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Bibliography of the most important authorities on Herculaneum

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Papyri. They are certainly Greek, and possibly originals. The pose and balance of the figures are graceful; the Doric robes fall in straight, stiff folds, yet reveal the curves and lines of the form beneath: the variety and realism in the treatment of the hair are admirable, and if the enamel eyes that have been inserted scarcely add to the beauty they certainly enhance the life-like effect of the fine, stately figures. For sheer beauty, the so-called *Head of Dionysus* or *Head of Plato* is unsurpassed. The expressive head might well be that of the greatest of the pre-Christian mystics, or of Dionysus, pondering over the mysteries known to the initiate, and revealed under the fierce symbolism of the Bacchic revels. The treatment of the beard and the abundant hair that seems to resist the gentle pressure of the broad fillet that binds it, the modelling of the cheek and brow and the delicate curves of the lips are a revelation in the art of bronze working.

Passing over many life-like portrait-busts, we come to a series of 'ideal heads,' and under this category might well come several busts to which names have been applied without any foundation. They are all Greek in type; they are all of ideal beauty; they are all different in technique—in the treatment of the hair, in the proportions of the face. They are all different in type—including the effeminate, oriental beauty of the so-called *Ptolemy Soter*, the inexpressive loveliness of the slightly heavy-jawed, low-browed, wide-eyed youth, the *Doryphorus*, and the *Archaic Apollo*, whose significance almost makes us forget its beauty. The head, with its brooding eyes, with its extraordinary vitality expressed even in the wild locks that cluster about the neck, seems the one perfect expression of the sun god, of the god of swift death, of the god who inspired the raving priestess on her tripod. This head was found in the garden of the House of the Papyri, which possibly belonged to Lucius Calpurnius Piso. On the coins of the Calpurnian family appears a devitalized and conventionalized version of this head.

The marbles discovered in Herculaneum do not possess the unique interest of the bronzes. The two equestrian statues of

Balbus, father and son, are interesting because, with the exception of the *Marcus Aurelius*, such statues are almost unknown till we come to the days of Donatello's great statue in Padua.

Such discoveries in the past awaken keen anticipation as to the results of future excavations. The zeal and enterprise of the Italian Government render it possible that immediate excavations may be undertaken in Italy, and that Herculaneum is to be the spot selected. What treasures might not a second 'villa' yield? In her buried ruins Italy holds the history of the ancient world: she was the inspiration of the middle ages: she was the foster-mother of the Renaissance; and in this twentieth century all Europe is ready to sympathize with her in her arduous enterprise, which may reveal fresh visions of beauty—may add, as it were, a few more letters to those unwritten words that shall spell for us some more of the secrets of history and archaeology. Such discoveries belong to no nation, and no time.

E. R. BARKER.

BIBLIOGRAPHY OF THE MOST IMPORTANT AUTHORITIES ON HERCULANEUM.

I.—CONTEMPORARY AUTHORITIES.

A.—Covering the whole period

1. Michele Ruggiero,¹ *Storia degli Scavi di Ercolano ricomposta sui documenti superstiti*, Naples, 1885.

(Most of the original sketches and plans are published in this book, together with a brief introduction.)

2. The Reports of the *Reale Accademia Ercolanese* containing reproductions of the bronzes and frescoes found: published by Bayardi in *Le Antichità di Ercolano esposte* in nine volumes: 1757–1792.

3. Bayardi, *Catalogo degli Antichi Monumenti*, Naples, 1755.

(This is the foundation for all other catalogues. It is arranged without classification, and there are few indications of place and date.)

4. In the *Museo Nazionale* are some hundred unpublished plates, containing reproductions of the marbles among other things. Nothing is published here that did not come from the Museum at Portici.

5. Three volumes of *Records* for 1753–1804.

¹ Sometime Director of the Excavations.

B.—For Special Periods.

1738–1741.

1. The reports of Alcubierre made for Charles III. (These are inadequate and confused.)

1741–1749.

