Dr. Dyer, whose admirable work on the topography of Rome we noticed a year and a half ago, deserves the thanks of the public for the talent and industry he has brought to bear npon a subject only second in importance to the Imperial City itself—the history and anti-quities of Pompeil. The book in its present form is based on one originally written for the Society for the Diffusion of Useful Knowledge between thirty and forty years ago. But so great has been the progress effected since in the excavation of Pompell, that the present compilation may be regarded as almost a new and independent work. Besides consulting carefully the best and most recent authorities. the author made frequent visits to Pompeli during a residence at Naples in the winter of 1865-6, and was thus entitled to correct his previous compilations by the aid of impresions gained while the process of exhumation was still fresh or in progress before his eyes.

The result is naturally to throw into the description an air of freshness and reality which was hardly possible in the case of sites or edi-

fices so well worn as those of Rome. To those who have not access to the large and costly illustrations of the Niccolinis, or to the careful plans and monographs of the Commendatore Fiorelli, the present able and indefatigable director of the excavations, the little volume before us will present in a moderate compass, and in a very readable shape, the leading points of recent discovery, together with the conclusions of the best and latest archaelogists upon the questions of art or history thence arising. A summary of the literature connected with Pompeli enables the reader to follow the track of discovery from the outset a century ago, and to pursue his studies by the light of the most approved anthorities at every point. While serving as a succinct history of the progress of excavation, the book is so arranged as to form a complete and handy guide for the use of visitors on the spot. The process of excavation, carried on by fits and starts for more than a century, until pursued with some system and energy by the present administration, has resulted in laying open to view, up to the present time, a third part or so of the presumed area of the city, which originally comprised about one hundred and sixty acres. Its circuit was about two miles in extent, of an oval shape, the apex lying in the direction of the amphitheatre, or towards the southeast. The excavated part lying towards the western side seems to have been that which contained the principal public buildings-the forum, the basilica, the theatres, the public baths, and the most conspicuous temples. It is scarcely to be hoped, in consequence, that the labors of future generations of excavators will be rewarded by any sensation equal to that produced in the years 1824 and 1858 by the discovery of the spacious and elegant thermse. Still there may remain work for our great-grandsons, with any amount of recompense in treasures of art, or possibly of literature. Considering, too, that the most spacious and costly of private dwellings, the house of Diomedes, lies beyond the walls, there is scarcely a limit to the area within which patient research may look for its harvest, particularly since the new and energetic directorate does so much to guide the steps of the excavator, and to preserve the products of his toil. As it is, we are often left to sigh over the loss or waste of objects which the amount of intelligence and skill now at hand would most assuredly have

spared to us. The style of the earliest remains found in Pompeii does much to bear out the legendary or half-mythical notices which assign to this town, as well as to its neighbor and fellowvictim, Herculaneum, a Greek origin. To what date we are to attribute the Oscan occupations spoken of by Strabo, and whether we are to follow him in identifying that people with the Tyrrhenians or Pelasgians, may be open to doubt. At an early though un tain period, Cumie was certainly founded by a colony from Chalcis, in Eubea; and Par-thenope, afterwards Neapolis, now Naples, was an offshoot from thence. The name of Pompeii may be held decisive of its Greek origin, though we need not commit ourselves to the etymology of Solinus in tracing it to pompe, in allusion to the expedition of Hercules. The masonry of the city is in parts identical with that in use in early Greek fortifications, and characters have been met with upon some of the stones which are described by Mazois as either Oscan or early forms of the Greek alphabet. The lower portions of the wall are of the rough and irregular kind, called by the ancients opus incertum, while the upper and most modern portions are composed of the isodomum, or more regular courses of Greek work. Like the most ancient fortresses of Greece, those of Tiryns and Mycenæ, they were without towers, which seem to have been inserted at regular intervals during the Roman period. gates—of which seven are traceable, besides what is called the Porta della marina, on the western side, now the principal entrance-are of Roman construction. the area of the forum triangulars, on the west side of the larger theatre, are the remains of a temple much dilapidated, of unquestionably Greek character. The capitals of the columns are of Greek Doric, of which order is also the small monopteral building close at hand covering a puteal, from whence the water required in the temple was drawn. This temple, which, from its situation, size, arrangement, and style of art, is one of the most important buildings in Pompeii, is dated by the Count de Clarac as early as the eighth century, B. C. It must in that case be regarded as one of the most ancient specimens of Greek art extant, and must have been erected by the Greek colonists long before the subjuga-tion of the city by the Romans. It is sup-posed to have been dedicated to Hercules. It is thought that the basement of the temples both of Jupiter and Venus may be likewise of Greek construction. The greater number of the public buildings, however, are of Roman date, or at all events have been modified or rebuilt by Romans, as the inscriptions in many cases testify. The theatres and amphitheatres, the baths, and triumphal arches are entirely of this most recent order. The forum, with its splendid

