partakes with him the bread, brought in a double portion by the raven; the demons tempter of the Saint are also to be seen in the shape of charming maids. — The Visitation of St. Elisabeth. — The martyrdom of St. Sebastian.

Here we see also the history of two Saints of Nicomedia: St. Juliana, threatened by her father to engage her to marry the idolist Governor, and then is conducted to martyrdom; also St. Barbara, who escapes from the cruelty of her father. A shepherd tells the father where the Saint is concealed, and lastly the Saint bids a last farewell to her friend St. Juliana, both going joyful to martyrdom.

Above the entrance door Pinturicchio has painted the Blessed Virgin encircled by Cherubs, with her Divine Infant on her knees, reading a book.

Round the Hall are beautifully inlaid antique

seats, brought here from the old Library of Sixtus IV and V, the work by Giovanni de' Dolei, or of Fr. Giovanni da Verona, an Olivetan monk.

On the middle wall: Small tapestry, the XIV.th century work, by Hubert Van Eich, representing the Adoration of the Kings: removed from the Gallery of Tapestries. (Feb. 1897).

On the left wall: Symbolic representation of the Holy Eucharist; a very remarkable piece of tapestry.

On the right wall: Our Saviour falling under the Cross; a gift of Pope Pius IX.

FOURTH HALL — The ceiling is richly adorned with gilt stuccoes, allusive to the Borgia coats of arms.

Here are subjects, sacred and profane, suggestive of Divine and Human Justice. The Hall itself was perhaps used for the Audiences of Canon and Divine Law. These subjects are distributed in the following order: Jacob separates himself from his father in law; Lot is exhorted by the Angels to escape from the city of Sodom; Justice is seen personified; Trajan, in the imperial costume, does justice to the widow, whose son has been killed, a celebrated deed, that Dante so well describes in the X.th Canto of the Purgatorio.

Also: Justice is seated distributing diadems, mitres, etc., in allusion to the honours of the very Borgia Family.

Pinturicchio has allegorically represented on the lunettoni Fine Arts and Sciences viz: Grammatic. Dialectic, Rhetoric, Geometry, Arithmetic, Music and Astrology.

The Chimney-piece of the present Hall, in *pietra di monte*, is a good example of the taste and luxury of the XVIth century. It formerly stood in the great

Hall of the Castle of St. Angelo. On it are beautifully encarved bacchic subjects, armours and grotesque ornaments. It was designed by Sansovino and executed by Simon Mosca, a florentine artist, of a special merit in this kind of work.

In the middle of the left wall: A fluted spiral column of oriental alabaster. — The coat of arms of Innocent VIII (Cybo) in maiolica, is to be noticed in this Room, as well as four tabernacles, the finest of which, the work of Luca della Robbia, placed on the left side, above the cup-board, is the gift of late Cardinal De Falloux to Pope Leo XIII.

The armouries, elegantly carved, contain very beautiful, and rare porcelains or *maioliche*, with sacred and profane subjects. Among the various figures is the celebrated subject of « Bertha spinning », as well as some fragments of the old coloured tiles and of coins of the time.

THE FIFTH HALL is adorned with middle-figures of the Apostles and of the Prophets, painted by Benedetto Bonfilio, after the designs of Pinturicchio, and with the coat of arms of the Borgia. The walls are covered with pieces of tapestries painted on canvass, in imitation of the antique decorations erased by time, with the exception of the spaces of the window, on the left side.

An antique wooden-chest richly encarved, a gift of the Archbishop of Granada, and some fragments of decorative sculpture are also to be remarked, as well as an antique marble-bust of Pope Pius II, (Æneas Silvius Piccolomini), one of the greatest scholars of his time, as well as celebrated, as the declared enemy of the Musselmans, against whose

formidable army of 400,000 men, he engaged the Christian princes to declare the war (1458) though Death (1464) prevented him of carrying into effect his generous design.

THE SIXTH HALL is decorated in the lunettes, with the figures of the Prophets and Sybils by Bonfilio, and with painted decorative canvass on the walls, with the coat of arms of Alexander Borgia and of the late Sovereign Pontiff, LEO XIII.

Chiaramonti Museum.

On entering again the Corridor of Inscription it is necessary to return to the grating, where this portion of the Museum, founded by Pius VII, begins.

The entrance is adorned with two columns of *bigio lumachellato* marble, found at Ostia, which support an architrave of *porta santa* marble. This long corridor is divided into thirty compartments by pilasters, in the upper portions of which, are lunettes containing frescoes, chiefly of an allegorical nature, bearing reference to the principal actions of the Founder, for the benefit of Fine Arts, allegorically represented, according to the suggestion of Canova. The monuments are arranged on the right and left of each Compartment; of these, the most note-worthy only will be noticed.

Compert. 1st — *On the right, set above in the wall:*

1. Pythian Games, celebrated at Athens in honour of Apollo and Diana; front-portion of a small sarcophagus. — *Lancellotti Palace.*
2. Sitting Apollo, in a good style. — *Colosseum.*
- 3-4. Scenic masks; actors and a triumphal Show.
6. Autumn crowned with grapes; a female

recumbent figure, a fine personification of this season, with its various attributes. — *Pratica di mare*.

On the left, set above in the wall:

8-10. Games of the Circus. — Minerva and Neptune; fragments of b. r. from Ostia.

12. Gladiators; a *retiarius*, *myrmillo* and *oplomachus*, in the act of their exercises.

13. *Below:* Winter represented by a reclining female figure, beside which are little Cupids playing with swans and tortoises. — *Ostia* 1805.

Comp. IInd — *On the right:*

14. Euterpe with the flute and the attributes of this Muse, partly restored. — *Gardens of the Quirinal*.

15. Consular statue of unknown personage with the toga, and the ring on the finger-ring.

16. Diana at chase, restored for Erato, the Muse.

On the left above: The picture on fresco by Conter of Brescia, shows the Union of the Academy of St. Luke to that of Archaeology.

17. Faun; a statue of mediocrous style. — *Lateran*.

18-19. Apollo, a statue larger than life — Paris; a small statue with modern restorations.

Comp. IIIrd — *On the right, above:*

20-21. Sileni kneeling, and supporting a basket. — Centaur carrying a Cupid.

25-26-28. *On the marble-table:* Head of a bearded man. — Septimius Severus. — Amazon.

34. *Lower range:* An altar in the form of a trunk with a panther; found at Ostia.

42. *On the left above:* Head of Alexander the Great.

Comp. IVth — 62. *On the right:* Hygeia, goddess of health, with the features or likeness of Domitia.

63. Minerva; a statue. — *Quirinal Palace*.

60. Agrippa, the builder of the Pantheon.
64-65. *On the left*: Trajan and Augustus, busts.
*On the wall: The Egyptian and Greek monuments
joined to the Collection of the Vatican; by Caponeri.*
Comp. Vth — *To the right, on the wall*:
70 Priest of Bacchus; a half figure.
A-70. Phrygian soldier or Ganymede before Jupiter.
74. Sitting statue of Pluto with Cerberus.
75. Histrionic head, covered with a mask.
79. Scylla; fragment of a group.
81. Ceres, sitting on a throne with her symbols.
On the left; upper marble-shelf:
106. Comic and Tragic Masks in high relief.
107. Head supposed to represent Julius Cæsar.
113. Æsculapius, with a Greek inscription.
Comp. VIth — *The fresco, expresses the removing of
the earth from the archs of Septimius Severus and
of Constantine, by care of Pius VII; by Durantini.*
120. *On the right*: A Vestal Virgin, holding a vase.
121. Clio, Muse of History, crowned with laurel.
122. Diana at the chase, in the garb of a huntress.
124. Statue of Drusus, brother of Tiberius. The
cippus bears an inscription to *Gn. Munatius Bassus,
Sagittariorum Praefectus*, who was *Curator* of the
Roman citizens of the *Colonia Victrix, Camaloduni*
in Britain, the modern Colchester.
Comp. VIIth - 126-127. *Fragments of basreliefs set in
the wall: Tryton carrying of a Nereid. - Pastoral scene.*
129. Castor and Pollux, the Dioscuri.
On the marble-table:
135. Head of a Roman personage.
148. *Fragment set in the lower wall*: A nest of
storks, nourished by the parent-birds.

154. Fragment of sepulchral urn with a boxing-match, on a portion of sepulchral coffin.

157. Flavia Domitilla, wife of Vespasian.

159. Head of Domitia, wife of Domitian.

165. Head of a German female figure.

A-165. Youthful bust of Nero with cuirass.

Comp. VIIIth *The subject of the lunetta by Conca, is allusive to the restoration in the Borgia Hall of the Pinacotheca, removed there by Pius VII.*

175. Bacchus,; a graceful and ideal figure with nothing of the inebriate in the character.

On the right: 176. Headless and mutilated statue supposed to represent Diana, Ariadne, or more probably a Niobid, in the act of flying the vengeance of the irate Diana. It is a work of the highest order. — *Hadrian's Villa.*

On the left: 179. Sarcophagus of C. Junius Evhodus. It bears a representation of the myth of Alcestis, who sacrificed herself for her husband Admetus, king of Thessaly. — *Ostia.*

181. Group of Diana *Triformis* or *Trivia*.

182. Square Altar with a Dyonisiac subject.

Comp. IXth *On the right: basreliefs in the wall.*

189-190. *On upper marble-table:* Bust of a sleeping boy. — Bust of Juno.

191. Boy with two torches allusive to the rising and close of day, Lucifer and Hesperus, the morning and evening stars, or probably to Hymen.

A-195-196. Bust of Matidia. — Torso of a Faun.

197. *On the cornice:* Colossal bust of Pallas or Rome, one of the sublimest works of the Greek chisel, found at Tor Paterno, the ancient *Laurentum*.

198. Sepulchral altar with symbolic figures, having reference to the origin of Rome.

221. *Upper table*: Etruscan Matron in *pietra di monte*.

222. *On the left*: Antonia the wife of Drusus.

223-224. Bust of Julia Mammæa. — Head resembling Plotina, the wife of Trajan.

230. Sepulchral cippus erected to Luciae Telesinae daughter of Caius, the tutelary gods of whose family were Apollo, and Diana.

232. Bust *in nero antico* of Scipio Africanus.

Comp. Xth *On the right*: 240. Britannicus; a heroic statue smaller than life-size, heroically representing in the head, affixed by a modern restorer, this unfortunate prince.

241. Juno suckling a child, Hercules or Mars; a sitting statue. By some it is supposed to represent a beneficent Goddess as *Gé Kourotrophos*, or the Fortuna Primigenia of Praeneste. — *Quirinal Gardens*.

242. Apollo Cytharædus youthful; a small statue.

On the left: 244. Fine colossal mask of Ocean, formerly forming part of some fountain.

243-245. *On both sides*: Faun — Polyhymnia.

Comp. XIth *On the right; set in the wall*:

246-247. The Muses Euterpe and Erato, Melpomene and Polyhymnia; fragments of b. r.

248. Basrelief with Muses and Poets.

550. Bacchus or Jupiter Sabatius, with an altar.

251. Eros and Anteros or Cupid and Psyche.

254-256. Niobe and Sappho, beautiful heads.

255. Jupiter Serapis, a statue in various marbles.

262. *Lower marble-shelf*: Laughing child with the *subucula* or small shirt, full of grapes. — Veii 1811.

263. Portrait of Zenobia, queen of Palmyra.

279. *On the left*: Saloninus? son of Gallienus.

282. Julia Mesa sister of Julia Pia, and mother of Soemia, from whom Elagabalus was born.

287. Sleeping fisher-boy covered with the *causia*.

Comp. XIIth — *The fresco is allusive to the ampliation of the Numismatic Museum, by care of Pius VII.*

On the right: 294. Hercules found in 1802 near Oriolo, restored after a model from Canova.

295. Torso of Mercury, or of Bacchus or Apollo.

On the left: 296. A victorious Athlete at rest. — *Porto d'Anzio*.