2. We have only a few notices of Members of the Academy for 1744, and by Bardet for 1745.

3. Fiorelli made several copies of reports, including reports for the years 1748 and 1749, for which we have no original documents.

4. Marcello di Venuti, *Descrizione delle prime Scoperte dell' antica città di Ercolano*, Rome, 1748.

5. A. F. Gori, *Symbolae litterariae*, Florence and Rome, 1748–1754.

(Containing *Admiranda antiquitatum Herculanensium*.)

6. *Notizie del memorabile scoprimento dell' antica città di Ercolano*, Florence, 1748.

(Letters by various authors dated 1738–1748.)

7. Darthenay, *Mémoire sur la Ville Souterraine*, Paris, 1748.

(A brief and excellent little account.)

8. Cochin et Bellicard, *Observations sur les Antiquités d'Herculanum*, Paris, 1754.)

(The English translation, with additional plates, is wrongly dated 1753.)

1750–1764.

1. Weber's Reports made for Alcubierre which cover nearly the entire period, and some remnants of a private register covering a small portion of the period.

2. Alcubierre's reports for a portion of this period.

3. Paderni's Reports made for the Minister Tanucci entitled *Nota di Metalli ed altre cose antiche che si trovano nei Reali Scavamenti* dal 1756–1780.

4. Preceding this was another volume. Of this we have a small portion for October, 1752–August, 1753, entitled *Prima Nota consegnata a Sua Maestà*.

5. Paderni was in frequent correspondence with English travellers. This correspondence is found in *Philosophical Transactions*, London. Vols. 48, 49, 50, i.e., for the years 1752–1753.

6. Reports of Giuseppe di Corcoles.

(Covering a short period only.)

7. Two catalogues of La Vega of the bronzes and sculpture found 1750–1765.

(Incomplete and copied from Weber.)

1764–1780.

Reports of Corcoles, of Paderni, of Alcubierre, of Canart, of La Vega.

1828–1861.

Reports of Carlo Bonucci.

1861–1871.

Reports of Giuseppe Fiorelli, and Pagano.

1871–1884.

Reports of Galella.

Giornale degli Scavi di Pompei, pubblicato da Giuseppe Fiorelli, 1861–1865.

(It contains a reprint in Vol. 8 of some unedited

manuscripts by La Vega, in the *Archivio del Museo Nazionale*.)

Much of this publication was suppressed by the Government.

Rosini, *Dissertationis Isagogicae*.

(Published by the Academy in 1797.)

II.—LATER AUTHORITIES.

A.—Bibliography.

1. Furcheim, *Bibliografia di Pompei, Ercolano e Stabia*, Naples, 1891.

(Every work on the subject, including the most worthless, arranged in alphabetical order.)

2. Mau-Kelsey, *Pompeii, its Life and Art*, London, 1904.

(The Bibliography contains some useful information.)

3. *Indice Generale dei Lavori pubblicati dal 1757 al 1902*, published by R. Accademia di Archeologia, lettere e belle Arti e R. Accademia Ercolanese, Naples, 1903.

(A complete bibliography of the publications of the Society from 1757–1902 arranged under the names of the authors and also of the subjects.)

4. Castaldi, *Della R. Accademia Ercolanese*, Naples, 1840.

(An account of the Academy at Naples.)

5. Ettore Gabrici,¹ *Bibliografia Ercolanese*, in *Bollettino d'Arte*, Rome, 1907. Fasc. VII.

B.—General Work.

1. Domenico Comparetti e Giulio de Petra: *La Villa Ercolanese dei Pisoni, i suoi monumenti e la sua biblioteca*, Turin, 1883.

(An invaluable account of the Villa of the Papyri, with plates, catalogue, and the original authorities for the period.)

2. De Jorio, *Notizie sugli Scavi di Ercolano*, Naples, 1827.

3. Piranesi, *Teatro di Ercolano*, Paris, 1836.

(Excellent plans, elevations, and restorations.)