of their present state and occasional restora-tions of much skill and taste. The second part of the volume treats of the domestic architecture of Pompeii as illustrated by its private houses, shops, and the works of art and utility found in them. The reader is thus enabled to realize with extreme vividness the ordinary daily life of a Roman city. Among other objects of new and curious intarest we may mention the characteristic signs which mark out the various shops, taverns, and places of business. These are in some cases figured in baked clay and colored, in others painted on the walls. Over a wine-shop, two men carry an amphora slung on a pole. Over another a goat is supposed to indicate I twenty-five lines of hieroglyphics, which have

colounades, has been carried down by Over-

beck as possibly later even than the earthqueke of 63 A. D. These buildings will be found minutely described in Dr. Dyer's pages, with the aid of admirable woodcuts

the trade of a milkman. Here a large statue of Priapus points out the shop of an amu-let-maker. A rude painting of two man fighting, while the master stands by holding a laurel crown, marks a fencing establish-ment, or school of gladiators. A painting of one boy horsed on another's back, and undergoing flagellation, is an ominous indi-cation that the schoolmaster was there at home. An inn in the newly-discovered Via del Lupanare bore the sign of an elephant enveloped by a large serpent, and tended by a pigmy. This no longer exists. On by a pigmy. This no longer exists. On the door-posts of another tavern were painted some checkers. Into the edifice of ill-repute which gave its name to that street, the for obvious reasons, forbears to conduct his readers. That a similar degree of caution was not unknown at the time when the golden youth of Pompeli might plead the authority of Cato for venturing within those dangerous precincts, we have a highly curious proof. On the walls of a villa hard by the forum Boarnum, or cattlemarket, was found an inscription, by way of advertisement, to the effect that "on the estate of Julia Felix, daughter of Spurius, are to let a bath, a venereum, nine hundred shops, with booths and garrets, for a term of five continuous years from the first to the sixth of the ides of August." The notice concludes with the formula S. Q. D. L. E. N. C., which is taken by Romanelli to stand for si quis domi lenocinium exerceat ne conducito-"let no one apply who keeps a brothel." We get many a curious insight into the common or lower life of Pompeians from the numerous graffiti, or rude scratchings and scribblings in chalk or paint, with which the walls abound. Many a party cry or political dislike, or even the rough Fescennine chaff of the streets, has here come down to us in expressive, though often very dubious, Latinity, or is embodied in outlines of a rude but often highly grotesque art. A more than common refinement of taste is met with when, in the back-room of a thermopolium, is scrawled the first line of the Perhaps, of all the relies of eighteen centuries here laid bare, what most touches the feelings is the reproduction in plaster of the group of bodies found in the year 1863. By the skill of Signor Fiorelli in filling up the cavity left in the soft lapilli by the decay of these human forms, the figures are moulded in all the ghastly reality of the death-struggle. In the pair engraved by Dr. Dyer, which is probably familiar to many of our readers as stereoscopic group, the profile of the young girl is plainly to be traced. Her little hands clench her veil round her head in the last struggle to keep the mouth free, while her feet are drawn up in agony. The smooth young skin looks in the plaster like polished marble. The woman, probably the mother, who lies feet to feet with her, lies quietly on her side. Her arms hung loosely lown. Her finger still bears her coarse iron ring. Besides this group, Nicolini gives the figure of a man of the lower classes, perhaps a soldier, of colossal size, who has laid himself down calmly on his back to await death. "His dress consists of a short coat or jerkin, and tight-fitting breeches of some coarse stuff, perhaps leather. Heavy sandals, with soles studded with nails, are laced tightly round his ankles." On one finger is seen his iron ring. His features are strongly marked, the mouth open as in death. Some of the teeth still remain, and even part of the moustache adheres to the plaster." We are sorry to find the affecting story of the sentry found erect in his box, still grasping his lance, dismissed as a fable. Much doubt has been attached to the recent report of an amphora of stone having been met with, closely sealed, half full of water. It may be remarked, however, that the bronze cock of a water-pipe was found at Capri in which the metal joints had been hermetically closed by rust for seventeen or eighteen centuries, yet which, on being shaken, gives audible proof of the water being still unabsorbed within. It may be added that the numerous metal pipes met with in Pomneil, together with the general arrangements of the fountains, place beyond doubt the fact, which has so frequently been questioned, that the property of water to find its level was well known at that epoch.