297. A Wrestler reposing. — *Porto d'Anzio*.

Compartment XIIIth — 300. Copy from the shield of *Athena Parthenos*, by Phidias.

301-302. Groups of Amazons fighting.

312. *Lower marble shelf*: Gladiator fighting and falling beneath a lion.

313-314. A Lynx defending its prey. — Genius of Bacchus, or Acratos, holding a lion by his mane.

On the left, set in the wall:

329. Actæon suprising Diana in the bath.

330. Silenus on a chariot drawn by two asses.

On the upper marble-shelf:

332. Head remarkable for the hair-dress.

338. *Lower shelf*: Child playing at the *astragali*.

340. Youthful shepherd sleeping on a wine-jar.

A-343. Brutus, or Lepidus; a life-size head.

Compartment XIVth — *The fresco in the lunette shows the Genius of painting, pointing to the Transfiguration, Raphael's oil painting.*

342. *On the right*: Mithraic priest restored as Paris.

353. Venus sitting on a rock in the act of descending to the bath; an elegant statue. — *Quirinal*.

354. Minerva in armour; the work of a Roman artist. — Cassian Villa near *Tivoli*.

356. *On the left*: A captive king in Phrygian marble.

Comp. XVth — *On the right, set in the wall*:

360. The three Graces dressed, holding each other by the hand, an *ex-voto*; an Attie b. r.

361. Mars and Venus; a group.

362. *Upper marble-table*: Head of a Niobe.

265. Caius Cæsar, the nephew of Augustus.

367. Hercules, victor in the *Pancratiastes*.

369. Bust of Agrippina, wife of Germanicus.

A-372. Fragment of a basrelief of Bœotia, an imitation of the eastern frieze of the Cella of Parthenon, the work of Phidias and Scopas. It represents a *Pompa* or Panathenaic festival or procession, celebrated at Athens in honour of Minerva.

383. *On the left*: Annia Faustina, of Elagabalus.

384. Unknown female head: Matidia?

385. Head of Lucilla, wife of Lucius Verus.

386. Faustina the Younger, of Antoninus Pius.

392. Jupiter; a bust with restoration.

Comp. XVIth — *The fresco shows Pius VII consigning to Canova the chirograph prohibiting the exportation of antique works of art; by Ferrari.*

On the right: 399. Colossal head of Tiberius.

400. Tiberius, heroically represented; a colossal sitting statue of an admirable execution. — *Veji*.

On the left: 403. Statue of Pallas with the aegis.

Comp. XVIIth — *To the right in the wall*:

406-408. The Seasons. — The metamorphosis of Actæon.

Upper table: 411-412. Apollo. — Cariatyde.

417-419. *On ancient cornices*: Rare busts of Caius

and Lucius, Cæsars, sons of Agrippa and Julia, and nephews of Augustus.

418. Julia, daughter of Augustus. — *Ostia*.

420. Vulcan; hermetic bust with the *pileus*.

422. Demosthenes with a *pallium*.

423. Agrippa Posthumus, son of Julia.

425-B. Head strongly resembling Lucius Cornelius Sylla; by some stated to be Cicero.

433. *On upper table*: Horace, the poet; a head.

434. Sylvanus crowned with pine-leaves; a bust.

435. Head supposed to represent M. Brutus.

437. Head of Septimius Severus.

441. *Lover table*: Alcibiades; an ideal head.

Comp. XVIIIth — *The fresco is allusive to the rewards, granted by Pius VII to the Sculpture.*

450. Mercury, a statue very remarkable for the manner of treating the hair.

451. Statue of a Nymph; a dignified figure.

453. *On the left*: Meleager, restored as a hero.

Comp. XIXth — *Above on the right*:

456. Races in the Circus, with a winged Victory.

464. *Upper table*: Sacrifice to the Persian Mythras.

465. Penelope, a mutilated figure in archaic style.

466-467. Phœnix, the fabulous bird burning itself. — Dog with a collar, devouring a bone.

On the left:

473. Head of Antonia *Senior*, wife of Drusus.

477-478. Heads of Domitia and Messalina.

480-486. Satyrs with wine-skins on their shoulders.

Comp. XXth — *The fresco represents Father Tiberius fondly gazing at the works of art, carried off by the French, and returning to Rome. — Hayez.*

494. Tiberius as Jupiter; a much admired statue

in Pentelic marble, representing this wicked emperor at a later age, than the previous one seen. — *Piperno*.

495. Cupid; from the original by Praxiteles.

On the left: 497. *Pistrinum* fragment of a basrelief, on which are sculptured two corn-mills.

A-497. *Above:* Sarcophagus of a boy with representation in b. r. of the game « *nuces castellatae* », played by children. — *Appian Way*.

498. Clotho, spinning the thread of life. — *Hadrian's Villa*.

Comp. XXIth — *Upper table:* 505. Antoninus Pius.

506. Head of the Doryphoros, by Polycletes.

510. *Lower table:* Ariadne, a head with features expressive of mournful beauty.

A-510. Bust of Lucius Munatius Plancus, one of the bravest Cæsar's lieutenants and consul.

A-511. Head of Juno with a diadem. — *Lateran*.

512. Marius, the proud consul of Rome, or a roman personage. — *Randanini Collection*.

A-513. Venus Aphrodite with the ears pierced for the ear-rings. — *Baths of Diocletian*.

A-531. *Lower cornice:* Phocion, a helmeted head.

533. Female figure with a cup and funeral crown.

534. Philoctetes, grieving over the wound, inflicted by the arrow of Hercules on his foot.

Comp. XXIIth — *Architecture is pointing to the foundation of the Nuovo Braccio; an allegorical fresco*.

544. Silenus the nurser and companion of Bacchus. A fine statue in *salino* marble, by a Greek artist. — Found in the *Valle Aricia*.

546. Statue of Faustina the Elder, as a Ceres.

547. Isis; the fertilizing goddess of the Egyptians.

On the left; 548. Diana Lucifera with torches in

both hands; an interesting statue. — *Mattei Gallery.*

Comp. XXIIIth — *On the right above:*

549-551. A votive offering to Æsculapius.

550. Fragment of an ornamental table representing in basrelief the *Ludi Castrenses*.

554-555. Antoninus Pius. — Pompey the Great.

561. *Marble shelf:* Gneus Pompejus Magnus, or Domitius Ahenobarbus, the father of Nero. The fleshy character of the head and bust are rendered with the rarest skill.

563. Bust resembling the portrait of Aristotle.

On the left, set in the wall:

567. Very rare basrelief with representation bearing allusion to the mysteries of Mythras.

568-569. Mithraic sacrifice, conveying a very complete idea of its mysteries. — *Found at Ostia.*

Below, on upper marble-shelf:

580. A Praefica, or paid mourner who attended funerals with loose hair, and beating her breast.

Comp. XXIVth — *On the right above:*

The Academy of St. Luke instituted for the benefit of Painting, Sculpture, and Architecture.

587. Ganymede with the eagle; a beautiful statue.

588. Bacchus with a Satyr. A chaplet of ivy and grapes encircles the head of the God, who holds a cup in the left hand. — *Frascati.*

589. Mercury with his attributes; a statue.

592. *On the left:* Torso of Apollo represented as the Sun with a band of the twelve signs of the Zodiac.

Bomp. XXVth — *Above on the right:*

593-596. Elegant basreliefs with various subjects.

597-598. Child. — Carneades the philosopher.

601. Mania Scantilla, wife of Didius Julianus.

604. *Lower table*: Bacchus when child; a head.
607. Neptune, *Poseidon*, a head of a wild and powerful character, splendidly wrought. — *Ostia*.
608. Agrippina the Younger; head of life size.
On the left, on the upper marble-shelf:
619. Head supposed to be Agrippina the Elder.
622-23. Faustina the younger. — Domitia Longina.
625-626. *Lower shelf*: Antinous as Atys, or Paris.
— Isis; head of a beautiful type.
627. Venus and Mars; a beautiful group.
Comp. XXVIth — *On the right*:
The fresco represents the Walk on the Pincian Hill, open to the Public, by the munificent Pius VII.
635. Torso with head of Philip Younger.
636. Hercules with Telephus his son in his arms; a highly finished semi-colossal statue, one of the finest in the Museum, a copy from the group of Pergamos. — Found near the *Theatre of Pompey*.
638. *On the left*: Torso of a female figure or of an Hermaphrodite, in good Greek style.
639. Julia Soæmias, the mother of Elagabalus, under the attributes of Venus; — *Forum of Praeneste*.
640. Male torso unknown.
Comp. XXVIIth *Set in the wall*:
641. Juno Pronuba persuading Thetis, to espouse Peleus, a hero of Thessaly and father of Achilles.
642-643. Upper portion of a well draped figure.
— The Birth of Erictonius. — *Hadrian's Villa*.
644. Mænades celebrating the Dionysiac mysteries; a basrelief, one of the most exquisite remains of pure Attic workmanship extant. — *Esquiline Hill*.
On the upper marble-table:
647. Statuette of Athys, priest of Cybele.

648. Apollo Lycius. — *Aquae Albulae* near Tivoli.
651. Child pressing a goose or a swan to its breast.
652. Head of a Centaur in Greek marble.
653. Winged Cupid bending the bow.
- A-653. Antonia, daughter of M. A. and Octavia.
655. Perseus showing to Andromeda, the daughter of Cepheus, the head of Medusa, in the water.
- 665-666. *On upper shelf*: Juno. — Æsculapius.
- 667-668. Glaucus. — Jupiter Serapis.
672. Bacchus. — Ganymede with the eagle.
673. Venus Maritima, crowned by two Genii.
- Comp. XXVIIIth. — *The fresco makes a memorial of the Arazzi by Raphael, placed in the Museum by care of Pius VII; painted by Ridolfi.*
682. Antoninus Pius, heroic semi-colossal statue representing this good emperor clothed in a military dress, holding the *parazonium*. — *Mattei Villa.*
683. Hygeia, the goddess of health.
684. *On the left*: Æsculapius on a votive altar.
685. Large sarcophagus on which is sculptured in b. r. an oil-press in full work, exhibiting the names of five liberti, of the profession of oil-merchants. On the left side are sculptured measures and instruments, used in their calling. — *Ostia.*
686. Tuccia or Tutia, a Vestal virgin carrying the water of the Tiber in a sieve to the temple of Vesta, in proof of her chastity. The inscription is worthy of note: S. K. PELLO, *Sic Calumniam Pello « this proof silences calumny, or: Sepulchrum. Kalumniam. Pello.*
- Comp. XXIXth. — *On the right*: 688. Menelaus supporting the body of Patroclus.
690. Surrender of the body of Hector.

693. Hercules crowned with vine-leaves. Beautiful head, probably of Scopas.

695-696. Head of a Dioscurus. — Head of Plotina.

698. Cicero, the prince of Roman Orators.

701. Bust of Antonia, wife of Drusus.

704. *Lower cornices*: Ulysses dressed in a seaman's garb, presenting the cup of wine to Polyphemus.

709. *On the left*: Bacchus on a tiger, Silenus on his ass, and a festive crowd of Fauns and Mænades.

711-712-713. Sabina. — Melpomene. — Julia Pia?

717. Head probably of Julian the Apostate.

Lower shelf:

719-720. Carneades. — Herma bifrons of Bacchus.


724. Bearded Bacchus with double face.

Comp. XXXth — *On the right*: The fresco represents the colossal buttress supporting a portion of the Colosseum, erected by Pius VII, to protect it from evident danger of fall.

725. Herma of a Greek philosopher.

733. Semi-colossal statue of Hercules. — *Tivoli*.

734. Bearded herma of Solon.

 *Having reached the end of this Corridor and ascending the marble staircase, we return, through the suite of the above described Halls of the Pio-Clementino Museums, to the foot of the Noble Staircase, in the Hall of the Greek Cross.*

The two lateral flights lead to the second landing, where is the Hall of the Biga, and the Gallery of the Candelabra.