4. F. Mazois, *Les Ruines de Pompei* (continued by Gau. Excellent plans and restorations of the Theatre of Herculanum. Paris, 1824–38).

5. Sir William Drummond and Robert Walpole, *Herculanesia*, London, 1810.

6. Beloch, *Campanien*, Berlin, 1879.

(Excellent general account of Herculanum.)

7. Breton, *Pompeia décrite . . . suivie d'une Notice sur Herculanum*, Paris, 1869.

(Useful for the nineteenth century excavations.)

8. Auguste Mau (translated by Kelsey), *Pompeii, Its Life and Art*, London, 1904.

(There is a good deal that bears on Herculanum.)

9. Gaston Boissier, *Promenades Archéologiques*. Essay on Pompeii, Paris, 1887.

(Useful general idea of the period and its artistic products.)

10. Carlo Bonucci, *Ercolano*, Naples, 1885.

C.—On the History and the Eruption.

1. Furcheim, *Bibliografia del Vesuvio*, Naples, 1897.

2. Michele Ruggiero, *Della eruzione del Vesuvio*

¹ My own bibliography was completed before this appeared.

neu anno 79, published in *Pompei e la regione sotterrata dal Vesuvio nell' anno 79*, Naples, 1879.

3. Beulé, *Le Drame du Vesuve*, Paris, 1872.

(For the eruption and description of life in the Campania.)

D.—Sculptures and Frescoes.

1. Inventories and Catalogues of the Naples Museum based on Bayardi's. Compiled in 1820, 1849, 1870, 1906.

2. In Furcheim's *Bibliografia* is a complete list of books, dealing with the entire collection at Naples Museum.

(Some of these have beautiful engravings, but the letterpress is usually worthless.)

3. Reproductions of Works of Art found at Herculaneum have been published with letterpress in various languages by *Pirolì & Piranesi* (1804–6) *Martyn and Lettice* (1773), *Barré and Roux* (1851), *Wilhelm Zahn* (with coloured plates) in *Die Schönsten Ornamente und merkwürdigsten Gemälde aus . . . Herkulanum . . .* Berlin, 1827–1859.

And in *Reale Museo Borbonico* (1824–1857).

(Those of later date supplement the publication by the Real. Ac. Ercol.) There are some fine drawings of the Frescoes in W. Ternite, *Wandgemälde von Pompei und Herkulanum*, 1839.

4. Winckelmann, *Recueil de Lettres sur les découvertes faites à Herkulanum*. 1784. Paris.

(Translated from the German of 1764.)

And several other works by the same author.

5. Helbig, *Untersuchungen über die Campanische Wandmalerei*, Leipsic, 1873.

—, *Wandgemälde der vom Vesuv verschütteten Städte Campaniens*, Leipsic, 1868.

6. Mau, *Geschichte der decorativen Wandmalerei in Pompei*, Berlin 1882.

7. Wickhoff, *Roman Art*, translated by Mrs. Arthur Strong, London, 1901.

(For Pompeian wall paintings.)

8. Furtwängler, *Masterpieces of Greek Sculpture* (translated by Eugénie Sellers), London, 1895.

(Many of the Herculaneum sculptures are noticed in this book.)

9. Collignon, *Histoire de la Sculpture Grecque*, Paris, 1897.

10. Rayet, *Monuments de l' Art Antique*, Paris, 1880.

(Good reproductions of many of the Herculaneum sculptures, with letterpress by various authors.)

11. Bernoulli, *Griechische Ikonographie*, Munich, 1901.

(With bibliography: for the identification of the busts.)

12. Bernoulli, *Römische Ikonographie*, 4 vols. Stuttgart, 1882–1894.

(For the identification of the busts.)

13. Visconti, *Iconographie Grecque*.
— *Iconographie Romaine*. Paris, 1808–1829.

(Also Braun and Arndt, Brunn, Baumeister, etc.)

F.—Inscriptions.