It has naturally been throughout a question of the liveliest interest whether Pompeil might be found to yield any trace of the new religion pushing its way among the inmates of the classical Pantheon. On this important point the ruins have heretofore been silent. The only indication of Christianity which has ever been held plausible depends

upon an unsatisfactory story told by Mazois. In one of the row of small shops extending along one side of the so-called house of Pansa, when newly discovered, there was found on the wall of the passage leading to the posticum a Latin cross marked in bas-relief upon a panel of white stucco. This wall, being at the end of the passage, and directly facing the street, was in full view of the passers-by. On this symbol Mazois founded the conjecture that the owner of the shop was a Christian. No vestige of the cross now remains, and we find it difficult, with Dr. Dyer, to conceive, even were the cross in use at that time among Christians, that any one should have ventured to exhibit that sign of the religion so publicly as this. Mazois himself, too, was puzzled to account for the juxtaposition of this symbol with the ordinary Pagan emblems. Could the same man at once bow before the cross of Christ, and pay homage to Janus, Ferculus, Limentinus, Cardia, the deities of the thresholds and the hinges of doors? Still more, could he adore it in combination with the guardian serpents of Esculapius, or with the obscene emblem of an incomprehensible worship, possibly Orphic or Mithraic, which is over the hearth. The Commendatore Fiorelli explicitly denies that any Christian symbols explicitly denies that any Christian symbols have been discovered at Pompeii. "It is said, indeed," writes Dr. Dyer, "that in a house in this Via del Lupanare may be traced written in charcoal a grafito with the letters, . . NI GAUDH. . . HRISTIANI; which have with so slight probability been supplemented igni gaude, Christiane ("rejoice in the fire, Christian"). Dr. Dyer has clearly not seen this inscription himself, and neither the reading itself nor the interpretation seems to reading itself nor the interpretation seems to ns at all satisfactory. If rightly read, the words proceeded at all events from a Pagan, and they may have reference, Dr. Dyer suggests, to the burning of Christians at Rome in the time of Nero. They are as likely to refer to the charge of setting Rome on fire brought against the Christians. We should ike more direct evidence of the basis of the whole story. Evidences of Egyptian worship are not infrequent. An elegant temple disinterred next to that of Esculapius is shown by an inscription over the entrance to have been dedicated to Isis, to have been overthrown by an earthquake, and to have been restored by Numerius (or Nennius) Popidius Celsinus, at his own expense. This earthquake was probably that of the year 63 A. D., sixteen years before the destruction of the city. From this temple were taken the famous Isiac table of basalt now in the Museum at Naples. This fine relief contains fourteen figures, thirteen of

which are turned towards the first, which is

supposed to represent Osiris. Beneath are

been interpreted by M. Champollion fils to be an invocation of Osiris or Isis. It is how-ever, denounced by Overbeck as a sham. In a niche on the court wall fronting the temple stord a painted figure of Sigaleon or Harpo-erates, otherwise called Orus, the son of Osiris. Beneath this was a shelf, intended perhaps to receive offerings, and under it a board, supposed to be for the knees of the worshippers. In another part of the court was found a beautiful statue of Isis, with the sistrum and the key of the Nile sluices, her drapery painted purple, and in part gilt. From several of the pictures and bas-reliefs we obtain interesting evidence of the influence exercised by classic symbolism upon Christian art. An instance of this occurs in the ugly conventional glory with which the heads of sacred personages are commonly encircled. This usage was borrowed by the Italian painters from the Greek artists of the lower Empire, in whose paintings it generally assumes the appearance of a solid plate of gold. In a small house at Pompeii, decorated with subjects from the Odyssey, a painting of Ulysses and Circe was copied by Mazois in 1812, which is remarkable as exhibiting the head of Circe crowned with a halo of aureole of this precise kind. The outer limb or circumference is solidly and sharply defined, not shaded off, and divided into rays, as we usually see it in works of the Italian school. This painting has since perished. A similar aureole sur rounds the grand figure of Jupiter in the house of Zephyrus and Flora. The god is here sitting in a contemplative attitude, the eagle at his feet, and his golden sceptre in his hand. His mantle is of violet color, and lined with azure, the throne and footstool are golden, ornamented with picturesque stones, a green drapery covering the back of the throne. These pictures, like most of those discovered at Pompeii, were executed on the plaster of the wall. It appears, however, that movable pictures were not unknown. In the handsome house in the street of Stable, excavated in 1847, and assigned on the evidence of an inscription to M. Lucretius, a Flamen of Mars and Decurio of Pompeii, the walls of the tablinum are painted with architectural subjects. Among these are spaces for two large paintings, which have been either carried away, or had not yet been fixed in their places when Pompeli was overwhelmed. A full account of the principal paintings and sculptures, together with a critical discussion of the methods and materials in use among the artists of the age, is given by Dr. Dyer. Of these, the noblest mosaic is beyond comparison that discovered in the house of the Faun, not less than 18 feet long by 9 bread, supposed to represent one of the battles of Alexander and Darius, probably that at the Issus. Few paintings of any age can excel in fire and animation the celebrated head of Achilles giving up Briseis, in the house of the tragic poet. And statuettes like those of the dancing Faun, the Silenus, and those of sundry animal figures, are not surpassed by the finest remains of classic art. We lay down Dr. Dyer's work with regret at not being able to afford space for a more complete epitome of its multifarious points of interest .- Saturday Review.

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