Hall of the Biga

erected under Pius VI by Camporesi, for the celebrated work of art from which it takes its name. The cupola, copied from that of the Pantheon, is

decorated with stucco-work. and supported by eight fluted columns, with carved capitals.

This splendid Hall is so tastefully arranged with such great richness, to be cited as among the most graceful specimens of modern architecture.

On account of its elevated situation, it affords a view of the greater portion of the Vatican Gardens, of the mediæval walls of Leo IV, and of the majestic Dome of St Peter's.

In the niche, on the right of the entrance:

608. Sardanapalus King of Assyria, famous alike for his splendour and effeminacy, or, according to Visconti, a Bearded Bacchus. — *Monte Porzio.*

610. Bacchus represented in this statue as a youth of almost female softness, with long curling hair. It was passionately studied by Raphael Mengs.

611. Alcibiades the Athenian general, equally renowned for his beauty and valour, injudiciously represented as a gladiator. — *Villa Mattei.*

612. Closely veiled Roman personage, all wrapped in the toga and holding a patera, in the act of offering a sacrifice. It was greatly admired by Canova, for the artistic arrangement of the drapery.

614. Apollo Citharædus, represented in the action as described by Homer in his hymn to the God, whilst he strikes the lyre.

615. Discobolus, a copy from the famous original in bronze by Naukides of Argos. He is about to throw the disc, measuring with the eye the extent of its intended career. — *Appian Way.*

616. A statue supposed to represent Phocion in the heroic costume of a warrior, wearing only a rough chlamys and helmet.

618. Discobolus in action, a copy of the celebrated original of Myron, as the Greek inscription testifies: « Myron made it ». The body is inclined representing physical exertion, and the right arm raised in the act of throwing the discus. — *Esquiline Hill*.

619. Auriga or Roman charioteer of the Circus, clothed in the style or dress, peculiar to those *agitatores*. The sickle-shaped knife, served to sever the reins in case of a fall or any other accident. The palm-branch indicates his victory. — *Villa Montalto*.

620. — Sextus of Cheronæa, a Stoic philosopher, the nephew of Plutarch and preceptor of Marcus Aurelius, or more probably the celebrated philosopher Apollonius Thyaneus.

621. Sarcophagus exhibiting the fatal chariot race between Oenomaus and Pelops, a subject from the tragedies of Sophocles and Euripides. On it Oenomaus is seen in the act of being overthrown from the chariot by Myrtilus his charioteer, bribed by Peleus, the future husband of Hyppodamia.

622. Diana in hunting costume with the quiver and greyhound. — *Temple of Peace*.

In the middle of the Hall:

623. Biga, or two wheeled racing chariot, a work of art remarkable for the rich reliefs, which ornament it. It is supposed it formerly stood in some temple dedicated to the Sun-god, as a votive offering for a victory obtained.

The seat of the chariot was for some time used as an episcopal chair in the choir of St. Mark's church in Rome. The bronze reins, the wheels, left horse and portion of the right, are restorations finely harmonious, made by the renowned sculptor

Franzoni, by order of Pius VI. Prince Borghese having presented the Pontiff with the torso of the right horse, he immediately conceived the idea of completing this interesting piece of sculpture by adding the missing portions. This splendid work of art, which adds greatly to the splendour of this fine hall, stands on a basament of *verde antico*.

Gallery of the Vases and Candelabra.

This splendid Gallery, which illustrates the private life and habits of thought of the ancients, even more than the progress of Art, was built after the designs of Michelangelo Simonetti under Pius VI. It is beautifully divided into six sections or departments, separated by arches, supported by columns of Civitavecchia alabaster and grey marble. A smaller opening, on each side of the arch, contains antique Candelabra, from which this Gallery takes its name.

Each Division of this Gallery is filled up with a remarkable and special series of monuments of ancient sculpture, tastefully arranged on both sides, consisting of sarcophagi, cups, craters, altars, a mosaic, statues, and vases of great value, in marble and *pietre dure*.

The floor of this Gallery, through the munificence of Pope Leo XIII, has been splendidly inlaid with precious stones and antique marbles, which were discovered at the old Roman *emporium* of marbles, on the left bank of the Tiber.

First Division. — In the vault are the arms of the Restorer of this Gallery, by Prof. Seitz.

Beginning from right to left:

1. Vase with handles of a green *breccia* of Egypt.

2. Trunk of tree divided into two branches, each sustaining a nest, filled with five infants. (see N^o 66). These are to be considered as symbolical accessories of some matrons, celebrated by the number or monstrosity of their children.

6. *On a bracket*: Jason the Argonaut, in the act of fastening on one of his sandals, and forgetting the other, according to the prediction of the oracle.

19. Boy restored as playing the game of *puppim et capita*, the game of heads and tails, or *arma e santo*, as played by Roman children of the present day. He is anxiously looking forward to see whether the coin, shows the image of Janus Bifrons or the ship. This rare statuette is worthy of note for its truthful and animated expression.

20. *Underneath*: Oval sarcophagus of a child with rilievo, found in the Catacombs of Sta Ciriaca. The deceased is represented on the cover; and again on the front of the urn, surrounded by the Genii of the Muses, allusive to his studies.

21. Cinerary urn representing Lycurgus or Pentheus, both enemies of the Dionysiac orgies.

31. Candelabrum beautifully worked, bearing on its basis the figures of Faunus, Silenus and a Bacchante. — *Otricoli*.

35. *To the left side*: Candelabrum showing in the base Apollo after his victory, inflicting punishment on Marsyas, and Olympus vainly interceding in behalf of his master. — *Otricoli*.

45-56. Oval vases of a *genovese serpentino* marble.

52. Recumbent Faun sculptured in green basalt, a very hard quality of stone. He is sleeping on his nebrys, his head being crowned with pine-leaves.

60. Torso probably of Apollo, in a good style.

65. Faun seated on a rock; a small statue.

69. Vase of the most rare kind of *Lisimaco* jasper with spots of *lapislazuli*, standing on a pillar of *Breccia di Aleppo*, called *traccagnino*.

Second Division. — *In the middle of the vault:* Painting, Sculpture, and Architecture, as well as the group of Sciences and Liberal Arts, prostrating themselves before Religion. — A painting by Torti.

The lateral ones represent the solemn Canonization of four Saints by Pope Leo XIII, and the magnificent oil-painting by Mateiko, representing the Delivery of Vienna from the Turkish army, by Sobieski, the celebrated king of Poland.

70-123. *On the right:* Double handled vase of the most rare black serpentine porphyry, standing on pillars of red granite, and black grey marble.

74. *In the recess of the window:* Pan, (Panos), a small figure extracting a thorn from the foot of a Satyr who, distracted by pain, forgets his wine-skin, from which the wine is pouring out. — *Mattei Villa*.

76. *In front of this:* Marble *Mensa*, or table supported by the herma of Hercules with lion's paws. On it stands a votive foot (76-A), with inscription in honour of Esculapius.

79. *Cinerarium* in white marble, resting on a modern hasament adorned with reliefs of scenic masks and daggers, the symbols of Tragedy. It was executed by Franzoni for the purpose of supporting the colossal Bust of Tragedy in the Circular Hall.

81. *In the niche:* Diana of Ephesus represented under the same attributes, as the celebrated statue in the temple of Ephesus. The breasts, sixteen in

number, are a mystical symbol of the provident care of nature for all living things. The whole statue is with a close fitting cloth covering, like that of a mummy, the various bands of which are ornamented with half figures in relief of animals, such as: winged sphynxes, lions, bulls, stags, beed and flowers. The figures of the Hours and Seasons with crowns and bows, with the signs of the zodiac, and lunar lace of acorns, the first food of savage people, adorn her neck.

83. *Underneath*: Sarcophagus representing the murder of Clytemnestra and Ægistus by Orestes and Pylades, divided in various groups, remarkable for their composition. — *Barberini Collection*.

85. *On a bracket above*: Rome personified in the garb of an Amazon, with a helmet, the same attribute as that of *virtus*, or military valour.

87. *On the parapet of the window*: Barbarian or Phrygian slave, holding a vase on the shoulders.

88. Mercury with his various attributes and a dedicatory inscription on the basis: *Mercur. Sacr.*

89. Nymph with a vessel, restored as a Danaid.

90. *Below*: Cup in white marble, partly restored, supported by three figures of crouching Sileni, with wine-skins on their back. — *Roma Vecchia*.

93. *Candelabrum* adorned with children and sphynxes ending in arabesque, festoons of flowers and acanthus-leaves. — Church of Sta. Constantia.

95. Vase in green plasmatic granite.

96. *Passing to the left side of this Division*: Vase in *serpentino* of Thebe, a quality of Egyptian granite.

98. Foot in flowered alabaster, with toes in white marble.

99. *On a bracket above*: Portrait-statue of a child holding torches in each hand, and up-turning his head, as appearing to assist to a sacrifice.

100. Cinerary urn with fishes, corals, masks and festoons or *palmette*.

109. Cinerary urn with figures of the Dioscuri.

113. A sarcophagus exhibiting on its front the history of Protesilaus and Laodamia. It is divided into various groups or scenes, in relief, representing Protesilaus, in the act of taking leave of his Bride, of being the first who fell by the hand of Hector at the siege of Troy; then returning from Hades to visit his bride Laodamia, inconsolable for his loss.

Among the objects placed on this monument is an elegant Cup (113-C.) of *tigrato* alabaster, and two vases, in Ponsevera green.

114. Modern basis with scenic masks and other attributes of Comedy, executed by Franzoni.

118. Ganymede carried off by the eagle, a repetition of the bronze original by Leocares of Athens.

120. *Underneath*: Elegant tripod in spotted rose-coloured alabaster, called *sardonico*.

Third Division — in which are placed all the ancient remains discovered at Tor Marancia near the Appian Way, about two miles beyond the Porta S. Sebastiano, by the Duchess of Chablais.

125. *In the niche*: Iconic statue of a Matron unknown, holding a casket for perfumes.

131. Mosaic in various colours belonging to an ancient Roman *triclinium* or dining-room.

A-134. Puteale or cylindrical well-cover in white marble, adorned with basreliefs representing a bacchic subject, divided into very expressive groups

and scenes in which are figures of Fauns and Satyrs, in various attitudes.

134-B. Figure of the demi-god Semo Sancus sculptured in *porino* or *grechetto* marble; a gift of Pope Leo XIII, restored by Prof. A. Galli.

134-C. Puteale, representing Mercury, who is ready to consign infant Bacchus, to the care of one of the Nymphs, charged with his education. Restored by the late Prof. P. Galli.

135. *On the bracket*: Sophocles, a sitting statue greatly resembling that beautiful one in the Lateran.

137. *In the niche*: Female statue, Ariadne or Libera.

138. Interior of an oil or corn-merchant shop.

142. Votive marble-table with foot-prints.

148. Infant Bacchus crowned with ivy, supported on the shoulders of a Satyr, who is presenting him with a cup of wine; beautiful group restored by the late Prof. P. Galli.

149-A. Somnus or Thanatos, the Genius of Death, resting on an altar. The former character, imaged in this beautiful monument cannot be doubtful, from the expressive attitude of falling into repose, distinguished in all the limbs, particularly in the satily closing eyelids, and the head, drooping over the left shoulder. — *Tivoli*.

150. Torso of a peasant wrapped in his mantle, holding two fowls now missing.

Set in the wall: Frescoes representing Fauns and Bacchantes in the act of dancing, some playing on cymbals, others holding thyrsi and flowers.

Fourth Division. — The subjects of the paintings above on the walls, by Seitz, are all tending to contribute to the glorification of the Doctrine of St. Tho-

mas of Aquin and espress: the *Harmony* between *Faith* and *Science*; the *Union* between *Heathen* and *Christian Art*; *Divine Grace* and *Human Works*, and the *Natural* and *Supernatural Means*.