Corpus Inscriptionum Latinarum, Volume X. Pt. I. pp. 156–170. Edited by Mommsen. Berlin, 1883.

G.—Periodical Publications.

There are a number of excellent monographs scattered among the publications of the various learned societies. They chiefly deal with the sculpture. The most important publications in which these monographs occur are:—

1. *Mittheilungen des Deutschen Archäologischen Instituts in Athen*, 1878.

2. *Archäologische Zeitung*, 1876, 1880.

3. *Bullettino dell' Commissione Archeologica Comunale di Roma*, 1876, 1881. Rome 1829–1885.

4. *Mittheilungen des Kaiserlich Deutschen Archäologischen Instituts, Römische Abtheilung*, for 1888, 1891, and 1894, 1889, 1895, 1898, 1900, 1902. (Berlin, Rome, 1886: in progress. Referred to as *Ist. Arch. Germ.*)

5. *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*. (Rome, 1885, in progress. Vols. 1, 2, 3, 4, 5, 8, 10.)

6. *Tribuna* of Rome: various articles by Prof. Dall' Osso, 1907.

7. *Nuova Antologia*: articles by Prof. Dall' Osso.

BIBLIOGRAPHY OF THE HERCULANEUM PAPYRI.

1. *Relazione sui Papiri Ercolanese* by Prof. Domenico Comparetti, being a paper read in 1878 before the *Reale Accademia dei Lincei*: published in 1883 in *La Villa Ercolanese dei Pisoni*, by D. Comparetti and Giulio de Petra.

(Followed by a catalogue of all the papyri unpublished at that date.)

2. A complete catalogue with notes as to size, condition, etc. of the 1806 rolls and fragments, by Dr. Emilio Martini, 1882.

Printed in *La Villa Ercolanese*.

3. *Herculaneusium Voluminum quae supersunt: Collectio Prior*, 1793–1850, nine volumes.

4. *Herculaneusium Voluminum quae supersunt: Collectio Altera*, 1862–1876, eleven volumes.

5. *Herculaneusium Voluminum Pars Prima and Pars Secunda*, 1824–1825, Clarendon Press: being a catalogue of the Oxford Papyri, together with a fac-simile of seven which appeared subsequently in the *Collectio Prior* and the *Collectio Altera*.

6. *Fragmenta Herculaneensia* by Walter Scott, 1885: being a descriptive catalogue of the Oxford copies of the rolls, the text of three hitherto unpublished papyri, and an invaluable historical introduction.

7. *Herculaneum Fragments*, 1891: being printed from Hayter's fac-similes in the Bodleian. It contains 36 plates of engravings of texts and alphabets.

8. *Herculaneum Fragments*, 1889: in nine volumes, being photographs of the Oxford fac-similes unpublished at that date. There are photographs of 82 papyri, and the volumes contain 827 pages.

9. *A Report upon the Herculaneum Manuscripts* in a letter of 1800 and in a second letter to H.R.H. the Prince of Wales, by the Rev. John Hayter, London, 1811.

10. *Philodemi Epicurei de Ira Liber*, Theodor Gomperz, Leipsic, 1864, and other works edited by various scholars.

11. *Herkulanische Studien*, Theodor Gomperz, Leipsic, 1865.

12. *Officina de' Papiri Descritta*, by A. de Jorio, 1825.

(An excellent general account of the finding of the papyri, their condition, the method of opening them, illustrated.)

13. *Notice sur les Manuscrits Trouvés à Herculanum*, J. Boot, Amsterdam, 1841. (Similar to De Jorio's book.)

14. Letters of Camillo Paderni, keeper of the Museum at Portici to various correspondents, translated and published in *Philosophical Transactions*, 1753-1754.

15. *Edinburgh Review*, vol. xlviii, 1828, p. 348.

16. *Philosophical Transactions*, 1821 (for Sir Humphrey Davy's Paper).

THE PLANS.

The Theatre.

Of the Theatre we have records of twenty plans and drawings, of which most have been lost.

Two only of these have been engraved on copper plate.