157-219. Two candelabra beautifully decorated with arabesque ornaments and acanthus leaves.

166. Small candelabrum in the shape of palm-leaves; with symbols allusive to Diana.

176-178. *On the brackets*: Satyrs dancing, with the *crotala*, writhing in the excitement of the *orgia*.

177. *In the niche*: An aged fisherman with his basket and fishes sculptured on it.— *Pamphily Villa*.

181-196. Beautiful fluted oval cups in *rosso antico*, standing on columns of grey marble.

182. Terpsichore with the harp and *plectrum*.

183. Saturn (Cronos), a statue in *pietra di monte*.

184. Poliad goddess of Antioch personified with her attributes, with the river-god Orontes at her feet.

187. Candelabrum composed of four parts or terraces of oak-leaves, with glands on each border in the form of Corinthian capitals.

188. Vase in a rare alabaster of Orte, placed on a small column of Carystian marble.

189. *Passing to the left*: Vase of a rare red jasper called *radicellato*, on a column of *giallo antico*.

191-197. *On brackets*: Comic actors masked, wearing the short tunic and *pallium*. — *Mattei Villa*.

192. Oval vase in *nero antico africano*.

199. *On the bracket*: Satyr carrying a vase.

200. *In the niche*: Jupiter under the garb of Diana, surprising the nymph Callisto.

201. *On the bracket*: Satyr, sitting on a rock.

204. *In the middle*: Sarcophagus admirably

sculptured with reliefs representing the slaughter of the Niobides. On one side Apollo, and on the other Diana are letting fly their arrows at the unfortunate victims. Found on the Appian Way.

208. Marcellus: or Roman youth dressed with the *toga praetextilis*, wearing the *bullae* round his neck.

209. *On the bracket*: Child with a partridge.

210. Vase representing a Bacchic feast. On the basement are three figures: of Rome, holding a Victory; of Sicily, a female bust with the *triquetra*, three limbs; and of Palermo, *Panormus*, with a palm and ears of corn.

214. *In the recess of the window*: Child playing with a goose; from the group by Boetius. — *Nemi*.

Fifth Division — 221. Cup in *rosso antico*, standing on a *cinerarium* of a Praetorian Guard.

222. *In the niche*: A Spartan Virgin, a victorious in the games celebrated in honour of Juno at Olympia, or of Bacchus at Sparta, at which girls ran for a sixth part of the ordinary Olympic stadium.

224. Nemesis, the goddess of Justice, as represented on ancient Greek coins. — *Hadrian's Villa*.

Before the window:

A-226. Tripod carved, in white marble.

230. Vase in white marble, with reliefs representing Diana hunting a hare.

231. *On the bracket*: Comic actor wearing a mask.

234. Candelabrum sacred to the Dodonian Jupiter, found at Otricoli. On its spiral shaft two doves are suspended, whilst on the faces of the square basis are the four deities: Jupiter, Minerva, Apollo and Venus Aphrodite.

235. Vase in *granatifera serpentina* called also

Braschia stone after Pius VI (Braschi). It stands as the opposite one, on the left side (See N^o 236), on ancient altars, in the form of tripods.

237. Candelabrum of exquisite workmanship, richly ornamented with foliage, masks, and arabesques.

238. *To the left in the niche*: Juno holding a patera.

239. Vase in green serpentine porphyry.

241-245. Large vases of white marble in the form of a bell, with reliefs of Corybantes and Deities.

242-243-244. Child declaiming.— Ganymede with the eagle. — Hercules *Bibax* or drinking.

247. Small cup in red oriental *granitello*.

248. *In the niche*: Lucilla, wife of Lucius Verus.

249. Cup of the most rare black porphyry, standing on a basis of red porphyry.

Sixth Division. — Over the door leading to the Gallery of the Arazzi or Textiles by Raphael, in a niche decorated with festoons of oak and laurel of white and gilt marble, is to be remarked the marble-portrait of the late Sovereign Pontiff Leo XIII, the munificent Restorer of the Gallery of the Candelabra.

The head of the Pontiff, is distinguished in his character by the expression of an incomparable majesty, the features noble and bearing a perfect resemblance, the forehead tranquil and dignified; the eye lively and penetrating, is at the same time full of benignity.

The work has been skilfully executed by Comm. A. Galli.

250. *Right side*: A superb crater with figures of Neptune, surrounded by sea-horses and monsters.

253. Sarcophagus with reliefs of Diana surrounded

by Cupids, in the act of leaving the chariot, to gaze on the beautiful Endymion.

253-C. Ceres (Demeter), a beautifully executed figure, exhibiting the portraits of Phrine or of Glycera. — From the Mattei Collection.

255. Large oval vase, splendidly decorated with carvings and swan shaped handles.

257. *In the niche*: Ganymede with the eagle.

259. *In the niche*: Faun with the tiger's skin.

To the left side, in the niche:

261. Paris dressed in the Persian costume.

264. One of the children of Niobe in the act of flying; a mutilated figure.

265. *On the bracket*: Shepherd with a lamb.

266. Elegantly sculptured crater with Bacchic masks and Genii, in sportive attitudes.

268. *In the recess*: Vase of Egyptian *granitello bigio*.

269. *Underneath*: Sarcophagus exhibiting Castor and Pollux, ravishing the daughters of Leucippus, king of Sicyon. — *Villa Mattei on the Caelian Hill*.

On it: A Persian warrior fallen to the ground, in an admirable attitude of defence, and a small statue resembling Phocion. (See N. 615. Hall of the Biga).

271. Crater in white marble greatly restored with reliefs of Bacchic subjects, and a rustic vintage.

At this end of the Gallery is the entrance to the

Gallery of the Arazzi or Tapestries.

Divided into three sections by means of double arches supported by four porphyry columns. The entrance and the door opening into the Corridor of Maps are decorated with columns of *verde antico*. The ceiling is painted in *chiaroscuro*, repre-

senting the principal events in the lives of Trajan and Hadrian. They were executed under Pius VI by Murini, Nocchi and Del Frate.

It would exceed the limits of this work to afford detailed historical account of these Tapestries, consequently only the chief features, in their singular history, will be given.

Leo X de' Medici desiring to ornament the walls of the Sixtine Chapel, commissioned in 1515 Raphael and his pupils Penni and Pierin del Vaga, to prepare the cartoons in *tempera*. On their completion they were sent to Arras in Flanders, where Van Orley and Van Coxis, two of Raphael's best pupils, skilfully copied them in texture, with gilt silver and wool.

The Cartoons, after many vicissitudes, became the property of Charles I of England who, as they had been cut into sections, to suit the convenience of copyists, caused the various pieces to be joined together. These extremely beautiful works of art are now kept in the South Kensington Museum of London,

The tapestries designed by Raphael are called of the Old School, to distinguish them from those of the New School, executed in 1578 by his scholars for Francis I of France, on the occasion of the canonization of St Francis of Paul, in St Peter's Basilica.

According to Vasari the former series cost Leo X more than 70,000 scudi. During the siege of Rome, under the Constable of Bourbon, they were stolen, but subsequently restored in 1553 to Julius III by the Constable of Montmorency.



During the sixteenth and seventeenth centuries they were publicly exhibited in the right portico of St Peter's, on the occasion of the solemn procession of the feast of *Corpus Domini*.

When the French occupied Rome in 1798 they were conveyed to Paris. A portion of these was returned to Pope Pius VII. The remainder having been sold in 1818, they fell into the hands of a Genoese Jew, who was proceeding to burn them, to collect the gold threads, when they were purchased by the same Pontiff, through the care of the illustrious Cardinal Consalvi.

After their restitution by France, Pius VII and Gregory XVI, placed them in this Gallery, which, by Pius VI, had been built to contain the Pictures, which are now on the third floor of the Vatican Logge, in the inside of the Palace.

The Tapestries of the First Series are remarkable for their good taste and excellent composition, and clearly show the hand of Raphael.

In the Secoeries the style is greatly inferior; the original designs having been greatly modified by his Flemish pupils.

They have all suffered very much from the effect of time and accident, the fleshy tints being partly lost.

A portion of those of the New School were restored, through the munificence of Pius XI, in the Establishment of S. Michele, under the superintendance of Cav. Gentili. It is regrettable that the work of restoration should have been brought to a close by the events of the year 1870, as the few ones which were completed, seem as fresh, as when they left the hands of Van Cosis and Van Orley.

First Section.

Under a colossal crystal custody; beginning on the left:

I. Peter receiving the keys, on his election as Vicar of Christ, or « *Pasce oves meas* ». The figure of the Saviour is worthy of admiration.

II. Healing of the lame-born man at the beautiful Gate of the Temple. The scene is divided into three groups by columns. In the centre the miracle is performed by St. Peter and St. John. Graceful women and beautiful children are to be remarked among the people. It is a splendid festival scene.

On the border: Card. Leo de' Medici is made prisoner at the battle of Ravenna, fought by the French against the Spaniards and the Pontifical troops.

III. Preparation for a sacrifice to Paul and Barnabas at Lystra. Paul rents his garment in indignation at the horror of the heathen. — In the border, John is taking leave of Paul, and the latter is preaching to the Christians of Antioch.

IV. Paul preaching in the Areopagus at Athens, a figure dignified, as in Masaccio's picture of Peter in prison. Some of the auditors are penetrated with truth. The frieze contains the arms of the Medici, Atlas; Day and Night, designed by Giovanni da Udine;

V. *Above, in the middle between the two columns is the half portion of the tapestry, which represents St. Paul striking with blindness Elymas the sorcerer, in the presence of Proconsul Sergius. — Returned much mutilated, as found in the possession of a Jew in Paris, who had burnt the half of it, for the sake of the silver threads, which it contained.*

VI. *On the right:* Death of Ananias, who has fallen

in convulsions to the ground, as a punishment for his falsehood. Peter and Paul are figures of grand apostolic majesty. Several poor receive assistance from the common fund. — In the border, the return of Card. Medici to Florence. — The frieze contains the arms of Leo X, with figures of Faith, Hope, and Charity.

VII. The Virgin is crowned by her Divine Son surrounded by Cherubs. Above is the Eternal Father, with the Holy Ghost, and in the lower part, on each side, we see St. John the Baptist, and St. Jerome.

VIII. Conversion of Saulus, already thrown from his horse to the ground, whilst he was preparing himself to persecute the Christians of Damascus. Above him is the threatening figure of the Saviour. A great confusion and consternation, admirably portrayed, reigns amidst his followers.

On the border is represented the massacre of the Spanish troops, at the taking of Prato, in 1512.

IX. The Stoning of Stephen. The Saint, whose kneeling figure is particularly excellent, is absorbed in the vision of Our Lord, who appears to him seated on the clouds, to the right of the Eternal Father. Young Saulus is keeping the clothes of the witnesses. — The lower border represents Card. Leo de' Medici, created Legate, on his return to Florence.

X. *On the right:* Peter's miraculous draught of fishes in the sea of Tiberias. This beautiful tapestry was the first of the Series designed by Raphael, as well as to be woven. — *On the border:* Cardinal Leo de' Medici is entering Rome to take part in the conclave, where, as a Pope, he receives the submission of the Cardinals.

XI. Paul and Silas, at the time of the earthquake, are seen in prayer in their prison at Philippi, through the hatred of the Jews, after the deliverance of the girl possessed by the evil spirits. The earthquake is personified by a Giant, who has thorn an opening in the Earth. The gaoler is frightened at seeing the prison miraculously open.

Proceeding from this to the

Second Section.

XII. *On the left:* Our Lord appearing to Mary Magdalen, in the garb of a gardener; a piece of tapestry also called « *Noli me tangere* ».

XIII. Christ and the two disciples at Emmaus.

XIV. Presentation in the temple with the figures of the Virgin, Infant Saviour, Joseph, Simeon, and the prophetess Hannah.

XV. Adoration of the Shepherds.

XVI. The Ascension of Our Saviour to Heaven.

XVII. Adoration of the Kings, followed by a numerous and splendid retinue, presenting the offerings of gold, incense and myrrh. The number and beauty of the figures, make this one the most remarkable of these tapestries.

XVIII. *On the right:* The Charge to St. Peter. — A tapestry belonging to the Gobelins manufactory.

XIX. XX. XXI. Three subjects from the massacre of the Innocents by Herod. A composition, highly expressing in a natural manner, the contrast of the affection in the mothers, with an infinite variety of passions, that touch the heart by compassion, as well as the extreme fierceness and the cruelty of the executioners.

XXII. *Above:* A Copy of the celebrated « *Pasmo di Sicilia* » or Christ falling under the cross; the original painting, by Raphael, is now at Madrid.

Passing from this to the

Third Section.

XXIII. *On the left:* The Resurrection of Our Saviour. The soldiers guarding the sepulchre are in various attitudes of fear. The three Maries are approaching from Jerusalem, to embalm the dead Body of Christ. — A tapestry very remarkable for the grouping and beauty of the figures.

XXIV. The descent of Holy Ghost in the shape of tongues of fire, on the Apostles; symbolising the power of their future preaching over the Hebrews. With these are also gathered the Virgin, Mary Cleophas, and Mary Magdalene.

XXV. Religion, Charity, and Justice designed by Pierin del Vaga. Underneath are two lions supporting the Papal banners, on which are the keys of the Church. — The arms on the lower border are those of the celebrated Pope Leo X.

Gallery of Geographical Maps

of all the Provinces of Italy. The execution of this colossal work was by Gregory XIII entrusted to Father Ignazio Danti of Perugia, assisted by his brother Anthony. These maps are divided into thirty eight parts, each of which occupies the space between the windows. This very remarkable Gallery exceeds 185 yards in length.

A choice collection of more than seventy busts and terminal hermas, all worthy of attention, placed here by Pius VII, add to its decoration.

The ceiling and recesses of the windows were, under the direction of Muziani, painted by Mascherini, Cati, Sementa, Massei, Nogari, etc. with subjects taken from the Old and New Testaments, and the lives of the Saints, as well as from those of men, famous alike in Science and Learning, corresponding with the Provinces, which they have contributed to render illustrious. The figures in the historical pieces are by Antonio Tempesta, surnamed « *il Tempestino.* »

Pope Urban VIII (1631) was the first to undertake the restoration of these Maps, which had begun to suffer very much from damp and corrosion. The paintings were formerly restored to their pristine brilliancy by Bianchini and Lais, by order of Pius IX.

Beginning on the right:

I. Map of the Gulf of Lepanto in the Jonian sea, with the engagement between the Turkish and Christian fleets, in 1511.

II. Island of Tremiti in the Adriatic, with remains of the harbour of Claudius.

III. Salentum, province of Otranto in Southern Calabria with a view of the town of Otranto.

IV. Apulia on the Adriatic. an ancient province of the Kingdom of Naples, including the whole of the South-East of Italy. The battle of Cannas is represented on the right.

V. The Abruzzi, a province of Naples with plans of Aquila and Basilicata. This map contains a representation of the Caudine Forks, with the defeat of the Romans, and the lake Fucinus, since dried up by the late Prince Alexander Torlonia.

VI-VII. Territory of Ancona with a portion

of Picenum and a plan of Macerata — Picenum.

VIII. The duchy of Urbino, annexed to the Pontifical States, of which it formed one of the Delegations.

IX-X. Flaminia and Bologna, with the Flaminian Way, between Rome and Rimini.

XI. Duchy of Ferrara, formerly a Delegation of the Papal States.

XII. Mantua, with the fortress and town on the Mincio. It was in this territory that S. Leo I prevailed on Attila, to give up his projected invasion of Rome.

XIII. Piacenza and Parma, with their respective plans, town and villages.

XIV. Forum-Livii on the Adriatic Sea.

XV-XVI. The Venetian province of Padua and Vicenza on the Po, with plans of these two, cities. — The ancient Duchy of Milan.

XVII. The provinces of Piedmont and Montserrat with plans of Turin, Milan, the Delphinat, and ancient duchy of Savoy.

XVIII. Ancient Italy, chorographically represented between the Tiber and the Arno, with the earliest Geographers Strabo and Ptolemy, and its seas, viz the Adriatic, the Ligurian or sea of Genoa, the Tyrrhenian, the Sicilian, a portion of the Ionian, with the lakes Trasimenus, Fucinus, Bolsena, Benacus or Maggiore, and the lake of Como.

XIX. Ancona, a Doric city fortified by Urban VIII, with the harbour of Trajan.

XX. Venice, the ancient queen of the sea, with views of its principal monuments and islands, on which it is built.

An elegantly carved door leads to the former Pope's private audience-rooms, to the Hall of the

Immaculate Conception, and to the Stanze of Raphael. The cornice is in *porta santa* marble, surrounded by the figures of Justice and Abundance, supporting the arms of Gregory XIII.

XXI. Genoa, formerly an illustrious Republic. It is built like an amphitheatre with view of the city and of the picturesque *Riviera*.

XXII. Trajan's harbour at Civitavecchia on the Tyrrhenian sea, with portrait of its restorer Pope Urban VIII. The existing walls of the town were built by the Frenchmen, by care of Pope Pius IX.

XXIII. Modern Italy, opposite the chart of ancient Italy. It contains the figures of its modern Geographers Flavio Biondo and Raphael of Volterra.

XXIV. Liguria, with its capital Genoa.

XXV. Etruria, with maps of Florence, Siena and Castel San Miniato.

XXVI. Perugia, placed between Umbria, Siena, and Florence, above the valley of the Tiber.

XXVII. Patrimony of St. Peter, with the Roman provinces, the Marche, Umbria, the Sabine country, Latium, and the Tyrrhenian sea; the maps of Viterbo, Orvieto, Rome and the rivers Pallia, Tiber and Fiora.

XXVIII. Umbria with a view of Spoleto.

XXIX. Latium and the Sabine country with a map of Rome, and views of Cape Circeo, Terracina and the Campagna.

XXX-XXXI. Campania. — The principality of Salerno on the gulf of the same name, formerly celebrated for its medical university. In the vicinity is the renowned Abbey of Monte Santo.

XXXII. Basilicata or southern portion of Italy, famous for the ruins of Pæstum and its roses.

XXXIII-XXXIV. Calabria Ulterior and Citerior, between the Adriatic and the Tyrrhenian Sea.

XXXV. The island of Corsica.


XXXVI. The great island of Sardinia which takes its name from Sardus, the chief of a colony of Lybians, who were its first inhabitants.

XXXVII. Sicily, so named after king Siculus, and from its three fields called also Trinacria. It contains three beautiful maps of Messina, Syracuse and Palermo.

XXXVIII. Avignon on the Rhône, once the residence of the Roman Popes from 1307 to 1377.

XXXIX. The island of Elba, *Ilva* with the Roman harbour of the emperor Claudius.

XL. The island of Malta with a representation of the vanquished Turks raising the siege.

 *Returning to the Noble Staircase and ascending to the third flight of steps, ornamented with columns of breccia corallina and breccia of Cori, supporting the roof, we reach the third landing, where is the entrance to the Gregorian Museum of Etruscan antiquities. Here are to be remarked two columns of the rarest brizzolato black and white porphyry, found at the Tre Fontane, outside Porta S. Paolo, which adorn the Loggia or balcony, open in order to afford a better view of the mosaic pavement of the Greek Cross, and of the covers of the imperial porphyry Sepulchral Urns.*

On the right, near the Etruscan Museum:

601. Tripod in high-relief, with subject of Hercules fighting against the sons of Hippocoon, or with the Ligurians, or against the islanders of Coos.
— *Appian Way.*

On the left and right side, set in the wall:

602-604. Winged Victories supporting a medallion of a matron. — Medea is delivering poisoned gifts to Glauce, the newly married wife of Jason, her rival.

603-605. *In the niches:* Cybele with two lions. — Dacian Prisoner, clothed in a skin, the *gausape*, or woollen cloak. — High-reliefs.

606. Oval Vase, of the rarest *plasma* granite.

Gregorian - Etruscan Museum.

Founded in 1836 by Pope Gregory XVI whose illustrious name it bears, to contain all the monumental remains of this wonderful People of the most remote ages, found in the excavations at Vulci, Tarquinia, Caere, Toscanella, Bomarzo and other cities of maritime Etruria, extending from the river Tiber to the Fiora.

Pope Pius IX, increased the Collection by donations of a rich collection of Etruscan, Roman and Phœnician coloured glass-work.

To the late Pope Leo XIII we are indebted for the decoration and embellishment of the present Museum, and for the recent purchase of the rich Collection Falcioni, from Viterbo.

The various objects have been recently classified and distributed in twelve rooms and halls, under the direction of the late C. L. Visconti. The most interesting only will be described.

I Room or Vestibule. — Sarcophagi in *terra cotta* with recumbent life-size male and female figures on the covers. — Portrait-heads in *terra cotta* from *Toscanella*. — Horses-heads in *nemphrum*, or volcanic tufo found at Vulci. — Sarcophagus in *nemphrum*,

representing the Slaying of the Niobids, by Apollo and Diana.

II Room.—Cinerary urns in alabaster and travertin, with basreliefs representing subjects from Greek mythology, in the style of decay of Etruscan Art; from Volterra and Chiusi. — Heads and busts in *terra cotta* found in the tombs.

III Room. — *In the corners:* Small and various italic cinerary urns, in the form of primitive huts (*tuguria*), containing the ashes and partly carbonized remains of the dead; found at Castel Gandolfo. — Marble urn with a reclining matron. — A Nymph.

Aedicula in the shape of a round temple of Ionic order from Orte, with the name of Tanaquil.

IV Room of the terrecotte. — *In the middle:* Mercury, a statue of rare workmanship, from Tivoli. — A collection of basreliefs, friezes, *antefixae*, ochreous legs; fragments of female life-size statues, architectural remains, cinerary urns. — Adonis lying on a rich couch, with a greyhound on the basis. — *Toscanella.* — The labours of Hercules; etc.

A very interesting frieze in high-relief of the best hellenistic period, with heads of Bacchus and Ariadne, Cupids holding festoons, fruits and arabesque, discovered at *Cervetri*.

V Room of Greek-Etruscan Vases — of various shapes, style and subject, arranged on the marble-tables round the Hall, in archaic order such as oenochoes, amphorae, cratera, oxybaphons of Italic, Etruscan, Egyptian, Asiatic, Phoenician, Corinthian, Rhodian and Doric origin. The class of subjects is however numerous, for we find some of Dionysiac character, viz relative to Bacchus, his festivals and

his mysteries. Some other scenes, are taken from the Hellenistic Mythology, as the myth of Dionysos or Bacchus; the rape of Europe; Hercules fighting with the Centaurs; winged Genii of Evil or Chimerae; etc.

In the middle of the Hall: Holmos therikleios or deinos (vase for perfumes), a large vase of globular form, in the Attico-Corinthian style, with squares and scrolls, representing fabulous beasts, and the chase of the Calydonian boar. — *Caere*.

The glass-case contains a collection of Roman lamps in *terra cotta*, with basreliefs of Pagan art.

VI Hall. — decorated with frescoes painted by *Nicola delle Pomarance* under Pius VI, representing Scriptural and mythological subjects. — Roman mosaics found on the Aventine.

The subjects represented with black figures on the vases, for the most part *amphorae, hydriae, and stamnos*, very elegantly arranged, are as follows: Peleus embracing Thetis. — Hercules fighting against Cydnus assisted by Mars, the first by Minerva. — Aurora lamenting the death of her son Memnon, killed by Hector. — Apollo and Hercules contending for the tripod.