The most interesting is Weber's plan, dated 1747, published in the *Bulletino Archeologico Napolitano*, by Minervini, in 1861 (May) and reproduced by Ruggiero, Tav. iv.

This plan gives the original subterranean ways made by the Prince d'Elbœuf in 1713.

A second plan by Weber of 1751 gives the reconstruction of the Theatre (Ruggiero, Tav. iii.)

A third plan correcting some of the inaccuracies of Weber's plan is given by Ruggiero himself from measurements on the spot. (Ruggiero, Tav. iv.)

Basilica, Temples, and Columbarium.

For the Basilica and Columbarium we have the

drawings of Cochin and Bellicard. (Ruggiero, Tav. viii.) Cochin also gives a plan of the two Temples opposite the Basilica. Ruggiero, in his reproduction, reverses the position of the two.

The Houses.

For the houses at Resina, the plans of Bonucci (Ruggiero, Tav. xii.)

General Plans.

For the general plan of the city we have *La Vega's* plan, reproduced in Ruggiero, Tav. ii. This is not the work of a single man, but the sum of the work of past engineers.

A useful plan of the modern district was made under the direction of La Vega (Ruggiero, Tav. i.)

Weber gives a plan (printed in Ruggiero) of the Temple of the Mother of the Gods.

The House of the Papyri.

For the house of the Papyri we have the two original plans which were at first kept in the *Grande Archivio di Stato*: of these the chief is Carlo Weber's Plan. On this are marked the tunnels made in the excavation, the more important pillars to support the superincumbent mass, and the precise position of the statues excavated, and an indication of the nature of the floors (mosaic or marble).

It was begun in July 1750: in 1758 it was abandoned, but the position of the statues is only marked up to the year 1754; about half the total number of statues are marked in Weber's plan. He also accompanied his map with explanatory notes. The map is reproduced in Comparetti's monograph, who has added in red the position of the remaining statues from other rough plans, and documentary evidence.

E. R. BARKER.

ON THE PAEANS OF PINDAR.

(GRENFELL AND HUNT, *Oxyrhynchus Papyri*, PART V, PP. 24-81.)

ι ι ὀδυνηρά.

It would be more prudent to write ὀδυνηρά here than to change, as the editors do, the Doric γινώσκομαι into the Attic γιγνώσκομαι at iv 22 and 23.

ι 7 [...] ιππον ἄστν Θήβας.

The editors supply [φίλ]ιππον; but the transcript shows a gap of four letters, so the epithet was more probably [πλάξ]ιππον or [λέυκ]ιππον: see Ol. vi 85 πλάξιππον ἃ Θήβαν ἔτικτεν (so Hes. scut. 24 Βοιωτοὶ πλῆξιπποι) and Pyth. ix 83 λευκίπποισι Καδμείων... ἀγυαῖς.

ii 97 [Πίνδο]ν ἀν' εὐοδμον.

So the editors; but εὐοδμος would be a strange epithet for Pindus, and there does

not seem to be room for so many letters: the gaps before the next eight lines are of the same dimensions, and their contents are either four letters or three, 98 νασσ οἱ νασ, 29 ελι or καλυ, and so on. [Δᾶλο]ν therefore is more likely (Callim. hymn. iv 300 Ἀστερίη θυόεσσα); but this clause, like the next, may refer to Delphi, and then [ναὸ]ν would be suitable (Ol. vii 32 εὐώδεος ἐξ ἀδύτου, Callim. epigr. 53 4 εὐώδης... νηός).

iv 32-36

τὸ δὲ οἴκοθεν ἄστν κα[ὶ] ἄλικες
καὶ συγγένει' ἀνδρὶ φ[ίλ] ὥστε καὶ
στέρξαι· ματ[αί]ων δὲ [μάκαρ ἀνδρῶν]
ἐκὰς ἐόντων λόγ[ο]ν ἄν[α]κτος Εὐξαν[τίου]
ἐπαίνεισα