In the middle of the Hall are two amphorae, very remarkable for the finish and beauty of the subjects. The first one, on the right, represents Ajax and Achilles playing with dice, the *astragali* or *at tricktrack* a game invented by Palamedes. A Greek inscription records their names and the favourite's one, the beautiful Onetorides, as well as the numbers thrown, and the name of the ceramist Exechias, who made it. On the reverse is Pollux and his horse Kyllaros, Leda with a lotus-flower, Tyndarus caressing

the horse of Pollux, and Castor a dog. — *Vulci*.

The vase on the left side shows Ajax carrying to the Greek camp, on his back, the corpse of Achilles, with Phoenix and Briseis assisting to the scene.

Near the window: Pelike or celebrated vase of the oil-merchant, represented conversing with another man, and asking Jupiter to become rich; the other answering: « Look! it is already filled up! »

The vase between the windows are Panathenaic of different size, in imitation of the prize-vases of the games (*Agones*) held in honour of Pallas at Athens, and afterwards in the principal towns of Etruria, with reference to the above said games.

76. *Near the window*: Hercules at the gates of Hell in company with Minerva. Pluto, with Cerberus, is quieting Proserpine, the Queen of Hades.

In the cases of the windows: Elegant variety of different shaped vases, as alabastrons, bombylions, lecythi, scyphi, ænochoes, in the form of doves, hares, ram's and eagle's heads, horses, etc; Money-boxes, with Fortune represented in an *aedicula*; cups or *pocula* with inscriptions; clown-shaped heads; moulded male and female heads; cups in *terra rossa* of Arezzo, (*Arretium*); etc.

Passing from this to the

Hemicycle, or semi-circular Gallery, containing the most note-worthy Vases of the Collection.

The vases are for the most part *amphoræ* with the myths of Theseus killing the Minotaur; Neptune overthrowing Polybotes; Minerva Pacifera; a Pedotribe instructing a Discobolus; Achilles, a figure of the most rare beauty and finish of design.

In the niche is a large *Apulian Amphora* in the

flowered style, found at Ruvo, in Southern Italy.

On the second marble-shelf: Hydriae, or three-handled Vessels for carrying water, with subjects of Orpheus killed by a woman of Thrace; the Contest between Apollo and Hercules for the tripod; Minerva shaking hands with Hercules.

There are also: an hydria, a very elegant vase representing Apollo, seated on his winged tripod, playing on the lyre, on his voyage to the hyperborean regions; Thamyris contending with the Muses, playing on the lyre, on a stamnos, (a very high shouldered and short-necked mixing-jar).

In the niche: A polychrome *mezza tinta* crater (vase for mixing wine and water) with representation of Mercury, consigning infant Bacchus to the care of Silenus and of the Nymphs of Nysa; the finest known vase of ancient Greek ceramography. — *Vulci.*

Third marble-table: The following are the most remarkable subjects: A boy with his tutor supposed to be Ganymede and Jupiter; Hercules killing the Nemean lion; Hector mortally wounded by Achilles, both assisted by their tutelary deities Apollo and Minerva, standing on each side.

An assembly of Gods viz: Jupiter, Juno, Minerva, Vulcan, Neptune, Venus, Pluto and a winged Victory, painted on a stamnos; Jupiter surprising Ægina; her partners fly and anxiously relate to Asopus his daughter's misfortune.

In the niche: Apulian amphora with Orestes at Delphi, and Diana on her chariot, drawn by roebucks.

Fourth marble-shelf: Europa in the act of caressing Jupiter, transformed into a bull; Paris and Helena at Sparta; both subjects painted on large

craters oxybaphons, (bell-shaped vases for mixing wine and water, in the style of Southern Italy); a *symposium* with the game of the *cottabus*; comic representation (*phlyakes*) of Jupiter serenading Alcmena, assisted by Mercury; Rustic vintage or feast.

On small pillars, between the windows:

Triptolemus in a chariot drawn by serpents; Theseus fighting against Penthesilea and the Amazons; A Citharædos; Theseus fighting against the Amazons; A Victory in a quadriga holding a tripod; Apollo accompanied by six Muses, best Greek style; Amphora from Nola with twisted handles and cover; Hecuba presenting a goblet to Hector before his departure, Priamus stands by; best style. — A Nike or Victory is offering a libation to an armed warrior, on a *pelike*, found at Norcia, worth mentioning, as it was anciently restored.

From the Hemicycle we pass to the

Gallery of the Tazze, in which is collected a large number of small *tazze* of elegant form and accurate design, placed on wooden pedestals, in two lateral ranges. The subjects painted on them with great skill, are the following:

On the right:

IInd Div. 2nd: *Cyrenaic cup; inside:* Prometheus is tied to a column, whilst a vultur is tearing out his entrails. Beside him is Atlas supporting the heaven, whilst a serpent darts against his side. **3rd:** Monstrous Masks or Gorgons; — **4th:** Ajax and Achilles playing at dice or at tricktrack.

IIIrd Div. 1st inside: Ajax and Achilles, **4th** Hercules fighting against Hippolite, the queen of the

Amazons; a vase painted by the well known Greek artist Pamphaios.

Vth Div. 4th Hercules in full armour; 5th Hercules crosses the waves, seated on the bow, received from Helios, the Sun.

VIth Div. 3rd Men and women lying on convivial couches, an Attic feast; by Brygos.

In the six cases near the windows is a complete collection of coloured glasses, imitating in their various tints all the qualities of marble and *pietre dure* known, as vases for perfumery, lachrymatory vases, cups, blue and yellow amphorae, basins and iridiated glasses, forming part of the Rossignani's Collection, purchased by Pope Pius IX.

In the niche is the bust of Gregory XVI, the Illustrious Founder of this Museum.

In front: Round table of great value for the number of minute pieces of small and coloured glass, artistically arranged by Sibilla.

On the left side, middle marble-shelves:

VIIIth Div. 1st Ceneus with *dendrophori* Centaurs; Simposium or convivial feast, and Hercules contending with Apollo for the tripod; 4th Hunting scenes; 5th Hercules fighting against Centaurs, *inside:* the death of Ceneus; 6th Fauns, Satyrs and Bacchantes; 7th *inside:* Midas with the ears of an ass, and the barber who discovers his secret; 8th Œdipus meditating on the riddle or enigma, proposed to him by the Sphinx, by Duris; 9th Discobolus, Athlete and Apoxyomenos; 11th Myth of Pelias with Medea and the Peliades.

In the glazed case, is a notable collection of *paterae* and cups in *bucchero nero* of Chiusi; vases in

the form of heads of animals; Ethiopic head and Silenic masks; amphorae from Vulci by Nicosthenes; The *tazza* with Minerva obliging the dragoon to throw up Jason in Colchis, and the Olpe with the history of Menelaus and Helena, are alike worthy of note.

IXth Div. Peleus embracing Thetis; 2nd. Athletes and *Apoxyomeni*; 4th Warriors and dignitaries; 8th Æsop, seated on a stone with a fox before him; 9th Triptolemus, in the chariot of Ceres; 12th Proserpine in the act of being carried off by Pluto; 13th Victory and a warrior.

Paintings. — Lining the wall on the left, are copies of the original paintings discovered in the tombs of Canino near Vulci, representing several Trojan, Theban, Etruscan and Roman subjects as: Cassandra repulsing Ajax; Nestor and Poenix; Eteocles and Polynices; Achilles sacrificing Trojan warriors to the *Manes* of Patroclus; Servius Tullius releasing his countryman Cælius Vibenna, king of Etruria; Child bearing a swallow in its hands; the Etruscan Charon awaiting the souls; Sisiphus rolling the stone on the shore of Acheron; lastly we see Amphiaraus, the keeper of souls.

Re-entering the Hemicycle and crossing the Sixth Hall, on the right is the entrance to the

Hall of Bronzes and Jewellery — decorated by the Zuccari. Around the Hall are the following objects:

Statue of a warrior, probably Mars, with a dedication in the Umbrian dialect, *Todi*; Tripods; Looking-glasses or mirrors, with mythological subjects representing Chalcas, Mercury and Minerva; Hercules Callinices; Aurora and Memnon; Thyresias;

Peleus and Atalante; Jupiter promising Thetis that Achilles shall vanquish Hector; etc. -- Hunting spears; An infant votive statue with inscription; A bronze-couch; Sacrificial vases; Candelabra; Bronze-vases, with traces of ancient gilding.

Also; Mystic cistae; one with a combat of Amazons; Braziers with the tongs; Colossal arm of Trajan of beautiful execution; *Civitavecchia*; An Etruscan war-chariot in bronze and wood; *Roma Vecchia*.

On the walls are number of round shields, a curved trumpet, swords, spears, battle-axes, helmets, visors, celatae; an incense-pan on four wheels; in bronze and wood; shields of Bacchus Ebonis; a weight of a hundred pounds; sacrificial instruments; wrestling rings; bronze paterae; strigils; cups; votive hands; Etruscan sandals, very old; etc.

In the case of the third window: Etruscan Lares in black *terracotta*; an inkstand with a Greek-Pelasgic alphabet, engraved around it; a spelling-book with ancient Etruscan characters on an inkstand.

It the middle of the Hall is a glass-case containing the objects found in 1851 at Pompei, during the visit made there by Pope Pius IX, a present of Ferdinand II king of Naples.

In the centre of the Hall is a polygonal glass-case, containing a precious collection of gold and silver ornaments, found at *Cervetri*, the ancient *Caere*, in the *tumulus* known as the Regolini-Galassi tomb. It comprises gold *fibulae* or pins; rings, *armittillae*, paterae; vases; cups with the name of Larthia; a beautifully embossed gold breast-plate, or sacerdotal ornament of the high-priest; bracelets; pieces of gold, found in the ashes of the corpse.

At the end of the Hall is a passage containing various bronze-figures, also in marble; lead-pipes; a beautiful *patera*; bronze *laminae* or bands; etc.

This passage leads to the Hall of Paintings. — On the flooring, are collected large *ollae* and *dolia* or jars. On the marble-slabs are placed several black and white vases. — *On the floor:* A basis with an inscription of the Senate and People of Vulci to the most noble *Flavio Valerio Severo*; etc.

Two large sarcophagi, one in *peperino*, the other in travertin. One with the figure of an Etruscan high-priest.

In the middle: Sarcophagus in nempfrum of a Lucumo, an Etruscan king and high-priest. On its four sides are represented various subjects from Greek mythology, as Clytemnestra stabbed by her son Orestes; Electra mourning near the altar, and Ægisthus lying dead on the ground; etc.

The paintings on the walls are copies by Rüspi from the original ones, ornamenting the *cellae* or sepulchral grottoes of Tarquinia and Vulci. These interesting frescoes, throw great light on the manners and customs of this people, as well as afford illustrations of its religious creed, as banquets, games and dances celebrated in honour of the illustrious occupants of the tombs.

The adjoining Hall is, for the most part, filled with objects from the recent purchase of the Falcioni Collection, made by Pope Leo XIII, whose bust is on the bracket above the wall, surrounded by trophies of old bronze-spears.

The left glass-case contains a beautiful collection of gold and bronze rings with gems; wreaths; chains

of an exquisite skill and taste of Etruscan workmanship, some of Egyptian models. Among these rarities are to be remarked a golden chain with a rectangular plate in the middle with figures of Bacchus sustained by Ampelus, and of old Silenus on his ass (rather a Roman or even modern work) a head of Medusa, of a splendid form, a beautiful collar of roses; ears-rings, objects all valuable as regards the history of civilisation; two elegant bronze-mirrors, tazze, and bronze statuettes of gods and heroes of Etruscan and Greek mythology, etc. To the walls is to be seen a chose collection of bronze-mirrors. — In the right glass-case are preserved bronze vessels of every description and of irregular forms; black earthen-ware from Chiusi, red vessels from Arezzo, bronze-axes, flasks and objects of early Etruscan art, found in the tombs near Viterbo, as Toscanella, Castel d'Asso, Bolsena; etc.

The marble-shelves and the upper glass-cases are filled with sundry vases of different shapes, as amphorae, œnochoes, hydriae, alabastrons, lecythi, scyphi, etc.; an earthen vase with the name of *Quintius* engraved in a rough inscription; cinerary urns with the figures of the deceased, crowned on their lids, and also archaic Etruscan vases, presented to Pope Leo XIII for his Priestly Jubilee, found in the necropolis of Orvieto.

At the extreme end of the Hall of the Bronzes on the left hand, is the so called Chamber of the Tomb, built and decorated in imitation of a sepulchre, in the necropolis at Corneto.

The sepulchral chamber of Tarquinia is excavated in a rock, with painted ceiling and sarcophagi, on

which remains of the deceased warriors were laid.

The glass-case of the last Room contains a bronze-figure of an *aruspex* and utensils used for sacrificial purposes, found in the sepulchre of the Herennii, near Bolsena.

Egyptian Museum

(Entered from the Hall of the Greek-Cross).

We owe its foundation originally to Pope Pius VII, and to the munificence of Pope Gregory XVI we are indebted for its completion and final arrangement in 1836.

The objects were already illustrated by Father Ungarelli, very judiciously arranged by Comm. de Fabris, and at present more learnedly interpreted by Fabiani and Marucchi.

First Hall, — entering through the iron-gate in the Vestibule or the First Hall:

1. Beautiful cover of a case, all painted, of the mummy of Neschonsu, a Priestess of Ammon; in sycamore wood, (*ficus religiosa* — *Cuv.*),

2. Sepulchral coffin in black basalt of Nefer-Ab Ra-Meri-Neit, governor of the Palace of the Pharaoh Psammiticus II.

3. Cover of a coffin of the mummy of Pasetet-maut, Priestess of Ammon.

4. Coffin of Pasetet-maut, Priestess of Ammon, XXIInd Dynasty, Xth Cent. B. C. It is made of sycamore wood, internally and externally painted with various figurations and funeral representations.

5. Sarcophagus of black basalt with an invocation to the mother *Maut*, by the deceased High Priest, Nekt-Hor-Keb, or Menk.

6. Urn similar to the preceding one, with the name of the dead Psammiticus, (Psamtik).

7. Coffin in sycamore wood of the mummy of Neschonsu, priestess of Ammon.

Second Hall, said of the Monuments:

8-26. Two semicolossal female statues, with lions' heads, in black basalt, of the goddess Secket, the same as Artemis, or Diana of the Latins, worshipped at Memphis with her husband Phtah. — *Thebes.*

10-11. An Egyptian Princess of the House of the Ptolemies — Sitting cynocephalus or ape, sacred to the god Thoth.

12. Statue of red granite representing Ptolemy II Philadelphus, well known for the translation into Greek of the Holy Scriptures of the Jews.

14. The Queen Arsinoe, the sister and wife of Ptolemy II Philadelphus.

16-18. Two antique colossal lions in black basalt sacred to the god Thoth of Ap-re-hui, brought from the *Iseum*, or temple dedicated to Isis in the *Campo Marzo*. Engraved on the basis, is a band of hieroglyphics of the purest linear style, alluding to their having been dedicated by Nectanebos II, the last of the Pharaohs.

17. Colossal female statue of *brecciato* black granite of Tuaa, the mother of Sesostris, the Pharaoh Rhamses II. On the left side of this figure is also represented engraved *Het-ma-ra*, her daughter.

22. Fragment of a statue representing Sesostris, Rhamses II, seated on his throne.

Hall of the Imitations — containing the principal copies of statues executed under the emperor Hadrian

by Greek and Roman artists, after the Egyptian style. — *Villa Adriana*.

27. Colossal statue of the Nile in *bigio* or *pa-lombino* marble, resting on a sphynx, holding the cornucopia in his right hand.

28. Osiris, statue of *nero brecciato* granite.

29. Cynocephalus worshipping *Ra* or the Sun.

29-A. *Mantu*, an Egyptian god, holding the sceptre with the head of a greyhound.

30-A. Arpocrates, (*Her-pa-chrat*), represented with the ringlet of youth; a small statue.

32. *In the corner*: Statue supposed to be Isis holding the *ank*, or the handled cross, or sign of life.

33-34. Unknown male statues dressed with the *shenti* and covered with the *calandica*.

36. Antinöus, the Bythnian favourite of Hadrian, a semi-colossal statue in Greek marble, styled for its beauty the Egyptian Apollo. — *From the Capitol*.

38-A. Isis suckling Horus; a group of white marble.

40-A. *In the corner*: Statue of Isis in grey marble.

42-45. Owl, a simbolical representation of the god *Horus*. — Crocodile on the waves, in Greek marble.

46. Double headed bust with the head of Isis, on one side, and on the other with the head of *Hapi*, the sacred Ox. — *From the Capitoline Museum*.

47. Egyptian priest, with a table for libations.

49. A statue of Anubis, *Anupu*, the guardian of sepulchres, and the embalmer of the Dead.

53. Crocodile in *nero antico*, on a plinth of the same precious quality of marble.

55. Isis suckling Horus, a group in black granite.

58. Osiris, a bust in *brecciato* granite.

To the wall: Fac-simile in plaster of the cele-

brated Rosetta stone in black basalt, containing the decree of the priesthood of Memphis, in honour of Ptolemy Epiphanes.

61. Typhon, a malefic Egyptian deity.

62. Fragment of a statue of Apis, with the solar disc between his horns.

63. Typhon or Bes, with the *bulla* round his neck.

65. Egyptian priest with a sceptre.

65-A. Female figure, holding a table for libation.

In the middle of the Hall:

69-A. Triangular basis of a candelabrum adorned with rich and elegant carvings, of leaves, and Egyptian symbols. On it stands a *canopus* in alabaster, bearing an Egyptian head, covered with the *calantica* and the lotus-flower.

69-B. Fac-simile of the pyramid of Cheops.

On the bracket is the bust of Pope Gregory XVI.

Fourth Hall. — 70. *Beginning on the right:* Sethi I, king of Egypt, the father of Rhamses II. This king was a great conqueror; his enterprizes are very well known to us, from the monuments left by him.

71. 72. 74. 75. Canopi which served to contain the entrails of an Egyptian priest, named *Taba*. They have on the cover the symbols of the patrons of the Dead: *Amsset*, *Hapi*, *Tiou-mauteu*, *Kebah-Sennuf*.

86. Stela incomplete with the inscription «Royal offering of Osiris *Khent-Amenti* (living in the Amenti); Lord of Abydos; etc.

87. Altar for libations of King Thoth-mes III. There is to be seen on it the form of the breads and the channels or vessels for wine, the offerings proper to some deity.

90-91. Fragment of the head of the god Horus. — Priest of Neith, the great mother.

92-94. Statue of a kneeling naopherus priest. — Owl representing Horus in black basalt.

97. Personage holding a *naös* which contains an ape. He is called *Taho*, a priest of Thoth.

99. Priest with an amulet to his neck, expressing the same personage, presenting an offer to Phtah.

112. Statue of *Hekht-Hor-menkh*, holding a naos, in the act of adoration; the personage whose coffin has been already seen in the first Hall.

A-112. *In the middle of the Hall*: Naopheros, a priest of the goddess *Neith*; a most celebrated small statue in green basalt. He holds an *aedicula* with the image of the God Osiris, and his mantle is fully covered with inscriptions in hieroglyphics, repeating various invocations to Osiris, his name of *Sun Uta-hörressent*, son of *Tumartus*, his titles, as the chief of the interior at Saïs, and the quality of *Smer*, (*Principis amicus*), given to him by Cambyses. The inscription is also relative to various events under the kingdoms of Amasis, Cambyses, and Darius, and to some reparations made by him in the temple of Neith « *the abode of life* » at Saïs, in the Delta, *the country of life*, where he was sent by Darius.

Hemicycle or Semicircular Hall. — *On the right*: The very well preserved gilt cartonage, covering the mummy of *Chenemat*, daughter of *Samtau* and *Kenemat*. The funeral crown is still to be seen with dried flowers on her breast, decorated with symbolical scenes, referring to the Book of the Dead. Semi-colossal statues of Secket in black *brecciato* granite, sculptured under Amunoph III.

A mummy in its wooden case, enveloped with enamelled ornaments, and gilt bronze deities.

In the case: is a very remarkable head in sand-stone of a king devoted to the god Mantu. Also: Two mummies of children: a wooden case, which served to keep papyri or manuscripts, belonging to *Aril neferu* a door-keeper of the temple of Ammon. — A small crocodile embalmed; Heads of a cat and dog; Conic bases in *terra cotta*; two ibises embalmed.

Several mummy-cases in sycamore wood, covered with hieroglyphics of various styles, but all with the formula repeated: *Royal gift of Osiris*; etc. Four of these, with their covers, found at Deer-el-Baari, near Thebes, were sent in 1894 as a gift by H. R. H. the Khedive of Egypt to Pope Leo XIII. They belong to priestesses of Ammon unknown, but two bear the names of *Azi-Makeru-Asar*, and *Takabet-Asar*. — Two marble sarcophagi with their covers. — A mummy-cover fixed to the wall, near a case still containing the mummy of an august matron.

On the fourth window: Sepuleral *Stela* in black basalt; the deceased *Nefer-tai*, *divine father*, *first Ma*; *first prophet*, in the presence of *Phtah*.

In the corner: *Stela* of Hatasou (*Amun-nou--het*) queen of Egypt, and of her brother Thothmes III.

The glass-cabinet, at the end of this gallery, contains vases for perfumes; funerary vases; large prints; necklaces formed of scarabees; and a full collection of small idols or amulets.

First Cabinet. — Various small statues funeral, ornamental or historical — Necklaces in enamel-coloured glass-ware and pottery. In the glass-case (Xth Div.) is to be remarked a funeral figure of *Sem*

Chiemuas, royal son of Ramses II, governor of Memphis and High Priest of Phtah; etc.

Second Cabinet— In the glazed cases there are mummies of sacred cats and ibises, *ibis religiosa*, wrapped in white linen; small figures of Egyptian divinities in bronze, wood and enamel; sacred and domestic implements, such as a vase for the holy water; a bronze-sistrum; an *aspergillum*; an instrument to offer a libation; mirrors; a cup with corn and oats found in a mummy-coffin; types of painted and gilt wood; a sacred hawk; the bull Hapis; the god Anubis; etc.

Third Cabinet — Among the sundry objects, all note-worthy, there are several scarabæi, found in the tombs, and even in the folds of the interior bandages, and on the chest of the mummies, with the formula: «My heart is my mother's.» One of these is deserving of notice for its historical inscription, that refers to the formation of a water-basin, ordered by *Ra-nub-ma*, son of Ra, *Amen-hotep*, in honour of *Tii*, his great royal wife, living at Tarou; etc.

Fourth Cabinet containing specimens of papyri, a fine collection of these ancient Egyptian manuscripts in the various hieroglyphic, hieratic, and demotic characters, almost all incomplete, of the funeral rites contained in the Book of the Dead, by the Egyptians styled *Per-m-hru* or « free to pass to light » applied to the dead, hoping to go out from the East with the Sun, and to take passage with him in the celestial boat.

It will suffice to give a specimen of these, in the most beautiful one, representing the Judgement of the soul of *Neskem*, son of *Setarban*, held by Osiris, holding the sceptre and the wheat. Before him is

a skin, a symbol of resurrection. Before Osiris forty-two personages are seated, the assessors of the god. A table with offerings, and the great devouring beast, the keeper of the abode of the Dead, are also to be seen before the Judge. *Thoth* writes the sentence on a tablet. Behind him *Anubis* and *Horus* present the heart of the deceased, that must be equilibrated following Truth, in the other scale; the deceased, easily to be known, stands on one side, in presence of two figures of *Truth*, in the Hall of Double Truth.

There are also the Genii of the entrails, and the inscriptions: *Destiny, Resurrection, Happiness.*

Hall of the Assyrian Monuments.

In this Hall is to be remarked a notable Collection of Assyrian monuments. These were discovered under the Temple-Palaces of the Assyrian monarchs of Nineveh (*Ninouah*) not far from Mosul, at Khorsabad, Koyundjick, Nimroud, and afterwards sent to Pope Pius IX in 1855, by J. Benni, a pupil of the Propaganda College.

The late Pope Leo XIII, by ordering the removal of these monuments from the Vatican Library, intended to open a new Department of art, to the studious researches of learned Men, as well as to satisfy the curiosity of Visitors.

Beginning from right to left, enchased in the wall:

1. Fragment with soldiers carrying an ivory-throne across the mountains, during a military expedition of Sennackerib.

2. *To the left:* Assyrian foot-troops, archers and slingers, engaged against the enemy.

6. *On the right:* Women seated on stools, a soldier

and a mariner, crossing the Tigris on a raft.

7. 11. Heads and fragments of Assyrian figures.

8. Portrait of king Assur-Nazir-Habul « *Assur-Izir-pal* » Sardanapalus, with the tree of life.

9. *Above*: Fragment exhibiting workmen, prisoners of both sexes, with ropes and rullers, for the lions and bulls, ordered by Sennackerib, for the embellishment of Nineveh.

12. Scene of two registers, in which are to be seen horses, held by Babilonian equerries.

13. 14. 15. 16. *Above*: Assyrian figures.

17. *Set on the wall*: Sepulchral inscription of a military officer *Abd Obodat* for his father *Aitibel* and his son *Abdata*, found at Madaba (Palestine) in Nabatean characters, with the date of the 39th year of the reign of King Areta Philodemos, mentioned by St. Paul. The chronology of thereign of Areta exactly corresponds with the quotation of St. Paul's letter to the Corinthians. It is very important, as it exactly fixes the date of the death of Our Saviour, reckoning from the conversion of the same holy Apostle.

18. 19. Fragments of Assyrian inscriptions in cuneiform (arrow-headed) characters, on parallel lines, found at Khorsabad.

The upper inscription refers to the building of one of the great palace-temples of king Sargon.

20. *On the left side*: Escalade of a besieged town, surrounded with walls, furnished with rectangular battlements, supported by round towers.

21. *Lower down*: Two men strangled and another beheaded, are cast down into the river.

24. *On the wall, above*: Rectangular fragment exhibiting scenes of cruel barbarism, in which some

war prisoners, perhaps of Helam, are the victims.

25. *On the right lateral side:* Scene representing a soldier, driving before him along a road with palm-trees, some war prisoners, perhaps Chaldeans.

26. Ornithocephalus (Hieracocephalus?) a phantastic sacred Being, with the head of a bird of prey, holding in his hands a pine-cone and a *situla*. The present figure, shows an image of Nisrock, worshipped as the god of Marriages, and of Intelligence.

Lining the walls of the present Hall, above, is arranged a select and important series of Coptic, Cuphic and Arabic inscriptions.



CHRONOLOGICAL TABLES.

ROMAN MONARCHY.

LATIN KINGS IN ITALY.	Years of Reign	Cease to reign in the year of the World
Janus		
Picus, son of Saturn	37	2794
Fanus	44	2838
Latinus	34	2872
Æneas	5	2877
Ascænius	38	2915
Sylvius	48	2953
Æneas Sylvius	22	2975
Latinus II.	50	3025
Alba Sylvius	39	3064
Capetus.	26	3090
Capys	28	3118
Capetus II.	13	3131
Tiberinus	8	3139
Agrippa.	44	3180
Aremulus or Alladius	19	3199
Aventinus	37	3236
Procas	23	3259
Amulius	41	3300
Numitor.		
KINGS OF ROME.		
Romulus	38	3339
Numa Pompilius.	43	3383
Tullus Hostilius	32	3415
Ancus Marcius	24	3439
Tarquinius Priscus.	38	3477
Servius Tullius	44	3521
Tarquinius Superbus	24	3545

ROMAN EMPERORS.	Years of Kingdom	Cease to reign in the years of the Christian Era
First Century.		
Octavian Augustus	44	14
Tiberius	22	37
Cajus Caligula	3	41
Claudius	13	54
Nero	13	68
Sergius Sulpicius Galba	6	69
Sylvius Otho	3	
Aulus Vitellius	8	79
Flavius Vespasian	9	
Titus, son of Flavius Vespasian	2	81
Domitian, brother of Titus	15	96
Nerva Coccejus	2	98
Second Century.		
Trajan adopted by Nerva	19	117
Hadrian, adopted by Trajan	21	138
Antoninus Pius, adopted by Hadrian	23	161
M. Aurel. Anton. adopted by Antoninus Pius	19	180
Lucius Verus	12	171
Commodus, son of M. Aurelius	13	192
Ælius Pertinax	2 months	193
Didius Julianus	66 days	

ROMAN EMPERORS	Years of Kingdom	Cease to reign in the years of the Christian Era
Third Century.		
Septimius Severus	11	211
Geta	1	212
Antoninus Caracalla	6	217
Macrinus and Diadumenus his son	1	218
Elagabalus	6	222
Alexander Severus	13	235
Julius Maximinus of Thrace .	2	238
M. Ant. Gordianus Senior and Younger	10 months	
Maximus Pupienus and Ce- lius Balbinus		1
Gordianus III	6	244
Philip and his son	10	249
Decius	2	251
Trebonianus Gallus	2	254
Æmilianus	3 months	254
Valerian and his son		7
Gallienus	9	268
Claudius II.	2	271
Quintilius		270
Aurelian	5	275
Tacitus	1	276
Florianus		276
Probus and his sons	6	282
Carus	1	283
Numerianus	1	284
Carinus		285
Diocletian and Maximian. .	21	305
Constantius I. Chlorus . . .	1	306
Galerius Maximian	6	310

ROMAN EMPERORS.	Years of Kingdom	Cease to reign in the years of the Christian Era
Fourth Century.		
Constantine the Great	31	337
Licinius	16	323
Constantine II.	3	340
Constans	13	350
Constantius II.	24	361
Julian the Apostate	2	364
Jovian	8 months	364
Valentinian I.	12	375
Gratian	8	383
Valentinian II.	16	392
Theodosius I the Great	16	395
Honorius	28	423
Theodosius II.	42	450
Valentinian III.	30	455
Petronius Maximus.		
Avitus	2	456
Majorian	4	461
Lybius Severus	3	467
Interregnum of two years	2	467
Anthemius.	5	472
Anicius Olybrius		472
Glycerius	7 months	473
Julius Nepos	1	474
Romulus or Augustulus, de- throned the following year by Odoacer king of the He- ruli. With Augustulus ended the Western Empire.	10 months	476



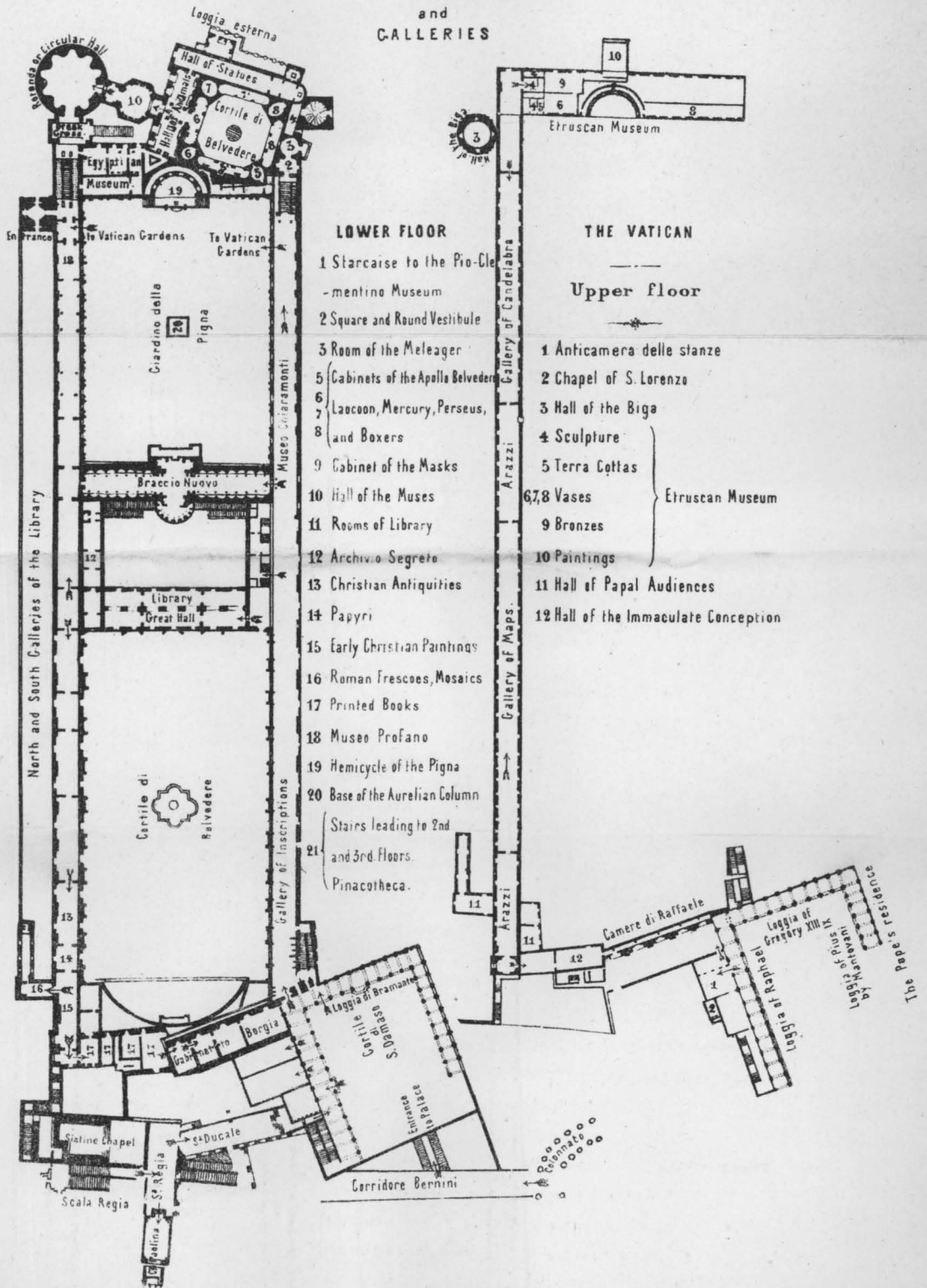
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TOPOGRAPHICAL MAP
OF THE VATICAN PALACE
and
GALLERIES



LOWER FLOOR

- 1 Staircase to the Pio-Clementino Museum
- 2 Square and Round Vestibule
- 3 Room of the Meleager
- 5 Cabinets of the Apollo Belvedere
- 6 Laocoon, Mercury, Perseus, and Boxers
- 9 Cabinet of the Masks
- 10 Hall of the Muses
- 11 Rooms of Library
- 12 Archivio Segreto
- 13 Christian Antiquities
- 14 Papyri
- 15 Early Christian Paintings
- 16 Roman Frescoes, Mosaics
- 17 Printed Books
- 18 Museo Profano
- 19 Hemicycle of the Pigna
- 20 Base of the Aurelian Column
- 21 Stairs leading to 2nd and 3rd floors. Pinacotheca.

THE VATICAN

Upper floor

- 1 Anticamera delle stanze
- 2 Chapel of S. Lorenzo
- 3 Hall of the Biga
- 4 Sculpture
- 5 Terra Cotta
- 6,7,8 Vases
- 9 Bronzes
- 10 Paintings
- 11 Hall of Papal Audiences
- 12 Hall of the Immaculate Conception

